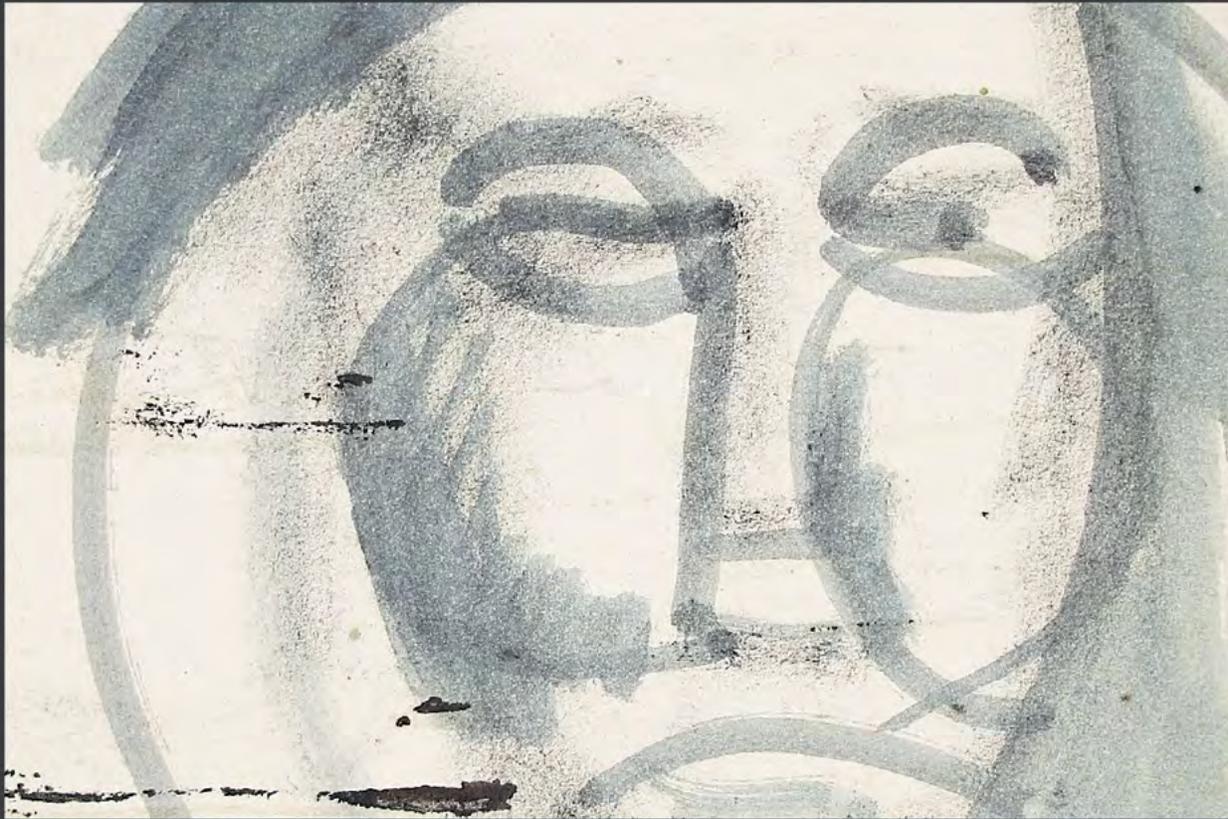


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“ J'aime les hommes, non pour ce qui les unit mais pour ce qui les divise, et des cœurs, je veux surtout connaître ce qui les ronge ”

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... that this might be, in  
respect to some topics, it has  
respect to the history and co  
the core of economics -- price theory.  
... of all shades. First ~~est~~  
<sup>friends</sup>  
The Physiocrats as Adam Smith to  
Walras and Alfred Marshall to  
Léon Walras + Paul Samuelson, de  
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cept + use in their analysis  
problems for which it is relevant.  
And these problems -- though once  
embodied by these <sup>and</sup> arising from the str  
course of economic, worthy theory -- ar  
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complexity. For price theory seeks to  
how ~~to~~ the affairs of ~~the~~ hund  
billions of people spread around the



ALBERT MESSEIN | PARIS 1909 | 22 x 25 CM | 12 ISSUES BOUND IN 4 VOLUMES IN HALF CLOTH

Rare complete first edition one of the rare deluxe copies on *papier japon* with colored illustrations in four states of this luxurious literary and artistic journal. Founded by sybarite Jacques d'Adelswärd-Fersen, with twelve monthly issues published in the year 1909.

Our copy includes the four states of each 23 engravings mixing different artistic movements: Arts & Crafts, Symbolist, Renaissance, Art Nouveau and Antique, after M. Armfield, H.S. Ciolkowski, L. Sarluis, B. Luini, G. A. Bazzi, G. Moreau, Raphaël, L. da Vinci, Pollaiuolo, Il Correggio, P. de la Francesca, Rubens, J. de Ribera, F. Goya, M. Rodo, Cardet, as well as statues and stelae from the Naples et Athens museums.

Elegant cover design by George Auriol, master of Art Nouveau typography.

Half beige cloth, brown morocco title-pieces, marbled paper boards, original spine and wrappers preserved for each issue, a fine uncut copy.

Texts by L. Tailhade, É. Verhaeren, R. Vivien, Colette, J. Péladan, J. Moréas, H. Barbusse, A. Symons, J. d'Adelswärd-Fersen, J. Antoine-Orliac, P. Berrichon, J. Bois, J. Bouscatel, T. Derème, L. Deubel, A. du Fresnois, M. Gaucher, R. Ghil, H. Guilbeaux, J.-C. Holl, T. Klingsor, E. La Jeunesse, G. de Lautrec, A. Léger, Legrand-Chabrier, L. Mandin, F.T. Marinetti, F. de Miomandre, J.-A. Nau, M. de Noisay, J. Ochsé, E. Pilon, E. Raynaud, A. Salmon, V. de Saint-Point, R. Scheffer, T. de Visan...

Handsome and extremely rare copy of the first French homosexual journal.

It was not until 1869 that the term "homosexual" appeared, in epistolary exchanges between German journalists and lawyers Karl Heinrich Ulrichs and Karl-Maria Kertbeny. Their writings document the first attempts to describe physical attraction to the same sex, not condemning the act, rather in the hopes of gaining social acceptance for another form of sexuality.

Although homosexual relations remain a con-

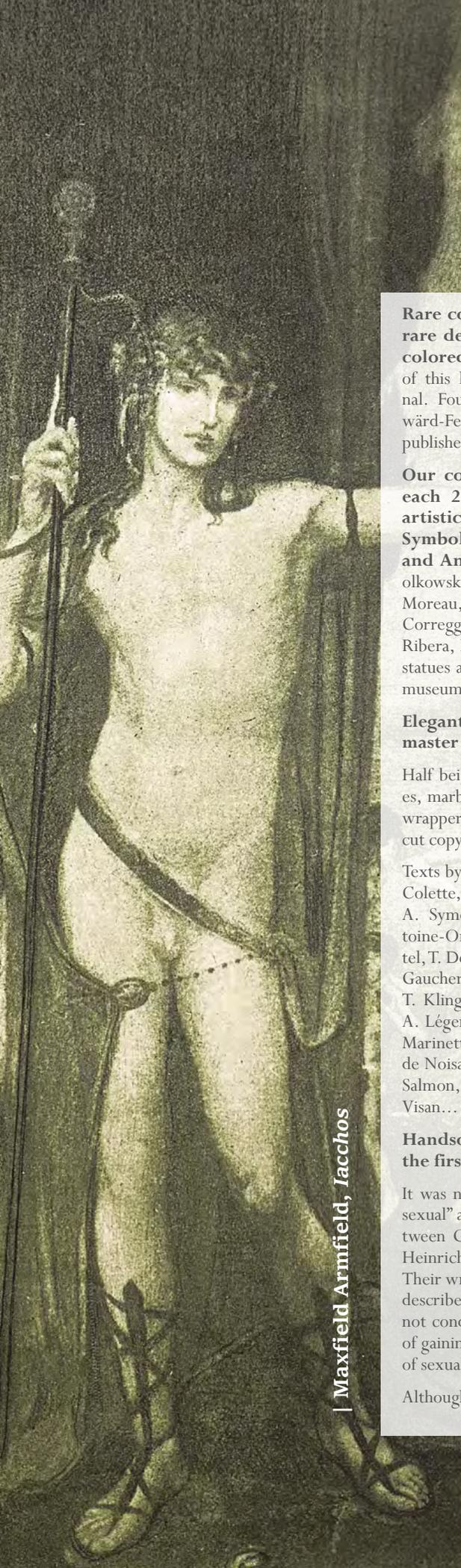
stitutive element of human societies since the very beginning, they were viewed under the single perspective of carnal relations for a long time. Stigmatized, the "inverted" sexual act is in turn codified, tolerated or severely condemned throughout ages and cultures yet never interpreted under the angle of exclusive attraction. France was the first country to decriminalize homosexuality in removing the "crime of sodomy" from the *Code pénal* in 1791, but it was not until the second half of the 19th century that emerged an awareness of a true homosexual identity as described by Michel Foucault in his *Histoire de la sexualité*:

"The 19th homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, and a morphology, [...]. Nothing that went into his total composition was unaffected by his sexuality. It was everywhere present in him [...] It was consubstantial with him, less as a habitual sin than as a singular nature. We must not forget that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized [...] less by a type of sexual relations than by a certain quality of sexual sensibility, a certain way of inverting the masculine and the feminine in oneself. Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species".

Within this context, Balzac created characters fully embracing their "other" sexuality, notably Zambinella, Seraphita and especially Vautrin, considered as the first homosexual in French literature. In the meantime, Baudelaire who initially wanted to title his *Flowers of Evil* "Lesbians" was condemned for his poems "Lesbos" and "Women Doomed" celebrating lesbian love.

By coming out of marginality and obtaining a form of recognition, members of the gay community found themselves confronted with critical looks and caricatured stigmatizations.

Some writers such as Georges Eekhoud or Renée Vivien proclaimed their homosexuality in their literature. Others like Oscar Wil-



de lived it freely but only discreetly allowed their orientation to show in their literary work. Many continued to conceal their true inclinations to ensure their reputation and literary recognition. Among them, Proust and Montesquiou became the target of the fierce and murderous writing of Jean Lorrain, a self-proclaimed “en-philantrope” [naughty pun]. Lorrain wrote a rather tasteless play on words to Montesquiou in a press article upon the death of his lover, Gabriel Yturri: “Mort Yturi te Salut, tante” (*morituri te salutant* ‘those who are about to die salute you’, using the slur ‘tante’ for homosexual). Similar – and true – insinuations about Lucien Daudet resulted in a famous duel between Lorrain and Proust.

“AKADEMOS WILL REMAIN AN EPHEMERAL NONETHELESS HIGH-QUALITY CREATION, A GROUNDBREAKING GESTURE THAT WILL BE AN IMPORTANT MILESTONE BOTH IN THE HISTORY OF THE HOMOSEXUAL MOVEMENT AND THE BEGINNING OF THE 20TH CENTURY”

D'Adelswärd-Fersen, born in 1880, grew up amid this moral revolution and experienced terrible inner conflicts between personal desire and institutional morality, social representation, and intimate freedom. Although France represented a space of freedom much more than its neighbors, society's judgment remained deeply heteronormative.

The famous paragraph 175 of the new 1871 German penal code condemning “sexual acts against nature” throughout the Empire, or Wilde's condemnation to forced labor in 1895 gradually raised the indignation of declared homosexuals and the silent concern of the others. The literary world was not spared. In 1900, G. Eekhoud was prosecuted for *Escal-Vigor*, first novel openly and positively addressing male homosexual love. In 1902 F.A. Krupp committed suicide following the scandal of alleged “sexual orgies” in Capri. The following year, d'Adelswärd-Fersen who had just come of age was accused of practicing “black masses” with young adolescents, rallying prominent members of the aristocracy. **From medieval witch hunts to modern conspiracy theories, accusations of satanic rites remain a classical theme in**

**the constructs of societies confronted with different expressions of “otherness”.**

Fersen had in fact offered his judges a literary model for their accusation. It is indeed his 1902 novel *L'Hymnaire d'Adonis à la façon de M. le marquis de Sade* which first attracted the attention of the Prosecutor's Office. Fersen was only sentenced to six months in prison, on counts probably judged much more severely nowadays: he was condemned for the public and literary expression of his sexuality a lot more than for his odious erotic scenes of teenagers dressed in Antiquity-inspired clothing.

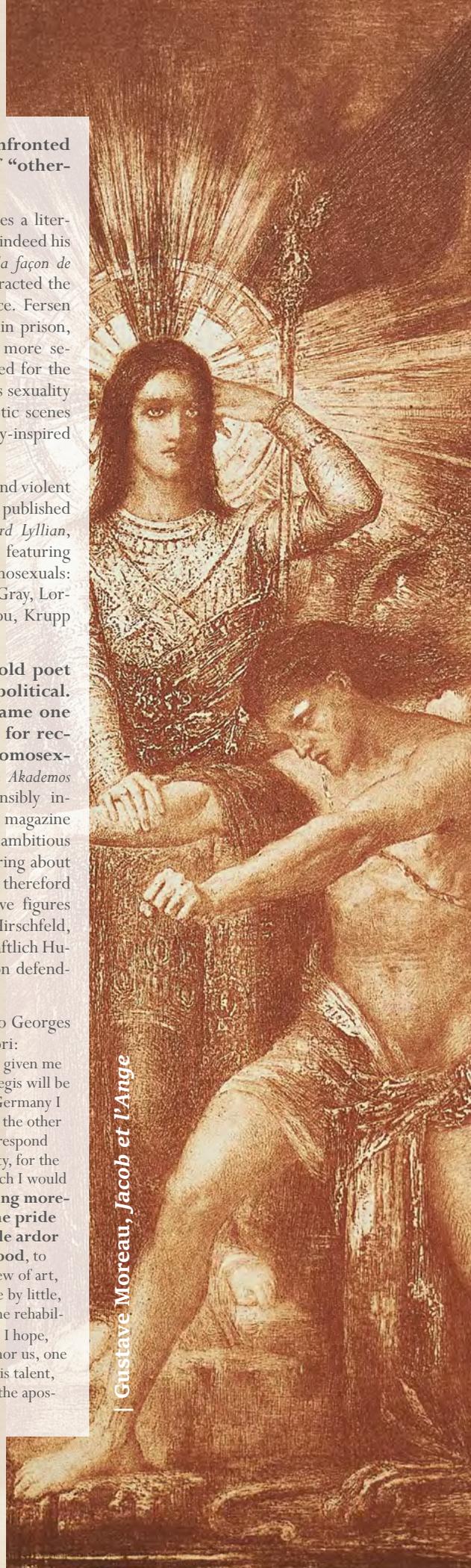
Deeply affected by media outburst and violent rejection of homosexuality, Fersen published in 1905 a novel: *Messes noires, Lord Lyllian*, autobiographical “roman à clefs” featuring prominent late 19th-century homosexuals: Wilde, Lord Alfred Douglas, John Gray, Lorrain, Peladan, Essebac, Montesquiou, Krupp and Fersen himself.

**The intention of the 25-year-old poet was not only artistic, but also political. D'Adelswärd-Fersen thus became one of the precursors of the fight for recognition and acceptance of homosexuality in modern society.** The *Akadememos* project was born. Although ostensibly inspired by Adolf Brand's German magazine *Der Eigene*, Fersen was much more ambitious and wished with his magazine to bring about a change in mentalities. He was therefore interested in more politically active figures such as German scientist Magnus Hirschfeld, who created in 1897 the *Wissenschaftlich Humanitäre Komitee*, first organization defending the rights of homosexuals.

At the end of 1907, Fersen wrote to Georges Eekhoud from the Villa Lysis in Capri:

“The very kind permission you have given me to write to Hirschfeld under your aegis will be put to good use. After my visits to Germany I only knew Brand and his *Eigene*. On the other hand, I was waiting, in order to correspond with the German leaders of the party, for the realization of a project of mine, which I would like to entrust to you: **I wish, having moreover as a sufficient title only the pride of our ideas and an unspeakable ardor to know them less misunderstood**, to found in Paris next February, a review of art, philosophy, literature, in which little by little, not to make a scandal in advance, one rehabilitates *l'Autre Amour* [the other Love]. I hope, dear Mr. Eekhoud, that you will honor us, one day, with your copy and with this talent, universal today, placing you among the apos-

| Gustave Moreau, *Jacob et l'Ange*



cles of the 'movement'. In any case, I thank you for the sympathy so delicately expressed, for the hopes that we share, for the happiness described, that both of us have savored from the sidelines”.

Although *Der Eigene* published from 1896 is the first European homosexual magazine and inspiration of *Akademios*, it did not pursue the same goals, and was designed on a different artistic and political model. Presented as a source of documentation on nudism and art history, the magazine of the activist Adolf Brand did not advocate for a social upheaval and rather focused on historically reinterpreting male/female relations. Promoting a “new Hellenism”, it relied on ancient Greek pederasty to rally a community around a spirit of “virilism”. Throughout articles and visuals it attempted to establish the aesthetic and erotic superiority of the male body in art history and moral constructs.

“Didier Eribon underlines how Brand’s masculinist ideas are based on a universalistic conception of sexuality [...] but also on a misogynistic vision that is not very inclined to social change. The study of homosexual masculinism also refers to the construction of an image of the man thought as a tool of social domination towards the minorities of gender, class and race [...] the male domination is translated [...] by the exaltation of the moral and physical virtues of the man-machine. Paradoxically, the first homosexual journal adopts the codes of an emergent ideology.”

In 1903, “Brand left Hirschfeld’s WhK organization and founded the Community of Specials (‘Gemeinschaft der Eigenen’, GdE). Inspired by the context of *Lebensreform*, he exalted adolescent virility and self-control in nature. He organized collective camps, walks and nudist sessions, similar to practices of the *Wandervogel*, leagues of teenagers that would feed the ranks of the Hitler Youth at the end of the 1920s.” (Damien Delille, “Homoeroticism and visual culture in the magazines *Der Eigene* and *Akademios*”)

“HOMOEROTICISM BECOMES A MEANS  
OF CIRCUMVENTING THE SEXUAL BAN  
AND SUBLIMATING IT THROUGH ART”

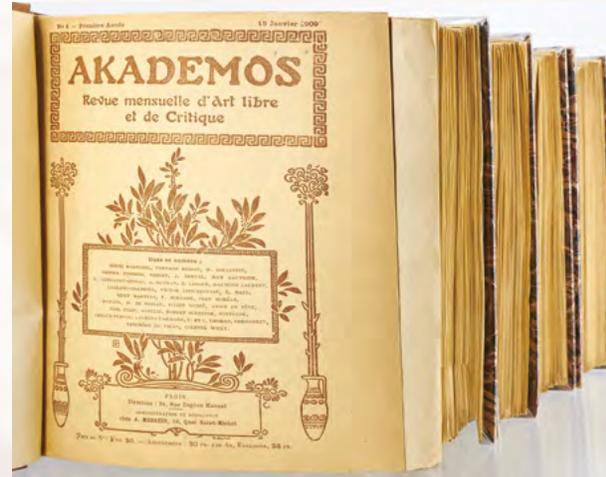
*Akademios* proceeds from a completely different approach. Fersen’s philosophy was less about exalting Antique virility than exploring a literary vision of homosexuality inherited from decadent Symbolism. The editorial line of the Revue is perfectly expressed in a new letter to Eekhoud:

“Villa Lysis, 4 août 1908. Cher Monsieur Eekhoud, Last December or January, I believe, we talked about a project for a magazine that friends and I wanted to create with the help of publisher Messein. It was a matter – without giving the publication a bias, a label, an appearance of confrontation- of attempting to bring attention to the question of passionate freedom – different sensual theories. In a few words, it was a matter of defending *l’Autre Amour* [The Other Love], through the memory of past times, through the hopes of present times. *Akademios* is now decided. A monthly magazine (which we hope to publish every two weeks), including a novel in each issue (to be continued in the following issues), two or three short stories, two poems, two pages of music, a letter from Paris, book reviews, theater reviews, an art review [...] and a letter from abroad. From time to time an article on philosophy, medicine, jurisprudence. *Akademios* finally, will contain besides the cover, two hors texte, re-

production of an ancient or modern work (sculpture, architecture, painting or landscape)”

*Akademios* was founded as a humanist magazine and a space of tolerance, through which homosexuals, their sensibility, lifestyles and artistic expression of their difference could contribute to aesthetic and literary modernity.

Fersen and his contributors sought historical legitimacy in ancient art as inspiration and aesthetic heritage to the new artistic figure promoted by *Akademios*: the androgyne.



In opposition to sexual polarity in *Eigene*, the androgyne is presented as a reconciliation between genders, advocating for sexual non-determination. Beyond representations mixing feminine and masculine, the androgyne acquires in Fersen’s magazine a new, political and avant-gardist dimension. Within the pages of *Akademios* one finds in Péladan’s contributions, the first reflections on gender identity and the beginnings of a non-binary concept.

“Love is thus not any more ‘a feeling of affection of a sex for the other’, but the feeling of affection of the human being for itself, which is commonly manifested, but not essentially, according to sexual polarization. Undoubtedly for the correspondence of the forms, love can be called the attraction of a sex for the other. But what part does the soul have in sexual division? We have seen Elohim, taking a side of Adam, by a vertical section [...] androgynous Adam had thus an androgynous soul and spirit: and the woman would be the animic half and the spiritual half of the man, as she is his physical half? The theologians, in Council, asked themselves this question. In isolating Aisha from Aisch, did Iohah give her a personal soul, or did he split the soul, as he did the body?

Was this splitting radical, isolating the passive from the active? Or has the soul retained its androgyny? In this case the spirit alone would attest to the inner sex.” (J. Péladan, “Amorous theory of the androgynous. Of love”, *Akademios*, # 6, June 1909)

As Brand advocated the war of the sexes, Fersen celebrated their consubstantiality. Refusing any conflict or division, he opens his magazine to lesbian writers from its very first issue. Colette, Vivien, Annie de Pene but also to writers of all sensibilities. Various authors, including Gorki, Salmon, Marinetti, J.-H. Rosny Aîné, Symons, Barbusse and Tolstoï were featured alongside writers explicitly committed to the homosexual cause.



| H.S. Ciolkowski, *The Compassionate Flower*, 1908

As Damien Delille writes: “Certainly Fersen addresses the members of *l’Autre Amour* and conceives *Akademos* as a place of rallying, even of resistance, but he does not want to confine them to marginality and aims in a utopian way to create an academy without exclusions, attracting a much wider readership in order to de-demonize, if not to trivialize, homosexuality.”

**The magazine’s iconography plays a fundamental role here. Freed from any illustrative purpose, it developed its own identity and defined new codes of homoeroticism creating images that “feed the creation of a homosexual subculture, able to support the exchange of sensibilities and to imagine alternatives to social norms of gender”.**

The careful creation of these full-page engravings on special paper **printed in four states** for deluxe copies, testifies to the particular attention Fersen paid to this other expression of gay sensibility. **Future icons of gay culture are thus presented for the first time in a homoerotic perspective, such as the Antinous Farnese sculpture, Ribera’s Saint Sebastian or Raphael’s Young Violinist.**

In modern works of art, new homosexual imagery really takes shape: the broken wrist and dandy costumes in Moyano’s caricature, gestures of Leonardo Sarluis’s fascinating androgynous *Inquiétude* whose original artwork has been lost, Armfield’s *Iacchos*, and especially compositions of Ciolkowski, whose “style or brush tapered to the fingers – the silks were surely torn from the wig of an irreproachable Asian doll – attacks, O conscientious one, the white tablet.” (A. Thévenin, “An adept of black and white: Ciolkowski”, *Akademos*, # 9). At the same time in direct reaction to Fersen’s Magazine, a violent caricatural imagery of *Akademos* takes shape in traditionalist media. Especially in February 1909 appeared a special number of the *Journal of the Assiette au beurre* entitled “Les p’tits jeu’ hommes” with a caricature of Fersen on the cover: several of the visual stereotypes cementing the emerging rhetoric of homophobia.

However the most significant and moving of these engravings is a simple photograph illustrating the first issue of *Akademos*: a portrait of Raymond Laurent, young poet and lover of Oscar Wilde’s nephew Langhorn Whistler, who took his own life on September 24, 1908 in Venice. More than a tribute, the photograph of this modern Phoebus is offered as a tutelary figure of the Magazine, a pagan Christ bearing both the hope and the tragedy of the “third sex”:

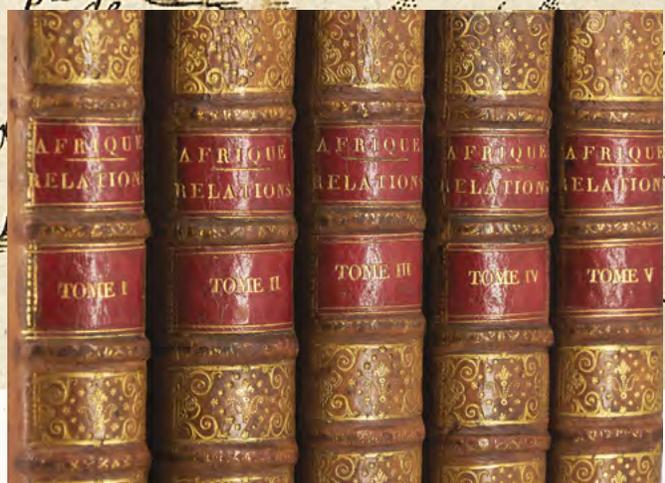
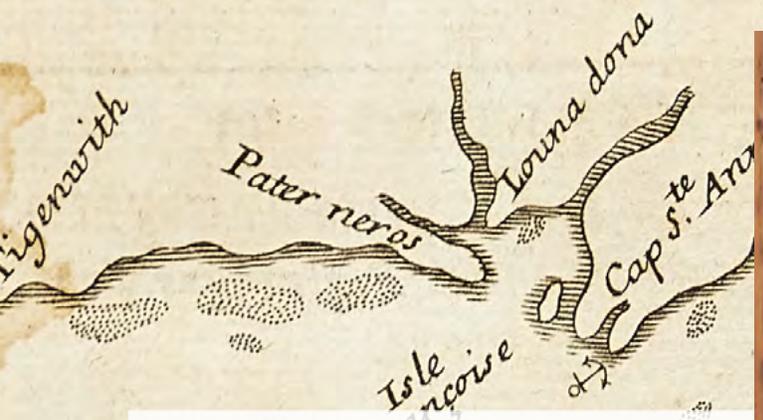
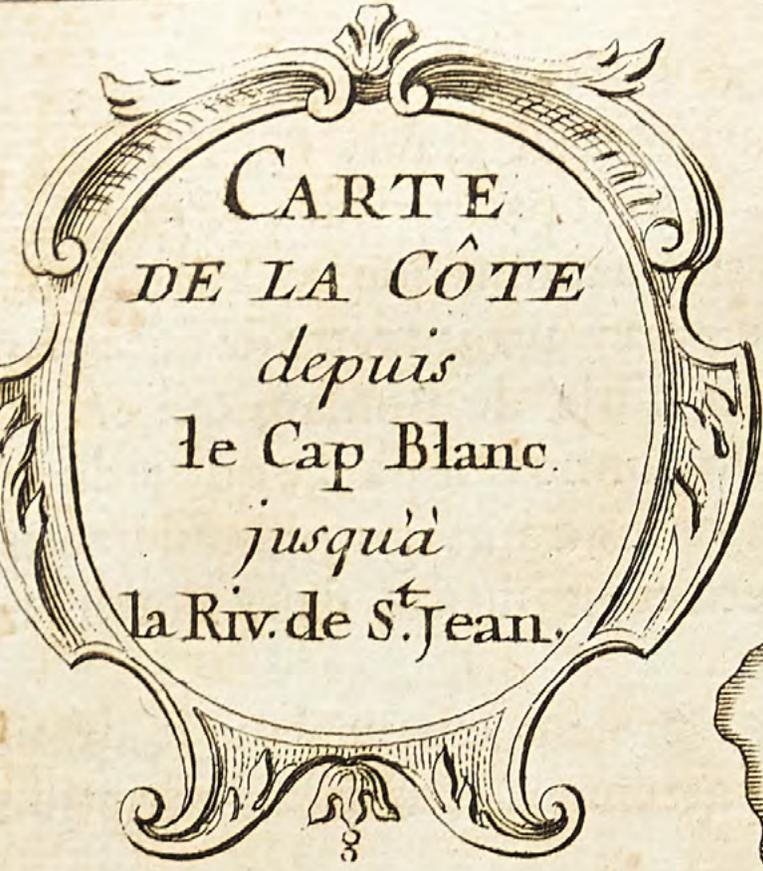
“But don’t make this suicide a crime to literature. Laurent killed himself. The gun was put in his fist by an era where the Maison Tellier [Maupassant famous brothel] is the only permitted expression of the soul. There are ways of ‘syvetoning’ elite souls: it is through prejudice.” (D’Adelswård-Fersen, under the pseudonym of Sonyeuse, *Akademos*, # 1)

“IT WAS A MATTER OF DEFENDING L’AUTRE AMOUR [*THE OTHER LOVE*], THROUGH THE MEMORY OF PAST TIMES, THROUGH THE HOPES OF PRESENT TIMES”

**From its first issue, *Akademos* was welcomed with respect and admiration within the literary world:** *Akademos* “is a sumptuous review, luxuriously printed in good taste. Fortunately, all beautiful things do not have a short destiny and one must wish prosperity to this new collection” (C.-H. Hirsch in *Mercurie de France*). Despite Fersen’s confidence and will, his magazine only lasted a year, not because of censorship or a campaign of denigration, but because of the very interested parties in this courageous but although too early attempt at a moral revolution:

“Subscriptions are derisively rare, and for the simple reason that it is considered dangerous to subscribe... Instead of helping me, a whole category of not very indulgent and not at all intellectual adonisiens turn their backs on me – is it out of habit? a joker would say. [...] there remains the will to continue the task, and the hope to form a party.” (Letter to Eekhoud, May 10 1909)

\$ 19 800



2 **Jean-Baptiste LABAT**  
*Nouvelle Relation de l'Afrique occidentale*

CHEZ THÉODORE LE GRAS | À PARIS 1728 | 12MO (9,5 x 17 CM), [2 P.] XVII [7 P.] 346 PP. AND [2 P.] II; 376 PP. AND [2 P.] IJ; 387 PP. AND [6 P.] 392 PP. AND [6 P.] 404 PP.  
5 VOLUMES IN CONTEMPORARY CALF

**First edition of this famous description of West Africa. Illustrated with 78 full-page engraved plates.**

Contemporary beige calf, spine elaborately gilt, 19th century red leather title and volume pieces, all red edges. Joints and spine-ends very skillfully restored. An old strip of white paper hiding the name of a former owner on each volume.

Based on the memoirs of André Brue (director of the Senegal Royal Company), this study contains interesting details on commercial companies in Mauritania, Senegal, Guinea, Gambia and Sierra Leone, customs of the inhabitants, religious beliefs, natural history, etc. Many passages concern the slave trade.

"Jean-Baptiste Labat (1663-1738), more commonly known as Father Labat, was a Dominican missionary, botanist, explorer, ethnographer, military man, landowner, engineer and writer.

A staunch defender of slavery, he played an important role in the sugar cane industry in the French West Indies. He is known for developing a type of brandy to cure fever, which after some improvements became rum." (Museum of Art and History, Le Havre)

**\$ 4 950**

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Banc

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16  
20  
20

3 | **André GIDE & Marc ALLÉGRET**

*Voyage au Congo suivi de Retour du Tchad*

NRF | PARIS 1929 | 25,5 x 33,5 CM | FULL CALF & CUSTOM SLIPCASE

First collective edition of two journeys in Africa by André Gide published successively in 1927 and 1928. First edition, *grand papier* (deluxe copy) with 64 photographs by Marc Allégret printed in sepia and four maps. **One of 28 numbered copies on japon impérial, the tirage de tête.**

Our copy includes the 1928 colophon of first issue copies on *japon impérial*. Copies printed on Arches bear the date 1929 (*Bibliographie des écrits d'André Gide*, Arnold Naville).

The high ink absorption quality of *papier japon* and its affinity with color make it the ideal medium for Marc Allégret's famous sepia heliographed photographs.

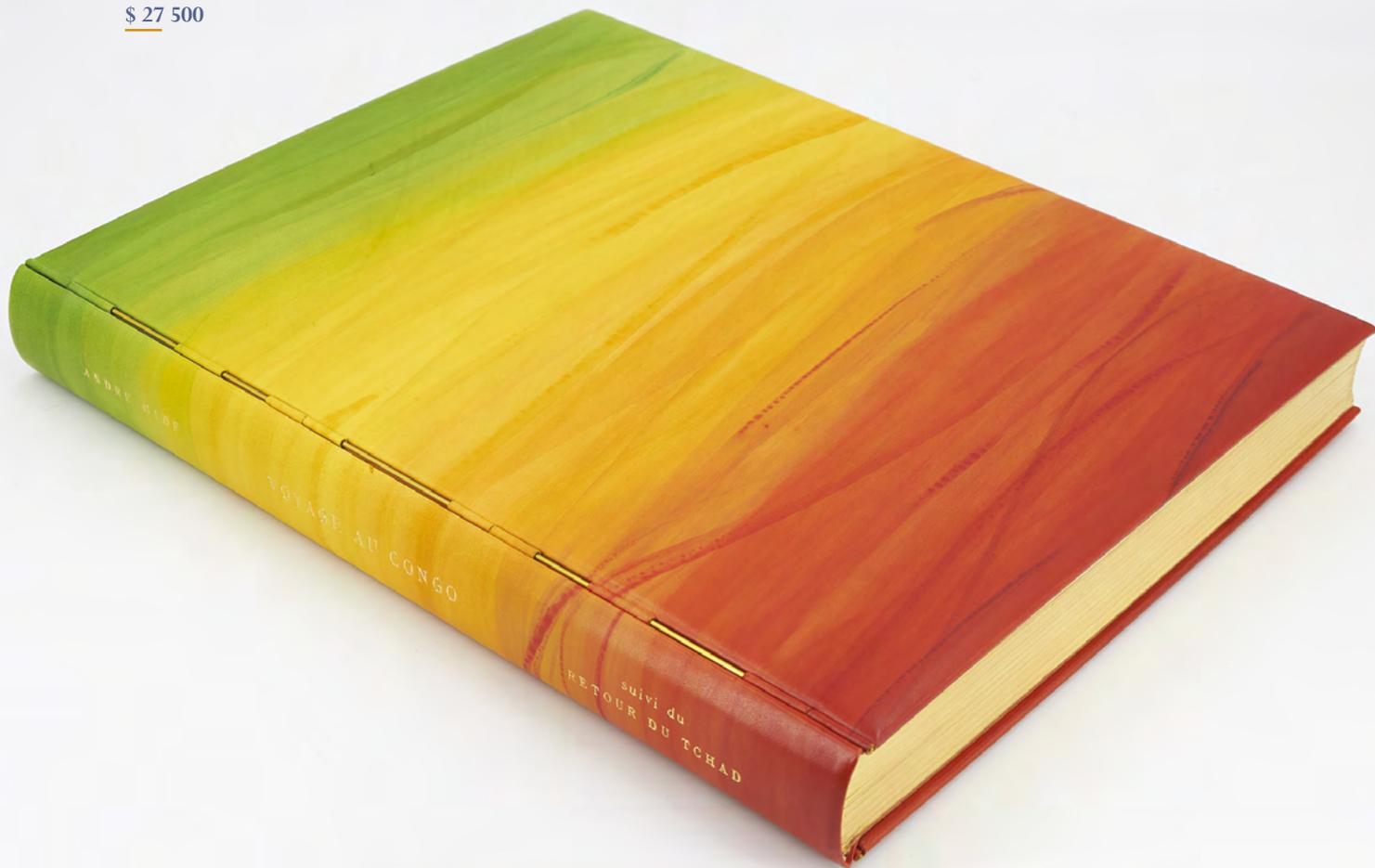
White aniline calf with gilt titanium joints, ink-painted boards and spine in green, yellow and red, colors of the Republic of the Congo-Brazzaville flag, decoration continuing edge-to-edge on the liners, loose endpapers on *papier japon* dyed with Kakishibu by the binder, title lengthwise on the spine, decorated chemise titled on the spine, and matching custom slipcase. Wrappers and spine preserved.

**Binding signed by Julie Auzillon, gilt title by Geneviève Quarré de Boiry and gilt top edge by Jean-Luc Bongrain (2022).**

Very scarce *tirage de tête* on *papier japon* of this masterpiece book of photographs and the first account of travel to these very remote territories of central Africa by an intellectual, and outspoken critic of colonialism.

**Unique copy set in a stunning art binding, in the colors of the Republic of Congo-Brazzaville.**

\$ 27 500



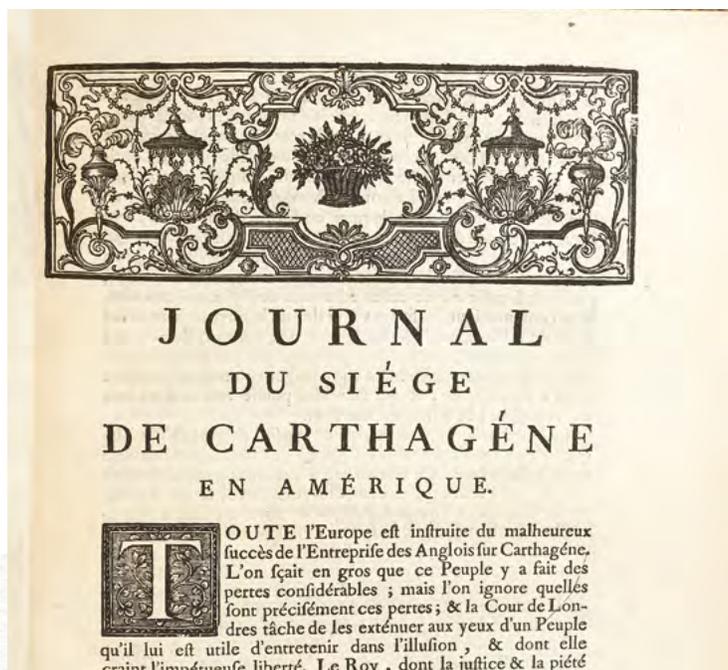
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4 (ANONYMOUS)

Translated by Luis REGGIO BRANCIFORTE AND COLONNA (Prince of CAMPOFLORIDO)

*Journal du siège de Carthagène en Amérique* [Diary of the Siege of Cartagena in America]

PARIS SEPTEMBER 1741 | 4to [19,5 x 25 CM] 16 PP. | HALF CLOTH



First edition of the French translation. Originally published in Spanish a month before. Translated by Luis Reggio Branciforte and Colonna (Prince of Campo-florido) Spanish ambassador in France.

Later half camel cloth binding, boards in *caillouté* paper, the first one with a gilt black morocco label. Spine-top a little rubbed, white end-papers shaded. Contemporary handwritten notes on the upper part of the title page.

Extremely rare copy of this diary about one of the greatest naval campaigns of the British Navy, and its bitter defeat against the Spanish Treasure Fleet ("West Indias Fleet").

\$ 3 300

>> MORE ONLINE

5 Joséphine BAKER & Marcel SAUVAGE & Paul COLIN

*Les Mémoires de Joséphine Baker*  
recueillis et adaptés par Marcel Sauvage

KRA | PARIS 1927 | 20 x 21 CM | HALF MOROCCO

First edition, one of 300 numbered copies on *pur fil*, only *grand papier* (deluxe copies).

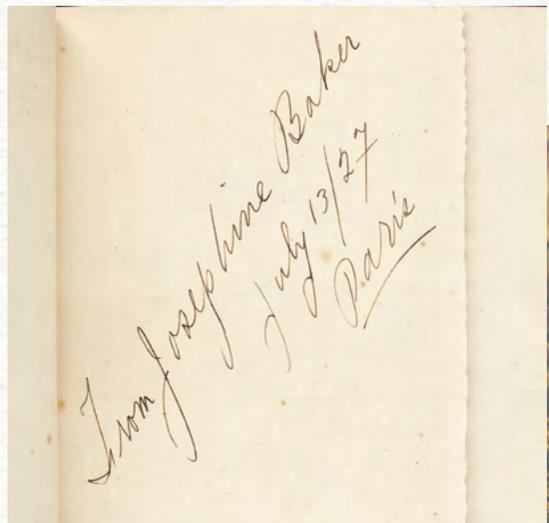
Handsome copy, uncut.

Brown half brown morocco, gilt date at foot of spine, marbled paper boards, orange paper pastedown and endpapers, original wrappers preserved, gilt over untrimmed edges, binding signed T. Boichot.

Illustrated with 30 drawings by Paul Colin.

Signed and dated inscription by Joséphine Baker.

\$ 2 530



>> MORE ONLINE





### # 6-7 ESTIENNE'S BOOKS OF THE BIBLE IN HEBREW

“This little edition, said to be very accurate, is a true typographical jewel, and perhaps the most beautiful one ever printed in the Hebrew language.”

(A. A. Renouard, *Annales de l'imprimerie des Estienne*)

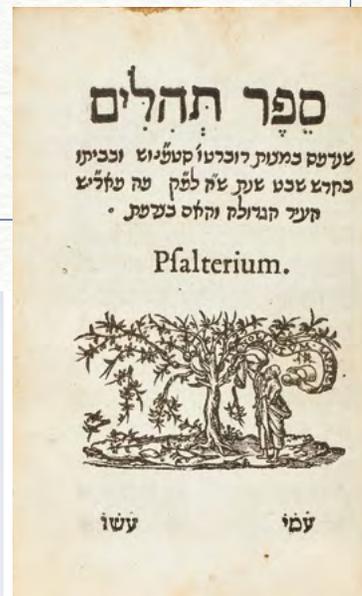
Exceptional copies of the Books of the Bible in Hebrew in first 16mo edition published by Robert Estienne. This pocket edition was printed in 17 volumes between 1544 and 1546, after the success of the four-volume quarto edition printed from 1539 to 1544. Based on the Hebrew Soncino princeps published in 1488, it was established by Humanist François Vatable. The text in Hebrew follows the Masoretic tradition and presents diacritics that facilitate its vocalization.

Talented exegete François Vatable (1495-1547), early scholar of Hebrew studies during the French Renaissance was a member of the 'Cénacle de Meaux' founded by Jacques Lefèvre d'Étaples and translated for him in 1509 the *Hebraicum*, one of the five psalters of the *Quincuplex Psalterium* published by Henri Estienne. After founding the Collège de France in 1530, King Francis I appointed him chair of Hebrew studies. As a Royal lecturer he actively participated ten years later in a Hebrew edition of the Bible with Robert Estienne (1503-1559) – printer to the King in Latin and Hebrew.

This edition is undoubtedly a real typographical feat for a small format text in Hebrew lettering. It was certainly intended for scholarly use by Sorbonne and Collège Royal students, given its pocket size sold in separate individual volumes. The presence of numerous contemporary marginal notes further indicates its educational purpose, as is the numbering of lines of several pages in some of our volumes.

A very beautiful and scarce collaborative work by two of the greatest figures of Parisian humanist scholarship – a fine example of the renewed interest in classical texts and their study in the original language.

Provenance: library of Charles John Dimsdale (1801-1872), fifth baron of the Russian Empire, with his bookplate on each pastedown endpaper.



#### 6 [Robert ESTIENNE & François VATABLE]

*Psalterium* [Psalms]

ROBERT ESTIENNE | PARIS 1544  
16MO (7 x 11,5 CM) | BROWN MOROCCO

First 16mo edition in Hebrew by Robert Estienne. Printer's woodcut device on title page with book titles set within woodcut cartouche head-pieces. Only the title page is in Latin-Hebrew. Brown morocco slightly later binding (1590-1615), edges rubbed.

Famed poet Clément Marot had attended Vatable's lessons at the Collège Royal on the Old Testament in Hebrew. Marot's French translation of the Psalms was instrumental in the development of Protestantism in

French-speaking countries. “Of all the books of the Bible, the Book of Psalms seems to be the one Marot studied with the most predilection, and it was [Vatable] who [according to Florimond de Rémond] encouraged him to put them in verse. He explained them to him word for word, making him feel the beauty and the energy of the original expressions, and initiating him into this great poetry which, for so many centuries, according to M. Villemain, 'has sublimely captured the imagination of men' (F. Bovet, *Histoire du psautier des églises réformées*). Étienne Pasquier in his *Recherches de la France* even attributes to Vatable an important part of this historical translation: “Among his translations, Marot made himself admirable in his fifty Psalms of David, helped by Vatable, Hebrew Professor to the King, and achieved it in such a way that whoever wanted to surpass his Psalter could not equal his genius: it was truly a Venus of Apelles”.

§ 4 200

➤ MORE ONLINE



7 | [Robert Estienne & François VATABLE]  
[TORAH] *Quinque libri legis*

ROBERT ESTIENNE | PARIS 1546 | 16MO (7 x 11,5 CM), A-R8 s10 [146 F.]  
AND T-Z8 AA-KK8 LL3 [124 F.] AND MM-YY8 [88 F.] AND Z8 A-N8 O10 [122 F.]  
AND P-Z8 AA-DD8 E4 [108 F.] | 5 VOLUMES BOUND IN MOROCCO

*et p̄p̄. ann̄na.*

*considerata. m̄. n̄i  
annos gen.*

*in taxoga.  
indicabit tibi*

*in herdimia faciens  
altisfi.*

*in separando.  
statuit*

First 16mo edition of the Torah in Hebrew by Robert Estienne. Printer's woodcut device on each title page with book titles set within woodcut cartouche head-pieces. Only the title page is in Latin-Hebrew.

Slightly later brown morocco bindings (1590-1615), two of the volumes with a smooth spine, the three others with gilt raised bands, gilt tooled

boards, all edges gilt. Some wormholes on the fifth volume, not affecting the text. Numerous contemporary Latin marginalia, mainly in the first two volumes.

**This five-volume Torah includes Genesis, Exodus, Leviticus, Numbers and Deuteronomy.**

**\$ 16 500**

▶ MORE ONLINE

8 [BIBLE MINUSCULE]

*Τες Καινες Διαθεκες Αηαντα [Tes Kaines Diathekes Ahanta]  
Novum Iesu Christi Domini Nostri Testamentum*

IOANNIS IOANNI | SEDANI [SEDAN] 1628 | 32MO [4,5 x 8,5 CM] | 571 PP. | FULL MOROCCO

First edition of this minuscule Bible in Greek printed by Jean Jannon and entirely composed in “*petite sedanoise*”. Jannon custom made the Greek type for this edition.

Bound in full red morocco by Simier.

Trained in the press of Robert Estienne, Protestant publisher Jean Jannon took refuge in Sedan in northeastern France, which became a principality after the Edict of Nantes.

There he invented the “*petite sedanoise*”, a very fine and legible typograph especially suited for printing very small books.

Provenance: Library of Charles-Louis Frossard de Nîmes, pastor of the Reformed Church of France and archivist of the General Synod, with his bookplate pasted to the back of the first endpaper. Another handwritten bookplate below: “A. Lavarde – 72, rue Claude Bernard Paris – 1913”.

➤ MORE ONLINE

Rare copy of this very first minuscule New Testament in Greek, an outstanding technical achievement at the time.

\$ 2 530



17. Avril

9 **Louis-Antoine de BOUGAINVILLE**

*Voyage autour du monde par la frégate du roi La Boudeuse et la flûte L'Étoile; en 1766, 1767, 1768 & 1769*

CHEZ SAILLANT & NYON | PARIS 1771 | 4to (19 x 26 CM) | [6 P.] 417 PP. [3 P.] | CONTEMPORARY FULL CALF

First edition, with 18 engraved maps et 5 folding engraved plates.

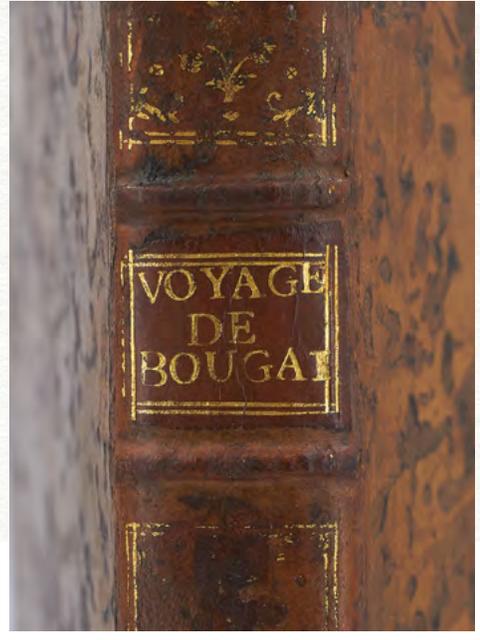
Contemporary tan calf, skillfully restored tear to the first folding map, some marginal restorations to the map "Troisième division - Archipel des navigateurs". Falkland Islands map expertly rebaked on the outer margin as well as the Magellan Strait map. Map of the Buton Strait with a small marginal tear and a second restored with a strip of paper.

**Bougainville undertook the first official French circumnavigation and scientific expedition.** Starting from Nantes in November 1766, he sailed to the Falklands, made a stopover in Buenos Aires and then crossed the Magellan Strait and the Pacific through the East Indies. The expedition visited the Samoan Islands, Tahiti, the New Hebrides...

300-word glossary of Polynesian language (Tahiti) in-fine.

"He first went to Paraguay, to the main Portuguese settlement, and gives engaging geographical and commercial descriptions. Details on the Falkland Islands and on Brazil are also instructive. The reader is pleasantly surprised to find [...] the delicious picture of the island of Tahiti. Sailing away from this blessed island, the traveler visited several other islands [...] He stopped over in New Britain, finally entered the Indian Sea, visited the main islands, such as Celebes, Java, Moluccas..." Boucher de la Richarderie, *Bibliothèque universelle des voyages*.

\$ 6 600



>> MORE ONLINE

I<sup>re</sup> Oumaitia

16. Avril



5. Avril 6  
6. Avril



TAITI

4. Avril

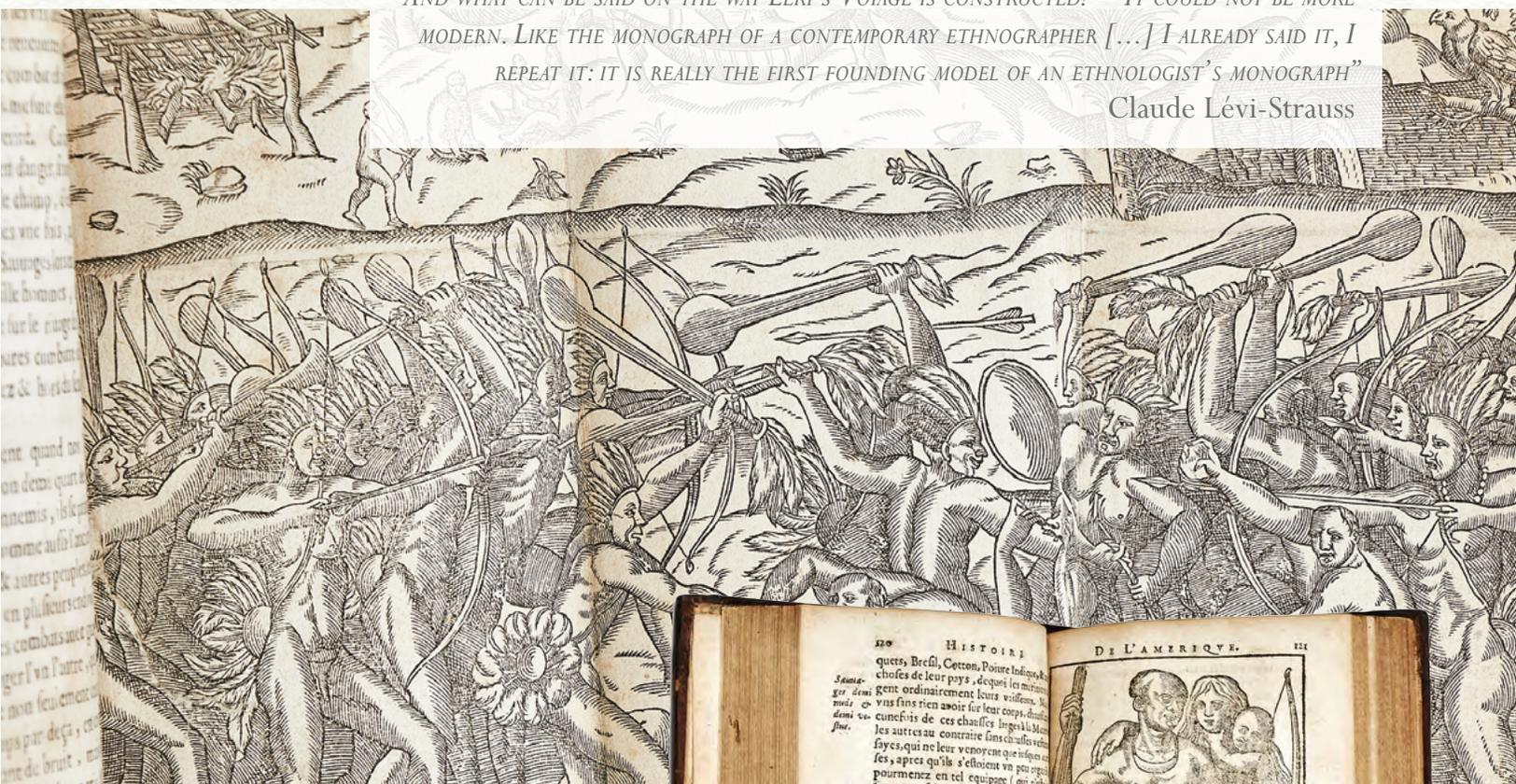
3. Avril

le Boudoir

2. Avril



“AND WHAT CAN BE SAID ON THE WAY LÉRY’S VOYAGE IS CONSTRUCTED? — IT COULD NOT BE MORE MODERN. LIKE THE MONOGRAPH OF A CONTEMPORARY ETHNOGRAPHER [...] I ALREADY SAID IT, I REPEAT IT: IT IS REALLY THE FIRST FOUNDING MODEL OF AN ETHNOLOGIST’S MONOGRAPH”  
Claude Lévi-Strauss



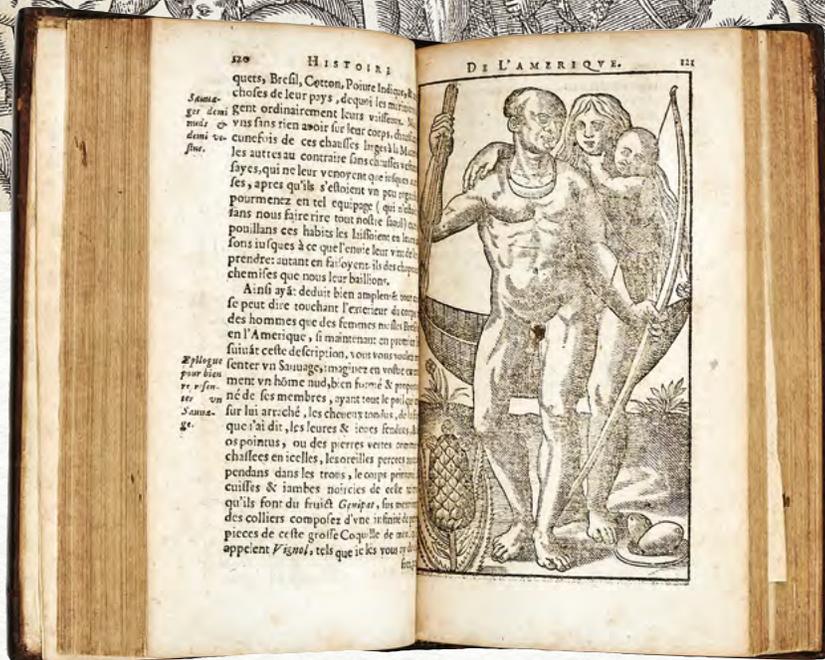
10 **Jean de LÉRY**

*Histoire d'un voyage fait en la terre du Brésil, dite Amérique*  
[History of a Voyage to the land of Brazil, otherwise called America]

POUR JEAN VIGNON | À GENÈVE 1611 8VO  
(11 x 17,5 CM), (80 P.) 489 PP. (15 P.)  
CONTEMPORARY BROWN CALF

Illustrated with 8 full-page engravings with the folding plate titled “Portrait du combat entre les sauvages Tououpinambouls & Margaias Amériquains”, missing from most copies. Fourth edition, last one in French in the author’s lifetime, after the first edition published in La Rochelle in 1578, and the ones published in 1580 and 1594. Two Geneva editions were published in Latin in 1586 and 1594.

Contemporary brown sprinkled calf binding, elaborately gilt spine, double gilt fillet on the covers. Spine-ends, joints and corners restored. Small tears on two pages, very small worm holes to the margins of some pages not affecting the text. Expertly restored folding plate with discreet strips of paper. Ink trace p. 324, not affecting reading. Nudity on p. 121 covered with an ink stroke. Contemporary marginal note on the dedication page.



Modest cobbler from Burgundy, Jean de Léry (1536-ca. 1613) turned to the Reformed church at an early age and made his first trip to Geneva in 1552 to study the Reformed Gospel under Calvin. In 1557, Calvin ordered him to join the Protestant settlement “France Antarctique” led by Nicolas de Villegagnon, on Coligny Island, located in the bay of Rio de Janeiro. Although religious harmony seemed to work at first, Léry and his fellow Protestants were driven off the island and had to live among Tupinambas Indians. He spent ten months with this warlike tribe but failed to evangelize them. His stay in South America deeply affected young traveler Jean de Léry, who was torn between his fascination for this cannibal people and his own rejection of paganism.



On his return to France in 1558, his friends urged him to write an account of his travels. However, Jean de Léry misplaced his manuscript twice and did not publish it until 1578. *Histoire d'un voyage* was an immediate success, and his vivid, detailed observations of the Tupinamba were published five times during the author's lifetime.

Nevertheless, the publication of this important work should be placed in the context of Europe marked by Religious Wars. *L'Histoire d'un voyage* is a direct response to the account entitled *Les Singularitez de la France antarctique*, published in 1557 by André Thévet, Catholic chaplain to the expedition of Vice-Admiral de Villegagnon. Léry thought the book of Thévet utterly false. Thévet only stayed a few weeks in Brazil in 1555 and also visited the Tupinamba people. Contrary to Thévet, engravings in Léry's book do not portray Tupinambas as repulsive cannibals.

He rather focuses on their celebration rituals and not human massacres, considering cannibalism to be a matter of honor in indigenous culture. He places this traditional and warlike rite in direct opposition to the slaughter of innocent Protestants, especially referring to the St. Bartholomew's Day massacre. Jean de Léry even goes so far as to consider cannibals in Brazil – described by Thévet as ruthless savages – to have more humanity and dignity than Catholics who murder innocent Protestants without reason.

**Far from going unnoticed, de Léry's account inspired Michel de Montaigne who wrote the chapter "Of Cannibals" in his famous *Essays*.** The philosopher describes the anthropophagic practices reported by de Léry and compares them to the "barbarianism" of 16th-century Europe, denouncing what Christians inflict on each other in the name of religion: "I believe that there is more savagery in eating a man when he is alive than eating him when he is dead, more in tearing apart by tortures and the rack a body full of feeling, roasting it piece by piece, having it mauled and eaten by dogs and pigs—treatments which I have not only read about but seen done a short time ago, not among ancient enemies but among neighbours and fellow citizens, and, what is worse, under the pretext of piety and religion—than there is in cooking and eating a man once he is dead."

**Jean de Léry's humanist text was also widely read by Enlightenment philosophers, contributing to the myth of the "noble savage" dear to Montesquieu (Usbek in *Persian Letters*), Voltaire (*Huron or the Pupil of Nature*) or especially Rousseau (*Discourse on Inequality*).**

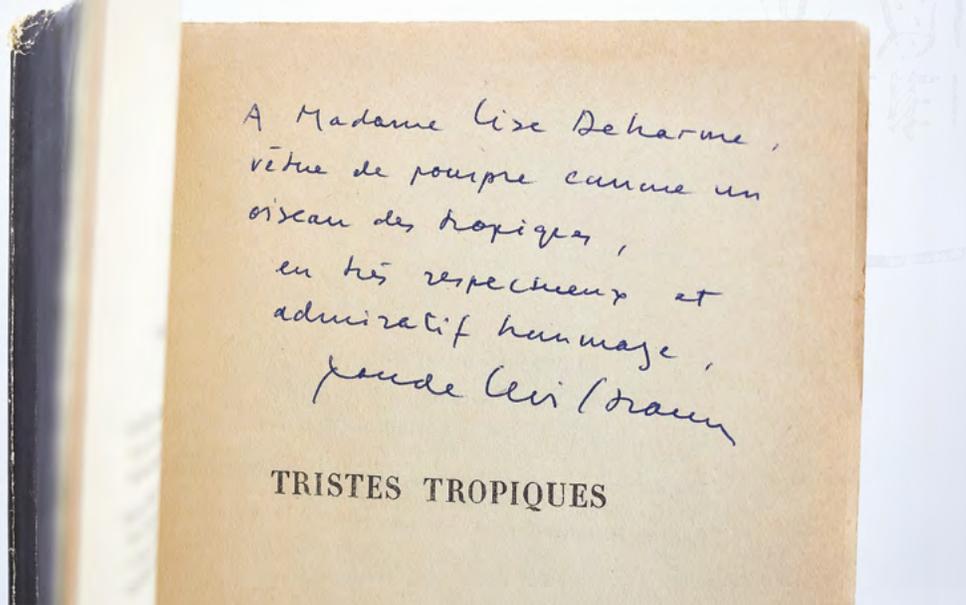
In March 1935, Claude Lévi-Strauss set foot on Brazilian soil for the first time at twenty-seven years old, carrying a copy of de Léry with him: "I ambled along the Avenida Rio Branco, where once the Tupinamba villages stood; in my pocket was that breviary of the anthropologist, Jean de Léry" (*A World on the Wane*). In a 1994 interview with Dominique-Antoine Grisoni, he stresses once more the importance of this text, describing it as "a masterpiece of anthropological literature": "The book is an enchantment. It is literature. Let us leave ethnology to the ethnologists and let the public read *Histoire d'un voyage* as a great literary work. And also as an extraordinary adventure novel."

**Rare copy of this "breviary of the anthropologist", a seminal account praised by the greatest humanist thinkers.**

**\$ 11 000**



- BRAZIL -



## 11 | Claude LÉVI-STRAUSS

*Tristes tropiques* [A World on the Wane]

PLON | PARIS 1956 | 14 x 21 CM | ORIGINAL WRAPPERS AND DUST JACKET

Second issue published a few months after the first edition from October 1955. No *grands papiers* (deluxe copies) were issued.

This publicly and critically acclaimed masterpiece did not qualify as a novel and could not be awarded the prestigious Goncourt prize. The Goncourt jury even issued a statement expressing regret. Following this statement, the book was reprinted with a photographic dust jacket replacing the original cover drawing of a caduevo woman.

Handsome copy with its dust jacket, with small tears to margins.

Rare copy, signed and inscribed by Claude Lévi-Strauss: "À Madame Lise Deharme, vêtue de pourpre comme un oiseau des tropiques, en très respectueux et admiratif hommage,

Claude Lévi Strauss" ("To Madame Lise Deharme, dressed in purple like a tropical bird, very respectful and admiring homage, Claude Lévi Strauss").

A precious and poetic tribute to the muse of the Surrealists, a close friend of Lévi-Strauss since their first meeting with André Breton in New York during the Second World War.

"The Surrealists and I have the same sources, the same origins [...]. The Surrealists were attentive to all that appears as irrational and they tried to exploit it from an aesthetic point of view. It is the same material I use, but, instead of exploiting it to aesthetic ends, I seek to bring reason to this irrational" (Press interview, 1984).

\$ 2 530

>> MORE ONLINE



12 | **[Maria CALLAS]  
Stelios GALATOPOULOS**

*Callas la Divina*

LONDON HOUSE & MAXWELL, ELMSFORD & NEW YORK 1954  
14,5 x 22 CM | PUBLISHER'S BINDING AND DUST JACKET

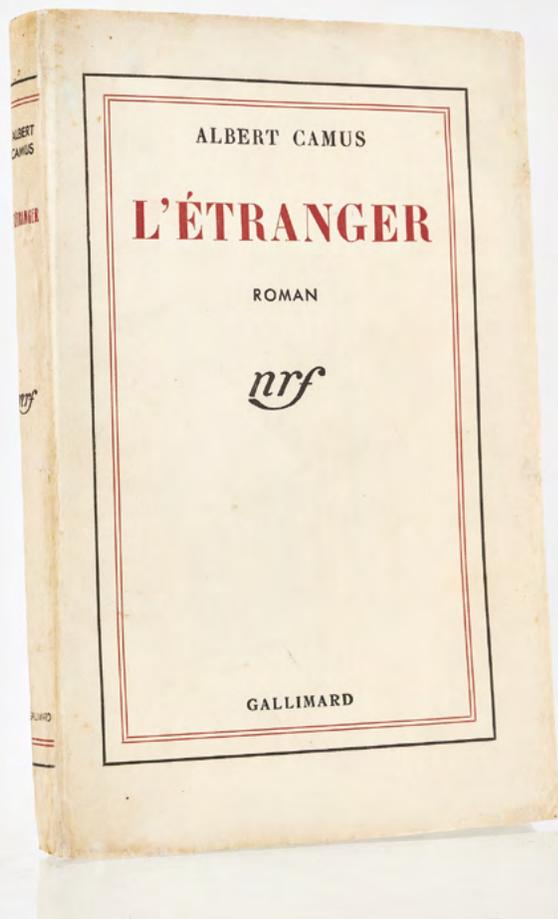
First edition with 25 full-page photographs.

Green cloth publisher's binding. Copy complete with its dust jacket, with very slight tears, and traces of wear to the margins.

Rare autograph signature of Maria Callas on the title page.

\$ 1 650

>> MORE ONLINE



13 | **Albert CAMUS**

*L'Étranger* [The Stranger]

GALLIMARD | PARIS 1942 | 12 x 19 CM | ORIGINAL WRAPPERS

**First edition first issue** for which no *grand papier* (deluxe) copies were printed, one of the rare *service de presse* (advance copies).

Some very discreet restorations to spine, paper browned, some discreet traces of foldings at the bottom of some leaves. A handsome copy, as issued.

This first edition of *L'Étranger* was printed on 21 April 1942 with 4,400 copies: 400 advance copies (*service de presse*), 500 copies without statement and 3,500 copies with false statements from the second to eighth "edition".

The advance copies, not intended for sale, do not include the indication of price [25 francs] on the back of the cover.

Paper was rare in 1942 and Albert Camus being then an unknown author, Gallimard did not print any luxury papers copies as was often practiced. The advance copies or copies without false statements are particularly sought after.

**Precious and rare unsophisticated copy.**

\$ 25 300

>> MORE ONLINE

14 **Louis-Ferdinand CÉLINE**

*Early draft of  
D'un château l'autre  
[Castle to Castle], unpublished  
autograph manuscript*

[MEUDON SUMMER 1954-JANUARY  
1955] | 26,5 x 33,5 CM | 24 LEAVES  
MOUNTED ON BOARDS | FULL SHAGREEN

Exceptional set of 24 manuscript leaves by Louis-Ferdinand Céline from *D'un château l'autre* [Castle to Castle], mounted on boards under protective paper. Every page is numbered in Céline's hand in the upper left corner (from 632 to 634, 636 to 651 and 653 to 657), and written in blue ballpoint pen. They feature the usual characteristics of Céline's manuscripts: stains, traces of paper clips... important variations to the published text, crossed-out lines and words, modifications, and repetitions.

Bound in full black shagreen.

**A splendid working manuscript, typical of Celinian writing.**

"Céline began writing *D'un château l'autre* in the summer of 1954 and finished it in the spring of 1957. [...] At Gallimard, we were kept informed of the manuscript's progress: 'I am at the 1300th page, 50th draft...I can think without foolish optimism that I will soon reach the end (about a month).' A few weeks later, the book was nearly complete: 'My 'masthead' is here,

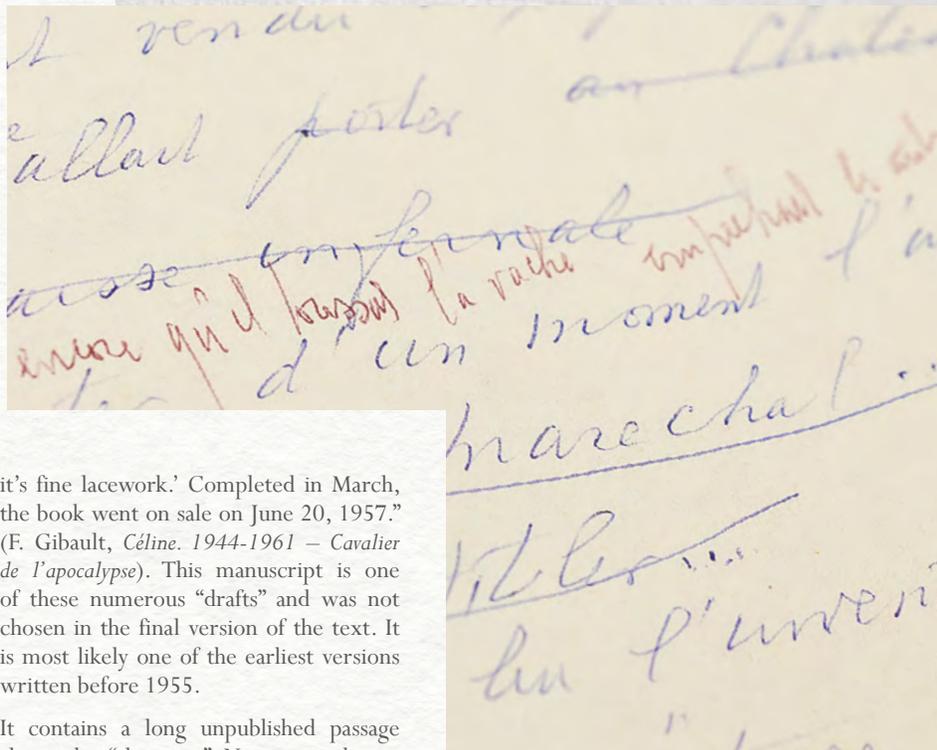
it's fine lacework.' Completed in March, the book went on sale on June 20, 1957." (F. Gibault, *Céline. 1944-1961 – Cavalier de l'apocalypse*). This manuscript is one of these numerous "drafts" and was not chosen in the final version of the text. It is most likely one of the earliest versions written before 1955.

It contains a long unpublished passage about the "shivering" Nazi-sympathizing Frenchmen ("collabos") exiled in Sigmaringen. Although he was among them, Céline paints a very harsh portrait of the thousand French collaborators who took refuge in the former Hohenzollern castle. He reworked the passage extensively, erased it, and wrote it again. This violent excerpt will ultimately be left out of the published novel altogether. Céline describes the lavish apartments of Baron Commandant von Raumnitz. In the Gallimard published version, Raumnitz's "secret rooms" will be cut short and very much toned down. Some of the pages stray from the storyline and evoke present-day events: in the grip of paranoia, Céline

gives derogatory nicknames to the most prominent figures of French intelligentsia, namely Jean-Paul Sartre ("Tartre"), and Louis Aragon renamed "Larengon". Some "characters" appear in our version under their real names, especially Jean Paulhan who will be nicknamed Norbert Loukoum in the published version after a quarrel between the two writers. This new name will appear in early 1955.

**Remarkable unpublished manuscript draft of *D'un château l'autre*.**

\$ 18 700



>> MORE ONLINE

- CINEMA -

15 **Lucien LAFORGE**

*Le Film 1914*

CLARTÉ | PARIS 1922 | 27,5 x 25 CM | STAPLED

First edition, first issue of Lucien Laforge's pacifist illustrations, one of 400 deluxe copies on *papier rouge mat spécial* from the papeteries Barthélémy, only deluxe copies.

Edges slightly rubbed, some traces of wear, otherwise handsome copy of this anti-militarist pamphlet in which "the sizzling of the red iron marks the pale and fat flesh of the Bourgeois satiated with the dead" (Paul Vaillant-Couturier in *L'Humanité*).

\$ 3 080

>> MORE ONLINE



16 | **Edmond ROSTAND**

*Cyrano de Bergerac*

CHARPENTIER & FASQUELLE | PARIS 1898  
13,5 x 19,5 CM | FULL MOROCCO  
WITH CUSTOM SLIPCASE

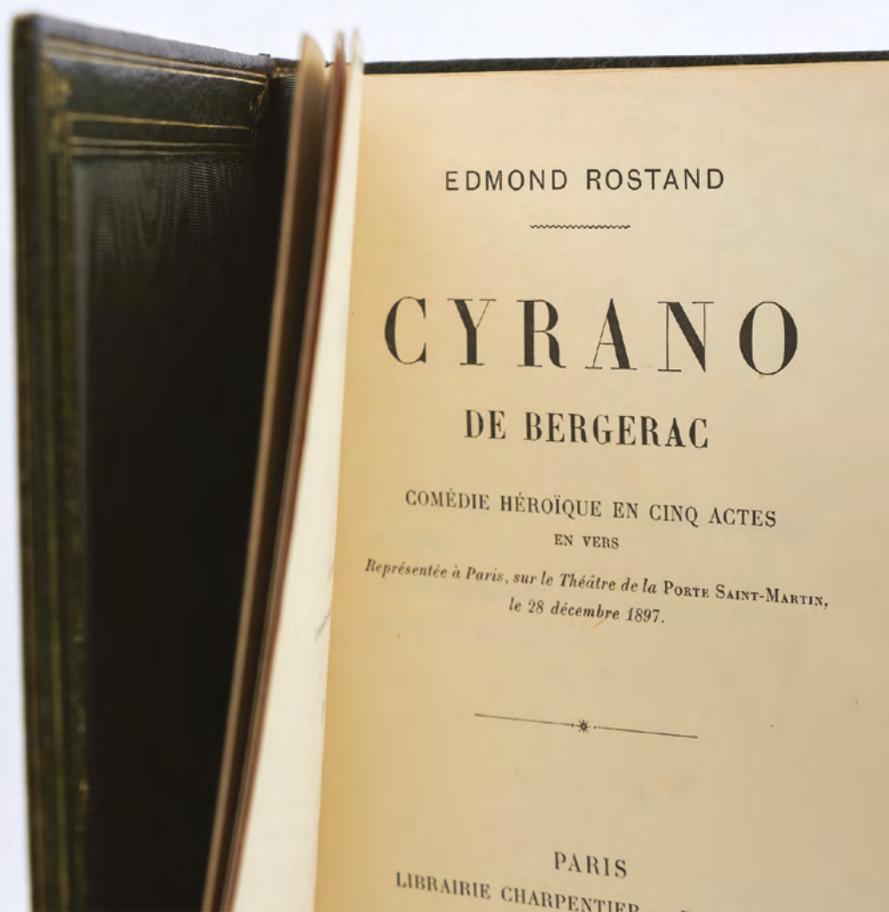
First edition, one of the rare *grands papiers* (deluxe copies) on *japon* limited to 50 numbered copies and a few name-specific copies, the *tirage de tête*.

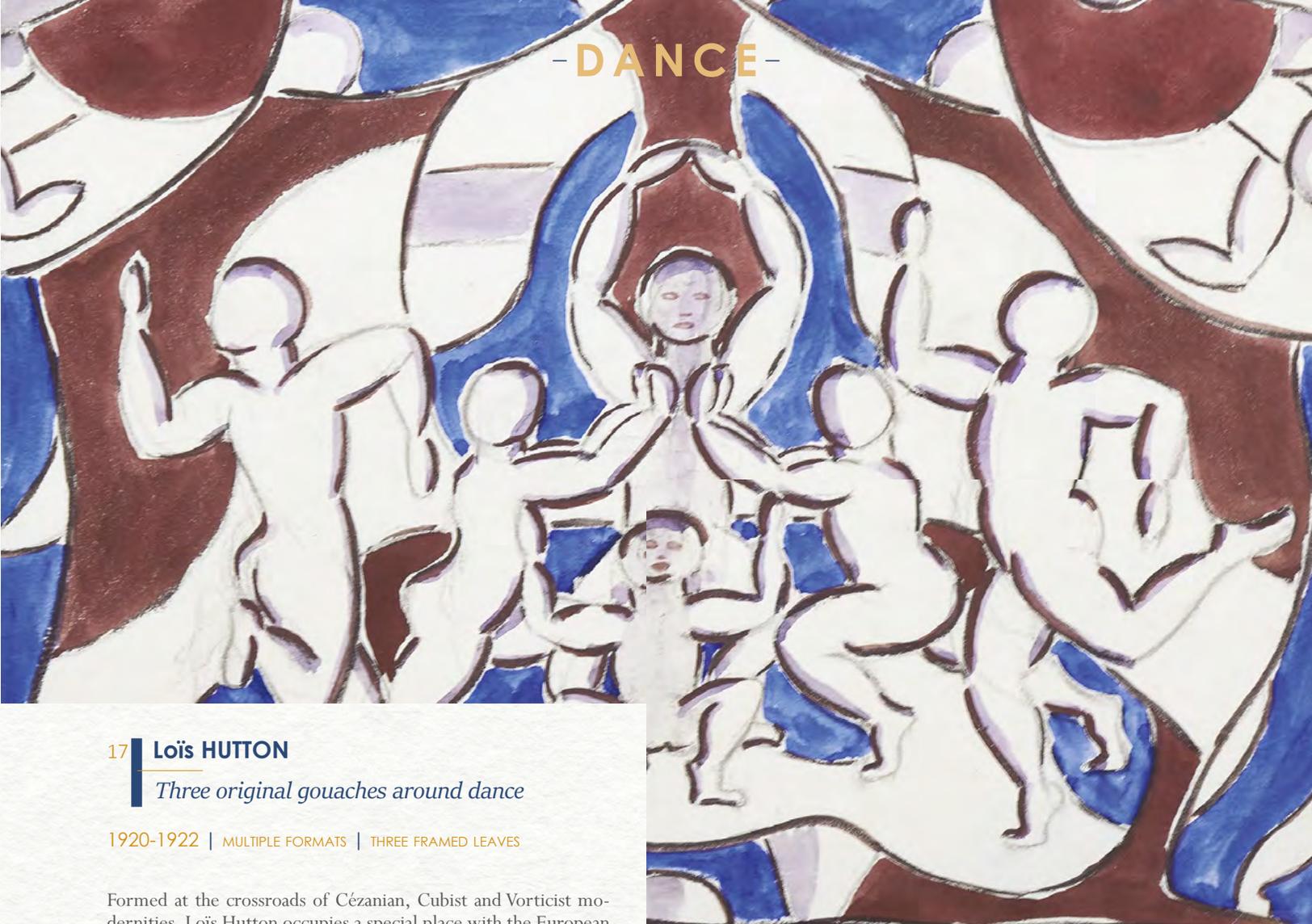
Binding in full green morocco, recolouring and discreet restoration to a joint, original wrappers preserved, superb binding signed Gruel.

Extremely rare and magnificent copy of the most popular play in French theatre, the *tirage de tête* set in a perfect binding in full morocco signed Gruel.

\$ 27 500

>> MORE ONLINE





17 | **Loïs HUTTON**

*Three original gouaches around dance*

1920-1922 | MULTIPLE FORMATS | THREE FRAMED LEAVES

Formed at the crossroads of Cézanian, Cubist and Vorticist modernities, Loïs Hutton occupies a special place with the European avant-garde at the heart of the roaring twenties. She develops an ambitious graphic and choreographic work initially in the Chelsea lesbian art circle then on the Riviera where her dances will enchant the lost generation.

In 1918, Loïs entered the school founded by Margaret Morris, who was already a renowned dancer, suffragette and feminist, in the London district of Chelsea. This experimental school, inspired by Raymond Duncan's – brother of famous dancer Isadora – neo-Greek Akademia, and its use of simple tunics giving freedom to the bodies of barefoot dancers, had an eminently political vision rejecting the artificiality of classical ballet and its patriarchal organisation.

**LOÏS HUTTON:**  
*DANCING AS AN ART,  
INSTEAD OF AN IDEA*

Hutton began at the Margaret Morris Club, a sort of London annex of the famous Montparnasse arrondissement, where Vorticist artists and writers such as Augustus John, Jacob Epstein, Katherine Mansfield, Scottish architect and designer Charles Rennie Mackintosh and Ezra Pound mingled. A place of freedom and homosexual love, in which Hutton gradually asserts herself as an artist and choreographer.

In this first part of the 20th century marked by an unprecedented

intellectual and artistic proliferation, Hutton pushes to its climax the “New Spirit” described by Apollinaire in his review of the ballet *Parade* (1917) which “promises to modify the arts and customs from top to bottom, in universal joy”, “because until now the sets and the costumes on the one hand, the choreography on the other, had only a fictitious bond between them”. Less than three years later Hutton achieved the true “total art” dear to German romantics, mastering choreography, writing, masks, costumes, sets and lighting all at once while the Ballets Russes called on a cohort of artists including Henry Laurens, Pablo Picasso, and Nicolas Roerich for their choreographic creations.

In 1923, the Margaret Morris School is established on the Côte d’Azur and opens an summer school at Cap d’Antibes where Hutton begins a new creative and sensual adventure with the French dancer Hélène Vanel. They undertake rehearsals by the sea, outings alongside Hemingway and performances as far away as Brussels or Paris at the Théâtre des Champs-Élysées, even eclipsing the latest production of the Ballets Russes in the heart of critic Harold Levinson. Vanel and Hutton, untameable lovers, soon separate from Margaret Morris and the following year publish their manifesto of the *Rythme et Couleur* movement, claiming their definition of total and rhythmic art inspired by Rudolf Steiner’s theosophy.

“We look for rhythm: rhythm in space, rhythm of lines that leap and break, intertwine, swirl, flee, rhythm of volumes that arise and light up in the depths, recede, fade away, each having its place

# DANCE

and inevitable value, and everywhere and in everything, balance” they declare in this manifesto. The radiant dancer devotes all of her creations to the visual rhythm of images, from which she draws the name of her new Rythme et Couleur movement musically inspired by the Montparnasse “Groupe des Six”. **Founded in 1924, Loïs’ original movement is embodied in her troupe of dancers always celebrating the liberation of the female body and inspired by Dalcrozian dance.**

On the idyllic heights of Saint-Paul-de-Vence, “les danseuses de Saint-Paul” open their own studio in a house in the village as well as a theatre. Joined by Lucia Joyce, James Joyce’s daughter, as well as a handful of young girls, the troupe rehearses in the middle of nature at the place now occupied by the Maeght foundation more than ever at the forefront of modernity. In the middle of the 1930s, the names Loïs and Hélène were on the lips of the most influential artistic and political elite, from Dali to the Duke of Windsor and Picasso.

They live their homosexuality without constraints and share their bohemian life with artists, writers and poets who visit them and come to admire their performances illuminated by torchlight.

The Grecian Isle of Lesbos has its votaries at Saint Paul  
Like nuns they live secluded lives with scarce a man at all  
A quite distinct phenomenon associate with Loïs  
With shortened hair she seems to care for girls far more  
[than boys

Waldo Peirce

**After the Art Nouveau embodied by Loïe Fuller, the return to ancient Greek art with Isadora Duncan, it was Loïs Hutton’s turn to give a new face to the avant-garde during the inter-war period by thinking about painting like dancing and dancing like painting.** She gave her choreographic and pictorial works the sharp angles of Cubism and the Vorticist dynamism, unifying the beauty of lines and body movement.

**\$ 16 500**

>> MORE ONLINE

## 1. ORIGINAL GOUACHE WITH DANCERS

MAY 16<sup>TH</sup> 1920 | WORK: 23 X 30 CM FRAME: 38,4 X 48,6 CM | ONE FRAMED LEAF

This early composition, one of the rare ones still preserved, attests to her modernism and total symbiosis with her choreography. The dominant curves of the bodies in this Gouache with dancers, dated “May 16th 1920” evokes the androgynous silhouettes of Matisse’s round dance (*La Danse*, 1910), as does the choice of vibrant blue and dark ochre tints.

**A Cubist aesthetic appears in the movement of the dancers with their unrelenting symmetrical balance – while the boldly contoured kaleidoscopic designs betray the influence of Vorticism,**

**whose members during the same period assiduously frequented the underground club of Loïs’ lover, Margaret Morris.** This work from the London era will find its fulfilment the following year in the choreographies created in France where the Margaret Morris School settled in the summer.

The photographs of these sensational performances from Dinard to Cap d’Antibes show very similar compositions, notably one of the scenes of Hutton’s ballet, entitled *Étincelles*, created in 1922 to music by Maurice Ravel.

## 2. SIGNED ORIGINAL GOUACHE “BACKGROUND DESIGN, 1922”

1922 | WORK: 26,5 X 36 CM FRAME: 40 X 50 CM | ONE FRAMED LEAF

One of the only original preserved stage decor sketches by Loïs Hutton, also one of the first of her career. This abstract composition reflects the artist’s incredible versatility. She flourished both as a principal dancer at her lover’s school, the Margaret Morris School as well as a choreographer, set and costume designer. These painted sets on large fabrics served as the backdrop to the school’s dance troupe productions and solo dances by Loïs who had previously painted a design on canvas based on a sketch by her mentor the Fauvist painter John Duncan Fergusson. Trying her hand here at a radically new and ambitious style, her design joins the angular movements of her dances and is inspired

by the teachings of Cézanne: “Everything in nature is modelled on the sphere, the cone and the cylinder” (letter to Emile Bernard). **This vital attention paid to volumes goes hand in hand with a fragmentation of motives close to Edward Wadsworth’s Vorticism.**

Hutton visited at that time Wadsworth and the group of Vorticists in Morris’ Chelsea underground club, a laboratory of modern dance where the set in its large-format version may have been displayed in December 1921 or the following year as suggested by the two dates on the lower part of the composition and on the back.

3. SIGNED ORIGINAL GOUACHE "COMPOSITION – GROUND DESIGN OF DANCE, FOOL'S DANCE"

MAY 22ND [1919] | WORK: 20 X 25,5 CM; FRAME: 30 X 40 CM | ONE FRAMED LEAF

One of Loïs Hutton's rare abstract works, a horizontal and graphic exploration (entitled "Ground design") of her Fool's Dance choreography. A hypnotic solo dance that she performed for the first time in January 1920 to music by Edvard Grieg.

In this interesting and innovative vision of dance, Loïs Hutton lays down the products of the force of her choreographic movements on paper: a ballet of lines and curves filled with vivid colours. **This fluid and dynamic composition is marked out by a square with asserted outlines, acting as both a physical support for the painting and a material surface for the**

scene where its movements unfold – an essential space of creation to be compared with the "original plan" theorised several years later by Kandinsky in *Point et ligne sur plan* (1926).

Presented at the Margaret Morris Club in Chelsea where her very first creations were born, *Fool's Dance* will be performed again at the Château des Deux Rives in Dinard in July of the same year. It earned Hutton one of her first mentions as a performer and choreographer in the French press, in the newspaper *Comœdia* on 20 July 1920, and marks the beginning of her notoriety in France.

18 André BRETON & Katherine DUNHAM

Two complete autograph manuscripts of André Breton's preface for the programme of the American dancer Katherine Dunham's show at the Théâtre de Paris

THÉÂTRE DE PARIS | PARIS OCTOBER 7 1949  
20,9 X 26 CM | 2 PAGES 1/4 ON 3 LEAVES

– The first, written in blue ink on one leaf with many crossings out, includes several variations to the version published at the top of the programme.

– The second, also written in blue ink on two leaves, matches almost word for word with the published version. Signed by André Breton on the second leaf.

Attached: the original version of the show programme for which André Breton wrote this preface, published in October 1949 by the Théâtre de Paris (21 x 27 cm, stapled). Illustrated on the cover with a drawing by Paul Colin depicting Katherine Dunham, as well as photographs by Raymond Voinquel and Chadel.

Interesting collection, bearing witness to the meeting of two worlds: dance and anthropology. Katherine Dunham, activist choreographer and dancer, but above all a specialist in the study of Black and Latin-American dances, undoubtedly met the pope of surrealism in 1945 while the latter was in Haiti at the invitation of Pierre Mabille.

\$ 3 300



>> MORE ONLINE

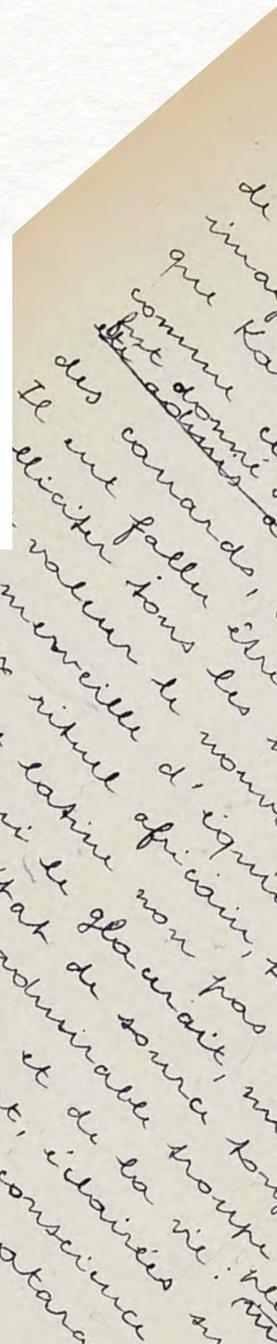
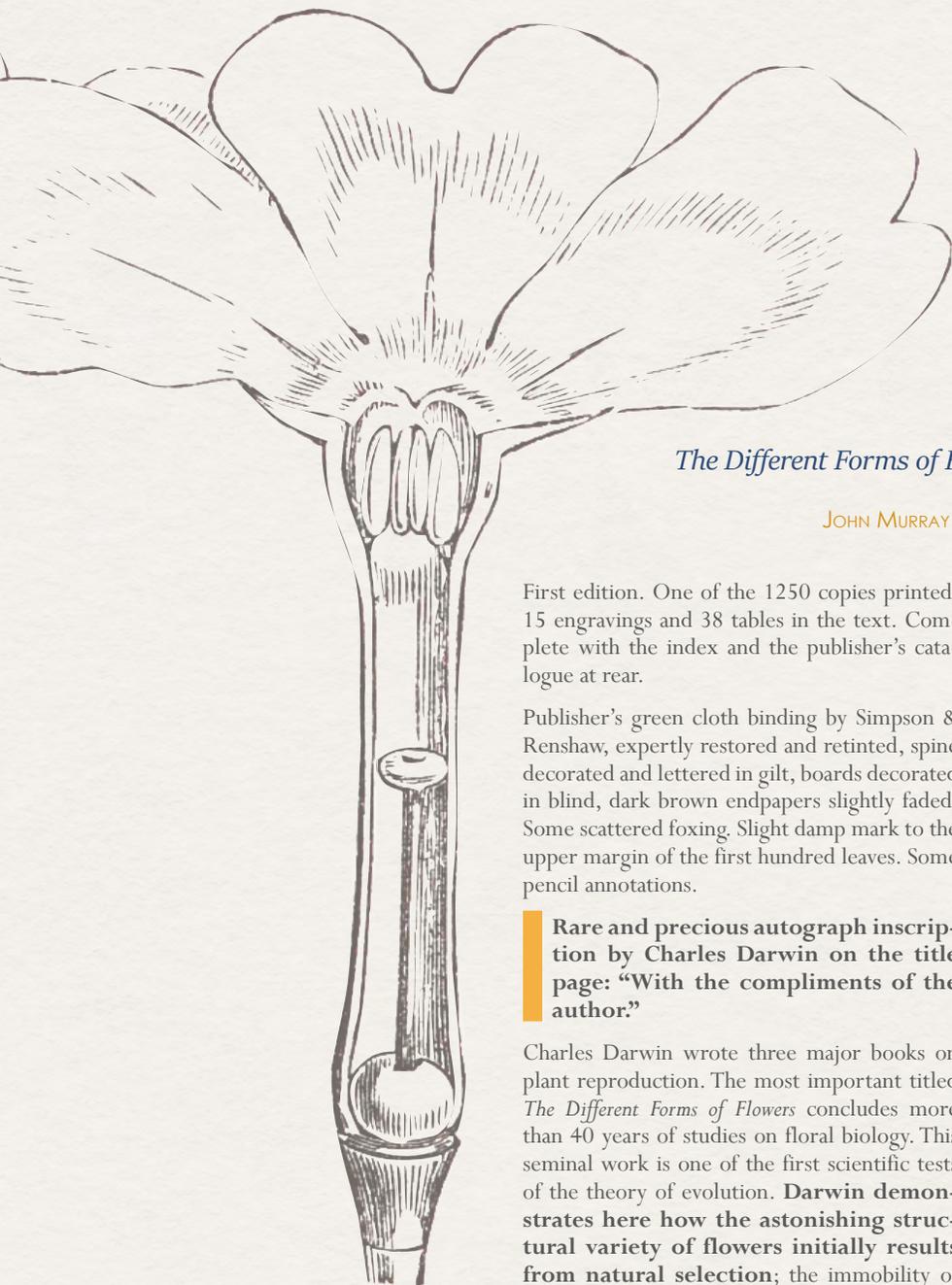


Fig. 1.



Charles DARWIN | 19

*The Different Forms of Flowers on Plants of the Same Species*

JOHN MURRAY | LONDON 1877 | 13 x 19 CM | PUBLISHER'S BINDING

First edition. One of the 1250 copies printed. 15 engravings and 38 tables in the text. Complete with the index and the publisher's catalogue at rear.

Publisher's green cloth binding by Simpson & Renshaw, expertly restored and retinted, spine decorated and lettered in gilt, boards decorated in blind, dark brown endpapers slightly faded. Some scattered foxing. Slight damp mark to the upper margin of the first hundred leaves. Some pencil annotations.

**Rare and precious autograph inscription by Charles Darwin on the title page: "With the compliments of the author."**

Charles Darwin wrote three major books on plant reproduction. The most important titled *The Different Forms of Flowers* concludes more than 40 years of studies on floral biology. This seminal work is one of the first scientific tests of the theory of evolution. **Darwin demonstrates here how the astonishing structural variety of flowers initially results from natural selection;** the immobility of plants and their need for pollen vectors (animals, wind, water) leading to floral adaptation.

"Here is a book on the different forms of flowers in plants of the same species. Beware of the simplicity of this title, it carries serious questions concerning biology, disrupts physiological conceptions hitherto admitted as certain, and reshapes main elements of a science. At the first steps taken with Ch. Darwin into new fields introduced by this book, one perceives not only that peculiar feeling one experiences in approaching the unknown, but the strange-

ness of the facts revealed is even less impressive than the collapse of convenient and classical conceptions occurring in our minds." (Amédée Coutance, preface to the first French edition)

"The wonderful diversity of the means for gaining the same end [cross-fertilisation] [...] depends on the nature of all the previous changes through which the species had passed, and on the more or less complete inheritance of the successive adaptations of each part to the surrounding conditions" (Darwin, *The Different Forms of Flowers on Plants of the Same Species*, p. 258)

Both inspired by his grandfather Erasmus Darwin, author of an important botanical work, and his father's tropical plants collection, Darwin's early interest in the complexity of the plant world undoubtedly contributed to his first questions about the diversity of life.

Darwin's most influential mentors were also two botanists: his teacher John Stevens Henslow and his longtime friend Sir Joseph Dalton Hooker, first scientist to support Darwin's hypothesis, who recognized "a gradual change of species may well have taken place". According to Spencer C. H. Barrett, "they no doubt encouraged Darwin to consider plants as suitable subject material for evaluating his developing ideas on variation and evolution".

Future author of the *Origin of Species* Charles Darwin began his in-depth study of plants to evaluate the relevance of his theory after settling at Down House (Kent) in 1842. Plants were easy to grow and amenable to direct observation and experimentation. Darwin had seeds sent to him from many parts of the world,

Long-styled form.

Short-styled form.

PRIMULA VERIS.

“I DO NOT THINK ANYTHING IN MY SCIENTIFIC LIFE HAS GIVEN ME SO MUCH SATISFACTION AS MAKING OUT THE MEANING OF THE STRUCTURE OF HETEROSTYLOUS FLOWERS”

Darwin, *Autobiography*

With the *Complement*  
of the *Author*.

THE

DIFFERENT FORMS OF FLOWERS

ON

PLANTS OF THE SAME SPECIES.

allowing him to study the subject in all its diversity to ensure the universality of his conclusions. Spencer C. H. Barrett, in “Darwin’s legacy: the forms, function and sexual diversity of flowers” (in *Philosophical Transactions of the Royal Society of London*, 12 February 2010) notes the importance of this work on Darwin’s most acclaimed study: “**Finally, as is evident from their increasing inclusion in later editions of the *Origin of Species*, plants provided outstanding subjects for evaluating his ideas on the evolution of adaptation and the importance of outcrossing for maintaining variation.**” Shortly before publishing his *Origin of Species* he confessed in a letter to J. D. Hooker on 3 June 1857, that he found ‘any proposition more readily tested in botanical works... than zoological’.

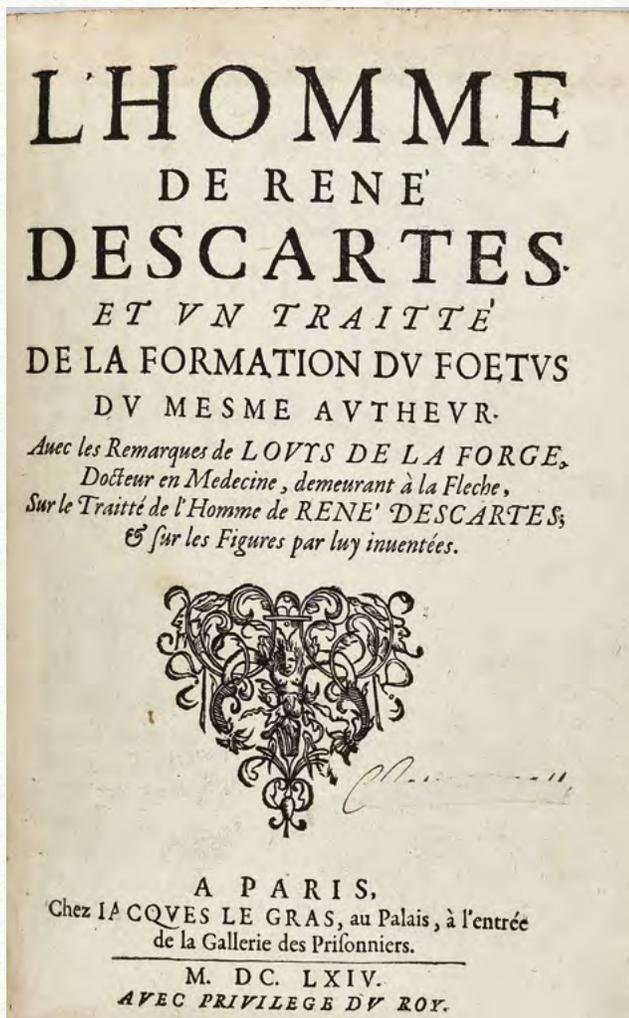
In his autobiography, Darwin again showed the fundamental importance of *Forms of Flowers* concluding forty years of scientific efforts to support the most revolutionary theory of the 19th cen-

tury. Even today, it remains an influential and remarkably durable contribution on floral function and the evolution of mating systems.

“In [1877] *The Different Forms of Flowers, &c.* appeared and in 1880 a second edition. This book consists chiefly of the several papers on Heterostyled flowers originally published by the Linnean Society, corrected, with much new matter added together with observations on some other cases in which the same plant bears two kinds of flowers. As before remarked, no little discovery of mine ever gave me so much pleasure as the making out the meaning of heterostyled flowers” (Darwin, *Autobiography*, in *The Life and Letters of Charles Darwin*, p. 78)

**A rare, inscribed copy of this seminal work on plant reproduction, adaptation, and evolution.**

\$ 44 000



20 | René DESCARTES

*L'Homme de René Descartes. Et un traité de la formation du foetus du mesme auteur*

[The Man of René Descartes. And a treatise on the formation of the foetus by the same author]

CHEZ JACQUES LE GRAS | À PARIS 1664 | 4TO (18 x 24 CM) | [70 P.] 448 PP [8 P.] | CONTEMPORARY FULL CALF

**The true first edition.** The privilege is shared between several publishers: Charles Angot, Jacques and Nicolas Le Gras and Théodore Girard. A Latin translation had been published in Leiden in 1662 by Florent Schuyt (1619-1669), from a poor copy of the text, according to the preface by Claude Clerselier (1614-1684), who had the original Descartes manuscript.

**Illustrated with 49 figures of optics and anatomy** by MM. de Gutschoch-

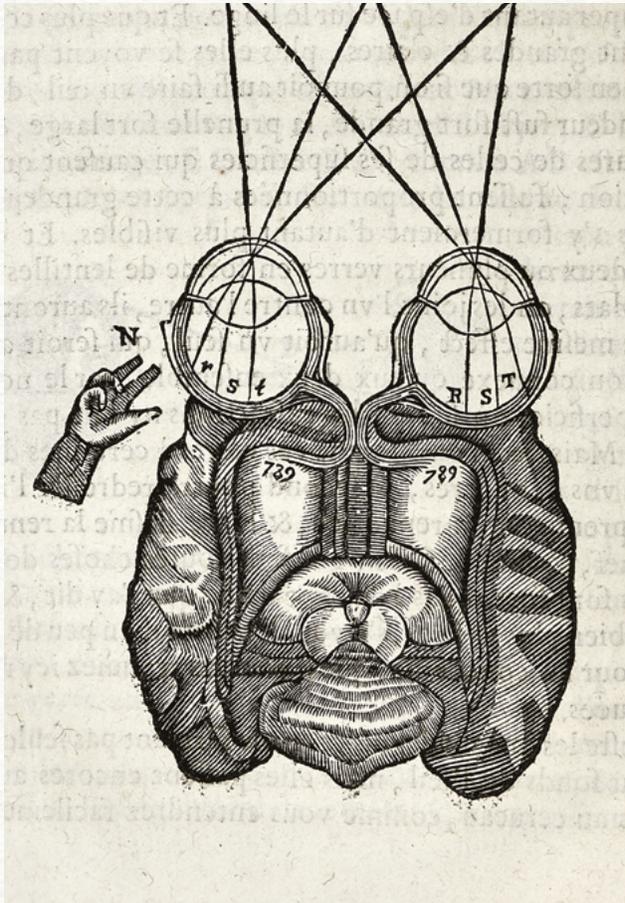
**ven and de La Forge, marked "G" or "F" depending on the illustrator.**

**Contemporary binding** in full brown calf. Skillfully restored upper spine-end, joints and corners. The name of a former owner has been cut out of the title page and filled with a piece of paper, very discreet wormholes in the margin of certain leaves at the beginning and at the end of the volume, light water stain not affecting the text at the end of the volume.

This *Traité de l'Homme* was conceived by Descartes in accordance with the precepts of his *Discours de la méthode*: starting from his own anatomical knowledge, he explains the different human physiological functions and the mechanical laws that govern them. The work had considerable influence on materialism during the following century, as well as on 18th and 19th century medicine.

**\$ 7 480**

➤ MORE ONLINE



## René DESCARTES | 21

*Discours de la méthode pour bien conduire sa raison, et chercher la vérité dans les sciences*  
*Plus la Dioptrique et les météores, qui sont les essais de cette méthode* [Discourse on the Method]  
 [with] *Traité de la mécanique* [with] *Abrégé de la musique*

CHEZ CHARLES ANGOT | À PARIS 1668 | 4TO (17,5 x 23 CM), 303 PP [23 P.]; 127 PP [1 P.] | CONTEMPORARY FULL CALF

Third edition of *Discours de la méthode*, dated 8 May 1668, expanded with *Traité de la Mécanique* first published here and the first French edition of *Abrégé de la Musique*. Another “third edition” of *Discours de la Méthode* by Théodore Girard and Nicolas Le Gras (with Michel Bobin) was printed a few days earlier (28 April) without the additional texts. **For the first time, Descartes’ name is present on the title-page of both editions.**

**First edition of *Traité de la mécanique* and first French edition of *L’Abrégé de la musique*.**

Full brown calf contemporary binding, skillfully restored upper spine end, joints and corners. The name of a former owner has been cut out of the title page and filled

with a piece of paper, discreet wormholes affecting some letters throughout the volume.

### “COGITO ERGO SUM”

Descartes had postponed the publication of his *Traité du monde et de la lumière* for the first time in 1632 to defend heliocentrism, when Galileo had just been condemned. As he was about to publish his latest scientific works, *Dioptrique*, *Météores* and *Géométrie*, Descartes decided to write a work of circumstance intended to serve as a preface to his scientific thesis, which would be his first philosophical work: *Le Discours de la méthode*. The author well understood the

necessity to prepare the opinion with caution to new scientific theories, and purposely avoids giving a dogmatic method and theory for “rightly conducting the reason”, and chooses instead to recount his own experience by commenting on his intellectual adventure. *Discours de la méthode* thus becomes a manifesto of reason based on a fundamental presupposition: the exercise of doubt in all things. It is through this doubt that Descartes establishes the foundations of a new science. **We know what a brilliant future *Discours de la méthode* and his fundamental cogito will have, by embodying, beyond scientific and philosophical principles, the very essence of a certain French spirit.**

§ 5 500

# - DREYFUS AFFAIR -

## # 22-23 PROVENANCE DR. ANSELME WEILL

Dr. Anselme Weill was charged with the difficult task of announcing to the Dreyfus family the news of Alfred's life sentence and formal degradation. In his book *Affaire Dreyfus, L'Honneur d'un patriote*, Vincent Duclert writes: "Mathieu [Dreyfus, Alfred's brother] had asked a relative of the Hadamard family, Dr. Weill, to wait for the announcement of the verdict and to bring the news to the apartment on rue de Châteaudun, where a small group of friends and family members was waiting. He arrived at half past seven in the evening." He also reveals that **Anselme Weill had testified on behalf of Alfred Dreyfus at his trial**: "Other allegations could be rejected, for example those directed towards Dr. Weill, whose wife was a third cousin of Lucie Dreyfus. 'I attest, as the very frequent, almost daily relations that I had with him as a relative, as a doctor and as a friend, allow me to do so, I attest that Dreyfus was always a perfect husband, and that I never knew him to be a gambler nor a libertine. However, it is just the opposite that I am made to say, and I protest against these allegations. I have nothing to add', he declared to the court."

## 22 [Alfred DREYFUS] Charles GERSCHEL

*Inscribed portrait of Alfred Dreyfus*

CHARLES GERSCHEL | PARIS [1899]  
10,7 x 16,3 CM | ONE PHOTOGRAPH

Original albumen print, cabinet card mount with the stamp of the Gerschel studio. Bottom margin skillfully restored, a trace a folding in the left corner.

**Extremely rare signed inscription by Alfred Dreyfus in the top margin: "Souvenir reconnaissant et affectueux. A. Dreyfus"** ("Grateful and affectionate souvenir").

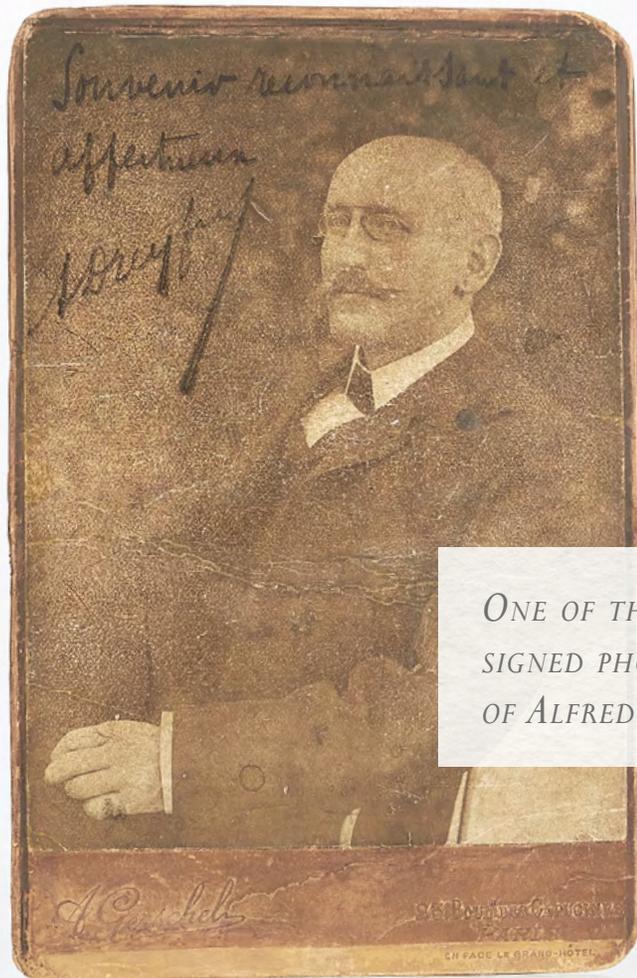
This portrait was taken by Charles Gerschel on September 27, 1899 in the garden of Dreyfus' brother-in-law Joseph Valabrègue in Carpentras. A week after his official pardon, the captain had come to Carpentras seeking isolation and rest while awaiting his rehabilitation.

We have only been able to locate one other copy of this photograph, inscribed to Bernard Lazare, now in the Musée de Bretagne. This same museum has a letter from Charles Gerschel to the captain's wife Lucie Dreyfus proving the rarity of these portraits: "I did not put any prints out there other than to give (and not to sell, I insist on this point) to a few faithful and devoted friends. As for the portraits of the captain [Dreyfus], I learned that one of my employees took the liberty of giving them to a dealer. By telephone I immediately had this traffic stopped."

Original photographic portraits of Dreyfus are rare and this one was printed in small numbers for Alfred Dreyfus and probably as a gift to his supporters.

Provenance: library of Anselme Weill.

\$13 200



ONE OF THE FEW  
SIGNED PHOTOGRAPHS  
OF ALFRED DREYFUS

# - DREYFUS AFFAIR -

## 23 Alfred DREYFUS

*Cinq années de ma vie 1894-1899*

[Five Years of My Life: The Diary of Captain Alfred Dreyfus]

FASQUELLE | PARIS 1921 | 15,5 x 23,5 CM | HALF MOROCCO

First edition, one of the 50 numbered copies on *papier japon*, the only *grands papiers* (deluxe copies). One of the few named copies, this one printed especially for Dr. Anselme Weill.

Half red morocco binding, top edge gilt. Original wrappers preserved

Very rare copy signed and inscribed by Alfred Dreyfus: "au Dr Weill, Souvenir reconnaissant et affectueux. A. Dreyfus" ("to Dr. Weill, grateful and affectionate souvenir. A. Dreyfus")

The last letters of the word "affectueux" trimmed by the binder.

As expected, Alfred Dreyfus sent one of the rare copies on *papier japon* to Weill, his cousin, friend and one of his most ardent defenders.

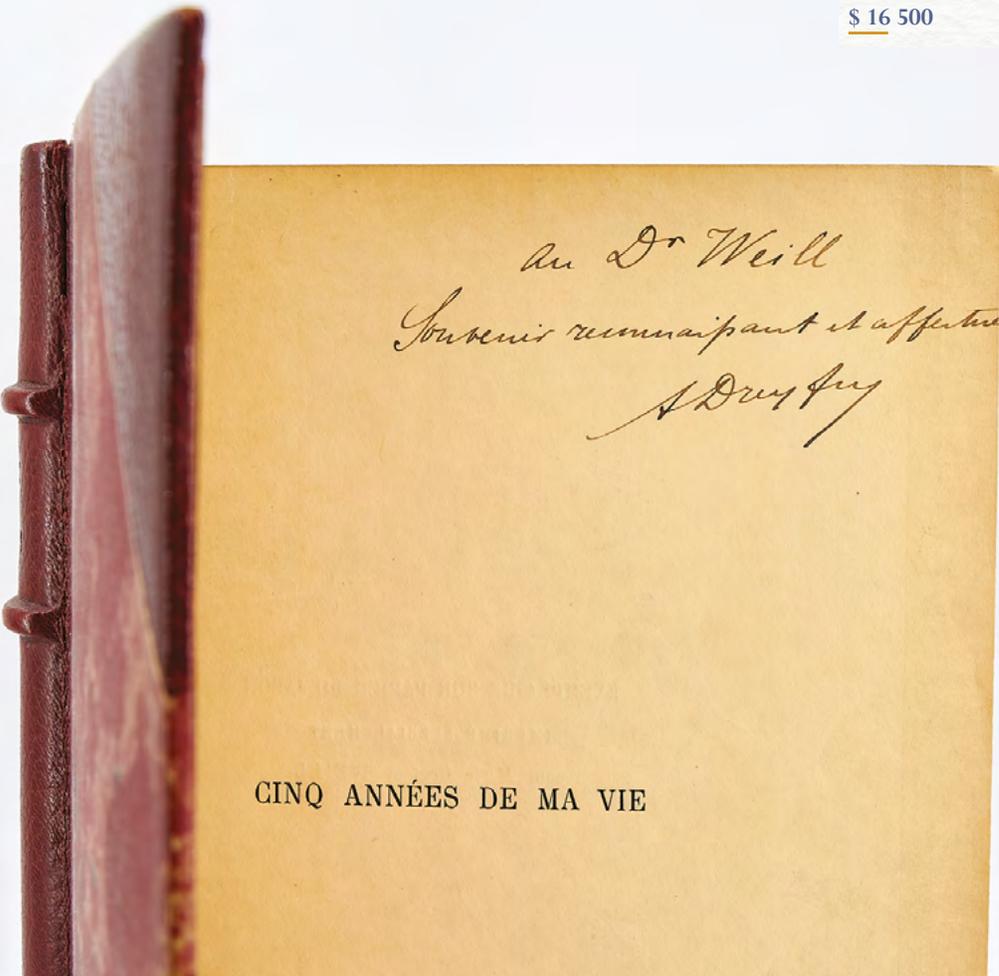
The copies printed on *papier japon* (probably 25 numbered copies sold by subscription and 25 named copies for close friends and main supporters) inscribed by Alfred Dreyfus are extremely rare. Only a few recipients are known: Émile Zola, Colonel Picquart, Dr. Brissaud, Emmanuel Vidal-Nacquet, Mrs. Henri Bernheim (his niece), Bernard Lazare (now in the Musée de Bretagne) and Sacha Guitry.

Provenance: library of Anselme Weill.

Rare and handsome uncut copy.

\$ 16 500

>> MORE ONLINE



au Dr Weill  
Souvenir reconnaissant et affectueux  
A. Dreyfus

CINQ ANNÉES DE MA VIE

“IN THESE PAGES  
I ONLY TELL THE STORY  
OF MY LIFE DURING  
THE FIVE YEARS I WAS  
CUT OFF FROM THE  
WORLD OF THE LIVING”

Alfred Dreyfus

24 | **Raoul DUFY & Alphonse DAUDET**

*Tartarin de Tarascon*

SCRIPTA ET PICTA | PARIS 1937 | 24,7 x 32,6 CM | FULL MOROCCO WITH CUSTOM SLIPCASE

Edition illustrated by Raoul Dufy, one of 130 numbered copies on *papier blanc de Rives*.

**Precious full morocco binding *aux têtes de lion* [lion heads] signed Paul Bonet and dated 1949.**

Full purple inlaid morocco binding by Paul Bonet dated 1949, spine color very skillfully restored, discreet restoration on the upper part of a joint and spine-end, inlaid covers featuring lions with fine inlays of green, ochre, and red calf within numerous gilt fillets, light green velvet endpapers, original wrappers and spine preserved, gilt over untrimmed edges, chemise and slipcase en-

tirely restored with gilt title and date on spine.

Illustrated with 107 original color lithographs and 34 ornamental initials by Raoul Dufy. "Beautiful modern publication, the most important of the artist" (Carteret).

**Exceptional copy with two original watercolors (one signed in pencil) and an original pencil drawing signed by Raoul Dufy.**

Handsome copy set in a rare Bonet binding "*aux têtes de lion*".

\$ 41 800

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DA

TAR

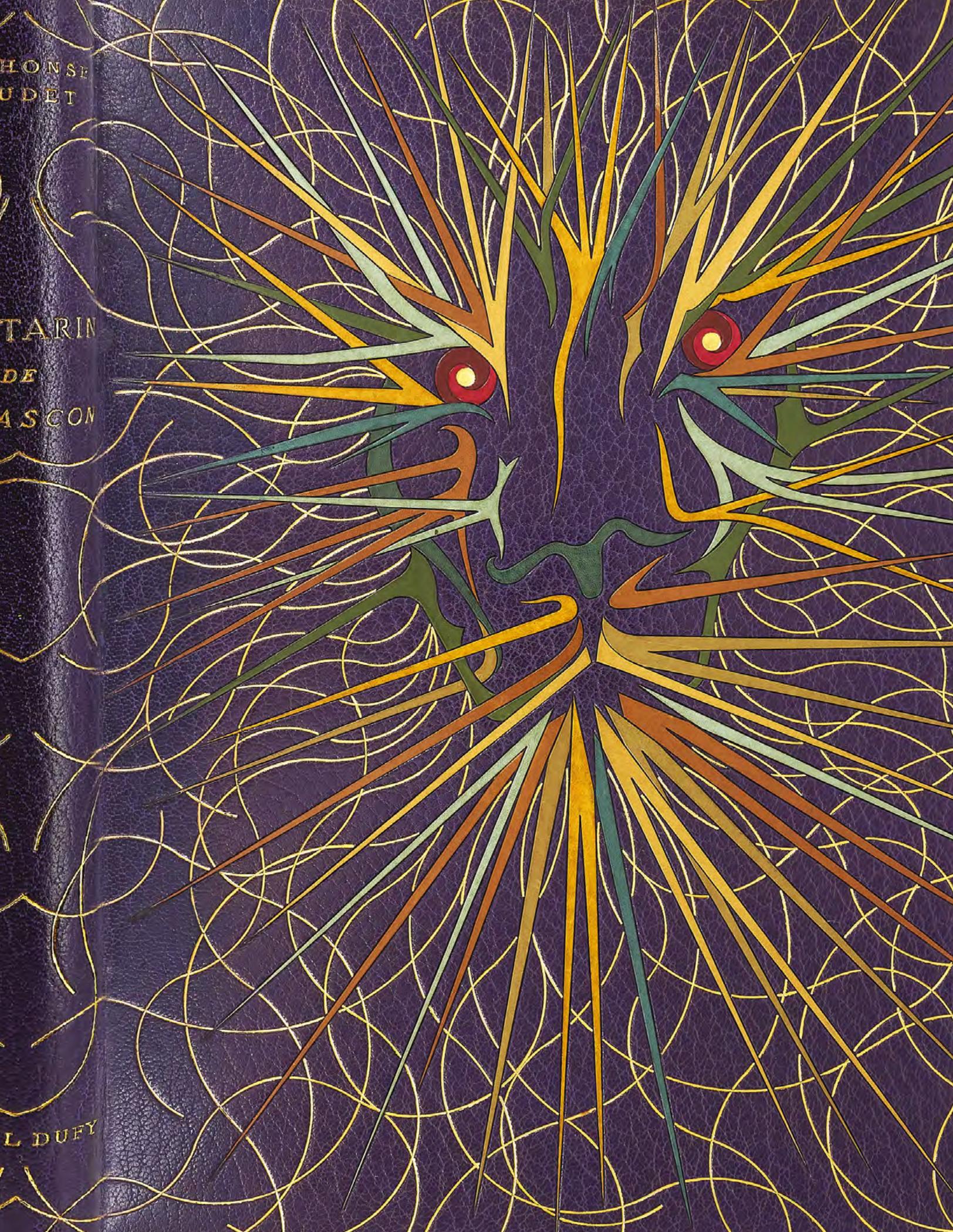
TAR

RAOU

HONSE  
UDET

TARIN  
DE  
ASCON

L DUFY



25 **Auguste BAILLET**

*Unpublished set of Egyptian epigraphic works: Rosetta Stone, Decree of Alexandria, Decree of Canopus, Decree of Memphis, Tell el-Amarna tablets, Book of the Dead*

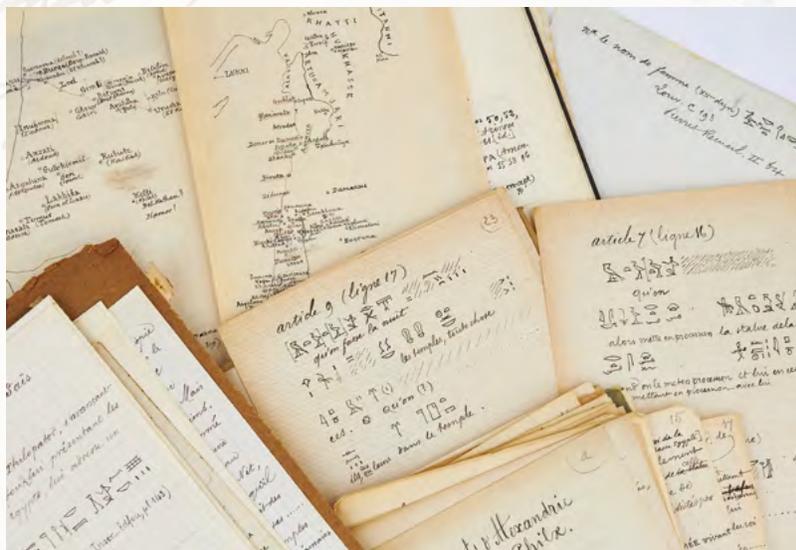
CA 1870-1900 | 14,3 x 23,5 CM  
LOOSE LEAVES

Autograph manuscripts and epigraphic studies with several drawn maps (108 leaves and 86 half-leaves, as well as 28 pages with numerous glued papers) in paper folders and a notebook with a cloth cover titled "Decrees of Alexandria". Numerous tears to the margins and paper folders, stained cloth cover.

**Important unpublished set of epigraphy manuscripts by Egyptologist Auguste Baillet (1834-1923), colleague and friend of Gaston Maspero, the leader of French Egyptology.**

Precious notebooks gathering the remarkable philological work of Auguste Baillet, who carried out from the 1860s until his death in 1923 meticulous transcriptions and translations of hieroglyphic, Greek and demotic inscriptions on Egyptian temples, steles, statues, papyri, and vases. He contributed to the titanic project of a catalog raisonné of Egyptian monuments started by Gaston Maspero. The countless pieces of paper covered with hieroglyphs transcribe the inscriptions of Egyptian monuments deposited in Paris and London museums or in private collections Auguste Baillet had the opportunity to study. Maps of the Nile delta, ancient Palestine and Syria are included in this prolific scientific work, as well as copies and personal translations of the founding texts of hieroglyphic epigraphy, notably those used by Champollion (Rosetta Stone, Turin Papyrus, Decree of Canopus, Book of the Dead...).

The notebooks bring together notes on the latest archaeological finds, as well as surveys and translations covering many periods of Egyptian history: Amarna, Ramesside, Ptolemaic... Baillet makes his own hypotheses and compares the scientific sources of his contemporaries and predecessors, in particular the founding works of Champollion, Maspero, his German colleagues Winckler, Lapsius, Brugsch or the British Flinders Petrie. One of the notebooks contains an unpublished article comparing the versions of the decree of Memphis of Ptolemaeus V on the Rosetta Stone and the temple of Philae, following one of his published studies (*Le Décret de Memphis et les inscriptions de Rosette et de Damanhour*, 1888). He writes dozens of pages on the inscriptions from the monuments of Saïs and Philae, in spite of very incomplete epigraphic material, and draws on several pages very precise maps of Syria and Palestine under Akhenaten. Among many other studies and bibliographical references, he records on tiny, pasted papers an exhaustive epigraphic index of dignitaries appearing in the famous archives of Tell el Amarna discovered in 1891.



The importance of such handwritten documents is primordial for the young science of Egyptology at the end of the 19th century. At the time, knowledge was developing more through handwritten records and epistolary exchanges between scholars than through printed works. It was still very difficult to obtain hieroglyphic typeface in French provinces or even abroad. Manuscript collections of Egyptian texts such as this one therefore proved to be even more precious for research.

Archivist Auguste Baillet found his vocation as an Egyptologist after reading the famous *Lettre à Dacier* by Jean-François Champollion, unveiling for the first time the secret of hieroglyphs. Abandoning his position in the Empire's archives, he signed his first essays in the 1860s. He took part in the work of a burgeoning French school of Egyptology and studied namely the hieroglyphic numbering system in collaboration with the great scholar Théodule Deveria, as well as ancient Egyptian administrative organization and dialects. He also compared the still divergent methods of transcription of hieroglyphic characters, in a context of great international competition between British, German, and French scholars.

**His son Jules Baillet inherited his father's passion and participated in several archaeological missions in Egypt. A fragment of a letter on the back of one of the manuscript leaves attests to the extraordinary intellectual emulation between father and son, who frequently corresponded on epigraphic questions "My dear Jules, [...] to make the passage of col. IV l. 4-8 correct, if not elegant, it is enough to move NE QUID [...] I am always relentless on the restitution of the decrees of Memphis and Alexandria" (letter, May 4, 1885). His studies on the temple of Philae present in this notebook were most certainly used by his son for the history of the temple he published in 1893. They also wrote several studies together and donated numerous Egyptian artifacts to the Orleans Museum of Art and History, coming from Jules Baillet's archaeological missions in Thebes.**

The works of Baillet, apart from the manuscripts in this set, were published in 1905 in the prestigious *Bibliothèque égyptologique* directed by Gaston Maspero.

**\$ 4 180**

>> MORE ONLINE

26 **Antoine de BOURGOGNE**  
**Abraham VAN DIEPENBEECK**

*Linguae vitia & Remedia emblematicè  
expressa per illustrem ac Rever*

APUD VIDUA CNOBBAERT | ANVERS 1652  
16MO (10,5 x 7,5 CM) | [24 P.] 191 PP. | LATER VELLUM

Second edition after the first published in 1631. Beautiful engraved title and 94 emblematic full-page engravings by Andries Pauwels et Jacobus Neefs after Abraham van Diepenbeeck, friend and pupil of Peter Paul Rubens with whom he worked on several compositions. Plate on p. 152 printed upside down. Beautifully executed and deeply contrasted engravings.

Complete with b<sub>+</sub> (with an engraving) often missing. Blank A8 is missing, like most copies.

Later vellum binding with some notes in ink. A very small restoration to the verso of the half-title page.

The work is divided into two parts: one on the vices of speech (loquacity, deceit, insult, vulgarity, false testimony...) and the second with a remedy to each one. The quatrains are accompanied by beautiful emblems by Abraham Van Diepenbeeck with daily life scenes as well as numerous animals such as elephants, lions, birds, snakes, and plants.

A fine copy of this rare pocketbook of emblems, written by a Bruges Canon descendant of an illegitimate branch of the House of Burgundy.

\$ 4 400

➤ MORE ONLINE



COLLECTION PAUL ÉLUARD — COLLECTION GALA ÉLUARD DALÍ  
COLLECTION CÉCILE ÉLUARD — COLLECTION ROGER DÉRIEUX

Cologne, November 1921, almost three years after the armistice. Éluard and Gala, travel to Germany to meet Max Ernst in his studio, after having missed his great debut in France. "A single week was enough for Paul Éluard to consider Max Ernst as his brother." (D. Bona, *Gala la muse redoutable*).

“Max is [...] the best of friends. More natural, funnier, more seductive than most of his friends in Paris, handsome and delightful to be around, he is for Paul as well as for Gala, in that first week when they meet, charm itself. And what's more, Paul never stops telling Gala that Ernst is great. A very, very great artist, how can you not love him?” (D. Bona, *op. cit.*)

When Éluard returned to Paris, he was still in very high spirits. He worked with Ernst by mail on two poem collections: *Répétitions* and *Les Malheurs des immortels*. To celebrate this shared artistic success, Éluard and Ernst spent the summer together in Tarenz, Tyrol with their wives and friends – including Tristan Tzara, Hans Arp and Sophie Taeuber. Ernst soon left the apartment he had rented with his wife to join Paul and Gala in their house by the lake:

“The Tzaras, the Arps, and Matthew Josephson witness an open romance: it is clear to everyone that Max and Gala are perfectly in love. They hold hands and take each other by the shoulders, they kiss, and prefer their solitude to group walks along secret mountain paths. [...] Gala for her part does not let Paul ignore anything either, and the poet cannot fail to see the impulse that carries his wife and his friend towards each other. Nonetheless he does nothing to oppose their affair. He is discreet and so complacent that he gives the impression of approving it. All the guests in Tarenz notice it: Paul Éluard never tried to hold Gala back from an affair that he was the first to observe, even if he had to suffer for it. “You don't know what it's like to be married to a Russian woman!” he tells them, confiding [...] this admission of a much deeper and more complex heartbreak than that of a deceived and unhappy husband: “I love Max Ernst much more than Gala.” [...] One thing is certain in the eyes of the guests in Tarenz: Gala is not an issue between the two men. Ernst and Éluard, who get along wonderfully, are not rivals. She is the very pledge of their friendship, she is their mutual exchange, she is their common woman. They love each other through her.” (D. Bona, *ibid.*)

At the end of the summer Éluard gave his own passport to Ernst, then banned from entering French territory. In early September, the painter illegally crossed the border to join the Éluards in Saint-Brice-sous-Forêt. “Things are not all rosy in the ‘ménage à trois’ anymore. Paul Éluard has

become worried and no longer enjoys the ambiguities of sharing as much as he did in the early days. He still loves Max Ernst very much, he still loves Gala, but he has trouble finding his place between them. Are Max and Gala too much in love? He often feels cast out under his own roof, excluded by the love uniting his wife to his best friend. More and more often, he stays in Paris with the night owls of the gang, Aragon takes him to champagne clubs, in search of pretty girls and the oblivion of everything. He smokes, he drinks, but the party is sad. The dadas know it: Éluard is unhappy.” (D. Bona, *ibid.*)

The Éluards left Saint-Brice for Eaubonne in early 1924. Ernst followed shortly after. In this “doll house” as Paul liked to call it, Max covered the walls of his studio with huge and magnificent frescos. On March 24, 1924, Éluard left the family home without warning. André Breton's wife Simone wrote in a letter to her cousin: “Éluard has been missing since Monday, taking 17,000 francs, and threatening his father via pneumatic message to kill the first person he would send to find him. The desire to leave grew more and more each day [...] He left. André says that he will never be seen again. Gala remains with 400 francs, the little one, and in an impossible situation because of Max Ernst”. No one knows where Éluard has run away, but he soon writes to Gala from Tahiti: “I'm bored. [...] But you will be consoled by the way I will love you. [...] You are the only precious one. I love only you, I have never loved anyone but you. I cannot love anyone else”. (May 12, 1924) This very Rimbaudian escape makes Gala regain her composure. She organized the sale of Éluard's works of art to get the funds needed to reach him: paintings by Juan Gris, Derain, Braque and Picabia, and three oil canvases by Ernst, who also wanted to join the fugitive. The trio reunited in Saigon a few weeks later. Far from being an exotic trip, this Indochinese escapade will put an end to the *ménage à trois*: Paul and Gala returned to Paris, Max stayed a while longer and left Eaubonne on his return to France.

In 1925 their illustrated poem collection *Au défaut du silence* was issued anonymously. This final creation emerged from their complex love story, with poems by Éluard and astonishing drawings by Ernst, is a vibrant tribute to their muse: “Gala appears powerful and terrifying, with her indecipherable mystery, opaque even to her lovers. [...] Éluard's verses, both loving and plaintive, too lucid, echo Max Ernst's distraught drawings, a round of sharp, mean, unsympathetic faces, which tell his vision of Gala throughout these few pages, without any sympathy nor softness. It is his goodbye. Perhaps his farewell. At the same time as a last nod to Éluard, it is his letter of rupture to the fascinating and dark Gala, to her universe of Dostoyevskian dramas, to her dreams of impossible happiness.” (D. Bona, *op. cit.*)



**Max ERNST & Paul ÉLUARD** | 27

*L'Aigle*, original collage by Max Ernst  
[with] The last postcard album made  
by Paul Éluard still in private hands

[CA 1930] | FRAME: 34 x 31,4 CM / COLLAGE: 14 x 9CM

Original collage by Max Ernst made from different colored stamps, in the shape of a bird of prey with spread wings. The claws were drawn by the artist in pencil. Framed in a green mat, the collage in postcard format was originally placed on the twelfth plate of the enclosed album that belonged to Paul Éluard. The stamps that we were able to identify were produced between 1906 and 1913. The collage was probably made in the late 1920s or early 1930s. To our knowledge, it is the only bird of its kind made by Ernst from stamps, and it was most likely specifically created by the artist to pay tribute to his friend Éluard and his passion for cartophily. Werner Spies (*Max Ernst – Loplop*, 1997) also points out the presence of butterflies in other Éluard postcard albums, made using the same technique: “with their bodies and wings cut out of stamps, their legs and antennae added in ink”.

The eagle chosen by Ernst echoes a beautiful poem by Éluard entitled “La Malédiction” (“The Curse”):

“An eagle, on a rock, contemplates the blissful horizon. An eagle defends the movement of the spheres. Soft colors of charity, sadness, gleams on the gaunt trees, lyre in spider web-star, men who under all skies are alike are as silly on earth as in heaven. And the one who drags a knife in the high grass, in the grass of my eyes, of my hair and of my dreams, the one who carries in his arms all the signs of shadow, fell, speckled with azure, on the four-colour flowers.” (*Mourir de ne pas mourir* – 1924 with a frontispiece portrait of Éluard by Ernst)

Throughout the poem, the bird of prey symbolizes the poet; in the collage it could be a self-portrait of Max Ernst.

His friends frequently found his features similar to birds. The choice of an eagle motif could also be a political reference to Max Ernst’s German origins. In any case, the creation of this collage coincides with the birth of Loplop, “the superior of birds”, an alter ego of Max Ernst created after the whimsical character of Ferdinand Lop.

“Like a mannequin, Loplop successively ‘tries on’ various subjects that must be placed in the general context of an ever-changing creation. This leading figure embodies all genres by abolishing the boundaries between them. Characters, landscapes, flowers-shells, scenery and dramatic elements often appear simultaneously. The Loplop series is dedicated to mixing: combining and associating different motifs is one of the essential goals of surrealism, which tends to broaden the field of representation by disturbing the

mind and the senses. [...] The identification with Loplop may have concerned only Max Ernst and been part of his personal mythology, but his Surrealist friends very quickly saw in this bird an alter ego of Max Ernst. Several sources testify to this, including a 1926 poem by Paul Éluard entitled Max Ernst: “Devoured by feathers and subjected to the sea / He let his shadow pass in flight / Of the birds of freedom” (W. Spies, *op. cit.*)

It is also known that Max Ernst was very familiar with Éluard’s postcard albums and used the embossed ones to make his famous “frottages” (W. Spies, *op. cit.*, pp. 71-72). Werner Spies goes further and states that Max Ernst contributed to the making of Éluard’s albums (*ibid.*, p. 32). This splendid bird collage he offered him and its presence in our album therefore take on their full meaning here. It is not only a homage to Éluard’s collection (using stamps as a reference to the art of epistolary correspondence), but especially a token of fraternal friendship between two prominent figures of Surrealism.

**Included: Exceptional album constituted by Paul Éluard, with 498 postcards artistically set on 83 pages. It is the only album in private hands from the famous collection of the poet. The others are now part of the French Musée de la Poste [Postal Service Museum]. This album was exhibited at the Musée du Jeu de Paume in 2008 along with the Max Ernst collage. Éluard’s collection represented much more to him than a mere cartophilic whim: it became the means of a true artistic, political, and social expression.**

Éluard (in *Le Minotaure*, no. 3-4, December 1933) described his collection as a surrealist manifesto, denouncing the enslavement of the masses by the prosaism of the image:

“Treasures of nothing at all, whose taste was given to the children through chromolithographs, stamps, images on chicory packages, catechism, chocolate wrappers or through those distributed in the Department stores, postcards quickly reached the masses by their naivety and more still, alas! by the

kind of ‘levelling down’ they established between the sender and the recipient. Among the billions of postcards [...] that circulated in Europe from 1891 to 1914, only few are beautiful, touching, or curious. We have searched for them relentlessly, trying to reduce as much as possible the enormous part that discouragement could make to the excess of imbecility, to the lowest comic, to the horror, sublimating the reasons of a deep, inevitable pessimism.” (P. Éluard, *Les Plus Belles Cartes postales*)

The different types of postcards listed by Éluard in *Minotaure* all appear in our album containing glittery flowers, gaudy butterflies, explicit female nudes, small Napoleons and other jokes revealed by animated cards. Numerous images also bear witness to the racist and sexist stereotypes of the time, featuring the “types” of the colonies or mocking the alleged female ignorance in sexual matters.

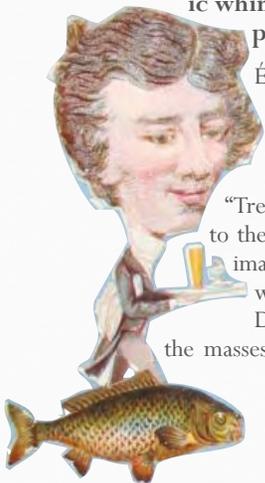
**The poet recreates an entire microcosm condemning the absurdity of the world and social inequalities:**

“Commissioned by the exploiters to distract the exploited, postcards are not popular art. At most, art’s and poetry’s smallest currency. But this small change sometimes gives the idea of gold.” (*ibid.*)

“Gold” is precisely the result of this meticulous collection and careful arrangement of “ready-made” images forming a unique poetic language. The album’s visual construction alternates between contrasts and analogies, similar to Max Ernst’s collage-novels and surrealist “cadavres-exquis”.

\$ 44 000

>> MORE ONLINE



Set of three relics belonging to Paul Éluard, Max Ernst & Gala

[CA 1914] | THREE RELICS

Important and moving set of three relics belonging to three prominent 20th-century avant-garde figures: Paul Éluard, Max Ernst, and Gala. Found by Cécile Éluard in the apartment of her mother Gala after her death.

- Iron cross of Max Ernst,
- “Gri-gri” [trinket] of Paul Éluard in 1914: a blue hand-sewn pouch with a small photographic portrait of him wearing a helmet and one of his mother,
- Gala’s Orthodox medal with Saint Barbara, Saints Anthony and Theodosius on the back, mounted on a chain.

Cologne, November 1921, almost three years after the armistice. Éluard and Gala, travel to Germany to meet Max Ernst in his studio, after having missed his great debut in France. “A single week was enough for Paul Éluard to consider Max Ernst as his brother.” (D. Bona, *Gala la muse redoutable*). **Gala is seen wearing Max Ernst’s iron cross on two pictures immortalizing this crucial visit.** The German painter and the French poet had both lived hell on the front:

“In February 1917, the surrealist painter Max Ernst and I were at the front, barely a kilometer apart. The German artilleryman Max Ernst

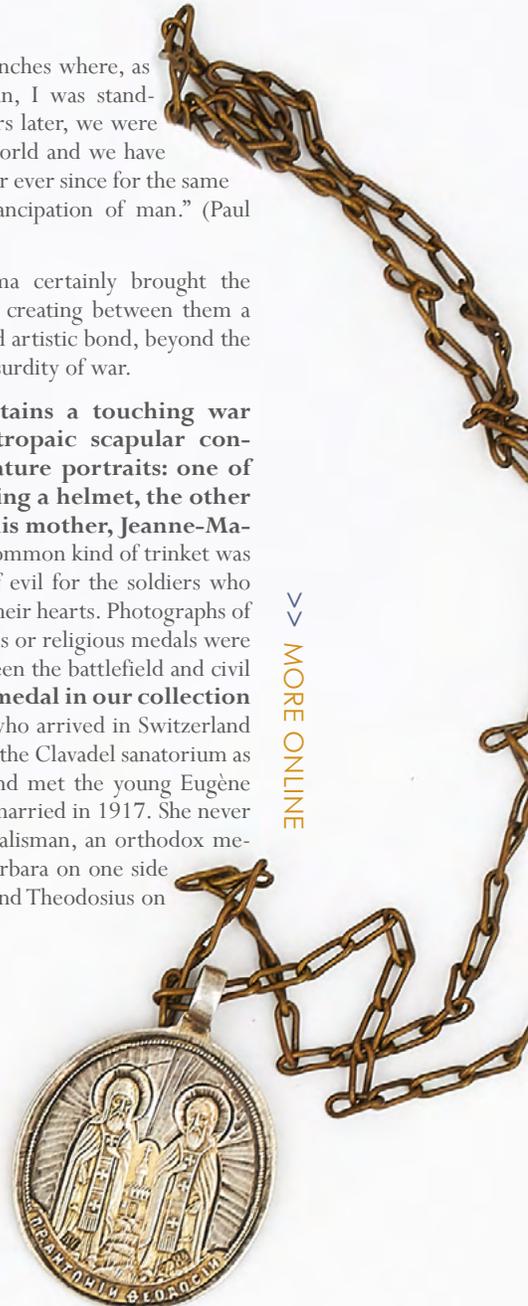
was bombing the trenches where, as a French infantryman, I was standing guard. Three years later, we were best friends in the world and we have been fighting together ever since for the same cause: the total emancipation of man.” (Paul Éluard, *Donner à voir*)

This common trauma certainly brought the two artists together, creating between them a true brotherhood and artistic bond, beyond the abominations and absurdity of war.

Our set also contains a touching war relic, a tiny apotropaic scapular containing two miniature portraits: one of Paul Éluard, wearing a helmet, the other with a profile of his mother, Jeanne-Marie Grindel. This common kind of trinket was designed to ward off evil for the soldiers who wore them close to their hearts. Photographs of loved ones, gold coins or religious medals were a precious link between the battlefield and civil life. **The religious medal in our collection belongs to Gala,** who arrived in Switzerland in 1913. She entered the Clavadel sanatorium as Helena Diakonova and met the young Eugène Grindel, whom she married in 1917. She never separated from her talisman, an orthodox medallion with Saint Barbara on one side and Saints Anthony and Theodosius on the other.

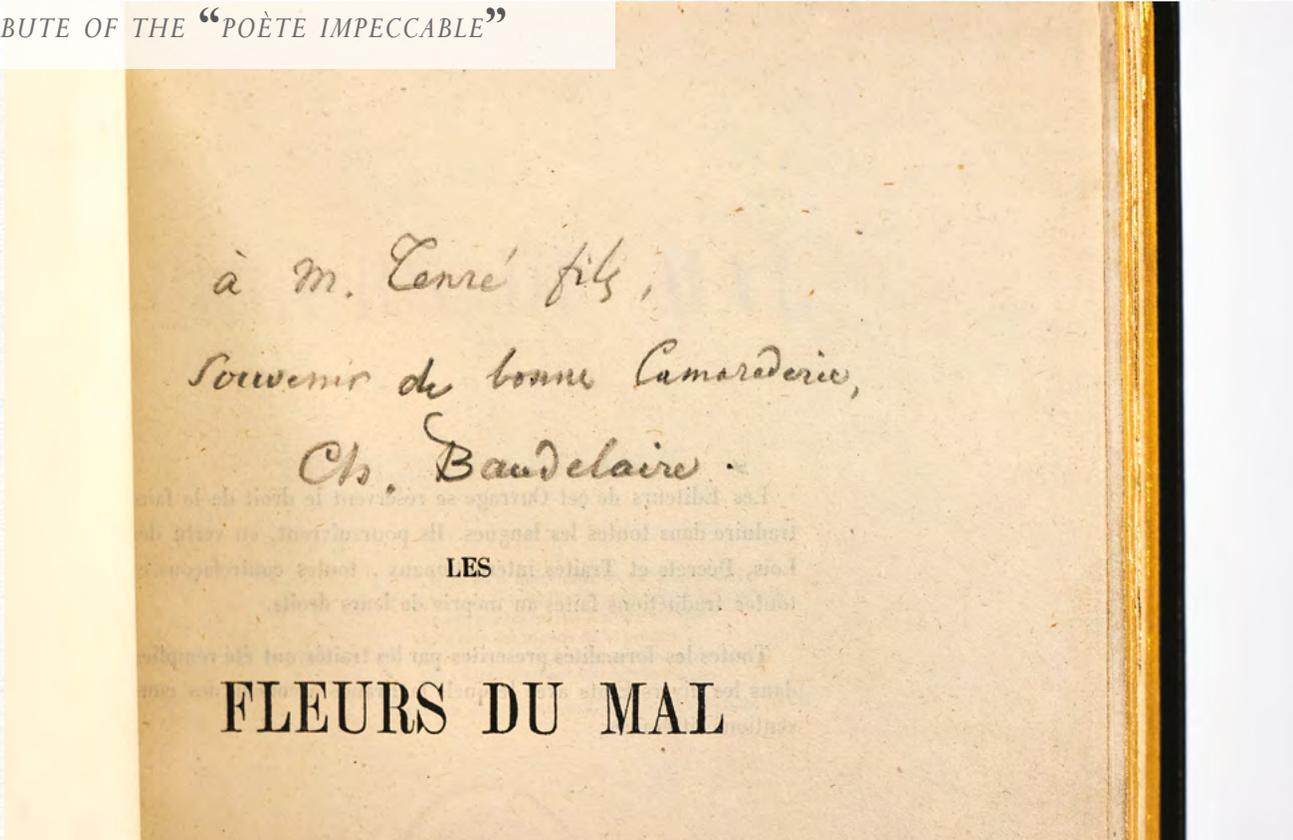
\$ 6 600

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# – FLOWERS OF EVIL –

# 29 TO 32 LES FLEURS DU MAL,  
A THREEFOLD MASTERPIECE AND PRIAPIC  
TRIBUTE OF THE “POÈTE IMPECCABLE”



## 29 | Charles BAUDELAIRE

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

POULET-MALASSIS & DE BROISE | PARIS 1857 | 12,1 x 18,8 CM | BOUND IN MOROCCO WITH CUSTOM SLIPCASE

First edition, printed on vélin d'Angoulême paper, with the usual misprints and including the six condemned poems, one of the few copies given to the author and “intended for friends who do not deliver literary services”.

Full emerald morocco binding, signed by Marius Michel, original wrappers preserved.

**Precious presentation copy inscribed and signed by the author in pencil on the half-title page: “À M. Tenré fils, souvenir de bonne camaraderie, Ch. Baudelaire” (“to M. Tenré Jnr, a reminder of good friendship, Ch. Baudelaire”) and three handwritten corrections, in pencil on pages 29 and 110 and in ink on page 43.**

Exceptional inscription to a childhood friend, banker and intellectual, one of the rare contemporary inscriptions that were not motivated by judicial necessity or editorial interests.

Indeed, even the few examples on *papier hollandé* were largely de-

voted to strategic gifts in order to counter or reduce the wrath of justice that, in June 1857, had not yet returned its decision. Poulet-Malassis will hold a bitter memory of it: “Baudelaire got his hands on all thick paper copies and addressed them to more or less influential people as a means of corruption. Since they have not got him out of trouble, I believe he would do well to ask for them back.”

Baudelaire’s correspondence makes it possible to define quite precisely the different types of inscriptions the poet made on the publication of his collection. He himself sent a list to de Broise to mention those to whom the press deliveries were dedicated, mainly possible judicial intercessors and influential literary critics. The poet then requires “twenty-five [copies] on ordinary paper, intended for friends who do not deliver literary services.” A letter to his mother tells us that he only got twenty. Some of them were sent in June 1857 to his friends, including one for Louis-Ludovic Tenré. Others were saved by the poet or offered late like the ones for Achille Bourdilliat and Jules de Saint-Félix.

## – FLOWERS OF EVIL –

If Tenré, this childhood friend whom Baudelaire has just found again in December 1856, is honored with one of the poet's rare personal copies of the *Fleurs du mal* publication, the three misprints he immediately noticed having been carefully corrected by hand, it is not on account of a service delivered or in anticipation of an immediate benefit. However, as always with Baudelaire, neither did he send his masterpiece to his boarding companion from Louis-le-Grand school as a simple "reminder of good friendship."

As early as 1848, Louis-Ludovic Tenré took over from his father, the publisher Louis Tenré, who, like other major publishers, moved into investment, providing loans and discounts exclusively for those in the book industry. These bookseller-bankers played a key role in the fragile publishing economy and contributed to the extreme diversity of literary production in the nineteenth century, supporting the activities of small but bold publishers and liquidating other major judicial clashes.

In December 1856, Baudelaire tells Poulet-Malassis that he had deposited an expired banknote with this "old school mate," which Tenré, out of friendship, agreed to accept. It was the initial advance for "the printing of one thousand copies [of a collection] of verses entitled *Les Fleurs du Mal*." With this copy hot off the presses, Baudelaire then offers Tenré the precious result of the work discounted by his new banker. It is the beginning of a long financial relationship. Amongst all of Baudelaire's discounters, Louis-Ludovic Tenré will be the poet's favorite and the only one to whom an autographed work will be sent.

Nicolas Stokopf, in his work *Les Patrons du Second Empire, banquiers et financiers parisiens*, dedicates a chapter to Louis-Ludovic Tenré and evokes the privileged relationship between the poet and this unusual and scholarly financier, Paraguay consul and Latin America specialist, also the author of a significant work, *Les États américains*, published for the 1867 Exposition Universelle, of which he was a commissioner.

Even the poet's countless financial hazards will never cause lasting damage to their agreement. The trust this publisher's son he puts in Baudelaire is down to Tenré's interest in literature, as is evidenced by this excellently preserved copy given to him by Baudelaire. Quoted many times in his correspondence, and in his "carnet" – a kind of poetic diary written between 1861 and 1863 – Louis-Ludovic Tenré quickly became the main financial interlocutor for the poet whose life is, nevertheless, affected by the fear of his creditors.

"There is an astounding incoherence between Baudelaire's blinding

intelligence and the chaos of his material life. He spends his time in his correspondence chasing money, his letters are almost exclusively about that. He is incapable of managing a budget of 200 francs per month and is in debt everywhere, even though he is not entitled to it, since he is under guardianship. Worse still: his annuity serves him only to pay the interest on the loans he takes out at very high rates. It is a vicious circle: he himself digs his own financial black hole." (*Baudelaire*, Marie-Christine Natta).



**The 1857 signed copies of *Fleurs du Mal* are amongst the most prestigious works and have for a long time had a prominent place in major private collections (Marquis du Bourg de Bozas, Jacques Doucet, Sacha Guitry, Pierre Berès, Colonel Sickles, Pierre Bergé, Bernard Loliée, Pierre Leroy, Jean Bonna, etc.).**

This work's utmost importance in the history of literature, well beyond French literature, as well as the particular history of its publication, have contributed to the early interest in the first edition and even more so for the rare copies given out by the author.

In 1860, during the auction of all of Custine's property, who died in August 1857, the poems of a salacious poet dedicated to a writer of poor moral standards were little appreciated. However, by 1865, Baudelaire himself states that "for two years we have been asking everywhere [*Les Fleurs du Mal*], and in sales, they make quite a lot". And by 1873 and 1874, the Gautier

and Daumier library sales mention their precious copies and "the handwritten ex-dono" with which they are adorned.

Since then, the inscribed copies have been described and referenced, which has enabled bibliographers to count and allocate 55 copies of the first edition of *Fleurs du Mal* that were handed out by Baudelaire. Amongst them, some have been destroyed (like Mérimée's copy, during a fire at his home), others are only mentioned in the correspondence of the person to whom they are dedicated, but were never known (particularly the copies given to Flaubert, Deschamps, Custine and Molènes), several of them only made a brief appearance in the nineteenth century before disappearing (amongst which we include the copies of Honoré Daumier, Louis Ullbach and Champfleury). Finally, some major international institutions, libraries and museums acquired them very early on for their collections (including those of Saint-Victor, Le Maréchal, Nadar, Pincebourde, etc.).

Since the Second World War, only thirty or so copies of *Fleurs du Mal* featuring an inscription by Baudelaire have appeared in libraries, on public sale or in bookshop catalogs, each time being subject

# – FLOWERS OF EVIL –

to specific attention from all of the professionals, international institutions and bibliophiles that have been informed.

Perfectly set, with its wrappers, in a Jansenist binding by one of the major bookbinders of the end of the 19th century, Louis-Ludovic Tenré's very beautiful copy, one of twenty reserved for the author, enriched with pre-

cious handwritten corrections and given by Baudelaire on publication, appears as a remarkable witness to the specific conditions under which this legendary work was published.

\$ 187 000

➤ MORE ONLINE

## 30 | Charles BAUDELAIRE

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

POULET-MALASSIS & DE BROISE | PARIS 1861 | 12,7 x 19,6 CM | ORIGINAL WRAPPERS UNDER CUSTOM CHEMISE AND SLIPCASE

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

Custom chemise and slipcase signed Pierre-Lucien Martin.

VERY SCARCE IMMACULATE  
UNCUT COPY IN ITS  
ORIGINAL WRAPPERS

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

Long considered a simple expanded edition, this important publication has received little scholarly interest although it offers a valuable and instructive research area: namely the different states of Bracquemond's engraving, but also the misprints of the very first copies partly corrected during printing, including two missing initials in our copy (p.20 and 49) added in ink at the time. It strangely resonates with a remark made by Charles Baudelaire to his editor, in January 1861: "Without a doubt the book has good general appearance; but until the last good leaf, I found gross negligences. In this house, it is the proofreaders who are lacking. For example, they don't understand punctuation, from a logical point of view; and many other things. There are also broken letters, fallen letters, Roman numerals of unequal size and length, etc. ..." His editor Poulet-Malassis had indeed separated from his printer De Broise and the new *Fleurs du Mal* edition was printed by Simon Raçon in Paris. This change of printer could also be linked with the foxing present in numerous second edition copies, which could be



explained by a paper of lesser quality, making copies without foxing especially rare.

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

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

Although the 1868 third edition is the most complete with 25 added poems, it cannot be considered as original: its "architecture" and perhaps even the choice of unpublished poems went against the author's wishes. This is certainly the more comprehensive, however it can only be qualified as "partly original". Along with an introduction by Théophile Gautier, the poet Théodore de Banville established the order of the edition and included numerous unpublished poems among the already existing ones.

The mythical, historically influential 1857 first edition obviously cannot be stripped from its *princeps* status.

With its famous misprints (carefully hand corrected on the first copies given out by the author), its censored poems (missing from the second edition), but above all its thoughtful and corrected editing right up to the very last proofs (and to the point of driving his editor crazy, nicknamed "*Coco mal perché*" that Baudelaire exhausted with remarks and criticisms), the so-called "1857" edition is unquestionably a landmark in literary and poetic history. The

## – FLOWERS OF EVIL –

few copies containing the condemned pieces are among the most desirable bibliophilic treasures.

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

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

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

It was decided to avoid poorly translated comparisons of poems corrected by the author between the first and second edition. Titles and other poems translated after Richard Howard (*Baudelaire: Poems*, Albert A. Knopf, 1993) or William Aggeler (*The Flowers of Evil*, Academy Library Guild, 1954).

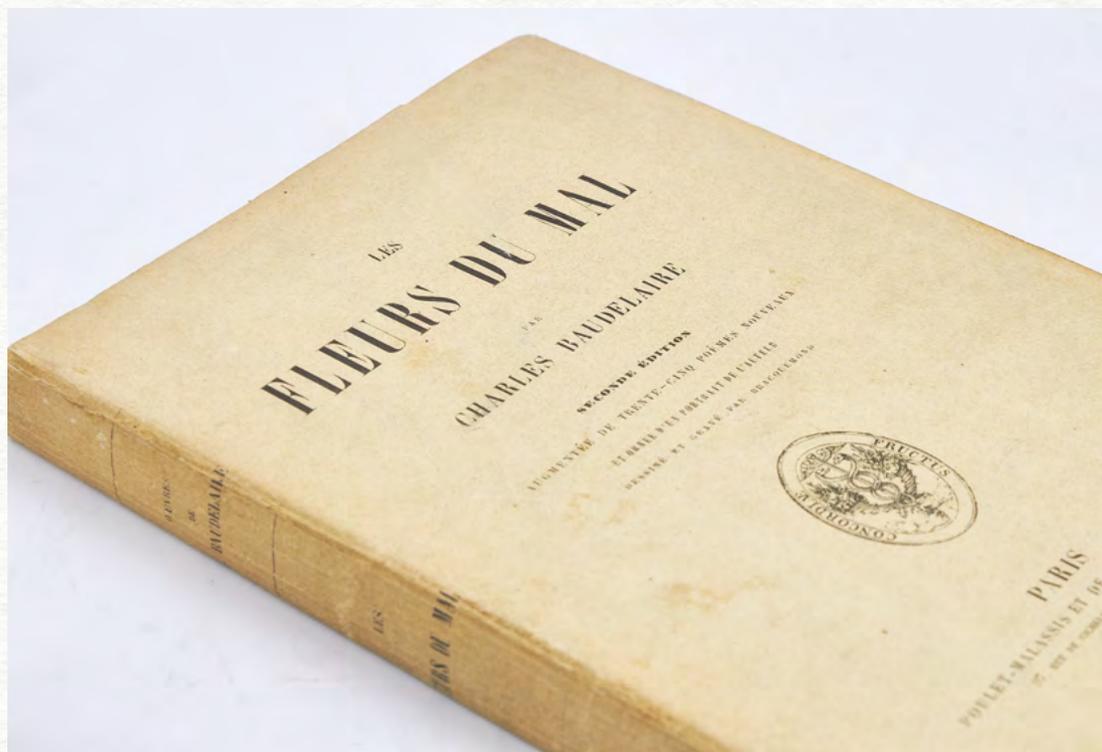
Between 1857 and 1861, Baudelaire worked intensely on his greatest work. He first set out to simply replace the censored poems with six new ones. In November 1858, he wrote to Poulet-Malassis: "I am beginning to believe that instead of six flowers, I will make twenty". It is the beginning of a significant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

their first composition.

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

His masterpiece "The Albatross", timeless symbol of the cursed poet, was partly composed during Baudelaire's early years but only appeared in this 1861 edition. It replaced the rather dull poem "Soleil" [The Sun] (relegated to *Tableaux parisiens*), becoming the third poem of the collection and a key element of his newly revised edition. In direct response to 1857 censorship, it forms with the two preceding poems, "To the Reader" and "Bénédiction", the infernal Baudelairean circle: suffering, doom, and incomprehension. "To the Reader" was famously quoted in T.S. Eliot's *Waste Land*.

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



It seems that in Baudelaire's opinion, the two poems did not entirely replace "blending candor with lechery" of the censored poem "The Jewels". They only represent the beginning of a new "Ecstatic fleece that ripples to your nape" appearing on two pages following the poem "Exotic Perfume". His sensual masterpiece "The Head of Hair" stemmed – like Botticelli's Aphrodite – from this new wave of poems.

## – FLOWERS OF EVIL –

Then, not replacing any particular poem, appears a short piece intitled “Duellum” followed by “Possessed” and four “Phantom[s]”.

**The 1861 edition of *Les Fleurs du Mal* took off and developed its own individual nature, independent of the previous one.** By sending to his editor Poulet-Malassis his new and sensual poem “Possessed” Baudelaire decided the republication of *Les Fleurs* to be a new masterpiece. This new edition subsequently suffered the same legal setbacks as the first, proved by the reaction of the poet to the legitimate concern of his editor: “I did not believe that this miserable sonnet could add anything to all the humiliations that you endured because of *Les Fleurs du Mal*. It is possible, after all, that the subtle turn of your mind has made you take ‘Belzébuth’ for cunt and the ‘lovely dagger’ for cock”.

Freed from the tedious task of replacing censored poems, Baudelaire entirely reworks his book as poetic maturity and pathetic love affairs set him on a new path. His break-up with “La Présidente” Apollonie Sabatier, Jeanne Duval’s fall from grace and the betrayal of Marie Daubrun deeply transformed his conception of “Spleen” and “Ideal”. He ignored censorship and replaced criminal sexuality in “To She Who Is Too Gay” with another wound, that of the phallic dagger in “Possessed”. He then reckons with Madame Sabatier by ending the cycle he dedicated to her with a very explicit “Semper Eadam” [Ever the Same]: “Once our heart has gathered the grapes from its vineyard, Living is an evil / [...] And though your voice is sweet, be still!” (William Aggeler’s translation).

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

magistrates, i.e. censored (“Altogether”, finally spared by censorship, and “To She Who Is Too Gay”).

Baudelaire already berated her “malicious gaiety” that becomes in “Semper”: “No more talking now / my prying ignoramus”. The joy leitmotiv characterizing the ‘Présidente’ is condemned for the first time. This new piece is moreover placed at the beginning of a cycle of poems and sets the tone for all others.

**Unlike the 1857 edition where the sacred ideal woman reaches sacrificial desecration, the new “Sabatier” series**

**of poems in the 1861 edition is marked by disappointment following the possession of his goddess, who turns out to be too human.** His poetic work reflects Charles’ own confession to his lover Apollonie Sabatier, as soon as their relationship is consummated: “A few days ago, you were a divinity, which is so convenient, so beautiful, so inviolable. Now you are a woman” (Letter to Madame Sabatier, 31 August 1857).

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

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

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

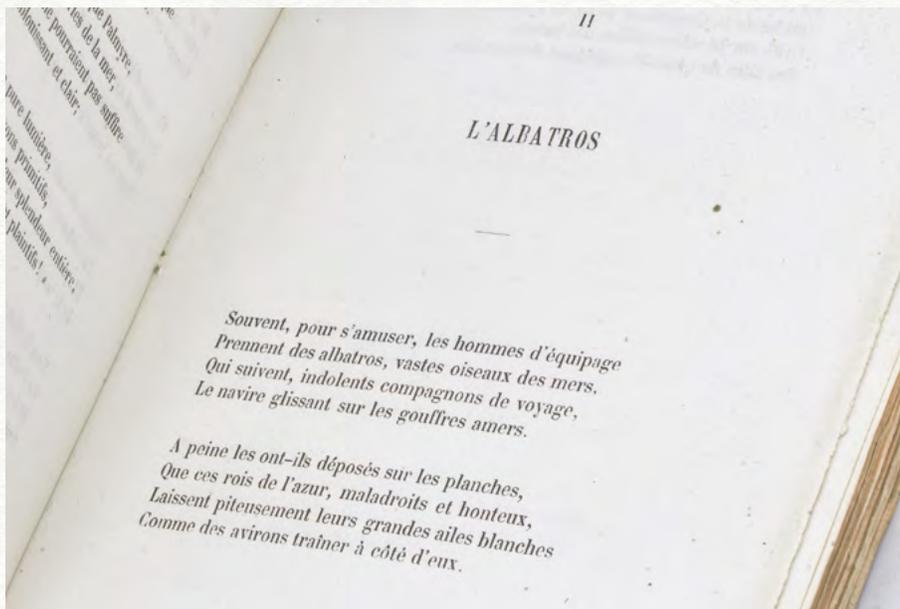
A simple past tense replaces the present perfect and places “Altogether” in a bygone era. The “Guardian Angel” of the poem

“What Will You Say Tonight” loses a capital letter, drastically modifying the meaning of this “guardian”. Finally, in “The Living Torch” (a poem inspired by Edgar Allan Poe’s “To Helen”, and used in his 1857 inscription to Sabatier with the previous poem), the “electric eyes” of his beloved “pass”, but do not “capture” the look of the poet anymore. The sun also

loses its uniqueness and is only used as a synonym of stars.

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

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



from its real inspiration and thus becomes universal.

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

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

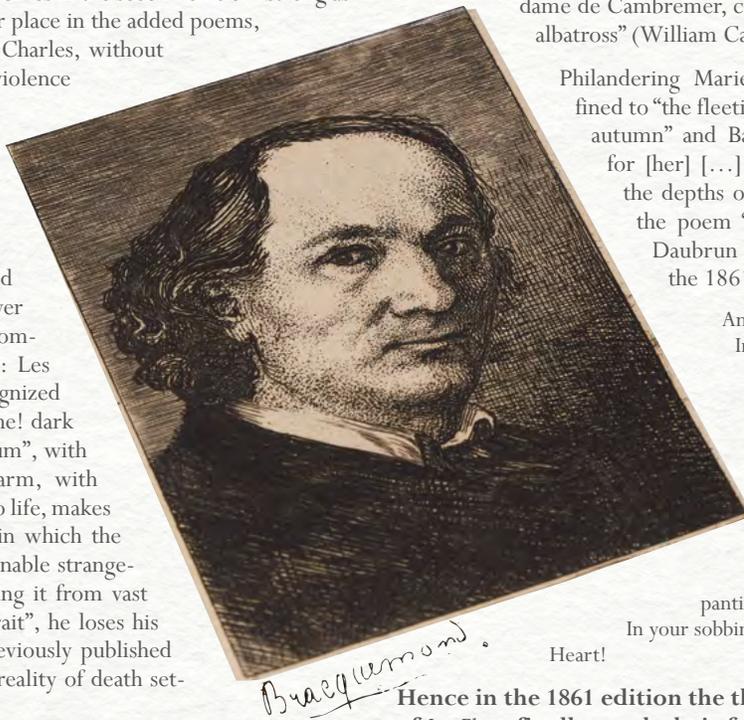
While Baudelaire revelled in the contemplation of “the worms who will / Devour [her] with kisses” and yet “kept the form and the divine essence / Of [his] decomposed love!”, Charles finally revolts against death when confronted with the actual decay of Jeanne:

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

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

It is undoubtedly Marcel Proust, avid reader of *Les Fleurs*, who was greatly influenced by the poetic emotion of “Chant d’automne”. These lines from the poem are the most quoted throughout Proust’s work according to scholar Antoine Compagnon: “And nothing / – not love, the boudoir, nor its busy hearth – / can match the summer’s radiance on the sea.” Thus in *In the Shadow of Young Girls in Flower*: “Imagining that I was ‘seated on the jetty’ or at rest in the ‘boudoir’ of which Baudelaire speaks, I asked myself

whether his ‘sun shining on the sea’ was not—a very different thing from the evening ray, simple and superficial as a golden, tremulous shaft—just what at that moment was scorching the sea topaz-brown” (William Carter’s translation, p. 274). Another poem from the 1861 edition appears in *Sodom and Gomorrah*: “their giant wings from walking do hinder them’ quoted Madame de Cambremer, confusing the seagull with the albatross” (William Carter’s translation, p. 235).



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

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

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

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

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

- “A Fantastic Engraving” written over almost ten years
- “Obsession”, its last stanza seems to have directly inspired Verlaine’s “Mon rêve familial” published five years later:

Yet even shadows have their shapes which live

# – FLOWERS OF EVIL –

where I imagine them to be, the hordes  
of vanished souls whose eyes acknowledge mine.

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

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

–“Sympathetic Horror” in reference to painter Eugène Delacroix

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

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

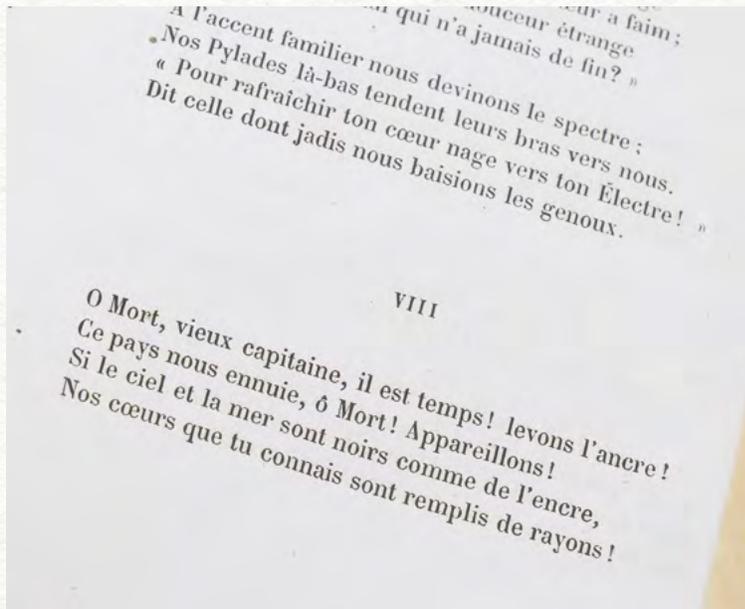
Remember! Souviens-toi! Esto memor!  
(My metal throat is polyglot.) The ore of mortal minutes crumbles, unrefined, from which your golden nuggets must be panned

“Tableaux parisiens”, today considered as an integral part of *Les Fleurs du Mal* and specific to Baudelaire’s poetry is missing from the 1857 edition. This new subdivision made up of 18 mostly unpublished poems was especially created for the second edition. “The Swan” considered as “perhaps the most beautiful of Baudelaire’s poems by its depth and its resonances” appears in this new section. Pichois wrote a 5-page analysis on this modern masterpiece in his *Pléiade* edition. However the following poems also include some true gems: “The Little Old Ladies” and “The Seven Old Men” dedicated to Victor Hugo, “To a Passer-by”, “Dance of Death” the most widely distributed poem during Baudelaire’s lifetime, and “Parisian Dream” penultimate poem structuring the ‘Tableaux’ section and most brilliant model of the romantic, “shadowy, desperately dramatic urban landscape” (Richard Howard) created by Baudelaire.

Finally, thanks to this second edition no one can imagine *Les Fleurs du Mal* without its climactic end and the three previously unpublished poems added after “The Death of Artists”. “End of the Day” (never published in a journal), “Dream of a Curious Man” and especially “Le Voyage” whose 144 verses will inspire both researchers and 20th-century poets. **While the 1857 edition ended on a triple death, *Les Fleurs* of 1861 herald a triple resurrection.** The three poems sign the victory of the poet over the terrible “Ennui” opening the collection “in a yawn [which would] swallow the world”. **In 1861, death is no longer an end.** The poet rushes towards it: “I shall lie down flat on my back / And wrap myself in your curtains, / O refreshing shadows!” only to

get up again: “I had simply died, and the terrible dawn / enveloped me. Could this be all there is? / The curtain was up, and I was waiting still.” **From then on, the poet begins his real journey beyond the limits of real life and the artifices of dreams from which he picked all the flowers:**

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



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

**made to be adapted to a singular setting that I had chosen.**” (December 12, 1861)

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

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

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

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

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

# – FLOWERS OF EVIL –

Dashes structuring many of the 1857 poems mostly disappear in the 1861 edition. These multiple “voices” are thus abandoned and only first edition owners are now aware of their importance in the original construction of Baudelairean poetry. “Confession” (seven dashes in the 1857 version), “Harmonies du Soir” [Evening Harmony] (six dashes), “Le Flacon” [The Flask] (nine dashes) do not contain any in the 1861 edition. “Le Balcon” [The Balcony] keeps one of its three dashes; it now includes many dots breaking the original fluidity of the poem.

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

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

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

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

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

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

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

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

Oftentimes Baudelaire also transforms the organization of the stanzas changing rhymes schemes from ABAB to ABBA in “Je te donne ces vers” [I Give You These Verses].

And in “Le Jeu” [Gambling], changing here the rhyme itself :

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

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

Rewrites in some of his most important poems make us measure the importance of this “second” *édition originale*:

“La musique”:

57: **La musique** parfois **me prend comme une mer** !  
Vers ma pâle étoile,  
**Sous un plafond de brume ou dans un pur éther**,  
Je mets à la voile ;  
**La poitrine en avant et gonflant mes poumons**

De toile pesante,  
Je monte et je descends sur le dos des grands monts  
D’eau retentissante ;

Je sens vibrer en moi toutes les passions  
D’un vaisseau qui souffre  
Le bon vent, la tempête et ses convulsions

**Sur le sombre gouffre**  
**Me bercent**, et parfois le calme, — **grand miroir**  
De mon désespoir !

61: **La musique** souvent **me prend comme une mer** !  
Vers ma pâle étoile,

Sous un plafond de brume ou dans un vaste éther,  
Je mets à la voile ;  
La poitrine en avant et les poumons gonflés

Comme de la toile,  
J’escalade le dos des flots amoncelés  
Que la nuit me voile ;

Je sens vibrer en moi toutes les passions  
D’un vaisseau qui souffre ;  
Le bon vent, la tempête et ses convulsions

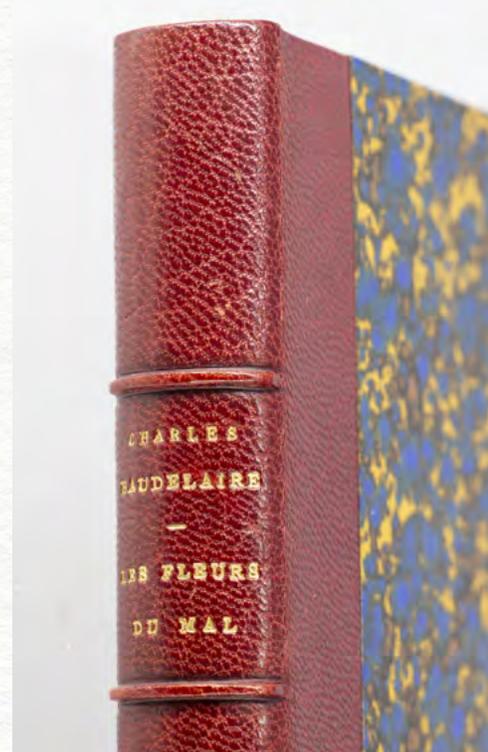
Sur l’immense gouffre  
Me bercent. D’autre fois, calme plat, grand miroir  
De mon désespoir !

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

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

61: — Et de longs cor-  
billards, sans tambours ni  
musique,  
Défilent lentement dans  
mon âme ; l’Espoir,  
Vaincu, pleure, et l’Ango-  
isse atroce, **despotique**,  
Sur mon crâne incliné plante son drapeau noir.

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



# – FLOWERS OF EVIL –

if Baudelaire had kept the first version from 1857:

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

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

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

## 31 | Charles BAUDELAIRE

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

MICHEL LÉVY FRÈRES | PARIS 1868 | 12 x 18 CM | HALF SHAGREEN

Third edition, partly original, expanded with 25 poems, along with a lengthy introduction by the poet Théophile Gautier and several articles and letters by Barbey d’Aureville, Dulamon, Sainte-Beuve, Charles Asselineau, Custine, Edouard Thierry et Émile Deschamps selected by Baudelaire.

With a steel-engraved frontispiece portrait of the author by Nargeot.

**One of the rare first issue copies with the correct date of 1868 on the title and without statement of edition.**

**This comprehensive edition contains 25 unpublished**

**complete restructuring of the poems’ order as well as intense rewriting.**

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

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

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

\$ 25 300

**poems, totaling 151 poems (100 poems in the 1857 edition). Among the new poems, eleven are from *Les Épaves*.**

Although wished and prepared by the author himself, this last edition was assembled and edited by Banville and Asselineau. The copy Baudelaire had “prepared for the third edition of *Les Fleurs du Mal*” mentioned in Poulet-Malassis’ correspondence has since been lost. It is impossible to know if his faithful friends respected the architecture and the author’s poem selection. Most of the new poems were subsequently placed at the end of *Spleen et Idéal*, between the poems “Sympathetic Horror” and “Self-Tormentor”.

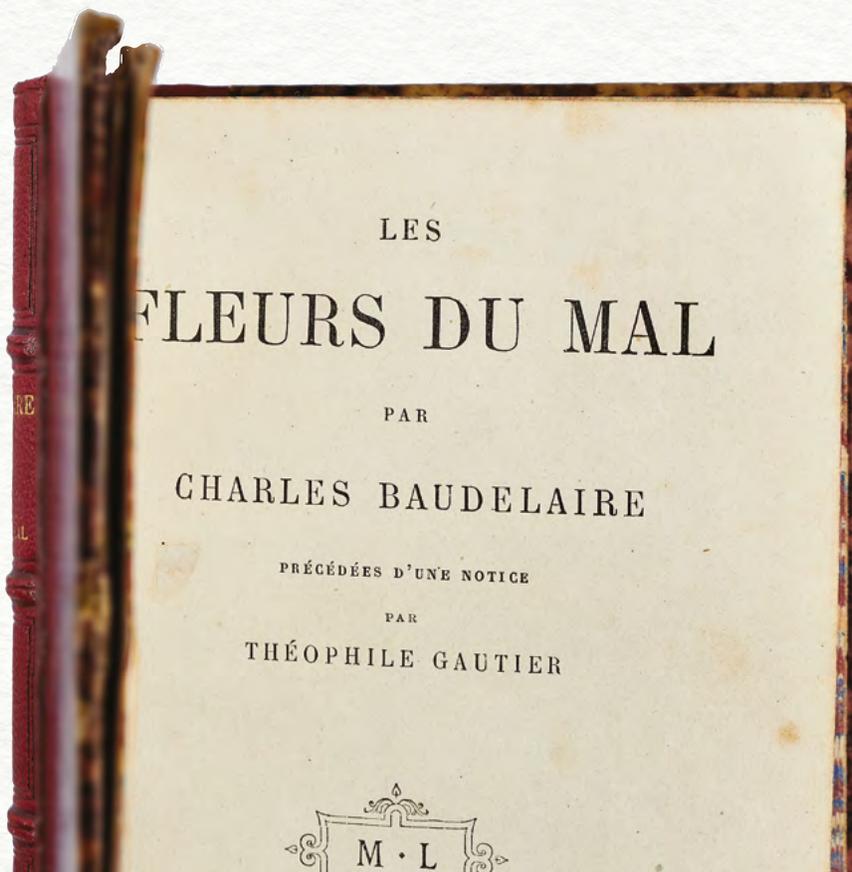
Contemporary red half shagreen binding, one corner slightly worn. Almost no foxing throughout.

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

**“Very rare in a contemporary binding without a volume label on the spine” (Clouzot).**

Handsome copy set in an elegant contemporary binding.

\$ 6 600



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➤ MORE ONLINE

32 | [Théophile GAUTIER  
Félicien ROPS]

*Lettre à la Présidente*  
[Letter to the President]

[PARIS] 1850 [1890] | 11 x 18 CM  
ORIGINAL WRAPPERS WITH CUSTOM  
CHEMISE AND SLIPCASE

First edition, one of 50 copies printed anonymously on *papier japon*.

Illustrated with an erotic frontispiece by Félicien Rops on chine.

Custom chemise and slipcage in half morocco and paper boards signed Boichot, some discreet restorations to the spine and covers, some discreet restorations to the top margin of the frontispiece, not affecting the engraving.

“La Présidente”, honorary nickname given to Apollonie Sabatier (alias Aglaë Sabatier, her real name), was one of the most captivating Salon hostesses of the 19th century. She inspired an ethereal love in Baudelaire who composed his most mystical poems in *Les Fleurs du Mal* in her honor. The other artists who frequented the apartment on Rue Frochot, during her famous Sunday dinners, had more licentious feelings for this woman of surprising wit and beauty. The sculptor Clésinger portrayed her in his lascivious “woman stung by a snake”; Flaubert wrote sensual letters to her ending with “the very sincere affection of one who, alas, only kisses your hand”; she has long since been recognized as the model for Gustave Courbet’s scandalous *The Origin of the World*.

Gautier sent her this letter in 1850. Sabatier made copies which she never published but privately distributed to her guests:

“In October 1850, Gautier sent her [this] very long letter, farcical and obscene, from Rome, commenting with Rabelaisian exaggeration what himself and his friend Cormenin had learned regarding sexuality during their travels. Gautier knew that his freedom of expression would not offend Madame Sabatier. He had long since accustomed her to it and he prided himself on his “smut” to brighten up the friendly social gatherings of the Rue Frochot.”  
(*Dictionnaire des œuvres érotiques*)

Honored indeed by this priapic attention, ‘La Présidente’ gave copies to all her guests and the reading of Gautier’s “indecent prose” became a popular event at Parisian soirées. However, the



letter was ultimately published – luxuriously but confidentially – after the recipient’s death in 1890.

After this first edition of 50 copies on *papier japon*, a second edition on *papier vélin* followed a few months later with a larger print run and without the Rops frontispiece.

**A rare, beautiful and very sought after copy.**

**\$ 6 600**

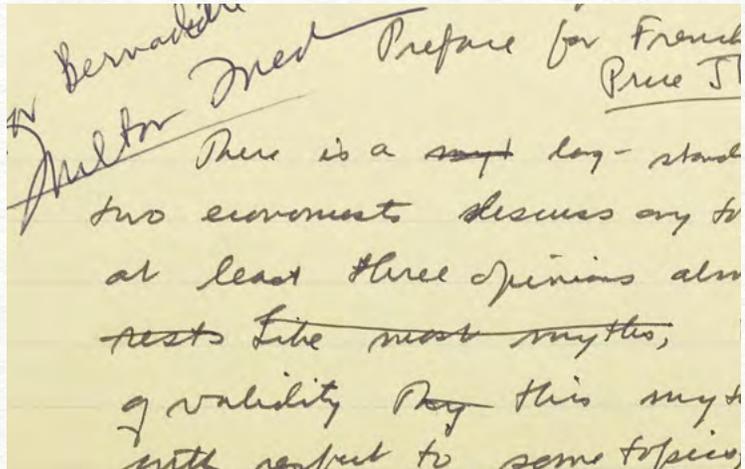
[SEPTEMBER 1983] | 21,5 x 28 CM | ONE PAGE ON ONE LEAF

Autograph manuscript signed, one a page written in black ink on a sheet of yellow lined paper and titled by the author: "Draft 8 – Preface for French edition 8 – Price Theory"; numerous erasures and corrections. At the top left of the sheet, in ballpoint pen, autograph signed: "For Bernadette Platte, Milton Friedman".

Extremely rare autograph manuscript signed by the 1976 Nobel Prize winner, one of the most influential economists of the 20th century, whose entire archives are now kept at the Hoover Institution Library & Archives, Stanford University. The few Friedman manuscripts still in private hands are particularly desirable and sought-after. Important theoretical text of the first two paragraphs of the preface to *Price and Economic Theory*, first French translation of *Price Theory*, published in 1983 by *Economica* editions. Completed on September 7, 1983 at Stanford University, **this original version in English is completely new.** *Price Theory*, Friedman's major work (Chicago, Aldine Press, 1962) whose definitive version was published in 1976, the year Friedman won the Nobel, is a fundamental essay directly inspired by his lectures at Chicago University. For his first publication in France, seven years later, Friedman therefore undertook to compose a completely new preface intended for this public less naturally won over to monetarist ideas than the Americans.

"THERE IS A LONG-STANDING MYTH THAT IF TWO ECONOMISTS DISCUSS ANY TOPIC, THEY WILL HAVE AT LEAST THREE OPINIONS ABOUT IT"

Our manuscript, the final version of a text that required eight rewrites as evidenced by the exergue, still bears multiple modifications underlining the attention paid by Friedman to the reception of his work by the French readership. Spearhead of Ronald Reagan's economic policy, Friedman's theory of prices comes from a long tradition of French and Anglo-Saxon thinkers whom the economist takes care to quote in this manuscript: "From the French physiocrats and Adam Smith to Léon Walras and Alfred Marshall to Maurice Allais and Paul Samuelson, a body of theory has been elaborated and refined that essentially all economists accept and use in their analysis of the problems for which it is relevant". As a connoisseur of the French spirit, Friedman thus insists on the connection between the economic liberalism of his famous "school of Chicago" and the philosophy of the Enlightenment, dear to the intelligentsia of the old continent. It is moreover in homage to this French critical spirit that he opens his preface with an ironic anecdote on the relativity of economic theories: "There is a long-standing myth that if two economists discuss any topic, they will have at least three opinions about it". We note, however,



that he replaces the real author of this trait, who is none other than Churchill, with an anonymous "long-standing myth". The repetitions and redactions on our manuscript show Friedman's temptation to analyze the origin of this myth: "This myth rests like most myths" is crossed out and replaced by an irrevocable "Whatever small element of validity this myth may have with respect to some topics, it has none whatsoever with respect to the core of economics... price theory."

The second paragraph of our manuscript is a promotion of his monetarist theories which, at the beginning of the 1980s, had just borne fruit: their application by the American Federal Reserve led to a sharp decline in inflation and a historic rise of the dollar. At the height of his influence, Friedman then saw his works, including *Price Theory*, republished, taught around the world and translated into several languages. He emphasizes here the central importance of his theory for understanding the world market: "For price theory seeks to understand how the actions of hundreds of millions of people spread around the surface of the globe interact through a market to determine the price of one good or service relates to another, the wages of one hour of labor relates to another, the cost of one unit of capital relates to another." The continuation of the French preface, of more classical composition, is absent from our manuscript, which nevertheless includes a blank verso. This very elaborate introduction could thus turn out to be a late addition to the text initially planned, marking Friedman's effort to conquer the French capital, which had just, in 1981 elected its first socialist government since 1936.

Very important and extremely rare economic manuscript, unpublished in its original language, of the theorist who greatly influenced the financial policy of the United States and shaped the economy of the modern world.

\$ 11 000





### 34 | Yuri GAGARIN

*Le Chemin du cosmos,  
le premier cosmonaute vous parle*  
[Road to the Stars]

LES ÉDITIONS EN LANGUES ÉTRANGÈRES  
MOSCOW [1961] | 13,5 x 20,5 CM  
PUBLISHER'S BINDING AND DUST JACKET

First edition of the French translation. No *grands papiers* (deluxe copies) were issued.

Bound in the publisher's original beige cloth. Complete with its dust jacket, skillfully restored.

Illustrated with photographs.

**Rare copy signed by the author on the title page.**

**\$ 2 200**

>> MORE ONLINE

### 35 | Gabriel GARCÍA MÁRQUEZ

*Cien Años de Soledad* [One Hundred Years of Solitude]

EDITORIAL SUDAMERICANA | BUENOS AIRES 1967 | 13,5 x 20 CM | ORIGINAL WRAPPERS

Second edition only one month after the first edition.

Spine lightly wrinkled, small signs of folding in the margins of the boards, a light mark on the second board.

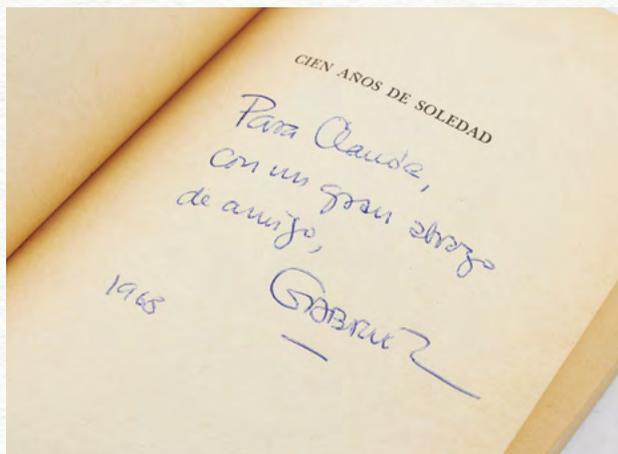
**Rare and precious autograph inscription signed by Gabriel García Márquez on his masterpiece to his friend and translator Claude Couffon: "Para Claude, con un gran abrazo de amigo, Gabriel 1968." ("For Claude, with a big hug from your friend, Gabriel 1968.")**

Claude Couffon, a French specialist and translator of the major Spanish-speaking writers of the second half of the 20th century, translated *Chronicle of a Death Foretold* a few years later.

On the last page, below the colophon, Gabriel García Márquez specified an address in Barcelona, that of his famous literary agent for Spain: "c/o Agencia Carmen Ballcells Urgel 241, Barcelona, 11."

Rightly considered as one of the most important works of the Spanish language, the novel by García Márquez, however, had difficult beginnings after a first refusal by the avant-garde Barcelona publisher Seix Barral: "This novel will not be successful [...], this novel is useless."

García Márquez sent it from Mexico to the Argentinian publisher Francisco Porrúa who immediately perceived the power of this unknown Colombian writer: "It wasn't a question of getting to the end to find out if the novel could be published. The publication was already decided from the first line, in the first paragraph. I simply understood what any sensible publisher would have understood: that it was an exceptional work."



Finished printing in May 1967, *Cien Años de Soledad* appeared in bookshops in June with 8,000 copies selling out in a few days. The second print on 30 June will have the same success, as will the editions that follow week after week. More than half a million copies were sold in three years.

Several copies were later inscribed by Gabriel García Márquez who over the years has become one of the most famous South American writers, translated into 25 languages. However, **contemporary autograph inscriptions on the first prints are extremely rare, even more so to one of his French translators who will contribute largely to his international renown.**

**\$ 16 500**

>> MORE ONLINE

36 **Illustration Paul GAVARNI & Eugène ISABEY & Eugène DEVERIA & Nicolas Toussaint CHARLET & Camille ROGIER & Hyacinthe BELLANGE & Alexandre MONTHELIER**

**Music Gioacchino ROSSINI & Giacomo MEYERBEER & Fromental HALEVY & Vincenzo BELLINI & Charles-Henri PLANTADE & Auguste Mathieu PANSERON & Michele CARAFA**

*Keepsake lyrique. Recueil de 12 romances, chansonnettes et cavatines*

LEDUC | PARIS 1835 | 24,6 x 31 CM | FULL MOROCCO



First edition of this music collection by Rossini, Meyerbeer, Halevy, Bellini, Caraf, Donizetti... with 12 lithographs by Eugène Isabey, Gavarni, Devéria, Charlet, Bellange, Camille Rogier, Montheilier, on chine paper, mounted on thick paper.

Contemporary full purple morocco binding, housed in a goffered cloth case. Slightly rubbed.

**Superb copy. Remarkable example of salon music that embellished the evenings during the Bourbon Restoration in France.**

\$ 2 200

>> MORE ONLINE

37 **Paul GAVARNI**

*Fourberies de femmes [The Deceitfulness of Women]*

AUBERT ET C<sup>e</sup> | PARIS [1840] | 27 x 34 CM  
52 LITHOGRAPHS BOUND IN HALF SHAGREEN

Full sets of 52 original lithographs hand-colored and heightened with gum arabic, first printing. These engravings were initially published in *La Caricature*.

Contemporary binding in half brown shagreen, spine lightly faded. Upper corners lightly damaged, margins and spine ends a little rubbed.

Some discreet foxing mainly on the first board. A worm hole filled with a piece of paper on the lower margin of the twenty-first print. Plate 38 is little shorter than the others on the external margin.

A nice copy of this famous gallery of maneaters.

\$ 8 580

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| J.-P. Laffont by Sam Matamoros

## JEAN-PIERRE LAFFONT

Jean-Pierre Laffont first arrived in the U.S. in 1965 and began his career as a photojournalist in New York for *Status Magazine* and then as U.S. correspondent for the French agency Reporters Associés. He became Foreign Correspondent for Gamma Press and in 1969 opened the Gamma Presse Images office in the U.S. with his wife Éliane. He also founded the Sygma Photo News Agency in 1973.

Laffont covered major American historical events – the Civil Rights movement and social protests against racial discrimination, the Vietnam War, demonstrations for Peace, women's rights, gay liberation, etc. Initially intended for the press, his artworks have now reached iconic status and are featured in international photographic collections.

“On June 28, 1970, I attended the first New York Gay Pride March. The date marks the first anniversary of the Stonewall riots, which launched the LGBTQ+ liberation movement in the U.S. We left from Christopher Street, a gay cultural mecca in Greenwich Village, and walked up 6th Avenue to Central Park. To end the day, a kissing contest was held in the middle of the park! It was a great moment of joy, love and freedom. This couple, who kissed for hours under an umbrella, obviously didn't care about photographers” (Interview with Clément Thierry, 2021)

### 38 | Jean-Pierre LAFFONT

*Feature of 15 signed original vintage photographs of the first Christopher Street Liberation Day March, New York 1970*

NEW YORK 1970 | 19,5 x 30 CM | 15 PHOTOGRAPHS

Exceptional feature of 15 original black and white silver print photographs, **signed by Jean-Pierre Laffont**; all bear on the back the stamp of Jean-Pierre Laffont for the Gamma agency, some also have a long caption mimeographed in French. **The original prints of these photographs are extremely rare, museums and galleries only possessing modern prints issued by the photographer's estate.**

**A touching and vivid account of the first Gay Pride March, in the aftermath of the Stonewall riots that became the cradle of the modern LGBTQ+ rights movement and subsequent gay liberation movements around the world.**

On June 28, 1969, police raided Stonewall, a mafia-owned dance bar in Greenwich Village catering primarily to gay and transgender people. The city had revoked the liquor licenses of gay bars and police officers regularly hassled its customers because of their sexual orientation. That night at Stonewall was one too many: cornered by Village residents and customers, the police were forced to retreat inside the bar and the riot lasted seven days. On June 6, 2019, nearly 50 years after the historic uprising, the New York Police Department has apologized for its role in the events.

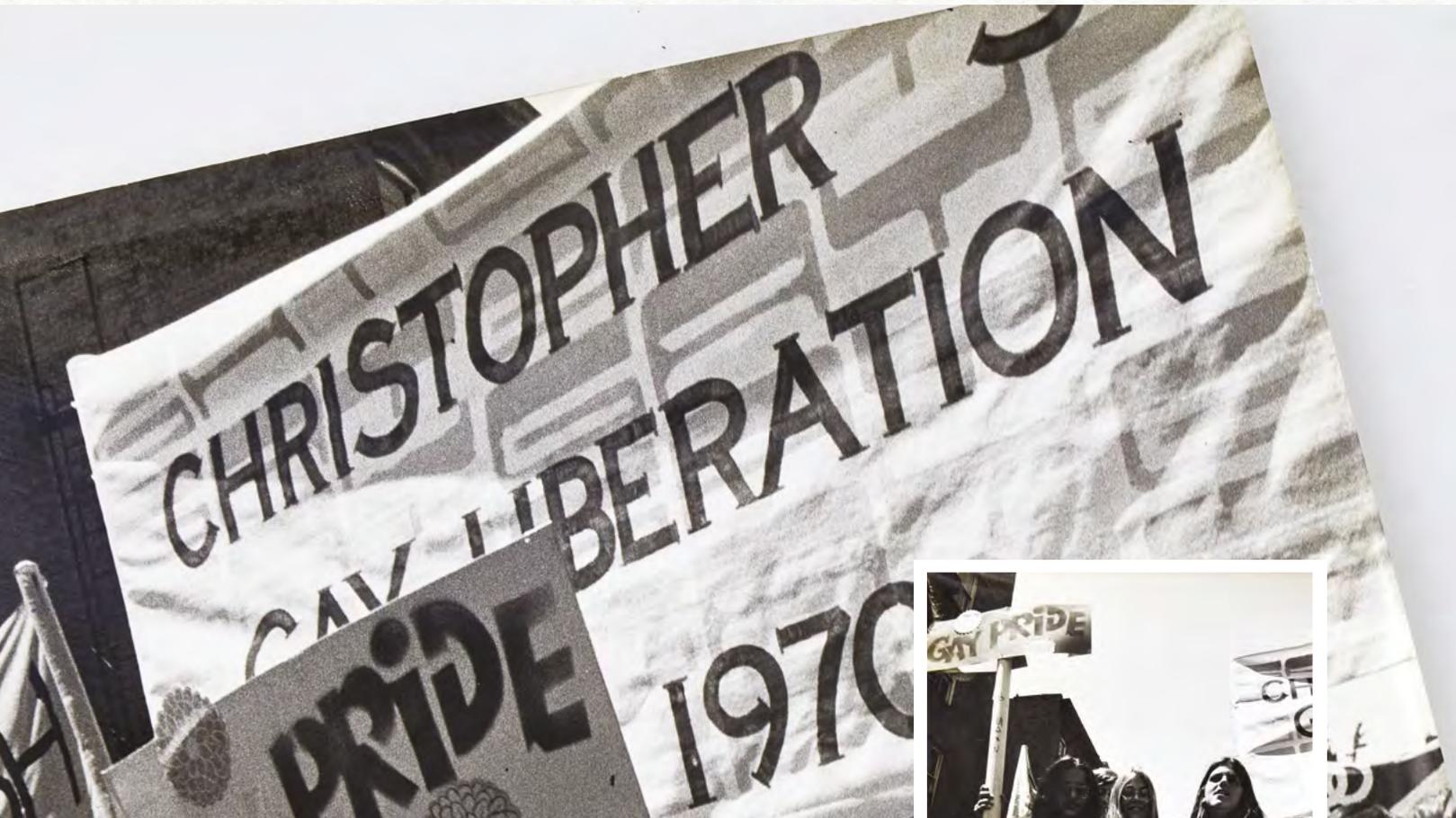
Now considered to be the origin of the gay liberation movement, Stonewall led to the creation of some of the first gay rights activist organizations, such as the Gay Liberation Front and Street Transvestite Action Revolutionaries (better known as STAR and founded by two of the most prominent transgender activists: Marsha P. Johnson and Sylvia Rivera).

### THE FIRST MAJOR UPRISING OF THE QUEER COMMUNITY

The uprising called for a new kind of movement. With this purpose, the Christopher Street Liberation Day March was held on June 28, 1970, one year to the day after Stonewall. Only a few brave groups first gathered at Sheridan Square (Greenwich village), before other people started joining in on their way to Sheep Meadow in Central Park, finally attracting more than 10,000 demonstrators. Annual Pride events were subsequently held in the summer in NYC and other major U.S. cities before reaching other continents after a few years, with hundreds

- GAY PRIDE -



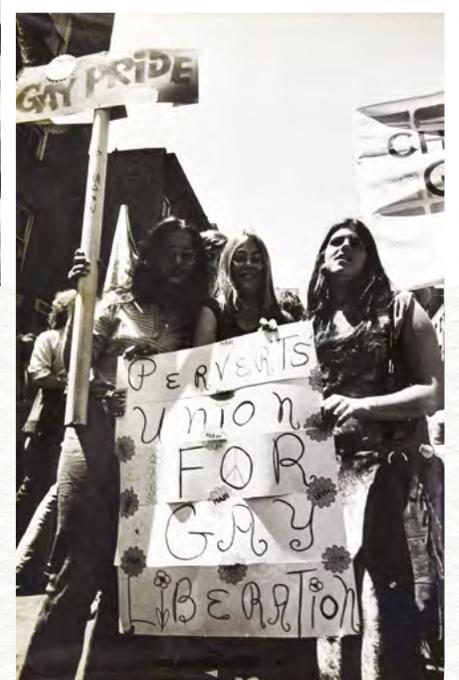


of millions of people gathering for what has become one of the most prominent human rights demonstrations around the world. Our set of photographs shows the diversity of protesters holding signs with slogans “Smash Sexism” or “Perverts’ union for gay liberation”. Others wear t-shirts with explicit messages – “Woman/Butch”, “Master/Slave” – or demonstrated in the nude. Some participants wore black t-shirts with the Greek letter lambda ( $\lambda$ ), the liberation symbol chosen by the Gay Activist Alliance (GAA), easily confused with college fraternities’ insignia. It was officially recognized as the international gay and lesbian symbol at the International Gay Law Congress in Edinburgh in 1974.

Two photos feature Rev. Robert Clement wearing his cassock and proudly holding a sign that reads “Gay people this is your church”. In 1970, he founded the Church of the Beloved Disciple, first “gay church” in New York City, not only welcoming gay parishioners but also the first to include openly gay pastors. Rev. Clement created and celebrated the first “Holy Unions” – same-sex religious marriage ceremonies. Early lesbian activist from the Mattachine Society Nancy Tucker and her companion Marta also pose in front of Jean-Pierre Laffont’s lens. Both sporting short hair, glasses and of similar physiques, they wear t-shirts “Fem” and “Butch”, condemning the gendered dichotomy between so-called feminine lesbians and those labeled masculine. In a 2018 interview with Haley Steinhilber, Nancy Tucker reveals that another photograph of her and Marta taken on the same day made the front page of the *Village Voice* newspaper: her hair had been touched up to make her look more feminine.

The trans community is also represented throughout the pictures. Several photos taken at the Central Park kissing contest feature Judy Bowen, a prominent transgender activist and founder of Transsexual

Anonymous, passionately kissing her friend Philip Raia, a founding member of the Gay Activists Alliance. Another kissing contestant shown here is painter and gay pornographic actor Gustav “Tava” von Will who starred in the iconic lost porn movie “Him as Jesus” and died of AIDS in 1991.



Another kissing contestant shown here is painter and gay pornographic actor Gustav “Tava” von Will, victim of AIDS in 1991, who starred as Jesus in the famously lost gay porn feature film *Him*. A print of the iconic image of a couple under an umbrella giving the middle finger is now part of the MEP collections (Maison Européenne de la Photographie). Disabled protesters, members of the Black queer community are seen proudly marching and dancing in this key moment in modern American history, captured through the lens of a major photographer who dedicated his work to the visual representation of oppressed peoples in the U.S.

**Unique set highlighting the first major uprising of the queer community.**

[\\$ 27 500](#)

39 | **Charles GOUNOD & William SHAKESPEARE**  
**Jules BARBIER & Michel CARRÉ**

*Roméo et Juliette*

Opera score in 5 acts by J. Barbier et M. Carré

CHOUDENS | PARIS [1867] | 19 x 28 CM | HALF SHAGREEN

First edition. Opera in five acts based on the play *Romeo and Juliet* by William Shakespeare, music by Charles Gounod for voice and piano and libretto by Jules Barbier and Michel Carré.

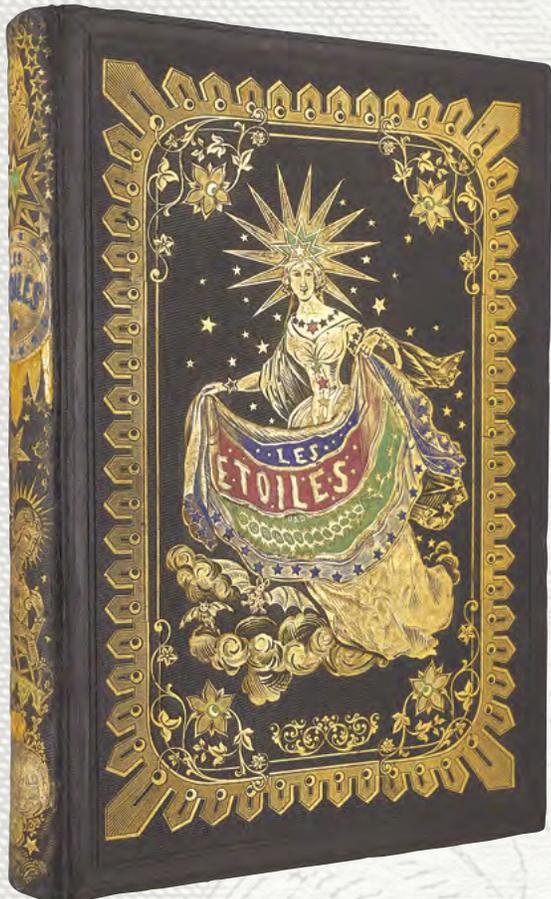
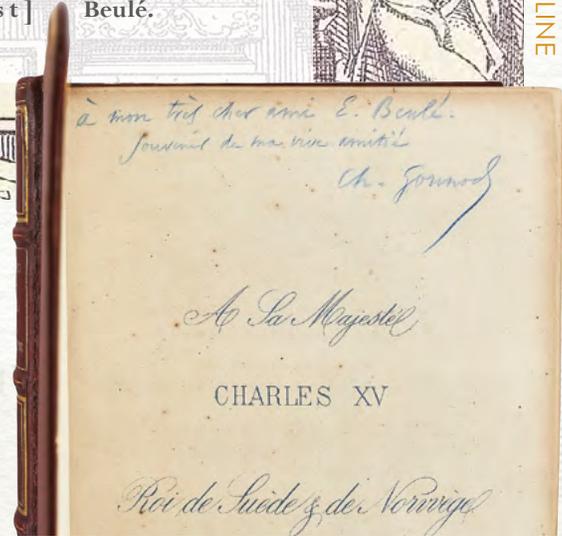
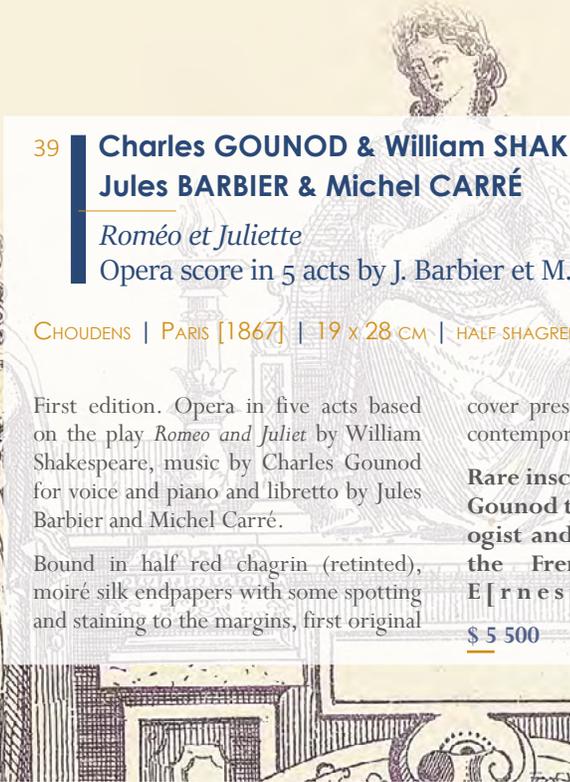
Bound in half red chagrin (retinted), moiré silk endpapers with some spotting and staining to the margins, first original

cover preserved, all edges gilt, strictly contemporary binding.

**Rare inscription signed by Charles Gounod to his friend the archaeologist and Permanent Secretary of the French Fine Arts Academy Ernest Beulé.**

**\$ 5 500**

>> MORE ONLINE



40 | **GRANDVILLE & Joseph MÉRY**

*Les Étoiles Dernière féerie* [Last Fairy-Tale]

[with] *Astronomie des dames par le Comte Foelix*

G. DE GONET | PARIS [1849] | 18 x 27 CM | PUBLISHER'S CLOTH

First edition of this posthumously published work illustrated with 15 full-page steel-engraved hand colored plates by Charles Geoffroy, including two engraved titles and a portrait of Grandville.

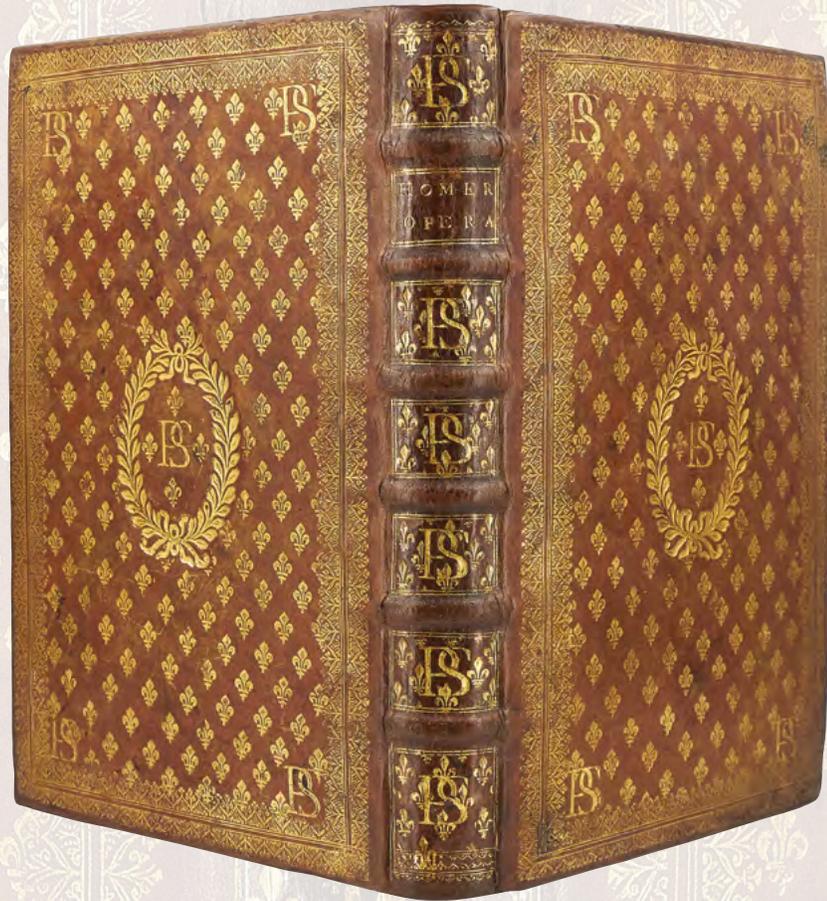
Bound in the original publisher's gilt blue cloth signed Haaraus, lightly faded spine, a little soiled to the margins, small restoration to the upper part of the first joint.

Some foxing to the title page, the first endpaper and some leaves, to the protective tissue and slightly to the engravings.

**An outstanding publication, undoubtedly one of Grandville's most poetic.** Celestial bodies are depicted as young women, similar to *Les Fleurs animées*.

**\$ 3 850**

>> MORE ONLINE



#### 41 | HOMER & Sebastian CASTELLIO

*Homeri opera graeco-latina, quae quidem nunc extant, omnia*

PER HAEREDUM NICOLAI BRYLINGERI [BRYLINGER] | BASILAE [BASLE] 1567  
 FOLIO (21,5 x 32 CM) | [20] 292 PP; 317 PP [1] | CONTEMPORARY CALF

Stated the third edition, revised and expanded, reprinted from the 1561 edition from the same publisher. Printer's device to title. Colophon on verso of final leaf: "Basileae, Ex Officina Haeredum Nicolai Brylingeri, Anno Salutis M. D. LXVII Mense Martio". In Greek and Latin, double column, Latin on the left, Greek facing. Index in triple column at front of work. The preface is preceded by an epigram from the Basle humanist Heinrich Pantaleon (1522-1595).

Contemporary calf, spine in seven compartments, decorated with the initials PS and a spray of fleurs de lys, covers with fleurs de lys, initials to center and corners; laurel crown above central initials and large double frieze frame, a.e.g. Colored paper guards replaced in the second half of the 18th or first half of the 19th century, wormhole from leaf 277 growing steadily towards the end, occasionally touching a few letters, restorations to head and tail-pieces, joints, edges of covers and corners.

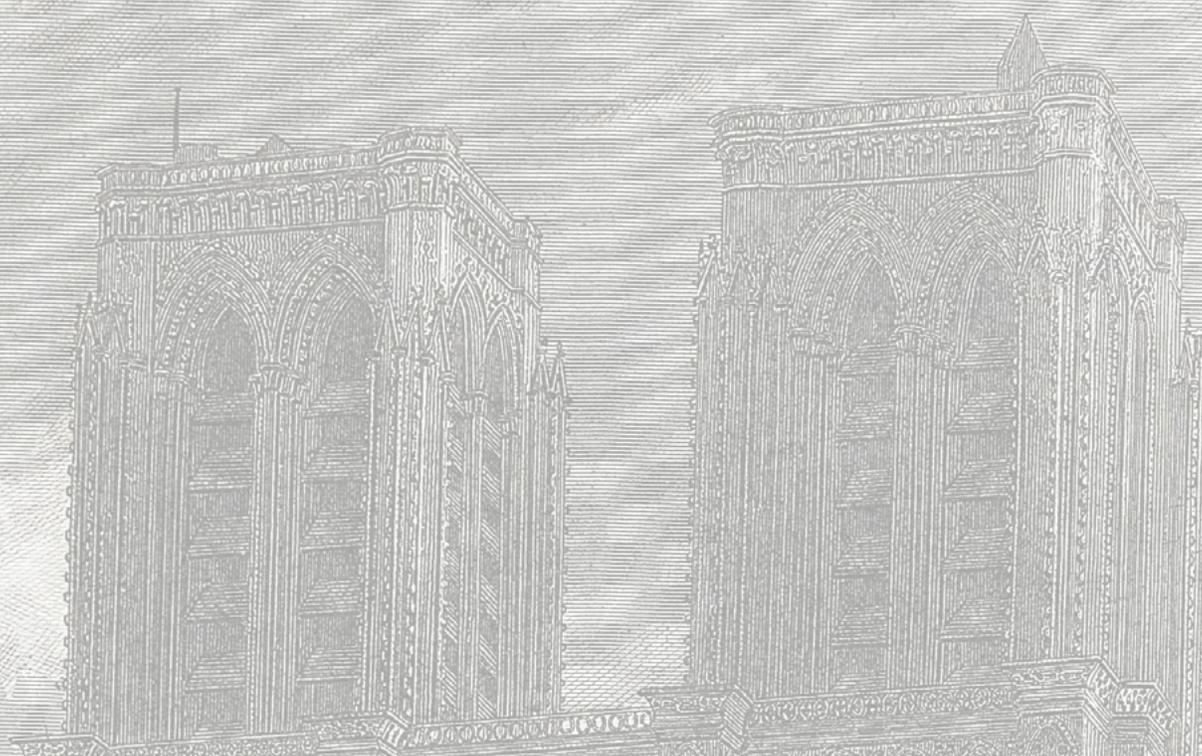
Rare and early "prize" copy set in a binding with the monogram of the Plessis-Sorbonne College. The custom

of "prize books" "flourished in the early 17th century in the large Jesuit colleges, thanks to the purchase of books offered by the highest figures in the province or city. At this time, this ceremony was neither a general practice nor even an annual one in these establishments. It fluctuated according to the generosity of donors. It is only from the years 1730-1740 that it became widespread and tended to be regular and organised." (in *Catalogue d'exposition du fonds Chomarat à la BM de Lyon, 16 June to 26 September 1998*).

This edition by Sébastien Castellion uses the Greek text of Henri Estienne, with a preface by the latter and a life of Homer by Plutarch. The works traditionally collected at this period were the Iliad, the *Odyssey*, the *Batrachomyomachia*, and the *Hymns*. Sébastien Castellion was a humanist, a Bible scholar and Protestant known for his defense of religious tolerance. He died in Basel in 1563.

\$ 4 950

> MORE ONLINE



Victor HUGO | 42

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

EUGÈNE RENDUEL | PARIS 1836 13 x 21,2 CM | PUBLISHER'S BINDING

First illustrated edition known as “Keepsake edition”, first issue, in a single volume.

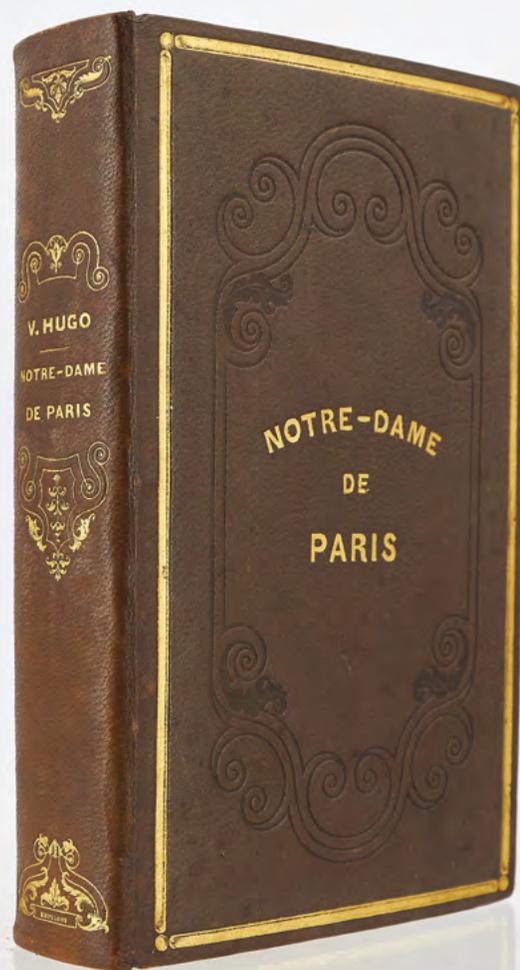
A steel-engraved frontispiece title and 10 full-page plates printed on *papier de chine appliqué* by Alfred & Tony Johannot, Louis Boulanger, Camille Rogier. Well printed in a spaced typography with large margins, similar to the first edition published in 1831. Without the plate “*De l'utilité des fenêtres*” [On the usefulness of windows] like most first issue copies, as it was not finished when printing began.

**Publisher’s “Rocaille” binding in brown morocco, signed Boutigny at bottom of spine**, the signature has been mistakenly stamped upside down, covers with ornaments and foliage motifs stamped in blind, **central gilt title on the upper cover and gilt cipher of Eugène Renduel** on the lower, all edges gilt, traces of discoloration to the spine, scattered foxing on most leaves.

For this new and perhaps most beautiful of edition of *Notre-Dame de Paris*, Eugène Renduel commissioned several deluxe copies in cathedral and “rocaille” bindings made by Boutigny. This one in “maroquin du Levant, gros grain, avec plaque en or et en noir” [Levant morocco, large grain, paneled in gilt and blind] is the most luxurious, sold for 30 fr. according to the publisher’s catalog. **Our copy also includes a rare particularity: a cipher of Eugène Renduel** – famous publisher of the whole generation of Romantic writers and of Victor Hugo in particular – gilt stamped in the center of the lower cover, a particular feature we did not find on the other deluxe copies.

A very nice copy in the most luxurious publisher’s binding.

§ 4 950



>> MORE ONLINE

43 | **[Lorenzo di Piero de' MEDICI – Lorenzo the Magnificent]  
Aurelio BIENATO & Piero di Lorenzo de' MEDICI**

*Oratio in funere Laurentii de Medicis habita*  
[with] autograph letter signed by  
Piero II de' Medici to Dionigi Pucci

BOOK: PHILIPPUS DE MANTEGATIS | MILAN [AFTER APRIL, 8, 1492]

20,8 x 13,8 CM, (8 LEAVES) SIG: A<sub>8</sub>, LATER MOROCCO

LETTER: [1493], 22 x 30 CM | ONE 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).

19th century binding, full red morocco.

Several brackets and handwritten notes from then.

Ex-libris of Prince Piero Ginori Conti (1865-1939), an Italian businessman and politician, on the first pastedown. Ex-libris of Gianni de Marco's 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 claims his allegiance to Ferdinand II of Aragon, king of Naples. Actually, 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.**

**\$ 16 500**

Aurelii episcopi Martoranensis oratio in funere Laurētii Medice Neapoli habita

**S**ue Augustissimo cōspectui tuo Magnanime Calabrum dux & amplitudini concionis huius quam paratam ad audiendū uideo: siue claritati hominis quem mortalibus assumptum hodierno funere prosequimur: oratione merita prospicui uoluisset. Alterius profecto doctrine & excellētioris ingenii fuerat eligendus orator: qui sua dicendi auctoritate ac uehementia: primum tante Maiestati tue satisfaceret. deinde audientiū animos: quo mestissimus hic casus exposulat: modo ad gemitus & lachrymas induceret. modo inductos eosdem probabilibus argumentis consolari & ad leniores affectus reuocari sciret.

Tum Florētie urbis eximia preconia Illustresq; res gestarum domus medice decus ac gloriam: deniq; generosi Laurentii fulgentissimas admirabilesq; uirtutes apposite commemorare posset. Verum quomodo accidisse dicam: penuria eloquentium: quibus hec urbs felicissima Neapolis abundat: non negligentia aut improvida optata sola ut reor temporis angustia mihi potissimum hec uirtutia reposita est: tanquam minorem iacturam subsi nondum oratoris magnam celebritatem adeptus extempore dicendo: aliquam tamen ex hac honesta commendationem emereret: Sit utcunq; tibi optimo ita iubenti parendum fuit: quod principum legem esse constat. degustabo igitur ac leuiter ut p̄ florea rura fugienti assimilis: tum Florentie: tu

1.  
 Dionigi so ho ricevuto questa macchina due lire due di h'p. empy  
 et per un'altra di .s. re. Re intenda quanto humanamente l'auaritia  
 pacermi di rescouado di Thiano nella persona di Brothi. E qu  
 ha molto satisfatto no salami lo offero to mi ha promesso la M  
 to la quali merceda la sperando. Le quali no potranno esser  
 dimagior mia reputacione: et se io uolessi rendergliene  
 empierci el foglio di faldho di .s. M. ca. Pero uoglio ch' sia u  
 ringraciarla in nome mio, et dimostrarli ch' lo obligo no potra  
 q' ch' io non so molto bn. quanto honore et reputacione mensuali, in  
 gra, Et io ho di La. M. ca. s: la quale accorto, ch' tutto el  
 mio ho studiato con diligencia per conseruarla amē et ad ascendere  
 come ho mandato adire q' Bernardo alla .s. M. ca. io uorrei ch' la fus  
 La seruira mia, et quanto e fredo el proposito, ch' ho facto di seruire a  
 tutta la fede mia, ch' e qualificato in modo ch' no credo seruire piu fedel  
 Domenico. In soma Dionigi face per tutto el tempo d'illa scorta ueri tocch  
 mano in q' principij alla .s. M. ca, ch' q'lla no ha piu uero seruitore  
 et Et io desidero faccia timo buona impressione: q' ch' q'lla imprompca, ch'  
 nella mente sua, fara ogn' di rinnouata et rinfrescata piu to le opor' me  
 et q'sto basti p' hora, et ripare piu officio mio et d'illa .s. M. ca. rimetermi a  
 Et in q'sto caso di Guicciardini spero ch' La M. ca. s. no amucera di proposito  
 L' olo d'illa pratica habmo q' sta macchina hauro lire da Milano al tenore, ch'  
 drette, ch' uenese mandare la copia: acro ch' saprate anchora voi el tutto, et  
 stato uenire al .s. re, bench' dallo orator suo hara comodissimo. Qui s'p  
 iudicio per qualcuno to il .s. lo. potrebbe forse mutare el punto: et se pur uo  
 andare a duo camio, credo sia bene la M. ca. re. et noi nello uicino, et  
 per tanto M. reo. Alمامي parera ad ogni modo el primo di h' quaresima

44 Franz MARC

Unpublished signed autograph letter to his mother Sophie Maurice

19 AUGUST 1915 | 22,2 x 28,6 CM | 2 PAGES ON ONE LEAF

Autograph letter in German signed by the painter Franz Marc to his mother Sophie Marc (née Maurice); two pages in black ink. Trace of horizontal and vertical fold.

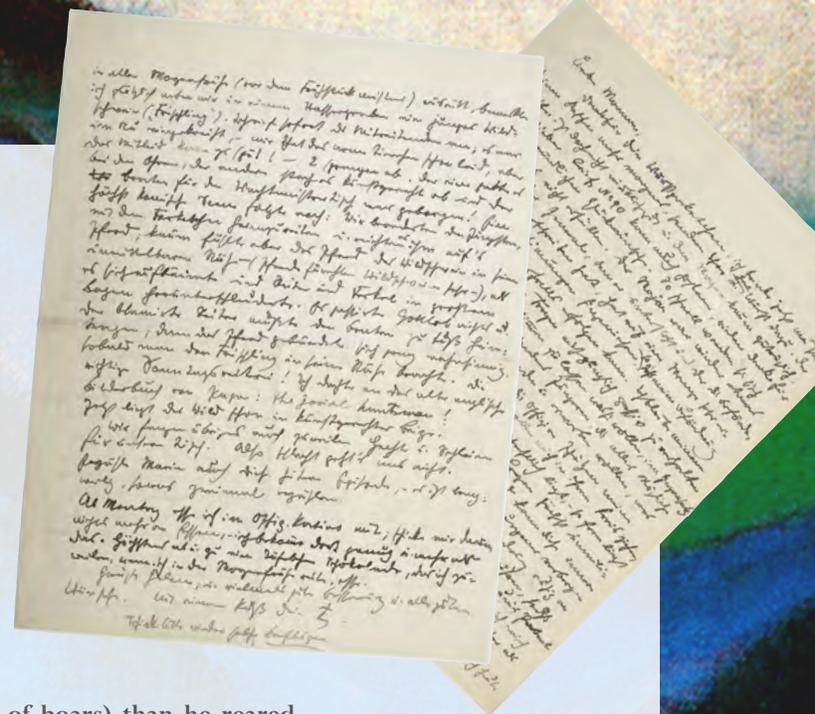
Unpublished letter. Not in the latest edition of his wartime correspondence (*Briefe aus dem Feld*, Norderstedt, 2019).

Lengthy unpublished letter from Franz Marc to his mother during the First World War, written a few months before his death in Verdun. In the horror of the conflict, the future martyr of German expressionism recalls childhood images and tells horse stories from the front.

Stationed on the Alsace front, the famed animal painter recounts a hilarious wild boar hunt improvised during a horseback ride, reminding him of an illustrated childhood tale: *The Three Jovial Huntsmen* by Randolph Caldecott (1880). Franz Marc reveals here an inspiration for his famous horses, which gave their name to the “Blaue Reiter” movement created in 1911 with Wassily Kandinsky. The horses in Caldecott’s *Huntsmen* resemble Franz Marc’s paintings from 1905-1910. This anecdote is also related to “hunting horses” sketched on the front, and a postcard sketch of the same “*Jagende Pferde*” sent to the poet Else Laske-Schüler in September 1915.

The letter gives a glimpse of Franz Marc’s daily life on the front. By a cruel irony of fate, he fought in the native region of his mother Sophie Marc née Maurice, born in 1847 in the Alsatian village of Guebwiller. When war broke out in August 1914, he joined the army hoping for a renewal of Europe like many fellow artists and intellectuals. Due to the circumstances of the war, the painter wrote his letter in German and not in French, as he was accustomed to do in his correspondence with his mother. His mother’s influence was decisive in his aesthetic and spiritual approach: Marc’s tireless quest for “purity” inherited from his Calvinist upbringing eventually led him to abstraction, already present in his sketches as he wrote this letter.

He gives news of a future promotion, thanks his mother for sending him food and fills the page with the story of his miraculous hunt: “I have one more amusing story to tell: as I was riding out at dawn (before breakfast), I suddenly noticed a young boar (a wild boar) beside me in a ditch. I immediately called my fellow riders; he was surrounded – I already felt sorry for the poor animal, but the pity came too late! – Two of them jumped in, one grabbed him by the ears, the other poked him and the roast for the steward’s table was retrieved. A most comical scene ensued: We ordered the youngest [soldier] to go home with the boar and got him on horseback; but no sooner did the horse feel the boar on his back (horses are very afraid



of boars) than he reared up and threw the rider and the pig into a great arc. Fortunately, nothing happened and the embarrassed rider had to walk the boar back, then the horse really reared up as soon as he was approached. A real amateur rider! I was thinking of Dad’s old English picture book: the jovial huntsman!”

With this light-hearted anecdote, the painter reveals a source of inspiration still unknown to critics and historians. *The Three Jovial Huntsmen* certainly influenced the young Franz Marc, whose own horses painted in the 1910s (including the *Weidende Pferde I*, Lenbachhaus, Munich) are unmistakably marked by Caldecott’s British style. In the following years, he added to this subject his kaleidoscopic touch and his emblematic blue, red and yellow colors charged with spiritual symbolism. Franz Marc also painted blue wild boars in 1913 (Museum Ludwig, Cologne). The story of this hunt is also completely new, since he asked his mother to tell it to his wife Maria to avoid writing a second letter “it’s long: to tell the same thing twice”.

This anecdote about hunting and rearing horses can be directly linked to a sketch on a postcard dated the following month, entitled “*Jagende Pferde*”, showing the importance of this moment of respite from the atrocity of the war. His famous horses become almost cubist under the hard lines of graphite, as Franz Marc abandons figuration and ventures towards the abstract. The “hunting horses” reappear under the same title in his *Skizzenbuch aus dem Felde* (Sketchbook from the Front), which contains the painter’s last drawings before his death on March 4, 1916 in Verdun, at the age of 36.

The “Blaue Reiter” donned the Feldgrau uniform of the German cavalry before succumbing to the deadly reality of a world war that tore Europe apart. This unpublished letter is certainly one of the last happy memories of the painter, surrounded by the horses that he sketched until the very end.

§ 13 200

>> MORE ONLINE

*Unpublished autograph letter signed about “Garden at Sainte-Adresse”*

PARIS 10 APRIL 1913 | 13,2 x 20,6 CM | 2 PAGES ON A FOLDED LEAF

**Exceptional unpublished autograph letter signed by Claude Monet. The painter tries to buy back his painting, “Garden at Sainte-Adresse” (1867), a masterpiece exhibited in 1879 at the 4th Impressionist exhibition, now in the Metropolitan Museum of Art.** Directly confronted with the soaring prices of his own paintings, Monet informs an unknown recipient that his work of art had finally been sold to famous art dealer Paul Durand-Ruel.

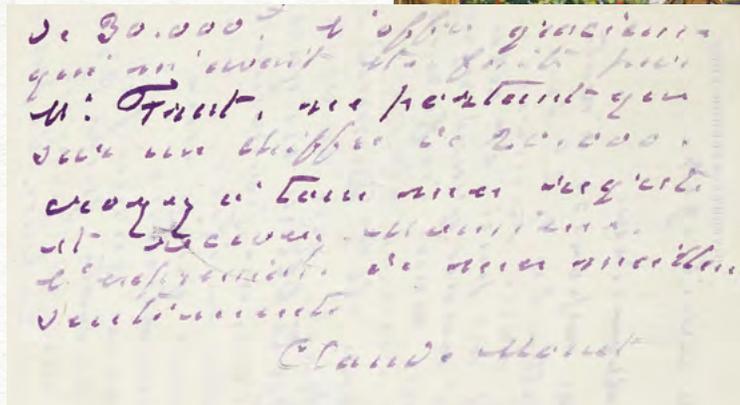
The letter is mentioned in the MET’s bibliography: “Claude Monet. Letter. April 10, 1913, probably refers to this picture in stating that he would have liked to buy it back in an exchange with Madame Frat but that the price of 30,000 francs was too high and that Monsieur Frat’s original offer to him had been only 20,000 francs”

*MONET TRIES TO RETRIEVE  
“GARDEN AT SAINTE-ADRESSE”*

More than forty years after the creation of this painting, Monet wished to buy back *Garden at Sainte-Adresse* from his first owner Victor Frat, friend of painter Frédéric Bazille, who acquired it for only 400 francs in the 1870s. According to Monet’s letter, Frat had agreed to sell it back to him: “The gracious offer that [he] had been made was only 20,000 [francs]”. This is the only source revealing the first offer’s price. Victor Frat died in 1902 and his widow proved less generous, asking for 30 000 francs. Monet could not compete with Durand-Ruel who eventually bought it for 27,000 francs: “I can only inform you, with great regret, that having been informed by Mr. Durand Ruel that the sale of the painting in question seemed to me to be ratified, there was nothing left for me to do but to submit” Less than a month after its purchase, Durand-Ruel had already shipped the painting to the United States and exhibited it the following year. In 1926, it sold for \$11,500 to Reverend Theodore Pitcairn and joined the MET’s collections in 1967.

As the price of his painting climbed to new highs, Monet provides here precious information on one of the most famous Impressionist views of Normandy which became emblematic of the Japanese influences in his work. *Garden at Sainte-Adresse* also had sentimental value, painted at a

time of family turmoil. He included his father Adolphe in the composition, the wife of Adolphe-Aimé Lecadre, one of three nephews of Monet’s aunt Marie-Jeanne Lecadre, as well as her daughter Sophie at the edge of the water. Monet’s intentions behind this purchase remain obscure: did he want to sell the painting back to the recipient of this letter, did he plan to donate it to the French state, which he later did with the famous *Water Lilies*, or did he wish to keep one of his favorite paintings to himself?



The letter also underlines the importance of art dealer Paul Durand-Ruel, a key figure in Impressionism who risked everything to promote the movement in its early days. After establishing the market

for Impressionism in the United States as well as in Europe, he now had immense purchasing power to acquire Monet’s paintings without his permission: “there was nothing left for me to do but to submit”, Monet complains in the letter. Within a few decades, Durand-Ruel bought more than 1,000 of the artist’s paintings, which sparked immense interest among U.S. art collectors, as was the case with *Garden at Sainte-Adresse*.

**This letter marks an important milestone in the journey of Monet’s masterpiece “Garden at Sainte-Adresse”, which at that very moment escaped its author and left France forever. These few lines provide unpublished information on Monet’s desperate attempt to reclaim a work that was of fundamental importance to him.**

**\$ 6 600**



## 46 | Charles PERRAULT & Gustave DORÉ

*Les Contes de Perrault* [The Fairy Tales of Charles Perrault]

HETZEL | PARIS 1880 | 28,5 x 39 CM | PUBLISHER'S BINDING

New edition illustrated with 40 full-page engravings by Gustave Doré. **One of the copies beautifully printed on thick paper H. Odent & C<sup>ie</sup>.**

Red cloth publisher's binding. First cover, spine and part of the second cover uniformly lightened, covers and corners a little rubbed. A few quires slightly sticking out.

Rare copy scarcely without any foxing.

\$ 2 200

>> MORE ONLINE



## - PICASSO -

“In September 1946, Pablo Picasso set up his workshop in the attic of the Château Grimaldi in Antibes, in a former “guards room” to which the curator Romuald Dor de la Souchère gave him the keys so that he could work there as he pleased. It is the artist Michel Sima, sculptor and photographer, who introduced the two men. Arriving from his native Poland in 1929, Sima, whose real name was Michel Smajewki, met Picasso in Paris, where he frequented the Académie de la Grande Chaumière and was the pupil of Zadkine. From mid-September to mid-November 1946 in Antibes, then from 1947-48 and until the beginning of the 50's in Vallauris, Sima regularly photographed Picasso, who willingly posed for the camera – alone or with his companion Françoise Gilot, in front of completed works or those in progress, staring at the lens, or on the contrary, focusing on his work” (Anne de Staël, *L'Atelier des combes*, 2009).

## 47 | [Pablo PICASSO] Michel SIMA

*Original portrait of Picasso in his atelier in Vallauris with his ceramics and a plasterwork*

[CA 1948] | PHOTOGRAPH: 17.3 x 21.3CM; LEAF WITH MARGINS: 18 x 24 CM | ONE PHOTOGRAPH

Splendid portrait of Pablo Picasso, taken by Michel Sima in Picasso's Madoura workshop in Vallauris with his ceramics and a plaster model of his Centaure (1948).

Contemporary silver print. Pencil inscription on the back.

Thanks to the author of this superb portrait, Picasso began his

impressive ceramic production at the Madoura workshop, in the small town of Vallauris known for its pottery tradition. Sima photographed with vigour the master and his many creations exhibited on the bare walls of his workshop bathed with Mediterranean light. Picasso produced 2000 unique pieces between 1947 and 1948 and revolutionised the forms and techniques of this medi-

>> MORE ONLINE

um, to which he added fragments of pigments, saggar, broken bricks to the bellies of his ceramics in the form of owls, doves, fauna, invisible women...

**Magnificent contrasting and brilliant print of Pablo Picasso in his creative sanctuary.**

Provenance: Paul Destribats collection.

\$ 2 530

48 **[Pablo PICASSO] Michel SIMA**

*Original portrait of Picasso in his atelier of the Château Grimaldi, holding an owl*

[ANTIBES 1946] | 23,9 x 17,7 CM | ONE PHOTOGRAPH

Exceptional original photograph of Pablo Picasso by Michel Sima. The artist is holding and owl in front of his painting "Nature morte à la chouette et aux trois oursins" now in the Picasso Museum in Antibes.

Contemporary silver print. Pencil inscription on the back.

The photographer had entrusted Picasso with a wounded owl. Named Ubu, after Alfred Jarry's literary masterpiece, the bird kept the artist company in his atelier in Antibes and served as a model in many of his paintings, including the one that features in the background of this photograph.

Provenance: Paul Destribats collection.

\$ 1 650

49 **[Pablo PICASSO] Michel SIMA**

*Original portrait of Picasso in his atelier with one of his ceramics*

[CA 1948] | PHOTOGRAPH: 17,3 x 21,3 CM; LEAF WITH MARGINS: 18 x 24 CM | ONE PHOTOGRAPH

Rare original photograph of Pablo Picasso turning towards one of his ceramic creations, taken by Michel Sima.

Contemporary silver print. Pencil inscription on the back. Very light scratch on the surface, not affecting the image.

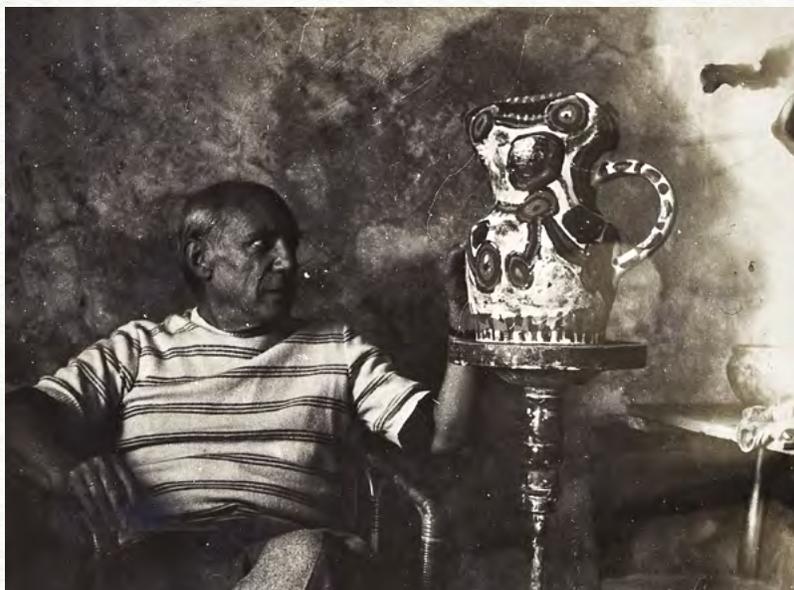
Sublime chiaroscuro shot of the master contemplating his work.

Provenance: Paul Destribats collection.

\$ 1 980

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

GRASSET & NRF | PARIS 1913-1927 | 12,5 x 19 CM FOR THE FIRST VOLUME & 13 x 19,5 CM FOR THE SECOND ONE & 14,5 x 19,5 CM FOR THE OTHERS | 13 VOLUMES IN ORIGINAL WRAPPERS

**First edition**, rare first issue copy (printing error in the Grasset imprint, original soft cover dated 1913, publisher's catalog in-fine, no table of contents) for the first volume; first issue of *À l'ombre des jeunes filles en fleurs* without statement of edition, one of about 500 copies, the 2000 later issued copies bearing a false statement of edition on the cover, pasted label "majoration temporaire cinquante pour cent" on the spine of the preserved soft cover; first editions on *pur fil* for the following volumes, the only *grands papiers* (deluxe copies) with *réimposés* quarto copies.

Famous misprint known as "*la faute à Grasset*": most important printer's error, only present on *service de presse* (advance copies) and very first issue copies of *Swann*. A vertical bar | had slipped between Grasset's E and T on the lower part of the title-page and was quickly removed during printing. 17 deluxe copies – 5 on *jaпон* and 12 on *hollande* – were printed after first issue corrections.

No statement of edition: true feature of first issue copies of *À l'ombre des jeunes filles en fleurs*. Although dated 30 November 1918, the 128 "réimposés" copies were only printed in 1919 along with deluxe copies of the *Swann* second edition.

**The complete first edition, first issue of *À la recherche du temps perdu* includes the first two volumes on ordinary**



PARIS  
BERNARD GRASSET  
ÉDITEUR  
61, RUE DES SAINTS-PÈRES, 61  
—  
MCMXIV

paper with the above-mentioned particularities, then deluxe copies for the following volumes. These deluxe copies on *pur-fil* are of the same format than the first two volumes.

Spine and joint of first volume expertly restored, two warped spines, a few rare foxings mainly on vol. IV, good overall condition.

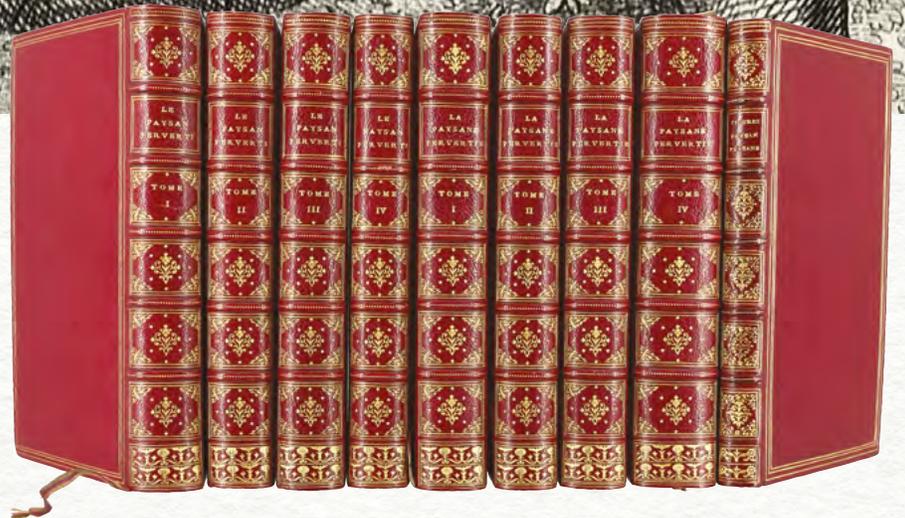
This complete collection of *In Search of Lost Time* includes the following titles: *Du Côté de chez Swann*, *À l'ombre des jeunes filles en fleurs*, *Le Côté de Guermantes* (2 volumes), *Sodome et Gomorrhe* (3 volumes), *La Prisonnière* (2 volumes), *Albertine disparue* (2 volumes) and *Le Temps retrouvé* (2 volumes).

Precious set, increasingly rare as issued.

\$ 30 800

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51 **Nicolas Edme RESTIF DE LA BRETONNE & Louis BINET**

*Le Paysan perverti*  
*La Paysan[n]e pervertie*  
*Les Figures du Paysan perverti*  
 [The Perverted Peasant  
 and Peasant Woman]

CHEZ ESPRIT & CHEZ LA VEUVE DUCHESNE  
 LA HAIE [PARIS] 1776 [i. e. 1782] & 1784  
 12MO (9,5 x 16,5 CM) | 9 VOL. IN MOROCCO

Famous first illustrated edition of *Le Paysan perverti*. First edition of its sequel, *La Paysane pervertie* and of the explanatory volume of the figures. According to Cohen “the costs of the illustration were borne by a rich man, a friend of Restif, probably Grimod de la Reynière.”

**Full red morocco binding signed Belz Niedrée**, circa 1860-1880.

Our copy of *La Paysane pervertie* contains the rare censored title pages: “Most copies do not have the words *La Paysane pervertie* on the title, censorship required their suppression, only *Les Dangers de la ville*, etc.” (Cohen). Complete, at the end of volume IV, of the *Table des noms des personnages* (pp. 337-344), *Avis sur les Dangers de la ville* (8 pp.), *Revue des ouvrages de l’auteur* (pp. clxix-ccxlv) and the *Ouvrages du même auteur* catalogue.

– **Le Paysan perverti, 1776 – 8 parts in 4 volumes**

74 engraved plates and 8 engraved titles + 2 double figures after Binet, by Berthet et Le Roy. Volume 2: Page 147 mounted. Two small restorations to the lower margin of pages 266 and 267. Volume 3: Lower part of p. 121 restored, probably during the binding process, with a different type-

face on the last two lines of the text. Volume 4: Small hole to the last page (publisher’s catalogue)

– **La Paysane pervertie, 1784 – 8 parts in 4 volumes**

74 engraved plates including 8 engraved titles after Binet, by Berthet, Giraud le jeune and Le Roy.

Volume 1: 2 title pages dated 1784 “chés la d.me Veuve Duchesne” + 1 title page *Les Dangers de la ville*. Restoration to the upper corner of p. 9.

Volume 2: Title page of *Les Dangers de la ville* pasted over that of *La Paysane pervertie* 1784 “chés le libraire indiqué au frontispice de la I Partie du Paysan”. Volume 3: 2 versions of the title pages as described above. A restoration to the inner margin of p. 257. Volume 4: Also 2 versions also of the title page. The first page of the text of *Dangers de la ville* bound, with some skillful restorations.

– **Les Figures du Paysan perverti** (missing from most copies) [with]

**Les Figures de la Paysane pervertie**: Engraved portrait of the author. Last page mounted, with a small piece of paper missing to the lower margin.

**Superb set in a signed morocco binding, a rare copy reflecting the tumultuous editorial adventure of this great text.**

**\$ 11 000**

>> MORE ONLINE

*Une saison en enfer* [A Season in Hell]ALLIANCE TYPOGRAPHIQUE (M. J. POOT & C<sup>®</sup>) BRUXELLES 1873 | 12,5 x 18,5 CM | FULL MOROCCO AND CUSTOM SLIPCASE

**First edition published in a small number of copies and at the author's expense.**

Binding in full black morocco elaborately decorated in blind, original wrappers preserved, half black morocco slipcase, outstanding binding signed Semet & Plumelle.

Of great rarity, the first edition of *Une saison en enfer* is a major collector's piece on several counts: it remains the only work he edited himself, then a young unknown 19-year-old poet. He self-published it and eventually never paid for it. The printer, therefore,

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

The curious composition of the work is also a surprising peculiarity of this precious edition: without a title nor endpapers (the text begins ex abrupto after the cover and finishes in the same way), the seventeen blank pages inserted far and wide in the book, and,

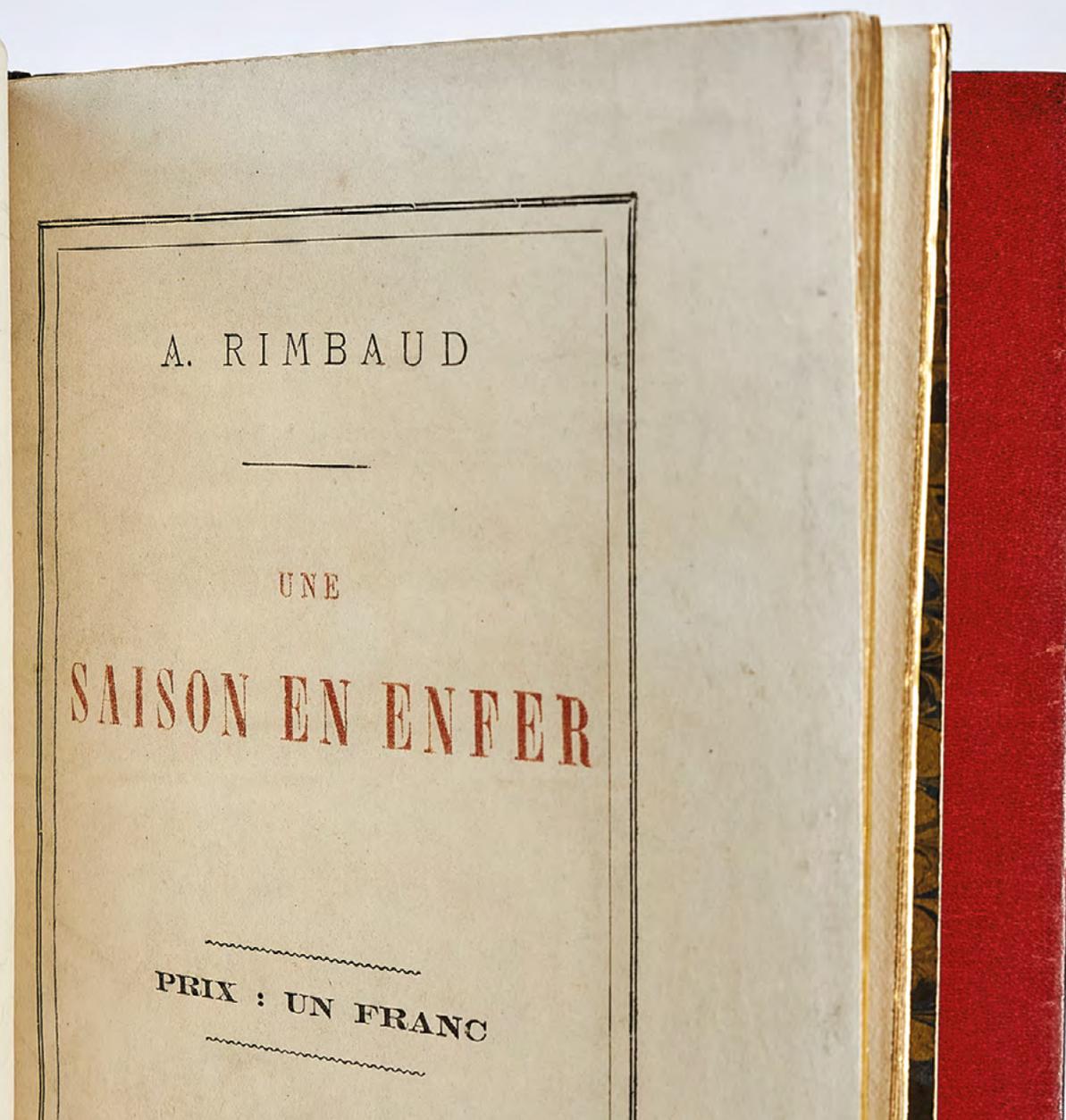
of course, the misprints and spelling errors peppered through the text are also curiosities studied by scholars.

Sought-after and collected very early on by bibliophiles, copies of this mythical edition were bound by the greatest French binders namely Pierre Lucien Martin, Semet & Plumelle, Paul Bonet or Georges Leroux.

**A very beautiful copy set in an outstanding blind tooled full morocco binding by Semet & Plumelle.**

**\$ 30 800**

➤ MORE ONLINE



deux couffis, jantel en ciseaux. ca go  
 goureux lre, longueur terralle  $44\frac{1}{2} \times 0$   
 $0-02$  haut  $0-03 = 708 H = 864$

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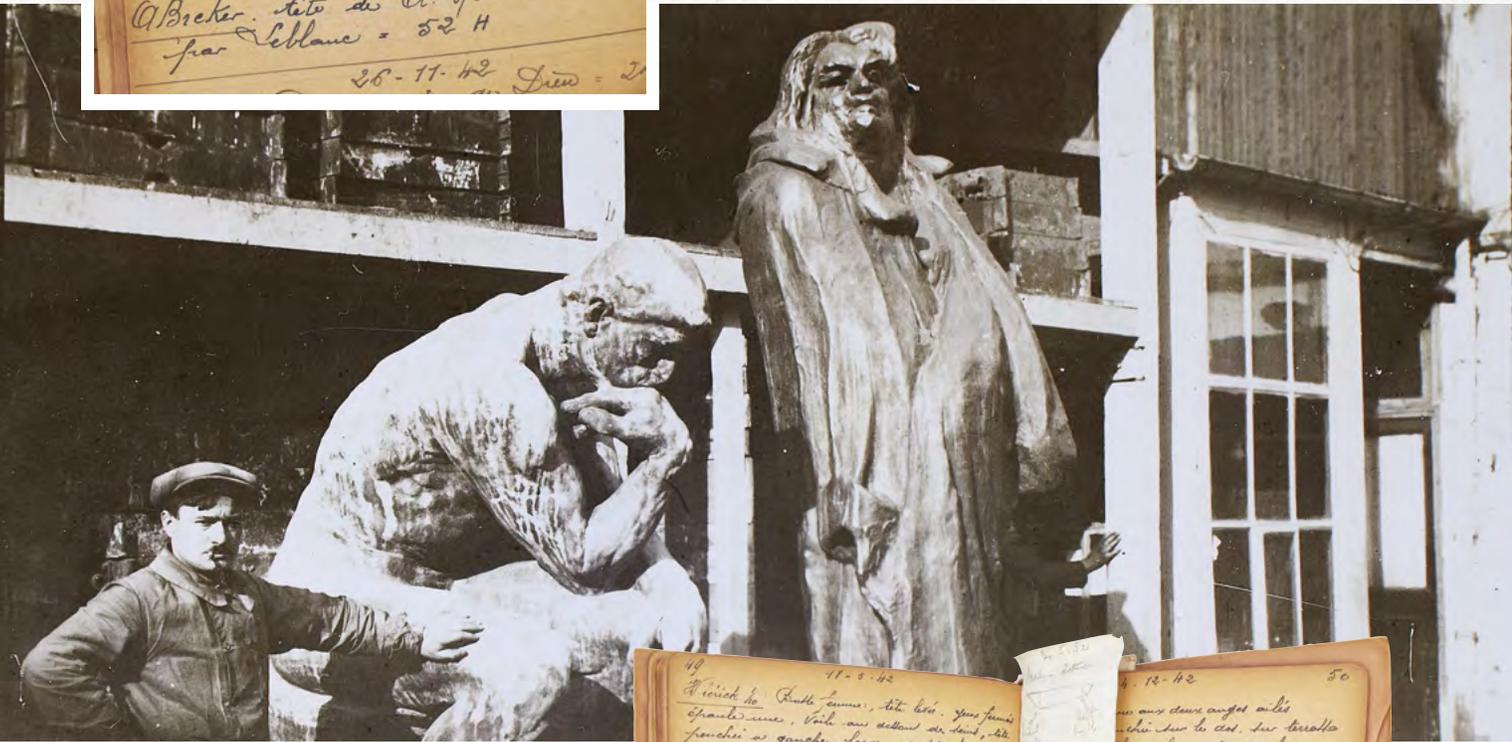
Rodin. Le Baiser (petit) sur cuivre  
 $38-10-42$   
 $30 H$  par Lamy. (m) accellais  $48 H$  Ric

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$21-8-42$   
 A Breker. tête de A. Hitler haut  $0$   
 par Leblanc =  $52 H$

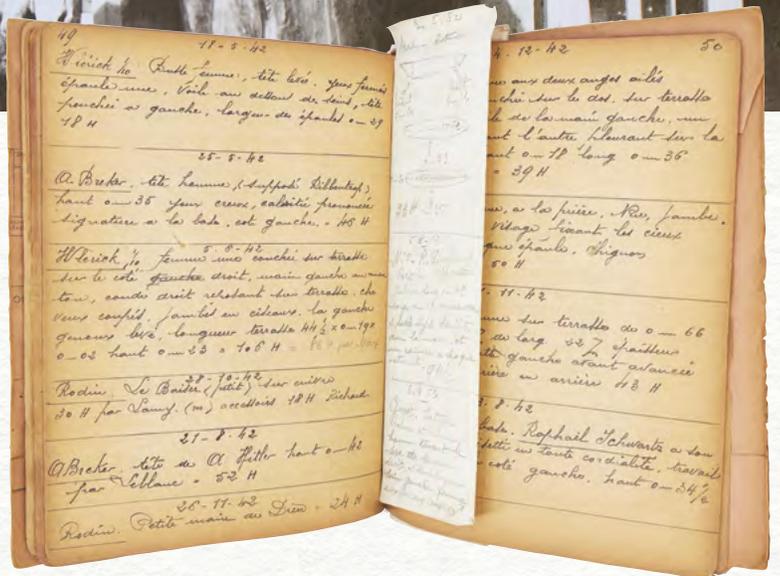
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$26-11-42$  Dieu =  $2$



53 [Auguste RODIN & Aristide  
 MAILLOL & Antoine BOURDELLE  
 Alberto GIACOMETTI & Ossip ZADKINE  
 Arno BREKER & Chana ORLOFF  
 Germaine RICHIER & Roger de  
 LA FRESNAYE & Malvina HOFFMAN  
 Paul BELMONDO & Edgar BRANDT  
 François POMPON & Isamu NOGUCHI]

Archives from the Rudier foundry



PARIS 1930-1952 | DIFFERENT FORMATS;  
 NOTEBOOK 18,1 x 22,3 CM | 11 PHOTOGRAPHS AND A 45 LEAVES NOTEBOOK

Exceptional set of archives from the Rudier foundry: a manuscript register of castings (45 leaves and 8 loose leaves) and a set of 11 original silver print photographs. Housed in a box covered with a decorative paper. Register bound in a cloth, first cover detached; consolidated with a re-used cover from an insurance company sheet. Numerous tears on the covers, tears on a few pages not affecting the text, a few pages loose.

Extremely rare documents, to our knowledge unique set of archives to have survived the destruction of the molds and records of the Rudier foundry in 1952. The only other archives known to date only concern castings commissioned by the Rodin Museum.

Precious visual and manuscript archives of a place where both Ro-



din's and Giacometti's *Walking Man* were first cast into bronze. This exceptional notebook records the genesis of Cubist works of art, as well as timeless creations of Rodin and wonderful pieces of Art Deco sculpture.

Probably kept by a worker of the Rudier foundry between 1930 and 1952, this register of mostly bronze casts records an important part of 20th-century art history – the only surviving chronicles of the foundry where some of the most famous sculptures in modern art were made and are now exhibited in major museums and private collections.

**The notebook records the casts of Giacometti masterpieces:** *L'Homme au doigt* (1947), *Grande Figure* (1949), *La Place* (1950), *Buste d'Homme* (1950), *La Roue de la fortune* (1950) tracing back to his very first sculpture ever cast by Rudier (*Femme couchée qui rêve*, 1931). And casts of major Rodin sculptures, whom Rudier was the official founder: *The Thinker*, *Monument to Balzac* are recorded numerous times on the register and appear on two unpublished photographs taken at the foundry.

Includes a lot of entries for castings of **Rodin's Kiss**, sculptures from *The Gates of Hell*, *The Burghers of Calais* and *The Age of Bronze*. Also contains numerous entries for artworks by **Bourdelle**, **Maillol**, **Zadkine**, **Renoir**, **Pompon**, **Jean Joachim**, **Paul Manship**, **Edgar Brandt**, as well as **Chana Orloff**, **Germaine Richier**, **Marie-Louise Simard**, **Céline Emilian**, **Claire Colinet** ou **Malvina Hoffmann**, and many more.

**11 unpublished photographs**, only one was featured in *L'Art et les artistes*, 1936. These rare photographs show works by Rodin, his pupil Jules Desbois, and masterpieces of Art Deco sculpture by Antoine Bourdelle (*Vierge à l'Offrande*) and Joseph Bernard (*Femme à l'enfant*). In other photographs, foundry workers proudly pose next to major Parisian monuments, including a Wederkinch monument near the Eiffel Tower, a deer from the Versailles gardens restored at the foundry, the statue of Albert I (place de la Concorde), or a monumental angel from the Sacré-Coeur Church in Gentilly.

This collection offers a unique view inside a major place of artistic creation. The foundry thrived under the direction of Eugène Rudier, who became Rodin's appointed founder and was an undisputed master of the delicate art of sand casting (Laurence Bertrand-Dorléac, *The Art of Defeat* (1940-1944)). He maintained a long and fruitful collaboration with world-renowned artists. Rudier gave Antoine Bourdelle shelter in his property, where he died in 1929. In 1947, Giacometti commissioned him to cast his very first *Walking Man* and visited him to admire his many Rodin sculptures: "One autumn day in 1950, Giacometti found himself in the park of the foundryman Eugène Rudier at Le Vésinet, and could not resist gazing at Eustache de Saint Pierre, one of the valiant Burghers of Calais [...] This irruption of the 'Grison' sculptor into one of Rodin's most emblematic works demonstrates once again his admiration for this great genius."

The notebook (48 leaves) was certainly written by one of the foundry workers who worked for several decades in the Rudier atelier, providing precious information on the castings from 1930 until 1952, upon Rudier's death who required that all activity cease permanently after his passing. **His archives and molds were burnt according to his wishes.** This anonymous hand carefully recorded in chronological order the titles or descriptions of artworks, sometimes with sketches, with measurements and working hours needed for each sculpture. Famous sculptors are written in a sometimes delightfully fanciful spelling ("Giacometty", "Mayol", "Nooguchi", "Alvina Offmann") with comments such as "cubist style" for a work by Czaky; "skeletal woman" describing a Giacometti. Names of founders are listed alongside their work, such as the famous Lucien Thiot, others such as René Foucard, or anonymous people who contributed to the creation of true masterpieces (Yvon, François, Max, Batiste, Paulo, Léon, or Marin, who produced parts of the *Burghers of Calais*, among others).

**Each page is covered with creations of the greatest sculptors: Rodin** (some already mentioned, but also

# Un général argentin à cheval dans Paris

*L'Exhortation*, *Saint Jean Baptiste*, *Tête de Balzac*, bust of Georges Hecq and *Etienne Clémentel*, and many others), **Antoine Bourdelle** (*L'Héraklès*, *Jeanne d'Arc*, *L'Eloquence*, *Séléné couchée*, *La Maternité*, *Monument à Mickiewicz*, *Asclepios*, his very last work cast posthumously), **Aristide Maillol** (*Buste de femme*), **Ossip Zadkine** (*Deux femmes*, 1936 and many more), Joseph Csaky, Gutave Miklos, Paul Belmondo, Paul Manship, Edgar Brandt, Louis Leygue, Pierre-Marie Poisson, Pierre Traverse, Raoul Lamourdedieu, Léon-Ernest Drivier, Wheeler Williams, Robert Wlérick, Paul Niclausse, Paul Moreau-Vauthier, Andrew O' Connor, Victor Brenner, Constantin Dimitriadis, Jean Boucher, Georges Chauvel, Roger de la Fresnaye, Hubert Yencesse, Maxime Real del Sarte, Jean Terzieff, René Bertrand-Boutée, Gustave Pimienta, Georges Halbout du Tanney, Hubert Malfray, Georges Malissard, Louis de Monard, François Popineau, Raymond Delamarre, Casimir Reymond, Marius Roussel. **It also contains fine examples of animal sculpture, including a panther by François Pompon, birds by Paul Artus, dogs by Christophe Fratin, or bronzes restored for the Versailles castle in 1935 (including a deer photographed at the foundry).**

Pioneering women artists are very present throughout the pages including **Chana Orloff**, **Germaine Richier**, **Marie-Louise Simard**, **Céline Emilian**, **Belgian sculptor Claire Colinet** and the **illustrious pupil of Rodin, the American Malvina Hoffmann**. Many entries in the register record the close collaboration between Rudier, Rodin and Hoffmann in creative adventures of pharaonic proportions: the famous *Gate of Hell*, or Hoffmann's *Hall of Man*, an anthropological ensemble of 104 statues now in Chicago's Field Museum. The Rudier foundry quickly became known for its impeccable technique for monumental bronzes. **Newspapers even called Eugène Rudier a titan executing "Cyclopean works"** (André Wissant, *L'Est républicain*). The photographs in this set capturing the immense mon-

ument to General Alvérar by Antoine Bourdelle and the monumental *Sacré-Coeur Angel* by Georges Saupique still attest to the extraordinary creations of the Rudier atelier.

Our register is a rare historical source of the harrowing moments endured during Nazi Occupation and constitutes a valuable addition to research on this subject (Clare Finn, 2013, Françoise Gaborit, 2021). To ensure the survival of its activity, Rudier cast sculptures by Arno Breker, favorite artist of the Third Reich – including a bust of Adolf Hitler and a dozen works recorded in the notebook – exhibited at the Musée de l'Orangerie in Paris in 1942. The foundry counted among its workers some great resistance fighters and lost one of its best molders, communist activist Jean-Pierre Timbaud. Shot alongside Guy Môquet in Châteaubriant on 22 October 1941, he died singing the *Marseillaise*. At the end of the war, the Rudier foundry played an important role in Holocaust Remembrance: the register contains entries for the monument by Nathan Rapoport commemorating the Warsaw Ghetto Uprising. Witness to a multi-faceted history, where art and totalitarianism were inextricably intertwined, this notebook also follows the radical evolutions of post-war art marked by Giacometti's long and aerial figures. At least five works (already mentioned) can be identified with certainty among the 15 entries in the register bearing the Giacometti's name, providing valuable details on casts, proofs, and names of the foundry workers. Giacometti appears in the last lines of this precious notebook and worked with Rudier until his death and the closing of the foundry in 1952.

**This unique set of documents and photographs of exceptional artistic and historical value will undoubtedly fill many gaps in catalogues raisonnés of the most renowned artists of the 20th century.**

RESERVED

▶ MORE ONLINE



à main levée, l'air conqu  
Argentine, mort en 1852.  
rues de Paris. Ces cinq  
fondue récemment à Arc  
rue Antoine-Bourdelle,  
réalisé par l'artiste en  
assistait à la cérémonie  
la force et la fierté

re  
ux,  
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(S. 1)

[1918-1921] | 26 x 31 CM | 13 PAGES ON 9 LEAVES | CLOTH BINDING

**Original autograph manuscript by Georges Rouault illustrated with important original drawings in ink.**

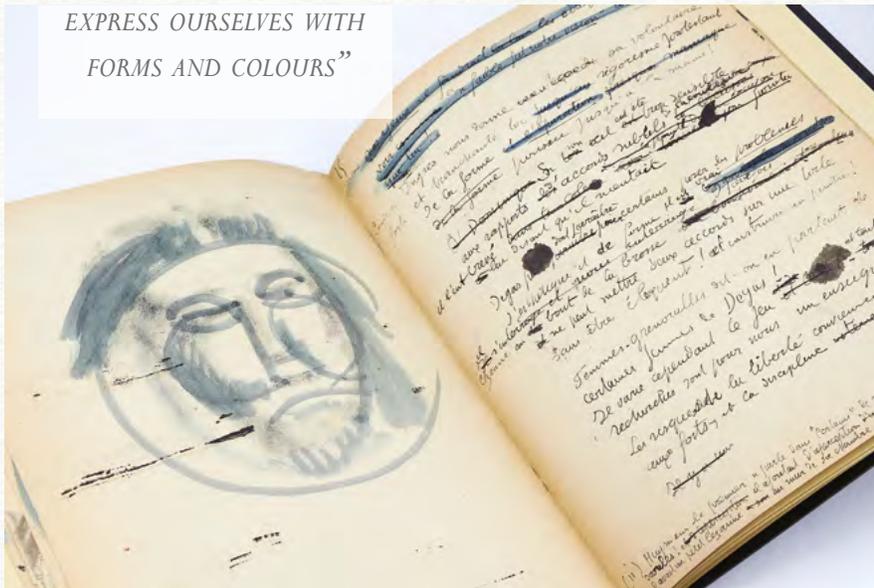
13 autograph pages in ink on 9 leaves mounted in an album. 4 compositions in ink and watercolour: the face of Christ, 2 sketches of naked women crossed out, one animal silhouette. Several mistakes, deletions, crossings out in ink, two paragraphs glued to the pages. First leaf frayed in the margins, discreet restoration to the inner margin of the first leaf. Second cover of the original notebook preserved. Black cloth binding with gilt title on the spine.

Unpublished version of the preface to his *Souvenirs intimes* (1927), likely written around 1918-1921 and missing from his published writings (Christine Gouzi, *Soliloques d'un peintre. Georges Rouault*, 2022).

**Exceptional manuscript by Georges Rouault, the undisputed master of modern sacred art, where writing becomes drawing and corrections transform into art. The 15-page unpublished text, sublimely corrected by great pen strikes is accompanied by 4 preparatory compositions in ink, certainly for his illustration of *Les Fleurs du Mal* [*The Flowers of Evil*] engraved in 1926, and for *Miserere*, his most famous set of prints made between 1917-1922. The manuscript contains one of his first studies of the Holy Face of Christ for *Miserere*, emblematic image of his work, carrying within it all of Humanity's suffering.**

A true outlet for the mystical painter, this sketchbook mixes personal reflections, considerations on art history and memories of the great artistic figures of the 19<sup>th</sup> century, with whom he has, for the most part, rubbed shoulders with: *Delgas*, *Cézanne*, *Gustave Moreau*, *Huysmans*.

“WE MAKE A SILENT ART  
SAID THE OLD [NICOLAS]  
POUSSIN, INDEED, WE  
EXPRESS OURSELVES WITH  
FORMS AND COLOURS”



This extremely personal working manuscript was intended to introduce his greatest text, *Souvenirs intimes*, which was not published until 1927. It differs completely from the final text of the preface, which was not even written by him: “It is probable that [André] Suarès has rewritten the entire published preface. The tone and the writing are very different from those that the artist usually uses, particularly in several failed prefaces [...] Freer to contemporary eyes than that which was last chosen, they explain the painter’s aims and the literary choices” (Christine Gozzi, *Soliloques d’un peintre*, p. 167). He exposes here his own truth about the great masters of painting who marked his debut at the Beaux-Arts, in Paris dominated by Ingres’ painting. The manuscript presents a great proximity of writing and themes with handwritten notebooks

preserved at the Georges Rouault foundation dated 1918-1921 (*ibid*, p. XLVIII-XLIX).

Through this skilful mix between painter and writer, Rouault renews the Christian tradition of illuminated manuscripts, while being heir to centuries of sacred art, where the artist is a mirror of the divine. The manuscript’s nervous handwriting centres on the works in ink, particularly a striking

Holy Face on leaf no. 7, which is certainly one of the first studies of this motif for *Miserere*, his famous set of 58 black and grey chiaroscuro plates started during the darkest days of the First World War. One of his recent exhibitions even bears the name “Mystic Masque” (McMullen Museum of Art) which is unveiled here in this unpublished notebook: the divine features, surrounded by a halo not retained in the engravings, echo the veil of Saint Veronica (*Et Véronique au tendre lin passe encore sur le chemin*) or even his plate entitled *Les ruines elles-mêmes ont péri*, both published after many reworkings in 1948. The notebook brings together holiness and decadence through the features of a languishing woman (no. 6), recalling his illustrations of naked women for *Les Fleurs du Mal*, the masterpiece of a cursed artist to whom he felt close. The painter has blackened leaf 5 with text around an animal profile in ink,

marked by moving lines. Radically opposed to the hieratic figures he is known for, it was not possible to identify in the artist's corpus this ink with fiery flat tints, almost reminiscent of Japanese art. On the back of the first leaf, a female silhouette is scarcely revealed through the vengeful brushstrokes of a perpetually dissatisfied Rouault.

Rouault himself confided in a letter to André Suares how difficult it was to put the introduction to *Souvenirs intimes* into words (2 September 1925). The manuscript is full of pasted strips of paper and thick ink strokes, a real testimony to the inner struggle between the painter and the theorist: **"I have neither preconceived nor materialist theories to triumph but try to be true. These artists have no link between them and have very diverse qualities, even opposites, with the exception of Cézanne, I have known them all [...] I have infinite respect for the work, the loving effort without a servile thought with regard to the greatest. I do not believe in new things, I still seek to live in the intimacy of the thoughts of the men with whom I am going to speak."**

Rouault's career, unparalleled in the modern era, excluded him from the artistic movements of his contemporaries and his predecessors. Strengthened by his position as an independent and unclassifiable artist, he speaks of a cohort of painters placed in the pantheon of the arts: **"I will not take into account these contingencies at all, having no concern to please or to displease. I desire myself, humble with regard to art, (without daring to believe it too much), an absolute frankness with regard to men however great they may be [...] From the point of view of my conscience as an artist, it is a debt that I believe I must pay. After the death of an artist, everything becomes so false, so misinterpreted, so distorted. I am but a witness and I provide documents to people stronger than myself, they will do with them what they want, and it goes to nothing if it is null, there is nothing I can do."**

In the manuscript, he establishes a true indictment against the old guard of the 19th century, and expresses very radical opinions

that are absent from the published text, which will be a simple toned down dialogue, likely written by André Suares. Here Rouault contrasts his favourite painters – Moreau, Cézanne – with the most archaic of his contemporaries: **"Cézanne, a romantic character in some ways, grotesque for the bourgeois, but touching for us the other artists [...] Cézanne associates inner man with nature by saying in two senses 'Sursum Corda'; For Gustave Moreau, when I speak about him [...] I essentially use particular notes taken during his life by me, precious intimacy and too flattering for me (I was going to spend two and sometimes three evenings per week with him) and a memory perhaps allowing me to better revive my beloved boss insofar as I am weakly able."** He vilifies Ingres "Ingres gives us his strong and sharp voluntary law to the point of Protestant rigorism of form and purification pushed to the point of mania!" and despised Degas' blind admiration for the latter, considering their obsession with line as an impasse of representation: **"Degas seeks support in nature and in St Dominique Ingres. He is disappointed, takes revenge and throws his arrows at contemporaries; also he poses as little St Sebastian, all the ladies of the Salon judge him harshly, he does not care."** Although close to Catholic writers, he shows little regard for Huysmans' talents as an art critic: **"For J. K. Huysmans, nature is of little interest to him and he prefers to look on his wall at the Journey to Egypt by the old engraver Bresdin, the Chien-Caillou, than at the slightest horizon from his window."**

Aesthetically striking manuscript with early sketches for Rouault's great engraved works, *Miserere* and *Les Fleurs du Mal*, revealing the talent of a painter – but also a gifted storyteller of the arts of his time. Rouault, who set about finding "a writing in painting" completes in this manuscript a perfect union of these two mediums, by the ink strokes where the hand of the painter and the writer become one. The manuscript represents a part of art history, with one of Rouault's first representations of Christ in majesty.

SOLD

▶ MORE ONLINE

## 55 | Georges ROUAULT

### *Souvenirs intimes*

GALERIE DES PEINTRES-GRAVEURS E. FRAPIER | PARIS 1927 | 25 x 33 CM | ORIGINAL WRAPPERS

**First edition.** One of 385 numbered copies on Vélín d'Arches. Six original lithographs by Georges Rouault and initialled by the author and the publisher, preface by André Suares and catalogue of the E. Frapier gallery in fine.

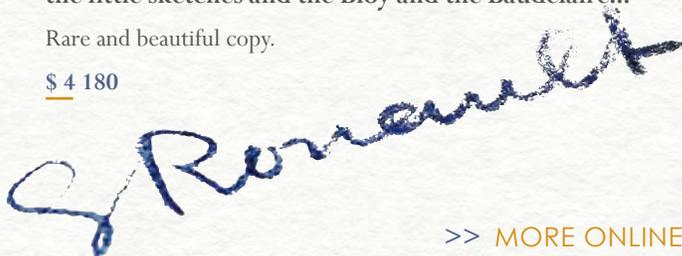
**The six lithographs are captioned and signed in the plate.** Some foxing, shading caused by the protective paper facing the lithographs.

**The copy contains an autograph post card signed by Georges Rouault to the publisher about the publication of the book:**

**"What a terrible job [...], don't change anything, I have reviewed it word for word – twice. I have retouched all the little sketches and the Bloy and the Baudelaire..."**

Rare and beautiful copy.

\$ 4 180



>> MORE ONLINE

[Maria Feodorovna EMPRESS OF RUSSIA]  
Gabriel SÉNAC DE MEILHAN

56

*Mémoires d'Anne de Gonzagues,  
Princesse Palatine*

À LONDRES ET SE TROUVE À PARIS 1786  
8vo (12 x 19,6 cm) | [4] XV 267pp.  
CONTEMPORARY FULL MOROCCO

First edition.

Binding with central arms of Maria Feodorovna, Empress of Russia, née Duchess Sophie Dorothea of Württemberg-Montbéliard (1759-1828), wife of Paul I, and mother of Alexander I and Nicholas I. Double-headed eagle with Russian and Württemberg state symbols, set within the ribbon of the Order of Saint Catherine.

Contemporary Russian binding in full red morocco, central arms of the Empress. Small black mark on the bottom of the first board, slightly bumped corner. Crisp paper with a few spotting and brownning to the endpapers' margins.

**Provenance:** Pavlovsk Palace library with its storage label on the first pastedown endpaper.

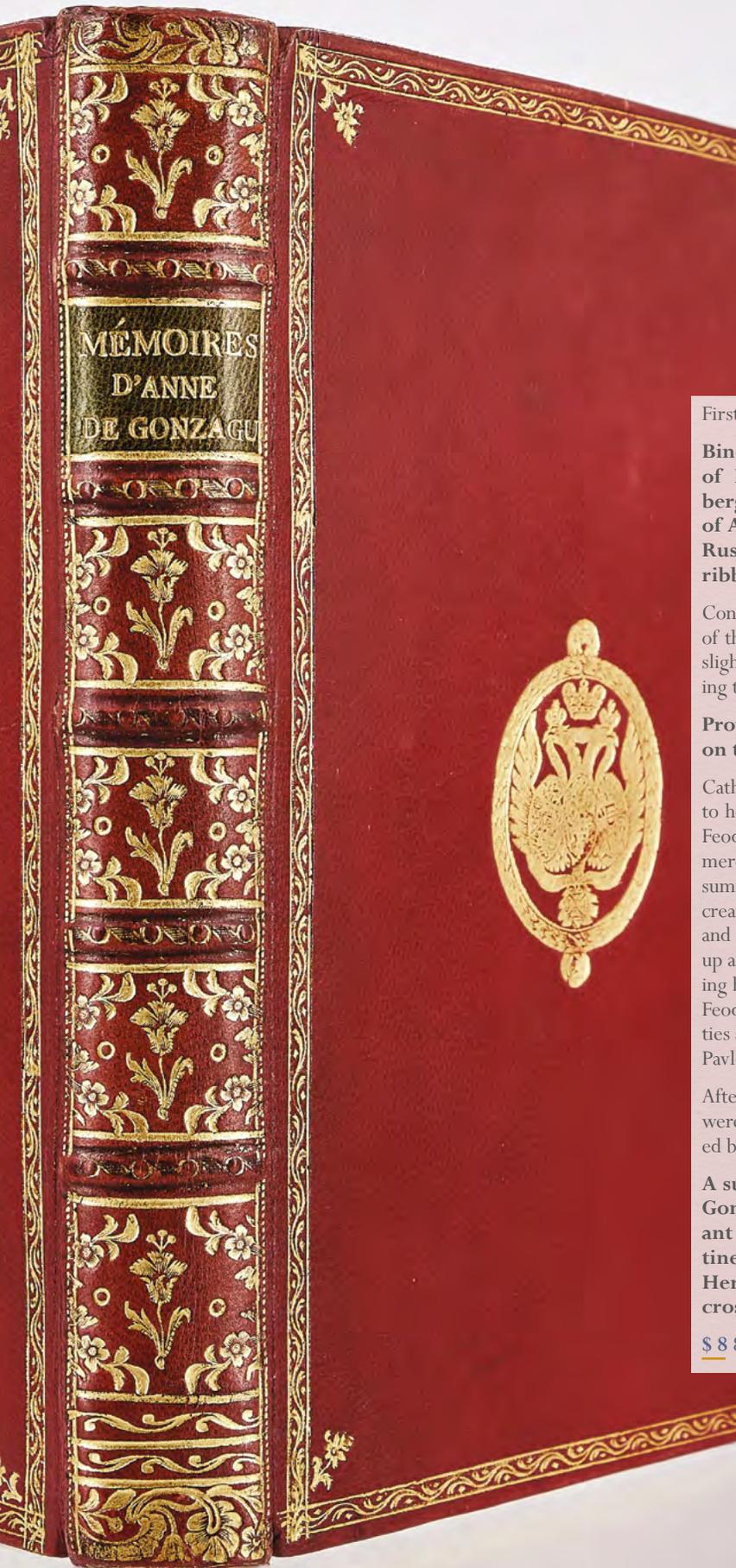
Catherine II of Russia gave this estate – built from 1782 to 1786 – to her only son Paul I to celebrate the birth of his first child. Maria Feodorovna furnished the rooms and acquired with her husband numerous pieces of European furniture, books, tapestries, making this sumptuous palace one of the most beautiful properties in Russia. She created in Pavlovsk her own literary salon and organized theatrical and musical evenings for her entourage. As an avid reader, she built up an important library set in wonderful red morocco bindings bearing her coat of arms. After the death of Catherine II, Empress Maria Feodorovna strongly supported the arts and created numerous charities as well as the very first schools for women in Russia. She lived in Pavlovsk Palace until her death in 1828.

After the revolution of 1917, part of her books and art collections were sold by the Soviet government, and the palace was heavily looted by the Nazis during its occupation in September 1941.

A superb copy of the memoirs of “Princess Palatine” Anna Gonzaga of Cleves of an illustrious provenance. Important figure of the Fronde, the Princess was initially destined for monastic life and ran an important literary salon. Her tumultuous life was punctuated by secret love affairs, cross-dressing, and conspiracy.

\$ 8 800

>> MORE ONLINE



57 | **Antoine de SAINT-EXUPÉRY**

*Courrier sud* [Southern Carrier]

NRF | PARIS 1932 | 12 x 19 CM | ORIGINAL WRAPPERS

New edition. Spine very discreetly restored, a few fold marks on the front cover.

**Exceptional copy signed and inscribed by Antoine de Saint-Exupéry: “Pour Jean Lucas. Avec toute ma vraie amitié cimentée par le sable (l’astuce est mauvaise mais le cœur y est). En souvenir des belles orgies de Port Étienne.”** (“For Jean Lucas. With all my true friendship cemented by sand [the joke is poor but the heart is there]. In memory of the beautiful orgies of Port Étienne” [with a drawing of a naked girl].

Saint-Exupéry inscribed this copy of his first book to **Jean Lucas, a fellow pilot at Aéropostale**, who prepared with him in 1935 his famous Paris-Saigon raid where he famously crashed “in the center of the desert” of Libya. His accident as well as the stopovers in Port Etienne with Lucas will be told in his masterpiece *Wind, Sand, and Stars*. Lucas will celebrate at his side the great literary success of this last novel (winner Grand Prix of the French Academy) at Consuelo’s flat in Paris, with writer Léon-Paul Fargue and the Werth couple.

In this long and humorous inscription, the writer evokes moments spent in 1931 in Port-Étienne, now Nouadhibou in Mauritania, where “Night and day, Lucas, who was chief of the airport, would wind his gramophone; and Ravel’s Bolero, flung up here so far out of the path of life, would

speak to us in a half-lost language, provoking an aimless melancholy which curiously resembled thirst” (*Wind, Sand, and Stars*). In this refuge where “the threats [is] deadened by so much sand” a fraternity itself

“OUR SUREST PROTECTION  
WAS OUR POVERTY,  
OUR SINGLE ENEMY SILENCE”

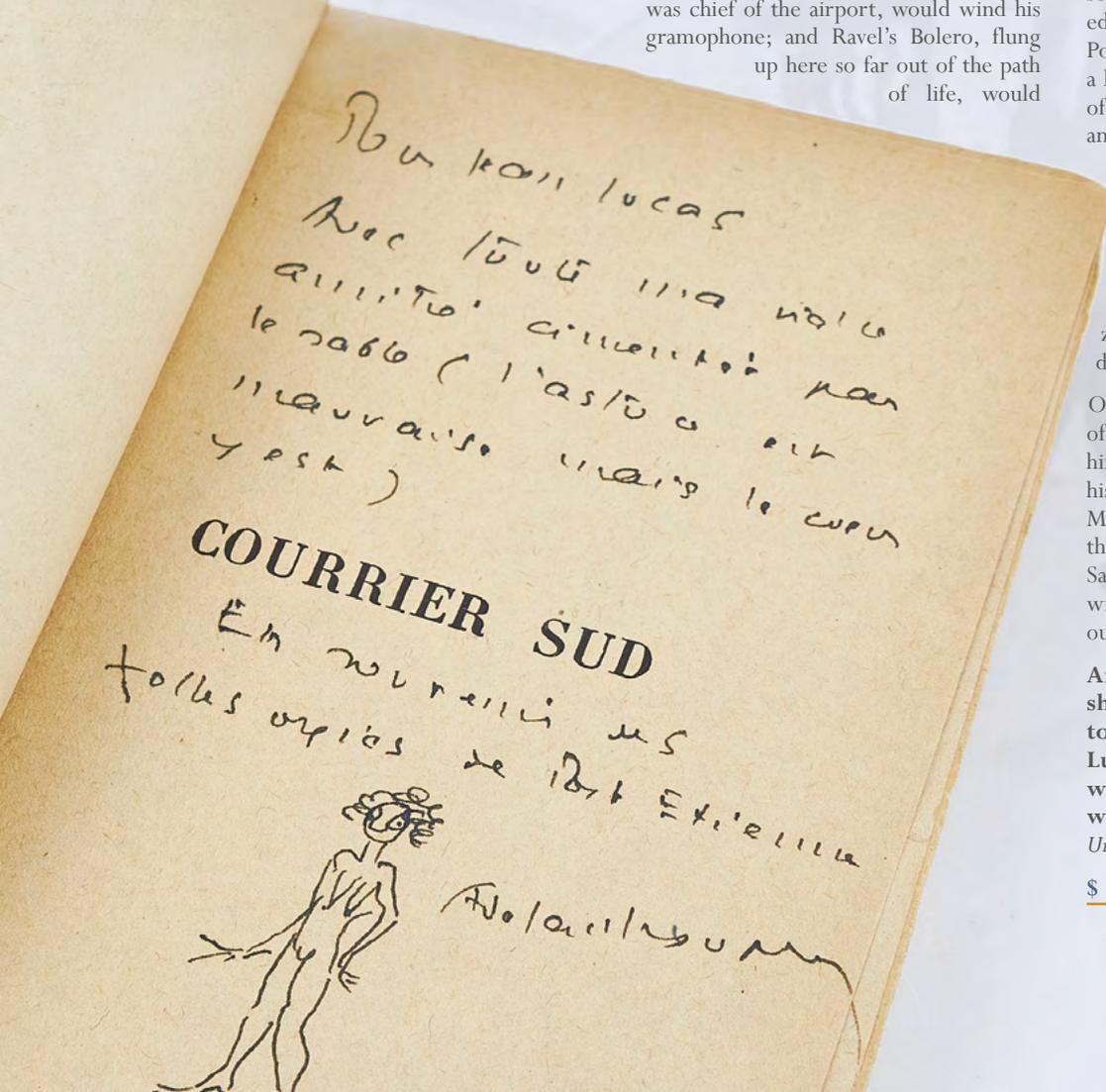
“cemented by the sand” was born between these pioneers of aviation. Braving all imaginable dangers, Saint-Exupéry flew mail from France to Casablanca in a Laté 26. He recalls here his stopovers, the “lavish orgies of Port-Étienne” in the burning solitude of these remote lands: “Located on the edge of unsettled territories, Port-Etienne is not a city. There is a fort, a hangar and a wooden hut for the crews of our country” he writes in *Wind, Sand, and Stars*. In the company of Lucas and the captain-governor, he kills boredom with chess games, conjuring tricks, naval battles, games of hangman, long stories of flights and girls, as the explicit ink drawing at the bottom of the page seems to attest... many “crazy” evenings of which this letter and this drawing preserve the memory.

One night in July 1939, Lucas cured him of his “blank page syndrome” by locking him in his room so that he could finish his preface to the book by aviator Anne Morrow Lindbergh. At the end of the war, the inconsolable Léon Werth, to whom Saint-Exupéry dedicated *The Little Prince*, wrote to Jean Lucas: “The armistice without Tonio is not quite the armistice”.

**An exceptional gesture of friendship from the “Lord of the Sands” to his faithful brother in arms. Jean Lucas portrayed in *Wind, Sand, and Stars* was one of the rare intimates the writer confided in (Saint Exupéry, *Une vie à contre courant*, p. 264).**

\$ 11 000

>> MORE ONLINE



Complete autograph manuscript, reflections on economics

21,4 x 27,2 CM | 9 PAGES ON 8 LEAVES

Complete autograph manuscript in French by Antoine de Saint-Exupéry. 9 pages on 8 leaves in black ink. Traces of horizontal and vertical folds. A small piece of paper missing in the center of two leaves.

Exceptional unpublished manuscript by Saint-Exupéry, to be compared with his political and economic reflections in Carnets (1989, p. 43). Personally affected by the 1929 crisis, Saint-Exupéry "the self-taught writer" writes passionately about the economy and puts forward reform strategies. The manuscript features a lot of mathematical formulas and equations, along with remarks "To make the ideas clear about what is happening today" (p. 1), on the national economic system and the labor market.

These unpublished pages testify to Saint-Exupéry's great intellectual curiosity, his insatiable need for innovation in all fields of knowledge: mechanics, technology, politics, economics... Saint-Exupéry writes on capitalist reform, as he was an outspoken critic of the system which he later personified in The Little Prince "businessman" character. He develops theories where the State becomes the only employer, banker, and overall production manager: "If the State pays all the salaries including those of the administrations and considers itself as

owner of all the products (nothing to be changed within the capitalist system in the sense that it can pay to the administrations special bonuses returning in their salaries and according to the quality as well as the quantity. He pays an amount X. He sells (having taxed his stocks so that they express Y)".

"IN THE END, 5 HOURS OF WORK FOR EXAMPLE TO PRODUCE — PER MAN — ALL THAT IS NECESSARY TO MAN"

His reflection is directly related to the stock market crash that bankrupted the Aéropostale, the pioneering airline company where Saint-Exupéry had displayed his talents as an aviator-writer. One also remembers the splendid lines from Terre des Hommes on the value of work: "The greatness of a profession is perhaps, above all, to unite men: there is only one true luxury, and that is human relations".

Concerned about a better distribution of wealth, he develops throughout the pages several labor market and pension system theories, halfway between Keynes and Marx. The writer was well aware of the value of labor having himself spent long hours on his aircrafts' mechanics. He details

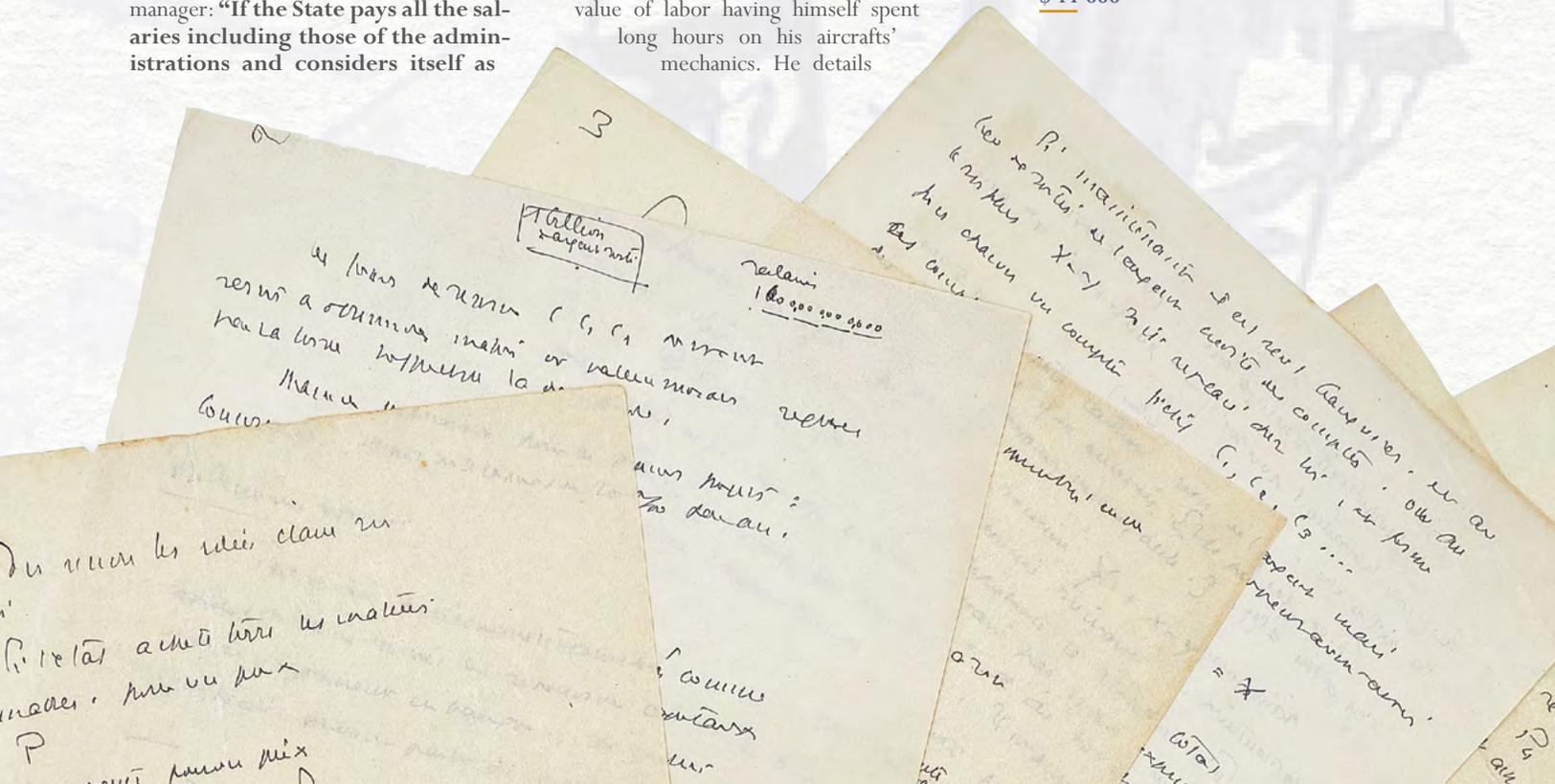
his views on the duration of a working day "In the end, 5 hours of work for example to produce — per man — all that is necessary to man. With little work and it is possible to supply men with everything that is — and can with the increase of luxury — become necessary to them", and makes calculations on savings, pensions, purchasing power. His novels and personal writings contain numerous references to labor and hopes for a more equal human community:

"Saint-Exupéry was also a man of his time, passionate about modernity, especially technical innovation, who constantly tried to reflect on all the problems that arose from it. Hence the countless notebooks, notes, and scattered sheets of paper that he constantly filled in and carried in his pockets and trunks, with which he might one day have written a book." (Jean-Claude Perrier)

Rare manuscript from a true Humanist, a talented artist, aviator, novelist, political and economic thinker. Saint-Exupéry tries to build a harmonious social order and lay the theoretical groundwork for an ideal society.

\$ 11 000

> MORE ONLINE



Handwritten text in French, partially obscured by a white box. Visible words include "sans", "ce bas", "fraternel", "partageait", "Et", "camaraderie", "C'est", "ce que", "nous", "avons", "fait", "ensemble".

Handwritten text in French, partially obscured by a white box. Visible words include "Racon", "c'est", "comme", "si", "nous", "étions", "deux", "hommes".

Vertical strip of handwritten text on the left side of the page, partially obscured by a white box. Visible words include "ce", "qui", "est", "le", "plus", "beau", "texte", "de", "la", "littérature", "française".

Original autograph manuscript by Antoine de Saint-Exupéry, one page written in black ink on a leaf of white paper, several crossings out, corrections and re-writings.

Remarkable working manuscript for one of the most beautiful passages in *Wind, Sand and Stars*.

Emblematic page of Saint-Exupéry's great humanist and romantic adventure, which celebrates the fortuitous union of beings constrained by the elements and by history. Magnificent example of the writer-aviator's narrative dialogues, mixing his memories of the Spanish war and his rough landings with Henri Guillaumet in the Sahara, pondering the bonds of camaraderie, "this unity that no longer needs language", that speak for themselves when on the brink of death together.

The leaf, testimony of the writing process of this text, presents several crossed out passages different to the published text, in the final chapter of *Wind, Sand and Stars* (chapter 8 "Les Hommes"), following the account of his famous accident in Libya and his rescue by the Tuaregs.

In this passage between adventure story and meditation, the desert nights are accompanied by a portrait from his stay in the heart of "bloody Spain": the writer addresses a sergeant he met on the Madrid front, "little accountant somewhere in Barcelona", waking up from a final assault that will surely cost him his life. This largely crossed out passage highlights Saint-Exupéry's intense questioning of the power of this unending com-

mitment, beyond that of life and death, that he himself had experienced in the heart of the western Sahara: "What did you find here, Sergeant, that brought you the feeling of no longer betraying your destiny? Perhaps that brotherly arm that lifted your sleepy head, perhaps that tender smile that did not pity, but shared? [...] we experienced this union when we crossed, in teams of two planes, a still disobedient Rio de Oro". The life of this anonymous fighter, a symbol of universality, is crossed with his own memories of a chaotic expedition in the Mauritanian desert "in 1926" – the date was not retained in the final text: "At that moment we discover this unity that did not need language. I understood your leaving. If you were poor in Barcelona, alone perhaps after work, if your body itself was no refuge, here you felt the feeling of accomplishing yourself?"

**"WE WERE BRANCHES OF THE SAME TREE"**

Without naming him, Saint-Exupéry refers here to Henri Guillaumet, this aviation giant and bad-tempered mentor with whom he flies in tandem to deliver mail to Dakar: "But there is an altitude of relations where gratitude and pity lose their meaning. It is there that one breathes like a freed prisoner. [...] I have never heard the shipwrecked man thank his rescuer. Most often,

even, during the exhausting transfer from one plane to another, we insulted ourselves with mail bags: 'Bastard! If I breakdown, it's your fault, with your fervour to fly two miles, in the middle of the cross currents! If you had followed me further down, we would already be in Port-Étienne!' and the other who offered his life found himself ashamed to be a bastard. What else would we have thanked him for? He also had a right to our life."

Confronting experiences separated by time and space, the humanist pen of Saint-Exupéry writes this manuscript that is both a philosophical essay and an adventure novel that culminates in this last metaphor "We were branches of the same tree".

Between the writer's worked and re-worked lines, a real poetry emerges of man's sacrifice for an ideal of humanity that surpasses and unites. Sartre praised the existentialist achievement of Exupérian writing, of which this manuscript is the perfect example: "Against the subjectivity and the quietism of our predecessors, he was able to sketch the main features of a literature of work and tools. [...] he is the precursor to a literature of construction that tends to replace consumer literature" (*Situations II*, p. 326).

Superb handwritten page with dense and nervous writing, of one of the greatest humanist texts of the 20th century.

\$ 11 000

**Antoine de SAINT-EXUPÉRY** 59  
Autograph manuscript page from  
*Terre des Hommes* [Wind, Sand and Stars]

1938 | 21 x 27 CM | 1 PAGE ON ONE LEAF

Vertical strip of handwritten text on the right side of the page, partially obscured by a white box. Visible words include "un", "ce", "qui", "est", "le", "plus", "beau", "texte", "de", "la", "littérature", "française".

VIEW MORE ONLINE

Handwritten text in French at the bottom of the page, partially obscured by a white box. Visible words include "ce", "qui", "est", "le", "plus", "beau", "texte", "de", "la", "littérature", "française".

First edition of one of the most important revolutionary publications against the African slave trade and first manifesto of the Société des amis des Noirs, founded in February 1788 by Jacques-Pierre Brissot, Étienne Clavière and Mirabeau, just nine months after the London Society for Effecting the Abolition of the Slave Trade, which served as their model.

Full Bradel binding with motif boards, spine title label, all edges marbled, binding signed Boichot.

It was in London that Brissot in exile and under the threat of a *“lettre de cachet”* for his anti-monarchical writings, met Thomas Clarkson at the beginning of this first political association for the rights of Blacks born of the scandal caused by the massacre of 142 slaves on the Zong slave ship.

Even before the success of the French Revolution and the Déclaration des Droits de l'Homme, Brissot decides to lead this necessary but highly controversial fight for the universality of human rights.

Inaugurated by Bartolomé de Las Casas and La Boétie then led by Anglosaxon Quakers and French Enlightenment philosophers, this fight for the recognition of fundamental human rights was initially confronted with the economic logic of a West that builds its power and wealth on triangular trade. The Société des amis des Noirs like its English alter ego decides therefore to conduct the fight in two stages, the first of which must be the abolition of the slave trade. This is the express idea of this plea to the Assemblée Nationale which as Brissot writes comes from “engraving on an immortal monument that all men are born and remain free and equal in rights”.

Although Brissot de Warville defended himself from any desire to abolish slavery (“The immediate emancipation of the blacks would [...] be a fatal operation for the colonies”), his speech was one of the most beautiful humanist appeals of the time. Thanks to an oratory rhetoric worthy of the greatest revolutionaries, the Gi-

rondin transforms his pragmatic demonstration of the economic uselessness of the slave trade into an ethical and philosophical manifesto of the founding principles of the French Revolution:



“You have restored to the French people these rights that despotism had for so long despoiled. You have restored them to these courageous islanders in Corsica, thrown into slavery under the veil of charity. You have broken the chains of feudalism that still degraded a good number of our fellow citizens; you have announced the destruction of all the stigmatizing distinctions that religious or political prejudices introduced into the great family of humankind. Men whose cause we defend do not have the same high claims, although, citizens of the same Empire and men like us, they have the same rights as us. We are not asking you to restore to French blacks those political rights which alone, nevertheless, attest to and maintain the dignity of man; we are not even asking for their liberty. [...] No, never has such an idea entered into our minds. [...] we ask only that one cease butchering thousands of blacks regularly every year in order to take hundreds of captives; we ask that henceforth cease the prostitution, the profaning of the French name, used to authorize these thefts, these atrocious murders; we demand in a word the abolition of the slave

trade, and we beg you to take promptly into consideration this important subject.”

Brissot while rejecting suspicions of intelligence with the English enemy to ruin France – and we know what it will cost him to be accused of Royalism by Robespierre –, exposes the condition of slaves from their capture to their exploitation, offering a powerful analysis of the causes and consequences of this inhuman treatment and its irreducible logic:

“Thus those who are calling for the continuation of this appalling traffic have declared that, in the final analysis, in order to make it profitable, everything that is atrocious must be preserved; that everything is combined in it, that the Black slave trade becomes a ruinous trade if one cannot, at all risks, cram a large number into the space rigorously calculated for a much lower number, if one cannot at last contain their despair by the Reign of Terror.”

By establishing a constant parallel between the abolition of privileges and that of slavery, Brissot makes much more than a simple denunciation of the inhumanity of the executioners. He affirms, at the dawn of the French Revolution, in intelligence and maturity, the universality of human rights and the black population's equality of rights. Thus he adopts an intellectual position that is very far removed from the paternalistic and condescending goodwill that will pollute relationships between Westerners and Africans for a long time to come:

“Finally, you will be told [...] that abolishing the Slave Trade, [...] is to ignite the revolt among Blacks.

This was also the language we used in the past to prevent the reform of abuses among us.

If some motive might on the contrary push them [the blacks] to insurrection, might it not be the indifference of the National Assembly about their lot? Might it not be the insistence on weighing them down with chains, when one consecrates everywhere this eternal axiom: that all men are born free and equal in rights. So then therefore there would only be fetters and gallows for the blacks while good fortune glimmers only for the whites?”

The fleuron chosen for the title page is the reproduction of the famous seal created by William Hackwood or Henry Webber for the Society for Effecting the Abolition of the Slave Trade, originally surmounted by the motto: “Am I Not a Man and a Brother?”. To this day, this image remains the most iconic representation of the international anti-slavery movement. However the French decide a slight change the message: “Am I not your brother?”, thus testifying to a significant evolution from the recognition of black humanity to the need for brotherhood among people.

Brissot’s *Adresse à l’Assemblée Nationale* will not have an immediate effect, despite two other attempts in 1791 and 1792. However, on 24 March 1792, the Société will obtain the vote on a decree granting civic equality to free men of colour. The abolition of slavery will not be voted on until 4 February 1794, and was then revoked in 1802 by Napoleon. After a succession of degrees and intermediate laws, this crime against humanity was not definitively abolished in France until 27 April 1848, almost sixty years after Brissot’s speech.

“Well, do you not allow yourself to be deviated from the duty that humanity im-

poses on you here, for fear of some interruption to the few works that the Black slave trade brings about in France? Did you listen to this fear when, with a bold hand, you overthrew all the abuse that thwarted a free Constitution? This abuse, however, fed thousands of individuals; the commotion caused by this revolution threw all fortunes into uncertainty, caused capital to tighten, suspended almost all work. What bad citizen, however, dares to complain about this necessary suspension? Yet it was not your blood that your tyrants shed; they did not, at every moment, violate the sanctuary of your home; they did not condemn you unjustly to have the right to sell you; they did not tear you from your homes to plunge you into eternal captivity, and in a foreign land. Now if, in order to regain freedom, for which life itself must no doubt be sacrificed, you have not hesitated to suspend the movement of an immense Société, could you hesitate, when it is a question of the blood of thousands of men, to suspend the trade of a few individuals for fear of comprising their fortunes? They are fathers! What! Aren’t these black men fathers too? Do they not also have a family to support? [...]

Hurry up [...] and declare your principles on this issue, declare to the universe that you do not intend to discard them, when it comes to the interest of another Nation. The honour of the name François demands it. The free people of other times have dishonoured freedom by consecrating the slavery that benefited them. It is worthy of the first Assemblée Libre de France, to consecrate the principle of philanthropy which makes the human race but one family, to declare that it abhors this annual carnage which takes place on the coasts of Africa.”

**At a time when certain fundamental rights that we believed to have been definitively acquired are called into question, Brissot’s declaration, the result of a humanist struggle lasting two hundred years and which will require another half century to see through, constitutes an essential step in the long, still unfinished, battle for the defence and preservation of human dignity.**

**§ 3 300**

>> MORE ONLINE

61 | (ANONYMOUS)

*Circular forbidding interracial marriages*

ANGOULÊME 30 NIVÔSE AN XI DE LA RÉPUBLIQUE [20 JANUARY 1803] | 4TO (18,5 X 24 CM) | ONE PAGE ON A DOUBLE LEAF

First edition of this circular from the Prefect of the department of Charente addressed to the city mayors and deputy mayors: “I hasten to inform you, citizens, that the intention of the Government is that no marriage act be received between Whites and Negresses, nor between Negroes and Whites; you will please comply with this provision that the Grand Judge, Minister of Justice, transmitted to me by his letter of the 18th of this month, and acknowledge receipt of the present letter. Greetings. Bonnaire.” Some light foxing.

After a first abolition of slavery during the French Revolution, Napoleon Bonaparte re-established it in 1802 by repealing the decree of February 4, 1794: “Napoleonic colonial legislation, largely obsessed by the fear of miscegenation (circular of 18 Nivôse year XI – 8 January 1803 – which forbids marriages between



Blacks and Whites in metropolitan France while tolerating those between Whites and mixed-race), is tightening the restrictions and racial laws in place during the French monarchy. A decree from 9 Prairial an X (29 May 1802) removed from duty every officer, non-commissioned officer, and soldier of color in Paris. Another decree from 6 Messidor X (25 June-1802) forbade access to the mainland to Blacks and people of mixed race, unless exceptional authorization. The free people of color were both targets and assets in this segregationist system: emancipations between 1789 and 1794 were annulled, and the frequent mixed marriages in the colonies during the monarchy were prohibited under Napoleonic rule.” (“Napoleon and the Restoration of Slavery” in *Les Notes de la FME* [Foundation for the Memory of Slavery] # 2, April 2021). Very rare.

**§ 990**

>> MORE ONLINE

# - SEGREGATION -



62 | **John Gabriel STEDMAN & William BLAKE & Francesco BARTOLOZZI**

*Narrative, of a five years' expedition, against the revolted negroes of Surinam, in Guiana, on the wild coast of South America*

J. JOHNSON & TH. PAYNE | LONDON 1813 | 4to (20,5 x 26,5 cm), xviii; 423 pp [4 p.] AND [2 p.] iv; 408 pp. | 2 VOLUMES BOUND IN MODERN ROAN

Second edition, actually third. First published in 1796. **Illustrated with 79 full-page plates and 3 folding maps, sixteen of them engraved by William Blake after Stedman's drawings.**

Modern half sheep, red and green morocco title and marbled endpapers, light foxing to some pages, otherwise a good copy.

The Anglo-Dutch officer John Gabriel Stedman (1744-1797) put down slave rebellions in Surinam from 1772 to 1777. William Blake's impressive portraits of tortured slaves were widely distributed by the anti-slavery movement. Although in the service

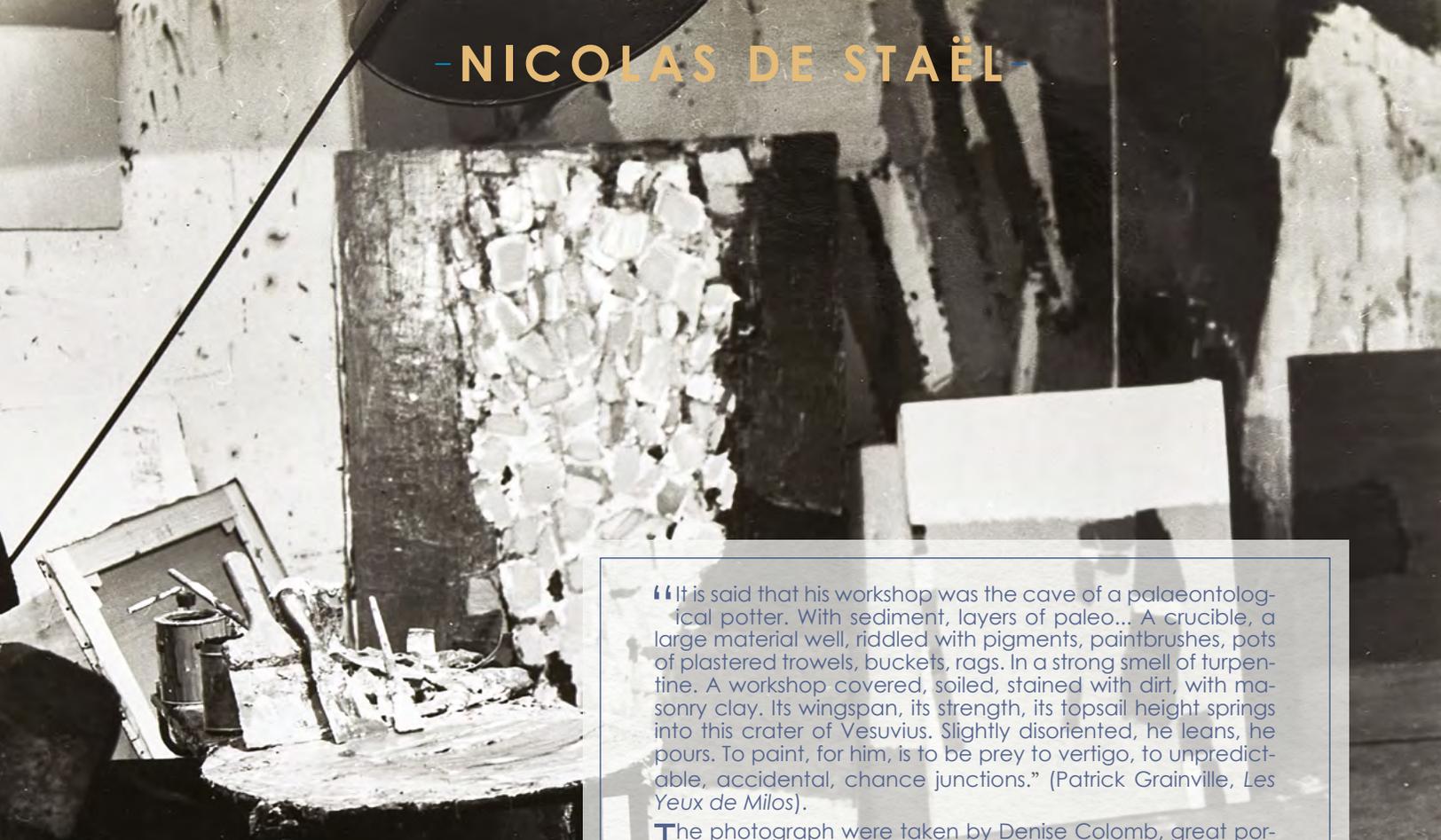
of the crown and therefore of the colonizers, Stedman was soon regarded as a prominent figure of the abolitionist movement. Publisher Joseph Johnson (1738-1809), one of the most important in the United Kingdom, became known for publishing the works of radical thinkers and dissidents such as Mary Wollstonecraft, Benjamin Franklin and Thomas Paine. As a member of the Society for Constitutional Information seeking to reform Parliament, he published numerous political works supporting the rights of slaves, Jewish people, women, prisoners, and other oppressed peoples around the world.

\$ 3 850

▶ MORE ONLINE



# - NICOLAS DE STAËL -



“It is said that his workshop was the cave of a palaeontological potter. With sediment, layers of paleo... A crucible, a large material well, riddled with pigments, paintbrushes, pots of plastered trowels, buckets, rags. In a strong smell of turpentine. A workshop covered, soiled, stained with dirt, with masonry clay. Its wingspan, its strength, its topsail height springs into this crater of Vesuvius. Slightly disoriented, he leans, he pours. To paint, for him, is to be prey to vertigo, to unpredictable, accidental, chance junctions.” (Patrick Grainville, *Les Yeux de Milos*).

The photograph were taken by Denise Colomb, great portraitist of the 20th century, known for her portraits of Antonin Artaud, Giacometti, Picasso, Soulages and Miro in their studio.

## 63 [Nicolas de STAËL] Denise COLOMB

*Original photographic portrait of Nicolas de Staël in his atelier*

PARIS [CA 1954] | PHOTO: 19,1 x 29 CM; LEAF: 20,5 x 30,5 CM | ONE PHOTOGRAPH

>> **Exceptional original silver print portrait of Nicolas de Staël by Denise Colomb.**

A small tear in the lower part of the leaf, not affecting the picture.

Large format picture of the painter, eyes lost in the distance, in his Parisian atelier rue Gauguet one year before his death. Sitting in front of one of his works, we see the piling up of the painter's canvases in the room behind him.

\$ 2 530

## 64 [Nicolas de STAËL] Denise COLOMB

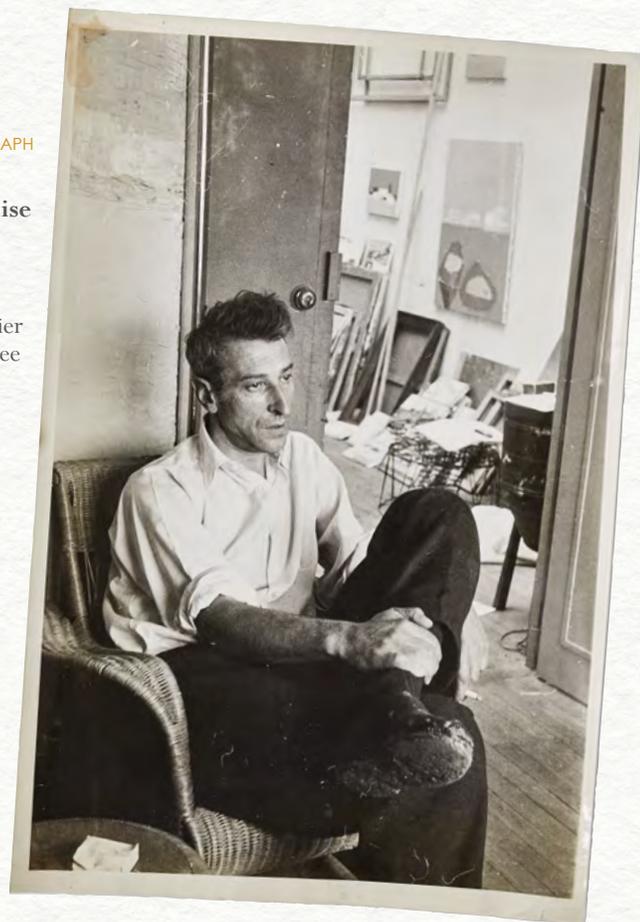
*Original view of Nicolas de Staël's atelier with his palette and brushes*

PARIS [CA 1954] | PHOTO: 17,3 x 12,2 CM; LEAF: 24 x 18,2 CM | ONE PHOTOGRAPH

>> **Original silver print photograph of Nicolas de Staël's atelier by Denise Colomb.**

Intimate view of the painter's atelier, 7 rue Gauguet in Paris, taken one year before his death. In the background is one of his paintings from his famous series *Flowers* (1952-1953).

\$ 880



65 | **Maurice UTRILLO & Francis CARCO**

*Montmartre vécu par Utrillo*

ÉDITIONS PÉTRIDÈS | PARIS 1947 | 28 x 38 CM | FULL CALF WITH CUSTOM SLIPCASE

First edition, one of 240 numbered copies on *vélin d'Arches*, with 22 color lithographs after gouaches, including 12 full-page plates by Maurice Utrillo, printed in the ateliers of Fernand Mourlot and Lucien Détruit.

White aniline calf with gilt titanium joints, ink-painted boards in green and grey, decoration continuing edge-to-edge on the liners, loose endpapers on *papier japon* dyed with Kakishibu by the binder, title lengthwise on the spine, decorated chemise titled on the spine and matching custom slipcase. Original wrappers and spine preserved

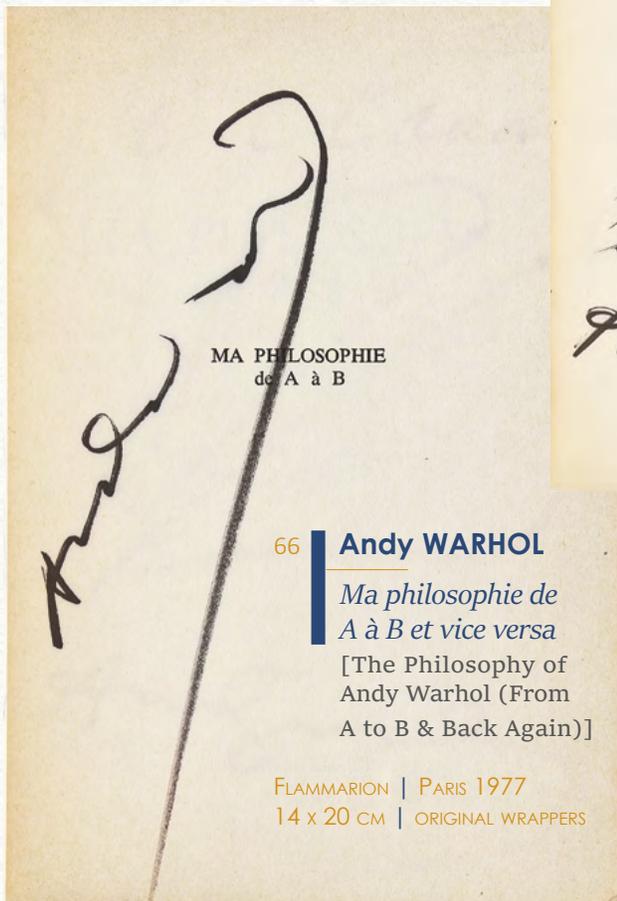
**Binding signed by Julie Auzillon**, gilt title by Geneviève Quarré de Boiry and gilt top edge by Jean-Luc Bongrain (2022).

This book presenting every style of the famed artist from Montmartre, was published on the occasion of his exhibition in 1947 at the Paul Pétridès gallery.

**Very nice copy of this artist's book bound by one of the rising figures of contemporary French bookbinding.**

\$ 19 800

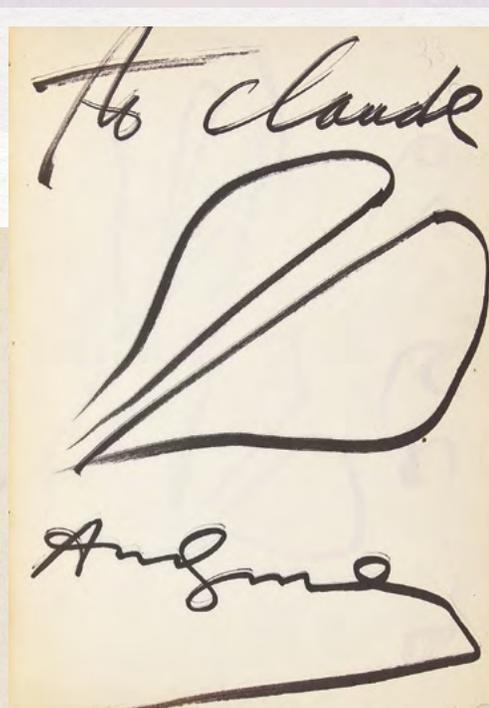
∨ ∨ MORE ONLINE



66 | **Andy WARHOL**

*Ma philosophie de A à B et vice versa*  
[The Philosophy of Andy Warhol (From A to B & Back Again)]

FLAMMARION | PARIS 1977  
14 x 20 CM | ORIGINAL WRAPPERS



∨ ∨ MORE ONLINE

First edition of the French translation. No *grands papiers* (deluxe copies) were printed.

Some loss of plastic film on the spine, two light damp-stains on the upper and lower edges.

**Signed and dated by Andy Warhol with an original drawing on three pages: verso of the first cover, endpaper and title page.**

\$ 3 300

MAURICE UTRILLO

FRANCIS CARCO

*Original photograph of Galen Clark standing in front of the Grizzly Giant in Yosemite Park, California*

[1865] | PHOTO: 30 x 19,3 CM / MOUNT: 48 x 37 CM | ONE PHOTOGRAPH MOUNTED



Original photograph printed on albumen paper, with a very sharp rendering thanks to the photographer's mastery of the difficult wet collodion technique.

**Rare and impressive photograph made by the very first photographer of Yosemite and featuring one of the pioneers of ecology.**

The American photographer Carleton Watkins first came to Yosemite in 1861 with his "mammoth" camera, where he took an impressive series of views of the valley. It was partly because of his splendid photographs that President Lincoln signed the Yosemite Valley Grant Act on June 30, 1864, declaring the site protected and thus initiating the National Park Service. Watkins continued to take photographs of Yosemite Valley and became acquainted with Galen Clark, pictured here at the foot of the 300-year-old "Grizzly Giant" redwood. Born in Quebec and carried away like many of

his compatriots by the California Gold Rush, Galen Clark – whose doctor gave him no more than six months to live – was the first Westerner to discover the Mariposa Grove of giant sequoia trees. He never left the grove, becoming its first guardian in 1864 and remaining there for twenty-four years.

Although Yosemite Valley attracted artists and wealthy travelers as early as the 1850s, Watkins' images did much to promote the site, especially after the completion of the transcontinental railroad in 1869.

Watkins presented his photographs (displayed in redwood frames...) at the Paris World's Fair in 1867. They are now preserved in major American institutions such as the MoMa, the Getty Museum and the MET.

\$ 2 750

68 Sébastien MICHAËLIS

*Histoire admirable de la possession et conversion d'une pénitente, séduite par un magicien, la faisant sorcière & princesse des sorciers au país de Provence, conduite à la Scte Baume pour y estre exorcizée l'an M. DC. X. au mois de Novembre [with] Discours des esprits en tant qu'il est de besoin, pour entendre & résoudre la matière difficile des Sorciers*

CHARLES CHASTELLAIN | LYON 1613 | 8VO (11 x 18 CM); [32 P.]  
352 PP; 124 PP.; 196 PP [30 P.] | PARCHMENT BINDING



**First edition of this very rare work on demonology.**

Parchment binding with flaps, ink title on spine. Nudity of the cherubs in the first head piece covered with pen strokes. Title page slightly restored, a few leaves with light spotting to the margins.

“Curious study of witchcraft narrating how a priest from Marseille named Louys Gaufridy, magician for fourteen years, sold his body, his soul and his deeds to the Devil in exchange for the gift of being followed by every woman he would love, how this pact signed with his blood he raped a nine year old girl, Madgaleine de la Pallud and had her carried by the Devil to the Synagogue where she was made princess, etc. The details of the exorcism follow. A most curious and rare work of demonology” (Caillet).

Provenance: library of Guy Bechtel with his “bibliophobe” bookplate on the first pastedown. Ownership inscription in Greek at the top of the title page.

\$ 3 080

>> MORE ONLINE

*Exposition de la peinture chinoise*

MUSÉE DU JEU DE PAUME | PARIS MAY-JUNE 1933  
19 x 25 CM | STAPLED

First edition of this exhibition catalogue illustrated with 24 black and white reproductions of the exhibited works. Foreword by Paul Valéry. Facsimile of the René Étiemble handwritten quotation about Chinese painting at the bottom of the title page. Cover slightly soiled, a snag in the centre of the first board, rust staining near the staples.



杜布依先生雅教  
非心鳴

Exceptional autograph inscription signed by the painter Xu Beihong (nicknamed in French Ju Péon) on the title page: “À Monsieur Auguste Dupouy en hommage de sympathie Ju Péon Paris 1933” (“To Monsieur Auguste Dupouy as a tribute of sympathy Ju Péon Paris 1933”). Inscribed a second time in Chinese on the right margin of the reproduction of the painting by Xu Beihong (illustration # 23), signed by the painter, addressed to the same.

Attached to this catalogue are seven autograph pages by Suzanne Hsu, wife of Dr Sung-Nien Hsu, academic and author of many books on China. This manuscript, contemporary of the publication and entitled “*Comment l’art chinois s’amalgame heureusement avec celui de l’occident dans les œuvres de M. Ju*

*Péon*”, proves to be a precious and important biographical source for the Chinese painter.

Inscriptions signed by Xu Beihong, one of the most renowned Chinese painters of the 20th century, are very rare and sought-after. This important exhibition at the Jeu de Paume, which he curated himself, is the consecration of the close links that the artist built with France since he entered the École des Beaux-arts in Paris in 1919. The exhibition was organised in the spring of 1933 with the Musée des écoles étrangères et contemporaines and is the first to shine a light on contemporary Chinese art in France. After its success in Paris, the exhibition travelled in Belgium, Italy, Germany and Russia.

\$ 11 000

▶▶ MORE ONLINE

Émile ZOLA 70

*Les Repoussoirs*

Complete autograph manuscript signed

[1866] | BINDING: 23 x 28,5 CM / LEAVES: 17,8 x 23 CM  
18 PAGES ON 18 LOOSE LEAVES | HALF MOROCCO

Complete autograph manuscript signed by Émile Zola entitled “Profils parisiens – Les Repoussoirs”, 18 pages written in black ink on mounted 18 lined leaves. Many crossing-outs and corrections. This text had been published for the first time on 15 March 1866 in Marseille in the magazine *La Voie nouvelle* and was then published – with three others that make up the *Esquisses parisiennes* [Parisian Sketches]– following the novel *Le Vœu d'une morte* [A Dead Woman's Wish], published with Achille Faure in November 1866.

Later binding (20th century) in half green morocco, spine with a lengthwise gilt title, marbled paper boards, marbled paper slipcase lined in slightly cracked morocco.

Beautiful yet fairly unknown text from Zola's early years, one of the first published by the writer, then twenty-six years old and earning his first stripes in the literary world.

This chronicle, half-way between the short-story and the philosophical tale, tells the story of the “old Duranteau”'s project, a bold and opportunist entrepreneur who wants to set up an agency of *repoussoirs* (“turn-offs”), in other words, ugly and available women for rent, supposed to enhance the beauty of the female customers using their services: “Admit that you were entrapped and that sometimes you began to follow the two women. The monster, alone on the pavement, would have frightened you; the young women with the silent face would have left you perfectly indifferent. But they were together, and the ugliness of one increased the beauty of the other. So? I tell you in a whisper, the monster, the excruciatingly ugly woman, belongs to the Duranteau agency. She is part of the *Repoussoirs* staff. The great Duranteau had rented her for the fare of twenty francs.”

Our manuscript is consistent with the version published in *La Voie nouvelle*. Emile Zola's signature at the end of the first leaf is evidence that it is unquestionably the copy that he sent to the Marseille newspaper, especially as the text published in *Le Vœu d'une morte* contains some variations. Zola's biograph Henri Mitterrand highlights the rarity of Zola's manuscript articles and chronicles; Zola was nevertheless an extremely prolific literary journalist and published close to a hundred short fictions: “All the manuscripts of these ‘papers’ are lost, except those, handwritten, of *Confidences d'une curieuse*”. (H. Mitterrand, *Zola*, t. I) It must be said that the young Zola had just left his position as an errand boy at the Librairie Hachette to finally take up a career as a writer. This work, as well as paying the bills, showed him the inner workings of the publishing world and contributed to the publication of his first works: *Contes à Ninon* [Stories for Ninon] and *La Confession de Claude* [Claude's Confession].

We already detect cynicism and the Zolian revolt in *Les Repoussoirs*. The writer manages, through the synthetic literary genre of the short-story, to address a good number of the themes that will soon resurface in the great social epic that will make up the twenty volumes of the *Rougon-Macquart*.

\$ 18 700

▶▶ MORE ONLINE

Profils parisiens.

Les Repoussoirs

I

... tout se vend : les vierges,  
meusouges et les verites,

... ignorez <sup>pas</sup> qu'en ce pays  
beauté est une denrée dont

le négoce. On vend et on achète

petites bouches ; les nez e

au plus juste prix. Les

de beauté reprisentent

une il y a toujours cou

la marchandise du bro

beaucoup plus cher les f

des bouts d'allumettes br

attachés aux chiquons, ce

oires.

est juste et logique. 4

civilisé, et je vous de

voit la civilisation

par à tromper et à é

dre la vie un peu moins

71 | **Émile ZOLA**

**Germinal**

CHARPENTIER | PARIS 1885 | 11,5 x 18,5 CM | HALF MOROCCO

First edition. One of 150 numbered copies on *hollande*, the only deluxe issue after 10 on *papier japon*.

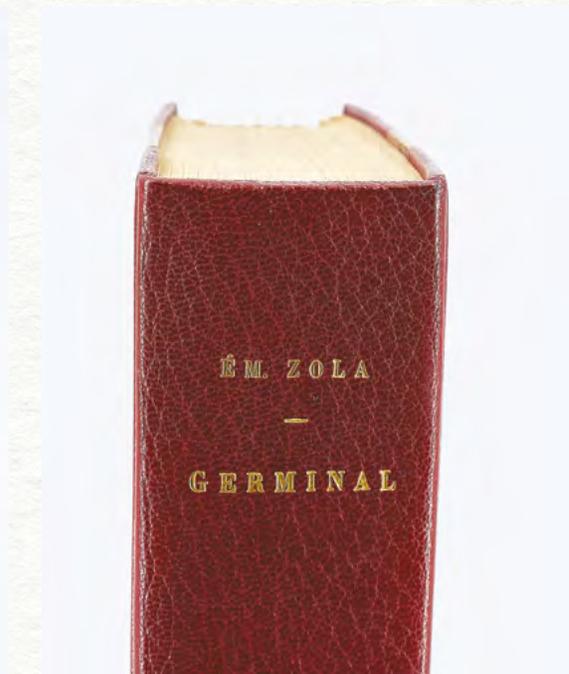
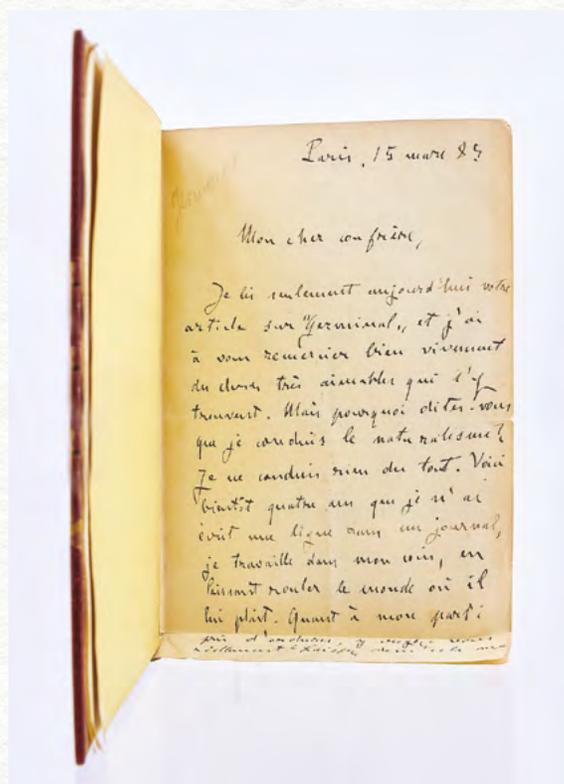
Bound in half red morocco, gilt date on spine, marbled paper covers and endpapers. Original wrappers including the spine preserved. Set in an early 20th century binding signed by Alfred Farez.

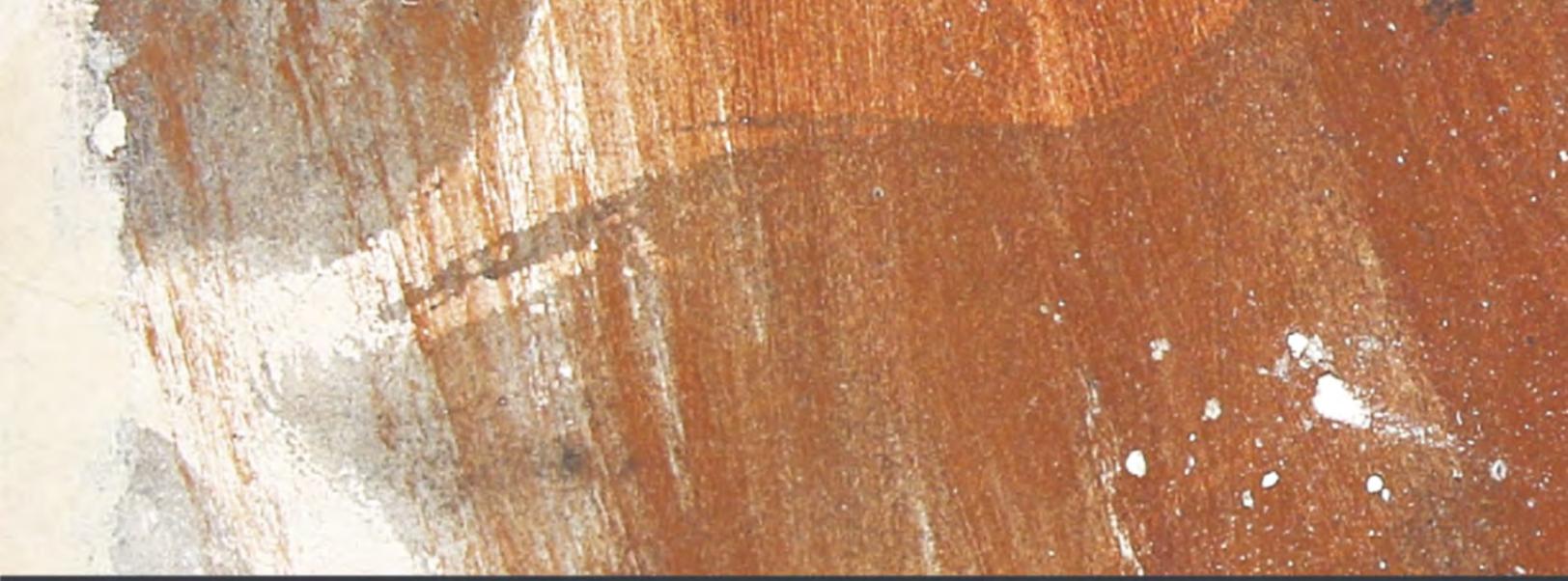
Our copy includes a two-page autograph letter dated and signed by Émile Zola to Octave Mirbeau. The author thanks him for the benevolent article he recently wrote about *Germinal*, while defending himself from being considered as the leader of Naturalism: “But why do you say that I lead naturalism? I don’t lead anything at all... I work in my own corner, letting the world go where it pleases...”

A beautiful and rare copy, perfectly established with a superb autograph letter signed about *Germinal* and Émile Zola’s position within the “École Naturaliste”.

\$ 18 700

➤ MORE ONLINE





et pour kulereringe  
tout le la brosse  
au metre sous accord  
re éloquent 100