

# NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

April 4-7 2024

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April 4-7 2024  
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# HIGHLIGHTS



## ARCHIVES #2

**Leon Walras** personal papers, including manuscripts, corrected proofs and offprints. Last archives in private hands.



## OUR COVER #15

**Lewis Carroll**  
One of only three known original prints of an angel winged child's portrait.



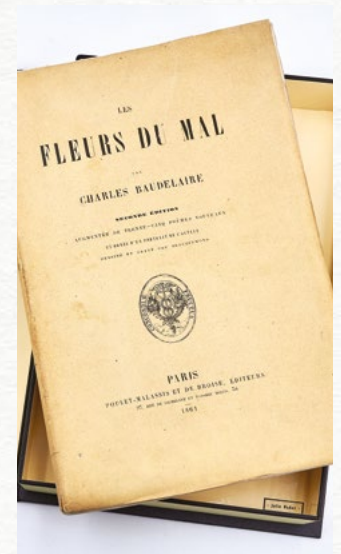
## AFRICAN MODERN ART #1

**Kalifala Sidibe**, "The African Giotto" celebrated by Prague's Avant-Garde. A few rare visual records of paintings by an artist "canceled" from Art History.



## GEORGE BARBIER #3

The French Master of **Art Deco** most beautiful books including the complete collection of *La Gazette du Bon Ton*.



## FLOWERS OF EVIL #7

"To the reader, you know this dainty monster too", The 3 first editions of Baudelaire's masterpiece from 1857, 1861, 1868 in mint condition, as issued.



FASHION #26

Fashion Extravaganza: **Thierry Mugler** archives, drawings, creations, sketches, original photographs.



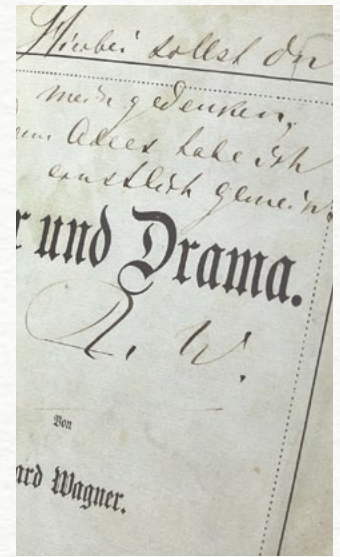
PERFORMING ARTS #47

Dancing queens and women in power: ballet, social dance, risqué dance, music-hall & masked ball.



JOYCE #38

James Joyce's Irish Spell: an exceptional color photograph of the writer signed by **Gisèle Freund**.

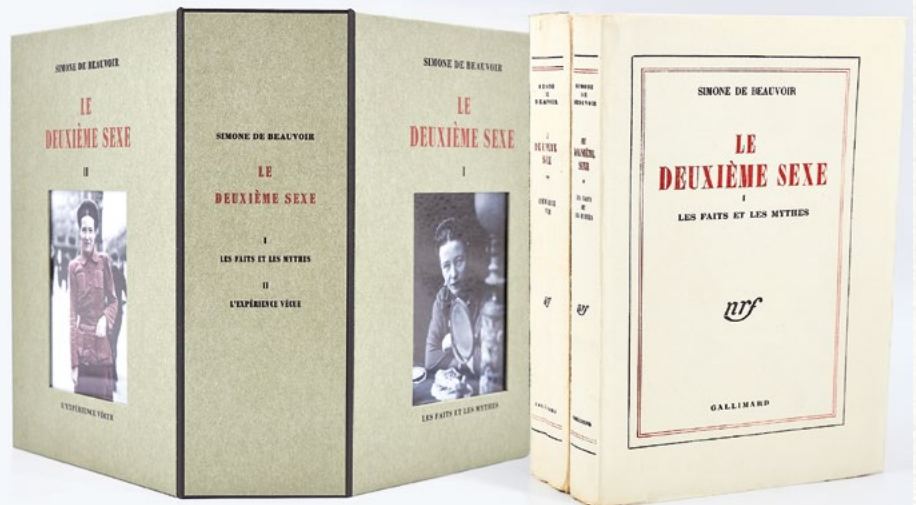


AUTOGRAPHS #73

**Richard Wagner** in love: a very intimate autograph on his musical manifesto.

#12 FIRST EDITIONS

The essays of **Simone de Beauvoir**, leading voice of modern feminism: founding text of the fight for women's rights.



HIGHLIGHTS

# AFRICAN MODERN ART

## 1 – [Kalifala SIDIBÉ] COLLECTIVE WORK

[Kalifala Sidibé's Exhibition catalogue]

Obrazů Černocho Kalifala Sidibé A Grafiky Václava Fialy

[with] 3 original collector cards

N. N. & SALEM ŽIGARETTENFABRIK | PRAHA (PRAGUE) & DRESDEN 1930 & [CA 1930]

CATALOGUE: 11,5 X 15,5 CM; CARDS: 4 X 5,7 CM EACH | STAPLED & LOOSE LEAVES

Extremely rare first edition of the exhibition catalog of paintings and photographs by Kalifala Sidibé and drawings by the Czechoslovak artist Václav Fiala at the Krasoumná Jednota Gallery in Prague.

**[With:] 3 original 1930's German cigarette cards depicting 3 Sidibé paintings in color:** "The Judgment of Pâris", "On the banks of the Niger River" and "Elephant Hunt". **These are very rare reproductions of Sidibé's paintings, which have all but disappeared today.** Each card is numbered and includes a short biography of the painter on verso.

\$ 2 200

### PRAGUE EXHIBITION CATALOG OF PAINTINGS BY SIDIBÉ

Two of the paintings featured on the cards to our knowledge have never been reproduced in the rare illustrated press articles on Sidibé. – *Der Querschnitt*, n°IX, Cahier 12, 1929, p. 890; *La Lumière*, November 2, 1929, p. 11; *Der Cicerone*, n° XXII, Cahier 2, 1930, p. 54-55; *Omnibus*, 1931, p. 32; *Comœdia*, March 7, 1931, p. 3. A poor-quality black-and-white reproduction of "Elephant Hunt" was published in *La Liberté*, October 19, 1929, p. 1.

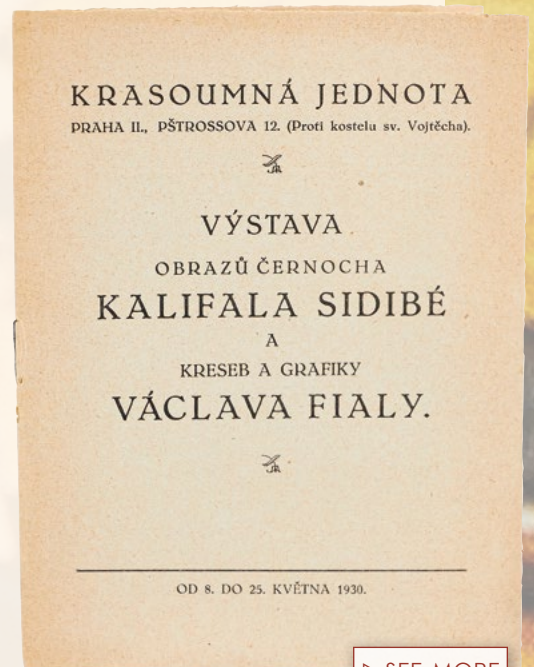


These colorful objects of popular culture keep a visual record of the work of an unjustly forgotten and trailblazing artist. This type of illustrated vignette used to stiffen soft packets of cigarettes was essentially a marketing

device intended to promote sales by encouraging people to acquire complete sets – in this case, the series "Die bunte Welt" (The Multicolored World), to be housed in special albums, known as "Sammelalben", as indicated on the card's verso.

The booklet lists twenty of Sidibé's paintings, with titles and sale prices; the last line also indicates a set of 24 of his photographs, with its price crossed out and corrected.

Considered the first African painter working on canvas, Sidibé was "discovered" by French banker Henri Hirsch, during a visit to French West African colonial territories. In 1929, Hirsch sent portraits of the artist and photographs of his work to his friend Georges Huisman. Within a few months, Huisman attracted the interest of gallery owner Georges Bernheim who exhibited Sidibé's paintings for the first time in 1929. The event enjoyed a great success with connoisseurs and rave reviews from leading figures in the art world: Le Corbusier, Michel Leiris, Roland Dorgelès. After the first show in Paris, Sidibé's paintings soon toured Europe and were exhibited in Prague from May 8 to 25, 1930. Most of his artworks created during his short career – Sidibé died at the age of 30 a mere months after this exhibition – has now been lost. The only surviving works are today part of prestigious European collections, including the Le Corbusier Foundation and the Michael Graham-Stewart collection.



▶ SEE MORE

AN EXCEPTIONAL DOCUMENT RECORDING THE PRESENCE AND RECEPTION OF ARTWORKS BY SUDANESE (PRESENT-DAY MALI) PAINTER AND PRECURSOR OF MODERN AFRICAN ART KALIFALA SIDIBÉ, SO-CALLED "THE AFRICAN GIOTTO", IN PRAGUE'S MOST IMPORTANT AVANT-GARDE EXHIBITION GALLERY IN THE INTER-WAR YEARS

As in France, "primitive art" had entered Czechoslovakia with the dissemination of Cubist aesthetics. In 1913, "Negro sculpture" appeared alongside artworks by Braque, Picasso, Derain, Cézanne and Juan Gris at the third exhibition of the Cubist movement's Groupe des Beaux-Arts in Prague. This first exhibition remains famous for displaying no original works from Africa: only including a single African statuette which turned out to be a fake, since attributed to the artist Ernst Ludwig Kirchner, mixing the aesthetics of Cameroonian statues and Oceanian wooden reliefs from Palau. It also included photographs of African sculptures from the collection of the French art dealer Kahnweiler. The following year, five statuettes from the Belgian Congo and Cameroon

made the journey to Prague also displayed with photographs of other non-European works of art. The aim was to demonstrate the universality of art bringing together classical and folk art, the European and the ethnographic. The result in these avant-garde exhibitions was a seemingly incoherent melange of European and non-European artworks of different periods and styles, in an attempt to find formal parallels to associate with a new canon. Cubist artists were then creating.

Except for Sidibé's exhibition, African art in Czechoslovakia was only about fetishes, masks and statuettes, which certain great Czech artists, such as Josef Čapek would progressively add to their aesthetic influences and artistic theories. This vision would also continue in the 1930s, with the exhibition of works by avant-garde painter Emil Filla accompanied

connection between them. The exhibition of Sidibé was organized by the Krasoumná Jednota, Prague's most important association for the promotion of contemporary and avant-garde art founded in 1850. In the 1920s, it exhibited the great names of Czech painting as well as Paul Klee and Emil Nolde. The year before Sidibé's exhibition, the gallery featured works by Fernand Léger, Henri Matisse, Pablo Picasso, Georges Rouault and Auguste Rodin. The Jednota gallery made Sidibé the headliner of this unprecedented event in the history of the Czech avant-garde, having already created a sensation at Bernheim in Paris.

the indigenous cultures of America, Africa and Oceania.

**FEW TRACES OF THE PRAGUE EVENT SURVIVE TODAY. THE EXHIBITION IS NOT LISTED IN THE EXTENSIVE DATABASE OF ART EXHIBITIONS IN THE CZECH LANDS, 1820-1950**

Due to his premature death and a limited number of artworks, Sidibé was soon forgotten despite the honors he received from the most prestigious modern art galleries and leading centers of artistic avant-garde. Perhaps his marouflaged canvases – antithesis of dark wooden fetishes – didn't fulfill European preconceived ideas of African art.



This catalog is one of the few surviving sources for understanding the European reception of Sidibé's work: the attraction of the exotic which still largely prevailed, is reflected in the soaring prices of his paintings, between 2,500 and 6,000 Czech crowns – an average

of 12,000 \$ today. Sidibé shared the gallery space with Czech artist Vaclav Fiala, academic painter and illustrator who exhibited more drawings for a much lower average price (800 \$ today). This exhibition remains a unique event in the early 20th-century Czech art world: the few exhibitions of African art held between 1910 and 1930 were confined to primitivist comparisons between modern art and

by businessman Joe Hloucha's collection from sub-Saharan Africa, Oceania, pre-Columbian America and Asia (Emil Filla – Černošská a tichomořská plastika ze sbírky Joe Hlouchy, February 5-26, 1935, Prague).

of 12,000 \$ today. Sidibé shared the gallery space with Czech artist Vaclav Fiala, academic painter and illustrator who exhibited more drawings for a much lower average price (800 \$ today). This exhibition remains a unique event in the early 20th-century Czech art world: the few exhibitions of African art held between 1910 and 1930 were confined to primitivist comparisons between modern art and

The story of Sidibé and his work illustrates the ambivalent reception of modern African art in Europe at the beginning of the 20th century: praised by avant-garde critics, the painter was nevertheless forbidden to leave French Sudan to attend his first Parisian exhibition. This small booklet is probably the only documentary record of Sidibé's artworks and their journey to Eastern Europe, where they were exceptionally displayed as the creations of a contemporary artist in his own right.

## 2 – Léon WALRAS & William JAFFÉ

*Very important and last remaining archives in private hands, including autograph manuscripts, typescripts, corrected proofs, offprints, first editions, etc.*

1858 TO 1918 | DIVERSE FORMATS | 42 DOCUMENTS

▷ SEE MORE

Exceptional collection of manuscript and printed archives – the last in private hands – of the founder of liberalism and modern economics, Léon Walras, preserved and annotated by his most prominent scholar William Jaffé. **One of the 5 most important sets of personal archives belonging to Walras**, considered by Schumpeter “the greatest of all economists”.

This collection of 42 important documents, including **complete autograph manuscripts, corrected proofs, abundantly annotated offprints and expanded printed material**, was given by his daughter Aline Walras and then Gaston Leduc to William Jaffé, who added his autograph notes to some of them and used them to edit the first translation of *Éléments d'économie politique pure*.

\$ 125 000

### – PROVENANCE AND HISTORY OF THE WALRAS ARCHIVES –

A founder of economic science along with Stanley Jevons and Carl Menger, Léon Walras is considered the father of liberalism, while his social and humanist commitment is generally omitted. The general equilibrium theory developed by Walras has in fact disrupted the classic conception of economics which, since Smith, Ricardo and Marx, based value on the labor necessary for production and on the opposition of social classes.

**Despite the importance of Léon Walras' manuscript production and his numerous contributions to several economic journals, original documents, whether autographed or printed, from the archives of one of the most important economists of the late 19th century are exceedingly scarce, whether in private hands, public auctions or institutions.**

This extreme rarity has contributed to a lack of recognition of Walras' name, while co-founders of marginal theory are often presented as his predecessors. However, as the historian of economics Mark Blaug writes:

“Jevons' Theory of Political Economy (1871) was not well received when it appeared, but it was read. Menger's Principles of Economics (1871) was both read and well received, at least in his own country. But Walras's two-part Elements of Pure Economics (1844-77) was monstrosously neglected everywhere despite

his indefatigable efforts to get the book noticed. That was in part because Walras set himself a task that went beyond Jevons and Menger, his co-discoverers of marginal utility theory, namely, to write down and solve the first multi-equational model of general equilibrium in all markets. In addition, Walras went far beyond Jevons in employing a mathematical mode of exposition, and this was enough to scare off most of his contemporary readers. But whereas Jevons and Menger are now regarded as historical landmarks, rarely read purely for their own sake, posthumous appreciation of Walras's monumental achievement has grown so markedly since the 1930s that he may now be the most widely-read nineteenth-century economist after Ricardo and Marx, particularly since the translation of the Elements into English in 1954.”<sup>1</sup>

Indeed, it was only thanks to this first translation by William Jaffé, almost 80 years after the first edition, that the theories of Léon Walras were internationally spread and became a pillar of twentieth-century economics, as Milton Friedman noted in his essay on Léon Walras upon the publication of *Elements of Pure Economics*: “Though I regard as somewhat extravagant Schumpeter's judgment that, “so far as pure theory is concerned, Walras is... the greatest of all economists,” there can be no doubt that the *Elements* is a great work which marked an important step forward in the development of economics as a science, and which still plays an important role in economic thinking. It is well worth having a translation even

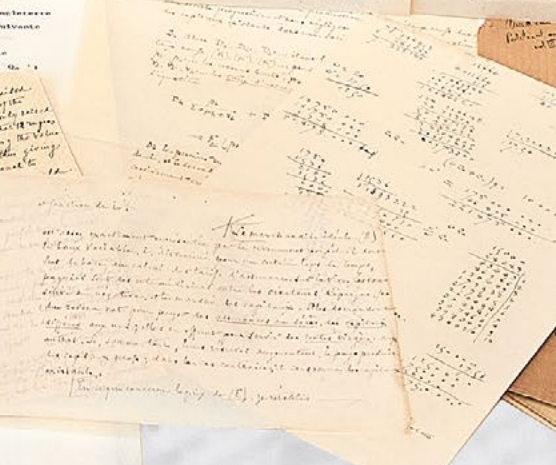
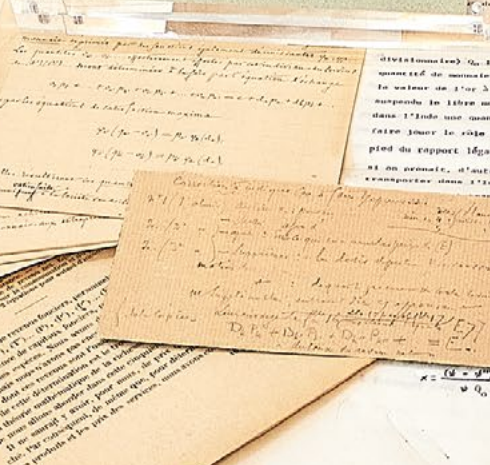
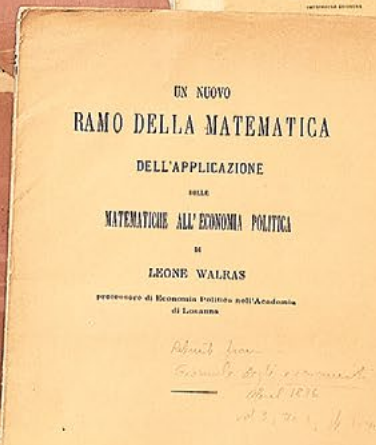
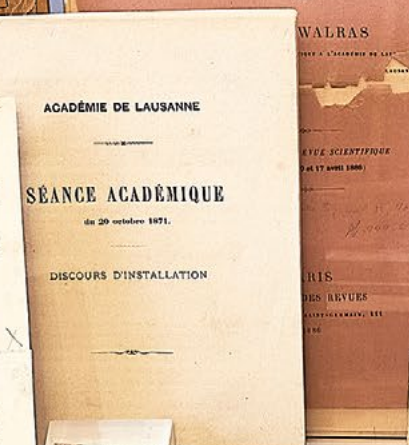
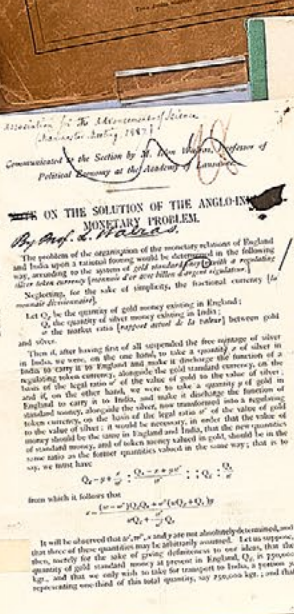
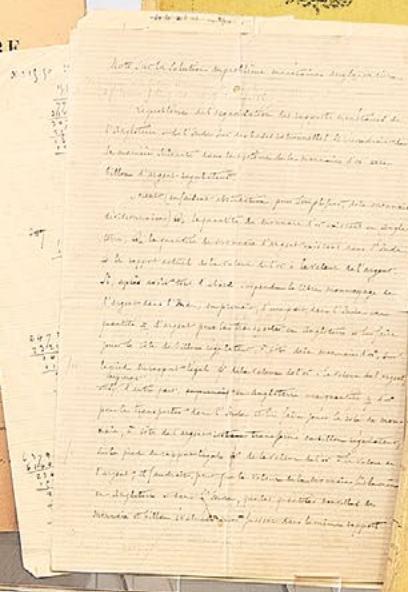
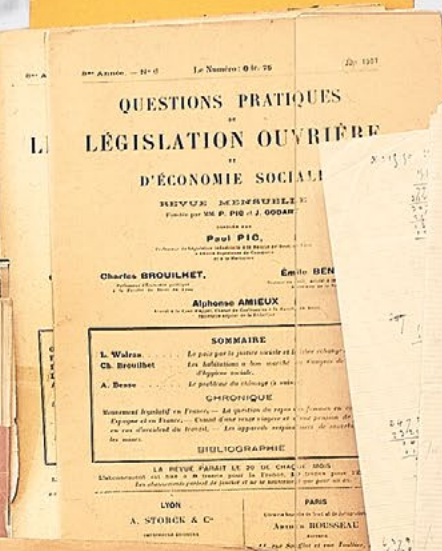
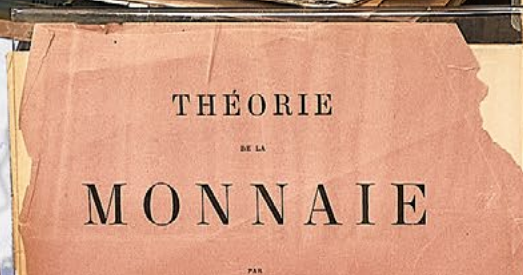
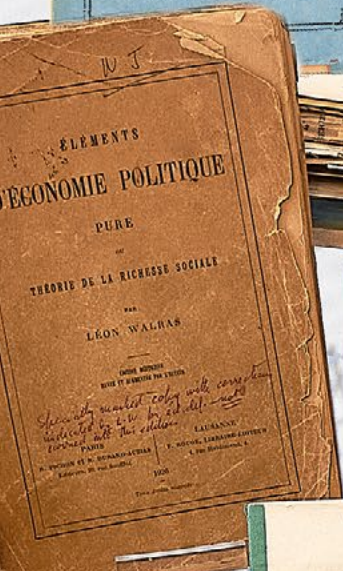
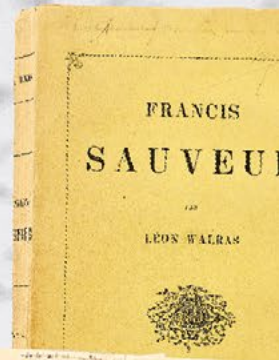
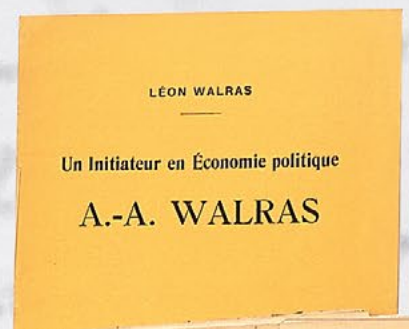
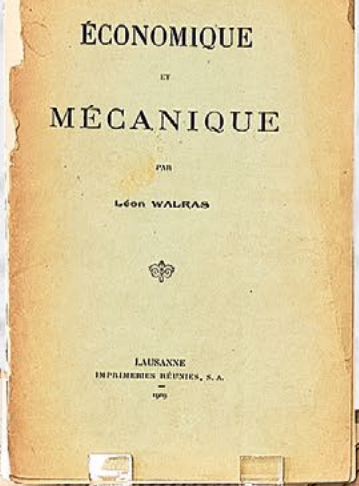
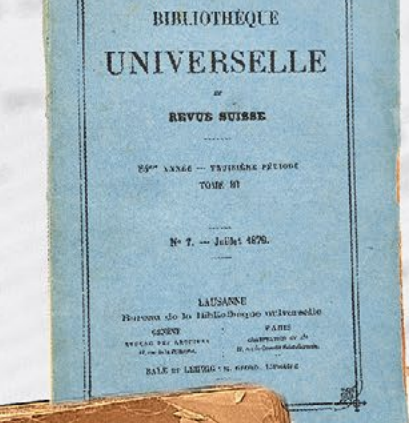
at this late date in order to make it more readily accessible both to the profession at large and particularly to students learning to become economists: **it belongs on their “five foot shelf.”** [...] **A person is not likely to be a good economist who does not have a firm command of Walrasian economics**; equally, he is not likely to be a good economist if he knows nothing else.”<sup>2</sup>

The animosity of his contemporaries combined with the care that Walras took in gathering his work and ensuring its availability for future generations, contributed to a very limited diffusion of his written legacy, today almost exhaustively kept in four institutions:

- Archives cantonales vaudoises, Lausanne (holding most of the manuscripts and annotated proofs)
- Faculté de Droit, Lyon (mainly containing the archives of Auguste Walras and the family correspondence of Léon Walras)
- Bibliothèque de Droit, Sciences Économiques et Gestion, Montpellier (which lists two autograph works, course notes and some printed works)
- University of York (consisting solely of correspondence and photographs, the rest being copies made by William Jaffé or Aline Walras)

The history of the constitution of these ar-





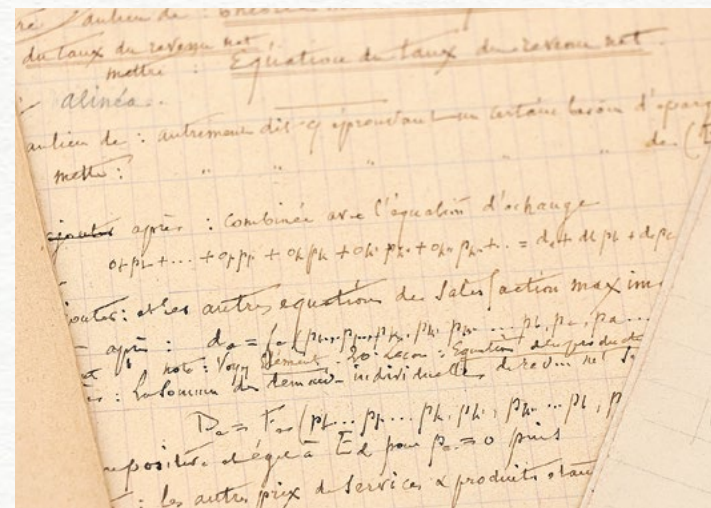
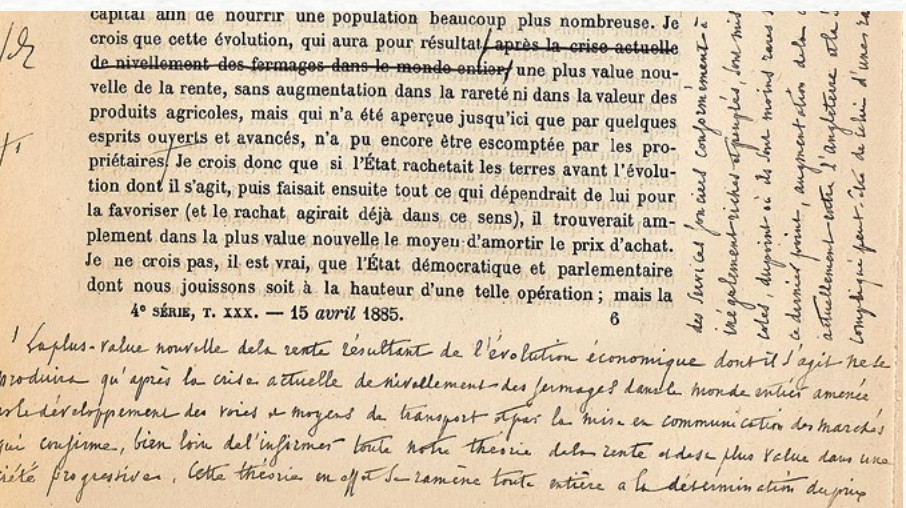
chives and their content, detailed in our exhaustive catalogue, reveals a very limited dispersion of the original documents of Léon Walras.

However, before Olive Caroline Jaffé, widow of William Jaffé, donated several documents to the University of York, she entrusted Donald A. Walker with the

continuation of her husband's research work on Léon Walras, and gave him part of the economist's archives previously donated by Aline Jaffé and her heir Gaston Leduc.

The exceptional and probably ultimate archives in private hands that we present

come from the private collection of Donald Walker. **Outside the Universities of Lausanne, Lyon, and Montpellier, they constitute the last and most important set of manuscript works, corrected proofs and the author's own offprints, from the personal papers of Léon Walras.**



- WILLIAM JAFFÉ'S WALRAS ARCHIVES -

**ALL THE DOCUMENTS OFFERED HERE THEREFORE HAVE THE PARTICULARITY OF COMING FROM BOTH THE PERSONAL ARCHIVES OF LÉON WALRAS AND THOSE OF HIS PRINCIPAL SCHOLAR, WILLIAM JAFFÉ.**

Thus, most printed documents are corrected, annotated and signed by one and/or both parties.

However, the real coherence of this collection lies above all in the international dissemination of Léon Walras' ideas, particularly across the Atlantic. As it were, the documents preserved by Jaffé then Walker seem linked to this highly innovative desire to internationalize economic science, favored both by the mathematization established by Walras and by his early attempt to spread his ideas internationally.

"Walras was in contact, which was new for the time, with all the contemporary economists who left a name in the history of economic theory [...]. This progressive constitution of an international environment of economists undoubtedly owes a lot to the process of mathematization: Sakharov recently remarked that the equations are correct on all continents."<sup>3</sup>

This essential contribution by Walras to the establishment of a truly international community of researchers in economic science was not limited to a new language.

As noted by Jan Van Daal and Donald Walker, "many of Léon's articles appeared in magazines or newspapers with low circulation and little known, and are therefore difficult to find".<sup>4</sup> The offprints of Walras' articles are thus the best and almost the only ambassadors of Walras' developing thought and his real means of scholarly communication with his peers (the Internet was born from this same desire for sharing between scientists). **Our collection containing numerous offprints annotated by the author, therefore reflects this specific approach.**

The mastery of the English language, which was becoming the official scientific language at the expense of French, was also an issue for Walras himself, as reflected in the documents preserved by Jaffé and Walker.

NOTE ON THE SOLUTION OF THE ANGLO-INDIAN MONETARY PROBLEM

As such, the two sets of proofs of *Note on the Solution of the Anglo-Indian Monetary Problem* expanded with numerous corrections and notes by Walras show the importance given to these translations.

THE GEOMETRICAL THEORY OF THE DETERMINATION OF PRICES

Likewise, *The Geometrical theory of the Determination of Prices*, an offprint from the American Academy of political and social science in Philadelphia, is abundantly annotated and expanded with a key autograph explanation by W. Jaffé: “The corrections in ink are those made by Léon Walras himself in a copy of this article sent to Alfred Marshall. The corrections are in W’s hand”.

AUTOGRAPH ADDENDUM IN ENGLISH BY WALRAS & JAFFÉ’S MANUSCRIPT CALCULATION SHEETS

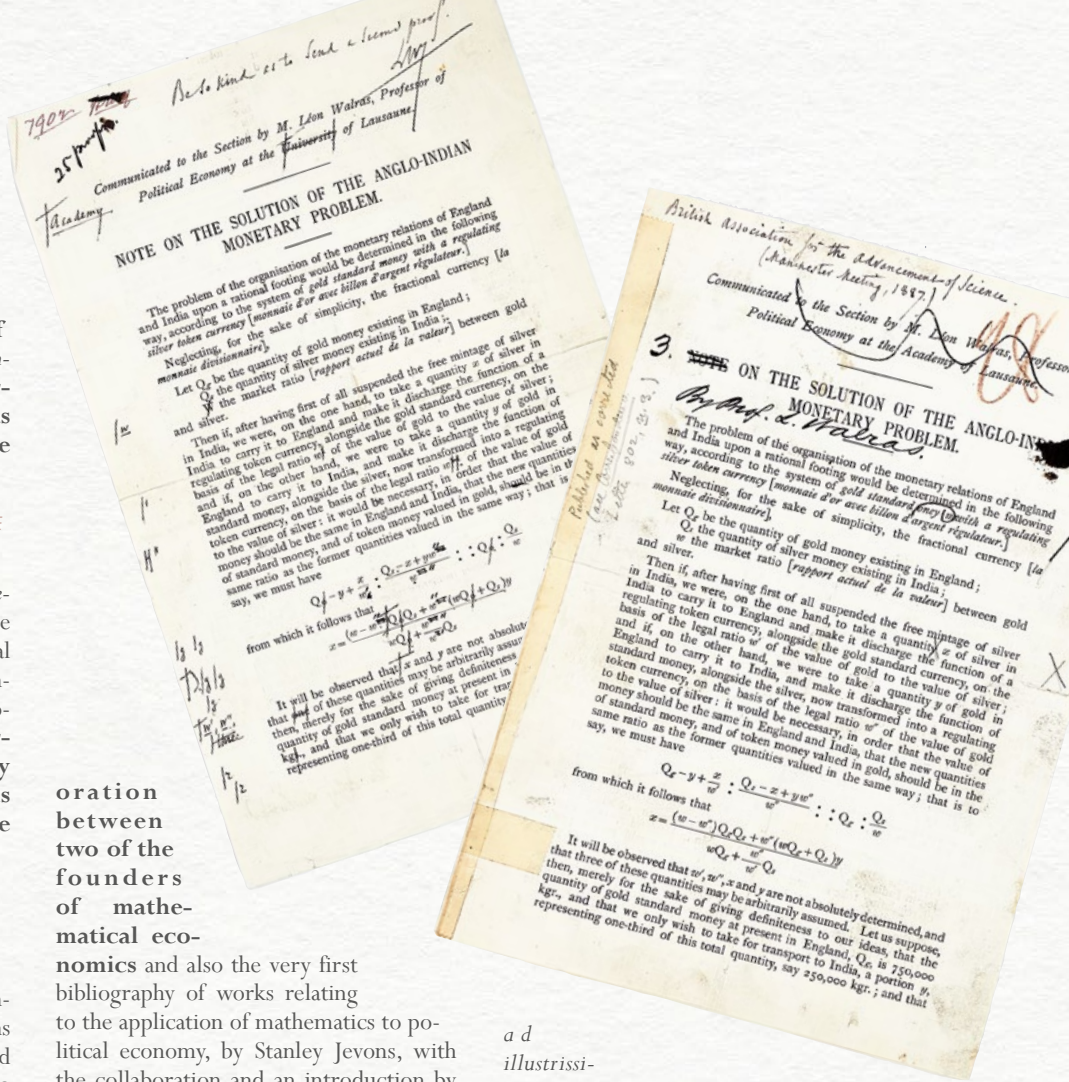
Moreover, the English version of this fundamental article, published a few months after the French original, was produced by Léon Walras himself as proven by the original autograph manuscript in English by Walras, presented in our collection and carefully kept by Jaffé who inserted several calculation sheets of his own into his printed copy.

UN NUOVO RAMO DELLA MATEMATICA DELL’APPLICAZIONE DELLE MATEMATICHE ALL’ECONOMIA POLITICA

Another work in this collection illustrates both the internationalization of Walras’ thought and the abandonment of the primacy of his original language. *Un nuovo ramo della matematica dell’applicazione delle matematiche all’economia politica* was first published in Padua in 1876 directly in Italian and never translated into French during the author’s lifetime.

BIBLIOGRAPHIE DES OUVRAGES RELATIFS À L’APPLICATION DES MATHÉMATIQUES À L’ÉCONOMIE POLITIQUE ET THÉORIE MATHÉMATIQUE DE LA RICHESSE SOCIALE

Jaffé and Walker have also preserved a valuable offprint, the unique collab-



oration between two of the founders of mathematical economics

and also the very first bibliography of works relating to the application of mathematics to political economy, by Stanley Jevons, with the collaboration and an introduction by Léon Walras. This uncovered offprint is more than a simple census, it is a claim to legitimacy. Through the search for predecessors, these two economic revolutionaries assert that their thinking is part of historical continuity and is justified by the illustrious peers who preceded them. Thus, Walras is proud to add to the list the first mathematical occurrence in economic thinking, dating back to 1781, that is to say almost to the origin of economic thought.

THÉORIE MATHÉMATIQUE DU BIMÉTALLISME

This obsession with historical legitimation can be seen on our copy of the *Théorie mathématique du bimétallisme* in 1881, abundantly annotated in pencil and corrected by Léon Walras and expanded with this long autograph note at foot of page 8:

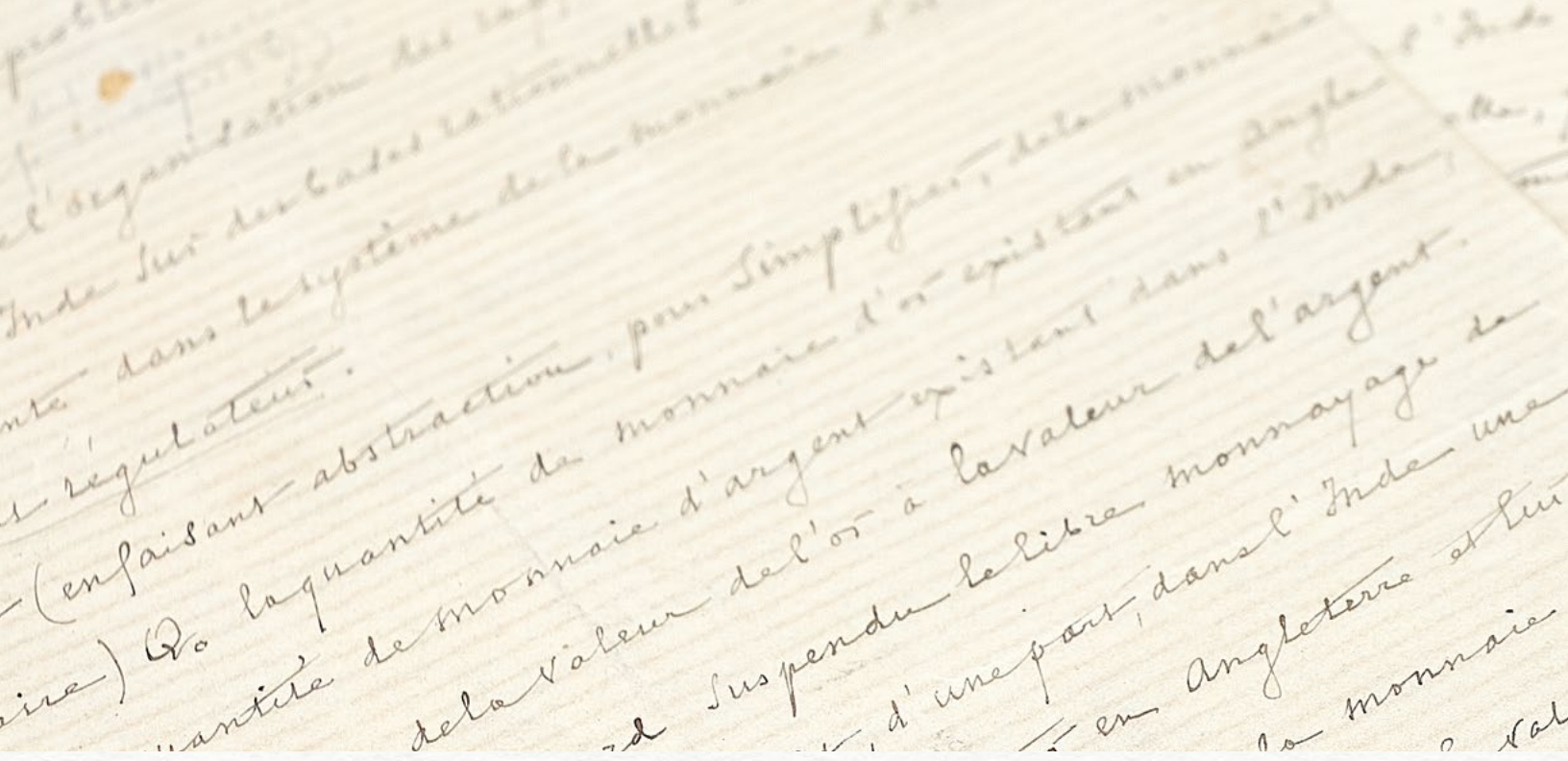
“The oldest of all the attempts to apply mathematics to political economy that have so far been found so far is a work by an Italian economist named Giovanni Ceva, published in Mantua in 1711 and entitled *De re nummaria quoad fieri potuit geometrice tractata*

a d illustrissimos et excellentissimos dominos Praesidene, Quaestoresque hujus arciducalis Caesarei Magistratus Mantuae. This work was reported and analyzed by M. F. Nicolini in the October 1878 issue of *Giornale degli Economisti*.”

ÉLÉMENTS D’ÉCONOMIE POLITIQUE PURE

Our set also includes William Jaffé’s own copy, with his autograph initial at the head, of the 1926 edition of *Éléments du pure économie politique*, used to establish the American edition. Reputed to be the definitive edition, our copy is however annotated by Jaffé in red with a precious autograph note on the first cover: “Specially marked copy with correction indicated by L.W. for ed. def. – not carried into this edition.”

Published in 1954, Jaffé’s translation, based on this copy, takes into account the corrections “indicated by Walras” and transferred in red ink. Although no one mentioned this particularity, it became the first definitive edition of Walras’s magnum opus, 22 years before the 6th French edition.



– THE MANUSCRIPTS –

THÉORIE DE LA CAPITALISATION  
ET DU CRÉDIT

Among the precious and unique manuscripts in our set, it is interesting to note the five leaves accompanying the proofs of the 23rd lesson of section V of the *Elements* for the 1900 edition.

William Jaffé, who carefully preserved this extensively corrected manuscript of mathematical equations, rightfully remarked: “The most difficult part of *Éléments d’économie politique pure* is probably Section V of the definitive edition, which is entitled ‘Théorie de la capitalisation et du crédit’ [...]. That it was a real stumbling block for Walras himself, I also see proof in the numerous revisions he made of his theory of capitalization during the successive editions of the *Elements* which appeared during his lifetime. [...] If we want to gain a better understanding of the theory, we must follow it in the changes it has undergone in its successive versions and consider it from the point of view of the place it occupies as a whole.”<sup>5</sup>

Attached to this manuscript is a printout of this lesson (p. 241 to 256) hand-dated “April 6, 1900” and signed by Léon Walras is attached to this manuscript. It also includes several corrections and autograph additions which, surprisingly, were never included in the definitive edition of the *Elements* in 1926!

NOTE SUR LA SOLUTION DU  
PROBLÈME MONÉTAIRE ANGLO-  
INDIEN

In the manuscript of his note later translated as *On the Solution of the Anglo-Indian Monetary Problem*, Walras – unconcerned about the imperialist competition which will soon lead Europe to its downfall – “proposes the establishment of his system to solve the monetary problems of the main economic powers” by offering a solution of economic balance to the British Empire. “He hopes to organize better monetary relations between the United Kingdom and India. His plan is intended to stabilize the pound and the rupee simultaneously, thereby ending the permanent devaluation of the Indian currency against the pound sterling.”<sup>6</sup>

“The question of money interests me [...] because it lends itself to one of the first and most decisive applications of my system of pure political economy” wrote Walras in 1893.

**However, our manuscript, far from being a simple autograph copy of this fundamental communication for Walras who thus hoped to see his theories applied on an international scale, contains several versions and numerous corrections.**

These manuscripts are also expanded with three autograph pages of calculations (on two leaves) entitled “verifications” and a typewritten copy with a note by Walras.

ÉQUATIONS DE LA CIRCULATION

Another essential manuscript, *Équation de la circulation* [*The Equation of Monetary Circulation*] includes 8 leaves, undoubtedly written in 1899, a counterpart to the 19 ff manuscript kept in Lausanne and entitled *Sur les équations de la circulation*. The same year, Walras published an eponymous article from our manuscript in the *Bulletin de la Société vaudoise*. **What he developed here was an innovative concept of the circulation of money through which he created, according to Schumpeter, “the modern theory of money”**. Absent from the first editions, this concept was to form section VI of the 1900 edition of *Éléments d’économie politique pure* and following editions. For Schumpeter, the theory of money, i.e. of “circulating capital”, was the final founding piece of his general theory of equilibrium, along with the theory of the market for consumer goods and that of production and the market for producing services.

Attached are two offprints, probably published only for the author and his relatives. They are both annotated in pencil by William Jaffé who adds corrections and notes passages omitted from the 1900 edition of *Éléments*.

... d'une transformati  
 ... en billon régulateur.  
 ... ne croyais pas pouvoir ou devoir faire faire  
 disponible, sous forme de monnaie, par  
 ... introduire, comme une condition  
 ... importée de l'Inde dans l'Angleterre  
 ... la parole quantité d'or importée de  
 ... dire qu'il faudrait poser  
 $x = yw$

ÉQUATIONS DU TAUX  
DU REVENU NET

The last manuscript in this set is entitled *Équations du taux du revenu net* [Equations of the Net Revenue Rate], extensively corrected, which contains four pages on three and a half leaves. Written in 1900, a year after *Équations de la circulation*, it is a continuation of it and completes Walras' greatest work, *Elements of Pure Economics*, just before its fourth and penultimate edition issued in his lifetime. The importance of this last manuscript is underlined by Léon Walras himself in his autobiography:

"In 1900, I published the 4th edition of *Elements of Pure Economics*, which contained a theory of the determination of the rate of interest rationally deduced, for the first time, from equations of exchange and

maximum satisfaction and which appeared in December under the title of: "Note sur l'équation du taux du revenu net" [Note on the Equations of the Net Revenue Rate], in the *Bulletin de l'Institut des actuaires français*, [...] and a theory of the value of money deduced, also rationally, for the first time, of equations of exchange and maximum satisfaction and which had been communicated in 1899 under the title of "Équations de la circulation" to the Société vaudoise des sciences naturelles, which elected me an emeritus member on that occasion. This 4th edition of *Elements of Pure Economics*, with the two volumes of *Studies in social economics* and *Studies in Applied Economics*, can, I believe, give a sufficient idea of my economic and social doctrine."

**Our manuscript, initially written on three leaves, is expanded with an additional half-sheet of text to be**

**inserted in the first paragraph. This composition and the numerous erasures, deletions and additions clearly indicate a first draft work in full development. Its numerous corrections are undoubtedly as instructive on the formation of Walrasian thought as the definitive published content.**

- SOCIAL AND PACIFIC COMMITMENT -

Among the documents preserved by Jaffé are some of his first offprints and proofs resulting from this "desire of Léon Walras to achieve a synthesis between socialism and liberalism" as Claude Hébert explains: "From 1864 to 1870, Léon Walras participated in the cooperative movement. [...] As a practitioner, he founded with Léon Say, the Caisse d'Escompte des Associations Populaires and the newspaper *Le Travail*."<sup>7</sup>

However, C. Hébert clarifies what was at stake for Walras in these early writings, which he describes as "a true profession of faith". The humanist economist indeed saw in these movements an alternative to

his tax reform for "solving the problem of wealth distribution": "Through the theoretical approach that he was to develop in three public lectures at the beginning of In the year 1865, Walras distinguished himself from his contemporaries by seeing in the association a means for the working classes to gain capital ownership through savings."

*De l'organisation financière et de la constitution légale des associations populaires* [On the Financial Organization and Legal Constitution of Co-operative Societies] offered in this set is one of these lessons. Also attached is a very rare, corrected proof of his

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 6378500  
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 3650  
 22271500  
 11135750  
 1022  
 215  
 276  
 79  
 124  
 762

newspaper *Le Travail*, explicitly subtitled: "Organe international des intérêts de la classe laborieuse" [International organ of the interests of the working class], or the offprint of his *Projet de loi sur les sociétés à responsabilité proportionnelle* which will be published in the No. 7 of the newspaper.

ould go to the £ 1, which would only bring the value  
 the rupee to one shilling and eightpence, thus giving  
 $w'' = 17.50$  about, it would then be equal to  
 102,568 Kgr. of which 727,568 Kgr. only would  
 be to be transported without equivalent, and 4,375,000  
 Kgr. would have to be transported in exchange for 250,000  
 of gold; and the two operations would give a profit

- PEACE THROUGH SOCIAL JUSTICE AND FREE TRADE -

In addition to the three rare issues of *Questions pratiques*, the first edition of Walras' text, our set includes the precious copy of the offprint of Walras' manifesto: *La paix par la justice sociale et le libre-échange* [Peace through social justice and free trade].

At a time when heightened international tensions were about to drive Europe into a corner, Walras saw his economic revolution as a solution capable of preventing conflicts and establishing lasting peace through interdependence between peoples. Thus in 1907, barely seven years before the outbreak of the First World War, Walras put his work at the service of the peace effort, in pure physiocratic tradition: "It is impossible for two peoples to draw partly their subsistence from each other if they are at war; and, reciprocally, it is all the more difficult for them to go to war as they draw more of their subsistence from each other. In a word, free trade not only presupposes and requires peace, but it maintains and ensures it".

This manifesto is one of the rare positions taken that is both pacifist and pragmatic in which Walras calls on states to rebalance the market and economic forces and not merely a utopian fraternity between peoples.

Today, except a few in institutional archives, there are no copies on the market of this tragic highpoint of Walrasian endeavors: mathematical economics, social justice, the recognition of his peers and the preservation of his work.

FRANCIS SAUVEUR

The most important document in our set for understanding the complex personality of the founder of the School of Lausanne does not directly concern his economic theories, but is one of only two copies of his unique literary work abundantly annotated and corrected (the other at the University of Lausanne). Léon Walras signed and inscribed the cover in pencil:

**"Warning and corrections for a second edition".**

**"Work, think. Search tirelessly. Look for the life-giving principle and formula for an ideal society. And when you have found it, nothing can delay its application. Because, from now on, without upheavals, without rev-**

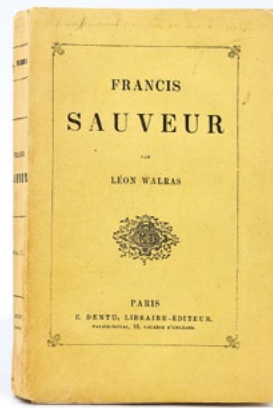
**olutions, without shedding a tear or a drop of blood, society will, under your Inspiration, be able to slowly transform itself; and, docile as the ship at the helm, to take and follow the direction of progress, which all together, without exception, and in fraternal agreement, you will strive**

**to give. From this day forward, you are all citizens, all voters, all legislators, all equal."**

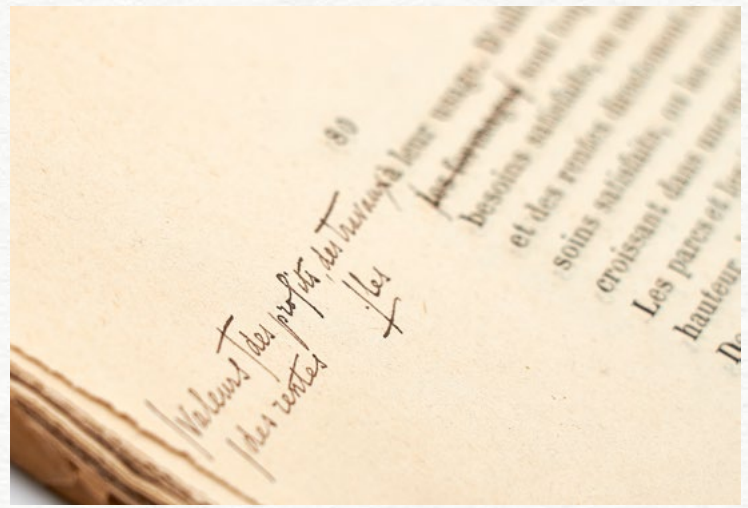
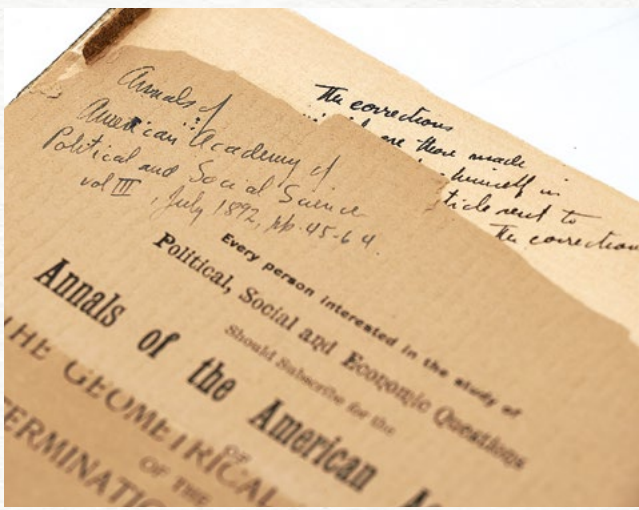
This perfect synthesis of his scientific commitment was not written by Walras at the end of his career, but as a preamble to his early work: *Francis Sauveur*, published a few months before the revelation of his vocation as an economist. This quasi-autobiographical novel published on his own

account was very quickly "withdrawn from the market" according to Walras himself and long disowned by the economist, who confided in a letter to Edouard that he had "communicated it to very few people".

50 years after its first publication, Léon Walras nevertheless took up this early text and, on two copies, made numerous mod-



dition des capitaux...  
 les quantités fabriquées de capi...  
 les temps d'investissement...  
 les temps de circulation...  
 les temps de consommation...  
 les temps de production...  
 les temps de distribution...  
 les temps de consommation...  
 les temps de production...  
 les temps de distribution...  
 les temps de consommation...



ifications, wanting to republish them at the end of his career as an economist.

In addition to the numerous corrections and additions in the text, and more explicitly the rewriting of the denouement, it is in the long autograph note added to his long preface that Walras reveals both the constancy of his youthful ideal and the terrible disillusionment of his maturity. It is in fact in this prologue-manifesto, much more ambitious than his novel, that the ephemeral novelist Walras exposed the dynamics of the eternal economist and attributed to him an origin, a political and social foundation that served as a preamble to his revolutionary thought: “Others than myself will pan-

egyric or satirize the republic of 1848. [...] Still, however weak and powerless, and however justly swallowed up the republic of 1848 may have been, it is entitled on our part to more than the vain respect we owe to the dead, since from it, and from it alone, we have received universal suffrage as a sacred heritage”.

Barely 10 years after the universal suffrage proclamation, the very young Walras had understood the implications of one of the most fundamental social advances which would soon usher Europe into the modern era. But 10 years before Europe was confronted with the worst consequences of its modernity, the 70-year-old economist made a disen-

chanted correction in pencil to his preface which was to sum up his bitterness:

**“My opinion of universal suffrage was modified by the distinction I came to make between theory or social science and practice or politics. I still believe that universal suffrage is a scientific truth in that it has its place in the social ideal, provided that it is rationally organized. But I also believe that its premature advent and its operation in a crude and brutal form is a political misfortune from which French democracy may not recover”.**

### – A RESURFACED TROVE OF ARCHIVES –

The capital documents carefully preserved and passed on by Aline Walras to William Jaffé then to Donald Walker not only constitute the ultimate set of Léon Walras’ archives in private hands, but also present a real intellectual coherence. **Several of these autograph pieces seem to have remained unpublished, despite their mathematical and conceptual importance.** These include the corrections of section V of the Elements, those of Francis Sauveur, or the corrections of proofs of which we were able to consult the definitive

published version. However, our lack of knowledge of the subject did not allow us to assess the importance of the numerous notes on calculations and equations as well as the additions of paragraphs to the published texts, nor have we been able to work on the extreme rarity of proofs and offprints, many of which cannot be found outside the Vaud archives.

We have established a complete file describing the journey of Léon Walras’ archives and detailing the constitution of the present archives with a summarized

study of the documents proposed and their context of production. Evidently, the overview of the documents highlighted in this presentation is neither exhaustive nor necessarily relevant and only an in-depth study by competent researchers could reveal the true importance of these unique documents, which turn out, after census, to be **the one of the five most important sets of archives of the one whom Schumpeter considered the “greatest of all economists”.**

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[READ THE EXHAUSTIVE DESCRIPTION OF THESE ARCHIVES \*\*HERE\*\*](#)

# GEORGE BARBIER

3 – Directed by **Lucien VOGEL & George BARBIER & Raoul DUFY & André-Edouard MARTY & Jean-Émile LABOUREUR...**

*Gazette du bon ton.* [Journal of Good Taste] *Art, mode et frivolités – Complete collection*

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

**Exceptional complete first edition of the 70 issues published in 69 issues of this legendary magazine.** This complete copy contains six additional prints not listed in Colas, making a total of 727 full-page plates.

For the first issues, 3/4 red half-shagreen bindings, some rubbing to spines, framed with gilt fillets on the boards, corners bent, gilt top edges; the following issues are presented in loose leaves as issued from number 7 of the year 1914, housed in burgundy cardboard slipcases.

\$ 31 000

Exceptional complete collection of this **“very rare collection, the most important and most interesting for contemporary fashion”** (Carteret). Launched in November 1912 under the direction of Lucien Vogel, the *Gazette du Bon Ton* was published until December 1925, with a hiatus from 1915 to 1920 due to the war. It remains the main witness to French way of life and taste during the Roaring Twenties. Our set is complete with the 721 plates described in Colas, plus 6 unpublished and unnumbered plates, i.e. 544 single plates, 148 sketches, 17 double plates, one triple plate, 17 unnumbered plates (Colas mentions only 11) and numerous colored woodcuts in the text. The most famous illustrators contributed to the magazine: George Barbier, Raoul Dufy, Pierre Brissaud, André Édouard Marty, Umberto Brunelleschi, Jean-Émile Laboureur, etc. Carteret IV, 180. — Colas, n° 1202.

Right from the start, this sumptuous publication “was aimed at bibliophiles and fashionable society,” (Françoise Tétart-Vittu, “La Gazette du bon ton”, in *Dictionnaire de la mode*, 2016) and was printed on fine vergé paper using a type cut specially for the magazine by Georges Peignot, known

as Cochin, later used (in 1946) by Christian Dior. The prints were made using stencils, heightened in colors, some heightened in gold or palladium.

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

At first, Vogel put together a team of seven artists: André-Édouard Marty and Pierre Brissaud, followed by Georges Lepape and Dammicourt, as well as eventually

his friends from school and the School of Fine Arts, like George Barbier, Bernard Boutet de Monvel and Charles Martin. Other talented people soon came flocking to join the team: Guy Arnoux, Léon Bakst, Benito, Umberto Brunelleschi, Chas Laborde, Jean-Gabriel Domergue, Raoul Dufy, Édouard Halouze, Alexandre Jacovleff, Jean Émile Laboureur, Charles Loupot, Maggie Salcedo. These artist, mostly unknown when Lucien Vogel sought them out, later became emblematic and sought-after artistic figures. It was also they who worked on the advertising drawings for the *Gazette*.

The plates feature and celebrate dresses by seven designers of the age: Lanvin, Doeuillet, Paquin, Poiret, Worth, Vionnet and Doucet. The designers provided exclusive models for each issue. Nonetheless, some of the illustrations are not based on real models, but simply on the illustrator’s conception of the fashion of the day.

*The Gazette du Bon ton was an important step in the history of fashion.* Combining aesthetic demands with the physical whole, it brought together – for the first time – the great talents of the artistic, literary, and fashion worlds; and imposed, through this alchemy, a completely new image of women: slender, independent and daring, which was shared by the new generation of designers, including Coco Chanel, Jean Patou, Marcel Rochas, to name a few...

Taken over in 1920 by Condé Montrose Nast, the *Gazette du Bon ton* was an important influence on the new layout and aesthetics of that “little dying paper” that Nast had bought a few years earlier: *Vogue*.

▷ SEE MORE





# GEORGE BARBIER



#### 4 – George BARBIER

*Le Cantique des Cantiques* [Canticle of Canticles]  
*Dix-sept dessins par George Barbier – French translation from 1316*

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

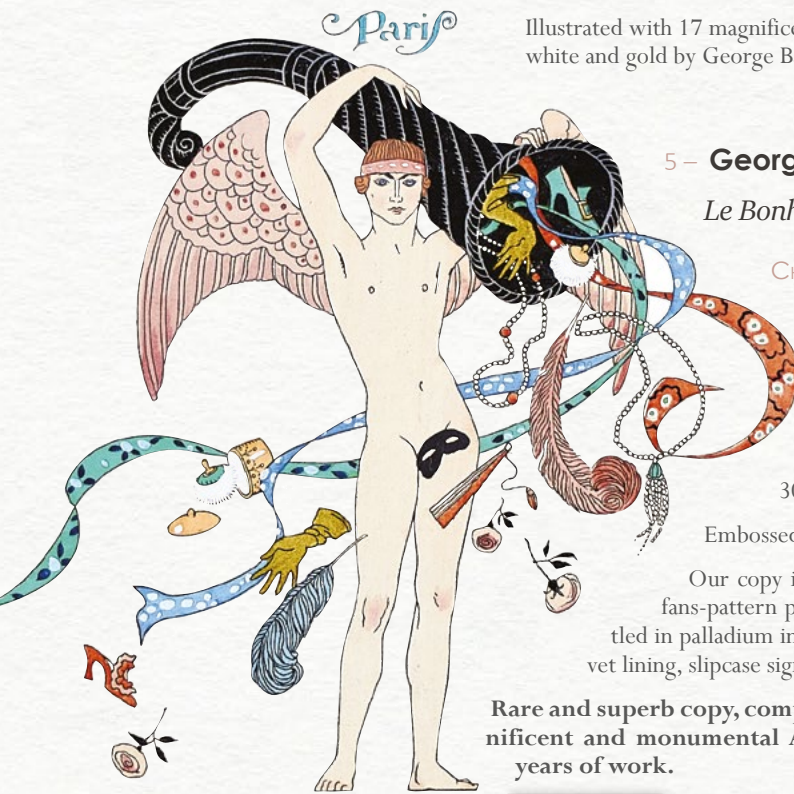
First edition, one of 240 numbered copies, our copy on vergé calendré paper from the Canson and Montgolfier paper factories.

Illustrated with 17 magnificent pochoir plates in black, white and gold by George Barbier.



▷ SEE MORE

\$ 5 000



▷ SEE MORE

#### 5 – George BARBIER

*Le Bonheur du jour ou Les Grâces à la Mode*

CHEZ MEYNAL | PARIS 1920-1924 | 44,5 x 31 CM  
LOOSE LEAVES UNDER PUBLISHER'S COVER AND CUSTOM SLIPCASE

First edition complete with its 21 color copper-engravings and pochoirs by H. Reidel colored after the drawings of George Barbier: one on the cover, one on the title, 3 in the text and 16 plates. The work was printed with 300 copies, all printed on vellum paper.

Embossed stamp in the bottom right of the title page.

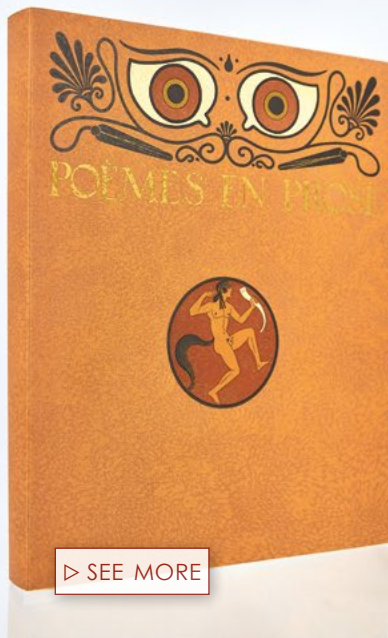
Our copy is presented in a blue calf custom slipcase, fans-pattern paper boards, title piece in blue calf and titled in palladium in the center of the first board; lambskin velvet lining, slipcase signed by Thomas Boichot.

Rare and superb copy, complete with all its plates, of this magnificent and monumental Art Deco work that required four years of work.

\$ 16 500



▷ SEE MORE



▷ SEE MORE

#### 6 – Maurice de GUÉRIN & Paul VALÉRY & George BARBIER

*Poèmes en prose*  
*précédé d'une Petite lettre sur les mythes par Paul Valéry*

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

#### ART DECO MEETS GREEK ART

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.

\$ 3 800





EXCEEDINGLY RARE COPY  
AS ISSUED  
IN ITS ORIGINAL WRAPPERS  
WITH UNTRIMMED EDGES

## 7 – Charles BAUDELAIRE

*Les Fleurs du Mal* [The Flowers of Evil]

POULET-MALASSIS & DE BROISE | PARIS 1857 | 12,8 x 19,3 CM | ORIGINAL WRAPPERS WITH CUSTOM 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 beginning of printing.

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

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

\$ 65 000

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 paper 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, deserving a detailed inventory.**

Many questions remain unanswered about the printing and distribution of this major work of French literature. Unredacted copies are often presented as copies sold before the “ridiculous surgical operation” (Baudelaire’s own words) performed by Poulet-Malassis on the 200 copies still available. Baudelaire’s correspondence, like Poulet-Malassis, reveals sales were nowhere near as successful. Most copies were simply withdrawn from sale and “put in a safe place” by the author and publisher:

“Quickly hide, but make sure to hide the whole edition well; you must have 900 still unsewn copies. — There were still 100 at Lanier; these gentlemen seemed very surprised that I wanted to save 50, so I put them in a safe place [...]. That leaves 50 to feed the Cerberus Justice [copies to be seized by the French government]” (Letter from Baudelaire to Poulet-Malassis, 11 July 1857). His publisher immediately complied, distributing his stock among various “accomplices” including Asselineau to whom he wrote on July 13: “Baudelaire wrote me

a letter I received yesterday, announcing the court-ordered seizure. I’ll have to wait to see it to believe it, but in any case, we’ve taken our precautions. The copies are safe and thanks to your good will, we will send today by train... a box containing 200 unsewn copies, which I beg you to keep until my next visit...”.

We have not found any record of these hidden copies being offered on sale again.

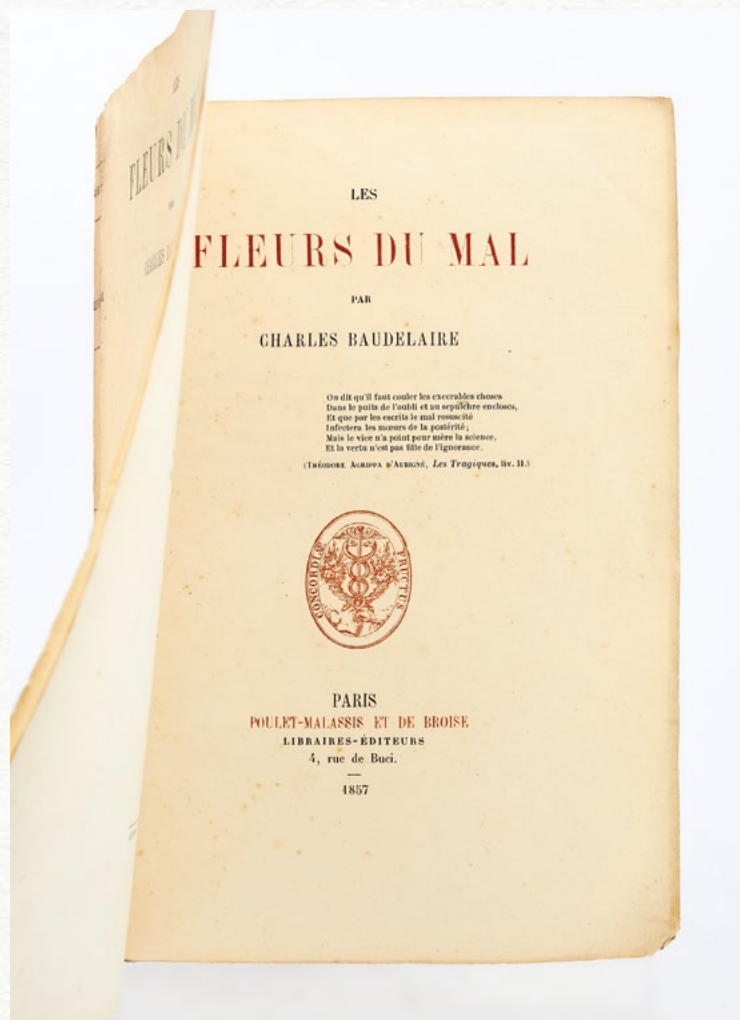
Could we tie these unbound copies to the cover’s various printings (the purpose of these almost insignificant corrections between printings being unclear)? Were all these copies put back on sale intact and unredacted, despite the court order?

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

A founding work of modern poetry, inspiration of Lautréamont, Rimbaud and Mallarmé, *The Flowers of Evil* is known only through its second edition extensively corrected and recomposed by Baudelaire in 1861. The 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.

COVER IN FIRST STATE  
& CONDEMNED POEMS:  
THE PUREST CONDITION  
OF THIS MONUMENT TO WORLD POETRY



▷ SEE MORE

## 8 – Charles BAUDELAIRE

*Les Fleurs du Mal* [The Flowers of Evil]

POULET-MALASSIS & DE BROISE | PARIS 1861 | 12,8 x 19,7 CM | ORIGINAL WRAPPERS WITH CUSTOM BOX

▷ SEE MORE

**The second *édition originale*** on ordinary paper. Fifteen hundred copies had been printed, plus 4 on chine paper, a few copies on *hollande* and on *vélin*. **Complete with the portrait of the author by Félix Bracquemond** (often missing), here in first state on *papier chine* pasted on the page (before letters, i.e. “L’Artiste” on top of the portrait).

**A very rare copy with untrimmed margins and no foxing, preserved in its original soft cover**; housed in a custom clamshell box with the design of the original cover and spine, signed by Julie Nadot.

Mistakenly considered as “partly original”, this edition was entirely revised by the author, with 35 newly composed poems and 55 “deeply rewritten” poems [*profondément remaniés*] among the 129 poems. This true new first edition of *Les Fleurs du Mal* is the culmination of Baudelaire’s **grand œuvre** and the only text of reference for foreign language translations.

\$ 22 000

### AN EDITION WORTHY OF FURTHER RESEARCH

Long considered a simple expanded edition, this important publication has received little scholarly interest although it offers a valuable and instructive research area: namely the different states of Bracquemond’s engraving, but also the misprints of the very first copies partly corrected during printing, including two missing initials in our copy (p. 20 and 49) added in ink at the time. It strangely resonates with a remark made by Charles Baudelaire to his editor, in January 1861:

“Without a doubt the book has good general appearance; but until the last good leaf, I found gross negligences. In this house, it is the proofreaders who are lacking. For example, they don’t understand punctuation, from a logical point of view; and many other things. There are also broken letters, fallen letters, Roman numerals of unequal size and length, etc. ...”

His editor Poulet-Malassis had indeed separated from his printer De Broise and the new *Fleurs du Mal* edition was printed by Simon Raçon in Paris. This change of printer could also be linked with the foxing present in numerous second edition copies, which could be explained by a paper of lesser quality, making copies without foxing especially rare.

### POSTERITY’S CHOICE

**“*Les Fleurs du Mal* have two faces. To the third one it is allowed to dream”.**

When Claude Pichois collected Baudelaire’s works for the Pléiade edition, he had to choose between three: the first of 1857, the 1861 edition revised by the author and the last published shortly after Baudelaire’s death in 1868.

Although the 1868 third edition is the most complete with 25 added poems its “architecture” and perhaps even the choice of unpublished poems may not have accurately reflected the poet’s initial wishes. This is certainly the more comprehensive, however it can only be qualified as “partly original”. Along with an introduction by Théophile Gautier, the poet Théodore de Banville established the order of the edition and included numerous unpublished poems among the already existing ones.

The mythical, historically influential 1857 first edition obviously cannot be stripped from its *princeps* status. With its famous misprints (carefully hand corrected on the first copies given out by the author), its censored poems (missing from the second edition), but above all its thoughtful and corrected editing right up to the very last proofs (and to the point of driving his editor crazy, nicknamed “*Coco mal perché*” that Baudelaire exhausted with remarks and

criticisms), the so-called “1857” edition is unquestionably a landmark in literary and poetic history. The few copies containing the condemned pieces are among the most desirable bibliophilic treasures.

However, the first edition could not be considered the sole form of Baudelaire’s masterpiece, as the poet thoroughly revisited it in the following years.

Far from a simple collection of poems, *Les Fleurs du Mal* is built from a unique narrative logic in the history of poetry. As his editor Poulet-Malassis learned the hard way, Baudelaire conceived his book both as a “plastic” and literary artwork. Divided into distinct thematic sections, *Spleen et idéal*, *Fleurs du Mal*, *Révolte*, *Le Vin*, *La Mort* as well as more implicit series (notably dedicated to the women he loved), **Baudelaire’s work unfolds over the course of poems linked together by an invisible thread and simultaneously creates a narrative as much as a painting. The absence of the condemned pieces breaks this subtle pictorial diegesis and forced Baudelaire to rethink his book entirely.**

The second edition becomes an opportunity for an entirely new work. Baudelaire subsequently conceived a different organization, wrote new poems in-between old ones, modified most of the previously published poems and worked out a new ending. **As a result, it is this 1861 edition now known by the modern reader and chosen by the editors of the Pléiade, since its first publication of Baudelaire’s complete works in 1931. It remained the text of reference for all future editions.**

For following citations, we decided to avoid poorly translated comparisons of poems corrected by the author between the first and second edition. They are left in French, only the titles of sections and poems are translated after Richard Howard (*Baudelaire: Poems*, Albert A. Knopf, 1993) or William Aggeler (*The Flowers of Evil*, Academy Library Guild, 1954).



VERY SCARCE  
MINT COPY  
IN ITS ORIGINAL  
WRAPPERS WITH  
UNTRIMMED EDGES

#### “INSTEAD OF SIX FLOWERS”

Between 1857 and 1861, Baudelaire worked intensely on his greatest work. He first set out to simply replace the censored poems with six new ones. In November 1858, he wrote to Poulet-Malassis: “I am beginning to believe that instead of six flowers, I will make twenty”. It is the beginning of a significant re-writing of the poem collection and a complete rearrangement of its structure. Important poems such as “The Music”, “The kind-hearted servant”, “Beauty” or “When skies are low and heavy as a lid” are only known today in their final 1861 version and greatly differ from their first composition.

Baudelaire especially expanded his work by more than a third and then added thirty-five poems between 1857 and 1861, some of which are among his most important.

His masterpiece “The Albatross”, timeless symbol of the cursed poet, was partly composed during Baudelaire’s early years but only appeared in this 1861 edition. It replaced the rather dull poem “Soleil” [The Sun] (relegated to *Tableaux parisiens*), becoming the third poem of the collection and a key element of his newly revised edition. In direct response to 1857 censorship, it forms with the two preceding poems, “To the Reader” and “Bénédiction”, the infernal Baudelairian circle: suffering, doom, and incomprehension. “To the Reader”

was famously quoted in T. S. Eliot’s *Waste Land*.

Similarly, the absence of the scandalous and censored “The Jewels” was skillfully hidden by another poem “The Mask”, in which a woman turned statue deplores its motionless aesthetic “in Renaissance style”. However, Baudelaire needed a more sensual “Hymn to Beauty” and introduced under this title a poetic glorification of a divinity freed from good, evil, and bigoted censorship.

It seems that in Baudelaire’s opinion, the two poems did not entirely replace “blending candor with lechery” of the censored poem “The Jewels”. They only represent the beginning of a new “Ecstatic fleece that ripples to your nape” appearing on two pages following the poem “Exot-

ic Perfume”. His sensual masterpiece “The Head of Hair” stemmed – like Botticelli’s Aphrodite – from this new wave of poems.

Then, not replacing any particular poem, appears a short piece titled “Duellum” followed by the essential “Possessed” and four “Phantom[s]”. The 1861 edition of *Les Fleurs du Mal* took off and developed its own individual nature, independent of the previous one. By sending to his editor Poulet-Malassis his new and sensual poem “Possessed” Baudelaire decided the republication of *Les Fleurs* to be a new masterpiece. This new edition subsequently suffered the same legal setbacks as the first, proved by the reaction of the poet to the legitimate concern of his editor:

“I did not believe that this miserable sonnet could add anything to all the humiliations that you endured because of *Les Fleurs du Mal*. It is possible, after all, that

and the betrayal of Marie Daubrun deeply transformed his conception of “Spleen” and “Ideal”. He ignored censorship and replaced criminal sexuality in “To She Who Is Too Gay” with another wound, that of the phallic dagger in “Possessed”. He then reckons with Madame Sabatier by ending the cycle he dedicated to her with a very explicit “Semper Eadam” [Ever the Same]: “Once our heart has gathered the grapes from its vineyard, Living is an evil / [...] And though your voice is sweet, be still!” (William Aggeler’s translation).

Baudelaire himself had confessed to his revered “Présidente” that his love for her was reflected in the 1857 edition of *Les Fleurs*: “Every line between page 84 and page 105 [of the poem “Altogether” to “The Perfume Flask”] belong to you.” (Letter to Madame Sabatier, August 18, 1857) and that two of the poems were “incriminated” by “the wretched” magistrates, (“Altogether”, finally spared by censorship, and “To She Who Is Too Gay”).

Baudelaire already berated her “malicious gaiety” that becomes in “Semper”: “No more talking now / my prying ignoramus”. The joy leitmotiv characterizing the ‘Présidente’ is condemned for the first time in 1861. This new piece is moreover placed at the

soon as their relationship is consummated: “A few days ago, you were a divinity, which is so convenient, so beautiful, so inviolable. Now you are a woman” (Letter to Madame Sabatier, 31 August 1857).

**This typical baudelairian duality between idealization and disappointment finds its complete achievement in the composition of the 1861 *Fleurs du Mal*.**

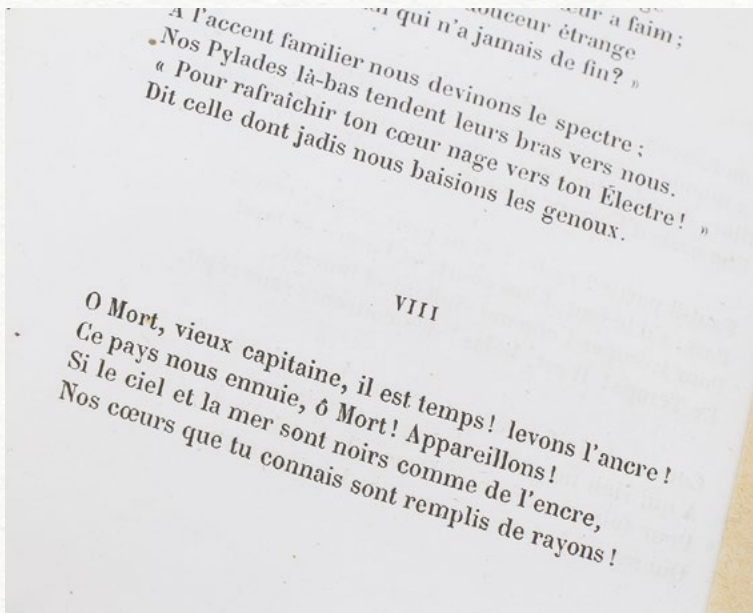
The most explicit evidence of this radical change can be found on Madame Sabatier’s copies. Baudelaire gifted her his 1857 edition of *Les Fleurs du Mal* with this inscription: “To the Very Beautiful, to the Very Good, to the Very Dear / Whether in Night or Solitude, / Whether in the street or the multitude, / Her ghost in the air dances like a Flambeau / All my Being obeys this living Flambeau! / C. B.”. Her copy of the second edition shows their relationship had completely shifted: “To Madame Sabatier, Old friendship, C. B.”

**This wind of desacralization also affects the “old” poems of the series, transformed by subtle but significant modifications:**

A simple past tense replaces the present perfect and places “Altogether” in a bygone era. The “Guardian Angel” of the poem “What Will You Say Tonight” loses a capital letter, drastically modifying the meaning of this “guardian”. Finally, in “The Living Torch” (a poem inspired by Edgar Allan Poe’s “To Helen”, and used in his 1857 inscription to Sabatier with the previous poem), the “electric eyes” of his beloved “pass”, but do not “capture” the look of the poet anymore. The sun also loses its uniqueness and is only used as a synonym of stars.

His “Confession” becomes even more explicit: dashes dear to Baudelaire disappear, replaced by parentheses and simple commas. His analogy with the “flagging dancer” becomes an uniformity.

**With this rewriting, Baudelaire does not change the meaning of his poems after his disappointments in love. He brings in the heart of the Idéal the wrench of the Spleen, and his poetry freed from his desires is also liberated from its prosaic inspiration and thus becomes universal.**



the subtle turn of your mind has made you take ‘Belzébuth’ for cunt and the ‘lovely dagger’ for cock”.

**SABATIER POEMS: A FALLEN PRÉSIDENTE**

Freed from the tedious task of replacing censored poems, Baudelaire entirely reworks his book as poetic maturity and pathetic love affairs set him on a new path. His break-up with “La Présidente” Apollonie Sabatier, Jeanne Duval’s fall from grace

beginning of a cycle of poems and sets the tone for all others.

**Unlike the 1857 edition where the sacred ideal woman reaches sacrificial desecration, the new “Sabatier” series of poems in the 1861 edition is marked by disappointment following the possession of his goddess, who turns out to be too human. His poetic work reflects Charles’ own confession to his lover Apollonie Sabatier, as**



## DUVAL POEMS: 'TIL LOVE, 'TIL DEATH

To the Stendhal-like obsession around “La Présidente” echoed an equally demonized Jeanne Duval – Baudelaire’s other great passion. Struck with hemiplegia in 1859, she is no longer “the vampire” who, in the 1857 edition, “like a hideous host / of demons, gaudy and libertine”. She becomes in the second edition “strong as a host”, and occupies a major place in the added poems, including “Duellum” where Charles, without renouncing the intrinsic violence of their love, follows the unfortunate Jeanne Duval in hell: “so leap right in, my heartless Amazon/to keep our hatred’s fire perpetual”. Baudelaire especially pays a wonderful and tragic tribute to his fallen lover in the following and newly composed poem “Un Fantôme : Les Ténèbres”, where he recognized [his] beautiful visitor: “It’s She! dark and yet luminous”. “Le Parfum”, with the “Profound, magical charm, with which the past, / Restored to life, makes us inebriate!”. “Le Cadre”, in which the loved one holds a “An indefinable strangeness and charm / By isolating it from vast nature”. Finally in “Le Portrait”, he loses his naive irony found in the previously published “Carrion” and observes the reality of death settling in his lover’s body:

Of those kisses potent as dittany,  
Of those transports more vivid than sun-  
beams,  
What remains? It is frightful, O my soul!  
Nothing but a faint sketch, in three colors

While Baudelaire revelled in the contemplation of “the worms who will / Devour [her] with kisses” and yet “kept the form and the divine essence / Of [his] decomposed love!”, Charles finally revolts against death when confronted with the actual decay of Jeanne:

Black murderer of Life and Art,  
You will never kill in my memory  
The one who was my glory and my joy!

## DAUBRUN POEMS: FROM MARIE TO MARCEL

Marie Daubrun also spreads her wings over the flowers of her unfortunate lover, with “Autumnal”, a new poem and one of the most beautiful of the collection. Gabriel Fauré famously set this poem to music (Opus 5). This emblematic work of the Baudelairean universe inspired major works of literature, including Verlaine’s

“Chanson d’automne” and Rainer Maria Rilke’s “L’Automne”.

It is undoubtedly Marcel Proust, avid reader of *Les Fleurs*, who was greatly in-



fluenced by the poetic emotion of “Chant d’automne”. These lines from the poem are the most quoted throughout Proust’s work according to scholar Antoine Compagnon: “And nothing / – not love, the boudoir, nor its busy hearth – / can match the summer’s radiance on the sea.” Thus in *In the Shadow of Young Girls in Flower*:

“Imagining that I was ‘seated on the jetty’ or at rest in the ‘boudoir’ of which Baudelaire speaks, I asked myself whether his ‘sun shining on the sea’ was not—a very different thing from the evening ray, simple and superficial as a golden, tremulous shaft—just what at that moment was scorching the sea topaz-brown”

(William Carter’s translation, p. 274). Another poem from the 1861 edition appears in *Sodom and Gomorrah*:

“Their giant wings from walking do hinder them’ quoted Madame de Cambremer, confusing the seagull with the albatross” (William Carter’s translation, p. 235).

Philandering Marie Daubrun cannot be confined to “the fleeting warmth / of a sumptuous autumn” and Baudelaire also had [to build for [her] [...] / An underground altar in the depths of [his] grief]. Thus was born the poem “To a Madonna” ending the Daubrun poem series with a crime in the 1861 edition:

And to mix love with inhumanity,  
Infamous pleasure! of the seven deadly  
sins,  
I, torturer full of remorse, shall make  
seven  
Well sharpened Daggers and, like a callous  
juggler,  
Taking your deepest love for a target,  
I shall plant them all in your panting  
Heart,  
In your sobbing Heart, in your bleeding  
Heart!

**Hence in the 1861 edition the three great female figures of *Les Fleurs* finally reach their full poetic dimension: angelic Apollonie, devilish Jeanne and the all too human Marie. The cursed lover Charles rejects one, loses the other and no longer expects anything from the last.**

This triple poetic break-up paves the way to other amorous forms and sets up surprising tensions between conventions of verse technique. The series inspired from other muses is expanded with three new poems including “Chanson d’après-midi”, the only one in heptasyllables. This odd metric had disappeared since the Middle Ages (except for two poems by La Fontaine) and further inspired Rimbaud (“Honte”) and Verlaine’s “Art poétique” (“Music first and foremost! In your verse, / Choose those meters odd of syllable” (Norman R. Shapiro’s translation)). Finally, the mysterious “Sonnet d’Automne” ending this cycle seems to gather in a “daisy” every petal of loved women: Marie’s “crystal eyes”, the annoying cheerfulness of “La Présidente” “Stay lovely and keep still!” and the “specter made of grace and of splendor” of Jeanne Duval becomes “white as your wintry Faust, cold Marguerite”. **The alchemy uniting every woman in a single poem translates Baudelaire’s poetic maturity and frees his flowers from their painful inspiration.**

Among the other new poems from “Spleen et Idéal”, every single one deserves a special mention:

– “A Fantastic Engraving” written over almost ten years

– “Obsession”, its last stanza seems to have directly inspired Verlaine’s “Mon rêve familier” published five years later:

Yet even shadows have their shapes which  
live  
where I imagine them to be, the hordes  
of vanished souls whose eyes acknowledge



mine.

– “The Taste for Nothingness” according to Claude Pichois “one of the most desperate poems of Baudelaire”

– “Alchemy of Suffering” inspired by Thomas De Quincey’s *Confessions of an English Opium-Eater* which Baudelaire had just translated

– “Sympathetic Horror” in reference to painter Eugène Delacroix

Baudelaire again chose to end this series with a new poem composed in 1860:

– “The Clock”, a wonderful *memento mori*, one of the oldest poetic themes revisited by Baudelairean alchemy without any hedonism other than artistic creation:

Remember! Souviens-toi! Esto memor!  
(My metal throat is polyglot.) The ore  
of mortal minutes crumbles, unrefined,  
from which your golden nuggets must be  
panned

#### AN ORIGINAL ENDING

“Tableaux parisiens”, today considered as an integral part of *Les Fleurs du Mal* and specific to Baudelaire’s poetry is missing from the 1857 edition. This new subdivision made up of 18 mostly unpublished poems was especially created for the second edition. **“The Swan” considered as “perhaps the most beautiful of Baudelaire’s poems by its depth and its resonances” appears in this new**

**section.** Pichois wrote a 5-page analysis on this modern masterpiece in his *Pléiade* edition. However the following poems also include some true gems: “The Little Old Ladies” and “The Seven Old Men” dedicated to Victor Hugo, “To a Passer-by”, “Dance of Death” the most widely distributed poem during Baudelaire’s lifetime, and “Parisian Dream” penultimate poem structuring the ‘Tableaux’ section and most brilliant model of the romantic, “shadowy, desperately dramatic urban landscape” (Richard Howard) created by Baudelaire.

Finally, thanks to this second edition no one can imagine *Les Fleurs du Mal* without its climactic end

and the three previously unpublished poems added after “The Death of Artists”. “End of the Day” (never published in a journal), “Dream of a Curious Man” and especially “Le Voyage” whose 144 verses will inspire both researchers and 20th-century poets. **While the 1857 edition ended on a triple death, *Les Fleurs* of 1861 herald a triple resurrection.** The three poems sign the victory of the poet over the terrible “Ennui” opening the collection “in a yawn [which would] swallow the world”. **In 1861, death is no longer an end.** The poet rushes towards it: “I shall lie down flat on my back / And wrap myself in your curtains, / O refreshing shadows!” only to get up again: “I had simply died, and the terrible dawn / enveloped me. Could this be all there is? / The curtain was up, and I was waiting still.” **From then on, the poet begins his real journey beyond the limits of real life and the artifices of dreams from which he picked all the flowers:**

This fire burns our brains so fiercely, we  
wish to plunge  
To the abyss’ depths, Heaven or Hell, does  
it matter?  
To the depths of the Unknown to find  
something *new!*

To consider the 1861 edition a simple expanded edition would be reading *Les Fleurs*

*du Mal*, “on which [he] worked for 20 years” (letter to his mother, April 1, 1861) as a simple randomly ordered collection of poems and thus ignoring the will of the poet as he detailed it to Alfred De Vigny in an inscribed copy of the second edition: **“Here are *Les Fleurs* [...]. All the old poems are reworked [...] The only praise I ask for this book is that one recognizes that it is not a simple album and that it has a beginning and an end. Every new poem was made to be adapted to a singular setting that I had chosen.”** (December 12, 1861)

Claude Pichois and Jean Ziegler pointed out in Baudelaire’s biography:

“*Les Fleurs* of 1861 constitute a first edition almost as much as the 1857 edition. The second does not only contain a third more poems. Their structure has been reorganized and often the order of each piece has changed; finally the sections expand from five to six, according to an order which has been modified. [...] *Les Fleurs du Mal* of 1861 made Baudelaire one of the leaders of new generations”.

**New poems and reorganization alone establish this new edition as an original work.**

#### DIVINE FORM OF THESE RECOMPOSED POEMS

Behind the importance of newly composed poems lies another poetic revolution, announced by Charles to his mother, revealing the importance of this new production: **“*Les Fleurs du Mal* is finished. We are in the process of making the cover and the portrait. There are thirty-five new pieces, and every old piece has been thoroughly reworked.”** (January 1, 1861)

His claim of rewriting every previously published poem is hardly exaggerated. Of the 94 poems in the first edition, 55 have been altered.

Some of them include seemingly subtle corrections: letters, hyphens, plurals, punctuation. However, they have a major influence on rhythm and reading.

Dashes structuring many of the 1857 poems mostly disappear in the 1861 edition. These multiple “voices” are thus abandoned and only first edition owners are now aware of their importance in the original construction of Baudelairean poetry. “Confession” (seven dashes in the

1857 version), “Harmonies du Soir” [Evening Harmony] (six dashes), “Le Flacon” [The Flask] (nine dashes) do not contain any in the 1861 edition. “Le Balcon” [The Balcony] keeps one of its three dashes; it now includes many dots breaking the original fluidity of the poem.

Other poems show real changes in meaning and symbolism. A word or an entire line are substituted, “juive” [Jewess] is capitalized, transforming his lover Sara into an absolute representation of ‘otherness’. She becomes a mirror of the poet and of Jeanne, his other lover to whom she is compared, a mulattress of “sad beauty”. In “Le Poison”, the very properties of the most important Artificial Paradises are altered by the modification of a verb.

57: L’opium agrandit ce qui n’a pas de bornes,  
Projette l’illimité,

61: L’opium agrandit ce qui n’a pas de bornes,  
Allonge l’illimité,

Besides these subtle shifts in meaning, some poems go through profound stylistic changes which turned *Les Fleurs du Mal* into a timeless masterpiece.

Poems such as “I Prize the Memory of Naked Ages”, “Benediction” or “To a Red-Haired Beggar Girl” are only truly accomplished in their 1861 version.

In the same manner, the aptly named poem “La Beauté” has some surprising flaws in its 1857 version:

Les poètes devant mes grandes attitudes,  
Qu’on dirait que j’emprunte aux plus fiers monuments,  
Consumeront leurs jours en d’austères études ;  
Car j’ai pour fasciner ces dociles amants  
De purs miroirs qui font les étoiles plus belles :  
Mes yeux, mes larges yeux aux clartés éternelles !

61: Les poètes, devant mes grandes attitudes,  
Que j’ai l’air d’emprunter aux plus fiers monuments,  
Consumeront leurs jours en d’austères études ;  
Car j’ai, pour fasciner ces dociles amants,  
De purs miroirs qui font toutes choses plus belles :  
Mes yeux, mes larges yeux aux clartés éternelles !

Oftentimes Baudelaire also transforms the organization of the stanzas changing rhymes schemes from ABAB to ABBA in

“Je te donne ces vers” [I Give You These Verses]. And in “Le Jeu” [Gambling], changing here the rhyme itself :

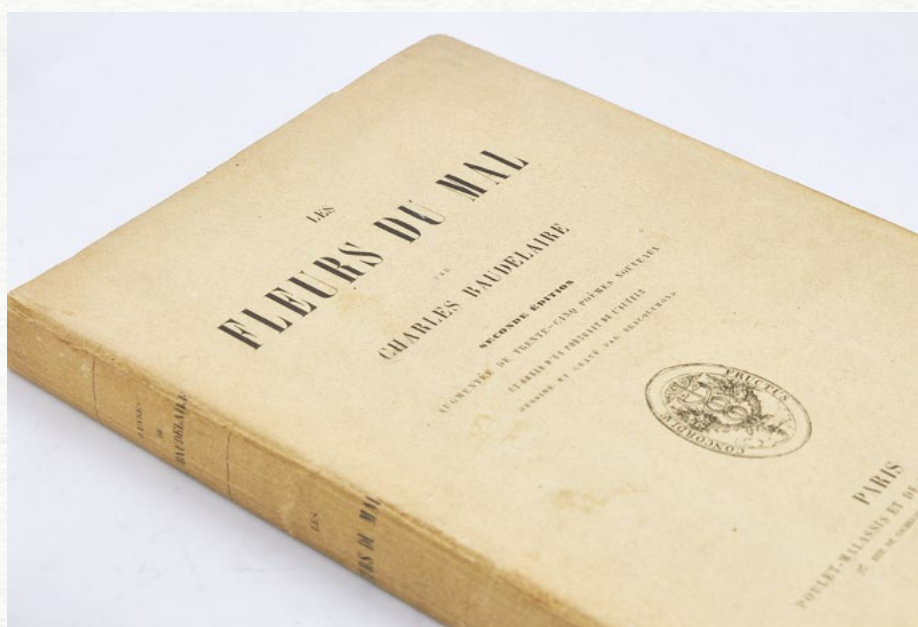
57: Dans des fauteuils fanés des courtisanes vieilles,  
— Fronts poudrés, sourcils peints sur des regards d’acier, —  
Qui s’en vont brimbalant à leurs maigres oreilles  
Un cruel et blessant tic-tac de balancier ;

61: Dans des fauteuils fanés des courtisanes vieilles,  
Pâles, le sourcil peint, l’œil câlin et fatal,  
Minaudant, et faisant de leurs maigres oreilles  
Tomber un cliquetis de pierre et de métal ;

**Rewrites in some of his most important poems make us measure the**

miroir  
De mon désespoir !  
61: La musique souvent me prend comme une mer !  
Vers ma pâle étoile,  
Sous un plafond de brume ou dans un vaste éther,  
Je mets à la voile ;  
La poitrine en avant et les poumons gonflés  
Comme de la toile,  
l’escalade le dos des flots amoncelés  
Que la nuit me voile ;  
Je sens vibrer en moi toutes les passions  
D’un vaisseau qui souffre ;  
Le bon vent, la tempête et ses convulsions  
Sur l’immense gouffre  
Me bercent. D’autre fois, calme plat,  
grand miroir  
De mon désespoir !

Also thoroughly rewritten, “When skies



**importance of this “second” édition originale:**

“La musique”:

57: La musique parfois me prend comme une mer !  
Vers ma pâle étoile,  
Sous un plafond de brume ou dans un pur éther,  
Je mets à la voile ;  
La poitrine en avant et gonflant mes poumons  
De toile pesante,  
Je monte et je descends sur le dos des grands monts  
D’eau retentissante ;  
Je sens vibrer en moi toutes les passions  
D’un vaisseau qui souffre  
Le bon vent, la tempête et ses convulsions  
Sur le sombre gouffre  
Me bercent, et parfois le calme, — grand

are low and heavy as a lid”, also known as “Spleen IV”, last and most emblematic poem of the Baudelairean “Spleen” was the subject of a lengthy structural analysis by linguist Roman Jakobson. The ending’s symbolic power owes much to the 1861 rewriting process:

57: — Et d’anciens corbillards, sans tambours ni musique,  
Défilent lentement dans mon âme ; et,  
l’Espoir  
Pleurant comme un vaincu, l’Angoisse despotique  
Sur mon crâne incliné plante son drapeau noir.

61: — Et de longs corbillards, sans tambours ni musique,  
Défilent lentement dans mon âme ; l’Espoir,

Vaincu, pleure, et l'Angoisse atroce, des-  
potique,  
Sur mon crâne incliné plante son drapeau  
noir.

The first verse from “La servante au grand cœur” received high praise from Apollinaire who called it a “*vers événement*” according to Cocteau. It would probably not have gotten such recognition if Baudelaire had kept the first version from 1857:

57: La servante au grand cœur dont vous  
étiez jalouse  
— Dort-elle son sommeil sous une humble  
pelouse ? —  
Nous aurions déjà dû lui porter quelques  
fleurs.  
Les morts, les pauvres morts ont de  
grandes douleurs,

61: La servante au grand cœur dont vous  
étiez jalouse,  
Et qui dort son sommeil sous une humble  
pelouse,  
Nous devrions pourtant lui porter  
quelques fleurs.  
Les morts, les pauvres morts, ont de  
grandes douleurs

When Baudelaire stated in a letter to Alfred de Vigny “All the old poems are reworked”, Claude Pichois pointed out his exaggerated choice of words. 39 poems out of 129 in the 1861 *Fleurs du Mal* indeed remain identical to the 1857 edition. **Yet this very statement underlines the profound metamorphosis imposed on the first edition by new poems, new sections, complete restructuring of the poems’ order as well as intense rewriting.**

This “second edition” is truly the completion of Baudelaire’s *grand œuvre*.

As did Sade before him by writing two editions of *Justine*, and later Blanchot who published two *Thomas l’Obscur*, **Baudelaire offers to readers both fundamentally linked and distinct poetic works under a similar title.** All these writers undoubtedly experienced the same feeling as Baudelaire after publishing their final work:

“For the first time in my life, I am almost happy. The book is *almost good*, and it will remain, this book, as a testimony of my disgust and hatred of all things.” (Letter to his mother, January 1st, 1861)



## 9 – Charles BAUDELAIRE

*Les Fleurs du Mal*

[The Flowers of Evil]

MICHEL LÉVY FRÈRES | PARIS 1868 | 12,5 x 18,8 CM | ORIGINAL WRAPPERS

Third edition, expanded with 25 new poems. One of the very few deluxe copies on hollande paper, only deluxe issue.

**In its original wrappers, as issued**, skillfull restorations to spine and first cover, some letters of the spine title restored. Some foxing to the first few leaves. Like all first issue copies, the title page is dated 1868. With a steel-engraved frontispiece portrait of the author by Nargeot and a lengthy introduction by the poet Théophile Gautier along with an addenda selected by Baudelaire containing articles and letters from 1857 by Barbey d’Aurevilly, Dulamon, Sainte-Beuve, Charles Asselineau, Custine, Édouard Thierry and Émile Deschamps.

\$ 28 000

**Exceedingly scarce copy on hollande, the only deluxe issue: less than ten copies are said to have been printed.**

This comprehensive edition contains 25 unpublished poems, totaling 151 poems (100 poems in the 1857 edition). Among

the new poems, eleven were previously published in *Les Épaves*.

Although wished and prepared by the author himself, this last edition was assembled and edited by Banville and Asselineau. The copy Baudelaire had “prepared for the third edition of *Les Fleurs du Mal*”

mentioned in his editor Poulet-Malassis’ correspondence has since been lost. It is impossible to know if his faithful friends respected his original layout and poem selection. Most of the new poems were subsequently placed at the end of *Spleen et Idéal*, between the poems “Sympathetic Horror” and “Self-Tormentor”.

This last edition was used as the first volume of Baudelaire’s complete works, as stated “*Cœuvres complètes*” on the cover. *Les Fleurs du Mal* was also sold separately, given the several years it took to publish all seven volumes of the complete works.

**The only copy still in wrappers, as issued, we are able to trace, one of the very rare copies on hollande, only deluxe issue of the definitive edition, wished by Baudelaire.**

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CHARLES BAUDELAIRE

OEUVRES COMPLÈTES

1

LES FLEURS  
DU MAL

ÉDITION DÉFINITIVE

PRÉCÉDÉE D'UNE NOTICE PAR THÉOPHILE GAUTIER

ET ORNÉE D'UN BEAU PORTRAIT GRAVÉ SUR ACIER



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1869

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10 – Charles BAUDELAIRE  
illustrated by Odilon REDON

*Les Fleurs du Mal*  
*Interprétations par Odilon Redon*  
[The Flowers of Evil  
Interpretations by Odilon Redon]

EDMOND DEMAN | BRUXELLES 1891  
16,4 x 22,1 CM | LOOSE LEAVES IN CUSTOM SLIPCASE

First edition in this size, reduced from the 1890 issue in large format. One of 10 copies on japon paper of this suite of 9 etchings, most limited deluxe copy (*tirage de tête*) with 10 China.

\$ 4 900

Exceptional set of prints on japon by Odilon Redon, superb symbolist “interpretations” of Baudelaire’s masterpiece. The drawings from this series were exhibited for the first time at the Salon des XX in February, 1890.

With a table of contents, under a half green cloth publisher’s slipcase with flaps, vignette printed on the lower board, missing ribbons. Spine and head-pieces rubbed, inner margin of first cover shaded.

11 – Charles BAUDELAIRE

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

MICHEL LÉVY FRÈRES | PARIS 1869 | 12,5 x 18,8 CM | ORIGINAL WRAPPERS

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

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

\$ 44 000

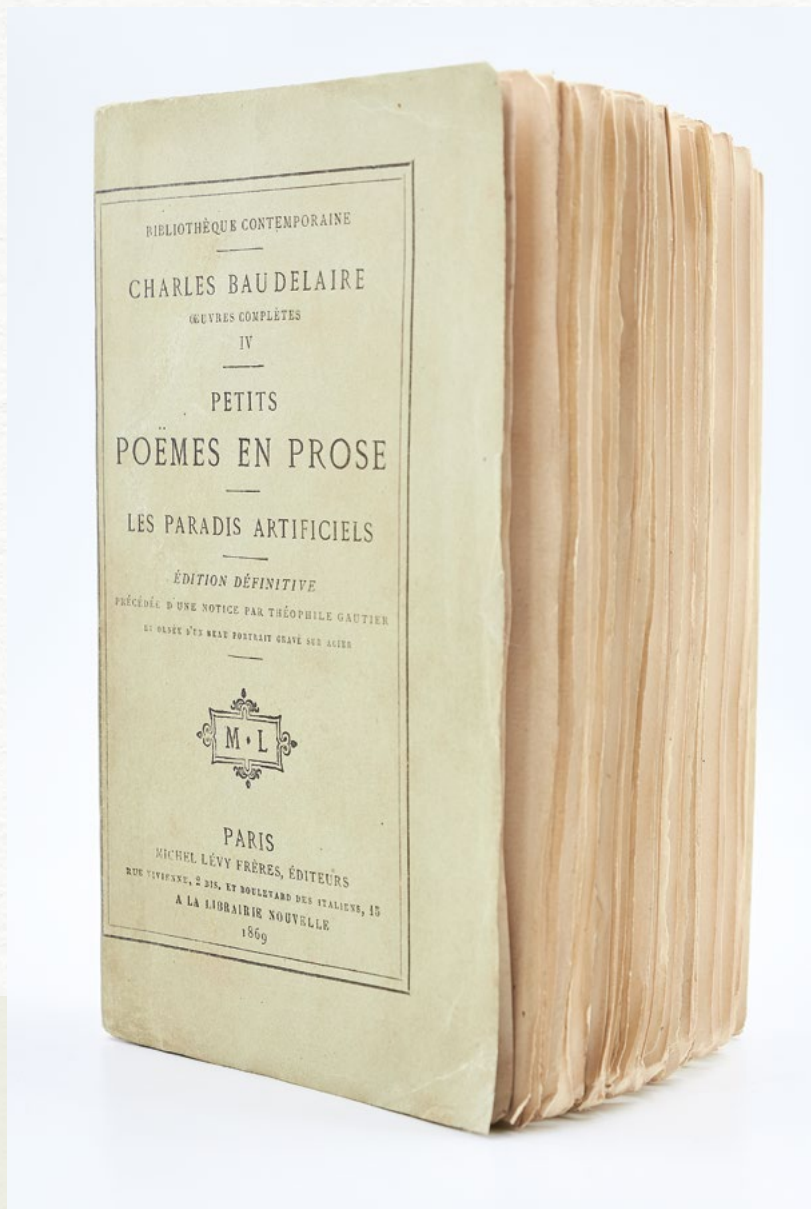
**Extremely rare copy printed on hollande, the only deluxe issue: less than ten copies are said to have been printed.** The only copy still in wrappers,

as issued, we have been able to trace.

This edition was used as the fourth volume of Baudelaire’s complete works, as stated “Œuvres complètes” on the cover. It

was also sold separately, given the several years it took to publish all seven volumes of the complete works.

A keystone to the canon of the modernist literary movement, Baudelaire’s prose poems are considered one of the earliest and most successful examples of a specifically urban writing, a close equivalent of the city scenes of the Impressionists. They had a far-reaching effect on subsequent poetry, leading to Rimbaud’s *Illuminations*, Lautréamont’s *Songs of Maldoror*, Huysmans’ *Dish of Spices* – as Cheryl Krueger notes “*Le Spleen de Paris* changed the course of poetry beyond France as well, paving the way for future writers of the



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“WHO AMONG US HAS NOT, IN HIS DAYS OF AMBITION, DREAMED THE MIRACLE OF A POETIC PROSE, MUSICAL WITHOUT RHYTHM OR RHYME, SUPPLE AND AGILE ENOUGH TO ADAPT TO THE LYRICAL MOVEMENTS OF THE SOUL, TO THE UNDULATIONS OF DAYDREAMS, TO THE LEAPS OF CONSCIOUSNESS?”

prose poem genre: Jorge Luis Borges, T. S. Eliot, Franz Kafka, Rainer Maria Rilke, Walt Whitman, and Gertrude Stein, to name only a few”. The fifty poems were posthumously collected in this 1869 first edition, in print. As chaotic in appearance as *The Flowers of Evil* were architecturally organized, this first edition takes up Baudelaire’s original assemblage. He himself saw his prose poems as a counterpart to his *Flowers*, “although with much more freedom, detail and mockery” (letter to Jules Troubat, February 16, 1866). This connection is further established by the presence of key verse-prose doublets within the two collections,

such as “La Chevelure” and “Un hémisphère dans une chevelure.”

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

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

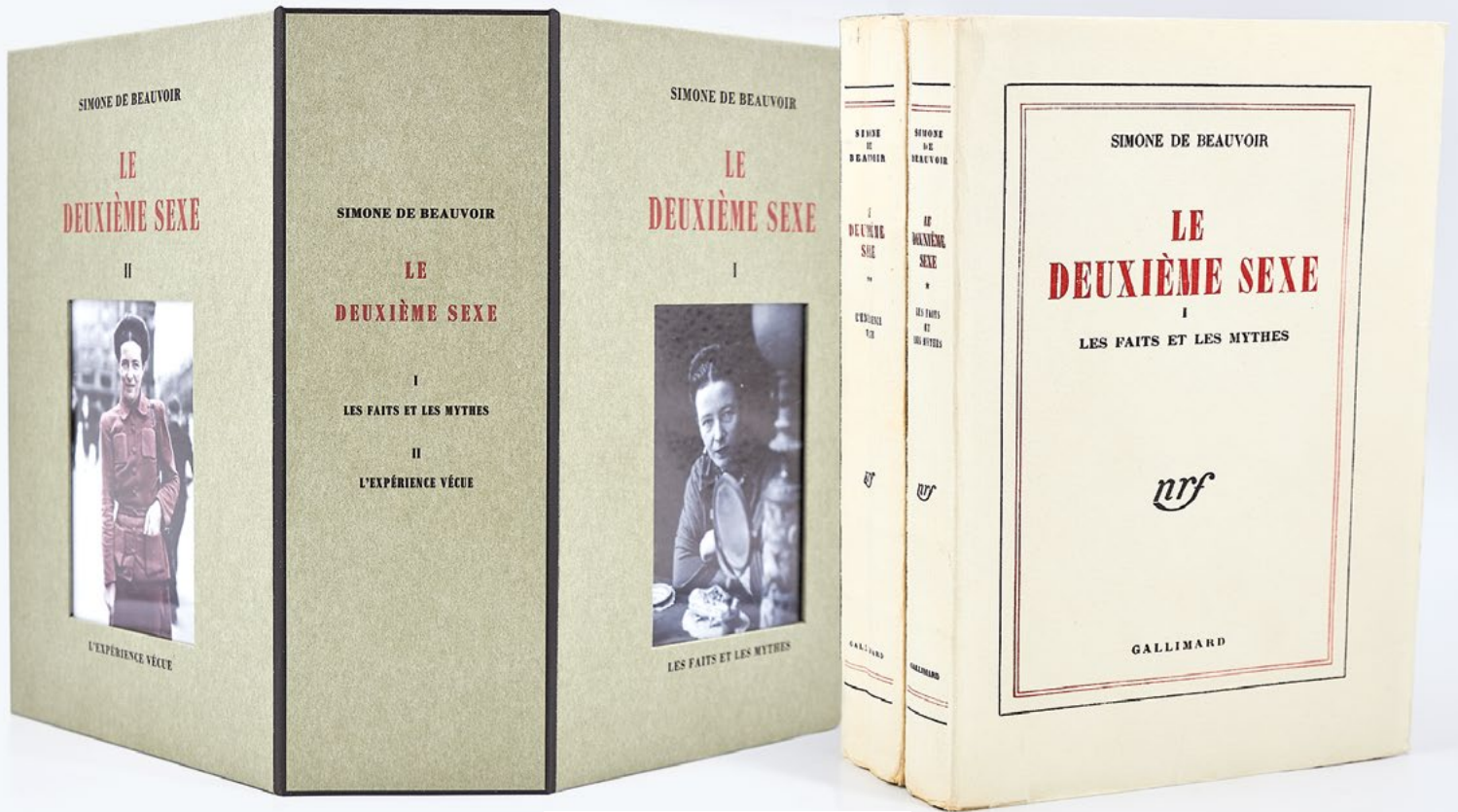
– The Charles Asselineau copy (bound by Capé, Masson-Debonnelle) in the Jacques Doucet library, Paris

– A copy from the Noilly, Hayoit and Pierre Leroy libraries (bound by Chambolle-Duru)

– A green half-morocco (Porquet sale, 1888)

– A red half-morocco (Teschener sale, 1891)

**A true bibliophilic rarity, containing the radical productions of a cursed poet, who invited prose into his poetry after mastering verse.** Vicaire, I, 350.



THE MOST IMPORTANT  
FEMINIST ESSAY IN A  
LIMITED FIRST EDITION  
DELUXE ISSUE

## 12 – Simone de BEAUVOIR

*Le Deuxième Sexe* [The Second Sex]

GALLIMARD | PARIS 1949 | 15 x 21 CM  
2 VOLUMES ORIGINAL WRAPPERS AND CUSTOM SLIPCASE AND CHEMISE

First edition, one of 55 numbered copies on pur fil paper, most limited deluxe issue.

Endleaves and half-title slightly and partially shaded.  
**Precious and handsome tirage de tête of this seminal text of modern feminism, housed in an artistically designed custom box.**

\$ 22 000

Our copy is housed in a custom gray clamshell box, square spine titled in red, author's name and subtitles in black, first panel hollowed revealing a black and white photograph of Simone de Beauvoir as a young woman under a plexiglass, title in red, author's name, first volume number and subtitle in black, second panel hollowed revealing a color photograph of the author in her prime under plexiglass, titled in red, author's name, second volume number and subtitle in black, box lined with burgundy paper, superb work by artist Julie Nadot.

▷ SEE MORE



### 13 – Simone de BEAUVOIR

*Mémoires d'une jeune fille rangée* [Memoirs of a Dutiful Daughter] – *La Force de l'âge*  
[The Prime of Life] – *La Force des choses* [Force of Circumstance] – *Tout compte fait* [All Said and Done]

GALLIMARD | PARIS 1958-1972 | 14,5 x 21,5 CM | 4 VOLUMES IN ORIGINAL WRAPPERS AND CUSTOM BOXES

First edition, one of 25, 30, 35 and 40 numbered copies on *vergé de Hollande*, most limited deluxe issue for each of the 4 volumes.

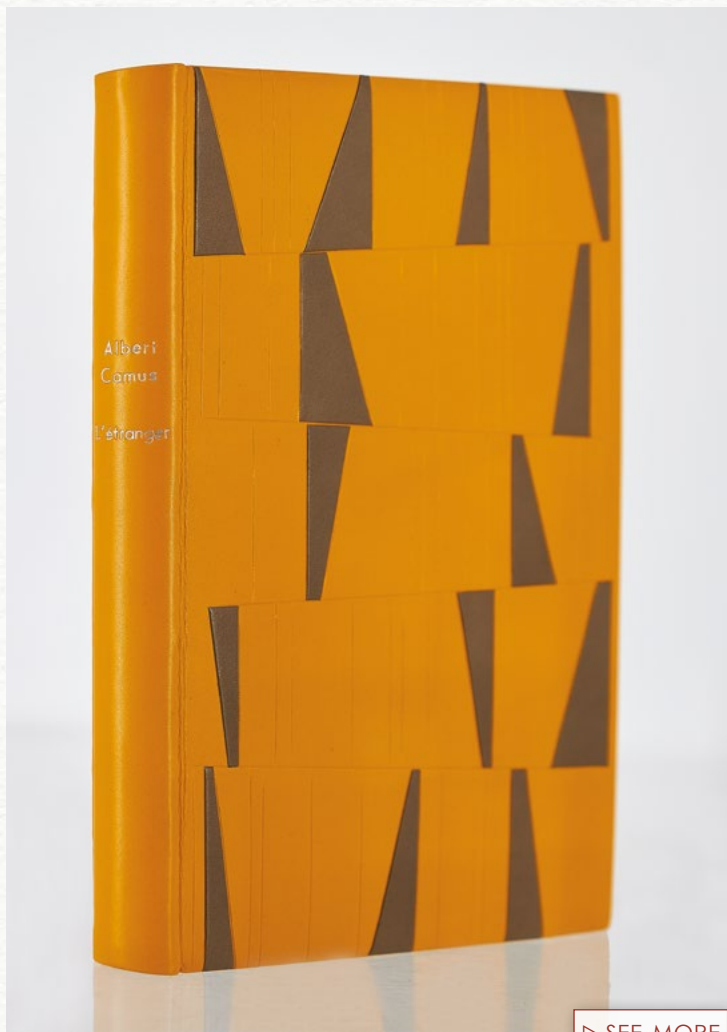
\$ 20 000

A very rare and handsome set of this autobiographical and feminist tetralogy.

Each volume is presented in a custom box signed by Julie Nadot reproducing the covers and the spine.

▷ SEE MORE





## 14 – Albert CAMUS

### *L'Étranger* [The Stranger]

GALLIMARD | PARIS 1942 | 12 X 19 CM | FULL CALF

**A precious advance copy** (*service de presse*).

First edition, one of the rare press copies. No deluxe limited issue printed.

A precious and rare copy, perfectly bound by the master bookbinder Jean-Luc Honegger.

\$ 40 000

Full yellow box calf binding, smooth spine lettered in palladium, boards tooled in blind, upper board with inlays of grey box calf, yellow box calf pastedowns, beige suede endpapers, original wrappers and spine preserved, no gilt edges like every binding by Jean-Luc Honegger, half yellow box calf custom slipcase, smooth spine lettered in palladium, yellow lustrine cloth boards, beige suede lining, very fine set signed Jean-Luc Honegger (2023).

4 400 copies of this first edition of *The Stranger* were printed on April 21, 1942: 400 press copies, 500 copies without a statement of edition and 3 500 copies with false statements of second through eighth “editions”.

The press copies, not intended for sale, do not bear the price indication [25 francs] on the back cover.

Paper was scarce in 1942, and as Albert Camus was an unknown author at the time, Gallimard did not print a limited issue on luxury paper (or large paper) as was often the case. **For this reason, press copies or copies without a statement of edition are particularly sought-after.**

Albert  
Camus

L'étranger

## 15 – Lewis CARROLL

*Original photograph  
A winged Annie Rogers dozing on a lounge chair*

[JUNE 1861] | MOUNT: 19,1 x 21,5 CM; PHOTO: 12,4 x 16,5 CM  
ONE PHOTOGRAPH MOUNTED ON CARDBOARD

Original oval photograph by Lewis Carroll, mounted albumen print with a vintage inscription on verso: "Annie S. C. Rogers, June 1861. Aged 5 years, 4 months. C. J. D. fecit". Rogers' mother's initials, S.C. (Susan Charlotte) neatly ruled through in pencil and corrected with Annie's "AMAH", with the inscription "Dodgson No. 3".

**Only two other prints are known, and its rarity is furthered by its atypical staging within Carroll's photographic work.**

**\$ 55 000**

**Extraordinary portrait of Annie Rogers as an angel, taken by Lewis Carroll. The writer offered her one of the very first inscribed copies of *Alice in Wonderland* which he began writing the following year this photograph was taken.**

This exceptional depiction of early girlhood dates from the early years of Charles Lutwidge Dodgson's photographic production. Its staging reflects one of the writer's greatest interests: dreams. **We seem to be witnessing the inaugural scene of his masterpiece with *Alice* "sitting curled up in a corner of the great arm-chair, half talking to herself and half asleep".** On several occasions, Carroll used the photographic lens as a mirror for his writing. He also took photographs of children playing chess, foreshadowing the second part of *Alice's* adventures. A pioneer in the art of photography, Carroll pushed his mastery of the medium to the limit – despite the long exposure times that inevitably froze his portraits:

"Carroll's interest in dreams caused him to craft his novels in order to fully reveal the content of dreams. Drawing on photographs like the image of Annie [Rogers], Carroll elaborated on still scenes, crafting a story that brought dreams to life" (B. Mahoney).

The striking portrait reflects Carroll's thoroughly Victorian conceptions of childhood, whose innocence stemmed from a relative proximity to God, guarding chil-



[▷ SEE MORE](#)

dren from sin and damaging effects of society. Sleep is even more a state of mental abandon, of openness to the imaginary – and sleeping subjects are recurrent in Dodgson's work. However, the angel wings formed by the unfurled flaps of his nightgown are a rare and remarkable addition to his work. His Oxfordian neighbor and fellow pioneer photographer Julia Margaret Cameron used the same theme in her famous portrait of Rachel Gurney as a putto adorned with swan's wings.

Annie Marie Anne Henley Rogers "dozing" here on a lounge chair was the daughter of a professor of economics at Oxford and close friend of the writer. Carroll was also godfather to the girl's younger brother. He took several portraits of Rogers, this one probably one of the earliest. Carroll featured her in a photographic tableau in pure pre-Raphaelite taste, disguised as a murderous queen Eleanor alongside a pleading Fair Rosamund played by Mary Jackson; Carroll also photographed her on several occasions alongside her younger brother Henry. As one of Carroll's little girls, she received many amusing and affectionate letters from the writer. Among those that survive are an acrostic poem, and a long, humorous letter of apology after missing a photo session: "you have no idea of the grief I am while I write. I am obliged to use an umbrella to keep the tears from running down on the paper".

### FROM ANGEL TO FEMINIST ICON

**Behind this portrait at the dawn of her life also lies the dream of a**

**woman with a remarkable destiny.** Annie Rogers was both the vanguard of the movement to open Oxford University to woman and in her posthumously published memoirs, its historian. Her "childhood friend" the Rev. Dodgson is known to have supported her campaign. In 1873, her remarkable results to both examinations set by Oxford's Delegacy of Local Examinations entitled her a scholarship to the prestigious university. When it was discovered that Annie was a woman, her place and her scholarship were withdrawn and offered to a man instead. She went on to become a great classicist through separate degree-level examinations and finally achieved her fight for women's education in 1920: **she was one of the first forty women to retrospectively graduate from Oxford.**

Among Lewis Carroll's photographs, this portrait is extremely rare. Only two other prints of this photograph are known. One of them kept at Princeton University (Album 2, no. 100) shows some foxing with blurred edges hiding much of Roger's wings and feet, as well as cutting off some of the background.

**An exceptional premonition of *Alice's* adventures by Carroll himself. Behind the mirror of the lens, Carroll shows the dreamer, her wings ready to transport her to the fantastic world soon to be created by the famed writer.**

Provenance: Dr. M. A. T. Rogers (thence by descent); Sotheby's London, July 8, 2004, lot no. 318; French private collection.



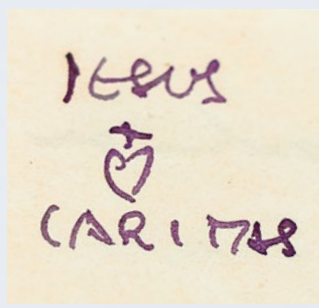
"YOU, I SUPPOSE,  
DREAM PHOTOGRAPHS"  
(ALFRED TENNYSON TO LEWIS CARROLL)

# CATHOLICISM (CANONISATION)

## 16 – Saint Charles de FOUCAULD

Autograph letter signed from his desert ermitage: “Jesus Caritas”

[HOGGAR] 17 MATIN [1909] | 10,2 x 15,8 CM | ONE FOLDED LEAF



Precious autograph letter signed by Saint Charles de Foucauld, 4 pages in purple ink on a folded sheet. At the top of the first page is a handwritten version of his famous motto “Jésus Caritas”, accompanied by a drawing of the Sacred Heart of Jesus surmounted by a cross, which he wore on his habit. He repeats this sketch accompanied by the word “Jesus” at the head of each subsequent page of the letter.

\$ 5 500

This long and admirable letter, written in Algeria (probably from the Assekrem plateau in the Hoggar mountains, where his hermitage was located), dates from 1909, according to Georges Gorraé, who published the letter in *Les Amitiés sahariennes du Père de Foucauld*, 1946 (vol. 2, p. 183). This was the year in which Foucauld presented the statutes of his fraternity, which would be emulated by so many others around the world. In the letter, Foucauld is probably helping a French officer preparing a camel trek across the Sahara, and informs him of

the number and condition of the camels he had personally ordered for him. Foucauld acts as an intermediary with two Tuareg tribal leaders: a member of the Dag Rali tribe, Abahag ag Ourar, and Aflan ag Douwa, representative of the amenokal (tribe chief) Moussa Ag Amastan to whom he was very close: “During the night I was brought back the letter sent yesterday evening, the bearer having learned on the way that Aflan is not at home and that Abahag having learned of Aflan’s absence had not

stopped at his tents. He had chosen to ignore them. I’m sending someone to Aflan’s house to tell him to come and see me as soon as he gets back. But when will it be? I am told it’s quite far away at the home of the Agouhs in Tehlé.”

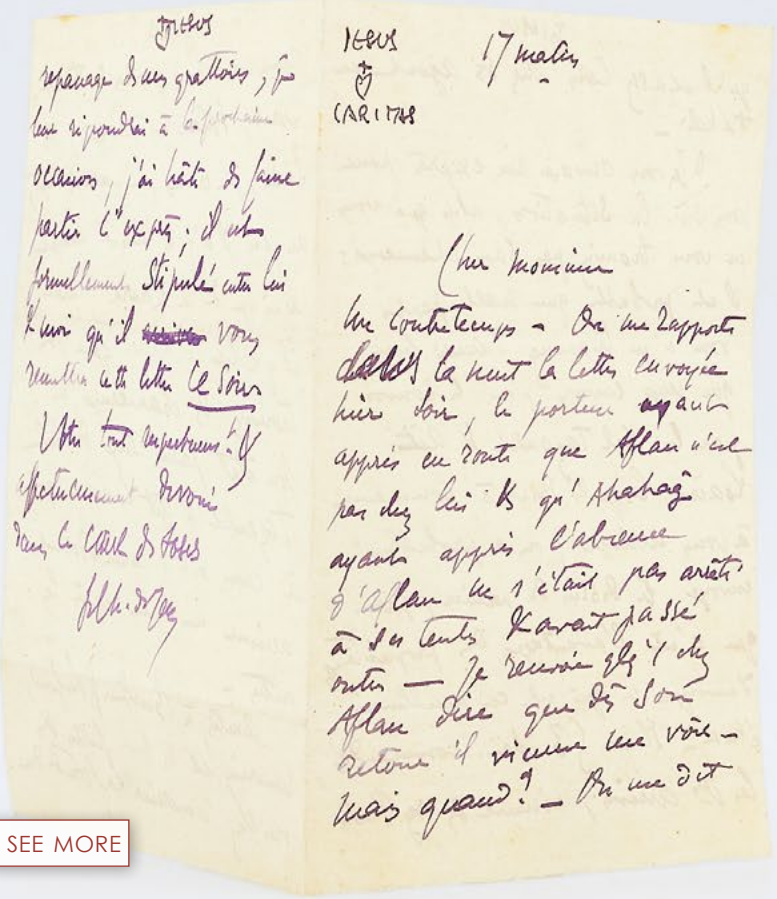
### THE HEART OF A SAINT

Throughout the letter, we sense the life of deprivation that Foucauld shared with the Tuareg, a region regularly hit by famines and conflicts: “There are 53 camels ordered, the 1st arrivals are from Dag Rali Agouh in Tehlé, close to Tamanrasset Klan in Taourit; they are, I fear, in poor condition, for here there is nothing to eat as in the Kouira, but there is reason to hope that you will find camels in good condition among those of the Kel Tazoulet and Aït Loaien who, due to the distance, should arrive a little later than the others”. In the letter, he also pays tribute to several members of the military convoy he met in the Sahara, including Marshal des Logis Lafont, who a few years later would treat a Tuareg and thus earn the gratitude of the holy man: “please thank Lafont for repairing my scrapers”.

The missive ends with these words: “Yours very respectfully and affectionately devoted in the heart of Jesus”.

A superb letter from a humble servant of God who was canonized in 2022, featuring on every page his immortal symbol of the love with which Christ loved humanity – embroidered on his tunic, it also preceded each of his meditations, letters, and writings.

These lines full of kindness are an exceptional testimony to his dedication and his deep knowledge of the Sahara and its inhabitants.



▷ SEE MORE

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



## 17 – 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 WITH CUSTOM 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.** Very discreet restorations to top spine-end, head of joint and margins of the front cover.

**Rare and precious signed and inscribed copy by Louis-Ferdinand Céline to writer and lyricist Henry Jagot.**

\$ 16 000

Born in 1858, Henri Jagot was a cabaret and military songwriter, historian of the Great Wars, as well as a popular novelist and author of children’s literature. Céline discovered his work during his early years. **This inscription on one of the rare press copies of his first novel bears witness to an obvious literary complicity between Céline, inventor of literary slang, and Jagot, master of the colloquial language who inspired him.**

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

▷ SEE MORE

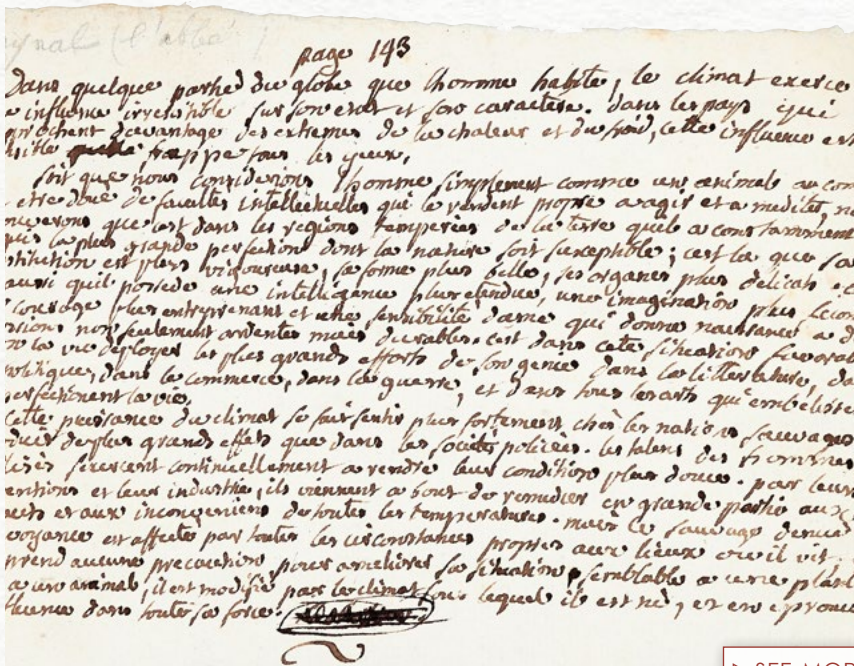
18 – Abbot Guillaume Thomas RAYNAL

[CLIMATE THEORY] Unpublished autograph manuscript addition to *Histoire philosophique et politique des établissements des Européens dans les deux Indes*

[CA 1784-1788] | 21,2 x 26,8 CM | HALF A PAGE ON ONE LEAF

Autograph manuscript proof by Abbot Raynal, in revision of his famous *History of the two Indies*, one of the basic texts for the humanitarian movement and a keystone in the canon of Enlightenment thinking.

\$ 1 700



Half a page in black ink on one leaf, a few words crossed out. Margins slightly browned, numbered proof label pasted down in margin. Pencil annotation in the upper part, as well as another in the hand of a previous bibliographer following the autograph text.

This fascinating insert on the influence of climate on people is unpublished to our knowledge; as is the case on other inserts by Raynal, the autograph pagination “143” on this leaf undoubtedly takes up that of the edition of *History* published in 1780, and indicates that the abbot wanted to insert the leaf in the eleventh book of his *History* devoted to colonial possessions in Africa (chapter XVII,

p. 143). This text does not appear in the following edition of the *History of the Two Indies*, published posthumously by Amable Costes in 1820, revised from Raynal’s manuscripts. In this manuscript, Raynal develops one of the recurring themes of political philosophy during the Enlightenment: the meteorological climate theories. The abbot presents the natural environment as a determining factor of civilization or barbarism, surpassing laws and governments, shaping the behavior of people and explaining the abundance or poverty of their material and immaterial productions. The present manuscript is contemporary with this statement by Rousseau taken

AN EXCEPTIONAL AND PROBABLY UNPUBLISHED ADDITION TO ABBOT RAYNAL’S IDEOLOGICAL WORK, INTENDED TO EXPAND HIS VAST AND INFLUENTIAL HISTORY OF INTERNATIONAL TRADE IN THE 18TH CENTURY

from the *Confessions*: “climates, seasons, colors, darkness, light, elements, food, noise, silence, movement, rest, everything acts on our machine and on our soul” and influenced by the thought of Montesquieu, who makes a very similar speech in *The Spirit of Law*.

”In whatever part of the globe that man inhabits, the climate exerts an irresistible influence on his condition and character. In countries that are closer to the extremes of heat and cold, this influence is so noticeable that it strikes everyone’s eyes. Whether we consider man simply as an animal or as a being with intellectual faculties which make him fit for action and meditation, we will find that it is in the temperate regions of the earth that he has constantly acquired the greatest perfection of which nature is capable; it is there that his constitution is the most rigorous, his form the most beautiful, his organs the most delicate. It is also here that he possesses a broader intelligence, a more fertile imagination, a more enterprising courage, and a sensitivity of soul which gives birth to passions which are not only ardent but lasting. It is in this favorable situation that we saw him deploy the greatest efforts of his genius in literature, in politics, in commerce, and in all the arts which embellish and perfect life. This power of climate is felt more strongly in wild natures and produces greater effects than in civilized societies. The talents of men continually serve to make their lives more comfortable. By their inventions and their industries, they manage to largely remedy the defects and inconveniences of all temperatures, but the savage devoid of foresight is affected by all the circumstances specific to the places where he lives. He takes no precautions to improve his situation. Like a plant or an animal, it is modified by the climate for which it was born and experiences its influence in all its force.”

▷ SEE MORE



19 – Abbot Guillaume Thomas RAYNAL

[CUBA ISLAND] Autograph manuscript addition to  
*Histoire philosophique et politique des établissements des Européens dans les deux Indes*

[CA 1784-1788] | 21,2 x 26,8 CM | 3 PAGES ON 3 LEAVES

▶ SEE MORE

**Autograph manuscript proof** by Abbot Raynal, in revision of his famous *History of the two Indies*, one of the basic texts for the humanitarian movement and a keystone in the canon of Enlightenment thinking.

This long addition by Raynal to the third edition of the 1780 text – censored in France – updates his *History* in order to take into account the economic and industrial growth of Cuba, which he describes as “the best boulevard of the Spanish empire in the New world.”

\$ 2 700

Three pages in black ink on two leaves, a few words crossed out. Margins slightly browned, numbered plate label pasted down in margin. Pencil annotation from a previous bibliographer on the second leaf.

The insert replaces the last pages of the chapter entitled “Importance, government, population, crops and other works in Cuba” (book eleven) and was finally published posthumously in 1820 (vol. VI, pp. 230-237). The autograph pagination “266”, “267” “268” in the upper part of the three pages matches that of the 1780 edition, which Raynal revises and extends with this manuscript.

Raynal provides a very in-depth study on the immense wealth on the island and how Spain exploited it, after the brief British occupation of Cuba. In eleven months, the English had brought in as many slaves as the Spanish had in fifteen years: “At the time in question, Cuba had a population of 170,362 people of all ages and sexes: 95,419 whites, including 484 secular clergymen, 496 monks and 145 nuns; 19,027 mulattoes and 11,588 free blacks; 5,716 mulattoes and 38,612 enslaved negroes [...]. Its prosperity increases day by day, because its slaves become more numerous day by day.”

#### A RARE PERIOD DOCUMENT ON THE HISTORY OF CUBA IN THE 18TH CENTURY

Above all, Raynal provides a detailed description of Cuba’s most important and famous production:

#### tobacco, subject to a regime of direct administration by the Spanish crown:

“Since the time already quite distant from 1775, the colony has made very great progress [...] Tobacco is one of the gifts made by America to Europe, where it has gradually become universally used. The tax authorities have quite generally taken over its exclusive sale everywhere, and the court of Madrid has set or followed the example of this monopoly. Every year, it obtains about fifty thousand quintals from Cuba, at a cost of less than three million euros, which it sells in the old and new hemispheres for more than twenty-five million. It is in a vast and superb building, built in 1756 in Seville, that tobacco is prepared. Twenty-eight mills powered by a few hundred mules, reducing it to dust. It owes its color, and the sweetness it brings to the palate and taste, to a fine reddish earth called *almagro*, which is only found near Cartagena in the village of *Almazaron* [...] It is with the proceeds of its tobacco that Cuba pays its taxes; it is with that of his sugar that he supplies his needs [...] He owes the means to multiply these instruments of fortune to the treasures paid by the tax authorities to Havana, which gives life to the rest of the island, and which must be considered as the best boulevard of the Spanish empire in the New World”.

Raynal accurately predicted the progression of sugar cultivation from which Spain “would draw everything [it] consumed from this island alone” and which will soon make Cuba the leader of the sugar market in the 19th-century:

“Sugar originating from Asia was cultivated in Spain quite anciently; but only for medicinal purposes. Consumption expanded after it was naturalized in the New World. The Castilians, who had brought it there,

soon grew tired of the care it demanded; and devoted themselves entirely to rest or mining, successively asked the Portuguese, the English, and the French. Finally, Cuba, which, like their other establishments, only harvested what its supply required, had some surplus which it passed on to the metropolis. It was the beautiful plains of Havana which set the example; followed by the districts of Sainte-Claire, Cuba, Bayamo, Port-au-Prince; and over time, by most others. In the eighteen jurisdictions there are barely two or three that have neglected this source of wealth. As long as the work extends, Spain will draw from this island alone all the sugar it consumes; and if emulation reaches the other islands of its dependence, we will see it enter into competition in all markets, with the nations in possession of supplying this most important commodity from the other hemisphere.”

His study also includes investments that quickly made the port of Havana one of the leading places in the trading world:

“At this time, shipyards were formed in Cuba, from which before 1775 fifty-eight ships of the line or frigates were produced, a number which has since greatly increased. [...] They are built from cedar that is almost incorruptible, from oak that is harder than that of our forests. This famous city, which the pacification of 1763 wrested from the English, who had taken control of it a few months earlier, receives nearly four million pounds a year from the government for naval expenses; she receives two and a half million for the pay of the troops; it receives fourteen to fifteen hundred thousand pounds for the upkeep of the fortifications which, in the space of fifteen years, cost thirty million. The construction of these astonishing works constantly has occupied fifteen hundred criminals from whom Spain and Mexico have been purged, more than four thousand slaves, and a fairly large number of free men. The port of Havana is one of the best in the world. Fleets from all over the world [could anchor there at the same time]”.

An exceptional passage from this vast and influential history of international trade in the 18th century, which Raynal was keen to update while Cuba was experiencing unprecedented economic growth.

## 20 – Salvador DALÍ & Max GERARD

*Dali de Draeger*

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

DALÍ'S  
FAMOUS SNAIL  
DRAWING

First edition.

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

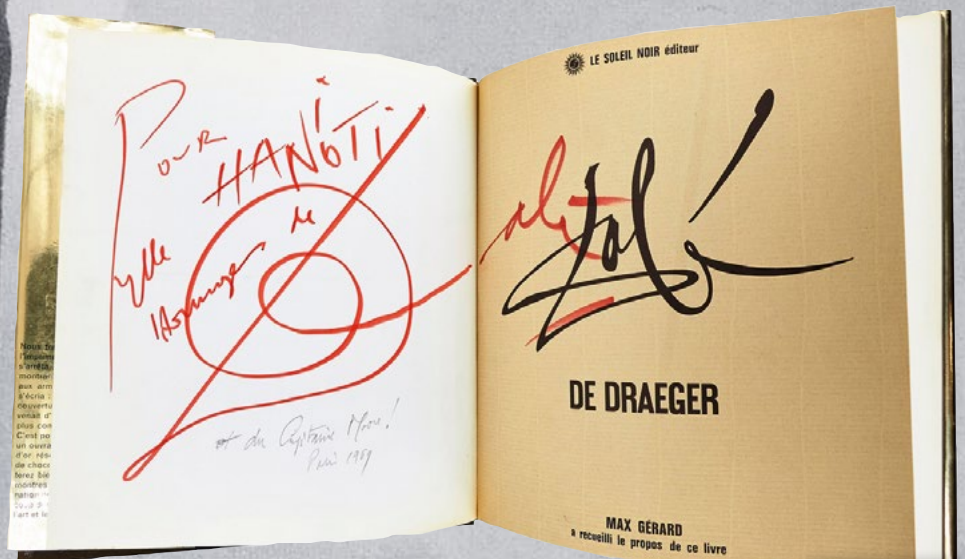
\$ 4 400

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

Numerous illustrations.

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

Former British officer Captain Moore, alleged secret agent during WW2 and Dali's secretary from 1956 to 1974, added the words "Paris, 1969" and signed at the bottom of the title page.



▷ SEE MORE

21 – **Pedanius DIOSCORIDE**  
translated by **Marcellus VERGILIUS**

*Pedacii Dioscoridae Anazarbei  
de Medica materia Libri sex*

FILIPPO GIUNTA | FLORENCE 1518  
IN-FOLIO (21 x 32,5 CM) | (6 F.) 352 FF (6 F.)  
PASTICHE RENAISSANCE BINDING

**First edition of the Marcellus Virgilio translation in Latin, dedicated to Leo X.** The princeps edition was based on an old translation by Petrus de Abano (ca. 1250-1316), and published in 1478 in Colle di Val d'Elsa. The original text was written in Greek around 60 AD.

§ 13 500

Title page in red and black. 45 lines per page. Colophon: "Florentiæ per hæredes Philippi Iunta Florentini. Anno ab incarnatione Domini. 1518. Idibus Octobris. Leone decimo Christiana[m] Rempub. gerente." Superb Filippo Giunta printer's device on verso of last leaf. Bibliographical note in French opposite the title page.

So-called "archaeological" artistic binding made by Olivier Maupin, a tribute to the skills of Renaissance bookbinders, spine with visible raised bands, headband and endband, spine covered with antique printed paper, wooden boards, the first of which covered with a humanist cover from the 16th century, all edges slightly bluish. A lack of a small piece of paper skillfully restored on the title page, and the margins of the first endpapers have been restored. A few pages at the end of the volume show a few discreet wormholes – without affecting the text. The copy has been thoroughly cleaned.

**LONGEST-LASTING  
PHARMACOLOGY  
BOOK BY A  
HUMANIST SCHOLAR**

**We have not been able to find any copy of this important edition in trade records, except in the catalogue of a nineteenth-century German bookshop (Ernest Heinemann, Offenbach am Main, 1840).**

Provenance: Crowned monogram H.O. and library stamp of Prince Nicolas Petro-

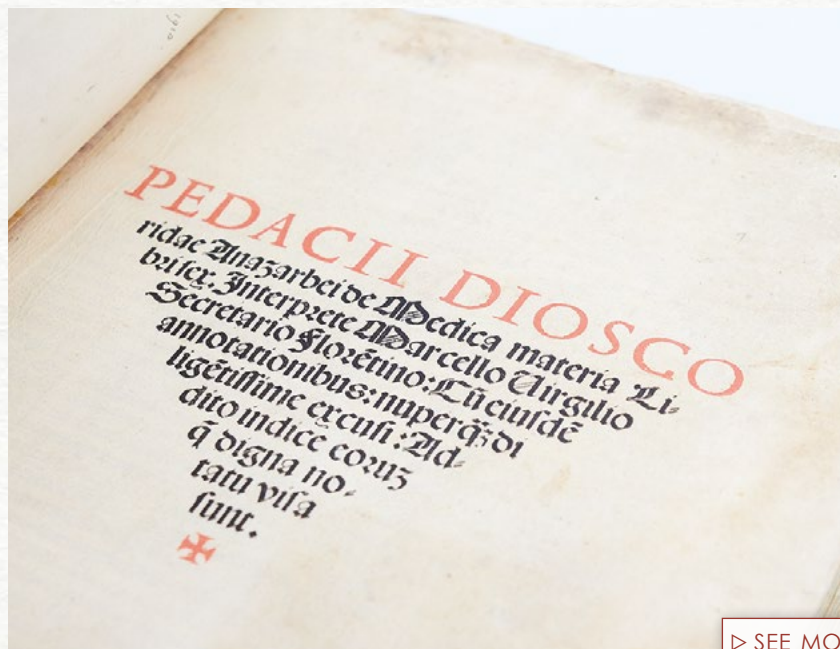
vitch of Oldenburg (1840-1886) on the title page. He was the great-grandson of Emperor Paul I, through his daughter Catherine Pavlovna (1788-1819) who married George of Oldenburg. His sister Alexandra married Grand Duke Nicholas, son of Emperor Nicholas I. His nephew Peter of Oldenburg married Grand Duchess Olga, daughter of Emperor Alexander III.

The *De Materia Medica*, made up of six books, describes more than 800 substances of natural origin (mostly plant-based, but also animal and mineral), giving their description, how to harvest them and their medicinal properties.

This veritable encyclopedia, originally written by Dioscorides in the second half of the 1st century AD, was, from the first years of its diffusion, praised by the greatest minds of the Roman Empire: **Galen himself considered Dioscorides' descriptions unsurpassable and stating it was no longer necessary to set about writing pharmacopoeial works.**

The text circulated throughout Antiquity and the Middle Ages through copies of the Greek text on papyrus, parchment and paper and through translations into Latin, Syriac, Arabic, Persian and European languages.

However, this massive transmission led to significant misinterpretations which were highlighted by Humanists of the Renaissance.



▷ SEE MORE

**A RARE COPY OF  
THIS IMPORTANT  
PHARMACOLOGICAL  
WORK, EMBLEMATIC OF  
THE DETERMINATION OF  
RENAISSANCE HUMANISTS  
TO REDISCOVER THE  
SOURCES OF THE ANCIENTS  
AND ENSURE THE SURVIVAL  
OF THEIR TEXTS**



"Humanism is another feature of the Renaissance that gave to the history of the biological sciences a very special aspect. Stricly speaking, Humanism is a voluntary and unreserved return to ancient science. The intellectual culture that prevailed in the 16th century was one of respect for tradition and the authority of the Classics. The literary and artistic movement which developed alongside the scientific movement was even more obvious in this respect. At the beginning of the Natural Sciences we find this tradition and authority firmer than anywhere else. Thus the work of scholars bears fruit that they had not always foreseen. Thanks to them, editions and translations of the old works of Natural History began to flow in. [...] Marcellus Vergilius again translated Dioscorides. [...] The entire host of Italian, German, French and English Humanists worked to make ancient works better known, which were, in the middle of the 16th century, as well understood as today." (Émile Callot, *La Renaissance des sciences de la vie au XVI<sup>e</sup> siècle*)

## 22 – Gustave EIFFEL & WALERY

*Original signed photograph of Gustave Eiffel*

LONDON 1889 | MOUNT: 28,7 x 38,4 CM – PHOTOGRAPH:  
18,3 x 27,4 CM | ONE PHOTOGRAPH MOUNTED



*au camarade Richard  
Souvenir du banquet du 22 Nbre 1889  
G. Eiffel*

Rare original portrait of Gustave Eiffel, carbon print mounted with the stamp of the Walery studio.

**Signed and inscribed by the engineer to lower right corner of mount: “Au Camarade Richard Souvenir du banquet du 22 Nbre [18]89 G. Eiffel”** (To fellow comrade Richard Souvenir of the banquet from 22 November [18]89 G. Eiffel)

\$ 4 200

This striking portrait of the engineering legend was shot in the year of the tower’s inauguration. Built on the occasion of the Paris Universal Exhibition, it was the tallest man-made structure at the time, towering 300 meters over the Parisian landscape. Eiffel is also responsible for designing the iron structure of the Statue of Liberty.

Another print of this portrait is kept at the National Portrait Gallery in London.

▷ SEE MORE

## 23 – Albert EINSTEIN

*Autograph postcard signed by Albert Einstein to Professor Ludwig Hopf*

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

**Autograph postcard signed by Albert Einstein to Ludwig Hopf.** 18 lines written verso and recto, address also in Einstein’s handwriting. Postmarked June 21, 1910.

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 20<sup>th</sup>-century genius: Carl Jung.

\$ 18 000

▷ SEE MORE

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

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 observational 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 is to me" (Vienna, September 27, 1931). 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 in 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 20<sup>th</sup> century.**

**EINSTEIN WRITES  
TO A FRIEND WHO  
INTRODUCED HIM TO  
CARL JUNG**

Sie, auch zu kommen.  
Herrn Rusch werde ich  
auch einladen und wahr-  
scheinlich Herrn Prof. Zorn.  
Mit besten Grüßen  
Ihr Einstein.

## 24 – [BEYONCÉ] Thierry MUGLER

*Original drawings in pencil and felt-tip pen and working set of stage costumes sketches for Beyoncé*

[CA 2009] | DIVERSE FORMATS | LOOSE LEAVES

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

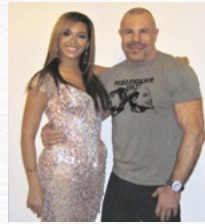
\$ 4 000

– A large original drawing (21,6 x 56 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 (21,6 x 27,9 cm) with several silhouettes of Beyoncé in motion, probably studies for petticoats.

– An original pencil drawing (21,6 x 27,9 cm) showing several sketches of a costume made of lingerie elements and a long coat; [with]: computer graphic rendering of the design. This outfit initially created for her song "Sweet Dreams (Beautiful Nightmare)" was eventually used in a photo-shoot 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, 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.

▷ SEE MORE

## 25 – Thierry MUGLER

*Original sketch drawing by Thierry Mugler – "L'Agneau [The Lamb] Betty Boop"*

[CA 2008] | 14,8 x 17,4 CM | TWO LEAVES

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

\$ 900

Attached, a computer generated graphic rendering of this incredible costume, printed on thick paper, with a small tear to 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.

▷ SEE MORE



C'Agneau  
(Betty Boop)



ZZZ

"TURN THE LIGHTS ON"

Et tout  
ce qu'on le  
meurt pas  
et Des (photo)

chacune  
1304  
haute



SUPERMANFRED  
Can I send that  
to Brian if you  
like it on Susan  
Table - Thanks



## 26 – [Kim KARDASHIAN] Thierry MUGLER

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

[CA 2010-2020] | 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.

\$ 6 500

The very body-hugging front of the dress is torn at the chest (“**double breast-ed 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’œil*: Mugler 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

**EXTREMELY RARE AND  
UNIQUE DRAWING BY THE  
BRILLIANT DESIGNER, MADE  
FOR THE SCULPTURAL KIM  
KARDASHIAN – ONE OF  
HIS “SUPER GLAMOROUS  
WARRIORS”**

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 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 calipygous 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, 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.

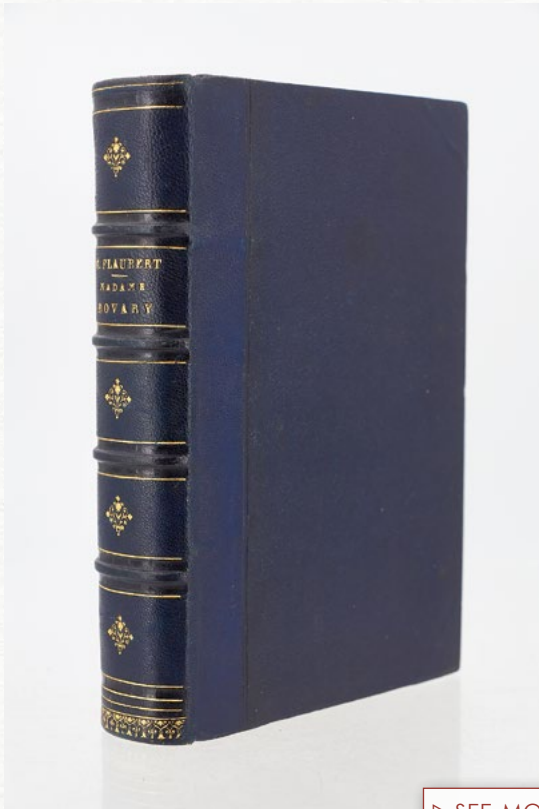
Thierry Mugler’s original designs are extremely rare, as T.-M. Lorient points out in the same catalog of his retrospective: “**Your archives are highly prized, rarely loaned and even less exhibited.**”





"BABY GOT BACK !"

▷ SEE MORE



## 27 – 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 each gathering continuously numbered. 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.**

\$ 32 000

▷ SEE MORE

## 28 – Gustave FLAUBERT

### *Madame Bovary*

MICHEL LÉVY FRÈRES | PARIS 1857 | 11 x 18 CM | 2 BOUND VOLUMES

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

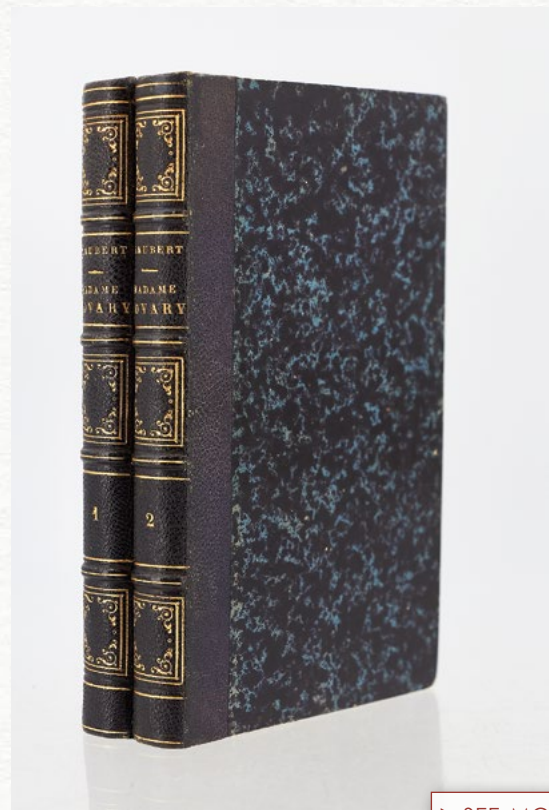
Contemporary navy blue half shagreen bindings, spines with four raised bands decorated in gilt, marbled paper boards, *caillouté* pastedowns and endpapers, speckled edges.

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.**

\$ 8 000



▷ SEE MORE

29 – Francis COLLINGWOOD & John WOOLLAMS

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

TARDIEU | PARIS 1810 | 13,5 x 22 CM | 2 VOLUMES BOUND IN HALF MOROCCO

Rare first French edition.

**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.**

\$ 4 400

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.

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

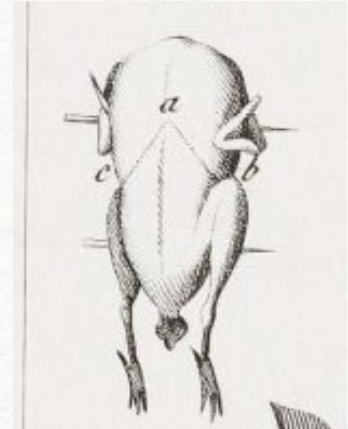
*The Universal Cook* is the work of two famous chefs, Francis Collingwood and John Woollams, who worked in the most famous establishments on the London Strand: the London Tavern and The Crown and Anchor, known for serving members of the Whig-club.

This edition is one of the few examples of British cuisine making inroads into French gastronomic culture. The latter was to exert an almost unchallenged hegemony for a long time to come. The *Universal Cook*'s publication was considered a curiosity in French culinary circles, as the publisher's preface indicates; it was also seen as a real risk, according to the great bibliographer Oberlé:

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

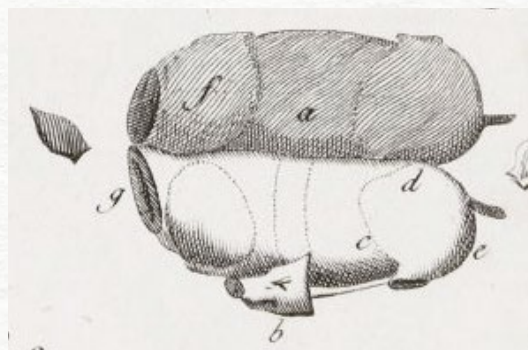
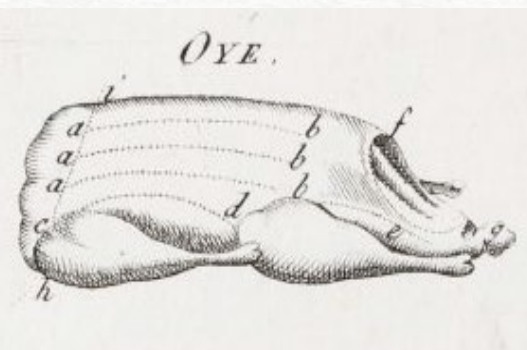
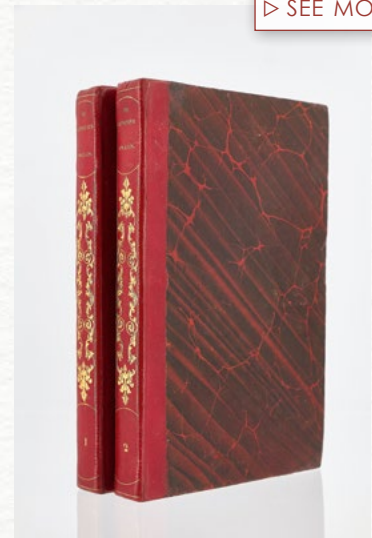
However, this rare publication was in response to demand from an Anglophile gourmet public: it's no coincidence that one of the first luxury restaurants in Paris was christened "*La Grande Taverne de Londres*" (The Great London Tavern) due to the renown attached, from the end of the 18th century, to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

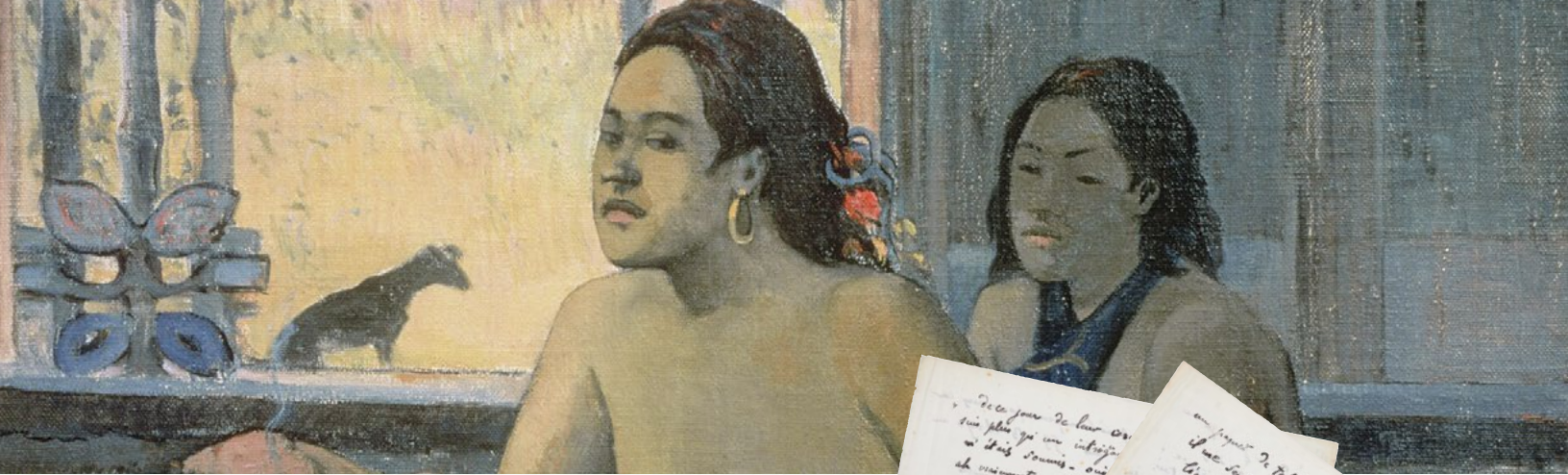
Recipes in this book illustrate changes in English culinary culture at the turn of the 19th-century. The hierarchy of prestige,



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.

▷ SEE MORE





30 – Paul GAUGUIN

Autograph letter signed to George-Daniel de Monfreid from Tahiti: “Je suis doué dit-il à en rendre les autres jaloux”

[TAHITI] AOÛT [1896] | 20,5 x 27 CM | 4 PAGES ON 2 LEAVES

Long autograph letter dated August 1896 and signed by Paul Gauguin to painter Daniel de Monfreid. Four pages in black ink on two lined leaves. Small tears to margins not affecting the text, traces of folds inherent to sending.

**Suffering and penniless, a distressed Gauguin writes of his shattered pride – a Nabi Christ abandoning his cross, ready to fall into lust and the intoxication of the paintbrush.**

\$ 22 000

▷ SEE MORE

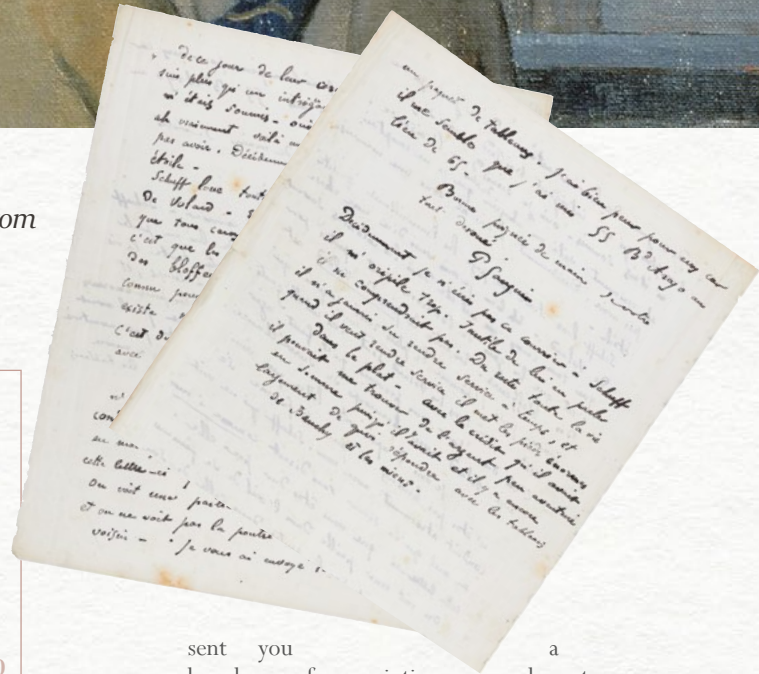
In the midst of his descent into hell, abandoned in his Tahitian artificial paradise, Gauguin feels cursed: “Definitely, I was born under a bad star,” he laments. His quest for primitive freedom leaves him in destitution and misery. Suffering agony, the painter sends paintings to one of his few supporters, his faithful friend Daniel de Monfreid – but writes the wrong address...

Published in *Lettres de Paul Gauguin à George-Daniel de Monfreid*, 1918, p. 146, n° XXIII; our letter reveals the name of Émile Schuffenecker, his friend and associate on the Paris stock exchange and then Pont-Aven – anonymized in the published version – whom Gauguin vilifies on numerous occasions in these pages.

This exceptional missive was written in Tahiti, where the painter had returned the previous year, bidding a final farewell to the old Europe. Gauguin had just come out from a stay in hospital in Papeete to treat his bruised legs following the beating he had received in Concarneau two years earlier for defending his muse, Annah the

**“YES I HAVE SARCASM IN MY WORDS, YES I DO NOT KNOW HOW TO FLATTER AND BEND MY BACK, HOW TO BEG IN OFFICIAL SALONS [...] I AM NOTHING BUT A BRAYING SCHEMER, BUT IF I HAD SUBMITTED – YES I WOULD BE COMFORTABLE”**

Javanese. The painter could not escape the aftermath of this altercation and suffered from a terrible purulent eczema on his leg, as well as syphilis, drowning his torments in alcohol. The letter is a perfect example of Gauguin’s correspondence from the summer of 1896 which “smells of the fever that has seized a mind overheated by pain and lack of sleep” (David Haziot). In his confusion, the painter misspelt the address of Monfreid’s studio at the Cité Fleurie, a famous chalet-like artists’ residence where Gauguin had stayed: “I



sent you a bunch of paintings last month. I’m afraid for them because it seems to me that I put 55 Bd Arago instead of 65” This mailing included his composition *Eihaha Ohipa*, painted in his studio in Punaauia and now kept at the Pushkin Museum in Moscow. Shipped via a naval officer – fees to be paid by Monfreid – the paintings did not arrive until November. Beyond his feverish fears, Gauguin delivers in these lines a true manifesto of his integrity as an artist – the perfect counterpart to his famous Christlike self-portrait *Near Golgotha*, painted around the same period. To him, his destiny and generosity are nothing short of Christ-like: “in the most difficult moments of my life, I more than shared with unfortunate people and never had any reward other than complete abandonment”. He had in fact helped display Schuffenecker’s paintings in Impressionist exhibitions, saved his friend Laval from suicide and opened his purse to so many others. Instead of returning the favor, Schuffenecker prefers to feel sorry for himself: “Schuff really wrote me a crazy and unfair letter and I don’t know what to answer because he is a sick mind [...] he would be more unhappy than me who has

*P Gauguin*

glory, strength and health. Let's talk about it! I'm good at making others jealous, he says". Gauguin, who had always refused to compromise, is finally betrayed by one of his closest relations, Schuffenecker, who becomes in the letter a true Judas Iscariot: "Schuff has just made a useless petition, I believe, for the State to come to my aid. This is the thing that can offend me the most. I'm asking friends to help me out

for the time it takes to get back the money I'm owed, and their efforts to recover it, but begging the State was never my intention". The painter reaches a point of no return, not only bruised in his flesh, but also in his self-esteem: "All my efforts to fight outside the official arena, the dignity I have strived for all my life, are now losing their character. From this day I am nothing but a braying schemer, but if I had

submitted – yes I would be comfortable. Really, this is a sorrow that I didn't intend to have. Definitely, I was born under a bad star." **After this final abandonment, Gauguin gave free rein to his artistic and sensual frenzy in his *Maison du Jouis* in the Marquesas.**

**A very rare Tahitian letter of the Master.**

### 31 – Paul GAUGUIN & George-Daniel de MONFREID

*Odalisques among the Mangos.*  
*Noa Noa. Unique proof of the woodcut drawn and engraved after Paul Gauguin by George-Daniel de Monfreid*

[CA. 1904-1924] | 93 x 78 MM | ONE LEAF

**Original proof, likely unique,** of this intermediate state of a woodcut drawn and engraved by George-Daniel de Monfreid after Paul Gauguin. Print on fine cream laid paper, annotation by the artist in the left-hand margin.

\$ 1 700

Woodcut drawn and engraved after two different works. The back of the woman is an exact reproduction of an ink from page 92 of the *Noa Noa* manuscript, while the woman lying down takes up the well-known theme of the woman with mangos, *Te Arii Vahine-Opoi*, that Gauguin represented in paint as well as with an engraving in 1898.

The final woodcut will serve as the head of chapter V of the first true illustrated edition of *Noa Noa*, published by Crès in 1924, the first illustrated work from Paul Gauguin and a majestic tribute to one of the precursors of modern art.

**Superb and significant engraving uniting two major themes of the Tahitian work, including the central drawing of the *Noa Noa* manuscript, faithfully engraved by Gauguin's closest friend and executor, the artist George-Daniel de Monfreid.** A likely unique proof, part of 17 known test woodcuts from the project to pre-

maturely publish *Noa Noa*, all made on various fine papers and annotated by the artist.

By uniting these two vahines with sensual postures, Monfreid brings about a true synthesis of Gauguin's work, all while using the traditional double figure of the artist's paintings.

The woodcut comes from the original illustrated manuscript of *Noa Noa*, brought back from Tahiti by Segalen on the artist's death in 1903, that Monfreid began producing this fundamental work from as early as 1904. This is the second version of this "to read and look at" notebook. The first manuscript, written on the return of his first voyage and entrusted by Gauguin to Charles Morice in 1893, responded to a different project.

Gauguin had composed only the text, interspersed with blank pages for Morice's poems. But after several years without news, Morice preferred to publish a version entirely rewritten by himself in 1901. Gauguin, therefore, copied his manuscript and illustrated it during his second stay in Polynesia, with sketches, watercolors and collages. This album, that the artist expanded and safely preserved until his



**"WHEN I SAW GAUGUIN FOR THE FIRST TIME, I WAS GREATLY DISCONCERTED BY THE DETAILS OF ART THAT RADIATED FROM HIS WORKS AS WELL AS FROM THE CONVERSATIONS OF THIS EXTRAORDINARY MAN... YOU IMMEDIATELY FELT THAT HE WAS THE MASTER" (MONFREID IN L'HERMITAGE, 1903)**

death, is preserved today at the Musée d'Orsay.

It is, therefore, from this manuscript (the only one illustrated), that Monfreid composed the edition of Gauguin's *Noa Noa*. However, although Monfreid's publication began early on, it took more than twenty years to complete, in part due to a copyright dispute with Charles Morice who wanted to be co-author of the forthcoming edition and whose poems would eventually be preserved.

▷ SEE MORE

## 32 – [EROTICA]

*Histoire d'un géant, écrite par un nain*

CHEZ BARBA | À PARIS [1802] | 10,3 x 17,7 CM | 307 PP. | HALF CALF

Rare first edition published anonymously.

With a frontispiece “*Je n’ai jamais vu un aussi petit homme*” engraved by Benoist after Claude-Louis Desrais.

Half brown calf binding, smooth spine slightly sunned and ruled in gilt, marbled paper boards, endpapers and pastedowns in *caillouté* paper, contemporary binding.

**A rare copy of this satirical and erotic novel about the love adventures of a dwarf and a giant. Despite their rivalry, the dwarf remedies the giant’s impotence by hiding in his breeches, and together they take revenge on a cruel marquise.**

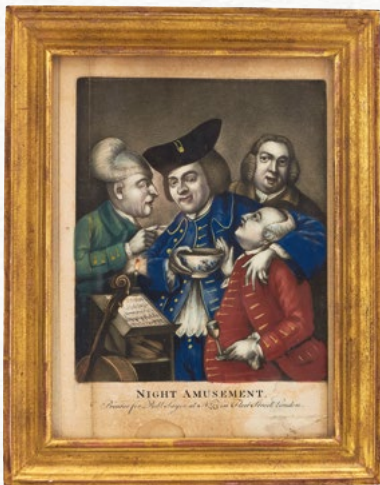
We have found only four copies in public collections (National Library of France, British Library, Library of Château d’Oron, Switzerland, and National Library of Hungary).

Not included in the *Dictionnaire des ouvrages anonymes*.

\$ 1 700



▷ SEE MORE



## 33 – Charles MAUCOURT

[SATIRICAL PRINT] *Dptych of original mezzotints titled “Mirth and Friendship” and “Night Amusement” enhanced in watercolor*

ROBERT SAYER | LONDON [CA 1775]  
1,9 x 17 CM | 2 FRAMED PRINTS

**Dptych of original mezzotints titled “Mirth And Friendship” and “Night Amusement”, very finely enhanced in watercolor, published in England ca 1775.**

Captioned “London, Printed for Rob.t Sayer, Map & Printseller, at No. 53 in Fleet Street”, each framed. Dampstains to the “Night Amusement” caption, not affecting the image.

**One of them features the “Staffordshire Giant”, Edward Bamfield, one of Fleet Street’s most famous attractions.** A fine, colorful production by the famous London satirical printer Robert Sayer (1725-1794), also based in Fleet Street.

The prints appear in the printer’s catalog for 1775 (Sayer & Bennett, p. 22, no. 200).

Sparingly enhanced copies of each print in this format are kept in the British Museum.

\$ 1 500



▷ SEE MORE



34 – Jean Ignace Isidore Gérard GRANDVILLE  
& Taxile DELORD

*Un autre monde – Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folâtreries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempsychoses, apothéoses et autres choses* [Another World]

HENRI FOURNIER | PARIS 1844 | 19 x 27 CM | HALF SHAGREEN

First edition of this work considered to be Grandville's masterpiece, with illustrations in first print.

Illustrated frontispiece, 36 colored illustrations and 146 in-text woodcuts in black.

€ 2 000

▷ SEE MORE

HANDSOME COPY OF  
THIS BEAUTIFUL BOOK,  
A PRECURSOR TO  
SURREALISM

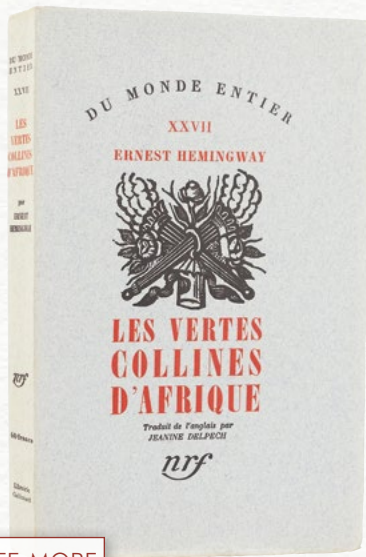
Contemporary binding in half black shagreen, spine with raised bands ruled in gilt, black paper boards framed in gilt, a scratch with loss of paper to the upper right corner of the upper board, small scuffs on the covers, yellow endpapers, all edges gilt.

This exuberant and prodigious production of Grandville and Delord (whose name is printed at the bottom of page 292), judged by its contemporaries as already being mad, was rediscovered by the Surrealists.

“Published in 1844 by éditions Fournier, *Un autre monde* is Grandville's masterpiece. The book is subtitled *Transformations, visions, incarnations, ascensions, locomotions, explorations, travels, excursions, stations, cosmogonies, phantasmagorias, dreams, frolics, facetiae, whims, metamorphosis, zoomorphs, lithomorphosis, metempsychosis, apotheosis and other things*. With its transformations, its inventions and its phantasmagoria, the work claims to reflect a changing era. *Un autre monde* recounts and illustrates the extraordinary travels of three neo-gods, Puff, Krackq and Hahbble. [...] It is indeed a philosophical journey that Grandville takes us on [...] The reader, led to a strange planet imagined by the artist, is invited, like *Gulliver in the Country of Laputa*, on a parodic journey of his philosophical, scientific, economic and religious ideas, of his passions, inventions and worries: romanticism, mechanisation, socialism, money, serial, publicity, anglomania, philanthropy, phrenology, etc.” (Annie Renonciat, *La Vie et l'œuvre de Grandville*, Paris, ACR-Vilo, 1985).

Grandville's most sought-after work.





▷ SEE MORE

### 35 – Ernest HEMINGWAY

*Les Vertes Collines de l'Afrique* [Green Hills of Africa]

GALLIMARD | PARIS 1937 | 12 x 19 CM | ORIGINAL WRAPPERS

First edition of the French translation, one of 55 numbered copies on alfa paper, this copy one of 15 *hors commerce*, only deluxe copies (*grands papiers*).

Rare and handsome copy.

\$ 3 300

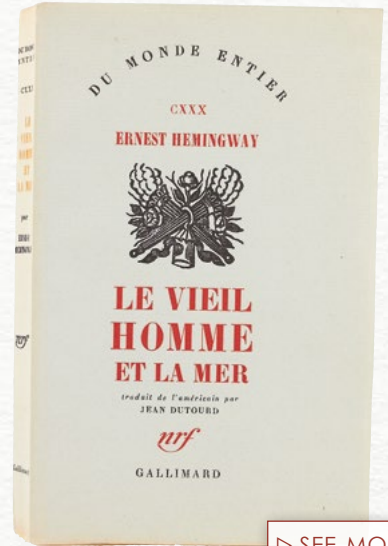
### 36 – Ernest HEMINGWAY

*Le Vieil Homme et la Mer*  
[The Old Man and the Sea]

GALLIMARD | PARIS 1952  
12 x 19 CM | ORIGINAL WRAPPERS

First edition of the French translation by Jean Dutourd, one of 86 numbered copies on pur fil, the only *grand papier* (deluxe) copies.

Nice copy. A rare deluxe copy of one of the most influential texts in 20th-century literature.



▷ SEE MORE

\$ 3 300

### 37 – Ernest HEMINGWAY

*Unpublished signed autograph letter to Roberto Sotolongo from the African savannah: "I slapped a giraffe on the ass"*

[SOMEWHERE IN KENYA] 19 SEPTEMBRE 1953  
20,2 x 25,2 CM | 2 PAGES ON ONE LEAF AND AN ENVELOPPE

**A magnificent letter from Hemingway to his Cuban friend and secretary, recounting his 1953 safari in Kenya.**

Hemingway reveals the true outcome of the hunt for the black-maned lion, a central theme of his posthumous novel *True at first light* (1999) later published as *Under Kilimanjaro* (2005).

\$ 11 000

To our knowledge unpublished autograph letter signed by Ernest Hemingway to Roberto Herrera Sotolongo, 2 pages in blue ink on both sides of a leaf, and envelope postmarked September 19, 1953 with his autograph return address ("E. Hemingway...") on the back. The letter begins in Spanish and continues in English, before ending with a few Spanish words signed "Mister Papa".

The writer shares his encounters with a giraffe and an impala, as well as unpublished spear hunts with the Masai, reconnecting with the

emotions of his first African adventure twenty years earlier which had inspired classic parts of the Hemingway canon – *The Green Hills of Africa*, *The Snows of Kilimanjaro* and *The Short happy life of Francis Macomber*. He also recalls a family tragedy: a rare attempt at reconciliation from his third child Gigi, who was suffering from gender dysphoria.

#### THE OLD MAN AND THE SAVANNAH

Hemingway wrote this letter from his camp on the banks of the Salengai River,

40 miles south of Nairobi in the Southern Reserve of Kajiado. Enjoying the success of *The Old Man and the Sea*, he began his Kenyan adventure on September 1, 1953, accompanied by the famous hunter Philip Percival, inspiration for "Karl" in *The Green Hills of Africa* and the Baron Bror von Blixen in *The Short Happy Life of Francis Macomber*. This warm letter to his Cuban friend Herrera was sent on September 19 during a stopover of the expedition's photographer in Nairobi: "Monstruo, you would love it here. More grouse, perdices, and big guineas".

The first hunts were a success, and Hemingway enthusiastically rediscovers the thrill of adventure, sharing events ultimately left out of his manuscript published after his death: "Had a hell of a lion hunt on foot. Tracked all day [...] This morning we try again. It is 0500 now. Last night chasing animals



at night to get a "lions eye view". Had an impala jump over the jeep. I slapped a giraffe on the ass" The territory recently reopened to hunters and was teeming with game and large predators "we had a lion hunt with the masai with spears [...] maybe we will have another hunt tomorrow or this afternoon as the lions were bothering the native village last night and we have a bunch of them tracking now" The writer was traveling with his twenty-four years younger Cuban friend Mayito Menocal, whose shooting skills surpassed those of an aging Hemingway: "Mayito is fine and shooting beautifully could you call little mayito or mayito's family at his home [...] and say you had just heard from me he is very well and happy and just killed a magnificent black-maned lion and we are hunting lions with the masai now" The hunt for the legendary black-maned lion was to occupy a large part of the story (published under the title True at First Light) he began writing after the safari. Hemingway built the story around his wife Mary's obsession with the noble beast, who kept slipping away in the tall grass, prolonging the hunt for long

months across the Kenyan reserve. As a happy ending, the writer chose to credit the first shot to Mary, and not to Mayito as he indicated in the letter. The writer later added to his story his remark on Mary's small stature, first mentioned to Herrera in the letter: "I found the big colsie sound asleep but waited for Mary and by then he was difficult for her as she is short to see in the grass."

**GIGI, THE MISUNDERSTOOD CHILD**

An important passage in the letter refers to the great dispute between him and his then son "Gigi" (Gregory) born to his second wife Pauline Pfeiffer: "Letter from Gigi. He says, very beautifully, he finds impossible to stay angry with me allegedly 'he tried for seven months' Gigi had been arrested a few years earlier for wearing women's clothing. Hemingway blamed Pauline, who died shortly afterwards. Hemingway blamed his wife's death on Gigi's behavior, who suffered from gender dysphoria for the rest of her life. Despite this rare attempt at reconciliation mentioned in the letter, they remained mostly estranged until the writer's death.

**THE END OF THE WORDS**

A few months after this letter was written, Hemingway suffered two plane crashes while flying over Uganda. The writer was briefly declared dead by the press and never fully recovered from his serious injuries. According to his biographers this tragic event marked the beginning of a dark period that forever affected his writing: "a seven-year descent that dried up his creative confidence, engulfed him in paranoia, delivered him to electroshock treatments and rendered him frail. The words, he said, just wouldn't come anymore."

An exceptional example of Hemingway's prose, revealing the tumultuous reality of his adventures behind the autofiction of his published writings. These happy moments written in the Kenyan wilderness capture the very essence of the *bon vivant* traveler-writer: "the most peripatetic of the authors who shaped American literature" (Miriam B. Mandel) a few months before his terrible accident.

▶ SEE MORE



38 – James JOYCE

*Ulysse*

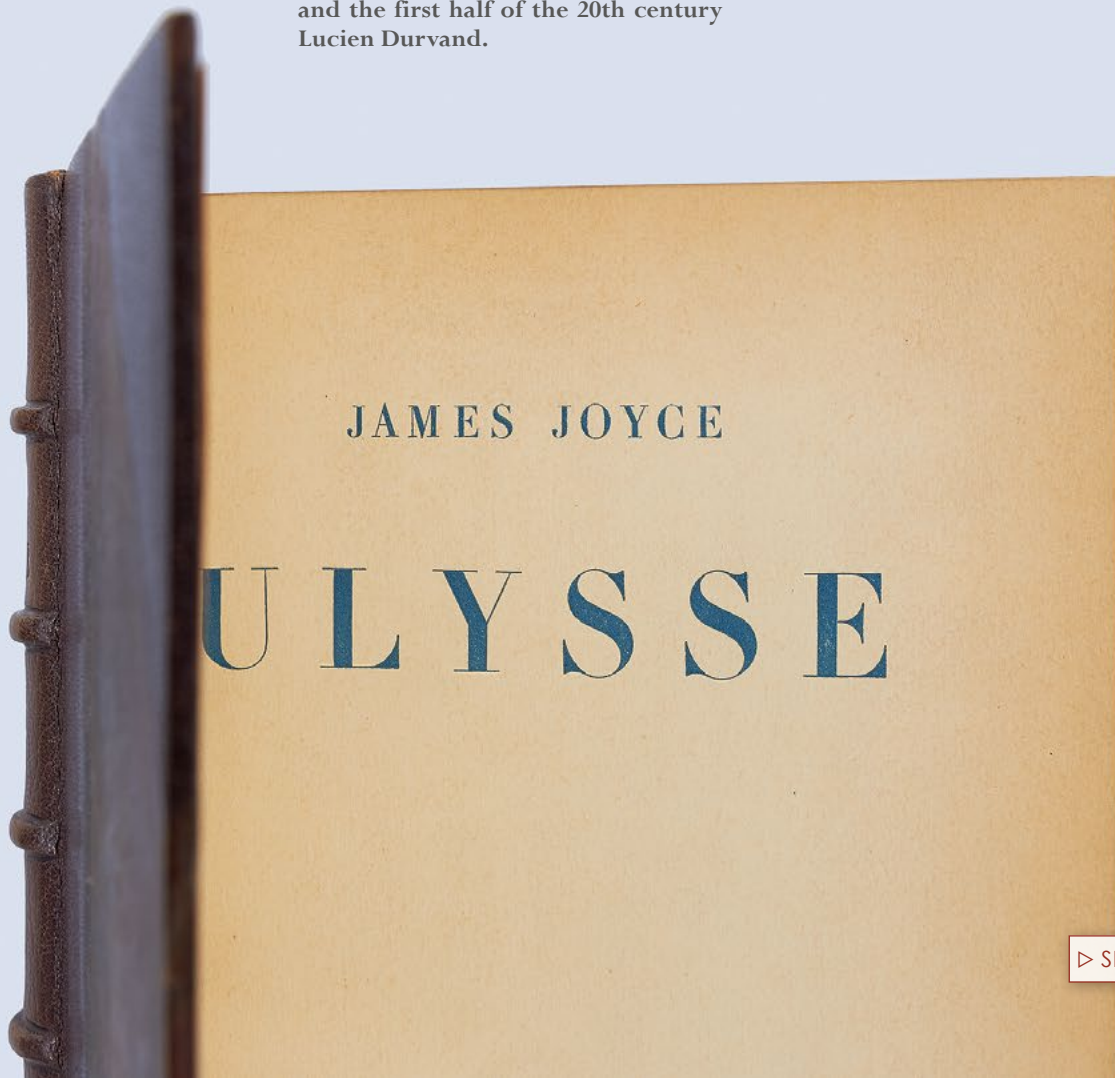
LA MAISON DES AMIS DES LIVRES | PARIS 1929  
18 x 23,5 CM | HALF MOROCCO

First edition of the French translation entirely revised by Valéry Larbaud with the assent of James Joyce, one of 1045 numbered copies on alfa paper.

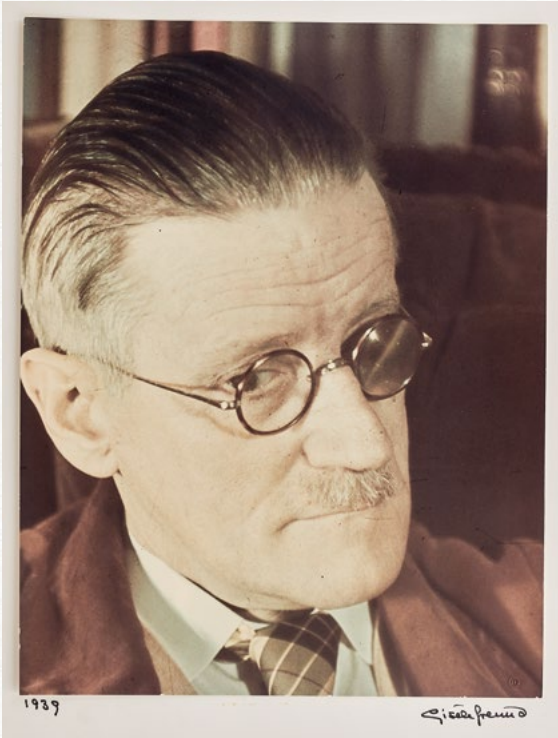
\$ 3 300

Bound in brown half morocco, very slightly lightened spine, paper boards, covers and spine preserved, top edge gilt, contemporary binding signed Louise Pinard.

Beautiful copy, perfectly established in a rare contemporary binding by Louise Pinard, who died in 1934, daughter of the great bookbinder of the second half of the 19th century and the first half of the 20th century Lucien Durvand.



▷ SEE MORE



39 – [James JOYCE] Gisèle FREUND

Original color portrait photograph

1939 | 23,4 x 30,2 CM | ONE PHOTOGRAPH

Original portrait of James Joyce, signed and dated by Freund on the left and right of the mount, just below the image. With the monogrammed dry stamp "GF" in the corner of the print, and "Gisèle Freund All Rights Reserved" violet stamp on verso.

Large-format portraits of Joyce are extremely rare.

\$ 11 000

A striking photograph of James Joyce taken during his legendary photo shoot with Gisèle Freund to promote *Finnegan's wake*. The Kodak negatives were rescued from a taxi accident suffered by Freund on her way back from Joyce's house. Freund's color portraits would place her at the forefront of modernity.

A RARE VARIANT OF JOYCE'S PORTRAIT PUBLISHED ON THE COVER OF TIME MAGAZINE, FOLLOWING THE PUBLICATION OF HIS LAST MASTERPIECE FINNEGAN'S WAKE

In 1938, after two years of refusals and postponements, Freund had finally shot her first black-and-white portraits of the writer, taken on the spot and almost unbeknownst to the visually-impaired Joyce. The following year, Freund fought hard to photograph Joyce in color: "It was Sylvia Beach who found the trick. An Irishman who felt intimately linked to his novelistic characters, Joyce was also very superstitious. It just so happened that

was one of the first to master. The session happened over two days, March 8 and 9, 1939, and can easily be described as one of the most emotionally charged events of Gisèle Freund's young career, not to mention Joyce's. The first day ended with the infamous cab accident that Freund considered as supernatural intervention:

"I'm leaving at 5 a.m. – Taxi – crash – devices on the ground. I cry in despair. At home, I immediately telephone Joyce 'M. Joyce, you damned my photos – you put some kind of a sad Irish spell on them and my cab crashed. I was almost killed and your photos are ruined.' Hear Joyce gasping over the phone. So I was right – he had wished me bad luck. Silence. then [he said] 'come back to-morrow' "

The negatives emerged unscathed from the cab accident. This portrait was undoubtedly shot on first day of the session before the accident, showing an anxious Joyce carefully avoiding the camera's gaze. The event was meticulously documented by Freund, who devotes more pages to it in her notebook than to the hundred or so other subjects she photographed between 1938 and 1940:

"He had donned a red indoor jacket and his long, sensitive hands wore several rings.

He seemed quite unhappy at the idea of being photographed, and gave me worried looks. His nervousness got the better of me: I began to drop objects, and the atmosphere became increasingly tense. [...] I pressed the shutter release and finished my film as quickly as possible, before promising him that this time, I'd really never bother him again. Clearly relieved, he kept me on for a few more minutes, and we talked about *Finnegan's Wake*, speculating on how it would be received by critics and audiences alike. By the end, my interlocutor's voice had become weak, exhausted; he spoke of death – his death – predicting that *Finnegan's Wake* would be his last book. I assured him that after years of intense work, all writers are depressed, exhausted; that he was still young (he was only 56)".

"I TOLD HER I WOULD NEVER BE PHOTOGRAPHED IN COLOR. WELL MISS B[LUM] CAUGHT ME TWICE. SHE'S STRONGER THAN THE IRISH."  
(JAMES JOYCE QUOTED BY FREUND IN HER DIARY)

Exceptional and large color portrait of the writer, signed by one of the greatest photographers.

▷ SEE MORE

Quotes from Gisèle Freund's notebook and diary are from Monique Sicard, *Photographier James Joyce* Genesis, 40 | 2015.

40 – Herman MELVILLE & Jean GIONO

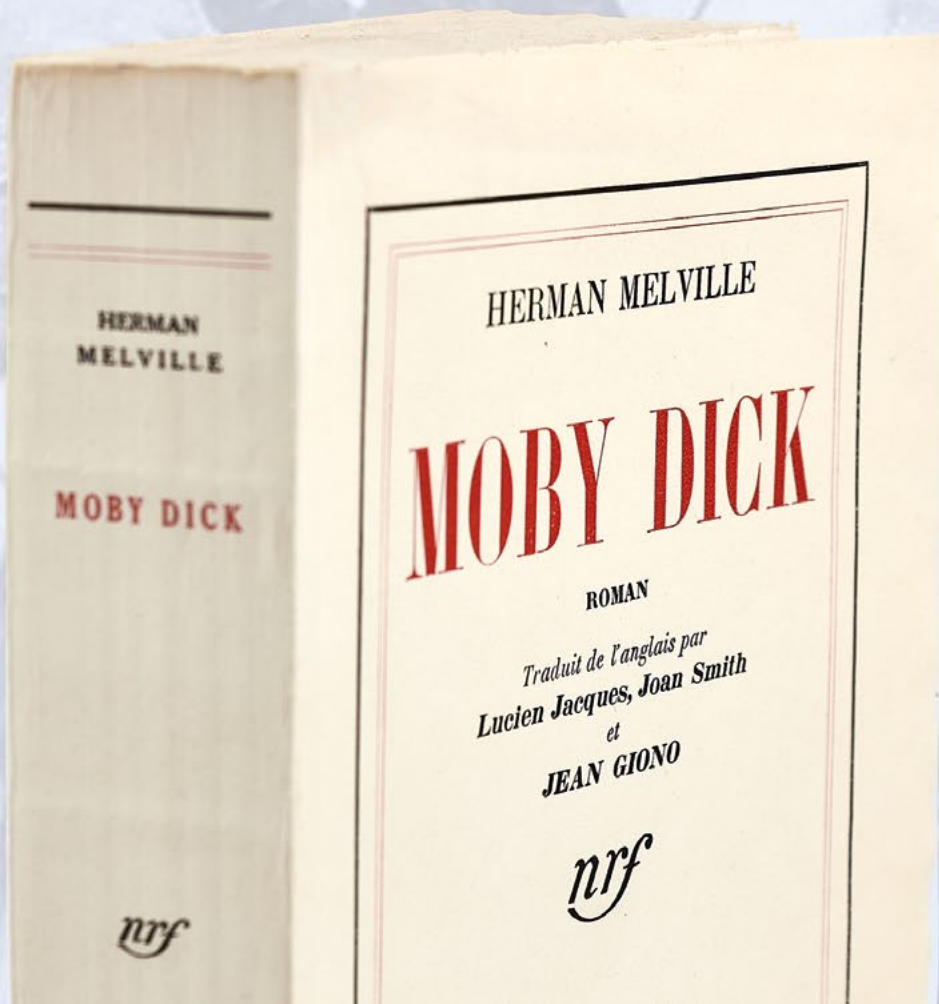
*Moby Dick*

GALLIMARD | PARIS 1941 | 14,5 x 21 CM | ORIGINAL WRAPPERS

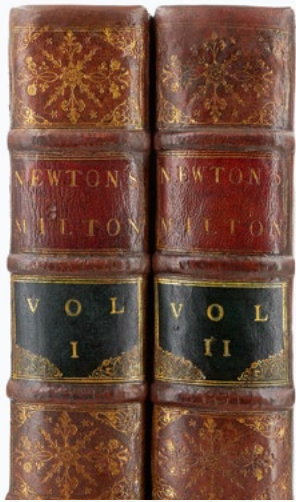
First edition of the French translation by Lucien Jacques, Joan Smith and Jean Giono, one of 112 numbered copies on alfa, only deluxe copies (*grand papier*) after 7 on chine and 55 on pur fil.

A **fine and very rare deluxe copy** of this masterpiece of American literature, early ecologist manifesto against the intensive fishing, translated by the great French writer Jean Giono, longstanding lover of the natural world.

\$ 4 200



▷ SEE MORE



41 – **John MILTON**

*Paradise Lost*

FAND R. TONSON AND S. DRAPER, S. BIRT, T. LONGMAN, C. HITCH, F. HODGES, B. DOD, E. WICKSTED, F. OSWALD, F. WARD, F. BRINDLEY, AND C. CORBET  
LONDON 1754  
4° (23 x 28 CM), (18 P.) LXIX (41 P.) 491 PP. AND 460 PP. (116 P.)  
2 BOUND VOLUMES

The very first “Newton-Edition” by Thomas Newton, Samuel Barrow (physician to King Charles II), Andrew Marcel and Joseph Addison.

Illustrated with two frontispiece portraits of Milton and six full-page plates for each volume.

\$ 4 000

Contemporary full calf bindings, spines with five raised bands tooled in gilt, red and black morocco title labels. Fine restorations to spine-ends, joints and corners.

A very fine copy with full margins of this unusual edition, in its original contemporary English binding.

▷ SEE MORE



**A MASTERPIECE OF ART  
NOUVEAU BY ITS MOST  
RENOUNDED ARTIST**

42 – **Alfons MUCHA  
& Émile GEBHART**

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

H. PIAZZA ET C<sup>E</sup> | PARIS 1900 | 22,5 x 30 CM  
ORIGINAL WRAPPERS UNDER SLIPCASE

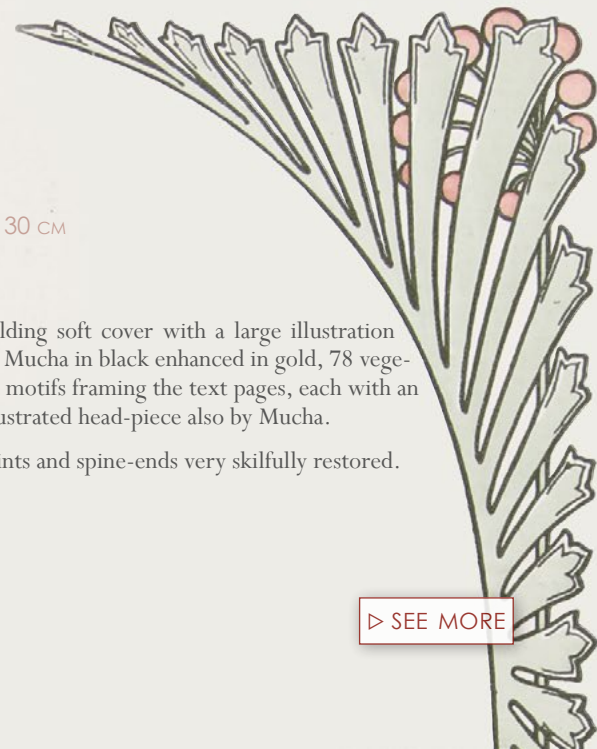
Only edition of 252 copies, one of 215 copies on vélin de Rives, hand-numbered by the publisher.

\$ 2 700

Folding soft cover with a large illustration by Mucha in black enhanced in gold, 78 vegetal motifs framing the text pages, each with an illustrated head-piece also by Mucha.

Joints and spine-ends very skilfully restored.

▷ SEE MORE



43 – Vladimir NABOKOV

*Lolita*

GALLIMARD | PARIS 1959 | 14,5 x 21 CM | ORIGINAL WRAPPERS UNDER CUSTOM BOX



**First edition** of the French translation, one of 86 numbered copies on pur fil paper, the only *grand papier* (deluxe) copies.

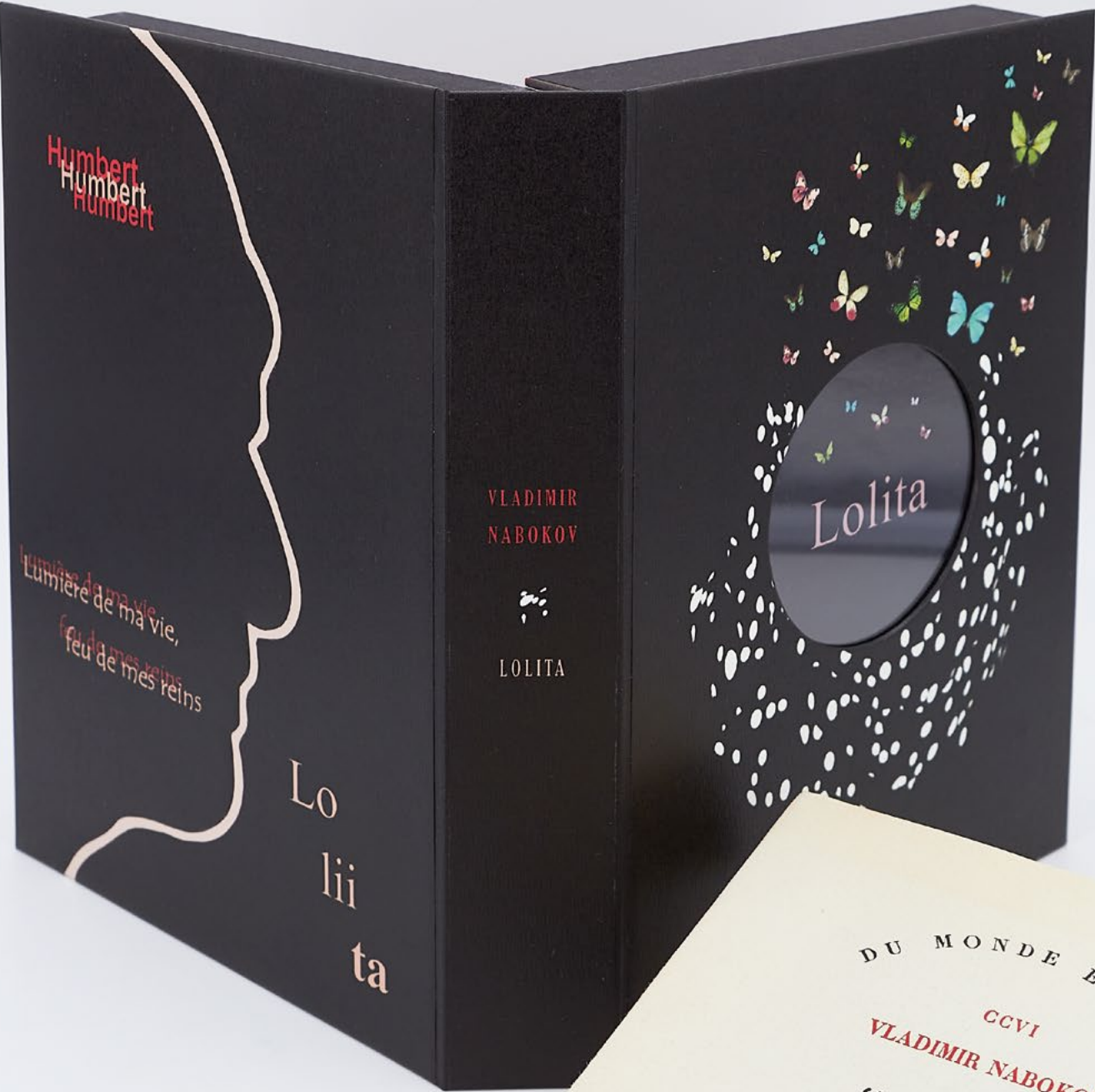
\$ 8 500

Our copy is housed in a black decorated custom clamshell case, square spine with the author's name and title in red and pink respectively, first panel decorated with a white spotted motif reminiscent of Lolita's scarf, title printed in red, with the quote "*Mon péché, mon âme*" ("My sin, my soul") at foot, repeated twice in red and pink, panel hollowed in its center and filled with a plexiglass medallion framed by a white spotted motif reminiscent of Lolita's scarf, the second panel bears the words "Humbert" repeated three times

in red and pink, followed by "*Lumière de ma vie, feu de mes reins*" ("Light of my life, fire of my loins") repeated twice in red and pink and the title "Lo lii ta" in pink, all on either side of Humbert's silhouette stamped in pink, inside lined with pink paper; case housed in a white paper flap folder, black spine with author's name and title in red and pink respectively, decorated with a white spotted motif reminiscent of Lolita's scarf; **wonderful work by artist Julie Nadot.**

▷ SEE MORE





VLADIMIR  
NABOKOV



LOLITA

*Lumière de ma vie,  
feu de mes reins*

Lo  
li  
ta



DU MONDE ENTIER  
CCVI  
VLADIMIR NABOKOV



**LOLITA**

traduit de l'anglais par  
E. H. KAHANE

*nrf*

## 44 – Pierre OZANNE

*Mélanges de vaisseaux, de barques  
et de bateaux – I<sup>er</sup>, II<sup>e</sup> et III<sup>e</sup> cahiers*

CHEZ LE GOUAZ | PARIS [CA 1810-1820]  
23,5 x 15 CM | 36 PLATES BOUND IN AN OBLONG ALBUM

First edition of these three suites of 12 engravings each, bearing the monogram of the Brest artist Pierre Ozanne in each plate.

**\$ 3 500**

Later 3/4 dark blue morocco binding, marbled paper boards framed in gilt, marbled paper endpapers and pastedowns. Corners rubbed.

A very good and rare copy.



▷ SEE MORE





## 45 – Friedrich NIETZSCHE

*Zur Genealogie der Moral. Eine Streitschrift*  
[On the Genealogy of Morals] [with] *Götzen-Dämmerung*  
*oder Wie man mit dem Hammer philosophiert*  
[Twilight of the Idols or How to Philosophize with a Hammer]

C. G. NAUMANN | LEIPZIG 1887 & 1889  
14 x 22 CM | 2 VOLUMES BOUND IN 1 IN CALF

First edition for both texts.

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

§ 11 000

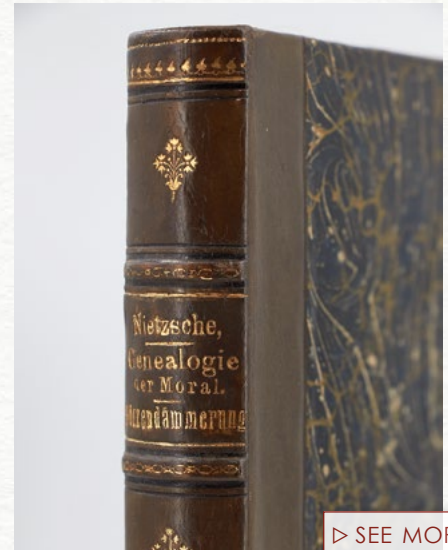
Contemporary quarter brown polished calf binding, spine with five raised bands ruled and decorated in gilt and blind, marbled paper boards, stylized acanthus leaves endpapers and pastedowns, marbled edges.

*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 letztveröffentlichen '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 "po-

lemical 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



▷ SEE MORE

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.

## PIONNEERS OF PHOTOGRAPHY

### 46 – Pauline – Daguerreotype

1847 | 7,2 x 9,4 CM | ONE FRAMED DAGUERRETYPE

**Rare daguerreotype of a young girl, named Pauline** after an indication on the verso. The date 1847 appears on newspaper clippings glued to the verso, serving as mounting paper.

§ 1 200

The black-painted glass with gold leaf fillets has no deep cardboard bevel, as was the case in pre-1850 examples of this process – the glory days of daguerreotypes soon to be replaced by reproducible and less costly photographic techniques.

An aesthetic portrait produced in the early days of photography, an interesting pendant to Lewis Carroll's portrait of Annie Rogers (cf present catalog #15) – illustrating the constant evolution in the aesthetic of early girlhood portraits in 19th-century photography.



▷ SEE MORE

47 – [Virginia OLDOÏNI,  
COUNTESS DE CASTIGLIONE]

**Pierre-Louis PIERSON**

*Original photograph – “The Ball” – Portrait of the Countess de Castiglione*

1895-1910 | 27,9 x 35,9 cm

A FRAMED AND MOUNTED PHOTOGRAPH

Portrait by Pierre-Louis Pierson of Virginia Oldoïni, Countess of Castiglione.

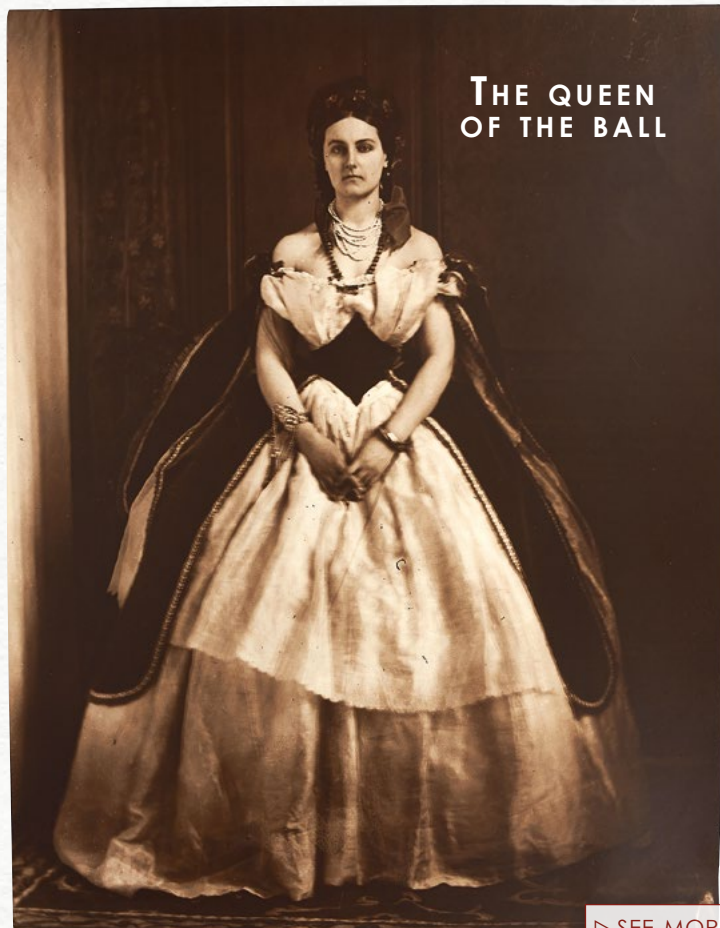
**Original silver print**, enlarged from the original glass plate negative by Maison Braun ca 1895-1910, matted and framed, penciled number on verso.

\$ 13 500

In July 1856, the Countess de Castiglione visited the Paris studio of the Mayer brothers and Pierre Louis Pierson, photographer to the imperial court. Her first portraits marked the beginning of a collaboration that would last almost forty years. The dandy writer Robert de Montesquiou wrote *The Divine Countess* (1913) in her honor and was fascinated by her photo portraits which he devotedly collected. She inspired Emile Zola’s bewitching character of Clorinde Balbi in *His Excellency Eugène Rougon* (1876).

**This photograph was taken at the creative peak of the Countess of Castiglione who brought the Emperor of France and the King of Italy to her feet. The “most beautiful woman of her century” is shown in an exquisite ball gown, true regalia of this ruler of Paris society whose self-portraits marked the history of photography.**

The countess left hundreds of photographic portraits in lieu of memoirs, recording her brilliant journey as an *intrigante* at the heart of the European courts. This portrait belongs to the most creative period of her artistic activity with photographer Pierson, between 1861 and 1867, during her second stay in Paris. Her appearances in society were already becoming rarer, after the whirlwind years of 1856-58 when she was a key figure in political intrigues



THE QUEEN  
OF THE BALL

▷ SEE MORE

## A SUPERB PHOTOGRAPH OF THE PIONEER OF PHOTOGRAPHIC SELF- PORTRAITURE

between France and Italy. She purposefully chose her own costumes, angles, and shots for her portraits. **Her techniques of self-portraits anticipated that of contemporary photographers such as Cindy Sherman, Sophie Calle and Claude Cahun.** With her haughty bearing and scornful gaze, she offers an imposing silhouette worthy of a royal portrait, her fingers intertwined on her dress. The gold-embroidered corselet and dark “bookmark” skirt panels exploit the *chiaroscuro* of the photograph to their advantage. Her allure is further accentuated by her famous “Ceres” hairstyle, perched in a heavy braid above her head and tied with a wide bow resting nonchalantly on her bare shoulder.

**It was at a ball that the countess was first introduced to her most prestigious conquest Napoleon III and consummated her royal affair.** The countess’s life epically or tragically played out during balls, sometimes seen as Italy’s liberator or as a scandalous *demi-mondaine* with excessively indecent outfits. Her faithful acolyte Pierson photographed her immediately after the events in which she was the main attraction. As she slipped from queen of high society to paranoid recluse, her obsession with photography prolonged those hours of social glory. Her portraits remain an immortal witness to those earlier social performances where she sported the same enigmatic gaze.

**A sublime portrait of the Castiglione in ball attire, a *femme fatale* wrapped in worn finery and armed only with the expressive power of her gaze.**

48 – [Virginia OLDOÏNI, COUNTESS DE CASTIGLIONE] Charles ROBERT

*Madame la Comtesse de Castiglione  
et Napoléon III ou Le Bal aux Tuileries  
le mardi 29 janvier 1856*

PARIS 1856 | 30,5 x 25 CM | ONE LEAF UNDER MAT

Original ink drawing signed and dated by Charles Robert, titled "Madame la Comtesse de Castiglione et Napoléon III ou Le bal aux Tuileries le mardi 29 janvier 1856".

\$ 1 000

This drawing depicts the historic meeting of the 19-year-old Countess de Castiglione with Emperor Napoleon III at a ball given by his niece Princess Mathilde. Invested by Cavour with a delicate diplomatic mission, the Countess came to Paris with the aim of seducing the Emperor and making him sympathetic to the Piedmontese cause to further the Italian unification movement. She had a brief affair with the Emperor, which undoubtedly strengthened ties between France and Italy. However, it came to an end when Italian carbonari made an attempt on the Emperor's life the following year.

**Aesthetic representation of the early days of this Italian Mata Hari as ambassador and spy to the French imperial court.**



▷ SEE MORE

## THE ITALIAN MATA HARI

49 – [Virginia OLDOÏNI, COUNTESS DE CASTIGLIONE]  
Robert de MONTESQUIOU & Gabriele d'ANNUNZIO

*La Divine Comtesse  
Étude d'après Madame de Castiglione*

GOUPIL & C<sup>e</sup> | PARIS 1913  
19,5 x 28 CM FULL MOROCCO UNDER SLIPCASE

**First edition, one of the few numbered copies on japon paper, the *tirage de tête*.**

A very beautiful copy perfectly set in full morocco by Meunier.

\$ 3 200

Binding in full dark midnight blue morocco, spine in four compartments with discreet recolouring, chocolate brown iridescent endpapers, frame of five gilt fillets and gilt fleurons in the corners of the paste-down endpapers, all edges gilt, preserved illustrated covers, slipcase lined with blue morocco, marbled paper boards, light blue baize interior, **superb contemporary binding signed Meunier.**

Preface by Gabriele D'Annunzio.

Decorated with 54 monochrome and colour illustrations.



▷ SEE MORE



50 — Paul GAVARNI

*Le Carnaval à Paris*  
[with] *Les Bals masqués*

CHEZ AUBERT & C<sup>e</sup> & CHEZ BAUGER | PARIS  
[1842 & 1839] 25.5 X 34 CM | HALF MOROCCO

Complete series of 28 original hand-colored lithograph plates, all heightened with gum-arabic, captioned and numbered; 20 plates of *Le Carnaval à Paris* and 8 plates of *Les Bals masqués*. Includes the 8 leaves of advertisements bound at rear.

Contemporary half burgundy long grain morocco binding, moiré paper boards, title stamped in gilt on first board. Discreet repairs and foxing on some plates.

\$ 6 400

▷ SEE MORE

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

51 – Paul GAVARNI

*Souvenirs du carnaval par Gavarni – 25 planches*  
*Souvenirs de carnaval – Les Bals masqués*  
*Costumes historiques*

LÉOPOLD PANNIER ET C<sup>ie</sup> | PARIS [1840-1850]  
25,5 x 34,5 CM | 28 LITHOGRAPHS BOUND IN ONE VOLUME

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

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 several 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 pastedowns and endpapers, binding signed V[ictor] Champs.

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

§ 3 300



▷ SEE MORE

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

52 – Gustave DORÉ

*Les Différents publics de Paris*

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

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 22: “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'œuvre 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.

§ 4 200



▷ SEE MORE

## THE NAKED DANCER AND THE LION



53 – [COLETTE]  
Léopold-Émile REUTLINGER

*Photographic portrait of Colette  
stretched out on a lion's skin*

[PARIS 1907] | 28,7 x 20,4 CM | ONE PHOTOGRAPH MOUNTED ON A BOARD

▷ SEE MORE

Rare and superb original contemporary mounted albumen print showing Colette languidly stretched out on a lion skin and covered with a leopard skin. Photographer's penciled number and studio stamp on the back of the mount.

**A rare visual testimony to a revolution in dance costume brought about by Colette, a key figure in 20th-century artistic and literary Paris.**

**\$ 7 000**

A substantially cropped print bearing the same penciled number on the back of our photograph (11214), is in the Reutlinger archives at the Bibliothèque nationale de France (Album Reutlinger de portraits divers vol. 53, p.3). We have been unable to find any other examples of this photograph in other public collections. A similar photograph belatedly dedicated to Maurice Chevalier went on sale in 2008.

**A beautiful, sultry shot of Colette probably taken the year of her banned dance show "Rêve d'Égypte" at the Moulin Rouge where she shared the bill – and a scandalous kiss – with her cross-dressing aristocrat lover Missy.**

"Colette was a nude dancer, which at the time meant that she [...] draped herself

in vaporous veils, concealing part of her anatomy under animal skins" (Paula Dumont). Colette had already used animal skins, hugging her figure in this picture, as a sensual costume in Charles Van Lerberghe's *Pan*, accompanied on stage by Lugné-Poe and Georges Wague. This was the first time anyone had dared to go without a flesh-colored body suit. Justifying her choice, she went on to say: "I want to dance naked if the body suit bothers me and humiliates my plasticity".

At the time of this photograph, in 1907, Colette was performing in countless shows, following her debut two years earlier in Nathalie Clifford Barney's Sapphic Salon where Mata Hari also danced. For Colette, dance was synonymous with

### COLETTE THE "NUDE DANCER" IN HER STAGE COSTUME

emancipation in more ways than one – as a means of sustenance and liberation of her body which finally belonged to her after her separation from her abusive husband Willy in 1906. Her undulating, almost gestureless dance was linked by contemporary critics to that of Loïe Fuller and Isadora Duncan; her greatest success remained "La Chair", a risqué mime show she performed two hundred times in Paris and was subsequently produced with a new cast in New York's Manhattan Opera House. It was also in the halls of Parisian dance venues that Colette flaunted herself freely on the arm of her lovers. Her scandalous union with Missy, the virile Marquise de Morny who accompanied her on stage in male costumes, contributed to the fame of her performances.

**This is probably the rarest photograph of Colette taken by Reutlinger who also photographed her draped in Grecian style or wearing her costume from "Le Rêve d'Égypte".**

## 54 – [MATA HARI] Gigi BASSANI

### *Original photograph of Mata Hari*

MILAN CA 1911-1912 | PHOTOGRAPH: 16,2 x 23 CM; MOUNT: 25,9 x 35,7 CM | ONE PHOTOGRAPH MOUNTED ON A BOARD

Very rare original portrait of Mata Hari, gelatin silver print on a mount stamped Gigi Bassani & C. studio, Milan, via Passarella, 20. "Cerasola & Giaconessi" stamped on the lower right of the mount. Corners slightly dulled, a scratch to the curtain. Trace of adhesive on verso.

**Portraits of Mata Hari in this format are extremely rare.** We are not able to trace any similar photograph in the last decade's trade records. This one is notably absent from the photo album compiled by Mata Hari herself and kept at the Fries Museum in Leeuwarden.

\$ 8 300

coat over her nude dancer's flesh. She is seen wearing an almost identical coat as this photograph in a portrait taken at the racecourse during the Prix de Longchamp in 1911.

**A spellbinding portrait of the Eastern high priestess of the Belle Époque taken at the height of her dancing career.**

This full-length portrait of the 20th century's most famous spy was taken in Milan at the height of her dancing career, in 1911 or 1912. In early 1911, she performed at the famous La Scala theater after seven and a half years of appearances in Parisian salons and music halls. She performed one of her most famous numbers, the interlude from the 5<sup>th</sup> act of Glück's *Aramide* directed by the legendary Tullio Serafin. Shortly afterwards, La Scala invited her back as "Black Venus" in Romualdo Morenco's modern ballet *Bacchus et Cambrinus*, where she danced covered in pearls and wearing her famous beaded metallic bra. The dancer was coveted throughout Europe and received the honors of Puccini and Massenet.

In a letter to her impresario Gabriel Astruc, she talks about these performances at La Scala as an important step towards joining the Ballets Russes to achieve reputation as a legitimate opera and ballet dancer: "You will receive a visit from Mr. Mingardi, director of La Scala in Milan, who is offering me an engagement. I very much wish to accept this while waiting for Mr. [Léon] Bakst to do his creations... Show him my documents and represent my interests ... Mata-Hari". Her dream of joining Diaghilev's famous company never came true. That same year in 1911, she failed the audition before the costume designer Bakst – filling in for the Russian choreographer who did not deign to see her dance.

This fabulous full-length portrait shows her in splendid furs; legend states that she dressed for her execution in a fine mink

### MATA HARI IN MILAN, AT THE HEIGHT OF HER GLORY



▷ SEE MORE

Dear Manfred!  
Happy Birthday!!!  
All the best!  
Iga & sister



▶ SEE MORE

HB  
Mister  
Resident!  
Your  
MMM  
for ever  
Love  
Marie-France

55 – [Thierry MUGLER] Sylvie GERMOND

Monumental photograph of Thierry Mugler surrounded by the performers of his cabaret show “Mugler Follies”

[PARIS] 19 DÉCEMBRE 2013 | FRAME: 116,5 x 86,5 CM; PHOTOGRAPH: 89,5 x 60,5 CM | ONE MOUNTED AND FRAMED PHOTOGRAPH

Very large-format photograph of Thierry Mugler surrounded by the performers of his cabaret show “Mugler Follies” in a silver metal frame and under a mat bearing colorful birthday wishes and signed inscriptions in felt-tip pens.

Several celebrities are pictured including singer Marie-France (interpreter of Marlene Dietrich and Marilyn Monroe)

and drag queen Lola Dragoness Von Flame.

Signed and dated by the photographer Sylvie Germond on the back. A small crack in the glass to the bottom left corner.

Enclosed: a folder of computer graphics used to design the Mugler Follies sets

and costumes.

A monumental and unique photograph, bearing witness to the eccentricity of the costumes designed by Mugler and the attachment of the artists who worked with him.

\$ 2 700

Tous les jours  
Manfred! Plein de rêves  
et de folie...  
Revenez nous vite!  
Dany Saisien  
Kachal

Happy Birthday  
Manfred!  
Miss you!  
Love with my all  
Notta Beattie

From Olga  
and Administration  
to the dear Manfred!

Quelle Belle aventure!  
Happy B'day at  
home vic!  
Nick

Happy Birthday  
Manfred!!!  
Lots of love!  
Miss you so much!  
Haja K sister



## 56 – Thierry MUGLER

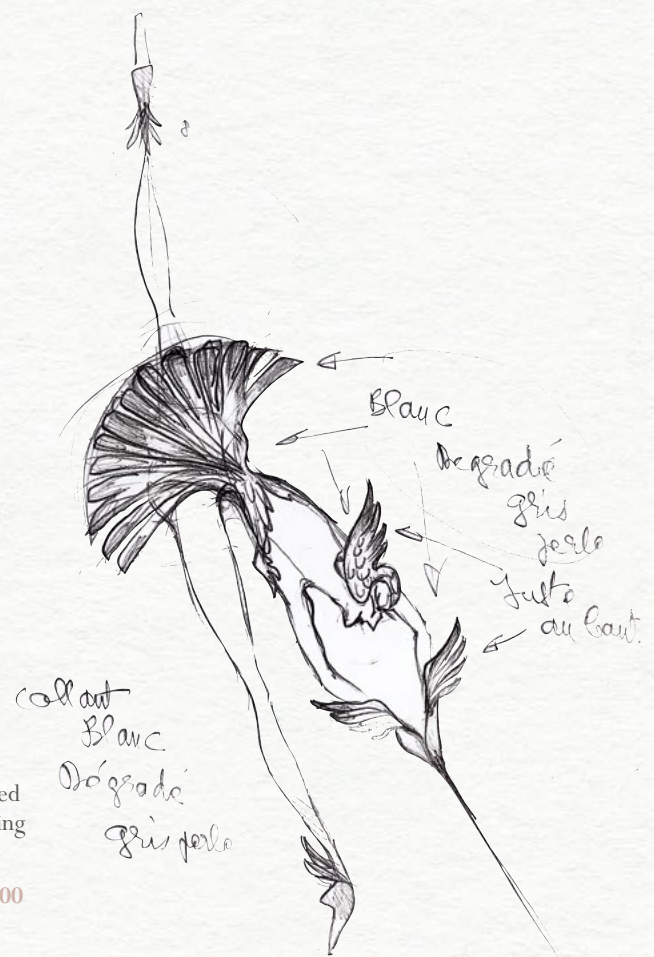
Original sketch drawing  
Costume project for ballet

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

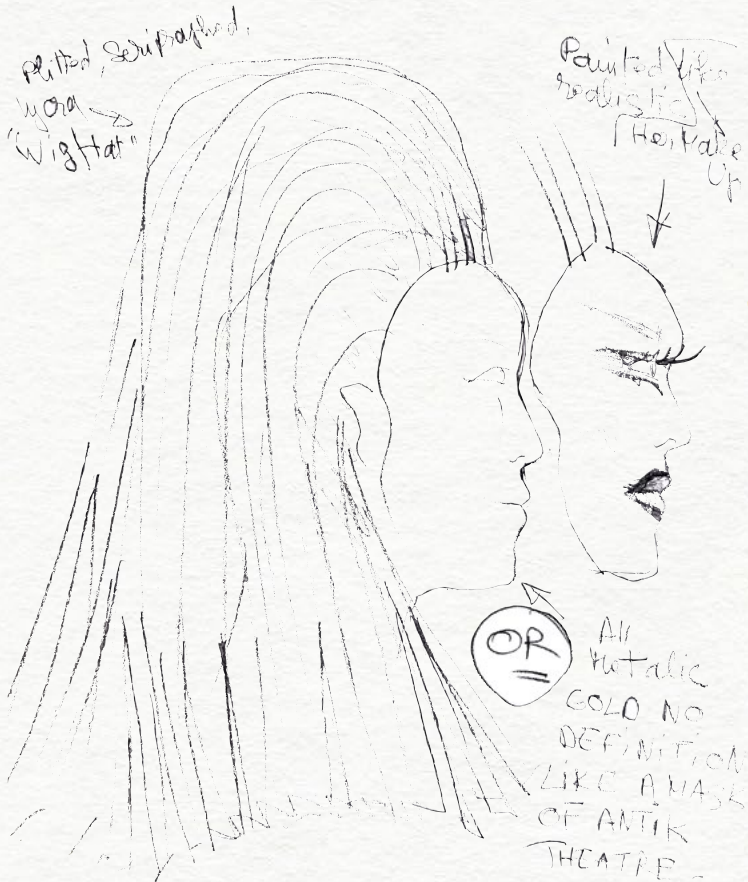
▷ SEE MORE

Original drawing by 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 14.



\$ 1 700



## 57 – Thierry MUGLER

Original sketch drawing  
Female mask project for ballet

[CA 2019] | 21,6 x 27,9 cm | ONE LEAF

Original drawing by 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 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 14.

\$ 1 350

▷ SEE MORE

## 58 – Pablo PICASSO

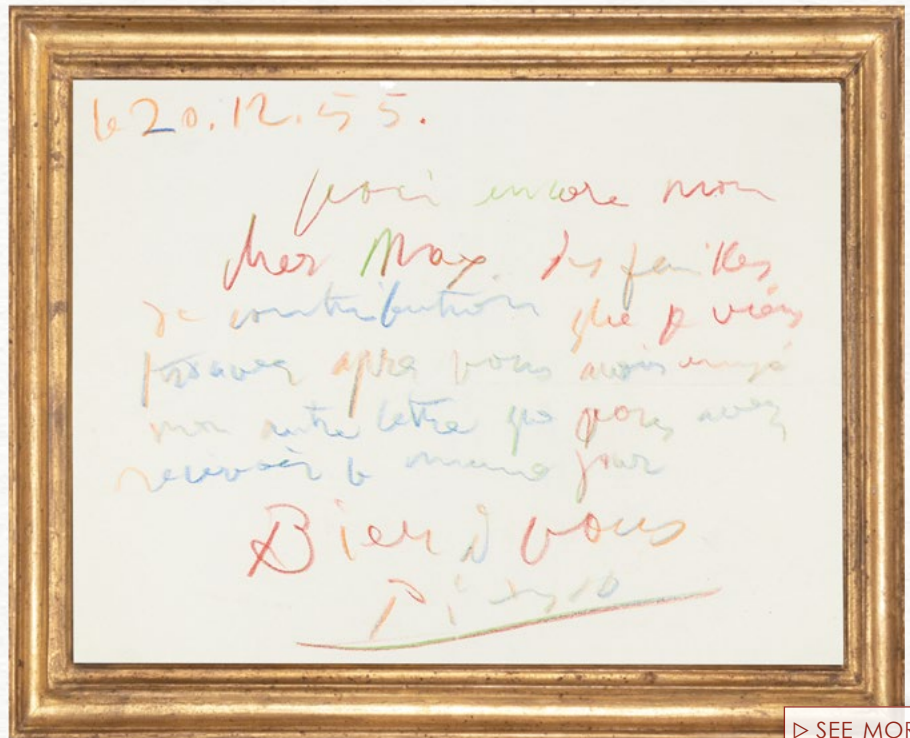
### *Multicolored autograph letter signed to Max Pellequer*

20 DECEMBER 1955 | 26,8 x 20,9 CM  
ONE LEAF [UNFRAMED]

Elegant multi-colored autograph letter by Pablo Picasso to Max Pellequer, signed and dated 'December 20, 1955'. A leaf in multi-color pencil (blue, green, orange and red). Traces of transverse folds.

**This “graphic” letter in the most literal sense constitutes a superb polychrome and artistic link in an epistolary chain that linked Picasso and his prominent patron for decades.**

\$ 11 000



▷ SEE MORE

Despite his prolific correspondence, Picasso's entirely autographed letters are extremely rare, as Laurence Madeline points out in her article on the confidential activity of the great artist: "The inertia paralyzing Picasso, who preferred his work as an artist to that of a secretary, made the letters he took pleasure in writing more essential and more touching" (Laurence Madeline, "Picasso épistolier", *L'Herne*, n° 106).

Living on the hills over Cannes, the painter was indeed helped by his faithful secretary and childhood friend Jaume Sabartés who was responsible for writing numerous missives – save a few correspondents, notably Pellequer. Picasso wrote each of Pellequer's letters, even the most insignificant, in an ample, voluptuous script, playing with letters and words as graphic objects blending aesthetically in the space of the page, in perfect contrast to the prosaic nature of the letter's content. It could even be argued that his artistic soul largely invaded his daily and administrative correspondence with his banker and ardent collector of his works. Part of their correspondence is kept at the National Picasso Museum in Paris.

#### AN EXTRAORDINARY RECIPIENT

Banker and collector Max Pellequer was introduced to Picasso in 1914 by his uncle by marriage André Level. He quickly became one of Picasso's most important collectors and his financial advisor for over 30 years. Pellequer's interest in his art began as early as the 1910's, when he purchased a Picasso bronze from the art dealer Ambroise Vollard. During the 1930s and 1940s, as Picasso's personal banker, he secured and enhanced the painter's wealth and allowed him to settle comfortably in the South of France. Picasso created a superb ex-libris on copper for him, bought him paintings including *La Mer à L'Estaque* by Cézanne now in the Picasso museum, and offered him a few works. Pellequer assembled a vast collection of paintings by the great masters of modern art: Degas, Raoul Dufy, Paul Gauguin, Fernand Léger, Henri Matisse, Joan Miró, Modigliani, and Maurice Utrillo, today preserved in the most important international museums.

#### THE "EPISTOLARY ART" OF PICASSO

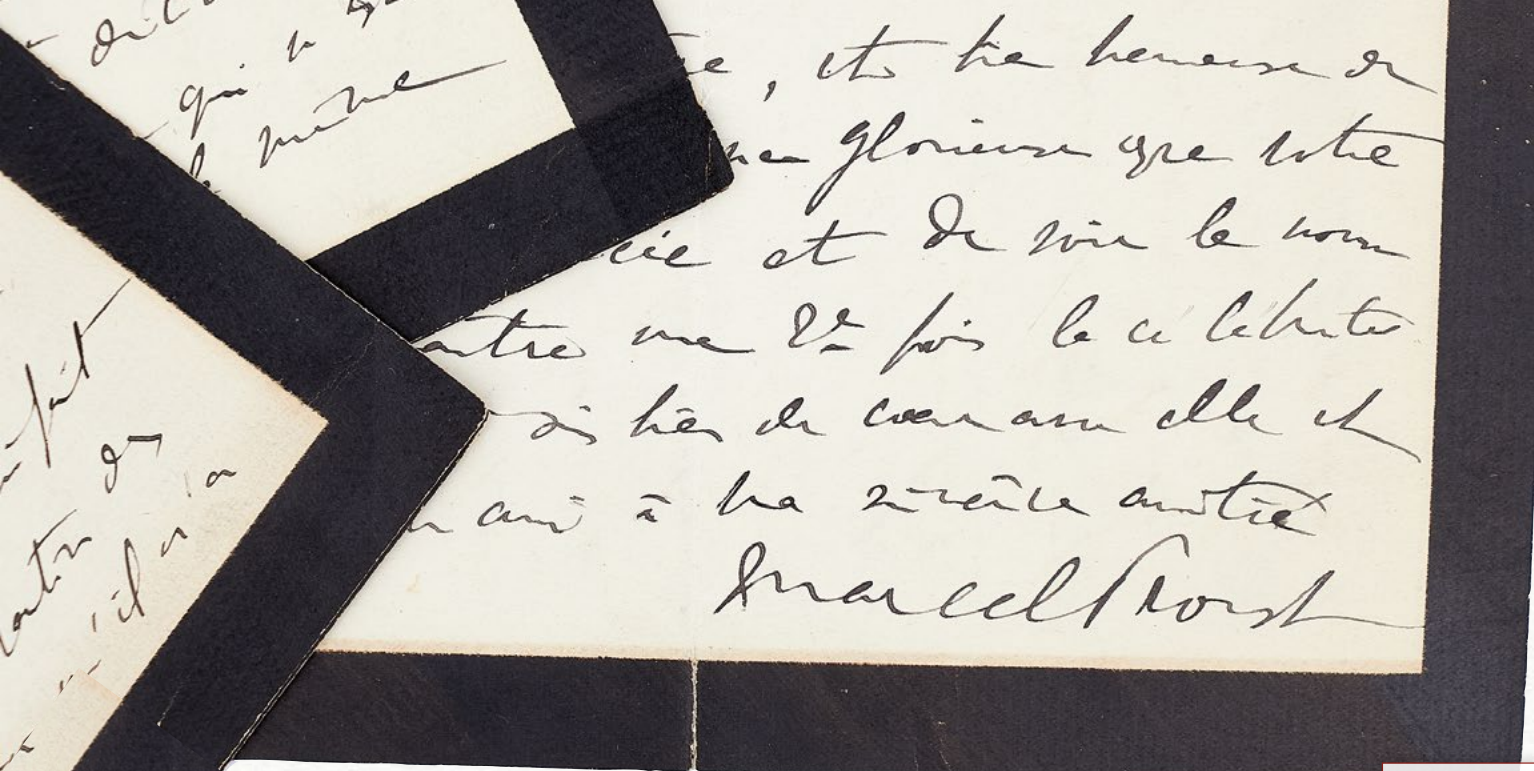
Picasso's epistolary production acted as an outlet for his incessant creative energy, which

was expressed in ceramics, sculptures, photographs, illustrations, collages, or poetry... Each letter was an opportunity for genius to blossom, regardless of the administrative content of his exchanges with Pellequer. Perhaps to counteract the dullness of his work, Picasso redoubled his efforts: an explosion of color, calligraphic letters across the page... to conjure up beauty and adorn his words in shimmering hues using oil pastels, black felt-tip pens or colored pencils. **These alphabet letters, numbers, words and sentences, placed on the paper like so many musical scales, are literally brought to life by the creative power of the painter.**

#### THE YEARS OF "LA CALIFORNIE" IN CANNES

Living with Jacqueline Roque in the villa "La Californie", at the time of this letter the painter was producing a series of captivating, lithographed portraits of his partner. Paradoxically, this colorful letter corresponds to a very monochrome period of his work – a superb counterpart to the black washes on zinc. Matisse, with whom Pellequer also corresponded, had died a month earlier.

**A very beautiful and visual illustration of Picasso's need for total expression, through his correspondence with one of his close advisors and friends.**



▷ SEE MORE

59 – Marcel PROUST

Autograph letter to René Peter: “Je leur souhaite toutes les voluptés depuis les plus hautes jusqu’aux plus grossières”

TUESDAY (25 OCTOBER 1904) | 12,6 x 20,4 CM | 12 PAGES ON 3 BIFOLIAS

**Autograph letter signed by Marcel Proust, addressed to René Peter. Twelve pages written in black ink on three bifolia framed in black.**

Tears at the ends along the folds of the bifolia, not affecting the text. Published in Kolb, IV, n°168.

\$ 13 000

A very long letter from Proust, full of innuendo, to the playwright René Peter. Praising Peter’s success, Proust confesses to his own vanity as a writer and his literary ambitions. He subtly lets his jealousy for Peter’s mistress shine through and declares his absolute devotion to Reynaldo Hahn. **This is one of the first letters he sends to his childhood friend after recently reconnecting with him.**

Proust, eternally plagued by ailments, remains a recluse and apologizes for missing the rehearsal of Peter’s new play, *Le Chiffon*. Peter’s three-act comedy, with music by Reynaldo Hahn, premiered at the Athénée the following month and was a huge success, with around sixty performances before the end of the year. The young Proust relies on the glowing opinion of Hahn, who had attended the

rehearsals, and the missive becomes a love letter for the composer and his impeccable judgment:

“Reynaldo told me that your play was delightful and ravishing, which is not quite the same thing, that he laughed and cried in it as he never laughs or cries in the theater and that the language was exquisite. Of that I was certain. But knowing nothing about you, I couldn’t know if you had dramatic genius. I am certain of it now because even if I do not know a judge as severe, as ridiculously severe as Reynaldo, I also do not know one who has more taste, giving his enthusiasm very great value in my eyes.”

In a characteristic tangle of confession and denial, Proust barely hides his ambitions and his quest for recognition. He hopes and prays for the same laurels he places on Peter’s head:

“Your poor and charming mother who, like all those who love and who have

“BECAUSE I ALSO WANT SUCCESS, I AM EXTREMELY MATERIAL IN MY WISHES FOR THOSE I LOVE AND I WISH THEM EVERY PLEASURE FROM THE HIGHEST TO THE CRUDEST”

lived, life bruising all our tenderness, has suffered so much, is witnessing this great happiness, these first rays of glory on your charming forehead, which Vauvenargues says softer as the rising sun. I only speak of them in quotations, having never known them myself!”

He will even end up instilling his own literary vocation into the fictional life of the narrator of *In Search of Lost Time* – although the narrator’s journey as a man of letters is more marked by disappointments than “rays of glory” so long awaited by Proust himself. However, it culminates in *Time Regained* with an epiphany: the narrator now knows what to write and, above all, how to write it.

The letter marks the beginnings of the Proust-Peter-Hahn trio whose complicity was such that they formed a special vocabulary of which only they had the secret. The river of words in this letter perfectly illustrates the undeniable link between desire and intellectual admiration: “Because I also want success, I am extremely material in my wishes for those I love and I

wish them every pleasure from the highest to the crudest.” Despite these displays of generosity, the writer cannot, however, mask a certain jealousy towards Robert Danceny, the fictional co-author of *Le Chiffon* who was none other than Peter’s mistress, Mme Dansaërt. Proust elegantly but explicitly refers to her: “It makes me happy to think that the charming woman who, I am assured, is hiding under the male name of your collaborator, shares half of your work. I am not talking about your success, because whether she worked with you or not, she would always have shared

your success with her heart, having, I believe, a deep friendship for you.” Typical of a Proust transposing his desires through fiction, the writer will form various dramatic and morbid scenarios between Peter and this young woman in the following years: “I’m afraid that once married, his wife will take offence at Mrs Dansa[ë]rt, that he will distance himself from her and that she will kill herself”, he wrote to Reynaldo Hahn in 1911. Proust even went so far as to suspect an affair between Peter and his

secretary Robert Ulrich, to which he violently reproached the playwright in passionate letters.

Exceptional letter from an aspiring Marcel Proust secretly yearning for the kind of literary recognition that Peter already enjoys thanks to the success of his play. This missive brings together major protagonists from the writer’s tumultuous and secret emotional life, who will later feed the intrigues of *In Search of Lost Time*.

## 60 – Marcel PROUST

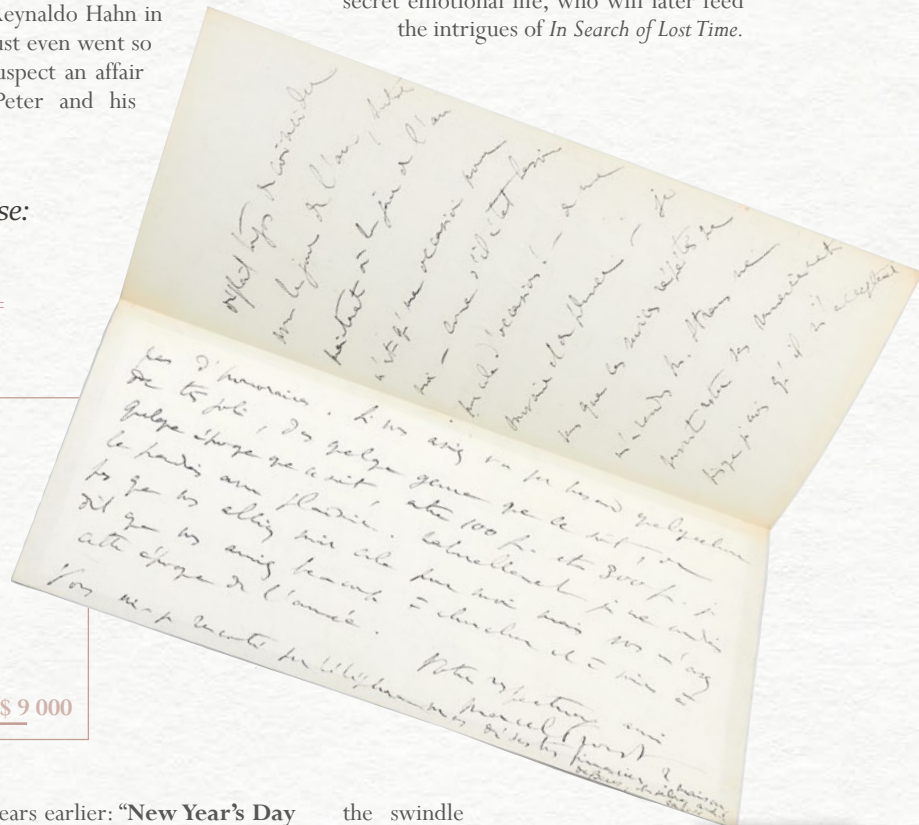
*Autograph letter signed to Madame Catusse:  
Proust mourning his mother*

[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.**

\$ 9 000



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.

**“NEW YEAR’S DAY IS JUST AN OCCASION FOR ME – AS IF OCCASIONS WERE NEEDED! – TO REMINISCE AND WEEP”**

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

[▶ SEE MORE](#)

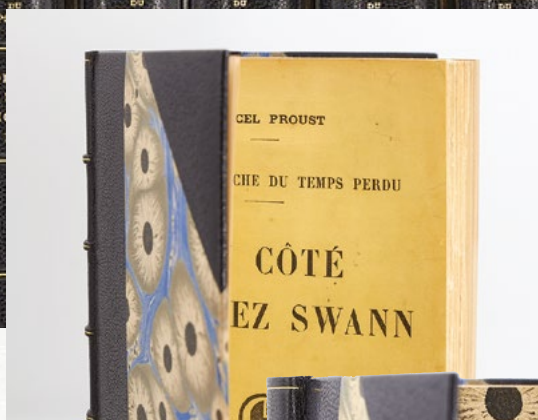
an inexhaustible resource of insights into his secret life and fears. Proust had called her in a panic during an aphasia attack suffered by his mother shortly before her death. As he became increasingly isolated after moving into 102 boulevard Haussmann the previous year, Proust sought her help in many 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*.



## THE EXCEPTIONAL PIERRE BERGÉ’S COPY

61 – Marcel PROUST

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

GRASSET & GALLIMARD | PARIS 1913-1927 & 1919  
12 x 19 CM FOR THE FIRST VOLUME & 13 x 19,5 CM FOR THE SECOND  
& 14 x 19,5 CM FOR THE OTHERS | 13 VOLUMES BOUND IN 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; first editions on *pur fil* for the following volumes, only deluxe copies with *réimposés* quarto copies.

\$ 32 000

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 ver-

tical 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 the 500 first issue copies of *À l’ombre des jeunes filles en fleurs*. The 2000 later issued copies bearing a false statement of edition on the cover. Although dated 30 November 1918, the 128 “*réimposés*” copies were only printed in 1919 along with deluxe copies of the *Swann* second edition.

➤ SEE MORE

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. Miguët, 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 Miguët.**

Provenance: library of Pierre Bergé, business tycoon, writer and companion of fashion designer Yves Saint-Laurent, with his engraved bookplate on each front end-

paper.

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.**

## 62 – Anne RADCLIFFE

### *Œuvres d'Anne Radcliffe*

MARADAN | PARIS 1819 | 10,5 x 17 CM | 10 VOLUMES BOUND IN HALF CALF



First complete French collective edition. Music scores bound in-fine in the last volume.

\$ 3 200

Contemporary brown half calf bindings, very slightly rubbed to some places, smooth spines ruled in gilt, marbled paper covers.

Slight marginal tears and lacks of paper to the half-title page of the first volume. Small marginal lacks of paper to the half-title page of the fifth volume. Scattered foxing to some volumes.

Volumes 1 & 2: *La Forêt ou L'Abbaye de Saint-Clair* (The Romance of the Forest), volumes 3 to 6: *Les Mystères d'Udolphe* (The Mysteries of Udolpho), volumes 7 to 9: *L'Italian ou Le Confessionnal des pénitens noirs* (The Italian, or the Confessional of the Black Penitents), volume 10 (and 11 in the same volume): *Julia ou Les Souterrains du château de Mazzini* (A Sicilian Romance).

**A fine, rare copy of the works of Anne Radcliffe, a pioneer of the Gothic novel who inspired Jane Austen, Walter Scott, Mary Wollstonecraft and Dostoyevsky.**

Provenance: library of Pierre de Torcy, with his manuscript ownership inscription on each volume.

▷ SEE MORE

63 – **Pauline RÉAGE & Hans BELLMER**

*Histoire d'O* [Story of O]

JEAN-JACQUES PAUVERT | SCEAUX 1954  
12 x 19 CM | LOOSE LEAVES UNDER  
CUSTOM CHEMISE AND SLIPCASE

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

Like all copies on Arches, it is wrapped in a double dust jacket in yellow and white, and bears the **rare sanguine vignette drawn and engraved by Hans Bellmer**.

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 by Dominique Aury, under the pseudonym of Pauline Réage, in its most limited deluxe issue.

\$ 18 000

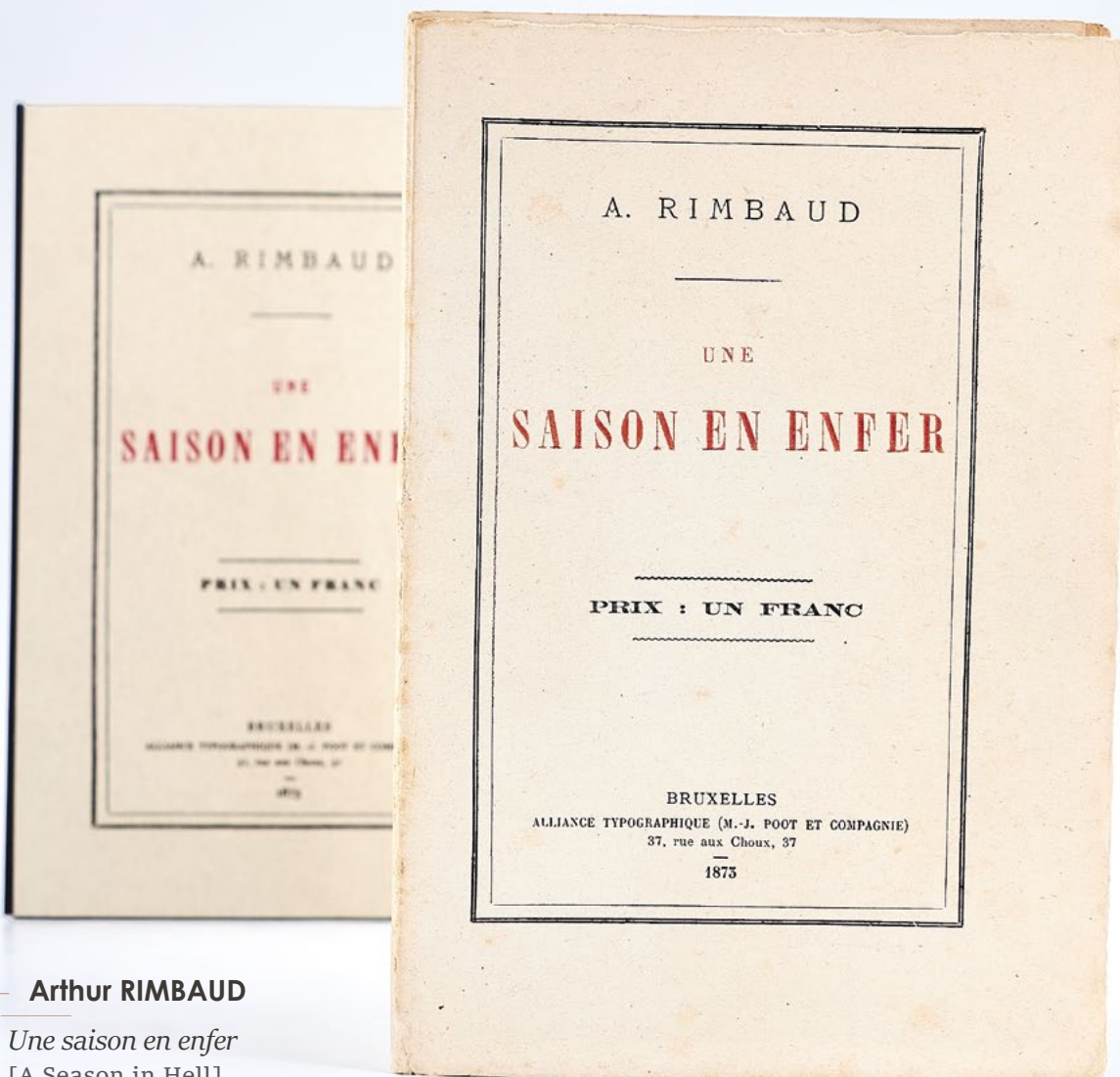
HISTOIRE D'O  
PAR  
PAULINE RÉAGE  
AVEC UNE PRÉFACE  
DE  
JEAN PAULHAN

SCEAUX  
JACQUES PAUVERT

MASTERPIECE  
OF EROTICISM

—  
PRECURSOR OF  
DARK ROMANCE

▷ SEE MORE



64 – **Arthur RIMBAUD**

*Une saison en enfer*  
[A Season in Hell]

ALLIANCE TYPOGRAPHIQUE (M. J. POOT & C<sup>ie</sup>) | BRUXELLES 1873 | 12,5 x 18,5 CM  
ORIGINAL WRAPPERS UNDER CUSTOM SLIPCASE AND CHEMISE WITH INNER FLAPS

**The first and only edition published by Arthur Rimbaud in small numbers at the author's expense.**

“As-issued” copy, with some usual inevitable pale foxing to the edges and covers. The book is housed in a slipcase signed by Julie Nadot, reproducing the cover and spine, also protected by a set of inner flaps.

\$ 27 000

This very scarce first edition of *A Season in Hell* is a major collector's piece on several counts: it remains the only work published by Rimbaud himself, then a young unknown 19-year-old poet. He eventually never honored his debt towards the printer.

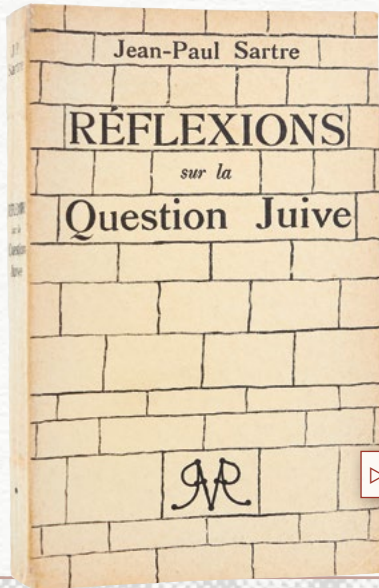
The latter therefore kept almost the entire print, subsequently forgotten in the workshop (Arthur Rimbaud obtained only a dozen copies offered to his friends). The stock was found in 1901 by a bibliophile who retrieved the well-preserved 425 copies and destroyed the rest damaged by humidity.

The curious composition of the work is also a surprising peculiarity of this precious edition: without a title page nor endpapers (the text begins *ex abrupto* after the cover and finishes the same way), the seventeen blank pages inserted far and wide in the book, as well as the misprints and spelling errors peppered through the text are also curiosities studied by scholars.

**Sought-after and collected very early on by bibliophiles, copies of this mythical edition were usually lavishly bound and very few copies remain “as issued”.**

▷ SEE MORE





65 – **Jean-Paul SARTRE**

*Réflexions sur la question juive*  
[Anti-Semite and Jew]

PAUL MORIHEN | PARIS 1946 | 12 X 19 CM | ORIGINAL WRAPPERS

First edition, one of 120 numbered copies on pur fil, a deluxe copy.

\$ 2 700

▷ SEE MORE

Nice copy of one of the very first and most important essays on antisemitism shortly after the war, by the founder of Existentialism. Within a broader reflection on citizenship and identity, Jean-Paul Sartre demonstrates how ethnical essentialism feeds Nazi ideology.

SURREALISM

66 – **James JOYCE & Jacques LACAN**  
**Lise DEHARME & RIBEMONT-DESSAIGNES**  
**Benjamin FONDANE & Robert DESNOS**  
**Natalie CLIFFORD BARNEY**  
**Jules SUPERVIELLE etc.**

Illustrated by **MAN RAY & Salvador DALÍ**  
**Hans ARP & Dora MAAR & Lee MILLER**  
**Oscar DOMINGUEZ & BRASSAÏ**

*Le Phare de Neuilly – Complete collection*

LE PHARE DE NEUILLY | NEUILLY-SUR-SEINE [1933]  
18,5 X 25 CM PUIS 19,5 X 29,5 CM  
3 VOLUMES IN ORIGINAL WRAPPERS UNDER CUSTOM CHEMISE

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.

\$ 8 000

**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 Dali, Hans Arp, Dora Maar, Oscar Dominguez, Brassai,

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, Gotfried Benn, Céline



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ONE OF THE RAREST  
AND MOST ICONIC  
SURREALIST MAGAZINES

Arnauld, 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.**



67 – Alfred de VIGNY & François-Louis SCHMIED

*Daphné*

FRANÇOIS-LOUIS SCHMIED | PARIS 1924 | 25 x 30,5 CM | FULL CALF WITH CUSTOM SLIPCASE

One of 140 numbered copies on laid paper and decorated with 50 original woodcuts by François-Louis Schmied in color enhanced with silver and gold.

\$ 13 500

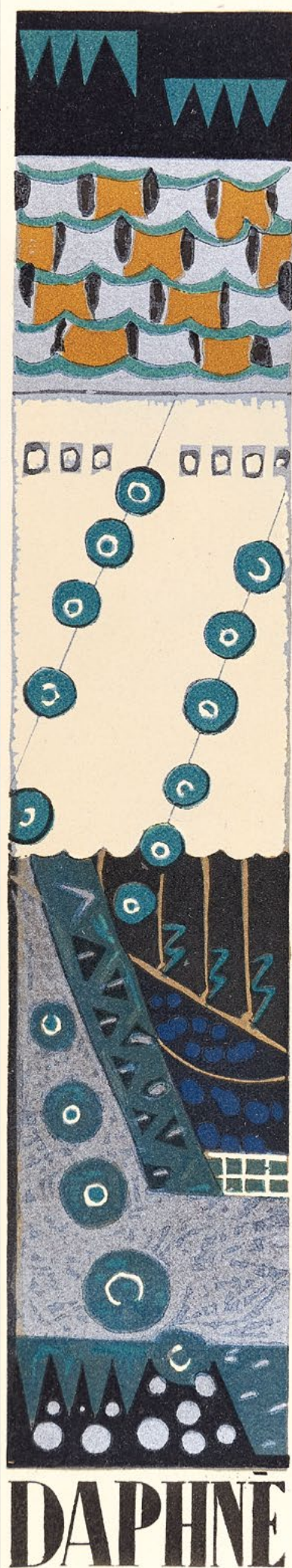
Full black calf binding, smooth spine inlaid with gray stingray leather, friezes of gilt squares at head and foot of the spine, upper board decorated with a vertical listel with inlays of stingray leather, cork, snake skin,

salmon scales, gilt title at foot of the first cover and frieze of gilt squares at head, repetition in miniature of the listel on the upper board at the foot of the second board, with title in gilt: "F. L. Schmied 1924", covers and spine preserved, gilt paper pastedowns, gray lambskin endpapers, gilt top edge, housed in a full black cardboard case lined with black calf, elegant Art Deco style binding signed by the Boichot workshop.

**Autograph signature of François-Louis Schmied on the colophon.**

**Superb copy handsomely bound in an elegant Art Deco binding by the Atelier Boichot.**

▷ SEE MORE



68 – Joseph-Charles MARDRUS & François-Louis SCHMIED

*Le Livre des rois – L'Avènement de Salomon*

GONIN & C<sup>ie</sup> | LAUSANNE 1930 | 19,5 x 25,5 CM | MOROCCO BRADEL BINDING

Edition translated from Semitic texts by Joseph-Charles Mardrus. Issued with 195 numbered copies on Arches, ours is **one of the 20 hors commerce copies comprising a double suite of illustrations in black and in colour.**

\$ 5 500

Half olive green morocco Bradel binding, spine decorated with a set of gilt squares of different sizes, one of them with an inlay of pink mosaic morocco in the centre, gilt fillet frame on the snake skin paper boards, olive green endpapers, covers and spine preserved, top edge gilt, elegant binding signed Thomas Boichot.

Illustrated with 31 original wood engravings in color by François-Louis Schmied, including the frontispiece, 6 full-page, 15 compositions in the text and 9 ornamental initial letters.

**Autograph signature of François-Louis Schmied on the colophon.**



▷ SEE MORE



69 – Dorothea TANNING

Frieze of 6 original erotic drawings framed

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

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*.

\$ 3 300

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?” Folds between each drawing, as the frieze was used as a greeting card.

**“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”**

**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).

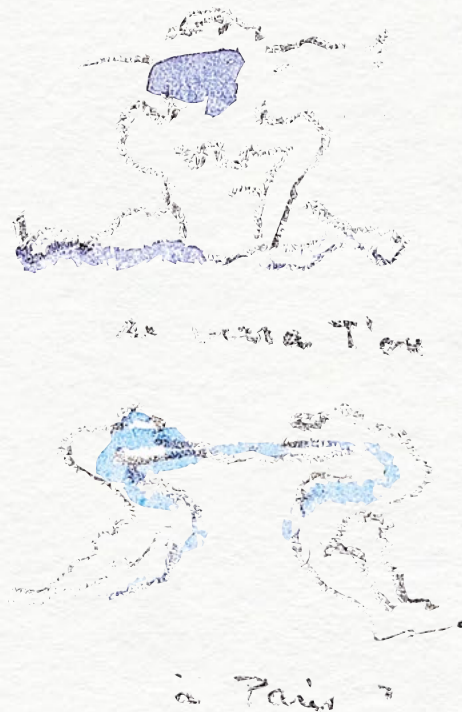
These drawings are emblematic of her work filled with contorted female figures, reclaiming their own erotic power. From the 1950s, Tanning had been working on

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 are also reminiscent of her famous fabric female sculptures with sensual forms from her installation *Room 202, Hôtel du Pavot* created a few years later.

**“THE ARTIST’S LIFELONG STUDY OF THE PASSIONATE INTERPLAY OF FIGURES”**

The singular value and strength of these bodies tortured by pleasure recall her fusional and powerful



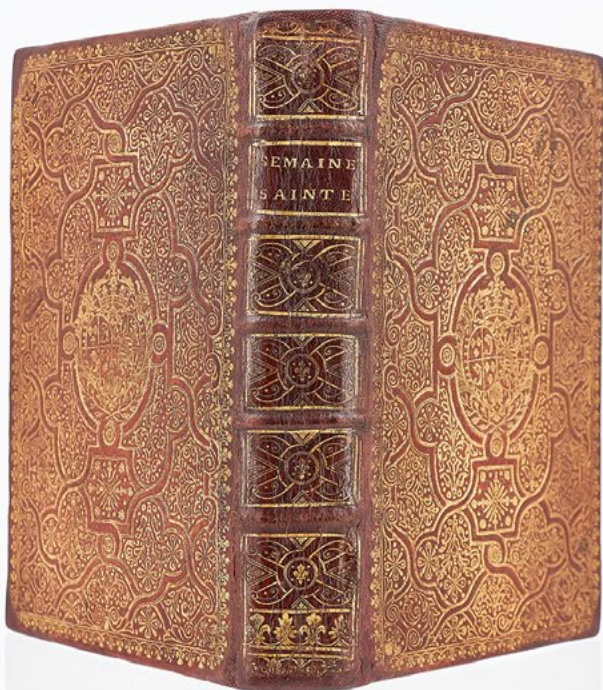
union with Max Ernst. Married in 1946 at the same time as Man Ray and Juliet Brower, they settled in the American desert then in France, where they met Ylipe (Philippe) and his wife Germaine Labarthe, for whom Tanning created this artwork. The two couples shared a similar aesthetic vision: Ylipe’s drawings 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.

LOVE

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▶ SEE MORE

# MARIA JOSEPHA OF SAXONY



▷ SEE MORE

## 70 – Gérard Jean-Baptiste II SCOTIN

*Office de la semaine sainte*

CHEZ LA VEUVE MAZIÈRES & GARNIER | PARIS 1746 | 8° (13 x 20 CM), XXXVI ; 727 PP. (3 P.) | BOUND IN MOROCCO

Edition in Latin and French illustrated with three plates by Scotin and a beautiful frontispiece title.

**Beautiful fanfare binding with the arms of Maria Josepha of Saxony.**

§ 3 200

Edition in Latin and French illustrated with three plates by Scotin and a beautiful frontispiece title. With the *avertissement*.

**Fine contemporary fanfare binding in full brown morocco with the arms of Maria Josepha of Saxony**, mother to the last three kings of France, spine with gilt-stamped fleur-de-lys, covers elaborately tooled in gold to a fanfare design in the style of Florimond Badier (same as the one in *Les Reliures d'art à la Bibliothèque Nationale*, pl. 74), with the arms of Maria-Josepha of Saxony (O.H.R.

pl. 2526, no. 2), green and gilt tabby pastedowns and endpapers, all edges gilt. Corners, joints, and spine-ends very skillfully restored. A few slightly foxed pages.

Daughter of King Auguste III of Poland and Archduchess Maria-Josepha of Austria, **Maria Josepha of Saxony (1731-1767) was Dauphine of France and notably gave birth to the last three kings of the eldest Bourbon branch, the Duke of Berry (future Louis XVI), the Count of Provence (future Louis XVIII) and the Count**

**of Artois (future Charles X)**. She was also the granddaughter of Emperor Joseph I of the Holy Roman Empire.

A pious, Catholic woman, she educated her children in accordance with her faith; among her children, Elizabeth died with a reputation for sanctity and Clothilde was declared venerable by the Catholic Church.

She never became queen, her husband having died prematurely of tuberculosis; she followed him fifteen months later, breathing her last at Versailles, where she spent most of her life.

This copy comes from her personal library in Versailles, which mainly contains works of devotion in elaborately decorated armorial bindings.

**A precious copy.**

71 – Guillaume Thomas RAYNAL

[AMERICAN INDEPENDENCE] Autograph manuscript addition to *Histoire philosophique et politique des établissements des Européens dans les deux Indes* or *The consequences of the 1783 Treaty of Paris, which acknowledges the US independence*

[CA 1784-1788] | 21,2 x 26,8 CM | ONE LEAF

**Autograph manuscript insert by Abbot Raynal, in revision of his famous *History of the two Indies*, one of the basic texts for the humanitarian movement and a keystone in the canon of Enlightenment thinking.**

\$ 3 800

Half a page in black ink on one leaf, a few words crossed out. Marginal foxing, numbered insert label stuck to the margin.

The manuscript is an important addition by Raynal to the third edition of the 1780 text – censored in France – in order to update his *History* following the Treaty of Paris (1783) by which Great Britain recognized the independence of the United States. As Jay notes in the posthumous edition which will include the historian's closets (including this leaflet): "The most satisfactory proof that Raynal was always faithful to reason and truth is that he used his leisure time, during the most stormy periods of the Revolution, to revise his great work, to prepare the new edition which is now published, and which can be considered as the true expression of his feelings and his principles."

In fact, this crucial paragraph was obviously written before the start of the

French Revolution, which Raynal did not yet suspect. However, from the recognition of the first United States of America, Raynal prophesied the irremediable contagion of this spirit of independence and this republican flame, thanks to the greed of the monarchies themselves: "After the authentic approval given to the principles of the Americans, after the encouragement given to their conduct, what government could have any scruples about sowing or maintaining discord between subjects and their sovereign, about digging its enemies or rivals a precipice right into the center of their own empire?"

Thus with incredible sagacity, he deduces the next rebellions of Mexico and Peru, strangely presented as "less strong, less enlightened, less daring, less entrepreneurial; [having] less courage, spirit and heart than the inhabitants of North America" but whose

conditions he describes "a hundred times more unfortunate[s]". Despite his denials, "We are only historians here", Raynal prophesied, at the dawn of the Revolution in his own country, the influence of this first "fire lit" by the United States and inspired by humanist ideas of the Enlightenment philosophers: "what was once a pipe dream could one day come true. Is it impossible that the Spaniards of the New World, seeing the freedom recently established on their borders, would not also desire to be free?"

This important manuscript thus demonstrates the importance for the philosopher-historian, champion of the right of peoples to self-determination, to include in the pages of his great fresco of the New World the founding event of the new world: the birth of the United States of America. The insert is part in the chapter entitled "Does Spanish domination have a solid basis in the New World?" (Eighth book) and will finally be published posthumously in 1820. The autograph pagination "354" in the upper part of the leaf takes up that of the 1780 edition, which Raynal revises and enlarges

Sont moins forts, moins élevés, moins  
 moins de courage d'esprit et de cœur  
 Cependant si l'on considère que les colonies  
 cent fois plus riches; que leur population  
 propriété à plus de vexations; que les  
 de ses délégués ne connaissent aucune  
 qu'une existence précaire et toujours  
 leur père inconnus toutes ces causes de  
 Il faut considérer à des hommes

with this manuscript. He thus opens his manuscript with the last sentence retained from his previous version and ends it with the beginning of the one resuming the thread of the story.

[The efforts of the court of Madrid to recover its rights must have been impotent, because Great Britain undertook to repel them on condition that the new states would grant it an exclusive trade, but infinitely less unfavorable than that under which] "they had moaned for so long.

These ideas were perhaps born in the head of some idle politician; but what was once a pipe dream could one day come true. Is it impossible that the Spaniards of the New World, seeing the freedom recently established on their borders, would not also desire to be free? Without doubt, they are less strong, less enlightened, less daring, less enterprising; they have less courage, spirit and heart than the inhabitants of North America.

Is it impossible that the Spaniards of the New World, seeing the freedom recently established on their borders, do not also wish to be free? Without doubt, they are less strong, less enlightened, less daring, less enterprising; they have less courage, spirit and heart than the inhabitants of North America. However, if we consider that the condition of the Mexicans and Peruvians is a hundred times more unfortunate; that no one is exposed to more outrages, their property to more vexations; that the will of their sovereign, that

the will of his delegates knows no bounds; that they only have, can only have a precarious existence and always dependent on arbitrary power; if we carefully weigh all these causes of hatred and despair, we will feel that they can make men irritated by idleness, by abundance and by the climate, a spring which had been preserved in mediocrity among continuous work and under a more temperate sky. Suppose if you will, that the Spanish colonies would never conceive such lofty pretensions themselves; can you doubt that they are inspired by the states currently trading, and by those who aspire to become so? Don't the English have revenge to exact, losses to repair? Will the nations which, for the sole advancement of their mercantile interests, have given secret or public aid to the Americans resist stronger and more seductive temptations? Will the United States be the last to covet the treasures that are on their doorstep? Will not the Old and New World unite their intrigues and their efforts to open harbors filled with riches, which until now have been so stubbornly closed to them?

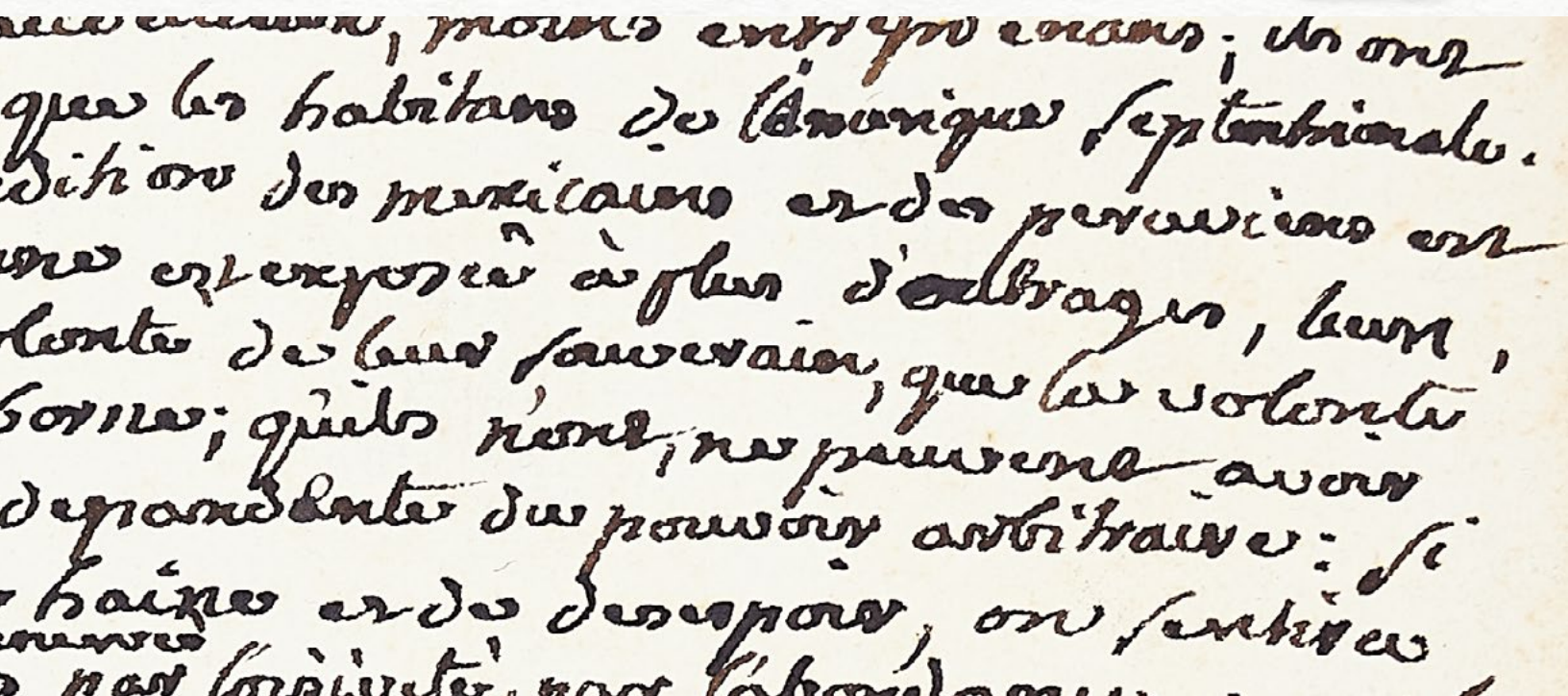
The thirst for gold, impatient to be satisfied, will not even wait for a more or less violent fire to set the two hemispheres ablaze. The sophisms and pretexts which cabinets once made one of the bases of their policy will now pass for superfluous decorum. After the authentic approval given to the principles of the Americans, after the encouragement given to their conduct, what government could have

any scruples about sowing or maintaining discord between subjects and their sovereign, about digging its enemies or rivals a precipice right into the center of their own empire? So have speculators deeply versed in the knowledge of men and affairs allowed themselves to suggest that the court of Madrid had lost its distant possessions at Saratoga and York, in the camps of Burgoyne and Cornwallis? They also claimed that this great revolution had been ensured by the treaties of 1783, which recognized or ratified the independence of the thirteen confederate provinces. In Spain itself, this is the opinion, of those who would have liked their country to arm for England instead of declaring against it. We are only historians here, and we will limit ourselves to observing that the court of Madrid undoubtedly thought that the newly erected fortifications, that the troops sent from Europe would surely stop the fire lit in the vicinity of its domains. These forces will have seemed sufficient to contain the people and repel the enemy, being supported, as they are now, by a respectable navy.

The Spaniards barely had [discovered another hemisphere that they thought of appropriating all parts of it.]

An exceptional passage from this vast and influential history of international trade in the 18th century, which remains one of the greatest monuments of the anti-colonialist struggle.

▷ SEE MORE



Autograph letter, with his autograph initials to his genevan publisher:  
 “Faute horrible, inadvertence affreuse dont les faiseurs de feuilles feraient retentir l’Europe”

[CA 1757-1759] | 11,5 x 19 CM | ONE LEAF

**Exceptional manuscript bearing witness to Voltaire's obsessive care in publishing his works and his utter contempt for the press.**

A very rare letter entirely in Voltaire's own hand, initialed with a angered curvilinear penstroke, 13 lines written in black, to his Geneva publisher Gabriel Cramer who promoted often clandestinely the diffusion of the philosopher's writings and ideas.

\$ 11 000

Voltaire sends this message to Cramer, horrified by an error in the proofs of his *History of the Russian Empire* (1759-1763); he foresees the scathing criticism of journalists, dubbed “folliculars” in his celebrated *Candide*, published the same year as the first volume of his Russian history. At the heart of the Enlightenment movement, Voltaire wanted to establish a historical science based on direct and reliable sources, setting himself apart from his predecessors. He seeks the help of his publisher to verify the accuracy of the facts contained in his monumental historical undertaking, written under the watchful eye of Tsarina Elizabeth, and later her famous patron Catherine the Great when its second volume appears in 1763.

**CRAMER VS. VOLTAIRE**

Cramer, Voltaire's publisher in Geneva, issued almost all his works between 1756 and 1775, braving the wrath of the Church and the police. Cramer was responsible for the first edition of his best-known work and magnum opus, *Candide*; he also published his historical works, of which the *History of the Russian Empire* is one of the most important. He also published his scandalous dictionaries and his theater plays, in which he played himself with great talent at the writer's home in Ferney.

During their twenty-two years of collaboration, Voltaire never hesitated to address emphatic complaints to the Cramer brothers: “Voltaire constantly harasses his publishers. With great skill, he demanded proofs, proposed corrections, protested against typographical errors, and begged the Cramers to send him a particular sheet or replace a particular page with a *carton*” (Robert Gagnebin). This “Voltairean art”

of correction is perfectly illustrated here by this dramatical message written around 1757-1759, during the writing of his *History of the Russian Empire*. An error had crept into the chapter recounting Sophie's regency (1682-1689) about the location of the Trinity monastery where members of the ruling family took refuge during a revolt: “**here's another mistake page 105 line twenty, twelve miles from Petersburg is actually twelve miles from Moscow**”. The stakes were high as his *Histoire* had been commissioned by Count Shuvalov, favorite of Tsarina Elisabeth, as a celebration of enlightened absolutism. Voltaire was well aware of the importance of an impeccable study, subject to the approval of the Russian Court – as demanding as he was of himself, he ignored the corrections suggested by his Moscow censors.

**ENLIGHTENMENT AND LEAF-MAKERS**

His *Histoire* was intended as a weapon in the service of the Enlightenment ideal, setting itself apart from biographies, tragedies and anecdotal accounts that preceded it; its preface points out the poor quality of previous writings on Russia and cites La Lande's *Histoire de Charles VI* (La Haye, 1743), also mentioned in this letter. Preferring to maintain his criticism of La Lande in his preface, Voltaire nevertheless refuses to compromise with his own corrections: “**I'd rather correct this page than the preface. One may think Lalande a bad writer, but one mustn't make mistakes oneself**”. This message to Cramer is therefore an integral part of the writer's intense proof-reading work to protect himself from his many critics. As he would write a few years later to Count d'Argental “printed

characters speak to the eyes much more than a manuscript. You see the danger more clearly; you run to it, you make new efforts, you correct, that's my method”.

In addition to the Tsarist censors, Voltaire justifiably felt under fire from journalists, those “**leaf-makers [who] would spread [the mistake he made] across Europe**”. In his most famous writings and correspondence, Voltaire coined a number of expressions to describe them: “serpents of literature who feed on mire and venom” (*Candide*), “gnats who lay their eggs in the backsides of the finest horses” (letter to Condorcet). His letter to the reader in his *Histoire* even contains an expression similar to this letter: “**let the little pamphlet-makers bark**”. They indeed barked as soon as the first volume came out, and published a critic entitled *Lettre du tsar Pierre à M. de Voltaire sur son Histoire de Russie*.

“VOICY BIEN UNE  
 AUTRE FAUTE PAGE 105  
 LIGNE VINGT, À DOUZE  
 LIEUES DE PETERSBOURG,  
 RÉPOND DOUZE LIEUES DE  
 MOSCOU, FAUTE HORRIBLE,  
 INADVERTENCE AFFREUSE  
 DONT LES FAISEURS DE  
 FEUILLES FERAIENT RETENTIR  
 L'EUROPE. J'AIME ENCOR  
 MIEUX UN CARTON À CE  
 FEUILLET QU'À LA PRÉFACE.  
 ON PEUT TROUVER LALANDE  
 UN MAUVAIS ÉCRIVAIN, MAIS  
 IL NE FAUT PAS SE TROMPER”

This outstanding letter initialed by the French Enlightenment writer marks a small yet important milestone in Voltaire's great publishing adventure – a true credit to his incomparable style and his concern for accuracy in his writings.

▷ SEE MORE



Voyez bien une autre faute  
page 107 lignerings  
à deux heures de Petersbourg.

cependant heures de moscou

fautes horribles inadvertencia  
effreuses dont les gens ont

de feuilles feraient retentir  
leur oreilles. j'aime en voir même

un carton avec feuilles  
qui la préfère. on peut

trouver la langue un mauvais  
écrivain, mais il ne faut

pas se tromper )

"A HORRIBLE FAULT, A  
DREADFUL INADVERTENCE  
THAT WOULD BE THE  
LAUGHINGSTOCK OF NEWS-  
MAKERS ACROSS EUROPE"

## 73 – 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, Tribschen bei Luzern). The first edition was published by the same publisher in 1852.

**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]

\$ 32 000

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.

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

\*

### 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 fu-

ture 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 art-

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.

ist’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.**

▷ SEE MORE

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

Hierbei sollst du  
mein Gedächtnis  
dem Adler habe ich  
ernstlich gewünscht!

# Oper und Drama.

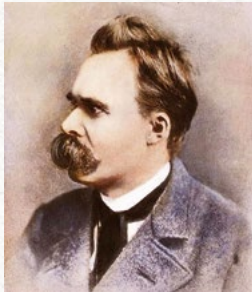
L. W.

Von

Richard Wagner.

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



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.**

**"MUSIC IS A WOMAN.  
THE NATURE OF WOMAN IS  
LOVE: BUT THIS LOVE IS THE  
LOVE THAT RECEIVES AND  
GIVES ITSELF UNRESERVEDLY  
IN CONCEPTION"**

\*

However, these hypotheses might be 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.

\*

## 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 *The Mastersingers* 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.**

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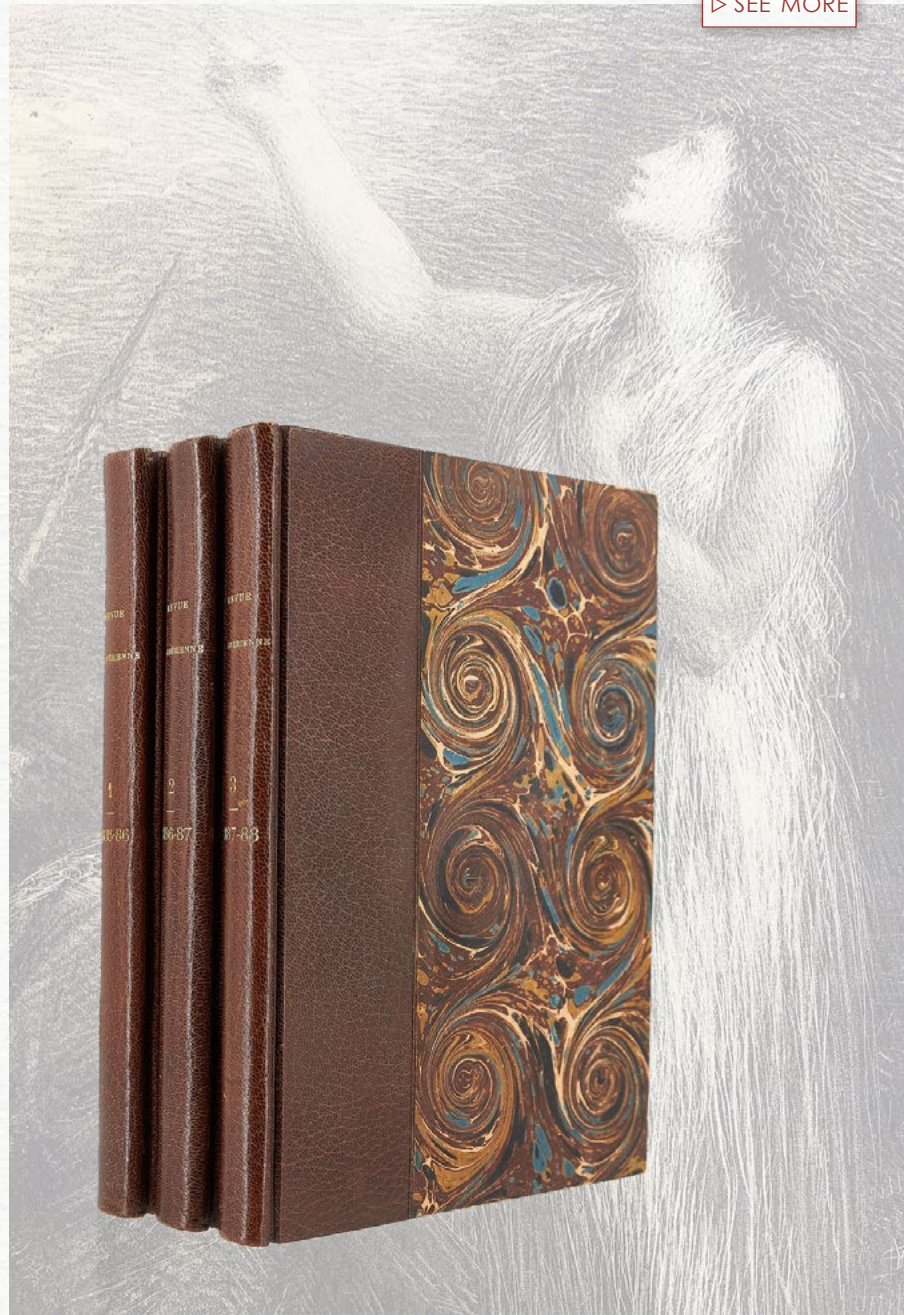
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