

NEW YORK INTERNATIONAL
ANTIQUARIAN BOOK FAIR

*Librairie
Le feu follet*
PARIS

2025

NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

April 3-6 ♦ 2025 ♦ Park Avenue Armory



*Librairie
Le feu follet*
PARIS

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HIGHLIGHTS



◇ 36

Lacan's Thesis to Freud

Exceptional Association Copy
Inscribed by Jacques Lacan
to Sigmund Freud.



◇ 1

L'Affiche Rouge

A Symbol of
French Resistance:
The Original Leaflet.



◇ 28 & 29

Le Bon Genre & Modes et Manières

The Masterpieces of La Mésangère:
When Fashion Flirts with Passion.



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Illustrations
A Keystone to the
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The Interpretation of Dreams,
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Impressionism

Sonnets et Eaux-Fortes

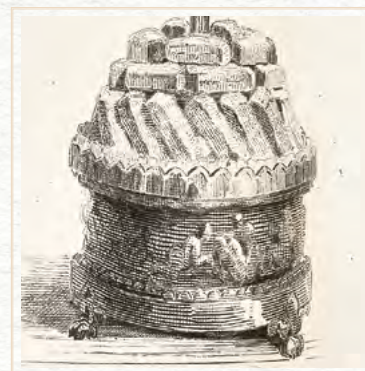
Exceptional Copy
One of Three on Vellum Skin.



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Camille Saint-Saëns

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Extremely Rare First Edition
of Gabriele Leone's Method
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1 • [AFFICHE ROUGE – RED POSTER]

L’Affiche Rouge

Antisemite and anticommunist propaganda leaflet

[with] *L'Armée du crime*

1944 ♦ 20,5 x 26,5 cm & 22 x 30 cm ♦ ONE LEAFLET AND ONE BROCHURE

Rare example of this propaganda leaflet published by Nazi Occupation Forces, which became the most iconic image of the French Resistance. This smaller version of the famous *Affiche rouge* features the poster on the recto and a paragraph on the verso castigating “the Army of Crime against France”. It opens with accusations against “the global dream of the Jewish conspiracy” and claims “if Frenchmen sabotage, loot, and kill [...] it is always under the influence of Jews”. A discreet horizontal crease, otherwise superb condition for an ephemeral document.

With the rare brochure entitled "L'Armée du crime" ["The Army of Crime"] in newspaper format illustrated with 14 pages of photographs. A trace of horizontal fold. A fine copy.

"Over the years, the image of the *Affiche rouge* has gradually become engraved in the memory of the French. We never tire of looking at it and seeing it again, from time to time, in a newspaper or on television... It evokes the same emotion as listening to Aragon's poem sung by Léo Ferré. This poster possesses a power its creators never anticipated." (Adam Rayski)

Through a remarkable reversal of its intended purpose, the *Affiche rouge* became, upon its appearance on “the walls of our cities”, a symbol of the courage, the achievements and international solidarity of Resistance fighters.

As wrote Aragon in his famous poem, everything about the poster was designed to “sow fear in the passersby”: the color of “the poster, that seemed like a bloodstain”, the portraits of Manouchian and his men, “black with beard and night, disheveled and threatening”, the strange names that were “hard to pronounce”, the tally of each man’s “crimes”, and the photographic evidence, funneling into a grim procession of gray faces.



Yet, when poet Louis Aragon wrote eleven years later “But at time of curfew, wandering fingers / Wrote under your pictures ‘Fallen for France’”, it was not mere poetic license. As the French national Immigration Museum points out on its website: “It is certain that here and there anonymous hands laid flowers at the foot of these posters or stuck banners on them that read ‘Martyrs’ or ‘Yes, the army of the Resistance’”.

This is corroborated by the clandestine journal *Les Lettres françaises*, who published the following month a text also issued in a leaflet distributed by the Mouvement national contre le racisme (National Movement Against Racism), a Resistance organization stemming from the Jewish section of the Main-d'Œuvre Immigrée (Immigrant Labor) led by Adam Rayski:

"Very tall and dramatic with its ten medallions on a blood-red background, this is the 'Liberators?' poster, representing 'Jewish terrorists': a Hungarian, a Spaniard, an Armenian, an Italian, and

Poles. The crowd gathers silently. Above each of their portraits – meant, no doubt, to horrify us – their exploits are listed. One of them carried out 56 derailments, causing 150 deaths and 600 injuries. ‘Quite the tally,’ someone says. A woman confides to her companion: ‘They didn’t manage to make them look ugly.’ And it was true. Despite beatings, imprisonment, and hunger, the passersby gaze at these energetic faces with their broad foreheads. They look long and solemn, as one salutes fallen friends. In their eyes, there is no morbid curiosity, only admiration and sympathy, as if these men were our own. And indeed, they were ours, for they fought among thousands of us for our homeland, which is also the homeland of liberty.

On one of the posters, someone had written at night, in charcoal and capital letters, a single word: martyrs. It was Paris's tribute to those who fought for freedom."

This failure of Nazi and collaborationist propaganda was confirmed by an internal report from the *Renseignements Généraux* (French intelligence services), which quickly acknowledged the unexpected reaction of the population.

15,000 copies of the poster were printed and displayed across towns and villages in France between February 22 and 24, 1944. It was originally meant to be the *grand finale* of a violent media campaign to discredit the increasingly effective Resistance groups, which were soon to unite as the French Forces of the Interior (FFI).

The *Centre d'Étude Antibolchévique* (Anti-Bolshevik Study Center), responsible for designing the poster, reused the style and slogans of earlier propaganda posters but attempted to innovate by using photography for the first time. By replacing the usual stigmatizing caricatures with actual portraits of the

DES

LIBÉRATEURS?



GRZYWACZ
Juif polonais
2 attentats



ELEK
Juif hongrois
8 déraillements



WASJBROT
Juif polonais
1 attentat,
3 déraillements



WITCHITZ
Juif hongrois
15 attentats



FINGERWEIG
Juif polonais
3 attentats,
5 déraillements



BOCZOV
Juif hongrois
chef dérailleur
20 attentats

FONTANOT
communiste italien
12 attentats



RAYMAN
Juif polonais
13 attentats

MANOUCHIAN
Arménien
chef de bande
56
attentats
150 morts
600
blessés



ALFONSO
Espagnol rouge
7 attentats



LA LIBÉRATION

PAR L'ARMÉE DU CRIME !

► SEE MORE

protagonists, the poster inadvertently put a face to the Resistance and offered the public heroic icons. The fighter's diverse nationalities emphasized the universal nature of the struggle for Freedom.

It is this *Freedom* that dominates the visual space of the poster, crushing the “crime” with its dual presence in white and red through the majestic characters used for the words “libérateurs” (‘liberators’) and “libération”.

Even the words “Army of Crime” become eminently positive in this composition. Ten young men, with luminous faces and determined gazes, facing what appears to be their execution wall, earned the title of an “army” capable of “liberating” France from the supposedly invincible Nazi force.

The poster's red background, chosen to evoke both crime and Communism to provoke rejection, is slashed with thick black strokes that align it more with the Nazi flag than with the Soviet hammer and sickle. The large "V" drawn in the center, meant to mock the Resistance's rallying symbol, manages instead to resemble an inverted swastika transformed into a proclamation of Victory.

What was intended as a bloody funnel closing in on the “terrorists” became a chalice consecrating these unsung heroes occupying the top of the poster.

Meanwhile, at the bottom, the black arrowhead seems to stigmatize the crumbling Occupation.

It is difficult to imagine a more counter-productive piece of propaganda paired with such evocative power. The *Affiche rouge* was immediately perceived by the population as the symbol of the reversal of forces and, above all, of a real French contribution to the advance of the Allied troops. The poster its accompanying leaflets and brochures, plastered across France, presented the image of an ever-present Resistance. It helped establish the narrative of a France that was predominantly resistant, Gaullist, and united against collaborationism and the Vichy government.

The majority of *Affiche rouge* posters were redacted, leaflets abandoned, brochures destroyed. Very few copies of these documents remain today, even though they marked a major turning point in the Second World War. Like Zola's *J'accuse*, the poor quality of the paper and the ephemeral nature despite being printed in large quantities, meant that they were not destined to be preserved for generations to come. The handful remaining copies were passed down by "patriotic bibliophiles", as Resistant writer Vercors called them.

More than just major historical documents, these are above all one of the

rare sources of information on this Nazi crime. The trial of the 23 members of the Manouchian Group was rushed through in a single day by the German military tribunal at the Paris Hôtel Continental on February 19, 1944. On February, 21, there were in fact only 22 of them “when the riffles flowered” on Mont-Valérien, while the only female Resistant fighter of the group Golda (Olga) Bancic was beheaded on May, 10 in Stuttgart.

Strangely, unlike earlier cases, little else is known about the trial of the Manouchian Group. Only the verdict and the famous letters from the condemned to their families remain. These letters have shaped the collective memory of the Resistance:

- ◇ “There is nothing more beautiful than to die for France.” (Georges Cloarec, age 20) ;
- ◇ “You have always been paradise to me, which is why I sacrificed my life.” (Rino Della Negra, age 20);
- ◇ “You shouldn’t be sad but, on the contrary, gay, since for you there will be singing tomorrows.” (Thomas Elek, age 19);
- ◇ “I’m not afraid to die. I just think it’s a bit too soon. Quite a terrific birthday present, don’t you think?” (Léon Goldberg, age 20);





You didn't beg for glory nor tears
Nor the organ music, nor the last rites
Eleven years already, how quickly eleven years go by
You simply made use of your weapons
Death does not dazzle the eyes of partisans.

You had your pictures on the walls of our cities
Black with beard and night, disheveled, threatening
The poster, that seemed like a bloodstain,
Because your names are hard to pronounce,
Sought to sow fear in the passers-by.

No one seemed to be enclined to see you French
People went without eyes for you the whole day,
But at time of curfew, wandering fingers
Wrote under your pictures "Fallen for France"
And it made the gloomy mornings different.

Everything had the unvarying color of frost
In late February for your last moments
And that's when one of you said calmly:
"Happiness to all, happiness to those who will survive,
I die without hate in me for the German people.

"Farewell to sorrow, farewell to pleasure.
Farewell the roses,
Farewell life, the light and the wind.
Get married, be happy and think of me often
You who will remain in the beauty of things
When all will be over later in Erevan.

"A broad winter sun lights up the hill
How beautiful nature is and how my heart breaks
Justice will come over our triumphant footsteps,
My Mélinée, oh my love, my orphan girl,
And I tell you to live and to bear a child."

There were twenty-three of them when the rifles flowered
Twenty-three who gave their hearts before it was time,
Twenty-three foreigners and yet our brothers
Twenty-three lovers of living to the point of dying for it
Twenty-three who shouted "France!" as they fell.

Louis Aragon

♦ "I die for freedom." (Stanislas Kubacki, age 35);

♦ "I wish for happiness for all those who will survive and taste the sweetness of the freedom and peace of tomorrow." (Missak Manouchian, age 37);

♦ "I love everyone, and long live life." (Marcel Rayman, age 20);

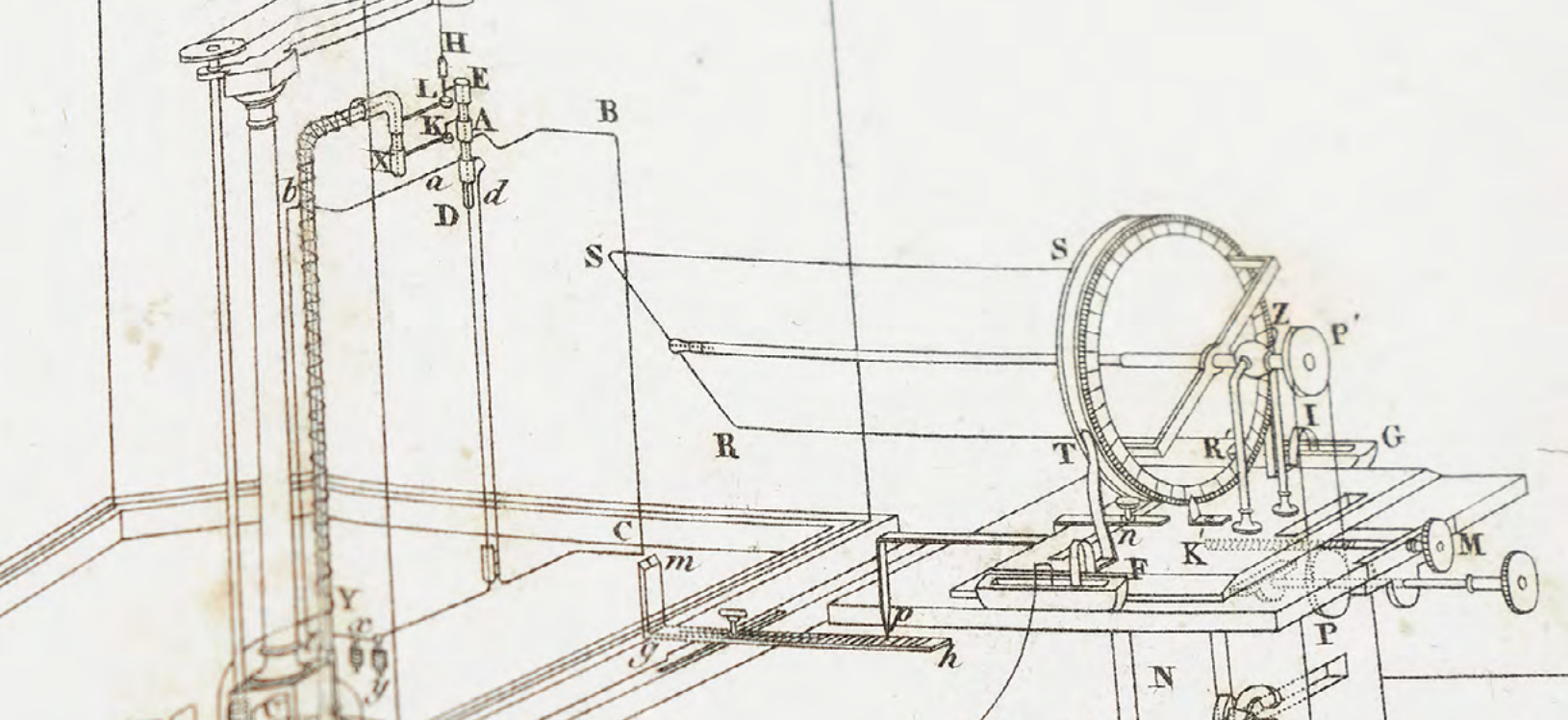
♦ "Soon life will be beautiful." (Robert Witchitz, age 19)

Paradoxically, it is only thanks to the Affiche rouge, and even more so to the leaflet and brochure *L'Armée du Crime*, that some elements of this secret trial have been preserved. Collaborationist newspapers only published the "notes" released by the Vichy-controlled French Information Office, which itself seemed poorly informed: "Information about the trial of the terrorists currently taking place in Paris will be published following dispatches on the repression of banditry and terrorism" (*Consigne* n° 1460, February, 20).

As such, the poster – a veritable death notice in disguise which sought to desecrate the memory of the dead with xenophobic and antisemitic rhetoric – has become *the* final and indelible trace of the heroic lives of "twenty-three foreigners and yet our brothers", the young faces of these "twenty-three lovers of living to the point of dying for it" and the now-pantheonised names of the 23 fighters of the Manouchian Group "who cried out France as they fell".

\$ 8 200

"I DIE FOR FREEDOM"



2 • André-Marie AMPÈRE

Mémoires sur l'action mutuelle de deux courants électriques, sur celle qui existe entre un courant électrique et un aimant ou le globe terrestre, et celle de deux aimans l'un sur l'autre
[Memoirs on the Mutual Action of Two Electric Currents]

[ACADÉMIE ROYALE DES SCIENCES] ♦ [PARIS 1820] ♦ 14 x 21,5 cm ♦ ORIGINAL WRAPPERS

▷ SEE MORE

“I SHALL CALL THE FIRST TENSION, THE SECOND ELECTRICAL CURRENT”

First edition printed in small numbers of this offprint from the *Annales de chimie et de physique*.

Illustrated with 5 folding plates at rear. As issued in its rare original beige paper covers with some tears to the corners and spine.

An extremely rare copy of Ampère's first dissertation on electrodynamics, presenting his first reflections on the equivalence between magnets and currents.

Ampère was immediately captivated by the Danish scientist Ørsted's demonstration of the effects of electricity flowing through wires on a magnetized needle – an experiment that Arago reported to the Académie des sciences on 4 September 1820. In a prodigious effort, Ampère created electrodynamics and demonstrated his discoveries to the Académie in the span of seven consecutive weeks. This copy is the off print first edition of his very first scientific papers on the subject, during sessions at the Académie that remain seminal in

science history. The publication of his study also coincided with the birth of his very famous “bonhomme d'Ampère” introduced in his experimental notes.

In these *Memoirs*, starting from a distinction between voltage electricity (static electricity; magnetism) and current electricity, Ampère lays down a coherent theory suggesting that magnetism is merely a special manifestation of electricity.

♦ The illustrations at the end record the devices invented and built by Ampère himself for his decisive experiments:

♦ The astatic compass (pl. 4) prototype of the galvanometer, eliminating the influence of Earth's magnetic field on a mobile system and facilitating the study of magnetic fields generated by a current.

♦ The solenoid prototype (pl. 5), two conductive wires wound in spirals replacing magnets, attracting or repelling each other when a current flows through

them, depending on the direction of the current. To achieve this experiment—initially attempted with batteries that were too weak – Ampère had to purchase the large battery intended for physics courses at the Faculty of Sciences.

♦ The “solenoid” (pl. 2), a term he invented for helical winding which replaced the spiral of the previous apparatus. This winding is now used in a large number of devices, including transformers and electromagnets.

♦ The instrument used for his fundamental experiment conducted before the Academy, which verified the law stating that two parallel currents in the same direction attract each other whereas two currents in opposite directions repel (pl. 1).

A rare milestone in the history of science, paving the way for revolutionary inventions such as the first electric motor and the electromagnet.

\$ 9 300

3 • Louis ARAGON & Georges ADAM

Éclairez votre religion – Aux enfants rouges
[Enlighten your Religion – To the Red Children]

BUREAU D'ÉDITIONS ET DE DIFFUSION ♦ PARIS 1932
18 x 23,5 CM ♦ ONE STAPLED BOOKLET

First edition.

Illustrated with 16 drawings by Georges Adam.

A superb copy of this rare booklet by Louis Aragon, a true "anti-clerical, anti-capitalist, anti-colonialist, anti-patriotic" (Pierre Juquin) catechism for the children of the exploited working masses.

"On June 25, 1932, the Imprimerie centrale completed printing for the Bureau des éditions et de diffusion, 132, Faubourg Saint-Denis, Paris, a beautiful pamphlet, now a bibliophilic rarity [...] On the cover, a large red star – an important and recurrent image in Aragon's work – appears imprinted on children's brains. Sixteen quatrains, droll and didactic, punctuated for ease

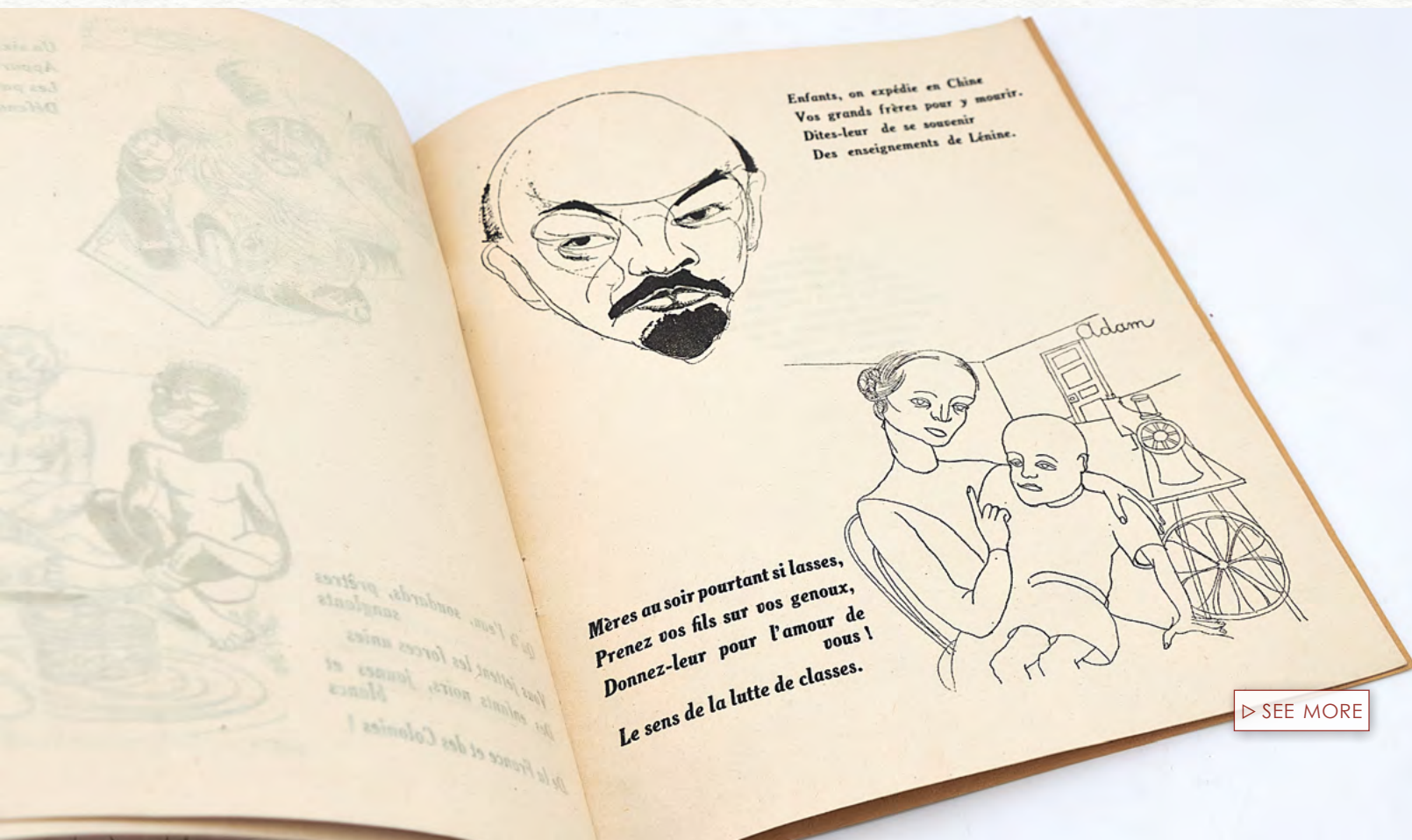
of reading, alternate with drawings by Georges Adam, whose nearly expressionist mockery, reminiscent of Rouault's paintings, overturns taboos and myths." (Aragon. *Un destin français* 1897-1939)

After breaking with the Surrealists, Aragon threw himself wholeheartedly into the *Journal de la lutte antireligieuse*. He wrote this pamphlet from Moscow and published it on the Party's presses, to ignite the fervor of proletarian youth. French poet Jacques Prévert would later follow a similar path with his play *Émasculée conception*. Anticlerical activism within French Communist associations was in full swing at the time: every symbol and events of religious

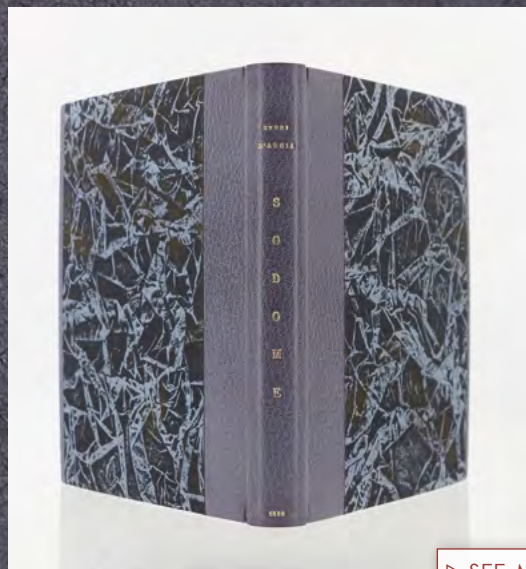
life were reinterpreted through the lens of class struggle. "Red baptisms" were organised, forming a community of "Godless" children (drawing their name from the Association of Godless Workers) who corresponded with their Soviet counterparts.

Aragon contributed to these new rituals with this particularly radical children's book, deemed excessively antipatriotic by Maurice Thorez, which he would later disavow at the end of his life.

\$ 2 200



▷ SEE MORE



► SEE MORE

4 • Henri d'ARGIS & Paul VERLAINE

Sodome

ALPHONSE PIAGET ♦ PARIS 1888 ♦ 14,5 x 19,5 CM ♦ HALF MOROCCO

ONE OF THE FIRST GAY SEX SCENES IN FRENCH LITERATURE

First edition, one of 20 numbered copies on hollande, the only deluxe issue (*grand papier*) after 10 copies on japon.

Bound in gray half morocco in panels, smooth spine, gilt date at foot, abstract decorative paper boards, black onion-skin pastedowns and flyleaves, original wrappers preserved, pastedown bookplate, top deckled edge gilt, binding signed Boichot.

Small tears with small lacks of paper to the margin of an endpaper and on the front cover.

The work is dedicated to Paul Verlaine who wrote the preface "which was a way of advertising to gay readers" (Graham Robb, *Homosexual Love in the Nineteenth Century*, p. 210).

Precious signed and inscribed copy to Catulle Mendès who will go on to write six years later "the first description of a male homosexual orgasm"

(Graham Robb) in his novel *La Maison de la Vieille*.

This novel, although still tinged with a moralistic, guilt-ridden view of homosexuality, features the first gay sex scene in a French novel. It takes place near the Opera, in a palatial Turkish bath house, one of Paris' most famous cruising spots at the time when the influence of the Arabian Nights and the prospect of hedonistic pleasures were all the rage: "In this overheated atmosphere, Jacques savors the pleasures of body reflection and massage. Then comes the 'unpleasant brusqueness of the shower' before entering the steam bath, where several bodies lie naked and immodest. Suddenly, a young man of twenty appears with 'an aristocratic bearing, a blond head, the fat, bulging chest of the Capitoline Antinous statue'. It was love at first sight. Jacques looks out for him, follows him 'panting' and thus succumbs to 'unnatural vice'" (François

Buot, *Gay Paris, Une histoire du Paris interlope entre 1900 et 1940*).

Neil Bartlett even suggests Oscar Wilde might have read the novel based on the plea he wrote to the Home Secretary from Reading Gaol, which features a similar description of his erotomania (Paul Hallam, *The Book of Sodom*, 1993).

This deluxe copy is exceptionally inscribed to Catulle Mendès, who also pioneered the writing of novels centered around gay and lesbian protagonists.

Provenance: library of Comte René Philipon, specialist in occult sciences, collector, entomologist and patron of the arts, with his pastedown bookplate featuring the Rosicrucian symbol of the Phoenix rising from the ashes.

An Annotated Bibliography of Homosexuality, II, 6694.

\$ 5 000

de vouloir bien me le renvoyer et pour
 cette affaire je vous prie d'agréer l'assurance
 de mes sentiments distingués
Antonin Artaud
 42 me Rouelle
 XV^e P²



▷ SEE MORE

5 • [BALTHUS] Antonin ARTAUD

Autograph letter dated and signed on the first Balthus' exhibition in Paris

PARIS 27 APRIL 1934 ♦ 21 x 27 CM ♦ 2 PAGES ON ONE LEAF

"BALTHUS' ART IS CURRENT ENOUGH TO DISPENSE WITH CURRENT EVENTS"

Autograph letter dated and signed by Antonin Artaud to Maurice Martin du Gard, founder and director of *Nouvelles littéraires*. 29 lines in blue ink in a nervous handwriting written on a leaf with the letterhead of the famous brasserie Le Dôme. Usual traces of folds and small marginal tears. Minor stains at the beginning of the letter.

Antonin Artaud fights to publish his article on Balthus's paintings which were exhibited for the first time in France. He fiercely defends the artist he considered his "double" both physically and intellectually.

During Balthus's first gallery exhibition in 1934 scandalized the Parisian public with his depictions of pubescent young women veering towards voyeuristic dreamscapes. Artaud recognized himself in the strange atmosphere of Balthus's paintings and was among the first writers to acknowledge the importance of his work. The two men had met by chance at the famous Café de Flore two years earlier. "A strange

bond united them, Balthus believed, especially as he owed him his life. In July, 34, the poet narrowly saved the painter from suicide as he was suffering from intense depression. "Curiously, he rushed into my studio that day, just as I was at my worst. He immediately understood, perhaps because he himself had taken many drugs in his life." (Zoé Balthus, quoting Balthus himself).

A few months before this crisis, Artaud sought by this letter to reclaim the manuscript he had written for his friend's first solo exhibition at Galerie Pierre, which opened on April 13, 1934, at 6 Rue des Beaux-Arts, Paris. The author of *Héliogabale* (published the same year) was surprised and a little annoyed at the lack of interest shown by his correspondent's journal: **"A fortnight ago I sent you an article on the Balthus exhibition that everyone is talking about. It seemed to me that *Les Nouvelles littéraires* must talk about it."** Artaud's poetic and enigmatic prose repeatedly extolled the virtues of

Balthus, his alter ego who also rejected Surrealism's dogma. The editors of *Nouvelles littéraires* even seemed to neglect Balthus's work, which irritated him to no end: **"Although unpublished manuscripts are not usually returned, mine are always sent back to me, and usually after they have been published."** He insisted on retrieving his manuscript and railed against the silence of the magazine regarding the work of the great painter: **"I would be grateful if you could tell me what you intend to do with it, because Balthus's art is current enough to dispense with current events. An article about him can therefore be published at any time. If you think you should not publish it, please send it back to me..."** This article is likely the one Artaud eventually published in the Mexican newspaper *El Nacional* two years later, once again celebrating his friend's paintings.

Fine autograph letter from the fiery and irascible Antonin Artaud, defender and champion of Balthus's art.

\$ 3 300

6 • Honoré de BALZAC

Autograph letter signed
to Sophie Kosłowska

[PARIS] 12 MARCH 1842 ♦ 13,5 x 26 CM
4 PAGES ON A BIFOLIUM

BALZAC'S SOON TO BE LOST ILLUSIONS

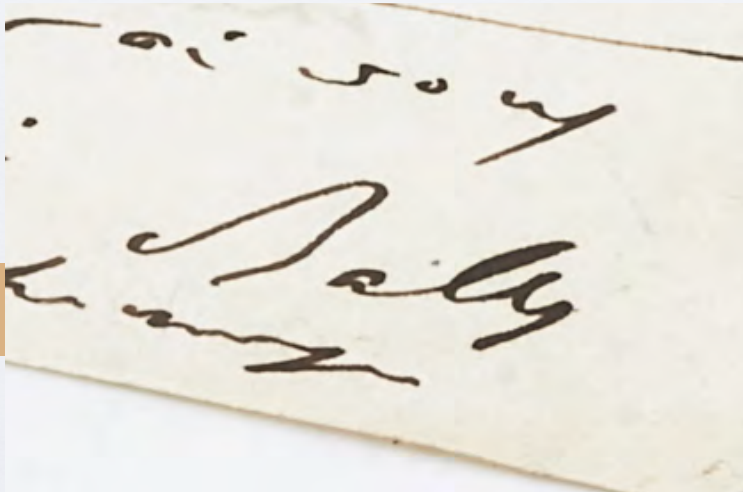
Autograph letter signed by Honoré de Balzac to Sophie Kosłowska. 4 pages in black ink on a bifolium.

Usual folds. Very small lacks of paper along the horizontal fold of the first leaf. Published in his *Correspondance 1819-1850*, II. Paris, Calmann-Lévy, 1875, pp. 31-33.

A long, feverish letter by Balzac, a few days before the premiere of *Les Ressources de Quinola* at the Odéon theater. The writer writes to his close friend Sophie Kozłowska, daughter of Prince Kozłowski about the chaotic final preparations, and urges her to fill the theater with all of Paris's Russian high society.

Balzac wrote this important letter just as he was about to take one of the biggest gambles of his career. The writer wanted to convene a real audience for the premiere of *Les Ressources de Quinola*, and have the play performed in front of a full house of paying spectators – instead of using the famous *claqueurs* [clappers] traditionally seated in the *parterre* to encourage audience reactions (which is described at length in *Lost Illusions*). His failed attempt was so publicized by all the newspapers that this performance proved the very necessity of *claqueurs*: “The author preferred peril. Such is the reason for this first performance, in which so many people were displeased to have been elevated to the dignity of independent judges” (Editor's notes in Balzac's *Œuvres complètes*, A. Houssiaux, 1855).

“La Mina wrote me that you were ill, and it struck me as a blow as if someone had told Napoleon that his aide-de-camp had died”: disregarding Kozłowska's fragile health, Balzac set about filling the twelve hundred seats of the Théâtre-Français with all the high-ranking and wealthy spectators



“In five days, I won't know what I'm doing. I'm drunk on my play”

Paris had to offer. He relied on the relations of his “*carissima Sofia*” to pay for the priciest seats – an inclination that earned him accusations of speculation. He indeed takes particular care going over prices in the letter:

“We'll play next Wednesday, barring any misfortune. The first seatings with four places are one hundred francs a box, and everyone wants to be there. But the fashionable place, where the Agudós, the Rothschilds, the Doudeauvilles, the Castries, etc., are, is the *loge des premières fermées*, because one feels at home. [...] – **Lamartine has asked me for a box: I'll put him between the Russians.** Princess Troubetskoï is not the same one whose husband I know. See to it that you write to the prince, – And don't forget your Makanof [...] So: balconies, twenty-five francs; stalls, twenty francs; *premières découvertes*, twenty-five francs a seat; *secondes découvertes*, twenty francs; *secondes fermées*, twenty-five francs; *baignoires*, twenty francs a seat. [...] **Ah! if you only knew what wealth of beautiful women!** There will be no clappers in the *parterre*, which is priced at five francs [...] Write a note to Princess Constantine Razumovska. I don't dare do it myself. For you and for your mother, you will go to the *premières découvertes*; I will place you well.”

These hurried lines reveal Balzac's great expectations. He deeply believed in the merits of his comedy play about a man of industrial genius in 16th century Spain – although the play's reception certainly suffered from Balzac's poor choices during its premiere. The writer expected to solve his financial difficulties and

travel with his beloved Madame Hanska following the play's success. Having finished writing the final acts in a hurry, he describes the terrible days leading up to the premiere:

“I'm overwhelmed, on edge! I have the actors rehearse in the morning, the entire cast during the day, and the actresses in the evening. There are twenty thousand francs worth of costumes in the play. The sets are brand new. I'm told that the work is a masterpiece, and that makes me shudder! It will always be frighteningly solemn”.

Some lines even border on the paranoid, abundantly underlined with raging lines:

“Tell all your Russians that I need the names and addresses, with their written and personal recommendation, for those of their friends (men) who will want stalls. I get fifty a day, under false names, who refuse to give their addresses; enemies who want to bring down the play [crossed out multiple times]. We are obliged to take the strictest precautions.

In five days, I won't know what I'm doing. I'm drunk on my play. There's a sick actor.”

A wonderful manuscript showing Balzac struggling to overturn the traditions of French theater – much like his character Fontanarès in the play: “A man of progress, rational, up against the hassles of a mass of imbeciles, useless or backward people, who above all do not want to undergo change” (Laélie Véron).

Cher Sophie

les avons si bien appréciés au
Puis est arrivé à la fin qui le toucha
pour tout l'avenir, j'ai pu dire
effacer à la prière l'oubli.
que 2 logs aux premiers D'écouverts
mais c'est le meilleur place de
la salle. Mon journal me rend
prochain, à savoir de malheur
les 1^{ers} D'écouverts de la place
font 100 francs, la loge, et
tout le monde s'en va.
allois la place d'asblance de
font les aquas, les Postiches,
D'écouverts, Castres etc.,
c'est la loge des premiers forains
pas ce qui est cher, j'ai la place
la grande 30 francs -
les Stally font à 70 francs.
les 2^{es} D'écouverts font 100 francs
la place - le balon à 30 francs

à la mari!
à la prière
rueff, à la

à la mari!
à la prière
rueff, à la

25 f. by Stally
écouverts 25 f.
D'écouverts 120
rueff 25 f. by
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et tout à la
R. j.
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à la mari!
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rueff, à la

à la mari!
à la prière
rueff, à la

7 • Charles BAUDELAIRE

Les Fleurs du Mal [Flowers of Evil]

POULET-MALASSIS & DE BROISE ♦ PARIS 1857 ♦ 12,8 x 19,3 CM ♦ ORIGINAL WRAPPERS UNDER CLAMSHELL BOX

EXCEEDINGLY RARE FIRST EDITION IN ITS ORIGINAL SOFT COVER, AS ISSUED

First edition printed on vélin d'Angoulême. Complete copy with the six banned poems and every misprint specific to first edition copies, except for the error to "s'enhardissant" on page 12, corrected at the beginning of printing.

Very rare cover in "first state" (Jean de Schelandre 1385-1636 on the second cover and the price of 3 frs on the spine). Small marginal tears to the covers, discreet restorations to the spine, rare and light scattered foxing attesting to the original condition of the copy, unwashed and unglued unlike most copies.

Our copy is housed in a custom clamshell box with the design of the original cover and spine, signed by Julie Nadot.

Exceedingly rare first edition in its original soft cover, as issued.

The vital importance of this collection of poems has made it from the start (a note on the copy of publisher Poulet-Malassis reveals the price of copies on hollande increased sixfold in just a few months), one of the most universally sought-after and traditionally luxuriously bound bibliophilic items, except for copies in modest contemporary bindings made for a few admirers and friends during the poet's lifetime. **Cop-**

ies preserved in their original softcover remain an exception, deserving a detailed inventory.

Many questions remain unanswered about the printing and distribution of this major work of French literature. Unredacted copies are often presented as copies sold before the "ridiculous surgical operation" (Baudelaire's own words) performed by Poulet-Malassis on the 200 copies still available. Baudelaire's correspondence, like Poulet-Malassis, reveals sales were nowhere near as successful. Most copies were simply withdrawn from sale and "put in a safe place" by the author and publisher: "Quickly hide, but make sure to hide the whole edition well; you must have 900 still unsewn copies. – There were still 100 at Lanier; these gentlemen seemed very surprised that I wanted to save 50, so I put them in a safe place [...]. That leaves 50 to feed the Cerberus Justice [copies to be seized by the French government]" (Letter from Baudelaire to Poulet-Malassis, 11 July 1857). His publisher immediately complied, distributing his stock among various "accomplices" including Asselineau to whom he wrote on July 13: "Baudelaire wrote me a letter I received yesterday, announcing the court-ordered seizure. I'll have to wait to see it to believe it, but in any case, we've taken our

precautions. The copies are safe and thanks to your good will, we will send today by train... a box containing 200 unsewn copies, which I beg you to keep until my next visit..."

We have not found any record of these hidden copies being offered on sale again. Could we tie these unbound copies to the cover's various printings (the purpose of these almost insignificant corrections between printings being unclear)? Were all these copies put back on sale intact and unredacted, despite the court order?

The scarcity of first edition copies of *The Flowers of Evil*, and even more so in their original soft cover, could lead us to suspect at least some unsold and uncensored copies ultimately disappeared.

A founding work of modern poetry, inspiration of Lautréamont, Rimbaud and Mallarmé, the *Flowers of Evil* is known only through its second edition extensively corrected and recomposed by Baudelaire in 1861. **The first 1857 edition is thus a unique work, never to be published again in its original form.**

The few "as issued" copies are the rarest and purest state of this monument to world literature.

\$ 66 000

8 • Charles BAUDELAIRE

[Le Spleen de Paris] Petits poèmes en prose – Les Paradis artificiels
[Little Poems in Prose – Artificial Paradises]

MICHEL LÉVY FRÈRES ♦ PARIS 1869 ♦ 12,5 x 18,8 CM ♦ ORIGINAL WRAPPERS UNDER CLAMSHELL BOX

ONLY DELUXE COPY STILL IN WRAPPERS

First edition of Baudelaire's prose poems (*Petits poèmes en prose*) later published by the better-known title *Le Spleen de Paris*. **One of the very rare copies printed on hollande, only deluxe issue** (*grands papiers*). A very slight restoration to the margin of the first cover.

With a preface to the collection by the author, derived from a letter to Arsène Houssaye, explaining his ambitions for the prose poems. The poems are followed in this volume by the second edition of *Paradis Artificiels*.

This edition was used as the fourth volume of Baudelaire's complete works, as stated "Œuvres complètes" on the cover. It was also sold separately, given the several years it took to publish all seven volumes of the complete works.

Our copy is housed in a custom clamshell box with the design of the original cover and spine, signed by Julie Nadot.

Extremely rare copy printed on hollande, the only deluxe issue: less than ten copies are said to have been printed. The only copy still in wrappers, as issued, we have been able to trace.

A keystone to the canon of the modernist literary movement, Baudelaire's prose poems are considered one of the earliest and most successful examples of a specifically urban writing, a close equivalent of Impressionist city scenes. They had a far-reaching effect on subsequent poetry, leading to Rimbaud's *Illuminations*, Lautréamont's *Songs of Maldoror*, Huysmans' *Dish of Spices* – as Cheryl Krueger notes, "*Le Spleen de Paris* changed the course of poetry beyond France as well, paving the way for future writers of the prose poem genre: Jorge Luis Borges, T. S. Eliot, Franz Kafka, Rainer Maria Rilke, Walt Whitman, and Gertrude Stein, to name only a few". The fifty poems were posthumously collected in this 1869 first edition, and five of them appearing in print for the very first time. As chaotic in appearance as *The Flowers of Evil* were architecturally organized, this first edition takes up Baudelaire's original assemblage. He himself saw his prose poems as a counterpart to his *Flowers*, "although with much more freedom, detail and mockery" (letter to Jules Troubat, 16 February 1866). This connection is further established by the presence of key verse-prose doublets within the two collections, such as "La Chevelure" and

"Un hémisphère dans une chevelure." The poet thus makes a definitive turn towards a modern poetry that revels in its own contradictions, "containing multitudes" in the words of Walt Whitman, another great painter of modern life. **Baudelaire was the first to openly define his writings as "prose poems", uniting two terms so starkly opposed that each qualifies as itself by not being the other – thus collapsing one of the most important semantic barriers shrouding the genre of poetry.**

We are able to trace just four copies on hollande, all bound:

- ♦ The Charles Asselineau copy (bound by Capé, Masson-Debonnelle) in the Jacques Doucet library, Paris
- ♦ A copy from the Noilly, Hayoit and Pierre Leroy libraries (bound by Cham-bolle-Duru)
- ♦ A green half morocco (Porquet sale, 1888)
- ♦ A red half morocco (Teschener sale, 1891)

A true bibliophilic rarity, containing the radical productions of a cursed poet who invited prose into his poetry after mastering verse.

Vicaire, I, 350.

\$ 44 000

LES
FLEURS DU MAL

PAR
CHARLES BAUDELAIRE

On dit qu'il faut couler les execrables choses
Dans le puits de l'oubli et au sepulchre encluser,
Et que par les écrits le mal reussit
Infectera les mœurs de la postérité;
Mais le vice n'a point pour mère la science,
Et la vertu n'est pas fille de l'ignorance.
(THEODORE AGRIPPA D'ACHENÈS, *Les Tragiques*, liv. II.)



PARIS
POULET-MALASSIS ET DE BROISE
LIBRAIRES-ÉDITEURS
4, rue de Buci.
—
1857

LES
FLEURS DU MAL
CHARLES BAUDELAIRE

BAUDELAIRE

LES

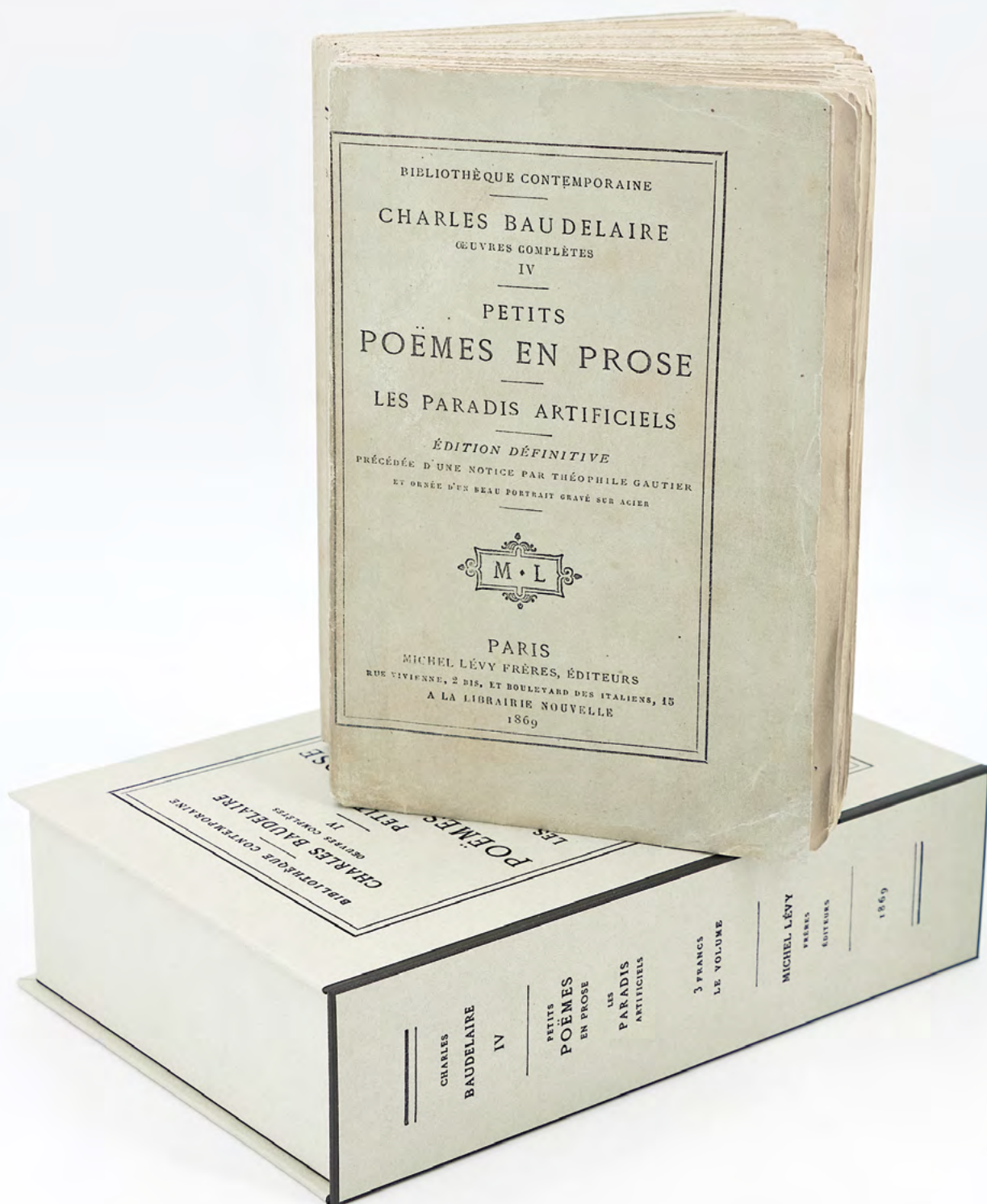
FLEURS DU MAL



PRINX : 3 FR

1857.

▷ SEE MORE



▷ SEE MORE

Binding

9 • Édouard BARTHE

Monument à la gloire de Marie – Litanie de la Très Sainte Vierge
[Monument to the Glory of Mary – Litany of the Most Holy Virgin]

LIBRAIRIE CATHOLIQUE DE P. J. CAMUS • PARIS 1853
15,8 x 23 CM • FULL VELVET AND SILVER BINDING

GREEN VELVET & SILVER EDGE

New edition, with 58 illustrated full-page plates including a frontispiece, all after P. A. Varin.

Full green velvet binding with silver edges, elaborately decorated with gilt gauffered rocaille motifs, and some blind stamped, with abundant onlays of blue, purple, cream and red velvet; upper board with silver engraved crowned A[ve] M[aria] initials at center, "RGP" silver engraved initials at center of second board, both initials inside a wide red velvet inlay bordered with gilt gauffered motifs displaying the sheep-

skin of the Order of the Golden Fleece at bottom, spine elaborately decorated with gilt rocaille motifs, silver engraved title label, silver clasps with pierced leafy designs and central roundel, light blue watered silk pastedowns and endpapers elaborately decorated with gilt rocaille gauffered motifs, all edges gilt. Contemporary binding. Scattered foxing throughout.

A masterful piece of Rocaille book-making in velvet and silver, opulently gauffered and heavily gilt, in exceptional condition.

\$ 4 400



▷ SEE MORE



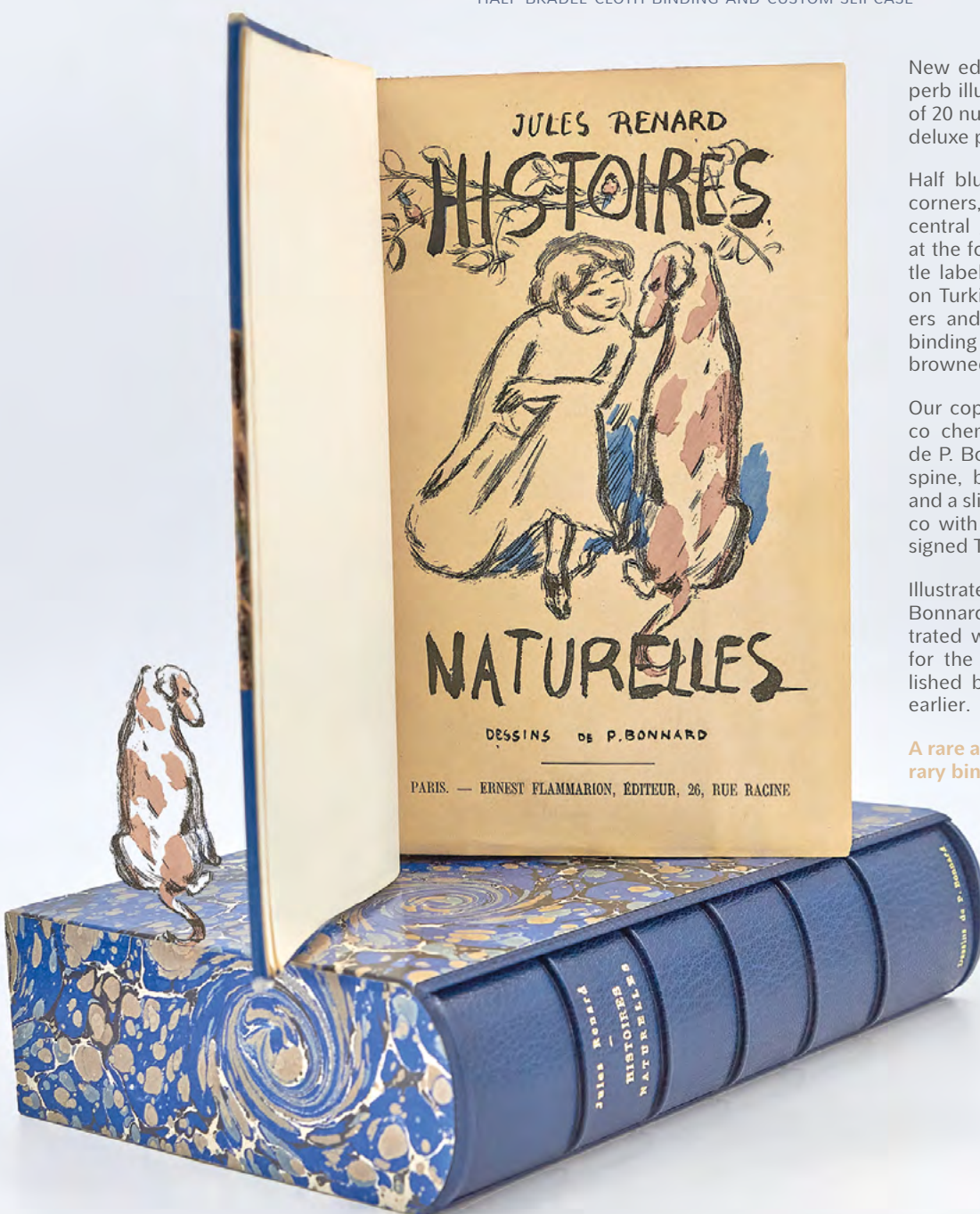
10 • Jules RENARD

ILLUSTRATED BY Pierre BONNARD

Histoires naturelles [Natural Histories]

FLAMMARION ♦ PARIS [1904] ♦ 11,5 x 19 cm

HALF BRADEL CLOTH BINDING AND CUSTOM SLIPCASE



New edition and first printing of the superb illustrations by Pierre Bonnard, one of 20 numbered copies on japon, the only deluxe paper issue.

Half blue percaline bradel binding with corners, smooth spine adorned with a central gilt fleuron and double gilt fillet at the foot, chocolate brown shagreen title label with minor scuffing, french curl on Turkish patterned paper boards, covers and spine preserved, contemporary binding signed Carayon. Spine slightly browned, corners slightly dulled.

Our copy is housed under a half morocco chemise with five raised bands, "ill. de P. Bonnard" stamped in gilt at foot of spine, boards of tiger patterned paper, and a slipcase bordered with blue Morocco with boards of tiger patterned paper signed T. Boichot.

Illustrated with 68 drawings by Pierre Bonnard, the second cover is also illustrated with a drawing by Félix Vallotton for the edition of *Poil de Carotte* published by the same publisher two years earlier.

A rare and pleasant copy in a contemporary binding by Carayon.

\$ 8 800

▷ SEE MORE



11 • [Jean-Baptiste COLBERT] Anselmus DE BOODT

Gemmarum et Lapidum historia
[The History of Gems and Stones]

EX OFFICINA JOANNIS MAIRE ♦ LUGDUNI BATAVORUM
(LYON) 1636 ♦ MARBLED CALF

Second edition of the *Gemmarum et Lapidum Historia* by Flemish doctor and naturalist Anselm de Boodt, with commentary by Adrian Toll in first edition. Illustrated with 45 woodcuts in text and two folding plates.

Contemporary marbled calf, spine four raised bands decorated in gilt, red morocco title-label, boards twice framed in gilt, speckled edges. Restorations to the upper joint.

A major work of gemology and mineralogy from the library a highly esteemed bibliophile and major French political figure: Jean-Baptiste Colbert, famous for purchasing the “Bleu de France” diamond, one of the world’s most beautiful gemstones.

Protégée of Jules Mazarin, Colbert was most certainly introduced to gemology by the Cardinal who was a great collector of gems and had also passed on this taste to the Sun King. As Superintendent of Finances, Colbert purchased for the crown “moghol roses, pendants, ‘lasque’ diamonds and crystals in their natural state for a sum nearing 900,000 livres tournois, the equivalent of over six hundred kilograms of pure gold. Among these gems, the first was a rare diamond weighing over 115 modern metric carats, of great clarity and a color never seen

before: a vivid, deep blue” (François Farges, *Pierres précieuses: lumière, couleurs et pouvoir*). He is even said to have coined the gem’s name of “Bleu de France”. According to Germain Bapst, Colbert was asked to present the Crown Jewels to famous Italian sculptor Bernini during his visit in Paris. He also took advantage of the symbolic power of precious stones and used them as spectacular diplomatic gifts – notably a 120 diamond-covered miniature portrait box of Louis XIV offered to the ambassadors of the English crown in 1672.

The 1728 sale catalog of the famous “Bibliothèque Colbertine” shows Colbert had assembled one of the largest and finest private libraries of his age, including a comprehensive collection of books on stone classification, carving and valuation. **Among them are two copies of this important work by Anselm de Boodt: the first edition as well as this copy of the second edition expanded with comments by Leyden physician Adrian Toll.** De Boodt’s original manuscript was found in Toll’s cabinet and the latter’s commentary was added to every subsequent Latin editions.

First published right at the beginning of the 17th century, de Boodt’s study acts both as treatise and manual. It describes

no fewer than 647 minerals and gems whilst developing a system of classification based on hardness, composition, color, and clarity. He relies not only on Classical sources (Pliny’s *Natural History*, the *Materia Medica* of Dioscorides, Galen’s *Simple Medicines* and Alberto Magno’s *De Mineralibus*), but also on the works of Renaissance scholars (by Césalpin, Gessner, Scaliger), and devotes some lines explaining the magical or medicinal virtues of each stone. This remarkable work also holds practical information on the size of stones and how to spot forgeries, a summary of mineralogical knowledge at the time, and an inventory of various medicinal properties attributed to mineral substances. In addition, there are useful tips for jewelers, naturalists and physicians. An index of all the stones mentioned is provided at the beginning of the work.

A precious copy testifying to the interest in mineralogy and precious gems shown by Colbert, passionate collector and most famous minister of the Sun King.

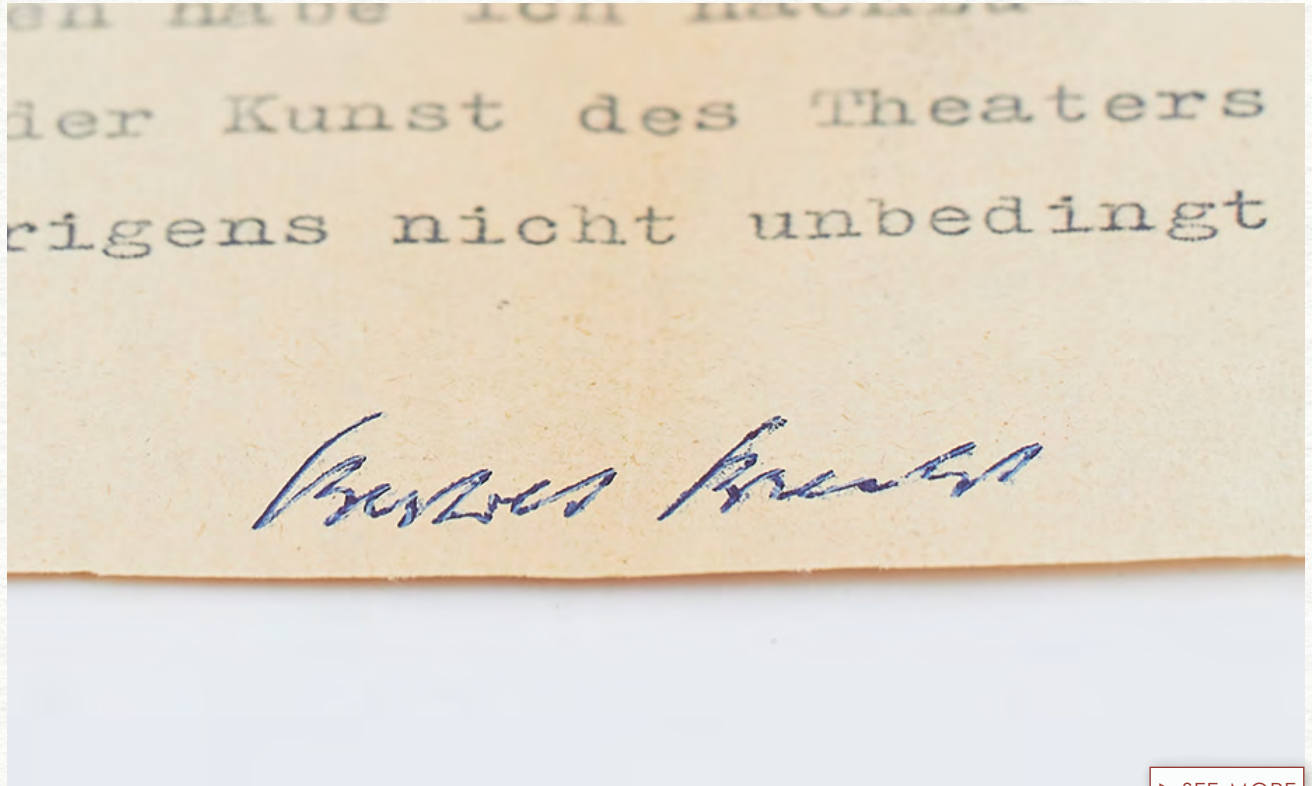
Provenance: ownership inscription from Colbert’s library (his sale, organized by Charles-Léonor Colbert, comte de Seignelay: *Bibliotheca Colbertina*, III, no. 16469).

▷ SEE MORE

12 • Bertolt BRECHT

Original typescript signed – Definition of the “Verfremdungseffekt”

1955 ♦ 17,5 x 20,9 CM ♦ ONE PAGE ON ONE LEAF



▷ SEE MORE

BRECHT'S V-EFFECT IN HIS OWN WORDS

Original typescript in German signed by Bertolt Brecht, 22 lines on one leaf. One typewritten correction. Slight traces of folds, and a few parts shadowed.

Published in Brecht's correspondence (GBA, Briefe 3).

Important definition by Brecht of his famous *Verfremdungseffekt*, the theatrical distancing or “alienation” he coined and popularized, for audiences to reach an intellectual level of understanding of theater, instead of being trapped in an illusory narrative world. The playwright sets out the political and aesthetic mission of these dramatic effects for French audiences. A rare theoretical writing in private hands, the majority of his papers being at the Akademie der Künste in Berlin (Bertolt-Brecht-Archiv).

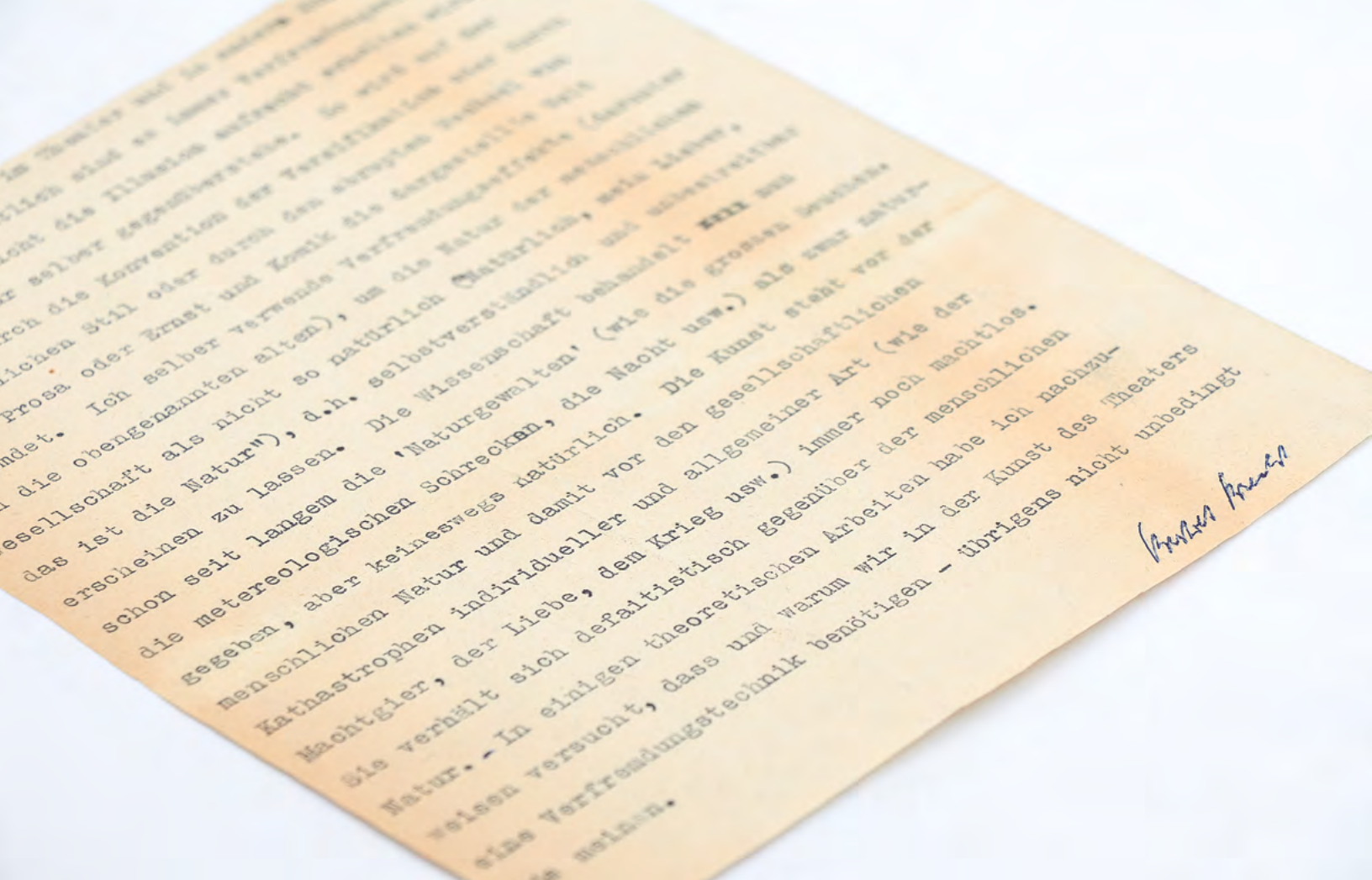
On the occasion of his last visit in Paris, Brecht sent this *Verfremdung manifest*

to theater journalist Henry Magnan. The text reflects France's renewed interest in his revolutionary approach: “From June 20 to 24, 1955, the Berliner Ensemble performed *The Caucasian Chalk Circle* as part of the 2nd International Festival of Dramatic Arts in Paris; Brecht took part despite health problems. Audience interest surpassed the first 1954 Parisian performance. Every performance was sold out. Its political references were sometimes problematic to critics but the staging was unanimously acclaimed.” (Noah Willumsen, *Brecht: Interviews 1926-1956*, 2023).

The text was published with an interview Brecht gave to Magnan for the French paper *Le Monde* (“Déclarations de M. Bertolt Brecht”, June 25, 1955). However, a **part of this typed statement was cut against Brecht's wishes**, whose “only demand (oh what a man!) was that we transcribe the letter ex-

actly”, the article ironically states. The French translation had even completely changed the meaning of the second sentence, deleting the negation present in our original version: **“Actually, it is always alienation effects when in art the illusion that one is facing nature itself is [not] maintained”**. Probably an unintentional omission, that nonetheless reversed the very definition of his theatrical project based on *Verfremdung*.

Like the socialist Shaw before him, Brecht openly wanted to change the minds of his audience. In other words, make people think about the old and established ways, and instead of acceptance, aim for novelty. What was most radical about Brecht's work was that his politics did not just shape the content of his theatre but its form, as well. This is the great paradox of Brechtian theater, whose famous effects are, in fact, quite old:



"Alienation effects have been known in theater and other artforms for a long time [...] Thus, on the stage, the represented world is already alienated by conventions of verse or by a very personal style or by the abrupt change from verse to prose, or seriousness to comedy. I myself use alienation effects (including the old ones mentioned above) to make human society appear as not so natural ("Of course, my dear, that's nature"), i.e. self-evident and indisputable. For a long time now, science has treated "forces of nature" (such as great plagues, meteorological horrors, the night, etc.) as stemming from nature, but by no means natural. Art is still powerless in the face of human nature and thus in the face of social catastrophes of both an individual and general nature (such as the lust for power, love, war, etc.). It behaves defeatistically towards human nature. In some theoretical works, I have tried to prove we need a technique of alienation in the art of theater and why we need it – not necessarily my techniques, by the way". His non-realist innovations, which

borrowed eclectically from Asian, Elizabethan, and Expressionist theatre, also represent a return to classical tradition.

As evidenced by the transcription errors and cuts in Brecht's original text, "Attempts to appropriate Brecht's new vocabulary was not immediately successful with French critics: deadlines and a certain journalistic omniscience often stood in the way of cautious conceptual work. In conversation with Magnan, however, **the efforts Brecht made during his last trip to Paris to make his concepts accessible and understandable become visible behind the cliché of his image as a secretive poet. Not only did he grant his critic [Magnan] an interview; he also sent a letter after the conversation** [this typed text]" (Noah Willumsen).

Famously praised by Roland Barthes, the "V-effect" had a great influence in both theater and film, including Arthur Miller's *The Crucible*, connecting the Salem trials with McCarthyism using the Brechtian technique of historicization.

Jean-Luc Godard's cinematographic aesthetic also owes much from his theatrical effects.

Building a new society through theatrical techniques – this is the lesson of Bertolt Brecht's theoretical testimony, written for the press a year before his death: "The Brecht we encounter here, in his interviews, is familiar, though practically unknown: savvy and skeptical in his use of media, transnational in his interventions, evasive, yet indelible. Over the course of his career, he slowly transformed the interview from a vehicle for commentary into a modern form of oral literature. Scholars have often overlooked its new possibilities [...] Since Brecht's death, the interview has become an essential part of the author's profession; his role in this development should not be forgotten" (Norman Roessler).

Provenance: Archives of Henry Magnan, poet, journalist (*Le Monde*, *Combat*, *Les Cahiers du Cinéma*, *Les Lettres françaises*). Author of an encyclopedia article about Brecht (*Larousse mensuel*, 1956).

**13 • Luis BUÑUEL & René CHAR & Louis ARAGON & Paul ÉLUARD
& Tristan TZARA & André BRETON**

ILLUSTRATED BY **Salvador DALÍ & Max ERNST & Hans ARP
& MAN RAY & Joan MIRÓ**

L'Âge d'or [The Golden Age]

CINÉMA STUDIO 28 ♦ PARIS 1930 ♦ 13,5 x 22 CM ♦ ORIGINAL WRAPPERS

FILMMAKER JEAN VIGO'S COPY

Extremely rare first edition of this program leaflet by the Studio 28 cinema, founded by Jean Mauclair, featuring texts by the Surrealist group on Luis Buñuel's film *L'Âge d'or*.

Slight lacks on the spine, with two small tears at the head and foot, and a shadow mark at the head of the first cover. **Handwritten bookplate "Jean Vigo" – likely autograph – inscribed in black ink in the lower right corner of the page featuring Salvador Dalí's illustration.**



Literary contributions by Louis Aragon, André Breton, René Char, Salvador Dalí, Paul Éluard, Georges Sadoul and Tristan Tzara.

The program is illustrated with works by Hans Arp, Salvador Dalí, Max Ernst, Man Ray, and Yves Tanguy, as well as numerous stills from Buñuel's *L'Âge d'or*.

A very rare copy of this very fragile programme of Luis Buñuel's film, with well-preserved gilt covers. With an exceptional provenance, it belonged to the filmmaker Jean Vigo, the celebrated director of *L'Atalante*, a rebellious figure in cinema with a dazzling career. An admirer of Buñuel's work, Vigo also wrote a glowing review of *Le Chien andalou*.

Directed by Luis Buñuel in 1930 with a screenplay co-written by Salvador Dalí, *L'Âge d'Or* is the paragon of avant-garde and Surrealist cinema. Commissioned by Charles de Noailles, whose wife Marie-Laure de Noailles was one of France's wealthiest, the film was first shown in July 1930 in the De Noailles mansion. It was later shown on October, 22 at the Panthéon Rive Gauche and on November 28 and December 3, 1930, at Studio 28 in Montmartre. During the final screening, the theater was vandalized by far-right militants shouting, "Let's see if there are any Christians left in France" and "Death to the Jews". They threw ink at the screen, released smoke bombs and stink bombs, and forced the audience to leave. The film was immediately censored for its anti-patriotic and anti-Christian content, and seized on December, 12.

This "Revue-programme" [program leaflet], divided into 2 parts (the leaflet is to be flipped upside-down to read the second half), was published for the Studio 28 screenings in 1930. One part, the largest, of 38 pages, is devoted to Luis Buñuel's film and begins with a short text by Salvador Dalí: "My general idea when writing the script of *L'Âge d'or* with Buñuel was to present the straight and pure line of "conduct" of a being who pursues love through the despicable humanitarian, patriotic, and other wretched mechanisms of reality".



▷ SEE MORE

The program includes the film's script, subtitles, dialogue, and a long essay ending with "Aspect social – éléments subversifs" written by the leading Surrealists of the time. It also features the *Catalogue des œuvres exposées au Studio 28* ('Catalog of works exhibited at Studio 28'), a list of Surrealist books available at Corti's bookstore, and thirty black-and-white stills from the film.

Cinephile turned filmmaker, Jean Vigo was drawn to Buñuel's Surrealism in his first cinematic work, *À Propos de Nice* (1930), which includes surrealist-inspired scenes such as bare feet being waxed and a woman smoking a cigarette before suddenly disrobing. This social documentary premiered two months before *L'Âge d'or*. Vigo had already admired the "savage poetry" of *Un chien andalou* in a film critic that remains authoritative. Like Buñuel, Vigo was no stranger to scandal with his film *Zero for Conduct* (1933), heavily influenced by his difficult childhood and murdered anarchist father. It remained censored for over fifteen years. Shortly before Vigo's early death, the two filmmakers joined the Association des Écrivains et Artistes Révolutionnaires. Vigo's short-lived career was rediscovered by the Nouvelle Vague, notably Truffaut, who was "immediately overcome with an intense admiration for this [Vigo's] body of work, whose total runtime does not even reach 200 minutes".

An exceptional copy linking two towering figures of cinema—Surrealist and Impressionist—indisputably connected by their poetic and rebellious portrayals of bourgeois society.

Provenance: Jean Vigo; Claude Aveline, his executor.

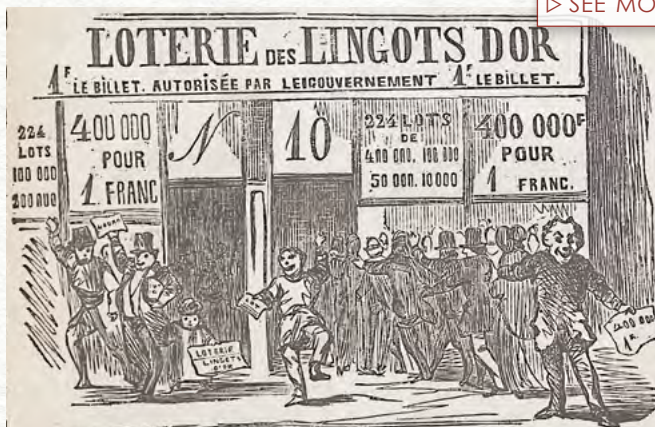
\$ 5 000

▷ SEE MORE

14 • [Alessandro CAGLIOSTRO]
Alexandre DUMAS FILS

*Manuel à l'usage des actionnaires
des loteries [...] ou Calculs indubitables
et combinaisons savantes trouvées
dans les papiers du célèbre Cagliostro,
lors de son arrestation à Rome [with]
Histoire de la loterie [...] d'Alexandre
Dumas Fils*

[Manual for lottery players, the Royal Lottery of France, the Cologne Lottery, the Offenburg Lottery and the Austrian Netherlands Lottery, or, Indubitable calculations and clever combinations found in the papers of the famous Cagliostro, when he was arrested in Rome] [History of the Lottery by Alexandre Dumas Fils]



CHEZ GRANJON, IMPRIMEUR ♦ PARIS ♦ 1791; 1851 ♦ 13 x 20,5 CM ♦ HALF CLOTH

DREAM YOUR BETS, NO MORE BETS!

Rare first edition of a lottery manual claiming to be based on the predictions of Joseph Balsamo, Count of Cagliostro, “one of the greatest occult figures of all time” (Encyclopedia of occultism). Published during Cagliostro’s imprisonment by the Inquisition, it is the first known of its kind using his name, and most certainly the only one printed during his lifetime.

We are able to trace only two copies in libraries (BnF and Kress Library).

Frontispiece illustration showing Cagliostro giving lottery predictions, as well as 15 plates containing 90 vignettes depicting dreams, each associated with a lottery number. Also contains a folding leaf explaining the influence of the sun on the French Royal Lottery draws.

Bound with: a rare pamphlet by Alexandre Dumas Fils, *Histoire de la loterie depuis la première jusqu’à la dernière loterie. La Loterie des lingots d’or*.

Green half cloth, smooth spine, gilt title framed by a double fillet border, marbled paper boards. Spine-ends, corners and joints rubbed, scuffs to boards, foxing to edges. Damp stain in the margin of the first 6 leaves of the *Manual*.

Both charlatan and mystic, Cagliostro made a name for himself with his extraordinary healing powers and gained popularity in European courts. His visions using young mediums and hy-

dromancy earned him both the admiration of the public and the hostility of his competitors. In London in 1776, he is said to have predicted the winning numbers of the English and French lotteries with the help of a mysterious manuscript – the frontispiece of the manual is inspired by this event, showing Cagliostro described as a “French cabalist” in consultation with three Englishwomen. A few years later, he created Egyptian Masonry in Lyon and was accused of stealing the famous “Queen’s necklace” and imprisoned in the Bastille. He ended up after many twists and turns in the dungeons of the Inquisition where he died in 1795. This manual was published in 1791 when Cagliostro was imprisoned by the Roman Church at Castel Sant’Angelo.

His exploits had spread throughout Europe and encouraged publishers to print numerous lottery predictions using his name. This copy published in 1791 in the midst of the French Revolution is the first known of its kind bearing Cagliostro’s name, and most certainly the only one printed during his lifetime. The manual’s preface claims to draw its predictions directly from the papers of the master, based on obscure manuscripts seized during his imprisonment in Rome. It contains “cabalistic tables”, mathematical martingales, “mystical manipulations of numbers” and other “columns” of magic numbers drawn from the Kabbalah, Zoroastrian religion

or Cagliostro himself... all supposed to predict winning numbers. Each of the 90 illustrated numbered vignettes appeared in crude versions on previous fortune telling almanacs. They are finely engraved in this copy which associates them with names, astrological divinations or Cagliostro’s own dreams. The manual was reissued many times, although with lower quality engravings. Cagliostro would regularly appear in divination books and magical almanacs throughout the 19th century, alongside famous sorcerers and astrologers: Alcrofribas, Nostradamus, Mathieu Laënsberg, Campabollino-Romani, etc.

Cagliostro’s (mis)fortunes inspired several novels by Alexandre Dumas, as well as operas, plays, and even an “alla Cagliostro” hairstyle. Bound with the manual is a rare pamphlet by Dumas Fils on the history of lottery, written in his renowned style: “for everything in the world is a lottery. Life is a perpetual lottery in favor of death; love is the lottery of the heart; ambition is the lottery of the head; the future is the lottery of everything”.

Extremely rare oneiromancy manual inspired by the magician who bewitched Europe in the 18th century.

Goldsmiths’-Kress library of economic literature; no. 14941.42 (Kress Library B. 2154).

\$ 5 500



67



67. Le Puits & la Femme
qui tire de l'eau.

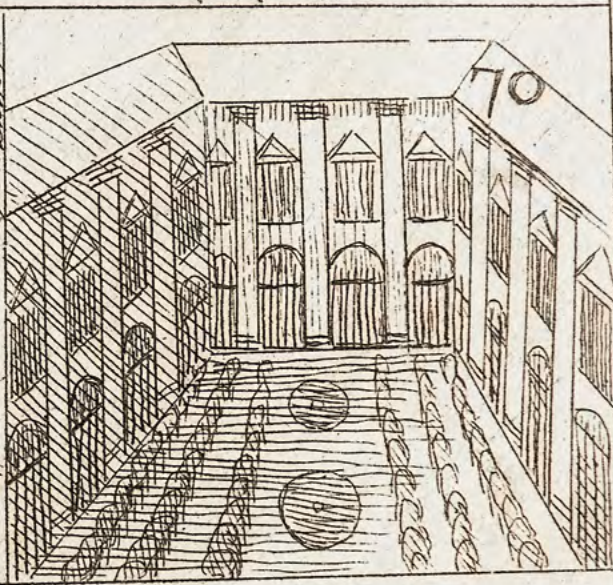
68



68. Un Pont & du
monde qui passe dessus.



69. Un sanglier dans
un Bois.



70. Le Palais Royal.

71



71. Un Ferrailleur.

72



72. Deux hommes qui
jouent à la Boule.

15 • Albert CAMUS

L'Étranger [The Stranger]

GALLIMARD ♦ PARIS 1942 ♦ 12 x 19 CM
ORIGINAL WRAPPERS UNDER CUSTOM SLIPCASE

PRECIOUS ADVANCE COPY AS ISSUED

First edition first issue for which no *grand papier* (deluxe copies) were printed, one of the rare *service de presse* (advance copies).

Some very discreet restorations to spine, paper browned, some discreet traces folds at the bottom of some leaves.

A handsome copy, as issued. **The book is housed in a slipcase signed by Julie Nadot, reproducing the original design of the cover and spine.**

This first edition of *L'Étranger* was printed on 21 April, 1942 with a run of 4,400 copies: 400 advance copies (*service de presse*), 500 copies without statement and 3,500 copies with false statements from the second to eighth "edition".

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

Paper was rare in 1942 and Albert Camus being then an unknown author, Gallimard did not print any deluxe (*grands papiers*) copies as was often the case. The advance copies or copies without false statements are particularly sought after.

Precious and rare unsophisticated copy under an elegant slipcase by Julie Nadot.

\$ 22 000



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Caricature

16 • [Arthur RIMBAUD & Paul VERLAINE & HUGO Victor & Guy de MAUPASSANT & Émile ZOLA & Paul GAUGUIN & Vincent VAN GOGH...]

ILLUSTRATED BY **Henri de TOULOUSE-LAUTREC & Félix REGAMEY & Émile COHL & Théophile Alexandre STEINLEN & Georges SEURAT & Paul SIGNAC & Louis ANQUETIN & Émile BERNARD & CARAN D'ACHE & Adolphe WILLETTE & Jules CHÉRET, etc.**

Les Hommes d'aujourd'hui – Almost complete collection (33 issues lacking out of 469)
Les Femmes du jour – Complete collection

LÉON VANIER ♦ PARIS [1878-1899 & 1886-1892] ♦ 19,5 x 28,5 CM ♦ 5 VOLUMES IN HALF-CLOTH



First edition of *Les Hommes d'aujourd'hui* (33 issues lacking out of 469). Five volumes bound in light blue half-cloth, smooth spines, blue morocco title labels decorated with double filets, marbled paper boards (4 volumes). The color title pages have been preserved and bound in. Marginal tears without damage to the text (no. 163; no. 165;

no. 184, p. 2). Marginal restorations without damage to text on 8 leaves between nos. 214 and 223. Two leaves of no. 224 backed. Marginal tear with some paper missing (no. 345, p.1). Format of quires in the first volume varies; some are trimmed more than others.

First edition of *Les Femmes du jour*, very rare complete collection in 11 issues published between 1886 and 1892 (the last very rare Réjane issue appeared in 1892, six years after the other 10). Bound in half red cloth, smooth spine, mid-night-blue morocco title labels framed in gilt, gilt title lengthwise, marbled paper boards.

An impressive gallery of prominent 19th century women and men caricatured and described by the foremost avant-garde artists and writers of the time.

Created by writer Félicien Champsaur and illustrator André Gill in 1878, this exceptional literary and satirical review was later directed by Léon Vanier – the publisher of the *Parnassiens* poets – from 1885 to 1899.

Each issue is a portrait of a contemporary figure in the world of arts and letters, politics, science, or technology.

The full set includes 469 monographs written by some of the most provocative voices of the time: Jules Laforgue, Gustave Kahn, Joris-Karl Huysmans, Jean Moréas, Félix Fénéon. The only contributor Vanier ever paid for those written portraits was Paul Verlaine, famously always short of money.

Each issue includes on the front page a large and fine color lithographed caricature by artists such as Manuel Luque, André Gill and Félix Régamey, but also world-renowned painters: Toulouse-Lautrec, Steinlen, Pissarro, Seurat, Signac, to name a few.

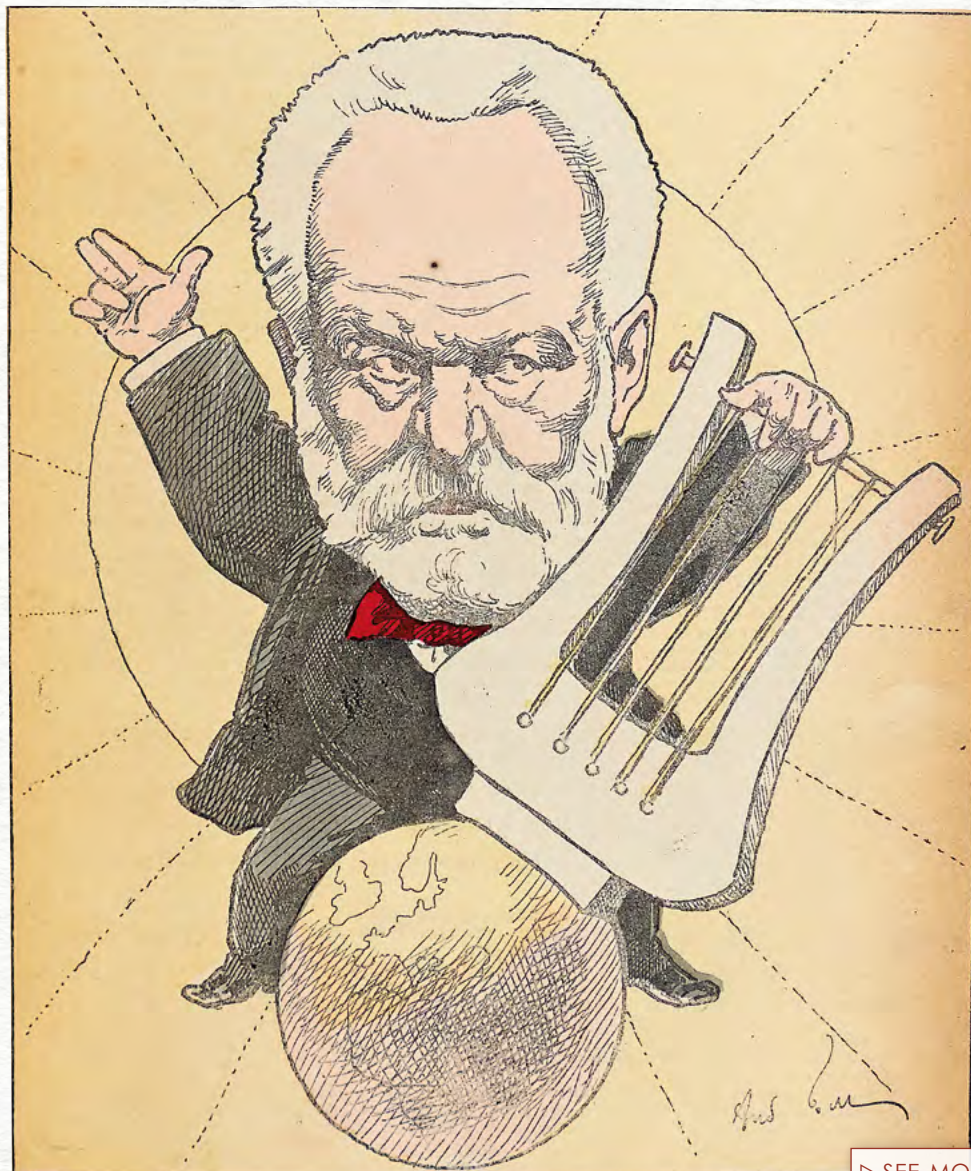
The actress Sarah Bernhardt was so famous, she appeared both in the men-issue (*Hommes d'aujourd'hui*) as well as one of the very rare women-issues (*Femmes du jour*)!

The literary issues cover every school and movement of the second half of the 19th century, including *Buveurs d'eau*, *Vilains bonshommes*, *Hydropathes*, *Parnassiens*, *Naturalists*, *Decadents*, *Symbolists* and *Incohérents*. There is also a number of avant-garde painters belonging to the Pont Aven school (Schuffenecker, Pissarro, Emile Bernard, Maximilien Luce), the circle of the Montmartre *Affichistes* (Chéret, Willette, Caran d'Ache, Georges Auriol, Job, Steinlen), as well as Post-Impressionists (Cézanne, Toulouse-Lautrec, Anquetin), Pointillists (Signac, Seurat), and Symbolists (Redon). Musicians are also featured, with fine portraits of Gounot, Massenet, Verdi, Camille Saint-Saëns, Rubinstein and Reyer.

An exceptional and rare set bearing witness to the free spirit of 19th century French intellectuals and artists.



\$ 11 000



▷ SEE MORE

ÉMILE ZOLA



17 • Lewis CARROLL

Original photograph of Xie Kitchin

[OXFORD AUGUST 1869]

14,9 x 20,8 cm

ONE PHOTOGRAPH UNDER MOUNT

THROUGH THE LOOKING GLASS

Original photograph by Lewis Carroll (Charles Ludwidge Dodgson), rectangular albumen print. The tondo portrait of the little girl gives way to a particularly visible collodion emulsion, also bearing the number added by Carroll in the negative at top left. Discreet restoration at the ends of the plate, a diagonal fold in the upper left corner.

Extraordinary and probably unrecorded photograph of Lewis Carroll's favorite sitter Xie Kitchin, one of the first portraits of his young muse, then aged 5. One of the few retaining as much of the collodion emulsion peeling away from the edges of the glass negative – a deliberate artistic choice by Carroll.

The use of the collodion process, dubbed “black art” is in fact inseparable from Carroll’s creative process. He discovered photography through this new technique and described it as “completely scientific and wonderfully mysterious,” requiring long exposures and tedious handling which appealed to his inventor side. In addition to being a practitioner, he also wrote a book on the subject, titled *Photography Extraordinary*. Twenty-three years later as he wrote in his memoirs, Carroll abandoned photography when collodion disappeared in favor of dry plate. This extremely rare print bears witness to this complex technique, revealing the portrait of little Xie surrounded by a dark, tormented halo induced by the chemical collodion reaction.

Carroll immortalises one of his most famous *little girls*, who along with Alice Liddell has become the very symbol of his photographic work. The striking portrait embodies Victorian ideals of childhood, reflecting Carroll’s belief in the child’s innocence rooted in their perceived temporal proximity to God, shielding them from sin and the corrupting influences of society. Alexandra “Xie” Kitchin, daughter of one of the writer-photographer’s colleagues at Christ Church, appeared in no fewer than fifty of his photographs. This portrait dates from their earliest sessions, likely taken in August 1869 at his Badcock’s Yard studio at the same as

the portrait shown in Taylor & Wakeling (2002, L:3, p. 229). In the latter, Xie wears the same dress with openwork lace as this photograph.

A marvelous example of Lewis Carroll’s ceaseless pursuit of beauty and a testament to his mastery of the photographic arts.

Provenance: Sotheby’s London, 08/05/1992, lot no. 186. Not in Taylor and Wakeling (2002). Another print in smaller format was sold in 2023 without the number added by Dodgson in the negative.

\$ 31 000



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18 • ÉTABLISSEMENTS PATHÉ

Le Film vierge Pathé. Manuel de développement et de tirage
 [The Virgin Pathé Film: A Handbook of Development and Printing]

ÉTABLISSEMENTS PATHÉ-CINÉMA ♦ PARIS 1926 ♦ 16 x 25 CM ♦ HALF SHEEPSKIN

Rare first edition of this manual on film development.

Illustrated with 54 figures in the text and 6 folding plates at rear, containing 107 interesting samples of films negatives and celluloid.

With a frontispiece photographic portrait of Charles Pathé.

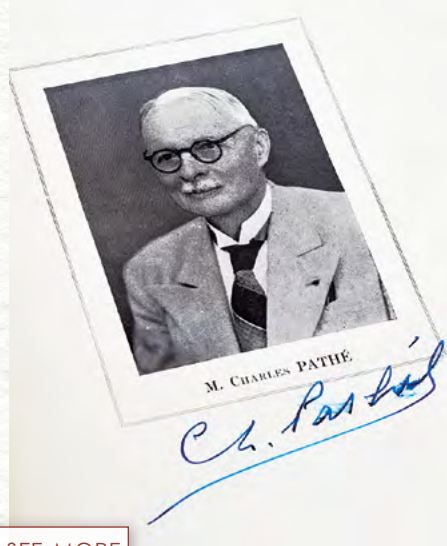
Skilfully restored brown half sheepskin publisher's binding, smooth spine decorated with golden arabesques, small gaps filled at head of spine, marbled endpapers and pastedowns.

"In the early years of the twentieth century, the largest film production company was the Société Pathé Frères (Pathé Brothers Company). Founded in 1897, the company was at its height in 1920s when it unveiled the first home movie projector, the Pathé Baby. [*Le Film vierge Pathé*] is one of the company's first publications explaining the secrets of processing 'virgin' film. **Plates offer incredible images of the mass production of thousands of silent movies, including the first newsreels, sports films, and animation.** 107 examples of actual celluloid color film have been mounted in each volume." (Princeton University Library, Julie L. Mellby)

\$ 2 700



▷ SEE MORE



▷ SEE MORE

19 • ÉTABLISSEMENTS PATHÉ

De Pathé frères à Pathé-cinéma

POUR LES AMIS DE CHARLES PATHÉ ♦ PARIS 1940 ♦ 16 x 25 CM ♦ SHEEPSKIN

First edition, printed in a small run of numbered copies.

With two photographic portraits: one of Charles Pathé and the other of his brother Émile, and a view of the Kodak-Pathé and Pathé-Cinéma factories.

3/4 beige sheepskin binding, spine with four raised bands decorated with black typographical motifs, date at foot of spine, marbled paper boards, endpapers and flyleaves.

Discrete restorations to spine, some rubbing to upper corners of boards.

Signed by Charles Pathé on his photographic portrait.

\$ 4 400

Mme Gosselin
 j'ai 'rai pas encore reçu des feuilles, mais
 je les attends ce matin même. Je ne sais pas le rendre
 de leur, mais en tout cas il faut vous donner assez
 de leur - vous savez que je tiens la bride -
 J. F. Cooper

M. Gosselin.



20 • James Fenimore COOPER

Œuvres de J. F. Cooper

FURNE & C^{ie} & CHARLES GOSSELIN & FURNE & PERROTIN ♦ PARIS 1839-1852 ♦ 10,5 x 18 CM ♦ 30 VOLUMES IN HALF SHAGREEN

First edition of the French translation by A. J. B. Defauconpret. Illustrated vignette on the title page of each volume, with two illustrations in each volume (60 in total) by Louis Marckl after Noël Bertrand.

Green half shagreen binding, spine with five raised bands elaborately framed in gilt and blind, spine-ends stamped with a gilt rosette bearing cabalistic signs,

marbled paper boards, marbled endpapers and pastedowns, speckled edges, contemporary bindings.

Spines slightly lightened, some corners slightly dulled, more pronounced foxing on some volumes, a tear not affecting text to pp. 303-304 of vol. 2, a restored tear and a marginal lack of paper not affecting text to pp. 213-214 of vol. 5.

Autograph letter signed by James Fen-

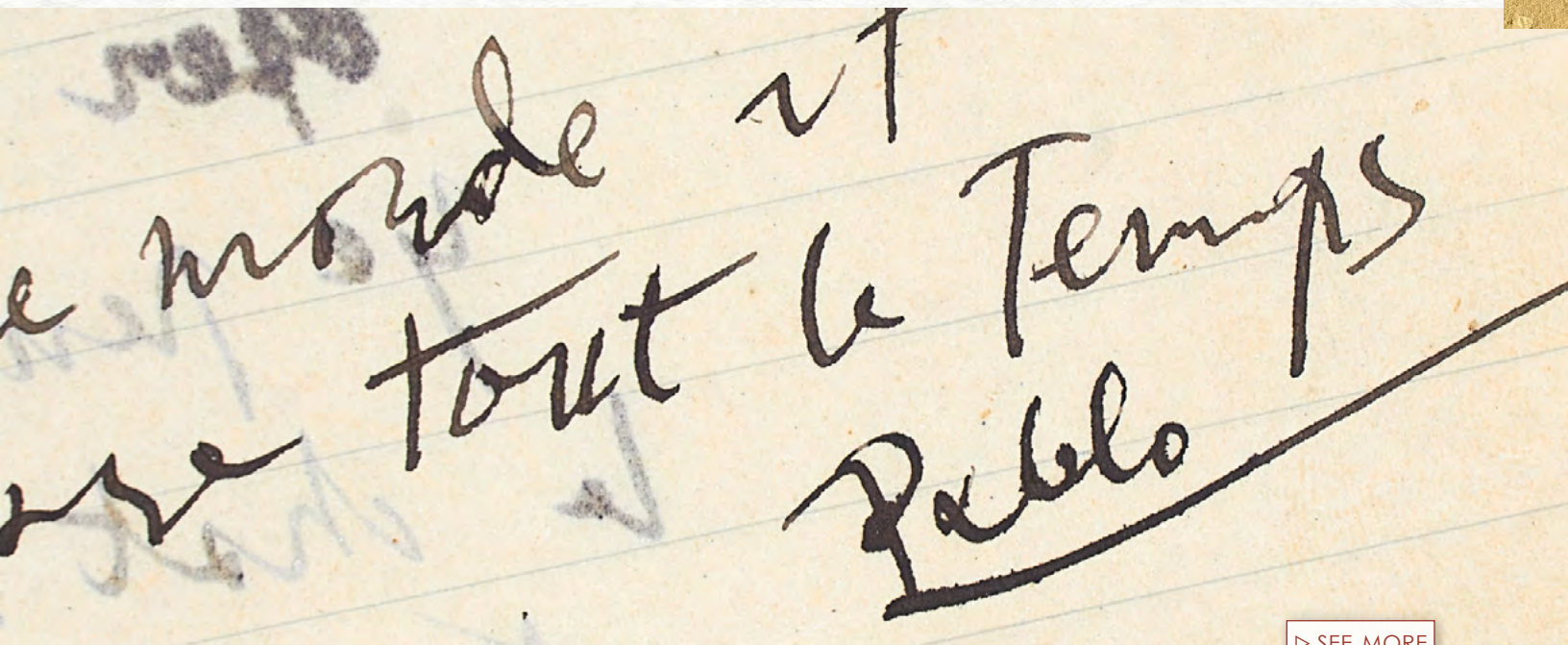
imore Cooper in French, bound in the first volume, written to Charles Gosselin, publisher of his complete works.

Slight folds to the corners of the leaf, pencil and pen notes by a previous bibliographer.

Handsomely bound set, exceptionally containing an autograph letter signed by the author to his publisher.

\$ 4 200

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[▷ SEE MORE](#)

21 • Pablo PICASSO

Autograph letter signed to her lover Fernande Olivier

[CÉRET 8 AUGUST 1911] ♦ 21,4 x 27,9 CM ; ENVELOPE 14,5 x 11,2 ♦ 2 PAGES ON A LEAF AND AN ENVELOPE

A LOVE LETTER TO THE DEMOISELLE

Autograph letter signed by Pablo Picasso to Fernande Olivier. Two pages in black ink on a ruled sheet with the letterhead of the Hôtel du Canigou, Maison Armand, Céret. Autograph envelope addressed to “**Madame Picasso**” at their address of 11 boulevard de Clichy, postmarked 8 August 1911. Usual folds, small tears to margins not affecting the text, front and back of the envelope detached.

A superb unpublished letter to “la belle Fernande” from Céret, the Mecca of Cubism. Picasso had just arrived at this temple of modern art, where he would spend three summers with Braque. He writes here to his first muse in what may be his last love letter to her, already tinged with a sense of freedom and new desires.

This extremely rare early letter, **written in hesitant French peppered with Catalan spelling, marks a turning point in Picasso’s life and career.** At the time, the painter had finally gained recognition and was comfortably settled in a beautiful Parisian building with a housekeeper, pets, and “**Madame Picasso**”. Pablo escaped for what he thought would be a short provincial stay to this Catalan village, at the invitation of sculptor Manolo Hugué. What was meant to be a simple return to his roots, far from Parisian bourgeois life, became a tremendous source of inspiration. The creative power that this new life instilled in Picasso shines through in this passionate letter, in which love, friendship, space and desire are jostled together in a joyful *collage* of fragmented exchanges between a love letter and the birth of a new inspiration.

“I love you very much [...] I have only received one letter from you so far, and you will write to me every day [...] I kiss you all the time.”

Fernande Olivier, known as “La Belle Fernande” in Montmartre, had enthralled the young Picasso when they met in 1904. He had convinced her to move into his Bateau-Lavoir studio where he continued to paint, sculpt and draw his muse, now exclusively modeling for him. From his earliest sketches of their passionate embraces to the fragmented *Demoiselles d'Avignon*, her figure dominates his early works. This first great love played a decisive role in Pablo Picasso’s artistic direction at the time when he was reaping the first rewards of success. However, after six bohemian years in her company, painting remained her most dangerous rival.

Cubism

Preoccupied with himself and his work, Picasso joined his friends Manolo and Franck Burty Haviland in Céret and left his muse alone in their new apartment on the Boulevard de Clichy, surrounded by a veritable domestic menagerie: three Siamese cats, a dog and a guenon who all turned the place upside down: **"I think you're right to give away the Siamese cat, he's no fun and lately the house has smelt too much of piss."**

Worried by her lover's silence – **"My dear Fernande, you ask me if I'm thinking of you, do you think I could forget you?"** – Fernande, who was already calling herself **"Madame Picasso"**, transformed their apartment much to the painter's dismay: **"I think you are going to have the studio arranged for me, but make sure to be careful and put the books with the books, the brushes with the brushes, and the bottles with the jugs."** But although Picasso still pretended to believe in his return **"Finally, Louise should arrange things so that I can find what I need when I return"**, his letter bears witness to an entirely different passion: **"I have started working at Haviland's studio yesterday, and I will be well."** Their relationship was indeed experiencing its final moments and, in the autumn, Picasso succumbed to the charms of Eva Gouel while Fernande found refuge in the arms and on the canvases of Futurist painter Ubaldo Oppi. Despite this break-up and their infidelities, Fernande did not hesitate to write in her memoirs: "those years spent close to you were the only happy time of my life".

Written at the highpoint of his Cubist adventure, the letter reveals the creative effervescence of the painter who seemed incapable of moderating his excitement. Between each address to Fernande, the happiness of life in the Cévennes comes to the fore: **"Last night, I dined at Manolo's"**, **"Dede Denicker hasn't arrived yet"**, he wrote (referring to a painter called "the youngest of the Cubists" by Apollinaire who became

Manolo's pupil that summer). And if Picasso was still thinking about Paris, it was almost more for his **"friends"** than his lover: **"I have only received one letter from you. You must write to me every day and tell the friends to write to me too. [...] I have sent postcards to everyone."** We know some of his famous cards he scribbled with a few words, notably to Apollinaire and his art dealer Kahnweiler.

Beyond the intense pleasure Picasso finds in rediscovering his Catalan roots, this letter also reflects his attraction to simple life: **"I pay 4 francs a day at the hotel"** and one that was conducive to creative profusion: **"The house is so big that I will have several studios at my disposal"**. This relationship with sparsity and space was fundamental to the emergence of a Cubist aesthetic, dubbed "discipline of the humble". The arrival of Braque and Max Jacob a few days later marked the start of a series of three summer seasons in Céret which proved extraordinarily fruitful.

It was precisely during this period that a fundamental innovation made its way into Picasso's canvases: words and letters entered his compositions as "optical textures" (Michel Butor) and mischievous semantic games.

Still brimming with love, this magnificent letter nonetheless foreshadows that the true break with Fernande would owe less to Eva Gouel than to Picasso's new artistic life. And when her biographer Sophie Chauveau recalls the days spent in Céret, it is with Georges Braque: "To think they only spent two weeks together there! My God, how closely bound they were to one another! When you see the result, it's astonishing!" Among the masterpieces painted during this first stay are iconic works of Analytical Cubism, including *Le Poète*, *L'Accordéoniste*, *L'Éventail* (*L'Indépendant*), and famous oval-shaped object pictures (*Man with a Pipe*; *Palette, pinceaux, livre de Victor Hugo*).

This letter is characteristic of Picasso's early 20th century letters which very rarely remain in private hands. In his handwriting "brimming with the naive verve of youth" (Laurence Madeline, *Picasso épistolaire*), the painter makes fun of the poked face of his patron: **"Haviland and [is] full of nails"** which reminds the reader of the famous African statuettes stolen from the Louvre that would get Picasso in much trouble a few weeks later, when the Mona Lisa disappeared. The delightful spelling of young Picasso still owes much to his Spanish origins – having only lived in France for a few years, his near-bilingual expressions mirror his return to Catalan soil, so close to his formative years in Barcelona. "He lived like he was in Spain", Fernande remembers in her memoirs. Picasso seems immensely happy about it: **"They barely celebrate July 14th here; they only love Don Carlos"**, he writes here. He made the most of the conviviality of his Catalan friend and of the **"Grand Café de Céret, run by Michel Justafré"**, whose letterhead rests on top of the letter. Picasso had the habit of covering the café's marble tables with countless sketches. This establishment would go on to welcome the greatest figures of modern art, including Juan Gris, Matisse, Moïse Kisliling, Marquet, and Soutine. In the same café, Braque and Picasso would also get sheet music for their Cubist paper collages given by their friend the composer Déodat de Séverac. The memory of the Grand Café also lives on in the front pages of the local newspaper *L'Indépendant*, hastily read at the bar, which became an integral part of Picasso's paintings.

A magnificent and extremely rare letter to his first muse and his first great love, who shared the young Picasso's bohemian life in the "Cubist Acropolis" of the Bateau-Lavoir. Fernande receives here a precious account of the painter's early days in Céret, a milestone in the great story of Cubism.

SOLD



CERET le

19

Ma chère Fernande tu me demandes
si je pense à toi alors tu crois que je pourrais
te oublier. Je t'aime beaucoup.
Je ai commencé à travailler chez Haviland
je serais bien la maison et si
grande je aurais plusieurs ateliers à
ma disposition.

Un soir je ai dîné chez Mandol.

Je pense que tu as raison de donner
le chat de Siam il ne es pas agité
et après dernièrement la maison
sentait vraiment trop le poisson.
Dede Deniker ne est pas encore
arrivé.

14 juillet ont ne part pas ou presque de
ont ne aime que Don Carlos
je pai 4 pesones par jour à l'Hôtel.

Je ne ai reçu encore que une lettre de toi tu
me écriras tous les jours et dis aux copains
de me écrire aussi.

Haviland et plein de Clous.

Je ai envoyé des cartes postales à tout le
monde.

Je pense que tu vas me faire
ranger l'atelier mais que on fera attention
que on mette les livres, avec les livres
surtout avec les penceuses et les
chopinas en fin que
seront la façon que je puisse trouver
la chose quand je rentre.

aujourd'hui tout le monde et
je te embrasse tout le Temps
Pablo

Cubism

▷ SEE MORE

22 • Albert GLEIZES & Jean METZINGER

ILLUSTRATED BY **Paul CÉZANNE & Pablo PICASSO & André DERAINE & Georges BRAQUE
& Marie LAURENCIN & Fernand LÉGER & Marcel DUCHAMP & Juan GRIS & Francis PICABIA**

Du "Cubisme"

EUGÈNE FIGUIÈRE & C^{ie} ♦ PARIS 1912 ♦ 18,5 x 24 CM ♦ ORIGINAL WRAPPERS

"CUBISM, ACCUSED OF BEING A SYSTEM, CONDEMNS ALL SYSTEMS"

First edition, exceedingly rare copy without statement of edition, with the correct imprint dated 20 October 1912.

Restorations to spine and inner margins of the covers, a discreet fold to the lower right corner of the front cover.

Illustrated with 26 artworks by Paul Cézanne, Pablo Picasso, André Derain, Georges Braque, Jean Metzinger, Marie Laurencin, Albert Gleizes, Fernand Léger, Marcel Duchamp, Juan Gris and Francis Picabia.

A fine copy despite restorations, rare without statement of edition, of this

Cubist manifesto published on the occasion of the historic exhibition of the "Section d'Or" at the Galerie La Boétie.

"It is difficult to imagine today the impact of Gleizes and Metzinger's book. Read, reread, celebrated or rejected, it was very quickly translated into Russian and English. The Russian cultural avant-garde discussed it passionately. From the American critic Arthur Jerome Eddy to the Romanian painter Marcel Janco, they recommended reading it, at the risk of forgetting that it was less the theorists than the good painters who expressed themselves in it. The Flemish

poet Paul van Ostaïen considered the book as useful for a writer as for an artist, and, in fact, the abandonment of the concern for resemblance of the cubist painters corresponds to the fragmentation of meaning and the unusual images of Apollinaire or Reverdy. *Du cubisme* ends with these words: **"To the partial freedoms conquered by Courbet, Manet, Cézanne and the Impressionists, Cubism substitutes infinite freedom. We now know that Cubism was not a break with the past but a door wide open to the future."** (Serge Fauchereau)

\$ 2 700

23 • Ricciotto CANUDO

[SWEDISH BALLETS]

Skating-ring à Tabarin
Ballet-aux-patins pour
la musique de...

MERCURE DE FRANCE ♦ PARIS 1920
 14 x 23 CM ♦ ORIGINAL WRAPPERS

SKATING RINK, A BALLET
 WHERE ROLLER SKATING
 PLAYS THE LEADING ROLE

First edition printed in small numbers of this offprint from the *Mercure de France* published on May 15, 1920. OCLC does not locate any copies in North America and only three in Europe (Bnf, Bibliothèque Doucet, Universitätsbibliothek Basel).

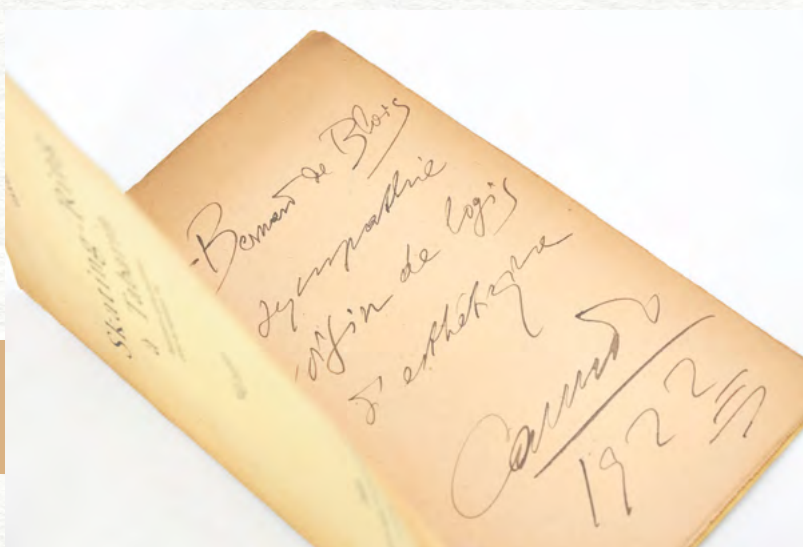
Covers with frayed margins, second cover partially shaded, one small piece of paper missing from the right margin of a page due to the fragility of the paper.

Signed and inscribed copy to painter Bernard de Blois: "En sympathie de voisin de logis et d'esthétique. Canudo 1922." ["In sympathy as a neighbor of lodgings and aesthetics. Canudo 1922."]

Extremely rare first edition of the libretto of the ballet *Skating-Rink* set on a roller-skating rink, created by the *Ballets Suédois* with choreography by Jean Börlin and music by Arthur Honegger, as well as costumes, curtain and stage designs by Fernand Léger.

This Futurist poem-libretto is directly inspired by Charlie Chaplin's *The Rink* (1916), using the events in the skating rink as a metaphor for the hectic life in modern cities with its mechanical, almost ritual repetitions and its vicious circle of attraction and rejection.

Canudo's inscription dates from 1922, the year of the ballet's creation at the Théâtre des Champs-Élysées by the *Ballets Suédois*. The troupe had been founded by the Swedish art collector Rolf de Maré after the model of Diaghilev's *Ballets russes*. "The action



of this 'Ballet aux patins', subtitle given by Canudo to his poem-libretto, takes place in Paris in the hall of the popular ballroom Tabarin transformed into a skating rink for roller skates. Skating practised in large skating rinks such as the Skating Palais on Avenue du Bois de Boulogne, had conquered the popular balls and café-concerts as early as 1875, but it returned in force in the 1910s after the ball-bearing revolution" (Josiane Mas). The dynamism of this activity had won over the Italian Futurists and also inspired popular culture like Chaplin's *The Rink*, which Canudo certainly watched during a leave of absence from the French army where he had enlisted – like Apollinaire – during WW1.

The rare first edition of Canudo's poem is the real starting point of the Gesamtkunstwerk of Skating-Rink – the text that inspired its musical compositions, costumes and choreographies. Its title "for the music of..." clearly suggests a work in progress for which the artists have not yet all been chosen: Arthur Honegger, a famous member of the "Groupe des Six", was commissioned to write the music in 1921 and did not finish the orchestration until 5 days before the ballet premiered. Canudo encouraged every contributing artist to study Chaplin's film, which is reflected in numerous aspects of the production: the figure of the "Madman" in Canudo's poem becomes a colorful, cubist Tramp under the brush of Fernand Léger, with a high hat, a jack-

et with uneven tails and trousers with one striped and one checked leg. His movements choreographed by Börlin were based on Chaplin's part, with comic acrobatics and countless laps of the skater – a metaphor for the bewitching rhythm of industry and the daily hustle and bustle of the modern city. To the chagrin of critics, these new concepts of dance and performing arts combined modernity and the popular life inspired by the New World: **"Despite their national foci, what made Skating Rink and Parade modern were their American references: both looked to Hollywood** – *Skating Rink* to Charlie Chaplin, *Parade* to *The Perils of Pauline*; both made references to jazz, and both referred albeit in indirect ways to American mechanical modernity. The motivation behind their evident admiration for the United States was the desire that France and other European countries might emulate American modernity and, through attaining its promised financial rewards, use them to create a better life." (Ramsay Burt, *Alien Bodies. Representations of Modernity, "Race" and Nation in Early Modern Dance*, 2002).

This text created by a key figure of the Parisian avant-garde for the *Ballets suédois* in 1920 called for the convergence of the arts – literature, painting, dance and music – transforming the stage into a pure Cubist and Futurist manifestation.

Extremely rare, all the more with an autograph inscription by Ricciotto Canudo.

\$ 2 700

▷ SEE MORE



A KEYSTONE TO THE CANON OF ROMANTIC ART

Complete set of 13 original lithographs by Eugène Delacroix, in first edition, first issue with the letter, one of 20 copies on chine pasted on laid paper:

"It was originally printed in a few proofs on chine, the format of which exceeds the square line by one or two centimeters. They are highly sought-after, even though they bear the letter" (Robaut).

Bound in the original publisher's brown half shagreen binding, title gilt stamped on first board, original first cover wrapper preserved. Small restored tear to the margin of the wrapper over 5 cm, sunned spine, joints and corners rubbed, scattered foxing and a dampstain to the lower part of the laid paper on which the lithographs are pasted on, without affecting the lithographs themselves.

Exceptional and rare set of original lithographs by Eugène Delacroix on chine, illustrating Shakespeare's masterpiece.

A cornerstone of Romantic art, this series was "made at M. Delacroix's personal expense. Only 80 copies were printed, 60 on blanc paper and 20 on chine, and these were sold out at the time of the author's death" (Henri Béraudi). It is now esteemed as Delacroix's most accomplished graphic undertaking, which took him more than ten years to achieve and generally considered to be one of the first modern *livres de peintre*.

This is Delacroix's second lithographic portfolio based on a literary work, after Goethe's *Faust* in 1828. Strongly influenced by Goya's *Caprices*, the plates feature deep black tones and striking contrasts, magnified by the chine:

"No one is unaware of the important role played by Delacroix in lithography, [...] in the *Hamlet*, in the *Horse struck down by a tiger*, or better still in the *Lion of the Atlas* and the *Royal Tiger*, these



marvels, he shows what vigor and color the lithographic pencil can acquire in the hand of a master." (Henri Béraudi)

Despite good reviews from Théophile Gautier and Jules Janin, the *Hamlet* suite remained little-known from the moment of its publication by the Gihaut brothers upon Delacroix's request: "I had them printed in small numbers, and I was well advised, for they were not successful and were far from having met printing costs", wrote Delacroix in a letter to Champfleury (May 1 [1852]). Even in the 19th century, copies on chine were almost impossible to find: only twenty years after publication, Philippe Burty considered the set "so rare now" regardless of its different issues (Colonel De La Combe sale, 1863).

His contribution to Hamlet's visual imagination and iconography is immense. Delacroix first created the pose of Ophelia's lifeless body lying horizontally on the water – foreshadowing John Everett Millais' famous painting. It was from these lithographs that a number of his paintings were created: "Between the 1830s and his death, Delacroix also painted oil versions of a number of lithographs [including *Hamlet and His Mother*, now in the Metropolitan Museum]..." (Alan R. Young, *Hamlet and the Visual Arts*, 1709-1900).

Delacroix showed interest in Shakespeare's theater – and *Hamlet* in particular – early on. As a youth, he signed

some of his letters "Yorick" when recounting his first passions for the young Englishwoman Elizabeth Salter. According to his diary studied by Luciana Lourenço Paes, he probably read the play in the original English and identified with the main protagonist who inspired his "Self-portrait as Hamlet", now in the Musée Delacroix. In 1825, the painter traveled to London where he attended several of the Bard's plays and apparently regretted missing the *Hamlet* performed by the legendary Henry Keane at the Drury Lane Theater.

Two years later, Delacroix was among the Romantics who fell under the spell of a special performance of *Hamlet* at the Théâtre de l'Odéon by the English company of Covent Garden director Charles Kemble. It was the first time Shakespeare had been played in his original language, with the previously censored scenes: the appearance of the ghost in the first act, Ophelia's madness in the fourth, and the gravediggers in the final act. Following this historic event, he was haunted like Victor Hugo, Alfred de Vigny and Alexandre Dumas by the lingering ghosts of this anti-hero. Delacroix's interpretation in this series of lithographs is one of the finest creations of this new movement of young Romantic artists: "Two eras are facing each other, two artistic styles too, where the medieval imagination feeds the inspiration of the new Romantic face. **In this sense, Delacroix's engravings can be read as an aesthetic program, in which the new art embodied by Hamlet his alter ego, confronts the arts of the past**" (Sylvie Arlaud, *La Représentation du spectre de Hamlet sur les scènes germanophones du XVIII^e au XIX^e siècle*).

A delicate, passionate interpretation of the English tragedy, rightly considered **one of the masterpieces of 19th century illustration**. These prints are "as many original drawings in which we find his personality, his verve and his poetry in all their youthful flavor" (Philippe Burty, Delacroix's atelier sale, 1864).



▷ SEE MORE

Ce crâne, Monsieur, était celui d'Yorick, le Bouffon du Roi. — Hélas! Pauvre Yorick!



▷ SEE MORE

25 • René DESCARTES

[*Discourse on the Method*] *Principia philosophiae* [with] *Specimina philosophiae*

APUD LUDOVICUM ELZEVIUM [ELZEVIR] ♦ AMSTELODAMI (AMSTERDAM) 1644 ♦ 15,4 x 20,3 cm ♦ FULL CALF

FIRST APPEARANCE OF “COGITO ERGO SUM”

Two works bound in one volume: first edition of *Principia philosophiae* followed by the first Latin edition of *Specimina philosophiae*. Complete with blank leaves b4 and 2Q4. Printer's mark representing Minerva and her owl, as well as the motto “Ne extra oleas” on the title page. Numerous in-text engravings.

Bound in full calf, spine with five raised bands framed in gilt, elaborately decorated in gilt, gilt arms of the Society of Writers to the Signet at center of boards framed in blind, marbled endpapers, speckled edges. Library shelfmark glued to the pastedown endpaper, additional penned shelfmarks on the pastedown, and a manuscript ex-libris of the Signet Library, “Ex Lib: | Bibl: Scribar | Sig: Reg:” on the title page. Joints, spine-ends and corners restored, more foxing on the first six leaves, on the title page of the *Specimina* and the last four leaves of the volume. Some spots to the boards. Unusual paper defect around the author's name on the title page of *Principia*, present in other copies (Library of Congress, BnF), small wormhole to the lower margin of this same page, burrowing to p. 129 of the “*Specimina*”. A few faded letters on 4 lines where two pages were joined together (pages 296–297).

First Latin edition of the *Discourse on the Method* containing the first occurrence of the famous “cogito ergo sum”.

This Latin translation of the *Discourse on the Method* and its two essays, the mathematical-philosophical *Dioptrique* and the *Meteors* is the work Descartes' friend Étienne de Courcelles and revised by Descartes himself. As evidenced by the universal appeal of the cogito, this edition acts as “The first significant dissemination of the *Discourse* and its essays (the first 1637 French edition was a commercial failure), published at the same time as the *Principia*, aimed at an academic audience capable of a true reception of the work as a whole” (Frédéric de Buzon). In addition to the *Discourse*, the work is of particular importance for its addenda applying his cogito to various fields of science, including optics and meteorological phenomena. His work on light refraction, vision and the phenomena of rainbows and winds, are illustrated by visually stunning in-text woodcuts depicting cloaked figures peering through pinholes of camera obscura, elegantly dressed silhouettes admiring rainbows, and throws of balls illustrating the trajectory of light rays.

The *Discourse* is preceded by the *Principia Philosophiae* in first edition, from Descartes' unpublished manuscript *The World or Treatise on Light*, contemporary with Galileo's condemnation of heliocentrism. As his theory was based on the same postulate of the movement of the Earth around the Sun, Descartes preferred to delay its publication and had it published through different works. In the *Principia*, Descartes aims to clarify and establish a rigorous foundation for philosophy, envisioned as a universal science. **It contains the first full description of his Vortex Theory explaining the structure and movement of the universe** – abundantly illustrated with fine woodcuts showing celestial matter in constant motion, as well as striking vignettes illustrating the Earth's genesis.

Provenance: arms of the Society of Writers to the Signet, association of Scottish lawyers founded at the end of the 16th century, one of the oldest professional associations in the world.

A superb copy containing the founding texts of modern rationalism at the origin of our scientific method.

Guibert, 118 & 104.

\$ 8 800

26 • Alexandre DUMAS PÈRE

Le Comte de Monte-Christo [The Count of Monte Cristo]

SOCIÉTÉ BELGE DE LIBRAIRIE ♦ HAUMAN ET C^{IE}
BRUXELLES 1845-1846 ♦ 9,7 x 15,3 cm 8
PARTS IN 4 VOLUMES IN HALF SHAGREEN

PRE-FIRST EDITION OF DUMAS' MASTERPIECE

A rare Belgian pirate edition in 8 tomes bound in 4, published shortly after the novel's first serial appearance in the *Journal des débats* from August 28, 1844 to January 15, 1846. Complete with all half titles and title pages. They are all dated 1845, except for the last two (vol. 7-8) dated 1846. The edition includes the misprint "Christo" for "Cristo", present in the pre-first edition of the *Journal des débats*, and corrected for the first time at the end of 1846 in the first illustrated edition.

Contemporary brown half shagreen, spine ruled in gilt, gilt titles and volumes, brown marbled paper boards, marbled edges. Spines uniformly lightened, rubbed corners and edges with small paper and leather tears, scuffs to boards. One quire slightly sticking out in vol. 1, 2 and vol. 3, 4, others misaligned in the other 2 volumes.



▷ SEE MORE

published with the first Parisian edition – have become rare and highly sought-after.

Operating outside of French copyright law, Belgian publishers issued numerous books published in France as soon as they appeared in newspapers. Hauman, the publisher of this pirate edition, made a specialty of publishing dozens of Dumas novels – sometimes even as pre-first editions, before the French ones. **Only this pirate edition and three others, all Belgian (Méline et Cans, Lebègue, and Muquardt) were published sequentially, their volumes closely following the publication of new journal installments, even before the novel was fully issued serially.**

Munro, Alexandre Dumas père, a bibliography of works published in French, 1825-1900.

\$ 7 500

27 • Alexandre DUMAS PÈRE

PHOTOGRAPH BY **Charles REUTLINGER**

Original photographic portrait with signed inscription

1854 ♦ 6,5 x 10,5 cm ♦ ONE PHOTOGRAPH



▷ SEE MORE

Original *carte-de-visite* portrait signed and inscribed by Alexandre Dumas.

Albumen print photograph on mount. Stamp of Charles Reutlinger's studio in Paris on verso.

Very fine portrait signed and inscribed on the lower part of the mount: "A Madame aimée Persat, A. Dumas".

Probably gifted to the second wife of Maurice Persat, an officer who took part in the Napoleonic Wars as well as Independence uprisings in Latin America, Spain and Greece, where he bought back a young Turkish slave, Adélé. Back in France, she was placed in a convent under the protection of the governor of Marseille and converted to Catholicism. Persat, a liberal and agitator, was forced into exile

in the meantime. Dumas undoubtedly drew inspiration from Adélé's story, relayed in the Marseille papers for his famous *Monte Cristo* heroine Haydé. The real-life Haydé died of phthisis along with her child in 1832. Persat remarried in 1854 to Henriette Charles Latour, to whom this portrait by Dumas is certainly inscribed.

\$ 2 200



▷ SEE MORE

28 • Pierre de la MESANGÈRE

ARTWORKS BY **Carle VERNET & Philibert-Louis DEBUCOURT & Jean-Baptiste ISABEY & Louis-Marie LANTE & DUTAILLY**

Le Bon Genre: Suite des 116 planches

[with] *Observations sur les modes et les usages de Paris pour servir d'explication aux 115 caricatures publiées sous le titre du "Bon Genre" depuis le commencement du dix-neuvième siècle*

CHEZ L'ÉDITEUR ♦ VASSAL ET ESSLING IMPRIMEURS ♦ PARIS [1801-1827] 1827 (TEXT)

BINDING: 41,2 x 27,8 CM ; PLATES: 40,5 x 27,3 CM ♦ HALF MOROCCO

PRINCESS MURAT'S COPY

Complete set of 115 copper-engraved plates with an additional plate (116 plates), all printed on either laid or wove paper, all hand-colored with watercolor. Two entirely different plates 39 follow each other, in first issue: *Les Titus et les Cache-folies* was published in the 1817 and 1822 sets, and the other *La Politicomanie* appeared in 1827. This is

the most complete series, which also includes the 11 new plates published from 1818 to 1822, numbered 105 to 115.

*

According to Vicaire, the plates were probably all printed between 1801 and 1822, and only the text preceding the plates was reprinted in 1827.

3/4 long-grained red half morocco, smooth spine elaborately framed in gilt lengthwise, gilt tooled center of spine, gilt lettered title at head of spine framed in gilt, marbled boards, marbled paper endpapers and flyleaves. Minor brown spots are mainly confined to the 24 pp. of text, with very few on the plates, mainly on the margins and versos.

A RARE AND FAMOUS COLLECTION OF COSTUMES, GENRE AND ENTERTAINMENT SCENES FROM THE FRENCH FIRST EMPIRE AND RESTORATION ERAS, WITH VERY WIDE MARGINS AND MAGNIFICENTLY HAND-COLORED AT THE TIME.

A VERITABLE ENCYCLOPEDIA OF THRILLS, PLEASURES AND PAGEANTRY,

PUBLISHED BY PIERRE DE LA MÉSANGÈRE, LEADING FASHION EDITOR AT THE TURN OF THE CENTURY.

THIS COPY INCLUDES TWO VERSIONS OF PLATE 39, BOTH OF WHICH ARE EXTREMELY SCARCE.

These magnificent copper-engraved prints by Georges Jacques Gatine, Schenker and others were based on drawings by the greatest painters of Parisian fashion: Carle Vernet, Philippe-Louis Debucourt, Jean-Baptiste Isabey, Louis-Marie Lanté, Dutailly. They were initially sold as a supplement to the successful magazine *Le Journal des Modes*, before being published as a collection. Some plates bear the engraver's name, and several the drafts-

This gallery of figures is singularly representative of a period of upheaval in French history in terms of material, but also moral and intellectual values – depicting a frivolous and daring part of feminine society, eager to please and well-versed in the games of love. The ensemble perfectly combines social satire with the refinement expected of fashion engravings. **It includes the famous portraits of the extravagantly dressed Directoire women called “Merveilleuses” and “Incroyables” – representations that have henceforth served as a reference.** From beautiful silhouettes reclining on Greek-style beds to provocative and undressed courtesans, everything is designed to illustrate the finery of these pretty co-

quettes, often followed by a host of suitors and servants. Dresses, hats and furs rub shoulders with elegant male figures in frock coats and even a few transvestites (*Trois grâces parisiennes*, no. 16). Many of the scenes have a clear erotic connotation, especially the salon games, featuring suggestive embraces and positions.

Dancing takes pride of place: no fewer than twenty plates feature fashionable ballroom dances (“Danse du Schall” named after the popular scarf, quadrille figures such as “La Poule”, “La Trénis”, or more daring ones like “La Sauteuse”), ballets, or even the famous tightrope dancers, Ravel and Forioso... The movement of the characters is reflected in the drapery of the large Empire muslin gowns and hair flowing in the wind.

Among the dozens of hand-colored plates, a great many are devoted to leisure and entertainment activities available at the beginning of the 19th century. Gastronomy, games of skill, sports, acrobatics, circus tricks, music and even real sensational attractions: several plates depict the very first Parisian roller coaster, installed in Belleville, then at the Odéon for the 1817 Carnival. Clowns,

pierrots and masked figures are seen dancing in front of the structures and hurtling down steep slopes on small carriages. Another revolutionary invention, the magic lantern, forerunner of the cinematograph, is the subject of a beautiful plate (no. 31). These views are a visual testimony of the great performers seen in Paris during the French 1st Empire: the Indian jugglers of Pall Mall (2 plates), the Italian “Grimacier” (maker of grotesque facial expressions), the one-man-orchestra, or Jacques le Polyphage who swallowed all sorts of objects and animals, as well as the famous duo of acrobatic dogs. Figures are seen eating ice cream, drinking lemonade, playing blind man's bluff...

The abundance of details, finesse of execution and humor exuding from the scenes make this a perfect set. This copy hails from the prestigious library of Princess Eugène Murat who assembled a premiere collection of books on fashion and costume.

Provenance: Lebeuf de Montgermont (sale 1913, no. 264); Princess Eugène Murat (sale 1921, no. 26); Marcel Lecomte.
Carteret, p. 100 (our copy).
Colas, 2240; Vicaire, I, 842.

\$ 42 000



29 • Philibert-Louis DEBUCOURT & Pierre DE LA MÉSANGÈRE

Modes et manières du jour à Paris, à la fin du 18^e siècle et au commencement du 19^e
Collection de 52 gravures coloriées [Series of 52 colored engravings]

AU BUREAU DU JOURNAL DES DAMES ♦ À PARIS [1798-1808] ♦ FROM 10,8 x 17,6 CM TO 28,1 x 18,8 CM
52 LOOSE PLATES UNDER MOUNT AND CUSTOM SLIPCASE

REAL FIRST ISSUE – SO ICONIC IT INSPIRED AN IDENTICAL REPRINT

Set of 52 original numbered plates, etched and watercolored at the time, mounted in pairs under mats.

Loose leaves housed in a red half calf slipcase (early 20th century), red shagreen boards.

The plates vary in size and paper stock, as was often the case with La Mésangère's publications. Unbound engraved title on a bifolium, printed separately, absent from most copies. It is replaced here by its identical reprint by Gosselin (1893-1903), on antique watermarked paper and bearing the publisher's "G" mark, characteristic feature of this reprint made a century later. **All the plates, however, are in first issue from the early 19th century. They do not bear the "G" added by Gosselin to the lower corners of the reprint engravings (added in the illustration itself or close to the plate mark, occasionally bearing a date next to the "G").**

Some foxing, a few rare engravings showing traces of adhesive on the reverse. Plate 42 restored without loss of paper. A green stain in plate 11 probably due to the watercolor of the landscape. Twelve plates are trimmed to the plate mark. Plate 37 is trimmed around the black border. More pronounced foxing in the margins of some plates.

A rare and precious complete suite of 52 original costume prints from the Directoire and First French Empire. Deemed introuvable by Gaudriault in his study on French womens fashion engravings. The only complete set in first issue on the market.

This series of elegant silhouettes was published on the initiative of the bookseller Sellèque and Pierre La Mésangère, clergyman who turned to the press after the turmoil of the Revolution. In 1800, La Mésangère became director of the



renowned *Journal des Dames et des Modes*, a pioneering publication in the history of the women's press, and produced a few standalone series, such as this one, aimed at "a category of connoisseurs with an interest in a more refined and luxurious interpretation of fashion than that offered by the plates in the newspapers" (Philippe Séguy, *Histoire des modes sous l'Empire*). The plates are by Philibert-Louis Debucourt, painter of French elegance since 1787 and a regular contributor to the *Journal des Modes*. The first 38 date from the Revolutionary Year VIII, the next 12 from Year IX and the last two from 1808.

Through these 52 costumes unfolds a veritable "grammar of clothing" – a fashion language in which Parisian women were particularly well versed.

Shepherdesses, sultanas, Etruscan princesses... the trend leaned towards exoticism, even eroticism, with the occasional bared breast. We find styles brought to the fore by the *Merveilleuses* following the Revolution, inspired by Antiquity and mythology – gowns of iridescent muslin, light and form-fitting, alongside coats, bandeau hairstyles, and Grecian tunics. Captions often provide detailed descriptions of meticulously colored attire, hairstyles, and headwear. Some figures even double as biting social commentary verging on caricature, featuring characters such as the recurring theatrical figure of Turcaret, or genre scenes teeming with love intrigues.

This series also stands out in the history of color engraving – some plates bear small black dots in the margins, indicating the mechanical process of color engraving by multiple intaglio plates. These marks, mentioned in Debucourt's *catalogue raisonné* (pp. 66–85) do not appear in later reprints. However, it appears this technique which "fell out of use at the dawn of the 19th century", was combined here with hand-applied watercolor: "The era of hand-coloring began – and who would have predicted it? – with Debucourt, his Frascati and his Types after Carle Vernet! The "registration marks", indicators of plate superimposition, disappear from the margins of prints" (Béraldi, *Les Graveurs du XIX^e siècle*). The high quality of the coloring makes it arduous to determine whether mechanical assistance played a role or whether the black dots are merely remnants of a revolutionary but short-lived technique.

A superb and exceptionally rare complete gallery of portraits from a pivotal moment in both women's fashion and the history of color engraving.

Maurice Fenaille, *L'Œuvre gravé de P.-L. Debucourt*, 1899, pp. 71–122.

\$ 13 000





Fashion

30 • [C.-J. BONNET]

Foulards – Été 1890
Sample Book of Silk Scarves

1890 ♦ 11 x 17,6 cm ♦ FULL CLOTH

“A quantity of silk handkerchiefs displayed the bright scarlet of the geranium, the creamy white of the petunia, the golden yellow of the chrysanthemum, the sky-blue of the vervena”

ÉMILE ZOLA, *THE LADIES' PARADISE*



▷ SEE MORE

Publisher's pink cloth binding, square spine with two metal rivets, first cover framed in gilt and stamped in gilt "Foulards – Été 1890" with gilt monogram "C. J.", 173 samples bound in, several pages bound in with numbers inscribed in pencil on verso. Corners rubbed, 12 samples partially cut, fold marks on some samples, fringing naturally present at top and bottom margins of fabrics.

A very aesthetic silk swatch book sampler probably intended for display in Parisian

department stores, with 173 fabric swatches of colorfully patterned silk scarves for the summer of 1890.

This rare sample book contains numerous multicolored floral motifs, abstract designs, polka dots and geometric lines. Some thirty of them are also finely embroidered with flowers or bands of shiny silk thread. These fabric are available in a very wide range of colors: obtained using the block-printed silk technique, all motifs are available in up to six shade combinations. Each pattern,

with several samples in different colors, is preceded by a page with a reference number written in pencil.

The monogram "C. J." embossed on the front cover refers to the famous C. J. Bonnet silk factory in the Ain region of France, founded in 1835 and a prize-winner at numerous World's Fairs.

A symphony of fabrics in their original promotional binding, a fine example of the extreme quality of French industrial silks during the Belle Époque.

\$ 1 000



31 • DIRECTED BY **Lucien VOGEL**

ARTWORKS BY **George BARBIER & Raoul DUFY & André-Édouard MARTY**
& **Jean-Émile LABOUREUR, etc.**

Gazette du Bon Ton – Art, Mode et Frivolités. Complete collection

ÉMILE LÉVY, LIBRAIRIE CENTRALE DES BEAUX-ARTS ♦ PARIS 1912-1915 [AND] 1920-1925 ♦ 20,5 x 25 CM FOR THE BOUND VOLUMES & 20,5 x 26 CM FOR THE LOOSE LEAVES VOLUMES ♦ 15 BOOKLETS IN 3 BOUND VOLUMES AND 55 LOOSE LEAVES BOOKLETS



Exceptional complete set of this “**very rare collection, the most important and most interesting for contemporary fashion**” (Carteret) with additional plates. 727 color plates (721 listed in Colas), in 70 issues over 7 years (69 and one double-issue). 3 bound volumes (15 issues, paper wrappers preserved) followed by 55 volumes issued in original printed paper wrappers, housed in 11 slipcases.

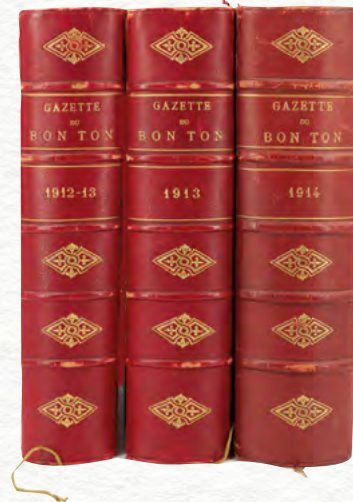
Launched in November 1912 under the direction of Lucien Vogel, *Gazette du Bon Ton* was published until December 1925, and suspended from 1915 to 1920 due to the First World war. It remains the main witness to French way of life and good taste during the early years of the 20th century and the Roaring Twenties. Our set is complete with the 721 plates described in Colas, plus 6 unpublished and unnumbered plates, i. e. 544 single plates, 148 *croquis*, 17 double plates, one triple plate, 17 unnumbered plates (Colas mentions only 11) and numerous colored woodcuts in the text. The most famous illustrators contributed to the magazine: George Barbier, Raoul Dufy, Pierre Brissaud, André Édouard Marty, Umberto Brunelleschi, Jean-Émile Laboureur, etc.

Right from the start, this luxurious publication “was intended for bibliophiles and fashionable society,” (Françoise Tétart-Vittu, “*La Gazette du Bon Ton*”, in *Dictionnaire de la mode*, 2016) and printed on fine vergé paper using a type cut specially created for the magazine by Georges Peignot, known as Cochin, later used (in 1946) by Christian Dior.

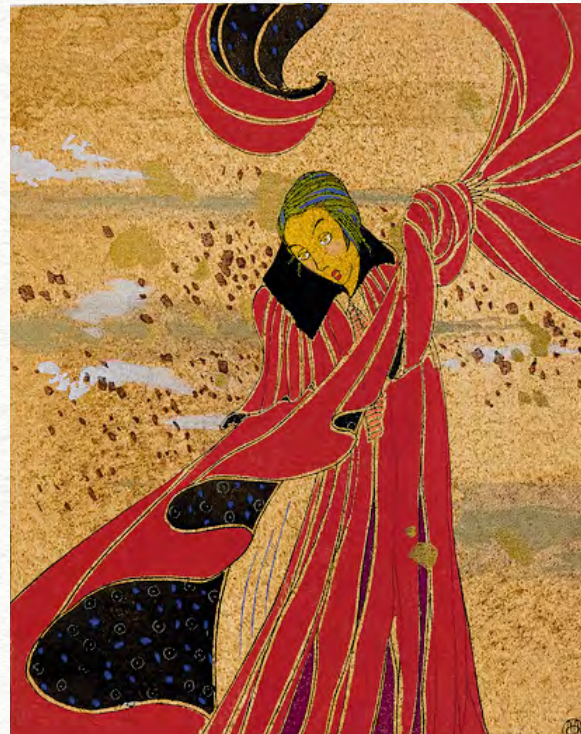
▷ SEE MORE

Fashion

Fashion



The prints were made using pochoirs, hand-colored, some highlighted in gold or palladium. The story began in 1912, when Lucien Vogel, a man of the world involved in fashion (he had already been part of the fashion magazine *Femina*) decided, with his wife Cosette de Brunhoff – the sister of Jean, creator of Babar – to set up *Gazette du Bon Ton*, subtitled at the time: “Art, fashion, frivolities.” Georges Charensol explained the project of the editor-in-chief: “In 1910, there was no really artistic fashion magazine, nothing representative of the spirit of the time. My dream was therefore to make a luxury magazine with truly modern artists... I was assured of success, because when it comes to fashion, no country on earth can compete with France.” (“Un grand éditeur d’art. Lucien Vogel” in *Les Nouvelles Littéraires*, n° 133, May 1925). The magazine was immediately successful, not only in France but also in the United States and Latin America.



At first, Vogel put together a team of seven artists: André-Édouard Marty and Pierre Brissaud, followed by Georges Lepape and Dammicourt, as well as eventually his friends from school and the Beaux-Arts, like George Barbier, Bernard Boutet de Monvel and Charles Martin. Other talented people soon came flocking to join the team: Guy Arnoux, Léon Bakst, Benito, Umberto Brunelleschi, Chas Laborde, Jean-Gabriel Domergue, Raoul Dufy, Édouard Halouze, Alexandre Iacovleff, Jean Émile Laboureur, Charles Loupot, Maggie Salcedo. These artists, mostly unknown when Lucien Vogel sought them out, later became emblematic and

sought-after artistic figures. They also created the advertising illustrations for the *Gazette*. The plates feature and celebrate dresses by seven designers of the age: Lanvin, Doeuillet, Paquin, Poiret, Worth, Vionnet and Doucet. Fashion houses provided exclusive couture designs for each issue. Nonetheless, some of the illustrations are not based on real designs, but simply on the illustrator's conception of current fashion trends.

The *Gazette du Bon Ton* was an important step in the history of fashion. Combining aesthetic demands and a harmonious publication setting, it brought together – for the first time – the great

talents of the artistic, literary, and fashion worlds. It conveyed, through this alchemy, a completely new image of women: slender, independent and daring, furthered by the new generation of designers, including Coco Chanel, Jean Patou, Marcel Rochas, to name a few...

Taken over in 1920 by Condé Montrose Nast, *Gazette du Bon Ton* was an important influence on *Vogue* magazine, a “little dying paper” Nast had also bought a few years earlier.

Carteret IV, 180. – Colas, no. 1202.

\$ 30 000

32 • Stéphane MALLARMÉ

La Dernière mode [The Latest Fashion]

INSTITUTE OF FRENCH STUDIES
NEW YORK 1933 ♦ 18 x 25 CM

Posthumous first edition of Mallarmé's chronicles for the journal *La Dernière mode*. Preface by S. A. Rhodes.

3/4 morocco binding, spine with five raised bands, gilt title, decorative paper covers, marbled endpapers and paste-downs. Bound as issued, top edge gilt, binding signed by Maylander. Spine and top of the front cover faded, and small trace of adhesive to one of the flyleaves.

A rare copy of the only first edition of Mallarmé published in the U.S. – bringing together chronicles from his great magazine of wit and opinion, *The Latest Fashion*, **every page of which he wrote himself under various pseudonyms of both genders.** Mallarmé wrote about the latest women's fashions and sang the praises of the great couturiers of the time, notably Emile Pingat and Charles-Frédéric Worth, “organizer of the sublime and daily celebration of Paris”.

For four months in 1874, Mallarmé tried his hand at fashion writing initially out of financial necessity: “Myself, I have, after a few articles hawked about here and there, tried to write completely on my own, including advice on outfits, jewelry, furniture, even theater reviews and dinner menus, a journal entitled *La Dernière mode*, the eight or ten numbers of which still serve, when I blow

the dust off them, to make me dream at length” (Selected letters of Stéphane Mallarmé, tr. Rosemary Lloyd). **At the same time as he was developing his poetic art, he theorized in the pages of this short-lived magazine on women's finery, and gave advice on vacation destinations, furnishings and entertainment.** Mallarmé was at once the director, editor and publicist of his own magazine which also contained a healthy dose of literature and poetry: “which each issue offered a sample: the prose or verse of Coppée, Valade, Hervilly, des Essarts, Mendès, Cladel” (Émilie Noulet, *Mallarmé. Vingt poèmes*) in addition to his own magnificent prose: “All the rest is poetry. All the

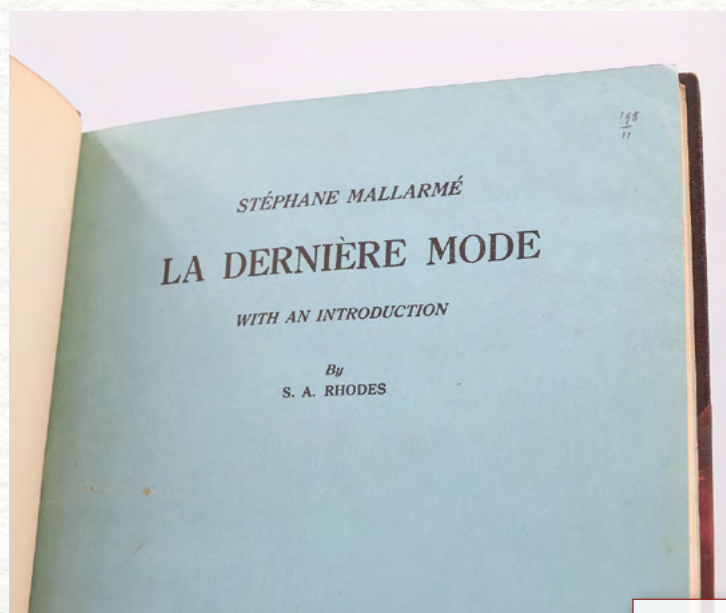
rest is perfect. All the rest is of a natural originality that nothing else approaches. **Not a paragraph, not a sentence that does not seem to be an excerpt from some rare prose poem**” (*ibid.*).

The Institute of French Studies in New York was the first to publish these Mallarmé chronicles in book form: “It is astonishing, and to say the least dismaying, to realize that it took a century in France – exactly one hundred and four years – to publish an edition of this work by Mallarmé (Jean Pierre Lecercle, *Mallarmé et la mode*, 1989).

A rare copy of Mallarmean texts long snubbed in France and resurrected at the initiative of American scholarship.

\$ 700

Fashion



► SEE MORE

33 • Gustave FLAUBERT

Madame Bovary

MICHEL LÉVY FRÈRES ♦ PARIS 1857 ♦ 11,5 x 18,5 CM ♦ HALF SHAGREEN

A DELUXE ISSUE, FIRST EDITION COPY OF FLAUBERT'S MASTERPIECE IN A CONTEMPORARY BINDING

First edition, one of the very rare copies on *vélin fort* (75 copies according to Clouzot).

Contemporary navy blue half shagreen binding. Some foxing.

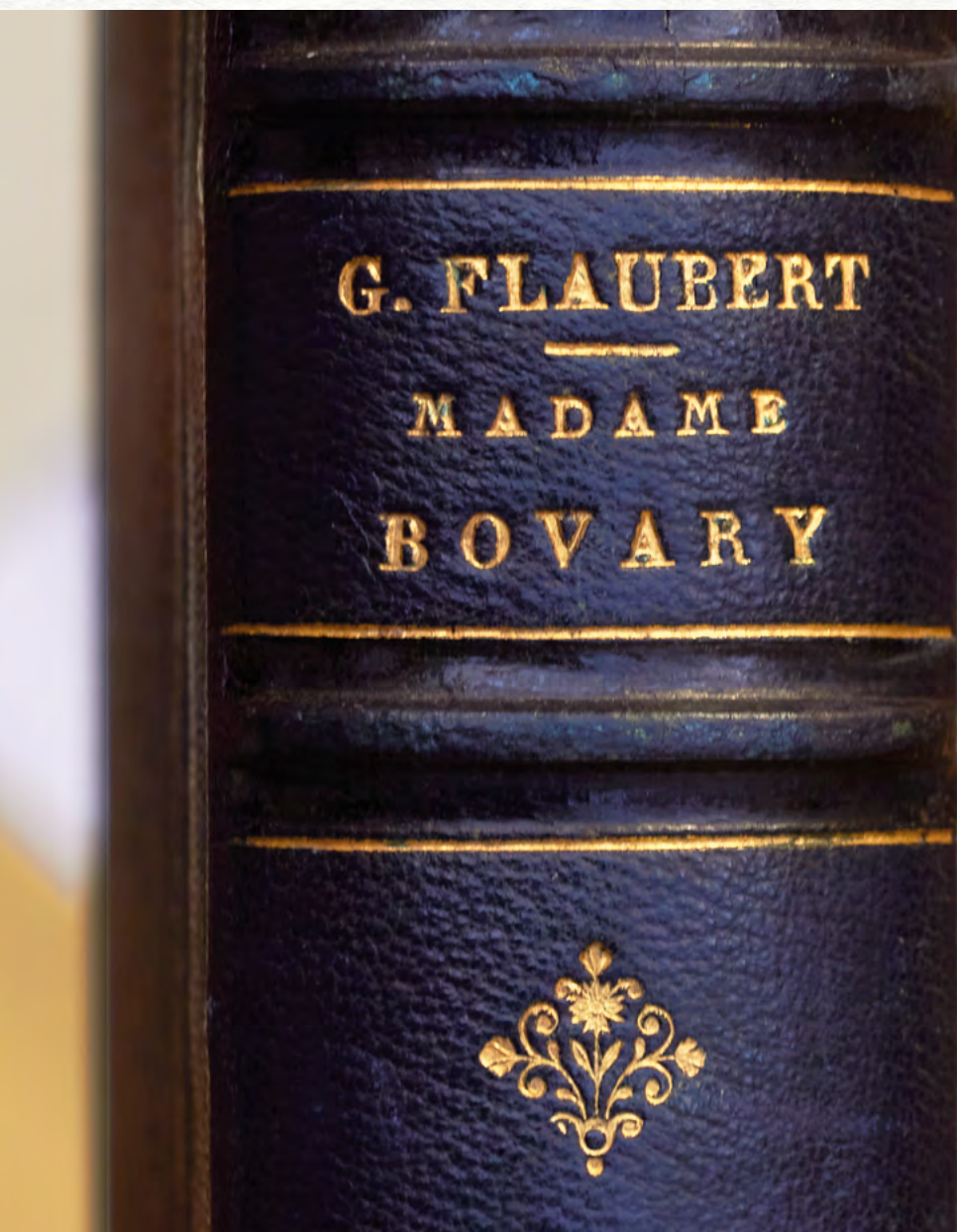
Contrary to copies on ordinary paper printed in two volumes, deluxe copies (*grands papiers*) are presented in a single volume, without a title or half-title page for the second part of the novel – with a continuous foliation.

This copy includes all the features of first issue copies including the misprint known as “*la faute à Sénart*” on the dedication page.

Very rare deluxe copy (*grand papier*) in a rare contemporary binding.

\$ 33 000

▷ SEE MORE



34 • COLLECTIVE WORK

[Anti-Nazi leaflet]
Hitler's Testament

[PARIS] AUGUST 1944
21 x 27 CM ♦ ONE LEAF

ANTI-NAZI ANTI-COLLABORATIONISTS LEAFLET

Rare and fragile original French satirical leaflet dated August 1944.

Vertical and horizontal folds.

This rare document begins by stating sarcastic titles and last wishes of Adolf Hitler:

"Hitler, known as Adolphe to the Nazis and Dodofe to the Gretchens of my former Reich of Krauts, declares the following: On the verge of vomiting my soul to the devil, afflicted with dysentery accentuating the brown color of the flaps of my shirt, having my buttocks in disarray (the result of the kicks up my arse picked up on all the fronts of Europe)..."

This mock testament, written in August 1944, delivers a sarcastic commentary on the Axis powers' imminent downfall and lists the beneficiaries of Adolf Hitler's "bequests":

"To my friend Goering, the deflated fatso, I bequeath the 150 hairs of my mustache so he may fashion himself a toothbrush. To Goebbels, the jester of the troupe, the king of lies and propaganda, I bequeath my chamber pot as a portable microphone... To the unblessed Benito Mussolini, the slithering macaroni, the bal-con [balcony, play on words: 'con' meaning dummy] man, my companion in misfortune, a dark picture of Abyssinia... My book *Mein Kampf* to be turned into hair curlers for the lone hair still sprouting on his Italian war front [play on words: 'front' meaning forehead].

To my marshals, generals, the aces of Stalingrad, Rome, Paris, I bequeath all the remaining stock of Iron Crosses, forged from the bottoms of sardine cans salvaged in Brittany and Normandy.

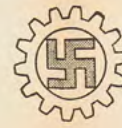
To my Wehrmacht, all my crocodile tears, for having been sent flying in every direction across the world...

Finally, to Laval, Luchaire, H. Paquis, and all my faithful Franzosen vacationing in Baden-Baden, including the scoundrels who fell for the collaboration trap and lined their pockets with my large opened wallet, I leave all the flags and swastika banners so that they can make pants on the day of the big bath and the general wash."

The testament ends with this peremptory statement: "Made at ... on ... August 1944 in full mental, cerebral and physical decomposition. Dodofe Hitler king of the Little Funnies."

A very rare anti-Nazi leaflet from the final days of World War II.

Cited in Jeanne Grall, *Le Calvados dans la guerre, 1939-1945. La vie quotidienne sous l'occupation*, 1986.



TESTAMENT D'HITLER

Je soussigné :

HITLER, dit Adolphe pour les Naziqués et Dodofe pour les Gretchens de mon ex-Reich de Fridolins, déclare ce qui suit :

Près de vomir mon âme au diable, atteint d'une dysenterie accentuant la couleur brune des pans de ma chemise, ayant les fesses en capilotade (résultat des coups de pieds au cul cuellis sur tous les fronts d'Europe) je veux faire ce testament et désigner les bénéficiaires de mes dernières volontés :

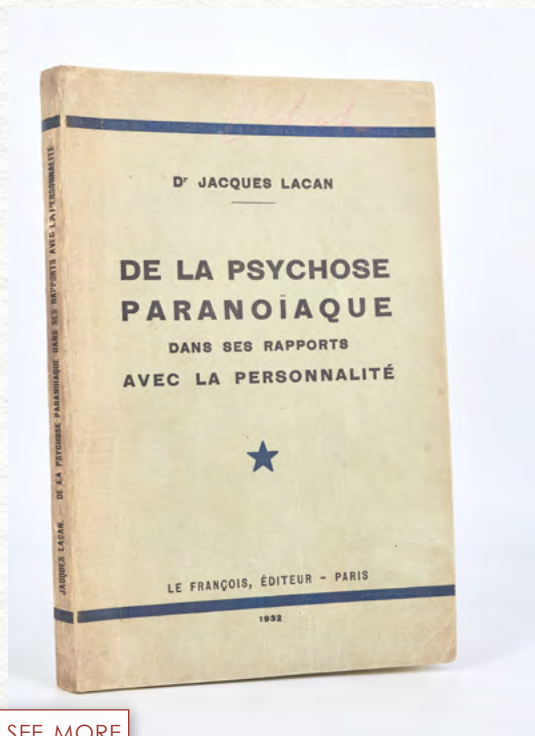
Donc :

- 1° Je cède à mon ami GÖERING, le poussah dégonflé, les 150 poils formant ma moustache pour s'en faire une brosse à dents.
Je lui donne également le pinceau-relique, souvenir de mon ancien métier de peintre en bâtiment, pour qu'il lui serve à lessiver le reste de notre Kolossale Loufrafé en pleine déconfiture.
- 2° A GOEBBELS, à celui qui fut le bouffon de la troupe, le roi du mensonge de la propagande, je lègue mon vase de nuit pour s'en faire un micro portatif portant sur toutes les ondes.
A lui mes plans stratégiques pour se les fourrer sous sa jambe gauche, ce qui le refouttra droit comme le commun des Fridolins.
De plus, je lui lègue ma gueule d'empoigne, la puissance de ma voix pour gueuler au secours quand les Alliés lui passeront la corde au cou lors de leur entrée à Berlin.
- 3° Au pas béni BENITO MUSSOLINI, le filant macaroni, l'homme du bal-con, mon compagnon de poisse, un sombre tableau de l'Abyssinie, revu et corrigé par Staline, Roosevelt et Churchill. Mon livre *Mein Kampf* pour en faire des papillottes qui lui serviront à faire friser le seul cheveu qui lui reste sur le front d'Italie.
- 4° A mes Maréchaux, Généraux, les as de Stalingrad - Rome - Paris, je lègue tout le stock de croix de fer qu'il me reste, croix faites avec tous les fonds de boîtes à sardines récupérées en Bretagne et en Normandie.
Mon bâton de Maréchal, à charge pour eux de le mettre dans les roues du char de notre Etat roulant vers la plus sombre des catastrophes.
- 5° A ma Wehrmach, toutes mes larmes de crocodile pour l'avoir fait mettre en l'air aux quatre coins du Monde.
A chaque camarade-soldat, son casque pour en faire un pot de fleurs et y planter des gratte-cul, et ses bottes pour en jouer un air au plus vite devant les Alliés.
- 6° Enfin à Laval, Luchaire, H. Paquis, et tous mes fidèles Franzosen en villégiature à Baden-Baden, y compris les saïopards qui tombèrent dans le panneau de la collaboration et passèrent à ma caisse largement ouverte, je lègue tous les drapeaux, les bannières à croix gammée pour qu'ils fassent des caleçons le jour du grand bain et de la lessive générale.

Fait à , le Août 1944
en pleine décomposition mentale, cérébrale et physique.

DODOFE HITLER,
Roi des Petits Rigolos.

► SEE MORE



35 • [Sigmund FREUD] Jacques LACAN

*De la psychose paranoïaque
dans ses rapports avec la personnalité*

[Paranoid Psychosis and its Relation to the Personality]

LIBRAIRIE LE FRANÇOIS ♦ PARIS 1932 ♦ 16 x 23 CM ♦ ORIGINAL WRAPPERS

**EXCEPTIONAL ASSOCIATION COPY INSCRIBED
BY JACQUES LACAN TO SIGMUND FREUD**

▷ SEE MORE

First edition of Jacques Lacan's doctoral thesis. The most precious of the 20 known copies gifted by the author. The copy's existence was hitherto only evidenced by the thanks Sigmund Freud sent Lacan after receiving it.

Exceptional association copy inscribed by Jacques Lacan: "Au Professeur Sigmund Freud, père de la nouvelle psychiatrie, à laquelle je voudrais avoir contribué un peu par cet ouvrage, bien que j'aie dû m'y exprimer trop souvent en fonction de l'ancienne./en témoignage de mon immense admiration./Jacques Lacan / le 3 janvier 1932 [sic]" ["To Professor Sigmund Freud, father of the new psychiatry, to which I would like to have contributed a little through the writing of this work, although I had to express myself too often according to the old [psychiatry]./as a token of my immense admi-

ration./Jacques Lacan/the 3rd of January, 1932 [sic]"

Some restorations to the slightly darkened spine, some traces of folds to the cover margins, old manuscript inscription in red pencil "Zeitsch." (Zeitschrift) on upper part of the front cover.

Lacan's thesis "already in a general way assimilated the theories of psychoanalysis" (Elisabeth Roudinesco, *Jacques Lacan*, tr. Barbara Bray, Columbia University Press, 1997) and marks a major step forward in taking Freudian teachings into account in psychiatry. It constitutes a starting point for a new conception of psychoanalysis as an autonomous science instead of a mere practical method.

"With Marguerite [*the main case study of his thesis, 'Aimée'*], Lacan tried out a kind of 'primal analysis' in the

course of which he became a Freudian both theoretically, through his interpretation of the texts, and clinically, by listening in on a case of psychosis. [...] [*Aimée*] made it possible for him to reintroduce into France, and at the same time put a new spin on, Freud's teachings but also for female paranoia in general." (Roudinesco)

Although it is obvious there would be no Lacan without Freud, quoted over 60 times in this groundbreaking thesis by the future leader of one of the main schools in French psychoanalysis – the opposite is equally true. **The author of the *Discours de Rome* prescribing a "return to Freud" is still regarded by the scientific community as the principal "spokesman" for Freudian thought.** Louis Althusser goes so far as to attribute to Lacan the unity and scientific consistency of Freud's work:

Mon Professeur Sigmund Freud.
père de la nouvelle psychiatrie, à laquelle
je voudrais avoir contribué un peu par
cet ouvrage. bien que j'aie dû m'y
exprimer trop souvent en fonction de
l'ancienneté.
en témoignage de mon immense
admiration.

G. S. Jaurès 32

DE LA PSYCHOSE PARANOÏAQUE
DANS SES RAPPORTS
AVEC LA PERSONNALITÉ

Jaurès Jaurès

surveillance et un traitement psychiatriques pouvaient être appliqués dans les prisons françaises (1).

Notons, en terminant, que si la psychanalyse, n'a pas été pratiquée chez notre malade, cette omission qui n'est pas due à notre volonté, délimite en même temps la portée et la valeur de notre travail.

Closons maintenant, tant pour l'exposé des faits que pour l'élaboration théorique, cette monographie d'un cas qui nous

"If I did not subject my patient to psychoanalysis, the omission, which was not made voluntarily on my part, circumscribes both the scope and the value of my work"

"Lacan saw and understood Freud's liberating breakthrough. He understood it in the full sense of the term, taking him at his word in his rigor and forcing him to come to its own consequences, without truce or concessions (...) we owe him the essential" (*Revue de l'enseignement philosophique*, June-July 1963) "Without that triple labor of ideological critique and epistemological elucidation, which was practically inaugurated in France by Lacan, Freud's discovery, in its specificity, will remain outside our reach" (*Writings on Psychoanalysis*, tr. Jeffrey Mehlman).

In 1932, psychoanalytical theory is still a "methodological transposition of the practice (therapy)" according to Althusser. A remarkable conceptual resource, Freudian teachings found application to many fields of thought including psychiatry "based on a recasting of the heredity-and-degeneration theory", notes Roudinesco.

"Now, for the first time in the history of the French movement, Lacan inverted the process and produced a novel confrontation between dynamism and Freudianism: a close encounter of the second kind. Not only did he refuse to incorporate psychoanalysis into psychiatry; he also showed the absolute necessity of putting the Freudian unconscious first in any nosography derived from psychiatry" (Roudinesco).

It is no coincidence Lacan began his thesis at the very moment he was translating Freud, and more specifically his study on paranoia: *Certain Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality* (*Über Einige Neurotische Mechanismen Bei Eifersucht, Paranoia Und Homosexualität*). Like Freud himself, he was immediately confronted with the terrible lack of conceptual terms capable of transcribing Freud's scientific revolution. As Althusser notes: "Freud had to think his discovery and his practice in imported concepts borrowed from the then dominant energy physics, political economy, and biology of his time" Whilst translating Freud, Lacan struggled with the same linguistic conundrum: *Trieb* (drive) is still translated as *instinct*, *Trauer* (mourning) as *tristesse* (sorrow), and *Regung* (motion) as a simple *tendance* (tendency).

"Theoretically Freud set up shop on his own, producing his own concepts, his 'domestic' concepts, beneath the cover of imported concepts borrowed from the state of existing sciences and, it must be said, within the horizon of the ideological world in which those concepts were immersed"

For Althusser, this reuse of "outdated concepts" was one of the main causes of the misunderstanding and misuse of Freud's theories. Despite Lacan's disagreements with the orthodoxy of the *Association psychanalytique internatio-*

nale, Althusser credits Lacan with the theoretical formalization of psychoanalysis.

Yet this inscription by a young, unknown PhD student to the undisputed Master, already pointed out the inadequacy between old concepts and new science: **"the new psychiatry, to which I would like to have contributed a little [...] although I had to express myself too often according to the old."** Written well before Lacan's elaboration of a theoretical structure for psychoanalysis, **this inscription remained his only direct interaction with Sigmund Freud.**

In *Qui va là? Correspondance(s) Freud/Lacan*, psychoanalyst Daniel Bartoli, invents an epistolary dialogue based on their writings to make up for the absence of direct exchange between the two thinkers. He justifies this confrontation with the following observation: **"The Freudian model is presented as a fragmented construction that tends to take account every erratic phenomenon [...]. Lacan's attempt is to specify and formalize the discourse of psychoanalysis."** This thesis, by its academic nature, and even more so through the monumental work on the Aimée case, is precisely the cornerstone of Lacan's theoretical construction as described by Althusser: "returning to Freud to seek out, discern, and delineate in him the theory from which all the rest emerged, the technique as much as the practice."

Much more than an acknowledgment of the difficulties pertaining to the practice, Lacan's inscription to Freud lies at the heart of the "new psychiatry". For both Lacan and Freud, it represents a break from the former conceptions of psychiatry, and this thesis marks one of Jacques Lacan's last interventions in the field. Lacan concludes the thesis with these words:

"If I did not subject my patient to psychoanalysis, the omission, which was not made voluntarily on my part, circumscribes both the scope and the value of my work".

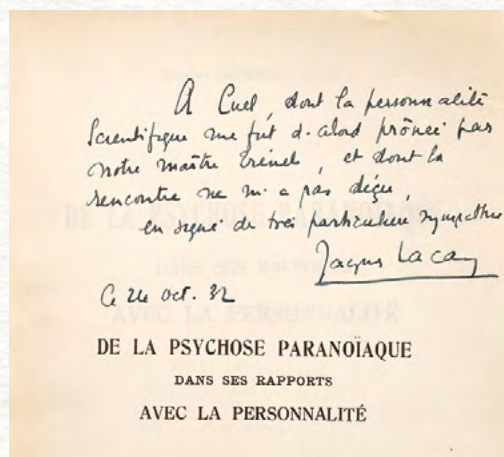
An admission which allowed Elisabeth Roudinesco to determine the place his thesis occupies in Lacan's own itinerary:

"It is still a work of psychiatry, but already a psychoanalytical text."

By offering his thesis on psychiatry to the father of psychoanalysis, Lacan completed the break that had already been partially made by his work.

TOWARDS AN ACKNOWLEDGMENT OF THE "FATHER"

The place of this dedication in the chronology of Lacan's inscribed copies is itself a valuable source of information on the progression of Lacan's position:



he still wavered between his allegiance to an established science represented by "classical" psychiatry and an awareness of the emergence of a new science – still at the time restricted in France to its practical effectiveness.

The rare copies offered by the author are all carefully dated and bear witness to a change in Lacan's own view of his work and his peers (cf. further).

The first copy is offered to his parents, in a magnificently psychoanalytical inscription where he expresses his emotional gratitude – and the second to J. R. Cuel, a scientist he had just met but who had been adored by Lacan's "father in psychiatry" Trénel whom he cites in his inscription as "our master Trénel". Marc Trénel played an essential role in Lacan's early psychiatric training and had just passed away, thus finding a sym-

bolic transference. Next came his peers and friends who are all somehow linked to a certain Viennese psychoanalyst: notably Guillaume de Tarde, son of Gabriel de Tarde whom Freud admired, Angelo Louis Marie Hesnard who published the first French study of Freud (*La Psychanalyse des névroses et des psychoses*), Oskar Vogt, founder of the journal *Zeitschrift für Hypnotismus* with Sigmund Freud, and above all Marie Bonaparte to whom Lacan sent his work with a deferential inscription on November 22, 1932.

Lacan circled around the great master without ever directly approaching him. It was only after the unsuccessful reception of his thesis that the young doctor finally decided to turn to God rather than to his saints:

"At the time, it was ignored by the first generation of French psychoanalysis [...] Lacan was furious. But he was so sure his entry into the world of psychoanalysis had been a success that he sent a copy of his thesis to Freud himself, showing that he sought recognition from the master no matter how reticent his French disciples might be."

Obviously Roudinesco had no knowledge of the inscription's content and merely assumed that "the young stranger had commended [his thesis] to him, no doubt with great ardor". Only Freud's laconic but attentive reply "Thank you for sending your thesis" written from Vienna proved the existence of this daring inscription.

extrême des psychanalystes eux-mêmes, particulièrement au stade de *psychose confirmée*.

La technique psychanalytique convenable à ces cas, n'est, de l'aveu des maîtres, pas encore mûre.

C'est là le problème le plus actuel de la psychanalyse et il faut espérer qu'il trouvera sa solution. Car une stagnation

"The psychoanalytic technique suitable for these cases is, by the masters' own admission, not yet mature. This is the most topical problem in psychoanalysis, and we must hope that it will find a solution. For if technical results were to stagnate at their current level, the doctrine would quickly wither away."

CRONOS VS OEDIPUS

However, the importance of this dedication lies less in its fervor – which is a matter of circumstance – than in its clear affirmation of Jacques Lacan's new and definitive orientation. Initially conceived under the aegis of classical psychiatry, his thesis revealed itself to be on a completely different scale, that of a **"new psychiatry, to which [he] would like to have contributed"**. For the author himself, however, this revelation came after the defense of his thesis. A radical transformation which even provoked a "growing attitude of rejection [of his thesis which] is understandable when one realizes how different Lacan's subsequent development was from what had been suggested in his thesis [...] Lacan's career was not to be in a psychiatry based on psychoanalysis. And so far did he come to forget that his thesis was his first venture into the field of Freudianism that he dated it 1936". This error in the date, noted by Roudinesco, is eerily similar to a confusion Lacan made when dating his inscription to Freud in this copy.

The young doctoral student had indeed made one of the first errors he would later be familiar with and dated his inscription to Freud from January 1932 instead of 1933. He thus placed this deferential tribute to the **"father of the new psychiatry"** before the one he made to his biological parents (October), even before the publication of his thesis (September), and no doubt even mistakenly dating it from the time of the thesis's writing, i.e. at the same time he was translating Freud for the *Revue de Psychanalyse française*.

Opponents of Lacan would attribute this error to an excusable confusion between the "old" year 1932 and the just-begun "new" one. This would be to ignore the importance of the "slip of the tongue" (*lapsus*) to Jacques Lacan, who used this key notion revealed by Freud

in *The Interpretation of Dreams* to propose a restructuring of language around the Freudian unconscious.

As early as 1933 (or was it "1932"?), Lacan's inscription is a formidable mise en abyme of the Cronos/Oedipus dynamic that would be at the forefront of the two men's intellectual confrontations. Freud as the **"father"** devouring the son before his birth, Lacan killing the father by designating him as such and expressing his desire (*"je voudrais"*) to replace him, and their shared burden of an outdated linguistic heritage from which they must **"express"** a new science. **All this, in an early and only known exchange between the two founders of psychoanalytic science.**

AN UNFAIR TRADE

To further underline the importance of this first and last correspondence, we should add another important detail: Freud sent his quick reply to Lacan on a postcard January the 18th, after receiving the thesis and wrote two different addresses. A peculiarity that hints at another symbolic missed act of the dissident son or hesitant father.

A book inscribed quite late – and its inscription bearing a (mistakenly) early date: **this back and forth between recognition and disassociation emerges throughout the history of this copy and prefigures the ever-ambiguous relationship between Freudism and Lacanism.**

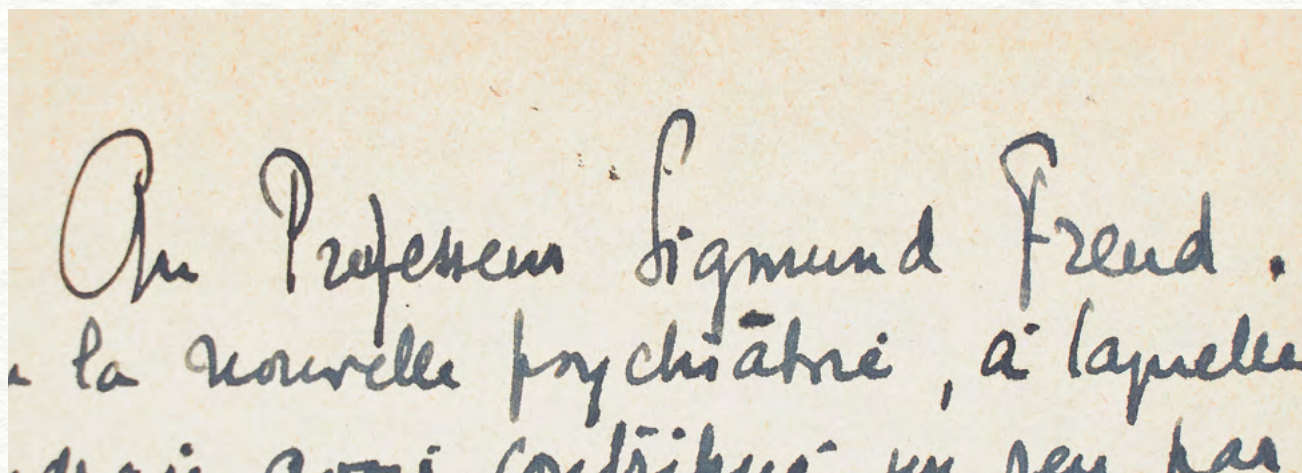
The year after this inscription, Lacan became a member of the Société psychanalytique de Paris founded by Marie Bonaparte. He was appointed president in 1953, before being ousted a year later following his famous "return to Freud" which inspired Althusser and

definitively established the science of psychoanalysis, protecting it from all deviation and corruption. However, the child prodigy's "revolution" provoked a veritable split among psychoanalysts.

"Forty years after his thesis was published, Lacan said it was the Aimee case that had led him to psychoanalysis, and that in it he was applying Freudianism "without realizing it." We know now the truth was more complex than that [...] by that time he already had a sound knowledge of Freudian theory and was using it quite consciously. [...] he became a Freudian at the same period as when he first met Marguerite, and by the time he wrote up Aimee's case he had already in a general way assimilated the theories of psychoanalysis" writes Roudinesco who would no doubt have added this copy's inscription as formal proof, had she known about it.

Several unique features make this copy the most psychoanalytical of bibliophilic items, and a privileged witness to the greatest discovery on the human mind in the history of science: Lacan's inscription and Freud's brief reply are the only known exchanges between two of the century's greatest scientists; **this iconic inscription remained almost unknown to this day; it contains an early declaration of filiation to Freud later disavowed by Lacan himself; it also contains a lapsus, a dating error illustrating one of Lacan's future major contributions to the theory of the unconscious.**





PUBLISHING PROCESS AND INSCRIBED COPIES

“Lacan’s ambition is immense: founding a new science obviously requires great means. His thesis therefore develops an encyclopedic culture. Not only did he challenge the entire system of psychiatry and naturalistic psychology of his time, but he also called on philosophy and sociology to bring his undertaking to fruition.” (Florent Gabarron-Garcia, *Lecture épistémologique de la thèse de Lacan*)

The history of publication and distribution of this essential synthesis of “psychiatric clinic, Freudian doctrine and surrealism” is as chaotic as it is mysterious. **While the number of copies printed is unknown, the undoubtedly quite limited print run for a thesis has been further reduced over the years by the vagaries of publishing.**

First edition copies of Lacan’s doctoral thesis are divided into two issues, the first before the defense and the second a few days later.

Although the “achevé d’imprimer” (imprint) of the entire edition is dated October 1, 1932, the 1st copy inscribed to his parents only dates from October 23, one or two weeks before the thesis defense, which took place between November 2 and 7 (his university files have been lost, according to David Monnier). These first copies were mainly gifted by the author to friends and colleagues, and almost no uninscribed “first issue” copy remains.

After his doctorate, “At least from 8 November 1932 until 31 October 1933, Lacan became by decree Head of the

Child Neuropsychiatry Clinic at the Sainte-Anne Hospital.” (David Monnier, *Le livret militaire, le dossier étudiant et la carrière médicale de Lacan*, in *L’Évolution Psychiatrique*, 2025).

It was during his time at Sainte-Anne that Lacan decided to have the covers and title pages of the copies on sale reprinted exclusively by the bookseller-publisher Le François, adding his title “Chef de clinique à la Faculté de Médecine de Paris” [*chief resident at the Faculty of Medicine of Paris*] under his name. The first inscribed copies of this “second issue” date from October 1933, one year after the first issue inscribed copies were sent out. A few copies of this re-issue are still on the market, but they remain very rare (less than fifty copies have been recorded).

This rarity of copies cannot be explained solely by the limited print run, which nevertheless must not have exceeded 100 to 200 copies – the majority of the remaining stock was put back on sale with Lacan’s title as chief resident at the Faculty printed on the front cover. **Jacques Lacan himself increased scarcity a few years later by buying unsold copies from his publisher Le François to destroy them.**

The story of the destruction of the copies, often cited by booksellers, has undergone distortions and transformations over time. It is undoubtedly useful to re-establish the sequence of events. Contrary to what is often stated, destruction was not immediate and did not only concern first issue copies. Similarly, Jacques Lacan’s motivations are not those often mentioned.

It was only in 1952, 20 years later, that Lacan decided to destroy the remaining copies of his thesis. He had in fact just accepted as a patient a certain Didier Anzieu – son of Marguerite Anzieu, alias “Aimée” who had been the main subject of study for his thesis. Some biographers even credit Lacan with a relentless search for copies of his thesis to eradicate, even in the libraries of his students. In his essay *Le Fils d’Aimée*, Marcel Turbiaux revisits this episode:

“Élisabeth Roudinesco thinks Lacan ‘repressed’ Anzieu’s name, but in the end, didn’t he know who he was dealing with – which would explain Lacan’s hasty agreement to be Didier Anzieu’s analyst, a haste that surprised Didier Anzieu himself? This is what Didier Anzieu would eventually come to think: “I was making the rounds of tenured psychoanalysts with the aim of undertaking didactic psychoanalysis. I was waiting for the green light from the ad hoc Commission. Lacan anticipated the official response, which he guaranteed would be positive, and invited me to start with him without delay. No doubt he was interested in having the son of his former patient on his couch [...]. He was careful not to reveal this ‘little detail’ to me – namely, that my mother had been his thesis case – had I been aware of this detail I would necessarily have disqualified him as a possible analyst” (V. n.31). On the other hand, as Jean Allouch suggests, it may well have been when he was directly confronted (in 1952) by Didier Anzieu, that Jacques Lacan bought back the remaining copies of his thesis from his publisher, twenty years after publication.” (Marcel Turbi-

aux, *Le Fils d'Aimée*. In *Bulletin de psychologie*, 2000)

Although he described it in his lectures as “his beautiful thesis”, Lacan remained reluctant to have his seminal work reissued. He waited until 1975 to publish a second augmented edition with an added warning: “Thesis published with some reluctance. On the pretext that teaching requires the detour of half-saying [midire] the truth. Adding: on condition that the error is rectified, this demonstrates the necessity of the detour. The fact that this text does not require it would justify the reluctance.”

As a result, there are almost no first edition Lacan theses left on the market apart from the few sold by Le François with new covers and title pages before the author's destructive fever. Between re-sale copies with reprinted covers and those removed by the author, the rare remaining first issue copies can be listed with a certain degree of accuracy.

We have been able to trace 20 inscribed copies (all translations our own):

♦ 23 October 1932, to **Alfred and Émilie Lacan**: “To Papa and Maman, this great work by the one who remains – somewhere in them and somewhere in him – their little boy. Jacquot This 23rd October, 32”

♦ 24 October 1932, to **J.R. Cuel**: “To Cuel, whose scientific personality was first praised by our master Trénel, and whose encounter did not disappoint me, as a sign of very special sympathy. Jacques Lacan 24 Oct., 32”

♦ 24 October 1932, to **Pierre Migault**: “To my comrade and friend Pierre Migault in memory of ten years. This 24th Oct., 32”

♦ 3 Nov. 1932, to **Dr. Sophie Morgenstern**: We have not been able to examine this copy (maybe the copy that went on sale in 2011 with the inscription “to a [female] colleague”).

♦ 17 November 1932, to **Marcelle and Guillaume de Tarde**: “To Marcelle and Guillaume de Tarde, who share my heart and my mind. Jacques Lacan, this Nov. 17, 1932”

♦ 22 November 1932, to **Marie Bonaparte**: “To H.R.H. Princess George of Greece, as a token of my respectful admiration. J. Lacan, 22 Nov., 32” (discovered by our esteemed colleague Dominique Courvoisier)

♦ 23 January 1933, to **Dr. Ernst Kretschmer**: [in German] “To Herr Professor Dr. Kretschmer. With excellent regards from an unknown, indebted student, Jacques Lacan, 23rd Jan., 33”

♦ 24 February 1933, to **Lise and Paul Deharme**: “To Lise and Paul Deharme, this Feb. 24th, 33”

♦ 9 July 1933, to **Marcel Boll**: “To Marcel Boll, as a sign of courteous contradiction Jacques Lacan this July 9th, 33”

♦ September 1933 to **Eugène Minkowski**: We have not been able to examine this copy.

♦ 21 October 1933, to **Arnould**: “To Arnould. This ambitious essay. Jacques Lacan. This October 21st, 1933, better late than never... and sorry.” (Copy with statement “chief resident” on the cover)

♦ 25 October 1933, to **Pierre Verret**: “To Pierre Verret, in memory of a collaboration. Jacques Lacan. This 25th October, 33”(we do not know if the copy includes the

above mentioned statement)

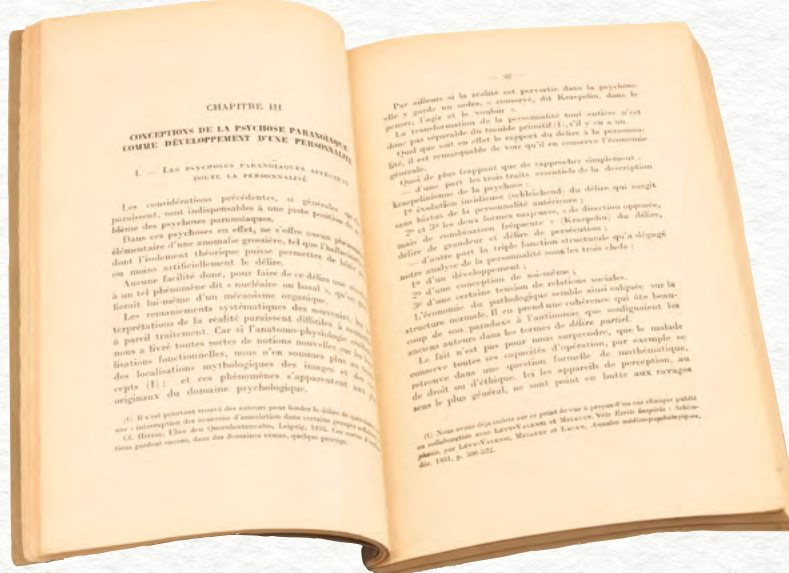
♦ undated [1952] to **Maurice Henry**: “A little bit of Maurice Henry would have done my ‘Aimée’ good; a lot of Maurice Henry, full stop, would have saved her. Jacques Lacan Twenty years later. Nobody leave and everybody sign [other signatures including Sylvia Bataille]”

We are also aware of two other copies with no information on the date and content of the inscription:

♦ One sent to **Dr. Gaston Ferdière** that went on sale in 2001.

♦ One signed copy kept at the **Henri Ey** Library.

To these 20 exceptional copies must therefore be added the few others without an inscription which are for the most part in second issue. They occasionally appear on the market, but their lack of individual specificities makes it difficult to identify them precisely.





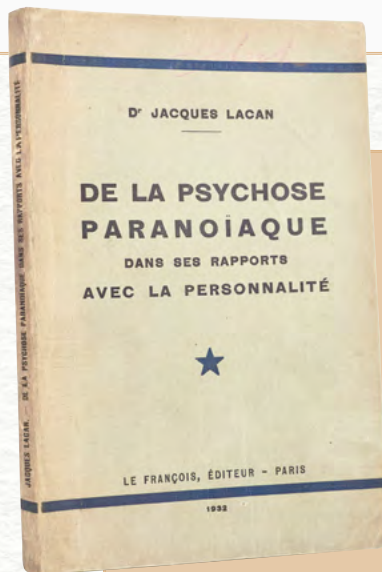
HISTORY OF SIGMUND FREUD'S LIBRARY
IN J. KEITH DAVIES & GERHARD FICHTNER
FREUD'S LIBRARY, A COMPREHENSIVE CATALOGUE, 2004

Sigmund Freud's library was divided up in several stages following his emigration to London in 1938:

"Parts of Freud's original library [...] were dispersed as a result of his emigration to London 1938. Freud selected from his library and chose to dispose of a large part, apparently in order to keep the size of the transport to England smaller. These books went to the Jewish Viennese bookseller Paul Sonnenfeld, who also emigrated to England in 1939. He kept a number, but passed on the greater part to the Viennese antiquarian bookseller Heinrich Hinterberger, who sold them on to the New York State Psychiatric Institute, and which are now housed in the New York Health Sciences Library.

to private buyers. An account of these books is given by Kurt R. Eissler (Eissler 1979). A small number of volumes have returned to the Vienna Freud House (Lobner 1975). Before his emigration, and also in London, Freud had often given books to colleagues, friends, as well as to institutions. So a not insignificant number of books now may be found in private hands, which carry Freud's ownership signature or dedications to him.

Only a few years ago, a collection of offprints and books with dedications to Freud came onto the antiquarian book market from a private collection, that apparently had been donated by Freud, long before his emigration, to the Vienna Psychoanalytic Ambulatorium, as they still bear the (partially erased) stamp of this institution. Whether these were saved from the Nazi confiscations, or were improperly held can no longer be clarified."



This unique copy, a seemingly innocuous academic work by a completely unknown author, has survived Freud's lack of interest, his exile, Nazi book burnings, the contempt of Lacan's peers, the indifference of readers, the destructive remorse of the author, as well as the many losses and accidents that occurred over time.

Yet it is the witness and sole object recording the historic meeting between the inventor of psychoanalysis and its first theorist – who would turn Freudian teachings from their Founding stage into an established Science.

Undoubtedly one of the most important and significant bibliophilic items in the history of this science.

\$ 130 000

*Cris et petits métiers d'Espagne [Los Gritos de Madrid]
Complete suite of 18 intaglio plates of costumes*

[IMPRESA REAL] ♦ [MADRID 1809-1817] ♦ 23 x 28,8 CM ♦ MOROCCO

First edition of this complete suite of 18 numbered hand-colored plates, on "J. Honig & Zoonen" laid paper, depicting 72 street merchants with captions beneath each figure.

First issue, following editions will feature individually numbered figures each surrounded by a border.

3/4 burnt orange morocco binding, smooth spine, title stamped in gilt lengthwise, tiger patterned paper boards, combed paper endpapers and flyleaves, original blank gray front cover preserved, top edge gilt.

Extremely rare and earliest known suite of prints depicting itinerant merchants and pedlars in Spain. Each figure is captioned with its profession or advertisement shouted by the vendor in Castilian.

The tradition of costume collections, widely embraced in other European countries such as France and England, emerged relatively late in Spain. As Karen F. Beall notes: "The theme of street vendors does not appear to have attracted the attention of Spanish artists before about 1800, except incidentally. A series of street cries from Valencia [Madrid], consisting of eighteen plates, each containing four images, is among the earliest. [...] The captions are difficult to decipher because they are not only written in dialect but also phonetically transcribed to reflect

the emphasis and intonation used by the vendor when shouting or singing. This effort at accuracy deserves recognition, even if it complicates interpretation.'

This exceptionally rare series was created by celebrated engraver and illustrator Miguel Gamborino whose work notably inspired Goya's *Tres de Mayo*. The occupations range from fishmongers to fruit and sweets sellers, as well as merchants offering household goods such as chairs, pots, mats, and charcoal. Some scenes bear fun captions such as the potted plant vendor

exclaiming, "*Si yo tubiera balcon*" ["If only I had a balcony!"]. In addition to the carefully transcribed hawkers' cries, every figure is strikingly realistic and delicately hand-colored: "Poses, gestures, and attitudes achieve a degree of authenticity far surpassing earlier works, anticipating the Romantic traditions that would culminate in "*Los españoles pintados por sí mismos*" and "*Los Vendedores de Madrid*" by Eusebio Zarza (Valeriano Bozal, *La formación del costumbrismo en la estampa popular española del siglo XVIII*, Cuadernos Hispanoamericanos, n.º. 387, June 1984).

A superb and exceptionally rare set of prints, offering a vivid historical depiction of Madrid's popular life in the early 19th century.

Copies in the Biblioteca Nacional de España and the Metropolitan Museum of New York, one heavily trimmed copy in the Bibliothèque Nationale de France (each figure cut out and bound as a single page).

Provenance: library of Marcel Lecomte (ML stamp on the front cover).

Karen F. Beall, *Kaufleute und Strassenhändler: eine Bibliographie*, 291-293: erroneous attribution to José Ribelles y Helip; Colas 1933, I, 507, 1335; Brunet 1810, II.



\$ 6 600

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*Quien me compra un Relo
un gallo vendo.*

37 • Pierre GASSENDI

Animadversiones in decimum librum Diogenis Laertii qui est de vita, moribus placitiisque Epicuri

APUD GUILLIELMUM BARBIER ♦ LUGDUNI [LYON] 1649 ♦ 20,4 x 29,8 CM ♦ 3 PARTS IN 2 VOLUMES IN FULL CALF

BY THE FATHER OF EMPIRICISM

First edition of this seminal text by the philosopher and mathematician Pierre Gassendi – with his translation and commentary on the Epicurean *Kyriai Doxai*, not included in the synthesis of his philosophy published three years after his death (*Syntagma philosophiae Epicuri*).

Full calf with spine and corners in a lighter color, spine with five raised bands framed in blind and head and foot of spine, title and volume number stamped in gilt, boards numerous framed in blind and gilt,

gilt arms of the “Society of Writers to the Signets” surmounted by the initials “G S MK” stamped in blind on each board. Upper spine-end and corners restored, library shelfmark glued to pastedown of each volume – the first bearing the inscription “WITHDRAWN”, 18th century English bindings. Some foxing throughout.

A very rare and imposing study by Gassendi on his main influence, Epicurus, ranging from logic, ethics, physics, to astronomy and meteorology, based on Diogenes Laërtius’ biography of the philosopher. Isaac Newton was greatly influenced by the *Animadversiones* for his new me-

chanical philosophy. It was the most voluminous study published during the author’s lifetime, and the only one not to appear in his *Opera Omnia*.

Animadversiones follows and considerably expands Gassendi’s biography of Epicurus (1647) which was published without the author’s knowledge. This study can be considered one of the founding works reintroducing Epicurean philosophy into Renaissance intellectual discourse: “In this context, the choice of publishing the translation of the *Lives* is particularly telling. Indeed, translation becomes a way of corroborating the new image of Epicurus provided by the unautho-

rized publication of his biography with textual and philological evidence, and, at the same time, to directly address his philosophy in general.” (Rodolfo Garau)

His atomic theory was applied to chemistry by Boyle and adopted by Newton, who discovered the *Animadversiones* through Walter Charleton’s *Physiologia* (1654). As Jean Salem notes, “The *Animadversiones* thus reveal different stages in Gassendi’s thought, with some contradictions. This is also what makes them so interesting historically: they reveal Gassendi’s thinking at work. This book is “purer”, much more rigorous and consistent with early atomism than the *Syntagma*. It shows Gassendi’s extreme acuity and infinite ingenuity” (*L’Atomisme au XVIII^e siècle*). Along with Hobbes, Gassendi is one of the fathers of “scientific” empiricism. Taking the latter’s developments into account, Gassendi also constructs a neo-Epicurean juridistic theory, designed to combat the many prejudices that weighed on Epicurean thought, thus proving that seeking pleasure or peace of mind was in no way anti-political.

A handsome first edition copy of this cornerstone of Epicurean philology and an important presentation of Gassendi’s philosophical system, considered “the most systematic attempt at ‘domesticating’ ancient Epicureanism with regard to the Christian religion and early modern science” (Rodolfo Garau).

Partington, II, pp. 459-460.
USTC 6905669.

\$ 13 800

▷ SEE MORE



38 • Antonin CARÊME & M. ÉTIENNE & Armand Plumerey

Le Pâtissier pittoresque. Le Pâtissier royal parisien. Le Maître d'hôtel français. Traité de l'office. Le Cuisinier parisien. L'Art de la cuisine française au XIX^e siècle

CHEZ J. RENOUARD & C^{ie} ETC. ♦ PARIS 1841-1847 ♦ 13,7 x 21,4 CM ♦ 13 VOLUMES IN FULL SHEEPSKIN

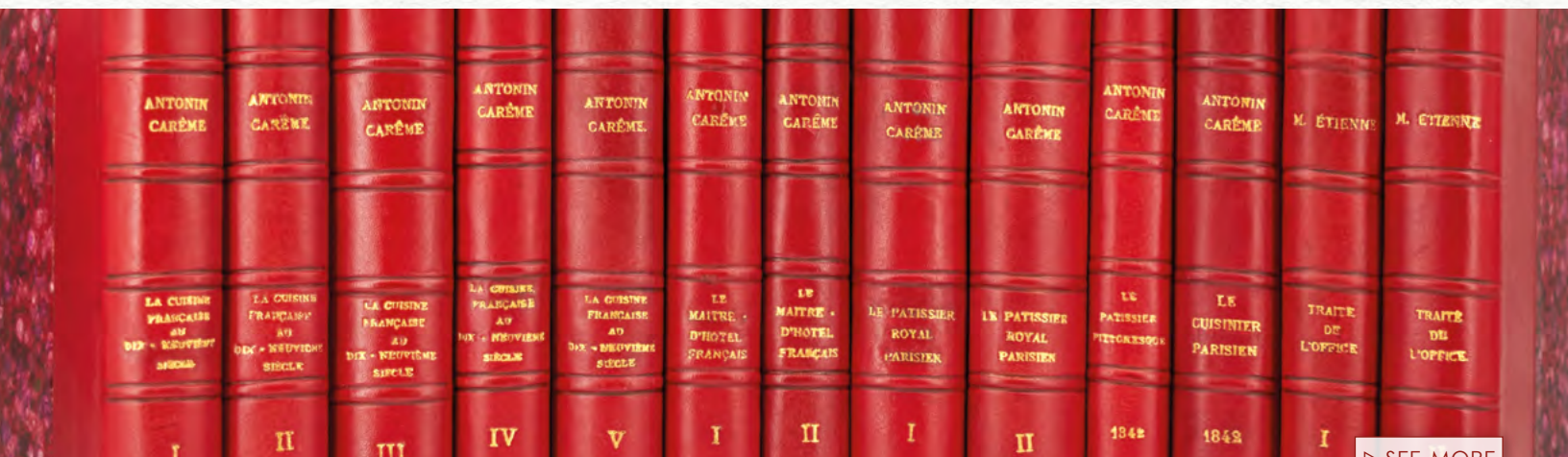
Set of six early editions of Carême's works uniformly bound. With a frontispiece portrait of the author on the first volume.

Early 20th century 3/4 red sheepskin binding, spine with five raised bands, author, title and volume number stamped in gilt, decorative paper covers, monochrome endpapers and pastedowns.

♦ *Le Pâtissier royal parisien*, Paris, J. Renouard, etc., London, W. Jeffs, 1841, 2 volumes. 3rd edition (Cagle, 128; Bitting, 74 – collation of illustrations matching the Library of Congress copy). [2], xcii, 399 pp.; [2], 443 pp., 2 engraved titles, 40 folding plates (not 41 as stated on the title page). Covers preserved, some foxing. Engraved frontispiece detached, small tear to margin without affecting the text p. xxxvii, pp. 305-335 uniformly

Scattered foxing in vol. I, foxing up to p. 194 (vol. II).

♦ *Le Maître d'hôtel français*, Paris, J. Renouard, etc., London, W. Jeffs, 1842, 2 volumes. 2nd edition (Cagle, 123; Bitting, 75-76). [2], xii, 352 pp, frontispiece, engraved title, 25 large folding menus, 8 folding plates. Foxing, central fold of folding menus reinforced with transparent adhesive, barely noticeable adhesive reinforcement in the inner margin of the half-title page.



► SEE MORE

A rare collection of works containing the gastronomic feats and architectural pastries of Antonin Carême, "king of cooks" and "cook of kings".

This precious collection brings together all of his cookery books in contemporary editions. First editions were quickly sold out and following editions like these are also highly sought after, as they were expanded by the author – with the exception of *L'Art de la cuisine française au dix-neuvième siècle*: our copy is a re-sale of the first edition with a new title page followed by the two volumes written by his disciple Armand Plumerey in first edition.

♦ *Le Pâtissier pittoresque* [...] précédé d'un traité des cinq ordres d'architecture, selon Vignole..., Paris, J. Renouard, etc., London, W. Jeffs, 1842. 4th edition (Bitting, 74). [6], xv, 56 pp., 125 engraved plates. Foxing only to text pages.

browned, trace of adhesive in the outer corner pp. 395-99, first cover of vol. II reinforced on the inner margin, part of pl. 24 detached along fold not affecting the engraving, fold of pl. 31 reinforced with adhesive, slight marginal restorations with adhesive on inner margins of pp. 283-88.

♦ *Le Cuisinier parisien*, Paris, J. Renouard, etc., London, W. Jeffs, 1841. 3rd edition (Cagle, 121; Bitting, 74) xvi, 408 pp., 25 folding plates. Pale stain to first four pp., adhesive restoration in the margin of pp. 17-32, small loss of paper pl. 8 not affecting the engraving, foxing along the fold of pl. 13, scattered foxing.

♦ Étienne, *Traité de l'office*, Paris, Chez l'auteur, 1847. 2 volumes. First edition in one volume (Bitting, 147). [8], 111-222 [=224] pp.; [2] III-40-11-19-202 [1 f. bl.] 220 pp. [1] f. (bookseller's catalog), author's signature at the imprint, 7 plates.

♦ *L'Art de la cuisine française au dix-neuvième siècle*, J. Renouard etc., Paris [1833-1841], 3 volumes. [2] f., ccxxvii, 313 p.; [3] f., xxxi, [5] 342 pp.; [3] f., 544 pp., [1] f. [engraved title]. The text, layout and engraved vignettes are identical in every respect to the first edition published by the author in 1833-1835. The only differences are the title pages with Renouard's address and the engraved half-titles using the same plate, but with the publisher's address. The collation is consistent with the Library of Congress copy (Bitting, 75). Illustrated with a portrait of the author on the frontispiece of vol. I, an engraved title for each volume, and 21 inset plates including 20 folding plates, as well as numerous vignettes in the text. Half-title page and title of vol. I browned and reinforced with transparent adhesive in the margins, margin p. xvi browned, foxing to the title page of vol. II, small reinforcement with adhesive in the inner margin (p. 5, vol. II, title

page and p. 5, vol. III), more pronounced foxing from p. 544, vol. III. [Followed by] Plumerey, *Le Principal de la cuisine de Paris...*, Paris, Au Dépôt, Dentu, etc., 1843-1844, two volumes, [1] f. (half-title, bookseller's catalog), xi p., 425 pp.; [2] f., pp. [xii]-xxxv, 539 p., [1] f. (errata), an engraved portrait and a frontispiece in vol. I, 4 plates. First edition of this sequel to *L'Art de la cuisine* based on the notes of Carême by his disciple Plumerey (Vic-aire, 147, Biting 75).

Among the hundreds of recipes that make up this collection, we come across Carême famous pastries made of choux, nougatine or spun sugar presented on a base and illustrated in his *Pâtissier royal*. In addition to his famous *vol-au-vent*, *béchamel*, *velouté*, *espagnole* and *allemande sauce*, Carême also passionately defends the spelling of "magnonnaise" instead of mayonnaise: "I am even more convinced of this when I consider that it is only by combining different liquids ['magner' meaning 'mixing'] that one ends up obtaining a very smooth and appetizing *velouté sauce*, unique in its kind" (*Le Cuisinier parisien*). The incredible aestheticism of his creations also comes with a whole cooking philosophy, even a science: his "medicinal broths" with various healing virtues reflect the concerns of his prestigious clients – fond of flavor but also in search of therapeutic properties in the great chef's creations.

Even if no dish here bears the name of Carême, the chef named many a recipe after illustrious figures: in the literary world, we find Buffon or Lamartine soups and even a Victor Hugo eel stew. Balzac paid a tribute to his talents by making his name a synonym for culinary greatness: "In the provinces there are Carêmes in petticoats, ignored geniuses who seem to make a simple dish of beans worthy of the nod with which Rossini greets something perfectly successful" (*Scenes from Provincial Life*).

The majority of the illustrations, engraved titles and frontispieces were personally drawn by Carême and embark the reader into a world of feasts and banquets, fine silverware and gold-embroidered tablecloths: two 80-centimeter folding illustrations of the *Maître d'hôtel français* show plans of huge tables seating 80 to 100 people,



while 25 folded menus record the history of the most famous dishes served at Versailles under Louis XV as well as Carême's own creations at the table of the Napoleon Bonaparte, the court of Francis Ist of Austria and at the home of English ambassador to the Austrian court Lord Steward.

Carême's own drawing illustrates his invention of the *toque*, an emblematic element of the chef's outfit: "I had the idea of wearing my cap lined with a cardboard circle (it could be made octagonal), which gives it more grace [...] My young people took it up, and some chefs in Vienna made it fashion-

able. As for putting it on the head, the design showed here should be sufficient". This collection also includes Carême's magnum opus which can be translated as "The Art of French Cuisine in the Nineteenth Century", a culinary encyclopedia considered by the author to be his legacy. As he was only able to write five of the seven parts before

his untimely death, the last two were completed by Plumerey based on the chef's notes. Added to this important set is the *Traité de l'office* by Étienne, one of Carême's successors in the kitchens of the Princess of Bagration: it includes sorbets, ice creams, compotes, sweets and caramels, thus completing this anthology of *haute cuisine* with snack hors d'œuvres.

Beyond the simple recipe, Carême theorized, rationalized and codified cooking enough to make it an art form: in his daring *Pâtissier pittoresque*, a staggering 125 plates of confectionery and dessert montages are directly inspired by temples, ancient fountains, pavilions, rotundas, towers, castles, mills... sometimes even his pieces bear the signs of time and give an unmistakable Romantic feeling. Classical, Gothic and even Egyptian influences are the subject of an abundantly illustrated architectural treatise bound at the end of the

book. Carême's editorial fever is also the testament of his social and cultural ascent as well as his burning desire to give the culinary profession the recognition it deserves: "May this new tribute to the art of gastronomy improve the lot of the talented men who practice it, giving the great lords the noble idea of appreciating us as we should be appreciated, and not confusing us with the domestic staff!" (*Le Maître d'hôtel français*).

A superb collection of masterpieces of 19th century "gourmet writing" by the undisputed master of *haute cuisine*, to whom we owe the rise and worldwide influence of French gastronomy.

\$ 13 500

Gastronomy

Gastronomy

39 • Francis COLLINGWOOD & John WOOLLAMS

Le Cuisinier anglais universel, ou le Nec plus ultra de la gourmandise [The Universal Cook]

TARDIEU ♦ PARIS 1810 ♦ 13,5 x 22 cm ♦ 2 VOLUMES BOUND IN HALF MOROCCO

AN ENGLISH CELEBRITY-CHEF COOK-BOOK, THE ONLY “FOREIGN” EVER TRANSLATED INTO FRENCH IN THE 19TH CENTURY

Rare first French edition. 2 frontispieces and 12 numbered engravings bound at rear of the second volume. Small lack of paper to upper right corner and marginal restoration to the first volume's title page. Minor foxing, a light halo to the right margin of each of the 12 engravings at rear of the second volume.

Red half morocco binding, smooth spines with arabesques motifs in gilt, marbled paper boards, snags and rubbing to boards and edges, corners bent.



The book was first published as *The Universal Cook* in London in 1792; its fourth edition was translated into French and published in 1810.

The Universal Cook is the work of two famous chefs, Francis Collingwood and John Woollams, who worked in the most famous establishments on the London Strand: the London Tavern and

The Crown and Anchor, known for serving members of the Whig-club.

This edition is one of the few examples of British cuisine making inroads into French gastronomic culture. The latter was to exert an almost unchallenged hegemony for a long time to come.

The Universal Cook's publication was considered a curiosity in French culinary circles, as the publisher's preface indicates; it was also seen as a real risk, according to the great bibliographer Oberlé:

“Let us admire the courage of the publisher Tardieu, who, in 1810, at a time when we had no enemies more hated than the English, dared to have translated a book praising the culinary splendors of the perfidious Albion”.

However, this rare publication was in response to demand from an Anglophile gourmet public: it's no coincidence that one of the first luxury restaurants in Paris was christened “*La Grande Taverne de Londres*” (The Great London Tavern) due to the renown attached, from the end of the 18th century, to fine dining as it was practiced in England. The book was issued during post-revolutionary France, where cooking had outgrown aristocratic circles. Former cooks in the service of now emigrated nobles opened restaurants, where they developed a true “culinary science” like their English counterparts.

Recipes in this book illustrate changes in English culinary culture at the turn of

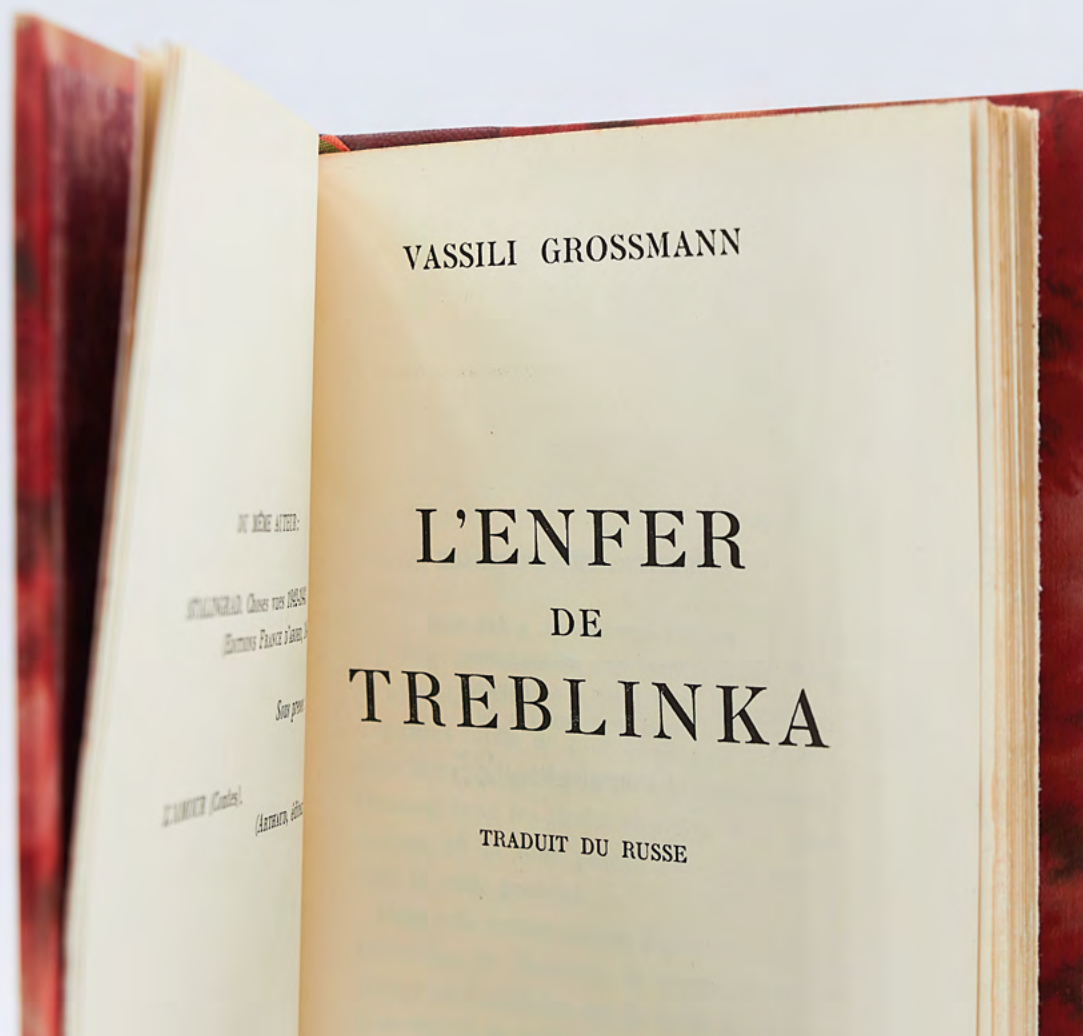


▷ SEE MORE

the 19th century. The hierarchy of prestige, previously held by French cuisine with its *rôts* and *potages*, gave way to puddings and tarts. There are only fourteen “French-style” preparations: *fricandeau*, *duck*, *mauviettes*, *sole*, *turbot*, *cookies*, “*selle de mouton* [pullets] à la Sainte-Menehould”, “*soupe lorraine*”... For a short while, the city of London had replaced French court as center and driving force of culinary change.

A very rare appearance of English cuisine in French gastronomy, during an era of intense hostilities between the two countries as Napoleon waged war on Europe.

\$ 3 300



▷ SEE MORE

40 • Vassili GROSSMANN

L'Enfer de Treblinka [The Hell of Treblinka]

B. ARTHAUD ♦ GRENOBLE-PARIS 1945 ♦ 12,9 x 18,8 CM ♦ HALF SHAGREEN

“THE BOOK THAT REVEALED TO THE WORLD THE EXISTENCE AND HORRORS OF THE DEATH CAMPS”

Extremely rare first edition of the French translation, one of 50 copies on *vélin à la forme*, the only deluxe issue. Peculiar false statement of 4th edition on the cover, which turns out to be printed on the entire run and common to almost all titles published by Arthaud that year.

Red half shagreen binding, spine with five raised bands outlined with gilt dotted lines and twice framed in gilt, decorative patterned paper boards, first cover preserved, fuchsia marbled endpapers, speckled top edge.

Minor foxing to the cover, otherwise a very nice uncut copy.

We enclose, in original wrappers as issued, the second French edition of the translation, printed in 1966 by the same publisher, complete with its publisher's wraparound band: “The book that revealed to the world the existence and horrors of the death camps. A harrowing document”.

***L'Enfer de Treblinka* [The Hell of Treblinka] is one of the first two works to reveal the inner workings of Nazi ex-**

termination camps, written following the discovery of Sobibor, Majdanek, and Treblinka. Initially published in the Russian magazine *Znamja* in 1944, it was translated into French in 1945. The first Russian book editions (1945-1946) were heavily censored by the Soviet authorities, notably removing the word “*evrej*” (“Jew”) and replacing it with “*mirnoe naselenie*” (“civilian population”).

The French edition is thus the first edition in book form of the original text. Benjamin Arthaud, a traditional publisher of regionalist works in Grenoble,

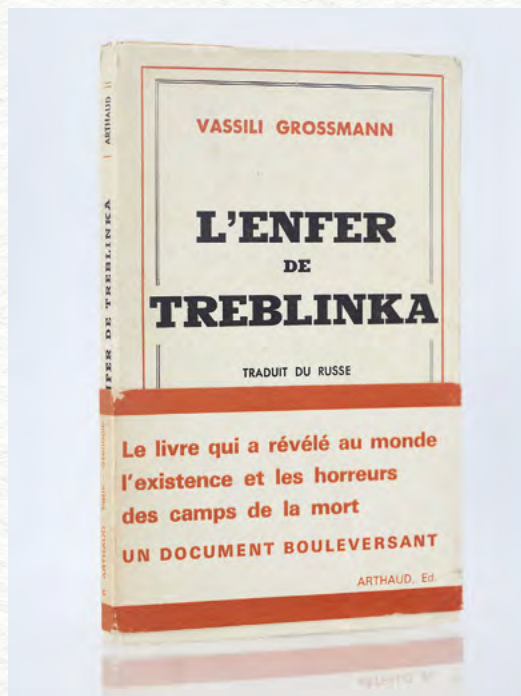
published numerous patriotic accounts and testimonies of resistance fighters from 1941 onwards, all with small print runs which rarely appear on the market today. *L'Enfer de Treblinka*, like its 1966 reprint has become impossible to find, even on ordinary paper. Our deluxe copy was given to Paul Verneyras, a key figure in the early French Resistance, who helped develop the *Libération-Nord* movement alongside Gaston Tessier. In 1945, he was elected deputy of the *Mouvement Républicain Populaire*, a political party emerging from the Resistance, under the leadership of General de Gaulle.

The famous Raczynski pamphlet report 'The Mass Extermination of Jews in German Occupied Poland' published in 1943 still only refers to the extermination camps in three cautious sentences, reflecting uncertain echoes of an inconceivable reality. "As far as is known, the trains were despatched to three localities - Treblinka, Belzec and Sobibor, to what the reports describe as "Extermination camps." [...] It is reported that on arrival in camp the survivors were stripped naked and killed by various means, including poison gas and electrocution. The dead were interred in mass graves dug by machinery."

Only one other documented account of Treblinka predates Grossman's book: *Une année à Treblinka* [A Year in Treblinka] by Jankiel Wiernik, who escaped during the August 2, 1943 revolt. Wiernik's account, written and printed in secret in Polish in 1944 a few months before Grossman's, was translated into English and published in New York in 1945. **At the time, no other survivor testimonies of Treblinka (where 750,000 Jews were murdered, with only 57 survivors) had yet been published.** The manuscript of Abraham Krzepicki remained buried until 1950; Oscar Strawczynski's account was not solicited until 1959; Richard Glazar could not find a publisher, Chil Rajchman never even sought one, Samuel Willenberg wrote his memoirs in 1945 but was only published in 1986. Mieczyslaw Chodzko published articles from 1944 onwards, but his memoirs, written immediately, were not published until the 21st century.

After the discovery of Auschwitz on 27 January 1945 and the liberation of the other camps, other survivors also wrote in the days following their return from

captivity, notably Marc Klein on Auschwitz I and Rajsko, Suzanne Birnbaum and Robert Levy on Auschwitz II Birkenau and Robert Waitz on Auschwitz III Monowitz. However, none of these essential testimonies were published at the time.



The first major publications were David Rousset's *L'Univers concentrationnaire* in 1946, Primo Levi's *Se questo è un uomo* and Robert Antelme's *L'espèce humaine* in 1947. Of these, only Primo Levi's account concerns death camps—Rousset and Antelme focused on Buchenwald, a concentration camp primarily for political prisoners and resistance members. Like its illustrious successors, Grossman's book went largely unnoticed in France, still reeling from the trauma of the state's collaboration in the deportation of French Jews. However, *A Year in Treblinka* was ignored in the United States. **Grossman's book, written before the discovery of Auschwitz, is nevertheless the earliest and one of the most important accounts of the functioning of the extermination camps. It became an essential document at the Nuremberg trials.** Subsequently becoming a reference, this essay by the author of *Life and Fate* was later published in 50 foreign editions.

Supported by the testimonies of survivors, notably Wiernik but also six other escapees from Treblinka who wandered

in the neighboring forest for almost a year until the arrival of the Russian army, Grossman's account is scientifically rigorous:

"Each new gas chamber was seven meters wide and eight long, 56 sq.m. in all. The area of all the new chambers totaled 560 sq.m. and the three old chambers, which continued to operate when there were smaller groups to be wiped out, brought the total lethal floor space of the Treblinka death factory up to 635 sq.m. From 400 to 600 were herded into each gas chamber at a time, which means that working at capacity the ten new chambers destroyed 4,000 to 6,000 lives at once." (tr. Elizabeth Donnelly and Rose Prokofiev, *The Hell of Treblinka*, Moscow, 1946).

and perfectly honest:

"I asked many people what the Germans did with all the hair [...] None could answer this question. According to the written testimony of one Kon, however, the hair was used by the navy to fill mattresses, to make hawsers for submarines and for other similar purposes. It seems to me that this testimony requires additional confirmation"

In fact, Grossman is not a survivor of Treblinka, but the first outside witness to give an account not only of what he saw, but above all of a history erased by the Nazis which had to be uncovered. Unlike Buchenwald or Auschwitz, Treblinka was completely dismantled by the Nazis in August 1943, then "camouflaged" as a farm and fields of colorful lupins.

"We arrived at the Treblinka camp early in September, thirteen months after the day of the uprising. For thirteen months the slaughterhouse had been in operation. For thirteen months the Germans had endeavored to hide the traces of its work."

The attempt to conceal the genocide began at the start of 1943. As Grossman relates, the digging of large cremation pits was accompanied by the exhumation of the victims to remove all traces of the crime:

"At the end of the winter of 1945 Himmler came to Treblinka escorted by a group of important Gestapo officials. (...) The order was to proceed immediately to

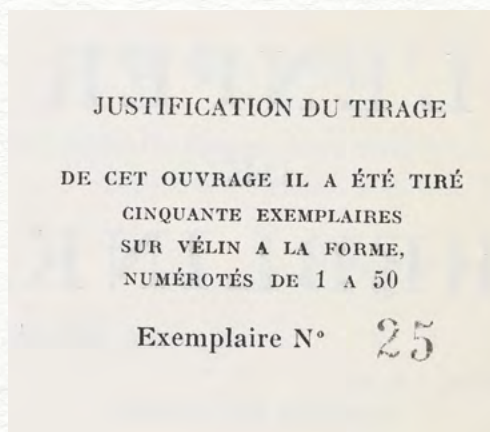
burn all the buried corpses. every single one of them. and to carry the ashes and residue out of the camp and strew them over the fields and roads. [...] Moreover, the freshly killed victims were not to be buried, but burned at once."

Simultaneously with the acceleration of **Operation Reinhard** (Nazi code name for the "Final Solution to the Jewish Question" in Poland), the Nazis also sought to eliminate all evidence, making it difficult to estimate the number of victims, establish responsibility, and even fully comprehend the nature of the crimes. To counter this plan and at the instigation of Albert Einstein, Vassili Grossman and Ilya Ehrenbourg began to compile the "**black book**" (*Чёрная Книга*) of the Nazi massacres in the summer of 1943 by actively collecting documents and testimonies. This early and rigorous effort of remembrance was made possible by their positions as front-line war correspondents with the Soviet army. Yet, despite already knowing about pogroms and deportations, they still had no concrete knowledge of the extermination operations occurring in the camps only known through rare testimonies of escapees. **When Grossman arrived at Treblinka, he knew of the death camps only through survivor accounts, which he could now corroborate with the remaining traces at the site.** He then grasped the full extent of the industrial extermination system:

"The earth ejects crushed bones, teeth, bits of paper and clothing: it refuses to keep its awful secret. These things emerge from the unhealed wounds in the earth"

Initially intended to be used in court, the writing of the *Black Book* faced numerous obstacles, censorship, prohibition, travesty, pushing Ehrenbourg to resign. Only through Grossman's determination was it partially published in the United States in 1946, though banned in the Soviet Union. **Grossman's part, *The Hell of Treblinka* was the only one to be distributed in the form of a brochure to the International Military Tribunal in Nuremberg.** During the trial, the genocide – a new term, not used by the prosecution – was only marginally addressed on 29 November 1945. In 1947: *When Now Begins*, Elisabeth Asbrink wrote that in the reports published by the international press during the Nuremberg trial, "the name Auschwitz hardly appears". Nor is there

a word about the Treblinka and Sobibor extermination camps where a million Polish Jews perished. "Some aspects of historical reality remain unspoken," she writes. "What is not said before the judges disappears." She continues: "This is how memories are constructed and how nations shape the images they want of themselves. Gaps in memory take root." (cf. *Nuremberg, le procès raté des criminels nazis*, France Culture). The true trial of Treblinka did not begin until October 12, 1964.



Several political reasons have been cited for the hesitancy of post-war justice to fully prosecute the genocide's full scope. However, the public's astonishment facing an extraordinary and partly unintelligible reality must also be taken into account. Even Vassili Grossman, who was undoubtedly among the most informed on Nazi crimes thanks to his collection of testimonies and archives, remained like most Europeans somewhat cautious about testimonies whose horror undoubtedly seemed excessive. **The discovery of the remains at Treblinka was therefore essential to the full realization of the unimaginable scale of the event:**

"Hair gleaming like burnished copper, the soft lovely hair of a young girl trampled into the ground [...] These are evidently the contents of one, but only one, of the sacks of hair the Germans had neglected to ship off. Then it is all true! The last wild hope that it might be a ghastly nightmare has gone!"

Grossman here shows an involuntary reluctance to believe the terrible stories he had been told, and only the objective observation of the place confirms the truth. This inability to listen to survivors, combined with their difficulty in articulating their experiences affected the

entire population. This can be seen in particular in the attempts of the newspapers to provide information that they themselves do not grasp. A testimony published in *L'Humanité* on August 24, 1944 reveals this struggle: "Dear friends, What can I say? I have so much to tell, things so extraordinary that you would not believe them. And besides, I cannot find the words to say them to you; you have to have lived through them and seen them to believe them. [...] You will say that one must be crazy to believe such things! I tell you, people have witnessed these massacres, and they can be believed. [...] My pen carries me away, and so I write [...]. My letter is confused, I ramble, my thoughts are jumbled, and yet, I cannot write 'everything' to you—it would take tons of paper." The article begins by an extract from the poem by François la Colère [Louis Aragon's pseudonym], *Le Musée Grévin*, the only literary text to have mentioned Auschwitz until then and the only reference for the journalist who thinks that the letter comes from one of the women mentioned in Aragon's poem (although it is written using masculine

pronouns). Literature was thus quickly called upon to rescue the impossible story of the Shoah 'where the movement of Meaning has been damaged', as Maurice Blanchot will write. First testimonies from Auschwitz were also collected by the novelist Benjamin Kaverine. Moreover, in a period of patriotic emphasis and a long tradition of outrageous propaganda, denouncing the specific horror of the camps was a real challenge in addition to being difficult to conceive. The raw reality seemed exaggerated and caused distancing. **Grossman was the first to take on the impossible task of making an unheard truth comprehensible.** He understood the necessity to prepare the reader, to allow him to accept the story before revealing the truth to him. Much like Arthur Rimbaud's *The Sleeper in the Valley*, Grossman begins his narrative with a landscape description:

"The land is bare but for a few patches of moss and an occasional sickly pine. Now and then a jackdaw or a bright-combed hoopoe wings past, but no bird stops to build its nest here"

Similarly, Primo Levi would later begin *If This Is a Man* with an account of his naive attempts at resistance. For Grossman, however, the description of the

landscape is not merely a poetic entry. This landscape is the result of a deliberate Nazi's intention to disguise the crime:

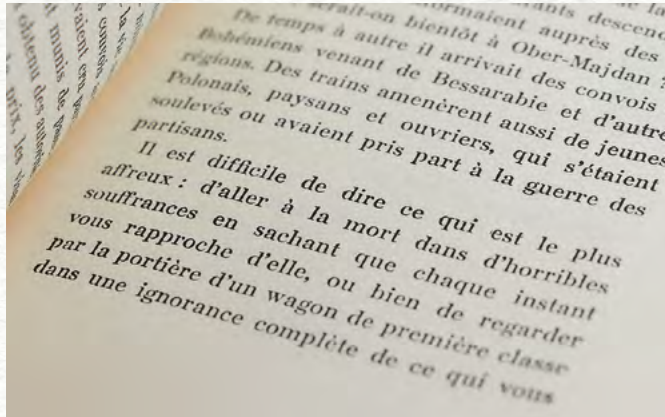
"Lupins were sown over the site of the camp, and a certain Streben built himself a little house there. [...] We enter the camp, we tread the soil of Treblinka. The lupin pods burst open at the slightest touch, with a faint tinkling; millions of seeds spill onto the ground."

Grossman uses numerous literary techniques in this unique work that blends rigorous analysis with empathetic subjectivity – culminating in the Dantean metaphor of the title, which Imre Kertész would later challenge, asserting that hell does not exist but the gas chambers did. And yet, it is only by stepping beyond the realm of reality that the true nature of the camps can be conveyed, regardless of how rigorous the analytical narrative may be:

"Today the witnesses have spoken, the very stones and earth have cried aloud. And now, before the conscience of the whole world, before the eyes of all mankind, we can reconstruct step by step a picture of the Treblinka hell, compared to which Dante's inferno was a harmless satanic frolic."

More than a description, Grossman's work is above all an urgent investigation to establish the full extent of Nazi crimes reconstructed from destroyed elements at risk of disappearing entirely. He was therefore forced to calculate the number of victims based on the size of gas chambers, as well as the time needed to evacuate the dead, the frequency of the trains and the number of wagons over "the 13 months" (in reality 11 and a half months) of extermination at Treblinka. Paradoxically, his miscalculation was used by Holocaust deniers. In reality, his overestimation—if one dares to call the effort to determine the number of victims an "overestimation"—of three million victims was the first step in a long historical endeavor that would take nearly half a century to complete. Using topographical analysis and eyewitness testimonies, Grossman meticulously reconstructed the tragic chronology from the arrival of trains to the scattering of

human ashes in the fields surrounding the camp. By virtue of its precocity, thorough documentation, and forensic analysis of the crime scene, *The Hell of Treblinka* **would become a crucial foundation for the historical reconstruction of the Holocaust.**



"It is hard to say which is worse: to go to one's death in terrible agony, knowing that the end is near, or to gaze calmly and unsuspectingly out of the window of a comfortable coach"

Unlike the texts of the survivors, Grossman's gaze is that of the reader confronted with the need to think the unthinkable and avoid the rejection of the collective conscience:

"It is painful even to read about all this. The reader must believe me when I say that it is even more painful to write about it, 'Why write then?' someone might say. 'What is the use of recalling all this?' It is the duty of a writer to tell the truth however grueling, and the duty of the reader to learn the truth. To turn aside, or to close one's eyes to the truth is to insult the memory of the dead."

Despite writing on the spot without critical distance, Grossman is the first to address numerous existential questions that will continue to inspire sociological, psychological, political, legal and ethical reflection to this day.

Thus the question of the supposed passivity of the victims, which became the subject of violent discussions after Hannah Arendt's book on the Eichmann trial:

"But some mysterious, irresistible force impelled them to hurry forward in silence without asking questions or turning round, impelled them toward the opening in the sixmeter barbed-wire

fence camouflaged with pine boughs [...] Cry for help? What was the use with all these SS men and guards armed with Tommy guns, hand grenades and pistols? Power was in their hands. Theirs the tanks and aircraft, the land, the towns, theirs the sky, the railways, the laws, the newspapers and the radio.

The whole world was silent, crushed and enslaved by the brown-shirted gang which had seized power".

Far from merely stating the facts, Grossman analyzes the psychological mechanisms the executioners used to paralyze their victims:

"Running headlong into the abyss! We have learned, through the cruel experience of these past years, that when stripped naked, man loses all will to resist and ceases to fight against fate; along with his clothes, he has lost his instinct for life and accepts what happens to him as inevitable. Even those in whom life once burned brightly become passive."

But Grossman is already careful to moderate this impression of passive acceptance, and he details numerous individual acts of courage, including the heroic uprising of the Sonderkommandos, who "did not wish to flee without first destroying Treblinka."

Twenty years before Hannah Arendt's concept of "the banality of evil", Grossman already preemptively counters her arguments:

"It must be noted here that these creatures were by no means robots who mechanically carried out the wishes of others. All witnesses speak of a trait common to all of them, namely, a fondness for theoretical argument, a predilection for philosophizing. All of them had a weakness for delivering speeches to the doomed people, for boasting in front of their victims and explaining the "lofty" meaning and "importance" for the future of what was being done in Treblinka."

Grossman was already anticipating the primary argument of the defense at the Nuremberg Trials: denial of individual responsibility. At a time when Primo Levi, Elie Wiesel, Imre Kertész, Charlotte Delbo, Geneviève de Gaulle-Anthonioz, Robert Antelme, Jorge Semprún, and

David Rousset were still behind the barbed wires of Auschwitz, Ravensbrück, and Buchenwald, Grossman—who was not himself a survivor—offered an essential testimony, one that would lay the foundation for some of the most powerful works to come:

“The beasts and the philosophy of the beasts foreshadowed the end of Europe, the end of the world: the people remained people. They did not accept the morals and laws of fascism, fighting with all the means at their disposal against them, fighting with their death as human beings.”

“All of them entered the abyss bearing the noblest title that exists—the title of ‘human being,’ which the blood-thirsty pack of Hitlers and Himmlers could never strip from them. Yes, on the monument of each of them, history will inscribe as their epitaph: ‘Here lies a Man’.”

Written in the urgency of the moment under the weight of an emotion from which he would never fully recover—Grossman remained isolated and silent for days after returning to Moscow—this fundamental work, “the pinnacle of Grossman’s work as a war report-

er”, became a central part of *The Black Book*, and later, of his masterpiece *Life and Fate*, where a revised version of *The Hell of Treblinka* appears in chapters 41 to 48 of the second part.

However, the most significant contribution of this work is not its denunciation of the crime, its essential testimony, its scientific rigor, its literary quality, nor even its intellectual acuity, but rather its prophetic lucidity and deeply humanistic conclusion – truly extraordinary given the circumstances of its writing, just after the author learned of his mother’s death in the Berdychiv massacre:

“The lupine pods pop open, the tiny peas beat a faint tatloo as though a myriad of tiny bells were really ringing a funeral dirge deep down under the ground. And it seems the heart must surely burst under the weight of sorrow, grief and pain that is beyond human endurance.

Scientists, sociologists, criminologists, psychiatrists and philosophers are puzzling over this phenomenon. What is it – innate or hereditary, is it the result of upbringing, environment, external influences, is it predetermined by history or is it the criminal will of the leaders? What is it, how did it come to pass? The embryonic traits of the race theory which sounded so comical when expounded by second-rate pseudo-professors or the puny provincial theoreticians of last century Germany, the contempt of the German philistine for the Russian, the Pole, the Jew, the French, the British, the Greek and the Czech, the whole of this cheap and tawdry German superiority over the rest of mankind that was good-naturedly laughed off by journalists and humorists, was suddenly in the course of a few years transformed from mere childish babble into a deadly menace to mankind, a menace to life and freedom and became the source of incredible and unparalleled suffering, bloodshed and crime. There is definite food for thought here.

Wars like the present are terrible indeed. Rivers of innocent blood have been spilled by the Germans. But today it is not enough to speak of the responsibility of Germany for what has happened. Today we must speak of the responsibility of all nations and of every citizen in the world for the future.

Every man and woman today is in duty bound to his conscience, to his son and his mother, to his country and to mankind to examine his heart and conscience and reply to the question: what is it that gave rise to racism, what can be done in order that Nazism, Hitlerism may never rise again, either on this or the other side of the ocean, never unto eternity.

The imperialist idea of national, race, or any other exceptionalism led the Hitlerites logically to Majdanek, Sobibor, Belzec, Oswiecim and Treblinka.

We must remember that racism, fascism will emerge from this war not only with bitter recollections of defeat but also with sweet memories of the ease with which it is possible to slaughter millions of defenseless people.

This must be solemnly borne in mind by all who value honor, liberty and the life of all nations, of all mankind.”



One of 50 copies on *vélin à la forme*, the only deluxe edition of “the book that revealed to the world the existence and horrors of the death camps”.

Provenance: Paul Verneyras who joined the Resistance in 1940, active member of the *Libération-Nord* movement, then *Mouvement Républicain Populaire* municipal councilor for the 6th sector of Paris in 1945-1947.

RESERVED

Gynecology

41 • Charles DOREZ

*Avis au sexe sur les cancers au sein
ou L'Art de les guérir par un caustique nouveau*
[Notice to the Fair Sex on Breast Cancer
or the Art of Curing it with a New Caustic]

CHEZ L'AUTEUR ♦ PARIS 1790
13,3 x 20,9 CM ♦ PAPER BOARDS

**"THE FAIR SEX, IT IS SAID, SUFFERS MORE
PATIENTLY AND LONGER THAN MEN"**

First edition.

Marbled paper boards, smooth spine, gilt lettered red morocco title-label lengthwise. Slightly sunned boards, some minor restorations to title page.

Extremely rare essay on a so-called "cure" for breast cancer, published during the French Revolution.

The pamphlet addressed directly to female patients is the work of a certain Dorez "former Surgeon of Hôpital-

Militaire du Cap François, island of Saint-Domingue; Master in Surgery at Saini-Lome in Paris and for the Suburbs of said Paris; Master in Surgery of the Community of Villenau & Master, Apothecary at the College of Pharmacy of Paris". It extols the merits of his "disorganizing epitheme" supposed to be slowing tumor progression, and is followed by thirty pages of positive reviews from cured patients, and other stories of full recoveries. **This miracle poultice was heavily criticized by**

the *Gazette de Santé*, which fought against charlatanism and exposed false remedies ("Dorez: l'épithème désorganisant", in Daniel Droixhe, *Les Charlatans du cancer*, 2018).

OCLC lists only 3 copies in libraries (BnF, Universidad Complutense de Madrid, University of Minnesota).

Provenance: Mad[emoiselle] de Chazal, manuscript ex-libris on title page.

\$ 2 800



[▷ SEE MORE](#)

42 • Louis-Charles DENEUX

Mémoire sur les bouts de seins, ou mamelons artificiels et les biberons

CHEZ JUST-ROUVIER ♦ PARIS 1833 ♦ 14 x 21,7 CM ♦ ORIGINAL WRAPPERS

First edition. Blue printed soft cover. Cover rubbed, some tears and missing spine.

Very rare essay on feeding bottles by the famous obstetrician Louis-Charles Deneux. He assisted the Duchess of Berry with the birth of the duke of Bordeaux, last legitimate descendant of Louis XV of France in the male line.

Presented before the Paris Academy of Medicine, of which he was a member of the surgical section, at the sessions of 12 and 19 February 1833. Deneux was the nephew and pupil of the famous Baudelocque, from whom he took courses in surgery and childbirth from 1782 to 1789.

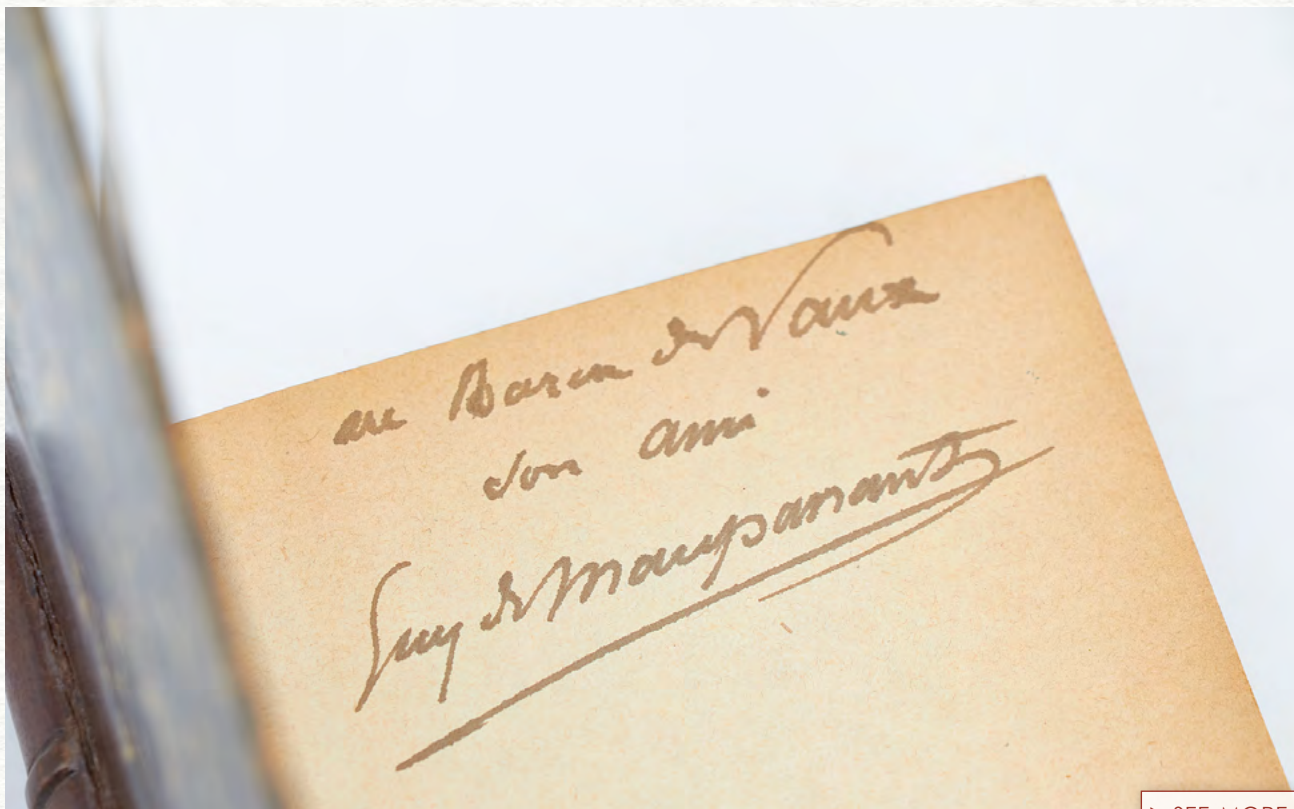
Provenance: Mr Duval, penciled ex-libris on the cover; this could be François Marie Mathurin Duval, surgeon elected national correspondent of the Academy of Medicine on January 2 1827.

OCLC lists only two copies in America (Harvard, Williams College).

\$ 1 400



[▷ SEE MORE](#)



▷ SEE MORE

43 • Guy de MAUPASSANT

Contes de la bécasse [Tales of the Woodcock]

ROUYEYRE & BLOND ♦ PARIS 1883 ♦ 12 x 19 CM ♦ HALF SHEEPSKIN

GUY TO HIS BEL-AMI

First edition, no *grands papiers* (deluxe) copies printed.

Half brown sheepskin, spine with four raised bands framed in blind and decorated with gilt floral motifs, some rubbing to the spine, marbled paper boards, marbled paper endpapers and flyleaves, modest contemporary binding.

Rare signed and inscribed copy by Guy de Maupassant to the Baron de Vaux who inspired the character of Bel-Ami: "To Baron de Vaux / his friend / Guy de Maupassant".

Maupassant and De Vaux knew each other from their time working at the newspaper *Gil Blas*, where more than half of the short stories in *Contes de la*

bécasse were published. "The baron occupied the first office on the left as you entered. The main piece of furniture was the divan. When pretty visitors came to see him, he would ostentatiously bolt the door" (Armand Lanoux, *Maupassant le Bel-Ami*). This scandalous character and former cavalry officer wrote sports articles and front-page reports for *Gil Blas*, which he signed "Le Diable boiteux" after Lesage's famous character. In the same year he gifted him this copy of *Contes de la bécasse*, Maupassant dedicated to De Vaux the short story "Un Sage" published in a December issue of *Gil Blas*.

The Baron de Vaux was one of the main inspirations for Georges Duroy, the famous character from *Bel-Ami*:

de Vaux "had invented his title and had become an important man on the Boulevard. A specialist in horse riding, shooting and hunting, regular of the *Café des Variétés*, he was the 'baron of blackmail', he knew all the scandals in Paris". He published a short study on weapons, which Guy [de Maupassant] also prefaced. The baron described Maupassant himself as 'first-rate at cane and boxing, tireless in this exercise for which his Herculean muscles are wonderfully suited'" (Armand Lanoux).

A fine token of friendship from Maupassant to the "baron of blackmail", a member of the colorful and boastful crowd of *Gil Blas* and model for Bel-Ami.

\$ 6 400

Hunting

44 • Victor HUGO

Signed autograph poem, from Les Rayons et les Ombres:

“Écrit sur le tombeau d’un petit enfant au bord de la mer” [Baby’s seaside grave]

[21 JANUARY 1840] ♦ 21,2 x 26,7 CM ♦ ONE LEAF MOUNTED [FRAME NOT INCLUDED]

“SPARE STILL THE MOTHER VAINLY WEeping O’ER BABY, LOST NOT LONG, A-SLEEPING”

Autograph poem by Victor Hugo signed “V. H.”, four stanzas written black ink on a leaf.

Blind stamp of the city of Bath in the lower left-hand corner. Some folds, small traces of foxing along the folds, a few pale stains to the lower right margin, not affecting the text. A few very small dark spots in the lower right margin, one affecting a single letter of the word “retombe”.

Original manuscript and earlier version of Victor Hugo’s poem, published as “Écrit sur le tombeau d’un petit enfant au bord de la mer” [Baby’s seaside grave] in *Les Rayons et les Ombres*, XXXVIII (Paris, Delloye, 1840).

Hugo wrote this magnificent eulogy in memory of his great friend Auguste Vacquerie’s young nephew, who died at the age of four years and ten months.

The poet had promised a poetic epitaph and personally addressed this manuscript to Vacquerie: “Take these verses, if you still want them for the tomb of this dear little one” (Letter to Vacquerie, January 21, 1840).

As Joseph Petrus Christiaan de Boer pointed out, “There is no sorrow Hugo understood and expressed more delicately than the immense grief that fills the hearts of parents upon the death of a child” (*Victor Hugo et l’enfant*, 1933, p. 48-49). This poem is the first of a sublime, macabre series composed on the occasion of the numerous tragedies suffered by the families of both Victor Hugo and his friend Auguste Vacquerie. The most famous will be “Demain dès l’aube...”, written after the untimely death of Hugo’s beloved daughter Léopoldine who

drowned alongside Auguste Vacquerie’s brother Charles on September 4, 1843, shortly after their marriage.

Hugo wrote these verses for Charles-Emile Lefèvre, the young child of Vacquerie’s sister who had succumbed to sudden illness on November 6, 1839. On January 21, 1840, Hugo sent this manuscript to Vacquerie which includes a variation from the final version published by Delloye on May 16 of the same year:

*Brown ivy old, green herbage new;
Soft seaweed stealing up the shingle;
An ancient chapel where a crew,
Ere sailing, in the prayer commingle.*

*A far-off forest’s darkling frown,
Which makes the prudent start and tremble,
Whilst rotten nuts are rattling down,
And clouds in demon hordes assemble.*

*Land birds which twit the mews that scream
Round walls where lolls the languid lizard;
Brine-bubbling brooks where fishes stream
Past caves fit for an ocean wizard.*

*Alow, aloft, no lull—all life,
But far aside its whirls are keeping,
As wishfully to let its strife
Spare still the mother vainly weeping
O’er baby, lost not long, a-sleeping*.*

Hugo sent the manuscript with a touching letter: “Here at last, my poet, is what I have kept you waiting for so stupidly long. [...] Take these verses, if you still want them for the tomb of this dear little one [...] For my part, I do not feel that I have repaid my debt to this angel with so little. I have begun something longer for him that I will one day lay at the feet of his poor mother” (*Œuvres complètes de Victor Hugo, Correspondance I*, Albin Michel, 1947, vol. 41, p. 141). It is not

known which “longer” poem made its way to Marie Arsène Lefèvre, the “poor mother” who would lose her husband and two sons in less than four years. Hugo also wrote two poems in memory of Paul-Léon Lefèvre, Charles-Emile’s twin brother who followed him into the grave three years later at the age of seven (*Contemplations*, Liv. III, XIV and XV).

The immense grief of Hugo and Vacquerie would only bring their “hearts bound to the dreary pedestal” closer together (*Contemplations*, Liv. V, I, “A Aug. V.”). From August 1848, Vacquerie contributed to *L’Événement*, the newspaper founded by Meurice and Hugo’s sons. He frequently visited Hugo during his years of exile and shot a number of photographs of the writer and his family. Hugo also maintained close ties with Ernest, the surviving son of Marie Lefèvre and nephew of Auguste Vacquerie, whom he named as one of his testamentary executors alongside Vacquerie and Paul Meurice.

We know of another manuscript of the poem sent by Hugo to Juliette Drouet, now at the Bibliothèque nationale de France (NAF 13390, fol. 197). It is one of 11 out of the 42 poems in the collection he chose to offer to the love of his life.

A sublime epitaph by Victor Hugo still engraved – with the manuscript variation – on the tombstone of little Charles Émile Lefèvre, “by the sea”, in the romantic cemetery of Graville, Normandy.

Provenance: Auguste Vacquerie; Mme André Gaveau (by descent).

\$ 27 500

* Translation by Nelson Rich Tyerman

—
Vieux lierre, frais gazon, herbe, roseaux, corolles ;
L'agneau où l'esprit voit le Dieu qu'il rêve ailleurs ;
Murmures qui murmurent d'ineffables paroles
Et l'oreille du pâle endormi dans les fleurs ;

Vents, flots, hymne orageux, chants sans fin, tons sans nombre ;
Bois qui font songer le passant sérieux ;
Fruits qui tombent de l'arbre impénétrable et sombre ;
Étoiles qui tombent du ciel mystérieux ;

Oiseaux aux cris joyeux, l'ague aux rumeurs profondes ;
Froid regard des vieux murs dans les pierres tapi ;
Plaines qui répandent vos souffles sur les ondes ;
Mer où la perle éclot, terre où germe l'épi ;

Nature d'où tout sort, Nature où tout retombe,
Feuilles, ruis, Douce exhalaison que l'air n'ose effleurer,
Ne faisant pas de bruit autour de cette tombe ;
Laisant l'enfant dormir et la mère pleurer.

J. H.

Impressionism

45 • Édouard MANET & Camille COROT & Gustave DORÉ & Jean-François MILLET Victor HUGO & Johan Barthold JONGKIND

POEMS BY Théophile GAUTIER & José-Maria de HEREDIA & Théodore de BANVILLE

Anatole FRANCE & Paul VERLAINE

Sonnets et Eaux-Fortes

ALPHONSE LEMERRE ♦ PARIS 1869 [IMPRINT 20 DECEMBER 1868] ♦ 36,3 x 27 CM ♦ FULL MOROCCO

EXCEPTIONAL COPY ON VELLUM SKIN

First edition, one of three or four copies printed on vellum skin, the most limited issue. A few copies printed on japon, 12 on Whatman, 12 on chine, and 350 copies on laid paper. Edited by Philippe Burty, the book features 42 sonnets and as many original etchings.

Contemporary full dark purple morocco binding, slightly recolored spine with five raised bands, gilt title, purple watered-silk pastedowns and endleaves followed by vellum endleaves, inner gilt dentelle, sides and spine-ends framed in gilt, all edges gilt, marbled paper slip-case bordered in purple morocco, binding signed by Auguste Petit.

Only two other vellum copies recorded: Melot and Delteil mention "two or three copies," while Carteret lists four. One from the library of Philippe Burty (still in loose leaves at the time of his sale, later bound between 1891 and 1897 by Marius Michel, now in the MAK Museum, Vienna).

The second was once in the collection of Raphaël Esmerian (bound by Marius Michel around 1895-1900, now in the Wormsley Library). **Our copy was bound at the time by Auguste Petit.**

An exceptional copy of this luxurious book-album entirely printed on vellum skin – "the first livre d'artiste in the spirit of what would become

a tradition in France, from Ambroise Vollard to André Maeght and Henri Kahnweiler" (Roselyne Pirson). Solely consisting of original etchings by the greatest masters of the time such as Manet, Corot and Millet, accompanying the poetic revival of the sonnet led by Parnassians poets, notably Paul Verlaine, José Maria de Heredia, and Théodore de Banville.

This work remains the most ambitious project by Philippe Burty – passionate collector, executor of Eugène Delacroix's will, leading critic of *Gazette des*

bands, letters and culs-de-lampe also by Prunaire. **Throughout the forty-two diptychs, poets and painters engage in a remarkable dialogue – sometimes poems inspire images or vice versa. Solicited by Burty himself, every artist etched directly onto the copper plate.** 41 are original engravings, the only exception to the rule being Coutry's etching after an original ink by Victor Hugo. The collection also contains the very first published etching by Gustave Doré, a magnificent lion illustrating a poem by Cladel. **Among the book's greatest masterpieces are Edouard**

Manet's famous Manola inspired by Goya's *Caprichos*, and a Normandy landscape by Camille Corot. The "nature painters" are well represented, with Jongkind and Jean-François Millet, the latter illustrating a poem dedicated to him. Other notable artists include Edmond Morin, Giacomotti, Célestin Nanteuil, Léopold Flameng, Bacquemon, and Daubigny.

▷ SEE MORE



Beaux-Arts, and a regular commentator on engravings at the Paris Salon. Burty championed the etching as an art form at a time when it had fallen into disfavor.

The book opens with a charming title engraved by Manet's engraver Alfred Prunaire, after a composition by Édouard Renard. Numerous head-

Many of the poets chosen for the collection belong to Parnassian circles: Paul Verlaine, José Maria de Hérédia, Théodore de Banville, Anatole France, Leconte de Lisle, Sully Prudhomme, Catulle Mendès and Albert Méral. Other poems are written by influential 19th century poets including Théophile Gautier, Jean Aicard, Joseph Autran, Antoni and Émile Deschamps, Arsène

Houssaye, Victor de Laprade, Laurent-Pichat, Sainte-Beuve, Joséphin Soulayr and Armand Sylvestre.

Burty solicited the finest artists and poets for this collection, yet the project soon exceeded his ambitions—and led to some controversial editorial choices that excluded famous poet Stéphane Mallarmé. Although not published in the book, his celebrated *Sonnet in -yx* was originally written for this project. This Mallarméan Symbolist masterpiece will later be regarded as a veritable “etching in prose” (Emmanuel Martin). Cazalis was furious at Burty’s refusal to publish it: “the impresario of this silly affair now had more sonnets than aquafortists, and would no longer accept any, even a sonnet by God himself. I replied that he was a fool” (letter to Mallarmé), demonstrating the importance of being included in this poetic anthology.

The book’s creation had numerous twists and turns, notably with Victor Hugo who declined the offer to write a preface. He contributed as a draughtsman rather than a poet although “This drawing, too, is poetry,” wrote Paul Mantz in *Gazette des Beaux-Arts*, referring to the magnificent ink by Hugo illustrating the poem written by his friend Paul Meurice. The book’s title indeed breaks from Hugolian poetic legacy. *Sonnets et Eaux-Fortes* **may seem a very prosaic title today; however, it was a resolutely modern statement for Burty and the artists contributors. The use of two art forms neglected since the Renaissance reflects a radical break from Romantic tradition:** “Victor Hugo did not write sonnets. He is not one of those willing captives who enjoy confining themselves to a narrow cell” wrote Mantz.

On the other hand, “**Baudelaire’s shadow looms over this rare book** (he had died the year before), absent among the poets, yet present in spirit, he had greatly contributed to the revival of the sonnet and the celebration of etching in the 1860s”

(Joël Dalançon). While his death prevented him from taking part in the book, he is nonetheless replaced by his poetic successor: a 24-year-old Paul Verlaine with just one published collection to his name.



Far more than a mere description of its contents, *Sonnets et Eaux-Fortes* is a manifesto title—a pioneering encounter between artists of modernity: “These two forms, the new poetry and the new etching, could not long remain strangers to one another” wrote Paul Mantz. The invention of the *livre d’artiste* where Art and Poetry are not merely illustrative or secondary to one another but exist in a fruitful, reciprocal exchange — much like Théophile Gautier’s poem inspired by an etching by Leys: “Hence was born the collection we are announcing and which is likely to make some noise in Paris by the novelty of the spectacle it presents to the eye and the interest it awakens in our mind” (Paul Mantz, *Gazette des Beaux-Arts*, January 1869).

This rare copy on vellum is emblematic of the Parisian bibliophilic reaction against industrial mass production in the late 19th century. The large-scale reproduction of photography in books paradoxically triggered a wave of luxurious publications true to traditional manufacturing.

The few vellum copies were no doubt reserved for publisher Lemerre and editor Burty and intended to elevate the book to artwork status. They are a direct legacy of the medieval Book of Hours, which already united illumination and calligraphy. Most precious copies were made on these inalterable vellum skins — ensuring by their very nature the immortality of the words and images they kept within their pages. **This quality of conservation is of vital importance here, since the original copperplates were destroyed after publication and many of the book’s copies on laid paper were dismantled by collectors for individual prints.**

Even the “regular” edition of 350 copies was intended for the *happy few*; this nearly unique issue on vellum — so exclusive it is not even mentioned in the imprint —

embodies the height of *fin-de-siècle* bibliophilic refinement. One cannot help but recall Des Esseintes’s obsession with copies of Barbey d’Aurevilly and Mallarmé poems printed on this exquisite and decadent material. Through his extravagant editorial pursuits, Burty himself was compared to the Goncourt brothers and the infamous aesthete of Huysman’s *À Rebours*.

Rarest and most precious copy of this illustrated anthology, an extraordinary display of visual and poetic talent regarded as a landmark in the history of the book and of modern art. This is the only known copy on vellum housed in a contemporary binding.



FLEUR EXOTIQUE

*Vous désirez ce corps langoureux dans la force,
Fait d'un ange mystique & d'un bel animal,
Ces cheveux bruns, contraste à la pâleur du torse,
Ces grands yeux reposant dans le calme normal;*

*Mais vous ne savez pas si toute cette amorce
De chair épanouie en calice aromal
Vient du profond de l'être, ou ne tient qu'à l'écorce :
Ne le sachez jamais, la science est le mal!*

*Luth en main, laissez-la, fuyant le poids d'un voile,
S'étendre dans la nuit du boudoir qu'elle étoile,
De l'angoisse du cœur chanter le Requiem.*

*Elle vient d'Orient, où l'amour est mystère.
N'y cherchez que l'extase, & laissez-la se taire,
L'énigme féminine aux senteurs de harem.*





Impressionism

46 • [Maximilien LUCE] Camille PISSARRO

La Sarcleuse [The Weeder]

Original etching signed and inscribed by Pissarro to Maximilien Luce

[1887] ♦ LEAF: 20,5 x 30,5 CM; PLATE: 11 x 16,1 CM ♦ ONE LEAF

AN IMPRESSIONNIST TOKEN OF FRIENDSHIP

Rare original etching by Camille Pissarro, titled “La Sarcleuse”, one of 12 prints in 2nd state, after the artist’s first state print and three or four proofs in 2nd state.

Like several other copies, it is marked in pencil “2^e État imprimé par F. Jacques”. Uniformly browned, scattered foxing, outer margins sunned with small marginal tears.

Exceptionally inscribed by the artist to his great friend, the painter Maximilien Luce: “Pour l’ami M. Luce”.

Another print provides context for this beautiful portrait, which is said to have been inspired by the silhouette of a peasant woman in the fields at Eragny, in the Oise region. This rare and superb etching can be compared with the painting of the same name, *Les Sarcleuses*, Pontoise, 1882, exhibited at the VIIth Impressionist exhibition.

This print is the only one bearing an inscription by the artist listed in his *catalogue raisonné* (Delteil no. 72), with only four listed (Musée du Luxembourg – now BnF –, New York Public Library, Campbell Dodgson, Alfred Beurdeley). The etching also dates from the year of their meeting in 1887, when Pissarro, along with George Seurat and Paul Signac, met Luce at the Salon de la Société des artistes indépendants. They immediately bonded over their ideas and artistic pursuits: “Luce’s revolutionary convictions were confirmed when he met Camille Pissarro [...] Both men had a taste for the working environment, industrial labor for the first, agriculture for the latter” (Xavier Mauduit). Through contact with Pissarro, Luce adopted the tonal division dear to the Neo-Impressionist movement Pissarro belonged to.

\$ 11 000



à l'ami Max. Luce
C. Pissarro

2^e état
imprimé par F. Jacques

▷ SEE MORE

47 • ETCHINGS **Claude MONET**

Auguste RENOIR

Paul CÉZANNE

Camille PISSARRO

Berthe MORISOT

Armand GUILLAUMIN

TEXT **Théodore DURET**

*Histoire des peintres
impressionnistes
Pissarro, Monet, Sisley,
Renoir, Berthe Morisot,
Cézanne, Guillaumin*

H. FLOURY ♦ PARIS 1906

20,5 x 27 CM ♦ HALF SHAGREEN

**ONE OF THE JAPON COPIES
WITH AN ADDED
ETCHING BY RENOIR**

First edition, one of 100 copies on japon, the only deluxe issue.

Navy blue half shagreen with slight color restoration, spine with five raised bands abundantly framed in gilt, blue watered silk flyleaves, marbled endpapers and pastedowns, original wrappers and spine preserved, gilt top edge, binding signed J. Querelle.

A superb copy on japon of the first authoritative publications on the history of Impressionism, and the first bibliophile edition centered around this movement.

Illustrated edition with 6 original etchings, by Pissarro (*Les Faneuses*); Renoir (*Femme nue assise* and *Femme nue couchée*); one of only three etchings ever made by Cézanne (*Portrait of Guillaumin*); Armand Guillaumin (*Vue près de Saardam*) – the copy is complete with the additional etching by Renoir on bistre *Seated Nude Woman* reserved for copies on japon.

The work also features a frontispiece rotogravure of Fantin-Latour's *Atelier aux Batignolles*. In addition to the 6 original etchings, the book features 21 full-page plates, including a color rotogravure of Monet's famous *Impression, sunrise*, and no fewer than 105 reproductions of works and portraits of artists in the text.



▷ SEE MORE

Théodore Duret paints here the great history of the movement he championed, collected, and theorized from its very beginnings. As early as 1878, he had published a small study that made him the first historian of these artists, if not of the group itself, just four years after their first exhibition at Nadar's studio. Twenty years after the last Impressionist exhibition, Duret establishes the comprehensive story of this artistic revolution: "For the early twentieth century and the decades to follow, the history of Impressionism is [Duret's] 'The history of the Impressionist painters'." (Laura Iamurri). Renowned for its chronological accuracy – although in many cases Duret recalls events from his own memories – this work became a reference and was widely reprinted

and translated (London: Grant Richards, 1910; Berlin: B. Cassirer, 1909). Duret dedicates a monograph to each painter he mentions, with the exception of Caillebotte, and places Berthe Morisot in what he refers to as "the core group of Impressionists." Absent from his 1878 study, Paul Cézanne (now considered a post-Impressionist) and Armand Guillaumin make their appearance here.

A true art gallery on japon, this "text of reference for generations of readers" (Laura Iamurri) was the first to find a legitimate place for Impressionism in French art history.

Not in Carteret. Etchings by Renoir (Delteil 12, 14, 15); Camille Pissarro (Delteil 94/XII), Cézanne (Venturi 1159); Armand Guillaumin (Armand Guillaumin, 1841-1927, gravures et lithographies, 1995).

\$ 16 500

Impressionism

Impressionism

48 • Edgar DEGAS & Georges William THORNLEY

15 lithographies d'après Degas
[15 Lithographs after Degas]

BOUSSOD, VALADON & C^{IE} ♦ PARIS [1889] ♦ 41 x 59 CM
LOOSE LEAVES UNDER THE PUBLISHER'S PORTFOLIO

First and only edition published of this remarkable set of 15 original lithographs by the post-impressionist painter George William Thornley, only 100 copies printed.

Publisher's portfolio bound in boards very skilfully restored.

14 of the 15 lithographs are printed in color (black, blue, green, mauve and different browns) on broadside China paper laid on pale blue thick paper, one is directly printed on thick paper.

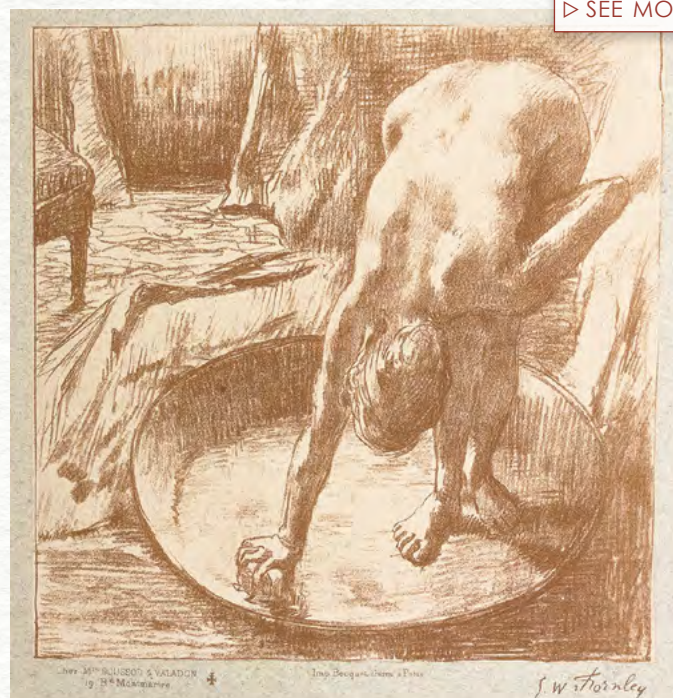
All except the last, bear the stamp of Thornley's signature with the words "Chez Mrs Boussod & Valadon – 19 Bd Montmartre" and "Imp. Becquet frères à Paris".

In 1888, George William Thornley was commissioned to create a series of lithographs based on the works of De-

gas. These lithographs go well beyond the reproduction quality of the renowned publisher. They also demonstrate the high level of collaboration between Degas and Thornley.

Thornley first selected the works to publish, made the necessary changes in the preparatory drawings and even interrupted the printing at times so that improvements could be made.

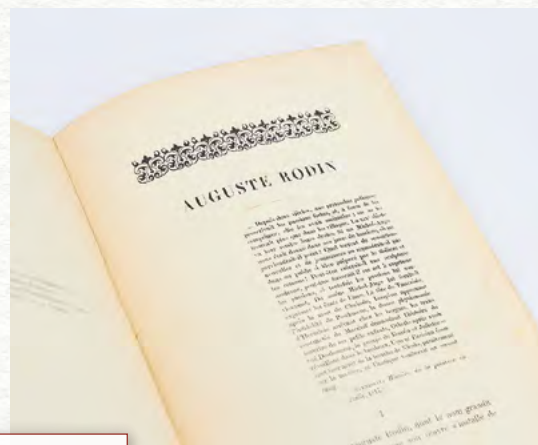
"The importance of Thornley's engravings in Degas' work is particularly highlighted by the book dedicated to Degas by J. S. Boggs and published by the Metropolitan Museum of New York; a



publication in which we find several of the engravings presented in the collection." (Chantal and Guy Heytens)

We have only identified two copies in libraries: one in the Bibliothèque nationale de France and the other in the Institut national d'histoire de l'art.

\$ 22 000



49 • Claude MONET & Auguste RODIN

Exhibition catalogue

GALERIE GEORGES PETIT ♦ PARIS 1889 ♦ 16 x 24,5 CM ♦ ORIGINAL WRAPPERS

by Rodin in chronological order, including the famous *Impression soleil levant* (*Impression, Sunrise*) as well as *Le Penseur* (*The Thinker*), still described as a part of the Gates of Hell for which it was originally created.

Title and dates penned on spine, small restorations to head of spine, traces of stamp on front pastedown, scattered foxing throughout.

Rare copy of the exhibition catalog of Claude Monet and Auguste Rodin: the greatest of the Impressionists and

the most famous sculptor of his time, united by their love of nature and their tireless quest towards artistic ideal.

"Rodin and Monet were bound by a lifelong friendship and reciprocal admiration. While they were true contemporaries, born within two days of one another in November 1840, it is hard to pinpoint when they actually met. They were almost certainly introduced by mutual friends like writers and critics Octave Mirbeau and Gustave Geoffroy, or the art dealer Paul Durand-Ruel. On his return from Belle-Île in 1886, Monet is known to have started attending dinners held by the "Bons Cosaques", a group of artists and men of letters gath-

► SEE MORE

First edition of the exceptionally rare catalog of Claude Monet and Auguste Rodin's dual exhibition at the Georges Petit gallery in Paris.

With introductory essays by Octave Mirbeau for Monet and Gustave Gefroy for Rodin. The catalog features 145 paintings by Monet and 36 sculptures

ered together by Octave Mirbeau. Rodin also frequented these literary and artistic dinners that contributed to the intellectual effervescence of the period and challenged Academicism. By the time of the exhibition held at the Galerie Georges Petit in 1889, the four protagonists (Rodin, Monet, Mirbeau and Geffroy) definitely knew and already respected each other. On a visit to the Mirbeau family, near Auray (Brittany), in

1887, Rodin saw the ocean for the first time and is said to have exclaimed: "It's a Monet!" To Mirbeau's way of thinking, Rodin and Monet had embarked on the same artistic adventure and were destined to be equally successful. In November, 1886, he wrote to Rodin about the paintings that Monet was going to exhibit at Petit's gallery the following year: "He works hard and, in my opinion, he has done great things:

it will be a new facet of his talent; a formidable, awe-inspiring Monet, of whom we were unaware... Our friend Monet is a heroic man of courage, and if anyone deserves to succeed alongside you, it's him." The dual exhibition was a great success with the public and critics. According to Mirbeau, **Monet and Rodin embodied "most gloriously and most definitively, the two arts of painting and sculpture"** (Rodin Museum).

\$ 1 650



▷ SEE MORE

50 • Théodore DURET

ILLUSTRATION **James WHISTLER**

Histoire de J. M^c N. Whistler

HENRI FLOURY ♦ PARIS 1904 ♦ 20 x 26 CM ♦ HALF MOROCCO

First edition, one of 50 numbered copies on japon, the only deluxe issue, complete with the double set of full-page engravings.

Illustrated with 19 full-page engravings by H. de J. W., Prunaire, Henry Wolf, H. Gué-

rard, T. Bertrand, Thomas R. Way, Clot and numerous drawings within the text.

3/4 red morocco Bradel binding, smooth spine, gilt date at foot, red marbled paper boards, endpapers and pastedowns, very discreet scratch to

the second board, original soft covers preserved, gilt top edge, contemporary binding signed Pouillet. A fine, perfectly bound copy.

Copy signed and inscribed by Théodore Duret to Monsieur A. Jung.

\$ 1 350

Impressionism



▷ SEE MORE

51 • MAI-THU

Original photographic portrait inscribed

1957 ♦ 8,7 x 11,5 CM ♦ ONE PHOTOGRAPH

Original portrait of the painter Mai Trung Thử, known as Mai-Thu, inscribed on verso with his emblematic monogram in colored pen: "À l'abbé Guéniart en souvenir du séjour au S.U.J.A / Mai Thu / 14.6.57".

In this handsome portrait, Mai-Thu is surrounded by his paintings on silk – no fewer than seven, including a children scene closely related to his 1965 masterpiece (Aguttes sale, September 26, 2023). The great themes that made the Hanoi School painter famous are to be found here: ideal women, children's games, tea ceremonies... Each canvas is carefully framed, often in Mai-Thu's own tireless perfectionist hands.

The painter underwent several cures in the 1950s to treat his tuberculosis, including one at the Sanatorium Universitaire Jacques Arnaud (mentioned by its acronym the inscription), where he met Father René Quéniart to whom he gifted the photograph.

\$ 2 000

Mandolin

52 • Gabriele LEONE & Giovanni FOUCHETTI & Louis CERCLIER & Victor CERCLIER

Méthode raisonnée pour passer du violon à la mandoline

[Analytical method for mastering mandolin after violin]

[with bound manuscript in the volume]

[L'AUTEUR CHEZ LEVINVILLE] ♦ [PARIS 1768]; MANUSCRIPT: 1836 ♦ 26 x 34,7 CM ♦ HALF SHAGREEN

Extremely rare first edition of Gabriele Leone's mandolin method, 67 pages of fully engraved text and music, including 26 dance pieces, 6 minuets, 2 duets, a sonata and a few melodies. Complete of its illustrated frontispiece and dedication plate, as well as full-page plate depicting a Neapolitan mandolin.

Bound in chocolate-brown half shagreen, spine with gilt fillets, marbled paper boards, speckled edges, 19th century binding, skillful repairs to spine, old restorations with paper glued to inner margin of first two leaves, spotting and dampstains. Bookseller's label glued to the title page, masking the place and publisher's name.

Bound in: a handwritten copy of Giovanni Fouchetti's method (*Méthode pour apprendre facilement à jouer de la mandoline à 4 et à 6 cordes dans lequel on explique les différents coups de plume nécessaires pour cet instrument...*) probably published a few years

after Leone's, between 1770 and 1780. Signed by Louis Cerclier and dated July 6, 1836. Includes a full-page ink illustration signed by his relative Victor Cerclier depicting a Cistre, probably reproducing a plate from the published book.

Bound in: 22 pages of handwritten musical scores initialed by Louis Cerclier.

Exceptional reunion of two of the earliest mandolin methods. The handwritten copy of the second method was made in 1836 and signed by Louis Cerclier – probably a relative of Jules Cerclier, professor at the French Conservatoire national de Musique, who would publish a method for the same instrument in 1876.

Mandolin virtuoso Gabriele Leone played a particularly crucial role in popularizing the mandolin in France, which became a sign of refinement and good taste in the mid-18th century. He dedicated his method to his most illustri-

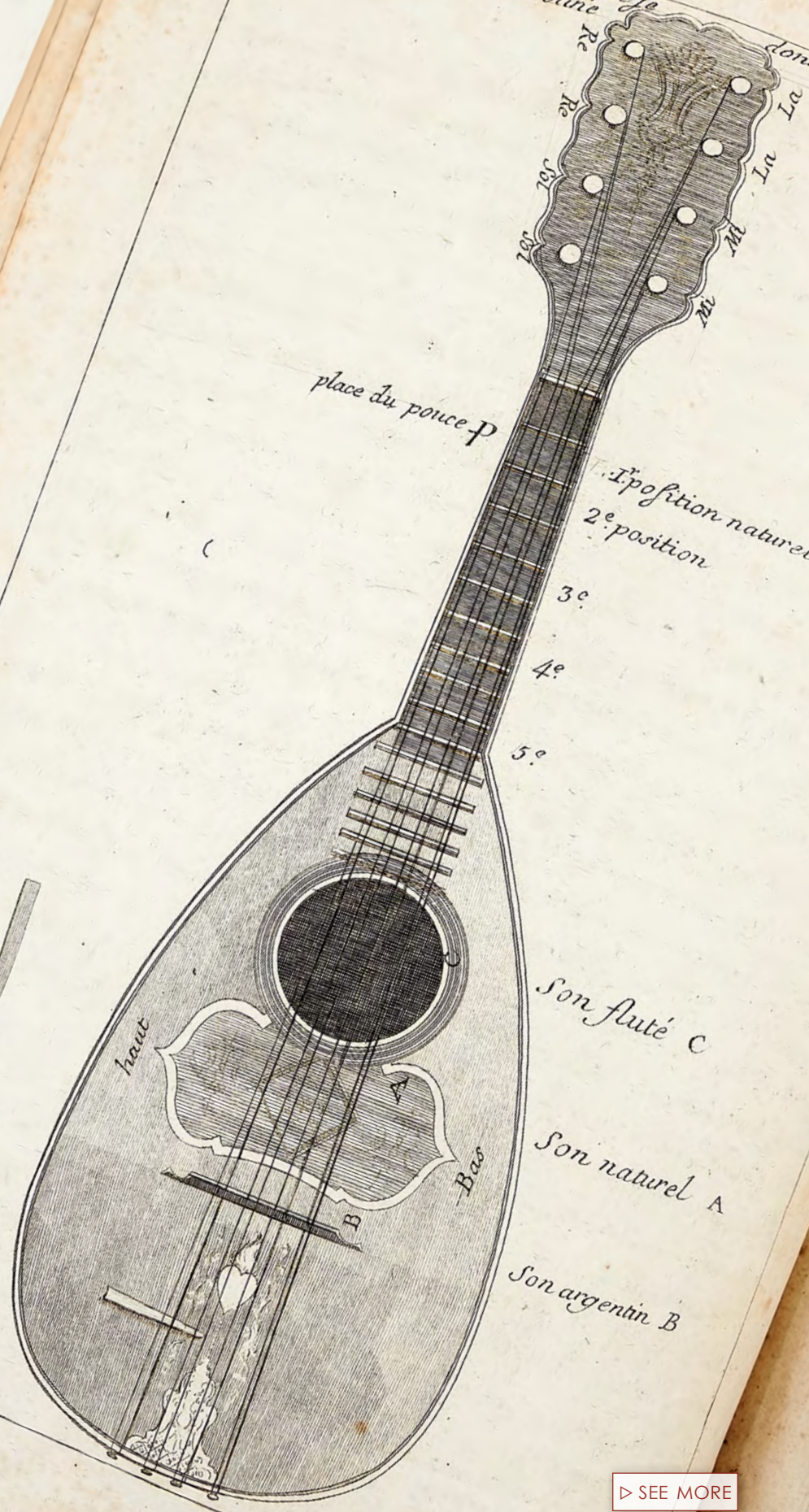
ous pupil, the Duke of Chartres, future "Philippe-Égalité" who famously voted for he death of his own cousin, king Louis XVI – this seminal work is considered "the earliest known tutor for the four course violin-tuned mandoline" (Grove) and was intended to help violinists transition to mandolin, "from bow to feather" without the need for a teacher. Feathers were used as plectrums in those days, just as they had been for playing its ancestor the mandora.

The former owner Louis Cerclier bound in a manuscript copy of another famous and very rare mandolin method by Fouchetti, as well as twenty-two manuscript pages of music scores for the mandolin.

Répertoire International des Sources Musicales, A/IL 1980.
The New Grove dictionary of musical instruments, II, 607.

\$ 10 000

En doublant les proportions que je
moyen de faire une Mandoline



Son fluté C

Son naturel A

Son argentin B

53 • MISTINGUETT & WALERY

Photographic portrait inscribed to the actress Jeanne Aubert

PARIS [CA 1905] ♦ 21 x 28,5 CM ♦ ONE PHOTOGRAPH ON CARDBOARD

A striking photographic portrait of Mistinguett by Walery with its studio stamp on the verso. A tiny pinprick on the right-hand edge of the photograph.

Inscribed portrait of Mistinguett, the queen of music hall, at the top of the photograph: "To Nénette, in friendship, Mistinguett".

Actress, singer and music-hall dancer Nénette (Jeanne "Jane" Aubert) began her long and successful career in Mistinguett's revue at the Casino de Paris. From cabaret to Hollywood silent films and the Folies-Bergères, she played many roles notably with Michel Simon, Jean-Louis Barault and Arletty, and played a theater adaptation of "Gentlemen Prefer Blondes". She is also known as the wife of billionaire Neslon Morris, king of American corned beef.

\$ 650

▶ SEE MORE

New York

54 • Jean COCTEAU

Initialed autograph manuscript "L'Aurore" [The Dawn]

17 JANUARY 1949 ♦ 14,9 x 19,5 CM ♦ ONE PAGE

COCTEAU FASCINATED BY NEW YORK, THE "CITY THAT SLEEPS STANDING"

Initialed autograph manuscript by Jean Cocteau, entitled "L'Aurore" dated by the author 17 January 1919. One page on one leaf written in blue pen. Published in *L'Aurore*, 19 January 1949 (no. 1353).

Jean Cocteau wrote this dazzling portrait of the city that never sleeps for the newspaper *L'Aurore* after a twenty-day stay in New York. The writer would later extend this account with his *Lettre aux Américains* (Grasset, 1949) taking up some of the words and expressions written on the spot in this charming manuscript.

According to legend, Cocteau began writing his *Lettre aux Américains* on the flight home. One can imagine the writer, eyes still shining with the lights of the city, jotting down his first impressions on this page: "It's very difficult to speak in a few lines about a city like New York. Did my trip last twenty days or twenty years? I wonder [...] Nothing is lighter

than the air of New York. Too light. Everything swirls. What rests and settles is very rare. The skyscrapers themselves sway slightly at the top, and the light shines through them like tulle. At night, Broadway is plagued by frightful electrical tics. And luminous Christmas trees six stories high adorn Park Avenue." Cocteau had flown to New York in the last days of December 1948 for the premiere of *The Eagle with Two Heads*, starring Edwige Feuillère as the Queen, and his great love Jean Marais as the young anarchist poet. He hoped to convince the great actress Greta Garbo to play a role in one of his next films: "It was the first time I'd spent New Year's Eve away from my city, and I'm lucky, when the clock struck midnight, to be kissing Greta Garbo, whose face is more and more admirable."

The writer ends the manuscript with a masterful ode to the New York way of life: "There are sitting cities. There are cities that lie down. New York likes neither to sit

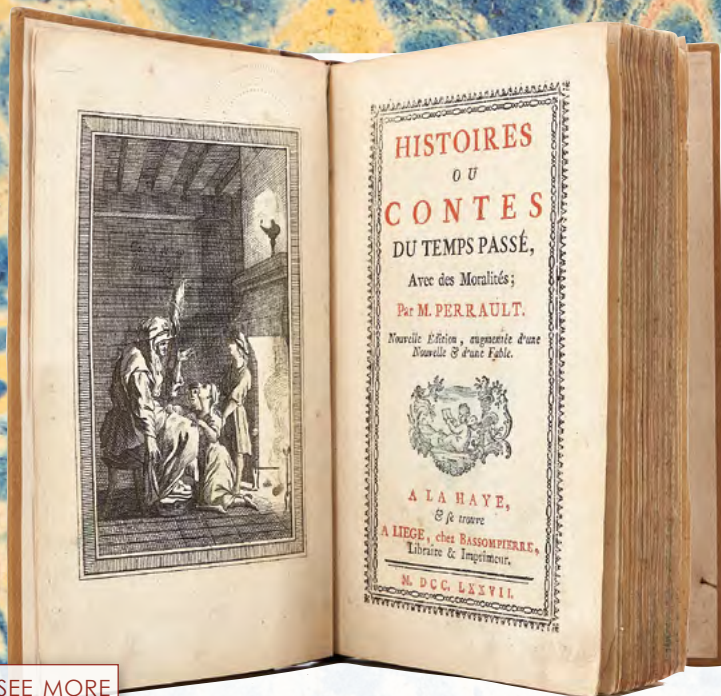
nor to lie down. It's a city that sleeps standing."

▶ SEE MORE

In New York, Cocteau found the perfect match for his own creative energy. During this short stay, he posed for Philippe Halsman who had been commissioned by *LIFE* magazine to "capture on camera what goes on inside a poet's mind". Halsman's emblematic portraits – a janiform double profile, or as a monster-magician with three pairs of hands, smoking, drawing and reading – caught the likeness of the surprisingly varied artist with incomparable accuracy.

Precious impressions of a dandy and protean Cocteau, irresistibly drawn to New York's bustling energy.

\$ 3 800



▷ SEE MORE

Charming edition illustrated with a frontispiece, a framed title and 9 half-page illustrations, reproducing vignettes by Fokke after De Sève – with the final illustration for L'Adroite Princesse, newly added. Complete with the *Épître dédicatoire* by P. Darmancour [Charles Perrault] to “La Grande Mademoiselle”,

perfect in the margin of page 75, scattered foxing, a small brown stain affecting the illustration of Cinderella. A name written in ink in the lower margin of page 21.

This edition contains eight famous tales by Perrault: *Le Petit Chaperon Rouge*

55 • Charles PERRAULT [& Jeanne-Marie LEPRINCE DE BEAUMONT & Marie-Jeanne L'HÉRITIER DE VILLANDON]

Histoires ou contes du temps passé ; avec des moralités [Stories or Tales of Past Times]

CHEZ BASSOMPIERRE ♦ À LA HAYE ET SE TROUVE À LIÈGE 1777
11,6 x 17,3 CM ♦ HALF SHEEPSKIN

Anne-Marie d'Orléans, cousin of Louis XIV.

Half-sheepskin binding, smooth spine ruled in gilt, and a diagonally stamped gilt title. Beige paper boards, speckled edges. Small paper defect

(*Little Red Riding Hood*), *Les Fées* (*The Fairies*), *La Barbe Bleue* (*Bluebeard*), *La Belle au bois dormant* (*Sleeping Beauty*), *Le Chat Botté* (*Puss in Boots*), *Cendrillon* (*Cinderella*), *Riquet à la Houppe* (*Ricky of the Tuft*), and *Le Petit Poucet* (*Hop-o'-My-Thumb*), as well as *The Clever Princess or Finette* by his niece Marie-Jeanne L'Héritier de Villandon, wrongly attributed to Perrault. The collection ends with *La Veuve et ses deux filles*, by Marie Leprince de Beaumont, famous author of *The Beauty and the Beast*.

Provenance: Henry Bertrand library, blind stamp on verso of frontispiece.

Cohen 789; Brunet Supplément, II, 206.

\$ 5 000

56 • Charles PERRAULT

Contes des fées [Fairy Tales]

CHEZ SAINTIN ♦ PARIS [CA 1810] ♦ FULL SHEEPSKIN

Very elegant edition of Perrault's fairy tales, printed with the stereotype process invented by Louis-Étienne Herhan.

Illustrated with 5 full-text engravings (2 vignettes each) and a vignette on the engraved title, after the frontispiece by Antoine Clouzier for the first edition of Perrault's tales (Paris, Barbin, 1697)

Full sheepskin binding, smooth spine framed in gilt and gilt motifs, black title label stamped in gilt, boards framed in gilt, inner dentelle, endpapers and pastedowns in *caillouté* paper, all edges gilt. Joints slightly split at head of spine, a small brown stain to title page and frontispiece, some spotting.

Very rare edition, including *Bluebeard*, *Little Red Riding Hood*, *The Fairy*, *Sleeping Beauty*, *Puss in Boots*, *Cinderella*, *Riquet with the Tuft*, *Little Thumb*, *The Clever Princess*, *Donkey-skin*, *The Ridiculous Wishes*.

A very scarce item, OCLC does not locate any copy printed by Saintin at this address.

\$ 2 800



▷ SEE MORE



57 • Charlotte PERRIAND

Un art de vivre [An Art of Living]

MUSÉE DES ARTS DÉCORATIFS & FLAMMARION ♦ PARIS 1998
21 x 23 CM ♦ PUBLISHER'S PAPER BOARDS

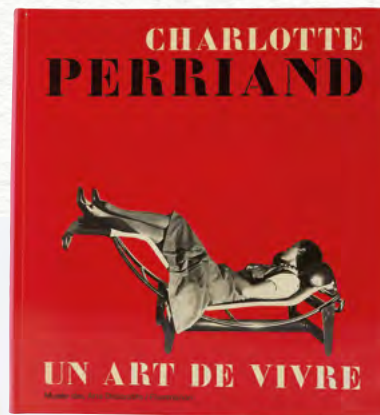
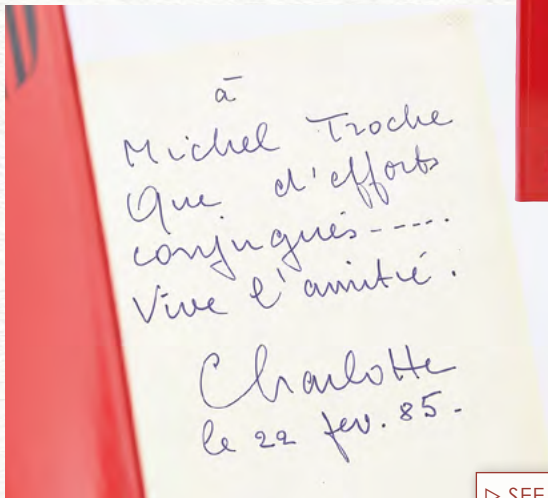
First edition, no limited issue printed, of this exhibition catalog. This solo exhibition of Perriand's works was held at the Musée des arts décoratifs from February 5 to April 1, 1985.

Scuffing on lower right-hand corner of second cover faded.

With a lot of illustrations, a nice copy.

Signed and dated inscribed copy by Charlotte Perriand to Michel Troche: "Que d'efforts conjugués... Vive l'amitié. Charlotte" ["What a combined effort... Long live friendship. Charlotte"]

\$ 1 800



▷ SEE MORE

58 • Pablo PICASSO

Signed and inscribed newspaper clipping with Picasso's portrait

[CANNES 25 OCTOBER 1959] ♦ 17 x 32 CM ♦ ONE FOLDED LEAF

Newspaper clipping from *Le Patriote de Nice et du Sud-Est* (25 October 1959) signed and inscribed by Pablo Picasso. A folded leaf inscribed with a large red felt-tip pen.

A pictorial and unusual inscription signed by Picasso on the front page of a Nice newspaper celebrating his 78th birthday: "For Max Pellequer / his friend / Picasso". A beautiful testimony of friendship in an important political newspaper which featured many of the artist's original creations.

Banker and collector Max Pellequer was introduced to Picasso in 1914 by his uncle by marriage André Level. He quickly became one of Picasso's most important collectors and his financial advisor for over 30 years. Pellequer's interest in his art began as early as the 1910's, when he purchased a Picasso bronze from art dealer Ambroise Vollard. During the 1930s and 1940s, as Picasso's personal banker, he made the painter exceptionally wealthy and allowed him to settle comfortably in the South of France. Picasso created a superb ex-libris for him, bought him paintings including "La Mer à L'Estaque" by Cézanne now in the Picasso museum, and offered him a few works. Pellequer assembled a vast col-

lection of paintings by the great masters of modern art: Degas, Raoul Dufy, Paul Gauguin, Fernand Léger, Henri Matisse, Joan Miró, Modigliani, and Maurice Utrillo, today in the most important international museums.



The choice of this newspaper of the Nice Communist Party is particularly significant for Picasso. He had joined the Party in 1944 and advocated for peace in the post-war period with the communists. In 1946, he met the paper's future editor-in-chief Georges Tabaraud, then a young journalist who had fought in the Resistance. They remained very close until Picasso's death:

"*Le Patriote* became, in a way, 'Picasso's newspaper', especially during the Nice Carnival: in 1951, as a gesture of friendship, Picasso created a jester king for

the front page of the daily newspaper, for that particular day of popular jubilation, and then every year from 1958 to 1967. He knew that the press was the main source of information for the French. His direct style is combined with a fraternal feeling, a desire to act and work together. Georges Tabaraud and Pablo Picasso joined forces for better but also for worse, when the news required serious action" (Picasso Foundation).

Picasso had given the *Patriote* an exclusive portrait in his villa in Cannes for his 78th birthday. **Highlighting the date, he signs here around his photograph on the front page of the newspaper.** The artist is seen sitting next to his Picador, a striking linocut depicting a bullfighting scene – a theme dear to the artist throughout his long and versatile career: "The painter has in fact just devoted his last weeks to lino[cut]. He created an extraordinary collection of some thirty engravings [...] The entire team of our newspaper wishes good health for many years to come to the illustrious painter, comrade and collaborator, who make us the envy of the press all around the world" is printed in the insert next to Picasso's red felt-tip pen.

\$ 3 100



max Relayer

Dimanche 25 Octobre 1959 — Prix : 25 Fr.

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810-43). — PARIS : 10, Rue de Châteaudun (9).

PABLO PICASSO: 78^e ANNIVERSAIRE

Pablo PICASSO à l'avant-veille
de son anniversaire
**ON A L'AGE
DE SON GENIE.**
(Exclusivité la Patriote.)



59 • Rainer Maria RILKE

Autograph letter signed
to Elya Maria Nevar

[MUNICH] SONNTAG [SUNDAY]
3 NOVEMBER 1918 ♦ 14,4 x 18,5 CM
2,5 PAGES ON ONE BIFOLIUM WITH ENVELOPE

**“WHAT YOU HAVE WRITTEN
ABOUT THE PREVIOUS WEDNESDAY,
THIS WEDNESDAY SO RICHLY OURS,
HAS GLADDENED MY HEART*”**

Autograph letter signed by Rainer Maria Rilke to actress Else Hotop, to whom he writes using her stage name, Elya Maria Nevar. 2 1/2 pages written on a bifolium watermarked “Sackleinen”. Autograph envelope enclosed, addressed to “Else Hotop” bearing postmarks dated November 3, 1918.

Published in *Freundschaft mit Rainer Maria Rilke*, 1946, p. 35.

A precious piece of Rainer Maria Rilke's correspondence, reflecting the delights of an enchanted afternoon spent during WW1 with the actress Elya Nevar, one of his most fervent admirers.

“The truly active and creative period of young Elya's and Rainer-Maria's attachment to each other is the beginning of their friendship, with the discovery of the unknown, the surprise of affinities that are revealed, and, finally, what is so important in friendship as in love, this intimacy that begins during a Bavarian autumn, while the tumult of war rumbles in the distance” (Marcel Brion).

This letter belongs to the beginnings of his relationship with the young Elya Nevar, “guardian of his solitude” during Rilke's troubled Munich period, where he experienced an inspiration crisis between *The Notebooks of Malte Laurids Brigge* and the *Duino Elegies*. We are just a few days away from the end of WW1. After brief encounters the previous year, Rilke had rediscovered Elya – whose real name was Else Hotop – during the summer of 1918, on the theater stage. Every evening, he came to admire the actress nineteen years his junior, who played the role of a medieval princess in a piece inspired by a 15th century epic poem. She borrowed her character's stage name, Elya, by which

Rilke addresses her. Their correspondence began a few weeks earlier, after an intensely poetic note by Elya who greatly admired his *Book of Hours* (1905): she “considers him the poet, indestructible, admirable, and accepts everything from him, including his indifference” (Rilke, Catherine Sauvat). Romantic and cerebral, the poet makes up for his absences with a beautiful declaration of affection in this letter: **“Even if I was put off by many things from the intention of writing to you immediately at your first letter, my attention has been close to you at many moments and it is so whenever you think you need it, dear child”**. In spite of this, they would spend moments together which soothed Rilke, afflicted by a deep creative crisis and affected by the war years.

“I would have asked you to send me the book with your notes – but look: when I got home late at night, it was on my table... And since you're already familiar with the language of seals in our exchanges: you who are sincerely attentive.” His mention of seal language alludes to one of their ritual Wednesday afternoon meetings at Rilke's house; the poet had gifted Elya a removable seal, which could alternatively house a set of ten double-sided sigils, engraved with symbols and written captions: “We spent an afternoon playing like children, drafting the twenty seals on a sheet of drawing paper, and Rainer Maria wrote the text underneath in his delicate handwriting. The book with my notes [mentioned by Rilke above] was sealed with a sigil depicting an ancient mask with the inscription “Lift it up!” she later recalled. True to her art, the actress had chosen the actor's mask as her symbol. Rilke himself had a fascination for seals; he used the greyhound coat of

arms inherited from his Czechoslovakian grandfather to seal his correspondence; and, toward the end of his life living in Muzot, he wished for these same arms to appear on his tombstone and accompany him into eternity. The poet was grateful for this delightfully quaint activity alongside his medieval princess, fond of his eminently medieval *Book of Hours* (1905): **“What you have written about the previous Wednesday, this Wednesday so richly ours, has gladdened my heart”**. As Marcel Brion observes, it was in her company that Rilke found light-hearted abandon, “that atmosphere of gentleness, cheerfulness, of comradeship without ulterior motive he savored with Elya”. The poet also alludes to his musical outings and his admiration for the German-Danish soprano Birgitt Engell:

“I thought for a moment of going to Madame Hoffmann-Onegin's concert on Tuesday, but for many evenings I've been out late into the night, and I'm out again today and tomorrow. So it should be an evening of sleep; and then, as Birgit Engell is still acting in me, I don't feel like accepting another singer any time soon, even if she is the most excellent. If you don't insist on hearing her both evenings, perhaps you'll stay with me on Wednesday for the evening? “

A wonderful letter full of tenderness to the woman who revealed “the joyous and playful man” (Marcel Brion) in Rilke during the dark years of the war.

\$ 13 0000

* All translations are own

60 • Rainer Maria RILKE

*Die Weise von Liebe und Tod
des Cornets Christoph Rilke*

[The Love and Death of
Cornet Christopher Rilke]

IM INSEL VERLAG ♦ LEIPZIG 1921
12,5 x 18,5 CM ♦ HALF SHAGREEN

Insel Verlag edition, "201. Bis 230" (Rit-
zer, Rainer Maria Rilke Bibliographie,
E56).

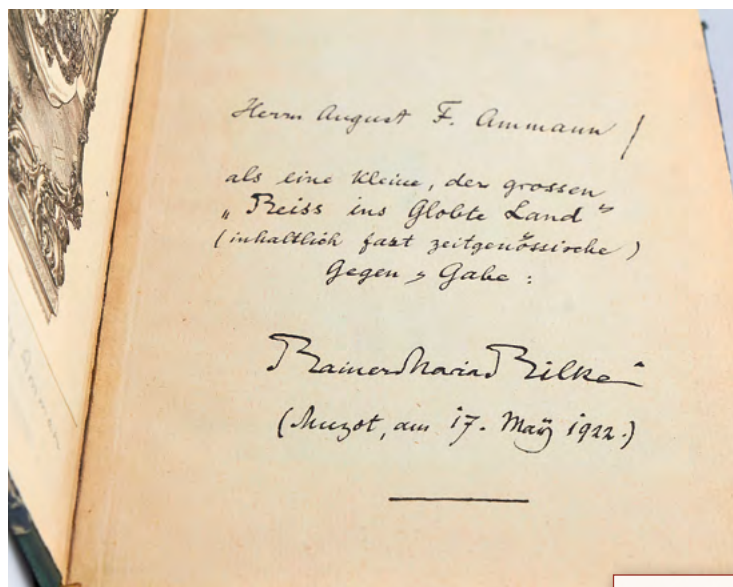
Half green shagreen, smooth spine with
minor rubbing to spine-ends, a scratch
at the head of one joint, marbled paper
boards, top-edge gilt, contemporary
binding.

**Rare and precious inscribed copy by
Rainer Maria Rilke to August Friedrich
Ammann: "To Mr. August F. Ammann
in exchange, a small version of the
great *Reiss ins Globte Land* (almost
contemporary in content): Rainer
Maria Rilke (Muzot, March 17, 1922)."
["Herrn August F. Ammann als eine
kleine, der grossen "*Reiss ins Globte
Land*" (inhaltlich fast zeitgenössische)
Gegen-Gabe : Rainer Maria Rilke (Mu-
zot, am 17. März 1922)"].**

**Superb inscription by Rilke to the
uncle of Nanny Wunderly-Volkart, a
young Swiss admirer and patron with
whom he had an extensive correspon-
dence.**

**Rilke refers in his inscription to a
chronicle written by the dedicatee's
ancestor, a 17th century traveler in the
Orient whose fate was similar to the
Cornet Christoph Rilke – the poet's
own ancestor and hero of his epic tale.**

Rilke wrote this inscription in March
1922, emerging from an intense creative
period at Muzot – his *mensis mirabilis*
– during which he completed his fa-
mous *Sonnets to Orpheus* and several
of the *Duino Elegies*. He inscribed it on
"the beautiful reprint with which the
Cornet surpassed the 200,000-copy
milestone" (Letter to Nanny, December
13, 1921). This splendid epic in lyrical
prose, composed "without a single cor-
rection, in the rush of a single night" in
the autumn of 1899, gained increasing
success throughout the century thanks
to this *Insel-Bücherei* edition – the first
of a collection created on the initiative of
Stefan Zweig. It is easy to see why this
text became – and perhaps still is – a



▷ SEE MORE

"model of life" (Philippe Jaccottet)
for generations of readers, brilliantly
weaving together the essential themes
of Rilke's poetry. Youth, love, heroism,
and premature death, shaped by Rilke's
rhythmic cadences inspired numerous
musical adaptations and even a motion
picture in 1955.

The Swiss August Friedrich Ammann
(1850-1924), distinguished bibliophile
as indicated by his imposing paste-
down bookplate (one of many he had
designed), was the uncle of Nanny
Wunderly-Volkart. She had become the
poet's most loyal supporter during his
last years in Switzerland, and inherited
some of Rilke's belongings. The poet
moved to his haven of solitude in the
Valais thanks to Nanny's cousin, the
Winterthur industrialist Werner Rein-
hart, who acquired Muzot for him. Au-
gust Ammann was among its first visi-
tors: his signature, dated May 2, 1922,
inaugurates the tower's famous guest-
book.

Rilke and Ammann met in Sierre in 1921,
as confirmed by Rilke's letters to Nan-
ny. The two men likely shared glorious
stories of their ancestors. Ammann's
forebear, Hans-Jakob Ammann, a doc-
tor from Zurich, had travelled to the
East during the Ottoman wars, while
Christoph Rilke – whose name the poet
found in his family archives – had died
fighting the Turks. "Genealogy was one
of the many paths Rilke explored in his
quest to connect himself with the ex-
ternal world; studying it had led him, as
a young man, to discover a document
about the Cornet Christoph Rilke that

inspired his famous early work. [...] The
fact that, at the same time, and espe-
cially in his later years, he desperately
sought tradition, domesticity, and love
once again demonstrates the deep am-
bivalence of his views of life" (J. R. von
Salis).

Both author and dedicatee were driv-
en by a profound reverence for the
memory of their ancestors: while this
rediscovery provided Rilke with the
inspiration for his remarkable work of
poetic prose, Ammann republished the
travel account written by Hans Ja-
kob Ammann himself: *Reiss ins Globte
Land* (Zürich, Polygraphisches Institut,
1919-1921). He likely gifted Rilke a copy.
In return (als [...] Gegen-Gabe), Ril-
ke offered him this copy of the *Cornet*,
humbly describing it in his inscription as
"small", as a kind of reduction of Hans
Jakob Ammann's great work (**Als eine
kleine, der grossen "*Reiss ins Globte
Land*"**). Rilke viewed the histories of
these two men as "almost contempo-
rary," – even though Ammann's journey
predated Christoph Rilke's tragic fate by
fifty years.

**A rare inscription by the *Dichter
des Cornet* ("poet of the Cornet")
on his timeless masterpiece, which
brought him both fame and literary
immortality, bridging the epic legacies
of two ancestral figures—adventurers
and warriors of the 17th century.**

Provenance: library of August F. Am-
mann's with his engraved bookplate on
the front pastedown; then his daughter
Molly Ammann (inscription in pencil
under the bookplate).

\$ 8 300

61 • Arthur RIMBAUD

Une saison en enfer [A Season in Hell]

ALLIANCE TYPOGRAPHIQUE (M.-J. POOT & C^{ie}) ♦ BRUXELLES 1873 ♦ 12,5 x 18,5 CM ♦ FULL MOROCCO AND CUSTOM SLIPCASE

THE ONLY BOOK EVER PRINTED BY RIMBAUD

First edition published in small numbers at the author's expense.

Binding in full black morocco elaborately decorated in blind, original wrappers preserved, half black morocco slipcase, outstanding binding signed Semet & Plumelle.

This very scarce first edition is a major collector's piece on several counts: it remains the only work published by Rimbaud himself, then a young unknown 19-year-old poet. He eventually never honored his debt towards the printer. The latter therefore kept almost the entire print, subsequently forgotten in the workshop (Arthur Rimbaud obtained only a dozen copies offered

to his friends). The stock was found in 1901 by a bibliophile who retrieved the well-preserved 425 copies and destroyed the rest damaged by humidity.

The curious composition of the work is also a surprising peculiarity of this precious edition: without a title page nor endpapers (the text begins ex abrupto after the cover and finishes the same way), the seventeen blank pages inserted far and wide in the book, as well as the misprints and spelling errors peppered through the text are also curiosities subjected to scholarly research.

Sought-after and collected very early on by bibliophiles, copies of this mythical edition were bound by the greatest French binders namely Pierre Lucien Martin, Semet & Plumelle, Paul Bonet or Georges Leroux.

A very beautiful copy set in an outstanding blind tooled full morocco binding by Semet & Plumelle.

\$ 31 000



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#62 to #64

ORIGINAL DRAWINGS BY ANTOINE DE SAINT-EXUPÉRY



ANTOINE'S CHARACTERS: FROM SELF-PORTRAIT TO "DREADFUL CARICATURE"

"I don't know what came over me," he says, "I draw all day, so the hours don't seem so short. I discovered what I was made for: the Conté pencil."

From sketches of barrack mates made in Casablanca during his military service to the watercolors in *The Little Prince*, Saint-Exupéry's life also included an important side-activity: drawing. On letters to his friends, in the margins of his manuscripts, in books he gave away, telegrams, invoices, tablecloths, leaflets – everything he could get his hands on that could serve as a canvas for his imagination – Saint-Exupéry drew, sketched, caricatured, illustrated, invented and doodled living and imaginary people, friends and girlfriends. He would often casually discard these ephemeral works, extensions of his moods and daydreams.

Among these sketches of inspired by circumstance which seem to foreshadow in one way or another his immortal masterpiece, very few are fully claimed by the artist-dilettante as his own. Although all of Saint-Exupéry's graphic work is highly sought-after today, full-page drawings signed by the author of *The Little Prince* are extremely rare and bear witness to his passion for Man in all his expressions.

Precisely dating Saint-Exupéry's drawings remains challenging. As *The Little Prince* began to take shape, he started from his time in New York to systematically preserve his sketches. Before his American exile, most of his earlier drawings – apart from those made in the margins of letters and manuscripts or given as gifts to friends – were discarded by the author.

*



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62 • Antoine de SAINT-EXUPÉRY

*Original drawing signed
Character in pencil and coloured pencil*

[1942] ♦ 22 x 28 CM ♦ ONE LEAF

Original signed drawing in pencil and pink crayon by Antoine de Saint-Exupéry, on "Navarre" watermarked paper. Horizontal fold, annotation in pencil in upper left-hand corner, minute tears in lower margin.

Precious drawing signed by Saint-Exupéry – the writer-artist very rarely signed his graphic works – of a caricature character, sharing some of the writer's own features.

Indeed among all these incredibly varied drawings of Saint-Exupéry, a recurring character emerges, a humorous self-portrait he transforms into an infinite number of silhouettes and characters. Sometimes, as it is the case here, he transforms himself into a ferocious caricature, or into the

childlike, benevolent figure of the *Little Prince*. Executed broadly and quickly, this drawing shares a great deal with a comical full-length self-portrait, also in the same shades with furious striated lines (Bibliothèque R. Et B.L. auction sale, October 7, 2014, lot 196). Several of its attributes can be compared to the writer's own face: the shadow of hair on either side of a round skull, or the famous V-shaped arched eyebrows that would later become characteristic of the Little Prince's face.

This precious portrait fortunately escaped Saint-Exupéry's merciless liquidation. The comical silhouette exudes a familiar air of self-mockery, often hovering over the drawings of a writer-aviator who never quite believed in his talent as a draughtsman.

\$ 11 000

63 • Antoine de SAINT-EXUPÉRY

*Original drawing signed
Caricature in graphite and coloured pencil*

[1942] ♦ 13,4 x 20,9 CM ♦ ONE LEAF

Original drawing with graphite, blue and pink colored pencils signed by Antoine de Saint-Exupéry, on a sheet of watermarked paper "Navarre". Horizontal fold, pencil annotation in the upper left margin, very small loss of paper in the lower right margin.

A remarkable caricature signed by Saint-Exupéry, akin to a cartoon character. The writer-aviator-artist very rarely signed his graphic works.

Among his drawings which exhibit an astonishing variety of styles, **this mustachioed head stands out as one of the most accomplished examples of what his sister Simone called his "dreadful caricatures"** – she herself

along with many of the writer's friends was a frequent victim of his graphic parodies. The drawing showcases Saint-Exupéry's fondness for shades of blue and pink, which often enliven his colored drawings. Far from being sketched in the margins, the drawing is distinguished by its intentionality: the writer took the trouble to sign it which is a rare occurrence. The colored highlights and contrasting graphite give it a delightful cartoonish look with its eyes bulging out.

Precious graphic creation by the father of *The Little Prince*, an important example of his drawings' extraordinary vibrancy and keen sense of contrast.

\$ 11 000



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64 • Antoine de SAINT-EXUPÉRY

*Original drawing signed
Fantastical character in graphite
and coloured pencil*

[1942] ♦ 13,4 x 20,9 CM ♦ ONE LEAF

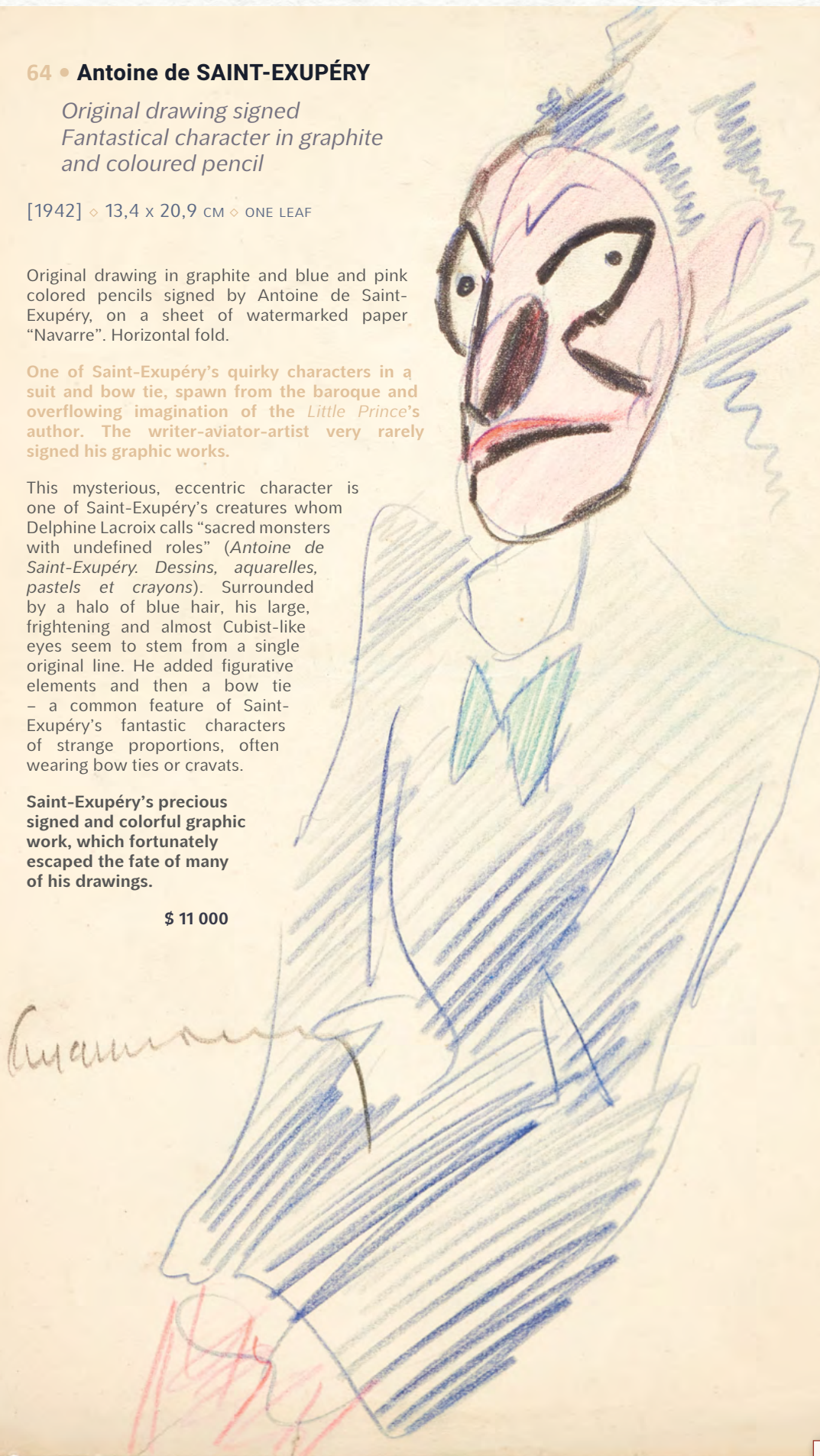
Original drawing in graphite and blue and pink colored pencils signed by Antoine de Saint-Exupéry, on a sheet of watermarked paper "Navarre". Horizontal fold.

One of Saint-Exupéry's quirky characters in a suit and bow tie, spawn from the baroque and overflowing imagination of the *Little Prince's* author. The writer-aviator-artist very rarely signed his graphic works.

This mysterious, eccentric character is one of Saint-Exupéry's creatures whom Delphine Lacroix calls "sacred monsters with undefined roles" (*Antoine de Saint-Exupéry. Dessins, aquarelles, pastels et crayons*). Surrounded by a halo of blue hair, his large, frightening and almost Cubist-like eyes seem to stem from a single original line. He added figurative elements and then a bow tie – a common feature of Saint-Exupéry's fantastic characters of strange proportions, often wearing bow ties or cravats.

Saint-Exupéry's precious signed and colorful graphic work, which fortunately escaped the fate of many of his drawings.

\$ 11 000



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65 • Camille SAINT-SAËNS

*Unpublished and signed autograph score closely related to *Mélodies Persanes**

NOVEMBER 1870

33,2 x 24,5 cm ♦ ONE BIFOLIUM

UNKNOWN MASTER'S PIECE

Unpublished and signed autograph score by Camille Saint-Saëns. Two pages of manuscript music for solo voice and piano, on a bifolium with twenty staves. Autograph inscription on the first page signed by Saint-Saëns, with his signature and date ("Nov. 1870") appearing again on the second page.

Trace of vertical fold, with a tiny tear along the fold, a small marginal tear on 1 cm of the first page, without damage to the manuscript.

An exceptional unpublished autograph manuscript for voice and piano, closely related to his *Mélodies persanes*, composed by Camille Saint-Saëns during the Siege of Paris in November 1870, enriched with an autograph inscription: "À Geneviève Bréton / Hommage de respectueux dévouement" ["To Geneviève Bréton / In homage with respectful devotion"], signed and dated on the second page "Nov 1870 C. Saint Saëns".

The lyrics of the piece were directly inspired by its dedicatee, the fiancée of the painter and tenor Henri Regnault, who was the first performer of several other *Mélodies persanes* and deemed "the most musical of all the painters" by the composer himself (Saint-Saëns, *École buissonnière*, tr. Edwin Gile Rich).

Geneviève Bréton, a cultured and passionate woman, was a fixture in the literary and artistic salons of her time, surrounded by composers, painters, and the young Parnassian poets of her generation. Saint-Saëns likely met her through his friend, the orientalist painter Henri Regnault, a *Prix de Rome* laureate, with whom she fell madly in love in Italy in 1867.

A handsome young man already celebrated for his art, Regnault also fascinated Saint-Saëns with his "exquisite tenor; voice [...] alluring in its timbre

and irresistible in its attractiveness, just as he was himself", as the composer would later recall in 1913. Regnault premiered several of his compositions: "In 1868, Regnault was the first to embody the role of Samson in the second act of the celebrated opera *Samson et Dalila*, created during a private evening performance. Saint-Saëns renewed their collaboration by entrusting the artist with two of the *Mélodies persanes*, composed for tenor voice." (Manon Bertaux). The *Mélodies persanes* op. 26, based on verses by the Parnassian poet Armand Renaud, consist in their published version of three works for tenor (*Sabre en main*, *Au Cimetière*, *Tournoisement*) and three for contralto (*La Brise*, *La Splendeur vide*, *La Solitaire*). **They form one of Saint-Saëns's most famous cycles and belong to the golden age of French *mélodie*.**

This manuscript for voice and piano, with its ardent, colorful tone, can unquestionably be linked to this ensemble of melodies begun in June 1870 and sold by Saint-Saëns to his publisher Hartmann shortly afterwards. However, Manon Bertaux's research has shown that "the composer sold Hartmann an incomplete cycle, having composed his final melodies at the beginning of the Siege of Paris [from September onward]".

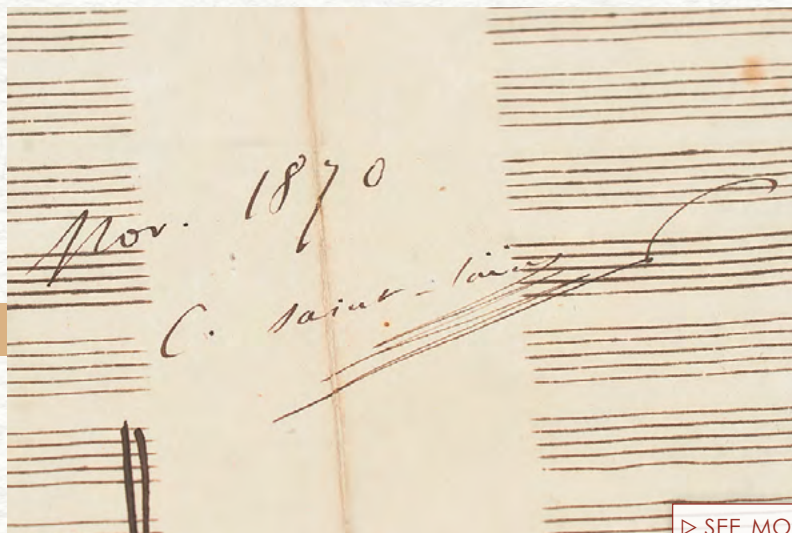
Dated November 1870, our melody – which as far as we know remained unknown to biographers and musicologists – is one of those composed in the midst of the Franco-Prussian war: "Serving as a National Guard during the Siege of Paris, [Saint-Saëns] continued his activities as a musician and com-

poser alongside his duties guarding the ramparts". It appears that both the text and music of this composition remained entirely unpublished and were never sent to Hartmann.

Henri Regnault also risked his life in an attempt to break the siege, much to the dismay of Geneviève, who confided her worries in her now famous diary (Ramsay, 1985). The young lovers had finally become engaged after years of opposition from the young woman's mother. **Saint-Saëns likely offered this exquisite melody to Geneviève as a betrothal gift – a radiant piece of warmth for the anxious young woman, and here is the first of its two verses:**

*"Kadouja, the singer,
In cloak of night,
Who waits beneath the holm oak
At fall of light,
Sings to the warrior grim,
Fierce and fey,
A rose-hued hymn."*

The composer drew directly from their dramatic circumstances, transposing into an Oriental setting Geneviève's nightly ritual: waiting for "the warrior" Henri to return from patrol. In addition to fitting seamlessly within the known *Mélodies persanes*, the exotic imagery of this work also reflected Geneviève's personal tastes. She was an avid traveler and deeply enamored of Regnault's Orientalist paintings—he had gifted her depictions of harems and Moorish architecture. During their rare moments together, she dreamt with him of escaping from the starving and freezing capital: "The danger was near, yet Paris continued making music. It was cold enough



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to freeze a man to death on the quays, the wind cut like a knife. But we thought of Tangier, the white patio, the re-viving warmth, our next home, freedom,” she wrote in her diary on 10 December, shortly after this Saint-Saëns manuscript whose gift inscription is dated November, 1870.

It is not known whether the piece was sung by the painter-tenor during those months of siege, at evenings documented by Geneviève in her notes. He did however sing two *Mémoires persanes* entrusted to him by Saint-Saëns: *Au cimetière* and *Sabre en main*, a warlike piece with bold vocal flourishes, later dedicated to Regnault’s memory upon the publication of the *Mémoires persanes* in 1872.

This deeply moving gift from Saint-Saëns was composed on the eve of the greatest tragedy in the life of young

Geneviève
— Henri Regnault would be shot in the temple two months later at the age of 27, “killed by the Prussians at Buzenval, just days before the armistice signed on January 28. Saint-Saëns was devastated by the loss of this dear friend, a talented painter and fine singer with whom he had shared so many musical moments” (Société Camille Saint-Saëns). On hearing of his death, the composer is said to have wept for three days. At his funeral, Saint-Saëns himself played his *Marche héroïque* [heroic march] on the organ, dedicating it to his fallen friend, as well as *Au cimetière* [at the cemetery], the *Mémoire persane* Regnault had sung only days before his death—as if, unknowingly, he had performed his own

funeral elegy. “Who would have thought as he sang: ‘To-day the roses; To-morrow the cypress!’ that the prophecy would be realized so soon?” Saint-Saëns later wrote in *École buissonnière*, *Notes et souvenirs*.

A magnificent, previously unpublished musical offering by Saint-Saëns, virtuoso pianist and composer of genius, rediscovered no less than 154 years after it was written. This “seventh” *Mémoire persane*, still unpublished, brings together two lovers of tragic fate—Bréton and Regnault, the “singer” devoted to her “warrior”.

66 • [Victor SCHOELCHER] Louis-Pierre HENRIQUEL-DUPONT

Signed portrait of Victor Schoelcher

1832 ♦ 25,5 x 33 CM ♦ ONE LEAF

Pencil portrait of Victor Schoelcher by Louis-Pierre Henriquel-Dupont, signed and dated 1832.

Uniformly browned, some foxing. A small vellum label inscribed with the name of Victor Schoelcher pasted on the verso, with a bibliographer's note in pencil also on the verso.

A precious unrecorded early portrait of the abolitionist Victor Schoelcher, at the age of 28.

This portrait was exhibited at the 1833 Paris Salon: "M. Victor Schoelcher [...] whose charming portrait, drawn by M. Henriquel-Dupont, can be seen just beside the Salon's entrance. Charming indeed, broad and full of character" (Augustin Jal, *Salon de 1833, les causeries du Louvre*).

Schoelcher had begun his fight against the slave trade two years earlier with an article in the *Revue de Paris*. He also took an interest in the fine arts, writing a review of the Salon de peinture in 1835 in the same newspaper. This drawing is the work of Henriquel-Dupont, a distinguished pupil of the painter Pierre-Narcisse Guérin. Renowned as a master engraver, he reproduced the works of his contemporaries, particularly Ingres whose style is distinctly reflected in this portrait.

Schoelcher and Henriquel-Dupont both sat on the jury of the 1879 Salon in the engraving section.

Exceptionally executed pencil drawing, one of Henriquel-Dupont's "delightful portraits in graphite" (Charles Lenormant).



\$ 5 000

67 • Marc SEGUIN

Description d'un pont en fil de fer, par Seguin aîné [Description of a Wire-Cable Suspension Bridge]

CHEZ BACHELIER ♦ PARIS [1824-1825] ♦ 15 x 22 CM ♦ MARBLED SHEEPSKIN

THE WORLD'S FIRST SUSPENSION BRIDGE

First edition. Illustrated with a lithograph showing sections and views of the Tain-Tournon bridge project, then under construction.

3/4 marbled sheepskin binding, spine framed and decorated in gilt, red morocco title-piece, marbled paper boards, marbled paper endpapers and flyleaves. Spine, spine-ends and corners rubbed, **contemporary binding signed by Stroobants.**

Extremely rare pamphlet by Seguin on a prototype suspension bridge built over the Galore river at Saint-Vallier in Isère. It served as an experimental construction for the Tain-Tournon bridge, the world's first large suspension bridge invented by Seguin using metal wires.

This was the first published volume on Seguin's first wire suspension bridges. His publication the previous year, *Des ponts en fil de fer*, preceded his first constructions and remained purely theoretical. Seguin advocated the use of intertwined wire cables instead of metal chains popular among his predecessors.

The experimental bridge, described in great detail and calculation in the present study, was designed for pedestrians, horse riders and pack animals. It rose 5 meters above water level for a total length of 30 meters. The results of this first construction, described here, were published again in a chapter of the second edition of Seguin's treaty *Des ponts en fil de fer* in 1826.

After this successful experiment, "M. Seguin considered that the possibility of providing a passage of this kind over the largest rivers, not only for pedestrians, but also for the heaviest carriages, had been perfectly demonstrated. On January 22, 1824, the government granted the Seguin brothers authorization to build, at their own risk, a wire bridge over the Rhône between Tain and Tournon, and they immediately set to work, all the more vigorously executing a project they had promised to complete in eighteen months, since all the experts in the field had their eyes fixed on them wondering if these new builders, hitherto strangers to public construction, were deserving of attention. The promise was scrupulously kept, and the Tournon bridge, the first

wire bridge to be built over a major river, was solemnly inaugurated on August 25, 1825. This bridge, which consists of two equal spans, each 85 meters wide, and two abutments and one pier, fully satisfies all expectations" (Abbé Filhoi).

Following the success of the Tournon bridge, Seguin and his brothers built no less than a hundred suspension bridges within twenty years. **This exceedingly rare booklet was published several months before the construction of the famed Tournon bridge detailed by Seguin:**

"This great construction was begun on May 12, 1824. Constantly high water during the summer forced us to make all our foundations about one meter below the water level, by means of a very simple diving bell of our own invention, whose description I intend to publish, and which I hope will not be without interest for the art [of building]. No sooner had we started pouring our concretes than an extraordinary flood removed our service bridges, as well as part of the cribbing and concrete. But a few weeks of good weather were enough to repair everything, and give us hope that in July 1825 the bridge can be opened to the public.

This clarification sheds light on the circumstances and reasons for the publication of this pamphlet, of which only a few rare copies in European libraries remain. **This one bound by Stroobants is the author's own copy, preserved in the family to this day.** The problems caused by the summer flood of 1824 undoubtedly raised doubts about the viability of the revolutionary structure. This publication in the prestigious scientific publishing house Bachelier was probably intended to prove the reliability of the invention to public authorities:

"Very solid parapets give it such rigidity that 15 to 20 people can walk on it simultaneously without causing noticeable vibrations. I've been told that several people have crossed it without dismounting, despite the fact that the bridge was loaded with three other riders, who, being more cautious, had dismounted. I'm even assured that I've seen a man gallop across it without the bridge vibrating in any noticeable way."

It seems even more designed to attract the attention of investors, as these bridges are built entirely at the expense and risk of the Seguin brothers, who benefited for the occasion from the very first concession for a public utility

granted by the government to a private company. All costs are detailed, as noted in the June 1925 issue of *Revue Encyclopédique*: "This brochure by M. Séguin teaches more than its title suggests. It contains not only the description but also the cost estimate for the wire bridge [...] The abutments of this bridge were already built, but in a deteriorated state. The repairs cost 1,493 francs, and the rest of the construction, 1,825 francs and 40 centimes. Thus, this construction, remarkable for its elegance and solidity, only required a total expenditure of 3,318 francs and 40 centimes, compared with the initial estimate of 4,000 francs."

After Seguin's purely theoretical study in the first edition of *Des ponts en fil de fer*, published the previous year, this extremely rare pamphlet is the first account of the success of a major innovation that became a cornerstone of modern engineering: the wire suspension bridge.

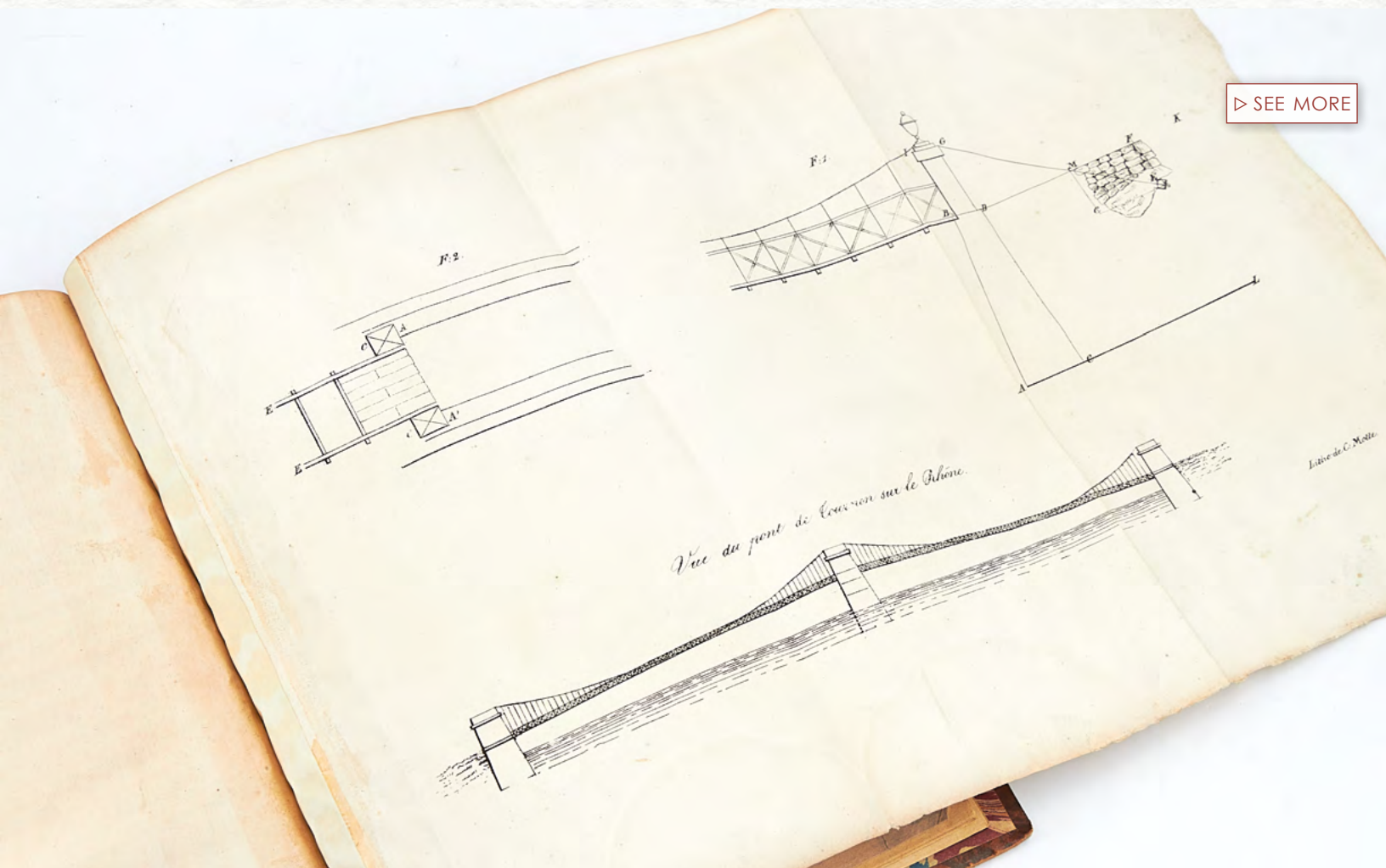
Author's copy. No copy in American libraries (OCLC mixed the records with his treaty *Des ponts en fil de fer*).

Quérard, IX, 22.

History of the modern suspension bridge.

\$ 1 650

► SEE MORE



68 • Aleksandr SOLZHENITSYN

Архипелаг ГУЛАг: 1918-1956: опыт художественного исследования
[The Gulag Archipelago. 1918-1956: An Experiment in Literary Investigation]

YMCA-PRESS ♦ PARIS 1973-1975 ♦ 13,5 x 19,5 cm ♦ 3 VOLUMES IN ORIGINAL WRAPPERS

First edition for each of the volumes published from 1973 to 1975, no deluxe issue printed.

Spines slightly wrinkled as usual, first cover of second volume marginally faded.

Photographic covers.

Exceptional and extremely rare signed and inscribed copy by Solzhenitsyn dated May 1983 to Sam Yossman, on the first volume of this literary keystone of anti-Soviet resistance.

The work, begun in 1958, was completed "in the greatest secrecy" (Solzhenitsyn 2001, vol. II, p. 718). When, in September 1965, the KGB confiscated his archives, which had been entrusted to a friend in Moscow, Solzhenitsyn managed to keep the completed chapters of Archipelago and his drafts safe. He continued to write, running "from one hiding place to another", without ever being able to have the whole text in front of him. But in 1973, Solzhenitsyn no longer had a choice: the KGB had just got their hands on one of the hidden typescripts of his Archipelago kept in Leningrad by an "invisible" assistant,

who had broken the rule of burning old drafts. Released after days of inquisition, his typist was found hanged in her home. Solzhenitsyn immediately

A Jewish émigré journalist and writer, Yossman worked for the BBC's Russian Service for 20 years, under the name Sam Jones. Following Solzhenitsyn's

example, Jones published his own memoirs in the book *Šaltojokaro samdinys* (Cold War Mercenary), about his childhood marked by poverty and conflict in post-war Vilnius. He is known for introducing Western music and culture to the Soviet people, and in January 1989 hosted Paul McCartney on his rock music radio show "Babushkin Sunduk" (Grandma's Trunk) "which is still remembered by millions of people in the former USSR" (Lithuanian Jewish Community). Yossman is also considered the father of "Russian song", a popular musical genre developed by Soviet émigrés in the United States. It was probably on the occasion of his American trip to interview Russian song artists (Willi Tokarev, Shufutinsky, Luba Uspenskaya), that he received this precious copy from a then-exiled Solzhenitsyn. Signed first edition copies of this masterpiece are extremely rare.

Со стеснением в сердце я годами воздерживался от печатания этой уже готовой книги: долг перед еще живыми перевешивал долг перед умершими. Но теперь, когда госбезопасность всё равно взяла эту книгу, мне ничего не остаётся, как немедленно публиковать ее.

А. Солженицын

сентябрь 1973.

Семёну Йосману
Май 1983

▷ SEE MORE

gave his friend Nikita Struve director of YMCA-Press permission to publish the first volume (comprising the first and second parts) in Paris. It appeared in bookshops on December 28, 1973, and the New York Times published excerpts the very next day; Georges Nivat (Solzhenitsyn et la France, 2021), however, announced publication on December 20, the date of our copy's imprint. The book was quickly translated into English and French, and two months later led to Solzhenitsyn's expulsion from the USSR.

SOLD



А. СОЛЖЕНИЦЫН

АРХИПЕЛАГ ГУЛАГ

АРХИПЕЛАГ ГУЛАГ

АРХИПЕЛАГ ГУЛАГ

АРХИПЕЛАГ ГУЛАГ

YMCA-PRESS

YMCA-PRESS

YMCA-PRESS

69 • STENDHAL

Le Rouge et le Noir [*The Red and the Black*]

A. LEVAVASSEUR ♦ PARIS 1831 ♦ 13,1 x 20,8 CM ♦ 2 VOLUMES IN HALF CALF

A VERY BRIGHT *RED AND BLACK*

First edition, “**very rare and extremely sought-after**” (Clouzot), one of 750 copies on laid paper, with title vignettes drawn by Henry Monnier and engraved by Henri Porret.

Skillful restoration of a tear at the foot of a page, with slight damage to a letter. A rare copy with no foxing.

Green half calf binding, smooth spines with color restoration, arabesques stamped in gilt, black title labels and volume labels; marbled paper boards, spine boards and endpapers, speckled edges, later bindings in the Romantic style.

Stendhal began writing *The Red and the Black* under the Restoration, and completed just four months after the July Revolution of 1830. The seminal novel was published in the last weeks of 1830. All critics immediately praised the novel's exceptional qualities, although even the most enthusiastic ones were shocked by the hero's harsh judgment of society and Jacobinism.

A handsome first-edition copy of this great classic of French literature.

\$ 52 500

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LE ROUGE ET LE NOIR

CHRONIQUE DU XIX^e SIÈCLE.

PAR M. DE STENDHAL.

TOME PREMIER.



PARIS.

A. LEVAYASSEUR, LIBRAIRE, PALAIS-ROYAL.



Surrealism

70 • André BRETON

PHOTOGRAPHS BY **MAN RAY & BRASSAÏ & Henri CARTIER-BRESSON & Dora MAAR**

L'Amour fou [Mad Love]

GALLIMARD ♦ PARIS 1937 ♦ 14,5 x 19,5 CM ♦ ORIGINAL WRAPPERS

**“CONVULSIVE BEAUTY WILL BE VEILED-EROTIC, FIXED-EXPLOSIVE
MAGIC-CIRCUMSTANTIAL, OR IT WILL NOT BE”**

First edition, one of 9 numbered copies on Japon, only deluxe issue aside from 35 copies on pur fil, and a few on colored paper. Small restorations to spine-ends.

Illustrated with 20 photographs, including 7 photographs by Man Ray, 4 by Brassaï, one each by Dora Maar, Henri Cartier-Bresson and Rogi André, as well as artworks by Max Ernst, and the statue of a “female character” by Giacometti, in which the writer saw “the very emanation of the desire to love and to be loved in search of its real human object, in its painful ignorance”.

André Breton offers a meditation on love at first sight and passion, drawn from his fateful first encounter in 1934 with his future wife Jacqueline Lamba (“this woman was scandalously beau-

tiful”). Recalling the beginnings of their romantic relationship, he reflects on chance and embarks on a rereading of their love story, detecting all sorts of phantasmagoric signs, analyzing his experiences and feelings. He concludes with an open letter to their daughter Aube, born in December 1935, which ends with these words: “I want you to be madly loved”.

A masterpiece of Surrealist literature, both an extension and opposite of *Nadja* which was published nine years earlier – also considered an “objectbook, in the classic surrealist style, interleaved with photographs, by Cartier-Bresson, Brassaï, and Man Ray [...] It proves its own startling kind of existence in the

real world, being not just a book, not just the record of an extraordinary love that between André Breton and the artist with whom he shared his life – but an object inserted madly and really, now in our world” (Mary Ann Caws, Translator’s note, *Mad Love*, University of Nebraska Press, 1987).

\$ 11 000



[▷ SEE MORE](#)



▷ SEE MORE

71 • Jules RENARD

ILLUSTRATED BY **Félix VALLOTTON**

Poil de Carotte [Carrot Head]

FLAMMARION ♦ PARIS [1902] ♦ 11,5 x 19 CM ♦ BRADEL BINDING UNDER CUSTOM SLIPCASE

WHEN CHILDREN'S BOOKS BECOME ART

Second edition with some parts in first edition (with 5 added tales), one of 20 numbered copies on japon, only deluxe issue. **Illustrated with 50 drawings by Félix Vallotton's in first issue.**

Bradel binding, brown 3/4 cloth, smooth spine with floral motif stamped in gilt at center, twice ruled in gilt at foot, slightly chafed morocco title-label, marbled paper boards, original covers and spine preserved, contemporary binding signed Carayon.

Our copy is housed under a half morocco chemise with five raised bands, "ill. de F. Vallotton" stamped in gilt at foot of spine, boards of tiger patterned paper, and a slipcase bordered with brown

morocco with boards of tiger patterned paper signed T. Boichot. Small clear stains to the top edge of first board, one corner slightly rubbed, a spot of foxing at foot of the first few pages.

Renard and Vallotton, the "foreign nabi", had met in the offices of La Revue Blanche, a famous avant-garde journal which frequently featured Vallotton's woodcuts and published numerous contributions by Jules Renard. The writer invited Vallotton to illustrate this "other first edition" of *Poil de Carotte*, which includes 5 previously unpublished stories: "My dear Vallotton, Would it amuse you to illustrate – in complete freedom – *Poil de Carotte* for Flammarion?" Renard wrote him in a

letter dated June 21, 1902. Vallotton was chosen ahead of Toulouse-Lautrec and Alexandre Steinlen, two other great artists of the time who had shown an interest in the project. Renard's affinity with Vallotton's style is easy to understand, as Vallotton's raw simplicity perfectly matches *Poil de Carotte*'s incisive depiction of a loveless childhood: "A few words, a few lines are enough for these two artists. They both ruthlessly cut away the superfluous" (Léon Guichard, *L'Interprétation graphique, cinématographique et musicale des œuvres de Jules Renard*)

Rare and handsome copy housed in a contemporary binding by Carayon.

\$ 7 500

compliments enpresés —

M. Staël del

72 • **[Élisabeth VIGÉE LE BRUN] Germaine, Baronne de STAËL-HOLSTEIN**

Signed autograph letter about her portrait by Élisabeth Vigée Le Brun

9 JANUARY 1809 ♦ 11,7 x 18,3 CM ♦ TWO PAGES ON A BIFOLIUM

Autograph letter signed by Germaine de Staël and dated 9 January 1809 to Julie Nigris, daughter of Élisabeth Vigée Le Brun. Two pages written in black on a bifolium. Autograph address on verso, armorial wax seal traces and postmarks.

Usual folds, a tear with a small piece of paper lacking on the address page due to the opening of the seal.

Published as an addendum in *Souvenirs de Madame Vigée Le Brun*, 1837, vol. III, pp. 264-265.

Germaine de Staël addresses Vigée Le Brun's daughter Julie, inviting her and her mother to brighten up her exile. She also tried to gather at her home of Coppet her lover Prosper de Barante as well as Julie's, the Marquis de Maleteste. Dreading solitude, she was determined to invite a host of interesting personalities. Two years earlier, Vigée Le Brun had begun painting a portrait of the baroness depicted as the heroine of her latest novel *Corinne*. In-between portrait sittings with the baroness, the artist had met the famous members of the so-called Coppet group: Frederick of Prussia, writer Benjamin Constant and



Germaine de Staël is eagerly awaiting her portrait as Corinne – her novel's heroine – she had commissioned from the famous Vigée-Lebrun. The letter is a precious link in the fascinating history of the painting the baroness would discover a few months later.

salonnière Juliette Récamier. De Staël had already requested a change as soon as the painter had started the canvas and asked for a different landscape in the background. Aware of the somewhat

unprepossessing appearance of her model – neither she nor the baroness denied it – Vigée Le Brun created an ambitious portrait mixing antiquity-inspired attire with a furiously romantic allure. She managed to capture the baroness's inspired gaze instead of an expected neoclassical austerity. Despite her enthusiastic initial reactions, Germaine de Staël was not pleased with it and commissioned another portrait from local artist Firmin Massot. The latter produced a poor but faithful copy of the Vigée Le Brun's composition, except for her face and expression he smoothed out and made devoid of any emotion. The baroness's reaction illustrates the irreconcilable dilemma faced by women of letters at the beginning of the 19th century: torn between their identity as intellectual figures (which Vigée Le Brun had magnificently captured in this portrait), and the normative criteria of femininity Germaine de Staël wanted to align with.

A precious piece of correspondence, bringing together two illustrious women – the patron and the artist, whose visions of femininity would soon oppose on either side of the easel.

\$ 4 400

"Madam, I have given up on engraving the portrait of your mother. It is too expensive for my whim and I have just suffered a considerable lawsuit that is forcing me to make do with less. But would you be so kind as to tell me when Madam Le Brun will give me the portrait of Corinne? My intention was to send her a thousand écus upon receiving it, but as I have not heard from her, I don't know what to do.

Please be so kind as to get involved and negotiate what I want in this regard. Another pleasing negotiation would be your arrival to Switzerland this summer. Prosper says he will come. Wouldn't M. de Maleteste be seduced by this reunion of all his friends? I dare to count myself among them. Seeing him once, it seemed to me that I was meeting an old acquaintance."

▷ SEE MORE

PARIS [1832] ♦ 12,2 x 18,6 CM ♦ A BIFOLIUM

BETWEEN TWO FOREMOST WOMEN PORTRAITISTS

Autograph letter signed by painter Elisabeth Vigée-Lebrun addressed to historical painter and portraitist Hortense Haudebourt-Lescot. Two pages in black ink on a bifolium. Autograph address of Mme Haudebourt, 19 rue Rochefoucauld, on verso of second leaf. Usual horizontal folds, tear without damage to the text on the second leaf due to the wax seal. A bibliographer's note in blue pencil on the verso of the last leaf.

Vigée Le Brun likely wrote this letter in 1832 upon the death of their mutual friend Guillaume Guillon Lethière, a renowned painter born to a free person of color in Guadeloupe, and mentor to Hortense Haudebourt: "I cannot express, Madame, how touched and grateful I am for your kind remembrance. The drawing by M. Le Thier, which you so kindly sent to me this morning, moved me deeply, sparking both my gratitude for you and my sorrow for him". **Both Vigée Le Brun and Haudebourt-Lescot enjoyed immense fame during their lifetime.** The latter was especially in demand for her portraits of high society in addition to neo-classical history scenes. Their destinies reflect each other in many ways: Vigée Le Brun was Marie-Antoinette's official portraitist, and Haudebourt followed in her footsteps, receiving the honors of the Duchess of Berry, the figurehead of legitimist monarchism. This ex-

ceptional letter testifies to their shared attachment to the painter Lethière, whom Vigée Le Brun had frequented during her exile from France in Rome, where he was a resident at the French Académie des Beaux-Arts. Their paths crossed again in Naples and she left in her *Souvenirs* the anecdote of their memorable ascent of Mount Vesuvius:

"M. Lethière, a very skilled history painter, was an enthusiast of the volcano. I remember that day was Candlemas. We set off at about three o'clock with two of Mr Lethière's friends. The weather was fine, but when we reached the mountain, a fog rose up so thickly that it looked like enormous smoke. Everything disappeared before our eyes [...] Finally, the fog lifted, revealing the sea and the surrounding islands to the horizon—a vision of unparalleled beauty. [...] We went back up to watch the sunset. Its brilliant disc, with its immense rays, was reflected in the sea. We were ecstatic at the sight of this superb painting and everything that framed it. We returned to Naples with our sketches. Mr Lethière had drawn a picture of me coming down the mountain on my donkey."

As for Haudebourt, she followed Lethière to Italy in 1808 after his appointment as director of the Academy in Rome, an exceptional trip for a woman at a time when the Prix de Rome did not allow female applicants. She stayed there until 1816, and made friends with the greatest artists of the time, notably Ingres and Canova. Her work as a painter allowed her to emancipate herself upon her return to France; she then rented a studio and founded a highly reputed salon in her hotel rue Rochefoucauld – to which this letter is addressed. Another resident of the flourishing Nouvelle Athènes district, Vigée Le Brun frequented her colleague's weekly artistic and intellectual gatherings, alongside "painters Picot, Drölling and the sculptor David d'Angers [...] composers Rossini and Auber, playwrights Arnault and Scribe, and famous actors such as Talma, Mademoiselle Mars and Mademoiselle Duchesnois" (Paul Menoux).

Probably after the death of their friend, Vigée Le Brun received the drawing by Lethière mentioned in this letter: "I shall be very happy to thank you in person [...] I will receive you both with joy and eagerness because I have long wanted to see you again. Please accept, Madame, the assurance of the good feelings you have inspired in me for life."

Precious and probably unpublished record of the bond between two immense artists, among the rare women to make a living from their art in the early 19th century.

We gratefully acknowledge the assistance of M. Paul Menoux in our description of this letter.

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74 • Léon WALRAS

Note on the Solution of the Anglo-Indian Monetary Problem – English manuscript & proof copies with autograph corrections [with]

Note sur la solution du problème monétaire anglo-indien – Complete French autograph manuscript signed, drafts of calculations, corrected typescript and offprint

1887 ♦ VARIOUS FORMATS ♦ 11 PAGES ON 7 LEAVES OF MANUSCRIPTS + 4 LEAVES OF TYPED TRANSCRIPTION

“THE QUESTION OF MONEY INTERESTS ME [...] BECAUSE IT LENDS ITSELF TO ONE OF THE FIRST AND MOST DECISIVE APPLICATIONS OF MY SYSTEM OF PURE POLITICAL ECONOMY”

Complete autograph manuscript dated and signed of the article “Note sur la Solution du problème monétaire anglo-indien”. **5 pages in black ink on a leaf and a bifolium**; 4th page signed and dated: “Léon Walras Vers chez les Blancs sur Lausanne, 3 juillet 1887”. The 5th page was added later and includes numerous autograph corrections and added remarks.

♦ Autograph manuscript of the reviewed version of the last page. A page dated and signed “Léon Walras Vers chez les Blancs sur Lausanne, juillet 1887.”

♦ Autograph manuscript with the economist's calculations, **4 pages on 2 leaves**.

♦ Autograph manuscript of the English translation for the last part, **a page written by Walras on the verso of an envelope addressed to him**.

♦ Typescript of the transcription by William Jaffé, typed on 4 leaves of thin paper with corrections and crossed out sections by Jaffé.

♦ *Note on the solution of the Anglo-Indian monetary problem*. **Two copies of the proofs**, one twice signed by Walras with numerous autograph corrections and notes by Walras.

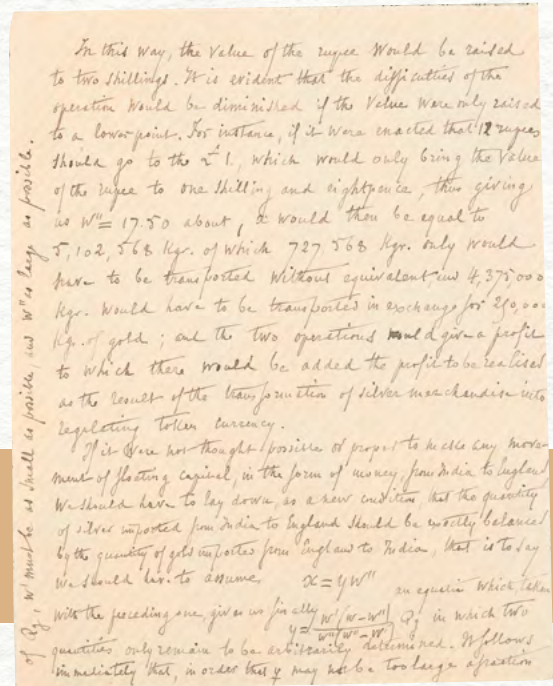
♦ “Note sur la solution du problème monétaire anglo-indien”, **offprint** of the *Revue d'économie politique*, Novem-

ber-December 1887. A sizable tear not without lack of text.

Unique set of manuscripts, typescripts, translations, corrected proofs and offprints of one of Léon Walras' first forays into international economics. This work helped the economist gain recognition among English-speaking peers at a time when their language was becoming the official scientific standard instead of French.

“L. Walras [was] one of the first to recommend the use of a price index to guide monetary policy. Its multiple standard provides the information that determines interventions intended to eliminate variations in the value of money. This multiple standard is nothing more than a price index used for specific purposes. The usefulness of such an index, which was far from universally accepted at the time when L. Walras demonstrated its usefulness, is now recognized.” (Jacoud Gilles. “Stabilité monétaire et régulation étatique dans l'analyse de Léon Walras” in *Revue économique*)

Against the imperialist ideology that would soon lead to Europe's downfall, Léon Walras was determined to achieve international equilibrium and proposed in this seminal article “the establishment of his system to solve the monetary problems of the main economic powers”. By offering a solution of economic balance to the British Empire. “He hoped to organize better monetary

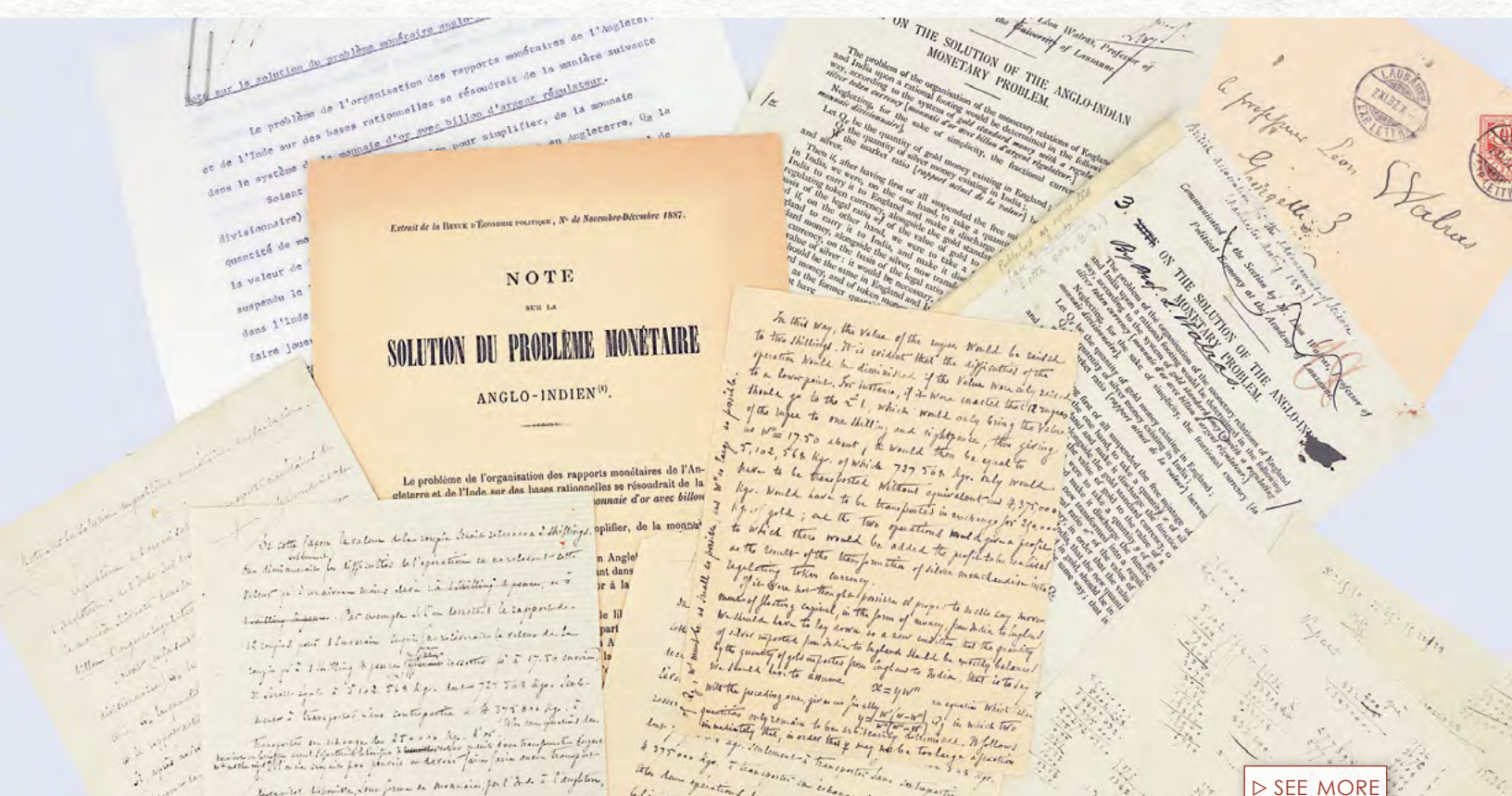


relations between the United Kingdom and India. His plan was intended to stabilize the pound and the rupee simultaneously, thereby ending the permanent devaluation of the Indian currency against the pound sterling” (J.-G. Stab). “The question of money interests me [...] because it lends itself to one of the first and most decisive applications of my system of pure political economy” wrote Walras in 1893 (“Le problème monétaire anglo-indien”, *Gazette de Lausanne et Journal Suisse*, 24 July 1893).

With this essay, Walras hoped to see his theories applied on an international scale. The **several versions and numerous corrections** of this original manuscript reveal the importance of this “note” for Walras himself. We notice the last part was added a few days after a first version, signed and dated “**3 juillet 1887**”. Surprisingly, this last additional chapter was immediately translated by Léon Walras himself, as evidenced by the autograph manuscript in English included in this ensemble.

These manuscripts – among he last in private hands – also contain **three additional autograph pages of calculations** (on two leaves) entitled “verifications” and a typewritten copy with a note by Walras.

Although this series of figures is somewhat abstruse for the neophyte, they



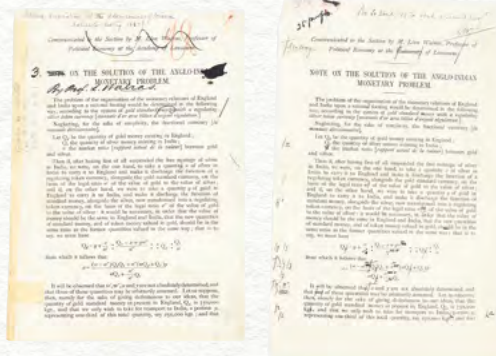
▷ SEE MORE

offer previously unpublished information on the calculation process employed by Walras to check the validity of his theories.

But it was particularly in the manuscript corrections to the set of proofs for his *Note on the solution of the Anglo-Indian monetary problem* for the meeting of the British Association for the Advancement of Science in Manchester in 1887, that Léon Walras showed particular attention to the reception of his article by the Anglo-Saxon scientific community.

Thus the two sets of proofs of *Note on the solution of the Anglo-Indian monetary problem* include numerous mathematical corrections, deletions, additions and notes by Walras showing the importance given to these translations. **“Be so kind as to sent a second proof. LW”**, he asked his American publisher, despite the distance and the time involved. But it is a seemingly anecdotal correction that provides the most convincing indication of Walras’ particular attention to the reception of his theories across the Atlantic. **He thus crossed out “University of Lausanne” and requested for it to be replaced with “Academy of Lausanne” in order undoubtedly to ensure the legitimacy of his signature among his colleagues.**

On the second proof, also included in our set, Léon Walras, among the new corrections made, changed the place of his surname, crossing it out at the end and rewriting it at the top of the article.



We join to this unique set the double leaf of the rare offprint, *Extrait de la Revue d'économie politique de novembre-décembre 1887*. As Jan Van Daal and Donald Walker wrote: “many of Léon’s articles appeared in magazines or newspapers printed in small numbers which enjoyed little recognition, and are therefore difficult to find”. The offprints of Walras’ articles are thus the best and almost the only ambassadors of Walras’ developing thought and his real means of scholarly communication with his peers (the Internet was born

from this same desire for sharing between scientists).

Léon Walras, the inventor of the general equilibrium theory, has in fact disrupted the classical conception by imposing mathematical equations to explain and influence the economy. Alongside Jevons and Menger, he founded the marginalist theory that was to become a pillar of 20th century economics, as Milton Friedman noted in his essay on Léon Walras when Jaffé translated his *Elements of Pure Economics*: “it belongs on [any student’s] ‘five foot shelf’. [...] A person is not likely to be a good economist who does not have a firm command of Walrasian economics” (Milton Friedman).

Despite the importance of Léon Walras’s theory, original documents, whether autographed or printed by the founder of the École de Lausanne are extremely rare whether in private hands, at public sales or in institutions.

Unique ensemble of original manuscripts, proofs and offprints of Léon Walras’ first intervention with the Anglo-Saxons striving to apply his “theory of economic equilibrium” on an international scale, and a pioneering reflection on market globalization.

\$ 22 000

75 • Émile ZOLA

Original photographic portrait inscribed to Otto Eisenschitz

EUGÈNE PIROU ♦ PARIS [CA 1890] ♦ 10,7 x 15,5 CM ♦ ONE PHOTOGRAPH

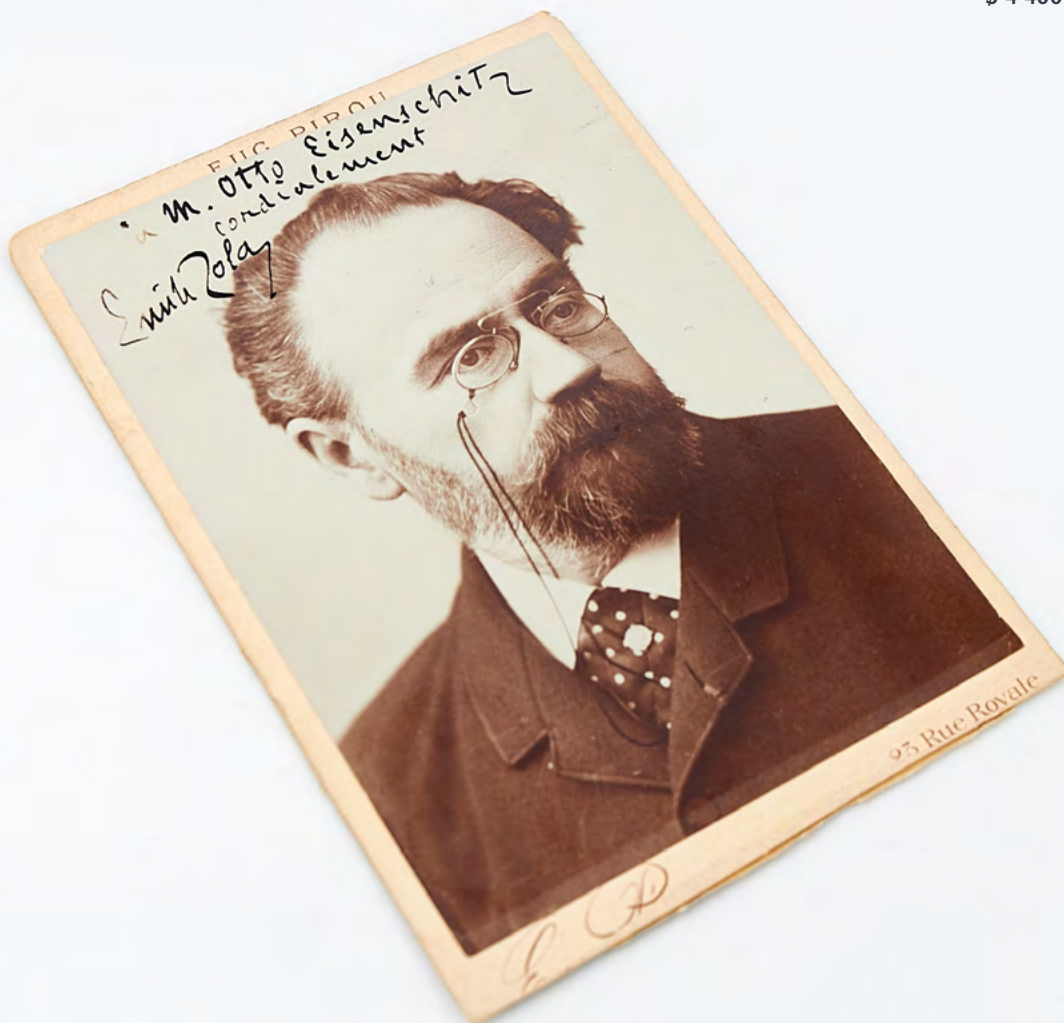
FROM THE LEADER OF THE NATURALISM TO A CONNOISSEUR

Original mounted albumen print with the stamps of the Eugène Pirou studio, rue Royale, Paris.

Signed and inscribed by Émile Zola to Otto Eisenschitz: "À M. Otto Eisenschitz / cordialement / Émile Zola". ["To M. Otto Eisenschitz / sincerely / Émile Zola"]

Otto Eisenschitz, a leading arts and culture journalist for numerous Viennese periodicals, director of the Josefstadt theater, was the author of numerous plays and novels. His translation work from Italian gave preference to contemporary naturalist authors such as Roberto Bracco, Guglielmo Ferrero, Antonio Fogazzaro, Marco Praga and Giovanni Verga. Eisenschitz was murdered in the Theresienstadt ghetto-concentration camp in 1942.

\$ 4 400



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