

Librairie
Le feu follet

EDITION ORIGINALE.COM

Histoire d'EO

Décembre 2023

HISTOIRE D'O
PAR
PAULINE RÉAGE
AVEC UNE PRÉFACE
DE
JEAN PAULHAN

SCEAUX

QUES PAUVERT

Histoire d'

Librairie Le Feu Follet ♦ Edition-Originale.com

Contact@Edition-Originale.com



31 rue Henri Barbusse
75005 Paris

France

+33 1 56 08 08 85

+33 6 09 25 60 47

Bank Rothschild Martin Maurel

IBAN FR7613369000 126406710101240

SWIFT BMMMF2A

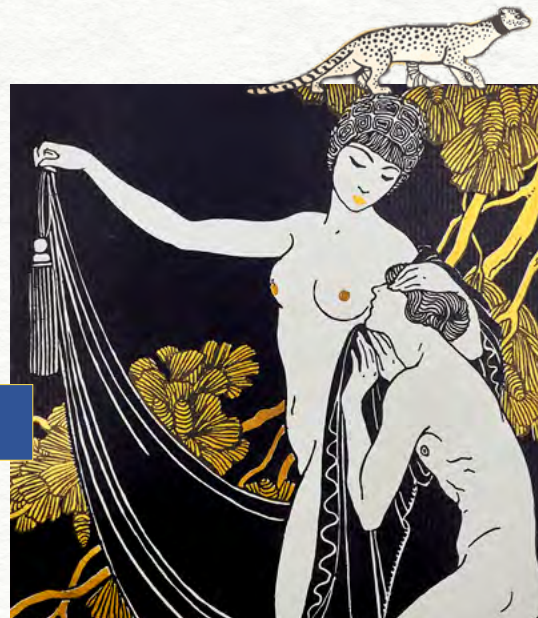
Visa, Mastercard, Paypal,

American Express

VAT no. FR45 412 079 873



THE LOVE SONGS OF SOLOMON



1. George BARBIER

Dix-sept dessins de George Barbier sur le Cantique des Cantiques – Traduction française de 1316
[Seventeen drawings by George Barbier on the Canticle of Canticles – French translation from 1316]

À LA BELLE ÉDITION | PARIS 1914 | 22,5 x 23,5 CM | ORIGINAL WRAPPERS

First edition, one of 240 numbered copies, our copy on vergé calendré paper from the Canson and Montgolfier paper factories.
 Illustrated with 17 magnificent pochoir plates in black, white and gold by George Barbier.

2 800 € / 2 500 £

+ SEE MORE



2. George BARBIER & Maurice de GUÉRIN & Paul Valéry

Poèmes en prose précédé d'une Petite lettre Paul Valéry

ART DECO MEETS GREEK ART

A. BLAIZOT | PARIS 1928 | 24,5 x 32 CM | LOOSE LEAVES UNDER CUSTOM CHEMISE AND SLIPCASE

One of 150 numbered copies on vélin de Rives.
 Illustrated with 33 copper-engraved color illustrations by George Barbier.
 A rare and very fine copy.

6 800 € / 5 900 £

+ SEE MORE

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



3. Charles BAUDELAIRE

Les Fleurs du Mal [Flowers of Evil]

POULET-MALASSIS & DE BROISE | PARIS 1857 | 12,8 x 19,3 CM | ORIGINAL WRAPPERS WITH CUSTOM CLAMSHELL BOX

First edition printed on vélin d'Angoulême. Complete copy with the six banned poems and every misprint on page 29, 31, 43, 45, 108, 110 and 217 specific to first edition copies, except for the error to "s'enhardissant" on page 12, corrected at the very 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.

An extremely rare copy as issued in its original wrappers with untrimmed edges.

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 pa-

per 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. Copies preserved in their original softcover remain an exception, and a detailed inventory of them should be established.

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

[+ SEE MORE](#)

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..."



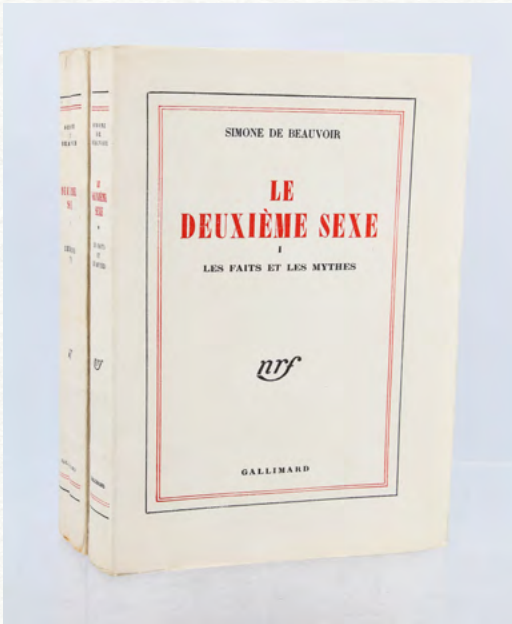
We have not found any record of these hidden copies being offered on sale again. Could we tie these unbound copies to the cover's various printings (the purpose of these almost insignificant corrections between printings being unclear)? Were all these copies put back on sale intact and unredacted, despite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

60 000 € / 52 000 £



4. Simone de BEAUVOIR

Le Deuxième Sexe [The Second Sex]

GALLIMARD | PARIS 1949 | 15 x 21 CM | ORIGINAL
WRAPPERS UNDER CUSTOM CLAMSHELL BOX

First edition, one of 55 numbered copies on pur fil paper, most limited deluxe issue. Endleaves and half-title slightly and partially shaded.

Our copy is presented in a clamshell box decorated with an original composition by Julie Nadot.

Exceedingly rare and handsome copy of this seminal text of modern feminism.

20 000 € / 17 000 £
+ SEE MORE

A TRIBUTE FROM THE MASTER OF LITERARY SLANG TO A
WRITER OF POPULAR FICTION

5. Louis-Ferdinand CÉLINE

Voyage au bout de la nuit

DENOËL & STEELE | PARIS 1932 | 12 x 19 CM |
ORIGINAL WRAPPERS UNDER CUSTOM CLAMSHELL BOX

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.**

Our copy is presented in a clamshell box decorated with an original composition by Julie Nadot.

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



AN ENGLISH CELEBRITY-CHEF COOK-BOOK, THE ONLY "FOREIGN" EVER TRANSLATED INTO FRENCH IN THE 19TH-C



6. Francis COLLINGWOOD & John WOOLLAMS

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

TARDIEU | PARIS 1810 | 13,5x22 CM | HALF MOROCCO

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

[+ SEE MORE](#)

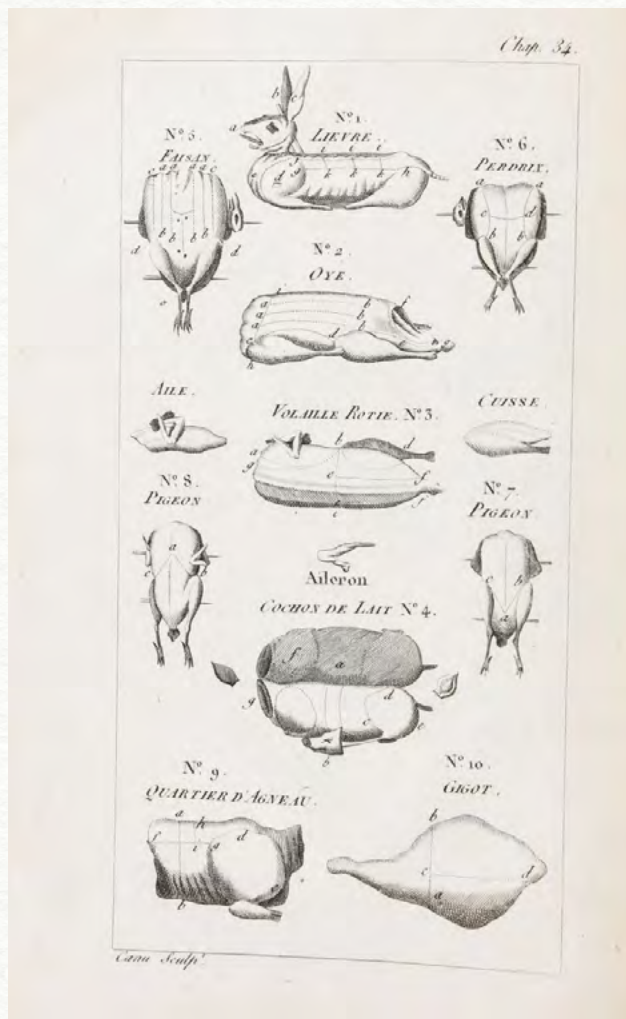
was in response to demand from an Anglo-ophile gourmet public: it's no coincidence that one of the first luxury restaurants in Paris was christened La Grande Taverne de Londres (The Great London Tavern) due to the renown attached, from the end of the 18th century, to fine dining as it was practiced in 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.

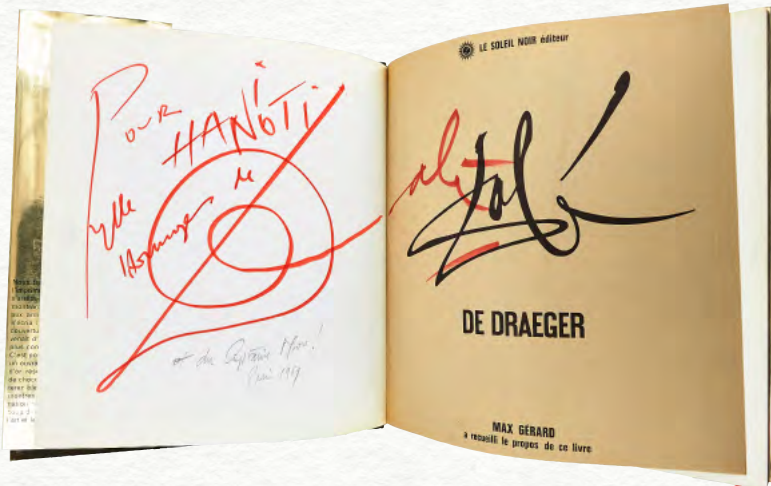
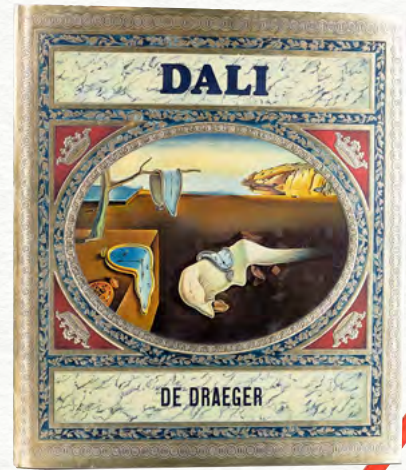
Recipes in this book illustrate changes in English culinary culture at the turn of the 19th-century. The hierarchy of prestige, previously held by French cuisine with its rôts and potages, gave way to puddings and tarts. There are only fourteen "French-style" preparations: fricandeau, duck, mauviettes, sole, turbot, cookies, "selle de mouton [pullets] à la Saint-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.

4 500 € / 3 900 £



DALI'S FAMOUS SNAIL DRAWING



7. Salvador DALÍ & Max GÉRARD

Dalí de Draeger

LE SOLEIL NOIR | PARIS 1968 | 29 x 31 CM | PUBLISHER'S BINDING

First edition.

Publisher's binding, smooth spine, with its illustrated dust jacket.

Numerous illustrations.

Outstanding signed and inscribed copy across the title page and facing endpaper, by Salvador Dalí to Ms Elisa Hanioti, painter herself and close friend of Gen Paul.

Dalí's initial D takes the form of his famous "snail drawing".

Former British officer Captain Moore, alleged secret agent during WWII and Dalí's secretary from 1956 to 1974, added the words "Paris, 1969" and signed at the bottom of the title page.

4 000 € / 3 500 £

+ SEE MORE

8. Gustave DORÉ

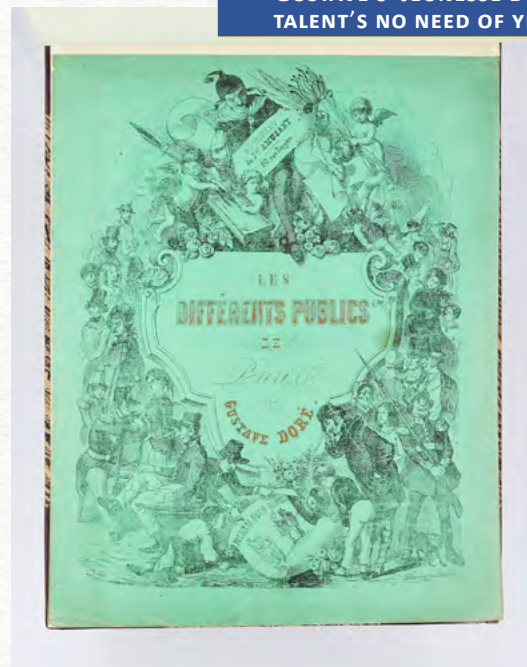
Les Différents Publics de Paris par Gustave Doré

AU BUREAU DU JOURNAL AMUSANT | PARIS [1854] |
34,5 x 26,5 CM | RUSSIAN MOROCCO BINDING

First edition, first printing of this rare album, with its precious publisher's lithographed green cover by Belin and twenty original captioned lithographed plates by Gustave Doré.

One of Doré's earliest efforts, his debut album of illustrations he published at age twenty-two: "In this album, Doré begins to display an unprecedented mastery of comedy and exuberance. We are constantly drawn in by the abundant playfulness of his verve, and, as Béraldi says, 'by a very accurate, very witty and yet measured observation'" (Henri Leblanc, *Catalogue de l'oeuvre complète de Gustave Doré*). Later olive-green 3/4 Russian morocco binding, faded spine, light scuffing to the corners, marbled pastedowns and endleaves, original covers preserved, binding signed Ch. Septier.

3 800 € / 3 300 £
+ SEE MORE



GUSTAVE'S 'JEUNESSE DORÉ'
TALENT'S NO NEED OF YEARS

9. Gustave DORÉ

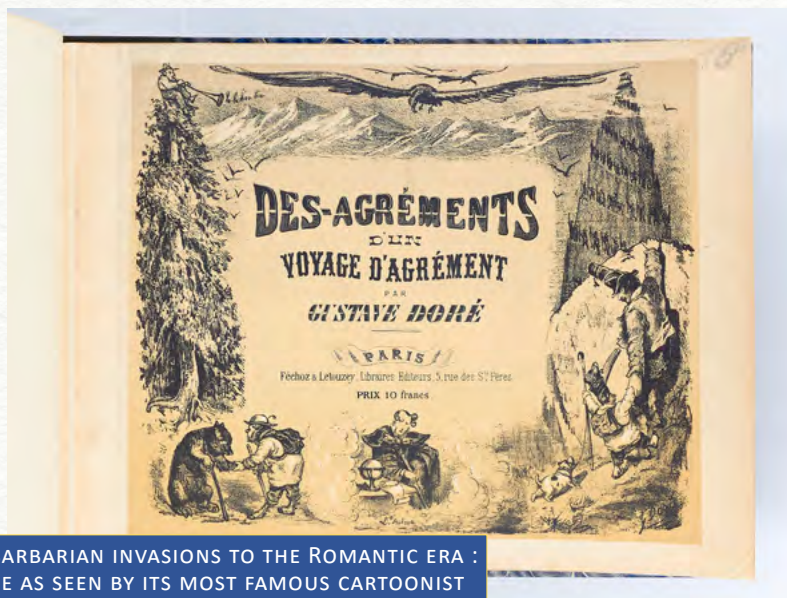
Folies gauloises depuis les Romains jusqu'à nos jours – Album de mœurs et de costumes

AU BUREAU DU JOURNAL AMUSANT | N. P.
[1859] | 34,5 x 26,5 CM | BRADEL BINDING

20 full-page lithographs in black by Gustave Doré, in second state.

Red half oblong Bradel-style cloth binding, smooth spine, black morocco title label, marbled paper boards, beige paper endpapers and flyleaves, corners slightly dulled.

1 200 € / 1 100 £
+ SEE MORE



FROM BARBARIAN INVASIONS TO THE ROMANTIC ERA :
FRANCE AS SEEN BY ITS MOST FAMOUS CARTOONIST

BEFORE THE GOLDEN AGE OF COMICS,
THE "ÂGE OF DORÉ"



10. Gustave DORÉ

Des-agréments d'un voyage d'agrément par Gustave Doré

FÉCHOZ & LETOUZEY | PARIS [1860] | 36 x 27,5 CM | HALF CALF BINDING

Album of lithographed plates in third state, first cover printed in 3 tones, black, bistre with gradients and white highlights, followed by 24 lithographs in black on 12 double-sided pages.

Gray half calf binding, smooth spine, some foxing, original soft cover preserved, binding signed by Charles Septier. Created in 1851, this youthful work influenced by Rodolphe Töpffer's style, is

now considered an *incunabulum* of comic strips.

2 500 € / 2 200 £

[+ SEE MORE](#)

11. Edmond DULAC & Omar KHAYYAM

Rubaiyat

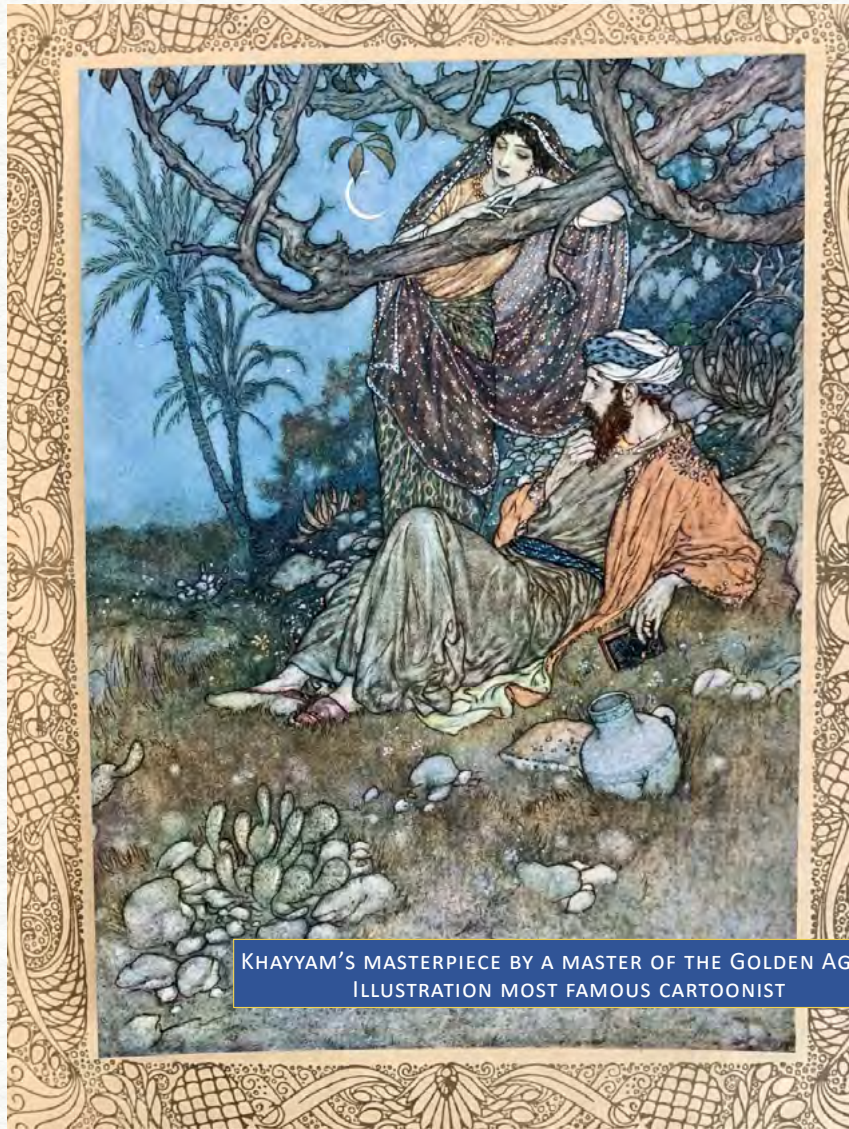
HODDER AND STOUGHTON
| LONDON 1909 |
IN-4 (22 x 28,6 cm)
| PUBLISHER'S CLOTH

Signed limited edition, one of 750 copies signed by the artist. Original publisher's cloth, spine and front cover lettered in gilt, front cover with elaborate design in gilt.

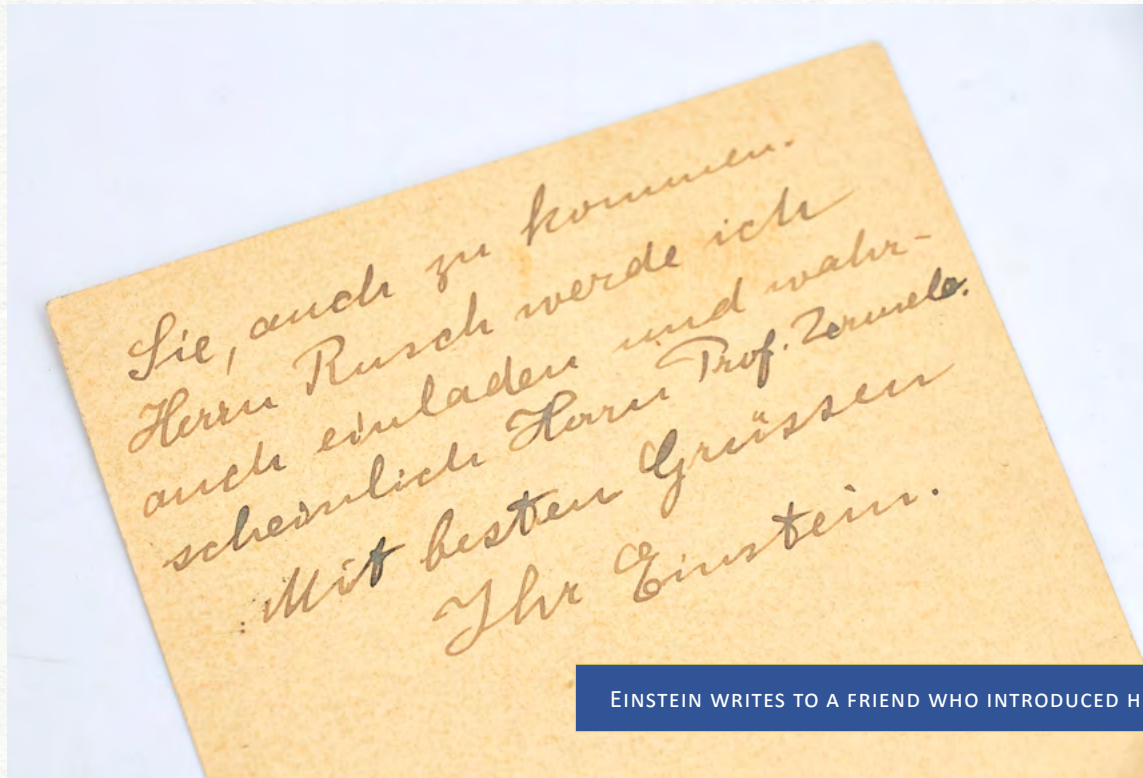
Colour frontispiece and colour plates mounted on cream paper, captioned tissue-guards, by Edmond Dulac. Cloth soiled, some foxing to margins. With a loose leaflet advertising the exhibition of the original drawings at Leicester galleries in 1909.

1 200 € / 1 100 £

[+ SEE MORE](#)



KHAYYAM'S MASTERPIECE BY A MASTER OF THE GOLDEN AGE OF
ILLUSTRATION MOST FAMOUS CARTOONIST



EINSTEIN WRITES TO A FRIEND WHO INTRODUCED HIM TO CARL JUNG

12. Albert EINSTEIN

Autograph postcard signed by Albert Einstein to Ludwig Hopf

ZÜRICH 21 JUN 1910 | 9 x 14 CM | ONE POSTCARD

18 lines written verso and recto, address also in Einstein's handwriting. Postmarked June 21, 1910.

Published in *The Collected Papers of Albert Einstein, Volume 5: The Swiss Years: Correspondence, 1902-1914*, Princeton University Press, 1993, n°218, p. 242.

An exceptional and highly aesthetic card from Albert Einstein to "the friend of the greatest geniuses of his time" – according to Schrödinger – mathematician and physicist Ludwig Hopf, who introduced Einstein to another 20th-century genius: Carl Jung. The master invites his pupil Hopf to a dinner party, whose guests include scientist Max Abraham, future great rival during

Einstein's Zurich years and a fervent opponent of his theory of relativity.

The recipient Ludwig Hopf joined Einstein in 1910 as an assistant and student at his physics and kinetic theory seminars at the University of Zürich. They signed two fundamental papers on the statistical aspects of radiation and gave their names to the

“Einstein-Hopf” velocity-dependent drag force. Their letter exchanges retrace the complex path of Einstein’s work on relativity and gravitation, bearing witness to their great complicity and Hopf’s invaluable contribution to the Master’s research. A few months after writing the postcard, Hopf even found an error in Einstein’s calculations of the derivatives of certain velocity components which Einstein corrected in a paper the following year. They also formed a musical duo – Hopf accompanied on the piano the Master’s violin, performing pieces by great musical geniuses like Bach and Mozart.

With this card, Einstein invited his pupil and friend Hopf to dinner with Max Abraham, at the dawn of a major scientific controversy that would pit them against each other from 1911 onwards. Abraham’s theory of special relativity failed to convince Einstein, who criticized its lack of obser-

vational verification and its failure to predict the gravitational curvature of light. In 1912, their dispute became public through scientific articles. Abraham never acknowledged the validity of Einstein’s theory.

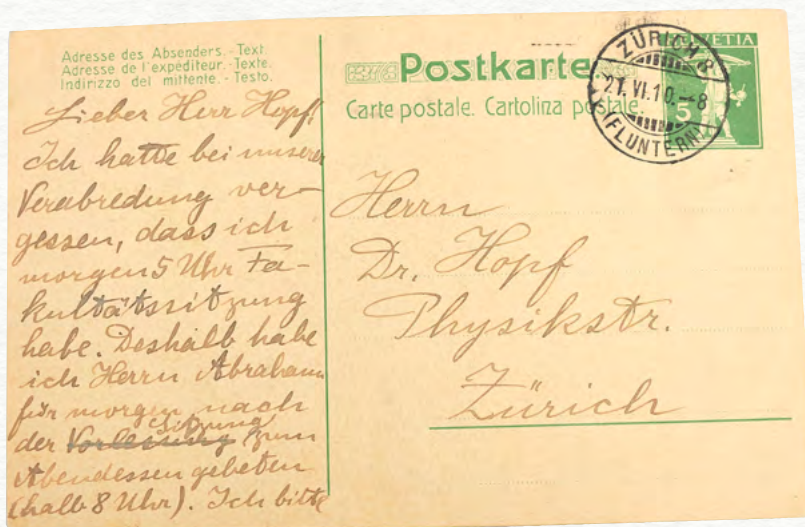
During their brilliant artistic and intellectual exchanges, Hopf undoubtedly succeeded where Freud had failed, as he declared to him in a letter: “I shall break with you if you boast of having converted Einstein to psychoanalysis. A long conversation I had with him a few years ago showed me that analysis was as hermetic to him as the theory of relativity can be to me” (Vienna, September 27, 1931). As a fervent supporter of psychoanalysis, Hopf is known to have introduced the famous psychoanalyst Carl Jung to Einstein. Hopf and his teacher both left for Prague’s Karl-Ferdinand University in 1911, where they met writer Franz Kafka and his friend Max Brod in Madame Fanta’s salon.

With the rise of the Nazi regime, the fates of the two theoreticians were plagued by persecution and exile. Einstein first took refuge in Belgium, Hopf in Great Britain after his dismissal in 1934 from the University of Aachen because of his Jewish origins. They continued their prolific correspondence in the midst of the turmoil, Einstein suggesting to Hopf the opening of a university abroad for exiled German students. Hopf died shortly after his appointment as chair of Mathematics studies at Trinity College Dublin in July 1939.

A precious invitation from the great physicist to one of the final dinner gatherings of the “old school” of science embodied by Max Abraham, on the eve of the publication of the theory of general relativity which would overturn classical conceptions of space and time and propel Science into the 20th century.

17 000 € / 15 000 £

+ SEE MORE





STUNNING AND RARE SUITE BY A GREAT ILLUSTRATOR
FROM THE ROMANTIC ERA

13. Paul GAVARNI

Souvenirs du Carnaval, par Gavarni. 25 planches. Souvenirs de Carnaval. Les Bals masqués. Costumes historiques

LÉOPOLD PANNIER ET C^{IE} | PARIS [1840-1850] | 25,5 x 34,5 CM | 25 LITHOGRAPHS
IN HALF MOROCCO BRADEL BINDING

First collective edition of this complete series of 25 original lithographed plates printed on thick vellum.

Mounted engravings, preceded by a title page bringing together three series: **Souvenirs de Carnaval** (6 plates), **Les bals masqués** (7 plates), **Costumes historiques** (12 plates). Each of these series first appeared in other journals: under the title *Souvenirs de Carnaval* in Ritner et Goupil, *Les Bals masqués* in *La Caricature* and *Costumes historiques* in *Charivari*.

Engravings in third state according to Vicaire.
Some foxing.

Red half straight-grained morocco Bradel binding, smooth spine decoratively tooled and lettered in gilt with a rich ornamentation of repeated floral motifs, marbled paper paste-downs and endpapers, binding signed V[ictor] Champs.

Very rare collection in a deluxe edition printed on thick vellum, elegantly bound.

3 000 € / 2 600 £

+ SEE MORE

14. [Kim KARDASHIAN] Thierry MUGLER

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

[CA2010-2020] | 7,6 x 12,7 CM FOR EACH DRAWING | 2 POST-ITS

Two original unpublished drawings by fashion designer 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 wiped [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.

Mugler designed this dress for his muse Kim Kardashian: “I love

riot” catalog of the exhibition “Thierry Mulger. Couturissime” at the Musée des Arts Décoratifs in Paris, 2022)

In 2002, 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.



“BABY GOT BACK !”



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 Mugler and Thierry-Maxime Lo-

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](#)

15. MAN RAY & Salvador DALÍ & Hans ARP & Dora MAAR & Oscar DOMINGUEZ & BRASSAÏ & Lee MILLER & James JOYCE & Jacques LACAN & Lise DEHARME & RIBEMONT-DESSAIGNES & Benjamin FONDANE & Robert DESNOS & Natalie CLIFFORD BARNEY & Jules SUPERVIELLE ETC.

Le Phare de Neuilly – Complete collection

LE PHARE DE NEUILLY | NEUILLY-SUR-SEINE [1933] | 18,5 x 25 CM AND 19,5 x 29,5 CM | 3 VOLUMES IN ORIGINAL WRAPPERS

ONE OF THE RAREST AND MOST ICONIC
SURREALIST MAGAZINE



First edition of this important and very rare magazine, complete with 4 issues in 3 volumes. Our copy of No. 3/4 issue is one of 20 name copies, numbered on *papier couché mate* specially printed with large margins, the only deluxe issue (*grand papier*). This is the only issue to have limited deluxe paper copies.

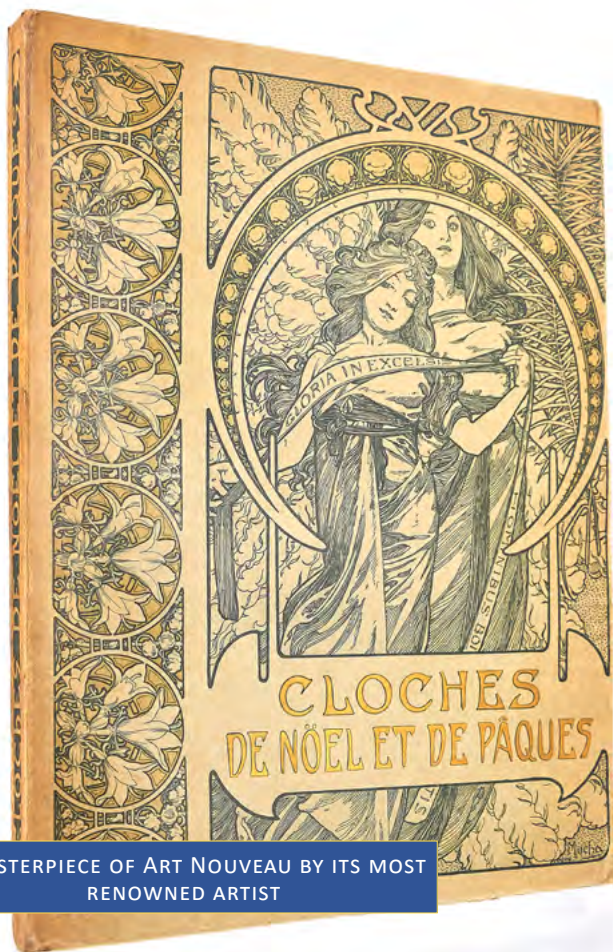
Complete collection of this luxurious Surrealist magazine, edited and funded by Lise Deharme and characterized by its emphasis on photography. Covers illustrated by Man Ray, illustrations in black.

Contributions by Salvador Dalí, Hans Arp, Dora Maar, Oscar Dominguez, Brassaï, Lee Miller, Jacques Lacan, James Joyce, Georges Ribemont-Dessaignes, Ilarie Voronca, Nathalie Barney, Benjamin Fondane, Pierre Drieu La Rochelle, Alejo Carpentier, Eugène Jolas, Lise Hirtz [Lise Deharme], Raymond Queneau, Claude Sernet, Roger Vitrac, Robert Desnos, Jean Follain, Léon-Paul Fargue, Pierre Keffer, Jacques Baron, Gottfried Benn, Céline Arnaud, Monny de Bouilly, Georgette Camille, André de Richaud, Jules Supervielle, Claire Goll, Paul Laforgue, David Herbert Lawrence, Marcel Jouhandeau, Paul Dermée, Jean Painlevé, Nadar, Pétrus Borel and Stendhal.

Complete collection housed in a white morocco chemise, square spine, titled in red, with a black paper slipcase, signed Devauchelle.

7 500 € / 6 500 £

SEE MORE



A MASTERPIECE OF ART NOUVEAU BY ITS MOST
RENOWNED ARTIST

16. Alfons MUCHA & Émile GEBHART

*Cloches de Noël et de
Pâques* [Bells of Christmas
and Easter]

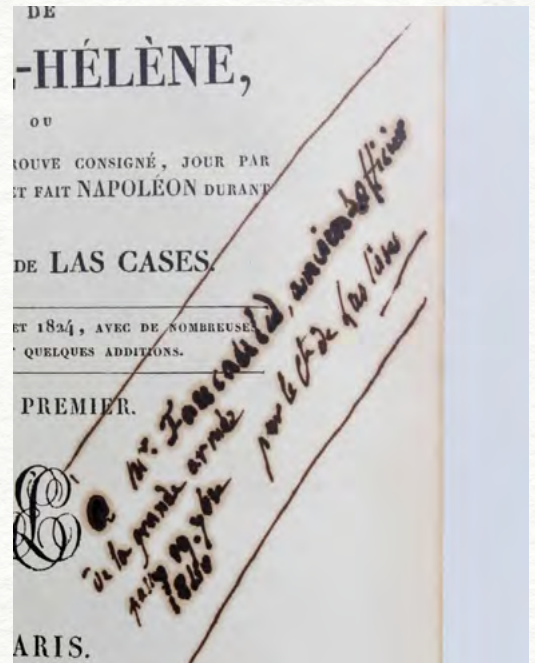
H. PIAZZA ET C^{IE} | PARIS 1900
| 22,5 x 30 CM | ORIGINAL
WRAPPERS WITH CUSTOM SLIPCASE

Only edition of 252 copies, one
of 215 copies on vélin de Rives,
hand-numbered by the publisher.
Folding soft cover with a large illus-
tration by Mucha in black enhanced
in gold, 78 vegetal motifs framing
the text pages, each with an illus-
trated head-piece also by Mucha.m
Joints and spine-ends very skilfully
restored.

2 500 € / 2 200 £

[+ SEE MORE](#)

INSCRIBED BY THE QUILL TO THE SWORD



17. [NAPOLÉON] Emmanuel de LAS CASES

Mémorial de Sainte-Hélène

DÉPÔT DU MÉMORIAL | BOSSANGE FRÈRES | BÉCHET AÎNÉ ET RORET
| PARIS 1823-1824 | 13 x 21 CM | 8 VOLUMES IN CALF BINDING

Edition published the same year as the first. Illustrated with a portrait of the author, three folding plates, a folding map of Longwood house and two folding maps. Some foxing.

Full black calf bindings, smooth spines with gilt romantic motifs, boards with central motif in blind, boards ruled in gilt, a small restoration to the margin of the first volume's upper board, handmade endpapers and pastedowns, marbled edges, spine-ends ruled in gilt, contemporary romantic bindings.

Rare signed and inscribed copy to a veteran of the Napoleonic wars, on the title page of the first volume: "A Mr. Foucauld, ancien s. [sous] officier de la Grande Armée. Passy 19. 7bre 1840 par le Cte de Las Cases" [To Mr. Foucauld, former second officer of the French Imperial Army. Passy 19. September 1840 by Count de Las Cases] This inscription by the famous memorialist dates from the year Napoleon's mortal remains were returned to France, a few days before the *Belle Poule* frigate arrived in St. Helena to collect the coffin. Las Cases inscribed this copy at a turning point in history, as the world was once

again turning to the remote island where the Emperor was exiled and buried. A second resurrection was to occur with the triumphant return of the imperial coffin:

"Frozen sky, pure sun. – Oh! shines in history,
Of the mournful imperial triumph torch!
May the people forever keep you in their memory,
Beautiful day like glory,
Cold as the grave" (Le Retour de l'Empereur, Victor Hugo).

The famous compilation of memories and confidences of Napoleon in exile was considered from the beginning to be a true masterpiece which had a lasting effect on Napoleonic legacy. Inscriptions by Las Cases on his most famous work are extremely rare. Las Cases wrote these words to another faithful servant of the Empire, at a time when one of the most important events in Napoleonic history was unfolding: the long voyage of so-called "Mission des cendres". Las Cases was to be part of this expedition and abandoned due to ill



health. He was replaced by his son who had shared his captivity in St Helena and was to publish, like his father, an account of his journey with the Emperor's remains. Las Cases did, however, attend the lavish funeral ceremony at the Invalides, true to his words from the *Mémorial*: "The heavens blessed my efforts by allowing me to go all the way".

An exceptional copy with a rare meaningful signed autograph inscription, on the iconic work at the origin of Napoleonic mythology, handsomely set in a contemporary binding with Romantic gilt motifs.

12 000 € / 10 500 £

[+ SEE MORE](#)

...honoraires...
 ...la plus...
 ...de la...
 ...une...
 ...je...
 ...de la...
 ...de la...
 ...de la...
 ...de la...

...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...

...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...

...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...
 ...de la...

18. Marcel PROUST

Autograph letter signed to Madame Catusse

[CA 1907] | 12,6 x 20,4 CM | 3 PAGES ON A DOUBLE LEAF

Autograph letter signed by Marcel Proust, probably addressed to Madame Catusse. The recipient and date have been determined by Proust scholar Jean-Yves Tadié. Three pages in black ink on a double leaf edged in black. A fold inherent to the mailing.

A sombre and admirable letter steeped in Proustian melancholy. The future author of *In Search of Lost Time* feels more than ever the loss of his mother during the New Year period. The famously generous Proust also asks his faithful confidante Madame Catusse to buy a gift for the Straus couple, whose wife inspired the character of the Comtesse de Guermantes.

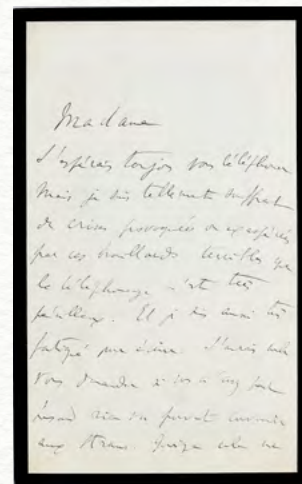
The end of 1907, apparent date of this letter alluding to the approaching New Year, marks the second holiday season spent without Madame Proust, who had died two years earlier: **“New Year’s Day is only an occasion for me – as if occasions were needed! -- to reminisce and weep”**. Proust had also expressed this sentiment in a letter to Anna de Noailles the year before (“New Year’s Day had a terrible evocative power over me. It suddenly gave me back the memories of Maman that I had lost, the memory of her voice”, February 1906). This fateful moment acted on Proust like a pernicious *madeleine*, at once a sensory reminiscence and an acute awareness of his loss. He would soon begin writing *In Search of Lost Time* to conjure up this mother figure whose absence would remain unbearable.

For the time being, Proust is busy writing

a series of Pastiches for *Le Figaro*, “which were, in reality, only a penultimate detour before writing *La Recherche*” (George D. Painter). One of these Pastiches dealt with the swindle perpetrated on the president of De Beers in which Proust had invested. Imagining himself already ruined, he mentions these unfortunate circumstances in capital letters: **“HAVE I REPORTED MY FINANCIAL DESASTERS TO YOU OVER THE TELEPHONE? ...”** Overwhelmed by ailments, he is also plagued by one of his many asthma attacks **“provoked or exasperated by these terrible fogs”**, forcing him into reclusion and even silence: **“telephoning is very dangerous for me. And I’m also very tired when it comes to writing”**. The recipient Mme Catusse was a friend of Proust’s mother and became an invaluable support to the writer. Proust’s prolific correspondence with the woman Ghislain de Diesbach had dubbed the writer’s *Notre-Dame-des-Corvées* represents an inexhaustible resource of insights into his secret life and fears. Proust had called her in a panic during an aphasia attack suffered by his mother shortly before her death.

As he became increasingly isolated after moving into 102 boulevard Haussmann the previous year, Proust sought her help in many matters, including the purchase of numerous gifts: **“I would have liked to ask you if you had by any chance seen anything suitable for the Straus, although I always dislike coinciding with New Year’s Day”**.

This sentiment would inspire a passage in *The Captive* castigating those same “New Year’s Day presents” given to Madame



Verdurin: “those singular and superfluous objects which still appear to have been just taken from the box in which they were offered and remain for ever what they were at first” (*The Captive*, C.K. Scott Moncrieff’s Translation Edited and Annotated by William C. Carter, Yale University Press, 2023, p. 308). Known for his frenzied displays of prodigality, Proust overcomes his aversion to these occasional gifts. The smallest favor to the writer gave rise to extravagant expenses. Lawyer Emile Straus had probably helped the writer sort out his inheritance affairs: **“I FEEL THAT THE NUMEROUS SERVICES PROVIDED TO ME BY MR. STRAUS CANNOT REMAIN WITHOUT THANKS, since I believe he would not accept a fee. If you happened to have seen something very pretty, in any genre, or any period, between 100 and 300 fr. I would gladly take it.”**

A precious demonstration of the “ever so strange and aggressive” Proustian generosity, making this letter a perfect demonstration of the link between friendship and money which would become a recurring theme throughout *In Search of Lost Time*.

8 500 € / 7 400 £

+ SEE MORE



19. Pauline RÉAGE & Hans BELLMER

Histoire d'O [Story of O]

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

First edition, one of 20 copies on Arches paper, most limited deluxe issue (*tirage de tête*).

Our copy is presented in a double wove paper cover and a white cardboard dust jacket featuring the same cover design as the yellow softcover underneath.

Complete with the rare vignette drawn and engraved by Hans Bellmer in sanguine and present in about 200 copies only.

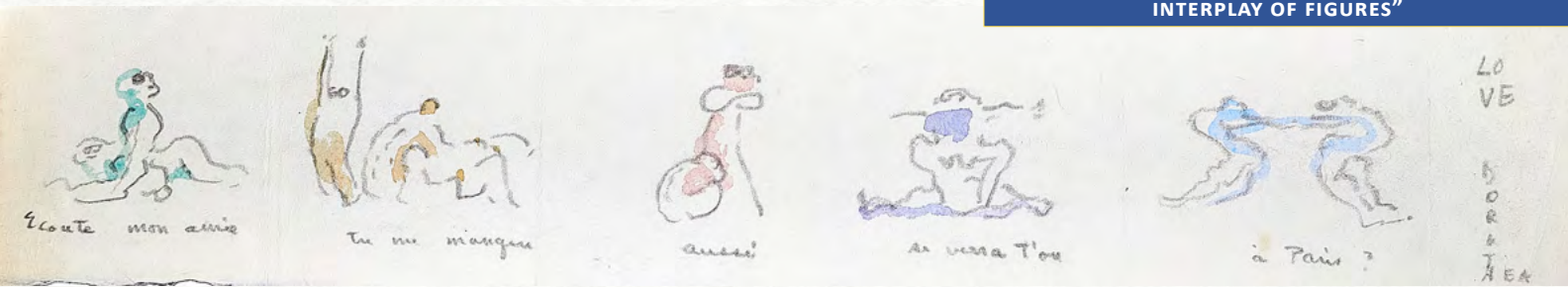
Preface by Jean Paulhan.

Our copy is housed in a custom clamshell box featuring an original design signed by Julie Nadot.

Beautiful first edition copy of this masterpiece of erotic literature, in its most limited deluxe issue.

17 000 € / 14 700 £

[+ SEE MORE](#)



20. Dorothea TANNING

Frise constituée de 6 dessins originaux de Dorothea Tanning

[CA 1965] | 66 x 13 CM | ONE LEAF

"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 manque (sic) / Aussi / Se verra t'on / à Paris ?]. Folds between each drawing, as the frieze was used as a leperello.

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)

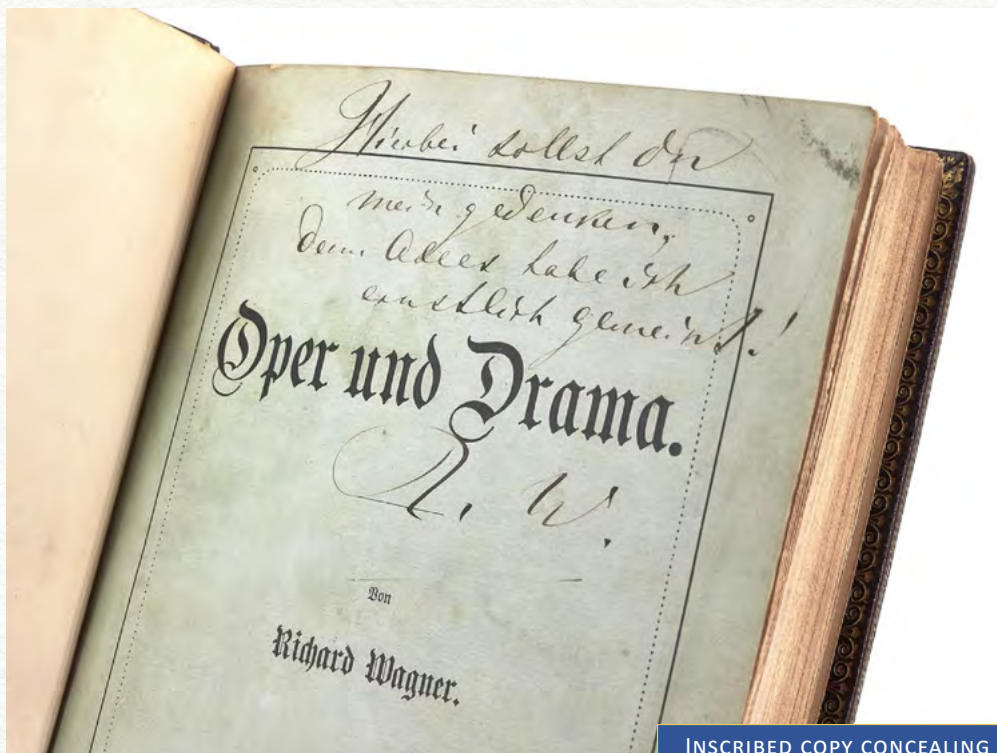
Abandoning for a time the smell of paint ("I got fed up with the turpentine" she recounts in an interview), *papier japon* with its pearly sheen paired with watercolor became the artist's favorite media for her studies of the body. **This frieze of erotic**

drawings is part of a series on the same paper and format, including *Poses dans une école d'Art qui n'existe pas* (1967), *Maternités* (1968). Her languid lines also prefigures her famous fabric female 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 € / £

+ SEE MORE



INSCRIBED COPY CONCEALING THE SECRET TRUTH OF
WAGNER'S (THWARTED) LOVE STORY

21. Richard WAGNER

Oper und Drama

VERLAGSBUCHHANDLUNG VON J.-J. WEBER | LEIPZIG 1869 | 14,5 x 23 CM | FULL MOROCCO

Second edition, with parts previously unpublished, with a new preface ("An Constantin Frantz", dated April 28, 1868, Tribsehen bei Luzern). The first edition was published by the same publisher in 1852.

Full burgundy morocco binding, spine with five raised bands, gilt date at foot, marbled endpapers and pastedowns, gilt turn-ins, original first softcover preserved, top edge gilt, gilt leading edges.

Some foxing, more pronounced on some leaves, a small restoration to the upper right-hand corner on pages IX-XIV not

affecting the text, pencil annotation on pages 116 and 139, skillful restorations to head and foot of the upper joint.

Exceptionally and intimately signed and inscribed by Richard Wagner to a mysterious dedicatee:

« *Hierbei sollst du meiner gedenken, denn alles habe ich ernstlich gemeint. R. W.* »
[At this you shall remember me, for I have meant everything seriously].

This moving autograph confession, **with its highly personal tone written on the most important of his theoretical writings**, radically differs from the hasty "Zur Erinnerung" written by the composer on his opera scores, or the little notes he used to hand out to patrons after concerts.

We did not find any other inscribed copies of 'Oper und Drama' on the market or in public institutions. However, the composer's autobiography and correspondence reveal the existence of two dedications on this major work. The first was

addressed to Theodor Uhlig on the original manuscript with an autograph inscription inspired by Goethe. The second and only other inscription mentioned in a letter from Wagner is said to have been made for Malwida von Meysenbug on the same edition as our copy. Although it is not impossible this could be the very same inscription, written on the “**book of all books on music**”, according to Richard Strauss, the style and content of the inscribed words allow for an even more prestigious attribution.

A “VERY SOLID” MANIFESTO

In February 1851, Wagner completed *Oper und Drama*. This “very solid book” – as described in a letter to Franz Liszt – **sets out the revolutionary principles of *Leitmotiv* and *Gesamtkunstwerk*, political and aesthetic utopia of a musical drama acting as a synthesis of the Arts**. The text is part of his *Zürcher Kunstschriften*, three seminal essays written during his Swiss exile, along with ‘*Kunstwerk der Zukunft*’ and ‘*Die Kunst und die Revolution*’. He outlines in his treatises the shape of his future “scenic festival” – the celebrated Ring, and includes his reflections on the relationship between art and society, as well as his theories on the future of opera. In 1868, he decided to complete the composition of this monumental tetralogy, and simultaneously worked on the second edition of ‘*Oper und Drama*’ published at the end of 1868 – mistakenly stated on the cover as 1869. In the end, it differed from the previous edition only in its new preface – the very few changes proving once more the permanence of his musical and artistic vision almost twenty years after it was first written. Wagner will tirelessly defend and promote his ideas which found their ultimate achievement during the 1876 Bayreuth festival.

This second corrected edition with a revised preface is an integral part of the artist’s creative process, giving his reflections the status of a political and musical manifesto, as evidenced by the intimate and enigmatic dedication on our copy.

The importance of this work in the eyes of the composer, the absence of any explicit attribution to the inscription’s recipient, the use of the familiar form of address and the content of the message confirm the importance of the dedicatee and his place within the author’s inner circle.

Among the personalities around the master at the time of this inscription, several may have inspired these words:

FRIEDRICH

Friedrich Nietzsche is undoubtedly the most important. He met Wagner for the first time that same year. At the very time of publication, he was staying with his mentor in Tribschen, where the two geniuses experienced intense artistic and intellectual emulation. We know ‘*Oper und Drama*’ had a lasting influence on him and, even more so, Nietzsche himself probably possessed this second edition which he recommends to his friend Erwin Rohde in a letter dated November 25, 1868. He praised the work on several occasions in his correspondence, particularly in the months following its publication.

FRANZ

We might also think of composer Franz Liszt, who remained an important artistic and financial support, as well as a close friend of Wagner. The composer even settled permanently with Liszt and Marie d’Agoult’s daughter Cosima in November 1868, when this edition was published.

LOUIS

Finally, Wagner’s most important patron Ludwig II of Bavaria had read ‘*Oper und Drama*’s first edition with great attention from the age of thirteen, as stated in his diaries. In the year of his friend’s much-appreciated

second edition of ‘*Oper*’, Wagner sent the score of *Siegfried* to the music-loving sovereign Ludwig, who will eventually help achieve his artistic vision by financing the Bayreuth festival.

ALPHONSE

Originally part of the library of French writer Léon Daudet, our copy could also have been dedicated to his renowned father Alphonse Daudet. Wagner indeed had a great admiration for the latter, as reported by Hugues Le Roux in the newspaper *Le Temps* on May 7, 1887: “I then remembered having once heard M. de Fourcaud, say to Alphonse Daudet on his return from Bayreuth: ‘You know that Wagner has your portrait on his table. And even though you’re not a member of the musical fraternity, he’s doing you the honor of asking for your vote. One of the last times I saw him, he asked me: “Does Daudet love me?”’

Daudet, the author of *Contes du lundi*, had coined the term “Wagnerian”, and enthusiastically shared this admiration: “I find the musician [Wagner] above all else. You’re there, sitting in your armchair, bathed in that German fog, and all of a sudden, in the orchestra, the prodigious wave, the groundswell rises up, taking you, rolling you, carrying you wherever it wants, without any possible resistance, with a hundred thousand feet of music over your head. What phrases would you like this



elemental voice to sing? I've never felt so well that music is an inarticulate language; the only words you could get this shadowy mouth to utter would be words without sequence, labels for situations or feelings, like "sea... tears... mourning... war...". Although we failed to find any evidence to support this attribution, their immense mutual esteem explains the presence of such a copy in the Daudet library, regardless of the circumstances of its arrival in this prestigious collection.

However, these hypotheses are contradicted by the familiar, even intimate tone of the inscribed words: in his correspondence, Wagner was not in the habit of using the first-person form of address when writing to his friends, except for Liszt, his close friend since 1849. He was indeed known for his sparing use of this kind of rhetoric intimacy – this inscription being one of a few exceptional occurrences. Wagner's choice of a familiar tone all the while failing to name the recipient is certainly intentional and may indicate the scandalous or at least secret nature of his relationship. It is thus reasonable to suppose that the inscription was intended for a mistress, lover, patron or muse – all the more so since the very content of 'Oper und Drama' is an ode to women's musical identity.

"Music is a woman. The nature of woman is love: but this love is the love that receives and gives itself unreservedly in conception"

PAULINE

The provenance of our copy opens up a first 'feminine' lead. It could have been dedicated to Pauline Viardot, who received letters in German from Wagner and sang Ysolde's part accompanied at the piano by the composer himself. Viardot could have subsequently offered her precious copy to Alphonse Daudet, during one of his regular visits to Villa Viardot in La Celle-Saint-Cloud, a known meeting place for European intelligentsia.

JULIE, MALWIDA

Other female personalities who may have received these precious words from the composer include Julie Ritter, first female patron of Wagner's Zurich years. It could also be intended for Malwida von Meysenbug, present at the premiere of *The Mastersingers of Nuremberg* (1868). Wagner sent her a copy of 'Oper und Drama's second edition as evidenced in a letter addressed to her dated January 11, 1869.

JUDITH, MATHILDE VAN W.

Another possible recipient would be Judith Gautier, an avid Wagnerian who met Wagner in Tribtschen shortly after the publication of this edition. Finally, Mathilde van Wesendonk is also worth mentioning as she inspired his *Wesendonk-Lieder* for which she wrote the lyrics and received an inscribed score of *Die Meistersinger* in 1868.

These few friends, patrons, lovers are all likely to be the prestigious recipients of this exceptional copy. However, none of them is regularly addressed by the author in the familiar form, apart from Liszt who was already perfectly familiar with this text.

MATHILDE M.

One of the only people the composer addressed familiarly in these years was his thwarted love Mathilde Maier, a notary's daughter he had met at his publisher's in Mainz in 1862. Wagner had nurtured an all-consuming passion for the young woman, who categorically refused to give herself to him and ignored his empty promises of a life together, as long as his wife Minna was alive and refused divorce. The time of this inscription between 1868-1869, marks a decisive turning point in Wagner's life. Abandoned by Maier, he moved in with Liszt's daughter Cosima, following the latter's divorce from conductor Hans von Bülow. Now living in Tribtschen, where he probably wrote the inscription, Wagner remained attached to Mathilde, the tragically unattainable young German beauty who inspired Eva of 'The Mastersingers'.

He continued to exchange a somewhat heated correspondence with Maier, his "best treasure" ("besten Schatz"). Their letters show Wagner was accustomed to sending her his recently published works, and took her opinion to heart: "Now I can't wait to hear what you have to say about the *Judenthum* [his essay published immediately after this second edition of *Oper und Drama*]", he wrote on February 27, 1869. Unfortunately, only the envelopes of the letters to Maier have survived from the time of the inscription – at the end of 1868. These letters were undoubtedly censored by Maier herself, as she was known to have deleted other indecent passages from their correspondence.

Among Wagner's intimates, Mathilde Maier is one of the only people the composer familiarly addressed in 1868. The perfect coincidence between the inscription's style and the letters to his muse, the date of the book, the importance of the confidence, the relevance of addressing this second edition to a woman too young to have read the first, are all elements that lead us to privilege Mathilde Maier among the rare potential recipient of this unique copy: Nietzsche, Liszt, Ludwig II of Bavaria, Pauline Viardot, Julie Ritter, Malwida von Meysenbug, Judith Gautier or Mathilde van Wesendonk.

Wagner, the first and most famous commentator on his own musical work, probably addressed "the most important of his theoretical writings" to his muse and inspiration for 'The Mastersingers of Nuremberg': Mathilde Maier. Thus, this superb autograph confession conceals the secret truth of their story of thwarted love. **Beyond the tumultuous love of Wagner's life, this copy rekindles a unique and unalterable bond between two beings separated by circumstances although united by their love of music and ideas.**

Provenance: Library of Léon Daudet.

30 000 € / 26 000 £

[+ SEE MORE](#)

22. Richard WAGNER & Catulle MENDES & Auguste Comte de VILLIERS DE L'ISLE-ADAM & Paul VERLAINE & Stéphane MALLARMÉ & Joris-Karl HUYSMANS & Odilon REDON & Jacques-Émile BLANCHE & Henri FANTIN-LATOURE

Revue wagnérienne, complete collection in 36 issues

IMPRIMERIES MORELLET & BOYER & C^E | PARIS 1885-1888 | 16,8 x 24,6 CM | 3 VOLUMES RELIÉS

Complete collection in 36 issues (including three double issues) bound in three volumes – First year: 12 issues, from 8 February 1885 to 6 January 1886 – Second year: 12 issues, from 8 February 1886 to 15 January 1887 – Third year: 12 issues, from February 1887 to January 1888.

Illustrated with 4 full-page lithographs by Fantin-Latour: *L'Évocation d'Erda* – Odilon Redon: *Brünnhilde* – Jacques-Émile Blanche: *Tristan et Isolde* and *Le pur-simpe*.

Three quarter brown morocco binding, smooth spine titled in gilt, marbled paper boards, marbled paper endpapers and pastedowns, original wrappers preserved, binding signed by Dupré.

Numerous contributions from some of the most prominent writers, critics, poets and musicians of the late 19th-century, including Wagner himself: Charles and Pierre Bonnier, Jules de Brayer, Alfred Ernst, Joris-Karl Huysmans, Fourcaud, René Ghil, Stuart Merrill, Stéphane Mallarmé, Catulle Mendès, Éphraïm Mikhael, Pierre Quillard, Jean Richepin, Émile Hennequin, Charles Vignier, Charles Morice, Paul Verlaine, Villiers de l'Île Adam, Teodor de Wyzewa, Stewart Chamberlain, Gerard de Nerval (*Souvenirs sur Lohengrin*), Jean Ajalbert, Gabriel Mourey, Adolphe Jullien, Tola Dorian, Swinburne, Evenepoel, Franz Liszt...

A very valuable complete collection of this avant-garde journal, both literary and aimed at presenting Wagner's works through a new aesthetic.

10 000 € / 8 500 £

[+ SEE MORE](#)



**WAGNER'S INFLUENCE ON LITERARY AND ARTISTIC
AVANT-GARDE**

