

Saatchi Gallery
18-21 May 2023

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FIRSTS
LONDON'S RARE BOOK FAIR

firsts

LONDON'S RARE BOOK FAIR

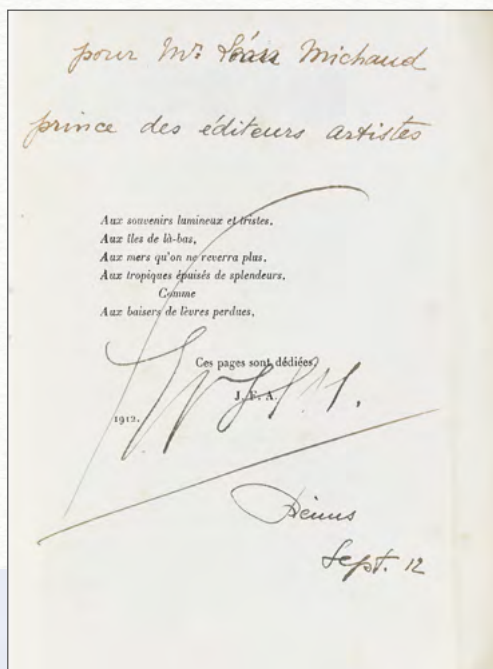
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FIRSTS
LONDON'S RARE BOOK FAIR

Stand A9
Saatchi Gallery, 18-21 May 2023





1 - Jacques d'ADELSWÄRD-FERSEN & Ernest BRISSET
Le Sourire aux yeux fermés [The Smile with Closed Eyes]

L'ÉDITION MODERNE | PARIS 1912 | ORIGINAL WRAPPERS

First edition, one of 10 copies signed and numbered by the publisher on hollande, the only *grand papier* (deluxe) copies.

Small tears and minute losses of paper to the margins of the soft cover, a repaired joint at foot, some foxing. Uncut copy with wide margins slightly bent.

Cover illustrated by Ernest Brisset.

Inscribed copy, signed and dated by Jacques d'Adelswärd-Fersen to bookseller and publisher Léon Michaud: "Prince of the artist publishers."

Extremely rare.

€ 6 800 | £ 5 900

> SEE MORE



2 - Samuel BECKETT

Poèmes [Collected Poems]

LES ÉDITIONS DE MINUIT | PARIS 1968 | ORIGINAL WRAPPERS

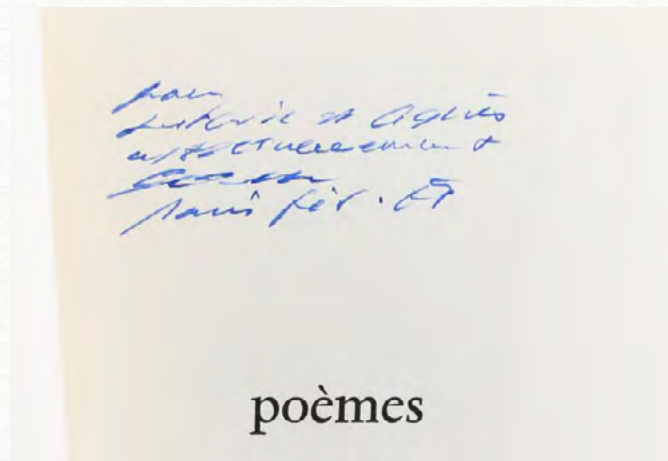
First edition, one of 762 numbered copies on vélin cuve B.F.K. de Rives, this one of 100 *hors commerce* (advance) copies.

Inscribed copy, signed by Beckett to Ludovic (Janvier) and his wife Agnès.

Spine very lightly sunned.

€ 1 200 | £ 1 050

> SEE MORE



3 - Samuel BECKETT

Sans [Without]

LES ÉDITIONS DE MINUIT | PARIS 1969 | 14,5 x 19,5 CM | ORIGINAL WRAPPERS

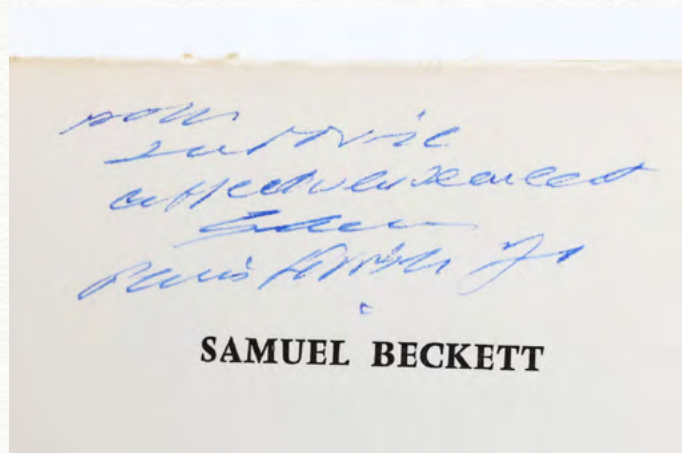
First edition, one of 742 copies on vélin cuve B.F.K. de Rives paper, this one of 100 *hors commerce* (advance) copies.

Inscribed copy signed by Beckett to Ludovic (Janvier).

Top of upper cover and spine slightly sunned.

€ 1 200 | £ 1 050

> SEE MORE



4 - Samuel BECKETT

Pas
moi



[Not I]

LES ÉDITIONS DE MINUIT | PARIS 1975 | 10 x 18 CM | ORIGINAL WRAPPERS

First edition, one of a few *hors commerce* (advance) copies on vélin supérieur, the *tirage de tête* along with 92 numbered copies on the same paper.

Inscribed copy signed by Samuel Beckett to Ludovic (Janvier).

A good copy.

€ 1 200 | £ 1 050

> SEE MORE

5 - Samuel BECKETT

Assez [Enough]

LES ÉDITIONS DE MINUIT | PARIS 1966 | ORIGINAL WRAPPERS

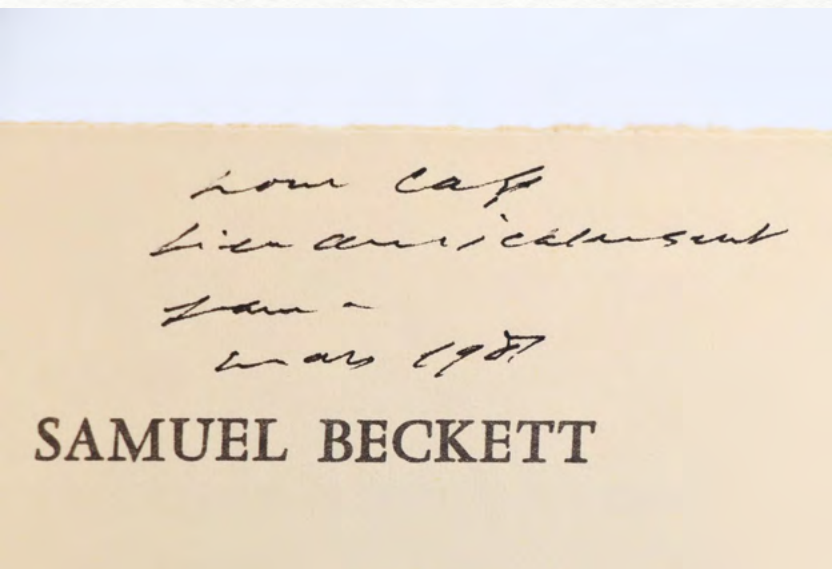
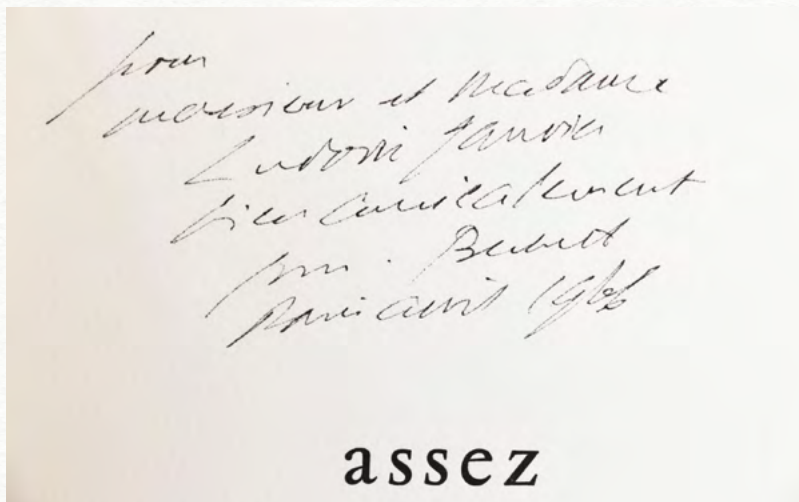
First edition, one of 662 numbered copies on vélin cuve B.F.K. de Rives, this one of 100 *hors commerce* (advance) copies.

Inscribed copy signed by Samuel Beckett to Ludovic Janvier and his wife.

A good copy.

€ 1 000 | £ 870

> SEE MORE



6 - Samuel BECKETT

Mal vu mal dit [Ill Seen Ill Said]

ÉDITIONS DE MINUIT | PARIS 1981 |
14 x 19,5 CM | ORIGINAL WRAPPERS

First edition, one of 114 numbered copies on alfa mousse, this one of 15 *hors commerce* (advance) copies.

Signed and inscribed by Samuel Beckett to a friend.

A very good copy.

€ 1 200 | £ 1 050

> SEE MORE

7 - Louis-Ferdinand CÉLINE

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

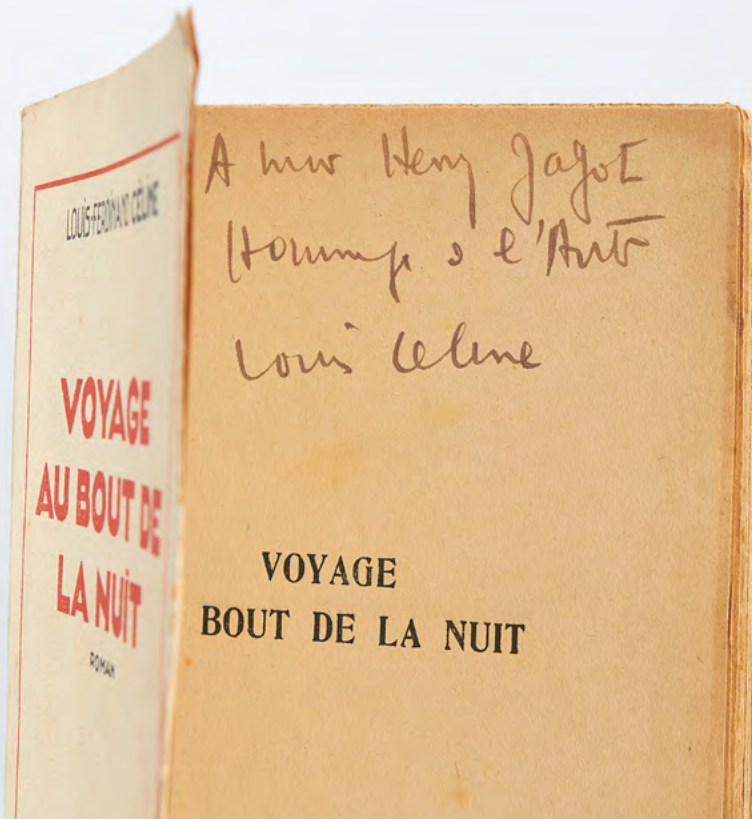
DENOËL & STEELE | PARIS 1932 | 12 X 19 CM | ORIGINAL WRAPPERS

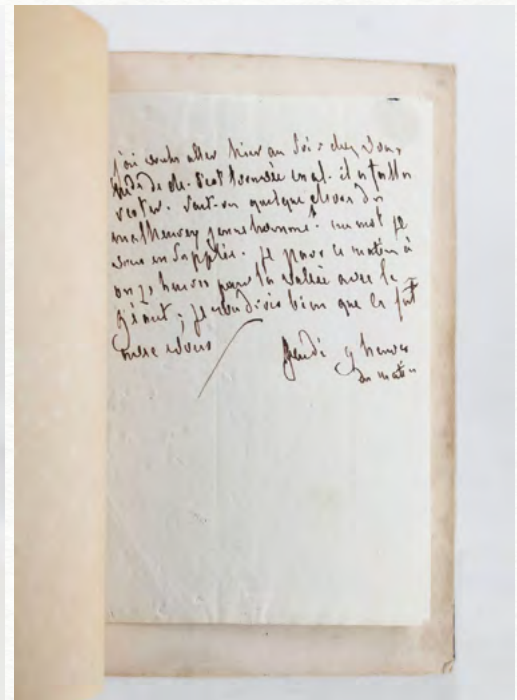
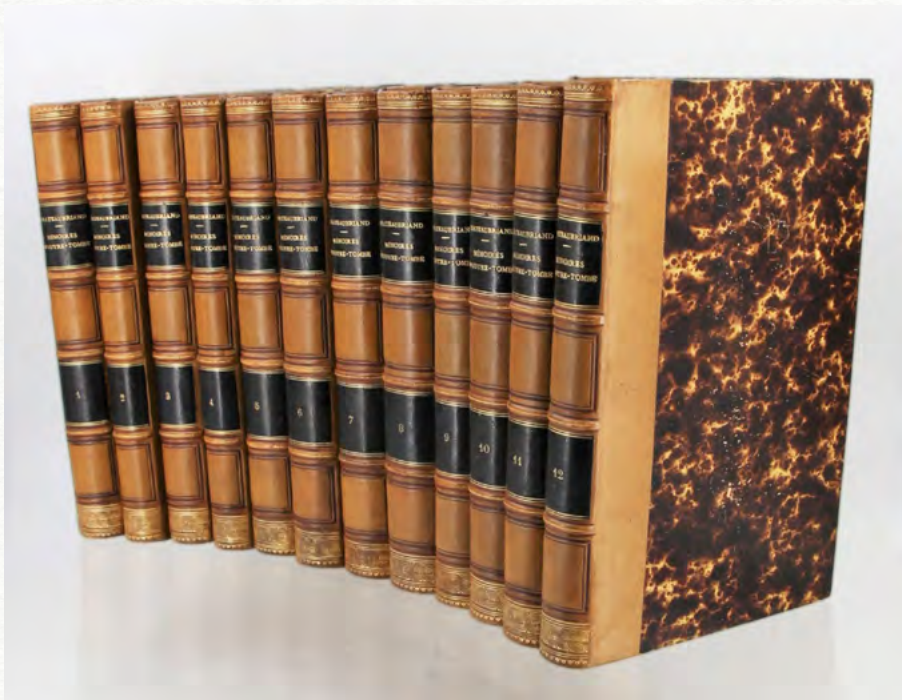
First edition, one of 200 *service de presse* (advance) copies with *service de presse* printed on spine, without publisher's catalogue at rear. **Very first issue printed even before deluxe copies.**

Rare and precious signed and inscribed copy by Louis-Ferdinand Céline to writer and lyricist Henry Jagot, better known under the pseudonym Raoul Tabosse.

€ 15 000 | £ 13 000

> SEE MORE





8 - François René de CHATEAUBRIAND & Gustave STAAL

Mémoires d'outre-tombe [Memoirs from Beyond the Grave]

EUGÈNE & VICTOR PENAUD FRÈRES | PARIS 1849-1850 | 13,7 x 22,5 CM | 12 VOLUMES RELIÉS

Rare and sought after first edition, first printing.

Half blond calf binding, spines gilt and blind tooled, black Russian morocco title and volume pieces, marbled boards, mould-made paste downs and endpapers.

This copy is complete with the "avertissement" to the reader and the list of subscribers, removed from most copies after transferring the rights to publisher Dion-Lambert.

Some foxing throughout the entire set, sometimes more pronounced to a few leaves; a few discrete restorations on the bindings, skilfully restored margins on pages 335-336 (vol. 5).

32 illustrations by Staal and Moraine (Clouzot mentions only 30) exceptionally added to this copy.

An autograph letter by Chateaubriand to the Duchess Amédée de Duras mounted at the head of the

first volume. 7 lines on one leaf, trace of wax stamp and autograph address on the back.

"I wanted to go yesterday evening to your house. Mrs. de Ch.[ateaubriand] was ill and had to stay. Do we know anything about the unfortunate young man? I beg you for a word. I am leaving in the morning at eleven o'clock for the Valley with the Giant (?); I would like it to be with you. Thursday 9 a.m."

Chateaubriand writes to Claire de Duras, one of the most important women in his life. Only daughter of the Girondin Count of Kersaint, she was a cousin by marriage of Chateaubriand's mistress Natalie de Noailles. Confidante and soon rival of Madame Récamier, Chateaubriand's great love, Claire de Duras was the most faithful of his admirers and fell under his spell from their first meeting at the Château de Méréville in April 1808. The physically unprepossessing Duchess was quickly spurned by the writer who

was then still under Madame de Noailles' influence. Nevertheless, she concluded a friendly agreement with him and was an attentive sister for years, holding the privilege of being first reader of many of his works, notably *Les Aventures du dernier Abencérage* [The Last of the Abencerrajes], inspired by his love affair with the Countess of Noailles. For her part, the Duchess managed to cope with this unrequited love despite her consuming passion for Chateaubriand, who was the subject of her best-selling novel *Ourika*, about the tragic and impossible love of a young African woman for a Frenchman.

Rare first printing copy with an autograph letter by the author, and a complete set of engravings of one of the most important texts of 19th-century French literature, set in elegant contemporary bindings.

€ 12 000 | £ 10 450

> SEE MORE



9 – COLETTE & Boris LIPNITZKI

*Photograph of Colette writing in her office
inscribed to «Vava», Hilda Gélis-Didot*

PARIS [CA 1950] | 13,8 x 8,8 CM | ONE PHOTOGRAPH

Original albumen print portrait of Colette writing at her desk in her Palais Royal apartment. Photographer's blind stamp in the lower left margin, Lipnitzki studio stamp on the verso.

Humorously inscribed by Colette on the right side of the photograph: "**For Vava! Do I look like I'm writing? Of course not! I'm just pretending**" ("Pour Vava ! J'ai l'air d'écrire ? Pensez-vous ! Je fais semblant."); she chose to put her signature on the photograph itself, on the very paper leaves she 'pretends' to be writing on.

"Vava" is the nickname of Hilda Gélis-Didot, Colette's neighbor at the Palais-Royal. She is related to the Didots, a great family of printers, and was the niece of Madame Gaston Fournier.

€ 1 000 | £ 870

> SEE MORE

10 - William ELLIS

Autograph letter signed on the Vazimba people of Madagascar

HODDESDON HERTS 28 FÉVRIER 1871 | 13,5 x 21 CM | 4 PAGES ON ONE DOUBLE LEAF AND ONE SIMPLE

Unpublished autograph letter signed by William Ellis, four pages in black ink on one folded leaf and one single leaf.

Interesting letter by Rev. William Ellis, missionary for the London Missionary Society in Madagascar and author of the earliest preserved photographs of the island.

A beautiful testimony of Ellis' ethnographic approach far from the "theory of the savage" commonly conveyed in European societies. He gives his interlocutor precious information on the Vazimba, still unidentified in the 19th century and described by first explorers as a warlike pygmy people living in the Malagasy mountains. Ellis is very critical of the fantasized descriptions of his predecessors and favors the direct testimonies of the inhabitants keeping the memory of this extinct people.

Author of several books on Malagasy history, Ellis describes in detail the legends on the Vazimba believed to be the island's first inhabitants, characterized by their small size and reddened skin. Ellis doubted the accounts of explorers Flacourt (1648) and Abbé Rochon (1768), who referred to this people as "Kimos" or "Quimos" and described them as a "dwarf race". He relies more on the testimonies of the island's inhabitants collected during his travels among the Hovas and the Betsiles, reporting the fear and respect that Vazimba spirits and burials still inspired. The letter gathers and criticizes current knowledge on the subject and mentions the experience of his successor, Rev. Charles Jukes of the London Missionary Society, for whom he celebrated a mass sending him to proclaim the Gospel on July 8, 1866.

In this letter, he mentions a hypothesis later confirmed by modern scientific research: the Vazimba are one of the founding communities of the island at the origin of the Malagasy language and culture.

"[...] By the Hova's & others who spoke of them, they were called Vazimba. They were said to be smaller in stature and lighter in colour than the Hovas, & to be regarded with superstitious feelings by the other inhabitants, who hold their tombs in extreme veneration & frequently offer at their tombs sacrifices or gifts to the spirits of the Vazimba.

During my own intercourse with people on the coast & in the interior I made repeated enquiries, but never met with a native who had seen a Vazimba. Their graves I saw frequently in my journeys among the people in the interior. I saw also many of their tombs at which offerings had been recently presented and

found that many of the people regarded them with superstitious fear and seemed exceedingly afraid of doing any thing likely offend them. The Hovas didn't appear to know anything of the name of Kimos all elapses of whom I enquired call the diminutive race Vazimba & spoke of them as the ancient or earliest inhabitants of the country. [...] My friend informed me that the Betsiles do not speak of the Vazimba as remarkable on account of their small size or light colour, many of the Hovas are of quite a light colour. [...]

My own opinion is that the Vazimba are the dwarf of which early writers speak & that they are not as diminutive as they have been represented to be.

As our missionaries now occupy the Betsiles country, I have no doubt we shall soon have reliable accounts of the Vazimba relating of their present condition as well as their traditions of the past. If the foregoing statements should prove in any way revocable it will be gratifying so."

A fascinating and well-documented study on the customs and origins of Madagascar's inhabitants by one of the main historians of the island in the 19th century. In the intimacy of private correspondence, these pages reveal the evolution of ethnology and the diverse questionings raised by the missionaries' visits to the island.

€ 2 500 | £ 2 180

> SEE MORE

Kimos may have been
which the Vazimba were
of the people in the Southern
island) at the time when the
was first mentioned by the
Hovas however scarcely be in a
Hovas who have military pro-
tention south which maintain
government the capital or seat
people do named
As our missionaries now oc-
Betsiles country I have no doubt
shall soon have reliable acc-
of the Vazimba relating to their present
dition as well as their traditions of
part of the foregoing statements
prove in any way revocable it
be gratifying &
Dear Sir
Very faithfully Yours
William Ellis

#EROTICA

11 - Pauline RÉAGE
(pseudonym of Dominique AURY)
& Hans BELLMER

Histoire d'O [Story of O]

JEAN-JACQUES PAUVERT | SCEAUX 1954
12 x 19 CM | ORIGINAL WRAPPERS

First edition, one of 480 numbered copies on laid paper, only *grands papiers* (deluxe) copies besides 20 *Arches* and 100 *service de presse* (advance) copies on laid paper.

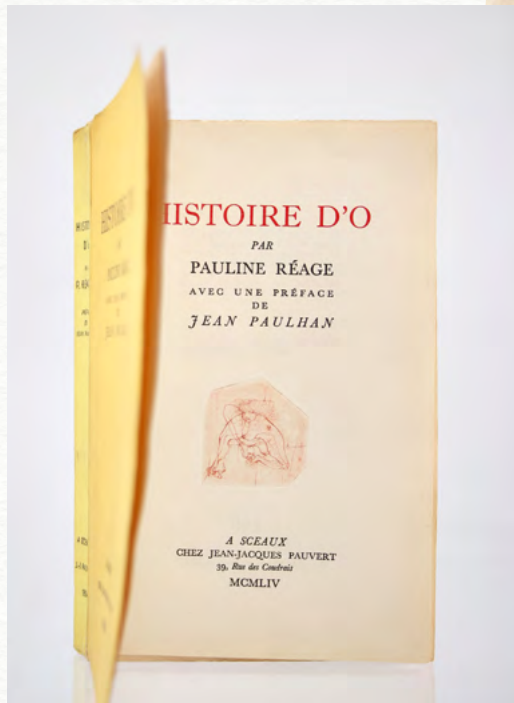
Our copy is complete with the rare vignette etching drawn and engraved by Hans Bellmer printed 'en sanguine' present in only around 200 copies. Spine very lightly faded.

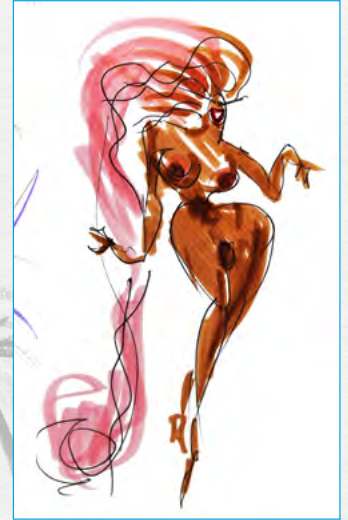
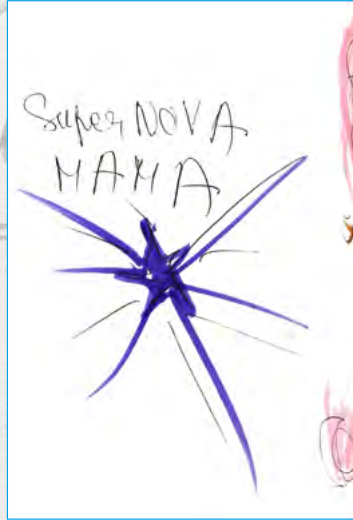
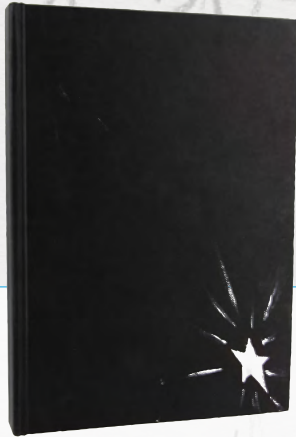
Preface by Jean Paulhan.

A beautiful copy of this masterpiece of erotic literature.

€ 4 000 | £ 3 480

> SEE MORE





12 – Manfred Thierry MUGLER

Personal notebook containing original autograph drawings and aphorisms

[CA 2012] | 15,5 x 21,5 cm | CLOTH BINDING

Personal notebook of Manfred Thierry Mugler containing original autograph drawings and aphorisms.

Black cloth binding. A white star made by Mugler in corrector fluid on the first cover.

Fifteen pages of the notebook filled in by the fashion designer:

– The first page, in neon blue felt-tip pen, with the word “Yes” as and large exclamation mark ending with the iconic Mugler star.

– A double page with the word “white” enhanced with corrector fluid and in capital letters on a black felt-tip background, in orange the words “Indehain” (?) and “TRIBE” with a drawing depicting a sun, several notes in black ballpoint pen: “Aelino Rock-Elektro”, “DJ”, “Syath Choreographie”.

– A double page with a wonderful drawing of a naked Black woman with voluminous pink hair, and on the left with a black ballpoint pen the words “Super NOVA MAMA” with star enhanced with purple marker.

– A double page with three lines in green, red, and purple markers: «- La Perle de l’Afrique... / RIEN QUI BOUGE !!! / Le chic des mains de Paris !» [- The Pearl of Africa... / NOTHING THAT MOVES!!! / The chic of the hands of Paris!] The last exclamation point ends with a star.

– Several drawings of stars and perfume bottles sketches in pencil.

– A list of names in pencil, opposite some of them the letter “G” in blue marker, the mention “Kab” in red marker and a spiral in orange marker.

– A double page with a drawing of a perfume bottle and a planet with a phallus on it; above, several lines in blue, purple, orange, green and red markers with the following text: “Alice got lost in Broceliande [a forest in Brittany] and was chased by the centaur Manfred... and his dangerous attributes...Poor little rich girl...It’s not luxury that will save her. Shadows of trees under the moon “IN THE WAY” QED... Testosterone and innocence...Beauty and the Beast!!! Furious roar of metal...

Tympanum and Hymen perforation...THE HISTORY OF THE WORLD!”

– A double page in pencil with a sketch of a pole dancer with her head upside down in the left margin; with a text around it: “Strip Tease nerd: ugly, not ugly... Who am I ? Yes !... I am beautiful. No! I am ugly... Look at me ! No don’t look at me! Look at me! Love me! FUCK ME!!! GO AWAY! Come back. Crazy... Not crazy... Grand Corps Malade ? Fabien” [French singer Grand Corps Malade, whose real name is Fabien, wrote a song for the designer’s music-hall show Mugler Follies]

– A pencil note: “Acte Vente Chelsea AT 92”. Thierry Mugler sold his penthouse in New York’s Chelsea neighborhood in 2012.

The personal archives of Manfred Thierry Mugler are exceedingly rare.

€ 3 000 | £ 2 600

> SEE MORE

#FASHION



L'Agneau
(Betty Boop)

MUGLER



13 - Manfred Thierry MUGLER

Original sketch drawing by
Manfred Thierry Mugler
- "L'Agneau Betty Boop"

[CA 2008] | 14,8 x 17,4 cm | LOOSE LEAVES

Original drawing by Manfred Thierry Mugler, in fine black felt pen with correction fluid alterations, on a gridded paper leaf. Next to the figure, Mugler inscribed "L'Agneau [The Lamb] (Betty Boop)".

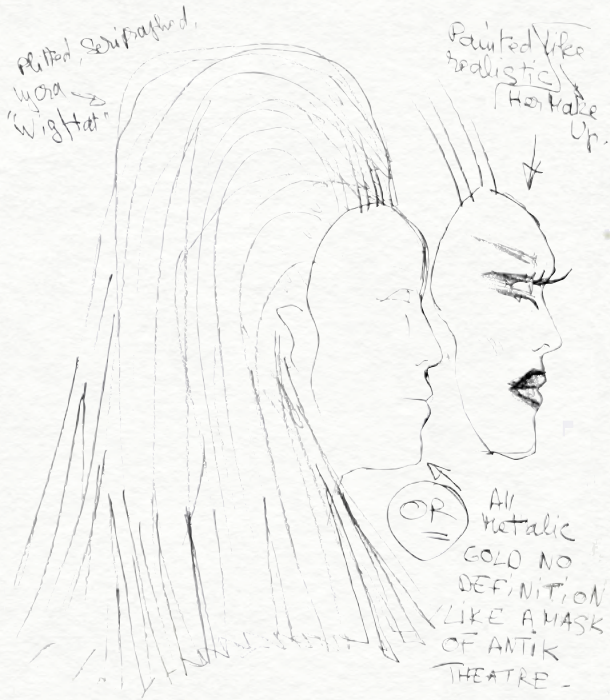
Attached, a computer generated graphic rendering of this incredible costume, printed on thick paper, with a small tear in the lower margin, not affecting the image.

Mugler imagined this sexy and glamorous "lamb" while working in 2008 on a production loosely based on Jean de La Fontaine's Fables. This show was never produced.

€ 800 | £ 700

> SEE MORE

#FASHION



14 – Manfred Thierry MUGLER

Original sketch drawing by Manfred Thierry Mugler
– Female mask project for ballet

[CA2019] | 21,6 x 27,9 CM | ONE LEAF

Original drawing by Manfred Thierry Mugler, entirely in pencil on a white paper leaf.

With a profile of a woman, wearing a mask on her face and another one on top of the first. Numerous technical annotations around the drawing, also by Mugler: "(?) serigraphed, lycra "Wig Hat"; "Painted realistic, like her make-up", "Or All metallic GOLD NO DEFINITION LIKE A MASK OF ANTIK THEATRE".

This drawing is probably a costume project for the dancer Olga Smirnova in the ballet "McGREGOR + MUGLER" by choreographer Wayne McGregor. Fashion designer Thierry Mugler was undeniably very attached to dance, having himself joined the Rhine Opera Ballet at the age of fourteen.

€ 1 500 | £ 1 300

> SEE MORE

15 – Manfred Thierry MUGLER

Original sketch drawing by Manfred Thierry Mugler
– Costume project for ballet

[CA 2010-2020] | 21 x 29,8 CM | ONE LEAF

Original drawing by Manfred Thierry Mugler, entirely in pencil on thick white paper, depicting a ballet dancer in bird costume. Several autograph notes by the fashion designer: "Collant blanc dégradé gris perle" ("White tights gray pearl gradient"), "Blanc dégradé gris perle" ("White gray pearl gradient"), "Juste au bout" ("Just at the tip").

Unfortunately, we have not been able to identify for which show Mugler planned to create this outfit, but the designer was undeniably very attached to dance, having himself joined the Rhine Opera Ballet at the age of fourteen.

€ 1 800 | £ 1 570

> SEE MORE



16 – Manfred Thierry MUGLER

Two original unpublished drawings by Manfred Thierry Mugler for a “Kim Kardashian” dress project

[CA2010-2020] | 7,6 x 12,7 CM POUR CHACUN DES DESSINS | 2 DRAWINGS ON POST-ITS

BABY GOT BACK!

Two original unpublished drawings by fashion designer Manfred Thierry Mugler on post-it notes in black ink, red, blue, beige, and yellow felt-tip pens and white correction fluid.

Numerous mentions in English by the designer around the drawings depicting the front and back of an extravagant dress (which to our knowledge has never been made). Top corner of the first drawing backed with a small piece of tape.



The very body-hugging front of the dress is torn at the chest (“double breasted tuxedo **wripped** [sic]”). The blonde model wears a mask (“wolf ? Mask, lace eventually ?”) similar to the famous “Mouche” sunglasses created by Mugler for his “insects” 1997 spring-summer collection, or the incredible masks designed for Lady Gaga.

The second drawing of the back of the dress shows a real *trompe-l'oeil*: Manfred notes to paint a portrait of Kim Kardashian (“KIM FACE”) on the back of the model (“tattoo or photo hand paint”) with black hair (“black dark hair”); the revealed bottom and flared hips of the model depicting the ample bosom of “Kim”. Uncovered backs are not new to Mugler who had already created a dress revealing the model’s posterior decorated with a triple strand of pearls in his 1995-96 ready-to-wear fall-winter collection for the 20-year anniversary of his label.

Manfred designed this dress for his muse Kim Kardashian: “I love extreme personalities, they exist and they correspond to what I want to express. [...] I’ve always been looking for all kinds of beauty. Whatever bodies I perfect, they also exist without my intervention, but I oversize them, I adjust the waist, the shoulders, the whole silhouette. Kim Kardashian is a perfect example; she is a callipygous beauty, an eternal, almost ancient feminine ideal.” (“Conversation between Manfred T. Mugler and Thierry-Maxime Lorient” catalog of the exhibition Thierry Mugler. Couturissime. at the Musée des Arts Décoratifs in Paris, 2022)

In 2002, Manfred Thierry Mugler chose to retire from the fashion industry to focus entirely on his two passions: photography and entertainment. His fashion collaborations with celebrities became very scarce and carefully selected: first with Beyoncé, for whom he made every costume of her “I Am... World



Tour” (2009), then with Kim Kardashian who inspired several outfits including a very tight and now iconic jumpsuit for the Met Gala in 2019 or a space cowgirl Halloween party costume in 2021.

Manfred Thierry Mugler’s original designs are extremely rare, as T.-M. Lorient points out in the same catalog of his retrospective: “Your archives are highly prized, rarely loaned and even less exhibited”

Extremely rare and unique drawing by the brilliant designer, made for the sculptural Kim Kardashian – one of his “super glamorous warriors”

€ 7 500 | £ 6 500

> SEE MORE

@ BEYONCÉ

17 – Manfred Thierry MUGLER
Set of stage costumes sketches
by Manfred Thierry Mugler
for Beyoncé

[CA 2009] | DIVERS | LOOSE LEAVES



TURN THE LIGHTS ON!

Important and unique set of stage costumes sketches by Manfred Thierry Mugler for Beyoncé's "I Am... World Tour" in 2009:

– A large original drawing (21,6x56 cm) in pencil, brown and pink markers on two A4 pages glued with a piece of adhesive. The sheath of the model is a collage enhanced with gold felt pen and white corrector fluid by Mugler himself.

– An original pencil drawing (21.6x27.9 cm) with several silhouettes of Beyoncé in motion, probably studies for petticoats.

– An original pencil drawing (21.6x27.9 cm) showing several sketches of a costume made of lingerie elements and a long coat; joined: computer graphic rendering of the design. This outfit initially created for her song "Sweet Dreams (Beautiful Nightmare)" was eventually used in a photoshoot for Paris Match.

– Scan (21,6x27,9 cm) of a drawing titled "Police Be" with several original drawings by Mugler in fine black felt pen. Pasted on the leaf, a post-it note with "Supermanfred" stationery bearing an inscription by

Mugler: "Can U send that to Bighair, then put it to Guyom table. Thanks." We join a computer-generated graphic rendering made by "Guyom" (Guillaume Vellard) of this policewoman outfit.

– A color computer graphic sketch heavily redrawn and annotated by Mugler ("Choucroute [hair] too high", "eye too high and too much makeup, too long", "We must arrange the make-up it does not look like the same girl.", "Tip of the panties", "change as noted!").

– Attached: 16 color computer graphic sketches on thick paper including three with corrections by Mugler in black and gold markers and white correction fluid. Also included, a photograph of the designer alongside Beyoncé printed on paper.

Superb set of sketches and documents, a fine example of the titanic work required for the most important concert tour of Queen B.

After falling under the spell of Mugler's creations during the 2008 "Superheroes" exhibition at the MET Museum, the Texan singer chose the French designer over big names in fashion such as Alexander McQueen and Jean Paul Gaultier.

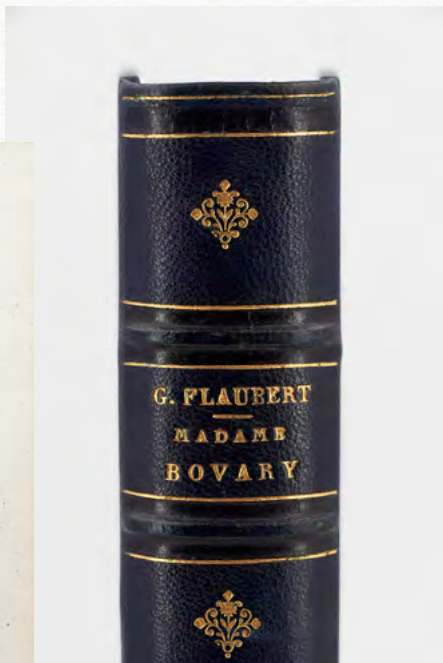
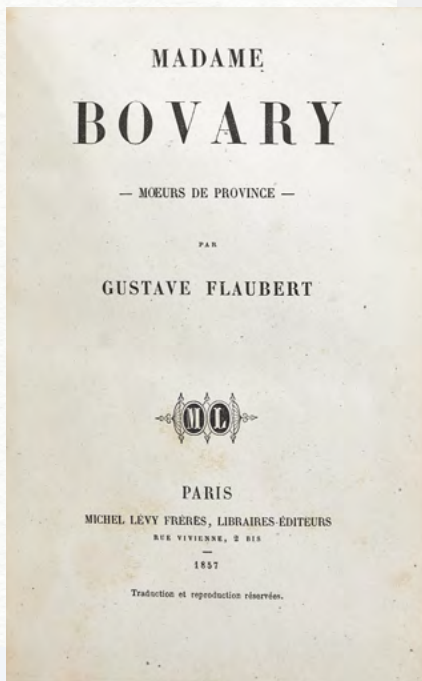
In 2002, Manfred Thierry Mugler retired from the fashion industry to focus on his two passions: photography and entertainment. His fashion collaborations with celebrities were scarce and carefully selected. He however welcomed Beyoncé's proposal with enthusiasm.

He created no less than 78 costumes for the diva herself, her dancers, and musicians and became the show's art director. "Supermanfred" was thrilled to put his art to use for the star: "Feminine. Free. Warrior. Fierce. As artistic director of this tour, I have to make her vision a reality (...) Sasha Fierce [title of her latest album but also a stage alter ego she had created for herself] is another aspect of Beyoncé's personality (...) She is 'Fierce' on stage and Beyoncé in life. I tried to understand both aspects of her personality, bringing my own perception of things to it."

In a documentary chronicling this incredible tour which consisted of 104 shows in total, Beyoncé and Thierry Mugler are seen going through graphic sketches included in this set.

€ 4 500 | £ 3 900

> SEE MORE



18 – Gustave FLAUBERT

Madame Bovary

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

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 continuously numbered pages. 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.

€ 30 000 | £ 26 100

> SEE MORE

19 – Gustave FLAUBERT

Madame Bovary

MICHEL LÉVY FRÈRES | PARIS 1857
11 x 18 CM | HALF SHAGREEN

First edition, with all the features of first issue copies including the misprint known as 'la faute à Sénart' on the dedication page.

Contemporary navy blue half shagreen bindings, spines with four raised bands decorated in gilt, marbled paper boards, *caillouté* pastedowns and endpapers, speckled edges.

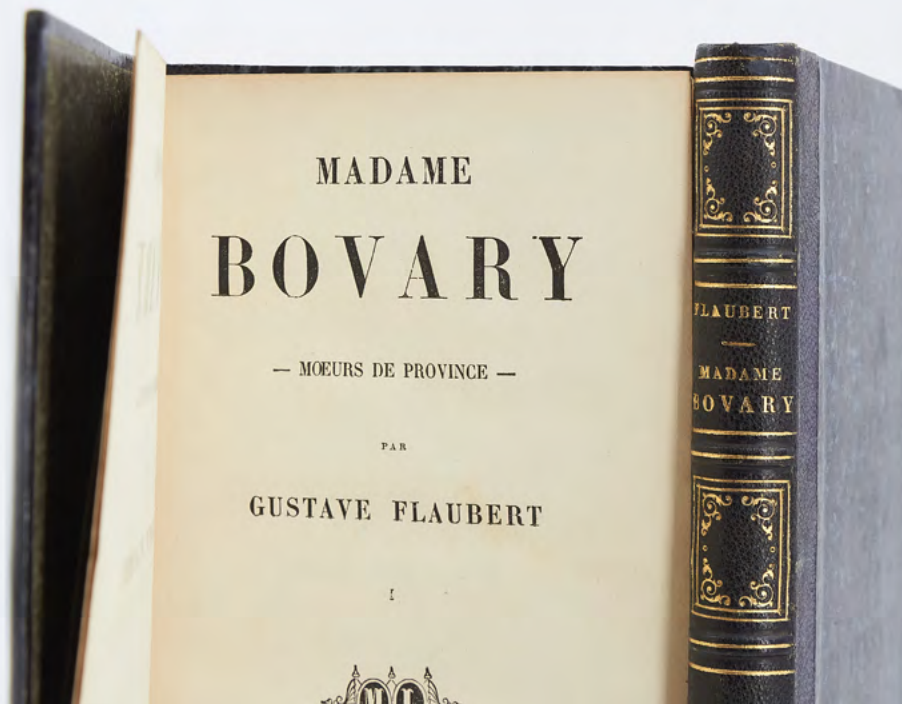
Bookseller description label on the interior margin of the first volume's pastedown.

Provenance: André Coppens library, with his engraved bookplate on each volume's endpaper.

Handsome copy in a charming contemporary binding.

€ 7 500 | £ 6 500

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20 – André GIDE & Maurice DENIS

Le voyage d'Urien [Urien's Voyage]

LIBRAIRIE DE L'ART INDÉPENDANT | PARIS 1893 | 20 x 20 CM | FULL MOROCCO AND CUSTOM SLIPCASE

First edition, one of 300 numbered copies on vergé crème paper printed on 25 May 1893, by Paul Schmidt, typographer, and Edw. Ancourt lithographer. A few copies printed on chine and japon paper.

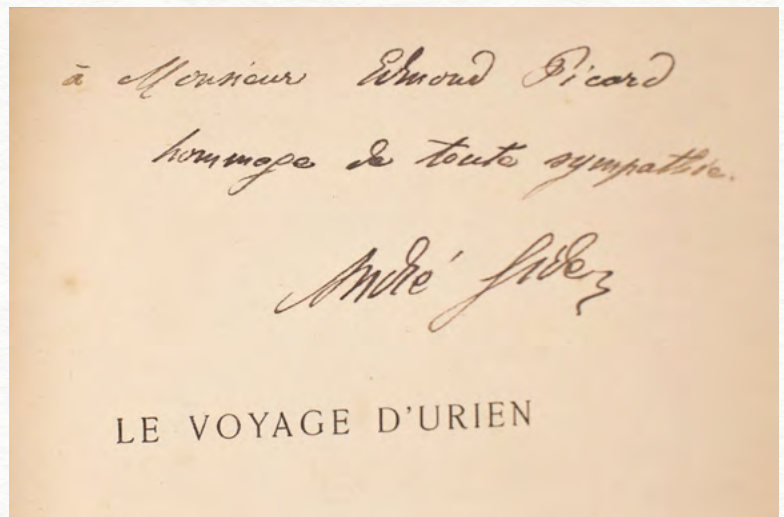
Brown morocco by Gruel, spine in six compartments, date at foot, pastedowns lined with red morocco with gilt fillet frame, brown silk endpapers, double fillet to edges of boards, gilt roulettes to head- and tail-pieces, covers and spine preserved, all edges gilt, brown morocco-edged slipcase. Occasional light spotting.

This work was conceived and executed in collaboration with Maurice Denis, who illustrated it with 31

original lithographs printed in two tones, the background being now ochre, now light green. That member of the Nabi group managed to free himself of all descriptive servitude in order better to join the text as co-creator.

Handsome autograph inscription signed by André Gide to Edouard Picard in ink to half-title.

Le Voyage d'Urien is one of the great illustrated books in the tradition of painter's books begun by Édouard Manet, Charles Cros and Stéphane Mallarmé in 1874-1875. The collaboration between the painter and the author proved very close. "This book is the most

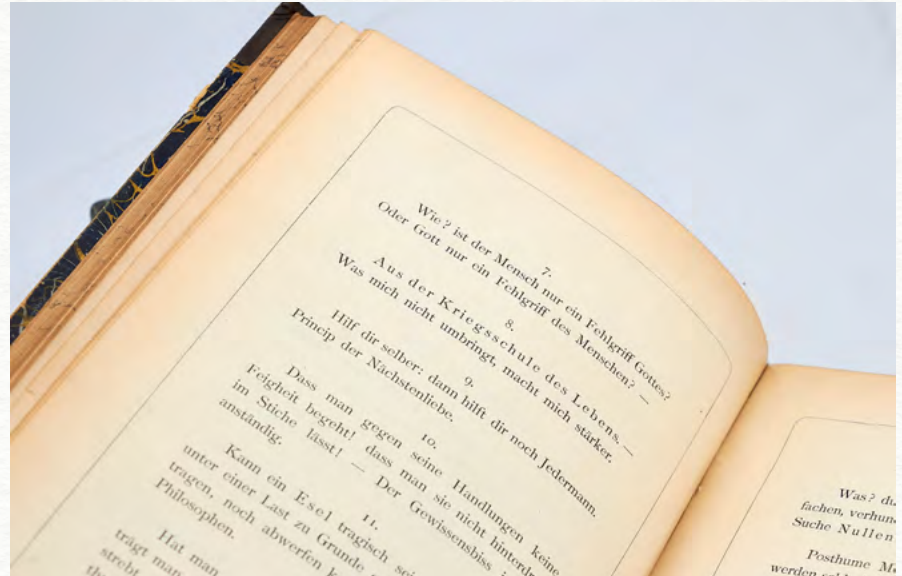


heightened mark of Symbolism, the ratification by the Nabis of the principle of dialogue inherent to the book" (Yves Peyré). This journey "of nothing" [*du rien*] is an ironic Odyssey written "as a reaction to the naturalist school," where a few young people in search of "glorious destinies" set off on allegorical wanderings, culminating in the frozen wastes of sterility.

A fine copy handsomely bound by Gruel.

€ 12 000 | £ 10 500

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21 – Friedrich NIETZSCHE

Zur Genealogie der Moral. Eine Streitschrift

[Généalogie de la morale] [with] *Götzen-Dämmerung*
oder Wie man mit dem Hammer philosophiert

[Twilight of the Idols or How to Philosophize with a Hammer]

LEIPZIG 1887 & 1889 | 14 x 22 CM | HALF CALF

First edition for both texts.

Contemporary quarter brown polished calf binding, spine with five raised bands ruled and decorated in gilt and blind, marbled paper boards, stylized acanthus leaves endpapers and pastedowns, marbled edges.

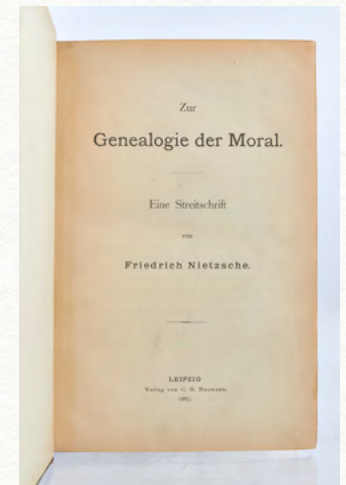
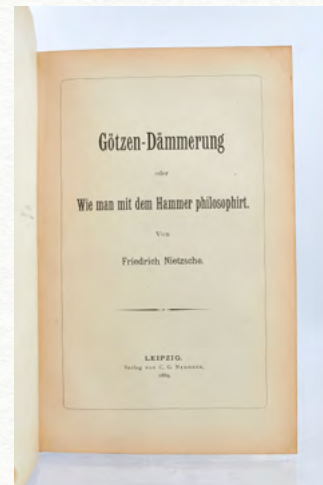
Exceptional reunion of these two great Nietzschean texts, the very last ones written before the philosopher succumbed to madness.

On The Genealogy of Morals was written in Sils-Maria in the summer of 1887. Only 600 copies were printed at the author's expense, immediately after the setback of *Beyond Good and Evil*: "everyone complained that they 'don't understand me', and the 100 or so copies sold made me understand in a very tangible way that they 'don't understand me'" (letter to Heinrich Köselitz, July 18, 1887). The statement on the verso of the *Genealogy's* title page "Dem letztveröffentlichten 'Jenseits von Gut und Böse' zur Ergänzung und Verdeutlichung beigegeben" [An addition to the last published 'Beyond Good and Evil' which is meant as a supplement and a clarification] testifies to this desire for further explanation. Sales of this "polemical writing" – a subtitle chosen by the philosopher – were not as successful as expected: William Schaberg (The

Nietzsche Canon) reveals that only 203 book orders were registered two months after its publication; this did not prevent Nietzsche from ordering a second edition of 1,000 copies from Naumann in October 1891.

Long considered a simple addendum, *The Genealogy* was only recently rediscovered by academics, and is now viewed as one of the most important essays on ethics.

On September 7, 1888, Nietzsche sent a new manuscript to Naumann: "I am about to give you a nice surprise. You probably think we are finished with printing but even now the cleanest manuscript I have ever sent to you is on its way. [...] The title is A psychologist at Leisure". The Leipzig publisher immediately started printing this new work whose title changed into *Twilight of the Idols* after a suggestion of Peter Gast: a barely concealed reference to Wagner's own *Twilight of the Gods*, masterpiece of the composer with whom Nietzsche had fallen out ten years earlier. Accustomed to urging his publisher, Nietzsche asked him to delay

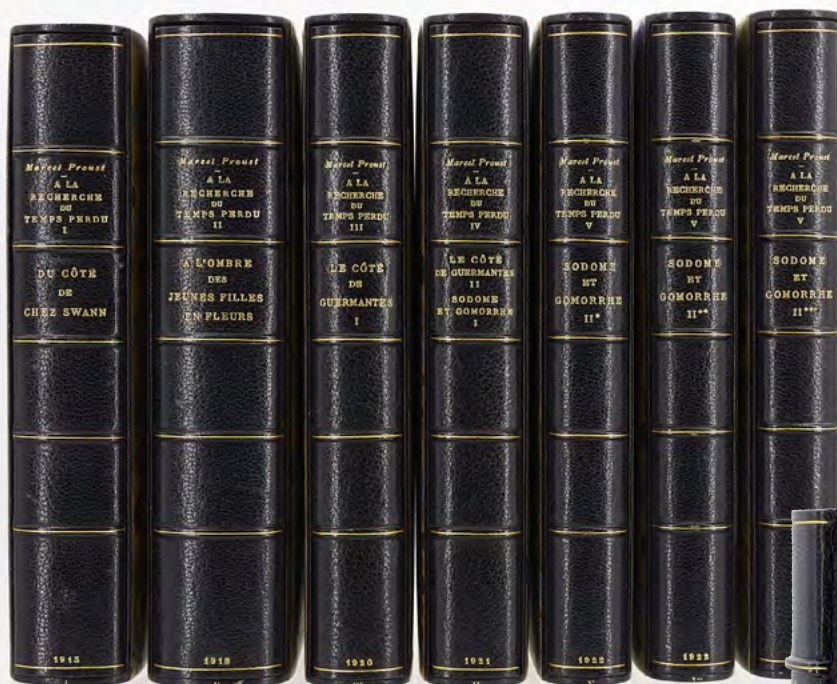


the printing already under way; in the meantime, he sent him the important chapter entitled "What the Germans Lack" as well as aphorisms 32 to 43 of the "Skirmishes of an Untimely Man". The final version consists of a foreword, ten chapters and an excerpt from *Thus Spoke Zarathustra* ("The Hammer Speaks"). The first chapter "Maxims and Arrows" ("Sprüche und Pfeile") contains 44 aphorisms, including the iconic: "What does not kill me makes me stronger" and also "Without music, life would be a mistake".

1 000 copies of this work were ultimately released in January 1889 as Nietzsche, then in Turin, had just fallen into madness.

€ 10 000 | £ 8 700

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22 – Marcel PROUST

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

GRASSET FOR VOLUME I & GALLIMARD FOR THE OTHERS | PARIS 1913-1927 & 1919 | 12 x 19 CM FOR VOL. I VOLUME & 13 x 19,5 CM FOR VOL. II & 14 x 19,5 CM FOR THE OTHERS | 13 VOLUMES BOUND IN HALF MOROCCO

First edition, rare first issue copy (printing error in the Grasset imprint, original soft cover dated 1913, publisher's catalog in-fine, no table of contents) for the first volume; first issue of *À l'ombre des jeunes filles en fleurs* without statement of edition, one of about 500 copies, the 2000 later issued copies bearing a false statement of edition on the cover, pasted label "majoration temporaire cinquante pour cent" on the spine of the preserved soft cover; first editions on *pur fil* for the following volumes, only deluxe copies with *réimposés* quarto copies.

Famous misprint known as "La faute à Grasset" : most important printer's error, only present on service de presse (advance copies) and very first issue copies of Swann. A vertical bar | had slipped between Grasset's E and T on the lower part of the title-page and was quickly removed during printing. 17 deluxe copies – 5 on japon and 12 on Hollande paper – were printed after first issue corrections.

No statement of edition: true feature of first issue copies of *A l'ombre des jeunes filles en fleurs*. Although dated 30 November 1918, the 128 "réimposés" copies

were only printed in 1919 along with deluxe copies of the Swann second edition.

The complete first edition, first issue of *La Recherche du temps perdu* includes the first two volumes on ordinary paper with the above-mentioned particularities, then deluxe copies for the following volumes. These deluxe copies on *pur-fil* are of the same format than the first two volumes.

Elegant three-quarter blue morocco binding signed J.-P. Miguet, spine with five raised bands tooled in gilt, dates in gilt at foot, tiger eye marbled paper boards,

endpapers and pastedowns, original wrappers including spine preserved in every volume, gilt untrimmed edges, chemised in a felt-lined dark blue morocco slipcase, tiger eye marbled paper boards.

Small restored corners on spine and boards of the first volume, restored piece of paper to the margin of the front endpaper of *Sodome et Gomorrhe II*.

This complete collection of *In Search of Lost Time* includes the following titles: *Du côté de chez Swann*, *A l'ombre des jeunes filles en fleurs*, *Le Côté de Guermantes* (2 volumes), *Sodome et Gomorrhe* (3 volumes), *La Prisonnière* (2 volumes), *Albertine disparue* (2 volumes) et *Le Temps retrouvé* (2 volumes).

Very handsome copy set in a morocco binding by Jean-Paul Miguet.

Provenance : library of Pierre Bergé, business tycoon, writer and companion of fashion designer Yves

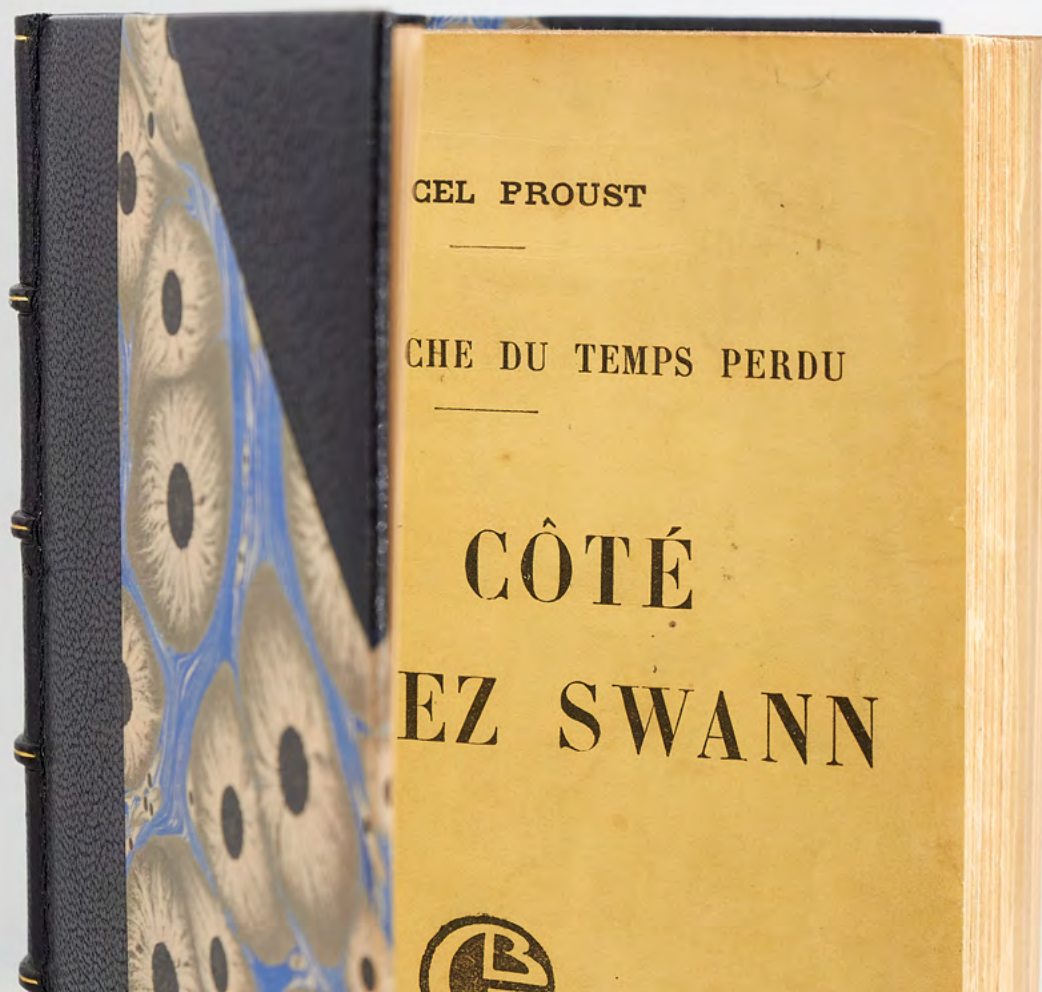
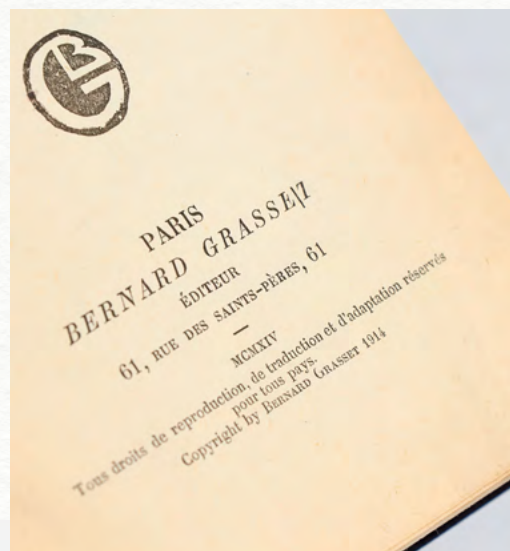
Saint-Laurent, with his engraved bookplate on each front endpaper.

After the famous "sale of the century" of artworks from the Bergé-Saint-Laurent collection sold at auction after the death of the great designer for 375.3 million euros, Pierre Bergé waited another 13 years before parting with his prestigious library assembled over forty years with his famous lover.

Considered one of the most beautiful bibliophilic collections of the century, the library of the businessman known as the "Prince of Haute Couture" was exhibited in New York before being auctioned.

€ 30 000 | £ 26 100

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23 – Salman RUSHDIE

Signed portrait of Salman
Rushdie

2008 | 19,5 x 25,5 CM | ONE PHOTOGRAPH

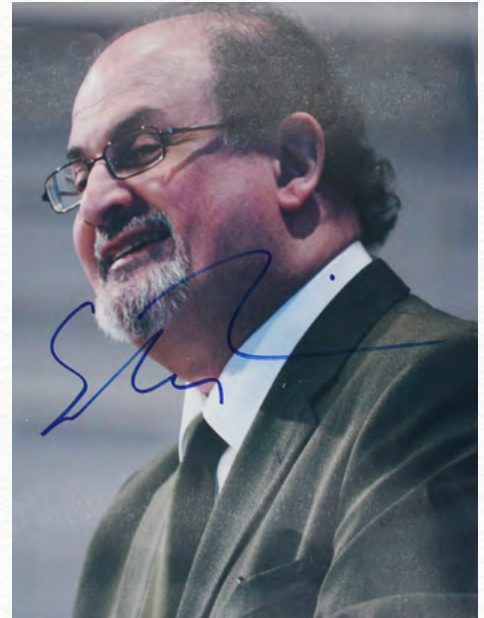
Original color photograph, profile portrait
of Salman Rushdie smiling.

A label pasted on the back of the photo-
graph presented under mount: "Salman
Rushdie Glamour's Women of the year Af-
ter-party. Essex house. November 10, 2008."

Signed by Salman Rushdie.

€ 250 | £ 220

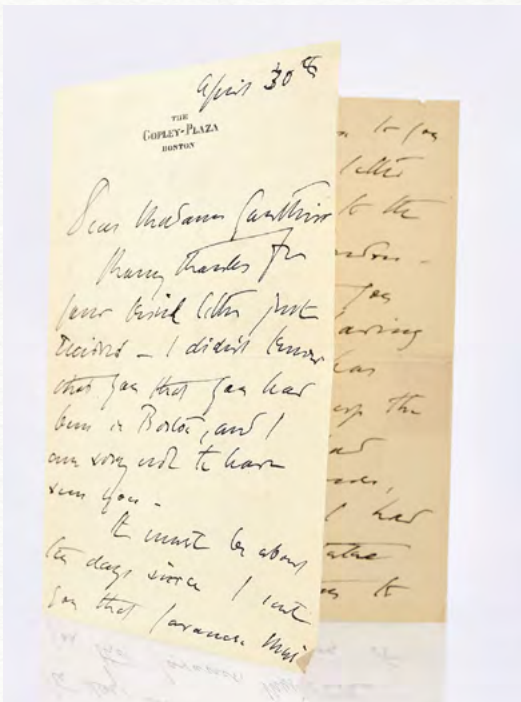
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24 – John SINGER SARGENT

Autograph letter signed by American impressionist
painter John Singer Sargent to avant-garde singer Eva Gauthier

BOSTON [1920] | 12,9 x 16,6 CM | 3 PAGES ON ONE FOLDED LEAF



Fine autograph letter signed by John Singer Sargent to avant-garde singer Eva Gauthier after their first encounter, enthusiastically sharing his love of Javanese art.

A folded sheet on Copley-Plaza Boston stationery, 30 lines on 3 pages.

The painter made two charcoal portraits of the singer which "will even become, in the minds of the public, a part of her identity" (Normand Cazalais, *Eva Gauthier, la voix de l'audace*) widely used by the artist for her concert programmes, and now in the New York Public Library and the National Portrait Gallery in Washington. A keen music lover, Sargent was known to interrupt his sessions to rush to the piano and play a few bars when working on a portrait of a composer, singer, or musician.

The recipient of the letter Eva Gauthier was considered the "High Priestess of Modern Song" by the Boston Herald. She began her career as an opera singer in Canada and London before moving to Java from 1910 and became the first Western woman to bring Javanese and Malay music into her repertoire. She was also one of the few female singers to perform Western classical music in China, Japan, Singapore, and Malaysia.

Tremendously eclectic, she introduced the music of Stravinsky and Gershwin as well as works from the contemporary avant-garde, notably members of the Groupe des Six whom she met in 1920. Sargent had also immersed himself in Java's music and visual culture which inspired him one of his most notable orientalist achievements: the series of Javanese dancers, discovered at the Paris Exposition Universelle in 1889.

"A renowned painter, John Singer Sargent, who shared her table at a banquet, takes great pleasure in hearing her recount her years in Java" (Normand Cazalais, *Eva Gauthier, la voix de l'audace*). Following one of these passionate conversations between Sargent and Gauthier, probably around 1919 or 1920, the painter writes her this letter: "it must be about two days since I sent you that javanese music that I had spoken to you about". Fascinated by the rhythmic music of the gamelan to which his models danced, he had just sent her a recording along with a letter of recommendation to a family in London.

Beautiful account of the painter and singer's common passion for Javanese culture which inspired Sargent one of his most renowned series of paintings (*Javanese dancer studies, 1889*) and whose music was interpreted for the first time in the West by Eva Gauthier.

€ 2 500 | £ 2 180

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25 – [John STEINBECK]

Photograph of John Steinbeck
shoot on the stage of the movie "O. Henry's Full House"

[1952] | 20,8 x 25,5 cm | ONE PHOTOGRAPH

Original silver print portrait of the American writer John Steinbeck in front of a library.

This beautiful photograph was taken on the set of *O. Henry's Full House* in 1952, an anthology film narrated by Steinbeck, who introduces a quintet of five of O. Henry's most celebrated stories.

The author of *The Grapes of Wrath* made his only on-camera appearance in this role of narrator.

Some very slight marginal traces of folding. Handwritten annotations in pencil on the back.

Rare.



€ 750 | £ 650

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26 – Dorothea TANNING

Frieze of six original drawings

66 x 13 cm | ONE FOLDING FRIEZE

"Tanning's female figures are only concerned with satisfying their very particular erotic needs. Her work is rooted in her own sexuality, which she candidly, unabashedly, proudly and brutally exposes to the viewer's discomfort and/or fascination".

Exceptional frieze of 6 original erotic drawings by American Surrealist artist Dorothea Tanning, wife of Max Ernst, in pencil and watercolor on a long strip of papier japon.

On the right, the word "LOVE" inscribed by the artist (close to the famous motif of Robert Indiana, created at the same time) along with her signature. Under each drawing, Tanning inscribed words forming the following message: "Listen my friend / I miss you / Also / Will we see each other / In Paris?" [Ecoute mon amie / Tu me manques [sic] / Aussi / Se verra t'on [sic] / à Paris ?]. Folds between each drawing, as the frieze was used as a greeting card.

Beautiful and original expression of Dorothea Tanning's post-surrealist bodies, sexual fantasies with graphic contours abandoned in an embrace sketched in pencil and enhanced with watercolor. Gradually revealing the

drawings and a message, this popup artwork was certainly created as a greeting card to Germaine Labarthe, wife of cartoonist Ylipe (Philippe Labarthe).

These drawings are emblematic of her work filled by contorted female figures, reclaiming their own erotic power. From the 1950s, Tanning had been working on the female body. Reclaimed and liberated from the stereotypical Surrealist representation and aesthetic shadow of her famous husband, "Tanning's imagery became more abstract. Her brushstrokes became looser and more expressive, built up in gauze-like layers, veiling bodies that seem to be ecstatic in their movements. In departing from her earlier illusionistic style, she remained faithful to the figure, which evolved from a naturalistically rendered body to more mature, sensual, and often distorted feminine form" (Dorothea Tanning Foundation)

Abandoning for a time the smell of paint ("I got fed up with the turpentine" she recounts in an interview), papier japon with its pearly sheen paired with watercolor became the artist's favorite media for her studies of the body. This frieze of erotic drawings is part of a series on the same paper and format, including

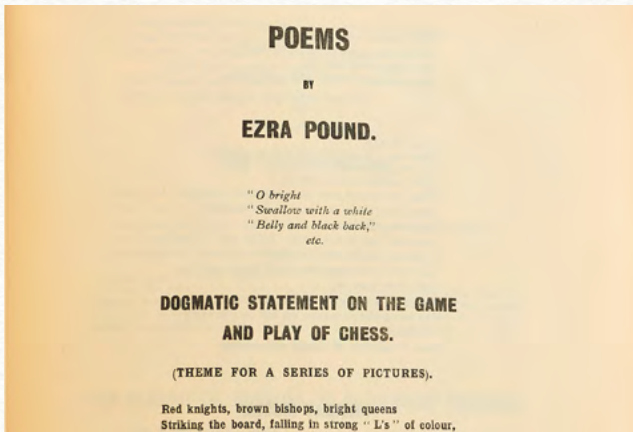
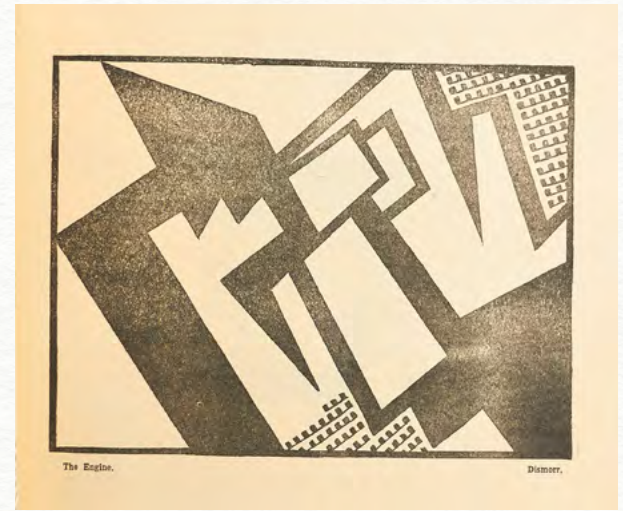
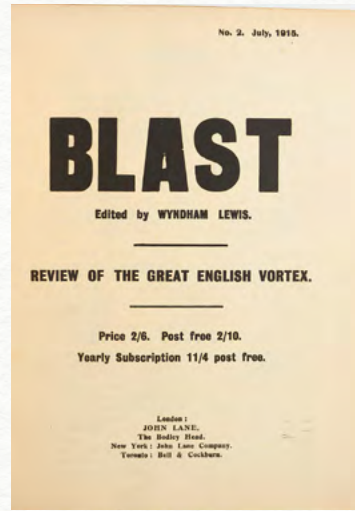
Poses dans une école d'Art qui n'existe pas (1967), Maternities (1968). Her languid lines are also reminiscent of her famous fabric sculptures with sensual forms from her installation Room 202, Hotel du Pavot created a few years later.

The singular value and strength of these bodies tortured by pleasure recall her fusional and powerful union with Max Ernst. Married in 1946 at the same time as Man Ray and Juliet Brower, they settled in the American desert then in France, where they met Ylipe (Philippe) and his wife Germaine Labarthe, for whom Tanning created this artwork. The two couples shared a similar aesthetic vision: Ylipe's drawings mixing Surrealism and dark humor have been frequently compared to Ernst's paintings. Ylipe also sent a very explicit card in 1965 to the Ernst-Tanning couple, with whom he formed an intimate circle where art and sex were inextricably linked and led to an exchange of powerful erotic artworks.

€ 3 000 | £ 2 600

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#VORTICISM



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

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

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First edition of this rare and short-lived vorticist magazine published only twice.

Rare.

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