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52nd California Book Fair
Friday 2/8 | Sunday 2/10 2019





52nd California International Antiquarian Book Fair
Friday 2/8 | Sunday 2/10 2019
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1. [AMERICANA]

Photograph album – Fearful & Wonderful Adventures of Mr R.P. Ahl & Mr F.W. Sawyer in California

N. d. [ca. 1890], 30 x 26,5 cm, half shagreen

An exceptional album bringing together 59 original albumen prints. These unpublished pictures were taken between 1891 and 1895 and bear witness to the adventures of two notable figures from Boston who went to experience the life of the cowboys at Zaca Lake Ranch in Santa Barbara County (Los Olivos) in California.

Contemporary binding in half brown shagreen, blank spine, front cover gold stamped with the word “photographs,” inner covers in white iridescent paper, label glued on the back inner cover with “The Eclipse Album – Felix Reifschneider, New York.” Spine and corners skillfully restored.

Handwritten label presenting the title of the album glued to the first page: “Fearful & wonderful adventures of Mr R.P. Ahl & Mr F.W. Sawyer in California.”

The majority of the pictures have captions written in pencil, probably by F.W. Sawyer.

We have been able to find the names R.P. Ahl and F.W. Sawyer in the *Clark's Boston blue book* from 1889, a kind of *Who's Who*.

This album, which has no chronological indication, is, nevertheless, quite accurately dateable. Several monuments that have now disappeared or have been restored following the great earthquake of 1925 are shown, including the Mission Santa Barbara. One view shows a small church – that we have not been able to identify – taken, according to the caption, from the Arlington Hotel, which will be destroyed in a fire in 1909. Another picture, without a caption, immortalises the enormous Hotel del Coronado in San Diego; the presence of electricity posts in the image confirms that this photograph could only have been tak-

en after 1888, the year electricity was installed in the building. However, this album's most convincing dating index is visible only through a discreet caption mentioning the presence of a certain “Mr Calkins” at the ranch. This refers to Albert Champlin Calkins (1868-1951) who stayed there from 1891 to 1895; his father, James Wesley Calkins (1831-1911), a banker from Santa Barbara, was one of the owners of the Zaca Lake Ranch.

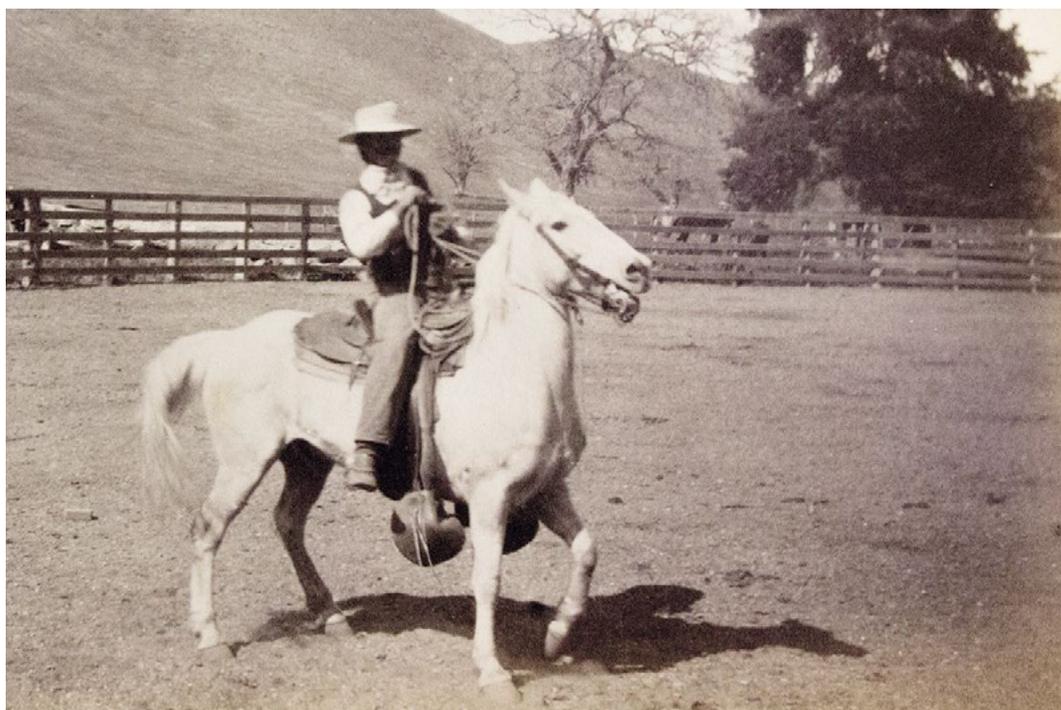
The album contains several pictures taken on the spot showing the intense activity of the cowboys: tagging and counting cattle, handling the lasso, horse riding. Our two apprentice gentlemen farmers happily join in the excitement. The captions accompanying the various pictures are sometimes amusing and show the astonishment of the two townspeople: “Branding a bad cow,” “Poor little calf!” “City dude wondering at ranch life.”

At the end of the album there are several photographs of a nearby railroad and impressive pictures showing the reflexion of the mountains and the lush vegetation on the waters of Lake Zaca.

This rare and important album, showing previously unpublished photographs, is emblematic of a pivotal point in the history of the United States. With the appearance of the railroads in the American East, to which several pictures in our album testify, the transhumance ritual will soon fall into disuse and these proud horsemen will become simple stable boys reduced to a sedentary lifestyle and the maintenance of the herds. The early stages of silent cinema, at the beginning of the 1900s, will bring numerous filmmakers to Los Olivos: they will then contribute to the birth and expansion of the myth of the cowboy, a symbol of American identity.

\$ 4 800

+ DE PHOTOS





2. [AMERICANA]

Photograph album – “Établissements Arbel – Voyage en Amérique – 1910”

N. d. [ca. 1910], 45 x 32,5 cm, half shagreen

An album bringing together 98 original photographs in various formats: 8 pictures in 31,5 x 24 cm, 7 in 22,8 x 16,8 cm, 2 in 23,3 x 16,8 cm and 81 in 13,9 x 8,2 cm. All captions are immaculately handwritten in ink, in French.

Oblong binding in half brown shagreen, spine in four false bands underlined with gilt fillets, first cover gold stamped with the title “Établissements Arbel – Voyage en Amérique – 1910,” some signs of wear. Three pages have minor tearing on the lower margin, which does not affect the photographs.

The Arbel company, founded in 1894 under the name Forges de Douai, specialised in the manufacture of special carriages for coal and coke, as well as items of heavy metallurgy such as large stamps, car chassis, tanks, etc.

The photograph album that we offer was, in all likelihood, put together during one of Lucien Arbel’s (grandson of the found

er), observation trips to the United States. Several reports of foreign trips can be found in the Arbel archives under 70AQ324 (*Rapports de M. Lucien Arbel sur ses voyages à l'étranger. 1909-1947*, Archives nationales du monde du travail).

In this album are several wide format pictures of carriages that were damaged and then repaired following rail accidents or collisions. A second part concentrates more on the railway machines in Pennsylvania and New York Central station: the Atlantic and Pacific steam locomotives and the brand new carriages, bearing witness to American savoir-faire. Other photographs show a certain number of mechanical parts: bogies, boxes, operating levers and ratchets, chassis, safety locks, etc.

A beautiful and rare album of high-quality original prints, testimony to the end of the golden age of the American railroad.

\$ 2 500
+ DE PHOTOS

3. [ART DECO BINDING] 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 hallow horizontal fillets and embellished with frieze of chiseled fillets, 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 paste-downs 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

+ DE PHOTOS



4. BAUDELAIRE Charles

Les Fleurs du mal [The Flowers of Evil]

Poulet-Malassis & De Broise, Paris 1857, 12,2 x 19,5 cm, full morocco, custom slipcase

FIRST EDITION on vélin d'Angoulême paper, complete with the six censored poems.

A superb Jansenist binding by Semet & Plumelle in deep red morocco, spine in six compartments, date gilt at foot of spine, gilt fillets to head – and tail-pieces, black morocco pastedowns framed with gilt fillet, purple moiré silk endpapers, covers and spine preserved (upper cover and spine with traces of restoration work), gilt fillet to edges of covers, all edges gilt; slipcase edged with deep red morocco, marbled paper boards, lined with brown cloth.

An exceedingly rare copy of the first issue, which as well as all the usual typographic errors of the first edition (“Feurs du mal”, pagination error and so on), also has a printing error on p.12 (“s’enhardissent” for “s’enhardissant”). Corrected from the start of the print run, this printing error only remains in an absolutely tiny number of copies.

This copy is enriched with a **manuscript correction by Baudelaire**, who has crossed out the “e” and added an “a” in the margin, as if correcting proofs.

This printing error, not in the corrected proofs in the collection of the Bibliothèque Nationale de France, was due to the printers, who introduced a number of errors into this first quire, most of

which were spotted before printing by Baudelaire, as this letter to Poulet-Malassis attests: “I have just received the first leaf. I hope it’s not been printed, because your workmen have introduced new faults into it, like for example ‘points’ for ‘poings’, and so on.”

The error in “s’enhardissant” must have escaped his notice in the first instance and was not corrected till after printing had commenced.

Baudelaire immediately corrected this error on the first copies he received – in pencil, as was his habit – before having the type corrected. After they had finished printing, he went on finding seven other faults one after the other, which he also corrected by hand on some copies as and when he found them.

The bibliographies generally have “s’enhardissant” as the only error corrected during the printing process itself, but our copy also has other particularities which do not appear in most of the 1,300 copies of the first edition.

For instance, on the verso of the half-title, there are four elements that are present on our copy which were successively to disappear during the course of printing:

- “Les Editeurs” has an accent on the ‘E’.

- There is a space between “Ils poursuivront” and the comma that follows it.

- “toutes contrefaçons et toutes traductions” would later become “toutes contrefaçons et traductions”.

- “Les traits” does not yet have a capital letter.

The typographic corrections did not appear all at the same time. Thus, some copies have all these characteristics except the space before the comma, while others are entirely corrected, but with the space reinstated and another space inserted after “Lois” (which serves to order the typographic layout of the page).

The title page also has several more or less marked variants:

- The absence of the full stop and final bracket after “Les tragiques, liv. II”, which characterizes this copy, was corrected on many others.

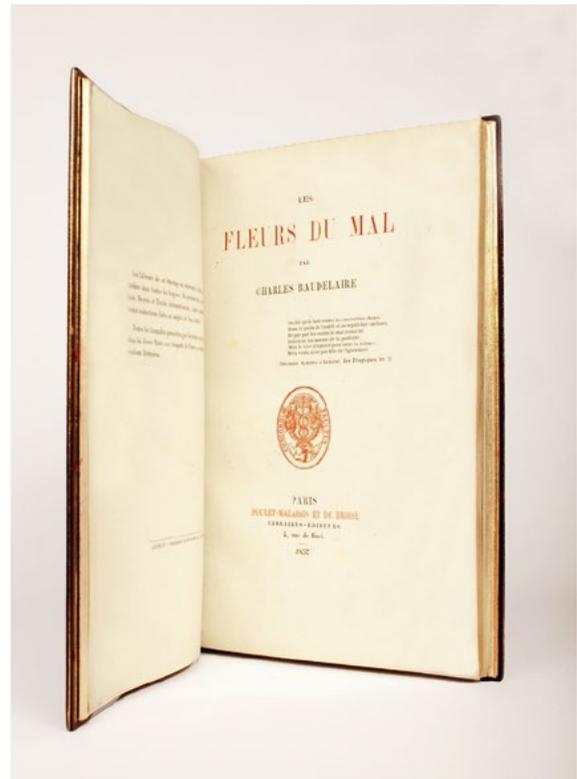
- The space between the “4” and the comma in Poulet-Malassis’ address is not yet present in this first impression, but would appear in other copies independently of the previous correction.

- Finally, the spacing of the characters in the publisher’s name differs according to title page. On ours, “libraires-éditeurs” ends level with the final “B” of “Broise”; while on other title pages, it finishes before the “B” or, by contrast, halfway along the “R”.

The other copies we have consulted do not show a homogeneity of corrections, and one can see several states of the title page, with one or more corrections.

A thorough analysis of these changes remains, therefore, to be undertaken. Let us merely say that the copies on Hollande that we have seen show the same typographic characteristics as ours, except for the error in “s’enhardissant”.

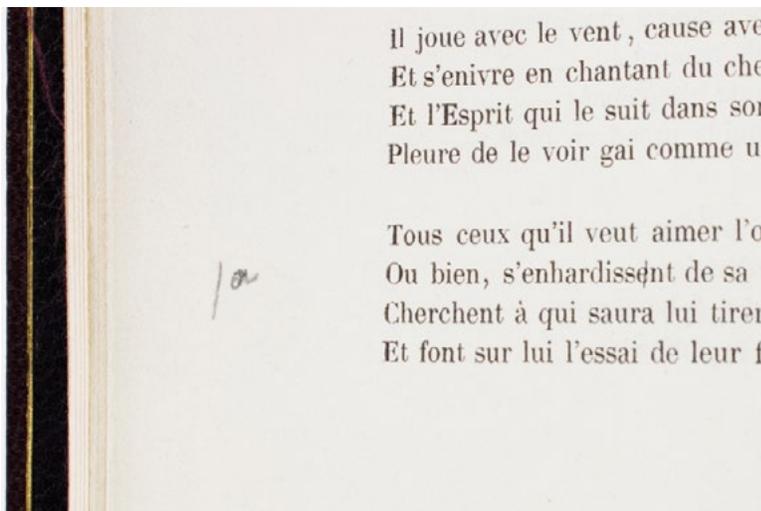
Let us also add that, contrary to the bibliographical information in current usage, the covers do not show differences other than the ones described by Carteret, first and foremost. Some of the errors that have appeared on the title page of this copy are indeed found on some covers, mostly on those of the so-called “third state”, which seems always to be present on first impression copies, like those on Hollande (whose only difference with this “third state” is the price – 6fr instead of 3fr – marked on the back).



The covers having been printed after the main body of the work – if Baudelaire’s letters are to be believed – it is hard to draw conclusions about this correlation between the first issue and the third state of the cover; but it does open the way to certain hypotheses.

Might we suppose that the succession of states is not as we believe it to be and that, like the first quire, the errors were not corrected during printing but, quite the contrary, “introduced” by the workers at the press?

A number of questions remain up in the air surrounding the printing and distribution of this work, despite its important place within French literature. Thus, non-expurgated copies are often presented as copies sold before Poulet-Malassis’ “ridiculous surgical intervention” (to borrow a phrase from Baudelaire) on the 200 copies still available. In actual fact, Baudelaire’s correspondence, like that of Poulet-Malassis, reveals that sales were far less galloping and most of the copies were quite simply pulled and “put away somewhere safe” by the author and the publisher. “Quick, hide – but hide well! – the whole of the edition; you must have 900 copies still unbound. There are another hundred at Lanier’s; they seemed quite taken aback that I wanted to save 50; I put them in a safe place... There are 50 left, then, to feed Justice, that Hound of Hell!” Baudelaire wrote to Poulet-Malassis on 11 July 1857. The publisher, too, swung into action by spreading his stock around various “accomplices”, including Asselineau, to whom he wrote on 13 July: “Baudelaire wrote me an urgent letter that I received yesterday, in which he informed me of the seizure. I want to see him before I believe it, but in any event we’ve taken some precautions. The copies are safe and



thanks to your good will, we will be sending by rail today a case with 200 copies still unbound, which I would ask you to save until my next visit..."

We have found no trace of these copies, placed in storage, then being brought back into commercial circulation. Could one draw a link between these unbound copies and the various states of the cover, for which we do not really know the reason (corrections being almost entirely insignificant)? Could these copies have been put back into circulation intact, despite the verdict?

The rarity of copies of the first edition of *les Fleurs du Mal* would lead one to suspect that the unsold copies that were not subjected to censure disappeared, at least in part. That said, the enor-

mous importance of this work has made it, right from the start, one of the most universally sought-after bibliographical items (a note on Poulet-Malassis' copy reveals that the prices of copies on Hollande multiplied by six in barely a few months) and therefore most difficult to acquire.

Copies of the first impression – ours with an error corrected by the poet himself – in prestigious signed bindings are, after the few on Hollande paper and inscribed copies, the rarest and most prestigious state of this founding work of modern poetry.

\$ 55 000
+ DE PHOTOS

5. BAUDELAIRE Charles

Autograph letter signed addressed to his mother by a fading Baudelaire: "L'état de dégoût où je suis me fait trouver toute chose encore plus mauvaise"

N. p. [Bruxelles] Sunday morning 14 [August 1864], 13,4 x 20,6 cm, 3 pages on a folded leave

Autograph letter signed in black ink, addressed to his mother and dated "Sunday morning the 14th." A few underlinings, deletions and corrections by the author.

Formerly in the collection of Armand Godoy, n°188.

A fading Baudelaire: **"The state of disgust in which I find myself makes everything seem even worse."**

Drawn by the promise of epic fame, Baudelaire went to Belgium in April 1864 for a few conferences and in the hope of a fruitful meeting with the publishers of *Les Misérables*, Lacroix and Verboeckhoven. The meeting didn't happen, the conferences were a failure and Baudelaire felt boundless resentment for "Poor Belgium". Nonetheless, despite numerous calls to return to France, the poet would spend the rest of his days in this much-castigated country, living the life of a melancholic bohemian. Aside from a few short stays in Paris, Baudelaire, floored by a stroke that left him paralyzed on one side, would only return to France on 29 June 1866 for a final year of silent agony in a sanatorium.

Written barely a few months after his arrival in Brussels and his initial disappointments, this letter shows us all the principal elements of the mysterious and passionate hatred that would keep the poet definitively in Belgium.

In his final years in France, exhausted by the trial of *The Flowers of Evil*, humiliated by the failure of his candidacy to the Académie Française, a literary orphan after the bankruptcy of Poulet-Malassis and disinherited as an author by the sale of his translation rights to Michel Lévy, Baudelaire was above all deeply moved by the inevitable decline of Jeanne Duval, his enduring love, while his passion for la Présidente had dried up, her poetic perfection not having withstood the prosaic experience of physical possession. Thus, on 24 April 1864, he decided to flee these "decomposing loves", of which he could keep only the "form and the divine essence."

Belgium, so young as a country and seemingly born out of a Francophone Romantic revolution against the Dutch financial yoke, presented itself to the poet phantasmagorically as a place where his own modernity might be acknowledged. A blank page on which he wanted to stamp the power of his language while

affirming his economic independence, Belgium was a mirror onto which Baudelaire projected his powerful ideal, but one that would send him tumbling even more violently into the spleen of his final disillusionment.

Published in the *Revue de Paris* in November 1917, without the sensitive passage about his cold enemies, this emblematic letter evokes all of Baudelaire's work as poet, writer, artist and pamphleteer. The first such reference is via the reassuring, mentor-like figure of the publisher of *The Flowers of Evil*, Poulet-Malassis: **"If I was not so far from him, I really think I'd end up paying so I could take my meals at his."** This is followed by a specific reference to the **"venal value"** of his *Aesthetic Curiosities*: **"all these articles that I so sadly wrote on painting and poetry"**. Baudelaire then confides in his mother his hopes for his latest translations of Poe which, to his great frustration **"are not getting published by L'Opinion, La Vie Parisienne, or in Le Monde illustré"**. He concludes with his *Belgian Letters*, which Jules Hetzel had just told him had been, after negotiations with *Le Figaro*, **"received with great pleasure."** Nonetheless, as Baudelaire literally underlined, they were "only to be published when I come back to France."

His perennially imminent return to France is a leitmotiv of his Belgian correspondence: **"Certainly, I think I'll go to Paris on Thursday."** It is nonetheless always put off ("I'm putting off going to Paris until the end of the month", he corrects himself eight days later), and it seems to stoke up the poet's ferocity towards his new fellow citizens, Baudelaire taking pleasure in actively spreading the worst kinds of rumors about them (involving espionage, parricide, cannibalism, pederasty and other licentious activities). "Tired of always being believed, I put about the rumor that I had killed my father and *eaten him...* and they believed me! I'm swimming in disgrace like a fish through water." "Poor Belgium", in *Œuvres complètes, II p. 855*)

This eminently poetic attempt to explore the depths of despair in covering himself in hatred is perhaps most clearly seen through his sharing of his culinary difficulties with his **"dear, dear mother"**, the only sustaining figure who gave him **"more than [he]d expected"**.



Read together with some of the finest pages of *The Flowers of Evil*, this excessive attention to the miseries of his palate reveal far more than simple culinary fussiness.

It is also hardly innocent that Baudelaire begins his recriminations with an exhaustive rejection of all food, with one notable exception: **“Everything is bad, save for wine”**. This assertion is clearly not without reference to the “vegetal ambrosia”, that sanctified elixir in so many of his poems and above all a friend in misery, which drowns out the poet’s sublime crime. “None can understand me. Did one /Among all those stupid drunkards / Ever dream in his morbid nights / Of making a shroud of wine?”

“Bread is bad”. If wine is the incorruptible soul of a poet, bread, here underlined by the author, is his innocent and mortal flesh. “In the bread and wine intended for their mouths / They mix ashes and impure spit”, as Baudelaire says in *Benediction*. This is the poet-child who everywhere, in hotels, restaurants, English taverns, “suffers from this impossible communion of elements and thus presents his mother with an even more symbolic vision of his misery”.

Nonetheless, the man is always present, his carnal desires hidden beneath the misery of his condition. “Meat is not bad in itself. It becomes bad in the manner of its cooking.” How can we not, behind the apparently prosaic nature of this culinary comment, recognize the most permanent of Baudelaire’s metaphors, present throughout the poet’s work – *A Carcass*, *To She Who is Too Gay*, *A Martyr*, *Women Doomed* – the female body transformed by death?

“The sun shone down upon that putrescence,
As if to roast it to a turn,
And to give back a hundredfold to great Nature
The elements she had combined”

“People who live at home live less badly,” he continues, but Baudelaire doesn’t want to be comforted and his complaining is nothing but an expression of the perfect correlations between his physical condition and this final poetical experience.

Of course, Belgium was not really to blame, but it was only to his mother that Baudelaire could make this rare and moving confession: **“I must say, by the by, that the state of disgust in**

which I find myself makes everything seem even worse.”

Essentially, all the aggression he was to pour out on these cursed kinspeople was nothing but the echo of an older rancor that, in 1863, consumed his “heart laid bare.” To his mother’s recriminations at finding her son’s notes, Baudelaire replied, on 5 June: “Well! Yes, this much-wished for book will be a book of recriminations...I will turn on the *whole of France* my very real talent for impertinence. I need revenge like a tired man needs his bath.”

The **“cold laudanum enemas”** of Belgium were to be that bath for the tired poet, who found an occasion to combat, with a supreme wrath, this **existential “disgust”**. In the middle of a paragraph – the very one that would be cut by the *Revue Française* – Baudelaire attributes this, without naming the disease, to syphilis: **“What is insupportable in these intestinal and stomach complaints is the physical weakness and the spiritual sadness that result from them.”**

Madame Aupick’s immediate concern at these all too sudden confidences led Baudelaire to lie to her about his actual state of health, which continued to get worse. Hence, in his following letter: “It was terribly wrong of me to talk to you about my Belgian health, since it affected you so deeply...Generally speaking, I’m in excellent health...That I have a few little problems...so what? That is the general lot. As for my trouble, I can only repeat that I have seen other Frenchmen suffer the same way, being unable to adapt to this vicious climate...And in any case, I won’t be staying long.”

A superb autograph letter from a son to his mother, subtly revealing the poetical reasons for his final self-imposed exile, the inverted mirror of the first, enforced, wandering of his youth in the Mascarene Islands, the writer’s only two voyages.

If the young man could somehow – we don’t know how – escape to the far-off Reunion island, the old man nonetheless didn’t dare leave Belgium, which was so close, and this melancholic letter augured the end of his days spent by the North Sea, as somber as his initial trip to the South Seas had been bright.

\$ 25 000

+ DE PHOTOS



6. BEATO Felice

Photograph album – “Native types”

N. d. [1868], 40 x 29,5 cm, half morocco

Superb album containing 99 large format original photographs (21,5 x 27,5 cm) printed on albumen paper, all superbly watercolored by hand. All of the photographs are full-length portraits that have been taken in the studio and outside. Almost all of the pictures have an English caption glued to the opposite left-hand page; these short texts are the work of James William Murray, Assistant Commissioner General in Yokohama.

Contemporary binding in half dark brown morocco, spine in five compartments decorated with blind tooling, triple compartments and blind tooled typographical motifs, triple blind tooling on the embossed paper boards with Japanese-inspired typographical motifs on wooden boards, marbled endpapers, all edges red. A small snag on the bottom margin of the upper cover, joints and corners slightly rubbed.

Exceptional photograph album, the very first published in Japan at the start of the Meiji period by one of the most significant photographers of the 19th century; ultimate and moving testimony to the end of a world that was, until then, largely unknown to the majority of Westerners.

Felice Beato (1833-1908) arrived in Japan in 1863, at the invitation of his friend Charles Wirgman (1832-1891), illustrator and journalist for the *Illustrated London News*, whom he met in China some years previously when, as a military reporter, he covered the Second Opium War. This Chinese period, during which he also put together photograph albums, influenced his work in Japan. Based in Yokohama, Beato was a pioneering photog-

rapher who quickly understood that the Europeans were interested in the habits, customs and culture of the people from the Land of the Rising Sun. His albums, the very first to represent Japan, were intended for both the rare Western visitors wanting to take souvenirs back to Europe, and also for direct exportation to the West. For decades they were the only images known to Westerners: through these images people could dream of an idealised Japan. Japan's gradual opening to international trade led to the influx of many objects in Europe, amongst which were the rare photograph albums that fascinated Western artists, writers and art lovers such as Bing, Burty and Guimet: the Japonism revolution was under way. Some pictures from Felice Beato's luxurious albums were meticulously enhanced by hand by painters, making unique works of art, bringing together European photographic techniques and the know-how of Japanese watercolor painters. The meticulousness with which these enhancements were carried out unquestionably summons up the print: several photographs were enriched with real miniatures (fans, flowers, fabrics...). The Japanese colorists worked directly in Beato's studio and also served as photograph models, as one of the photographs in our album shows.

1868 is the year that marks the Meiji Restoration, synonymous with a voluntary transition towards industrialisation and the abandonment of a long feudal tradition. In wanting to assert itself as a world power, Japan follows the Western example of not suffering from their domination. The enthusiasm for photography becomes a strong symbol of this modernity. Felice Beato's

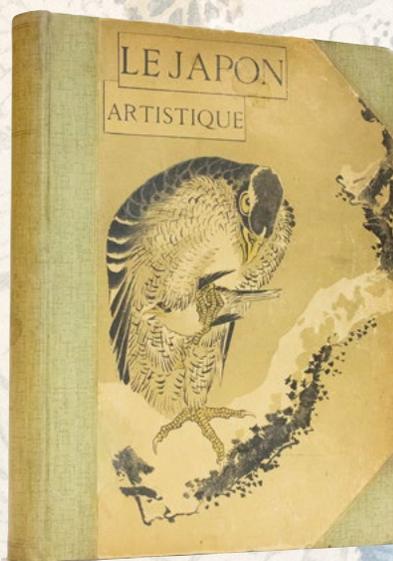
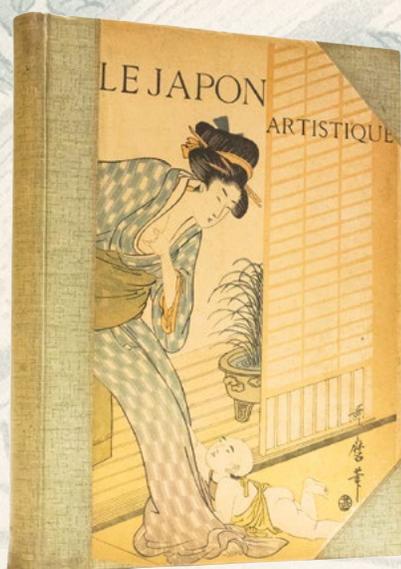


photographs are exceptional: they show the last moments of a Japan that is beginning its transformation towards modernisation. The album that we have to offer contains several rare photographs of the Samurai in armour or sometimes almost naked and covered in tattoos. One impressive and surprising picture, taken on the spot in 1864, shows officers from the Satsuma fief gathered around a map. Three Samurai appear in Western military dress, its members being the most virulent opponents of the Shogunate and actively participated in the overthrow of feudal power during the Meiji Restoration. The centre figure seems to challenge the objective of the scene and thus prefigure the Satsuma Rebellion (1877) that will bring its caste to an end. Authentic Samurai photographs will disappear over the coming years, to be replaced by actors in costumes. In addition to this image of the Samurai warrior class, Beato chooses to gather all of the social classes in this album: serious aristocrats and iconic courtesans rub shoulders with small traders, beggars and priests. All trades

are also listed: barbers, hairdressers, mobile dentist, actors, porters, firefighters, grooms, masseurs, postmen, fishmonger, chef, artist, carpenter, street vendors (sake), binmen, contractors, mobile traders, newspaper sellers. We highlight the photographer's attention to detail; he wants to introduce the audience to everyday Japanese life and immortalise the native's customs: fashion, gastronomy and culinary art, means of transport, military and family life, art and music. James William Murray explains all of these functions in his captions and sometimes draws parallels between Eastern and Western traditions.

An extremely rare and superb quality album entirely watercolored, of which we have not been able to find another such complete copy in European or American public collections.

\$ 120 000
+ DE PHOTOS



7. BING Siegfried

Le Japon artistique [Artistic Japan]
Documents d'Art et d'Industrie collated by S. Bing

Imprimerie Gillot, Paris 1888-1890, 25,5 x 33 cm, publisher's binding

FIRST EDITION, complete with the 36 issues that were published monthly during the course of three years. More than 300 illustrations (plate illustrations in black and color, and in-text drawings in black).

Bound in publisher's green boards, plates decorated in adhesive paper illustrations. Bindings slightly discolored but nevertheless still beautiful.

Fresh interior.

With contributions from Théodore Duret, Edmond de Goncourt, Hayashi, Louis Gonse, Burthy, etc, **this exceptional ensemble was one of the main vehicles for the dissemination of Japonism in France.**

\$ 2 500
+ DE PHOTOS



8. [BOTANY] CORNUT Jacques-Philippe

Canadensium Plantarum Historia Enchiridion Botanicum

Apud Simonem Le Moyne, Parisiis [Paris] 1635, in-4 (17 x 23,5 cm), (16) 238 pp (2), full-parchment binding

FIRST EDITION, illustrated with 68 full-page figures.

Contemporary full-parchment binding, ink title to spine. Later handwritten annotation (19th-century) on verso of first endpaper: "Ouvrage vanté par Linné [Work extolled by Linné] phylos.bota. article 17".

A work steeped in the tradition of Renaissance herbalism, the *Canadensium Plantarum Historia* is set apart by its modern system of classification: it contains the very first descriptions of over 70 species of Canadian flora by the French botanist Jacques-Philippe Cornut (1606-1651).

This work, emblematic of the medicinal herbology tradition, is also characteristic of the seventeenth-century passion for botany – a passion reflected in the author's horticultural observations.

The finely executed figures are attributed to Pierre Vallet (1575-1657), an artist who, it is interesting to note, became the French court's first botanical painter under the patronage of Marie de Medici – an indication of the prominence that the discipline had acquired. Plants were being studied more descriptively in order to facilitate species characterisation, as evidenced by the construction of the Jardin du Roy between 1626 and 1636.

These gardens played a central role in the genesis of this book: Cornut never actually set foot in Canada, and specimens of the plants he describes were provided for him by the botanists Jean Robin (1550-1620) and Vespasien Robin (1579-1662), who were responsible for the upkeep of the garden of Henri IV and that of the Faculty of Medicine, forerunners of the Jardin des Plantes. The plants themselves were brought back by French explorers, contributing significantly towards the opening-up of the New World and the forging of intercontinental links. The *Canadensium Plantarum Historia* follows this trend, the description of plants from the distant land of Canada being accompanied by an unpublished list of flora in the environs of Paris (*Enchiridium botanicum parisiense*).



Carl von Linné (1707-1778) would subsequently emphasise the major influence of Cornut's work on his own observations of Canadian and North American flora in his *Philosophica Botanica*, as indicated by an ex-dono inscription in the book: "Work extolled by Linné phylos.bota. Article 17". Bibliothèque Américaine, 566 (H. Ternaux).

Published five years before America first witnessed the printing of a book on its soil, the *Canadensium Plantarum Historia* is representative of the transition from the Renaissance to the modern era – a transition marked by an encounter between the Old Continent and New France.

\$ 12 500
+ DE PHOTOS



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9. [BOTANY] FERRARI Giovanni Battista

Flora, seu De Florum cultura lib. IV

Apud Johannem Janssonium, Amstelodami 1646, in-4 (17 x 23 cm), (46 p.) 522 pp (12 p.), relié

Second edition, after the extremely rare first edition was published in 1633 in Rome (Pritzel). It is illustrated with an allegorical frontispiece featuring a portrait of the author on the verso, as well as 45 copper-engraved plates, included in the pagination, by Anna Maria Vaiani, Greuter and Mellan for the drawings of Guido Reni, Pietro Berrettini da Cortona and Andrea Sacco.

Contemporary full calf binding, spine in five richly decorated compartments, gilt roll-tooling on the spine ends, all edges speckled with red. Binding shows some signs of very skilful restoration.

A restored worm tunnel, without loss of content, on the last two leaves of the index, as well as on the last four blank leaves.

Bibliographer's note on the second blank endpaper, bibliophile Joseph Arnoult's handwritten ex-libris in ink on the title page.

Tuscan Jesuit professor of Hebrew language at the Roman College, Giovanni Battista Ferrari (1584-1655), remains best known for writing his botanical treatise, *Flora, seu De florum cultura lib. IV*. The volume contains admirable, finely engraved copper plates and captions that are mostly in elegant phylacteries. The work is divided into four parts: the first concerns garden layout, its architecture, gardeners, the earth and the tools. The second offers a description of the flowers and their different species from a botanical point of view. The third is devoted to the growing and fertilisation of these flowers and exposes different methods of pest control. The fourth and last section is about conservation techniques, drying and the art of bouquet arranging, bringing up different ways to increase perfume or even change the shape or color of the flowers.

A very beautiful copy of this important botanical work.

\$ 5 000

+ DE PHOTOS



10. [BOTANY] LA BILLARDIÈRE Jacques-Julien Houtou de

Icones Plantarum Syriae rariorum, descriptionibus et observationibus illustratae

Impensis Autoris, Lutetiae Parisiorum 1791-1812, in-4 (20 x 26,5 cm), 22 pp; 18 pp; 16 pp; 16 pp; 16 pp., contemporary half sheep

FIRST EDITION, one of the rarest complete copies of the 5 issues. It is illustrated with 50 plates, some of which are folding and one is heightened in color, drawn by Pierre-Joseph and Henri Redouté, Turpin and Poiteau.

Contemporary binding in half blond tree sheepskin, spine with triple gilt fillets, as well as a morocco red title piece, tree paper boards. Discreet repair to spine.

Following his study of medicine at the Université de Montpellier, La Billardière turned towards natural history and more specifically botany. In 1786, under Louis Guillaume Le Monnier's initiative, he was sent on a mission by the French government to Cyprus, Palestine and Syria. This was a prolific journey for him and he brought back a large number of plants which allowed him, on his return, to start to publish his work under the title *Icones Plantarum Syriae rariorum descriptionibus et observationibus illustratae*. This considerable work, started in 1791, will not be completed until 1812 because the author was sent in search of La Pérouse's research expedition to Oceania.

\$ 9 000

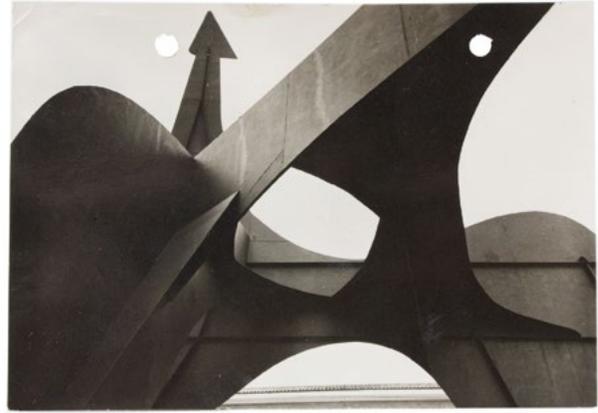
+ DE PHOTOS



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 PENNILESS 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.



11. CALDER Alexander

Handwritten signed letter from Alexander Calder to Juan Luis Buñuel

N. p. [Saché] n. d. [ca. 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.

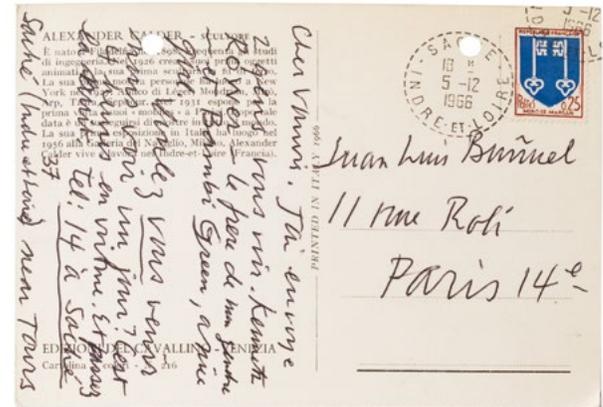
Letter perforated with two holes in the left-hand margin. Calder’s telephone number in top left-hand corner, a few directions to get to Saché in right-hand corner.

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

+ DE PHOTOS



12. 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

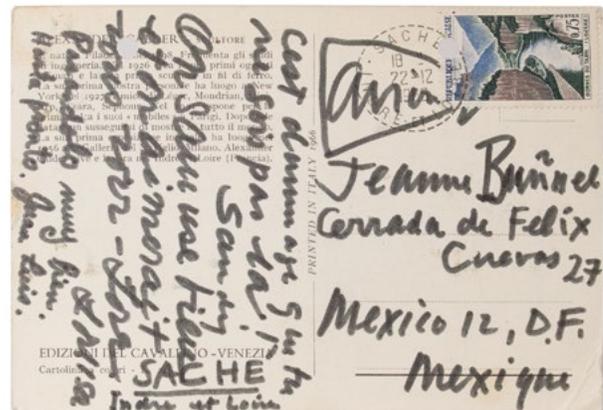
Handwritten signed postcard from Alexander Calder and Juan Luis Buñuel to Jeanne Buñuel, written in French in black felt-tip. Saché postmark (Indre-et-Loire). Jeanne Buñuel’s address in Mexico.

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

+ DE PHOTOS



13. 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

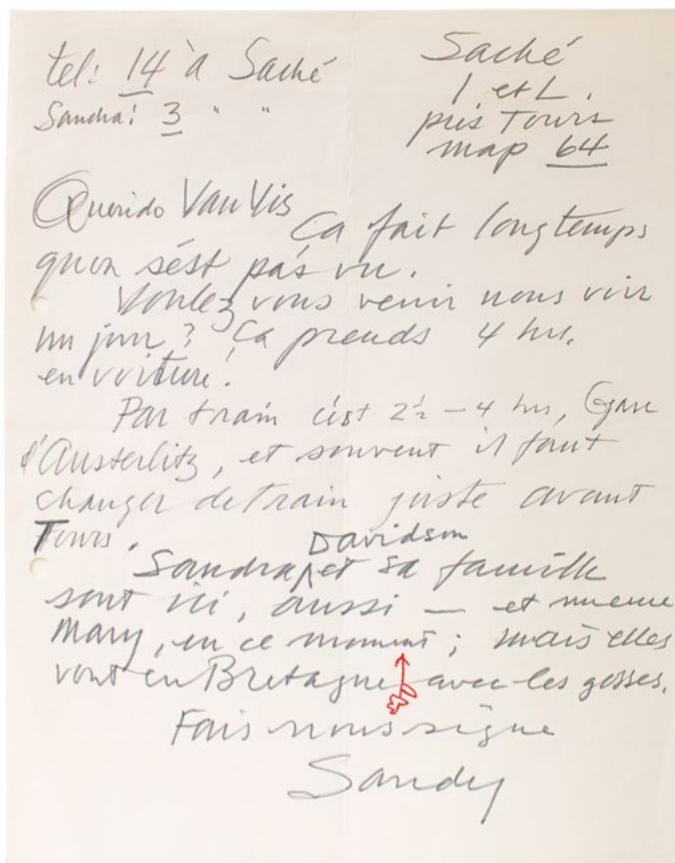
Handwritten signed postcard from Alexander Calder to Juan Luis Buñuel, written in English in ballpoint pen and blue felt-tip. Saché postmark (Indre-et-Loire). Paris address of Juan Luis Buñuel.

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

Provenance: Buñuel family archives.



\$ 1 750
+ DE PHOTOS



14. 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
+ DE PHOTOS

15. CAMUS Albert

L'Étranger [The Outsider]

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

FIRST EDITION first issue 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 enpapers, wrappers and spine well preserved, top edge gilt, case edged with brown morocco, binding signed by Alix.

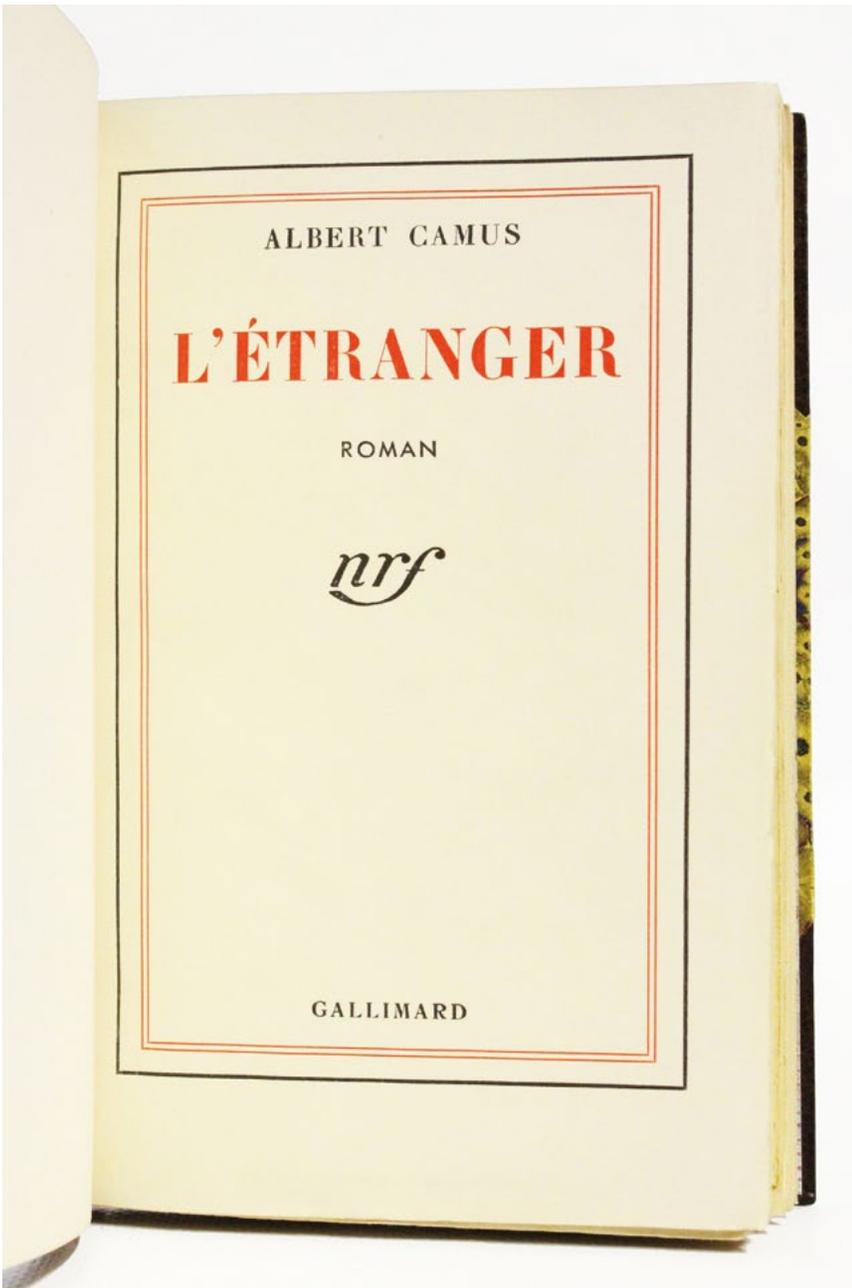
This first edition of *L'Étranger* was printed on April 12, 1942, with a print run of 4 400 copies, divided into eight notional "editions" of 550 copies. Thus, most of the copies have a false statement of the second to eighth edition on their lower cover.

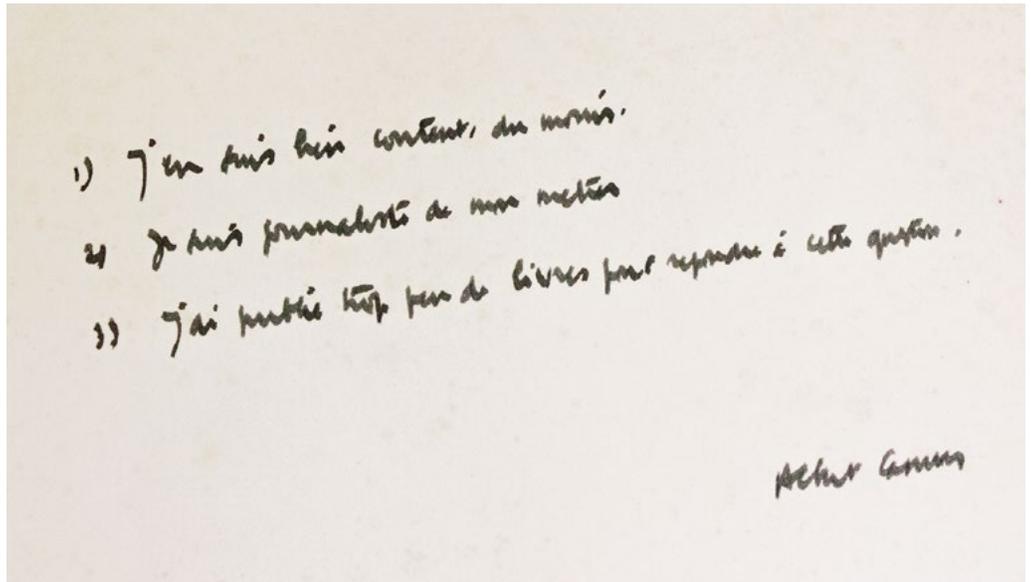
As paper was rare in 1942 and Albert Camus was then an unknown writer, Gallimard did not print any luxury paper copies. Copies without false statement of edition are particularly sought-after.

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

\$ 30 000

+ DE PHOTOS





16. CAMUS Albert

Autograph
document signed
by Albert Camus:
"J'en suis bien content, du moins"

N. d. [1944], 21 x 26,7 cm, loose leaf

An autograph document signed by Albert Camus, one leaf in black ink.

Albert Camus, questioned on his work by Henri Corbière, writes three answers that are as concise as they are intriguing, revealing his sharp quick-wittedness.

Suspicious of attempts to intrude into his life, whether it be private or literary, Camus points out ironies to cause a detour and avoid answering questions, one of the author's stylistic traits: "Vos débuts littéraires furent-ils heureux ou difficiles ? J'en suis bien content, du moins," "Were your literary beginnings happy or difficult? I am, at least, satisfied with it."

Beneath the brief responses, the inextricable link that unites journalism and literature within Camus' writing stands out, contesting the validity of the distinction established by his interlocutor. "Des moyens d'existence [...] vous permirent-ils de vous faire un nom dans les lettres ou ne vécûtes-vous que de votre plume ? Je suis journaliste de métier," "Did the livelihoods [...] allow you to make a name for yourself in the letters or did you only make a living from your pen? I am a journalist by trade." Already the author of two literary masterpieces, *L'Étranger* and *Le Mythe de Sisyphe*, Camus remains cautious when it comes to his posterity "J'ai publié trop peu de livres pour répondre à cette question," "I have published too few books to answer that question." Protecting the background of his work, Camus remains faithful to his own formula: "Il n'est pas de vraie création sans secret," "There is no true creation without a secret" (*Le Mythe de Sisyphe*).

\$ 3 000
+ DE PHOTOS

17. [CHINA] COULLAUD Henry

Photograph album: Chinese life in the fields and in the villages/ Urban and rural Chinese life (Photographs taken during the Chinese campaign Pi tchi li 14 August 1900 – 18 September 1901 by a military Doctor)

September 1900 – July 1901, Album: 24 x 19 cm, photographs: 9,5 cm x 5,8 cm, 20th-century half cloth

Exceptional album bringing together a total of 62 original photographs, contemporary albumen and silver prints. These photos were taken between 1900 and 1901 by the French military doctor Henry Coullaud (1872-1954).

Contemporary half red cloth over flower-patterned paper, red label with Chinese characters laid down on upper covers.

The Chinese calligraphy on this label, as Professor Denis Coullaud explains, is of the doctor's surname. The Chinese inscription in black letters on the crimson background of a thin vertical strip could be translated as: "To Koo-Loo, whose magical hand brings back the spring." This is known as a "pai-pien".

"This gift was presented on a fine spring morning in 1900, with great pomp and circumstance, to the nasal tone of a clarinet accompanied by the thin sound of a small flute and a tambourine. This was the Wang family's way of expressing their thanks for Major Coullaud's successfully operating on the patriarch's cataract. The Chinese had translated his name by its phonetic equivalent into two characters, Koo and Loo," (in Denis Coullaud, *La Main merveilleuse qui rend le printemps*, 1992).

"Each image has been annotated (place and title) by the photographer, who also inscribed a title in ink on the first page of the album: "La Vie chinoise aux champs et au village (Photographies prises pendant la Campagne de Chine Pi-tchi-li – Sept. 1900 – Juillet 1901)."

A young military doctor weary of barracks life in mainland and dreaming of adventure, Henry Coullaud requested to be sent out to join the Campaign in China. His request was approved and he left on 19 August 1900 on board the *Alexandre III* as part of the 1st march Battalion of an Infantry Regiment.

The photographs have been taken in the various Chinese cities which Doctor Coullaud visited: Tong-Koo, Tien-Tsin, Pao-Ting-Foo, Tin-Tjô, Cheng-Feng, Sou-Kiao, Si-Gnan-Shien and Tai-To.

The first part of the album contains photographs of historical monuments, cityscapes, pagodas, towers, walls. Coullaud also took pictures of high-ranking individuals, Chinese dignitaries posing with French officers.

A few of the images bring across the strange atmosphere at the time of the height of the Boxer Rising: faces of rebels displayed in cages in the public squares, French officers throwing coins to the populace on the occasion of 14 July.

But what fascinated the young photographer most of all was the life of the locals, both in the cities and in the provinces. More than a wandering doctor, he becomes a true ethnographer immortalizing rural scenes, which he then captions with plenty of humor: "In search of manure (no manure around!)" and "Children (Growing China)". He takes advantage of monsoon season to photograph various stages of the agricultural process: sowing, gleaning, and harvesting are all captured by his lens. He also took part in the drying of the harvest, the crushing of spices and even in flour milling. River life is also a theme dear to Coullaud, who immortalizes people mid-stream: cormorant fishermen, bathers, washerwomen and boatmen. The figure of the major himself pops up now and again, and, like a good reporter, he doesn't fail to photograph Chinese war-junks and French river convoys. The fact that his wandering clinic stopped in various different Chinese cities gave him the opportunity to get to know the urban population. His images are a precious witness to all the various minor trades of the time: money-bearers (of the famous, pierced Chinese Cash coins), waterbearers, barbers, postmen, cobblers, grocers, and so on. His work is mostly focused

on street characters, from the equilibrists and blind musicians to the haunted faces of opium addicts. His medical status allowed him to rub shoulders with all levels of society, from Chinese dignitaries to deprived peasants. Close to the locals, he even made it into their inner circles and took the occasion to make superb photos, especially of Tatar and Chinese women with tiny bound feet, a few years before the banning of this thousands of years-old tradition of erotically-inspired mutilation. Witness to a traditional Chinese burial, Coullaud made a little documentary composed of ten photos showing the various stages of the ritual.

With this unique album, an important memorial with ethnological merit, Major Henry Coullaud gives us a glimpse into life in China at the turn of the 20th century.



\$ 4 000

+ DE PHOTOS

18. [CHINA] COULLAUD Henry

*Photograph album:
Memories of the China
Campaign 14 August 1900
– 18 September 1901 by a
military Doctor*

14 August 1900 – 18 September 1901,
Album: 24 x 19 cm, photographies:
various format, 20th-century half cloth

Exceptional album bringing together a total of 57 original photographs, contemporary albumen and silver prints. These photos were taken between 1900 and 1901 by the French military doctor Henry Coullaud (1872-1954).

Contemporary half blue cloth over flower-patterned paper, red label with Chinese characters laid down on upper covers.

The Chinese calligraphy on this label, as Professor Denis Coullaud explains, is of the doctor's surname. The Chinese inscription in black letters on the crimson background of a thin vertical strip could be translated as: "To Koo-Loo, whose magical hand brings back the spring." This is known as a "paï-pien".

"This gift was presented on a fine spring morning in 1900, with great pomp and circumstance, to the nasal tone of a clarinet accompanied by the thin sound of a small flute and a tambourine. This was the Wang family's way of expressing their thanks for Major Coullaud's successfully operating on the patriarch's cataract. The Chinese had translated his name by its phonetic equivalent into two characters, Koo and Loo," (in Denis Coullaud,

La Main merveilleuse qui rend le printemps, 1992).

"Each image has been annotated (place and title) by the photographer, who has also written an inscription on the verso of the title of the first album: "To my sister, a souvenir, with best wishes from her brother Henry, Bordeaux 25 October 1901."

A young military doctor weary of barracks life in mainland and dreaming of adventure, Henry Coullaud requested to be sent out to join the Campaign in China. His request was approved and he left on 19 August 1900 on board the *Alexandre III* as part of the 1st march Battalion of an Infantry Regiment.

The beginning of the album consists of photos of the crew of the *Alexandre III*. Several images follow of the stops made by the ship: Port-Said, Djibouti, Singapore and finally the harbor at Ta-Koo, which they reached forty-two days after leaving Marseilles. This first part, which shows the crossing, is essentially composed of photos of ports and several of the locals in Djibouti.

This is precious testimony to the early development of the town, which was at the time the seat of French Somaliland.

A second part concerns the various Chinese cities which Doctor Coullaud visited: Tong-Koo, Tien-Tsin, Pao-Ting-Foo, Tin-Tjô, Cheng-Feng, Sou-Kiao, Si-Gnan-Shien and Tai-To.



These images, which have a raw realism, give us a huge panorama of life in China, both of French-Chinese relations and the life of the native Chinese in the cities and the countryside. It covers the official engagements of the French delegation, including visiting beauty spots, artistic performances (theatre, acrobatic parades, and a Chinese orchestra in front of the French flag on 14 July), as well as military parades and pictures of high-ranking individuals, both Chinese dignitaries and French officers.

A few of the images bring across the strange atmosphere at the time of the height of the Boxer Rising: faces of rebels displayed in cages in the public squares, French officers throwing coins to the populace on the occasion of 14 July. Four rare photographs, like a mini-reportage series, show the stages of the execution of five people in Tien-Tsin.

The amateur photographer also makes much of historical monuments, taking pictures of cityscapes, pagodas, towers, doors, and walls. But what fascinated him most was the life of the locals, both in the cities and in the provinces. He even made it into their inner circles and took the occasion to make superb photos, especially of Tatar and Chinese women with tiny bound feet, a few years before the banning of this thousands of years-old tradition of erotically-inspired mutilation. His medical status allowed him to rub shoulders with all levels of society, from Chinese dignitaries to deprived peasants.

His images are **a precious witness to all the various minor trades of the time:** money-bearers (of the famous, pierced Chinese Cash coins), waterbearers, barbers, postmen, cobblers, grocers, and so on.

With this unique album, an important memorial with ethnological merit, Major Henry Coullaud gives us a glimpse into life in China at the turn of the 20th century.

\$ 3 500

+ DE PHOTOS



**19. [CHOREOGRAPHY] MARÉ Rolf de
& LÉGER Fernand**

Les Ballets suédois (Season's Program)
[The Swedish Ballets]

Ballets suédois, Paris 1923, 24,5 x 32 cm, stapled

Rare FIRST EDITION of the "Ballet suédois" 1923 season program.

Nice copy despite some small marginal tears on the covers.

Illustrated cover by Fernand Léger and colored illustrations by Valentine Hugo, Fernand Léger, Hélène de Perdriat, Nils de Dardel.

Texts by Blaise Cendrars, Paul Claudel, Maurice Raynal.

\$ 3 000

+ DE PHOTOS

**20. [CHOREOGRAPHY] MARÉ Rolf de
& VASSILIEFF Marie**

La Danse. Ballets suédois [The Dance. Swedish Ballets]

La Danse, Paris November-December 1924, 24,5 x 32 cm, stapled

FIRST EDITION of this special issue on the "Ballets suédois".

Nice copy despite some small marginal tears on the covers and on the inside of the first cover.

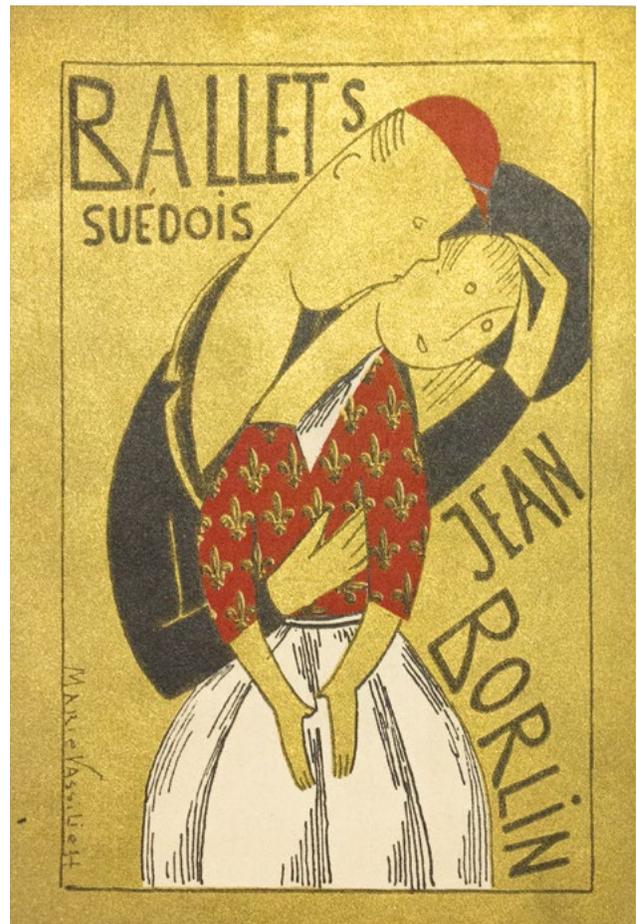
Illustrated cover by Marie Vassilieff and Fernand Léger, illustrations by Picabia, Jean Borlin, Giorgio de Chirico, Touchagues, Foujita.

This issue includes a beautiful layout by Francis Picabia for his "instantaneist" ballet, entitled "Relâche", with music composed by Erik Satie, and the movie "Entr'acte" by René Clair.

We join the illustrated invitation card by Marie Vassilieff to the "ballet suédois" shows at the théâtre des Champs-Élysées in December 1924.

\$ 1 500

+ DE PHOTOS



21. [CHOREOGRAPHY]
LIFAR Serge

*À l'aube de mon destin,
sept ans aux Ballets
Russes*

Albin Michel, Paris 1949,
19,5 x 24,5 cm, publisher's binding

FIRST EDITION, one of 30 numbered copies on vélin de Rives paper, the only *grand papier* (deluxe) copies.

Publisher's binding in full grey skyvertex, the endpapers and pastedowns in decorative marbled paper.

Illustrated with a portrait of the author as a frontispiece by Jean Cocteau.

A nice copy.

\$ 850
+ DE PHOTOS

22. [CHOREOGRAPHY]
LIFAR Serge

*Auguste Vestris, le dieu
de la danse*

Nagel, Paris 1950, 14,5 x 23 cm, fine leather binding

FIRST EDITION, one of 25 lettered copies on alfa paper, the *tirage de tête*.

Full leather binding in snake skin style, marbled endpapers, original wrappers preserved, handsome unsigned binding.

Illustrated with 16 plates hors texte and 13 illustrations.

Nice copy.

\$ 750
+ DE PHOTOS





23. [CHOREOGRAPHY] BÉJART Maurice

Three original childhood photographs of Maurice Béjart, and his birth announcement

N. d. [after 1927], 12,2 x 17,2 cm

Three original childhood photographs of Maurice Béjart with his mother, taken in Mougins.

We join a birth announcement in his name "Maurice Jean Berger", dated January 1, 1927.

Provenance: Maurice Béjart's personal archives.

\$ 3 750

+ DE PHOTOS

24. [CHOREOGRAPHY] BÉJART Maurice

Handwritten manuscript notebook for the performance "Nijinski: clown de dieu": "Sauter, mais pour aller où? Non pas plus haut mais 'ailleurs'"

N. d. [ca. 1971], 17 x 22 cm, one notebook with softcover

Handwritten manuscript from the choreographer Maurice Béjart.

47 pages written in black marker and blue pen, with a drawing in pencil and black marker.

Precious notebook comprising notes written by Maurice Béjart for his show, a tribute to dancer Nijinsky, entitled, "Nijinski: clown de dieu." It has a handwritten dedication to Nijinsky's interpreter, Jorge Donn, the famous star dancer of the Ballet du XX^e Siècle and Maurice Béjart's lover.

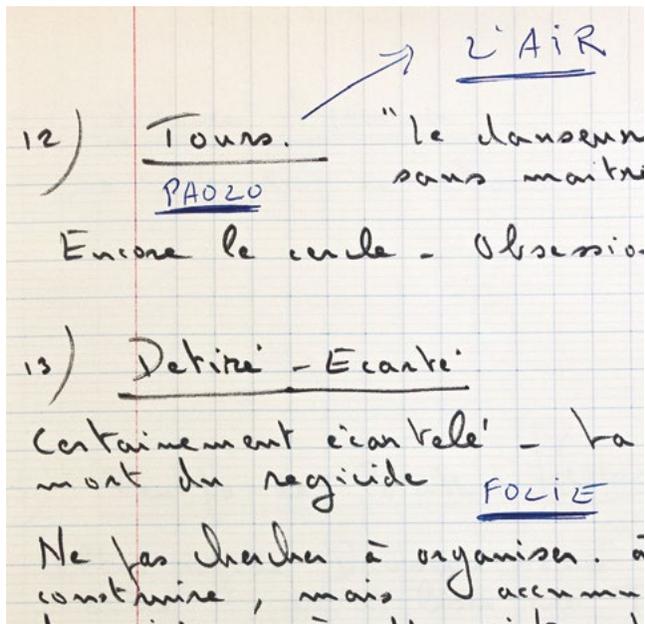
In 1971, Maurice Béjart created the "Clown de Dieu," a ballet dedicated to Vaslav Nijinsky, a dance and choreography genius who had ten years of shinning career within Diaghilev's Ballet Russes before he turned permanently mad. In this manuscript notebook, a true logbook and choreographic score of the ballet, Béjart details, with extreme precision, the work's sequences, the dances and Tchaikovsky and Pierre Henry's musical extracts. The notebook also serves as a collection of his many questions surrounding the choice of music, the dance steps, as well as his influences ("je ne sais pourquoi c'est toujours à Petrouchka que je pense le plus," "I don't know why it's always Petrouchka that I think of the most"). Béjart dedicates several pages to the deep meaning that he intends to give to each scene, dwelling on Nijinsky's complex and bright personality. On the back of the cover, we can see a handwritten dedication "à J.D," "to J.D," Jorge Donn, his favourite dancer and lover, to whom he entrusted the lead-role of Nijinsky in the Clown de Dieu.

In creating this ballet, Maurice Béjart hoped to contribute to Nijinsky's legacy, a sacred dance figure whose talent for choreography had been forgotten. In the notebook he confesses his desire to pay tribute to Nijinsky's modernity: "surtout abandon-

ner complètement la danse classique. Penser sans cesse au Nijinsky du Sacre du Printemps," "especially to completely abandon classical dance. Constantly thinking of Nijinsky in Sacre du Printemps". The Clown de Dieu evokes Nijinsky's hallucinatory mystical quest after his divorce from Sergei Diaghilev – the Pygmalion-choreographer worked the dancer's inexhaustible natural gift to the point of unreason. In the notebook, the character Diaghilev is described as "DIEU – LE PÈRE – DIAGHILEV – LE DIABLE" "GOD – THE FATHER – DIAGHILEV – THE DEVIL," and is represented by an enormous mannequin with a threatening look.

Faithful to his ambition of creating a full performance, Béjart uses extracts from Nijinsky's own diary, written during the 1918-1919 winter when his mental state is starting to go seriously downhill. These extracts, of which we find several examples in Béjart's notebook, are recited over Tchaikovsky's Symphonie Pathétique and over Pierre Henry's tangible music. Béjart carefully copies the diary extracts, their incoherent mix of autobiographical details and reflections on existence: "Plus d'atrocités! Je veux le paradis sur terre, moi, un homme en qui Dieu s'est incarné," "More atrocities! I want paradise on earth, me, a man in whom God is incarnate." During the course of one sentence, Béjart wonders: "(mais a-t-il été fou? Je ne crois pas)," "(but was he insane? I don't think so)."

With the "Clown de Dieu," the choreographer also produces a famous historical retrospective and allows the audience to discover some of the great moments of the era of Diaghilev's Russian ballets. He includes four of the Nijinsky's most successful and well-known performances in the show: "Le Spectre de la rose," "Shéhérezade," "Petrouchka" and "Le Faune", each one performed by a different dancer who comes to haunt the hero.



These are mentioned several times in the choreographer's notebook: "le corps de Petrouchka, le sourire du Spectre, Lourd comme le faune, léger et élastique comme le nègre de Shéhérazade," "Petrouchka's body, Spectre's smile, heavy like the faune, light and elastic like the negro of Shéhérazade." The Ballets Russes are represented on the stage by a circus under the high authority of Diaghilev, performed by "5 clowns," while a female figure – Nijinsky's wife, the "nymph, sultane, Poupée et Danseuse romantique," "nymph, sultana, romantic doll and dancer," is a reminder of the happy times in the dancer's life.

The ballet became one of Béjart's great successes after his *Messe pour le temps présent*, created four years earlier at the Avignon festival. On the centenary of Nijinsky's birth in 1989, Béjart created a new version of "Clown de dieu" in Milan, limited to his two favourite dancers, marking his ultimate tribute to the genius dancer and choreographer.

An extremely rare document retracing the creation of the Maurice Béjart's masterpieces, "Nijinski: clown de dieu."

Provenance: Maurice Béjart's personal archives.

\$ 11 000

+ DE PHOTOS

25. [CHOREOGRAPHY] BÉJART Maurice

Handwritten preparatory notes for the "Nijinski: clown de dieu" performance: texts from Nijinski's diary. "Je suis Nijinsky, celui qui meurt s'il n'est pas aimé"

N. d. [ca. 1971], 21 x 29,7 cm, loose leaves

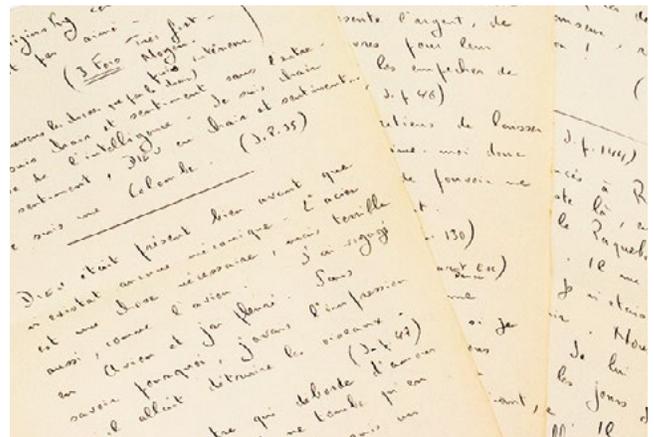
Handwritten manuscript from the choreographer Maurice Béjart.

Three leaves, 60 lines written in black ink.

Maurice Béjart's handwritten preparatory notes for the show in tribute to dancer Nijinsky, entitled, "Nijinski: clown de dieu." Here Béjart lists Nijinsky's diary extracts that were intended to be read during the performance, indicating their place in the ballet.

In 1971, Maurice Béjart created the "Clown de Dieu," a ballet dedicated to Vaslav Nijinsky, a famous Russian dancer and choreographer of Polish origin. The work retraces a young man's slow descent into hell, in search of spirituality, love and truth; it also makes reference to Nijinsky's most famous roles in his short and dazzling career: "Le Spectre de la rose", "Shéhérazade", "Petrouchka", and "L'Après-midi d'un faune". The ballet was performed by his faithful company Ballet du XX^e Siècle, using music by Tchaikovsky and the electroacoustic composer Pierre Henry. The choreographer thus hoped to contribute to the legacy of this dancer, who went mad in the 1920s, being remembered for his legendary physical grace.

During the performance, Béjart makes use of extracts from Nijinsky's own diary, which were recited by Laurent Terzieff at the time of its creation at the Forest National sports hall in Brussels. In this work manuscript, the choreographer copies each quotation, indicating its position in the ballet ("avant pas de deux",



"before pas de deux"), and the narrator's intonation ("3 fois Très fort. Moyen. puis intérieur," "3 times Very loudly, mid-range, then a whisper").

Nijinsky, then on the verge of madness, had written this diary, incorporating his mystical reflections and introspection during the 1918-1919 winter, shortly before he was detained. Béjart will qualify this in an interview about "document humain et social bouleversant," "upsetting human and social cases" and this also inspired him with the title of the ballet, "Clown of God." The passages selected by Béjart in this manuscript return to the happy times in the dancer's life – his marriage to Romola de Pulszky ("L'amour que j'éprouvais en me mariant n'était pas sensuel. Il avait un caractère d'éternité," "The love I experienced when getting married was not sensual. It was eternal") and they evoke the tragic destiny of a man whose sensitivity caused his loss: "Je suis chair et sentiment, Dieu en chair et sentiment... Je suis une Colombe," "I am flesh and feeling, God in flesh and feeling... I am a Dove."

Provenance: Maurice Béjart's personal archives.

\$ 1 900

+ DE PHOTOS

26. [CHOREOGRAPHY] BÉJART Maurice

Manuscript, tribute to Georges Balanchine: "vous restez le repère absolu, le maître des anciens et des modernes, le livre où l'on vient apprendre"

N. d. [1983], 21 x 27,5 cm, loose leaves

A handwritten manuscript by Maurice Béjart, 40 lines written in blue ink on two leaves stapled together.

A poignant eulogy for the choreographer Georges Balanchine, written by his fellow Maurice Béjart some days after Balanchine's disappearance on 30th April 1983.

Although stylistically they were far apart, both Balanchine and Béjart's creations revolutionised the art of dance. On Balanchine's death in 1983, Béjart wrote this moving tribute, which begins as follows: "Where are you tonight Georges Balanchine? I want to write to you and, although the radio, the press and the media are saying that you have disappeared, I know that, like the cats you love so much, you have nine lives and that right now you will be choreographing Stravinsky's last work or such a stellar concerto that we poor earthlings still don't know." He, who was known as "Mr B," founder of the New York City Ballet, was responsible for ballet's renewal through its clarity, its breakdown

and its relationship to the music. Béjart and he shared a taste for costume simplicity, and both advocated in their choreographies the uncompromising purity of the lines.

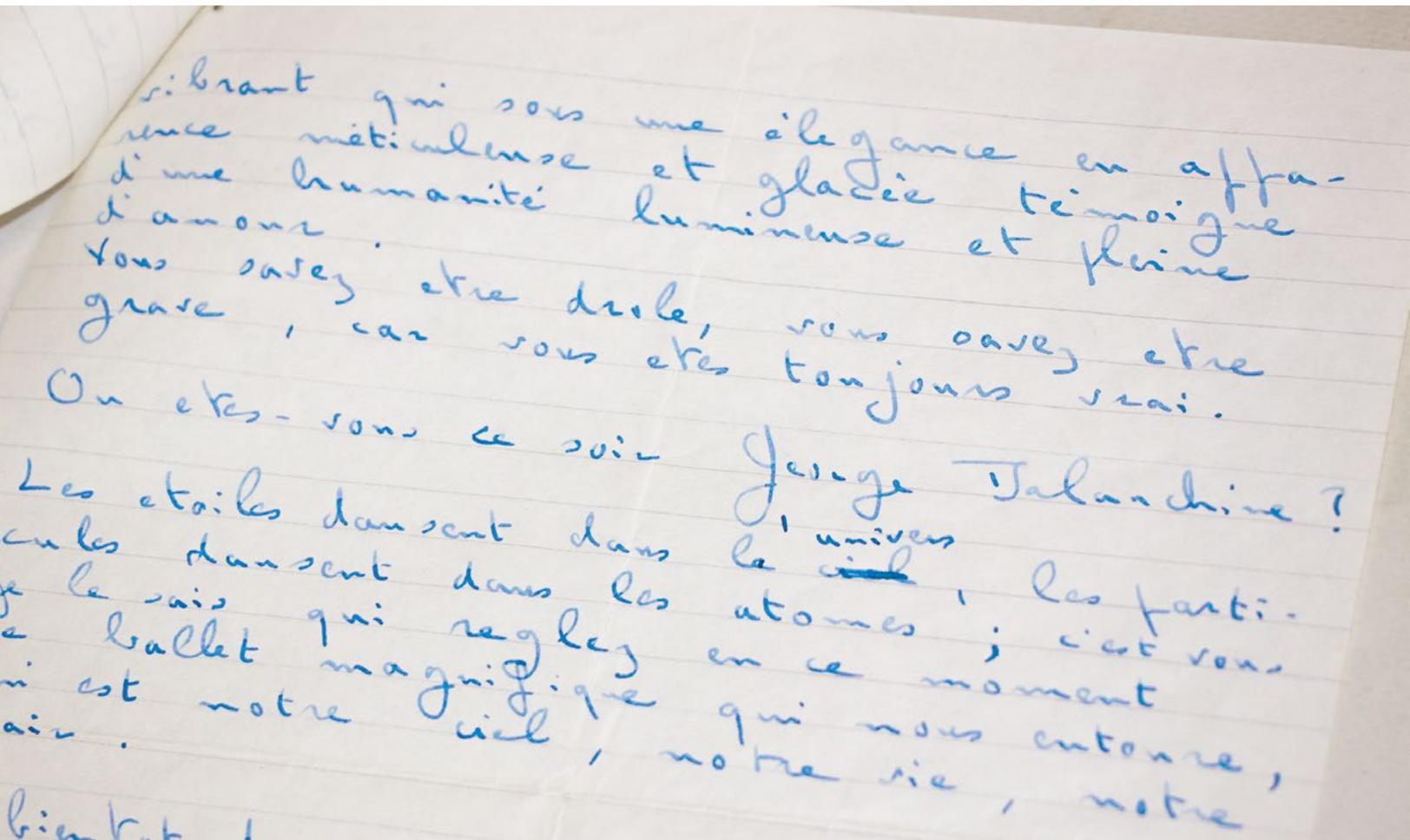
Béjart summarises the paradox that was Balanchine in a few lines: "but I know that you are the ONLY CHOREOGRAPHER because you are unique, always imitated but inimitable, the most classic, the most modern, the most rigorous, the most free, the most abstract, the most lyrical, the most inventive, the most musical, the most precise, the most unusual, the most obvious."

He finishes of this admirable eulogy with a beautiful farewell: "See you soon then, because we have so much to learn."

Provenance: Maurice Béjart's personal archives.

\$ 3 500

+ DE PHOTOS



**27. [CINEMA] VIAN Boris
& HITCHCOCK Alfred
& COCTEAU Jean
& DISNEY Walt & BOULLET Jean**

*St-Cinéma des Prés No 1 to
No 3, complete set*

Le Minotaure, Paris 1949-1950,
21 x 28 cm & 22 x 28 cm, stapled

Complete FIRST EDITION of this periodical, in 3 issues, about Avant-Garde cinema, fantasy, adventure and animated motion pictures. Very small marginal tears on the covers.

Each issue is illustrated with photographs and drawings, notably by Jean Boulet on the first issue cover. Contributions by Boris Vian, Jean Boulet, Jean Cocteau, Robert Benayoun, Lise Deharme, Kenneth Anger, Walt Disney, Cecil B. de Mille, Henri de Montherlant, Gaston Criel, Alfred Hitchcock, Adonis Kyrou...

\$ 900
+ DE PHOTOS



28. [CINEMA] 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 Diaz. 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 charac-

ter, 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")

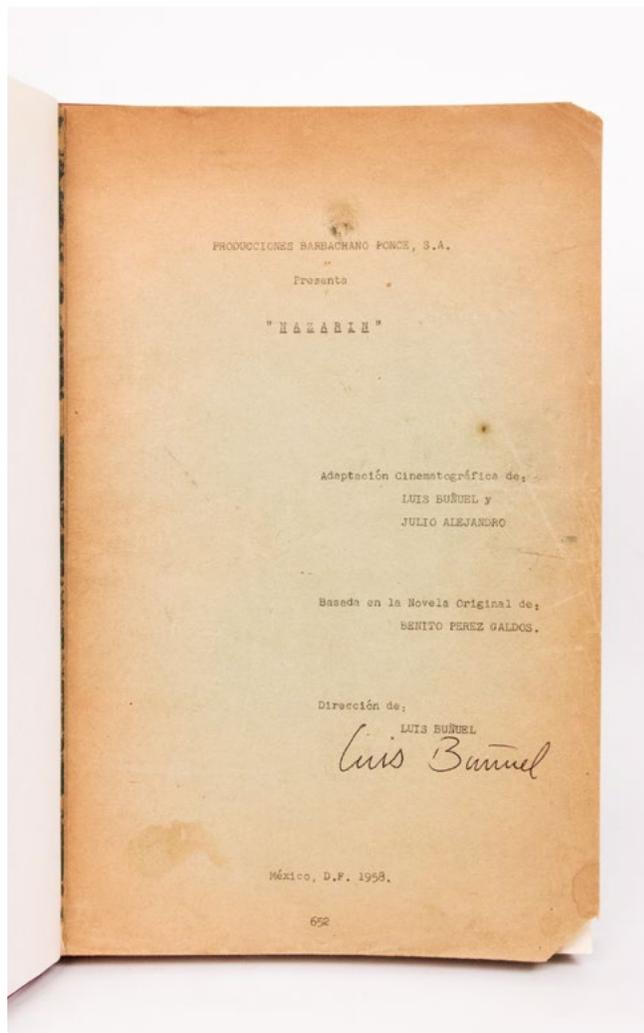
This fundamental anguish of Man facing the absence of God, is surrealist Luis Buñuel's who thus from the beginning, like Cervantès, depicted the large defeat of the dreamer in front of the atrocious reality.

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 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
 + DE PHOTOS

29. [CINEMA] 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.

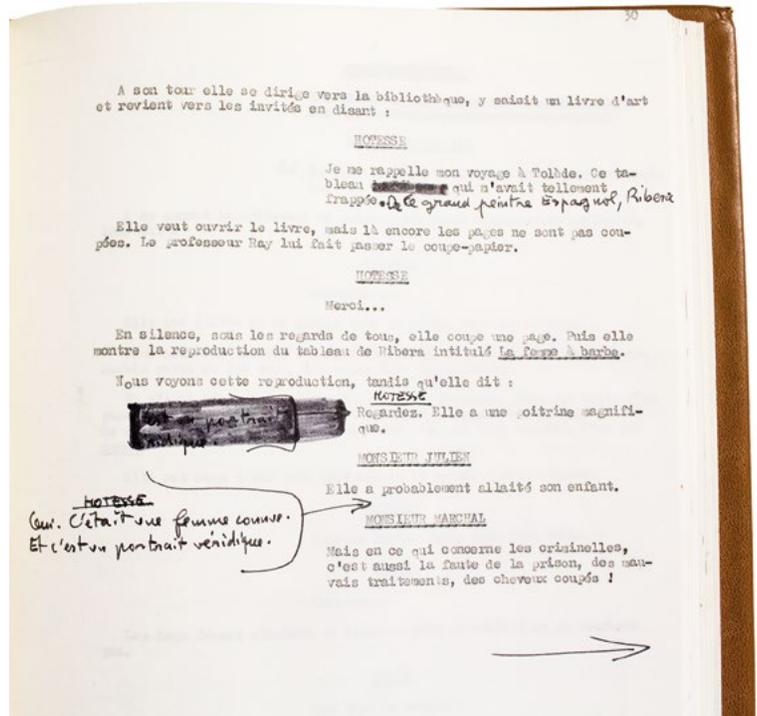
This typescript has no title page. In fact, Buñuel and Carrière had several titles in mind: "El Canto del cisne" ("Swan Song"), "Haz la guerra y no el amor" ("Make War not Love"), "Una ceremonia secreta" ("A Secret Ceremony"), "Guerra si: amor, tampoco" ("War yes: love, no more") or even "Una ceremonia 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*, n°1, 1979)

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,



LUIS BUÑUEL AND JEAN-CLAUDE CARRIÈRE
IN SAN JOSÉ DE PURÚA

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.

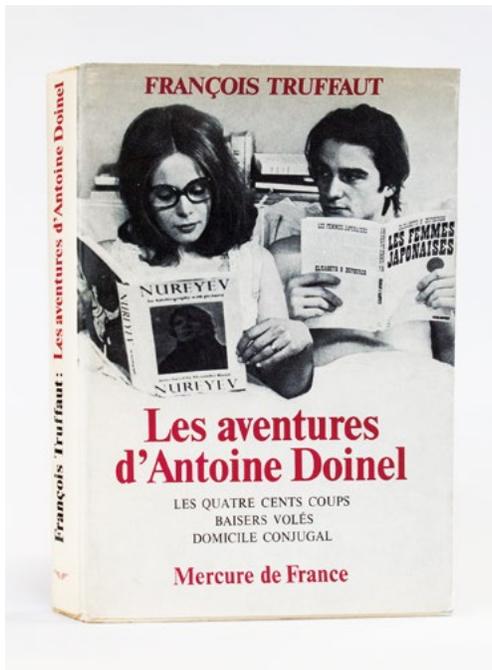
Written in 1978, this swansong of a director who had lived through the century and on various continents, show a stunning sharpness and a prescience for some of the major preoccupations of the 21st century: terrorism, ecology, the technological onslaught and the excesses of the media.

“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.

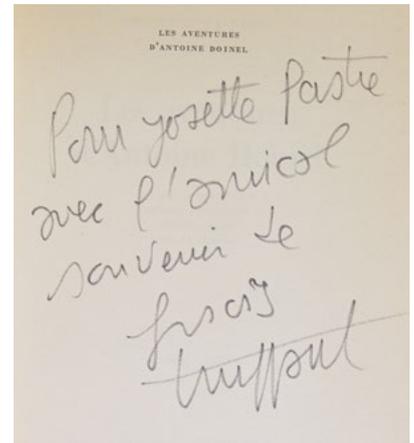
\$ 15 000
+ DE PHOTOS



30. [CINEMA] TRUFFAUT François

Les Aventures
d'Antoine Doinel. Les
quatre cents coups.
– Baisers volés. –
Domicile conjugal
[The Adventures of Antoine
Doinel]

Mercure de France, Paris 1970,
14 x 20,5 cm, original wrappers



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

A good copy in original wrappers retaining its illustrated dust jacket.

Rare autograph inscription signed by François Truffaut to Josette Pastre.

\$ 1 900

+ DE PHOTOS

31. [DADA] COLLECTIVE WORK

*Dada Prospectus – Excursions
et visites Dada – Première visite
à l'Église Saint Julien Le Pauvre*

Paris 14 avril 1921, 26,8 x 31,2 cm, loose leave

FIRST EDITION of this prospectus announcing the first public gathering of the “Saison Dada 1921”.

Very small traces of discoloration at the folds.

Very good and fresh copy, retaining its original green color.

Prospectus for a mock guided tour conducted by the Paris Dadaists on April 14, 1921. This first visit at the Parisian church of Saint-Julien-le-Pauvre was meant to be the first in a series of visits to selected spots throughout Paris but, due to the failure of this first attempt, which was primarily attributed to the fact that it rained, the possibility of future excursions was quickly abandoned.

Georges Ribemont-Dessaignes in his 1931 *History of Dada* describes the excursion as consisting primarily of singular improvisational acts, such as the tour that he conducted acting “as guide through the churchyard, stopping here and there to read definitions taken at random from a big dictionary.”

With the participation of Gabrielle Buffet, Louis Aragon, Arp, André Breton, Paul Éluard, Th. Fraenkel, J. Hussar, Benjamin Péret, Francis Picabia, Georges Ribemont-Dessaignes, Jacques Rigaut, Philippe Soupault, Tristan Tzara.

Precious dadaist prospectus, very scarce in this condition.

\$ 2 500

+ DE PHOTOS



32. [DADA] COLLECTIVE WORK

Dada Prospectus – Soirée Dada à la Galerie Montaigne le vendredi 10 juin 1921

Imp. Crémieu, Paris 1921, 21 x 27 cm, loose leave

FIRST EDITION of this rare flyer invitation to a “Dada Soirée” held at the Galerie Montaigne on June 10, 1921.

Two small traces of folding and a small tear to head.

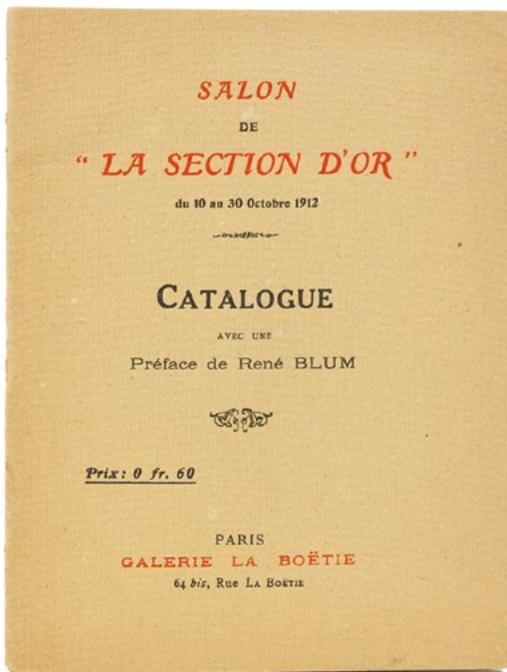
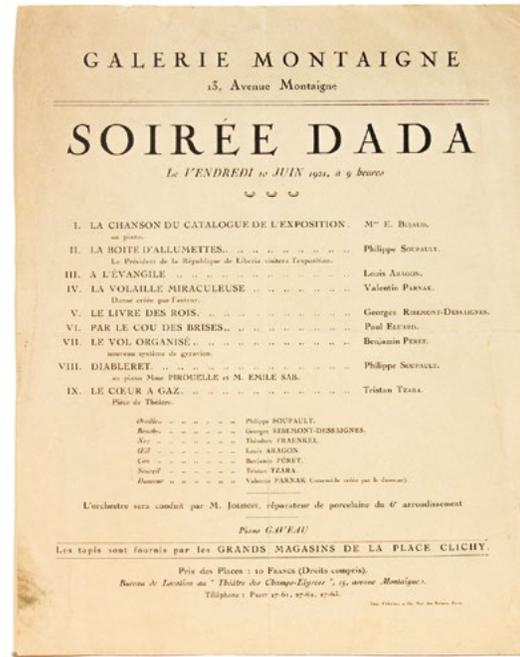
Rare invitation to an evening organized by Tristan Tzara above the Théâtre des Champs-Élysées as part of the “Salon Dada” of June 1921. Tzara performed his provocative play *Le Cœur à Gaz* and presented dadaist visual art works along with all the major dada protagonists, except for Marcel Duchamp and Francis Picabia who had already broken away from the movement.

With the participation of Mrs. E. Bujaud, Philippe Soupault, Louis Aragon, Valentin Parnak, Georges Ribemont-Dessaignes, Paul Eluard, Benjamin Péret and Tristan Tzara.

One of the rarest dada prospectus.

\$ 3 800

+ DE PHOTOS



33. [DUCHAMP Marcel] BLUM René

Salon de “La Section d’or” catalogue

Galerie Bernheim jeune & C^{ie}, Paris
1913, 13,5 x 17,5 cm, stapled

Rare FIRST EDITION of this catalogue by the “Section d’or”, a collective of artists who received strong support from Guillaume Apollinaire, and would later be known as “Cubists”.

Very nice copy.

Foreword by René Blum.

Catalogue presenting the works of Auguste Agero, Alexandre Archipenko, Honoré Auclair, Marcel Duchamp, Raymond Duchamp-Villon, Pierre Dumont, Démétrius Galanis, Albert Gleizes, Juan Gris, Réna Hassenberg, Marie Laurencin, Alcide Le Beau, Fernand Léger, Sonia Lewiska, André Lhote, Jean-Hippolyte Marchand, Louis Marcoussis, André Marie, Luc-Albert Moreau, Jean Metzinger, Francis Picabia, Eugène Tirvert, Tobeen, Henry Valensi, Paul Véra, Jacques Villon, Ernest-Frédéric Wild, and as supplement, the works of André Dunoyer de Segonzac, André-Roger de La Fresnaye, Georges Ribemont-Dessaignes, and Alexandra d’Enter.

\$ 2 000

+ DE PHOTOS

34. 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 leaflet 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.

\$ 1 800
+ DE PHOTOS

35. DUCHAMP Marcel & BRETON André & WILLIAMS William Carlos & LEVI-STRAUSS Claude & ERNST Max

VVV. Poetry, Plastic Arts, Anthropology, Sociology, Psychology n°1, n°2-3 & n°4, complete set

David Hare, Paris June 1942- February 1944, 21,5 x 27,5 cm, original wrappers

Complete FIRST EDITION of this periodical written by French surrealists during their exile in New York. Complete set of four issues in three volumes.

Very small marginal tears on the three volume covers and on the leaves of the fourth issue.

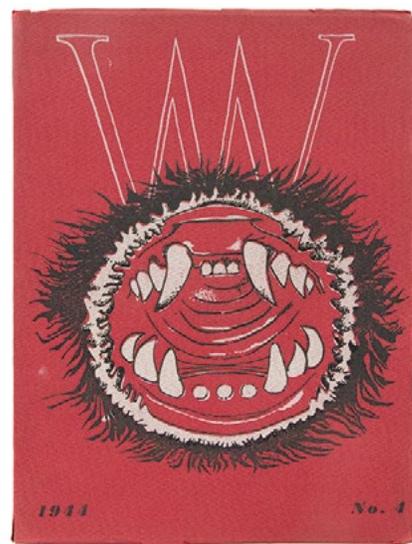
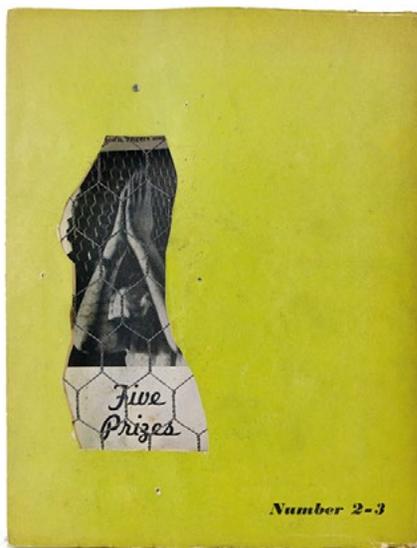
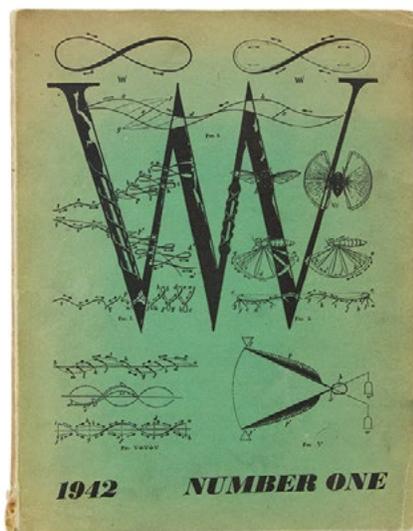
Complete fourth issue with the engraved plate in relief by Marcel Duchamp, entitled "Allégorie de genre".

Covers by Max Ernst, Marcel Duchamp (Nos. 2&3) and Roberto Matta (No. 4).

Contributions by André Breton, William Carlos Williams, Roger Caillois, André Masson, Benjamin Péret, Max Ernst, Claude Lévi-Strauss, Aimé Césaire, Charles Henri Ford, Arthur Cravan, Leonora Carrington, William Seabrook, Victor Brauner...

Illustrations by Giorgio de Chirico, Max Ernst, Roberto Matta, André Masson, Pablo Picasso, Yves Tanguy, Marcel Duchamp, Wifredo Lam, Dorothea Tanning, Marc Chagall, Oscar Dominguez, Jacques Hérold, Joan Miro...

\$ 6 000
+ DE PHOTOS



36. ERNST Max

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

Paris n. d. [ca. 1934], 13,8 x 9,1 cm, 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.

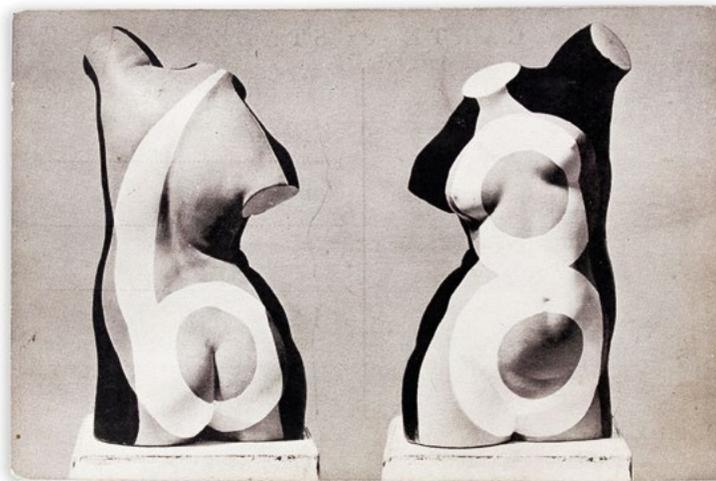
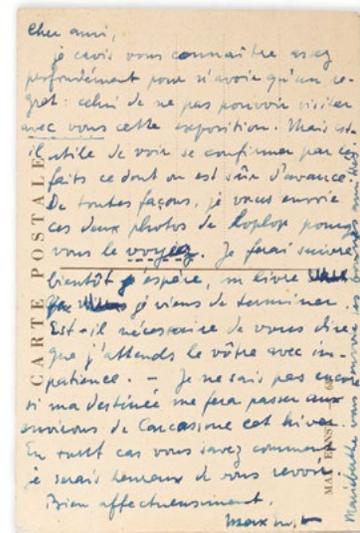
During the Battle of Vailly in May 1918, Lieutenant Joë Bousquet, aged 21, was hit by a German bullet in the spinal column; severely paralyzed and bed-ridden for the rest of his life, he set up lodgings at 53 rue de Verdun in Carcassonne. During the interwar period and the Second World War, Joë Bousquet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

37. [FEURE Georges de]

Exposition des œuvres de Georges de Feure

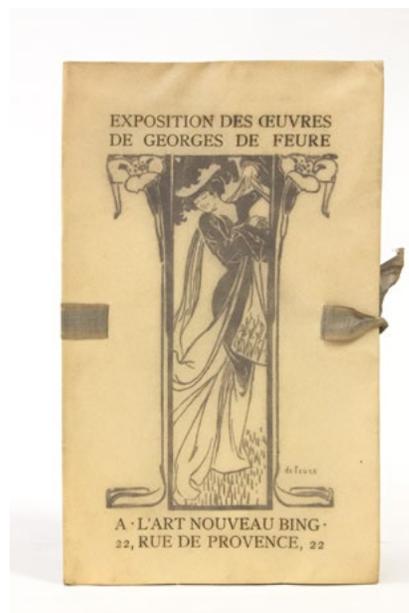
À L'Art nouveau Bing, Paris 1903, 12,5 x 20 cm, original parchment wrappers

FIRST EDITION of Georges de Feure's catalogue of works at the Galerie d'Art Nouveau in Paris in 1903.

Very nice copy.

Rare illustrated catalogue printed on vergé paper, with an original lithograph by Georges de Feure on its fragile parchment-effect covers.

We join an invitation card to visit or purchase the works of Georges de Feure at the Galerie d'Art Nouveau Bing.

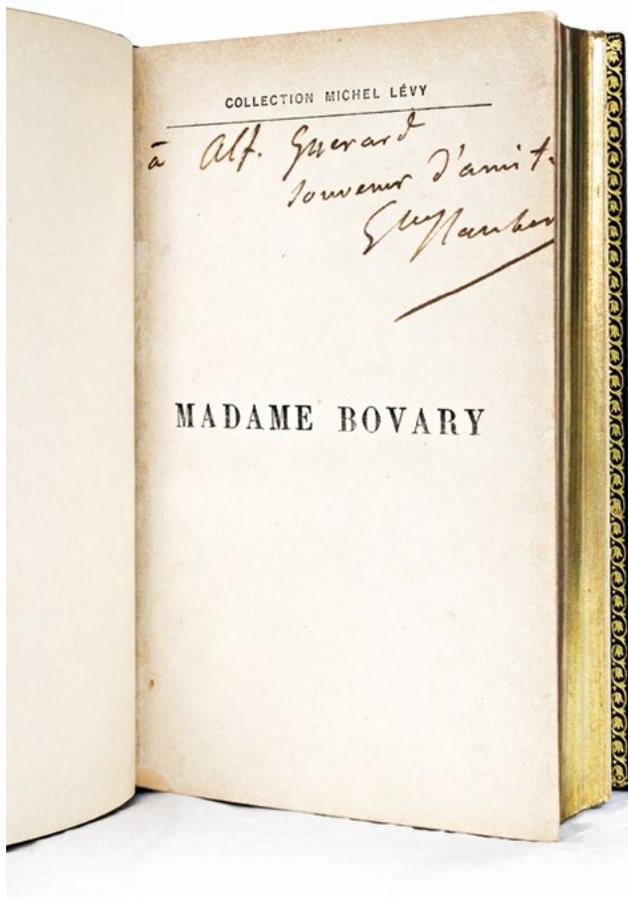


\$ 1 900
+ DE PHOTOS

38. FLAUBERT Gustave

Madame Bovary

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



FIRST EDITION.

Elegant contemporary purple shagreen (uncommon according to Clouzot), spine in five compartments with gilt fillets and triple blind-ruled compartments, blindstamped fillets 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).

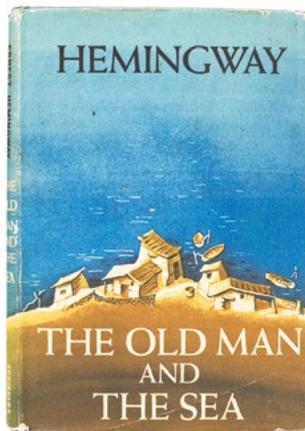
A very good copy with an autograph inscription, in a handsome contemporary binding.

\$ 28 000
+ DE PHOTOS

39. HEMINGWAY Ernest

Original photograph, inscribed from Ernest Hemingway to Adolphe Lévêque: "Tout le monde travaille"

Peru May 1956, 15,5 x 10,5 cm, 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 of one 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.

\$ 5 500
+ DE PHOTOS

40. HUGO Victor

Œuvres complètes. – Les Misérables. – Victor Hugo raconté par un témoin de sa vie. – William Shakespeare. – Les Chansons des rues et des bois. – Les Travailleurs de la mer. – L'homme qui rit. – L'Année terrible [Complete Works]

Houssiaux & Pagnerre & Librairie internationale Lacroix, Verboeckhoven & C^{ie}, Paris 1862-1872, 14,5 x 23 cm, contemporary full shagreen

A rare collection of works by Victor Hugo comprises a collected edition with vignette illustrations, the first 18 volumes are texts that were published by Houssiaux in 1869 and the 7 first editions (with or without an edition statement) appear in the remaining 22 volumes that make up our series.

Bound in red shagreen, spine in five compartments set with gilt fillets and adorned with double gilt compartments, gilds bands at head and foot, marbled paper boards, marbled endpapers, covers preserved, ex-libris glued to the endpapers, contemporary binding.

A rare collection, with uniform contemporary binding, divided into volumes 1 to 40, comprising the 18 volumes of the complete works, illustrated by Victor Hugo, that were published by Houssiaux and spread across volumes 1 to 18; followed by the first editions, with or without reference, of the following texts: *Les Misérables* published in 10 volumes in 1862 by Pagnerre in Paris (with a statement for each of the volumes) and comprising volumes 19 to 28; *Victor Hugo raconté par un témoin de sa*

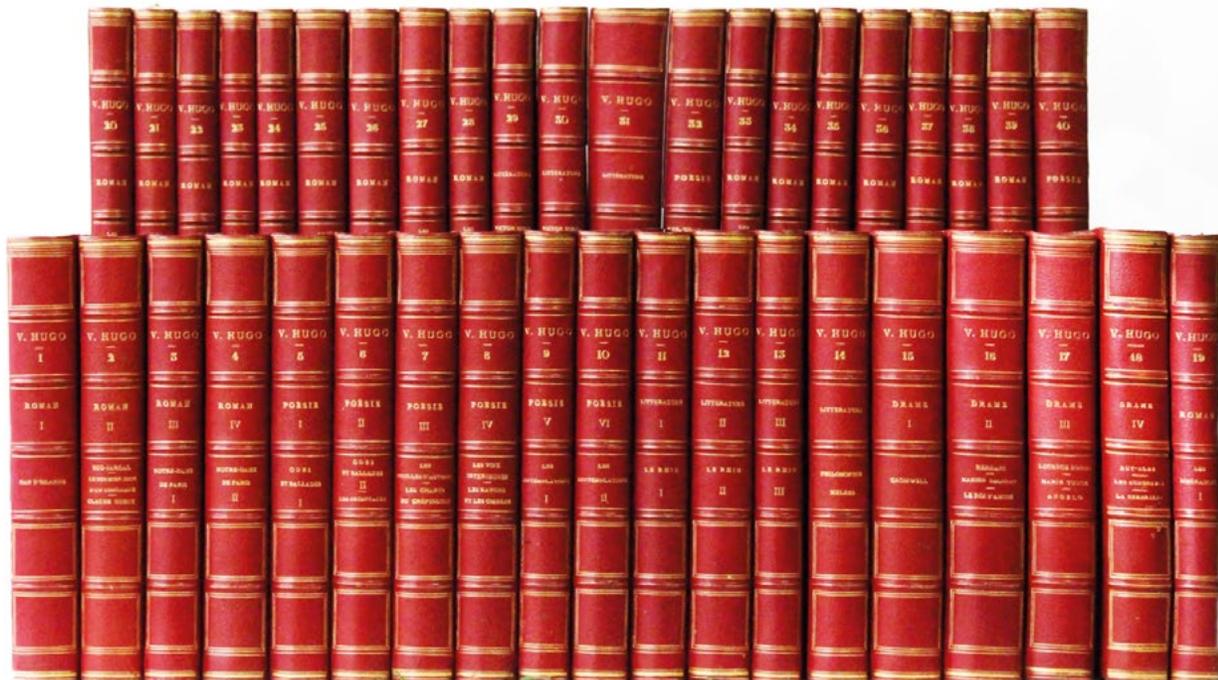
vie (without a statement) published in two volumes by Lacroix in 1863, forming volumes 29 and 30 of this collection; *William Shakespeare* published by Lacroix in 1864 (without a statement) is volume 31; *Les Chansons des rues et des bois*, also published by Lacroix in 1866 (with a statement) comprises volume 32; *Les Travailleurs de la mer* published by Lacroix in 1866 (without a statement) forms volumes 33, 34 and 35 of our collection; *L'Homme qui rit* published in 1869 by Lacroix (without a statement) constitutes volumes 36, 37, 38 and 39; and finally, *L'Année terrible* published by Lévy in 1872 (with a statement) completes the series with volume 40.

Signs of slight surface spotting on some of the plates.

A pleasant series in a contemporary uniform binding with a beautiful ex-libris engraved with "Plus penser que dire" (to think more than to say) glued onto the endpapers of every volume.

\$ 4 500

+ DE PHOTOS



41. [ILLUMINATED MANUSCRIPT] 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 fillets 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
+ DE PHOTOS



42. [INCUNABULA] QUINTUS-CURTIUS Rufus

De rebus gestis Alexandri magni regis Macedonum

Giovanni Tacuino, Venice 1494, in-folio 22 x 33 cm, (68 ff.) [sig a₈-d₆], 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.

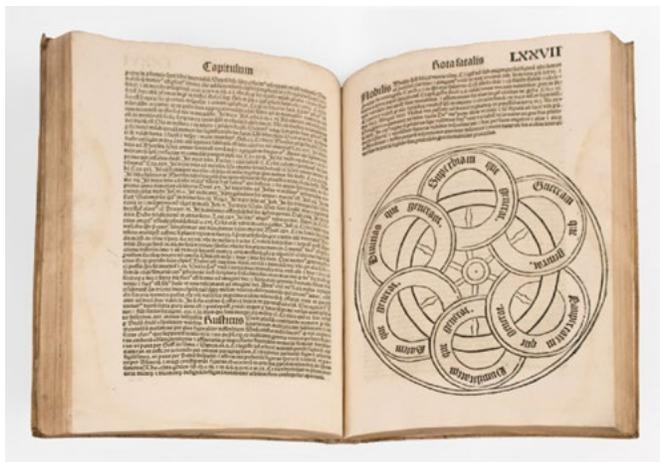
Wormholes to boards, slightly larger wormtracks to corners. Worming without loss to text. Brown dampstain (with a tiny hole to k4) from i4 to end, another, growing fainter, to leaves k5 and k6 and one smaller to margin of a4. Small lack to lower margin of b2.

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.

43. [INCUNABULA] HEMMERLIN Felix & BRANT Sebastian

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-z₆T₈, recased in an old vellum



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

+ DE PHOTOS

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

+ DE PHOTOS

**44. [INCUNABULA] [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: a₈, 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.

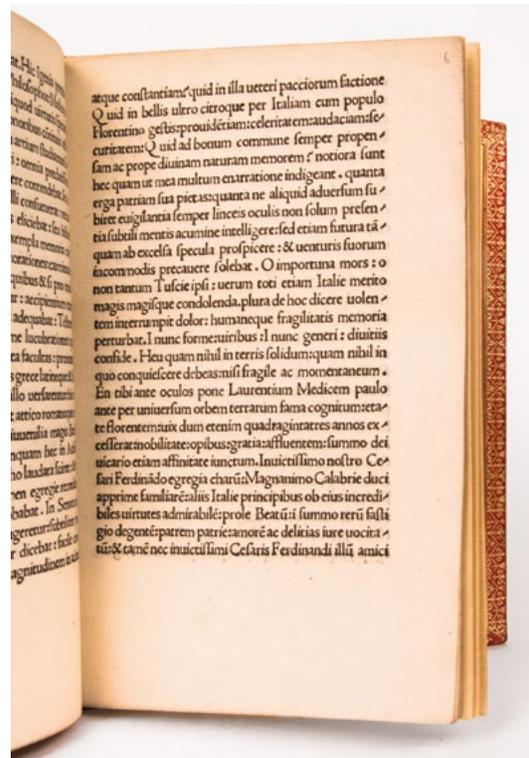
Several brackets and handwritten notes from then.

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



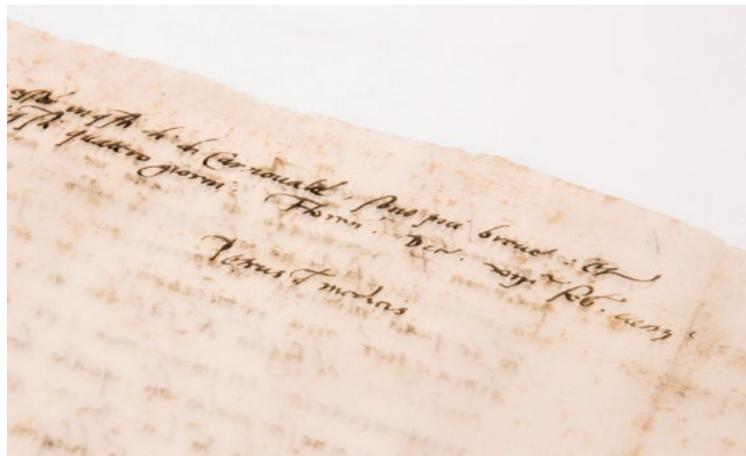
at the back of the second leaf. Wax seal marks. Light brown spotting. In this letter Piero the Unfortunate confesses his allegiance to Ferdinand II of Aragon, king of Naples.

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

+ DE PHOTOS



45. JOYCE James

Haveth Childers Everywhere

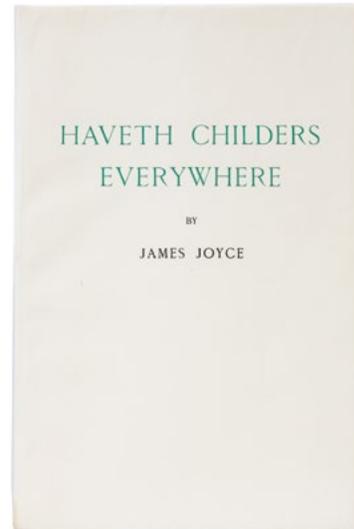
Henry Babou & Jack Kahane, Paris & New York
1930, 18,5 x 23,5 cm, original wrappers

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

+ DE PHOTOS



46. 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 vellum *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

+ DE PHOTOS

47. LACAN Jacques

Écrits

Seuil, Paris 1966, 14 x 20,5 cm, original wrappers

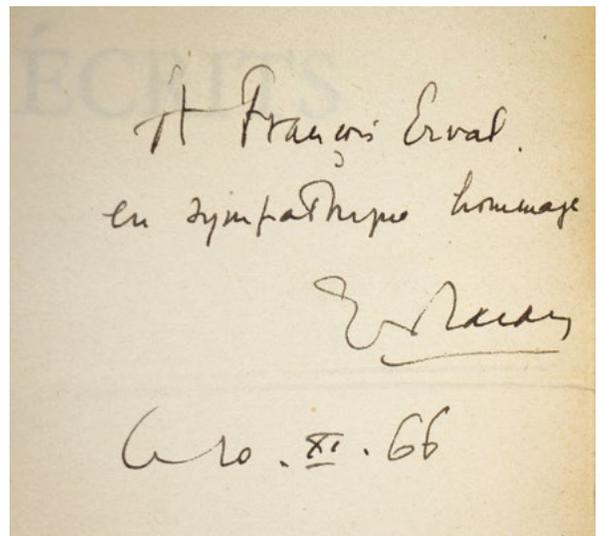
Real FIRST EDITION, containing 912 pages, for which no *grand papier* (deluxe) copies were printed.

Spine slightly sunned and rubbed, traces of folding on the first cover, covers sunned in the margins.

Rare autograph inscription from Jacques Lacan to François Erval.

\$ 3 800

+ DE PHOTOS



48. LÉGER Fernand

One of the most magnificent letters by Fernand Léger

La Maison-Forestière (Argonne) 28 mai 1915, 13,4 x 21,3 cm, loose leaves

A fabulous handwritten letter by the painter Fernand Léger, written on the front line during the Battle of Argonne, addressed to the Parisian art trader Adolphe Basler.

92 lines in black ink, four pages on a double leaf, dated 28 May 1915 by Léger.

The handwritten letter is presented with a half forest green morocco chemise, green paper boards with a stylised motif, endpapers lined with green lamb, slip case lined with the same morocco, the piece is signed by Goy & Vilaine.

The letter was chosen for Cécile Guilbert's anthology, *Les Plus Belles Lettres manuscrites de Voltaire à Édith Piaf*, Robert Lafont, 2014.

A true masterpiece of correspondence, this exceptional missive by Fernand Léger shows that the experience of the trenches is of fundamental importance to his future work. Sent to the Engineering troops in 1914, Léger spent two years on the front at Argonne, in the Maison-Forestière section, from where he writes this letter on 28 May 1915, "pendant que les obus [lui] passent au-dessus de la tête," "while shells were passing over his head." In complete freedom of tone and form, the Célinian charm of this style is a surprise and is a sign of the "mécanique," "mechanical" period of his post-war painting. Through his letter we witness his political conscience awakening to contact with the men he has met on the front line, whose merit and bravery made their mark on the painter. His particularly clear analysis of the inhumanity of the war gives this missive a place amongst the most beautiful combat letters of the first World War.

Fernand Léger is replying to Adolphe Basler, a Polish art critic, who was Guillaume Apollinaire's secretary and a trader of paintings. Basler probably met Léger around 1910, since he was a member of the "bande à Picasso," "Picasso's gang" and was strongly influenced by Cubism alongside Derain, Maurice de Vlaminck and Max Jacob. Trying his hand at monochrome and then at abstraction, Léger applies the principles of form decomposition and perspective distortion. His work with Cubists becomes premonitory of the pending apocalypse. Some years later, this Cubist vocabulary in fact becomes, for Léger, the perfect illustration of the war, which he describes to Basler: "It is linear and abrupt like a geometry problem. So many shells, for such a long time, on such a surface, so many men every metre, ready to go at any given time." More than ever the Cubist innovation allowed the contemporary world to be translated, swaying between rationalism and chaos.

Contact with the trenches causes a real upheaval, both intellectual and artistic, for the painter. As Blaise Cendrars comments, "It was at war that Fernand Léger had a sudden revelation of the depth of today..." Léger tell Basler of his vision of an industrial, inhumane and depersonalised war: "The wavering is over. It is a war without 'waste.' Everything goes. Everything is organised for maximum return. This war is the perfect orchestration of the all methods of killing, old and new. It is intelligent through and through. It is even annoying, there is nothing left that is unexpected." Léger's pertinent analysis was reflected in his post-war canvases by very calculated and balanced aesthetics, a "rende-

ment pictural," "painting output," of the image of the modern war in which he took part. For Léger, the Cubist lesson is accompanied by a deep reflection of modernity and "the modern men," that he wishes to represent in his painting.

The letter shows the gestation of his post-war painting style, keeping the Cubist elements while making his canvases more vibrant with color and patterns taken from his time in the trenches. In fact, Léger gives Adolphe Basler a glimpse of his famous "période mécanique," "mechanical period," in the 1920s, of which the prophetic sentence is a foreshadow: "This all goes off mechanically." Weapons of mass destruction haunt the everyday life of the artist-soldier as much as they inspire him: "An attack is terrible, when men who were subjected to infernal artillery fire for hours were flattened into holes, reduced to the state of poor little things, when we order these men to leave their shelter, to breakthrough a railing and to go on to the machine guns with their bayonet." Following this experience, the tubular and circular structures of the shells, the machine guns and the bayonets were incorporated into the pictorial language. Léger had understood that painting had to compete with the manufactured object, and jump on the modernity bandwagon. He uses both straight lines and curves as a subject (*Éléments mécaniques*, 1920, Metropolitan museum of Art, *Les Hélices*, 1918, Museum of Modern Art) or material for his portraits (*Le Mécanicien*, 1919, Boston Museum of Fine arts). His soldier comrades that were "reduced to the state of poor little things," give rise to a new anatomy, composed of limited geometric forms: cubes for the head and the torso, circular tubes for the arms, circles for the joints.

Léger once again unveils his visionary talents with a striking clairvoyance on the true stakes of war, which he foretells in this letter from the beginning of the year 1915. He anticipated the German defeat in the advanced arms race, effectively beaten at the technical level two years later with the arrival of the American tanks: "The Boches are marvellous since they are fighting a war with the most modern means possible. They are absolutely right. But they were wrong in not knowing how to use them a little better from the start or quick enough to stop others from assessing their things and throwing the ball back to them." After this ironic demonstration of the superiority of the French side, Léger finishes his letter to Basler, himself a volunteer, on the assurance of victory: "In September [1914] we started a war which was at first ridiculous, but now it's something else, we have pillaged them and exceptionally, when our turn, we really have more talent than them and since they do not have the genius, we will have them."

Moreover, the war unveiled a political conscience in him that will guide all of this future work, until his illustration of Eluard's poem *Liberté*. His brothers in arms, whom he used for models during the war years, inspired his famous canvases and directed him post-war towards a resolutely popular art, born from the camaraderie that he mentions at the beginning of the letter: "I am calm, the artillerymen told me that I was in a "corner position," in other words unreachable by the Boche shells. I trust these people, they know their job well." It was during these two

droit de tous de respect de monuments
plus on veut historiquement ou de plus qui
souvent n'ont sans doute pas demandé mieux
les Boches ont été d'espérant qu'ils font la
guerre tout a fait avec des moyens les plus
modernes possibles. Ils ont parfaitement raison.
mais on ils ont en tout et est de ne pas avoir
pu les employer au supérieurement de l'État
et au vite pour empêcher les autres de projeter
leur trucs et de leur retourner la ball, on
est en haut de leur jouer cette pièce là. En
septembre on faisait une guerre de première
ridicule, mais maintenant c'est autre chose
on les a pillé et supérieurement a notre tour
on a décidément plus de talent qu'eux. et
comme ils n'ont pas de génie. on les
aura. Pour mener une affaire comme celle là
il fallait un très gros Monsieur pour diriger
leur mécanique. Ce Monsieur là leur a manqué
et on leur fera voir... de M. de B. par les
nos de la peinture. Je pense à l'Amérique aussi. mais
quand tout cela sera fini. Amicalement Heiges
10/5

years of combat that he discovered art's social function, abandoning his brief period of abstraction for a figurative art serving the communist cause. Although he did not officially join the French Communist Party until 1945, in 1915 he already states in his letter: "Only modern men are able to make such an effort again. A professional army would not hold, but a people who have lived through the tense and hard life of the past 50 years can do it." Considering himself as a worker-painter, sometimes known as "vanguard peasant," he demonstrates his deep respect for the modern worker in his letter and in his work. Under the guise of celebrating the invincibility of the modern man, here Léger denounces his enslavement: "A war like this is only possible because of the people who do it. It is as awful as the economic struggle. Times of peace also with the only difference that we kill people. It is not enough to turn factors around. It is the same thing. These people who do it, the rest of us, we are offered this hypocrisy." His political and artistic involvement starts in 1917 with his famous canvas "La Partie de cartes" (Kröller-Müller Museum, Otterlo), which uses both organic and mechanical forms to depict those who were killed in combat.

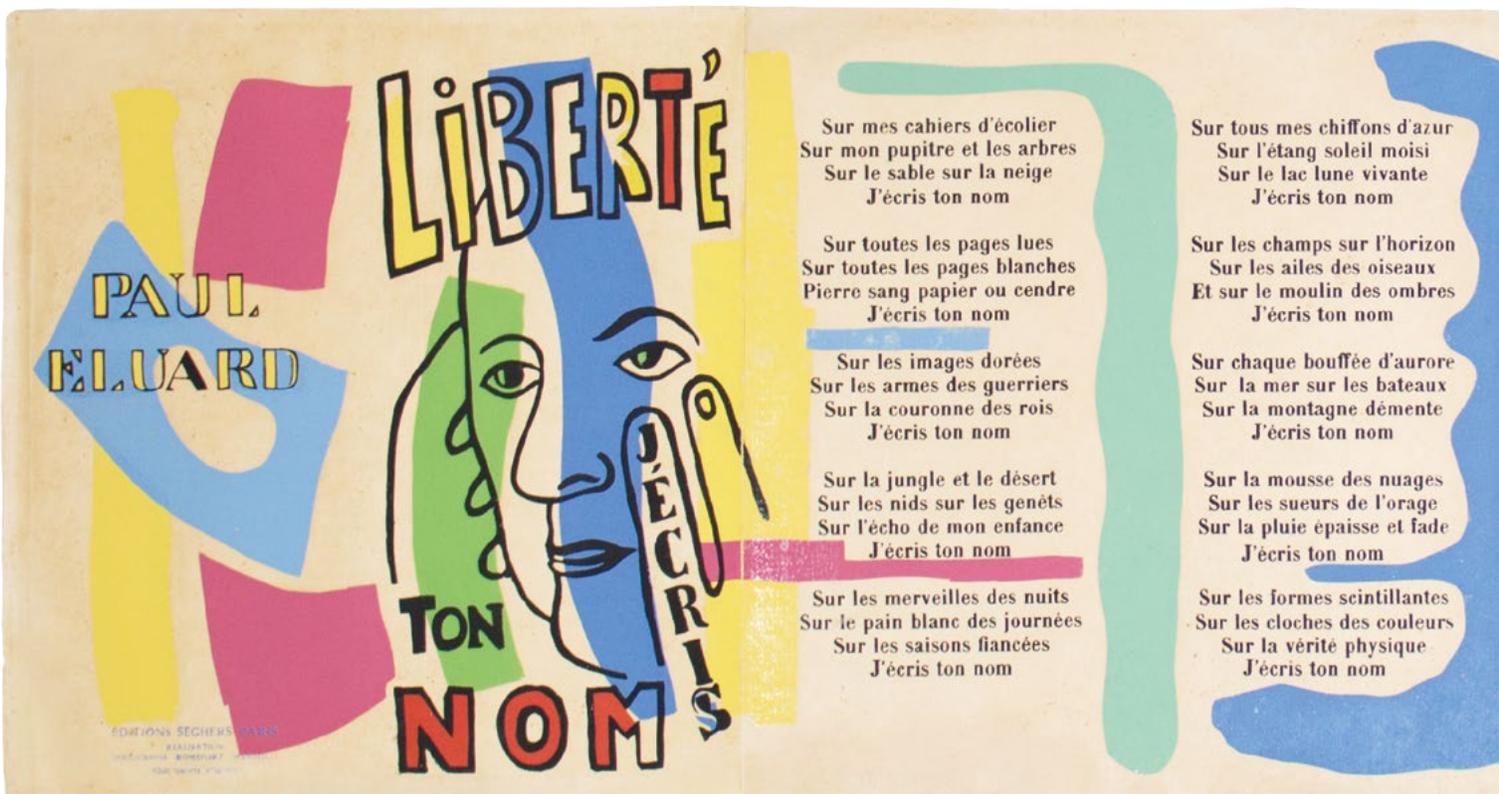
Léger, who was deprived of painting during his three years of service, maintained rich correspondence whilst at the front with those close to him who had stayed behind the line. Our letter is an exceptional example of the beauty and ease of the painter's epistolary style – his reply to Basler is littered with dignified passages with the gall of Céline or of his friend Cendrars, with the same sinister and perverse violence: "It is only behind the lines that we are weak enough to whine about the stories of the bombed Reims Cathedral or the women who are put on by the Boches. It doesn't wash here at all. And Monsieur Barrès doesn't

succeed at all. We don't think to ask those people who grant themselves the right to kill to respect monuments that may be historical or women who often have probably not asked for better." The war brought out a unique language in Léger, that of Poilus, working-class and slang, whose deprivation, barrenness and cynicism spills over onto the reader. With a real talent for writing, he goes on to be the author of lectures, articles on the theory of painting, travel accounts and poetic texts.

It is through his correspondence with Basler that he reconnects with the Parisian painting art circles and for a few moments, escapes the fighting. He lets out a heartfelt appeal at the end of his letter ("My dear Monsieur Basler, talk to me about painting") – he who hadn't had the opportunity to paint since 1917, after having come close to death at Verdun. His last lines probably allude to an exhibition project of his work in the United States: "I am thinking of America too, but when it is all over." His first American retrospective was fulfilled in New York in 1925, and marks the beginning of a long series of journeys and paintings celebrating the modern American life.

Phenomenal and terrifying letter by Fernand Léger, artist-soldier exiled from his painting, who knew how to find the beauty of the modern world in the midst of chaos. The painter gives us a striking testimony of his political and pictorial awakening, shaped by and embedded with his experience of war.

\$ 12 500
+ DE PHOTOS



49. LÉGER Fernand & ÉLUARD Paul

Liberté, j'écris ton nom [Liberty]

Pierre Seghers, Paris n. d. [1953], 29 x 112 cm, one folded leaf

Second edition after the rare first edition that was published the same year.

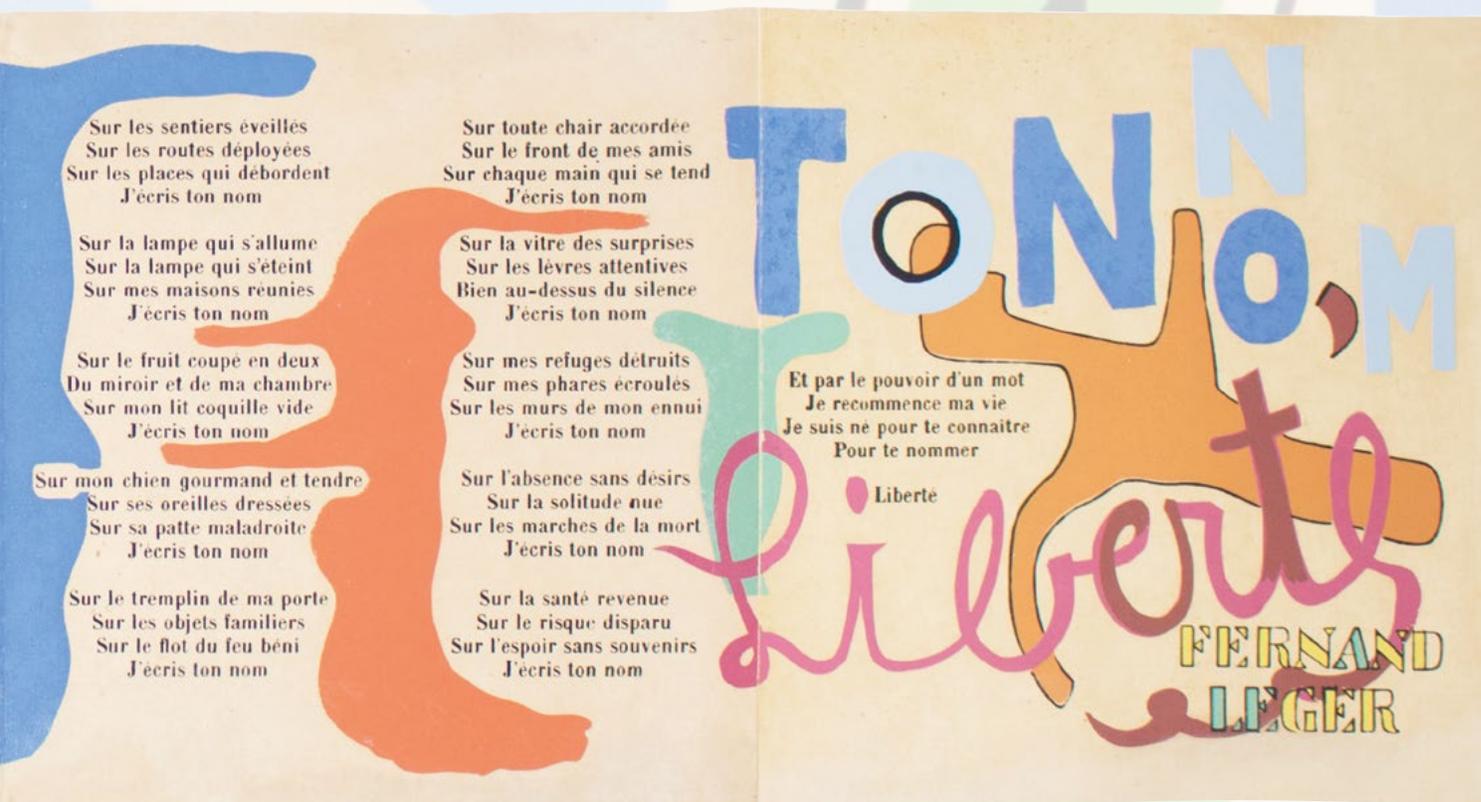
Fold-out poem by Paul Eluard with color designs and drawings by his friend the French artist Fernand Léger.

Silk-screen printed on strong beige paper.

Skillfully repaired, otherwise very rare copy.

\$ 4 500

+ DE PHOTOS



50. MAN RAY & L'HERBIER Marcel & FÉGUIDE Marcel

*L'Enfantement du mort.
Miracle en pourpre, noir et or*

Georges Crès & C^{ie}, Paris 1917, 22 x 27 cm, Bradel binding

FIRST EDITION, one of 23 numbered copies on Japon impérial, the *tirage de tête*.

Elegant Bradel binding in half khaki embossed leather over paper boards with moiré effect gilt spirals by Goy & Vilaine, illustrated covers preserved, gilt moiré effect spirals to edges of covers, top edge gilt.

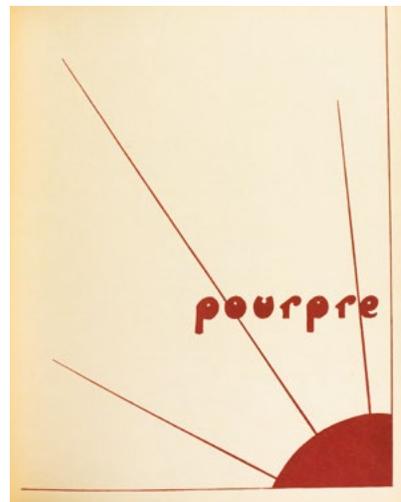
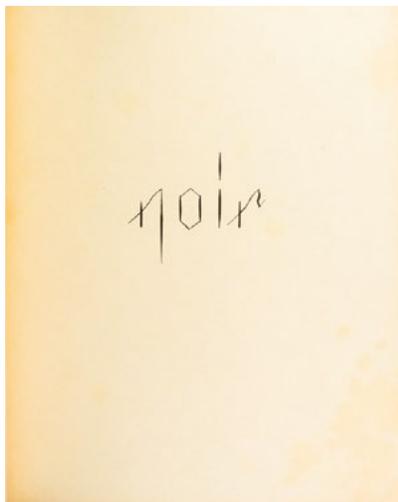
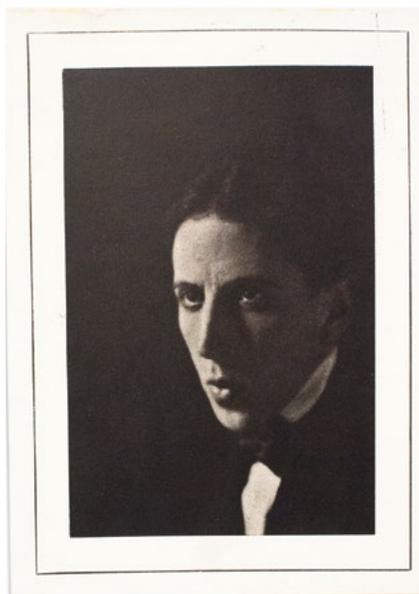
Autograph inscription from Marcel l'Herbier.

With two original illustrations by Marcel Féguide.

This copy is complete with its photographic portrait of the author by Man Ray. A very rare work printed in three colors and finished on the 18 April 1917, the 990th day of the war.

\$ 2 900

+ DE PHOTOS



51. MAN RAY & ÉLUARD Paul

Facile

Glm, Paris 1935, 18 x 24,5 cm, loose leaves

FIRST EDITION, one of 1 200 numbered copies on velin paper, the only *grand papier* (deluxe) copies after 25 copies on Japan paper.

Illustrated with 12 photographs by Man Ray, rotogravure printed by Breger.

Skillful restoration to spine.

Beautiful copy.

\$ 3 800

+ DE PHOTOS



52. [MAPS] 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 *Theatrum 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 rediscovering 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 Verrazano (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 *terra 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 "*Uterius 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.

\$ 15 000

+ DE PHOTOS

53. [MAPS] MERCATOR Gerardus & HONDIUS Jodocus

Atlas minor, ou briesve, & vive description de tout le monde & ses parties

Chez Jean Jansson 1630, in-8 oblong (22,5 x 17,7 cm), (8) 648 pp., contemporary gilt vellum

Second edition of the text in French, published by Jean Jansson. It is illustrated with an allegorical frontispiece title and presents, like the other copies of this edition, two labels (title and address of the publisher) in French pasted on the title page of the Latin print of 1628. The copy contains 143 full-size intaglio cards.

Contemporary binding in vellum with gold flaps, spine decorated with fleurons, fleurs-de-lys and gilded nets, ink title in the top compartment, boards decorated with a double framing of nets and gilt fillet, small golden irons in spandrels, as well as a large gilt typographic motif in their center, all slices flecked with red. Several handwritten ex-dono on the title page.

It is in 1604 that the cartographer Jodocus Hondius (1563-1612) wins Gerard Mercator's (1512-1594) charts, whose work he greatly admired, at auction. While the enthusiasm for Abraham Ortelius' (1527-1597) *Theatrum Orbis Terrarum* is in full swing, Hondius decides to republish his mentor's maps and add thirty six of his collection to the one hundred and seven already acquired. In 1606, he publishes this new form of Atlas, whose success—all copies were sold out after barely a year—will lead him to publish the first edition of his *Atlas minor* the following year. The sale of this reduced format, allowing for an improved handling, obviously uncovers a commercial strategy. Upon Hondius' death in 1612, his son Henricus and his son-in-law Jean Jansson will continue the work of their elder, themselves offering a version of the *Atlas minor*, whose format will be increased considerably from in-12 to in-8 and will allow more place names and details to be included than other rival atlases.

Certain maps in this new version are consequently considerably reshaped, as is the case for Abraham Goo's (circa 1590-1643) world map, the cousin of Henricus Hondius (1597-1651) and

Jean Jansson (1588-1664). It is reworked directly from Mercator's map, the detail-

ing more from the point of view of territorial divisions, whilst retaining Ptolemaic cartographic tradition. Some archaisms still remain: California is represented in the form of an island and the far north-west American coast has some lines to suggest the so-called Strait of Anián. Likewise, an enormous "incognita" austral land linking Australia and Antarctica occupies the majority of the southern hemisphere, as was the case at the end of the 16th century. These inaccuracies are, however, corrected in the detailed maps showing a much more detailed west coast America and a connected Californian peninsula.

Summarising Ptolemaic heritage and the modernity of the contemporary circumnavigations, our work is emblematic of the antiquarianism that was in vogue in the early 17th century. The modern reader of this atlas will not be surprised to discover, alongside topographical representations, several historical and religious maps, intended as much for scholars as for seafarers. These contradictions are revealing of this golden age of European atlases: the limits of the world are no longer those imposed by the Bible or the writings of Homer, seafarers have now set course towards a new earthly paradise: America.

Luxurious copy set in a strict contemporary binding in gilt vellum with flaps, and a fleur-de-lys patterned spine.

\$ 18 500

+ DE PHOTOS



TERRARUM



Primus meridianus naturalis est in insulis Corvo et Flores, unde etiam omnes numerationes nostras graduum longitudinis inchoavimus, in particularibus nostris tabulis sequentibus. Sed in hac nostra mundi tabula propter certas causas fieri non potuit. A. Goos

Te potius mirare ipsum, simulacra videbis
In te Orbis duplicis, parvus et Orbis eris.



54. [MARTINS Maria] BRETON André & TAPIÉ Michel

Les Statues magiques de Maria

René Drouin, Paris 1948, 25 x 31,5 cm, original wrappers

FIRST EDITION, one of 350 copies on coated paper, only print after 31 copies on Arches paper.

Small marginal tears on the covers.

Foreword by André Breton and Michel Tapié, iconography.

Rare copy of this catalogue presenting the works of the famous Brazilian artist Maria Martins, Marcel Duchamp's muse and mistress.

\$ 600

+ DE PHOTOS

55. MASEREEL Frans

My Book of Hours

Chez l'auteur, Paris 1922, 13,5 x 20,5 cm, publisher's binding

FIRST EDITION printed in 600 numbered copies and **justified by Frans Masereel**.

Bound in publisher's cream-colored boards, lightly sunned spine.

Foreword by Romain Rolland.

Illustrated with 167 wood engravings by Frans Masereel.

Rare autograph inscription signed by Frans Masereel to the great visual artist, engraver, painter and illustrator Jules de Bruycker, who taught Frans Masereel the art of engraving.

\$ 2 000

+ DE PHOTOS



56. MASEREEL Frans

L'Œuvre

Pierre Vorms, Paris 1928, 14 x 19 cm, original wrappers

FIRST EDITION, one of 50 numbered copies on Japon impérial paper, the *tirage de tête*. **Handwritten signature by Frans Masereel to colophon.**

Illustrated with 60 wood engravings by Frans Masereel.

Rare autograph inscription signed by Frans Masereel to the great visual artist, engraver, painter and illustrator Jules de Bruycker, who taught Frans Masereel the art of engraving: "en me souvenant des vieux jours..." ("Remembering the old days...")

\$ 2 500

+ DE PHOTOS



57. [NORTH AFRICA] LEROUX Alexandre & ALBERT Charles

Photograph album – Algeria and Tunisia

1890, 40 x 29,5 cm, contemporary half shagreen

Album of 100 original photographs, contemporary albumen prints. 72 signed by Alexandre Leroux or Charles Albert as well as a caption, 28 unsigned. 4 photographs of Tunisia, the others representing Algeria.

Contemporary binding in half cloth and black shagreen, spine embellished with quintuple gilt fillets.

Each photograph mounted on guarded cards. Cards slightly yellowed in margins. Series of portraits and landscapes taken in Algiers, El Kantara, Biskra, Sidi Okba, Chellala, Batna, Lambaesa, Tebessa, in the Sahara desert, and in the ruins of Timgad and Tunis.

\$ 2 250
+ DE PHOTOS

58. [PARIS] RETTE Adolphe & LUNOIS Alexandre

Balades dans Paris. Au Moulin de la Sur les quais. – Au Luxembourg

Société d'édition des bibliophiles contemporains, Paris 1894, 20,5 x 26 cm, full shagreen

FIRST EDITION printed in 180 numbered copies on tinted vellum and illustrated with color floral frames by Alexandre Lunois, 4 etchings by A. Bertrand, as well as decorations and culs-de-lampe by Martin, our copy was printed especially for Louis Bourdery.

Full brown shagreen binding, spine in four compartments set with gilt floral borders and adorned with double gilt compartments ornamented with gilt typographical motifs, gilt roll-tooling on the spine-ends, frame of five fillets and a gilt floral garland on the decorated boards, in the spandrels, gilt floral motifs, marbled endpapers, gilt floral motifs on the endpaper corners, preserved illustrated covers, gilt borders to the upper and lower leading edges, contemporary binding.

A beautiful piece, dedicated to late 19th century Parisian life, designed by Octave Uzanne.

Galette. – A l'hôtel Drouot. –



\$ 1 200
+ DE PHOTOS



59. PICASSO Pablo & SALMON André

Le Manuscrit trouvé dans un chapeau

Société littéraire de France, Paris 1919, 20,5 x 26,5 cm, original wrappers

FIRST EDITION, one of 750 numbered copies on vellum Lafuma.

Beautiful copy with an intact cover.

With 38 original ink drawings by Pablo Picasso.

\$ 900
+ DE PHOTOS

60. PICASSO Pablo & COLLECTIVE WORK

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 program is illustrated by V. Barthe (wrapper) and includes contributions from Chazman, Manet (a reproduction of his *Olympia*), Picasso, Vassilieff, Fotinsky and Ganovsky (a spatial composition).

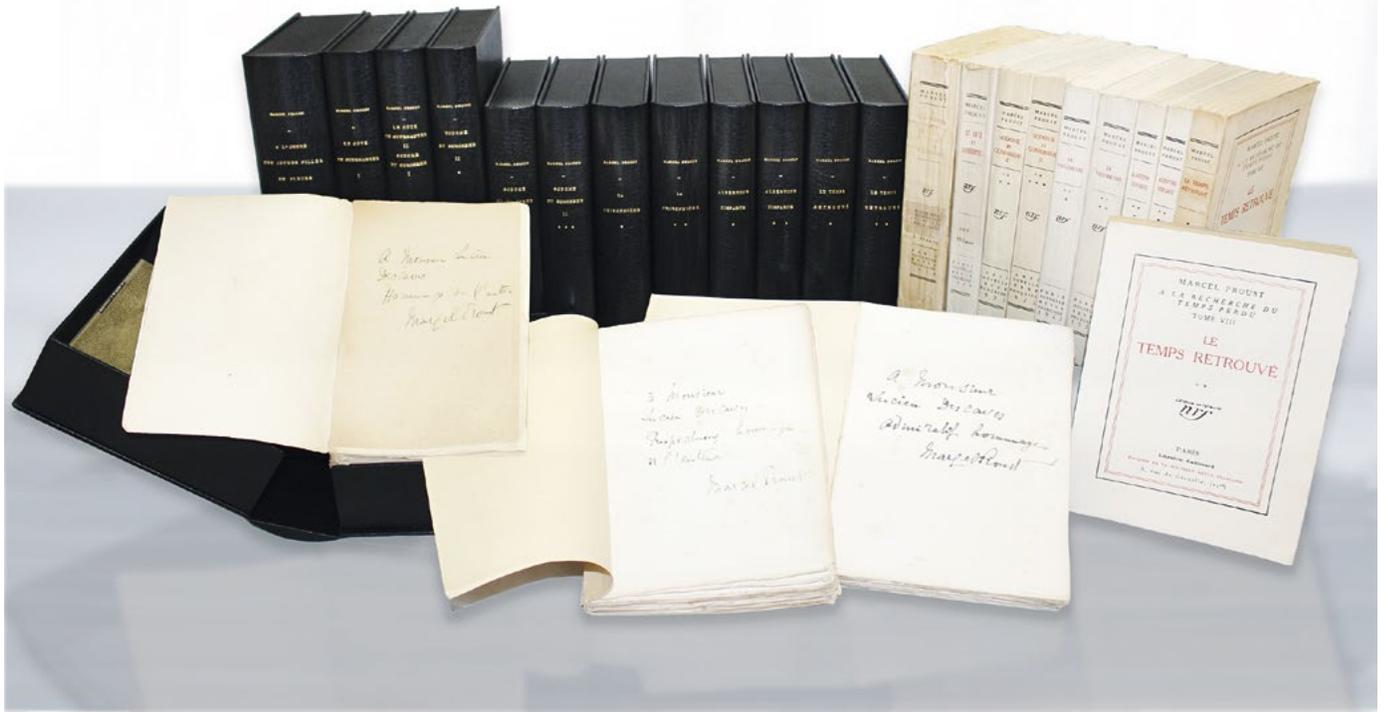
Appearing at this event were: Olga Koklova and the *Ballets Suédois* of Jüger Friis and Jean Borlin, the "dance of the lobster, crab and crocodile" with costumes by Marie Vassilieff and Fernand Léger, the Petrograd Puppet Theatre with costumes and puppets by Goncharova and music by Bohoslav Martinou 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, Alexeieff, Maner-Katz, and Frenkel.

A rare and attractive copy.

\$ 1 250
+ DE PHOTOS



61. 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 making 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 Marguerite. 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 Pierrebourg, XII, 140).

Madame de Pierrebourg 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 world-wide 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
+ DE PHOTOS

62. PROUST Marcel

Autograph letter signed to Maurice Levallant

Paris Monday [9 February 1920], 15,3x19,3 cm & 16,1 x 10 cm, 7 pages on 2 double leaves and an envelope

A very long, unpublished, signed autograph letter from Marcel Proust to Maurice Levallant, written in black ink and with its envelope marked "personal" in Proust's hand. A humorous typo by the author on this same envelope, marking it "au Figao" [sic].

A few underlinings in Proust's hand.

On 10 December 1919, which is to say a few months before writing this letter, Proust completed his quest for the Holy Grail: *In the Shadow of Young Girls in Flower* won the Goncourt Prize. With six votes to four, the "old" writer pipped his young compet-

itor Roland Dorgelès to the post, whose very promising *Wooden Crosses* was tipped as favorite. "The prize brought Proust the sudden glory to which he had aspired for thirty years. The next day, there were 27 articles in the papers and the number had passed a hundred by the end of January (George D. Painter, *Marcel Proust. 1904-1922: Les années de maturité [The Mature Years]*, Paris, Mercure de France 1965). But the aforementioned articles were not, however, all positive: some challenged Proust's winning the prize, he not being a veteran, and some went even so far as to suggest that the granting of the prize to the author of *Young Girls* was the result of some political plot by the extreme

right, orchestrated by Léon Daudet, a member of the jury and a friend of Proust's. The writer, careful with his public image, set about trying to get the press to write articles, as in the case of Maurice Levaillant, the literary critic for the *Figaro*. There are three known letters to this addressee, dated respectively 24 and 25 January and 9 February 1920, which outline the details of Proust's complaints and expectations.

In this letter of 9 February 1920, Proust shares his reactions with Levaillant to an article entitled "Du côté de chez les Goncourt [Goncourt's Way]", devoted to him, which had appeared the night before.

The writer starts off by explaining to the journalist that having tried to reach him by telephone, he had gone in person to the *Figaro* offices, "for the first time since the death of Calmette!" to see him. The description of his wanderings demonstrates the importance which Proust, afflicted at the time by the illness that kept him bed-ridden, attached to articles about him.

The scene now set, Proust thanks his colleague warmly: "I read your article 'Du côté de chez les Goncourt' and I am most grateful for it... I found some lovely things in it." Nonetheless, the very next sentence is: "But despite that, let me tell you that I was a little disappointed." The disappointed Proust explains to Levaillant: "If you skim your article, the way the reader will, you will see that it seems not to be favorable towards me."

The author affirms his desire to explain to Levaillant his reasons for being disappointed at length "in person": "If we start this discussion in writing, we'll never stop." Nonetheless Proust then launches into a long explanation, reproaching Levaillant, between the lines, for not having used the laudatory articles about him that he had advised him to quote: "I must say I regret that you did not quote a single one of the articles I sent you, nor my article on Flaubert." This sentence shows the skill with which Marcel Proust worked to orchestrate things from the shadows, providing his correspondent with the materials necessary to write an article of which he had high hopes.

This letter is also a precious witness of the esteem that Proust had for Jacques Rivière, who had published a laudatory article on his fellow author's winning of the Goncourt Prize in the NRF on 1 January 1920, calling the author of *Young Girls* the "most rejuvenating" of novelists. The critic changed his

Lundi

Mon cher Confère

Jours m'avez écrit l'autre jour une lettre charmante et j'aurais voulu vous en remercier de vive voix. Comme vous m'avez dit l'autre semaine "le jour où je pourrais le plus facilement vous voir et dimanche" j'ai fait téléphoner au Figaro pour vous demander de venir dîner avec moi. Mais

mind a month later in a much longer and more substantive article entitled "Marcel Proust and the Classical Tradition." It was precisely this eulogistic text that Proust quotes in this letter, insisting that Levaillant publishes it. "Given my desire that *Le Figaro* publish extracts from Rivière's article in the NRF on 1 February one way or another...and of my article on Venice in the *Feuillets d'art*...do you think you can print these? If you can't, who would you advise me to contact? The administrator?...and what should I ask him to do?"

To convince Levaillant to help him succeed in this mission, Proust tells him that this is, for him, a second chance, arguing that "a second failure would be more grave for [him] than the 1st." Persuasively, he quotes Virgil's *Aeneid*: "This would be the 'alter aureus' that would present itself for me, Levaillant 'deficiente'" (*Primo avolso non deficit alter aureus, et simili fronde-scit virga metallo* [When one is plucked, another doth not lack, Golden, and burgeoning with leaves of gold]). History does not record whether Levaillant gave in to this colorful attempt at persuasion.

In this letter, which has remained unpublished to this day, we see a worried Proust try to shape his image of a young Goncourt Prize winner with the aid of the merciless machine that was the literary press of the 1920s.

Personnelle

Monsieur

Maurice Levaillant

au Figaro

26 rue de la Harpe Paris

\$ 12 500
+ DE PHOTOS



63. [ROMANTIC ILLUSTRATION] NUS Eugène & MERAY Antony

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

G. de Gonet, Paris n. d. [1851],
18 x 25,8 cm, half 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.

Half brown shagreen binding, spine in five compartments decorated with gilt floral motifs, handmade endpapers, contemporary binding.

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.

\$ 1 000

+ DE PHOTOS

64. ROPS Félicien & UZANNE Octave GERVEX Henri & GONZALES J.A. & LYNCH Albert & KRATKÉ Charles Louis & MOREAU Adrien

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, gilt fillets on the spine head, endpages and pastedowns in cloth with a floral pattern, framed on the pastedown pages listel of grey morocco with gilt 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.

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

+ DE PHOTOS



**65. ROPS Félicien & UZANNE Octave
& 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.

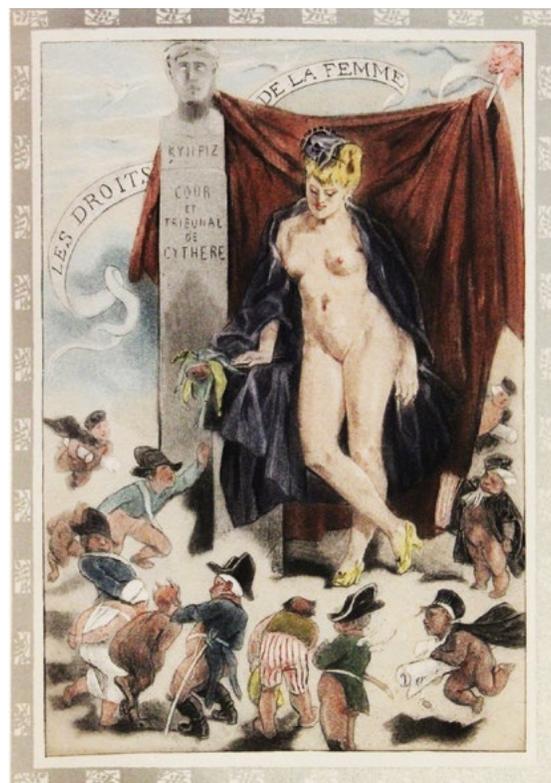
Full grey morocco, the spine in five compartments, spine lightly sunned, date and place gilt on foot, gilt fillets on the spine head, endpapers and pastedowns in cloth with a floral pattern, framed on the endpages by a listel of grey morocco enhanced with gilt typographic pattern, the following pages in marbled paper, wrappers and spine preserved, gilt edges, double gilt 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.

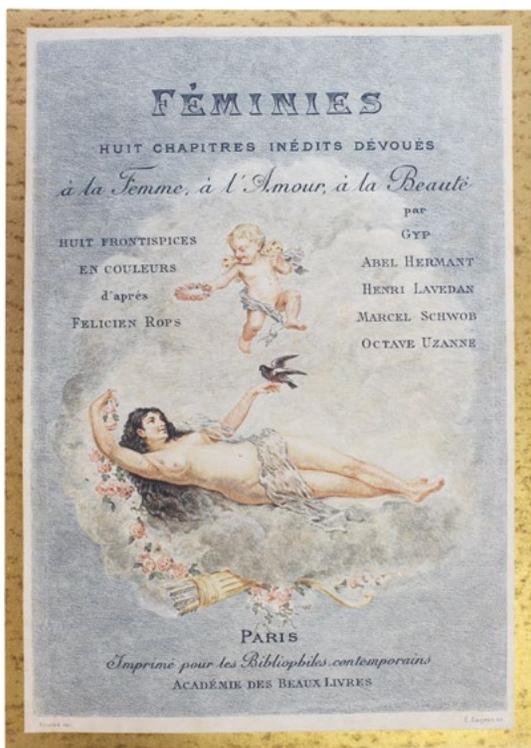
Our copy like the Japanese copies are composed of engraving drawn on Japan paper in a double state.

\$ 1 900

+ DE PHOTOS



**66. ROPS Félicien & SCHWOB Marcel & HERMANT Abel & GYP & LAVEDAN Henri
& UZANNE Octave & FEURE Georges 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 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 Bourderly.

Full navy blue shagreen, the spine is richly embellished in a gilt typographic pattern as well as of a nude golden woman, gilded frieze on the head and on the foot, gilt fillets on the spine head, framed with quadruple gilt fillets on the covers, gilt 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 gilt floral pattern in the corner, illustrated wrappers and spine preserved, gilt 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

+ DE PHOTOS

67. RUSSELL Morgan & MACDONALD-WRIGHT Stanton

*Les Synchromistes Morgan Russell
et S. Macdonald-Wright*

Galerie Bernheim jeune & C^{ie}, Paris 1913, 18,5 x 24,5 cm, stapled

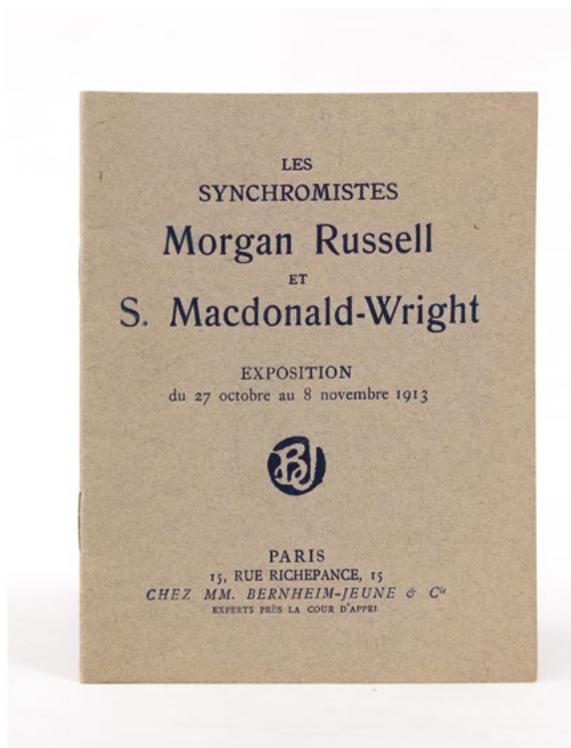
Rare FIRST EDITION of this catalogue of the exhibition held at the Galerie Bernheim-jeune from October 27 to November 8, 1913.

Very nice copy, complete of its leaflet entitled "Introduction supplémentaire" signed by Morgan Russell and Stanton Macdonald-Wright.

This catalogue presents the works of American artists Morgan Russell et Stanton Macdonald-Wright, founders of "Synchromism", a provocative style of abstract painting.

\$ 750

+ DE PHOTOS



68. SADE Donatien Alphonse François, Marquis de

Handwritten letter to his wife. Sufferance and philosophy: "si l'on pouvait lire au fond de mon cœur, voir tout ce qu'elle y opère cette conduite-là, je crois qu'on renoncerait à l'employer !"

August 17, 1780, 10 x 16 cm, loose leaves

"Punish as much as you like, but do not kill me: I did not deserve it [...] Ah! If you could read to the bottom of my heart, see everything that happens there, I think you would give up using it!"

Handwritten letter from the Marquis de Sade addressed to his wife. One recto-verso leaf written in fine, tight writing. It has the partial date at the top "ce jeudi 17" "this Thursday 17th."

Two slight signs of folding. The end of the letter was mutilated at the time, probably by the prison administration which destroyed the Marquis's licentious correspondence. So, several months later, in March 1781 his wife wrote to him: "My dear, you really must change your style so that your letters can reach me whole. If you give the truth, it offends, turns against you. If you give any untruths, they say: this is an incorrigible man, always with the same head that ferments, ungrateful, false etc. In any case, your style can only harm you. So change it."

The letter was found as it was when, in 1948, the Marquis' trunk, that had been sealed by the family since 1814, was opened and it was published in this reduced form in the correspondence of the Marquis de Sade.

Provenance: family archives.

This letter was written on 17 August 1780, during the Marquis's incarceration in Vincennes prison. Following the umpteenth altercation with the prison guard, the right to go for a walk was taken away from him on 27 June and was not reinstated until 9 March the following year. The Marquis's physical and mental health is strongly affected by not being able to go out and he

constantly begs Renée-Pélagie for the right to be quickly reinstated: "I urge you to let me get some fresh air: I absolutely cannot take it any longer."

The suffering caused by these deprivations is a pretext for setting up a mechanism of guilt and blackmail with his wife: "There, three days that I have felt an awful dizziness, with blood rushing to my head so much so that I do not know how I have not fainted. One of these days, they will find me dead and you will be responsible, after having warned you as I do and having asked you for the help which I need to avoid it."

Here, the Marquis is intentionally pulling on Renée-Pélagie's heartstrings, really putting her Christian values to the test and giving her the role of grand inquisitor: "You can grant me what I ask for, whilst keeping, on your signal, the same strength."

We note, as in Tancred's letter, a new appearance of "signal," which masks completely different semantics.

An essential component of the Marquis's prison mindset, this encoded language, like the fantasised interpretations of his correspondents' letters, feeds the theories of researchers, philosophers, mathematicians... and poet biographers. As such, Gilbert Lely estimates that, far from being symptomatic of psychosis, the return to signals is "his psyche's defence reaction, a sub-conscious struggle against despair where, without the help of such a distraction, his motivation could have declined." Missing from

his correspondence during his eleven years of freedom, these enigmatic semantic depths, "a real challenge to semiological judgement" (Lever p.637), reappear in his Charenton magazine.

This letter is also an opportunity for the Marquis to deploy his rhetorical panel, confronting the sadistic antonyms in the same sentence. "Pleasure" is synonymous with "abominable" "revolting," "cemetery" and "garden" are superimposed, "I suffer" is conjugated as "I enjoy" and "softness" stands alongside "darkness." The mastered practice of this eloquence exercise is united with the depths of Sadian thought: sufferance and pleasure are closely mixed, simultaneously endured, inflicted and desired. Through these associations, we glimpse the sensitive Manicheism of the Marquis's philosophical thought, which reaches its climax at the end of the letter, perfectly clear despite having a part missing: "Yes, I perceive evil, and I perceive that it is done; it is an inevitable perversity of man; but I only perceive when some pleasure..."

Yet the Marquis's status as a martyr is a real test of Sade's philosophy that justifies the suffering of others in the name of selfish pleasure.

In reality, despite the "black wickedness" of the "sublime arrangement" "sublime arrangement" to which he is subjected, Sade, far from denying his philosophy by experiencing it, does not claim a single part of the unwarranted pleasure, but the mere consideration of an "extreme need." "Far from asking for pleasures," on the contrary, the prisoner justifies the lack of expected satisfaction through a lengthily argument: "They only have to grant me a half hour and only three or four times per week, such a long time that I should have to be without it. I tell you that I will count all of this time, that is to say, the time since it was taken away from me and all the time when I only had half an hour, I will count, I tell you, all of this time as not having to go out at all."

Also, this convoluted demonstration is essential to understand the Marquis's behaviour. At the hands of his jailers – and his wife – he makes himself a willing victim, only asking for "basic help":

"Be sure that I am only asking for what is absolutely necessary and that I am suffering a thousand times more for having to ask than I enjoy what is granted to me."

The letter uncovers an element as essential as it is unknown about the Marquis's personality. He is not content – following the example of the Sadian characters in his novels – to be the instigator of the defect, but he takes on the position of the victim to whom only the right – and the means – to live must be granted: "Punish as much as you like, but do not kill me: I did not deserve it".

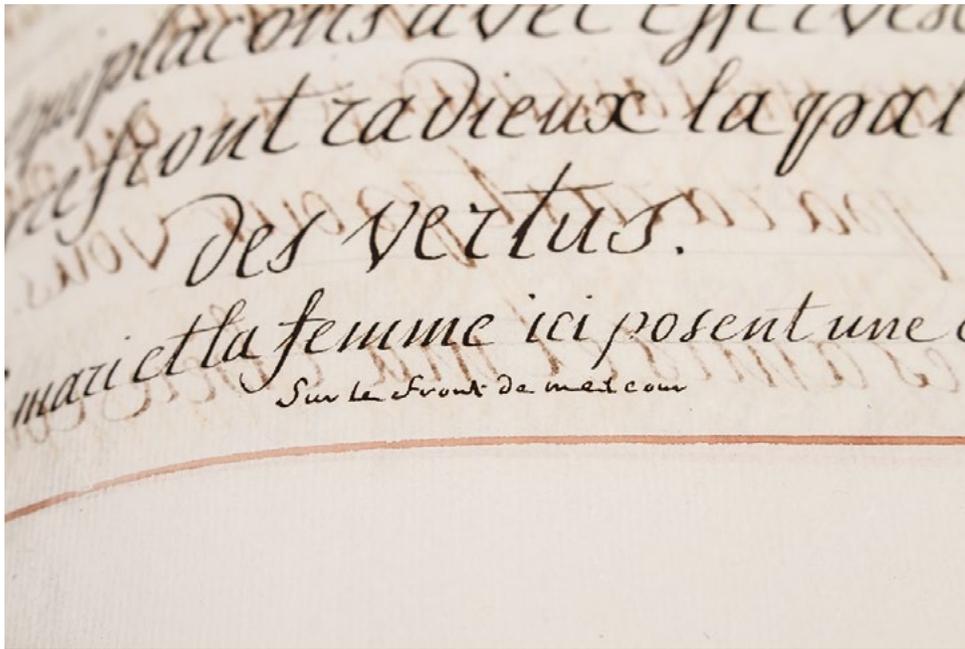
This demand is to be compared with his future novels, in which the vulnerable characters, victims of the most unspeakable tortures, are always granted a brief moment of respite during which their executioners suspend their punishment. These interruptions take the form of philosophical intervals, during which the torturers are the standard bearers of Sadian ideas.

Therefore, it is not the Sade persecutor but a wounded captive who will draw on the heart of his prison sufferance to incite the punishments of the *120 Journées de Sodome*, as evidenced by this fantastic premonitory confession: "Ah! If you could read to the bottom of my heart, see everything that happens there, I think you would give up using it!"

\$ 15 000

+ DE PHOTOS

Je vous demande avec la
une chaise pour l'air. Je
absolument tenir voyez bien
cela est bien vrai pour le
et que j'aurais bien écrit bien
vintehuit pages tout que
voilà toute l'œuvre de suite
et d'ailleurs avec
à la tête à un tel point que
je ne suis pas tombé sur
de ces points on ne s'en souviendra
responsable après vous avoir
écrit et vous avoir demandé
bien pour y obvier. Qu'on
voudra, mais qu'on ne
l'ai pas mérité. Et c'est ce
qu'il faut traiter comme on
peut le bon en ce cas
n'aurait conduit aussi de
pouvait lire au fond de la
laquelle y a par cette fois
nous certains à l'employé
vous pouvez le faire. Je vous
toutes les choses et tout le
et voici comment. On va qu'on
de huit jours et seulement 15
semaine. Aussi longtemps que
avoir et je vous prie de
la part de dire de faire le possible
et tout le temps qu'elle y sera
dans la cage) que je compterais



69. SADE Donatien Alphonse François, Marquis de

La Fête de l'amitié. Unique complete autograph manuscript [The Friendship's Party]

[Charenton asylum] n. d. [ca. 1810-1812], in-8: 18,5 x 23,5 cm , (1 f.) 2 f shaved (78 f.), original wrappers

The complete original manuscript of the last play by the Marquis de Sade, ruled in red throughout, comprising 78 leaves of 12 lines written recto and verso. This manuscript, like the other extant items from the Marquis, was dictated to a scribe and corrected by Sade himself. Two pages at the beginning of the notebook were excised before the text was written.

Contemporary pink paper wrappers, a few lacks to head and foot of spine. Ink title to upper cover "5/ La Fête de l'amitié" including a prologue and a vaudeville sketch entitled *Hommage à la reconnaissance*, these forming two acts of mixed prose, verse, and vaudeville. This title is incorrect, as shown by the first page, on which the following title appears: "La Fête de l'amitié. Prologue. Encadrant l'Hommage à la reconnaissance. Vaudeville en un acte." Manuscript note by the Marquis to verso of upper cover, indicating the position he intended this work to occupy within his oeuvre.

Several manuscript corrections, annotations and deletions in Sade's hand, including a quote from his own work as prelude to the vaudeville: "On est des dieux l'image la belle quand on travaille au bonheur des humains. *Hommage à la reconnaissance*. [We are in the finest image of the gods when we work for the good of humanity. *Hommage to recognition.*]"

"This piece, written by the Marquis in honor of the director of the Charenton Asylum, M. de Coulmiers, was played in the Charenton theatre between 1810 and 1812, approximately a year before the total ban on the plays there was introduced on the 6 May 1813. **This late work is the only play of Sade's entire theatrical output at Charenton that has come down to us.**"

The play is historic testimony of Sade's genuine respect – despite the inevitable tensions – for the director of his final home, whom the play lauds under the transparently anagrammatic name of Meilcour. But *La Fête de l'amitié* is also, by its very subject, a precious source of information on the progress of psychiatric medicine, just freeing itself from its repressive accoutrements in favor of new therapeutic methods, like the drama productions to which Sade contributed heavily and to which he here pays singular homage.

The piece is particularly Sadean in its approach of casting madness not in the negative form of an illness, but quite the opposite, through the character of the benevolent God Momus, the focal point in this atypical vaudeville.

Essentially, though the feast the play describes is a celebration in honor of the director of an asylum similar to Charenton located in ancient Athens, the central figure is the god of insanity himself, whose presence completely upends the relationship between the sane and the sick – much like with the players in the production itself, in which you couldn't distinguish the professional actors from the inmates of the asylum.

The whole production, including both song and dance, is made up of two plays – a prologue/epilogue, *La Fête de l'amitié*, followed by a vaudeville: *Hommage à la reconnaissance*, played by the same characters as the prologue. The complete production was played at the "festival for the Director." Each dramatic layer is an allegorical variant on the real situation and there's no doubt that the actors, as they got deeper and deeper into the piece, were still playing their own parts. The work of a polished writer in full control of his subject and all the various dramatic and narrative tools, this seemingly frothy piece – by virtue of

belonging to the literary genre of homage, which is very conventional and strictly codified – nonetheless contains the subversive elements so dear to the Marquis.

And it's also a man who has suffered the regular confiscation and destruction of the texts found in his room at Charenton that here offers up to all and sundry the deceptively innocent spectacle of insanity triumphant in a narrative that presents a veritable harem of women, euphemistically referred to in the cast of characters as “a group of young countrywomen.”

This, in itself, replaces the expression “of the same age”, which has been erased, being – perhaps – too explicit. These same young women go on to play the “nymphs” in the second piece, incorporated into the first.

Similarly, the dialogues are replete with textually ambivalent phrases which – given the way the play was presented – could hardly have escaped the attention of a contemporary audience, who were familiar with the Marquis and his reputation:

“Du zèle ardent que vous faites paraître, / à votre exemple ici nous sommes pénétrés, / Mais il excite en nous le désir de connaître [Your ardent zeal apparent / penetrates us all / and excites in us a desire to know]”; “si le métier n'a pas grande prétention, / Il est au moins fort agréable / Et le plus souvent préférable / à toute autre occupation [though devoid of lofty ambition, the profession / Is at least very pleasant / And more often than not / better than all other kinds of work].”

But leaving his plays on words aside, this play is above all one of the last, very rare personal relics of the Marquis, who was generally as discreet about himself in his writings as he was expansive in person with the world around him. Here, alongside the obvious figure of Meilcour, the author describes himself in the traits of the principal character in his comedy, Blinval.

“Essentially, the story of this itinerant troupe, made up of actors led by the distinguished Blinval, whose passion for the stage

led to him to the Bohemian step of taking to the road, recalls throughout the tumultuous youth of the Marquis, who took to the roads of Provence with his company in 1772, deeply scandalizing his mother-in-law.” (S. Dangeville).

Incidentally, we can see that names including the syllable “val” often recur in connection with characters who are more or less autobiographically inspired (Belval in *L'Union des arts*, Valcour in *Aline et Valcour*).

The most interesting thing in this character is not so much the references to Sade's past but to his contemporary situation at Charenton.

In deciding to live freely with Meilcour, Blinval reveals a Marquis whose presence at Charenton is for the first time experienced not as unjust imprisonment, with the impatient expectation of release, but as a positive accomplishment, freely chosen.

In fact, the entire play is shot through with this hidden feeling underlying the apparent frivolousness of the singing, with allusions to the omnipotence of this paternal figure: “ah! mon cher enfant, tu lui dois bien plus qu'à ta mère [ah, my dear child, you owe him far more than you do your mother]”. Other examples include a secret, not revealed but shared with Meilcour, and even the structure of the story within a story, consisting of a recursive image of the role of the actor, hiding behind successive masks. Blinval, played by Sade himself, takes on first the role of an actor and later a director in *L'Hommage à la reconnaissance*, all the while shielding himself from view until the final reveal.

The only piece written at Charenton and carefully preserved by the Marquis shows itself a literary testament written at the twilight of his life and presenting a Sade mollified and reconciled with himself and his divine madness through the action of his first and final passion: the theatre.

Provenance: family archives.

§ 45 000

+ DE PHOTOS



70. 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

+ DE PHOTOS



**71. SCHWABE Carlos & HARAUCOURT Edmond & RUDNICKI Léon & LUNOIS Alexandre
& COURBOIN Eugène & SÉON Alexandre**

L'Effort. La Madone. – L'Antéchrist. – L'Immortalité. – La Fin du monde

Société d'édition des bibliophiles contemporains,
Paris 1894, 22 x 29 cm, full shagreen

FIRST EDITION printed in 180 numbered copies on Arches paper and adorned with original Symbolist illustrations and Art Nouveau by Léon Rudnicki, Alexandre Lunois, Carlos Schwabe and Alexandre Séon, our copy was printed especially for Louis Bourdery.

Full brown shagreen binding, spine with gilt compartments adorned with gilt borders, gilt roll-tooling on the spine-ends, small signs of rubbing on the spine, boards decorated with triple gilt fillet framing as well as gilt decorative tools as a reminder of the clasps on medieval works, marbled endpapers, preserved illustrated covers and spine, floral gilt motifs to the upper and lower leading edges, contemporary binding.

The beautiful cover, the half title pages, as well as the nominative page, were entirely illustrated by Léon Rudnicki and colored by stencil.

La Madone is illustrated on each page using color lithography by Alexandre Lunois (17 compositions in total, of which the first is full-page).

L'Antéchrist decorated by Eugène Courbouin with 38 outline illustrations painted with watercolors, of which the first is full-page.

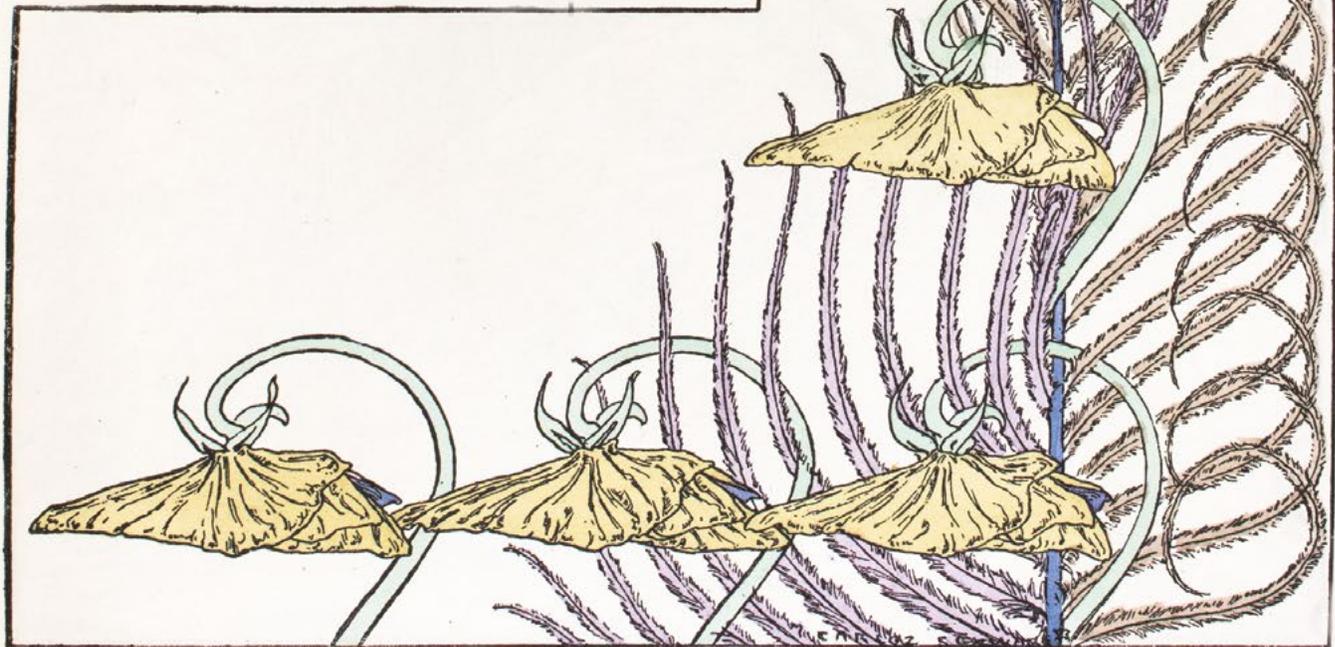
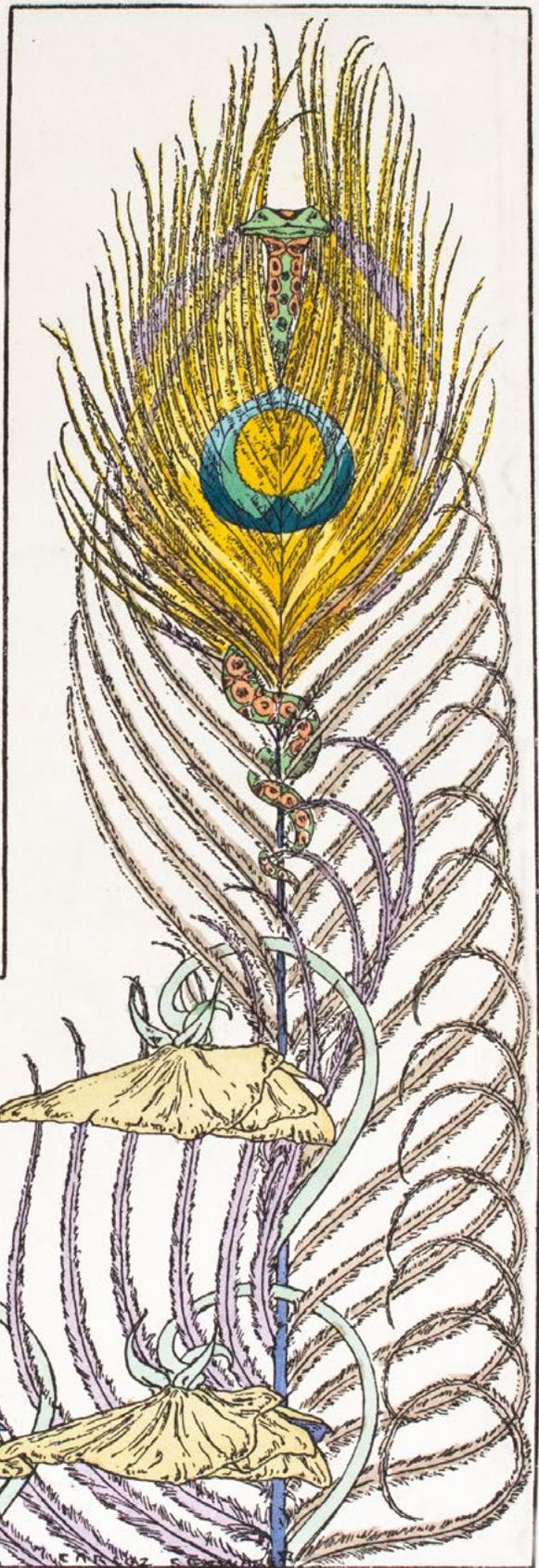
L'Immortalité is illustrated by 31 floral compositions colored by stencil on the line by Carlos Schwabe, with the exception of 10 leaves engraved by Massé.

La Fin du Monde is illustrated by 47 black die stamp drawings by Alexandre Séon.

Splendid Symbolist and Art Nouveau work designed by Octave Uzanne.

\$ 3 000

+ DE PHOTOS





**72. TEMPLIER Raymond
& CENDRARS Blaise
& CASSANDRE (pseudonym of
MOURON Adolphe Jean Marie)**

*Maison Raymond
Templier's Catalogue*

Paul Templier & Fils, Paris n. d. [ca. 1928],
18,5 x 24,5 cm, loose leaves

Very nice copy.

Original illustrated cover by Cassandre.

Advertising text in free verse by Blaise Cen-
drars: "Qu'est-ce qu'un bijou moderne ?
("What is a modern jewel?")

\$ 7 500

+ DE PHOTOS

Rare FIRST EDITION of this catalogue printed on thick paper,
presenting Raymond Templier's jewellery creations.

73. TEMPLIER Raymond & ALBIN GUILLOT Laure

*Maison Raymond Templier & Fils
Catalogue*

Paul Templier & Fils, Paris n. d. [ca. 1930],
18,5 x 24,5 cm, loose leaves

Rare FIRST EDITION of this catalogue presenting jewellery cre-
ations by the Maison Templier.

Very nice copy.

Illustrated catalogue with 3 photographs by Laure Albin-Guil-
lot.

\$ 3 000

+ DE PHOTOS



74. VAENIUS [VAN VEEN] Otto

Q. Horati Flacci Emblemata. Imaginibus in aes incisis, 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 ex-dono 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

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