

ABAA California  
Virtual Book Fair  
March 4-6, 2021

*Librairie  
Le feu follet*

EDITION-ORIGINALE.COM



Librairie Le Feu Follet ♦ Edition-Originale.com  
Contact@Edition-Originale.com

31 rue Henri Barbusse 75005 Paris France  
+33 1 56 08 08 85

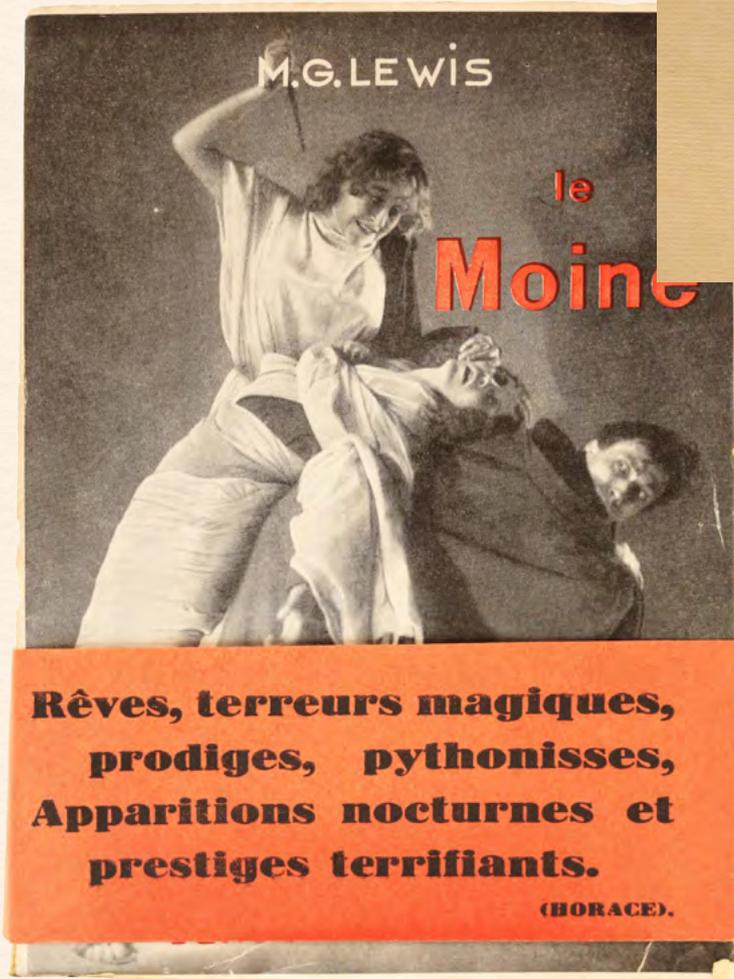


CIC Paris Gobelins  
9 avenue des Gobelins  
75005 Paris - France

IBAN FR76 3006 6105 5100 0200 3250 118

BIC / SWIFT CMCIFRPP

VAT NUMBER FR45412079873



*A Madame Germaine Beaumont  
hommage respectueux  
Antonin Artaud*

1. Antonin ARTAUD  
& Matthew Gregory LEWIS

*Le Moine* [The Monk]

DENOËL & STEELE | PARIS 1931  
| 14,5 x 19 CM | ORIGINAL WRAPPERS

First edition on ordinary paper of the French translation of this gothic novel established by Antonin Artaud.

Photographic cover representing Antonin Artaud as a monk.  
**Precious handwritten autograph inscription by Antonin Artaud to Germaine Beaumont on the front endpaper page.**

Very nice copy as issued with its preserved advertising slip quoting Horace: "Dreams, magical terrors, prodigies, pythoisses, night appearances and terrifying prestige".

The autograph inscriptions of Antonin Artaud on this title are very rare.

\$ 4 800 | € 4 000  
+ SEE MORE

## 2. Honoré de BALZAC & Honoré DAUMIER & BERTALL (Charles Constant Albert Nicolas d'Arnoux de Limoges Saint-Saëns dit) & Paul GAVARNI & Tony JOHANNOT & Célestin NANTEUIL & Honoré de BALZAC

### *Œuvres complètes de H. de Balzac* [Complete Works]

FURNE, DUBOCHET, HETZEL, PAULIN PUIS ALEXANDRE HOUSSIAUX | PARIS 1842-1855  
| 14.5 x 22 CM | 20 VOLUMES IN CONTEMPORARY HALF SHAGREEN

First collective edition sold as the Works, comprising – as well as numerous texts published for the first time – a new version of the Human Comedy, reviewed and revised by Balzac. This is also the first illustrated edition.

Contemporary half blue shagreen over marbled paper boards, spines slightly sunned, in five compartments with thin raised bands decorated with gilt dots and compartments with triple blind-ruled frames, gilt fleurons to center, marbled endpapers and pastedowns.

A little foxing in some volumes, a very small stain to page 119 of volume 4, another to page 321 of volume 8, a tear to half-title of volume 9, a small dampstain to corner of pages 449 and following of volume 10, stain to pp. 173-74 of volume 14, stains to pages 303 to 307 of vol. 16.

The full set of 152 hors-texte plates by the best artists of the age, including Bertall, Daumier, Gavarni, Johannot, Nanteuil, as well as illustrations to text.

As well as the 152 plates in this set, 4 rejected plates have been added, bringing the number of plates in this copy to 156.

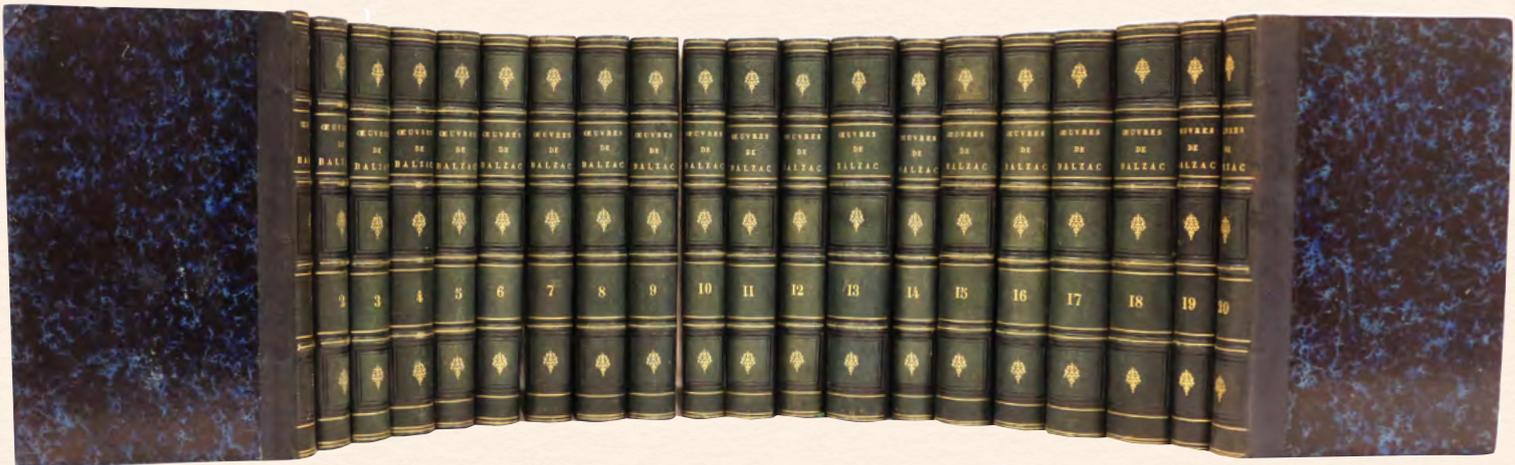
There are so many reasons for emphasizing the interest of this edition, one of the most

important in French literature. Having had a turbulent existence, and confused, and having been several times re-published in a great number of copies, it is very rare in its first form and – in this first version – even more rare in a contemporary uniform binding than with a modern binding and the covers preserved (cf Clouzot).

**A very good and rare copy in a contemporary uniform binding (ca 1855) with all the plates called for by Clouzot and four additional ones.**

\$ 12 000 | € 10 000

+ SEE MORE



### 3. Charles BAUDELAIRE

*Œuvres complètes : Les Fleurs du mal – Curiosités esthétiques – L'Art romantique – Petits Poèmes en prose* [Complete Works]

MICHEL LÉVY FRÈRES | PARIS 1869-1870 | 11 x 18 CM  
| 7 VOLUMES IN CONTEMPORARY HALF SHAGREEN

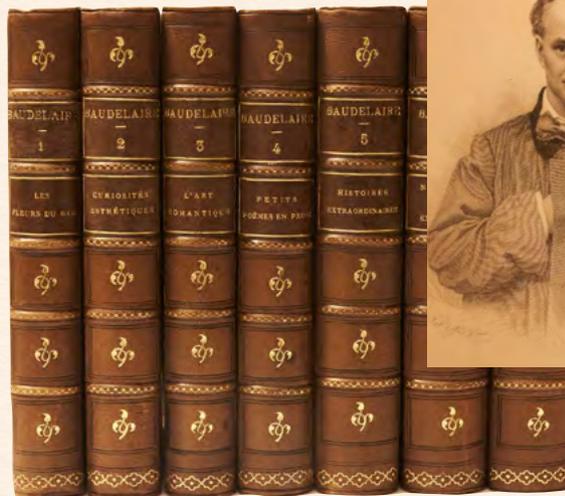
Very important edition, according to Clouzot: "More and more sought-after, quite rightly, this edition includes in first edition: part of the *Fleurs du Mal*, the *Petits Poèmes en prose*, *Curiosités esthétiques* (except for the two Salons), *L'Art romantique* (except for *Gautier* and *Wagner*)."

*Les Fleurs du Mal* is a third edition, dated 1869.

Volume 1: *Les Fleurs du Mal*, volume 2: *Curiosités esthétiques*, volume 3: *L'Art romantique*, volume 4: *Petits Poèmes en prose*, volume 5: *Histoires extraordinaires*, volume 6: *Nouvelles Histoires extraordinaires* et volume 7: *Aventures d'Arthur Gordon Pym*. Contemporary bindings in half brown shagreen.

A rare and precious set in a uniform contemporary binding.

\$ 7 200 | € 6 000  
+ SEE MORE



### 4. Charles BAUDELAIRE & Édouard MANET & Charles ASSELINEAU & Gustave COURBET & Émile DEROY

*Charles Baudelaire. Sa vie et son œuvre*

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

First edition on thick paper, of the first biography devoted to Charles Baudelaire, who had died two years prior.

Half navy morocco over marbled paper boards Bradel binding by Alfred Farez, the spine slightly faded, marbled endpapers and pastedowns, covers and spine preserved.

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

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

\$ 2 400 | € 2 000  
+ SEE MORE

5. Charles BAUDELAIRE  
 & Paul VERLAINE & Stéphane MALLARMÉ  
 & Théodore de BANVILLE & Charles  
 CROS & Auguste VILLIERS DE L'ISLE-  
 ADAM, Comte de & Théophile GAUTIER

*Le Parnasse contemporain, recueil  
 de vers nouveaux, full set of the first,  
 second and third series*

LEMERRE | PARIS 1866-1876  
 | 17 x 24 CM | 3 VOLUMES IN HALF SHAGREEN

First edition of the *Parnasse contemporain*, a rare complete set of the three series, published in 1866, 1869-1871 and 1876, in which the work of more than a hundred poets appeared, mostly previously unpublished. Some of the poems of the *Nouvelles fleurs du mal* by Charles Baudelaire were effectively published for the first time in the first series, in the fifth issue, devoted entirely to him, including the following: *Épigraphe pour un livre condamné* – *Madrigal triste* – *L'Avertisseur* – *Le Rebelle* – *Bien loin d'ici* – *Recueillement* – *Le Gouffre* – *Les Plaintes d'un Icare*, as well as some poems published in *Épaves*.

One can also find some of the first work by Stéphane Mallarmé "*Les Fenêtres* – *Le Sonneur* – *À celle qui est tranquille* – *Vere novo* – *L'azur* – *Les Fleurs* – *Soupir* – *À un pauvre*" and Paul Verlaine who had yet to publish a collection of his own: "*Vers dorés* – *Dans les bois* – *Il bacio* – *Cauchemar* – *Sub urbe* – *Marine* – *Mon rêve familier*".

These volumes also contain contributions from Théodore de Banville, Théophile Gautier, José-Maria de Heredia, Leconte de Lisle, Anatole France, Louise Colet, Louis Ménard, Catulle Mendès, Auguste Villiers de l'Isle Adam, Charles Cros, Louisa Siefert, Léon Dierx, and others.

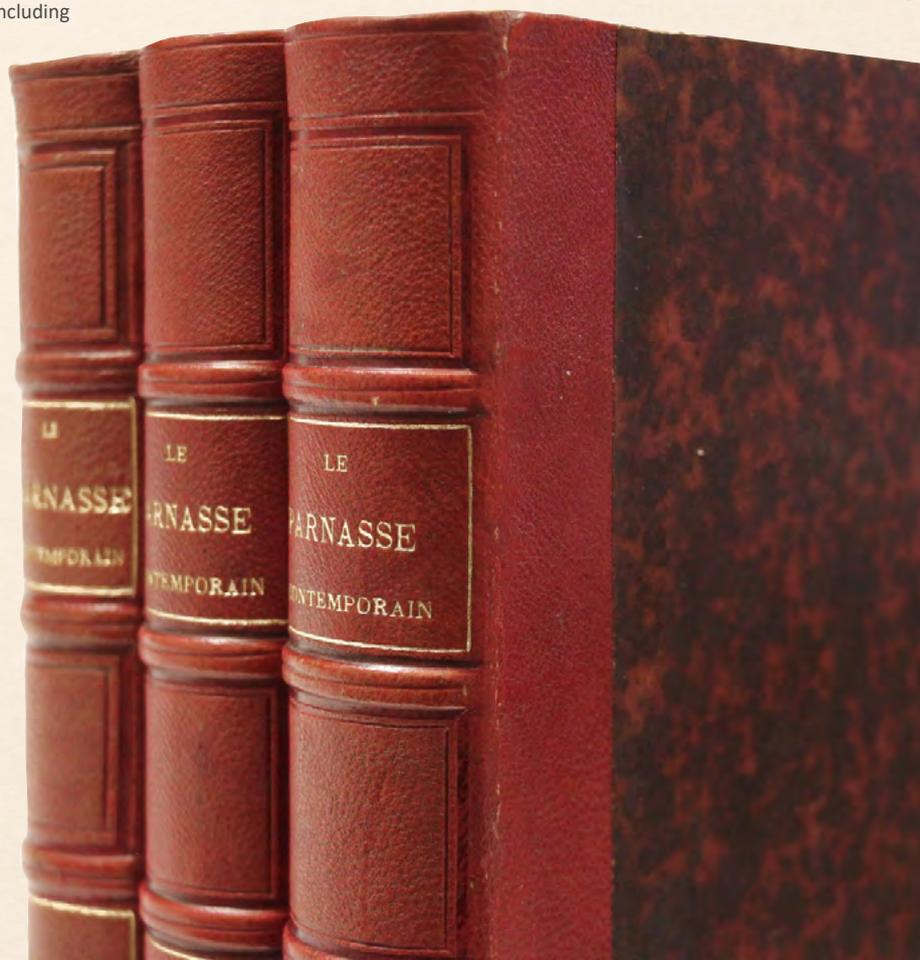
Half red shagreen, spine in five compartments, title and date framed in a gold fillet, double fillet frame to compartments, green bookmark. Ex-libris to recto of ffep: "Collection Armand Weil" and of Michel and Jeannine Parisot laid down on verso of half-title.

A very rare complete set in a uniform binding.

\$ 6 000 | € 5 000  
 + SEE MORE

CHARLES BAUDELAIRE

Enfin, nous avons, pour noyer  
 Le vertige dans le délire,  
 Nous, prêtre orgueilleux de la Lyre,  
 Dont la gloire est de déployer  
 L'ivresse des choses funèbres,  
 Bu sans soif et mangé sans faim !  
 — Vite soufflons la lampe, afin  
 De nous cacher dans les ténèbres !



6. Pierre BONNARD

*"La Revue blanche"*  
Original color lithograph  
Les Maîtres de l'Affiche  
– plate 38

LES MAÎTRES DE L'AFFICHE – IMPRIMERIE  
CHAIX | PARIS 1896  
| PLATE: 29 x 39.9 CM | FRAME: 38  
x4 3.5 CM | FRAMED LITHOGRAPH  
POSTER ON VÉLIN FIN PAPER

Original color lithograph on vélin fin paper. Printer's embossed stamp to lower right of plate.

A superb French monthly publication, the *Maîtres de l'Affiche* [Masters of the Poster Form] appeared from 1895 to 1900 under the aegis of Jules Chéret.

Each number of the review included four reproductions of posters in cloche format (30 x 40 cm), chromolithographed with an embossed stamp for authentication.

A fine copy.



\$ 1 440 | € 1 200

+ SEE MORE

## 7. Edward BURNE-JONES & Gabriel MOUREY

"Beauty" – Original lithograph  
on Japan paper – L'Estampe  
Moderne

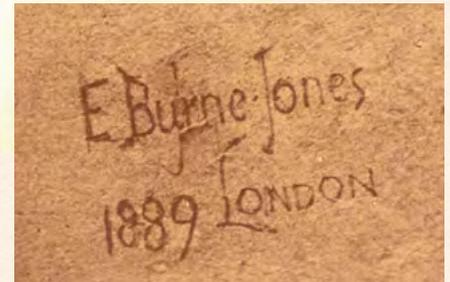
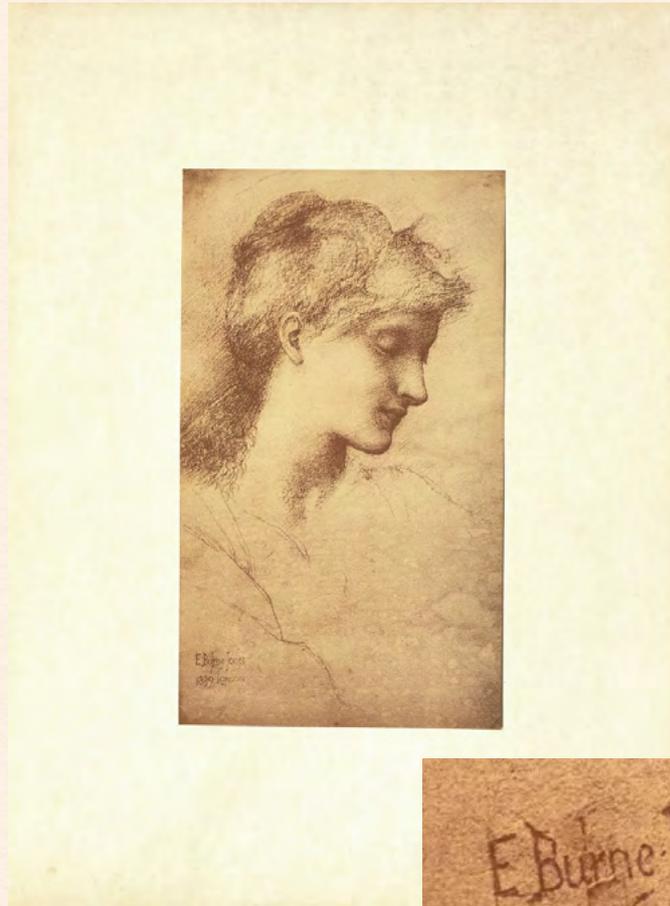
L'ESTAMPE MODERNE | IMPRIMERIE CHAMPENOIS  
POUR C.H. MASSON & H. PIAZZA  
| PARIS (FEBRUARY 1899)  
| SUBJECT: 19.4 X 33.4 CM | PLATE:  
40.8 X 55 CM | ONE LEAF AND ONE GUARD

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

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

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

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



graphs.

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

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists' books. He thus put together a prestigious collection of entirely original works by the most fashionable European artists of the age: Georges de Feure, Eu-

gène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evenepoël, Bellerly-Desfontaines, Charles Léandre, etc.

**A fine copy of this Art Nouveau style poster.**

\$ 1 800 | € 1 500

+ SEE MORE



## 8. Edward BURNE-JONES & Gabriel MOUREY

*"Beauty"* – Original lithograph on  
China paper – *L'Estampe Moderne*

L'ESTAMPE MODERNE, IMPRIMERIE CHAMPENOISPOUR  
C. H. MASSON & H. PIAZZA  
| PARIS (JULY 1897) | SUBJECT: 22.5 x 34  
CM, PLATE: 40.8 x 55 CM | ONE LEAF

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

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

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

paper at the considerable price of 30F.

This well-sized print is superbly printed on one of the most prestigious of papers: China. “Despite all its qualities, China paper, all too inconsistent, owes its reputation not to its own beauty, but to its particular affinity for printing ink. Its consistency, both smooth and soft, is more suitable than any other for receiving a good impression. It is this property that makes it sought-after for printing engravings...” (Anatole France).

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

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

**A fine copy of this Art Nouveau style poster.**

\$ 840 | € 700

+ SEE MORE



9. Paul CÉZANNE & Edgar DEGAS & Honoré DAUMIER & Pierre BONNARD & Henri MATISSE & Paul GAUGUIN & Auguste RENOIR & Claude MONET & Vincent VAN GOGH & Maurice DENIS

“L'Eau” – Catalogue of the exhibition devoted to water at the Georges Bernheim jeune gallery from 26 June to 13 July 1911

GALERIE GEORGES BERNHEIM JEUNE & C<sup>ie</sup>  
| PARIS 1911 | 12,5 x 16,5 CM | STAPLED

First edition of this exhibition catalogue showing 63 works to do with water at the Georges Bernheim jeune gallery from 26 June to 13 July 1911.  
A good and rare copy despite a faint marginal dampstain to upper cover.

Among the exhibiting artists were: Pierre Bonnard, Eugène Boudin, Paul Cézanne,

Camille Corot, Gustave Courbet, Henri-Edmond Cross, Honoré Daumier, Edgar Degas, Eugène Delacroix, Maurice Denis, Paul Gauguin, Vincent Van Gogh, Henri Matisse Maximilien Luce, Edouard Manet, Claude Monet, Camille Pissarro, Pierre Puvis de Chavannes,



CÉZANNE.

5. *La baignade.*

Auguste Renoir, Théo Van Rysselberghe, Georges Seurat, Paul Signac, Alfred Sisley, Félix Vallotton, Édouard Vuillard, and others.

\$ 840 | € 700

+ SEE MORE



10.

Fig. 2.



Marque  
en bleu sous glaçure

## 10. ANONYMOUS

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

PARIS 1888 | 18 x 23 CM | CONTEMPORARY HALF SHAGREEN

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

The text is also enriched with a plate from Racinet’s *Costume historique* (1888), as well as a printed page from the same text. This is a made-up volume from several texts: Octave de Sartel, *La Porcelaine de Chine* (1881), Stanislas Julien, *Histoire et fabrication de la porcelaine chinoise* (1856), Maurice Paléologue, *L’Art chinois* (1887) and Louis Figuier, *Les Merveilles de l’industrie* (1873). One final part on Chinese bronze comes from Paléologue’s *L’Art chinois*. All the drawings are after the illustrations in the above mentioned works, and are often heightened in watercolors.

The entire manuscript is in black ink on squared paper, in a fine and careful hand. Contemporary half brown shagreen over paper boards, richly decorated spine in six compartments, multiple blind-ruled fillets to covers, marbled endpapers and pastedowns, top edge gilt. Corners bumped and a little rubbed. Table of contents at end.

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

\$ 7 800 | € 6 500

+ SEE MORE

11. [COLETTE]  
Henri MANUEL

*Photographic portrait  
of Colette  
and her two cats*

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

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

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

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

Louis Manuel took other portraits of Colette, to whom he was close, but none of the others are as intimate as the one offered for sale here. In it, she is

posing on her bed, her two cats held lovingly in her arms.  
A very moving, large-format photograph

with an amusing autograph inscription signed by the author, who loved cats so well.



\$ 2 760 | € 2 300

+ SEE MORE

12. Gustave COURBET

*Photographic Portrait of Gustave Courbet with a cane*

CARJAT | PARIS N. D. [CA 1860] | 6.3 x 9.1 CM | ONE CARTE-DE-VISITE PHOTOGRAPH

Rare original photograph on albumin paper, in visiting card format, laid down on card. Remnants of glue, paper slightly rubbed on verso, but not seriously.

Gustave Courbet met Etienne Carjat in 1859 in Germany and the two men struck up a very strong friendship.

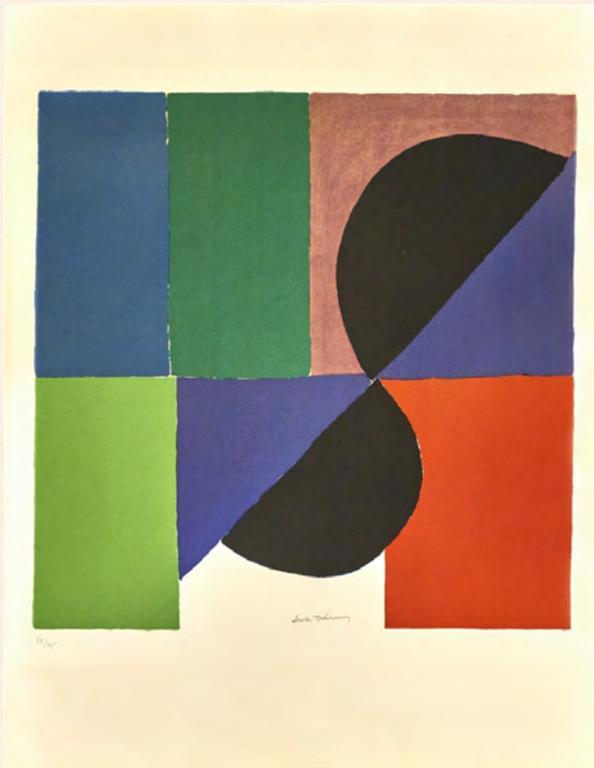
"My dear Carjat, I care for you, as you as you know, you are my confidant in love, my biographer, you are my friend." (Letter from Courbet, February 1863).

We have been unable to find another copy of this photograph in public collections.

\$ 1 920 | € 1 600

+ SEE MORE





### 13. Sonia DELAUNAY

Original color lithograph signed and numbered

N. D. [CA 1965-1970] | 56.7 X 71.7 CM | ONE LEAF

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

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

Beautiful copy, remarkable for its size and bright colors.  
Provenance: L.B.

\$ 6 600 | € 5 500  
+ SEE MORE

14. Rudolf BLÜMNER & Wassily KANDINSKY  
& Alexander ARCHIPENKO & Franz MARC  
& Marc CHAGALL & Paul KLEE & Fernand LÉGER  
& Jacoba van (inv.) HEEMSKERCK & Johannes  
MOLZAHN & Nell WALDEN & Rudolf BAUER  
& Albert GLEIZES & Reinhard GOERING

*Sturm* livre d'images n° V  
*Les Peintres expressionnistes*

JACQUES POVOLOZKY & C<sup>e</sup> & DER STURM | PARIS & BERLIN N. D. [CA 1915] | 25 X 34.5 CM | LOOSE LEAVES BOUND WITH TWO STRINGS

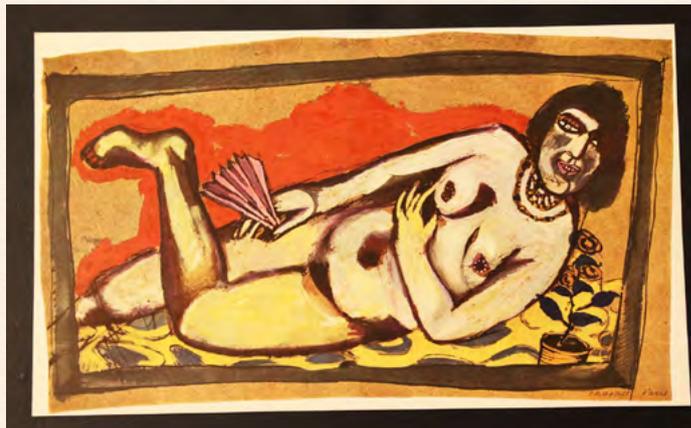
Very rare first issue of this periodical, the mouthpiece of German Expressionism founded by Herwarth Walden in 1910.

Text by Rudolf Blümner.

One tear at the bottom of the spine, another at the head, pale angular dampstain on the marginally discolored covers, the text sheet tends to come apart,

a fragile set held together by two strings. Illustrated catalog of 15 color reproduc-

tions of works, laid on thick black paper, by Marc Chagall (3 works), Wassily Kandinsky (2), Alexander Archipenko (1), Rudolf Bauer (1), Albert Gleizes (1), Reinhard Goering (1), Jacoba van Heemskerck (1), Paul Klee (1), Fernand Léger (1), Franz Marc (1), Johannes Molzahn (1) and Nell Walden (1).



\$ 5 400 | € 4 500  
+ SEE MORE

## 15. Georges de FEURE

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

L’ESTAMPE MODERNE | IMPRIMERIE CHAMPENOIS POUR C.H.  
MASSON & H. PIAZZA | PARIS (JUIN 1897) | SUBJECT:  
25.5 x 33 CM | PLATE: 40.8 x 55 CM | ONE LEAF

Rare original color lithograph by Georges de Feure for *L’Estampe Moderne*, series no. 3, published in July 1897.

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

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

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

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

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists’ books. He thus put together a prestigious collection of entirely original



works by the most fashionable European artists of the age: Georges de Feure, Eugène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evenepoël, Bellery-Desfontaines, Charles Léandre, etc.

**A fine copy of this Art Nouveau style poster.**

\$ 3 000 | € 2 500

+ SEE MORE

## 16. Aimé CÉSAIRE

## Cadastre

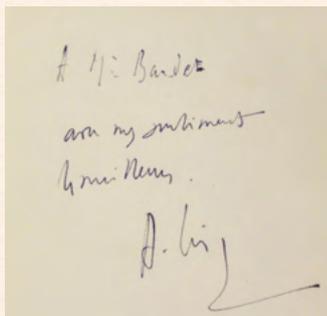
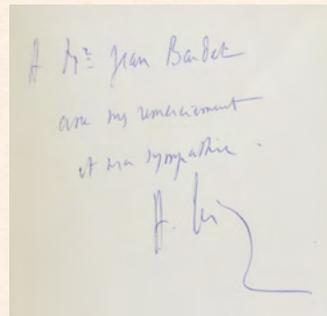
SEUIL | PARIS 1961 | 13.5 x 20.5 CM | ORIGINAL WRAPPERS

First collected edition, one of 15 numbered copies on pur fil paper, this copy one of 5 hors commerce, the only *grand papier* (deluxe) copies.

A nice copy.

**Autograph inscription signed by Aimé Césaire to Jean Bardet, co-founder with Paul Flamand of the Éditions du Seuil.**

\$ 3 000 | € 2 500  
+ SEE MORE



## 17. Aimé CÉSAIRE

## Ferremets [Iron Chains]

SEUIL | PARIS 1960 | 13.5 x 19.5 CM | ORIGINAL WRAPPERS

First edition, one of 25 numbered copies on pur fil paper, the *tirage de tête*.

Rare and nice copy.

**Autograph inscription signed by Aimé Césaire to Jean Bardet, co-founder with Paul Flamand of the Éditions du Seuil.**

\$ 3 000 | € 2 500  
+ SEE MORE

## 18. Aimé CÉSAIRE

## Les Armes miraculeuses [The Miraculous Weapons]

GALLIMARD | PARIS 1946 | 12 x 19 CM | HALF CALF

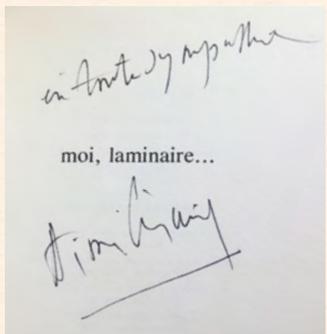
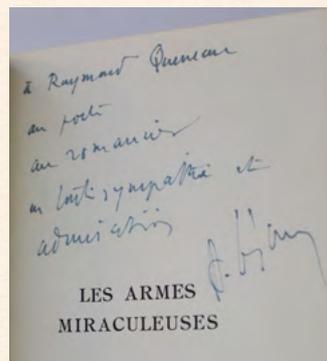
First edition, an advance (service de presse) copy.

Half red calf over marbled paper boards by Goy & Vilaine, covers and spine preserved, top edge gilt.

**Handsome autograph inscription to Raymond Queneau: "Au poète au romancier en toute sympathie et admiration... [to the poet, to the writer, with all sympathy and admiration]."**

A very good copy, perfectly bound.

\$ 2 400 | € 2 000  
+ SEE MORE



## 19. Aimé CÉSAIRE

## Moi, laminaire...

SEUIL | PARIS 1982 | 13 x 18.5 CM | ORIGINAL WRAPPERS

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

A good copy.

**Autograph inscription signed by Aimé Césaire: "En amitiés sympathiques [With best wishes]."**

\$ 580 | € 480  
+ SEE MORE

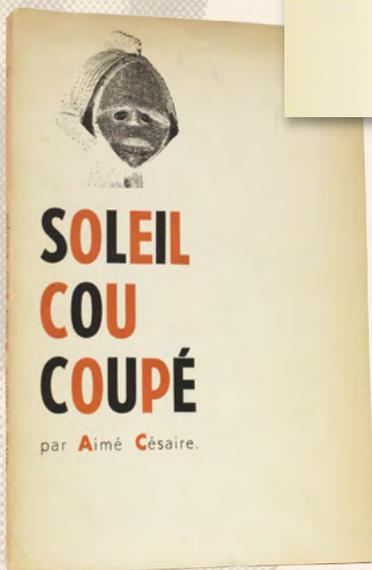
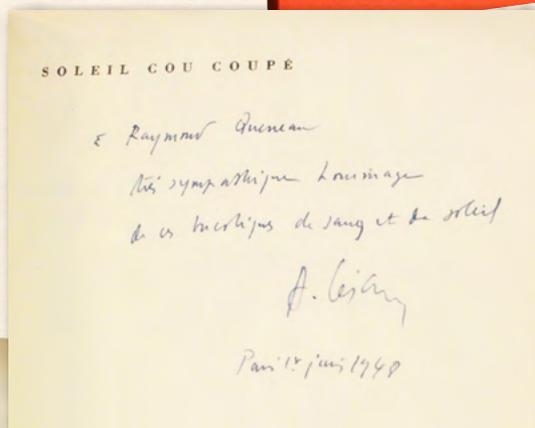
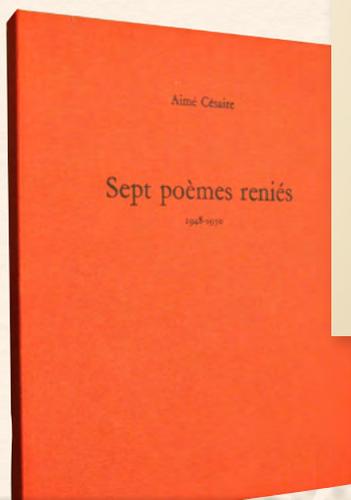
## 20. Aimé CÉSAIRE

Sept poèmes reniés 1948-1950 suivis de La Voix de la Martinique

DAVID ALLIOT & SUCCESSION AIMÉ CÉSAIRE | N. P. 2010  
| 25.5 x 33 cm | LOOSE LEAVES WITH CHEMISE AND SLIPCASE

First edition hors commerce of 94 numbered copies and justified by the publisher, printed on Arches.  
Copy as new, retaining its red slipcase of paper boards.

\$ 1 200 | € 1 000  
+ SEE MORE



## 21. Aimé CÉSAIRE

Soleil cou coupé [Solar Throat Slashed]

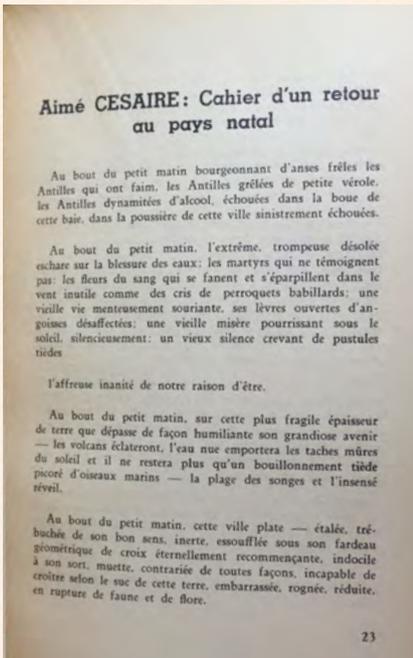
K ÉDITEUR | PARIS 1948 | 16.5 x 22.5 cm | ORIGINAL WRAPPERS

First edition, a numbered copy on alfa du Marais paper, this one not included in the justification.

Handsome autograph inscription signed and dated by Aimé Césaire to Raymond Queneau: "Très sympathique

hommage de ces bucoliques de sang et de soleil... [a very affectionate homage of these bucolics of blood and sunshine...]"  
Covers and spine slightly sunned at edges (but not seriously).

\$ 2 760 | € 2 300  
+ SEE MORE



22. Aimé CÉSAIRE & Léopold Sédar SENGHOR  
& Henry MILLER & Raymond QUENEAU  
& Pierre KLOSSOWSKI & Michel LEIRIS

*Volontés. Revue mensuelle. An almost complete set from No. 1 to No. 20, including the pre-first edition "Cahier d'un retour au pays natal [Notebook on a Return to my Native Land]" by Aimé Césaire*

VOLONTÉS | PARIS DECEMBER 1937 – AUGUST 1939 | 14  
X 20 CM | 20 ISSUES IN ORIGINAL WRAPPERS

The first edition of this review headed by Pierre Guégen, Eugène Jolas, Joseph Csaky and Frédéric Joliot.

Numerous contributions, including from Le Corbusier, Henry Miller, Raymond Queneau, Eugène Jolas, Léonce Rosenberg, Jacques Audibert, Jean Hélon, Armand Robin, Paul Guth, Roger Caillois, Joë Bousquet, Jean Follain, Jules Monnerot, Léopold Sédar Senghor, Pierre Klossowski, Michel Leiris, Aimé Césaire, and others.

Number 20 of *Volontés* contains a first edition, the entire "Cahier d'un retour au pays natal [Notebook on a Return to my Native Land]" by Aimé Césaire, a foundational and fundamental text of the "Négritude" movement.

Two plates worn, otherwise a good and rare set, lacking the extremely rare final number, the 21st, printed in April 1940, which is missing from most collections.

\$ 2 400 | € 2 000  
+ SEE MORE

23. Alberto GIACOMETTI & Jean-Paul SARTRE

*Exhibition of sculptures, paintings, drawings*

PIERRE MATISSE GALLERY | NEW YORK 1948 | 21 X 26 CM | ORIGINAL WRAPPERS

First edition of the catalogue of the first exhibition in New York of the the works of Alberto Giacometti, shown at the Pierre Matisse Gallery from 19 January to 14 February 1948.

Small slight black holes to margin of first openwork leaf, designed to let a reproduction of a Giacometti sculpture on the following page show through.

With reproductions of works by Alberto Giacometti.  
Introduction by Jean-Paul Sartre and a letter from Alberto Giacometti.

A fine and rare copy.

\$ 2 160 | € 1 800  
+ SEE MORE





## 24. Victor HUGO

### *Photograph of Victor Hugo in Hauteville-house*

TAKEN BY ANDRÉ PRINTED BY A. MAURICE | PARIS [1878] 1891  
| 10,6 x 16,4 CM | ONE PHOTOGRAPH

Large original photograph on albumin paper, cabinet portrait size, mounted on thick card.  
Photographer's advert to verso.

Rare photograph of Victor Hugo in his house, Hauteville, in the famous red Renaissance drawing room, the writer's favorite, entirely designed by him. The photograph shows the writer seated, his right hand in his vest. In early summer 1878, Hugo had an attack of apoplexy in Paris and went back to Hauteville to convalesce. The photographer, André, took several shots of him at Hauteville. The interesting thing about these pictures is that they are not studio portraits. The glass plates were later recovered by Alexandre Maurice, who printed from them in 1891. A copy of this photograph is in the museum at Hauteville House. We haven't found any other copy in a public collection.

\$ 2 400 | € 2 000

+ SEE MORE

## 25. Victor HUGO

### *Notre-Dame de Paris* [The Hunchback of Notre Dame]

EUGÈNE RENDUEL | PARIS 1836 | 8vo (14 x 22,8 cm) | CONTEMPORARY HALF SHEEP

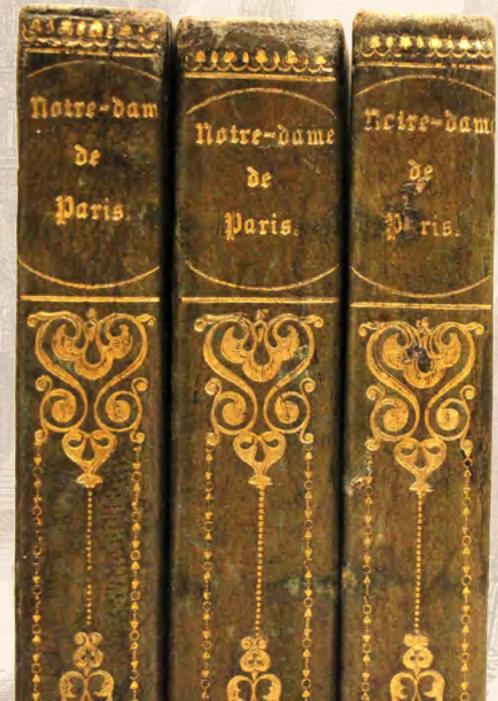
The first, so-called Keepsake, illustrated edition, appeared a few months after this edition from the same publisher, in octavo format and is more rare (there is also an edition of 2 volumes dated 1836); with a title-frontispiece and 11 hors texte steel engravings on velin fort paper by Johannot, Boulanger, Raffet, Rogier & Rouargue engraved by Finden, Staines and so on. Clouzot (in his *Guide du bibliophile français*) points out that it is standard for this edition to be lacking the "De l'utilité des fenêtres" plate. It is nicely printed with finely spaced typography and broad margins, close to the first edition, which appeared in 1831. This edition in three volumes has more space between the lines than the one-volume edition and is therefore more readable.

Contemporary green half-sheep. Spine with reversed Restoration tools, roulettes to head. Gilt title in gothic letter. A little rubbing. Two tears to spine of volume 3. Scattered foxing, unevenly spread as always for this edition, sometimes insignificant, sometimes numerous and heavier.

**A very good copy with nice decorative spines and good, wide margins.**

\$ 1 200 | € 1 000

+ SEE MORE



## 26. Boris VIAN

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

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

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

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

The autograph manuscript of 38 broadcasts written on blank or squared paper and occasionally on headed paper from the Centrale et de l'Office professionnel des industries et des commerces du papier et du carton. Numerous deletions and corrections throughout, some marginal drawings. All the mss. save two are accompanied by their typescript. The seven other chronicles survive here in typescript only. All the chronicles are written in English, with the exception of the first six pages which are in French. **The manuscripts, all in Boris Vian's hand** and in his picturesque and amusing style, have only the parts spoken by the writer during the recordings. As for the typescripts, they contain the complete chronicles, including the parts of the other speakers (Bob Langley, Ben Smith and Bob Carrier) and have annotations by Boris or his American collaborator N e d Brandt.

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

These chronicles were recorded between April 1948 and July 1949 by Radiodiffusion française to be re-broadcast in the US on National Public Radio WNEW in New York. **The recordings themselves seem to be definitively lost**; we can find no trace of them either in France or in the States. They were only published in written form – derived from the set here presented for sale – in 1997, under the title *Jazz in Paris*.

This series of broadcasts was supposed to present French jazz, as made and recorded from the 1930s and '40s to an American audience. Each chronicle, about 15 minutes in length, was constructed in the same way: an introduction to a band or musician, cut with musical jazz interludes. "Despite these efforts at promotion, the broadcast ran aground after a year. They had already asked Vian to reduce the amount of words in favor of the music (see no. 9), before the program was abruptly cancelled without its primary participant really having been prepared for it." (Gilbert Pestureau)

A real promoter of jazz and himself a play-

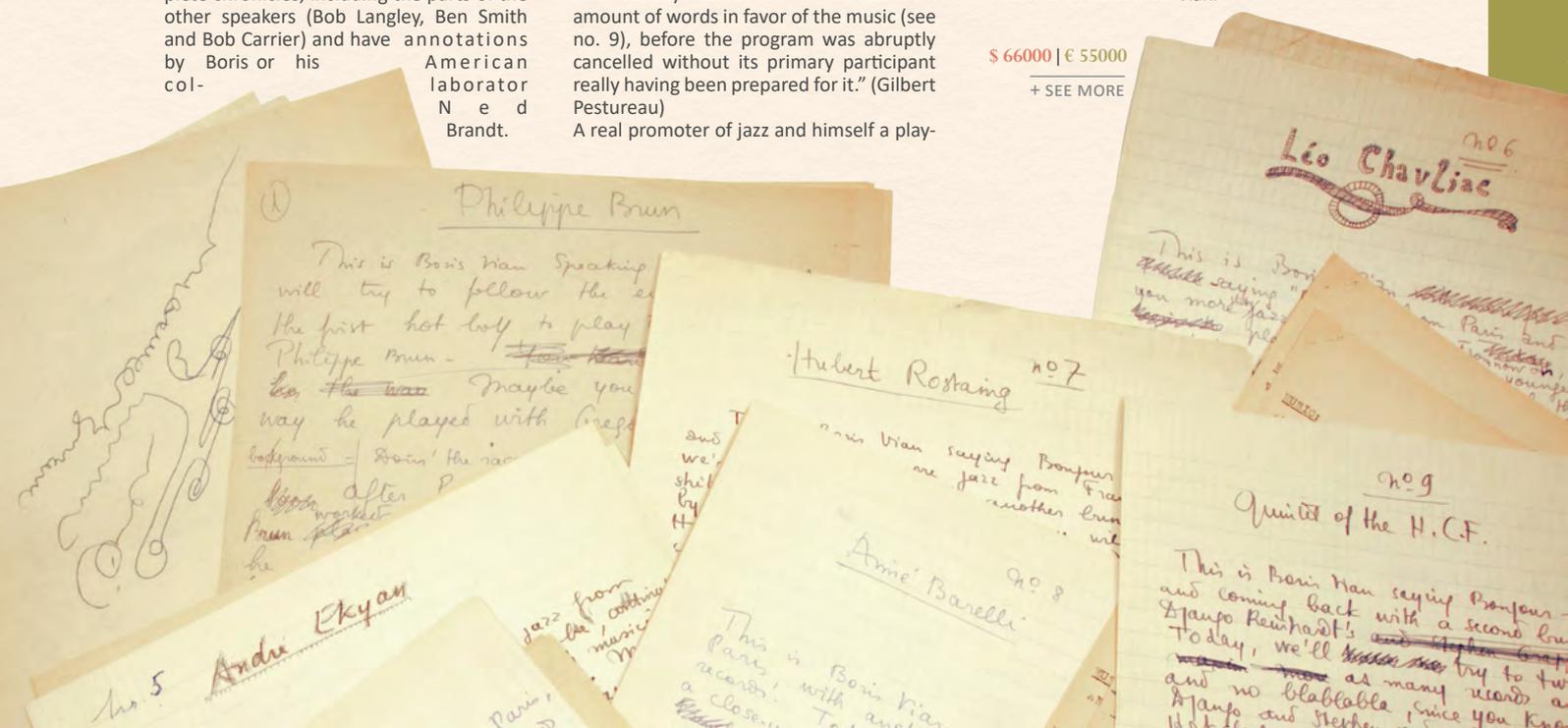
er of the "trompette", Boris Vian published many music columns in newspapers and magazines from 1946 on. The brief from WNEW was no small affair for him: he had learned English late in life and was above all a translator. Taking his job very much to heart, he was nonetheless able to come up with chronicles that were at the same time informative, (because very well researched), but also tremendously poetic and funny.

Boris Vian's commitment went beyond the simple musical element, as Gilbert Pestureau points out in his introduction to *Jazz in Paris*: "Vian insisted on the fashion for, and importance in France of, 'mixed' groups of jazzmen at a time when there was still segregation in the United States: 'this is Boris Vian saying *bonjour* from Paris and bringing you more and more French hot recordings made by various conglomerations of black and white musicians'". (Chronicle n°38, 'Sidney Bechet')

Provenance: Fondation Vian.

\$ 66000 | € 55000

+ SEE MORE



27. Richard KIRWAN & Marie-Anne Pierrette PAULZE [LAVOISIER's wife] & Antoine Laurent LAVOISIER & Louis-Bernard Guyton de MORVEAU & Pierre Simon de LAPLACE & Gaspard MONGE & Claude Louis BERTHOLLET & Antoine François de FOURCROY

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

NO PUBLISHER | PARIS 1788 | 8vo (12.5 x 20 cm)  
| XII ; 344 PP.; (4 P.) | CONTEMPORARY HALF SHEEP

First edition and sole publication of the French translation by Madame Lavoisier of this text published in English the previous year under the title *An Essay on Phlogiston and the Constitution of Acids*. The work is made up of twelve sections, all followed by critical notes by Morveau, Lavoisier, Laplace, Monge, Berthollet, and Fourcroy.

Contemporary half light brown sheep over marbled paper boards, smooth leather spine decorated with gilt fillets and fleurons, morocco leather title piece. Very skillfully restored joints.

Interior in very good condition except for two marks left by bookmarks on pages 68-69 and 176-177.

**Rare autograph inscription by Marie-Anne Paulze Lavoisier to Joseph Louis de Lagrange, prominent mathematician and loyal friend to Antoine Lavoisier.**

**Valuable record of the leading role played by Marie-Anne Paulze Lavoisier in the "chemical revolution" at the dawn of the French Revolution.**

Phlogiston theory emerged at the end of the 17th century – conceived by Johann Becker and developed by Georg Ernst Stahl – postulating the existence of a "flame element" inherent in combustible bodies and released during combustion. This hypothesis was completely refuted by Lavoisier, who revealed the role of oxygen in the combustion process, thus invent-

ing the theory of oxidation.

Irritated by Lavoisier's skepticism with regard to phlogiston theory, the eminent Irish chemist Richard Kirwan published this text titled *Essay on Phlogiston*. "[...] The French chemists who rallied around Lavoisier decided to respond by translating *An Essay on Phlogiston* into French." (Keiko Kawashima, "Madame Lavoisier et la traduction française de l'*Essay on phlogiston* de Kirwan" in *Revue d'histoire des sciences*, 2000). This text, far from being a simple translation of Kirwan's work, adopted the form of a manifesto in itself in which the greatest chemists of the day contested phlogiston theory, dissecting its advocates' arguments one by one. The huge success of the French translation led Kirwan to attempt to refute the objections of Lavoisier and his collaborators. In 1789, he published a second edition of his work, translating the French notes written by its detractors into English and adding his own refutations. He finally converted to the ideas of the anti-phlogisticians, the founders of modern organic chemistry.

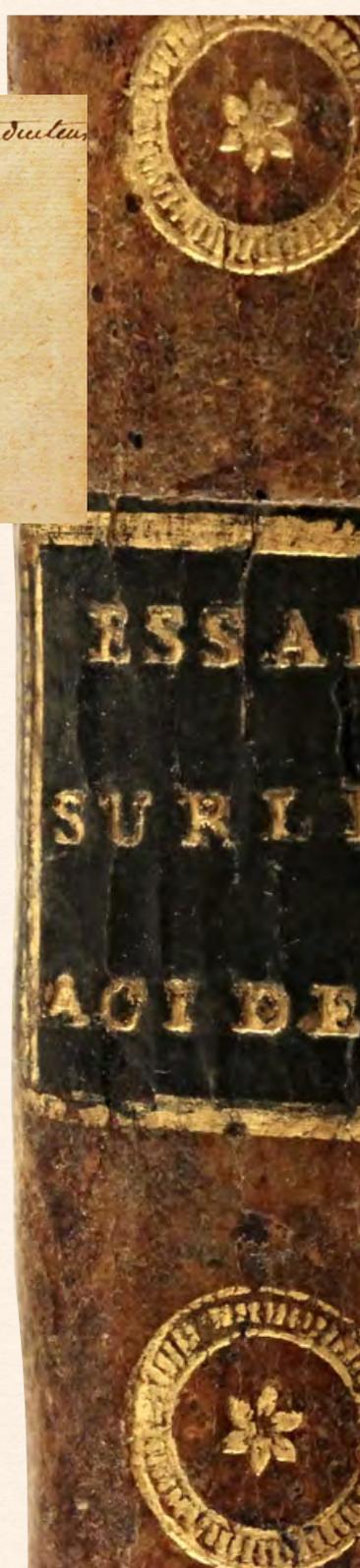
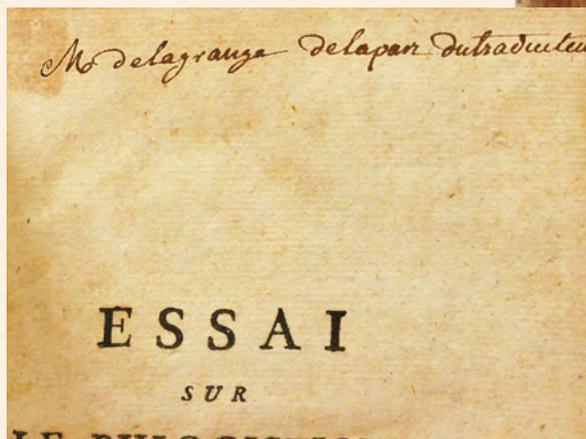
Marie-Anne Pierrette Paulze – Mme Lavoisier – played a key role in the career of her husband, who taught her chemistry at her request; she then became his assistant, recording the experiments he carried out and their results. She very quickly took on a role that went beyond that of the

devoted wife, becoming a translator but also a writer: many of the notes in the *Essai sur le phlogistique* were written by her. At the height of her involvement, it was she – in her capacity as a skilled illustrator – who drew all the plates in *Traité élémentaire de chimie* (1789), appending her signature "Paulze Lavoisier Sculpit" on this occasion.

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

\$ 9 600 | € 8 000

+ SEE MORE





28. Fernand LÉGER  
& Paul ÉLUARD

*Liberté, j'écris ton nom*

[I write your name (Freedom)]

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

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

Color pochoir by Albert Jon after an original design by Fernand Léger under the direction of Pierre Seghers, printed in 212 numbered copies, this one of 200 copies on Auvergne paper from the Richard de Bas paper mills. Skillfully restored.

This is the handsomest edition of this poem, which initially appeared clandestinely in 1942 in *Poésie et Vérité*, which was translated into ten languages and dropped by airplane for the underground resistance, to sustain their hopes of victory. Léger made this poem-object in homage to Paul Éluard, who died in 1952.

This is the most famous printed version.

\$ 14 400 | € 12 000  
+ SEE MORE



### 29. COPI (Raul Damonte, dit)

*La Guerra De Las Mariquitas* [The War Of The Gays]

NO PUBLISHER | N. P., N. D. [BUT CA 1985]

| 14.5 x 21.5 CM | ARTIST'S HANDMADE BINDING

A later edition of the Spanish translation of *The War of the Gays*, which appeared in 1982 in French, **one of the few copies numbered and justified by Copi at the end of the work**. Unique handmade binding by Copi: the covers consist of a piece of cardboard from Argentina that Copi has folded and on which he has **added his name and the first part of the title in watercolors with the aid of several tubes of colors**.

Rare.

\$ 900 | € 750

+ SEE MORE

### 30. Anton PRINNER (Anna PRINNER, said)

*La Femme tondu*

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

First edition, one of 100 numbered copies on vélin du Marais paper, the *tirage de tête*. Covers and spine lightly sunned at margins as usual, one very small tear to head of spine.

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

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

**Beautiful copy, signed by the transgender constructivist artist.**

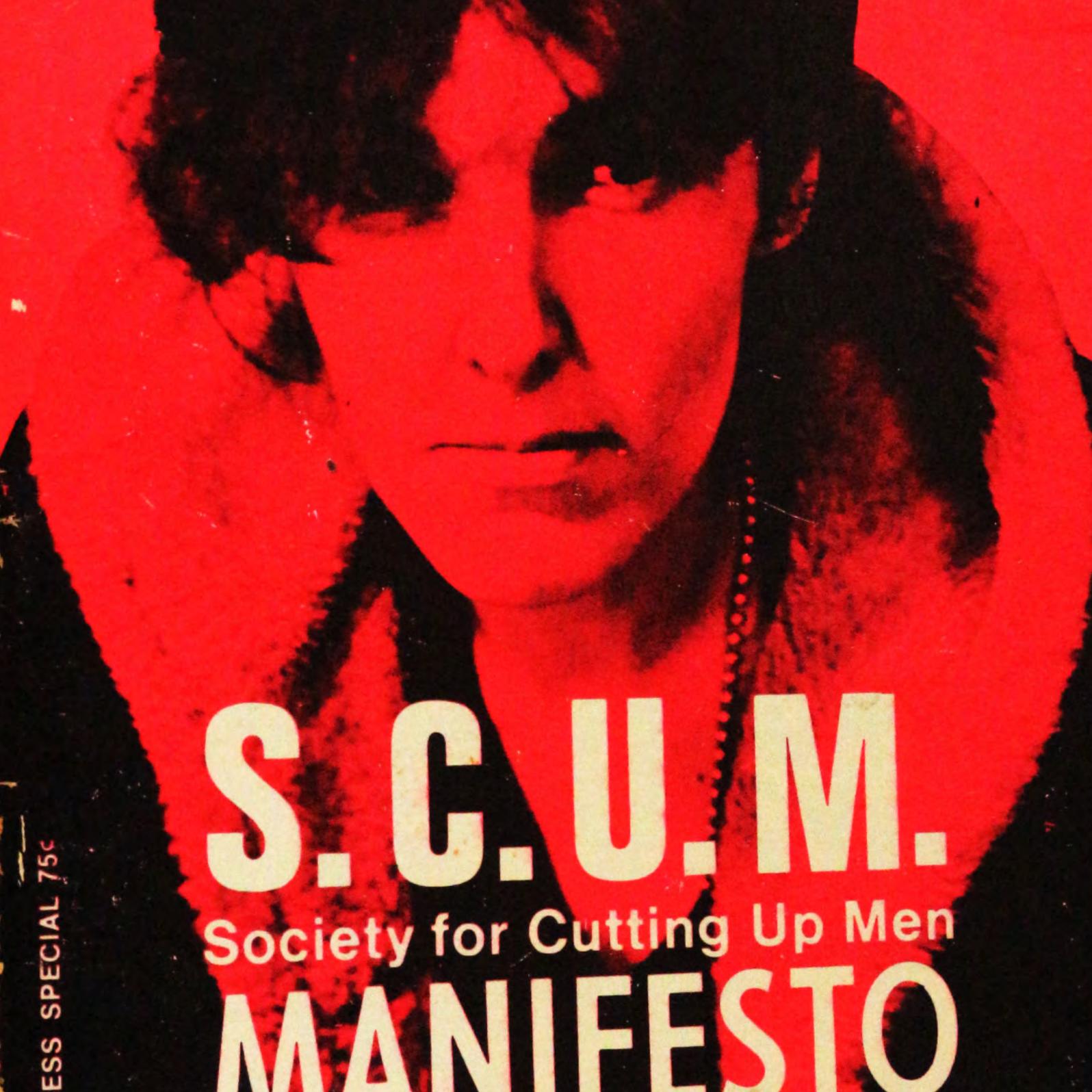
\$ 1 800 | € 1 500

+ SEE MORE



2/10

Anton Prinner



**S.C.U.M.**

Society for Cutting Up Men

**MANIFESTO**

### 31. Valerie SOLANAS

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

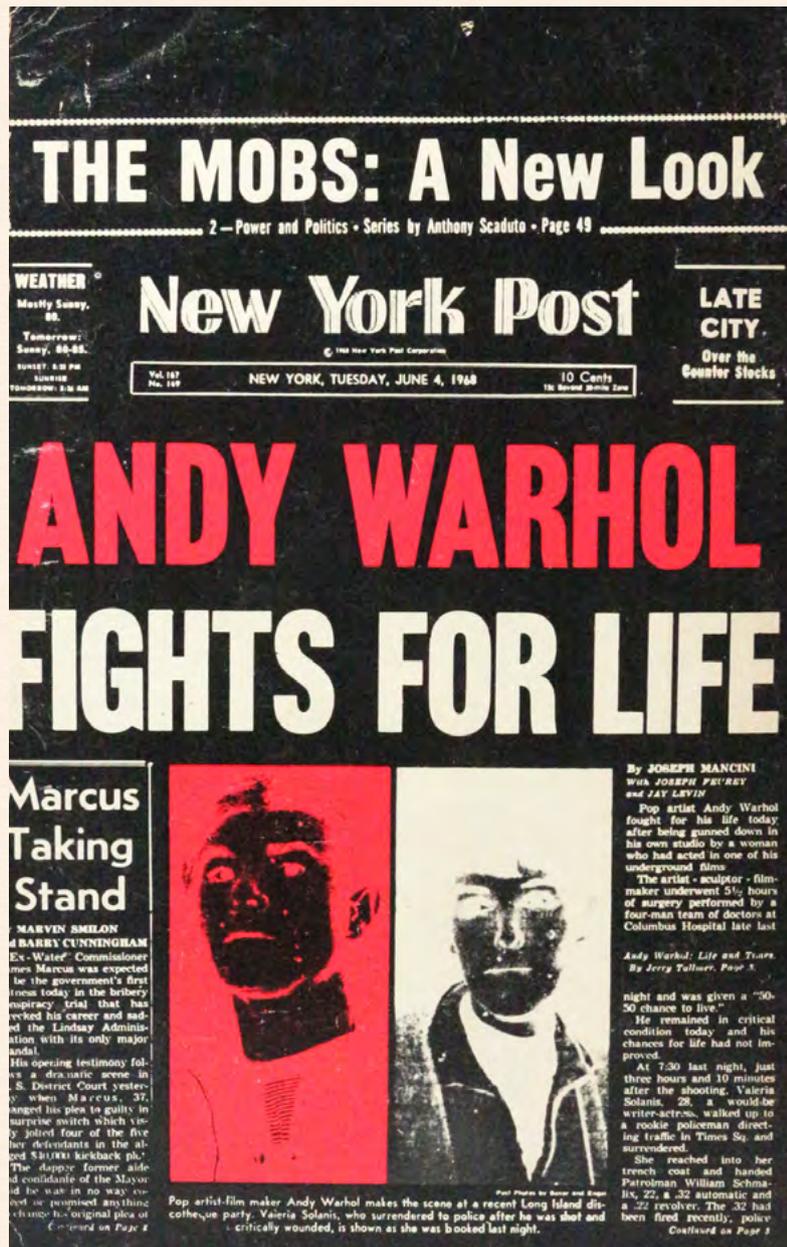
THE OLYMPIA PRESS | NEW YORK 1968  
| 10.5 x 18 CM | ORIGINAL WRAPPERS

The first edition after the impossible-to-find first, reeotyped version made by the author.  
Small, inevitable signs of wear to edges of covers and spine, press clipping tipped in. Barnes & Noble label glued on upper cover. Commentary by Paul Krassner.

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

This pamphlet is gender discrimination, hate speech and appeal to genocide, as well as actual action in the form of attempted murder against one of the most famous artists of the 20th century, premeditated and with no remorse at all. It promotes violent anarchy amid a great scatological joke, and the elimination or systematic humiliation of half the human race.  
In her misandrous pamphlet, *SCUM manifesto* ("Society for Cutting Up Men"), Valerie Solanas shows no empathy, leaves no room for moderation or reconciliation and makes no exceptions to her project of eliminating all men, or only for "the men she would use methodically for their own elimination...[like] the drag queens who, through their magnificent example, encourage other men to become de-masculinized and thereby render themselves relatively harmless". This first manifesto of radical feminism is aimed not only at women, but also includes in its struggle those sexual identities that are marginalized by the phallogocentric society that Solanas aims to overthrow with an unprecedented rage for this kind of struggle.

"Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the govern-



ment, eliminate the money system, institute complete automation and destroy the male sex." At the same time a call to revolt, paranoid rambling, and poetic text, Solanas' mani-

festos is disturbing in its refusal to be categorized in just one genre, serious, Utopian, or satirical. For the question such a work poses is perhaps not that of its morality (or lack thereof), but the right of its author to

demand such excess. Published after her attempted murder of Andy Warhol, Solanas' shocking manifesto is literary and literal affirmation that men do not have the monopoly on violence.

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

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

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

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

In 1968, in the middle of the endless Vietnam War, violence was no longer the preserve of the oppressors and the rising anger of minorities against the endemic discrimination in the United States erupted in violent clashes and the birth of radical groups like the Black Panthers. But women remained excluded from their demands and their rights were denied by both sides, as Angela Davis and Ella Baker both pointed out.

Nonetheless, unlike them, Solanas belonged to no struggle for emancipation and refused all the fashionable utopian visions, which, as she saw it, freed only men, women remaining, at best, a reward:

"The hippy...is crazy at the thought of having a whole heap of women at his disposition...The most important activity of communal life, the one it's founded on, is group fucking. What attracts the hippy most, in the idea of living in a commune, is all the ass he's going to get. Ass in free circulation: the collective possession above all others – all he has to do is ask."

"Letting everything go and living on the margins is no longer the solution. Fucking the system, yes. Most women already live on the margins, they have never been integrated. Living on the margins means leaving the field open to those who are left on it; that is exactly what the people running the system want, it is playing the enemy's game. It is strengthening the system instead of damaging it, because it is based on inaction, passivity, apathy and the temerity of the withdrawal of most women."

**A real grenade in anti-establishment circles, SCUM divided the emergent feminist movements like NOW and Women's Lib and gave rise to radical feminism.** Nonetheless, Solanas refused any affiliation and even rejected the help of the militant lawyer Florynce Kennedy in pleading guilty

at her trial, though Warhol did not intend to press charges. "I cannot press charges against someone acting according to their nature. It is in Valerie's nature, so how could I be angry at her?" (A fascinating testimony to the psychological hold these two opposite beings had on each other.)

In a great firework of obscenity and jokey extremism, Solanas' work at the same time is a methodical deconstruction of progressive intellectual ideas as much as an unmasking of the irremediably chauvinistic structure of a society of fake modernity. "SCUM is aimed against the system as a whole, against the very idea of laws and government. What SCUM wants is to demolish the system and not to obtain certain rights within the system itself."

50 years later, Solanas' manifesto still retains its biting acuity and the sometimes delusional verve of its author does not justify the progressive eradication of her memory from social history, the way her own mother destroyed all her manuscripts on her death.

Outraged, convinced or shocked by the cathartic violence of the text, no one can pretend to come out unscathed from the experience of SCUM. This is doubtless to do with the almost Celine-like literary force of Solanas' pen, but also perhaps to the undeniable topicality of her revolt:

"Those who, according to the criteria of our 'culture' are the dregs of the earth, the SCUM...are girls with leisure, mostly cerebral and very nearly asexualized. Stripped of proprieties, gentleness, discretion, public opinion, 'morality', the 'respect' of assholes, always overheated and full of shit, dirty and abject, the SCUM parade... they have seen everything – the whole thing, fucking and so on, cocksucking and ass-licking – they have travelled by sail and steam, they've been to every port and had all the scumbags...You have to have fucked quite a lot to turn against fucking, and the SCUM have been through all that. Now they want something new: they want to come out of the mire and move, take off, glide in the heights. But the SCUM's time has not yet come. Society still keeps us in its sewers. But if nothing changes and if the Bomb doesn't fall on all this, our society will die by itself.

### 32. Jack LONDON

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

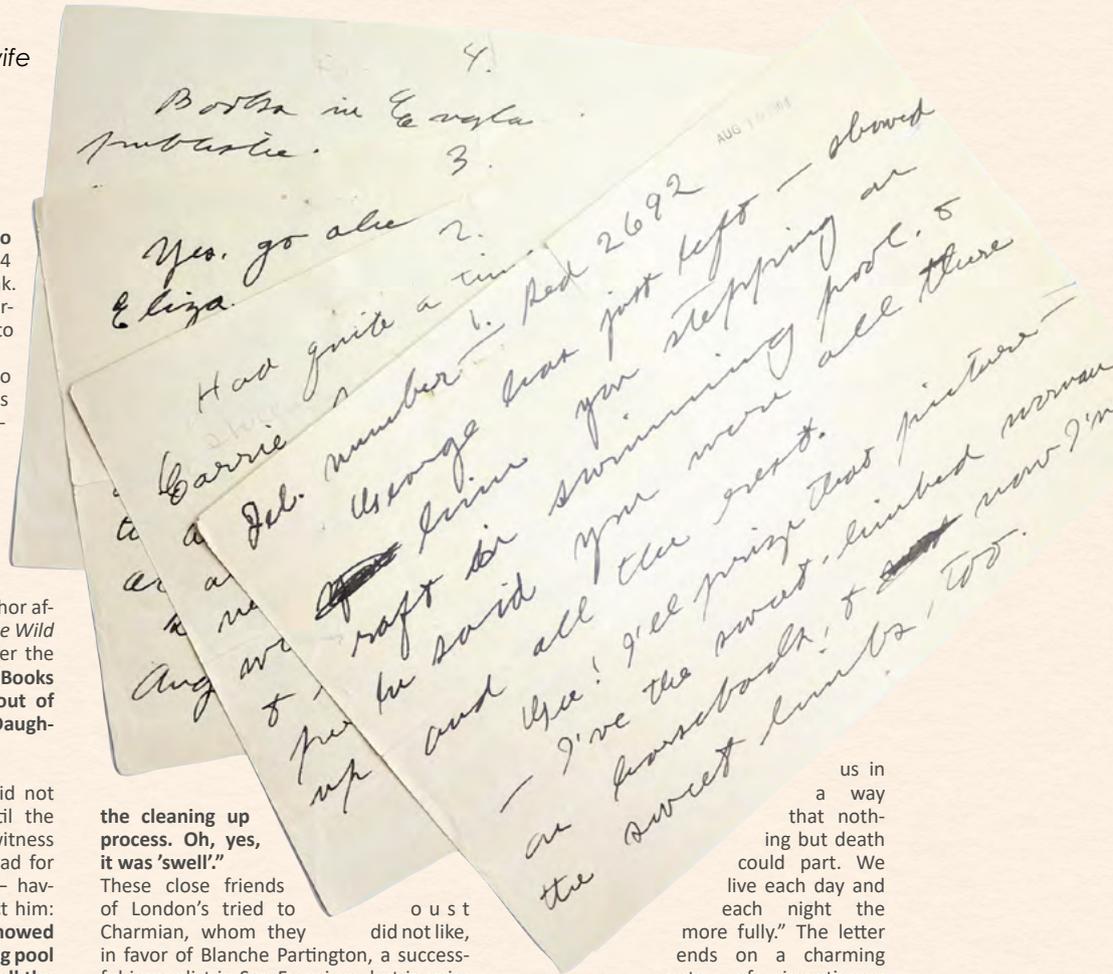
15 AUGUST 1904 | 23.5 x 15.3 CM  
| 4 PAGES ON 4 LEAVES

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

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

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

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



the cleaning up process. Oh, yes, it was 'swell'."

These close friends of London's tried to oust Charmian, whom they did not like, in favor of Blanche Partington, a successful journalist in San Francisco, but in vain: "Blanche, George Sterling and the whole Clan had all tried tearing Jack away from Charmian, whom they had never liked. They feared, and rightly so, that she might take away one of their idols. But their conspiracy only served to bring Jack closer to the woman he had chosen, in bringing out his instincts of loyalty and gallantry. As Charmian remarked triumphantly: "the Clan, in trying to break us up, had united

us in a way that nothing but death could part. We live each day and each night the more fully." The letter ends on a charming note of impatience: "To-morrow night, dear, to-morrow night." The couple ended up marrying in November 1905 and remained inseparable until London's death.

A fine and rare love letter from London.

\$ 6 000 | € 5 000

+ SEE MORE

### 33. Alfons MUCHA

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

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

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

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

A magnificent monthly French publi-  
cation that appeared between May  
1897 and April 1899, *L'Estampe  
moderne* comprised unpublished  
chromolithographs that, unlike those in  
other magazines like *Les Maîtres de l'Af-  
fiche* and as is stipulated on the guard  
sheets, were specially made by each artist  
for the magazine. There are thus 100 prints  
that appeared in total, covering the major  
artistic currents of the late 19th Century:  
Symbolism, Art Nouveau, the Pre-Rapha-  
elites, Orientalists and the Belle Epoque.  
Each fascicule of four prints was printed in  
2,000 copies and sold for 3.50F, with 100  
on Japan paper sold at 10F. Henri Piazza  
also planned a very luxurious secret print-  
ing of 50 copies on Japan paper with wide  
margins and 50 in black and white on Chi-  
na paper at the considerable price of 30F.  
This well-sized print is superbly printed in  
colors on the most prestigious of papers:  
Japan. Thick, creamy, satin and with a nice  
sheen, it contributes to making each page  
a work of art in itself. Its absorptive quali-  
ties for ink and its affinity for colors make  
it the ideal support for these lovely litho-  
graphs.



The in-  
terest of French  
collectors for artistic posters  
grew from the beginning of the 1890s.  
Octave Uzanne invented a term for this  
growing interest: *affichomanie*, or poster  
mania. The poster, originally not rare and  
posted up in the streets of the capital, thus  
became a work of art and its ephemeral  
background became precious and essen-  
tial for conservation.  
Piazza decided to extract the poster from  
its advertising role and to elevate it to a  
form of art, similarly to luxury illustrat-  
ed artists' books. He thus put together a  
prestigious collection of entirely original  
works by the most fashionable European  
artists of the age: Georges de Feure, Eu-  
gène Grasset, Henri Detouche, Emile Ber-  
chmans, Louis Rhead, Gaston de Latenay,  
Lucien Lévy-Dhurmer, Gustave-Max Ste-  
vens, Charles Doudelet, Hans Christiansen,  
Henri Fantin-Latour, Steinlen, Ibels, Engels,  
Willette, Henri Meunier, Evenepoël, Bel-

lery-Des-  
fontaines,  
Charles  
Léandre,  
etc.

He also in-  
cluded in  
this project  
a Czech artist  
freshly arrived  
Paris, Alfonse

in  
Mucha "who  
has only recently  
become active in France but who has im-  
mediately carved out for himself the affec-  
tion of the public. Like in his posters, which  
everyone knows and covets, he shows us  
here the varied resources of his multifacet-  
ed talents as accomplished draughtsman,  
decorator and colorist" (from the notes  
printed on the guard for *Salomé*). The two  
first special numbers of the review were in  
fact dedicated to him, and were given to  
"all the subscribers for all twelve annual  
numbers of *L'Estampe moderne*" as well as  
the famous illustration of the covers.

A fine plate by the master of Art nouveau.

\$ 6 000 | € 5 000

+ SEE MORE

### 34. Alfons MUCHA

“Salomé” – Original lithograph on China paper –  
L'Estampe Moderne

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



**R a r e  
original litho-  
graph by Alphonse Mucha**  
for *L'Estampe Moderne*, series number 2,  
published in June 1897.

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

A magnificent monthly French publication that appeared between May 1897 and April 1899, *L'Estampe moderne* comprised unpublished chromolithographs that, unlike those in other magazines like *Les Maîtres de l’Affiche* and as is stipulated on the guard sheets, were especially made by each artist for the magazine.

There are thus 100 prints that appeared in total, covering the major artistic currents of the late 19th Century: Symbolism, Art Nouveau, the Pre-Raphaelites, Orientalists and the Belle Epoque. Each fascicule of four prints was printed in 2,000 copies and sold for 3.50F, with 100 on Japan paper sold at 10F. Henri Piazza also planned a very luxurious secret printing of 50 copies on Japan paper with wide margins and 50 in black and white on China paper at the considerable price of 30F. This well-sized print is superbly printed on one of the most prestigious of papers: China. “Despite all its qualities, China paper, all too inconsistent, owes its reputation not to its own beauty, but to its particular affinity for printing ink. Its consistency, both smooth and soft, is more suitable than any other for receiving a good impression. It is

this property that makes it sought-after for printing engravings...” (Anatole France). The interest of French collectors for artistic posters grew from the beginning of the 1890s. Octave Uzanne invented a term for this growing interest: *affichomanie*, or poster mania. The poster, originally not rare and posted up in the streets of the capital, thus became a work of art and its ephemeral background became precious and essential for conservation.

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists’ books. He thus put together a prestigious collection of entirely original works by the most fashionable European artists of the age: Georges de Feure, Eugène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evenepoël, Bellery-Desfontaines, Charles Léandre, etc. He also included in this project a Czech artist freshly arrived in Paris, Alfonse Mucha “who has only recently become active in France but who has immediately carved out for himself the affection of the public. Like in his posters, which everyone knows and covets, he shows us here the varied resources of his multifaceted talents as accomplished draughtsman, decorator and colorist” (from the notes printed on the guard for Salomé). The two first special numbers of the review were in fact dedicated to him, and were given to “all the subscribers for all twelve annual numbers of *L’Estampe moderne*” as well as the famous illustration of the covers.

**A fine plate by the master of Art nouveau.**

\$ 3 600 | € 3 000

+ SEE MORE

### 35. [Gustave FLAUBERT] Alfons MUCHA

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

L'ESTAMPE MODERNE, IMPRIMERIE CHAMPENOIS FOR C H MASSON & H PIAZZA | PARIS (JUNE 1897)

| SUBJECT: 23.5 x 33 CM, PLATE: 40.8 x 55 CM | ONE LEAF AND ONE GUARD

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

One of 50 grand luxe proofs printed on Japan paper with wide margins, signed by the artist in the stone, publisher's embossed stamp showing a child in profile to lower margin, numbered stamp of the de luxe printing to verso, upper margin of proof slightly sunned; the print itself preceded by a silk paper guard with the name of the artist, the title of the work and an extract from it, lateral tear without loss, not touching text. A lithograph inspired by Gustave Flaubert's *Salammbô*, an excerpt from which is reproduced on the guard sheet of the print: "Salammbô monta sur la terrasse de son palais...[And Salammbô went out onto the balcony of his palace"]

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

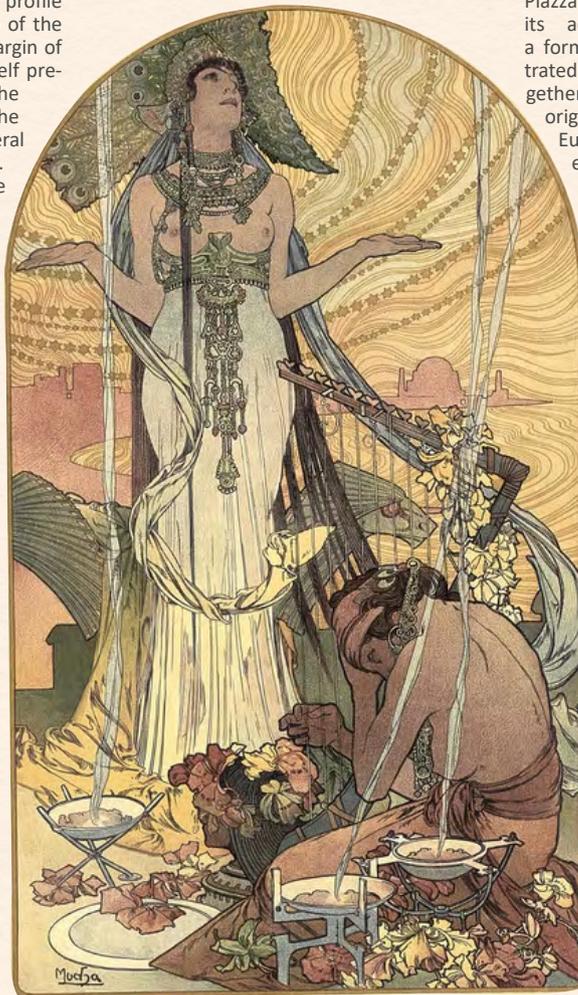
This well-sized print is superbly printed in colors on the most prestigious of papers: Japan. Thick, creamy, satin and with a nice sheen, it contributes to making each page a work of art in itself. Its absorptive qualities for ink and its affinity for colors make it the ideal support for these lovely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

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

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

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

A fine plate by the master of Art nouveau.



\$ 6 000 | € 5 000

+ SEE MORE



### 36. [Vladimir NABOKOV] Clayton SMITH

Original photograph representing Vladimir Nabokov

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

Original black and white photograph representing Vladimir Nabokov. Contemporary silver print.

Handwritten note in ballpoint pen at the back of the photograph: "Photo Clayton-Smith mention obligatoire".  
The photograph was used as an illustration for the Olympia Press catalog 1959, Nabokov's publisher, in the context of the re-edition of *Lolita*.

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

\$ 960 | € 800

+ SEE MORE

### 37. Jules BOISSIÈRE

*Propos d'un intoxiqué*

SOCIÉTÉ DES ÉDITIONS LOUIS MICHAUD | PARIS 1932

| 14 x 21 CM | ORIGINAL WRAPPERS

Posthumous first edition, one of the 120 reimposed copies numbered on vergé de Hollande, the only *grands papiers* (deluxe copies).

Very nice copy, wide-margined. Beautiful cover illustrated by Géo Dorival, we add a second state of the cover illustrated on inserted leaf.

Handwritten signature of Marie-Thérèse Boissière under the justification.

\$ 1 800 | € 1 500

+ SEE MORE



TRENDS

~~Paul Anka~~

## Conseil de Révision (des opinions)

J'ignore absolument ce que mes confrères de  
la critique <sup>ont écrit ou</sup> ~~ont~~ écrit de Paul Anka...

Je me permets simplement d'attirer l'attention  
de l'élite (la lecture de ~~Paul Anka~~)

### 38. [Paul ANKA] Boris VIAN

Autograph manuscript by Boris Vian titled "Conseil de révision (des opinions)" on Paul Anka:  
"Paul Anka is a boy of 20 who writes his own songs and sings them."

N. D. [BUT 1958] | 20.9 x 26.9 CM | 4 PAGES ON 4 LEAVES

Autograph manuscript in French by Boris Vian titled "Conseil de révision (des opinions) [Recommendations for a review of opinions]" on Paul Anka.

4 pages written in blue ballpoint pen on 4 perforated leaves, stapled. Crossings out and corrections. Lateral fold to left margin, but light.

The manuscript was for the "elite", which is to say the readers of *Le Canard enchaîné*, but was eventually published in *La Belle époque* (1980).

**A fine article promoting the Olympia concert of a young Paul Anka, 17 at the time, more than ten years before the global success of *My Way*.**

Incidentally, Boris Vian made the "American star" a little older than his actual years: "Paul Anka is a boy of 20 who writes his own songs and sings them". Vian, himself a songwriter and musician, nonetheless

points out: "Since he has not written dozens and dozens of songs, he also sings other people's, for example 'Jingle Bells', because it's winter and Christmas." Vian insists on the snobbery of the Parisian public that is obviously less receptive to American innovations: "Paul Anka, the evening of the premiere, had a triumph with the 'people', which chilled the stalls, composed of knowing stars, semi-stars, demi-stars and the usual suspects at such occasions." Vian then responds point by point to the singer's detractors, singing his praises. "He sings very well and seems able to 'swing' in the Latin way...He has an excellent presence and almost too much craft for his age...He has far fewer 'airs' than one might have feared given his sales and publicity." Very aware of new American musicians, Boris risks a little bit of judgement, without losing his legendary humor, in keeping with the caustic tone of

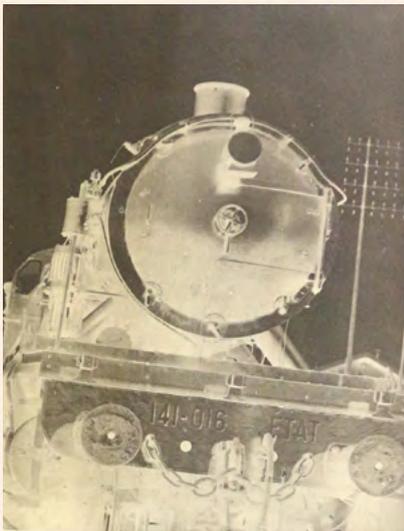
*Le Canard enchaîné*: "He is thus a classic singer when he wants to be, and unfortunately Anka is to be regarded well above the Kalin twins, those two awful monkeys and the grimacing Presley (whom we saw at the cinema)."

As the title of this article indicated, "A recommendation for a revision", Boris Vian seems to have changed his mind about the young singer after attending his French premiere. In another article planned for *Le Canard enchaîné* and written a little while earlier, he had declared: "You clearly know the latest nickname for the young singer Paul Anka, 'the Canadian bawler. He is short and charming; the Anka of misfortune."

Provenance: Fondation Vian.

\$ 2 400 | € 2 000

+ SEE MORE



### 39. [PHOTOGRAPHY] Léon-Paul FARGUE & Fabian LORIS & Roger PARRY

*Banalité*

NRF | PARIS 1906 | 20 x 27 CM | BRADEL BINDING

Illustrated with 16 “réogrammes” by Fabian Loris and Roger Parry, one of 332 numbered copies on Hollande paper, the only printing after 30 Japan.

Bradel binding, covers and spine preserved.

\$ 1 450 | € 1 200

+ SEE MORE

### 40. Marcel PROUST

*À la recherche du temps perdu*

[In Search of Lost Time]

GRASSET & NRF | PARIS 1913-1927 | 12.5 x 19CM FOR THE FIRST VOLUME & 13 x 19.5CM FOR THE SECOND & 14.5 x 19.5 CM FOR THE REST | 13 VOLUMES IN ORIGINAL WRAPPERS, IN 7 CHEMISES AND SLIPCASES OF BLUE-GREEN CLOTH

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



Very discreet repairs to spine of first two volumes, the odd infrequent bit of foxing. This complete collection of *In Search of Lost Time* includes the following titles: *Du côté de chez Swann* [Swann's Way], *A l'ombre des jeunes filles en fleurs* [In the Shadow of Young Girls in Flower], *Le Côté de Guermantes* [The Guermantes Way] (2 volumes), *Sodome et Gomorrhe* [Sodom and Gomorrah] (3 volumes), *La Prison-*

*nière* [The Prisoner] (2 volumes), *Albertine disparue* [The Fugitive] (2 volumes) and *Le Temps retrouvé* [Time Regained] (2 volumes).

A handsome set, as published.

\$ 30 000 | € 25 000

+ SEE MORE

#### 41. Louis John RHEAD

"La Femme au paon" – Original lithograph on Japan paper – L'Estampe Moderne

L'ESTAMPE MODERNE | IMPRIMERIE CHAMPENOIS  
POUR C. H. MASSON & H. PIAZZA | PARIS  
(JULY 1897) | SUBJECT: 22.5 x 34 CM | PLATE:  
40.8 x 55 CM | ONE LEAF AND ONE GUARD

Rare original color lithograph by Louis John Rhead for *L'Estampe Moderne*, series no. 3, published in July 1897.

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

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

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



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

Piazza decided to extract the poster from its advertising role and to elevate it to a form of art, similarly to luxury illustrated artists' books. He thus put together a prestigious collection of entirely original

works by the most fashionable European artists of the age: Georges de Feure, Eugène Grasset, Henri Detouche, Emile Berchmans, Louis Rhead, Gaston de Latenay, Lucien Lévy-Dhurmer, Gustave-Max Stevens, Charles Doudelet, Hans Christiansen, Henri Fantin-Latour, Steinlen, Ibels, Engels, Willette, Henri Meunier, Evenepoël, Bellery-Desfontaines, Charles Léandre, etc.

**A fine copy of this Art Nouveau style poster.**

\$ 3 000 | € 2 500

+ SEE MORE



42. Louis John RHEAD

Original color lithograph: "Advertising – The Sun gives best results" – *Les Maîtres de l’Affiche* – plate 38

LES MAÎTRES DE L’AFFICHE – IMPRIMERIE CHAIX | PARIS 1896 | PLATE: 29 x 39.9 CM  
| FRAME: 38 x 43.5 CM | FRAMED LITHOGRAPH POSTER ON VÉLIN FIN PAPER

Original color lithograph on vélin fin paper. Printer’s embossed stamp to lower right of plate.

A superb French monthly publication, the *Maîtres de l’Affiche* [appeared from 1895 to 1900 under the aegis of Jules Chéret.

Each number of the review included four reproductions of posters in *cloche* format (30 x 40 cm), chromolithographed with an embossed stamp for authentication.

A fine copy.

\$ 360 | € 300  
+ SEE MORE

43. [Arthur RIMBAUD] Paul VERLAINE & Manuel LUQUE

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

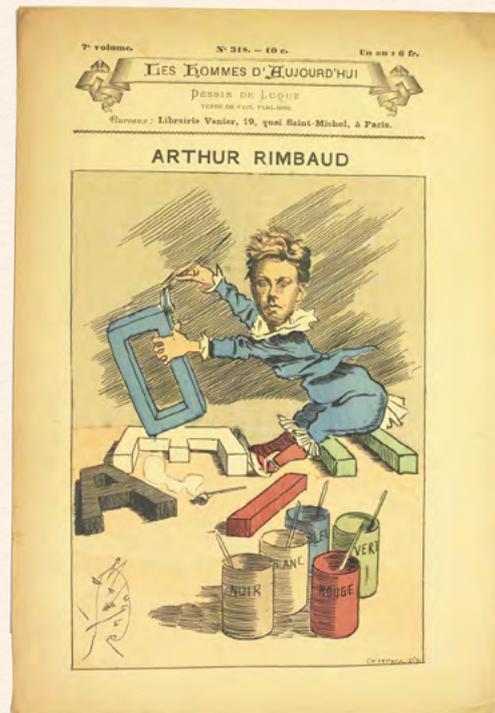
LÉON VANIER | PARIS N. D. [JANUARY 1888]  
| 20,3 x 29,8 CM | BI-FOLIO ON DOUBLE LEAF

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

On the front, a color xylograph showing Rimbaud caricatured as a baby playing with the vowels giving its title to this famous poem.

Very rare.

\$ 4 200 | € 3 500  
+ SEE MORE



#### 44. Louis, Chevalier de SADE

##### The Complete Archives of Louis, Chevalier de Sade

1791-1832 | CA 12 000 LEAVES | VARIOUS FORMAT

###### Unpublished political, scientific and historical archives

The complete manuscript unpublished papers of Louis, Chevalier de Sade (1753-1832), author of the *Lexicon politique* and cousin of the famous Marquis.

The important geopolitical, historical, and scientific archives of a learned aristocrat, a privileged witness of the end of the Ancien Régime, the French Revolution, the Consulate, Empire, and Restoration.

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

Exceptional collection of the Chevalier Louis de Sade's personal archives, the cousin of the Marquis de Sade, representing 12,000 handwritten pages, including several thousand unpublished and written by his hand. The Chevalier shows a thought system that he describes as "holistic," including historical, political and scientific reflections.

Louis, Chevalier de SADE

If we take the French Revolution as the birth of an experiment, both secular and political, the Chevalier de Sade was without doubt one of its early critics. Not only of the Revolution, which had many other detractors, but of its political ideology, which would go on profoundly to impact the two hundred years that followed.

What he calls "positive politics" is "based on reasoning and experience". "The theory did have some attractions for me; I studied it with care, I savored its principles. Now, I see their value only in terms of the impact of their implementation, what we've seen them produce in the peoples of which history has given me knowledge. This is my method; I know that it is, all in all, the opposite of the methods utilized by the men who have governed us and written our constitutions to this very day without deviation. This continuous divergence between what has been done and what should never have been done increased my confidence in the path to be followed and at the same time fortified my determination to keep to the views I had adopted, of judging laws by the historic consequences they

entail rather than by the lyrical, supposedly conclusive, metaphysical arguments with which these innovators continually, and still to this day, assault us."

The Chevalier de

Sade, who saw the world in terms of his own time and place, could be nothing other than a Royalist. There were practically no examples of democracy in the history known to the Chevalier, apart from the Classical democracies of Greece and Rome which had been experiments only in very elitist forms of democracy. These were very well known to this political scientist, whose papers contain 7,000 pages dedicated to the history of the Classical world. The republic ushered in by the Revolution, was more than just a political system – it was the realization of a philosophical political ideal. And while most of those opposed to the new regime saw in it above all a threat to their personal situations, their religious beliefs or even more simply their habits, the writings of the Chevalier de Sade show no such dogmatic influence; or at least, he never uses dogma to justify his arguments.

**Louis de Sade, a gentleman without a fortune and without significant ties, was conservative through philosophical and historical conviction and not out of interest. It is with this perfect intellectual honesty that he studies the essays, memoirs and political or theoretical works of his contemporaries.**

Running counter to Enlightenment thought, the Chevalier's view of society owed very little to philosophy. Though he puts together a serious theoretical history of the development of Man from the condition of "savages" to the forging of various societies, he does not posit Man's ideal nature, as some of his contemporaries did. Rather, the Chevalier examines the gap between nature and the civilized be-



ing without passing moral or philosophical judgment, as was the fashion at the time. "The political error that damned Europe in the 18th century was basing its reasoning and legislative principles on Natural Law and forgetting that the social order of Empires is based on territorial possessions."

The Chevalier applies this sense of restraint to all his arguments, including the Industrial Age – which is to say his own – which, according to him, "has done much good and much harm, and brought us many benefits and many misfortunes."

This effort at objectivity serves to make up a conservative thesis, but unlike many ideologues of all stripes, the Chevalier does not build up a didactic argument, all of whose elements seek to prove the author's viewpoint. Louis de Sade, who was not intending to publish these writings and therefore has no readership to convince, does not force his arguments to fit the mold of his thinking, but aims to be exhaustive. Thus, he explores all the various avenues, those that both conform to, and do not conform to, his way of seeing the world.

In this respect, that writings of the Chevalier are a peerless collection of the breadth of thinking of an enlightened aristocrat at the heart of the most significant political and social rupture in our history.

Unlike his cousin, the famous Marquis de Sade, the Chevalier was clearly a man of the Ancien Régime. But he was far from being one of its caricature figures who symbolized its decline or its suicidal stagnation; he was the representative of a hereditary monarchy, a political system proved both by time and in many different places.

Without wealth or power, the Chevalier



was not – by standing up for the Monarchy – standing up for his own privileges. Rather, he was describing a social structure that was under threat not from the Revolution (which was merely a consequence), but by the failings of its elites and their misunderstanding of the foundations of Kingship. One is struck by how little he refers to Faith or the Divine Right of Kings.

The Chevalier was an objective thinker rooted in his time, in the same way as the Encyclopedists, but at the service of a world that was soon to disappear, rather than the world just being born.

Like Chateaubriand, than whom he was 15 years older, the Chevalier presents us with a discourse that is deliberately kept posthumous, and thus detached from the constraints of his social and political position. But, unlike the famous memoirs of the former, the papers of Louis de Sade are not those of a famous writer and a French Peer, marked by a political career and a literary authoritativeness that influenced his writing. The posthumous publication of *Memoirs from Beyond the Grave* was a premeditated political and literary act which shows a desire to make a mark on the new world just taking shape. The posthumous publication of Chateaubriand's masterpiece was carefully foreseen and organized by its author.

The writings of Louis de Sade are of a different sort. It was his need for exhaustiveness that forced the Chevalier to accept that he would – inevitably – be unable to

finish his undertaking. At 75, gathering together his papers, he expressed the wish that his work be continued by others and not published as it stood.

This lack of ego about a work that seems to have taken up an entire lifetime, confirmed by the paucity of other publications during the course of his life – which did not present a major problem for him – was the basis of the Chevalier's thinking and contributes to the unique nature of these writings in a period when publication, the request of permission to publish, the regulation of public morals and the risk of aggressive legal action generally led to the necessity of people censoring themselves as well as taking into account the needs of the reader.

This free-thinker was little given to these wise restrictions. His first work, written on the eve of the Revolution in the hold of the admiralty ship in which he had been placed under arrest by warrant for rebellion, was immediately censored and ground underfoot by the Monarchist government.

It was called: “Mes loisirs sur le vaisseau amiral ou Lettres aux Etats Généraux sur une nouvelle constitution du gouvernement de la France [My free time on the admiralty's ship, or Letters to the Estates General on a new constitution for the government of France].” The other works he had published later were all very much politically engaged and even his scientific

study of tides, *La Tydologie*, included a number of comparisons to the great social and political movements of the Revolution. A rebellious spirit, then, despite his attachment to Monarchic principles, the Chevalier was at the same time an iconic figure of the pre-Revolutionary French aristocracy and a representative of one of the least well-known and yet most significant classes of the Ancien Régime, the younger brothers of Lords, Gentlemen without fief, “noble by birth, but third class citizens by the condition of their fortunes,” as he put it when describing himself.

The Chevalier is also notable for his less than orthodox education and career for an intellectual and writer of the age. Born into the more humble branch of the Sade family, the Eygüères (unlike the Marquis, who was descended from the noble branch of the Saumanes), Louis de Sade was at a very young age, after a period with the Jesuits, sent to the hard boarding establishment of the Abbé Choquart, where he knew Mirabeau, of whom his memories are hardly outstanding: “If in my youth, instead of being submerged in the worst of boarding establishments, though not cheap, I had had good teachers, I would have gotten somewhere...With an upbringing straight out of Jean-Jacques Rousseau, raised to the purity of morals by the abbé Choquart, I knew nothing but how to fight, play Barre, climb roofs, steal apples, and a few bits of algebra.” The reference to his contemporary Jean-Jacques Rousseau is without doubt – for this ardent Royalist – the harshest of criticisms aimed at this institution for the correction of ill-disciplined boys. From the age of 15, the Chevalier was enrolled in the Navy and it was therefore as a pure autodidact that he acquired most of his considerable knowledge. Thus, he had no knowledge of Greek or Latin unlike many of his educated contemporaries, but he did have a huge well of knowledge in all the fields of physical and human sciences. It is not only his documents, but also the tasks that were entrusted to him, that bear witness to this fact. He was made a squadron commander, asked to install Benjamin Franklin's new invention, the lightning rod, on all the private houses in the port of Brest, and entrusted with numerous missions of intercession during the first phase of the Revolution, as well as being commissioned to write for several short-lived counter-Revolutionary publications. The Chevalier de Sade was intellectually very active and was engaged in his inter-

actions with important political actors. It seemed that this autodidact enjoyed real esteem in scientific circles, as witnessed by the translation into English and publication of his study on the extinct volcanoes of Coblenz in the *Journal of Natural Philosophy, Chemistry and the Arts* in February 1804. That study had been undertaken in 1792 and sent by the noted mineralogist and crystallographer Jacques Louis de Bournon to his British colleague, the famous chemist William Nicholson, editor of the journal. But it was only with the publication of *Tydologie* that the full depth of the knowledge the Chevalier had acquired during his years in the navy and his subsequent exile came to light, as well as the specific and overarching character of his thinking.

This work, published in 1810, represents perfectly the development of the Chevalier's thinking and underlines the impressive variety of the papers he has bequeathed to us.

The Chevalier seems, essentially, to perceive the physical world and the sociological and intellectual worlds as one coherent mass, in which each element and event can be understood according to a shared scientific rationale. Heavily influenced by the work of Francis Bacon, the Chevalier sought to write his own *Novum organum scientiarum*, towards which the *Tydologie* was a first attempt. The ambition of this overarching analysis of the sciences did not escape his contemporaries, as witnessed this report by A. L. Millin in the *Annales encyclopédiques* of 1818

"The *Tydologie* is the core around which the author brings together the various methods that until now have been used to advance the cause of human knowledge. In it, he examines the advantages and inconveniences of each in the various branches of our knowledge where we have employed them. This work therefore is applicable to all who are interested in the sciences, even political science and the science of law. Botanists, astronomers, anatomists and geometers will find in it a great many problems and new solutions, which will be useful for them in order to advance the bounds of their favorite science... The author points out methods which, in the hands of a man of genius, will permit him – so he says – to trace effects back to the laws of the fundamental causes which bring them about.... Thus, one can say that geologists, anatomists, geometers, horol-

ogists, chemists, grammarians, botanists, philosophers and statesmen will not find this work to be without interest and perhaps even not without humor. The author rarely chooses well-trodden paths, and it is rare indeed that anyone who does should be right. It is for learned men to judge if the ideas of the author are innovations, or obstacles that will damage the progress of science."

But *Tydologie*, as the Chevalier himself realized, was merely an outline of the system that he wanted to erect, some of whose details still remained to be worked out. The following years were therefore devoted to the study of history, sciences, and politics, with an exhaustiveness witnessed by these archives.

For Louis de Sade broke with Bacon's scientific method and established a link not only between the sciences but also between the sciences and politics. Convinced that one single principle underlies the world in all its aspects, he was looking – in his work, which shows a high level of learning – for a historical and metaphorical logic. **The archive of funds that he put together is not therefore an aristocratic intellectual hobby but an attempt to glimpse the underlying common logic that dictates both the sciences and history.**

An in-depth study of his historical works would allow someone to uncover the choices made by the Chevalier de Sade as a historian as well as those in his scientific writings.

But if the philosophy of sciences, which appears to be separate from his unfinished works, still remains to be studied, the historical and scientific archives that the Chevalier produced as a whole present another significant field of interest for those wishing to explore the thinking of Louis de Sade, and – what's more – understand how an 18th Century aristocrat responded to the major shakeups of the French Revolution.

Essentially, the Chevalier, who could not boast a depth of ideological knowledge inherited and transmitted naturally through an aristocratic education, was forced to acquire the level of learning that matched his rank all by himself. **herefore his archives are not only a record of his reading – which is the basis of his thought – but also of his own understanding and interpretation of what he read. Thus we find out a great deal about the reference works on which he relies for his historical**

**knowledge through his associations and what he deduces from them and retains of them. His choice of reading as well as his dead-ends give the reader an almost exhaustive, and at any rate incredible panorama of the intellectual arcana of this symbolic representative of a society doomed to disappearance.**

All the Chevalier's intense political thinking is thus uncovered by the light shed on his bibliographical sources as well as his personal experiences, described at length in his autobiography, which is written in the third person and remained unpublished. At the twilight of his life, he retraces his wanderings, typical of a committed aristocrat, from the early days of the Revolution till the second Restoration. We learn about his pre-Revolutionary military career, his first political writings that earned him a warrant for his arrest and detention in the hold of a ship. He also describes the wavering of military authority following the first shocks of the Revolution, his entry into the counter-Revolutionary resistance, at first official, and later his clandestine efforts to turn the situation around. Finally, we follow him into exile in England and see his slow acceptance of the ineluctable transformation of his society, without his ever losing his fighting spirit (unlike many aristocrats who, at the moment of its greatest crisis, abandoned much more easily the old society to which he, the Chevalier, did not see – right to the very final line of his writings – any viable alternative).

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

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

\$ 144 000 | € 120 000

+ SEE MORE



#### 45. Ivan GOLL & Yves TANGUY & Wifredo LAM & André MASSON

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

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

First edition of this magazine headed by Ivan Goll, which brought together the French writers and Surrealists then in exile in the US and their American friends. Numerous contributions from, among others, Saint-John Perse, Roger Caillois, William Carlos Williams, Alain Bosquet, Ivan Goll, André Breton, Aimé Césaire, André Masson, Henry Miller, Kurt Seligmann, Denis de Rougemont, Julien Gracq, Eugène Guillevic, Robert Lebel, and more.

Illustrations by George Barker, André Mas-

son, Wifredo Lam, Yves Tanguy. A good and rare set despite a small tear to foot of spine of first volume. A complete set in 6 numbers and 5 fascicules (Nos 2 & 3 being double) of this important review which offered an overview of the Surrealist movement in exile, and which gives an insight on the influence of the contributors on the development of the New York art scene.

\$ 2 400 | € 2 000  
+ SEE MORE



#### 46. Francis PICABIA & Marcel DUCHAMP & Clément PANSAERS & Tristan TZARA & Jean ARP

691

P. A. B. | ALÈS 1959 | 25 x 32.5 CM | LOOSE LEAVES

First edition printed in 100 copies, one of 90 numbered copies justified by Pierre-André Benoit in pencil.

A very good and rare copy.

With a woodcut by Arp and two drawings by Picabia.

\$ 2 400 | € 2 000  
+ SEE MORE

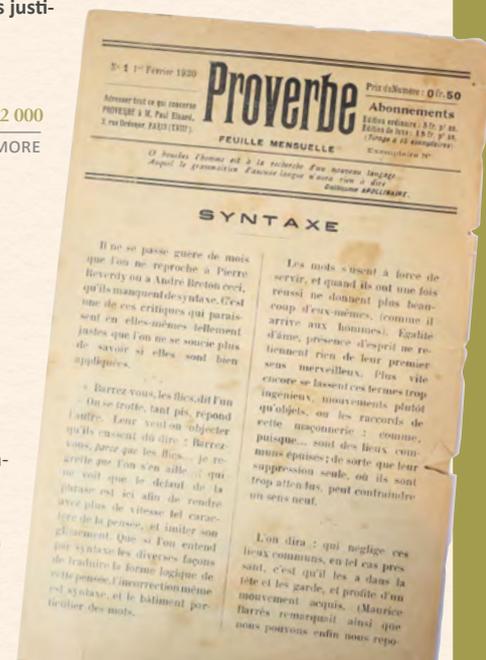
#### 47. Tristan TZARA & Jean PAULHAN & Philippe SOUPAULT & Paul ÉLUARD & André BRETON

*Proverbe. Feuille mensuelle. N° 1*

PROVERBE | PARIS 1ST FEBRUARY 1920 | 14 x 22.5 CM | ONE ISSUE ON ONE DOUBLE LEAF

The very rare first edition of the first issue of the Dadaist review which ran to a total run of six. Contributions from Tristan Tzara, Philippe Soupault, Jean Paulhan, Paul Éluard, André Breton, Louis Aragon, Francis Picabia, Maurice Raynal. Small lacks and tears to corners of covers, foxing.

\$ 1 440 | € 1 200  
+ SEE MORE





## 48. Rufino TAMAYO & Benjamin PÉRET

### *Air mexicain* [Air Mexican]

LIBRAIRIE ARCANES | PARIS 1952 | 19.5 x 25 CM  
| LOOSE LEAVES WITH CUSTOM SLIPCASE

First edition, one of 249 numbered copies on B.F.K. de Rives paper, the only printing with 1 on Hollande paper and 24 on vélin crème de Renage paper.

**With 4 color lithographs by Rufino Tamayo.**

This copy is enriched with a suite of 4 lithographs by Rufino Tamayo at end, normally reserved for copies from the *tirage de tête*  
A good and rare copy in a pale pink slipcase.

\$ 3 000 | € 2 500  
+ SEE MORE

## 49. TOLSTOY Leo

### *Photograph of Leo Tolstoy*

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

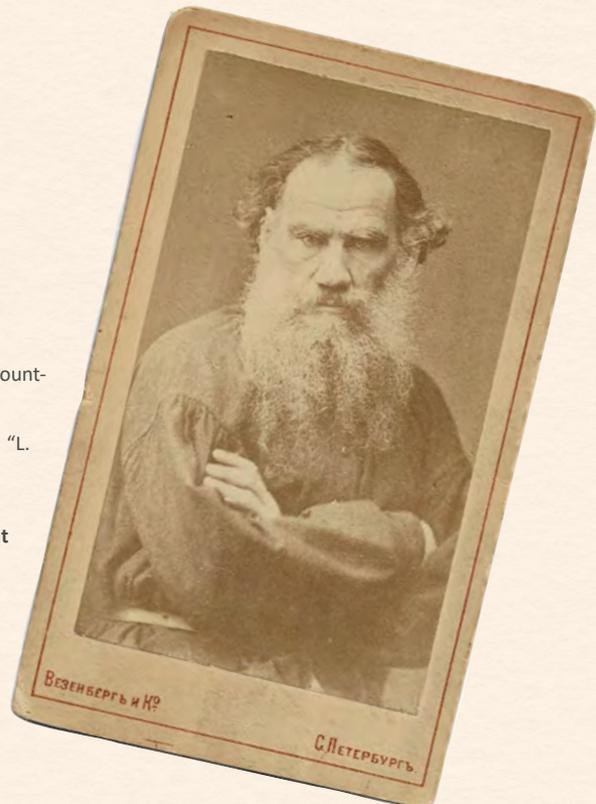
Extremely rare original photograph on albumen paper, business card size, mounted on a cardboard of the Vezenberg studio in Saint Petersburg.

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

We could not find any copy of this photograph in public collections.

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

\$ 2 050 | € 1 700  
+ SEE MORE





50. Maurice UTRILLO  
& Francis CARCO

*Montmartre vécu par Utrillo*

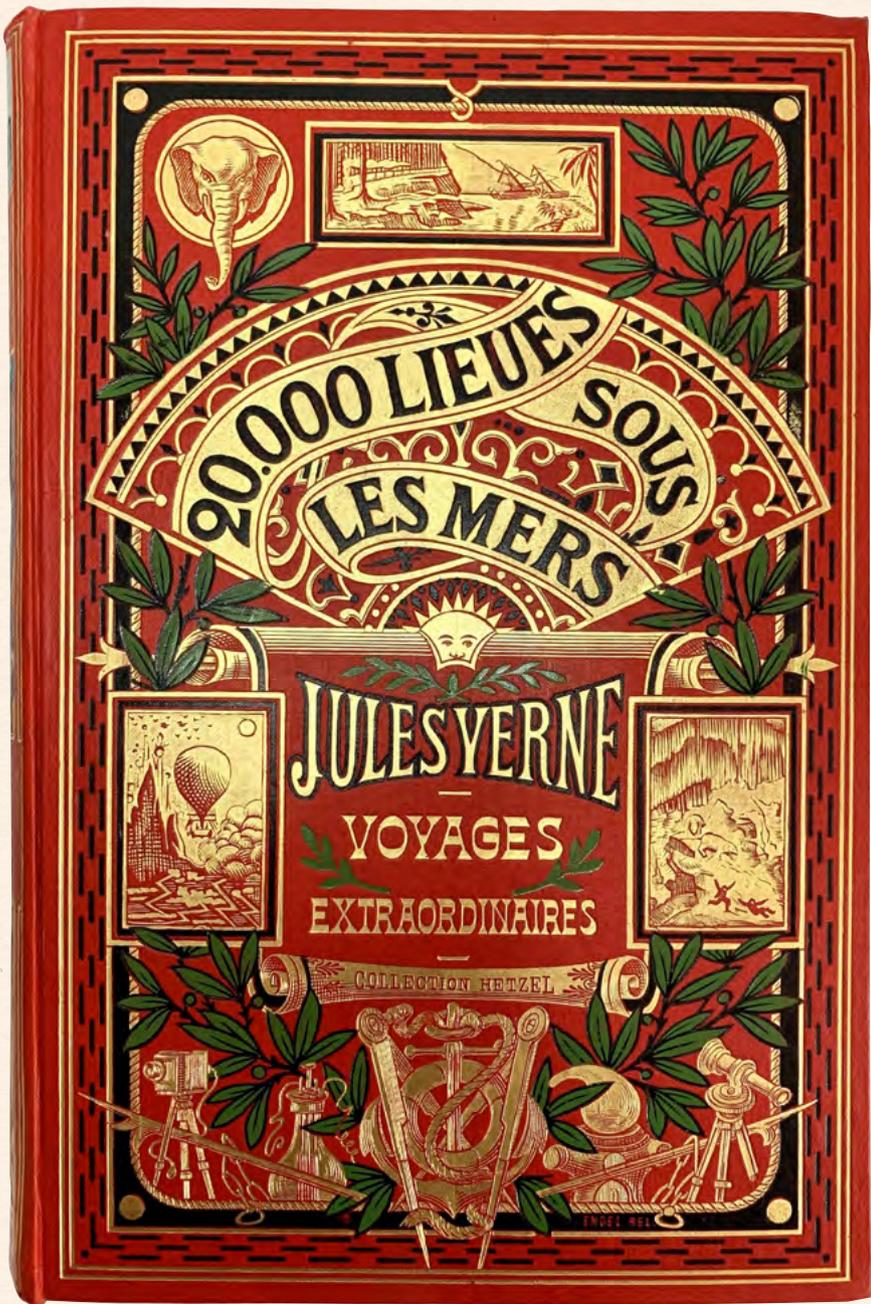
ÉDITIONS PÉTRIDÈS | PARIS 1947  
| 28 x 38 CM | LOOSE LEAVES  
WITH CHEMISE AND SLIPCASE

First edition, one of 240 numbered copies on vélin d'Arches paper, illustrated with 22 color lithographs executed after gouaches, including 12 off-text, by Maurice Utrillo, printed by the workshops of Fernand Mourlot and Lucien Détruit.

Case slightly rubbed, resulting in tiny paper lacks that were discreetly filled in, with small stains mainly at the beginning and end of the volume.

This book, presenting all the periods of the artist from Montmartre, was published on the occasion of the exhibition devoted to the works of Maurice Utrillo organized in 1947 at the gallery of Paul Pétridès.

\$ 18 000 | € 15 000  
+ SEE MORE



## 51. Jules VERNE

*Vingt Mille Lieues sous les mers*  
[Twenty Thousand Leagues  
Under the Sea]

HETZEL | PARIS 1905-1910  
| 18.5 x 28 cm | PUBLISHER'S CLOTH

Later edition, with 111 drawings by de Neuville and Riou, engraved by Hildibrand. 4 chromolithographed plates, the others black and white, two of the four have only traces of color. The copies that have all 6 plates fully in color are later.

Publisher's red cloth with "one elephant, title in fan" signed Engel at foot of plate, lighthouse to spine, lower cover Jauzac type 'i'. Superb covers. Spine very good, head and foot sagging. Altogether very fresh; a few pale spots to margins as usual. Light cracks to inside joints, without damaging the working of the binding, the book being solid and intact. Small marginal tear of 1 cm to p. 410.

**A fine copy, in rare condition.**

*Twenty Thousand Leagues under the Sea* is an adventure book conceived on the basis of a suggestion in a letter from George Sand, a friend of Hetzel's, who had very much liked *Five Weeks in a Balloon* and *Voyage to the Center of the Earth*.

\$ 2 400 | € 2 000  
+ SEE MORE

