

*Librairie
Le feu follet*
EDITION-ORIGINALE.COM

**Boston International
Antiquarian Book Fair
November 16-18, 2018**

LIBRAIRIE
LE FEU FOLLET



*J'aime les hommes,
non pour ce qui les unit
mais pour ce qui les divise,
et des cœurs, je veux surtout
connaître ce qui les ronge.*

Guillaume Apollinaire

*Librairie
Le feu follet*

EDITION-ORIGINALE.COM

**Boston International
Antiquarian Book Fair**

November 16-18, 2018 | Boston, MA

Hynes Convention Center

BOOTH 324

Rare Books Le Feu Follet - *Edition-Originale.com*

31 rue Henri Barbusse

75005 Paris

France

+33 1 56 08 08 85

+33 6 09 25 60 47

Bank Rothschild Martin Maurel
IBAN: FR7613369000126406710101240

BIC: BMMFR2A

*We accept Visa, Mastercard,
Paypal, American Express*

Sarl au capital de 8 000 €

siret 412 079 873

contact@edition-originale.com

1. ORTELIUS Abraham

Epitome du theatre du monde [EPITOME OF THE THEATER OF THE WORLD]

De l'imprimerie de Christophe Plantin, Anvers (Antwerp) 1588, small in-8, landscape: 15 x 10,5 cm, (8 f.) 94 f (2 f.), 18th-century sheep gilt

FIRST COMPLETE EDITION of the 94 maps. This is the third edition in French, the first for some parts, as reviewed, corrected and enlarged with 11 maps.

First published in Latin in 1570 in Antwerp (with two editions appearing that same year, with the title *Theatrus orbis terrarum*), then in Dutch in 1577, the text was translated into French from 1579 onwards. This first edition in French, which appeared under the title of *Miroir du monde*, had only 72 maps. It was re-published in 1583 with 83 maps. It was not until 1588 that the complete, definitive version, with its 94 maps appeared, entitled *Epitome du theatre du monde*.

Each map has a facing text on the history of, topographical details of, or anecdotes about, the part of the world in question. There is an alphabetic table of maps at the back of the volume. This edition also has a preface from the engraver (and holder of the privilege) Philippe Galle (1537-1612), followed by an allegorical engraving showing Prudence, Truth and the Omnipotence of God, and a *Discours de la mer [Discourse on the Sea]* by Ortelius.

18th-century light brown marbled sheep, spine in four compartments with compartment decoration, gilt fillets and fleurons, as well as a tan morocco title-piece, all edges red. Head and tail of spine, corners and one compartment at head of spine repaired and re-gilded. A small burn affecting a few letters of the text on Egypt.

Ink ex-libris to title. A few contemporary manuscript annotations to margins. A very fresh copy.

An illuminator, book- and map-seller, Abraham Ortelius (1527-1598) had a very good idea what collectors wanted and decided to embark on a career as a cartographer. He was deeply influenced by his 1554 meeting with Gerard Mercator (1512-1594), with whom he became so close that the latter, also working on his famous atlas, pushed back its publication date in order not to hurt his friend, whose work he held in high esteem. It was thus on the 20 May 1570 that the first, Latin, version of the work appeared, printed at the expense of the author by Gilles Coppens in Antwerp.

The atlas was not cheap, costing 30 florins at the time it appeared. Max Rooses (1839-1914), the curator of the Plantin-Moretus museum, tells us that the Ortelius atlas was the most expensive book in the 16th century. Nonetheless, this collection, having taken several years of rigorous and intense work, was immediately very successful and became a cartographic reference almost ten years before the appearance of Mercator's atlas.

Maps at the time circulated either in isolation or collected in a somewhat random and unnatural way. Ortelius was thus the first to offer a coherent set of maps uniform in format, scale, and appearance, or in other words scientifically reliable, thus giving birth to the modern encyclopedic atlas. The deliberately reduced size of the work made it easy and convenient to handle and it was useful both to scientists and laymen.

"The collection was intended to satisfy two principal types of readers: the cultivated amateur and the professional, aware of the practical utility of the map. The layout was managed economically in order to respond to the pragmatism of the second, while the tastes of the first were catered to by choice typography, the symbolic language of the emblems and the scholarly notes on the history of places and peoples. The *Theatrum orbis terrarum* was thus a rigorously put-together book which offered all its readers the best positive way of seeing the known world represented." (Erika Giuliani, 5 – *Mettre en collection des "vues de villes" à la fin de la Renaissance: les Civitates orbis terrarum (1572-1617)*, in Isabelle Pantin et al., *Mise en forme des savoirs à la Renaissance*, Armand Colin "Recherches," 2013, pp. 103-126).

Giuliani also highlights that this enterprise proved successful because it brought together the best artisans of the age: "The fact that he was not only an illuminator and map-dealer, but also a collector, friend of Mercator and a member of Plantin's circles allowed him to choose the best examples to make what would become a model for other publishers and an unsurpassed reference work. Ortelius recommended that scholars have the *Theatrum* in their libraries and consult it when reading the Bible or the history books." (*op. cit.*)

The fact that Ortelius called upon the talents of Plantin as publisher to produce the French version of his work is not surprising. The latter was one of the defining figures of the Renaissance boom in illustrated scientific books. Geographers were re-discovering the work of Ptolemy (90-168) at that time, putting cartography no longer at the service of science, but of discovery (the search for, and creation of new maritime routes, the perfection of ships, and so on). This was a total re-evaluation of the medieval view of the world, based on more precise astronomical and terrestrial measurements.

Ortelius' atlas found its rightful place in this re-nascent topographical movement, while at the same time respecting Ptolemy's rigorous and immutable geographic order: England, Spain, France, Germany, Switzerland, Italy, Greece, Central and Eastern Europe to Russia, Asia, and Africa. It was not until 1507 with the work of Martin Waldseemüller (1470-1520) that the map of America saw the light of day; he was notably the first to provide a complete representation of the Atlantic Ocean and also to expand Ptolemy's work considerably. Waldseemüller's version was nonetheless only partial and restricted itself to the South-West coast of the continent. Far more detailed and extensive, Ortelius' map drew on the one published by Diego Gutiérrez in 1562, but offering a much greater view, especially of North America. On Ortelius' map we can see, among others, New France, discovered in 1523 by Giovanni da Verrazzano (1485-1528) who was tasked by François I with exploring the area between Florida and Newfoundland in order to find a way through to the Pacific.

Ortelius' scale is correct for some areas and too great for others (Tierra del Fuego, New Guinea, and Mexico, as well as Australia and Antarctica, which are shown all together and labeled *ter-*



ra australis nondum cognita) that had, nonetheless been reached since the 1520s. As far as North America is concerned, it is represented more or less as we know it today. The toponymy was hardly Christianized yet, with a number of Amerindian appellations appearing (Culia, Tiguex and Tecoantepec, among others).

The cartographer was also the first to show Lower California as a peninsula, with the North-Western coast of America being nothing more than a sketch beyond California.

One can also see that the map's legends focus on the rivers and littorals, showing the lack of knowledge of inland areas, which yet remained to be explored. It is equally interesting to note the presence of some quite surprising legends, especially in Patagonia: "Patagonum regio ubi incole sunt gigantes" (or, the region of Patagonia where the inhabitants are giants). Other labels of the same sort explain the circumstances of the discovery of certain areas, the names of famous explorers, and so on. In the

extreme North of America, the author notes "*Ulterius septentrionem versus hec regiones incognite adhuc sunt,*" or "The more northerly regions are still unknown." This note may leave us with the impression that Ortelius was careful and prudent in not showing on his maps anything but areas that had already been explored. Nonetheless, one can also see the presence of the cities of Quivira and Cibola, two of the mythical Cities of Gold located in California, following the account of the explorer Francisco Vázquez de Coronado (1510-1554), who set off to find them in 1541.

Ortelius' work, an emblematic work of the Renaissance, nonetheless bears the marks of the popular traditions of the Middle Ages. It mixes the scientific rigor of its cartographic outlines with legends and descriptions drawn from accounts of voyages, sometimes melded with fantasy.

\$ 15000

[> SEE MORE](#)

2. DUHAMEL DU MONCEAU Henri Louis

Traité des arbres fruitiers; contenant leur figure, leur description, leur culture

[TREATISE ON FRUIT TREES]



Saillant et Desaint, à Paris 1768, 25 x 33,5 cm, (1f.) (2f.) (1f tit fr.) (XXIX p.) (1 p.) et (1f.) 337 pp and (1f.) (2 f.) 280 pp., two volumes, contemporary calf

FIRST EDITION, frontispiece by de Sève engraved by de Launay and 180 plates (with numerous life-size figures) admirably rendered after drawings by Claude Aubriet, Madeleine-Françoise Basseporte engraved by Catherine Haussard, Charles Milsan, Herisset, and so on.

Contemporary light brown speckled calf. Spines in six compartments with frames and gilt fleurons, title and volume labels in light brown and red morocco. Covers with gilt triple fillet frame. Large gilt dentelle frame inside covers. Double gilt fillets to edges of covers, all edges gilt. Discreet and skillful repairs to head and foot of joints and head- and tail-pieces. A few pages lightly and uniformly browned, but otherwise a very good and fresh copy with good margins.

This remarkable and very notable work stands out in two respects: firstly, that of the illustrations, which are very finely executed and secondly, the fundamental theoretical work of

Duhamel du Monceau. It served as reference work and manual, the author demarcating the differences between gardeners' varieties and naturalists' classifications. In his *Treatise on Forests*, Duhamel had already used the methods applied to fruit trees (re-planting, pruning, and so on) to increase the number of species and preserve forests; methods he had spent a great deal of time experimenting with on his family estates, along with his brother. The engravings show only table fruits, along with a number of grafts and cuts. Almost 250 kinds of fruit are thus described (pears, prunes, apples, cherries, grapes, and so on). The work was done with the help of the Abbé Le Berriays, who provided a little over a third of the illustrations and a significant portion of the text. It is worth remembering that to all intents and purposes Henri-Louis Duhamel du Monceau is considered the founder of modern agronomy, being the first to describe and theorize the way that trees develop.

\$ 10 000

[> SEE MORE](#)



TRAITE
DES ARB
FRUITIERS

TRAITE
DES ARB
FRUITIERS

TOM I

TOM I

3. RISSO Antoine & POITEAU Antoine

Histoire naturelle des orangers [NATURAL HISTORY OF ORANGE TREES]

Audot, Paris 1818-1822, in-folio (26 x 35 cm), two volumes in one, original wrappers with custom slipcase and chemises

FIRST EDITION, an extremely rare copy on *grand papier* (deluxe), in-folio format.

The book is illustrated with 109 stippled engraved plates.

The cover and the spine have been repaired, scattered foxing, not serious. Slipcase and chemises in half cloth and brown shagreen, the squared spine with brown title piece, covers of ancient paper.

In this book dedicated to the Duchess of Berry, the author describes 169 species or varieties of orange trees and other citrus fruits. He addresses in the book both their cultivation (in a greenhouse or in groves) and their diseases and their cures, their utilization and the different ways which they can be cooked.

A valued copy, unsophisticated.

\$ 15 000

[> SEE MORE](#)

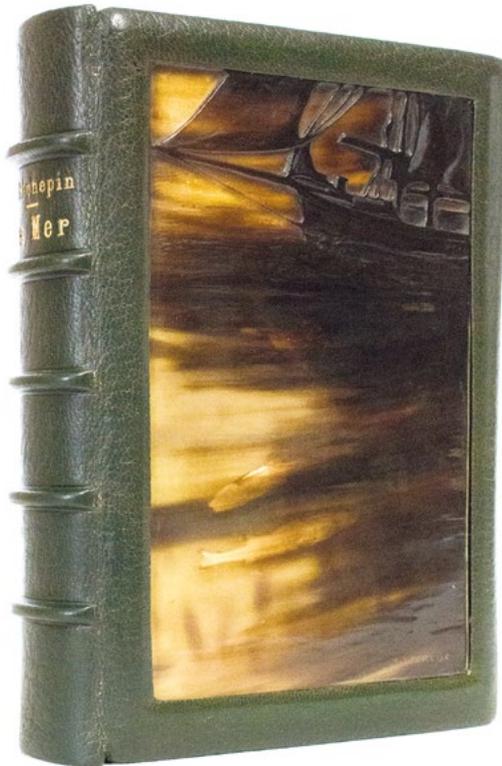


ART DECO BINDING

4. RICHEPIN Jean

La Mer [THE SEA]

Maurice Dreyfous et M. Dalsace, Paris 1894,
11,5 x 17,5 cm, artistic morocco binding



FIRST EDITION, one of 15 numbered copies on Hollande Van Gelder paper and signed with the publisher's initials.

Full green morocco, the spine in five compartments, the first cover inlaid with a large and superb plate by Marguerite Lecreux of a horn sculpted in Cameo, featuring a sailboat with its sails unfurled, on the calm sea appears an engraved silverfish set under the plate of the horn and visible in transparency, pastedown in silk decorated with a submarine pattern (coral, jellyfish, starfishes and algae) framed in morocco embellished with quintuple golden fillets, endpages of iridescence cloth, the following pages in marbled paper, the headband highlighted with a double golden fillets, golden roulette on the spine head, all edges are gilt, typical Art Deco binding (circa 1910-1920) by Noulhac together with Marguerite Lecreux.

\$ 10 000

[> SEE MORE](#)

5. CROISSET Francis de

La Féerie cinghalaise [THE SINHALESE MAGIC]

Grasset, Paris 1929, 14,5 x 20,5 cm,
artistic bakelite binding

New edition, one of the copies on *pur chiffon* paper.

Art Deco binding in full burgundy bakelite, joints mounted on "piano type" hinges, covers are bisected at the edges. The first cover is foraged with three hollow horizontal fillets and embellished with frieze of chiseled roulette, the latter frieze is set in silver metal plate carrying the engraved title of the book, likewise the small plate on the spine, the endpages and pastedowns are of iridescent silk enhanced with gold, the wrapper is preserved, the top edge is gilt, **exceptional Art Deco binding by Jotau**, with the addition in the interior of the second cover: "breveté S.G.D.G." Some small foxing.

Fantastic binding in bakelite (thermosetting phenol formaldehyde resin) characteristic of the Art Deco period and already rare in the 30's because of the cost of its fabrication.

\$ 2 500

[> SEE MORE](#)



6. FLAUBERT Gustave

ILLUSTRATION BY **MERSON Luc-Olivier**

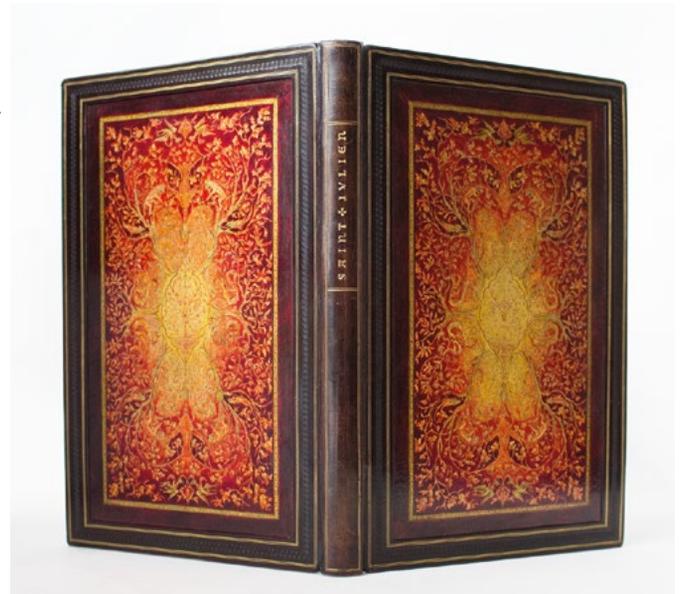
La Légende de Saint-Julien l'Hospitalier [THE LEGEND OF SAINT-JULIAN THE HOSPITALLER]

A. Ferroud, Paris 1895, 16 x 25 cm, artistic calf binding with custom slipcase

Illustrated with 26 original compositions by Luc-Olivier Merson etched by G ery-Bichard, one of 500 numbered copies on v elin d'Arches paper.

Exceptional artistic binding by Gruel, brown polished calf, double gilt cartouche to spine, gilt roulettes to head- and tail-pieces, quadruple gilt fillet frame and blindstamped frieze to covers, covers with **two large central painted panels with dream-like motifs, signed and dated by Jeanne Dinet-Rollince, 1907**, quadruple fillet frame and gilt floral motifs to corners of pastedowns, pastedowns with large painted parchment panels with medallions of hunted animals in a Greek cross, itself framed with vegetal and Orthodox liturgical motifs, the paintings signed and dated at bottom left "Rollince 1908." Endpapers lined with green silk, double gilt fillets to edges of covers, wrappers preserved, all edges gilt, limp marbled paper slipcase.

Ink autograph inscription signed by Jeanne Rollince to Professor Leguen to endpaper. Jeanne Dinet-Rollince, sister and biographer of the Orientalist painter  tienne Dinet, was her-



self an artist whose works are rare and sought-after. She worked several times with the celebrated artistic binder L on Gruel, for whom she executed morocco mosaics and, as here, original paintings on vellum integrated into the covers of bindings. Advertising brochure bound in at end.

A magnificent copy in a spectacular decorated binding by Gruel.

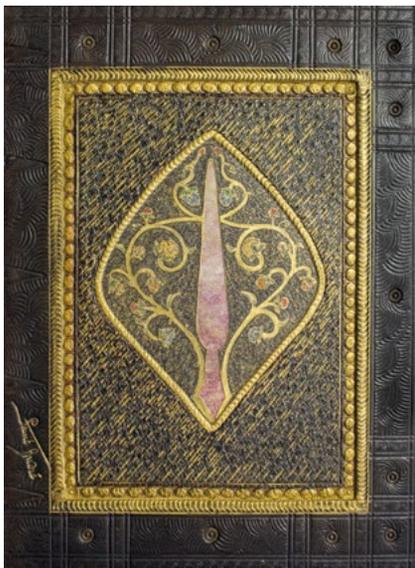
\$ 5 500

[> SEE MORE](#)

7. LOUYS Pierre & ROIG Pablo & RIOM & SAINT-ANDRE

La Femme et le Pantin [WOMAN AND PUPPET]

L' dition d'art, Paris 1903, 16 x 22.2 cm, artistic shagreen with slipcase



New illustrated edition 300 numbered copies printed, ours on marble Vellum paper. The book is embellished with 50 drawings in color by Pablo Roig and decorated with a frame in the Art Nouveau style by Riom.

Full brown shagreen, the spine sunned in five compartments completely blind-

tooled from half circle embellished with golden carnations, fillets by cold soldering outline the raised band, date and place of publication to foot, covers are completely framed with a grid pattern of blindtooled fillets forming decorative compartments in their

center a golden hoop, the large plate achieved by Saint-Andr  in the center of the first chiseled cover in a sunken Andalusian pattern representing "golden roots surrounding a phantom tree like in the novel, of P. Louys, the women are surrounded by a phantom man" in the double golden frame, signed by the artist on the outside of the plate, golden wheels outline the headband and the spine head, the end pages and the fly pages of silk with a painted rose pattern by Saint-Andr , the golden fillets and the wheels and the pattern incised in emerald morocco and garnet in frames the end pages, the fly pages doubled with paper in a grey and orange floral pattern, the covers preserved, gilt edges. The slipcover is covered in silk to give the effect of iridescence trimming in brown shagreen. Binding by Noulhac in collaboration with Saint-Andr .

Manuscript note by Saint-Andr : this binding was probably presented at the Salon of French artists at the Grand Palais Beaux-Arts at the Champs- lys es it was probably not submitted to the competition and to the members of the jury. Moreover, a note on the manuscript written by the artist on a broad-sheet explains the meaning of the central pattern of the first cover. Very light repair on the foot of a joint.

Exceptional Andalusian inspired Art Nouveau binding presented at the Salon of French artists.

\$ 6 300

[> SEE MORE](#)

ART NOUVEAU ILLUSTRATED BOOKS

8. GAUTIER Judith & SAIONJI Kinmochi

WOODCUTS BY YAMAMOTO Hosui

Poèmes de la libellule [POEMS OF THE DRAGONFLY]

Imprimerie Gillot, n. p. [Paris] n. d. [1885],
24,5 x 32 cm, half box binding

FIRST EDITION of the French translation by Judith Gautier from the Japanese after the literal version of Saionji Kinmochi, for which no *grand papier* (deluxe) copies were printed.

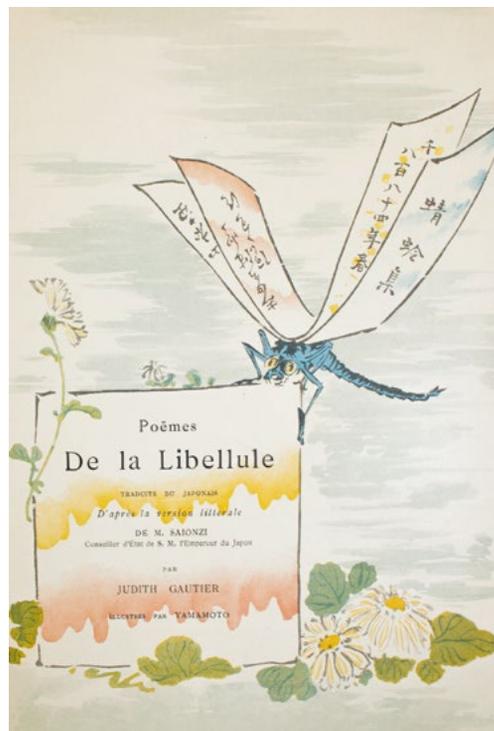
Volume fully illustrated with full-page color wood engravings of Yamamoto.

Binding in half green box, paper boards with geometrical and floral patterns of Japanese inspiration, green box spine, preserved wrappers with small stains, elegant binding by Boichot.

Rare.

\$ 2 800

[> SEE MORE](#)



9. UZANNE Octave

ETCHINGS BY ROPS Félicien & MOREAU Adrien
& GERVEX Henri & GONZALES J.-A.
& LYNCH Albert & KRATKE Charles Louis

Son altesse la femme [HER HIGHNESS WOMAN]

A. Quantin, Paris 1885, 20,5 x 28,5 cm, full grey morocco

FIRST EDITION, one of 100 numbered copies on Japan paper, the only *grand papier* (deluxe) copies.

Binding in full grey morocco, the spine in five compartments lightly sunned, date and place on the foot, golden roulette on the spine head, endpages and pastedowns in cloth with a floral pattern, framed on the pastedown pages listel of grey morocco with golden typographic pattern, next endpages and pastedowns in marble paper, wrappers and spine preserved, gilt edges, double golden fillets on the head band, **superb contemporary binding by Bretault**. Some small light foxing.

The work is illustrated with 11 aquaforte plates in color by Rops, Moreau, Lynch, Gonzales, Kratké, Gervex.

Our copy in the Japanese manner is complete with printed engravings on Japan paper in a double state.

A very beautiful copy, perfectly bound.

\$ 3 000

[> SEE MORE](#)

10. UZANNE Octave

ETCHINGS BY **LYNCH Albert**

*La Française du siècle. Modes. -
Mœurs. - Usages*

[THE FRENCHWOMAN OF THE CENTURY]

A. Quantin, Paris 1886, 20,5 x 28,5 cm, full grey morocco

FIRST EDITION, one of 100 numbered copies on Japan paper, the only *grand papier* (deluxe) copies.

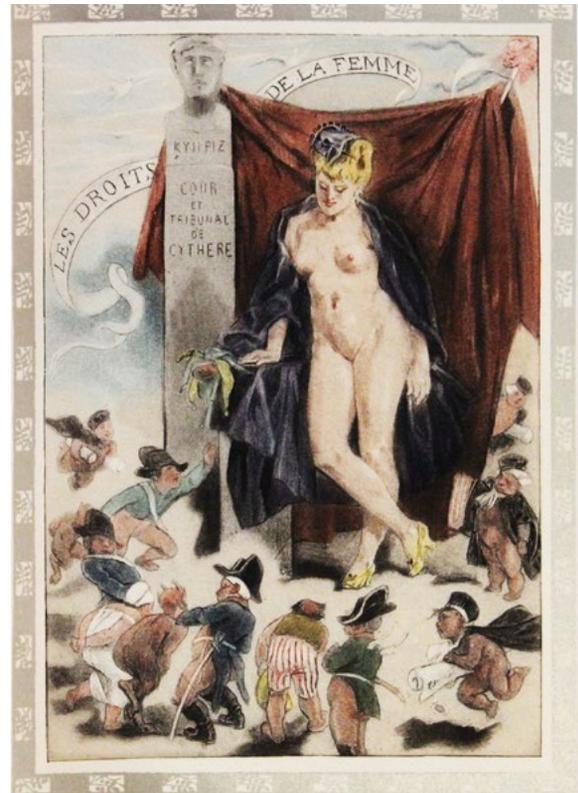
Full grey morocco, the spine in five compartments, spine lightly sunned, date and place gilt on foot, golden roulette on the spine head, endpapers and pastedowns in cloth with a floral pattern, framed on the endpages by a listel of grey morocco enhanced with golden typographic pattern, the following pages in marbled paper, wrappers and spine preserved, gilt edges, double golden fillets on the head band, a superb contemporary binding signed by Bretault. Some minor foxing.

The book is illustrated with 11 aquaforte plates in color by Rops, Moreau, Lynch, Gonzales, Kratké, Gervex.

Our copy like the Japanese copies are composed of engraving drawn on Japan paper in a double state.

\$ 1 900

[> SEE MORE](#)



11. SCHWOB Marcel & HERMANT Abel & GYP & LAVEDAN Henri & UZANNE Octave

ILLUSTRATION BY **ROPS Félicien & FEURE G. de**

Féminies. Huit chapitres inédits dévoués à la femme, à l'amour, à la beauté

Académie des beaux livres, Paris 1896,
17 x 26,5cm, full navy blue shagreen

Edition illustrated of 8 frontispieces in color by Félicien Rops in a double state (black and color) and printed in 183 numbered copies on Japan paper, ours under the name of Louis Bourdery.

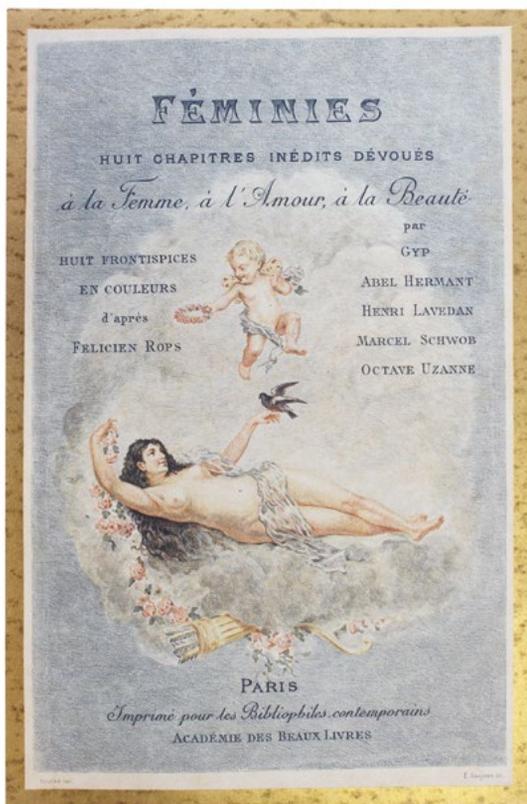
Full navy blue shagreen, the spine is richly embellished in a golden typographic pattern as well as of a nude golden woman, gilded frieze on the head and on the foot, golden wheels on the spine head, framed with quadruple golden fillets on the covers, golden ripples forming four by four rings at an angle of the covers, the end pages and the fly pages in decorative marbled paper with a golden floral pattern in the corner, illustrated wrappers and spine preserved, golden trimming on the top and the foot of the head band, binding of the time.

The book is illustrated in frames and panels by Rudnicki, cover illustrated by George de Feure.

Some small light foxing affecting mainly the *serpentes*.

\$ 8 800

[> SEE MORE](#)





12. ARTAUD Antonin

L'Art et la Mort [ART AND DEATH]

Denoël & Steele, Paris 1929, 19 x 28,5 cm, Révorim binding

FIRST EDITION, one of 750 numbered copies on vellum, this copy without justification.

Justified and numbered Révorim binding by Jean de Gonet, grey calf spine, author and title in palladium, covers edged with ribbed chocolate brown limp Révorim and a lighter brown making a brick wall, the covers articulated with grey cloth bands, grey endpapers and pastedowns, wrappers preserved (wrappers faded

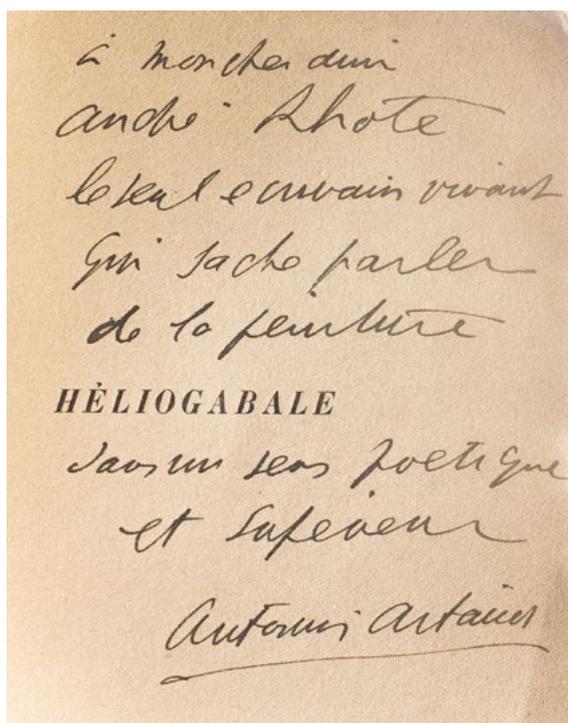
all over), the binding signed De Gonet Artefacts. A little light foxing, mostly at beginning and end.

Autograph inscription from Antonin Artaud to the poet Louis de Gonzague-Frick.

With a frontispiece by Jean de Bosschère.

\$ 3 800

[> SEE MORE](#)



13. ARTAUD Antonin & DERAÏN André

Héliogabale ou l'Anarchiste couronné [HELOGABALUS: OR, THE CROWNED ANARCHIST]

Denoël & Steele, Paris 1934, 14,5 x 19,5 cm, original wrappers

FIRST EDITION on ordinary paper.

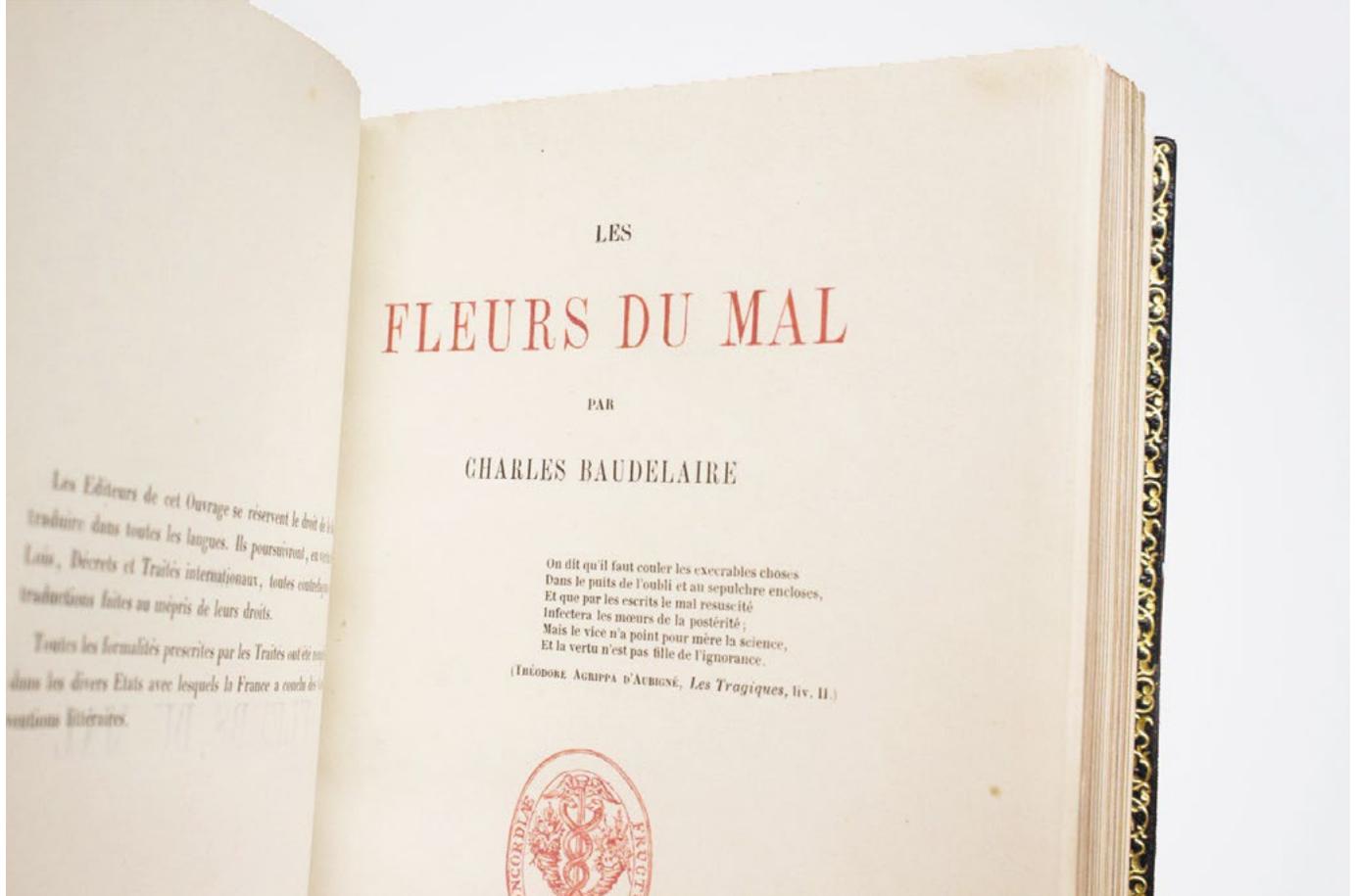
Autograph inscription signed from Antonin Artaud to the French cubist painter André Lhote: "À mon cher ami André Lhote le seul écrivain vivant qui sache parler de la peinture dans un sens poétique et supérieur."

Illustrated with 6 vignettes by André Derain.

Very discreet restorations to spine and wrappers, tiny angular lacks to head of the very first pages.

\$ 4 300

[> SEE MORE](#)



14. BAUDELAIRE Charles

Les Fleurs du Mal [THE FLOWERS OF EVIL]

Poulet-Malassis et de Broise, Paris 1857, 12 x 19,5 cm, full black morocco

FIRST EDITION, first issue, printed on vélin d'Angoulême paper, complete with the six suppressed pieces and the fault "Feurs du Mal" on pp. 31 and 108, as well as the pagination error on p. 45 (marked 44); with the very rare first or second state of the cover (cf. Clouzot).

Bound in full black morocco, spine in six compartments with triple blind-ruled frames, gilt date at foot, gilt at head, quintuple blind-ruled border on covers, gilt fillet to edges, broad gilt lace and double gilt fillets inside cover, marbled endpapers, wrappers and spine preserved, all edges gilt – a very elegant binding by Devauchelle.

A little light occasional foxing, principally on the two contents leaves.

The first and most significant volume of poetry by Baudelaire, the work was in part censored after publication for its "offensiveness to public, religious and moral values." The 200 or so unsold copies were seized and had six poems cut out. A fundamental work of modern poetry, *The Flowers of Evil* prefigured the work of Lautréamont, Rimbaud, Verlaine and Mallarmé.

A superb copy in a perfect 20th century Jansenist binding.

\$ 37 500

[> SEE MORE](#)

15. BECKETT Samuel

Molloy – Malone meurt – L'Innommable [MOLLOY – MALONE DIES – THE UNNAMABLE]

Les Éditions de Minuit, Paris 1951-1953, 12 x 19 cm, 3 volumes, original wrappers

Each the FIRST EDITION on ordinary paper.

The first two volumes inscribed by Beckett to his friend the painter Geer (Van Velde) and his wife Lise.

Spine lightly sunned as usual for *Molloy* and *L'Innommable*, a tiny tear (not serious) to foot of spine of the latter.

“What to say of the sliding planes, the shimmering contours, the cut-out figures in the fog, the balance that any little thing can break, breaking and re-forming themselves under our very eyes? How to talk about the colors that breathe and pant? Of the swarming stasis? Of this world without weight, without force, without shadow? Here everything moves, swims, falls, comes back, falls apart, re-forms. Everything stops, non-stop. One would say it's the revolt of the internal molecules of a stone a split second before its disintegration. *That is literature*” (“The Van Veldes' Art, or the World and the Trousers,” in *Cahiers d'Art* n°11-12, Paris 1945).

Beckett here is not talking – despite how it may appear – about his literary oeuvre, but about the paintings of Geer Van Velde, going on to add a few lines later “[Bram] Van Velde paints distance. G[eer] Van Velde paints succession.” This elegy, published on the occasion of the double exhibition of the Van Veldes (Geer at Maeght's and Bram at the Galerie Mai) is the first important text on these painters, more or less unknown to the public at the time: “We've only just started spouting nonsense about the Van Velde brothers, and I'm the first. It's an honor.” This is also the first critical text written directly in French by a young Irish writer who had not, as yet, published anything in France.

Thus, the first and most important of Beckett's writings on art, composed at the dawn of his literary career, establishes – right from the start – a fundamental relationship between his developing work and his friends' art: “Thus this text has often been read in a hollow or in the mirror, as one of the rare designations of Beckett's poetry (to come) by the man himself, a sort of anamorphic program of writing,” (*Un pantalon cousu de fil blanc: Beckett et l'épreuve critique* by Pierre Vilar).

A real statement of dramaturgical intent, this fundamental text whose introspective value Beckett lays out from the introduction on (“one does nothing but tell stories with words”) ushers in the writer's most fruitful creative period. In essence, like Apollinaire and Cendrars, Beckett draws from the artistic problems of his contemporaries the catalyst of his own future writing through “the deepest questioning of narrative, figurative or poetical presuppositions” (Pascale Casanova in *Beckett l'Abstracteur*).

The major influence of modern painting on the narrative structure – or deconstructing – of Beckett's drama and novels would be pointed out and examined by a number of thinkers, among them Gilles Deleuze, Julia Kristeva and Maurice Blanchot. **It was, in fact, with the art of the Van Veldes (first Geer then Bram) that Beckett began to formalize this desire to translate the pictorial question into dramaturgical terms.** Thus it was that he rejected Nicolas de Staël's set design for *Godot*, since: “the set must come out of the text without adding anything to it. As for the visual comfort of the audience, you

can imagine how much I care. Do you really think you can listen with the backdrop of Bram's set, or see anything other than him?” (Letter to Georges Duthuit, 1952).

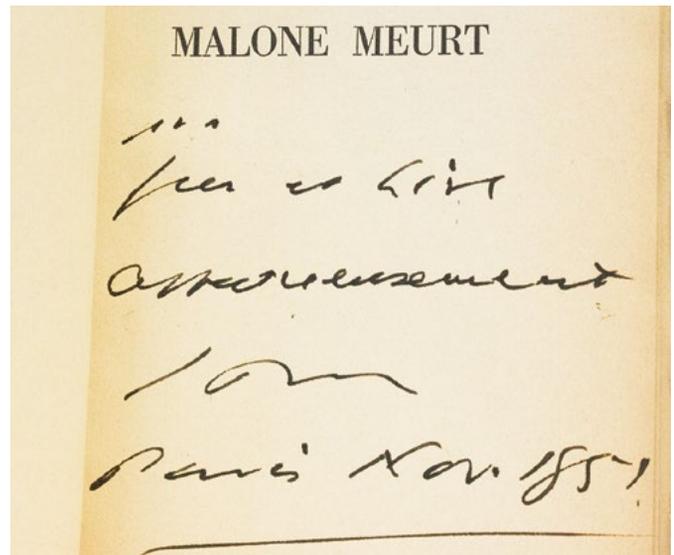
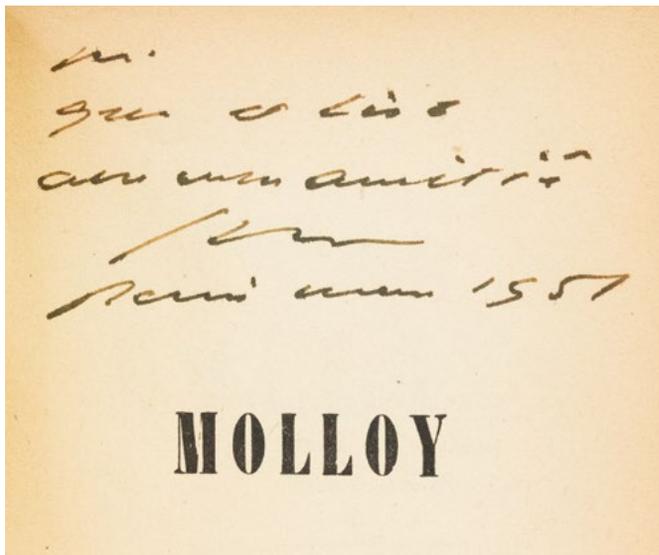
When he met Geer in 1937, “Beckett was going through a major existential crisis and had just been reworking his first novel, *Murphy*, which had been rejected by a great many publishers. He was lost in alcohol, leaving Ireland and moving once and for all to Paris” (*Le Pictural dans l'œuvre de Beckett*, Lassaad Jamoussi). He returned from a long artistic journey in Germany, where he was marked by classical works as well as contemporary art – it was during this journey that he discovered Caspar David Friedrich's *Two Men Contemplating the Moon*, his source for *Waiting for Godot*.

Art was thus at the heart of his creative thinking and **the friendship that would tie him to Geer and later his brother Bram and their sister Jacoba (with whom his relationship may have been more than merely friendly), and which would profoundly influence his life and writing.** His first writing on art is a short piece on Geer Van Velde, whose works he pressed on his new lover Peggy Guggenheim when she set up her new London gallery. Despite the relative failure of the exhibition (which followed Kandinsky's), he got his friend a one-year scholarship from Peggy. James Knowlson even thinks that “if Beckett maintained close links with Peggy for a long time, it was first and foremost because she could be convinced to give his artist friends a serious helping hand, starting with Geer Van Velde” (in *Beckett*, p. 474). Enigmatic, the little piece that Beckett wrote at the time at Peggy's request already contained a dramaturgical kernel of thought: “Believes painting should mind its own business, i.e. colors. i.e no more say Picasso than Fabritius, Vermeer. Or inversely.”

Slower to develop, his friendship with Bram and interest in the latter's painting slowly changed Beckett's outlook on Geer's art and when, ten years after his first meeting the brothers, he wrote *The World and the Trousers*, Beckett brought up to date a duality symbolized by the title, taken from an anecdote given as a legend to the article. The world is the “imperfect” work of God, made in six days, to which the tailor compares the perfection of his trousers, made over six months.

The link between this anecdote and the Van Velde brothers is perhaps to be found in the second essay Beckett devoted to them, in 1948, “Peintres de l'empêchement” [*Painters of the Problem*] (*Derrière le miroir* n° 11/12): “One of them said: I cannot see the object in order to represent it because I am who I am. There are always two sorts of problems – the object-problem and the ‘eye-problem’...Geer Van Velde is an artist of the former sort... Bram Van Velde of the latter.”

Resistance of the object or impotence of the artist, this tale, the “true primary narrative core in *kōan zen* form,” (P. Vilar) would later find itself scattered throughout Beckett's work and would more specifically take center stage in *Endgame*, whose similarity, by the by, with the art of Geer Van Velde was noted by Roger Blin. “At the time, he was friends with the Dutch brothers Geer and Bram Van Velde, both painters. Geer was a painter in the style of Mondrian. I have the feeling that Beckett saw *Endgame*



as a painting by Mondrian with very tidy partitions, geometric separations and musical geometry,” (R. Blin, “Conversations avec Lynda Peskine” in *Revue d’Esthétique*).

Beckett’s growing affinity for Bram Van Velde’s work and the energy he put into promoting his work, especially to the galerie Maeght or his friend the art historian Georges Duthuit, was no doubt to the detriment of his relationship with Geer. Nonetheless, despite some misunderstandings, their friendship remained unbroken; as did the silent but anxious dialogue that the writer maintained with the art of the younger Van Velde brother, two of whose large canvases he owned. “The big painting by Geer finally gave me a sign. Shame that it should have turned out so badly. But perhaps that’s not true after all” (letter to Georges Duthuit, March 1950). **“Geer shows great courage. Ideas that are a little cutting, but maybe only in appearance. I have always had a great respect for them. But not enough, I think.”** (letter to Mania Péron, August 1951)

The death of Geer Van Velde in 1977 affected Beckett deeply and coincided with a period of intense nostalgia during which the writer decided to give himself over to “a great clear-out” of his house so as to live between “walls as grey as their owner.” Confiding his state of mind to his friend, the stage designer Jocelyn Herbert, Beckett bore witness to the indefatigable affection he had nurtured for the painter over forty years: “more canvases on display, including the big Geer Van Velde behind the piano.”

A precious witness to the friendship of these fellow travelers who had, ever since checking the veracity of the game of chess played by Murphy and Mr. Endon for Beckett’s first novel, tackled together the great challenges of modernity: “It’s that, deep down, they don’t care about painting. What they’re interested in is the human condition. We’ll come back to that” (Beckett on the Van Velde brothers in *The World and the Trousers*).

\$ 10 000

[> SEE MORE](#)

SAMUEL
BECKETT

MOLLOY



LES
ÉDITIONS
DE
MINUIT

SAMUEL
BECKETT

MALONE
MEURT



LES
ÉDITIONS
DE
MINUIT

SAMUEL
BECKETT

L'Innommable



LES
ÉDITIONS
DE
MINUIT

SAMUEL BECKETT

L'INNOMMABLE

ROMAN



LES ÉDITIONS DE MINUIT

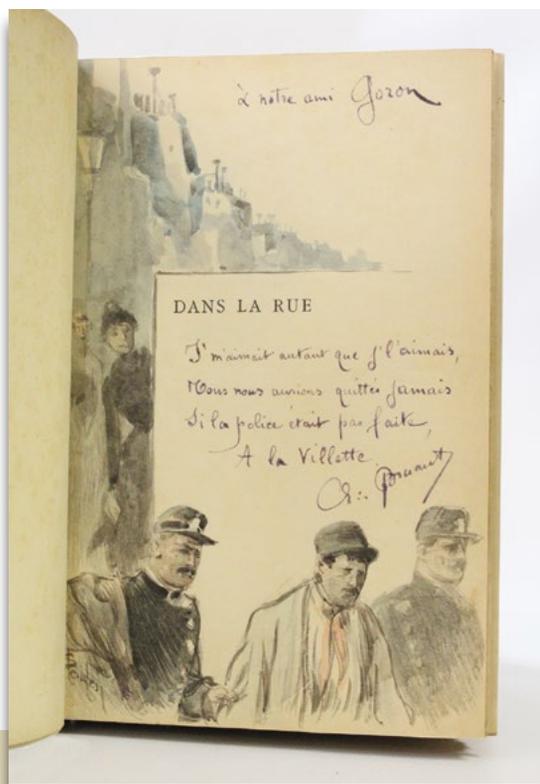
« BELLE ÉPOQUE » ILLUSTRATED BOOKS

16. BRUANT Aristide

ILLUSTRATION BY **STEINLEN Théophile Alexandre**

Dans la rue. Chansons et monologues. Volume 1 [THE STREET]

Paris n. d. (c. 1895), 12,5 x 19 cm, half black morocco



The definitive edition, one of 150 copies on Japan paper numbered and justified by Aristide Bruant, the only *grand papier* (deluxe) copies.

Half black morocco over moiré-effect paper by P. Goy & C. Vilaine, spine in six compartments, black endpapers and pastedowns, illustrated wrappers by T. A. Steinlen preserved, top edge gilt.

Autograph inscription signed by Aristide Bruant: “À notre ami Goron [To our friend Goron],” supplemented by an autograph quatrain: “Il m’aimait autant que j’l’aimais / Nous nous aurions quittés jamais / Si la police était pas faite / À la Villette.”

This copy is further enriched, above the autograph inscription by Aristide Bruant, with an original watercolor signed by Théophile Alexandre Steinlen, showing a hoodlum being led away between two policemen under the gaze of two young ladies.

With drawings by Théophile Alexandre Steinlen, including the wrapper.

\$ 3 000

[> SEE MORE](#)

17. POULBOT

Des gosses et des bonhommes

H. Chachoin, Paris 1916, 14 x 20,5 cm, original wrappers

FIRST EDITION on ordinary paper.

Autograph inscription signed by Poulbot to his friend Taupin, with a drawing representing the head of a little boy in a peaked cap.

With 100 drawings by the author.

Small repairs to spine, a tiny lack to head of upper wrapper.

\$ 900

[> SEE MORE](#)



18. STEINLEN Théophile Alexandre

Dans la vie [IN LIFE]

P. Sevin & E. Rey, Paris 1901,
16 x 25 cm, half brown morocco

FIRST EDITION, one of a 100 numbered copies on Japan paper, the *tirage de tête*.

The book is illustrated with 100 drawings in color by Théophile Alexandre Steinlen.

Binding in half brown morocco, the spine in five compartments, gilt date on the spine foot, gilt fillet on the wrappers in marbled paper, the endpaper and pastedown in red paper.



Wrappers and spine preserved, top edge gilt, binding by Thomas Boichot.

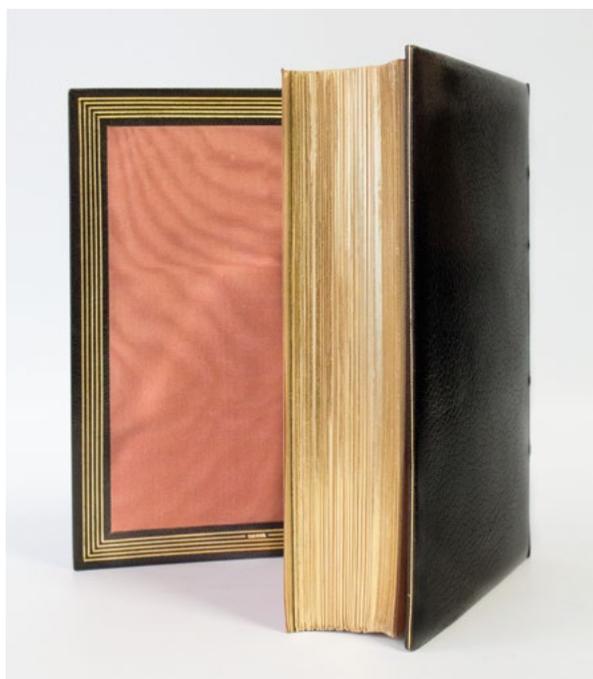
Beautiful copy well preserved.

\$ 1 900

[> SEE MORE](#)

19. DESCAVES Lucien

ILLUSTRATED BY **STEINLEN Théophile Alexandre**



Barabbas. Paroles dans la vallée [BARABBAS. WORDS IN THE VALLEY]

Eugène Rey, Paris 1914, 16 x 20,5 cm, dark brown morocco and custom slipcase

FIRST EDITION, one of a 100 numbered copies on Japan paper, enriched with a suite of illustrations printed on China paper, the *tirage de tête*.

Dark brown morocco by Gruel, spine in five compartments (very slightly faded), pastedowns lined with a dark brown morocco frame and five gilt fillets, moiré cloth endpapers and pastedowns, gilt fillet to edges of covers, gilt roulettes to head of spine, wrappers and spine preserved, all edges gilt, dark brown morocco-edged slipcase.

With lithographs by Steinlen. This copy is enriched with a rare suite of the drawings on China paper.

A fine copy remarkably bound by Léon Gruel.

\$ 1 800

[> SEE MORE](#)

20. BELON Pierre

*L'Histoire de la nature
des oyseaux, avec leurs
descriptions, & naïfs
portraits retirez du naturel:
escrite en sept livres [HISTORY
OF BIRDS]*

Benoît Prévost se vend chez Gilles
Corrozet, Paris 1555, in-folio (21,5 x 32
cm), (28) 381 pp

Sig.: ã₆ ~e₄ ~i₄ a-f₆ g₄ h-m₆ n₄ o-t₆
v₄ x-z₆ A₆ (A₆ blank) B-E₆ F₄ G-I₆ K₄
L₃, 18th-century half binding

FIRST EDITION, rare and attractive. Six separate title pages: *Anatomie et De la physiologie des oiseaux* [Of the Anatomy and Physiology of Birds], *Oiseaux de proie* [Birds of Prey], *Oiseaux nageurs* [Aquatic Birds], *Oiseaux de rivages* [Birds of the Shore], *Gallinacés* [Galliforms], *Corbeaux (et espèces semblables)* [Ravens and similar species], *Petits oiseaux chanteurs* [Small Songbirds].

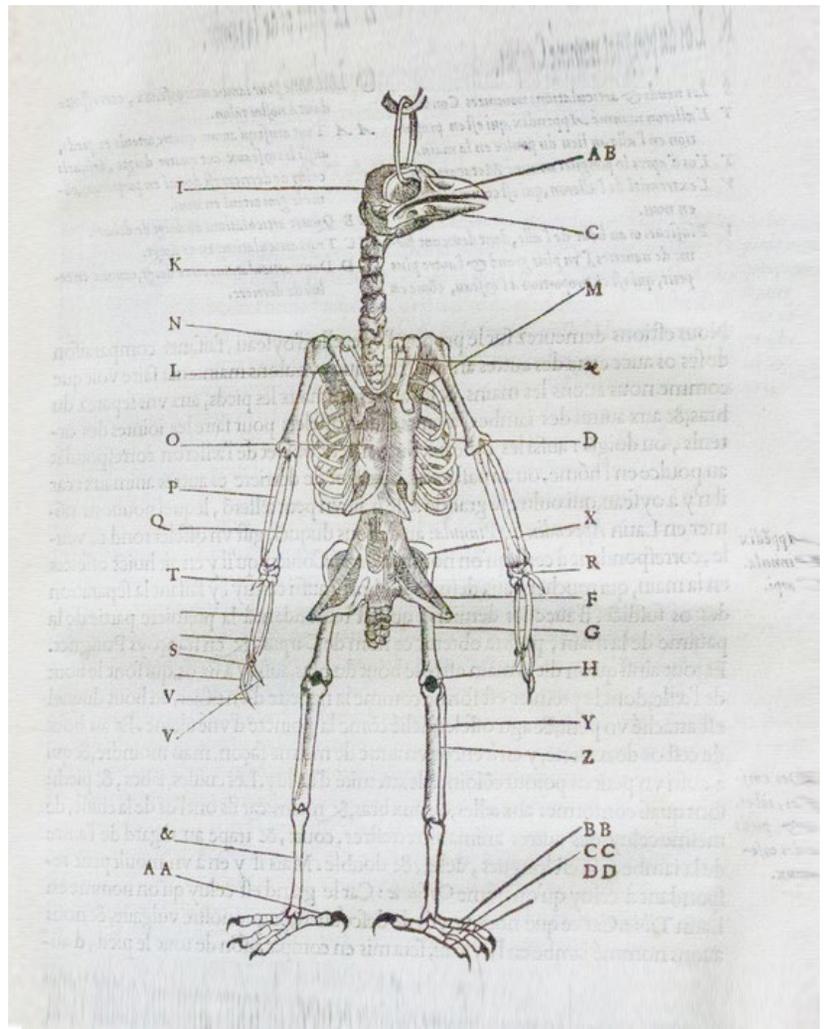
This edition is illustrated with a magnificent printer's device to title, a portrait of the author at the age of 36 to verso, two plates of human and bird skeletons and 158 large cuts within the text (of various formats). The cuts were executed after drawings by the Parisian painter Pierre Goudet (but really Gourdelle) and other, anonymous, artists. The portrait and seven figures of birds were attributed to Geoffroy Tory by Auguste Bernard (in *Geoffroy Tory Peintre et graveur, premier imprimeur royal*, Paris, 1865). Numerous historiated initials and attractive borders. An enormous table of all the birds.

Later, 18th-century, binding in half brown sheep over paper boards, the spine in seven compartments with gilt dentelle to head and filets and tools in gilt, as well as a red morocco title label.

Very skilful, discreet restorations to spine. Lacking the last blank (L4). One very skilful restoration to upper margin of title. Light dampstain, growing fainter, to the lower margins of the first two quires. Two other, heavier, dampstains to inside margin and upper left corner affecting final pages.

Contemporary manuscript ex-dono to title.

The first description and classification of birds in French, which laid the foundations of the comparative methodology two hundred years before Geoffroy-Saint-Hilaire and Cuvier. Pierre Belon (1517-1564) was one of the first ornithologists of the Renaissance. He had evidently carried out a great number of dissections, comparing beaks and claws and trying to find common anatomical forms. For the first time, he places the human skeleton in parallel with that of birds, but without however making the most of his observations and drawing practical conclusions as the naturalists of the 19th century did.



Taking the same rigorous approach as for his description of fish in 1551, which he systematizes here, his descriptions of birds are based on Aristotelean principles. He classifies them, on the basis of his own observations, by their behavior and anatomy: birds of prey, aquatic birds (birds that swim, or birds with webbed feet), omnivores (principally hunting birds) and smaller birds (subdivided in turn into insectivores and granivores).

There are a few entries that may at first seem surprising, but should be highlighted among Belon's descriptions, for instance his putting bats among the birds of prey, all the while acknowledging that he's perfectly well aware that they aren't birds:

"For a long time there has been uncertainty over whether bats should be included with the birds or put in the ranks of terrestrial animals...Seeing them fly, and seeing that they have wings, people judged them birds...both Pliny and Aristotle pointed out that they were aware that bats feed their young from two teats on their chests, the same as for man. The Latins called the bat *Vespertilio*; but because of the similarity we can see to mice, we call them 'bald-mice'..." (*L'Histoire de la nature des oyseaux, livre II*).

As well as bats, he mentions several fantastical creatures in the last chapter of the first book, dedicated to "divers incongruous birds":

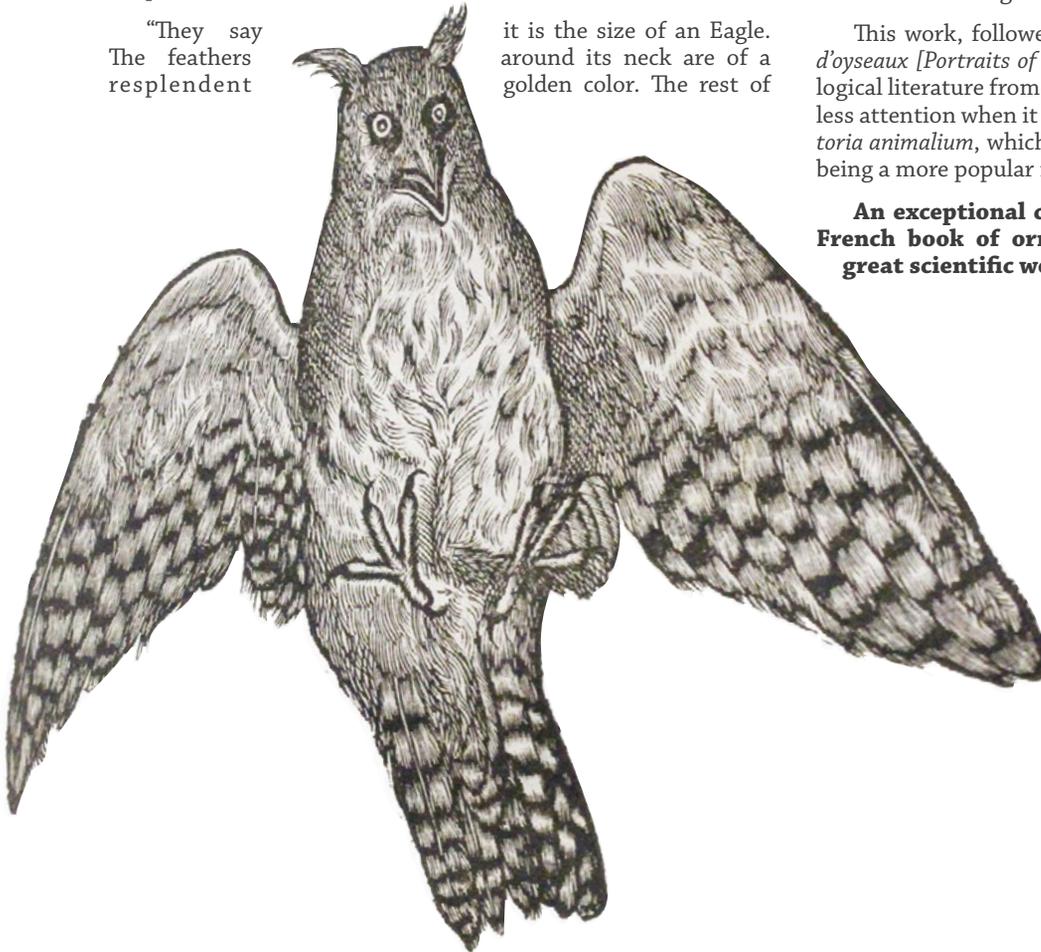
“Many things have been written about various birds that strike us as fantastical: therefore we have separated out those we esteem to be true: adding that others were also formerly known, only the names of which have come down to us.”

In this chapter, Belon names imaginary breeds, of which he gives very precise descriptions, both in terms of physical appearance and behavior. He also mentions several mythological figures described by Classical authors or brought down to us through legend: Pegasus, a “bird having the body of a horse,” the Sirens, who had “human faces and voices” and “the feathers and feet of birds.” The *Cercio*, according to him, is “even more chatty than the Parrot & is more talented in learning to speak like men.” Certain specimens, no less anthropomorphic but described as being hostile to man, are depicted in a frightening way: *Mennonudes* feed on human flesh and *Stymphalides* are “less cruel to men than Lions & Panthers & [only] attack if they want to hunt them & strike them with their beaks, harrying them to death.” Belon also describes cases of fantastical birds whose physiological properties are useful to man, notably the *Hercynia*, “whose feathers give light like a flame...which has often served country folk travelling by night,” or the *Scylla* which, according to magicians contains within its breast a jewel called *Chloriten* which, when united with iron bears magical properties.

At the end of the sixth book, he devotes an entire chapter to the Phoenix, of which he gives an even more detailed description:

“They say
The feathers
resplendent

it is the size of an Eagle.
around its neck are of a
golden color. The rest of



its body is purple in hue. Its tail is bluish & has occasional pink feathers. The rear part of its body is embellished with a crescent shape of raised feathers.”

Despite the fact that he includes these imaginary creatures in his classification, he does not provide illustrations of them, the illustrations in the work having been done after life.

Philippe Glardon, author of the preface of a new edition of *L'Histoire de la nature des oyseaux*, (Droz, Geneva, 1997) believes that these surprising examples, apparently relegated to the ends of chapters, are in fact designed to tie together Belon's classification and balance out the work. He also notes, on the subject of Jean Céard, that:

“The monstrous is omnipresent on the horizon of the 16th century... Apart from the fairly large role of the fantastical in the creation of effects of wonder and in satisfying the need for a culture of the mythological without which one could hardly call oneself educated at the time, the monstrous... was a demonstration of the creative force of nature... and its inclusion is justified in Belon's work due to its organizational function within the discourse of classification.”

Nonetheless, Belon distinguishes between the plainly fantastical descriptions of “unknown birds taken from divers authors,” and his rigorous study of observable specimens “of which we have better knowledge,” which give the real originality of his work, “as we shall see through the discourse of the following books.”

This work, followed by another in 1557 entitled *Pourtraicts d'oyseaux* [Portraits of Birds] became a seminal work in ornithological literature from the 17th century on. It was, however, given less attention when it appeared because of Conrad Gessner's *Historia animalium*, which was published at the same time, Gessner being a more popular naturalist at the time than Belon.

An exceptional copy, superbly illustrated, of this first French book of ornithological descriptions, among the great scientific works of the Renaissance.

\$ 28 000

[> SEE MORE](#)

de creffe, tellement qu'à les voir de prime face, & se foudoyant de la Graille, on les trouve en venant quelque chose: fçavoir est, la maniere de tenir leur teste élevée en courat, & la couleur des plumes madres. Il y a encoire vne particularité, que qu'on conuient à elles seules. C'est, que comme les Poules d'Inde ont vny souffre de poil en l'estomach, celles cy font deffus la teste disposé à contre poil, & est si dur, & leur continué par le derrière de la teste sur la peau du col. Elles ont testé de cornu avec le Paon, qu'elles ont le commencement du col greffe. Les plumes du col, & principalement celles de dessous, se relincent cōne le col greffe. Leur cry est discernable à celui des Pouilles, & relincent cōne le col greffe. Les plumes du ment en voix haultaine, & relincent cōne le col greffe. Les plumes du ment prennent leurs perches comme les peus communes: car elles croissent agrete, & leurs caux bons à manger. Or maintenant voyons combien nostre volage nous à seruy à reconnoistre ceil oyseau, le nommant Poule de la Guinee. Le moyennant que nous considerons Afrique, & trouuerons conuenir à son appellation. Car Numidie, & la Guinee sont en Afrique, & trouuerons conuenir à son appellation de la mer mediterrance. Les nauigations des anciens Romains estoient plus communes à traueser la mer mediterrance, que sont hors du deffroid de Gibraltar. & toutes fois le passoyent quelques fois, mais plus rarement. Autant maintenant les Portugalois, & Normans, ou autres habitans es costes de la mer Océane, ne hantent plus l'autre osee d'Afrique, qui est la Guinee, que d'entrer au deffroid de Gibraltar, en la mer mediterrance. Parquoy ce n'est merueille si telles Pouilles Africaines sont des-ia plus communes en nostre France, qu'en Italie, & en nos villes de l'Italie. Telles Pouilles sont moult fécondes, & foygnées de bien nourrir leurs peus: qui est cause qu'elles se multiplient grandement, & seroyent encoire plus n'estoit qu'elles craignēt moult le froid, cōme venans d'vne region fort chaude.

Du Coc d'Inde.

CHAP. X.

CEVX qui pensent que les Cocs d'Inde n'ayēt esté cognez des anciens se font trompez. Car Varro, Collumelle, & Pline montrent euidement qu'ils estoient de leur temps auant communs es mersaries Romaines, qu'ils sont maintenant de nostre: lesquels ils nommoient de nom Grec, *Meleagrides*, de nom Latin *Gibberas*. Varro dit en ceste sorte, *Gibberas* est de nom Latin *Gibberas*, Varro dit en ceste sorte, *Meleagrides* est au vingt-sixiesme chapitre du disiesme liure de l'histoire naturelle. *Meleagrides* (dit il) hoc est, *Gallinarum generis gibberam variis partibus plenis*, &c. Parquoy il est facile à prouuer que nostre Coc d'Inde est *Gibbera Gallina*, ou *Meleagris*. Car *Coc* qu'on dit en nostre langue, est en Grec *Meleagris*, & en Latin *Gibbera*. C'est à dire: la Poule de la Guinee (car ainsi l'interpretois *Aphricana Gallina* y est dit).

Coc d'Inde.
Meleagris
des
Gibberas.

semblable au Coc d'Inde, finon que l'vne porte la creffe, & les barbillons rouges, qui au Coc d'Inde sont de couleur de ciel. Il est tout arresté que tous auteurs parlans du Coc d'Inde, que maintenant est le *Meleagris*, ont dit qu'ils sont tachez de diverses madres. Ces Cocs d'Inde ont vn collet de poil dur, gros, & noir, en la poitrine, ressemblans à ceus de la queue d'vn Cheual, dequels ce seroit à

Meleagris en Coc Gibbera Latin, Coc d'Inde en François.

si merueille que les auteurs anciens Latins & Grecs neussent point parlé. Toutefois Ptolomee en la penulime table d'Asie en à fait speciale mention, le nommant Paon d'Asie. Pline à escrit *Meleagris*, comme pour oyseau de riviere, duquel auors parlé au dernier chapitre du premier liure: c'est la cause que nous l'ayons escrit entre les oyseaux, qui nous sont incognez: car nous pretendons qu'il vouloit entendre d'vn autre, que de nostre Poule d'Inde.

Du Coc de bois, ou Fasan bruyant.

CHAP. XI.

IL y a telle distinction entre le matle Coc de bois, & la Poule, qu'entre nostre Coc pnué, & la Poule. Ce n'est merueille si les habitans des villes situees aux pieds des monts, n'ont les Faisans si communs, que ceus qui habitent en pais de plaine: qui toutesfois prennent grande quantité de Cocs de bois, qui nous sont rares au plat pais de France. La raison est que le naturel du Fasan luy enseigne viure plus commodement par le pais plat, qu'à la mo-

21. BLANCHOT Maurice

Maurice Blanchot's complete correspondence with his mother, his sister Marguerite, his brother René and his niece Annick

1928-1991, various sizes, a collection comprising more than 1 200 complete letters

An exceptional set of more than 1 200 autograph letters signed by Maurice Blanchot addressed mostly to his mother Marie, his sister Marguerite and his niece Annick, as well as a few to his brother René and his sister-in-law Anna. Some of Anna Blanchot's written parts have been excised, but the letters remain complete of Maurice Blanchot's writings. To the 1 200 complete letters, we join a few incomplete additional letters, where some of Maurice Blanchot's text is missing. This collection was kept by Marguerite Blanchot with the books her brother inscribed to her and the manuscripts of Blanchot's first novels and reviews.

This unique, complete correspondence, as yet entirely unpublished and unknown to the bibliographers, covers the period from 1940 to 1991 (and some rare letters from an earlier time).

The first batch of letters – more than 230 composed between 1940 and 1958 (when Marie Blanchot died) – are addressed to his mother and sister who lived together in the family house at Quain.

Then, from 1958 to 1991, there are more than 700 letters addressed to Marguerite, including some without the Anna Blanchot's written part.

Eight letters addressed to his brother René and his sister-in-law Anna from the 1970s, with whom he would go living, were also retained by Marguerite.

And finally, there is a large set of letters written from 1962, addressed to his niece Annick and her son Philippe – grandson to Georges, Maurice's second brother.

Though Blanchot's intense affection for his mother and sister is evident from his inscriptions to them, we know almost nothing about their actual relationships. In the only biographical essay on Blanchot, Christophe Bident nonetheless tells us that: "Marguerite Blanchot worshipped her brother Maurice. Intensely proud of him...she attached great importance to his political thought...She read a lot...They would speak on the phone and correspond when apart; they shared the same natural authority, the importance attached to discretion." Blanchot sent her a number of works from his library, demonstrating a previously unknown intellectual link.

The large number of letters addressed by Maurice to his sister reveal an intellectual complicity and a greater trust from the writer than he placed in almost anyone else close to him.

The biographical part that dominates each letter reveals the intimate world – previously unknown – of the most secretive of writers. Essentially, he reveals himself as forthright with his sister and mother as intellectual and discreet with everyone else. Even his closest friends did not find out about the serious health problems that Blanchot faced throughout his life, which are laid bare here in detail.

Nonetheless, these intimate topics are only one aspect of this correspondence, which also aims to share the latest developments in the intellectual, social and political world – that Maurice Blan-

chot decodes for his little sister, who had sacrificed her independence and the artistic success she may have had as a noted organist for the sake of her mother.

Thus, from the Occupation to the Algerian war, from Vietnam War to the election of Mitterrand, Blanchot interprets for his mother and sister the intense and complex state of the world, sharing with them both his objective observations and his intellectual affinities, as well as justifying to them his standpoints and commitments.

An unembellished record, free of the posturing imposed by his intellectual status, Blanchot's correspondence with his family also has another unique feature: it is without doubt the only written record of the profound sensitivity of this writer who was known only for his outstanding intellect. This correspondence from the heart also reveals a Maurice fantastically benevolent towards his sister's and mother's religious convictions, and it is without any reticence that he punctuates his letters with explicit signs of the intense affection he bore for these two women – so different from the people in his intellectual set.

This precious archive covers the period from 1940 to the death of Marguerite in 1993. There is almost no trace of correspondence before this date, aside from a letter to his godmother in 1927, which leads one to suspect that the correspondence has been destroyed, perhaps at Blanchot's own request.

Among the letters to his mother and sister, we have identified some significant recurring themes.

Wartime letters in which Blanchot presents himself as both a reassuring son and a lucid thinker:

"Est-ce la mort qui approche et qui me rend insensible au froid plus modeste de l'existence?" ("Is death, as it approaches and makes me insensible to the cold, more modest than existence?")

"Il n'y a pas de raison de désespérer." ("There is no cause to despair.") At worst, he says: "nous nous regrouperons sur nos terres. Nous trouverons un petit îlot où vivre modestement et sérieusement"; "la politique ne va pas fort. L'histoire de la Finlande m'inquiète beaucoup" ("we'll regroup on our own land. We'll find a little island where we can live humbly and seriously"; "the political situation is not good, and the situation of Finland seems to me very worrying.")

"À la répression succèdent les représailles [...] Cela ira de mal en pis." ("Repression is followed by reprisals...It's going from bad to worse.")

More personal news about his involvement and setbacks with various revues:

– *Aux Écoutes*, run by his friend Paul Lévy, whose flight to Unoccupied France he recounts,

– the *Journal des Débats* and the political upheavals that transformed it,

– his quitting of *Jeune France* upon Laval's return,

– his involvement in the survival of the *NRF* and the political challenges it faced during this difficult time.

“Il est absolument certain qu’il n’y aura pas dans la revue un mot qui, de près ou de loin, touche à la politique, et que nous serons préservés de toute ‘influence extérieure’. À la première [ombre?] qui laisserait entendre que ces conditions ne sont pas respectées, je m’en vais.” (“It is absolutely certain that there will not be one word in the revue that touches on politics from a country mile, and that we will be spared all ‘external influence’. At the first [shadow?] of these conditions no longer being respected, I’ll be off.”)

An astounding letter about the tragic episode that would become the subject of his final story, *L’Instant de ma mort*: “Vous ai-je dit qu’à force de déformations et de transmissions amplifiées, il y a maintenant dans les milieux littéraires une version définitive sur les événements du 29 juin, d’après laquelle j’ai été sauvé par les Russes! C’est vraiment drôle [...] de fil en aiguille j’ai pu reconstituer la suite des événements” (“Did I tell you that via a process of distortion and exaggerations in its repetitions, there is now a definitive version circulating in literary circles of the events of 29 June, according to which I was saved by the Russians! It’s really quite amusing...one step at a time, I was able to reconstitute the chain of events.”) He then recounts these at some length to his mother and sister, the same account – save for a few minor details – as presented in *L’Instant de ma mort*. “Et voilà [...] notez comme la vérité est tournée à l’envers. ... En tout cas c’est certainement ainsi ou peut-être sous une forme plus extravagante que nos biographes futurs raconteront ces tristes événements.” (“And there you have it, the truth turned upside down...in any case, it’s certainly like this or in perhaps an even more extravagant form that our future biographers will recount these sad events.”)

This extraordinary letter throws (a very enigmatic) light on an event that we know only in its fictionalized form. At the heart of that fiction is...more fiction!

Letters from the Liberation period, in which Blanchot places special emphasis on his concern for the fate of Emmanuel Levinas:

“Son camp a été libéré, mais lui-même (à ce qu’un de ses camarades a affirmé à sa femme) ayant refusé de participer à des travaux, ... avait été envoyé dans un camp d’officiers réfractaires. On craint qu’il lui soit arrivé ‘quelque chose’ en route (et cela le 20 mars). [...] Impénétrable destin.” His camp was liberated but he himself (so his comrades told his wife) having refused to work...was sent to a camp for recalcitrant officers. They fear that ‘something’ may have happened to him en route (this on the 20 March)...An impenetrable fate.”)

He also mentions great emerging intellectual figures, both friends and not:



Sartre: “Il y a une trop grande distance entre nos deux esprits.” (“There is too great a distance between our two spirits.”)

Char: “L’un des plus grands poètes français d’aujourd’hui, et peut-être le plus grand avec Éluard.” (“One of the greatest contemporary French poets – perhaps the greatest, along with Eluard.”)

Ponge, who asked him for “une étude à paraître dans un ensemble sur la littérature de demain” (“a study to be published in a collection on the literature of tomorrow.”)

And Thomas Mann, whose death in 1955 affected him personally: “C’était comme un très ancien compagnon.” (“He was like a very old companion.”)

An observer of political events, he shows a benevolent but already suspicious interest towards General de Gaulle. “Comme homme, c’est vraiment une énigme. Il est certain que seul l’intérêt du bien public l’anime, mais en même temps, il reste si étranger à la réalité, si éloigné des êtres, si peu fait pour la politique qu’on se demande comment cette aventure pourrait réussir. [...] Quand on va le voir, il ne parle pour ainsi dire pas, écoute mais d’un air de s’ennuyer prodigieusement. [...] Il est toujours en très bons termes avec Malraux qui joue un très grand rôle dans tout cela. En tout cas, les parlementaires vivent dans la crainte de cette grande ombre.” (“As a man, he’s a real enigma. Certainly, it is the public interest alone that drives him, but at the same time, he is nonetheless such a stranger to reality, so far removed from other human beings, and so little cut out for politics, that it’s hard to see how this adventure could succeed...When you go and see him, he doesn’t talk just for the sake of it, listening instead – but doing so with an air of profound boredom...He’s still on very good terms with Malraux, who plays a big role in all this. In any case, parliamentarians live in fear of this great shadow.”)

But his view of the country’s future remains strict: “La France n’est plus qu’un minuscule pays qui selon les circonstances, sera vassal de l’un ou de l’autre. Enfin, on ne peut pas être et avoir été.” (“France is nothing more now than a minuscule country which – depending on circumstances – will be a vassal of some other.”)

In the end, you can't live for today while living in the past.") Nonetheless, he followed the fate of Mendès-France as minister, whose fall he anticipated when he wrote: "Il sera probablement mort demain, tué par la rancune, la jalousie et la haine de ses amis, comme de ses ennemis." ("He will probably be dead tomorrow, killed by the rancor, jealousy and hatred of both his friends and his enemies.")

Post-war correspondence.

1949 marked a turning-point: "Pour mener à bien ce que j'ai entrepris, j'ai besoin de me retirer en moi-même, car la documentation livresque n'est profitable qu'à condition d'être passée par l'alambic du silence et de la solitude." ("In order to complete successfully what I have begun, I have to retreat into myself, because written documentation in the form of books cannot be worthwhile except if it is first filtered through the still of silence and solitude.") This is followed by long reflections on his relationship to writing and the world: "Je sais que la vie est pleine de douleurs et qu'elle est, dans un sens, impossible: l'accueillir et l'accepter ... dans l'exigence d'une solitude ancienne, c'est le trait qui a déterminé mon existence peut-être en accord avec cette part sombre, obscure en tout cas, que nous a léguée le cher papa." ("I know that life is full of painful things and it is, in one sense, impossible to welcome and accept that... seeking age-old solitude, this is perhaps the trait that determined my existence, perhaps together with that more somber part – more obscure in any case – that dear Father bequeathed us.")

"Mon sort difficile est que je suis trop philosophe pour les littérateurs et trop littéraire pour les philosophes." ("My difficult fate is that I am too philosophical for the literary types and too literary for the philosophers.")

"Je suis radicalement hostile à toutes les formes de l'attention, de la mise en valeur et de la renommée littéraires – non seulement pour des raisons morales, mais parce qu'un écrivain qui se soucie de cela n'a aucun rapport profond avec la littérature qui est, comme l'art, une affirmation profondément anonyme." ("I am radically opposed to all forms of attention-seeking, of self-promotion and literary fame – not only for moral reasons, but because a writer who is concerned with that has no real deep connection with literature, which is – like art – a profoundly anonymous affirmation.")

Intellectual standpoint on Algeria.

"Quels lamentables et stupides égoïstes que les gens d'Algérie." (17 mai 1958) ("What lamentable and stupid egotists the people of Algeria are") (17 May 1958) "Et là-dedans l'intervention du Général qui achève la confusion." ("and then there's the General's intervention to complete the confusion.")

The day after the ultimatum sent by the conspirators of Algiers on 29: "Mon indignation est profonde, et je n'accepterai pas aisément que nous ayons pour maîtres à penser des légionnaires qui sont aussi, dans bien des cas, des tortionnaires" ("My indignation is profound and I will not easily accept that we have chosen to follow the lead of Legionnaires who are, in many cases, torturers.")

"Le 14 juillet n'est pas destiné à continuer de paraître – c'est plutôt une bouteille à la mer, une bouteille d'encre bien sûr!" ("14 July is not destined to keep being published – it's more a message in a bottle – a bottle of ink, of course!")

"Quant à notre sort personnel, il ne faut pas trop s'en soucier. Dans les moments où l'histoire bascule, c'est même ce qu'il y a d'exaltant: on n'a plus à penser à soi." ("As for our personal fate,

one mustn't worry too much. There is still something exultant in moments of historical upheaval: you no longer have to think of yourself.")

"Cette histoire d'Algérie où s'épuisent tant de jeunes vies et où se corrompent tant d'esprits représente une blessure quasiment incurable. Bien difficile de savoir où nous allons." ("This Algerian story where so many young lives are extinguished, and where so many spirits are corrupted, represents an almost incurable wound. Very difficult to know where we're headed.")

"C'est bien étrange cette exigence de la responsabilité collective [Manifeste des 121] qui vous fait renoncer à vous-même, à vos habitudes de tranquillité et à la nécessité même du silence." ("It's very strange, this demand for collective responsibility [the *Manifeste des 121*] which makes you renounce your very self, your habits of peace and even the necessity of silence.")

Physical participation in May 1968.

"J'ai demandé qu'on envoie un télégramme à Castro: 'Camarade Castro, ne creuse pas ta propre tombe.'" ("I've asked that they send a telegram to Castro: 'Comrade Castro, don't dig your own grave.'")

"Et je t'assure – pour y avoir été à maintes reprises – que ce n'est pas drôle de lutter avec des milliers et des milliers de policiers déchaînés...: il faut un énorme courage, un immense désintéressement. À partir de là s'établit une alliance qui ne peut se rompre." ("And I assure you – having done so many a time – that it's not fun to fight with thousands and thousands of policemen let loose...you have to have enormous courage, an incredible disinterest. And from there, an alliance builds that cannot break.")

"Depuis le début de mai, j'appartiens nuit et jour aux événements, bien au-delà de toute fatigue et, aujourd'hui où la répression policière s'abat sur mes camarades, français et étrangers (je ne fais pas entre eux de différence), j'essaie de les couvrir de ma faible, très faible autorité et, en tout cas, d'être auprès d'eux dans l'épreuve." ("Since the beginning of May, I have been night and day at the service of events, beyond all tiredness and now, when police repression is practiced on my comrades, both French and foreign (I make no difference between the two), I try to spread over them my weak – oh so weak – protection, and in any case to be on their side in this time of trial.")

"Cohn-Bendit (dont le père du reste est Français, ses parents ayant fui la persécution nazie en 1933), en tant que juif allemand, est deux fois juif, et c'est ce que les étudiants, dans leur générosité profonde, ont bien compris." ("Cohn-Bendit (whose father, by the way, is French, his parents having fled Nazi persecution in 1933), as a German Jew is doubly Jewish, and it is this that the students, in their profound generosity, have understood.")

"Voilà ce que je voulais te dire en toute affection afin que, quoi qu'il arrivera, tu te souviennes de moi sans trouble. L'avenir est très incertain. La répression pourra s'accélérer. N'importe, nous appartenons déjà à la nuit." ("That's what I wanted to say to you with all affection so that, whatever happens, you will remember me without difficulties. The future is very uncertain. The repression could gather pace. It doesn't matter – we already belong to the night.")

"Nous sommes faibles et l'État est tout-puissant, mais l'instinct de justice, l'exigence de liberté sont forts aussi. De toute manière, c'est une bonne façon de terminer sa vie." ("We are weak

Attendez, chère Annick. Tu as raison, c'est souvent
le silence qui parle le mieux - les morts aussi nous
apprennent le silence. Partageons avec eux ce privilège
douloureux -

Oncle Maurice

and the State is all-powerful, but the instinct of justice, the need for liberty are strong as well. In any case, it's a good way to end one's life.")

The 1970s, 1980s and 1990s, marked by a number of difficult challenges, were shot through with a growing pessimism. "L'avenir sera dur pour tous deux [ses neveux], car la civilisation est en crise, et personne ne peut être assez présomptueux pour prévoir ce qu'il arrivera. *Amor fati*, disaient les stoïciens et disait Nietzsche: aimons ce qui nous est destiné." ("The future will be hard for both [of his nephews], because civilization is in crisis and no one can be presumptuous enough to foresee what will happen. *Amor fati*, as the Stoics said and also Nietzsche: let us love what is written for us.")

"Je suis seulement dans la tristesse et l'anxiété du malheur de tous, de l'injustice qui est partout, m'en sentant responsable, car nous sommes responsables d'autrui, étant toujours plus autres que nous-mêmes." ("I am but in the sadness and worry of everyone's misfortune, the injustice that surrounds us all, and I feel responsible, for we are all responsible for one another, being always more others than ourselves.")

Still retaining his preoccupation with international affairs...: "Tout le monde est contre Israël, pauvre petit peuple voué au malheur. J'en suis bouleversé." "Sa survie est dans la vaillance, sa passion, son habitude du malheur, compagnon de sa longue histoire." ("Everyone is against Israel, poor little people destined for unhappiness. I'm stunned." "Its survival lies in its watchfulness, its passion, and its being accustomed to misfortune, the companion of its long history.")

"Comme toi je suis inquiet pour Israël. Je ne juge pas les Arabes; comme tous les peuples, ils ont leur lot de qualités et de défauts. Mais je vis dans le sentiment angoissé du danger qui menace Israël, de son exclusion, de sa solitude, il y a, là-bas, un grand désarroi, ils se sentent de nouveau comme dans un ghetto: tout le monde les rejette, le fait pour un peuple, né de la souffrance, de se sentir de trop, jamais accepté, jamais reconnu, est difficilement supportable." ("Like you, I worry for Israel. I'm not judging the Arabs; like all peoples, they have their strengths and their faults. But I live in the anguish of the danger threatening Israel, of its exclusion, its solitude. There is, over there, great disarray,

they feel they are once more closed in the ghetto: everyone turns their back on them - which, for a people born of suffering, which felt unwanted, never accepted, never recognized, is very hard to bear.")

...as well as the domestic: "Mitterrand reste à mes yeux le meilleur Président de la République que nous puissions avoir: cultivé, parlant peu, méditant, les soviets le détestent." ("Mitterrand remains in my eyes the best President of the Republic that we could have: civilized, taciturn, meditative; the Soviets hate him.")

But it is without doubt the **more personal letters** in which he bears witness to his love and profound complicity with his correspondents which reveal the most interesting and most secret part of the personality of Maurice Blanchot. When, confronted with the tragedies of life, the son, brother or uncle expresses his love and his profound empathy, far from the pathetic commonplaces and received wisdom that is man's natural bulwark against misfortune, Maurice humbly offers his correspondent, to "ponder" the wounds of the soul, the form of words that is the highest expression of intelligence: poetry.

"Je pense à toi de tout cœur, et je suis près de toi quand vient la nuit et que s'obscurcit en toi la possibilité de vivre. C'est cela, mon vœu de fête. C'est aussi pourquoi, à ma place, et selon mes forces qui sont petites, je lutte et lutterai: pour ton droit à être librement heureuse, pour le droit de tes enfants, à une parole absolument libre." ("I think of you with all my heart and I am near you when night comes and overshadows in you the possibility of living. There it is, my festive wish. That is also why, in my place, and in accordance with my resources - which are small - I fight and will continue to fight: for your right to be freely happy, for the right of your children to absolutely free speech.")

"Attendez chère Annick, tu as raison, c'est souvent le silence qui parle le mieux. Les morts aussi nous apprennent le silence. Partageons avec eux ce privilège douloureux. Oncle Maurice." ("But wait, Annick dear, you're right, it's often silence that speaks volumes. Deads, too, teach us silence. Let us share with them this sad privilege. Uncle Maurice.")

\$ 300 000

[> SEE MORE](#)



22. BOULLE Pierre

La Planète des singes [PLANET OF THE APES]

Julliard, Paris 1963, 15 x 20 cm, original wrappers

First commercial edition, one of 50 numbered copies on alfa paper, the only *grand papier* copies (deluxe copies).

Some skilful repairs and foxing in margin of some pages.

A rare, unsophisticated, copy.

\$ 2 900

[> SEE MORE](#)

23. BUFFON Georges-Louis Leclerc, comte de

Histoire naturelle, générale et particulière [NATURAL HISTORY, GENERAL AND PARTICULAR]

Aux Deux-Ponts, chez Sanson & C^{ie} 1785-1790, in-12 (10 x 17,5 cm), 54 volumes, contemporary tree calf bindings

FIRST EDITION after those published by the Imprimerie Royale and the last published during the lifetime of the author. **The book is illustrated with a portrait of the author as a frontispiece, 4 fold-out maps and 323 plates, including 300 heightened in color at the time** (113 plates of birds, 186 plates of quadrupeds, and 24 natural history plates).

Elegant contemporary bindings in tree calf, spines richly decorated with double fillets, lace patterns, and fleurons in the form of rosettes and gilt urns, title labels in red morocco, volume labels in either black or blond morocco, delicate gilt lace patterns enclosing the boards, roll-tooling on leading edges of sides and spine-ends, marbled endpapers, gilt edges.

A colossal work that took Buffon almost fifty years to produce, *L'Histoire naturelle* enjoyed huge success, comparable to that of the *Encyclopédie* by Diderot and d'Alembert, which was published in the same period and for which the naturalist refused to write a single article. The project was launched in 1739 following the appointment of Buffon to the post of steward of the Jardins du Roi. At this stage it was envisaged as a mere "catalog of the king's cabinet." But the naturalist aspired to something far greater: his endeavor, far from being a compilation, was to embrace all the kingdoms of nature. Ten years later, the "Pliny of Montbard" published the first three volumes of his *Histoire naturelle*, in which, to the great surprise of his readers, he exposed his method of work, which was neither mathematical nor classificatory. Surrounded by zealous collaborators, Buffon then added other volumes, concerning animals (quadrupeds and birds) and minerals. He added a *Théorie de la Terre* [*Theory of the Earth*], as well as a *Discours* by way of introduction and many supplements,

including *Epoques de la Nature*. Buffon had then planned to add volumes concerning fish and other aquatic organisms, reptiles and plants, but upon his death his work remained on hold, before being continued by Lacépède.

Buffon attached great importance to the illustrations of his *Histoire naturelle*; those of the quadrupeds were produced by Jacques de Sève, and those of the birds by François-Nicolas Martinet. The animals are represented with strong aesthetic and anatomical concern, in dreamlike and mythological scenes. **Exceptional colored copy established in an elegant and remarkably preserved uniform binding.**

\$ 12 500

[> SEE MORE](#)





1 Le Jocko. 2 Le grand Gibbon.

24. BUÑUEL Luis

Nazarin. Luis Buñuel's personal original typescript, with the program distributed at the American premiere of the film on May 18, 1960 signed by Buñuel

1958, 21 x 32 cm, red paper boards

Original Buñuel's typescript, comprising 104 leaves. **Personal copy of the author with his signature, written with ballpen**, bottom right of the cover. Manuscript annotations (calculations) by Buñuel to verso of final leaf.

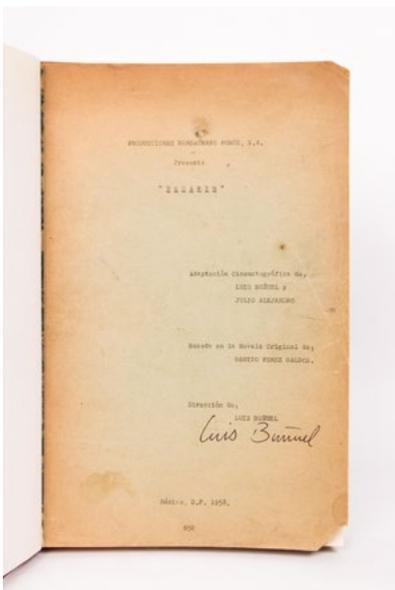
Bound at Buñuel's request in red paper boards, spine with silver fillet and title.

A little very slight rubbing to binding. A small angular lack to upper cover, which has a little marginal fading.

Adapted from the novel of Spaniard Benito Pérez Galdós (1843-1920), *Nazarin* takes place in Mexico in 1900, during the reign of dictator Porfirio Díaz. Don Nazario, a humble priest of the village, follows the precepts of Jesus Christ and sacrifices himself for the indigents and outlaws. Misunderstood, despised and abused, he absconds with two women, the criminal Beatriz and the prostitute Andara.

Walking through the Mexican countryside the humble pilgrim faces the harsh reality of the people who pervert his Christ message. Thus being hired on a building site and only asking for little food, he infuriates the other workers. Later on, he will be credited for having miraculously healed a child and rejecting a plague-stricken woman nearing death, still preferring the memory of carnal love to the promises of divine sacraments.

Don Nazario end up lonely, as the women he attempted to protect return to their vice and suffering.



The film ends up with a scene showing the haggard pilgrim walking under police escort, surprised that a fruit and vegetable seller is giving him alms, somewhat muffled by the drum rolls of the soundtrack.

As he was shooting the life of this unlikely Christ, inconsistent with the atrocious reality of our world, Buñuel signs here one of his most naturalist and ruthless movies, winning an award in 1959 from the Grand prix du jury du Festival de Cannes.



Luis Buñuel, an admirer of the work of Benito Pérez Galdós, chose, like with *Tristana* (1963), also adapted from a work by the author, to change the location of the action, this time from Spain to Mexico. Freddy Buache, Buñuel's biographer, notes: "It might seem that he had simply adapted Galdós' text and yet, with a few twists or the addition of some scenes of his own personal devising, he completely changed the general meaning of the piece, which he inserted, as always, into his own system of thinking." (Freddy Buache, *Buñuel*, Lyon, 1964).

The screenplay offered for sale is an early version that differs in several places, notably with a scene cut in the editing room, which enlarges on the process of the sanctification of the character, re-baptized Nazarin in a Christ-like scene with indigenous people. This scene, scene 88, is key for understanding the script, deliberately cut by Buñuel from the final version, in which he chose instead the name "Don Nazario" for his character, dropping the name he nonetheless kept for the title.

Likewise, the script concludes a little earlier than the film, with the long march of Don Nazario and his jailer. The final scene showing the fruit and vegetable lady offering a pineapple to the thirsty pilgrim was added only at the time of film-making. As yet this mysterious scene is a symbolic rewriting of Don Nazario's life.

Ending with the sight of degradation and the main character walking blindly, Buñuel's scenario offers the audience a pathetic conclusion of the life if this Quichotte-inspired Christ, whose only miracle was perhaps merely a coincidence.

Abandoned by all, he proceeds alone, only coming across Beatriz walking by him with "closed eyes," holding closely her former violent lover.

This scene completes the original script. Nihilist conclusion in which Nazarin's attempts are doomed. The solitary march, Beatriz's closed eyes and even the distracted guard underline in the script the inability of the character to grasp reality, totally escaping from him.

"On his face there is much pain quietly dominating him, the man he is walking with does not even notice, he is starting to cry, eventually defeated by an infinite anxiety." ("En su rostro se nota

el grand dolor que lo domina. Muy quedo sin que el hombre que va con él se dé cuenta, comienza a sollozar, vencido al fin, por una ansiedad infinita")

This fundamental anguish of Man facing the absence of God, is surrealist Luis Buñuel's who thus from the beginning, like Cervantes, depicted the large defeat of the dreamer in front of the atrocious reality.

Offering a pathetic final to his hero he concluded the script with this absurd and desperate march: "Don Nazario is sobbing as he is walking" ("Don Nazario sollozando mientras camina")

When he added the seller's scene, Buñuel radically transforms the symbolism of the character who shows his misunderstanding to this unexpected offering. Because accepting the offering of the acid fruit, at the same time a crown of thorns and the passion venom, Nazarin regains his Christ aura. From then on, his march

25. BUÑUEL Luis

Agón o El Canto del Cisne. Original unpublished screenplay by Luis Buñuel with significant manuscript corrections by Jean-Claude Carrière

1980, 21 x 29,5 cm, 109 ff., sheep binding

Typescript of Buñuel's last screenplay, which has remained unpublished.

Half marbled sheep over beige paper boards, spine in five compartments, bound for Buñuel.

The unpublished original typescript of Buñuel's screenplay, comprising 109 leaves with numerous corrections and deletions from Jean-Claude Carrière, who was a collaborator of the director's for nigh on twenty years, and two leaves entirely written in the latter's hand.

11 leaves bound in at the beginning, extracts from the autobiographical text *Pesimismo* (1980) by Buñuel.

This screenplay, entirely unpublished, was written in French. The only known version is of a Spanish translation published in 1995, which was based on a later copy with the corrections and additions from this typescript.

This typescript has no title page. In fact, Buñuel and Carrière had several titles in mind: "El Canto del cisne" ("Swan Song"), "Haz la guerra y no el amor" ("Make War not Love"), "Una ceremonia secreta" ("A Secret Ceremony"), "Guerra si: amor, tampoco" ("War yes: love, no more") or even "Una ceremonia suntuosa" ("A Sumptuous Ceremony," in homage to André Breton). The title, in the end, however, was to be *Agón*, as Buñuel explained in an interview with José de la Colina:

"I was in Normandy to write with Carrière, the screenplay of a film, but we didn't know what to call it. We had several titles in mind. For example, *Agón*, or 'Agony', whose original meaning is combat. The theme of our plot was the struggle between life and death, just as in our Spanish 'Agony'. This was the shortest of my titles, and that's why I like it. But it could also have been *Swan Song*, which would have had an ambivalent meaning: the end of Western civilization and Luis Buñuel's final film..." ("*Agón o El canto del cisne según Luis Buñuel*" in *Contracampo*, nº1, 1979)

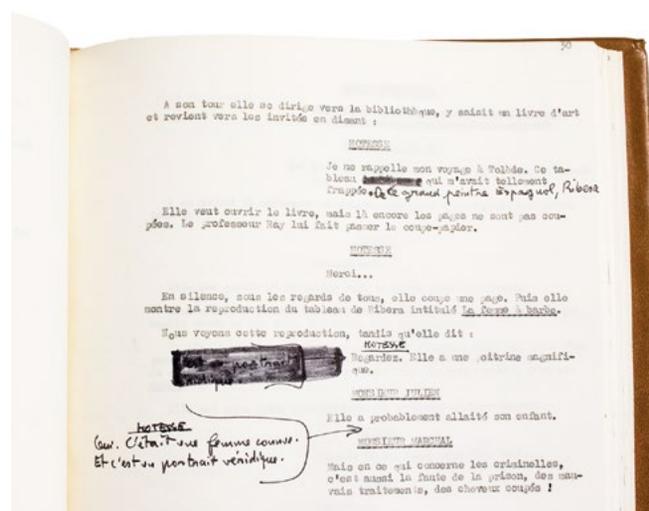
becomes a way of the cross that Buñuel symbolically signs in his soundtrack with thunderous drumbeats, inspired by the memory of Christian processions in Calanda which marked the childhood of the film-maker. He recalls them in *Mon dernier soupir*: "I used the profound and unforgettable beats in several films, particularly *L'Âge d'Or* and *Nazarin*."

Buñuel has thus come from a primitive deeply pessimistic writing to an ambivalent film-making, ending with a perhaps insane Don Nazarin but escaping from dominating reality, "no longer defeated by an infinite anxiety."

Also included is the program for the film's American premiere on 18 May 1960, signed by Luis Buñuel on the bottom of the verso of the second page.

\$ 12 500

[> SEE MORE](#)



It was this latter title that was chosen for the binding of the typescript offered now for sale.

Despite a good deal of time devoted to the title and the successful completion of the typescript, the project was strangled at birth. Buñuel and Carrière used to hole up for several months in a little hotel in San José de Purúa (Mexico) to write their screenplays. When they arrived in August 1978, the monastic cells in which they were used to staying had changed, and to Buñuel's great annoyance, there was no bar any more. In his memoirs, Buñuel liked to blame the failure of this project on this loss: "Our destructive era, which sweeps all before it, does not spare even bars," (Luis Buñuel, *My Last Sigh*, 1982).

And it is just such a story, anchored in this "destructive era," or rather pre-apocalyptic era, that takes place in this screenplay, denouncing a triple complicity: science, terrorism and information, a macabre marriage, according to Buñuel. He imagines a complicated plot, in which a group of international terrorists are preparing to carry out a major attack in France.

In the end, we learn that an atom bomb has just gone off in Jerusalem. World war is imminent and general mobilization is decreed. The leader of the terrorist cell gives up on his project and tells the authorities exactly where they can find the bomb before it goes off: a barge moored beside the Louvre. The terrorists give up on their project, it having become unnecessary since

national governments would now see to the destruction of the world, against a background of omnipresent media coverage and information flow.

If the narrative seems strangely relevant today, it was also inherent in the artistic and social reflections in all of Buñuel's work. **"I'm fascinated by terrorism, which is already universal and pursued like a sport.** It seems this has now become a temptation for anyone young who wants to go out and make a mark: it's a dandyism of our age... It's a temptation that is deeply stoked by the media, a means of achieving fame. Any old young person with a pistol or a submachine gun who takes over an airplane, terrifying a couple of countries, and getting the eyes of the world on themselves, becomes a star." (José de la Colina, *op. cit.*)

This fascination with terrorism had its roots in the ideology of Surrealism, which colored Buñuel's artistic beginnings, as he himself recalled. "One cannot forget the words of our youth, for example what Breton used to say: 'the simplest Surrealist act consists of going out into the street, revolver in hand, and firing at random into the crowd.' As for me, I haven't forgotten writing that *Un chien andalou* was nothing less than an incitement to murder," (Luis Buñuel, *op. cit.*). Jean-Claude Carrière reiterates elsewhere, thinking about the screenplay for *Agón*, this essential and everpresent Surrealist element to Buñuel's cinema: "This was not an entirely realistic film... We went back to Buñuel's hatred of establishment art, his 'Screw Art'. He said he was ready to burn all his films if he had to, in a great cultural sacrifice," (Jean-Claude Carrière, *L'Esprit libre. Entretiens avec Bernard Cohn*, 2011).

The destruction of the aesthetic and the aesthetic of destruction: for Buñuel, the leitmotiv of Dada and Surrealism finds a troubling echo in the terrorist violence of the 20th century.

Buñuel even saw to some extent Surrealism as partly responsible for what he saw as this modern way of communication.

Though Buñuel never tackled the complex subject of terrorism before this last screenplay directly, he always introduced, in each of his films, a character or a situation that suggested this form of violence. Thus, in his last film, *That Obscure Object of Desire* (1977), there is an explicit allusion to terrorism, as Manuel Rodríguez Blanco highlights: "a last little wink in his final sequence: the improbable couple are walking down a passage... He gets further away and a bomb goes off. A wink to passing on... but also an evocation of a personal obsessions, terrorism" (Manuel Rodríguez Blanco, *Luis Buñuel*, 2000). A tragic premonition – a real bomb was to go off on 19 October 1977 at the Ridge Theatre in San Francisco, which was showing the film.

At the same time a passionate aesthetic flight of fancy and an unbearable everyday threat, terrorism runs through both the work, but also the life of the director. Thus, as he writes in his memoirs, a visit to his office in the rue de la Pépinière from a young repentant fascist, come to tell him, bombs at the ready, of the planning of a major attack. The director tells us how, despite his warnings to both the French and Spanish authorities, he could not prevent the carrying out of the projected plot.

This event was the beginning for Buñuel of his intense thinking about the complex matrices of terrorism, which he envisaged as a re-appropriation of the Surrealist language that had been perverted by science, politics, and the media.

At the same time a negation of, and a product of, a self-destructive society, terrorism, for Buñuel, was not a means, but a destructive gesture in itself, devoid of all political or ideological pretext.

The peak of absurdity and nihilism, the terrorists in *Agón* are thus caught short by society, which deprives them of their rebellion in bringing about Armageddon by itself.

For, as backdrop to this entomological terrorism fomented by fragile criminals, Buñuel paints a portrait of a society that is organizing its own destruction, blinded by science and the media: "One thing is nonetheless for sure: science is the enemy of man. It encourages in us the instinct of omnipotence that leads to our destruction" (Luis Buñuel, *op. cit.*). The ever-presence of the media in itself plays the role of a catalyst, television being the cynical spokesman of governments and scientists. Buñuel explains this aversion in his memoirs: "I hate the proliferation of information. Reading the paper is the most painful thing in the world... The information-circus is an abhorrence... Just one hunt after another" (Luis Buñuel, *op. cit.*)

The character of the journalist in *Agón* thus approves the actions of the Prime Minister, who affirms that the situation on earth is wonderful, while the viewer sees images showing the destruction of the planet (the destruction of the forests, animal testing, hyper-industrialization, and so on). Buñuel makes a direct link between technological and scientific progress and the irreversible and imminent ecological tragedy of the modern age.

Written in 1978, this swansong of a director who had lived through the century and on various continents, show a stunning sharpness and a prescience for some of the major preoccupations of the 21st century: terrorism, ecology, the technological onslaught and the excesses of the media.

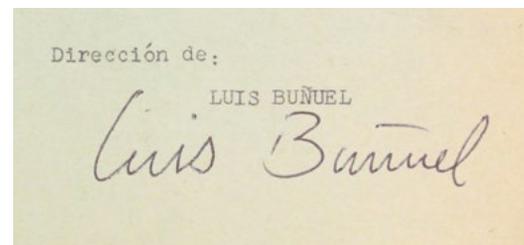
"Old and alone, I can only imagine chaos and catastrophe. One or the other seems inevitable to me... I also know that there's a tendency at the end of each millennium to start heralding the end of the world. Nonetheless, it seems to me that this whole century has led to unhappiness. Evil has triumphed in the great, ancient struggle. The forces of destruction and dislocation have carried the day. The spirit of man has made no progress towards enlightenment. It may even have slid backwards. Weakness, terror and death surround us. Where will the fountains of goodness and intelligence that one day may save us come from? Even chance seems to me impotent" (Luis Buñuel, *op. cit.*)

This major work, the apotheosis of all the director's preoccupations and a merciless diatribe against a society bent on self-destruction was paradoxically itself condemned by Buñuel never to be published.

Thus the screenplay with the uncertain title is very much the "Secret Ceremony" of a director who, at the twilight of his life, goes back over the founding motions of his cinematic oeuvre: like *Un Chien Andalou*, *Agón* is a violent and absurd destruction of a viewpoint.

\$ 15 000

[> SEE MORE](#)



26. CAELIUS AURELIANUS & RHASES

Caelii Aureliani methodici siccensis liber celerum vel acutarum passionum [with] Rhasis philosophi tractatus nonus ad regem almansorem, de curatione morborum particularium

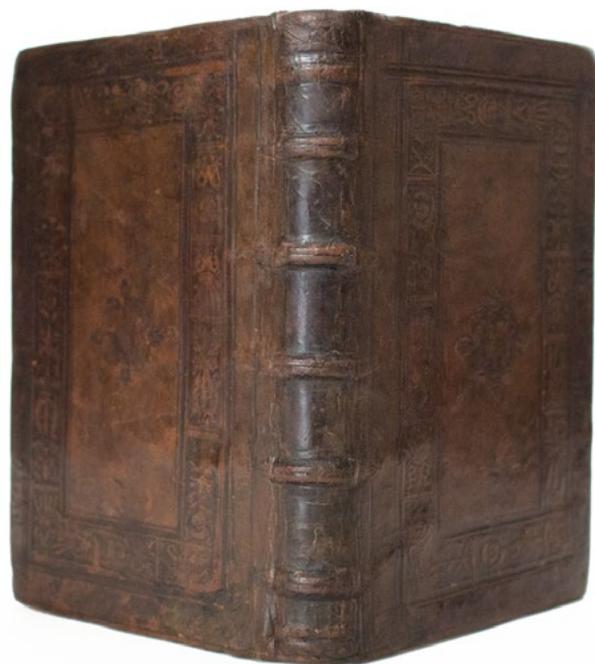
Apud Simonem Colinaeum [Simon Coline],
Lutetiae Parisiorum 1533-1534, in-8 (10 x 16,8 cm),
131 ff.; 56 ff., contemporary calf binding

Very rare edition by Johann Winther, based on the epistle. This is undoubtedly the FIRST EDITION, as there is indeed no previous edition found of this text. Another edition in 1529 by Henricus Petrus Basile concerned the adaptation of Oribase's work by Caelius Aurelianus, *Tardarum Passionum*. Only one copy can be found in the online catalogs: one is held in France at the Mazarine Library, and two copies are held in the United Kingdom, one in Oxford and one at the Royal College of Surgeons. Numerous dropped capitals in stipple style.

The second work is the work of Abū Bakr Muhammad ibn Zakariyyā al-Rāzī (Rhazes), a famous Iranian physician of the late 9th and early 10th centuries: *Curatione morborum particularium*. Very rare edition. No copy found in the French catalogs; one found in Oxford and another one in Durham.

Both works use a round, very readable Roman script, at a time when in France the use of Gothic was still very common.

Full brown calf, contemporary binding. Spine with Jansenist compartments. Blind tooled Renaissance frieze ornaments and

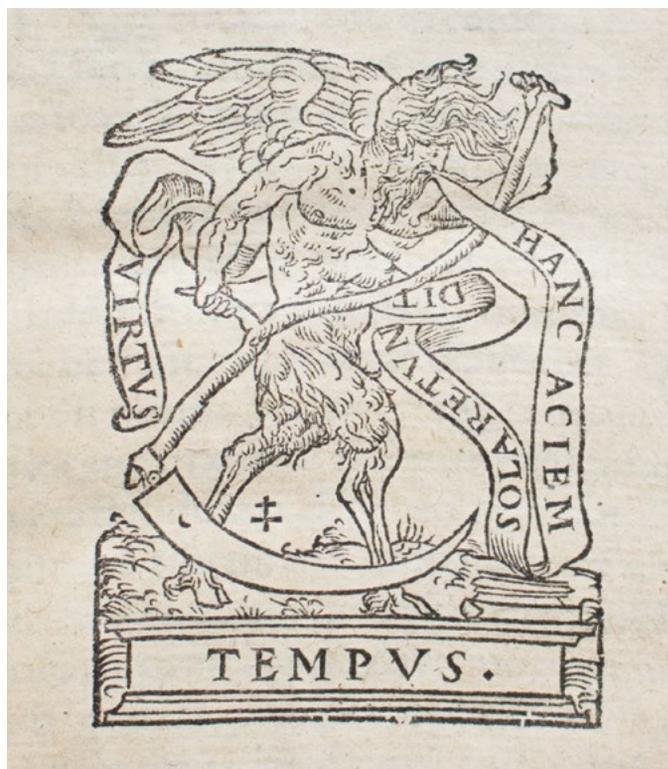


foliated scrolls; central fleuron. Slightly and skilfully restored binding, a particularly fresh ensemble.

Latin adaptation in 3 books of a lost work by Soranos of Ephesus, *Celeres passiones*. Soranos was a second-century Greek physician of the Methodist school, to which Caelius Aurelianus belonged and which is undoubtedly the most famous schools of Roman medicine. This school was based on therapeutics and use of drugs, medicines, and hygiene; the school traced back all pathogenesis to two actions, the release and the constriction of the tissues, and recommended suitable therapy. Caelius Aurelianus was the last of the physician writers of the Roman Empire; he was considered the successor to Galen, although he severely criticized the methodical school. He was originally from Sicca Veneria in Roman Africa, in modern-day Algeria, and lived in Rome. His reading traces the etymological origin of diseases, and Caelius Aurelianus evokes the opinions of various Greek physicians on certain diseases in this medical textbook. His translation of Soranos of Ephesus is indeed a free adaptation, but it is precious, not only because it evokes a medicine that would be lost without his testimony, but also because it is the affirmation of a certain kind of therapy, of which Caelius Aurelianus is an illustrious representative.

The heir to Greek medicine, al-Rāzī or Rhazes revolutionized medicine with a practice of great scientific rigor; he developed both a clinical method in the identification of symptoms and an empirical approach close to the patient, attentive to his psychological state, and insisting on the importance of diet for healing. He can be considered as the founder of chemical therapeutics, using chemistry for its curative effects. His book is a classic on the causes of diseases and adapted therapy (headaches, ailments of the eyes, teeth, tongue, lungs, stomach, intestine...).

This is a remarkable meeting of two flagship works of ancient medicine, foundation stones of modern medicine. The first is a testament to the greatest school of Roman medicine; the second, to one of the greatest Arab physicians.



\$ 6 300

[> SEE MORE](#)

IN 1939, LUIS BUÑUEL, WHO HAD JUST RECEIVED AN OFFER TO WORK IN HOLLYWOOD, DECIDED, WITH HIS WIFE AND CHILD, TO LEAVE THE CHAOTIC SITUATION IN EUROPE TO GO AND LIVE THE AMERICAN DREAM. THE PENILESS BUÑUELS INITIALLY SPENT A FEW PRECARIOUS MONTHS LIVING IN NEW YORK. LUIS BUÑUEL FOUND HIMSELF FORCED TO ASK DALI—HIS LONGSTANDING FRIEND IN EXILE, ALONG WITH GALA, DURING THESE YEARS—TO LEND HIM SOME MONEY. HIS REQUEST WAS REFUSED IN NO UNCERTAIN TERMS, PUTTING AN END TO THE TWO MEN'S FRIENDSHIP. THUS IT WAS CALDER, WHOM LUIS HAD PERHAPS ALREADY MET IN PARIS IN THE 1920S, WHO PUT THE WHOLE FAMILY UP IN HIS UPPER SIDE APARTMENT. JUAN LUIS BUÑUEL, THE ARTIST'S GODSON, SENSED THAT HIS INTEREST IN SCULPTURE BEGAN IN THIS SAME PERIOD: "WHEN DALI TOLD MY FATHER HE WOULD NOT LEND HIM ANY MONEY, HE CONTACTED HIM [CALDER]. HE OFFERED HIS HOUSE TO US AND WE LIVED WITH HIS FAMILY FOR A TIME. I CAN ONLY VAGUELY REMEMBER IT, BUT IT WAS THEN THAT I STARTED TO BECOME INTERESTED IN SCULPTURE AND HE ENCOURAGED ME" (ANTON CASTO, *JUAN LUIS UNA ENTREVISTA*).

DESPITE THE GEOGRAPHICAL DISTANCE THAT WOULD COME TO SEPARATE THEM, ALEXANDER CALDER WOULD REMAIN A FRIEND OF THE BUÑUEL FAMILY. THE RELATIONSHIP BETWEEN THE ARTIST AND THE FILM-MAKER IS, HOWEVER, ALMOST ENTIRELY ABSENT FROM THE BIOGRAPHIES, AND THIS CORRESPONDENCE IS A RARE TESTIMONY TO THE PROFOUND CONNECTION BETWEEN THE SCULPTOR AND THE BUÑUEL FAMILY.

27. CALDER Alexander

Handwritten signed postcard from Alexander Calder to Juan Luis Buñuel

N. p. [Saché] December 5th 1966,
14,7 x 10,4 cm, one postcard

Handwritten signed postcard from Alexander Calder to Juan Luis Buñuel, written in French in black ballpoint pen.

Saché postmark (Indre-Loire). Paris address of Juan Luis Buñuel.

Card perforated with two holes at the top. Photograph of Calder's studio in Saché on the front of the card.

Provenance: Buñuel family archives.

\$ 1 750

[> SEE MORE](#)

28. CALDER Alexander

Handwritten signed postcard from Alexander Calder to Juan Luis Buñuel

N. p. [Saché] December 29th 1956,
14,7 x 10,4 cm, one postcard

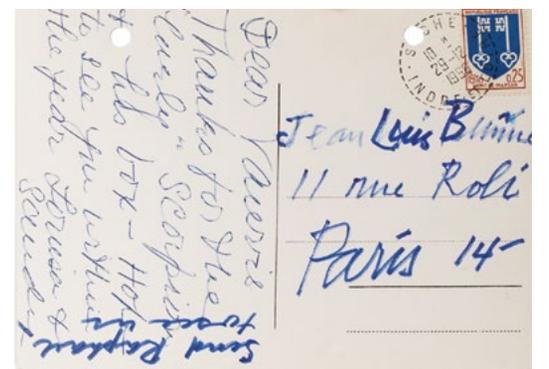
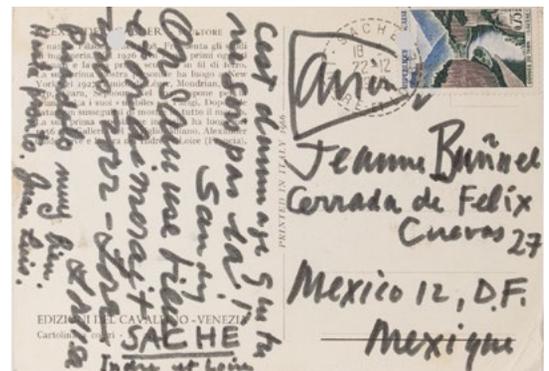
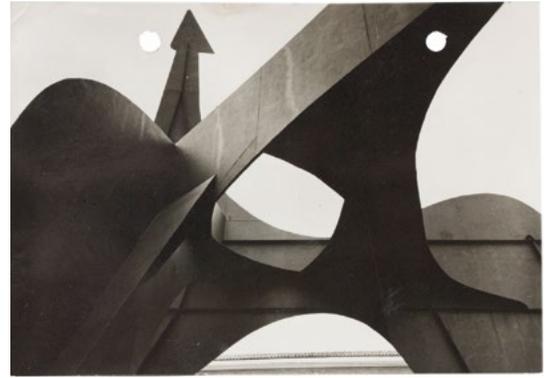
Handwritten signed postcard from Alexander Calder to Juan Luis Buñuel, written in English in ballpoint pen and blue felt-tip. Saché postmark (Indre-et-Loire). Paris address of Juan Luis Buñuel.

Card perforated with two holes at the top. Photograph of one of Calder's stables on the front.

Provenance: Buñuel family archives.

\$ 1 750

[> SEE MORE](#)



29. CALDER Alexander

Handwritten signed postcard from Alexander Calder and Juan Luis Buñuel to Jeanne Buñuel née Rucar

N. p. [Saché] December 22th 1966,
14,7 x 10,4 cm, one postcard

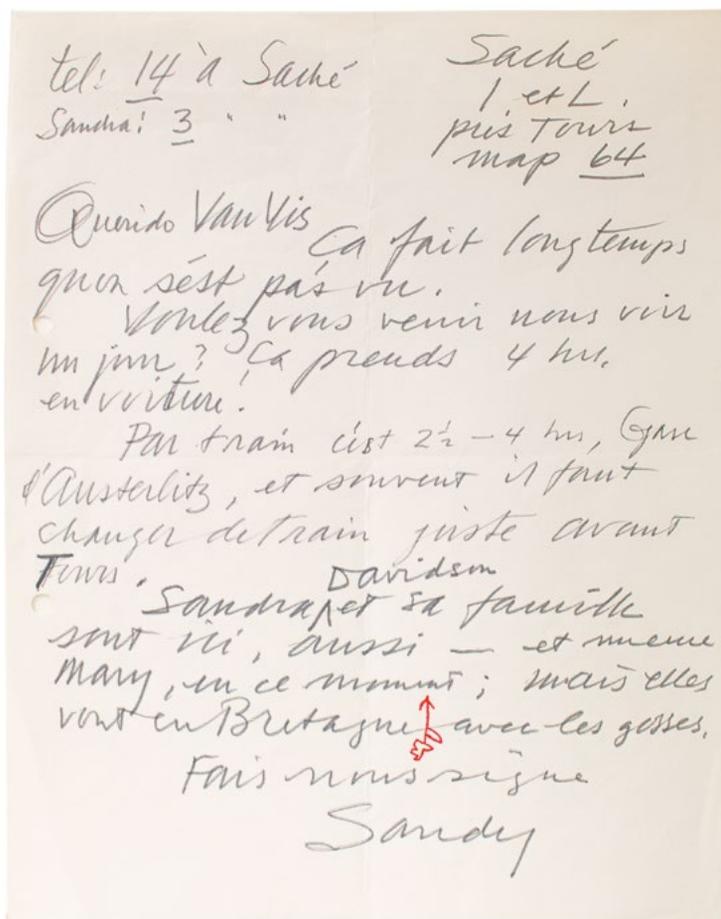
Handwritten signed postcard from Alexander Calder and Juan Luis Buñuel to Jeanne Buñuel, written in French in black felt-tip. Saché postmark (Indre-et-Loire). Jeanne Buñuel's address in Mexico.

Card perforated with two holes at the top. Photograph of Calder's studio in Saché on the front of the card.

Provenance: Buñuel family archives.

§ 1 750

[> SEE MORE](#)



30. CALDER Alexander

Handwritten signed letter from Alexander Calder to Juan Luis Buñuel

N. p. [Saché] n.d. (c. 1953), 21 x 26,8 cm,
one page on one leaf

Handwritten signed letter from Alexander Calder to Juan Luis Buñuel, written in French in black felt-tip.

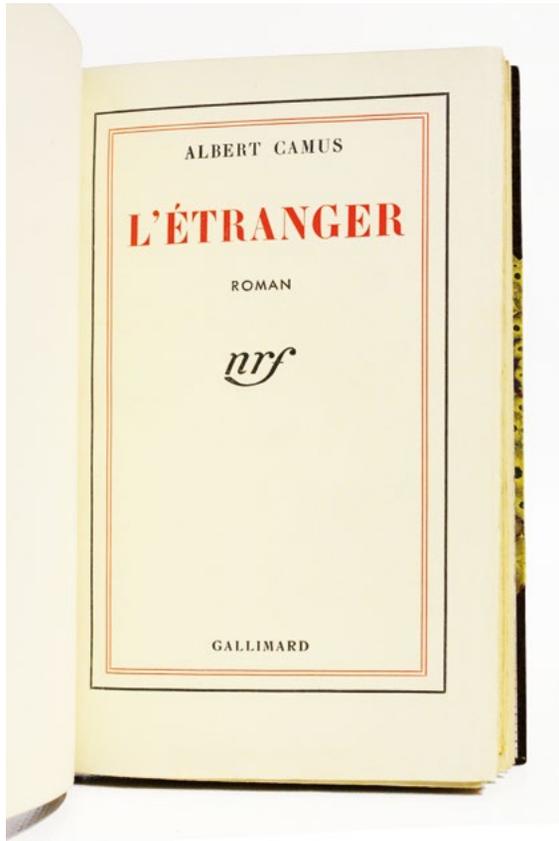
Letter perforated with two holes in the left-hand margin. Calder's telephone number in top left-hand corner, a few directions to get to Saché in right-hand corner.

Small sign in red felt-tip at the end of the letter. Two corrections and additions in Calder's hand.

Provenance: Buñuel family archives.

§ 1 750

[> SEE MORE](#)



31. CAMUS Albert

L'Étranger [THE OUTSIDER]

Gallimard, Paris 1942, 11,5 x 19 cm, half brown morocco

FIRST EDITION for which no *grand papier* (deluxe) copies were printed, one of the rare first printed copies, no false statement of edition.

Half brown morocco, spine in five compartments, lettered in gilt and dated at foot, marbled covers and endpapers, wrappers and spine well preserved, top edge gilt, case edged with brown morocco, binding signed by Alix.

This first edition of *L'Étranger* was printed on April 12, 1942, with a print run of 4400 copies, divided into eight notional "editions" of 550 copies. Thus, most of the copies have a false statement of the second to eighth edition on their lower cover.

As paper was rare in 1942 and Albert Camus was then an unknown writer, Gallimard did not print any luxury paper copies. Copies without false statement of edition are particularly sought-after.

Very fine copy of the first issue with elegant, signed binding.

\$ 31 000

[> SEE MORE](#)

32. CAMUS Albert

La Chute [THE FALL]

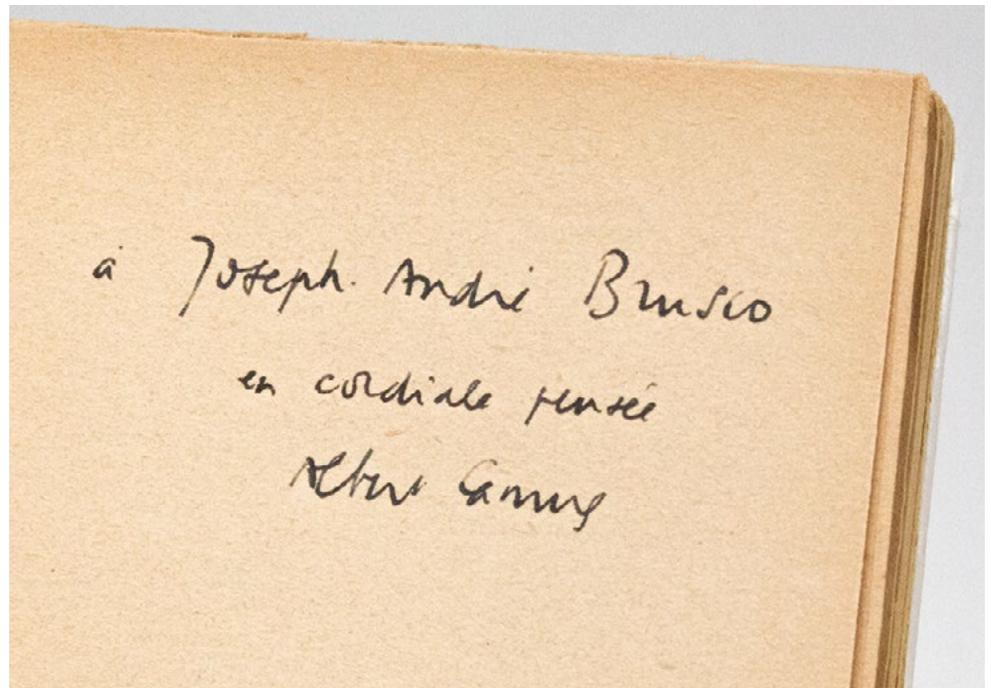
Gallimard, Paris
1956, 12 x 19 cm,
original wrappers

FIRST EDITION, one of the advance (*service de presse*) copy.

Autograph inscription by Albert Camus to Joseph-André Brusco.

\$ 5 000

[> SEE MORE](#)



33. CHODERLOS DE LACLOS Pierre-Ambroise-François

Les Liaisons dangereuses [DANGEROUS LIAISONS]

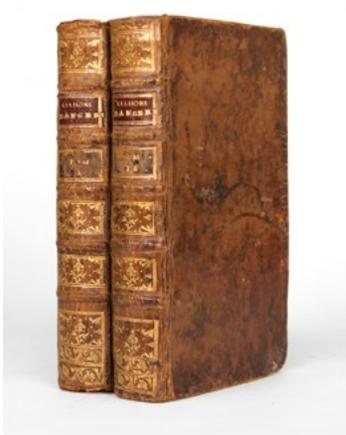
Chez Durand neveu, Paris 1782, in-12 (9,5 x 17 cm), 248 pp; 242 pp & 231 pp; 257 pp., 4 volumes bound in 2, contemporary full calf

FIRST EDITION, a 'C' issue copy, known as the *à la roue dentée* issue, with all the characteristics as stated by Max Brun. Issues A, B, and C were printed one after the other and it is only from issue D onwards that there were significant differences.

Contemporary brown marbled calf, spine in six compartments richly gilt with fleurons as well as red morocco title-pieces, gilt fillet to edges of covers, all edges red. Foot of spines rubbed and slightly damaged, foot of spine of volume I partly missing. Four corners bumped. Volume labels rubbed. Very faint insignificant marginal dampstaining, a very small hole to top of p. 141 of volume I and a tear without lack to p. 191 of volume II.

\$ 4 400

[> SEE MORE](#)



34. DARIO Ruben

Todo el vuelo

Sociedad anonima Editorial, Madrid 1912, 12,5 x 19,5 cm, contemporary half shagreen

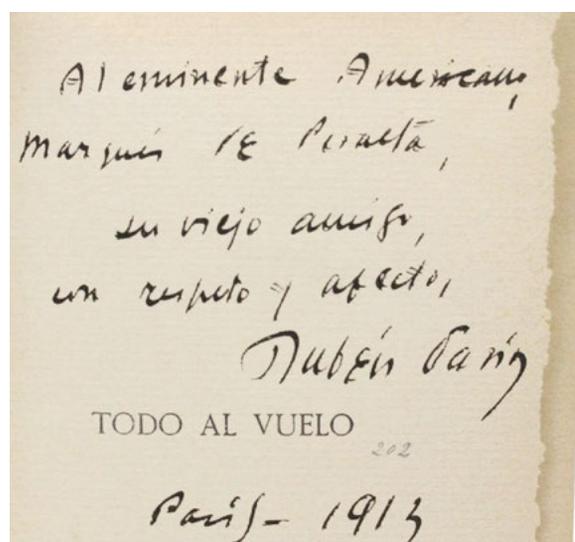
FIRST EDITION for which no *grand papier* (deluxe) copies were printed.

Contemporary half navy blue shagreen, spine with gilt floral motifs, marbled paperboards, marbled endpapers. Discreet repairs at the joint.

Rare autograph inscription dated and signed by Ruben Dario, written in Paris, to the Marquis de Peralta: "Al eminente americano Marquis de Peralta, un viejo amigo, con respecto y afecto."

\$ 6 000

[> SEE MORE](#)



35. WATERCOLOR BY DAUMIER Honoré & BELIN Auguste & PLATTIER Jules & PLATEL Henri-Daniel

Ces amours d'enfants – Joies et douceurs de la paternité

[CHILDREN. THE PLEASURES OF PATERNITY]

Chez Aubert & C^{ie}, Paris 1850, 25 x 16,5 cm, later half morocco

FIRST EDITION of this series of sixteen lithographs by Daumier, Belin, Platel and Plattier watercolored and heightened with varnish and guarded, from the *Croquis d'expression* [Expressive sketches] published in *Charivari* in 1838-1839.

Later half black morocco over cloth boards, the spine with four large blindtooled fillets with a very discreet tear, endpapers and pastedowns of white moiré cloth.

Illustrated wrapper preserved, with a few discreet repairs. A few plates very lightly soiled.

\$ 3 800

[> SEE MORE](#)



36. DUMAS Alexandre

Nais et Chloé. Unpublished handwritten sapphic poem signed by Alexandre Dumas

N. d. (c. 1860), 20,6 x 27,6 cm, one folded leaf

Autograph manuscript poem signed by Alexandre Dumas bearing the title “Nais et Chloé,” 84 verses in black ink on a blue folded leaf of paper. A few tiny tears without damage to the text, invariably produced when a leaf of paper is folded.

A very rare manuscript of a long unpublished poem depicting the love of Nais and Chloé, the writing of which is motivated by the admiration and tribute paid by Alexandre Dumas to one of the greatest figures of ancient poetry, Sappho.

A prolific novelist, Dumas rarely tried his hand at poetry; “Nais et Chloé,” by its length, constitutes a hapax in the literary production of this writer. The text remains unpublished to this day and is here enhanced by the elegant calligraphy of its author. The poem is made up of 21 quatrains, among which stands a remarkable insertion of the most famous verse by Sappho, “to the beloved woman,” the title of which is preserved in the very body of the text. This embedding is part of the verve with which

Dumas defends the poetic and evocative force of the writing of Sappho, whom he elevates to the rank of the “star of the world” of Poetry:

**“Il est au sein des mers s'appuyant à l'Asie
Entre l'heureuse Smyrne et la sombre Lemnos
Une île aux bois fleuris chers à la Poésie
A qui Venus donna le doux nom de Lesbos.**

**Quand du chantre divin la voix fut étouffée
Que du nom d'Euridice elle eut frappé l'écho
Le flot roula tête et la lyre d'Orphée
Sur la rive où plus tard devait naître Sapho
Sapho naquit la lyre en ses mains fut remise
Les sons qu'elle en tira jusqu'à nous sont venus.”**

Translated with conscientious care by the author, the poem borrowed from Sappho in which that most famous verse emerges (“**this one, I say, is equal to the gods**”), is found in several places in Dumas' work, particularly in the chapter entitled “les vers saphiques” of *San Felice* and in a collection of articles dedicated to the great female figures, where she sits alongside Joan of Arc and Margaret of Anjou. For Dumas, it is a matter of remaining faithful to the written verses and rendering their sensuality, often blurred by previous translators: “The translations of these two poets [...] often appear to lack not only ancient color but are inadequate in their lesbian ardor” (*Les Étoiles du monde, Galerie historique des femmes les plus célèbres de tous les temps et de tous les pays*). Above and beyond this translation, Dumas is imbued with the lyricism of Sappho without losing his own romantic vein, and he paints the sapphic love of Nais and Chloé in an erotic light:

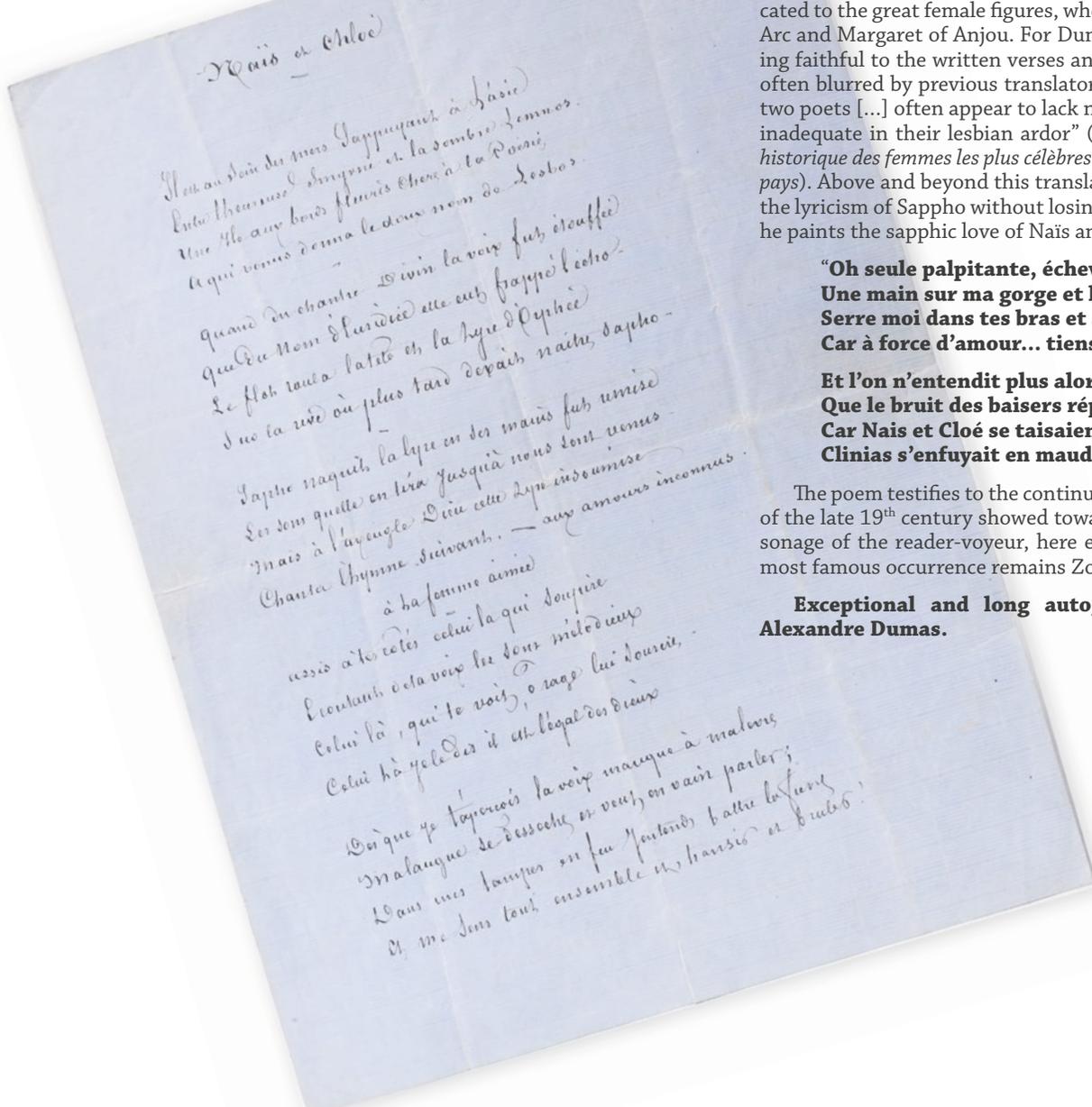
**“Oh seule palpitante, échevelée et nue
Une main sur ma gorge et l'autre... Oh ma Nais
Serre moi dans tes bras et sois la bien venue
Car à force d'amour... tiens... tiens je te trahis
Et l'on n'entendit plus alors dans la nuit sombre
Que le bruit des baisers répétés par l'écho
Car Nais et Cloé se taisaient et dans l'ombre
Clinias s'enfuyait en maudissant Sapho.”**

The poem testifies to the continuous interest that the authors of the late 19th century showed toward sapphism and to the personage of the reader-voyeur, here embodied by Cleinias, whose most famous occurrence remains Zola's *Nana*.

Exceptional and long autograph sapphic poem by Alexandre Dumas.

\$ 10 000

[> SEE MORE](#)



37. DUMAS Alexandre

Caligula

Marchant, Paris 1838, 15,5 x 24,5 cm, vellum binding

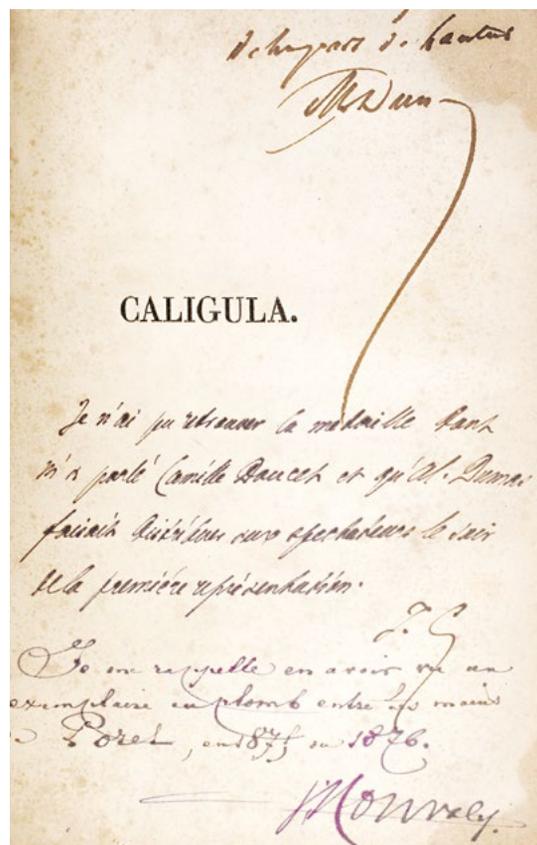
FIRST EDITION.

Binding in Bradel in manner of vellum, double fillets and the date decorated on the foot, title piece in brown shagreen, board in marbled paper, rare restored and preserved yellow wrappers, binding by Pierson. Some spots, two angular damp marks effecting the page where the handwritten message affixed by the author is found, the others are lighter in the margin on certain pages, some pages have marginal marks, not touching the text, the page 31 was repaired in the margin.

Autograph inscription by Alexandre Dumas to Mr. Marthey.

Two other annotations to the manuscripts underneath the autograph of Dumas: "I cannot find the medal which Camille Doucet spoke to me and that Al. Dumas distributed to the audience the night of the first performance. J.C" and "I recalled having seen a copy in lead in the hands of Poret, in 1875 or 1876."

"M. Alexandre Dumas, father, affirmed that, to succeed in France in literature, in addition to politics, it is necessary to dazzle the crowd with two things, the prodigality, even when one is not rich, and boldness, even when one has nothing much to do. An episode in his literary life allowed him, one time more than any other, to put this double theory in practice. It was the occasion of the *Caligula*, this tragedy which may have been his work that the critics were the harshest. On opening night, during the performance of *Caligula*, at the Théâtre-Français people passed around, in the lobby, a medal in silver, carrying on the front the head of Caligula, with the words *Caligula, tragedy in five acts and on the back, these other words, Théâtre-Français, first performance of Caligula of Alexandre Dumas, the 26th of December 1837*. Thus, the

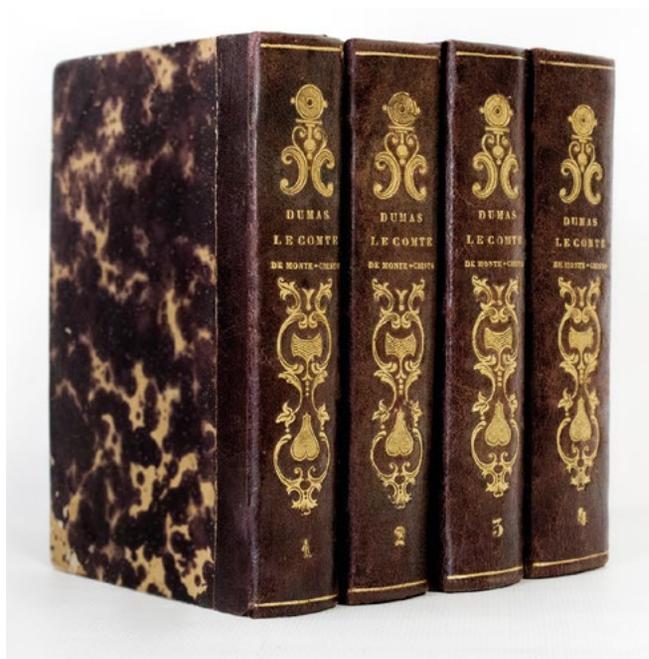


author's dramatics were taken from the actions of the Emperors. Similar to them, he was attributed all of the sudden the right to mint coins." (*L'Illustration*, 1877)

A rare copy bound on brochure and enrich by an autograph by the author.

§ 3 500

[> SEE MORE](#)



38. DUMAS Alexandre

Le Comte de Monte-Cristo

[THE COUNT OF MONTE CRISTO]

Société belge de librairie & Meline, Cans & C^o,
Bruxelles 1845-1846, 10 x 15,5 cm, 8 volumes
bound in 4, contemporary half sheep

Very rare Belgian counterfeit edition published the same year as the first edition.

Brown half sheep bindings, spines slightly discolored and decorated with gilt romantic arabesques, marbled paper boards, contemporary bindings.

Small chafed patches on the upper cover of the last board, some rare spotting, a slight lack to the margin of page 73 in the seventh volume, not touching the text.

Very rare.

§ 5 500

[> SEE MORE](#)

39. ERNST Max

Unpublished handwritten and signed postcard from Max Ernst to his friend Joë Bousquet

Paris n. d. (c. 1934), 13,8 x 9,1 cm, one postcard

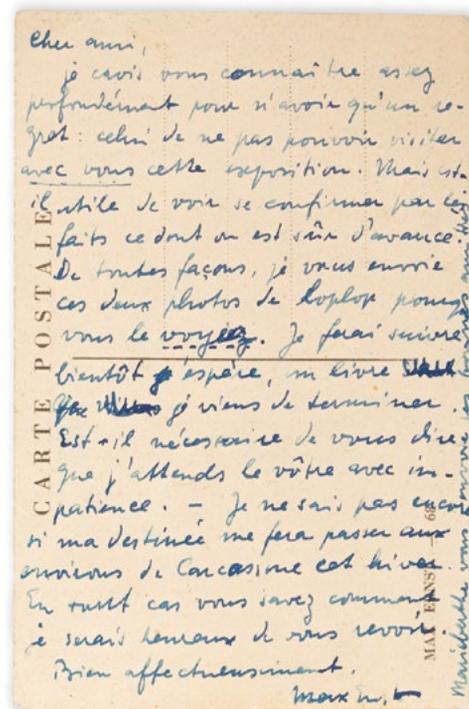
Unpublished handwritten and signed postcard from Max Ernst, 21 lines written in blue ink in a compact, elegant hand.

Several strikethroughs and underlinings in Max Ernst's hand.

Photograph of the work 68 by Max Ernst on the recto, representing busts of two women and which are painted with two numbers forming the figure "68." We have not located another copy of this postcard, which does not appear to have been put on sale. Two original photographs representing each of the busts are catalogued in the André Breton collection under the entry "Working photo album for *La Révolution surréaliste*" and were produced around 1929 (Vente Breton 2003, batch 5085). These photographs do not seem to have been selected to illustrate the periodical.

Important handwritten card signed by Max Ernst addressed to Joë Bousquet, attesting to the unswerving friendship between the two artists over several decades.

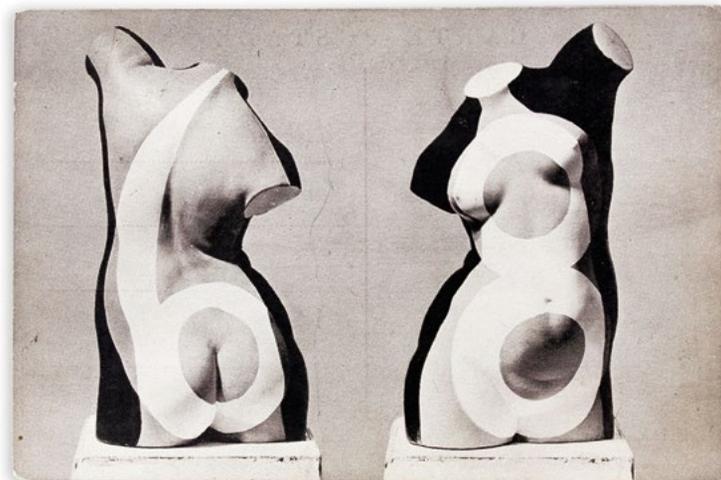
During the Battle of Vailly in May 1918, Lieutenant Joë Bousquet, aged 21, was hit by a German bullet in the spinal column; severely paralyzed and bed-ridden for the rest of his life, he set up lodgings at 53 rue de Verdun in Carcassonne. During the interwar period and the Second World War, Joë Bousquet opened his home to the most emblematic intellectual figures of the 20th century: Gide, Valéry, Aragon, Éluard, Michaux, Paulhan, Ponge, Simone Weil... Certain illustrious surrealist painters also made the journey to Carcassonne: Magritte, Ubac, Bellmer... It



is estimated that 150 canvases and drawings were gradually affixed to the walls of the "great wooden underwater cabin" (Pierre Guerre), where one could view side by side the work of Arp, Bellmer, Brauner, Chagall, Dali, Derain, Dubuffet, Fautrier, Kandinsky, Klee, Lhote, Magritte, Malkine, Masson, Michaux, Miró and Picabia. But Bousquet reserved pride of place for the works of Ernst, collecting 28 of his canvases, collages and drawings. It was through Gala, then married to Paul Éluard, that Max Ernst first met this recumbent figure in Carcassonne.

From then on Ernst made frequent visits to Bousquet ("I do not yet know if my destiny will take me to the vicinity of Carcassonne this winter"). He had several of his paintings and collages sent to him: "I am sending you two photos of Loplop so that you can see them." Loplop, the dreamy bird that had haunted Ernst's collages since 1928, was a true poetic double of the artist. This alter ego appeared for the first time in the painter's collage novels *La Femme 100 têtes* and particularly *Une semaine de bonté*, a work he evokes here: "I will soon forward, I hope, a book that I have just finished." He adds: "It is hardly necessary to tell you that I'm looking forward to receiving yours." The book in question here is *Une passante bleue et blonde*.

Important unpublished handwritten postcard, and a moving testimony to the intellectual bond and special friendship between Max Ernst and Joë Bousquet until the latter's death.



\$ 2 500

[> SEE MORE](#)

40. FLAUBERT Gustave

Madame Bovary

Michel Lévy frères, Paris 1857, 10,5 x 17 cm,
2 volumes bound in 1, contemporary purple shagreen

FIRST EDITION.

Elegant contemporary purple shagreen (uncommon according to Clouzot), spine in five compartments with gilt fillets and triple blind-ruled compartments, blindstamped roulettes to head- and tail-pieces and edges of covers, quintuple gilt fillet frame and large blindruled fillet to covers, gilt dentelle frame to pastedowns, cream moirée silk endpapers and pastedowns, a little light spotting to endpapers and pastedowns, all edges gilt, ex-libris to one pastedown, light dampstain to foot of first few leaves.

A very rare autograph inscription signed by Gustave Flaubert to Alfred Guérard, a close friend of Louis Bouilhet, who is the dedicatee of the work: "à Alf. Guérard souvenir d'amitié. Gustave Flaubert [to Alf. Guérard, a friendly souvenir]."

The final letters of the word "amitié" and Flaubert's name shaved by the binder.

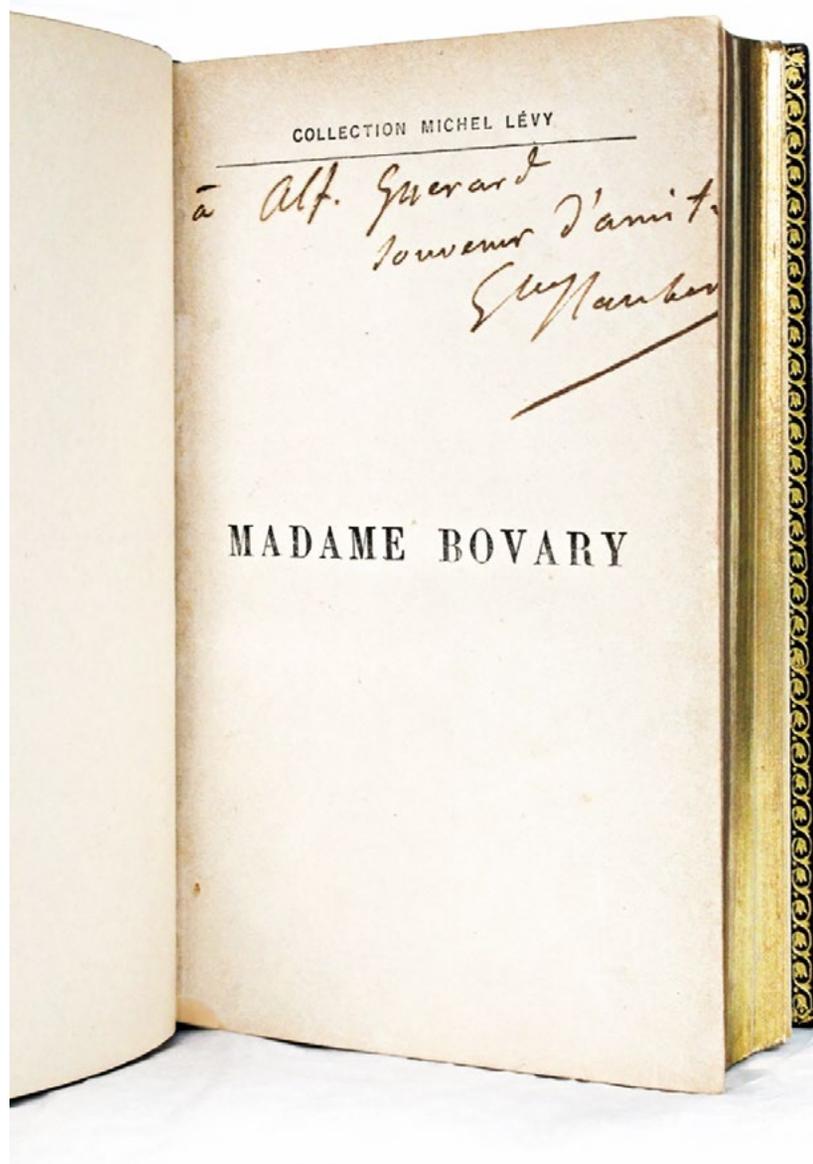
Autograph inscriptions by Flaubert are very rare on copies of *Madame Bovary* (cf. Clouzot).

Alfred Guérard was, with Gustave Flaubert, one of the closest friends of Louis Bouilhet, and an important industrialist in Rouen, who was also a friend of the arts and a true patron of Bouilhet, who had dedicated several works to him. Flaubert, as his correspondence also tells us, always invited him to his literary or artistic dinners. He was, most notably, one of the very few people to hear, in 1863, the abortive *féerie*, the *Château des cœurs*, which only got as far as a "solemn reading before a learned council" that Flaubert assembled from among his society friends. "We wanted to have a bourgeois audience to judge the naive effect of the work" (see his letters to his niece Caroline in December 1863).

A very good copy with an autograph inscription, in a handsome contemporary binding.

\$ 28 000

[> SEE MORE](#)





41. MARINETTI Filippo Tommaso

Le Roi Bombance [THE FEASTING KING]

Mercure de France, Paris 1905, 11,5 x 18,5 cm, half black shagreen

FIRST EDITION on ordinary paper.

Half black shagreen, marbled boards, pastedowns and endpapers, wrappers preserved.

Handsome autograph inscription from Filippo-Tommaso Marinetti to Pierre Mortier, with in front, his address in Milan.

\$ 1 250

[> SEE MORE](#)

42. MARINETTI Filippo Tommaso

Les Dieux s'en vont d'Annunzio reste [THE GODS ARE LEAVING, D'ANNUNZIO REMAINS]

Sansot, Paris 1906, 11,5 x 19 cm, contemporary half red morocco

FIRST EDITION in French, for which there is no mention of *grand papier* (deluxe) copies.

Contemporary half ed morocco over marbled paper boards by Stroobants, spine in six compartments decorated with gilt spots and double gilt compartments with gilt typographic devices (slight insignificant rubbing to three bands), gilt fillet frame to boards, marbled endpapers and pastedowns, wrappers and spine preserved, top edge gilt.

Autograph inscription from Filippo-Tommaso Marinetti in French to the journalist and politician Eugène Lautier.

With ink drawings by Valeri. A very good copy in a nice binding.

\$ 2 800

[> SEE MORE](#)

43. MARINETTI Filippo Tommaso

La Ville charnelle [THE CARNAL CITY]

E. Sansot & C^{ie}, Paris 1908, 13,5 x 17,5 cm, original wrappers

FIRST EDITION of which there were no *grand papier* (deluxe) copies, falsely stated the 5th edition.

Autograph inscription from Filippo Tommaso Marinetti: "A mon cher maître Maurice Le Blond..." on half title and, on the opposite page, his address in Milan.

A clear spot and a trace of an angular fold to upper cover, tiny spots on the first free endpaper.

\$ 1 250

[> SEE MORE](#)

44. MARINETTI Filippo Tommaso

La Conquête des étoiles [THE CONQUEST OF THE STARS]

Sansot, Paris 1909, 13,5 x 17,5 cm, half black morocco

FIRST EDITION for which there is no mention of *grand papier* (deluxe) copies, falsely stated the third edition.

Half black morocco over marbled paper boards by P. Goy & C. Vilaine, spine in six compartments with gilt date at foot, marbled endpapers and pastedowns, wrappers and spine preserved, top edge gilt.

Autograph inscription from Filippo Tommaso Marinetti to a lady, adding his address in Milan.

Light foxing, principally to endpapers.

A nicely bound copy.

\$ 1 800

[> SEE MORE](#)

45. MARINETTI Filippo Tommaso

Mafarka le Futuriste [MAFARKA THE FUTURIST]

Sansot & C^{ie}, Paris 1909, 12,5 x 18 cm,
original wrappers

FIRST EDITION, of which there were no *grand papier* (deluxe) copies.

Autograph inscription from Filippo-Tommaso Marinetti.

Slight foxing mostly on the endpapers, otherwise internally good.

\$ 1 250

[> SEE MORE](#)



46. MARINETTI Filippo Tommaso

Poupées électriques [ELECTRIC PUPPETS]

E. Sansot & C^{ie}, Paris 1909, 11,5 x 19 cm, paper binding

FIRST EDITION for which there is no mention of *grand papier* (deluxe) copies.

Black paper boards, wrappers and spine preserved, binding by de Goy & Vilaine.

Autograph inscription from Filippo Tommaso Marinetti to his close friend Bougnol.

Occasional small foxing.

\$ 1 250

[> SEE MORE](#)

47. SEVERINI Gino & BOCCIONI Umberto

Les Peintres futuristes italiens [THE ITALIAN FUTURIST PAINTERS]

Bernheim jeune, Paris 1912, 12 x 16 cm, stapled

FIRST EDITION, for which there were no *grand papier* (deluxe) copies, of the catalogue of the first and most important foreign futurist exposition.

Two tiny marginal spots, not serious, to upper cover, otherwise a good copy.

\$ 500

[> SEE MORE](#)

48. (COLLECTIVE)

Théâtre de la pantomime futuriste [FUTURIST PANTOMIME THEATER]

M. & J. de Brunoff, Paris n. d.
[c. 1930], 22 x 27,5 cm, stapled

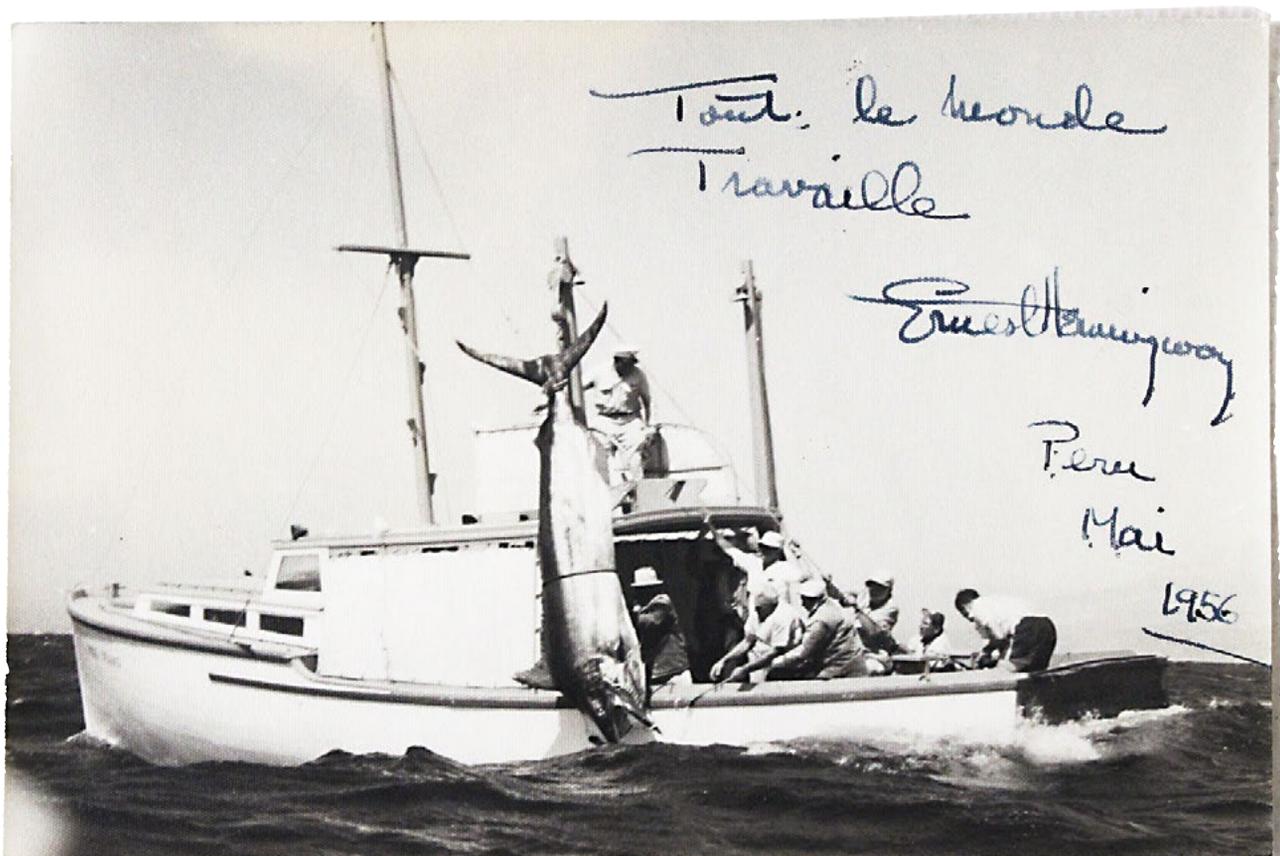
FIRST EDITION.

Biographies of the most celebrated futurists, richly illustrated.

A very good copy despite a light foxing to upper cover.

\$ 2 500

[> SEE MORE](#)



49. HEMINGWAY Ernest

Original photograph, inscribed from Ernest Hemingway to Adolphe Lévêque
 "Tout le monde travaille" ("Everybody is working")

Peru May 1956, 15,5 x 10,5 cm, one photograph

Original photograph, contemporary print, depicting Ernest Hemingway surrounded by a crew of seven men hoisting an imposing marlin that they had caught.

A handsome autograph inscription from Peru and dated May 1956 by Ernest Hemingway to Adolphe Lévêque (1902-1975), head bartender on the liner Île-de-France: "Everybody is working. Ernest Hemingway. Peru Mai 1956."

This fishing scene, sent to a humble bartender epitomizes, with its apparent simplicity, Hemingway's - the most celebrated American writer of his time - passions and spirit.

The photograph was taken during the filming of the cinematic adaptation of *The Old Man and the Sea*. Hemingway was there as a technical adviser, both for his skill as a fisherman and as a writer.

John Sturges, the director, discouraged at not having found any giant marlin to film in Cuba, went to Peru, accompanied by Hemingway, in search of the fabled fish: "They spoke of taking the plane to Cabo Blanco in Peru, where it was said that the marlin weighed on average 500 kilos and behaved like a great lord typical of Ernest's novel." (Carlos Baker, *Hemingway: History of a Life*, vol. 2/1936-1961)

Abandoning the editing of his African diary, Hemingway dreamt of living the adventure of his hero, and - like him - catching a giant marlin. Like Santiago, he ended up spending several weeks empty-handed but finally "brought next to the boat a fish of more than three hundred kilos before loosening the line so that the marlin could execute a dozen lovely leaps to generate shots for the filming. The irony of course, was that the production decided in the end to use a plastic marlin that Hemingway called a "giant condom."

If the month spent in Peru was partially omitted from his biography, several photographs have become legendary, immortalizing this miraculous catch during which the "old" writer with his imposing sailor's beard seemed to embody his work. Some of these clichés shown in the postcard are today fused with photographs from Cuba; and the *Miss Texas*, the boat from the production, is often confused with the famous *Pilar*, acquired by Hemingway in 1943 and today exhibited in Havana.

Very rare, the original printing of this image seems to have been reserved for the members of the expedition. It is possible that Hemingway received a few copies, although we do not know of any other signed original photographs of the shoot.

Hemingway addressed this photograph – along with another a portrait, originally pasted into the new edition of *The Old Man and the Sea* – to the Frenchman Adolphe Lévêque, bartender on the liner Île-de-France. This employee of the General Transatlantic Company was unknown to the biographers of the writer, however this proof of friendship, sent from Cabo Blanco, reveals a real bond between the great American writer who had recently won the Nobel Prize and the humble French bartender three years his junior. This “old and dear friend” as he called Hemingway, worked all his life on the Île-de-France. He was a privileged interlocutor of the great whisky enthusiast during the seven voyages which he made, beginning in 1930, aboard this giant of the sea where the writer took an immediate liking to him.

Built in 1926, the Île-de-France was in fact the first modern ocean liner, showcasing the Art Deco style and the luxury and prowess of Parisian know-how in the interwar period. It made its first crossing between Le Havre and New York as the author of *A Moveable Feast* left France and the Latin quarter, where his career as a writer began.

On the Île-de-France, Hemingway rediscovered the Paris of his youth and he could continue therefore to enjoy all the pleasures of the Roaring Twenties. Till the end of his life, he continued to praise his favorite ship and life aboard it: “The same old big and fat, wide, strong boat with wonderful food (better than in Paris although it is all so good). And a wonderful wine list...” Very enfeebled on his last crossing in 1957, he received treatment aboard and decided to stay on all the way to the West Indies. It was on this liner that he seduced Marlene Dietrich, rubbed shoulders with Humphrey Bogart (who tried in vain to buy from him the rights to the *Old Man and the Sea*) and many other artists and stars who, like him, regularly crossed the Atlantic aboard the luxury ship: Rita Hayworth, Raoul Dufy, Judy Garland, Cary Grant...

But the strongest link that tied Hemingway to the liner was its crew, because of the taste for the “French touch” which he shared with many of his contemporaries.

During the thirty years it spent on the ocean, the destiny of this surprising ship – with its famous seaplane launched from the deck to ensure that the mail arrived a day sooner – and of this daring writer seemed continually to echo each other.

Following the example of its illustrious passenger, the Île-de-France also had an exemplary career. In 1937, they were both engaged in the liberation struggle in Spain: one reporting on the war, the other transporting Canadian, Cuban and North American volunteers. Then in 1940, the Île-de-France - refusing to recognize the armistice - returned to New York, before being armed and joining French Liberation Force, Hemingway for his part prepared the *Pilar* to patrol the Caribbean in search of U-boats. After the war, the Resistance ship received the highest military honour: the Croix de Guerre and the title “Chevalier du Mérite Maritime.” Several years later, the writer in his turn was awarded in turn the highest of honors: the Pulitzer Prize and the Nobel Prize. The “Saint Bernard of the sea” as he was called for his numerous and spectacular rescues received several triumphant welcomes worthy of those reserved for his alter ego, also known as the protector, “Papa,” as he entered the harbor in New York.

Among the sailors active during this exciting time, some, like our bartender, had contributed from the beginning to writing the history of this legendary ship.

Adolphe Marie-Lévêque, originally from a small fishing village close to Saint-Nazaire, began working on the Île-de-France when he was 25. He took part in its every, including the Resistance, which was particularly dangerous for the larger ships, targeted by submarines.

From the beginning, Adolphe Lévêque had a privileged role aboard the French ship which the Americans nicknamed affectionately “The longest gangplank.” In fact, during prohibition, alcohol flowed freely on the boat, because even in port, the Île-de-France (literally the “Island of France”) was French territory, the country of “the good life.” Thus, during the stopover, Adolphe Lévêque’s bar was transformed into one of the most popular pleasure spots in New York.

More than his countrymen, the alcohol and the bar assumed a particular importance for Hemingway, and his myth, carefully maintained by the writer, is largely associated with his drunken pleasures. During the Liberation he notably claimed to have liberated the bar at the Ritz. For the inventor of the Bloody Mary and of the Daiquiri Sour, alcohol was equally an essential element of writing: “when one has something difficult for a character to say, above all make them drink.”

In *Islands in the Stream*, a posthumous work, but written around the time of this inscription, Hemingway pays vibrant homage to his favorite boat: during the crossing towards the east on the Île-de-France, Thomas Hudson learnt that hell did not necessarily look the way Dante or the great painters described it, but that it could be a comfortable boat, pleasant and much appreciated, taking you towards a country which you are always approaching with impatience.”

The dominating role of alcohol in the novel is accentuated aboard the ship: “He understood that whisky was good for him [...] listen as the whisky speaks, he said. What an anesthetic for our problems.” Once more, the figure of the bartender presents an eminently positive character, because it is a bartender, Bobby, who will divert the hero from his suicidal impulse after his misfortune with... a swordfish: “We all called him ‘Suicide’ by then so I said to him. ‘Suicide, you better lay off or you’ll never live to reach oblivion.’”

In life, as in his novels, alcohol – and its incarnation the bartender – are not, for Hemingway, the mediums of self-destruction but the secret ingredient that supports the character and deepens the thoughts of the author.

Without doubt Adolphe Lévêque, this obscure friend, represented for him also a companion during his time of solitude, indispensable for the writer: on board the Île-de-France, Irving Stone had already remarked that Ernest drank a lot – “What do you want me to do? Mary asked Miss Stone. He did not marry a watchdog. It is better that I leave him alone.” [*op. cit.*]

At the bar in the Art Deco salon sailing along in the heart of the Atlantic, as the other passengers slept, one can imagine Ernest Hemingway and his friend Adolphe Lévêque sharing a solitary partnership. Outside the realm of social class and fame, one can picture the two fifty-year-olds, happy to see each other again, inventing new cocktails, reminiscing about the Roaring Twenties of their youth, and especially boasting of their exploits in their common passion: fishing.

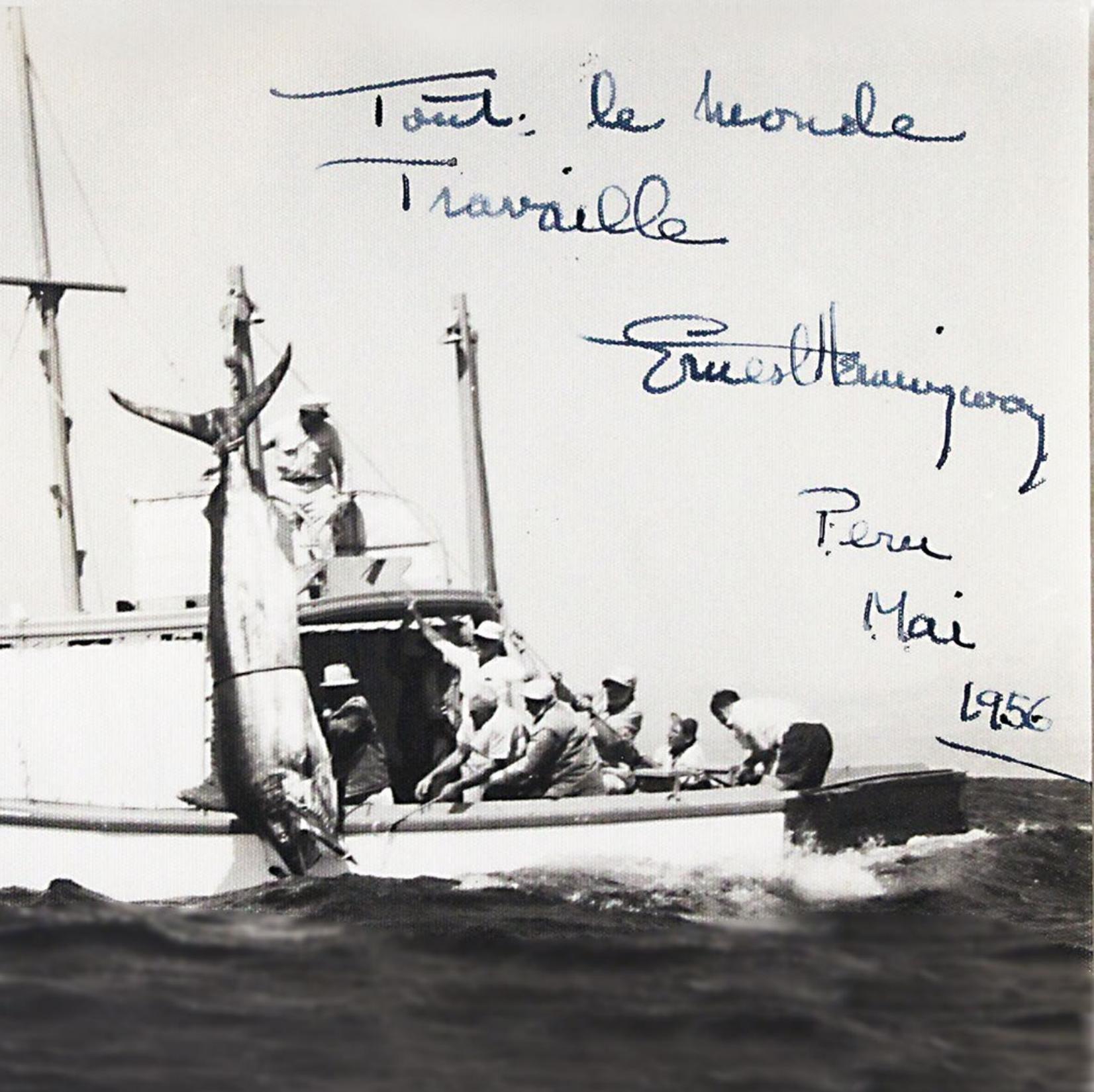
Tout le monde
Travaille

Ernest Hemingway

Pere

Mai

1956



50. HUGO Victor

Notre-Dame de Paris [THE HUNCHBACK OF NOTRE-DAME]

Charles Gosselin, Paris 1831, 14 x 22,5 cm, half red calf

FIRST EDITION of 1 100 copies printed divided in four parts, the last three having on the title page, the name of the author and a false statement of the publisher (cf. Clouzot) ours with the statement "quatrième édition."

Binding in half red calf; spine with gilt fillets and blind tooled romantic fleuron, boards in marbled paper, the endpages and pastedown page in marbled paper, bookplates engraved and pasted on the inside board, strictly contemporary binding. Foxing, as is often the case.

The title pages illustrated with two wood-cut vignettes by Tony Johannot.

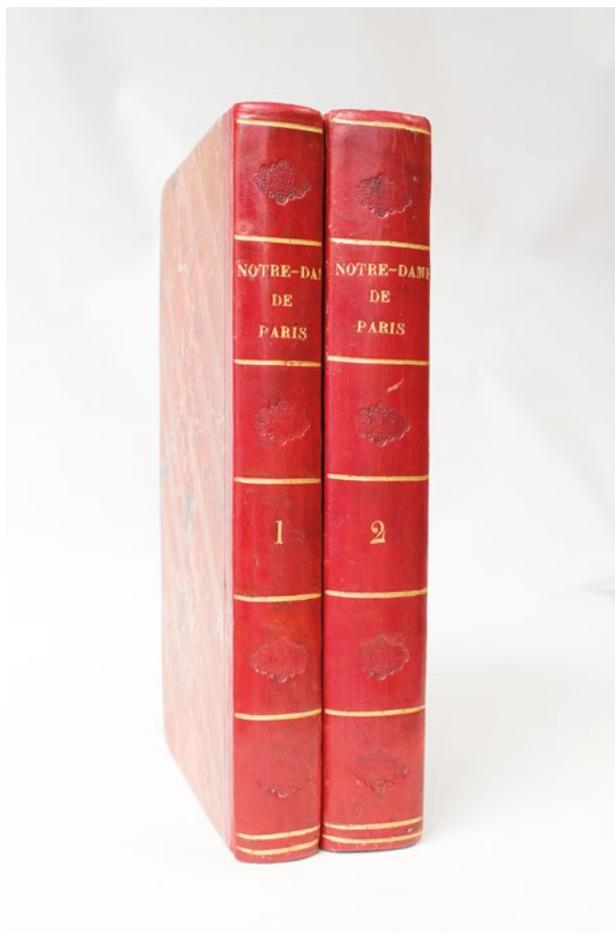
A precious copy, contemporary binding of very good quality, that is not commonly seen.

Provenance: from the library of Madame Gabriel Delessert born Valentine de Laborde who held a Salon with a good reputation and which attracted many Romantic thinkers, such as Alfred de Musset, Eugène Delacroix, Marie D'Agoult. She was also the love and the muse of Prosper Mérimée. She was abandoned by Maxime Du Camp, and, in the end, was the inspiration for the character of Madame Dambreuse in *L'Éducation sentimentale* of Gustave Flaubert.

"This first edition, in very good state, is the rarest of all the works of the author: it had a worldwide impact, and is one of his most difficult work to procure from the romantic period." (Carteret)

\$ 12 500

[> SEE MORE](#)



51. [HERALDRY] RUSCELLI Girolamo

Le Imprese Illustri: con Espositioni et Discorsi del S.or Ieronimo Ruscelli

Comin da Trino di Monteferrato, Venezia 1572, in-4 (16,5 x 22,5 cm),
(8) 191 pp. (20) 193-288 pp., later parchment



Second edition, the first one was published in Venice in 1566. The work is illustrated with a portrait of the author and 128 engravings of which 17 plates engraved by Nicolò Nelli et Gaspare Oselli in addition to a double page engraving by Domenico Zenoi, representing the battle of Mühlberg. Each of the three parts contains an engraved title page representing a sophisticated structure, the first bearing the coat of arms of Philip II of Spain.

Later binding in full parchment, gilt title in a triple golden frame, a little etiquette from the library pasted on the top left-hand side of the first board, sprinkled edges.

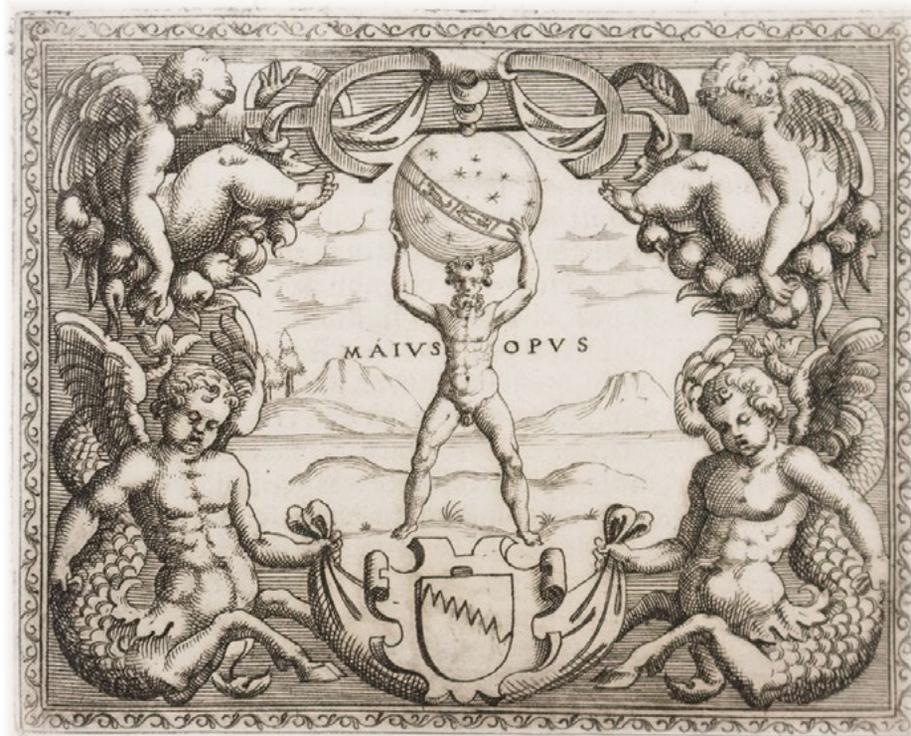
The leaf HH₂ was mistakenly numbered HH₃. Scattered foxing.

The book is a foundation in the research of heraldry, *Le Imprese Illustri* represents an exceptional encounter between an uncommon field of study *impresa* (heraldic badge) and for the amour, lifted by a boom in printing of illustrated books.

Divided in several books, the work opens with a theoretical approach for the study of *impresa* with the aim of demarcating this form of heraldry, very close to emblem, which is characterized by the combination of figure (the body) and motto (the soul). Ruscelli here refines his work in *Le Discours*, which he had written in 1556, upon the new edition of the first work which treats exclusively the *impresa*, *la Ragionamento di Mons. Paolo Giovo sopra I motti e I disegni d'arme e amore che comunemente chiamiamo Impresse Guide* by the intrinsic visual dimension of the subject of study, the author nevertheless distinguishes himself

from his predecessor by an abundance of illustrations, notably of plates engravings. They are exceptional for their quality, which support the analytic approach of his study. The central double page, featuring the battle of Muehlberg, is a work by Domenico Zenoni, then one of the most active engravers in Venice, who was particularly known for his representation of contemporary events. Through the *impresa* of the princes, of whom a majority were still alive at the time of the composition of the work, Ruscelli's book, draws up a real political map of Europe in the middle of 16th century. Moreover, the representations of the two most powerful royal families of the time, the Habsburg and the Valois, the remarkable presence of the *impresa* of the ottoman sultan Suleiman the Magnificent, reflects the influence of the princes and the capacity of the *impresa* to overcome borders.

The first author to highlight this connection, Ruscelli gives an important place to *feminine imprese*, revealing the influence women leaders acquired in the second half of the 16th century like Catherine de' Medici. An art situated between literature and pictorial work, *l'impresa* is, according to Ruscelli, a know how in which women excel, shown by their status and their engagement in the literary activities of the period "si vede che tuttavia le Donne vengono facendo così gloriosa concorrenza a gli uomini che per quasi commune consentimento di loro stessi, esse se ne trovano di gran lunga superiori."



Each *impresa* being the mirror of its prince, they become the demonstration of the inseparable link between the social rank and the intellectual culture during the Renaissance. They highlight the qualities and the noble values which the prince wishes to show to the world, the present becoming the future. In the same way, Ruscelli places his volume in posterity, with dedicated epistle, so that he lives "eternally in the eyes, the ears, on the lips, in the soul and the memoirs of all the men and women of high spirit and true nobles, whether they be wise or ignorant, but above all the princes." The work pioneered by Ruscelli will contribute by and by to the deepen of the theoretical debate around the *impresa*, generating an increase of publication of illustrated treatise at the end of the 16th and the beginning of the 17th century.

An exceptional and rare work which offers an intellectual opening on the Renaissance, as much as for the revolution that it brings to illustrated printed books as for the role of the princes in the creation of the artistic heritage of the Renaissance.

\$ 6 200

[> SEE MORE](#)

52. [ANONYMOUS]

Regla y constituciones de la cofradia del Sanctissimo sacramento de la yglesia de San Christoval de Granada. Autograph manuscript with three miniatures

N. p. [Granada] 1569, in-folio: 21,5 x 30,5 cm – upper margin: 35 cm, bottom margin: 5 cm, interior margin: 3 cm, exterior margin: 4 cm, 31 ff., 16th-century full calf gilt

Manuscript on vellum, comprising 31 leaves: 50 pages of text, ruled and lined and 3 full-page miniatures in colors, heightened in gold. The four final leaves were numbered and partly ruled but left empty. Contemporary manuscript ex-libris on front endpaper. In Spanish throughout, written in Caroline minuscule on 24 lines, the text is very readable and very regular.

The manuscript begins with a three-page summary covering the 24 chapters that comprise the *Regla y constituciones de la cofradia del Sanctissimo sacramento de la yglesia de San Christoval de Granada*. One decorated initial in red and blue, indents and pagination in red, small sketch in black ink to inner margin. The verso of the final page of the summary has been ruled and lined in red but left blank. There follow the three full-page miniatures. The first shows a Communion scene (on the recto of one leaf), the second the Tree of Jesse (verso of the same leaf), and the third Saint Christopher bearing the baby Jesus (recto of the following leaf). The verso of the miniature bears a short manuscript text explaining that these rules are those of the confraternity and brotherhood of the Holy Sacrament, established in the Church of Saint Christopher of Granada on the 1st May 1568. This is followed by the “prohemio,” a prologue of two and a half pages in which the confraternity takes an oath; this starts with an imposing decorated initial in red and blue. The chapters then follow on directly, each with a tidy initial. The important terms are heightened in red, allowing for quick navigation in the text. A long manuscript annotation to the outer margin of leaf 24. The aforementioned rules take up 23 ruled leaves, ruled and lined in red.



Leaf 27 bears two manuscript privileges. We have not been able to read the signature on the first, dated May 1569, though quite elaborate. The second, later, one (May 1596), is signed by Justino Antolinez de Burgos (1557-1637), at the time the Chaplain Royal, charged with the inspection of ecclesiastical lodges. Long contemporary manuscript note to reverse of leaf 24.

Contemporary light-brown calf, spine in five compartments with gilt roulettes and fleurons, gilt fillet frame to boards, small gilt fleurons to corner and a larger gilt fleuron to center of covers. One clasp preserved. A few very skillful repairs and regilding, practically invisible.

This manuscript has three spectacular full-page miniatures in gouache, heightened in gold.

The first shows the Holy Communion, with Christ himself establishing the Eucharist with the words “This is my body, this is my blood.” The Apostles and Jesus (with a halo) blessing them, are seated around a table set with bread and fish. This motif became a major theme of Christian art in the Renaissance, as this miniature also shows.

The second miniature shows the Tree of Jesse, which symbolizes the genealogy of Christ traced from Jesse (“Xese”), shown as an old man reclining. In keeping with the iconographic tradition, a tree protrudes from his side, the main branches of which bear some of Jesus’ ancestors. Here, they are: Zachary, Jeremiah, David, an unidentified King, and – at the pinnacle – Mary holding the Christ child within a *mandorla*.

The third miniature presents a scene with Saint Christopher – the patron of the Church in Granada to which the Confraternity of the Holy Sacrament was attached – with a child on his shoulders, as he was commonly represented. The iconography derives from a passage in the *Golden Legend* in which St Christopher helps a small boy cross a river. During the crossing, the child gets heavier and heavier, and the river more and more threatening: “You have put me in the greatest danger. I do not think the whole world could have been as heavy on my shoulders as you were. The child replied: ‘You had on your shoulders not only the whole world but Him who made it. I am Christ your king, whom you are serving by this work; and to prove to you that I am telling the truth, when you go back to the other shore, plant your stick in the ground opposite your house, and in the morning, you will see that it has flourished and borne fruit.’”

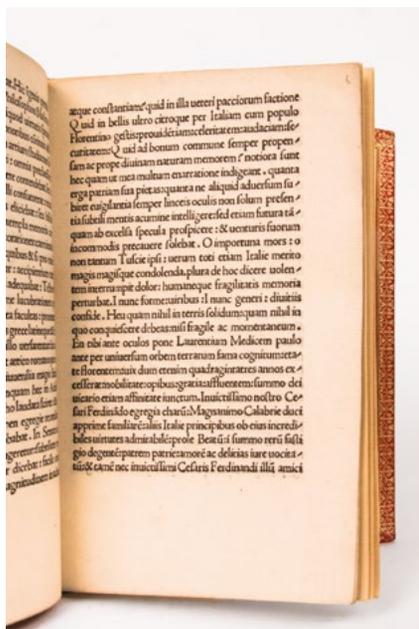
This miniature is bordered on all sides with richly illustrated borders on a golden ground, typical of mediaeval manuscripts, showing Sphinxes and several types of anthropomorphic plants.

These miniatures bear witness to the influence of the Italian Mannerist artists on Spanish painters. One sees here the same graceful serpentine in the figures, the same attention to drapery (especially in the Communion scene) and a very similar color palette, with tones as delicate as they are vibrant.

§ 55 000

[> SEE MORE](#)





53. [MEDICI Lorenzo de'] BIENATO Aurelio & MEDICI Piero II de'

Oratio in funere Laurentii de Medicis habita With an autograph letter signed by Piero II de' Medici to Dionigi Pucci

Philippus de Mantegatiis, Milan n. d. [after April, 8, 1492], 20,8 x 13,8 cm, (8 f.) Sig: a_g, later morocco & for the letter n. d. [1493], 22 x 30 cm, 1 page and a few lines on a folded leaf

FIRST EDITION of the eulogy of Lorenzo de' Medici, said by Aurelio Bienato, bishop of Martorano (Catanzaro, Calabria), on 16 April 1492 in the church of Santa Maria la Nuova in Florence, eight days after the prince died. This eulogy is followed by a short eight-verse poem. **This is the only printed eulogy of Lorenzo the Magnificent** (John McManamon, *Funeral Oratory and the Cultural Ideals of Italian Humanism*, 1989).

Bound after the 19th century, full red morocco, spine framed with gilt fillet and blindstamped, full title, large lace pattern frame and double gilt fillet framing the inside cover.

Several brackets and handwritten notes from then.

Ex-libris from the Prince Piero Ginori Conti (1865-1939), an Italian businessman and politician, coated on the first inside cover. Ex-libris embossed with the stamp of the Gianni de Marco Library.

Opposing a complete different approach from the usual laudatory praises, Aurelio Bienato introduces Lorenzo the Magnificent as a modern prince, a European model, a patron of arts and literature, but also a guarantor for peace in Italy.

The purpose of his text is above all political: he underlines and praises the recent diplomatic ties between Florence and Naples, enabling Lorenzo the Magnificent to establish his power over the Florentine city.

This volume comes with an autograph letter signed by Piero de' Medici, son of Lorenzo the Magnificent, addressed to Dionigi Pucci, himself a diplomat and friend of the sender. 28 lines written in a fine and slim writing. Address of the recipient at the back of the second leaf. Wax seal marks. Light brown spotting. In this letter Piero the Unfortunate confesses his allegiance to Ferdinand II of Aragon, king of Naples.

In reality, as he was writing this letter, he had already reached a neutrality agreement with Charles VIII King of France who was about to capture by force the realm of Naples he considered his. Despite this agreement, Piero II de' Medici was nonetheless compelled to surrender unconditionally and seek exile in Venice: this is the beginning of the first Italian war. In two years on the throne, he destroyed everything the Medici dynasty had built during the former century.

Rare collection of documents evoking the climax and the dawn of decay of the mighty Medici dynasty, the most influential family of the Italian Renaissance.

§ 19 000

[> SEE MORE](#)

54. HEMMERLIN Félix & BRANT Sébastien

De Nobilitate et Rusticitate Dialogus. Ejusdem de Switensium ortu, nomine, confederatione, moribus et quibusdam [...] gestis (et alia opuscula)

Johann Prüss, Strasbourg n.d. [between 1493 and 1500], in-folio 20 x 28 cm, (4 f.)
152 ff. erroneously numbered CLI – Sig: (1)
A₃ a-c₈ d-z₈T₈, recased in an old vellum

FIRST EDITION, edited by Sébastien Brant. Woodcut figure to leaf 77 representing the Wheel of Fortune. The initials in this copy have been left blank. Numerous contemporary underlinings and manicules as well as voluminous marginal notes.

Recased in an old vellum binding, spine in five compartments. Faint dampstain to outer margin throughout the book. A few wormtracks without significant loss to letters.

Hemmerlin (1389- c. 1460) was a precursor to the Reformation. Canon of Zurich in the first half of the 15th century,



he praised the virtues of the nobility and the rustic lifestyle. He also recorded 146 verses from Konrad von Mure, written in the 12th century, which survive only in his version.

An important and erudite work on the emergence of the Swiss Confederation.

A very good copy.

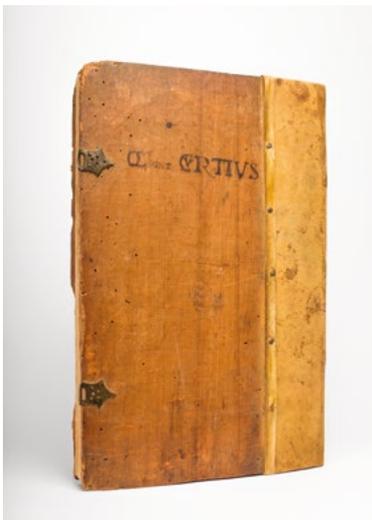
\$ 11 000

[> SEE MORE](#)

55. QUINTUS-CURTIVS Rufus

De rebus gestis Alexandri magni regis Macedonum

Giovanni Tacuino, Venice 1494, in-folio 22 x 33 cm, (68 ff.) [sig a₈ d-l₈], 15th-century binding



The very rare FIRST EDITION of Quintus Curtius Rufus' History of Alexander the Great, edited by Bartolomeo Merula who corrected (without altering the main body of the text) the errors in the editio princeps by Vindelin de Spire (1470 or 1471). A second edition appeared in 1496 with the same pagination. The *History of Alexander the Great* makes up books III to IX of the complete works of Curtius Rufus.

An attractive edition by Giovanni Tacuino with 46 lines to the page in Roman character and his printer's mark to colophon. Graesse II, 310. GW, 7876. Brunet, 448.

Three copies identified in European libraries, in Göttingen, the British Library and Cambridge.

Half chamois-type vellum over wooden boards, spine in four compartments, remains of clasps, two manuscript annotations to covers. Capital spaces left blank.

Wormholes to boards, slightly larger wormtracks to corners. Worming without loss to text. Brown dampstain (with a tiny hole to k₄) from i₄ to end, another, growing fainter, to leaves k₅ and k₆ and one smaller to margin of a₄. Small lack to lower margin of b₂.

Several manuscript ex-donos and titles from the 15th and 16th centuries to first endpaper. Numerous notes, some contemporary marginal running titles and underlining in red and brown ink. A few contemporary manuscript notes on the final two endpapers.

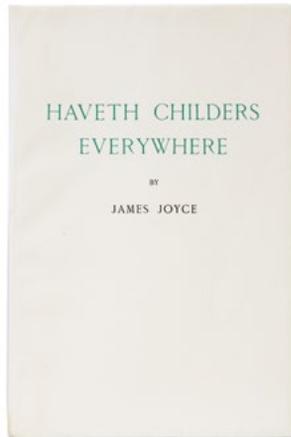
Giovanni Tacuino (1482-1541) was an important Venetian publisher and contemporary of Aldus Manutius. He was, after Comin da Trino and Gabriele Giolito, the third publisher from Trino to settle in Venice, a rich intellectual and commercial center. His works are signed "Ioannes Tacuinus de Tridino," "Ioannis de Cereto alias Tacuinum de Tridin," "Zuanne de Trino dit Tacuino" or "Zuan Tacuino." The initials "ZT" also appear in his printer's device at the end of our copy. His workshop produced first editions of great Roman writers as well as works by contemporary authors: Vitruvius, Erasmus, Aulus Gellius, Juvenal...

Bartolomeo Merula was a humanist and a collaborator of Giovanni Tacuino for whom he edited, and produced commentaries on, numerous Classical works. His most famous commentaries are those on Ovid.

An attractive copy in rare contemporary binding of this emblematic work of humanist printing in Renaissance Venice.

\$ 11 000

[> SEE MORE](#)



56. JOYCE James

Haveth childers everywhere

Henry Babou & Jack Kahane, Paris & New York
1930, 18,5 x 23,5 cm, original wrappers

FIRST EDITION, one of 575 numbered copies on handmade pure linen vidalon royal, the only *grand papier* (deluxe) copies after the 110 on Japan paper. Slipcase missing.

A nice copy.

\$ 900

[> SEE MORE](#)

57. KIPLING Rudyard

ILLUSTRATION BY **VAN DONGEN** Kees

Les Plus Beaux Contes de Kipling illustrés par Van Dongen [THE FINEST TALES BY KIPLING ILLUSTRATED BY VAN DONGEN]

Éditions de la Sirène, Paris 1920, 22,5 x 30,5 cm,
decorated binding with slipcase and chemise

Edition with 23 original color illustrations, decorations, and design by Kees Van Dongen, one of 250 numbered copies on velum *à la forme*, this one not justified.

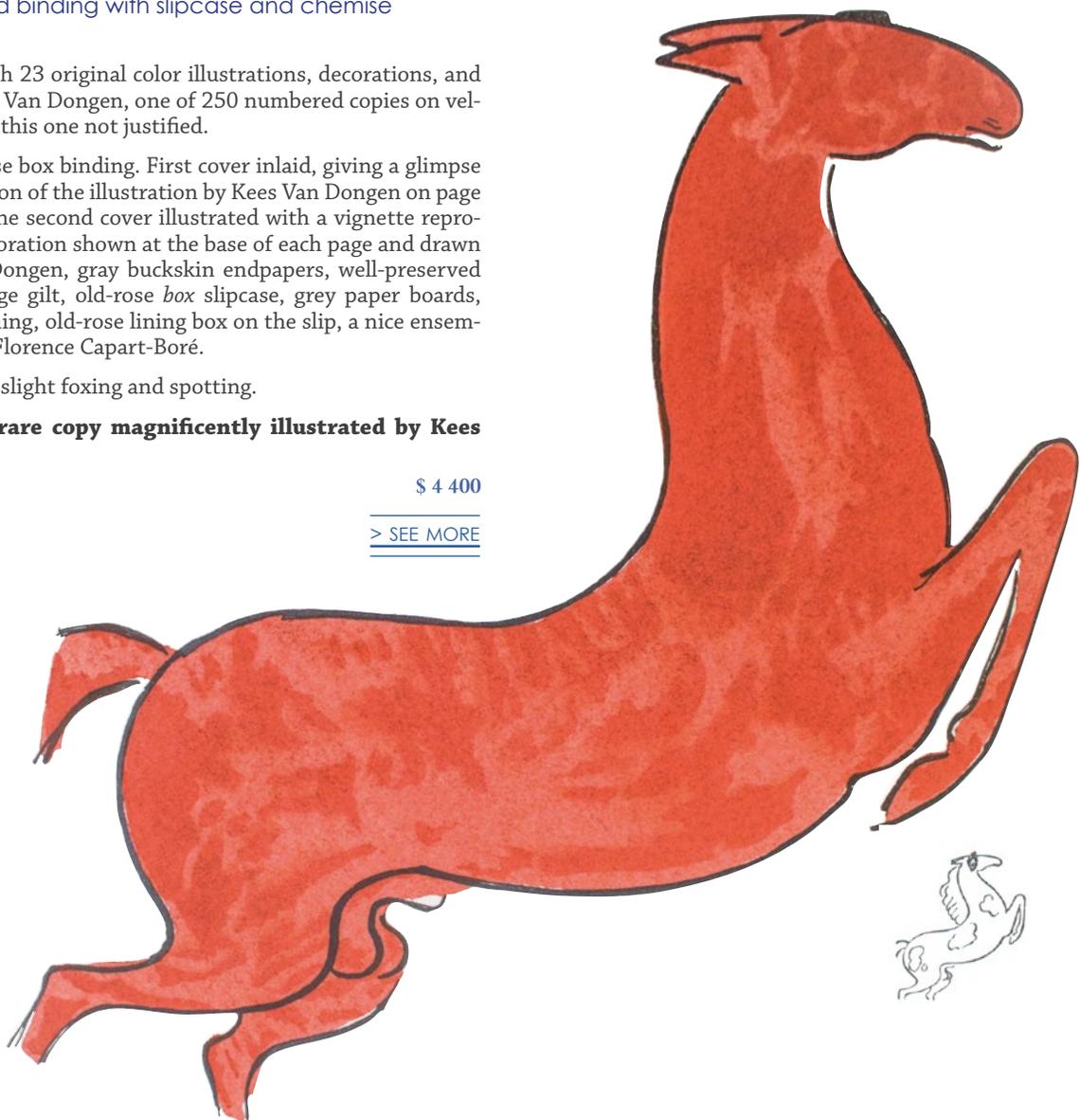
Full old-rose box binding. First cover inlaid, giving a glimpse of a reproduction of the illustration by Kees Van Dongen on page 37; center of the second cover illustrated with a vignette reproducing the decoration shown at the base of each page and drawn by Kees Van Dongen, gray buckskin endpapers, well-preserved covers, top edge gilt, old-rose *box* slipcase, grey paper boards, white paper lining, old-rose lining box on the slip, a nice ensemble crafted by Florence Capart-Boré.

Occasional slight foxing and spotting.

Fine and rare copy magnificently illustrated by Kees Van Dongen.

\$ 4 400

[> SEE MORE](#)



58. KÔKYÔ Tanigushi

Album of 22 paintings on silk

N. d. [1890] 8,5 x 18 cm, silk embroidered binding

An album of 22 paintings on silk laminated on cardboard representing flowers, birds, landscapes and animals, genre of which the painter was in a fact a renowned specialist. Each painting possesses a red seal, either that Kôkyô, or Tanigushi.

A prized and very rare ensemble.

Black silk binding embroidered with gold threads (flowers and birds). Yotsugiri format in accordion, all the set on thick and flexible cardboard. Paper Mica in gold on the side of the painting, black or silver on the back. The paintings are framed with a band of gold paper. The borders of black silk overlaying the first and the last covers are frayed, otherwise the paintings and the carboards are in very good state. Handwritten note on one of the end pages: "Old Chinese painting bought at a sale at The Hotel Drouot, Paris." This of course seemed to be an error of authentication.



Tanigushi Kôkyô (1864-1915) is one of the earliest celebrated painters of the Meiji period. He was one of the founders of the University of Fine Arts in Tokyo, professor at the municipal school of Kyoto and at the College of Fine Arts. His painting is marked by delicateness and finesse. The technique uses glue-bound distemper utilizing rice mixed with the other natural pigments, it is an ancestral technique which also appeared in the painting of fresco in the West. In the beginning of the Meiji era (1868), the Yoga style of painting, under European and Western influence was officially encouraged by the government and many painters were sent abroad to acquire the technique, but from 1880, this disruption of traditional Japanese art was abandoned, and one witnessed a renewed interest and a more important presence of Nihonga painting, which adhered strictly to the ancient traditional technique of Japanese painting.

Tanigushi Kôkyô belonged to the first generation of Nihonga painters, the present collection came in to being as an anthology and a manifesto on the theme of classic Japanese silk painting, which was itself borrowed from an ancient Chinese source: lavish scenery, flowers, birds and animals. One will notice in these paintings the importance of the brush stroke, which reminds the viewer that a Japanese painter is before anything a scholar whose first training is calligraphy. In the 20th century, the two pictorial movements will coexist, Yoga and Nihonga, with even some mixing between the two styles.

The collection of Kôkyô seems valuable in this sense, it testifies to this new Japan, transformed by its opening to the West, the renewal and the perpetuation of Japanese art. After the Meiji era, Japan will continue to be profoundly divided between the western and tradition influence, a division reflected in the many works of literature, especially in the work of Mishima.

The first period of Nihonga painting will have a great impact on Western museums, particularly in America.

§ 7 500

[> SEE MORE](#)



59. LA FONTAINE Jean de

ILLUSTRATION BY **KAJITA Hanko & KANO Tomonobu & OKAKURA Shūsui & KAWANABE Kyōsui & EDA Sadahiko**

Fables choisies (ou) Choix de fables de La Fontaine illustrées par un groupe des meilleurs artistes de Tokio, sous la direction de P. Barboutau

[SELECTED FABLES (OR) CHOICE OF LA FONTAINE FABLES ILLUSTRATED BY A GROUP OF THE BEST ARTISTS OF TOKIO, UNDER THE EDITORSHIP OF P. BARBOUTAU]

Tsoukidji-Tokio printing house on behalf of E. Flammarion, Tokyo 1894, 15,3 x 19,7 cm, 2 sewn volumes with original slipcase

FIRST EDITION illustrated with 28 color prints, one of 200 copies printed on Hosho paper, *yamato-toji* sewing.

A remarkable encounter between traditional Japanese prints and a monument of French literature, these *Fables choisies* form an exceptional work, signifying the opening of Japan to the outside world and the Western interest in this culture. It was on the initiative of Hasegawa Tojiro, who specialized in the edition of Japanese books translated for Europeans, and Pierre Barbouteau, a French publisher living in Japan, that the ambitious project of the *Fables* came to fruition. A meeting of two cultures, the book is for an exclusively Western audience, underlined by the choice of an exemplary text of French literature, proposed to readers in its original language since the *Fables* had not yet been translated in Japan.

Hanko Kajita, Tomonobu Kano, Shūsui Okakura, Kyōsui Kawanabe, and Sadahiko Eda were the heirs and masters of the tradition of the *ukiyo-e*, a printmaking movement then regarded as obsolete in Japan, but which was however an object of fascination among

Westerners in the late 19th century, who were seeking new aesthetic emotions.

This particular craze, permitted by the Meiji Restoration that marked the opening of the country in 1868, is stated in the preface by Pierre Barbouteau: "Our purpose... is to make known to those who are concerned with this so interesting branch of the art of drawing the genre to which we are so absolutely indebted, this host of Japanese arts, including the *Séshiou*, the *Kanō*, the *Kōrin* of the past; the *Ōkio*, the *Outamaro*, the *Hokousai*, the *Shiroshighé*, at a time nearer to ours, are the coryphées; their remarkable works are increasingly appreciated by Artists of all countries and all schools".

The *Fables* were an opportunity to honor Japanese flora and fauna as well as to transpose the fabulist world into the *shintō* universe so central to Japanese culture, and which can be discerned in the figures of the Fox, considered to be an animal of divine essence, and in the presence of *torii*, porticos erected at the entrance of temples. The fineness of stroke, the color rendering provided by full color printing, the references to typical Japanese landscapes, among them the island of Enoshima, represented in the famous prints by Hiroshige, and the omnipresent Mount Fuji which dominates several illustrations, are all example of the subtleties of the art of printing so appreciated by fans of this movement.

This edition is directly related to the history of the illustration of La Fontaine's *Fables*, with the influence of the drawings of Chauveau (1665) discernible in the print of the *Oak and the Reed*, which are similar in composition.

An exceptional piece of bibliophilic art, the *Fables choisies* are the fruit of the union of distant countries, at the crossroads of tradition and modernity, with the influence of Japonism opening the way to Art Nouveau, which continues even during the 20th century.

\$ 1 900

[> SEE MORE](#)



60. LA FONTAINE Jean de
ILLUSTRATION BY **RABIER Benjamin**

Fables

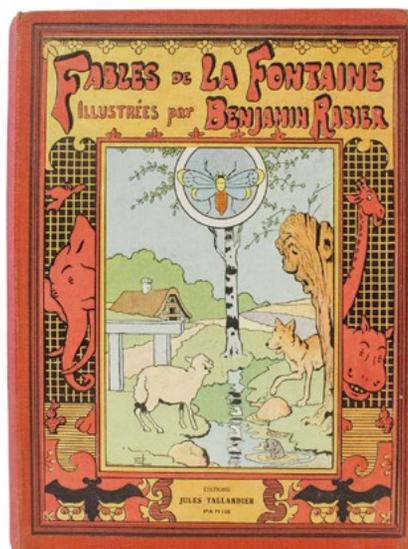
Jules Tallandier, Paris 1906, 24,5 x 31,5 cm, publisher's binding

The first printing of illustrations in black and in color by Benjamin Rabier.

Publisher's binding in full cardboard polychrome, first board illustrated, the inferior corner lightly frayed, endpages shaded, small tears and some foxing in the margins, some discoloration on the lower board.

\$ 500

[> SEE MORE](#)



61. BOULESTIN Xavier Marcel
ILLUSTRATION BY **LABOUREUR Jean-Émile**

Dans les Flandres britanniques. British Expeditionary Force, Mai 1915 - Janvier 1916

Dorbon aîné, Paris n. d. [1916], 25,5 x 33,5 cm, half shagreen

FIRST EDITION, one of 300 numbered copies on vélin. Ours is one of the advance copies (*service de presse*), the only printing with 50 copies on Hollande paper.

Half shagreen binding, red-paper pastedowns and endpapers. Wrappers and spine preserved.

Ex-libris on endpaper.

Illustrated with 24 drawings by Jean-Émile Laboureur.

\$ 1 250

[> SEE MORE](#)

62. COWPER William
ILLUSTRATION BY **LABOUREUR Jean-Émile**

The Diverting History of John Gilpin

Ronald Davis, Paris 1931, 13,5 x 20 cm, brown half morocco

Illustrated edition of 35 original color lithographs by Jean-Émile Laboureur, one of 55 numbered copies on China paper, the only print after the 3 on old Japan paper.

Brown half morocco binding, spine in five compartments, gilt date at base, marbled paper boards, marbled endpapers, wrappers and spine preserved, top edge gilt, binding signed by Alix.

Very fine copy, perfectly presented.

\$ 3 750

[> SEE MORE](#)

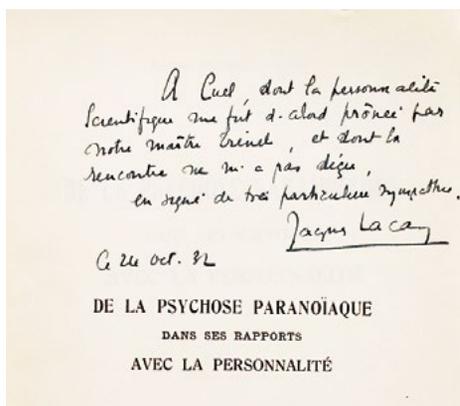


63. LACAN Jacques

De la psychose paranoïaque dans ses rapports avec la personnalité

[PARANOID PSYCHOSIS AND ITS RELATION TO THE PERSONALITY]

Le François, Paris 1932, 16 x 24 cm, original wrappers, custom slipcase and chemise



The true FIRST EDITION of Jacques Lacan's thesis, of which there were no *grand papier* (deluxe) copies. A first issue copy, without the subtitle: *Chef de clinique à la Faculté de Médecine de Paris*, which was added for the second issue.

J. R. Cuel, a young psychiatrist, was, like Lacan, a friend and student of Marc Trénel, the head of the Maison Blanche asylum, where Jacques Lacan began working with linguistic disturbance. We haven't managed to find out too much about this friend whom Lacan calls by his surname, without including his first name, other than a text of Lacan's from 1948 about a paper by J. R. Cuel (then a member of the *Groupe de l'Évolution Psychiatrique* [Psychiatric Evolution Group]) on the "nosographic place of certain pre-senile forms of dementia." On this occasion, too, we find the famous psychiatrist using the same appellation to begin his appraisal of his colleague's work: "I would like to join in praising Cuel..."

The bookseller Hervé Valentin created a census of the known copies of this thesis, which was printed in a very small number of copies and which Lacan no doubt pulled from sale after discovering that one of his patients was the son of "Aimée," whose case study is presented at length. Of the 27 copies known, only 9 are of the first issue, the "no-subtitle" impression, which were given to Lacan's close friends and colleagues. There were two copies without inscriptions and nine with autograph inscriptions between October 1932 and July 1933. We must also add this copy, which turns out to be one of the first three copies inscribed by Lacan, just after those to his parents, 23 October 1932, the oldest recorded.

A very rare, handsome autograph inscription dated 24 October 1932 and signed by Jacques Lacan: "À Cuel, dont la personnalité scientifique me fut d'abord prônée par notre maître Trénel, et dont la rencontre ne m'a pas déçu, en signe de très particulière sympathie" [for Cuel, whose scientific personality was pointed out to me first by our master Trénel, and meeting whom was no disappointment, as a token of very special friendship].

This copy has paper boards with abstract motifs, a half black morocco chemise, and an edged slipcase by Goy & Vilaine. Spine very lightly sunned.

An exceedingly rare copy of Jacques Lacan's famous thesis with a very early autograph inscription signed to a colleague.

\$ 12 500

[> SEE MORE](#)

64. LACAN Jacques

Fonction et champ de la parole et du langage en psychanalyse. Rapport du congrès de Rome tenu à l'Instituto di Psicologia della Università di Roma les 26 et 27 Septembre 1953

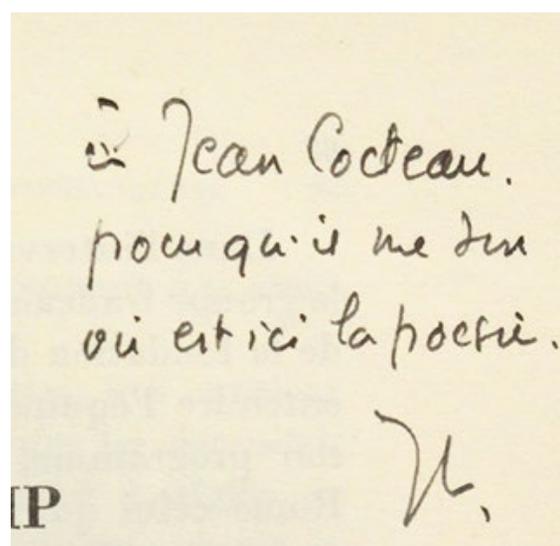
[FUNCTION AND FIELD OF SPEECH AND LANGUAGE IN PSYCHOANALYSIS: REPORT OF THE CONGRESS OF ROME, HELD AT THE ISTITUTO DI PSICOLOGIA DELLA UNIVERSITÀ DI ROMA ON SEPTEMBER 26 AND 27, 1953]

P.U.F., Paris 1953, 14 x 23 cm, stapled

FIRST EDITION.

Ex-libris printed at the base of the verso of the front cover.

Dated autograph inscription by Jacques Lacan: "À Jean Cocteau. Pour qu'il me dise où est ici la poésie." [To Jean Cocteau. So that he tells me where the poetry is here.]



\$ 6 000

[> SEE MORE](#)

65. LE CORBUSIER

L'Art décoratif d'aujourd'hui [THE DECORATIVE ART OF TODAY]

Georges Crès & C^{ie}, Paris 1925,
15,5 x 24,5 cm, half burgundy shagreen

Second edition, with numerous illustrations.

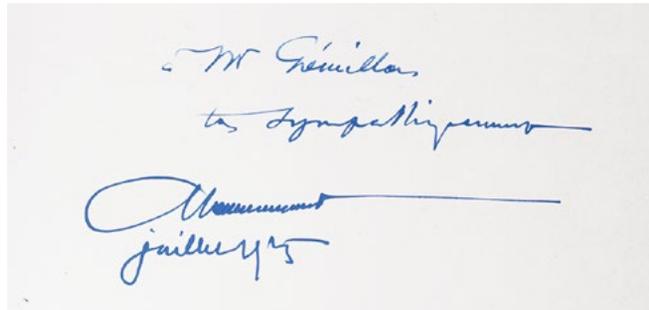
Binding in half burgundy shagreen, title piece of green shagreen, boards in marble paper, binding of the period.

Rare autograph inscription dated 1925 and signed by Le Corbusier to the film director, [Jean] Grémillon. Our copy is enhanced, on the last page, with a second autograph dated 1928 by Le Corbusier: "To Mr E. Mercier. It is not a question here, in fact, of the decorative art, but of the spirit that animates this magnificent epoch and is so poignant."

A precious copy, in a strictly contemporary binding and enhanced by the two successive autographs by Le Corbusier.

\$ 5 000

[> SEE MORE](#)



66. LE CORBUSIER

Précisions sur un état présent de l'architecture et l'urbanisme [PRECISIONS ON THE PRESENT STATE OF ARCHITECTURE]

Georges Crès & C^{ie}, Paris 1930,
16 x 25 cm, half black morocco

FIRST EDITION for which no *grand papier* (deluxe) copies were printed.

With 226 illustrations.

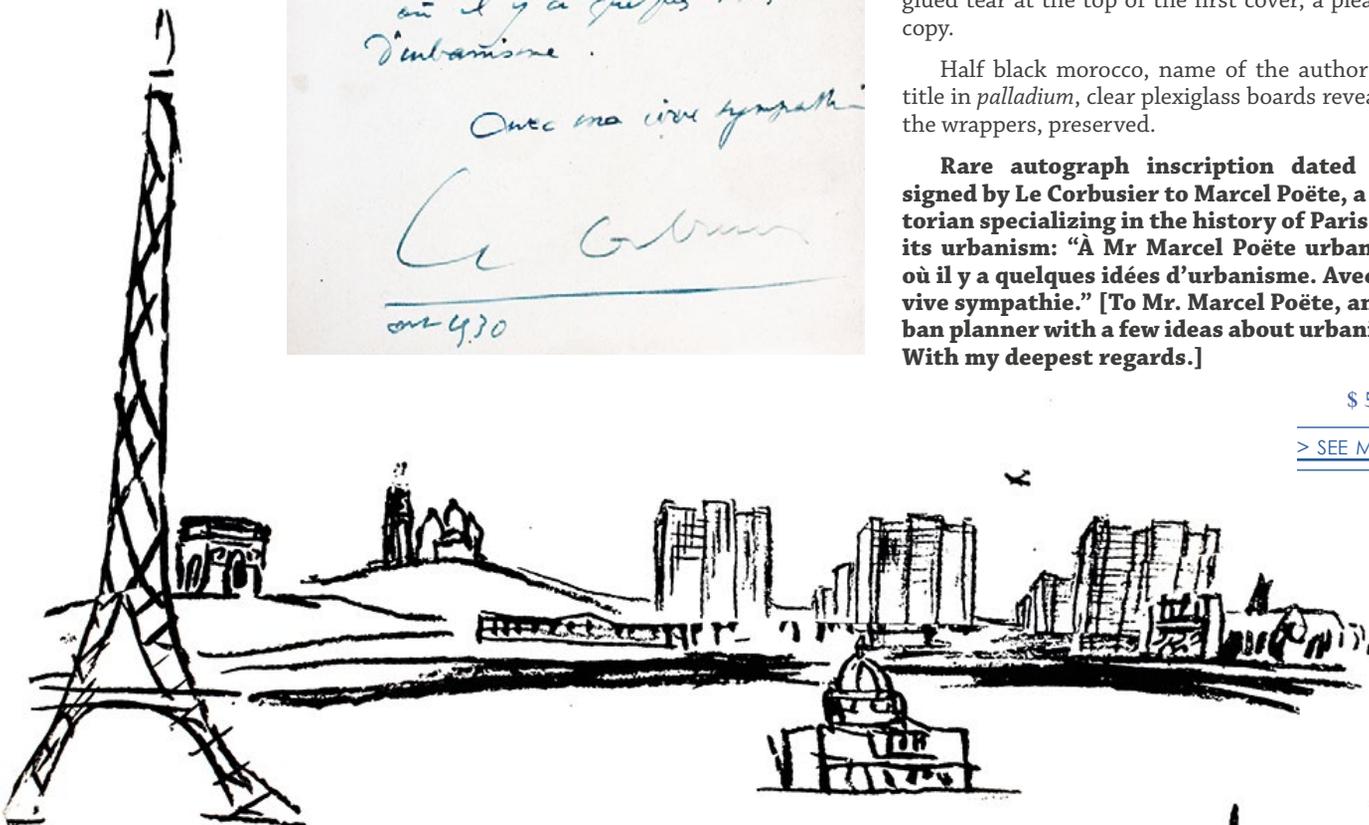
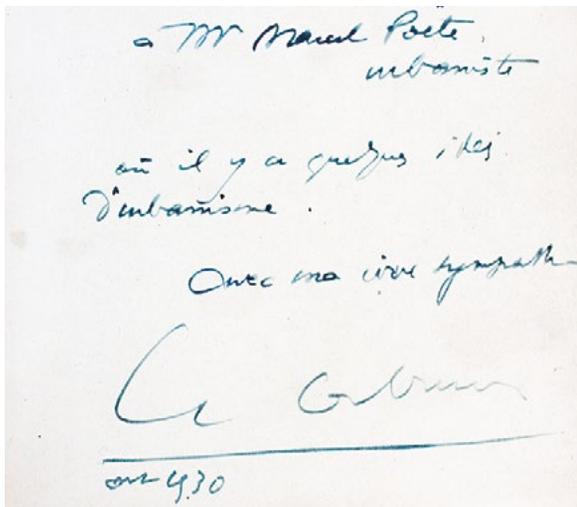
Three tiny angular holes on the wrappers, a glued tear at the top of the first cover, a pleasing copy.

Half black morocco, name of the author and title in *palladium*, clear plexiglass boards revealing the wrappers, preserved.

Rare autograph inscription dated and signed by Le Corbusier to Marcel Poëte, a historian specializing in the history of Paris and its urbanism: "À Mr Marcel Poëte urbaniste où il y a quelques idées d'urbanisme. Avec ma vive sympathie." [To Mr. Marcel Poëte, an urban planner with a few ideas about urbanism. With my deepest regards.]

\$ 5 000

[> SEE MORE](#)



l'académisme dit. Non!

67. MAYGRIER Jacques-Pierre & CHAZAL Antoine

Nouvelles démonstrations d'accouchemens [NEW DEMONSTRATIONS OF DELIVERIES]

Bechet, à Paris 1822, 30 x 43 cm, contemporary brown calf

FIRST EDITION, with the illustrations of the author (often missing) and 79 plates (plate 27-28 double page) hors texte steel-engraved by Forestier after drawings by Antoine Chazal.

Strictly contemporary Romantic binding in brown calf, spine in six compartments richly decorated with gilt fillets and blindtooled arabesques, boards with blindtooled arabesques to corners, double fillet frame and gilt initials 'A.D.' to centre, gilt roulette framing marbled endpapers and pastedowns, double gilt fillets to edges of covers. Binding very skilfully restored.

Jacques-Pierre Maygrier (1771-1835) was a student of Antoine Dubois, the obstetrician of Empress Marie-Louise. He practiced at the Cochin hospital and at the Hôtel Dieu and lectured extensively on obstetrics with the intention of simplifying the teaching of the subject (e.g. on the anatomy of the fetus, the mechanics of birth, etc.).

A very attractive copy of this rare and magisterial atlas of obstetrics in a remarkable strictly contemporary binding.

£ 7 500

[> SEE MORE](#)



68. BAKER Joséphine & SAUVAGE Marcel & COLIN Paul

*Les Mémoires de Joséphine Baker recueillis et adaptés
par Marcel Sauvage [THE MEMOIRS OF JOSEPHINE BAKER]*

Kra, Paris 1927, 20 x 21 cm, original wrappers

FIRST EDITION, one of 300 unnumbered copies on pur-fil paper.

Nice full-margined copy.

With 30 drawings by Paul Colin.

**Inscribed by Paul Colin to Harry Jaunet: "En souvenir
des beaux soirs élyséens..."**

\$ 2 000

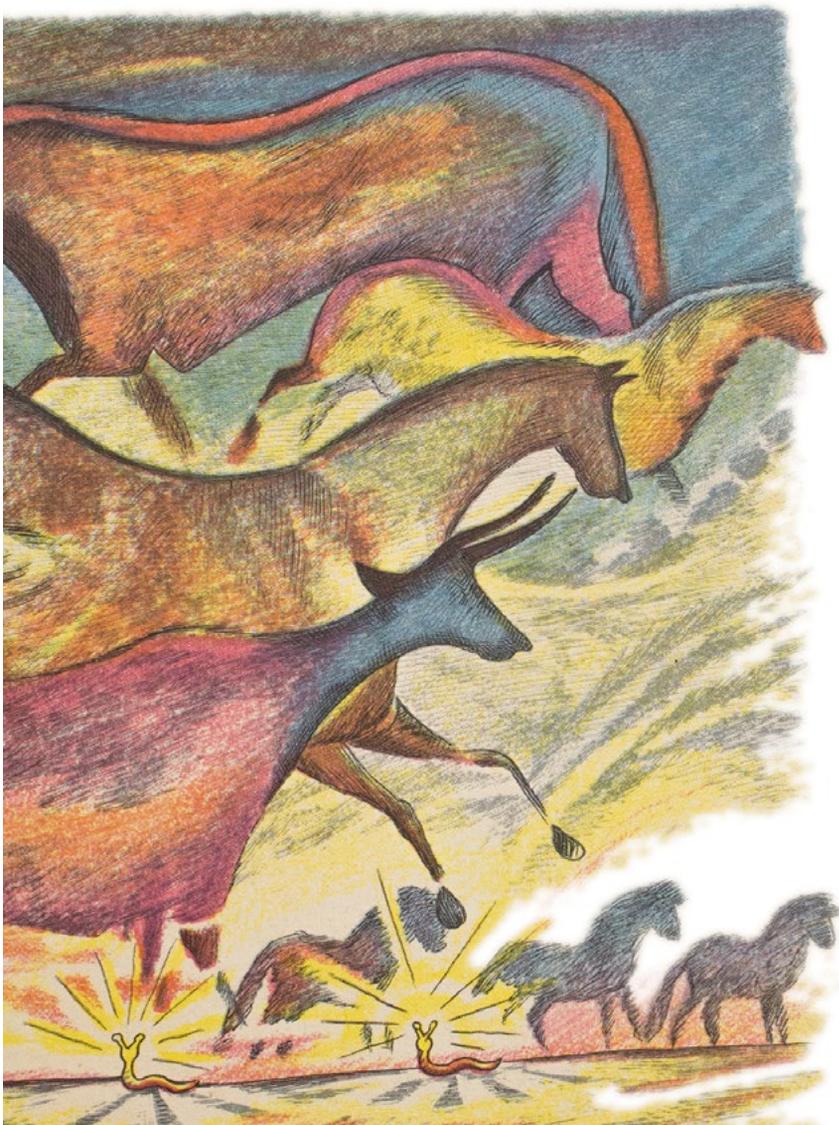
[> SEE MORE](#)



69. BAKER Joséphine & BOUILLON Jo & WORM Piet

La Tribu arc-en-ciel [THE RAINBOW CHILDREN]

Opera Mundi, Paris 1957, 21,5 x 29cm, publisher's binding



FIRST EDITION.

Publisher's binding, illustrated boards scraped in the corners and at the head, otherwise a good copy.

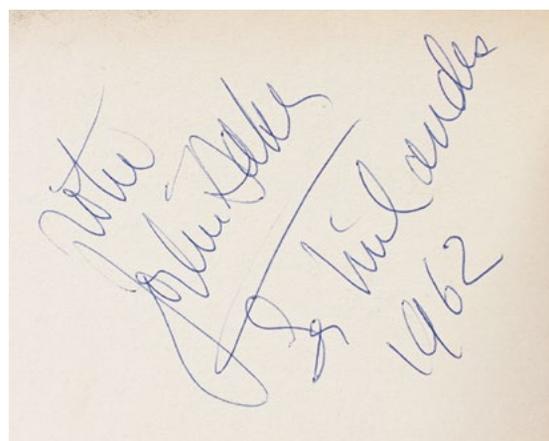
Text by Joséphine Baker, illustrated by Piet Worm.

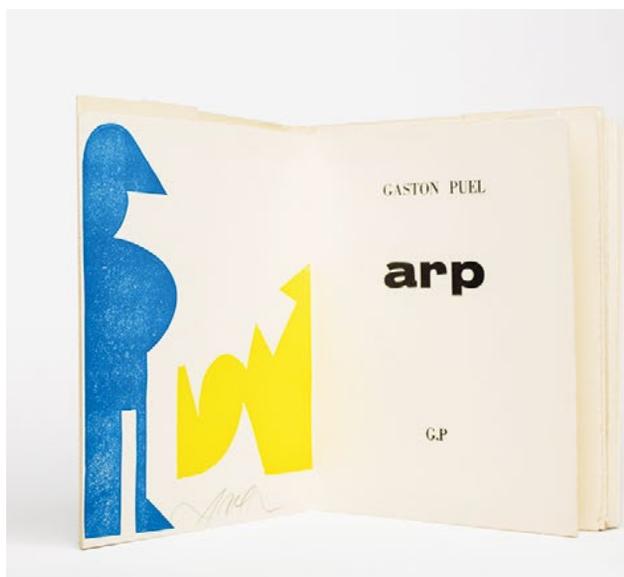
A little foxing on the head of the last and second to last page.

A rare tribute autographed signed and dated by Joséphine Baker.

\$ 1 000

[> SEE MORE](#)





70. ARP Hans & PUEL Gaston

Arp

Gaston Puel, Veilhes 1966, 14 x 17 cm, loose leaves

FIRST EDITION, one of 50 numbered *hors commerce* copies on vélin de Rives paper, numbered and justified by the author, the *tirage de tête*.

This copy, like all the deluxe ones, has 4 original linocuts printed in colors by Hans Arp.

Signatures of Hans Arp to each of the 4 linocuts and signature of Gaston Puel to justification page.

A fine and rare copy.

\$ 5 600

[> SEE MORE](#)

71. DALI Salvador

La Conquête de l'irrationnel
[THE CONQUEST OF THE IRRATIONAL]

Éditions surréalistes, Paris 1935,
12 x 15,5 cm, Bradel binding

FIRST EDITION on ordinary paper.

Elegant Bradel half grey cloth over decorated paper boards with abstract motifs by P. Goy & C. Vilaine, spine with title and author's name in palladium, top edge in palladium, wrappers preserved.

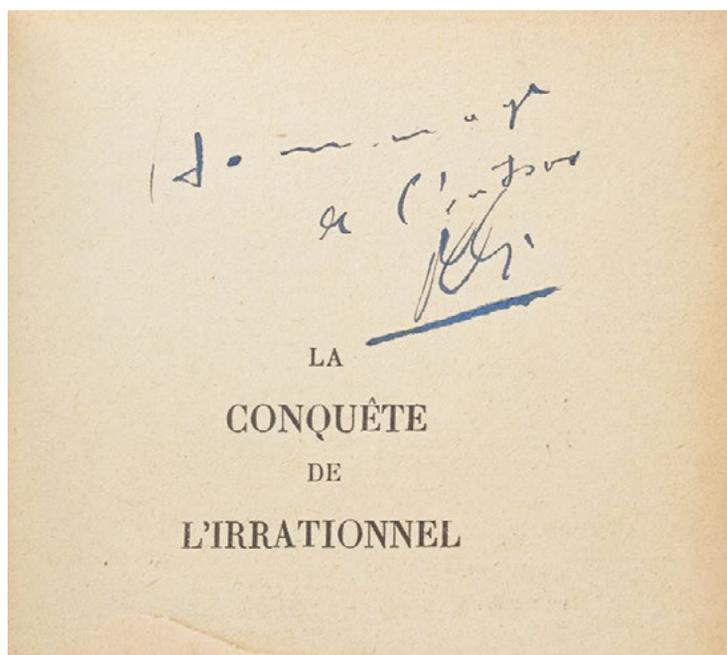
Autograph inscription dated 1935 and signed by Salvador Dali to his friend the gallerist Georges Wildenstein.

Illustrated with 35 reproductions.

A very good copy nicely bound.

\$ 1 500

[> SEE MORE](#)



72. DUCHAMP Marcel & BRETON André

First Papers of Surrealism

Coordinating Council of French Relief Societies, New York 1942, 18,5 x 26,5 cm, stapled

FIRST EDITION of this poster for an exhibition held in New York from 14 October to 7 November 1942. A famous cover with five bullet holes, designed by Marcel Duchamp.

Illustrated. Ex-libris inkstamp to head of one blank endpaper.

Small insignificant scratch to head of spine, a good and rare copy.

\$ 1 900

[> SEE MORE](#)

73. HARTUNG Hans

Dix peintures [TEN PAINTINGS] With an exceptional drawing in color

La Galerie de France, Paris 1962, 32,5 x 32,5 cm, loose leaves

FIRST EDITION of this pamphlet presenting the 50 new works by Hans Hartung and held at the Galerie de France from 26 October to 24 December, 1962.

Illustrated with 10 reproductions by Hans Hartung.

Discreet and skilful restorations on the back, nice copy.

Signed autograph inscription by Hans Hartung to Dr. Méry with an original drawing in color.

\$ 1 900

[> SEE MORE](#)



74. MAGRITTE René & ÉLUARD Paul

Les Nécessités de la vie et les conséquences des rêves précédé d'Exemples [THE NECESSITIES OF LIFE]

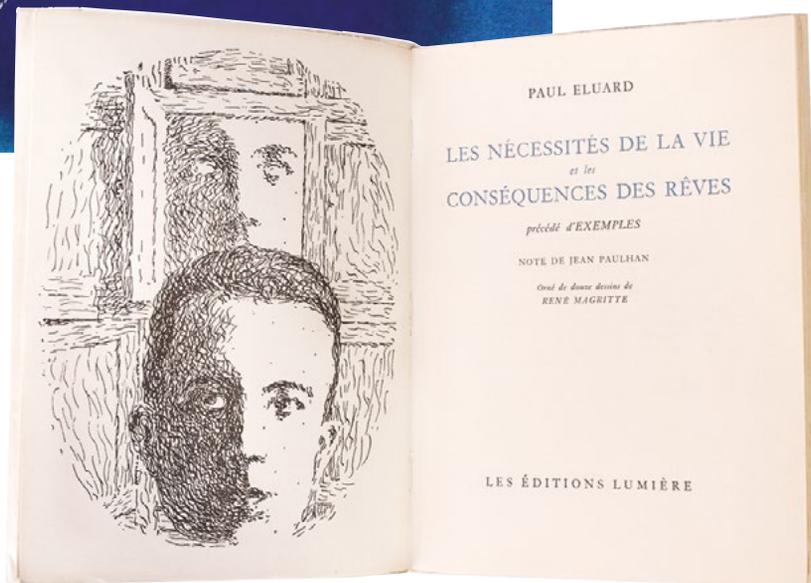
Les Éditions Lumière, Paris & Bruxelles
1946, 15,5 x 21,5 cm, original wrappers

Illustrated edition with 12 drawings by René Magritte, one of 500 copies numbered on pur-fil paper, the only printing after 12 copies on Madagascar paper.

A nice copy.

\$ 3 750

[> SEE MORE](#)



PAINTER'S BOOKS



75. MIRÓ Joan

Joan Miró, Dibujos y Litografias. Coleccion Juan de Juanes I. Papeles de son Armadans

Seix Barral & New York graphic society, New York 1959,
25 x 35,5 cm, loose leaves with custom slipcase

FIRST EDITION, one of 700 numbered copies, complete **with the original lithograph** at end.

With 19 watercolors and 3 lithographs.

Spine of case slightly sunned, repaired tear to foot.

A very good copy.

\$ 2 250

[> SEE MORE](#)

76. ARP Hans & SCHULZE VELLINGHAUSEN Albert

ILLUSTRATION BY POLIAKOFF Serge

Werke Poliakoffs. - Geh durch den Spiegel

Werkstätten Galerie Der Spiegel, Köln
1964, 26,5 x 38 cm, original wrappers

FIRST EDITION of this brochure of the Serge Poliakoff exhibition, of which 300 copies were printed. The exhibition was held at the *Der Spiegel* gallery in Cologne in 1964.

Work illustrated with two separate original engravings by Serge Poliakoff, including one double-page spread.

Texts by Hans Arp and Albert Schulze Vellinghausen.



Wrappers and spine slightly discolored at the margins, otherwise an attractive copy.

Provenance: from the library of the art publisher and collector Alex Grall, with his stamp printed as an ex-libris.

\$ 2 250

[> SEE MORE](#)

77. PERET Benjamin

ILLUSTRATION BY **TAMAYO Rufino**

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 leading copies.

A good and rare copy in a pale pink slipcase.

\$ 3 000

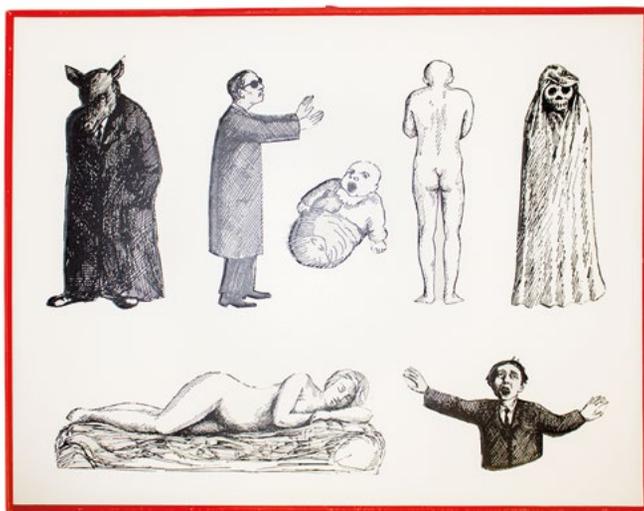
[> SEE MORE](#)



78. TOPOR Roland

Topsychopor. Jeu en forme de test psychologique

Delpire pour Citroën, Paris 1964, 41 x 32 cm,
loose leaves with custom slipcase



FIRST EDITION consisting of 6 decorative plates and 2 plates with pre-cut characters.

Rare and fine copy complete with red glossed slipcase (with two tears at the back cover) and cardboard packaging, affected by some slight foxing on the covers.

\$ 1 500

[> SEE MORE](#)

79. PICASSO Pablo

Linogravures [LINO CUTS] With an original signed drawing

Éditions Cercle d'art, Paris 1962, book: 39 x 32,5 cm,
drawing: 24,5 x 23 cm, publisher's cloth
with custom slipcase

FIRST EDITION.

Publisher's Bradel beige cloth, with dust jacket (a little light spotting and rubbing).

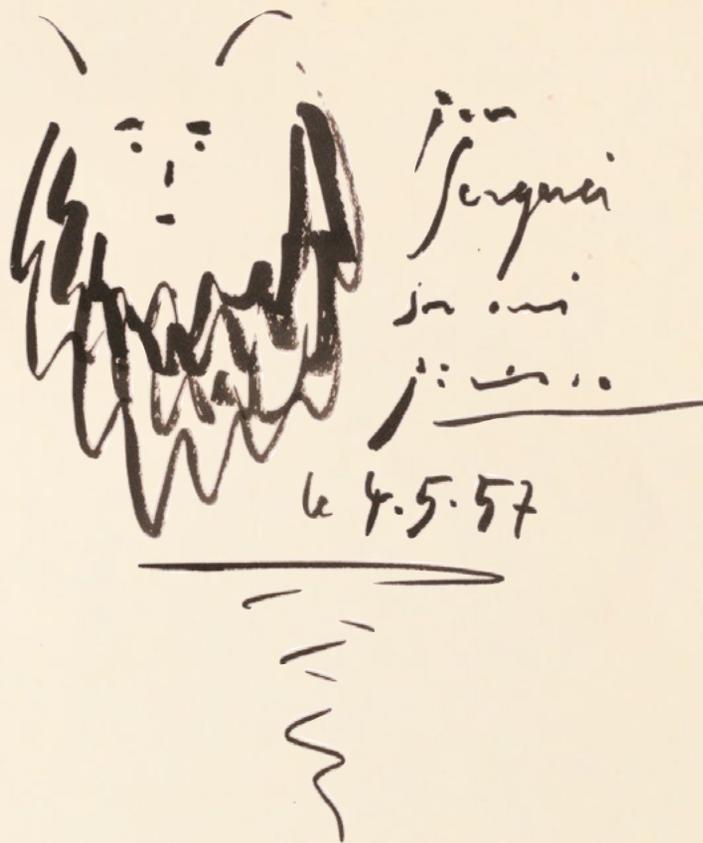
With 45 linocuts by the artist.

An original drawing by Pablo Picasso in black ink of a faun's head, with an autograph inscription signed and dated by the artist to "Sergueï, son ami Picasso le 4.5.57" [Sergey, his friend Picasso], on a leaf laid down on the endpaper. It's very likely that the drawing was for the choreographer Serge Lifar (Sergey Mihailovitch Lifar, 1904-1986) for whom Picasso designed costumes and sets.

Discreet repairs to corners of leaf with drawing.

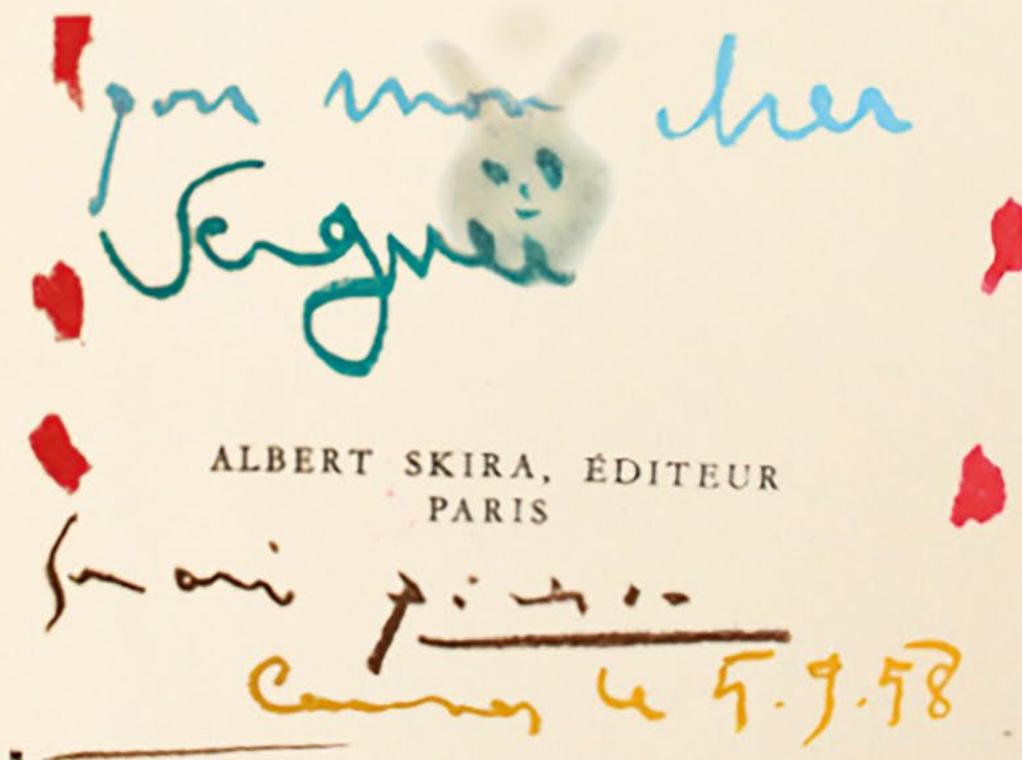
Added: the volume *Céramiques* from Pablo Picasso published by Albert Skira in 1948, **including an autograph colorful letter from Pablo Picasso, signed and dated, to the same Sergueï** which should have been topped by a drawing, cut out from the copy probably in order to be framed.

An exceptional copy with an original drawing signed by Pablo Picasso.



\$ 18 500

[> SEE MORE](#)



80. PICASSO Pablo & COLLECTIVE

Bal olympique, vrai bal sportif costumé le vendredi 11 Juillet 1924 de minuit à 6h du matin à la taverne de l'Olympia, 28 Bd des Capucines, organisé par l'Union des artistes russes à Paris [BAL OLYMPIC]

Union des artistes russes & François Bernouard, Paris 1924, 24,5 x 29 cm, original wrappers

FIRST EDITION, printed in a very small number of copies on Vélín Normandy paper.

The programme is illustrated by V. Barthe (wrapper) and includes contributions from Chatzman, Manet (a reproduction of his *Olympia*), Picasso, Vassiliev, Fotinsky and Ganovsky (a spatial composition).

Appearing at this event were: Olga Koklova and the *Ballets Suédois* of Juger Friis and Jean Borlin, the “dance of the lobster, crab and crocodile” with costumes by Marie Vassiliev and Fernand Léger, the Petrograd Puppet Theatre with costumes and puppets by Goncharova and music by Bohoslav Martinou and Vernon Duke, three-dimensional poems by Iliadz and Katabadze as well as futurist poems from Vazry, a dance by Tamara Svirskya

to Satie’s *Gymnopédies*, “Japanese Sports” by Foujita, a “Spectacle on a Star” from Tzara, a “new system of fantastical projections” from Larionov, and “universal Foot Ball” with multicolored balloons by Fotinsky and Bogoutsky.

The rooms were decorated by Barthe, Pougny, Tchelitcheff, Chazman, Lansky, Weinberg, Geo Charles, Chana-Orloff, Alexieff, Maner-Katz, and Frenkel.

A rare and attractive copy.

§ 1 250

[> SEE MORE](#)

81. PICASSO Pablo & DUHAMEL Marcel

Le Carnet des carnets

Aux dépens d'un amateur, n. p., 1965, 7,5 x 10 cm, publisher's binding, envelope and flexible plastic slipcover

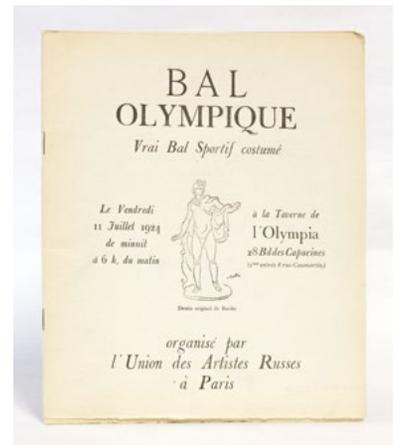
Edition consisting in the facsimile, printed by Daniel Jacomet, of a book illustrated of drawing by Pablo Picasso, given to Marcel Duhamel and printed by the latter at 250 numbered copies, plus a few copies that were not for sale but were for the artist and his colleagues.

Publisher’s binding in full grey canvas, a beautiful copy completed with its illustrated envelope of reproductions of the drawing by Pablo Picasso and with its flexible plastic slipcover, lightly split at the top of the joint.

Autograph inscription to the justification of the printing in the end by Marcel Duhamel to Pierre [Dumayet].

§ 1 000

[> SEE MORE](#)



82. PROUST Marcel

À la recherche du temps perdu [IN SEARCH OF LOST TIME]

Grasset & Nrf, Paris 1913-1927, first volume 12 x 19 cm & second volume 13 x 19,5 cm
& other volumes 14,5 x 19,5 cm, 13 volumes, original wrappers, custom boxes

FIRST EDITION. First volume with all the characteristics of the first issue (Grasset error, the first plate dated 1913, no table of contents, publisher's catalogue at end), one of the advance (*service de presse*) copies (the head of the second plate marked with the publisher's initials). FIRST EDITION on ordinary paper with a false edition statement stating the fifth for the second volume. Numbered first editions on *pur fil* paper, the re-impositions on *grand papier* (deluxe copy) only for the other volumes.

This complete set of *In Search of Lost Time* bears three important, attractive inscriptions from Marcel Proust to Lucien Descaves:

“À monsieur Lucien Descaves. / Hommage de l’auteur. / Marcel Proust” in *Du côté de chez Swann*.

“À monsieur Lucien Descaves. / Respectueux hommage de l’auteur. / Marcel Proust” in *Le Côté de Guermantes II – Sodome et Gomorrhe I*.

“À monsieur Lucien Descaves. / Admiratif hommage. / Marcel Proust” in *Sodome et Gomorrhe II-1*.

Each of the thirteen volumes is present in a full black morocco box, spines in the Jansenist style with date at foot, the interior lined with khaki green sheep by Goy & Vilaine. The copy of *Swann* is, furthermore, preserved within a chemise and slipcase of decorative paper and edged with ochre cloth, as is typically the case with books from the library of Lucien Descaves. Inscribed copies of *Swann's Way* are themselves of the utmost rarity, but this one is moreover testimony to the ‘young’ author’s first attempts to approach the prestigious Académie Goncourt, of which Lucien Descaves was one of the founding members.

The stormy deliberations of 1919 are often brought up with regard to Proust and the Goncourt, but what people usually omit to mention is that, urged on by Grasset (cf. letters to M. Barrès and R. de Flers, v. XII, letters 127 and 155), Proust manifested an ardent desire, right from 1913 on, to be submitted to the verdict of the Ten, and made a number of moves in this direction:

“My publisher [had me send] my book...to the Goncourt judges. Officially, it’s not too late, they’re still accepting books, but I think the winner is already more or less decided. There remains the hope that if I could find – not having one as yet – someone to act as advocate for the book, who could make sure it was discussed, it would carve a way for my work so that they’d read it, which is all I could hope for... I am very much afraid that no one will read me, because it’s so long and tightly packed. But perhaps...you have some friends in the Académie Goncourt. There are two judges with whom it’s not worth bothering. The elder Rosny, because Madame Tinayre (whom I don’t know but who, it appears, has a predilection for my writing) has already recommended the book to him (without having read the rest); and Léon Daudet who will most likely not take my part, but with whom I am too closely tied to be able to put myself forward without mak-

ing a fool of myself. Finally, Louis de Robert, (all this off the top of my head, for this letter that I’m writing is my first step in all this) has written to Paul Margueritte. But I don’t think that’ll have much effect. Perhaps you know someone else? There are, I believe, Geffroy, Rosny junior, Elémir Bourges, Descaves (but I doubt he’d come back for this), Mirbeau...In any case, perhaps all this will be in vain. I just wanted to mention it, in case,” (letter of the 8 November – the date the printers finished the book – to Madame de Pierrebouurg, XII, 140).

Madame de Pierrebouurg did not know anyone and Louis de Robert’s efforts came up against an obstacle, namely Proust’s independent means: “As for the prize, there’s something quite comic in that at a time when I’m...more or less ruined...my fortune should be an obstacle!” (letter to Louis de Robert, XII, 164). For his part, Léon Daudet – to whom he had, in fact, turned for support – held his age against him: “As for the Goncourt...I shall certainly mention your book to my friends. But...but the majority don’t want to vote for an author *over the age of 35* [underlined]...I, happily, do not share this disposition,” (XII, 144).

Resigned, Proust nonetheless hopes to be mentioned by the Academicians: “It seems impossible that I should have the prize... In any case, if my book is discussed by the Goncourt jury, it will in some measure make up for the distance I’ve been at for some years from literary life, which means that at my age I am less well-known than a number of people just starting out. Perhaps in seeing my book deliberated over by the jury, some people will decide to read it, and who knows if there won’t be among them some friend to my thinking who without this would never have discovered it,” (XII, 170). But none of the members referred to *Swann* during their deliberations and only the elder Rosny, according to Proust “gave [me] a voice” (XVIII, 221).

When *In the Shadow of Young Girls in Flower* did win the prize in 1919 (despite the same obstacles of Proust’s age and fortune) Lucien Descaves disagreed with the decision, preferring instead Roland Dorgelès’ *Les Croix de bois*. Proust mentions his animosity in a letter to the Abbé Mugnier: “I’m sorry that you found out [about the Goncourt prize] from Monsieur Descaves, because he must have accompanied this piece of good news with some rather unflattering comments. In effect, he had campaigned against me and presented the results in the following terms: Monsieur Proust has the prize; Monsieur Dorgelès has the originality of talent and youth. You can’t have it all.” Proust goes on to add: “Don’t think I harbor the least resentment towards Monsieur Descaves. Those who don’t like my books are of exactly the same opinion as me,” (XVIII, 333).

The copies of *The Guermantes Way* and *Sodom and Gomorrah* that Proust gave to this harsh critic of his are proof of the honesty of this statement and the respect he had for the author despite their differences. For his part, ‘the Bear’, as Lucien Descaves called himself, took great care of his copy

of *Swann* in protecting it with a slipcase and chemise, no doubt aware of the importance of this founding work of modern literature. Nonetheless, one can note that he stopped reading *Sodom* at page 153, after which the quires are no longer opened.

In his study on Proust and the Goncourt prize, Luc Fraysse highlights that “the awarding of the Goncourt prize to Proust in 1919 for *In the Shadow of Young Girls in Flower* is a major literary event in 20th century history...It was an unparalleled summit in the life of the Académie Goncourt...[and] a decisive and definitive

turning point in the literary evolution [of Proust]...[who] went – with no intermediate stage – from relative obscurity to worldwide fame. It was the Goncourt prize that led a larger readership to discover the depth and importance of Proust’s work.”

An exceptional set of *In Search of Lost Time* as it appeared, bearing three attractive signed autograph inscriptions from Marcel Proust to Lucien Descaves.

\$ 100 000

[> SEE MORE](#)





83. KARR Alphonse & DELORD Taxile & Comte FOELIX ILLUSTRATED BY GRANDVILLE Jean-Jacques

Les Fleurs animées [ANIMATED FLOWERS]

Garnier frères, Paris 1867, 17 x 27,5 cm, navy-blue half shagreen

Edition illustrated by Grandville with 29 insert watercolor plates in the first volume, and 23 insert watercolor plates and 2 black plates in the second.

Navy-blue half shagreen, spine divided into five compartments with curved fillets, gilt double fillets and floral motifs to compartments, marbled endpapers and pastedowns, one corner frayed. Occasional spotting, a transparent dampstain at the base of all leaves in the first volume.

Text by Alphonse Karr, Taxile Delord, and Comte Foelix.

\$ 600

[> SEE MORE](#)

84. BERNARD Pierre & COUAILHAC Louis

Le Jardin des plantes. Description complète, historique et pittoresque du museum d'histoire naturelle, de la ménagerie, des serres, des galeries de minéralogie et d'anatomie et de la vallée Suisse.

[THE JARDIN DES PLANTES. COMPLETE, HISTORICAL, AND PICTURESQUE DESCRIPTION OF THE MUSEUM OF NATURAL HISTORY, MENAGERIE, GLASSHOUSES, MINERALOGY AND ANATOMY GALLERIES OF THE SWISS VALLEY]

L. Curmer, Paris 1842, in-8 (18 x 26 cm), contemporary half green morocco

FIRST EDITION richly illustrated with 186 plates of animals (including birds, reptiles, fishes, crustacean insects, corals), 33 of which are very finely hand-colored. These colored plates are exquisite in their refinement, with deep and dazzling colors. The edition also contains numerous steel-engraved medallion portraits. Fold-out map of the Jardin des Plantes and 2 double-page steel plates. The steel plates are finely crafted. Numerous wood-engravings in the text showing animals. The book benefits from typical romantic treatment, with large wood-engraved compositions for the title and part pages, decorations, etc.

Contemporary green hard-grained half morocco. Spine with richly decorated panels, roll-tooling on the bands. Double fillets on the sides, gilt edges, watered silk endpapers. Signs of wear on the sides and ends. Short tear to the inferior part of the first volume on 0,5 cm. Bright white paper, with occasional light spotting. A few more yellowed plates.

Very fine copy in good condition.

Curmer had specialized in luxurious high-end publishing. He is known for having financially ruined himself by ordering the very best engravings in England and by dint of the paper he used. He swiftly went bankrupt. Hetzel acquired his back catalog.

The Jardin des Plantes is a superb publication that marries the discovery of a fascinating subject and the perfect realization of an exceptional book.

\$ 1 000

[> SEE MORE](#)



85. NUS Eugène & MERAY Antony

WATERCOLOR BY VARIN Amédée

L'Empire des légumes. Mémoires de Cucurbitus I^{er}. Drôleries végétales

[THE EMPIRE OF VEGETABLES: MEMOIRS OF CUCURBITUS I^{ER}. VEGETABLE DROLLERIES]

G. de Gonet, Paris n. d. [1851],
19 x 26,7 cm, 20th-century full shagreen

FIRST, RATHER RARE EDITION, illustrated with a frontispiece and 24 plates finely engraved on steel with watercolor decoration (on papier fort), representing anthropomorphic vegetables in various situations, delightfully sketched by Amédée Varin. Each plate is a voyage of discovery, brimming with imagination, whimsy, and irony. One of the masterpieces of Romantic caricature.

20th-century full red shagreen. Spine in compartments with 4 open leaves. Author and title gilt. Upper board with angular leaves and the words "Drôleries végétales" in the center, last board with 4 anglaur leaves. Gilt edges. Very slight wear and tear at four top corners. All the engravings are protected by a *serpente*. Very fine copy, still fresh, with a few rare scattered foxing (spotting on pages 112 to 119).

Contemporary political and social satire. On the Boulevard des Maréchaux in Paris, the narrator discovers an unknown world, the empire of vegetables governed by Cucurbitus I, who can be clearly recognized as Napoleon III and his government. A prophetic satire since the French empire would be proclaimed on December 2, 1852, betraying the first act of universal suffrage that had elected it. Cucurbitus I is depicted as an oriental despot, dressed in the Turkish custom. Although the practice of satire produced many



famous texts (Louis Reybaud and his *Jérôme Paturot*, *Le Diable à Paris*, *Scènes de la vie privée des animaux*), none sketched the portrait of Napoleon III and his politics so directly.

\$ 1 800



86. NUS Eugène & MERAY Antony

WATERCOLOR BY VARIN Amédée

[> SEE MORE](#)

Les Papillons, métamorphoses terrestres des peuples de l'air

[THE BUTTERFLIES, TERRESTRIAL METAMORPHOSES OF THE PEOPLE OF THE AIR]

Gabriel de Gonet, Paris n. d. [1852],
18 x 27,5 cm, half green shagreen

FIRST EDITION illustrated with 35 hand-colored insert plates and a few black-and-white illustrations.

Half green shagreen, spine in four compartments with blind tooled double panels and gilt garlands, lettered in gilt, a few signs of minor wear and tear to the tips of the spine, blind tooled fillets on the fir-green covers, marbled endpapers, speckled edges, contemporary binding.

Occasional light spotting.

A rare copy of one of the finest Romantic illustrated books.

\$ 1 250

[> SEE MORE](#)

87. SADE Donatien Alphonse François, Marquis de

Bronze Cast of the Marquis de Sade's Skull

2012, 20 x 13,5 x 15 cm, bronze

Bronze cast of the Marquis de Sade's skull by the master founder Avangini. One of a unique numbered edition of 99 bearing a reproduction of Sade's signature.

Also included is a certificate of authenticity signed by the Comtesse de Sade, with the family's wax seal.

Provenance: family archives.

On Friday 2nd December 1814, Donatien Alphonse François, Marquis de Sade died at the Charenton asylum, at the age of 74.

Despite his final wishes, the Marquis had a religious burial in the cemetery at Charenton. In an ironic twist of fate, Sade would not stay in the bosom of the Church for long even after death, for a few years later, his tomb was "profaned" in the name of science by the asylum's doctor, Dr. L. J. Ramon. Having studied the enigmatic Marquis' skull, he passed it on to his German colleague Johann Spurzheim, a student of the famous Franz Joseph Gall, the founder of phrenology, very new and very popular at the time.

Spurzheim made a cast – today in the Anthropological Lab of the Museum of Mankind – of the precious skull and exhibited the original during his European conferences before mislaying it, apparently in Germany or America. What greater freedom could someone who had spent the best years of his life behind bars have hoped for?

The museum also preserves the notes from the very partial phrenological analysis of the "Marquis de Sade's cerebral structure" carried out by Spurzheim's assistant, which was nothing less than a new, posthumous, trial culminating in another guilty verdict, this time without appeal:

"Born from the most shameful passions and marked by feelings of opprobrium and ignominy, a world-view so monstrous – if it were not the brainchild of a lunatic – would render its creator unworthy of being called a man, and would blacken his reputation for good."



We, however, prefer the more honest description provided by Dr Ramon in his *Notes on M. de Sade*: "Sade's skull, nonetheless, had not been in my possession many days before I examined it from the phrenological point of view, something I was very taken with at the time (as well as magnetism). What did this examination show me? A well-developed crown (Theosophy, goodwill); marked projection behind and underneath the ears (a conflict point – similarly developed organs in the skull of du Guesclin); mid-sized cerebellum, an elongated distance between one mastoid part of the temporal bone and another (indicating excesses in physical love).

In a word, just as I was unable to discover in Sade, as he walked along seriously and, I would even say, almost in a patrician way, the author of *Justine* and *Juliette*, my inspection of his head would have made me absolve him altogether of the charge of producing such works: his skull was in all respects comparable to that of a Church Father."

A witness to the impenetrable secret of the Marquis and his intolerable freedom, this bronze skull, **the only replica of the occiput that so mysteriously disappeared**, seems to respond to the Shakespearean question with a sarcastic reformulation:

To be free or not to be!

\$ 6 800
[> SEE MORE](#)

88. SADE Donatien Alphonse François, Marquis de & ANONYME

Réflexions sur la Justice et la peine de mort. Manuscript, not selected by the author for the *Voyage d'Italie* [REFLECTIONS ON JUSTICE AND THE DEATH PENALTY]

N. d. [c. 1775], 19,8 x 27,1 cm, 9 pages on 5 leaves

Unpublished manuscript written in an unknown hand, probably that of one of the Marquis' scribes. Crossings-out and strikeouts by the scribe and **7 annotations and strikeouts by the Marquis de Sade.**

Provenance: family archives.

Very important preparatory manuscript for the *Voyage d'Italie*, in which the young Marquis de Sade, under the cover of a study of the Roman judicial system, develops the great philosophical themes of his future novels.

The first leaf of the manuscript is missing; the Marquis did not retain it during the different stages in which he developed his text. We know this because the notebook was found in this state when his chest, which had been kept sealed by the family since his death in 1814, was opened in 1948. This fine unpublished manuscript attests to Sade's meticulous method of working. When preparing to write his *Voyage d'Italie*, Sade initially received assistance from several correspondents, notably Mesny and Iberiti, two friends whom he had met on his travels. The Marquis used the very detailed notes contained in their letters, put them in order, and then drafted the text of his future publication with the help of a scribe. Our manuscript falls within this third and penultimate working stage, before the final polishing of the text.

Le Voyage d'Italie, a vast encyclopedic project in which the Marquis de Sade strove to depict both the country's architectural and artistic monuments and its habits and customs, is a hybrid text made up of book reviews, personal observations, and information gleaned from various correspondents in Italy. Through this immense documentary endeavor, the writer intends above all to shed light on the loosening of Italians' morals, in contrast with the splendor of the great masters and thinkers of the past.

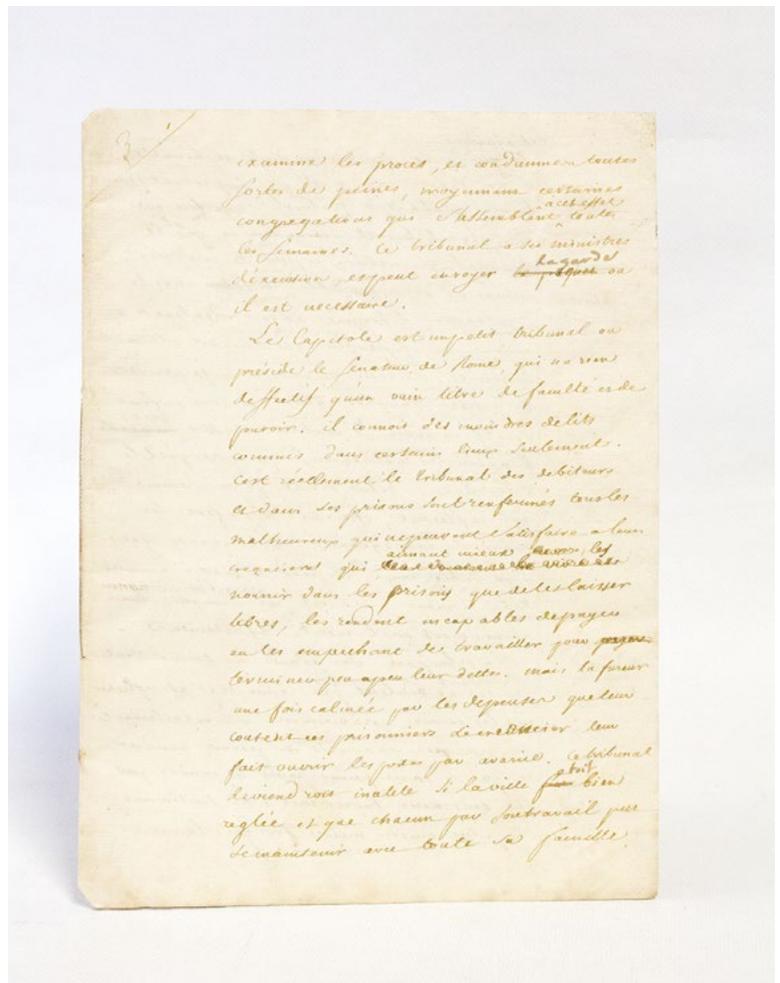
The work was never completed as Sade was imprisoned in 1777, and this Italian saga was published by Maurice Lever on the basis of the Marquis' unfinished manuscript. **The notes we have available for acquisition are unpublished and exceptionally rare: Sade's early writing is most precious, particularly the documents relating to the *Voyage d'Italie*, his only piece of writing of significant scope preceding his imprisonment.**

The text in this notebook begins with a succinct description of the role, actions, and powers of the Capitoline Hill, a **"small tribunal [...] that possesses nothing effective other than a vain title of faculty and power."** Very quickly, however, no further mention is made of it and the Marquis, positioning himself as an Enlightenment thinker, sets out and develops the philosophical themes that would become recurrent both in his future works and in his correspondence. Legitimizing the figure of the natural-law criminal, the fruit of

a society characterized by ineffective justice, Sade advocates the utopia of a society that abolishes the death penalty and puts the strong and the weak on an equal footing.

This text, written several years before the French Revolution, is a diatribe against the Italian system of justice, which Sade considers to be totally ignorant of the most serious crimes, being aware only of **"minor offences in certain places alone."** Adopting an anomic approach, he even goes as far as to demonstrate the pointlessness of the judicial apparatus, arguing that the existence of courts would be superfluous **"if the city were well regulated and if each man through his work [could] maintain himself and all his family."**

From this perspective, Sade views magistrates as scornful, cruel, and power-hungry authorities: **"If a man in Rome receives the most atrocious injuries, if he is subject to some vile and dishonorable act, in return for his complaints to the authorities dispensing justice he will receive only a contemptuous snigger and his impertinence will be**



laughed at.” Make no mistake, however, Sade was not totally opposed to courts; above all, he thought that justice must be delivered promptly and effectively in order to prevent honest citizens from taking justice into their own hands and joining the ranks of the criminals against whom they avenge themselves: **“Every time a man suffers some injury, he will, should he not find the courts disposed to take up his defense, seek for himself the satisfaction he expected from the authorities of justice.”** This, according to Sade’s argument, is an impotent justice system that engenders crimes. Dispossessed citizens are therefore within their rights to mete out justice themselves through private vengeance. Opposing ancient positive law, according to which “None may deliver justice to himself,” Sade advocates natural law and legitimizes personal vengeance, which he declares superior to legal punishment. Jean-Baptiste Jeangène Vilmer develops this idea and notes that according to the Sadian dialectic “the law may *strike* the innocent whereas vengeance strikes only the guilty” (*Sade moraliste*, Droz, Geneva, 2005).

By introducing natural law into his philosophy, Sade recognizes man’s propensity to commit crimes. In this text he states his maxim, which he erects as a universal rule: **“Nothing is more important for life than natural law.”** It is indeed the natural-law criminal that our libertine philosopher depicts here, arguing that **“the excess of passion should excuse murder.”** Sade observes that murders and disputes between citizens result from **“different causes,”** in particular the **“quantity of privileged places,”** that is to say, the inequality of wealth. The philosopher also excuses those crimes inevitably perpetrated by necessity: **“As soon as daily bread is lacking and daily work cannot provide it, man is entitled, since it is impossible to steal from the baker every day, to take from another a superfluity that has in fact been taken from himself.”**

It is thus pointless to imprison those who commit such petty crimes, as once they leave prison they are even poorer and more inclined to commit other crimes. Reflecting on the question of petty theft, Sade declares that it is not reprehensible to steal superfluous wealth—particularly that of the Church—since the end justifies the means: **“Thus it is permissible to pillage churches in which, buried beneath the marble, are useless riches that may be of assistance to the unfortunate only after they have been stolen from them.”**

This is thus also a text about equality, particularly between the powerful and the weak, that is to say, between the rich and the poor.

Sade remarks from the outset that crimes are committed because leaders pay no attention to the poverty that moves the needy to commit crimes: **“Most of the great and the good do not know or do not wish to know or reflect that crimes originate universally from principles that one could remedy.”** Here our young philosopher lays the foundations of social reform: to enable the destitute to no longer be so would be one of the solutions to end criminality. From this pre-revolutionary stance, the Marquis even goes as far as to claim that it is the privileged who are **“the authors and the leaders of an equally perverse disorder.”** Enjoying total impunity, they allow themselves to take the most reprovved of actions, caring not a whit for the consequences of their acts: **“A prince and any other powerful lord may with impunity commit toward an inferior any act of inhumanity one can imagine: he does not fear condemnation by the law.”** It is worth recalling that Sade, at the time when he wrote this passage, when he was benefiting

from the influence of his family and the Montreuil clan, had recently avoided capital punishment for the Arcueil and Marseille affairs.

The imbalance between the different social classes is also singled out by Sade, who emphasizes the impunity of some citizens who benefit from the protection of influential personages: **“To this may be added immunity and the assurance of finding shelter to take cover from an infamy one has committed. A man may quite blithely kill his own father; he is assured of finding the means to escape the prosecution of the courts since the unjust power of the churches, ambassadors, ministers, and the great and the good authorizes and defends the impiety.”** Here Sade excoriates those who protect criminals and citizens of the highest social ranks, and principally the representatives of the clergy. Concerning the Church, he bases his remarks on an example directly known to him: **“It is impossible to react without surprise to the response of one worthy from the ecclesiastical clergy, who, when asked why he gave shelter to so many crooks, replied that the reprobates need my protection since honest people have no need of it.”** This already gives us a flavor of the religious characters of Sade’s future works: sarcastic, sadistic, and committing the worst misdeeds under the cover of **“protection.”**

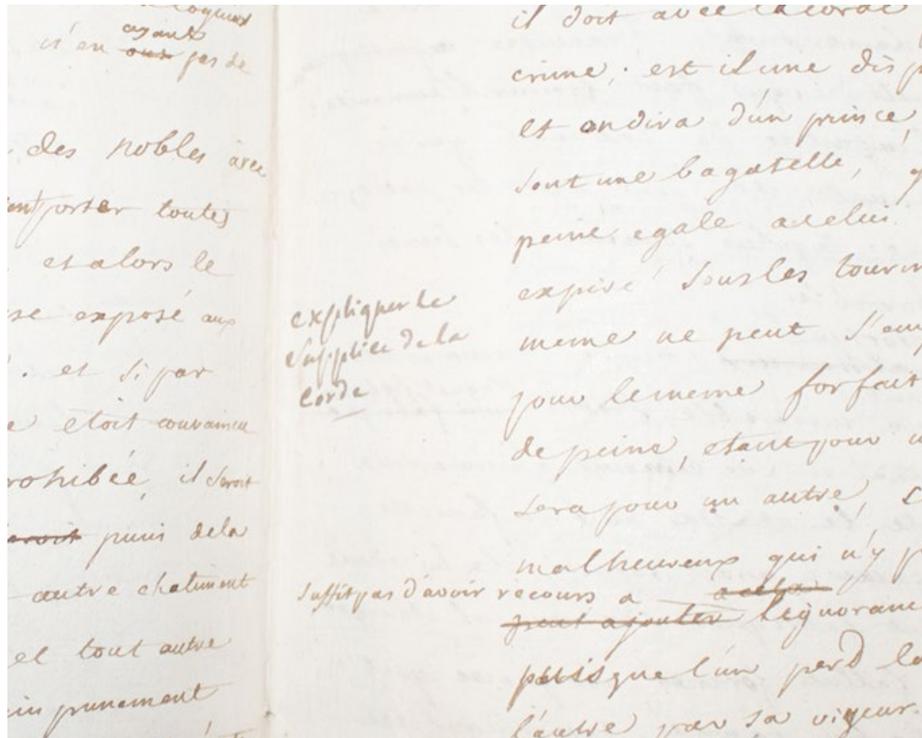
An interesting passage, also concerning the privileges granted to certain castes, evokes the bearing of arms. In Sade’s writing, this question is also synonymous with injustice: **“All those in livery in the service of nobles may carry all sorts of forbidden weapons, and so the citizen remains defenseless when exposed to the insults of the rabble. Yet if a poor man should be convicted of having some forbidden weapon, he would be punished with the rack for life, or with some other similar punishment.”**

The question of punishment, the culmination of this text, is for its part considered in some detail by Sade, who approaches it from two levels. First, the punishment must be proportional to the misdemeanor: **“For example, we sentence a man to pay twenty crowns for a crime he committed; if he cannot disburse this sum, he must pay for the crime with the rope. Is this disproportionality more unjust? And we will say that a prince, for whom twenty crowns is a mere trifle, has suffered a punishment equal to that of the man who perhaps perished in torment.”**

Sade then goes on to discuss the inequality of torture, invoking the example of the torturous strappado; a marginal note in his hand moreover states: **“Explain torture by the rope.”** This remark did indeed give rise to a long explanation of this punishment, retranscribed by Maurice Lever as an appendix to his edition of the *Voyage d’Italie* (pp. 438-439): “This form of torture is a rope passed through a very high pulley. The criminal is raised up to the pulley, and then all of a sudden he is dropped within an inch of the ground. Then he is again raised in the same way, five or six times, such that most often he remains convulsing and trembling for several hours.” The approach adopted by Sade in the text we have for acquisition is reform-minded: he suggests taking account of the physiology of each subject when the method of the strappado is used: **“Even the rope cannot be used in an even way for the same crime, because this type of punishment, being for one what five would be for another, will lead to the death of those unfortunate enough not to be able to withstand it. It does not suffice to have recourse to the ignorance of physicians, since one will lose his life out of weakness, while the other, through his vigor, will have ruptured and broken [blood] vessels.”** Sade even adds: **“One**

may thus conjecture about all afflictive punishments that it would be more appropriate to proportion them to the temperament of their unfortunate subjects.” Jean-Baptiste Jeangène Vilmer observes that Sade’s observations on the Italian method of torture of the strappado should be related to those of the Italian philosopher Cesare Beccaria. Very interested in the equity of the judicial system and influenced by the Enlightenment, Beccaria published *On Crimes and Punishments* in 1765. In this work he recommends making the punishment proportionate to the crime and declares that “torture is the surest way to absolve the most robust villains and condemn the most idiotic innocents” The two philosophers were also in agreement on the ineffectiveness of the use of torture, with Sade arguing: **“This court will still retain the horrible usage of a thing that more often sees the innocent perish than the guilty, because the former seeks to avoid the cruel and unjust torment, hoping to have to justify his innocence, whereas on the contrary the criminal awaiting only death suffers his torments more easily.”**

Through this text, and long before the great works that would bring him renown, Sade lays out progressive philosophical concepts and distills the ideas that would nourish and inform his future novels, particularly on the issue of the death penalty. Moreover, it is in *Voyage d’Italie* that we find the very first trace of a reflection and stance on capital punishment. The young philosopher initially inveighs against capital punishment because, like religious sacrifices, it is a public spectacle intended to serve as an example: **“It is imagined that a cruel example suffices to keep a man from committing a crime, whereas on the contrary the multiplicity of the spectacle accustoms him to scorn death.”** Despite the use of the term “cruel example” in this passage, Isabelle Rieusset-Lemarié remarks: “Thus what shocks Sade about the death penalty is not its violence,



since he refuses to condemn murder, but the fact of subtracting murder from the one thing that legitimizes it in Sade’s eyes, namely its ‘naturality’” (“Sade révolutionnaire. Fiction et réalité,” *Elseigneur*, 6, *La Révolution vue de 1800*, Caen, 1990). According to Sade, there exist **“torments greater than our feelings and a thousand times more cruel than death itself”**; in this sense, the use of such a punishment is entirely unsuitable and is not a solution in itself. Since man, a pre-social being, is not responsible for his crimes for the different reasons previously evoked, **“it is not just to punish their repercussions by the annihilation of he who commits them.”** Again contrasting it with natural law, Sade considers that judicial law, a human invention, is not fit

to put an end to a man’s life. Even while writing the *Voyage d’Italie*, Sade draws a clear distinction between a murder of passion – that of one individual by another – and legal murder, that of an individual by political authority, the law.

This early and unpublished text by the Marquis de Sade, written several years before his long imprisonment, already contains in embryonic form the great philosophical ideas of his novels. Over twenty years later, in his scandalous *Phi-*

losophy in the Bedroom (1795), he would write: “From these first principles results the necessity to make clement laws, and above all to do away for ever with the death penalty, for a law which attacks man’s life is impracticable, unjust, inadmissible... there are cases when men may be justified in attempting another’s life, but the law cannot be, for it is passionless, and passion is the only excuse which can legitimize the cruel action of murder; man receives from Nature impressions which may make such an action pardonable, but the law on the contrary is always in opposition with Nature and receives nothing from her; since it has not the same motives it cannot have the same rights.”

\$ 20 000

[> SEE MORE](#)



89. WHITE Lilian (pseud. for BETTENCOURT Pierre)

ILLUSTRATION BY SAVIGNAC Raymond

Midi à 14h [HERE FOR EVER]

Gallimard [Pierre Bettencourt], Paris [Saint-Maurice d'Etelan] 1945, 16 x 25,5 cm, original wrappers

FIRST EDITION of 200 copies printed on Arches paper.

The book is illustrated with 3 original compositions in color by Savignac.

A deception by Pierre Bettencourt, the work is supposedly illustrated by Jean Hugo and translated by Jean-Paul Sartre, the statement of publisher, author, translator, illustrator and printing is false.

The spine and cover lightly and marginally sunned, a little stain on the foot of the first cover, the interior is in a good condition.

\$ 380

[> SEE MORE](#)

90. SERLIO Sebastiano

Tutte l'Opere d'Architettura

Chez Francesco de Franceschi, Venice 1584, in-4 (18 x 24 cm), (24 p) 219 ff. (1 f.) 27 ff. (1 f.) (8 p) 244 pp., contemporary vellum

FIRST COMPLETE EDITION of the works of Sebastiano Serlio, comprising *Books I to V, Book VII* and the *Extraordinary Book*. Printer's device showing an allegory of Peace to title and colophon. Frontispiece title to each book.

Contemporary vellum, skillfully repaired, spine in four compartments, titled in ink in first. Dampstain to lower margin of first gatherings, small burnmark to leaf 143 of first text with small lack to text on verso. Faint dampstains and scattered spotting.

Ink ownership inscription to title.

The books in this collection appeared in a very disordered way across several countries and there were numerous successive editions within the author's lifetime. This cacophony of published editions led the publisher Francesco de Franceschi to gather the first five books into one edition, followed by the *Extraordinary Book* and *Book VII*. *Book VI* was not included since it remained unpublished until the middle of the 20th century and only appeared for the first time in 1966 in Munich.

Sebastiano Serlio (1475-circa 1554) was a contemporary of such famous artists as Titian and Pietro Aretino, whom he often saw in Venice in the 1530s. Titian welcomed Serlio into his closest circle, while Aretino praised his talent. These Venetian connections lent him a certain renown in powerful circles, including with François I, who invited him to his court at Fontainebleau around 1541. Though he actually built relatively little, his work as a theoretician was nonetheless quickly recognized, right from the publication of his first work, which corresponds to *Book IV* in the present copy.

The 14th century saw a renewed interest in Vitruvius' *De architectura* and a number of experts began to write their own



treatises on architecture, like Alberti with his *De re aedificatoria*. Serlio joined this tradition with a treatise on geometry, followed by another on perspective in the first two books. Once he had laid down these theoretical foundations, he went on giving an overview of Classical buildings that had come down through the ages (*Book III*), and the five orders of architecture (*Book IV*). He sets himself up as a worthy heir to Vitruvius in so doing before giving a dozen plans for churches in *Book V*. The *Extraordinary Book* consists exclusively of models of monumental doors, while *Book VII*, with which the work finishes, deals with the various challenges an architect may face during the course of his work.

A reference work on architectural theory in Renaissance Italy in the 16th century, Serlio's work largely inspired the writings of Vincenzo Scamozzi, himself an architect and theoretician who continued the spirit of Serlio's work until his own death in 1616.

A richly illustrated copy of the works of Sebastiano Serlio in a contemporary vellum binding.

\$ 3 500

[> SEE MORE](#)

91. ANTELME Robert

L'Espèce humaine [THE HUMAN RACE]

La Cité universelle, Paris 1947, 14,5 x 19,5 cm, original wrappers

FIRST EDITION for which no *grand papier* (deluxe) copies were printed, with original wrappers.

“There are not several human races, there is one human race. It’s because we’re men like them that the SS will finally prove powerless before us.”

This fundamental work on the experience of the Nazi camps was the third and last publication of the short-lived publishing house founded by Marguerite Duras and Robert Antelme, her husband from 1940 to 1946.

The work went unnoticed when it was first published and distributed among a selected few; only a few copies were sold. It was put on sale again the following year with a new cover by Robert Marin, but suffered from the competition from a number of other texts on the subject that were released immediately after the war. Nonetheless, as F. Lebelley relates: “At a time when there was an abundance of such tales, the especial power of this book, which is of the utmost sobriety, had the unsettling effect of a founding text. It is the work of a writer who, as Duras recognized, charted ‘the high seas of literature.’ Robert Antelme never wrote another. Despite the praise and honors he received, *L'Espèce humaine* remained his life’s work.” (in *Duras, ou le Poids d'une plume*)

Thanks to the intervention of Albert Camus, the book was republished ten years later, in 1957, by Gallimard. This time it was more widely read.

It gained a place in literary history as one of the most important texts confronting what was a painful but necessary reflection on the concentration camps and the human condition. After

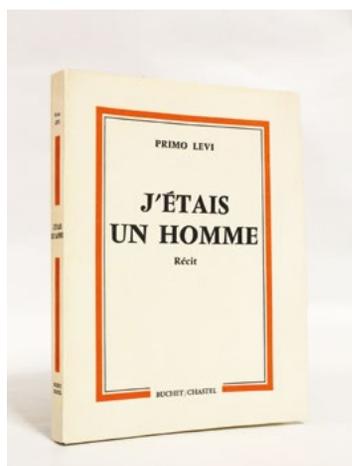
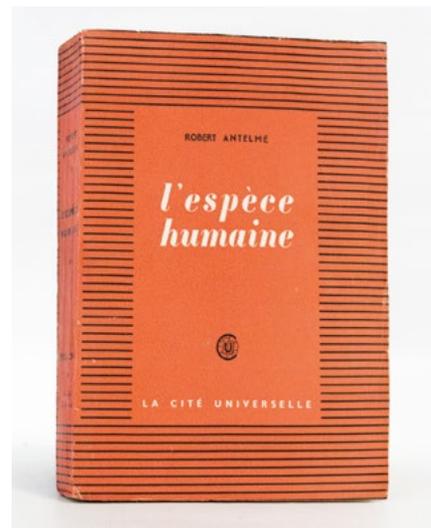
Antelme, writers such as his friend Jorge Semprun were able to begin a new approach to the impossibility of writing about the camps.

In 1947 Antelme announced in his foreword, “During the days that followed our return, we were all, I think, seized by a veritable delirium. We wished to speak, to be heard at last. And yet, it was impossible. We had hardly begun to speak and we were choking. And then, even to us, what we had to tell would start to seem unimaginable.”

A rare and important copy, absent from most national and international libraries, notably the Bibliothèque Nationale de France.

\$ 3 800

[> SEE MORE](#)



92. LEVI Primo

J'étais un homme - Se questo è un uomo

[IF THIS IS A MAN]

Buchet/Chastel, Paris 1961, 14 x 19 cm, original wrappers

FIRST EDITION of the French translation of one of the authoritative works on the Nazi concentration camp system.

Exceptionally rare, this French translation of Primo Levi’s first book would go as unnoticed as the original Italian edition

that was published in 1947. It was only upon the suicide of its author in 1987 that a second French edition was published and this fundamental testimony on the Shoah became the emblematic work of concentration camp literature.

Michèle Causse’s translation reflects the difficulty of transcribing the words of those who witnessed the unspeakable. Above all, however, it was the unconscious refusal to hear these words that contributed to the failure of this first work by Primo Levi, as it similarly did in the case of Robert Antelme’s *The Human Race*, also written and published for the first time in 1947.

Moreover, it was not until this same decade that some of the other greatest works on the Shoah were published: *Night* by Elie Wiesel, 1958; *Bags of Sand* by Anna Langfus, 1962; *The Long Voyage* by Jorge Semprun, 1963; *The Truce* by Primo Levi, 1963; *None of Us Will Return* by Charlotte Delbo, 1965 ...

Rare and fine copy of the first translation of Primo Levi’s most important work.

\$ 1 000

[> SEE MORE](#)

93. TANSILLO Luigi

*Stanze di
Cultura sopra
gli Horti de
le Donne,
Stampate
Nuovamente. Et
Historiate [with]
Stanze in lode
della Menta*

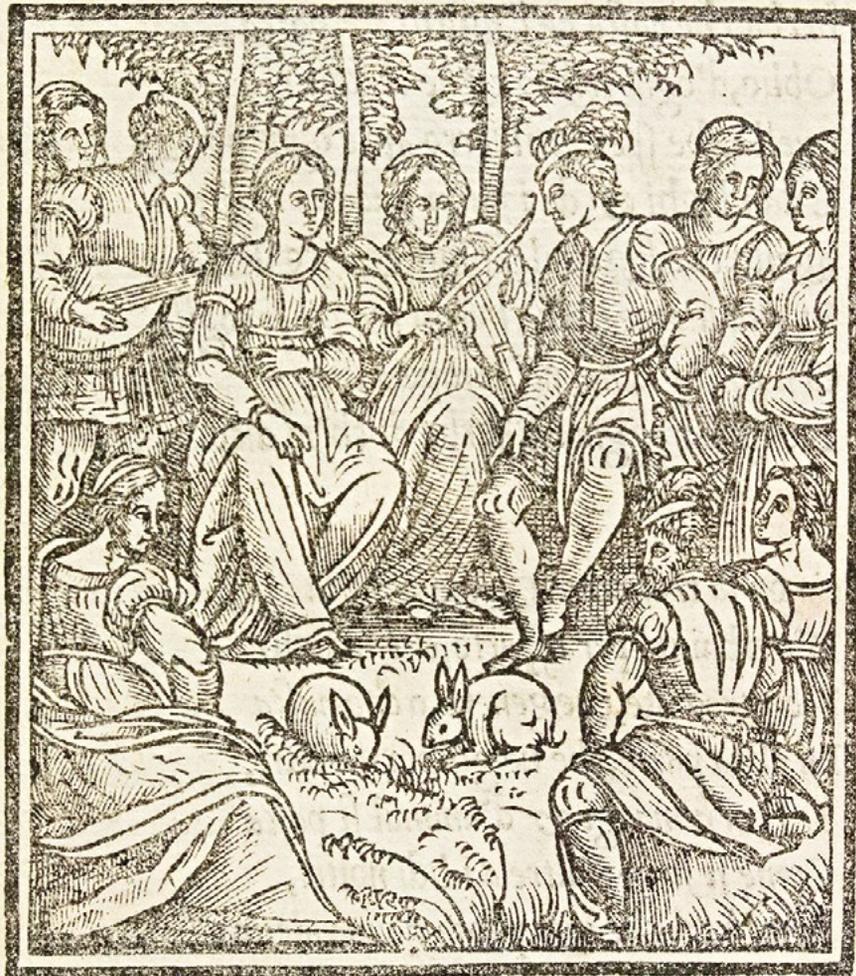
N. p. [Venice]
1537, small in-8
(14,6 x 9,2 cm), (16) f.;
(16) f., modern morocco

Rare edition of this bawdy tale, complete in two parts published separately. It is illustrated with four vignettes on wood, borrowed from *Decameron* of Boccace (Venice, 1531) and ingeniously twisted to suit their context. This edition is the first text of the author and is unique in that it has not been corrected. The book will be translated in French only in 1792.

Modern binding in full red morocco, the spine in five compartments, gilt date and title, golden fillets surround the cover, the endpaper and pastedown of vellum.

Provenance: the Library of Gianni de Marco with his book plate and his seal.

No copies in an American Library, one in the British Library and some others in European Libraries. No copy has been sold in the past 20 years.



Ode to the harvest in which Luigi Tansillo (1510-1568), poet and soldier of the Renaissance, recounts the carnival like celebration of the country side of Nola (Campanie). During this celebration inspired by those of the Antiquity, the drunk peasants give all sort of bawdy speeches about Neapolitan women, with a licentiousness that was still tolerated, without distinction of age or sex or social class. The allegory of Tansillo, a truly priapic creation, alarmed the modesty. The Inquisition placed the work on the index and the poet was forced to beg forgiveness from Pope Paul IV by composing the *Lagime de san Pietro*: the supreme Pontiff, accorded his mercy to the sinner and removed the ban on all his works, except for this one.

§ 11 300

[> SEE MORE](#)



94. TURGOT Michel Étienne & BRETEZ Louis

Plan de Paris, Commencé l'Année 1734. Dessiné et Gravé, sous les ordres de Messire Michel Etienne Turgot [TURGOT'S MAP OF PARIS 1734]

Paris 1739, in-plano 45 x 56,5 cm, 21 plates, 18th-century calf

The most famous map of Paris.

FIRST EDITION, rare and precious, consisting in one general layout divided into 20 numbered rectangles, picking up schematically the 20 following perspective maps of Paris, i.e. 21 double-page charts on strong paper. Number 18 and 19 are bound and can be folded out, and contain the title block with the title and editorial data. Some might find the disposal of charts in this collection surprising, but they observe a strict order. The charts are bound following the general layout, from left to right; when removed the charts can easily be placed together in the right order to reassemble the big perspective map of Paris, with a size of approximately 2,5 x 3 cm, each chart measuring approximately 50 x 80 cm.

Full marbled and glazed calf vintage binding with the coat of arms of Paris. Spine with fleurs-de-lis, one central and four spandrels. Boards with the coat of arms of Paris in the center. Large frieze frame with fleurs-de-lis in the corners. Very subtle and skilful restorations.

Michel Étienne Turgot, Marquis de Sousmont, back then provost of the Parisian merchants, wished to promote the image of Paris and empowered Louis Bretez (member of the Royal Academy of Painting and Sculpture and perspective professor) for a new map of Paris. Bretez started his work in 1734. With the Turgot's consent to enter anywhere he wished (gardens, houses, monuments) he has taken accurate measurements for two years.

He started engraving only in 1736. The maps of Paris were designed according to an isometric projection, giving more accuracy than the usual aerial views, and for the first time showed real scientific advances in the way of engraving maps, and a real scientific achievement, all monuments, gardens and houses being very precisely depicted, down to the smallest details. The perspective map according to an axonometric projection was so renowned that it took the commissioner's name.

Beautiful copy with the coat of arms of Paris.

\$ 20 000

[> SEE MORE](#)

95. VAENIUS
[VAN VEEN] Otto

*Q. Horati
Flacci
Emblemata.
Imaginibus
in aes incisus,
notisque
illustrata*

Ex officina Hieronymi
Verdussen,
Antverpiae
(Antwerp) 1607,
in-4 (18 x 23 cm),
213 pp. (1),
contemporary vellum

**The sought-after
FIRST EDITION, the only
edition entirely in Latin
– unlike the later editions**

– and illustrated with 103 full-page emblems copper engraved by C. Boël and Gisbert van Veen. Portrait of Horace in a medallion to title. Leaf 48 mis-numbered 84. Several donorship inscriptions to half-title and title. A few images of nudity have been discretely erased.

Contemporary vellum, ink title erased on spine, a small blue spot to upper cover. A little cockled. Several faint dampstains. Discreet marginal repairs to pages 107, 179 and 183.

Otto van Veen's (1550-1629) first published work. Van Veen was a Mannerist painter, Flemish art theorist and Rubens' teacher. The work is made up of two series of plates intended to elucidate the moral meaning of theatrical symbols. Each plate has a maxim in capital letters, followed by a short poetical extract as well as an explanation in the guise of an extract from Horace or



other Roman writers. An important work, in which images for the first time take precedence over the text, this emblem book shows Venius' talent for bringing together the Flemish pictorial tradition with Italian Mannerism. "Is it not he, among the unfairly forgotten masters of this age, who manages best to marry the individual note of Flemish realism with the ideal flower of Italian grace?" (Charles Blanc, *Histoire des peintres de toutes les écoles: Ecole ombryenne-romaine*, Volume 13, 1864). In an equally innovative move, the painter preferred worldly subjects to the detriment of traditional religious images.

A rare edition of one of the most famous emblem books of the 17th century.

\$ 5 600

[> SEE MORE](#)

96. VERNE Jules

Nord contre Sud [TEXAR'S REVENGE, OR NORTH AGAINST SOUTH]

Hetzel, Paris 1887, 17 x 28 cm, publisher's binding

FIRST EDITION with 85 illustrations by Benett and a map of the world at end. Publisher's catalogue at end.

Publisher's binding *aux deux éléphants et à l'éventail*, signed Souze and bound by Lenègre. Spine type D (cf. Jauzac), lower cover type n. Headpieces and edges slightly rubbed. A few thin lines of discoloration to lower cover. Four centimeters crack to endpapers. Occasional faint spotting.

A very good copy, rare in this color.

An adventure story set during the American Civil War, this work is a return to adventure stories for the author after several books of science fiction.

\$ 1 100

> SEE MORE

97. VERNE Jules

Le Superbe Orénoque [THE MIGHTY ORINOCO]

Hetzel, Paris 1898, 18,5 x 28 cm, publisher's binding

FIRST ILLUSTRATED EDITION by George Roux, completed with 20 plates; most are polychromes, but some are black and white or sepia. Catalogue AJ at end. There is only one cover *au globe doré* for this title.

Publisher's binding *au globe doré* in type 3. Plate by Blancheland, binding by Engel. The second cover of the type Engel's e, red vertical letters on a black background.

Written in 1894 and appearing for the first time in 1898, *Le Superbe Orénoque* is an adventure novel about a girl in search of her father. The novel is based on the stories of the explorer Jean Chaffanjeon who made several trips to Orinoco River and in this part of the world (South America) from 1884-1886.

\$ 700

> SEE MORE

98. VERNE Jules

Le Testament d'un excentrique [THE WILL OF AN ECCENTRIC]

Hetzel, Paris 1899, 18,5 x 28 cm, publisher's binding

FIRST EDITION with 61 illustrations by Georges Roux, of which 20 large color plates and chromotypographic plates, 35 photographic views of the United States (cities and landscapes), a folding map of the USA and one of the Game of the Goose. This work had only one second edition in 1905 (with an *à un éléphant* binding).

Publisher's binding *au globe doré*, the design signed by Blancheland and bound by Souze. *Dos au phare* spine.

Spine uniformly sunned, head- and tail-pieces a little rubbed, one small lack to head of joint of upper cover, joint of lower cover discolored. Spotting.

\$ 750

> SEE MORE

99. VERNE Jules

Bourses de voyage [TRAVEL SCHOLARSHIPS]

Hetzel, Paris 1903, 18 x 27,5 cm, publisher's binding

FIRST EDITION, only a small number of copies were printed according to Jauzac. 74 illustrations by Banett, among which 13 photographs (Barbados, Saint Lucie) and 12 polychromes plates and a map of the West Indies.

Publisher's binding *au globe doré* in type 3, **that is the most successful type for this binding**, with the upper plate by Blancheland, binding by Engel. Second cover type h, with the letters intertwined on a black background.

A beautiful first plate in gleaming gold with discreet stains on the cartouche, and in the sky. Some minor discoloration on the external border. A corner is a bit rubbed. The spine is sunned, the gold is still present. The spine head is very slightly rubbed. The vignette with the lighthouse is slightly soiled. The second cover is good, with some dirt. Pale scattered foxing. A beautiful copy overall.

The West Indies school, a well-known English college, only welcomes young people who are of West Indian origins. Nine residents are attributed a scholarship for a trip. They will undertake an eventful sea crossing to the archipelago of the West Indies, the captain and the team being in fact crooks.

\$ 950

> SEE MORE



100. VITALI Giano

Epistola de ingressu Gallorum in Mediolanum

Jacopo Mazzochi, Rome November 15, 1515, small in-4 (14 x 20 cm), (6f.), full red polished morocco

FIRST EDITION embellished with an architectural title frontispiece. The title is in gothic font, and the text is in Roman and Greek fonts. The last two pages of the book contains a poem by Giano Vitali dedicated to Francesco Santilio called “*ne petat ubi belle exerceatur.*”

Binding in full red polished morocco, spine uniformly sunned Jansenist binding, with the title, gilt date and place, gilt roll-stamp framing the endpapers and pastedowns in marbled paper. A very tiny scratch on the spine head.

An old stamp erased on the page of the frontispiece.

Provenance: the library of Gianni de Marco with his book plate and his seal.

The work was published by Jacopo Mazzochi, one of the most prolific publishers in Rome in the beginning of the 16th century. From 1510, he started the trend of the architectural frontispiece, an entry gate in the book (E.P. Goldschmidt).

In this open letter addressed to his friend, Ottavio Silvio, the humanist poet Giano Vitali relates, an eyewitness account of the triumphant entrance of Francis I of France in Milan and siege the of the imperial city. The monarch, inspired by the Italian war undertaken by Charles VII twenty years earlier, claimed possession of the duchy of Milan. In the spring of 1515, after having assembled 30,000 men, he marched on Italy, succeeding in thwarting the Swiss blockade on the route of Mont-Cenis. The victory of Marignan occurred several months later, the 16th of October 1515, in Milan. Giano recounts in the book the fervor of the battle with the Swiss, the dissent prevailing in the entourage of Maximilien Sforza and the magnanimity of the latter who had surrendered without exercising reprisals.

We have found four copies referenced in the European catalogues. One at the Bayerische Staatsbibliothek in Munich, in the National Library of Italy, one in the Royal Dutch Library and finally a copy in the Columbus Library of Seville.



The latter has a note by Fernando Colomb, the most illustrious son of the famous discoverer of the Indies, who explained that he acquired the book in Rome in November 1515. Such a rare change is explained by the fact that the pamphlets were produced at the time at the periodical office and thus only had a short life expectancy. It is important to highlight that French pamphlets were a true news bulletin, flourished actually up to the moment of the Italian wars (1494-1559).

Rare and maybe the last copy privately owned of this pamphlet, recounting the entrance of François I of France in Milan.

\$ 10 000

[> SEE MORE](#)

101. [WARHOL Andy] TRIVIER Marc

Andy Warhol. Original photograph

By the artist, 1981-1982, 22 x 22 cm
on Ilford paper 30 x 40 cm

Large original photograph portrait in black and white, made and printed by Marc Trivier. Unsigned silver print, as most of Trivier's works. Unique print from the artist. Small stain on the upper margin.

Artists, madmen, abattoirs, trees – Marc Trivier photographed each of his subjects with the same interrogative intensity. All his photographs are in the same square format, simple and confined, with no retouching or alteration of the framing, and seem less to show off a subject – famous or unknown, in or out of power, dead or alive – than to seek out a presence.

“Thirty-five years of photographic practice, obsessions, this is maybe what remains; a singular recording mode of light burning, from one picture to the other, in a series of proposals looking alike, though each one as singular as the fraction of time it refers to” (Marc Trivier).

Marc Trivier takes facial photographs of figures from the eighties. The subject looks right into the lens. These are not portrait star photographs, but they are the result of a will of desacralization:

“Instead of being a writers' or artists' portraitist among many others, he marginalizes himself with his device: under the pretext of settings, he keeps his models waiting, he makes them pose several minutes, which gives them a worn look. Maybe he expects a more natural attitude. Here is Francis Bacon in a delicate balance, Samuel Beckett, Jean Dubuffet or even Michel Foucault, more or less sagged back in their chairs. Intimate pictures.” (“Picture of tiredness at Marc Trivier's”, S. Rousselle-Tellier, in *Marges*, 2004).

Most of the time photographed in their personal space, the subjects loosen up, no longer mastering their image. The resulting unbalance reveals these figures' frailties and allows Trivier to render the unity of the intimate body and the public artworks.

“I was reading Genet; to me, Genet was letters in a book. And then one day I saw his portrait, and there was like a rupture. How could it be possible that these signs were also somebody? Making a portrait is reuniting the name and the face” (Marc Trivier).

Many items seem to oppose Warhol and Trivier. Andy Warhol is the artist of the multiple. His art was born from the metamorphosis of the consumerist artificial and mocks the proliferation of the identical. Marc Trivier is an adept of rarity, and each one of his photographs comes down to some rare prints, all differing in time and the artist's prints. Andy Warhol knows the importance of image, which even ends up replacing the individual. He knows

people play roles and this is the image he captures. His various series on Elvis Presley, Marilyn Monroe or Mao show the transition to the icon status which makes these human beings immortal, and destroys their humanity to change them into pieces of art. On the other hand, Trivier's photographs strengthen the presence of an unwieldy body the artist cannot get rid of, an obstacle to sacralization.

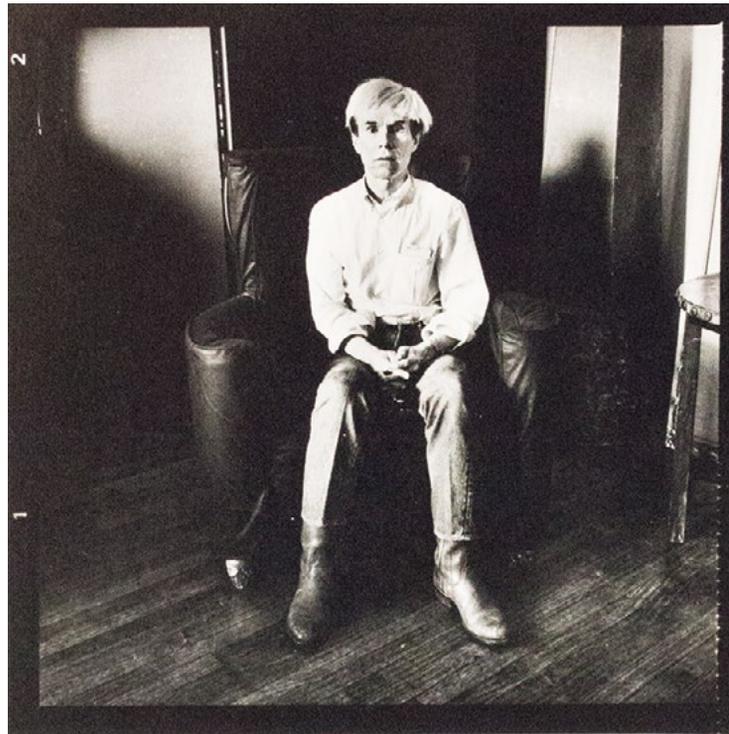
Warhol's known photographic clichés, faithful to his spirit, represent him either as a rock-star, proudly wearing his perfecto and sunglasses as his protégé Lou Reed, or as an eccentric artist with his tousled hair, or simulating a boxing match against Basquiat. Each one of his photographs is a clever exposure of his character, pushed to

excess, image of his own image, which the modern icon master fully controls.

Warhol's photography made by Marc Trivier shows a complete different person. Unbalanced by a slight low-angle view, projected on a black canvas behind him, cutting out the scene in a triptych, Andy Warhol's body seems to emerge from this dark background, whereas his legs and heavy boots, slightly oversized by the shooting, take pride of place in the foreground.

Surprised by the lengthy wait Trivier imposes to his models, Andy Warhol surprisingly stares at the viewer, as if he were caught in the act of idleness. This feeling is enhanced by the artist's crossed fingers.

Unique portrait of an artist who wanted “to be plastic” and who reveals through Trivier's eye his part of intimacy and fragile humanity of a body without artifice.



\$ 5 000

[> SEE MORE](#)

INDEX

- ANONYMOUS.** *Regla y constitutiones de la cofradia.*
- ANTELME.** *L'Espèce humaine*
- ARP & PUEL.** *Arp*
- ARTAUD.** *L'Art et la Mort*
- ARTAUD & DERAÏN.** *Héliogabale*
- BAKER & BOUILLON & WORM.** *La Tribu arc-en-ciel*
- BAKER & SAUVAGE & COLIN.** *Mémoires*
- BAUDELAIRE.** *Les Fleurs du Mal*
- BECKETT.** *Molloy – Malone meurt – L'Innommable*
- BELON.** *L'Histoire de la nature des oyseaux*
- BERNARD & COUAILHAC.** *Le Jardin des plantes*
- BLANCHOT.** *Complete correspondence*
- BOULLE.** *La Planète des singes*
- BRUANT & STEINLEN.** *Dans la rue*
- BUFFON.** *Histoire naturelle*
- BUÑUEL.** *Nazarin*
- BUÑUEL.** *Agón o El Canto del Cisne*
- CAELIUS AURELIANUS.** *Caelii Aureliani methodici siccensis*
- CALDER.** *Signed postcard*
- CALDER.** *Signed postcard*
- CALDER.** *Signed postcard*
- CALDER.** *Signed letter*
- CAMUS.** *L'Étranger*
- CAMUS.** *La Chute*
- CHODERLOS DE LACLOS.** *Les Liaisons dangereuses*
- COLLECTIVE.** *Théâtre de la pantomime futuriste*
- CROISSET.** *La Féerie cinghalaise*
- DALI.** *La Conquête de l'irrationnel*
- DARIO.** *Todo el vuelo*
- DAUMIER & BELIN & PLATTIER & PLATEL.** *Ces amours d'enfants*
- DUHAMEL & BRETON.** *First Papers of Surrealism*
- DUHAMEL DU MONCEAU.** *Traité des arbres fruitiers*
- DUMAS.** *"Naïs et Chloé" Unpublished handwritten poem*
- DUMAS.** *Caligula*
- DUMAS.** *Le Comte de Monte-Cristo*
- ERNST.** *Signed postcard*
- FLAUBERT & MERSON.** *La Légende de Saint-Julien l'Hospitalier*
- FLAUBERT.** *Madame Bovary*
- GAUTIER & SAIONJI & YAMAMOTO.** *Poèmes de la libellule*
- HARTUNG.** *Dix peintures with an exceptional drawing in color*
- HEMINGWAY.** *Original photograph, inscribed*
- HEMMERLIN & BRANT.** *De Nobilitate et Rusticitate Dialogus*
- HUGO.** *Notre-Dame de Paris*
- JOYCE.** *Haveth childers everywhere*
- KARR & DELORD & FOELIX & GRANDVILLE.** *Les Fleurs animées*
- KIPLING & VAN DONGEN.** *Les Plus Beaux Contes*
- KÔKYÔ.** *Album of 22 paintings on silk*
- LA FONTAINE & KAJITA & KANO & OKAKURA etc.** *Fables choisies*
- LA FONTAINE & RABIER.** *Fables*
- LABOUREUR & BOULESTIN.** *Dans les Flandres britanniques*
- LABOUREUR & COWPER.** *The Diverting History of John Gilpin*
- # 52 **LACAN.** *De la psychose paranoïaque* # 63
- # 91 **LACAN.** *Fonction et champ de la parole et du langage* # 64
- # 70 **LE CORBUSIER.** *L'Art décoratif d'aujourd'hui* # 65
- # 12 **LE CORBUSIER.** *Précisions sur un état présent de l'architecture* # 66
- # 13 **LEVI.** *J'étais un homme* # 92
- # 69 **LOUYS & ROIG & RIOM & SAINT-ANDRE.** *La Femme et le Pantin* # 7
- # 68 **MAGRITTE & ELUARD.** *Les Nécessités de la vie et les Conséquences des rêves* # 74
- # 14 **MAGRITTE & ELUARD.** *Les Nécessités de la vie et les Conséquences des rêves* # 74
- # 15 **MARINETTI.** *La Conquête des étoiles* # 44
- # 20 **MARINETTI.** *La Ville charnelle* # 43
- # 84 **MARINETTI.** *Le Roi Bombance* # 41
- # 21 **MARINETTI.** *Les Dieux s'en vont d'Annunzio reste* # 42
- # 22 **MARINETTI.** *Mafarka le Futuriste* # 45
- # 16 **MARINETTI.** *Poupées électriques* # 46
- # 23 **MAYGRIER.** *Nouvelles démonstrations d'accouchemens* # 67
- # 24 **[MEDICI Lorenzo de'] BIENATO Aurelio.** *Oratio in funere* # 53
- # 25 **MIRÓ.** *Joan Miró, dibujos y litografías* # 75
- # 26 **NUS & MERAY & VARIN.** *Les Papillons* # 86
- # 27 **NUS & MERAY.** *L'Empire des légumes* # 85
- # 28 **ORTELIUS.** *Epitome du theatre du monde* # 1
- # 29 **PICASSO & DUHAMEL.** *Le Carnet des carnets* # 81
- # 30 **PICASSO Pablo.** *Linogravures With original drawing* # 79
- # 31 **PICASSO.** *Bal olympique* # 80
- # 32 **POLIAKOFF & ARP.** *Werke Poliakoffs* # 76
- # 33 **POULBOT.** *Des gosses et des bonhommes* # 17
- # 48 **PROUST.** *À la recherche du temps perdu* # 82
- # 5 **QUINTUS-CURTIUS.** *De rebus gestis Alexandri magni* # 55
- # 71 **RICHEPIN.** *La Mer* # 4
- # 34 **RISSO & POITEAU.** *Histoire naturelle des orangers* # 3
- # 35 **RUSCELLI.** [HERALDRY] *Le Imprese illustri* # 51
- # 72 **SADE, Marquis de.** *Bronze cast of Sade's skull* # 87
- # 2 **SADE, Marquis de.** *Réflexions sur la Justice et la peine de mort* # 88
- # 36 **SAVIGNAC & WHITE & BETTENCOURT.** *Midi à 14h* # 89
- # 37 **SCHWOB & GYP & UZANNE & ROPS etc** *Féminies* # 11
- # 38 **SERLIO.** *Tutte l'Opere d'Architettura* # 90
- # 39 **SEVERINI & BOCCIONI.** *Les Peintres futuristes italiens* # 47
- # 6 **STEINLEN & DESCAGES.** *Barabbas* # 19
- # 40 **STEINLEN.** *Dans la vie* # 18
- # 8 **TAMAYO & PERET.** *Air mexicain* # 77
- # 73 **TANSILLO.** *Stanze di cultura* # 93
- # 49 **TOPOR.** *Topsychoport* # 78
- # 54 **TURGOT & BRETEZ.** *Plan de Paris* # 94
- # 50 **UZANNE & LYNCH.** *La Française du siècle* # 10
- # 56 **UZANNE Octave & ROPS etc.** *Son altesse la femme* # 9
- # 83 **VAENIUS.** *Q. Horati Flacci* # 95
- # 57 **VERNE.** *Bourse de voyage* # 99
- # 58 **VERNE.** *Le Superbe Orénoque* # 97
- # 59 **VERNE.** *Le Testament d'un excentrique* # 98
- # 60 **VERNE.** *Nord contre Sud* # 96
- # 61 **VITALI.** *Epistola de ingressu Gallorum in Mediolanum* # 100
- # 62 **[WARHOL Andy] TRIVIER.** *Original photograph* # 101

