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75005 Paris
France
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1 Juda ABRAVANEL or Leo the Hebrew

Philosophie d'amour de M. Léon Hébreu [The Dialogues of Love]

GUILLAUME ROUILLÉ | LYON 1551 | SMALL 8VO (10.5 x 17.5 CM) | 675 PP. (44 P.) | CONTEMPORARY FULL CALF

First edition of the French translation of *Dialoghi d'Amore* by Denis Sauvage, Sieur du Parc. The title page is decorated with a handsome border wood-engraved based on a composition by Pierre Vase. A very beautiful Lyon print in italic characters, with ornamental initial letters and decorations. Copy entirely red ruled, 28 lines per page.

Contemporary binding from the city of Lyon, spine repaired richly decorated with arabesques and gilt stippling, the centre of the boards decorated with a large typographic gilt motif against a background of gilt stippling, large arabesques and interlacing in the corner pieces, all edges gilt and gauffered with vegetal arabesques.



James Toovey's library ex-libris glued on the inside of the first board, that of Samuel Putnam Avery produced by the English painter and engraver Charles William Sherborn glued on the first endpaper, Gianni de Marco library's dry stamp on the following endpaper. Two old, handwritten ex-libris on the title page. Librarian and publisher, James

Toovey (1813-1893) was also an influential bibliophile. He acquired the Gosford Castle library in Northern Ireland in 1878. After his death, his books were sold in part at auction in 1894, while his son kept the other part which was then sold in 1899 to Mr J. Pierpont Morgan, founder of the Morgan Library in New York. Samuel Putnam Avery (1822-1904), art dealer

and expert, was named commissioner in charge of the American art department at the Exposition Universelle in Paris. Founder and long-standing director of the Metropolitan Museum of Art in New York, he was also a great collector of prints and rare books with superb bindings.

This high-quality work, one of the most beautiful productions from



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the Lyon printing works, then at its peak, is emblematic of a transitional period in the history of the re-emerging French language, two years after the publication of the *Défense et illustration de la langue française* by Joachim du Bellay.

Denis Sauvage's translation, dedicated to Catherine de' Medici, is an historical milestone in the history of the French language. Sauvage, for a time proofreader for the publisher Guillaume Rouillé, converted to La Réforme and was – like Froissart and Commines – historiographer to King Henri II. Particularly sensitive to the reform of the French language, he did not hesitate in this work to invent numerous neologisms. In total there are more than one hundred words that are indexed in the glossary,

which he writes for the attention of the reader at the end of the volume. Many of these terms have today been adopted through use: *astuce*, *bénévole*, *dimension*, *immédiatement* (contrary to *médiatement*), *moteur*, etc. The publisher Guillaume Rouillé, trained at the Venice print works, was one of the first in France to conform to the modernised spelling rules that Ronsard had just advised some months earlier.

Juda Abravanel (or Leo the Hebrew, 1460-1521), a Cabalist Jew refusing to convert to Christianity, was forced in 1492 to leave Castille for Genoa where he practised medicine. His dialogues contributed, along with those of Marsilio Ficino, to the diffusion of a Neoplatonism closely linked to the humanist movement in France. The

poets in the Lyon art circle, then those from La Pléiade, welcomed the *Philosophie d'amour* with enthusiasm. Furthermore, we find a copy amongst the 105 volumes listed in Montaigne's library that will be amused by the text's great success: "My valet made love, read Leo the Hebrew and Ficino." His influence will, however, carry through time, a century later Spinoza will borrow his concept of God's intellectual love.

Beautiful and rare copy, in a luxurious Lyon Renaissance binding and, notably, having belonged to Samuel Putnam Avery, founder of the Metropolitan Museum of Art in New York.

€ 17 000 | £ 15 300

2 [ILLUMINATED MANUSCRIPT] ANONYMOUS

Regla y Constituciones de la Cofradia del Sanctissimo Sacramento de la Yglesia de San Christoval de Granada
Autograph manuscript with three miniatures

NO PUBLISHER | [GRANADA] 1569 | FOLIO (21.5 x 30.5 CM – UPPER MARGIN: 35 MM, BOTTOM MARGIN: 50 MM, INTERIOR MARGIN: 30 MM, EXTERIOR MARGIN: 40 MM), 31 FF. | 16TH-CENTURY FULL CALF GILT

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

The manuscript begins with a three-page summary covering the 24 chapters that comprise the *Regla y constituciones de la cofradia del Sanctissimo sacra-*

mento de la yglesia de San Christoval de Granada.

One illuminated capital in red and blue, indents and pagination in red, small sketch in black ink to the inner margin. The verso of the final page of the summary has been ruled and lined in red but left blank. There follow the three full-page miniatures. The first shows a Communion scene (on the recto of one leaf), the second the Tree of Jesse (verso of the same leaf), and the third Saint Christopher bearing the baby Jesus (recto of the following leaf).

The verso of the miniature bears a short manuscript text explain-

ing that these rules are those of the confraternity and brotherhood of the Holy Sacrament, established in the Church of Saint Christopher of Granada on the 1st of May 1568. This is followed by the "prohemio", a prologue of two and a half pages in which the confraternity takes an oath; this starts with an imposing illuminated capital in red and blue. The chapters then follow on directly, each with a tidy initial. The important terms are heightened in red, allowing for quick navigation in the text. A long manuscript annotation to the outer margin of leaf 24. The aforementioned rules take up 23 ruled

leaves, ruled and lined in red.

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

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

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

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

The second miniature shows the



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Tree of Jesse, which symbolises the genealogy of Christ traced from Jesse ("Xese"), shown as an old man reclining. In keeping with the iconographic tradition, a tree protrudes from his side, the main branches of which bear some of Jesus's ancestors. Here, they are: Zachary, Jeremiah, David, an unidentified king, and – at the pinnacle – Mary holding the Christ child within a *mandorla*.

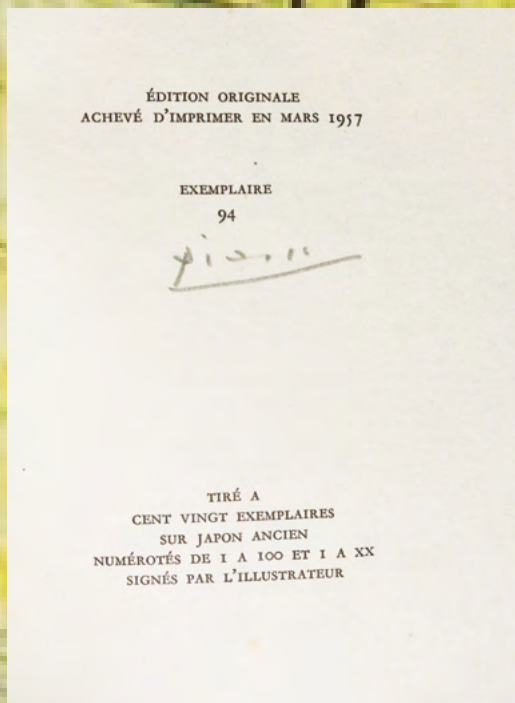
The third miniature presents a scene with Saint Christopher – the patron of the Church in Granada to which the Confraternity of the Holy Sacrament was attached – with a child on his shoulders, as he was commonly represented. The iconography derives from a passage in the *Golden Legend* in which St Christopher helps a small boy cross a river. During the crossing, the child gets heavier and heavier, and the river more and more threatening: "You have put me in the greatest danger. I do not think the whole world could have been as heavy on my shoulders as you were. The child replied: 'You had on your shoul

ders not only the whole world but Him who made it. I am Christ your king, whom you are serving by this work; and to prove to you that I am telling the truth, when you go back to the other shore, plant your stick in the ground opposite your house, and in the morning, you will see that it has flourished and borne fruit'."

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

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

€ 45 000 | £ 40 000



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3 Antonin ARTAUD & Pablo PICASSO

...Autre chose que de l'enfant beau [...Something Other than a Beautiful Child]

LOUIS BRODER | PARIS 1957 | 13.5 x 16.5 CM | FULL BOX IN CUSTOM CHEMISE AND SLIPCASE

First edition printed in 120 numbered copies on Japon paper, ours is one of 100 copies numbered in Arabic numerals.

Illustrated with an original dry-point in colour by Pablo Picasso, printed in Georges Leblanc's workshops in Paris.

Handwritten signature of Pablo Picasso on the print details page.

Binding in full grey box, title and names of the author and illustrator gold-stamped on the spine, boards decorated with an ab-

stract and geometric decoration of gilt and black fillets, mouse grey box endpapers, covers and spine preserved, top edge gilt, chemise in half mouse grey box, marbled paper boards, slipcase edged in mouse grey box, marbled paper boards, contemporary binding signed Desmules.

Using a process used the previous year for the illustration of *Autre chose* by P. A. Benoit, the artist pierced the black mould, giving the appearance of an empty circle in the engraving. This circle,

not pressed by the plate, forms a white half-sphere in relief, a unique and empty eye of a dismembered character, very surely inspired by one of Artaud's great drawings from 1946, "L'Homme et sa douleur," preserved at the Cantini museum in Marseille.

Rare and very beautiful copy, perfectly set in a decorative binding, comprising the only intaglio produced in colour by Picasso to illustrate the book.

€ 9 000 | £ 8 100

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

Œuvres complètes de H. de Balzac
[Complete Works]

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

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

This is also the first illustrated edition.

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

A little foxing in some volumes, a very small stain to page 119 of

volume 4, another to page 321 of volume 8, a tear to half-title of volume 9, a small damp stain to corner of pages 449 and following of volume 10, stain to pp. 173-74 of volume 14, stains to pages 303 to 307 of vol. 16.

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

Four rejected plates have been added, bringing the number of plates in this copy to 156.

There are so many reasons for emphasising the interest of this edition, one of the most impor-



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

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

€ 10 000 | £ 9 000

[+ SEE MORE](#)



5 Charles BAUDELAIRE

Les Fleurs du mal

[Flowers of Evil]

POULET-MALASSIS & DE BROISE

| PARIS 1857 | 12.1 x 18.8 CM

| FULL 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, Jansenist spine in four compartments, paste down lined with garnet morocco framed with a gilt fillet, gilt silk endpapers stitched with Japanese-style flower motifs, the following in marbled paper, wrappers of the third issue (with two marginal restorations to the second board) and spine preserved, all gilt over untrimmed edges, marbled paper slipcase lined in morocco. Binding signed by Marius Michel.

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 Holland paper were largely

devoted 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."

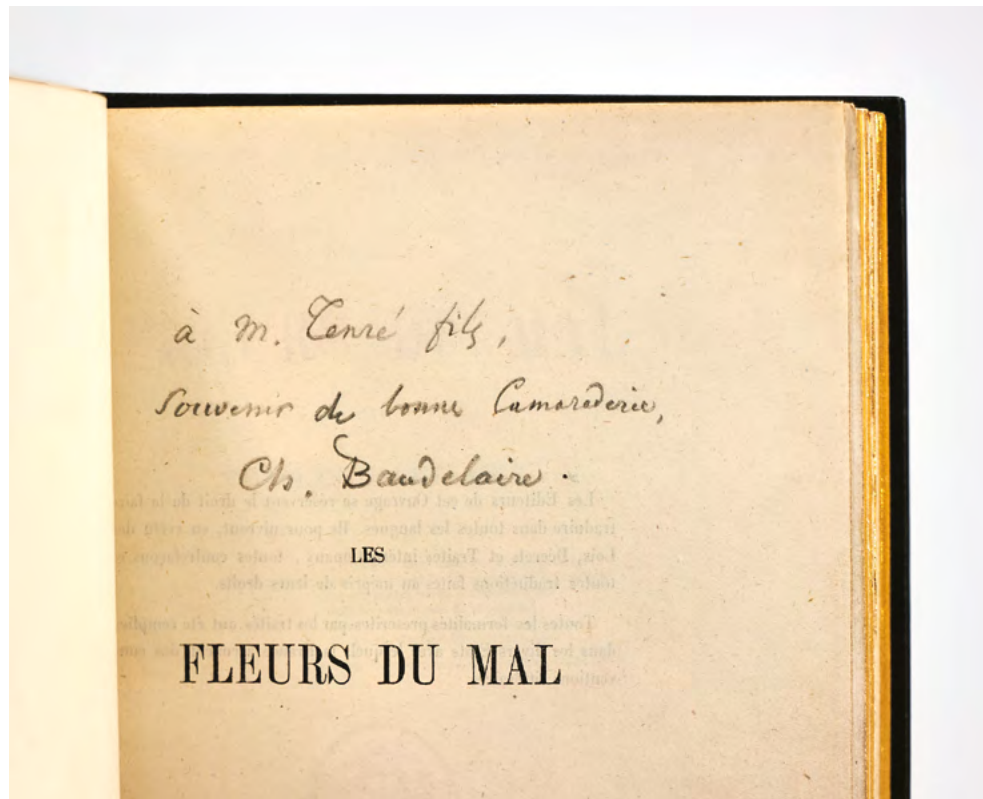
Baudelaire's correspondence makes it possible to define quite precisely the different types of inscriptions the poet made on the publication of his collection. He himself sent a list to de Broise to mention those to whom the press deliveries were dedicated, mainly possible judicial intercessors

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.

If Tenré, this childhood friend whom Baudelaire has just found again in December 1856, is honoured 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, it is not on account of a service delivered or in anticipation of an



[+ SEE MORE](#)



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 favourite 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 finan-

cial 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 Ulbach and Champfleury). Finally, some major international institutions, librar-

ies 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 catalogues, each time being subject 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 nineteenth century, Louis-Ludovic Tenré's very beautiful copy, one of twenty reserved for the author, enriched with precious handwritten corrections and given by Baudelaire on publication, appears as a remarkable witness to the specific conditions under which this legendary work was published.

€ 170 000 | £ 153 000

6 Charles BAUDELAIRE & Félix BRACQUEMOND & Gustave COURBET & Félicien ROPS & Édouard MANET *Les Fleurs du mal* [Flowers of Evil]

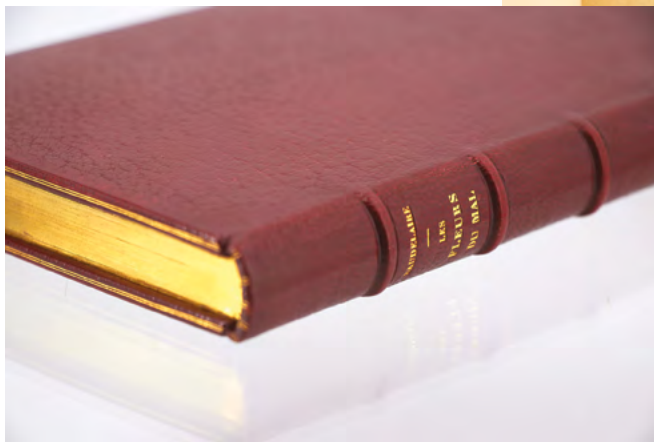
POULET-MALASSIS & DE BROISE | PARIS 1857 | 12.2 x 19 CM | FULL MOROCCO WITH CUSTOM SLIPCASE

First edition printed on vélin d'Angoulême paper, complete of the six condemned pieces and bearing the usual typographical misprints of the first edition (“Feurs du mal”, pagination error...).

Jansenist binding in full red morocco, spine in five compartments,

gilt date and location at the foot, gilt roll tooling on the spine ends, gilt fillet frame on the pastedown endpapers in full brown morocco adorned in their centres with a blind stamped decoration based on the frontispiece of *Les Épaves* by Félicien Rops, representing a skeleton whose arms are the branches of a dead tree, follow-

ing endpapers of comb-patterned paper, wrappers preserved, double gilt fillets on the leading edges, all edges gilt; slipcase, superb binding in lined morocco signed Chambolle-Duru. René Chambolle and Hippolyte Duru belong to the “golden age of French bookbinding”. Their association began in 1861 and their bindings



[+ SEE MORE](#)

were particularly popular with the great bibliophiles of the second half of the 19th century. Our copy has been enriched with:

- the portrait of Charles Baudelaire engraved by Félix Braquemond, for the second edition of *Les Fleurs du mal* in 1861
- the portrait of Charles Baudelaire at his desk by Gustave Courbet in 1848 and engraved by Félix Braquemond

- 2 portraits of Charles Baudelaire painted and engraved by Edouard Manet, on China in 1862 and 1865
- the self-portrait of Charles Baudelaire engraved on China by Félix Bracquemond in 1848
- the frontispiece by Félicien Rops for the first edition of *Les Épaves* published in 1866, with the explanation of the frontispiece printed in red

A very beautiful copy perfectly set in a macabre, morocco-lined binding from the end of the 19th century and enriched with the most famous portraits of the *Fleurs du mal* poet.

Provenance: the library of Pierre Duché with its ex-libris.

€ 38 000 | £ 34 200

7 Maurice BÉJART

Handwritten personal diary for the year 1969

1969 | 16.8 x 21.6 CM | SPIRAL-BOUND NOTEBOOK

Personal diary handwritten by Maurice Béjart, written in a 1969 diary celebrating the centenary of the birth of Mahatma Gandhi.

52 handwritten leaves, written in red and blue pen in a spiral-bound notebook. This diary features amongst Béjart's very rare, privately owned manuscripts, the choreographer's archives being shared between his house in Brussels, the Béjart foundation in Lausanne and the Théâtre Royal de la Monnaie.

The choreographer Maurice Béjart's diary written during the year 1969. An extremely rare collection of thoughts, questions and introspections from the point of view of Hinduism and Buddhist wisdom, which Béjart adopts following his first trip to India in 1967.

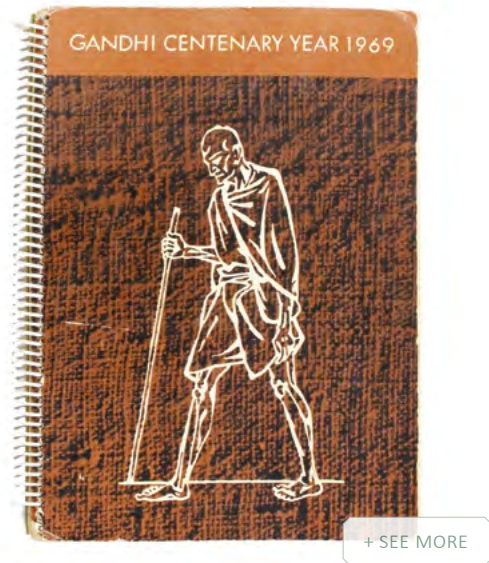
The diary is an emblematic testimony of the indo-hippie era of the 1960s, spiritual and artistic renaissance that inspired numerous ballets of the choreographer (*Messe pour le temps présent*, *Bhakti*, *Les Vainqueurs*).

A selection from this diary was published by Maurice Béjart in the second volume of his memoirs (*La Vie de Qui ?* Flammarion, 1996).

During the year 1969, Béjart wrote daily notes in a diary published in memory of Mahatma Gandhi. Fascinated by Hindu mysticism since his trip to India in 1967, he filled in this spiritual journal with numerous mantras and prayers ("Krishna guide my chariot, the light is at the end of the path. OM"; "Buddha is everywhere"; "Let God enter, but

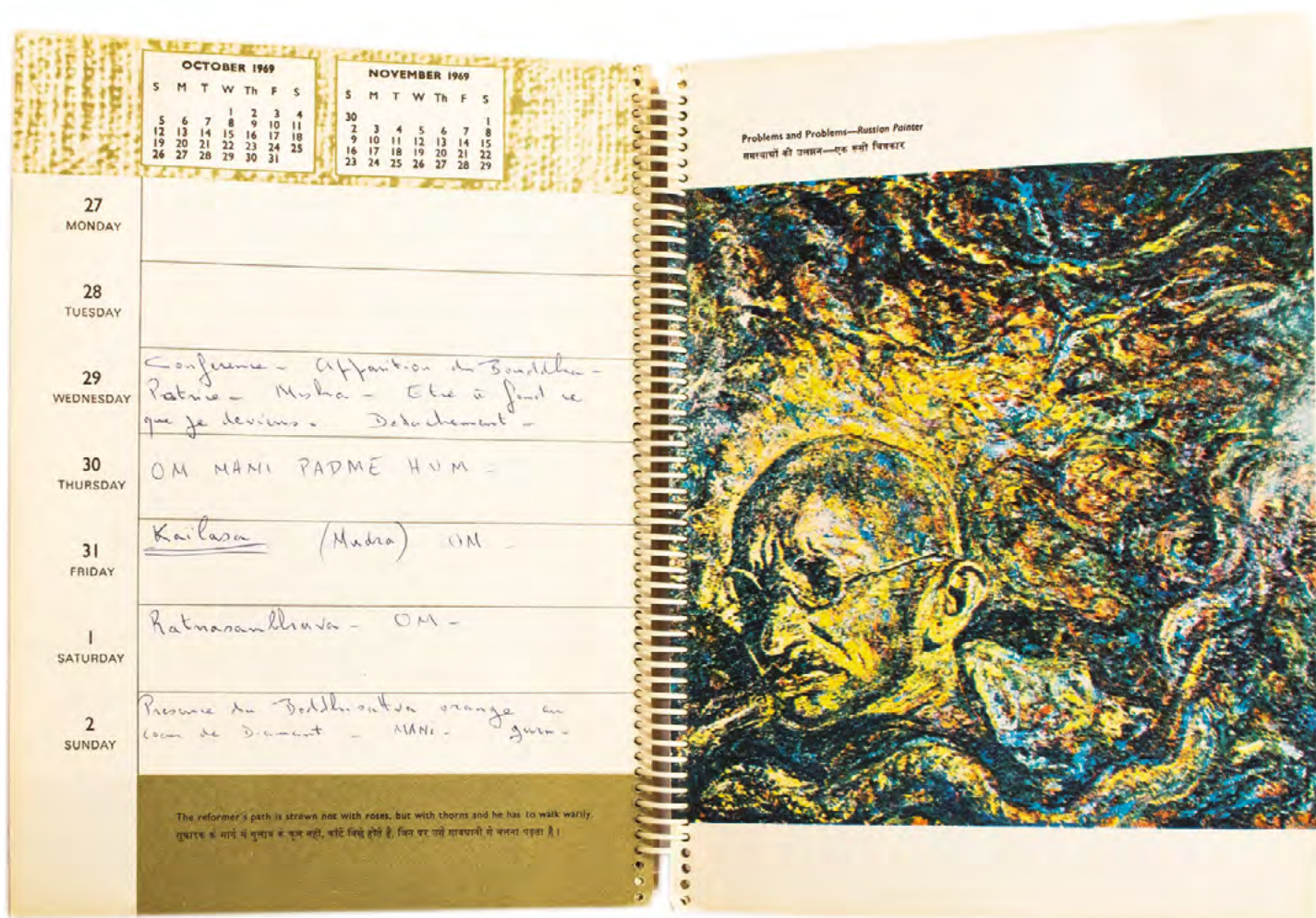
how to open the door") and he calls upon the Hindu deities as well as the Bodhisattvas Mañjuṣrī and Tārā – soothing figures of the Buddhist pantheon. Béjart's "Indian period" was particularly rich in choreographic masterpieces, the progress of which can be followed in his diary (Baudelaire at the beginning of the year, the first performance of the *Vainqueurs* in Brussels and the *Quatre fils Aymon* in Avignon, as well as the filming and screening of his Indian ballet *Bhakti*). At the crossroads of New Age and the hippie movement, Béjart's "conversion" is symptomatic of an era that refuses progress and has a thirst for spirituality: "Calcutta is not India, but our western face. It is not religion or traditional thinking that is to blame, but capitalism. India, a rich country before colonisation." The Beatles' visit to the guru Maharishi's ashram and Ravi Shankar's concert at Woodstock in 1969 marks the beginning of a real western passion for Indian music and culture, which was decisive in Béjart's ballets at the time.

In Béjart's eyes, India presents itself as a place where art and ancestral traditions have not suffered the perversions of positivity. In his creations he seeks to express the spirit of a culture that intimately links the body and the spirit, and in which dance plays a major cosmic and spiritual role. Included in his ballets were Indian dance systems and Vedic songs that were discovered thanks



to Alain Daniélou – in 1968 he opened the *Messe pour temps présent* with a long vînâ solo that lasted fifteen minutes: "Béjart is in his Hindu quarter-hour. And over there, Hindu quarter hours, can last for hours..." commented Jean Vilar, director of the Avignon festival. A wave of Indian fashion also passes through the costumes of the Ballet du XX^e siècle company: large silk trousers, tunics, jewelry and oriental eyes. In the diary, Béjart states that there is "no truth without yoga," an art discovered from an Indian master that can be found in many of his ballets in the form of dance exercises on the barre. He also decides to make *Bhakti* "an act of Faith" by filming himself the ballet choreographer, and during the summer he prepares the *Vainqueurs*, an unusual meeting between Wagner and traditional Indian ragas.

Beyond the prolific artist, we also discover the choreographer's troubled personality in the diary, in the grips of doubt and melancholy: "vague state of physical weightlessness and moral emptiness. Lethargy or laziness. Weakness. Dizziness. Drowsiness. Unconsciousness." Despite suc-



cesses, Béjart will try to calm his fragile state by meditation and the teachings of Indian prophets and brahmins, which can be found throughout the pages of this diary (Ramana Maharshi, Swami Ramdas, the Dalai-Lama, Apollonius of Tyana).

His sometimes thwarted romances with his favourite dancer Jorge Donn monopolise him and plunge him into anxiety – on the eve of the *Vainqueurs* premiere, he writes, “Before dress rehearsal. Chaos. [Jorge] Donn disappeared. Tara absent. Me lost.” Torn between enjoyment and self-con-

trol, he tours at a frantic pace with his company Ballet du XXe siècle, first to the Netherlands, then to Milan, Turin and Venice in Italy: “I leave Venice completely enslaved to laziness, to sex and to ease, and yet a strange well-being of the brute who drank and fucked.” However, these happy moments did not go so far as to satisfy Béjart, for whom “Joy has a dead aftertaste” despite the “life of work and discipline” that he establishes during this richly creative year. At the end of his life, Béjart will look back with humour on his Indian escapades and the resolutely sombre tone of his diary: “I can’t

stop myself laughing at this idiot who cries and who moans, even though he created a great number of ballets [...] When I think that at the end of this diary in 1969 I was firmly considering retirement!”

An extremely rare document re-tracing the meeting of the East and the West in Maurice Béjart’s personal life and choreographic work. This diary embodies an era of counter-culture and cultural syncretism that had long-lasting effects on avant-garde European ballet.

€ 12 000 | £ 10 800

8 Constantin BRÂNCUȘI

"Ève" – Original drawing signed

[CA 1937] | 9 x 12.9 CM | ONE DRAWING

Original drawing signed by Constantin Brâncuși in brown ink on cream paper, from the collection of Ion Alexandrescu, a stone mason who worked with the sculptor in 1937-1938 on the creation and installation of the monumental ensemble at Târgu Jiu, and more specifically on *The Door of the Kiss* and *The Table of Silence*.

Brâncuși's preparatory drawings for his sculptures are extremely rare, as opposed to most of the few drawings by the artist seen on auctions, which are mainly figurative (women and anatomical studies).

We submitted this unpublished work to renowned Brâncuși specialist Dr Doïna Lemny who authenticated and dated it with precision. As an honorary curator of the Musée National d'Art Moderne, where she was in charge of the Brâncuși collection for thirty years, she is the author of numerous monographs and essays on the artist. She provided the drawing's analysis:

"This small drawing traced in ink with a quick hand on small paper calls out by the novelty of the composition of geometric forms: two superimposed cubes supporting an oval head framed in a square acquire a caryatid posture supporting an architrave, clearly drawn at the top of the figure. The quick, firm line indicates the artist's intention to note elements for a more complex composition that he would have intended to make."

Although undated, this drawing can be related to two other similar compositions made on 3 November 1937. The first, of the same size (9 x 13 cm), bears the title *Eva* and is enriched on the reverse with a drawing of the *Kiss* and a message addressed to Ion Alexandrescu. The second is larger (22 x 32 cm) and has the same composition as our drawing, but with proportions that more explicitly evoke a female figure (see opposite). In these two other drawings, Brâncuși indicates the materials he plans to use for this future set of sculptures: wood (in Romanian: *lemn*) and plaster (*gips*).

The drawing we offer is untitled and does not bear indications regarding the materials, but is in coherent with the tangible research of the other two compositions, and could be a stylisation of the original drawing for a more abstract sculpture project.

The interest in this biblical female figure crossed Brâncuși's artistic career. As early as 1916, he sculpted a curvaceous, Africanising wooden figure to which he gave the title "Eve". Reworking it, he finally created a more totemic sculpture in 1921: *Adam and Eve*. As a "constructed" work, *Adam and Eve* already announced Brâncuși's intention to take up the theme of the original woman, mother and protector, who is here pruned of male attributes and made into an elevation of primary and matrix forms: the block, the egg and the surface.

Provenance: collection of the



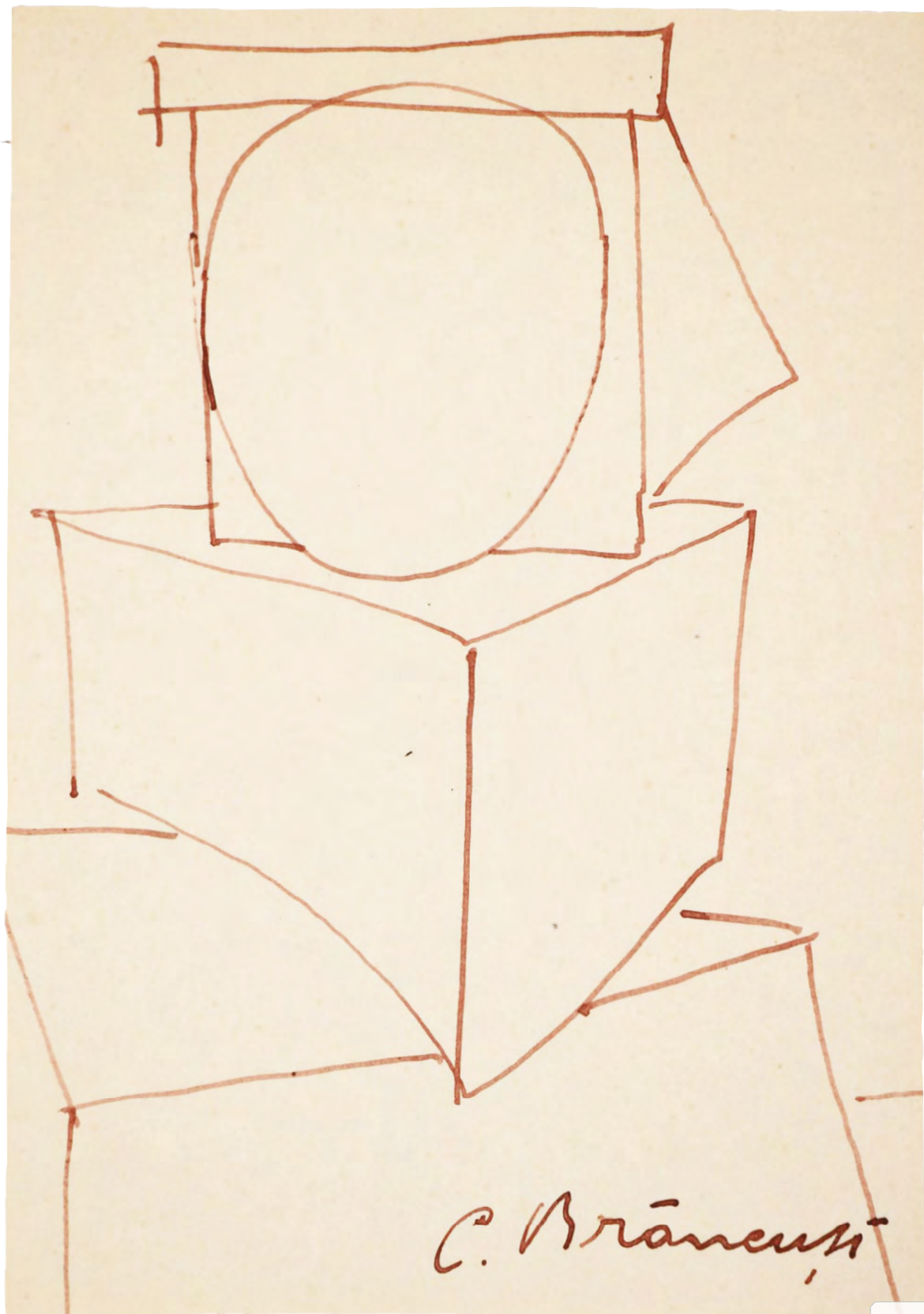
| COLLECTION PARTICULIÈRE

stone mason Ion Alexandrescu, friend and close collaborator of the Romanian sculptor.

For more details and elements on the artist's work, we refer to the numerous works published by Doïna Lemny:

Le Milieu artistique et culturel de Brâncuși: essai d'investigation à partir du legs au Musée national d'art moderne (1998, PhD); *Constantin Brâncuși* (2005) *Brâncuși: au-delà de toutes les frontières* (2012); *Brâncuși* (2012, exhibition Centre Pompidou); *Correspondance Duchamp-Brâncuși* (2017); *Brâncuși: la sublimation de la forme* (exhibition catalogue, Brussels, 2019-2020, dir. Doïna Lemny); *Constantin Brâncuși, en quête de la chose vraie* (unpublished)

€ 30 000 | £ 27 000



9 Constantin BRÂNCUȘI

Handwritten signed declaration to Mr Costadi, attached to the Romanian legation in Paris

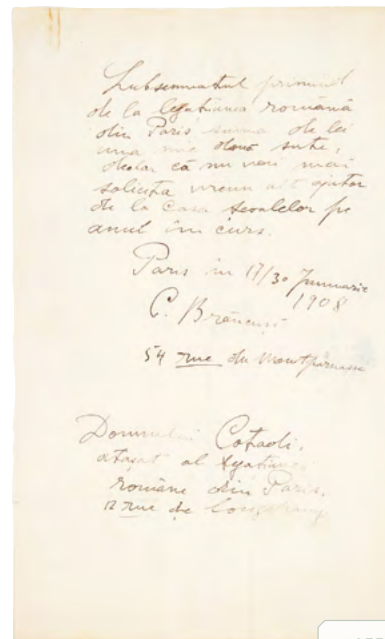
PARIS 17/30 JANUARY 1908 | 21 x 35 CM | ONE PAGE ON A LEAF

Handwritten declaration dated and signed by Constantin Brâncuși to Mr Costadi, attached to the Romanian legation in Paris, written in black ink on a leaf of white paper. Embossed stamp and a trace of a stamp. Some transverse folds. The declaration is signed with his full name that he will retain from then on: "C. Brâncuși" and dated "17/30 January 1908" – the two dates reflect the coexistence of the Gregorian and the Julian calendar in Romanian principalities in the early 20th

century.

In this declaration written on 30 January 1908, Brâncuși addresses the Romanian legation in Paris, represented by Mr Costadi. He hereby confirms receipt of the sum 1200 lei and specifies that he will no longer request assistance from the Maison des Écoles (section of the future Ministry of Education and Culture) for the current year. This grant is the last he will be awarded by a Romanian establishment.

€ 2 800 | £ 2 500

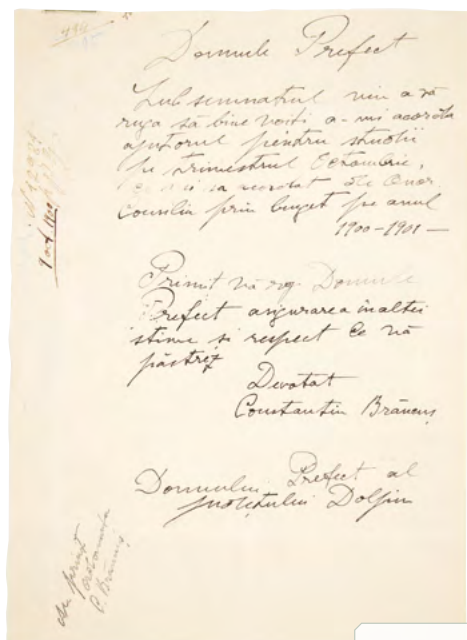


+ SEE MORE

10 Constantin BRÂNCUȘI

Two handwritten signed letters addressed to the Dolj County Prefect

CRAIOVA (ROMANIA) 9 OCTOBER 1900 | 14.7 x 22 CM & 27 x 19.5 CM | TWO LEAVES WRITTEN ON THE RECTO



+ SEE MORE

Two handwritten letters signed by Constantin Brâncuși addressed to the Dolj County Prefect and written in brown and black ink, one on a piece of lined paper (14.7 x 22cm) and the other on larger size white paper (27 x 19.5 cm).

The first letter is written in ink on a leaf and bears the registration number "12981" followed by the acronym "pPG" and is signed with the artist's full name: "Constantin Brâncu". At the bottom left of the page there is a handwritten note by Brâncuși: "I received the prescription", followed by his signature "C. Brâncu" and not "Brâncuși" or "Brâncusi", as he signed after his arrival in Paris.

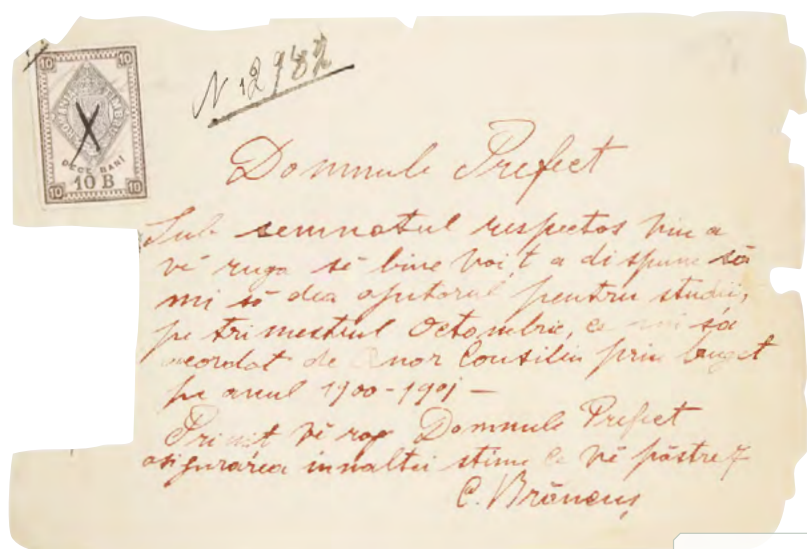
The second letter is written in ink on half a sheet of notebook paper and contains the same message, the same signature and a similar inventory number. A 10 bani (centimes) stamp is glued to the top left. The left side below the stamp is cut out, as Brâncuși used to do: he removed the stamps or erased information that he did not want to keep.

These two important letters document a significant chapter of the artist's biography concerning his studies financed in part by the Craiova Department.

On 28 September 1898, Brâncuși successfully completed his five-year schooling at the Craiova Trade School – the capital of his native region – and enrolled at the

Bucharest School of Fine Arts. He obtained scholarships from the Madonna Dudu church in Craiova, which helped him to continue his studies. He was quickly noticed by his teachers in Bucharest who awarded him prizes for making busts, such as Laocoon and the antique sculpture *Study based on Mars Borghese*. In October 1900, Brâncuși sent a request for a scholarship to the Prefect of the Dolj County (the capital of which is Craiova) who helped him to follow “his studies during the October term” and specified that this scholarship was granted to him by the County Council 1900-1901 budget.

€ 4 000 | £ 3 600



+ SEE MORE

11 Constantin BRÂNCUȘI

Handwritten signed letter addressed to the Romanian Ministry of Worship

PARIS JANUARY 1914 | 21 x 28.5 CM | ONE PAGE ON A LEAF

Very important handwritten letter signed by Constantin Brâncuși

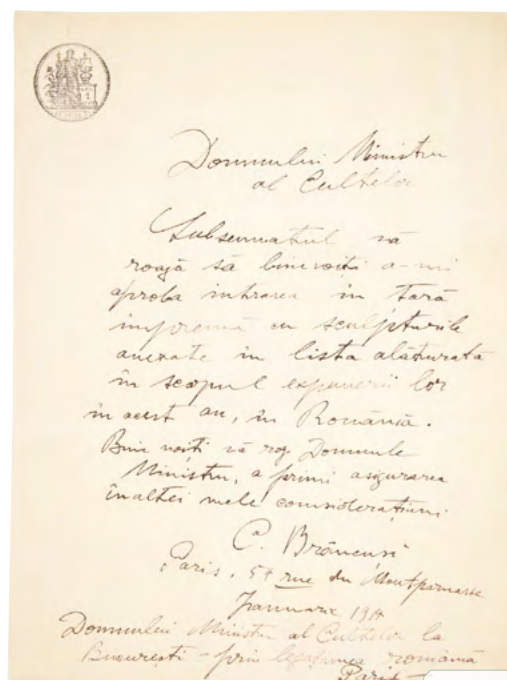
cuși addressed to the Romanian Ministry of Worship, written in black ink on a leaf of white paper. Embossed stamp and a trace of a stamp. Transverse folds from having been sent.

In this letter dated January 1914 and addressed to the Ministry of Worship, the sculptor requests authorisation to bring some of his sculptures to Romania for the exhibition of the “Tinerimea Artistica” company (Artistic Youth). Brâncuși was then in Paris, as evidenced by his address: “54 rue du Montparnasse”. A list of works was visibly attached to the letter but, sadly, has disappeared.

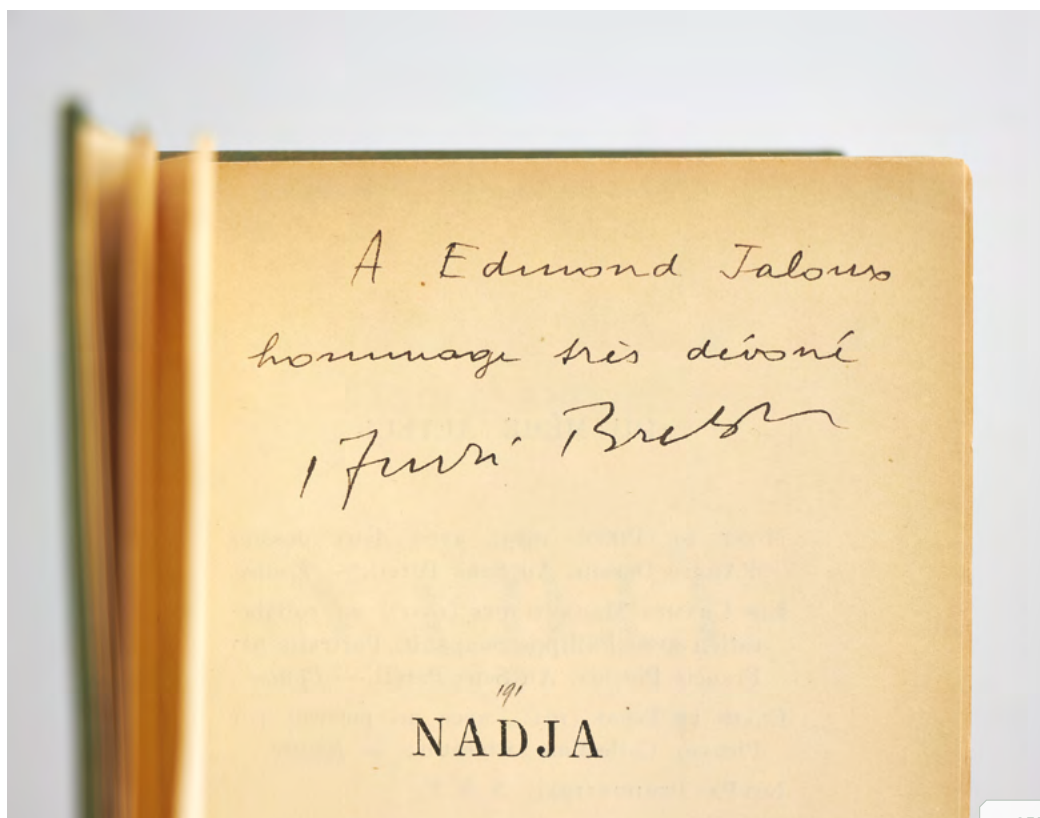
This letter testifies to the close links maintained between

Brâncuși and the Romanian artists of the “Tinerimea Artistica” who, since 1908, organised exhibitions bringing together paintings and sculptures. In March 1914 Brâncuși presents six works, including *La Prière* (1907), *Le Baiser* (1907-08), *Mademoiselle Pogany* (1913), at the fourteenth exhibition of this important artistic company. He was already a renowned sculptor at that time: the presence of five of his works at the Armory Show in New York (17 February – 15 March 1913), where his sculpture *Mademoiselle Pogany* caused a scandal due to its modernity at the side of Marcel Duchamp’s *Nu descend-ant un escalier* and allowed him to become one of the major artists of the second decade of the 20th century.

€ 5 000 | £ 4 500



+ SEE MORE



[+ SEE MORE](#)

12 André BRETON

Nadja

NRF | PARIS 1928 | 12 x 19 CM | BRADEL BINDING

First edition, one of 796 numbered copies on pur fil paper, the only *grands papiers* (deluxe copies) after 109 reimposed.

Full green board Bradel binding, title piece in glazed yellow calf, covers and spine preserved, contemporary binding.

Presentation copy inscribed by André Breton: “à Edmond Jaloux, hommage très dévoué. André Breton” “To Edmond Jaloux, a very devoted tribute. André Breton”.

Edmond Jaloux, who was one of the earliest promoters of surrealism, wrote at the release of this atypical novel and misunderstood by most of his contemporaries, the most laudatory article of the time, concluding with this admiring admission of the impotence of criticism in the face of the modernity of Breton's work; “this examination, I can sense it, remains outside the book and in no ways gives you the feeling of intense poetry, of great, free and true poetry which absolves *Nadja* and

which affects your mind [...] like an extremely intoxicating alcohol, with this difference that no alcohol gives you dreams that stimulate the moving prose of Monsieur André Breton.”

Precious *grand papier* (deluxe) copy with a handwritten inscription from the author and filled with the original article by Edmond Jaloux pasted on two loose double leaves.

€ 4 800 | £ 4 300

13 Albert CAMUS

L'Étranger [The Stranger]

GALLIMARD | PARIS 1942 | 11.5 x 18.5 CM | BOX BINDING WITH CUSTOM CHEMISE AND SLIPCASE

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

Bound in chocolate-brown box calf, spine in five compartments, smooth date, spine and boards recovered with a geometric and abstract decoration produced with the help of inlaid, glazed pieces of Havana box calf set with gilt and silver fillets, marbled Havana box calf inner covers, chocolate-

olate-brown buckskin endpapers, wrappers and spine preserved, all edges gilt, slipcase lined with chocolate-brown box calf, brown silk boards, interior chocolate buckskin, superb and elegant inlay signed by Leroux.

Ex-libris glued on an endpaper.

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

second to eighth edition on their lower cover.

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

An incredibly beautiful copy set in a perfect lined and inlaid binding.

€ 28 000 | £ 25 500



[+ SEE MORE](#)

14 Albert CAMUS & Antoine MALLIARAKIS
under the pseudonym of MAYO
L'Étranger [The Stranger]

GALLIMARD | PARIS 1946 | 17 x 27 CM | HALF MOROCCO

First edition illustrated with 29 original etchings by Mayo, one of 44 numbered copies on pure rag Arches vellum, the “*tirage de tête*”.

The work is enriched with three sets – instead of 2 – of 30 leaves on various pages, including one sanguine, 29 etchings and several drawings not selected with a great number of comments not appearing in the paged and unpagged illustrations.

Also bound are the 10 leaves of original ink, pencil and water-colour drawings by Mayo with remarks and comments by the painter (which are not included in the justification).

Bound in half fawn-coloured morocco, paste paper boards, top edge gilt on the rough, preserved covers and spine, binding signed P. Goy and C. Vilaine.

Beautiful and unique copy enriched with several original drawings and watercolours.

€ 6 000 | £ 5 400



[+ SEE MORE](#)

15 Albert CAMUS & René CHAR & Henriette GRINDAT
La Postérité du soleil

E. ENGELBERTS | GENÈVE 1965 | 35 x 46 CM | LOOSE LEAVES WITH CUSTOM BOX

First edition, one of the 123 numbered copies on Rives signed by René Char and Henriette Grindat.

Illustrated with thirty photographs

by Henriette Grindat, laminated silver print.

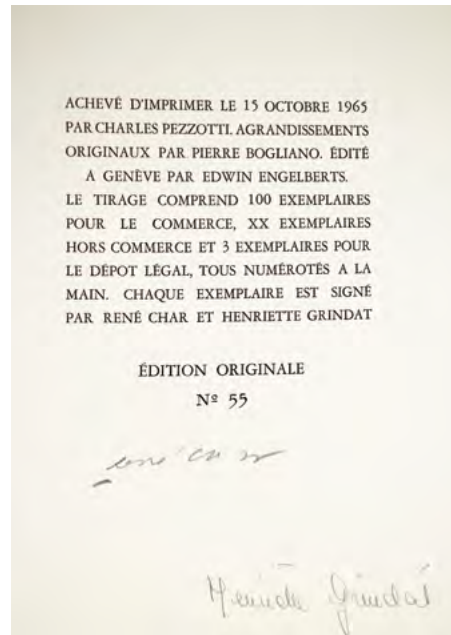
This sumptuous book illustrated with photos is presented in leaves

in the publisher's green book box, each of the 30 photographic plates is commented on by Albert Camus, introductory and final explanatory poem by René Char.

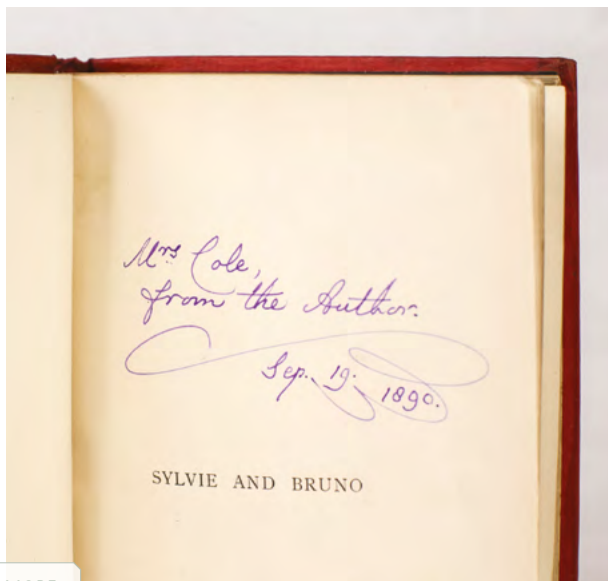
The result of the patient friendship between René Char and Albert Camus, the latter's repeated stays in a house in the Isle-sur-Sorgue region and the sensitivity of the two writers to the Swiss photographer Henriette Grindat's poetic images.

A very beautiful copy.

€ 5 000 | £ 4 500



[+ SEE MORE](#)



[+ SEE MORE](#)

16 Lewis CARROLL & Harry FURNISS *Sylvie and Bruno*

MACMILLAN AND CO | LONDRES 1889 |
12.5 x 19 CM | PUBLISHER'S BINDING

First edition with 46 illustrations by Harry Furniss.

Publisher's binding over flexible paper boards, discreet and light repairs on the joints, all edges gilt.

Autograph inscription dated and signed by Lewis Carroll to Mrs Cole.

€ 4 000 | £ 3 600



17 Louis-Ferdinand CÉLINE

Voyage au bout de la nuit [Journey to the End of the Night]

DENOËL & STEELE | PARIS 1932 | 12 x 19 CM | ORIGINAL WRAPPERS

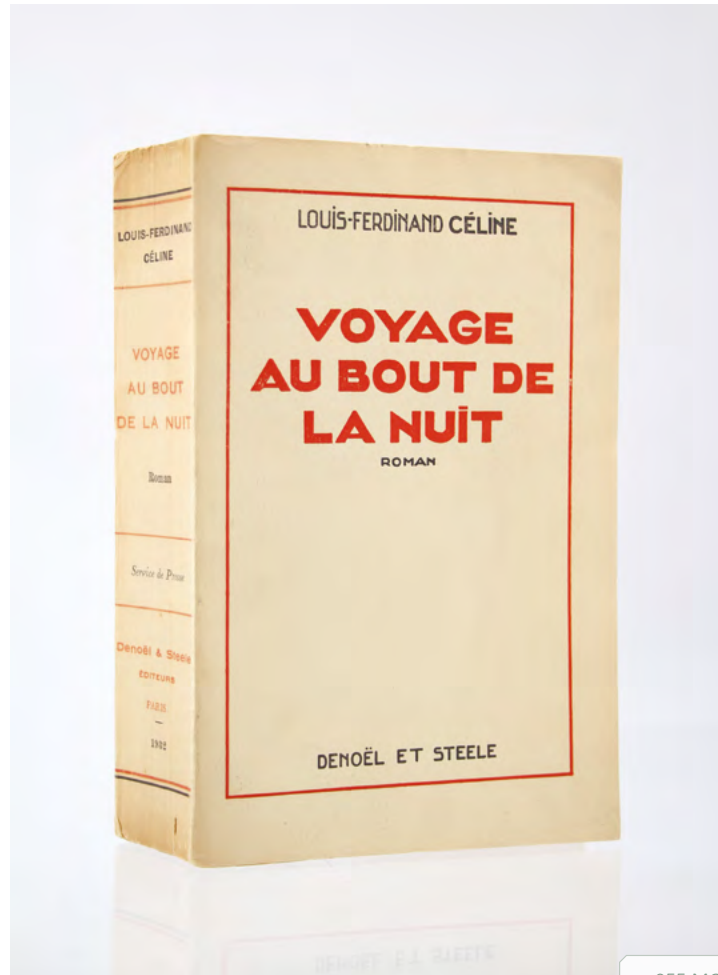
First edition, one of 200 *service de presse* (advance) copies, the very first print and the shortest after the 23 Arches, including 10 numbered and before the 219 Alfa, including 100 numbered.

Light sun exposure to the top and bottom of the spine, three tiny pieces missing from the top of the first endpaper which has signs of writing on the back that have been scratched.

Rare and precious handwritten inscription signed by Louis-Ferdinand Céline to Marcel Espiau, cofounder and panel of the Renaudot prize which will be awarded to Céline on the very day of the Goncourt failure. We attach an unpublished autograph letter of thanks sent by Céline to Marcel Espiau.

"I am one of those who like Céline. I say this because it is true and there are, after all, truths that do ourselves good. I liked Céline straight away, the barely dry proofs of his unalterable *Voyage au bout de la nuit*. I immediately fought for him within a literary panel – the only one who crowned him – and where, moreover, everyone was quickly won over. "Ferdinand" is a guy. We cannot take that away from him. In our age of cowards or visionaries – in short supply, he would say, a writer of his kind is a blessing from the gods. He is undoubtedly, under his torrential form, and his vocabulary so verbose and so nobly insulting, the only epic poet of this time." (Marcel Espiau, in *Les Nouveaux Temps*, 5 March 1941)

After the snub inflicted on Céline by the awarding of the Goncourt prize to Guy Mazeline, *Voyage*



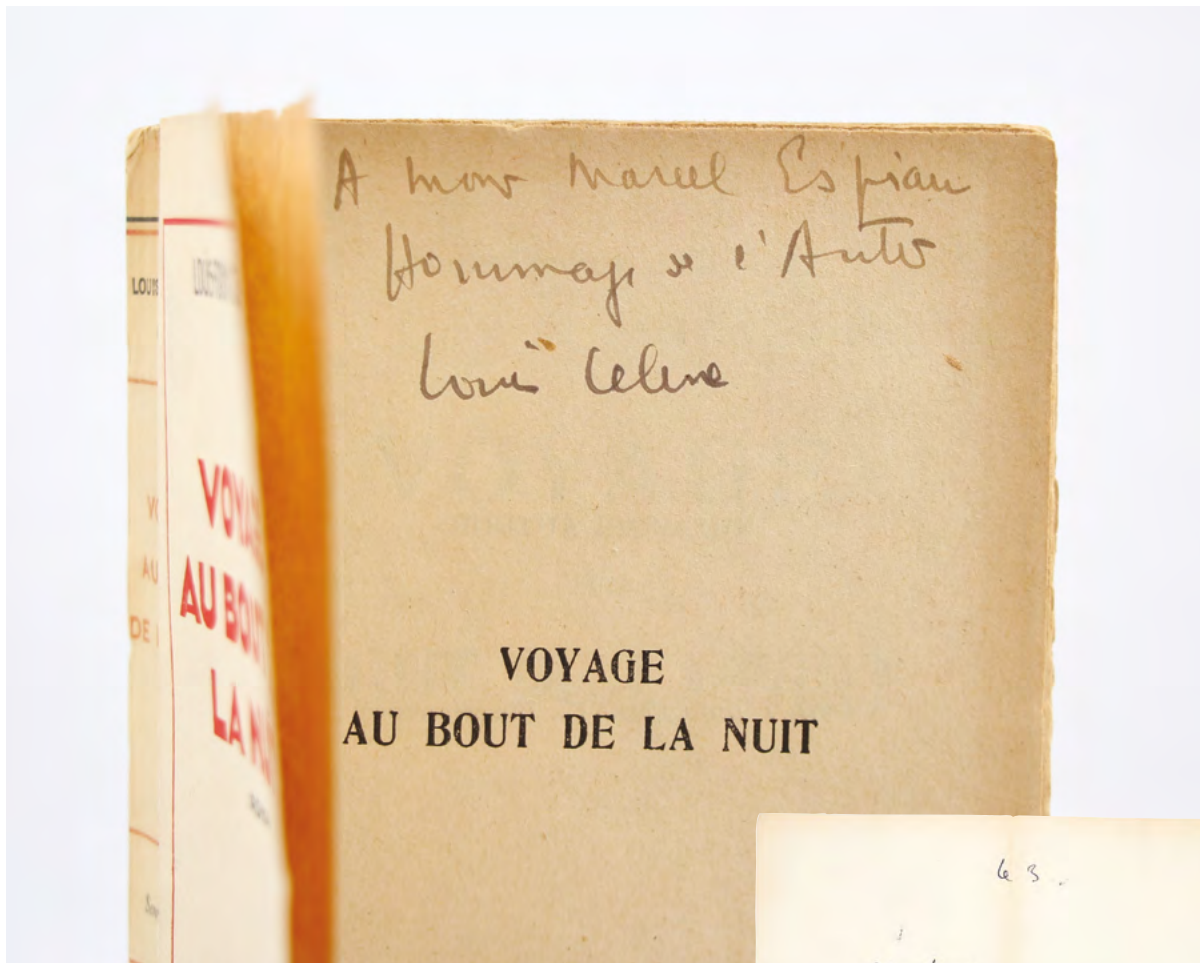
[+ SEE MORE](#)

au bout de la nuit could perhaps have known much less success and remained for a long time the subject of an eternally renewed row between ancient and modern literary critics.

In the media turmoil that followed the release of *Voyage*, few voices were raised in favour of this atypical work that aroused more anger than enthusiasm, even among the future "political friends" of the inflammatory writer. Thus Robert Brasillach described the *Voyage* as "a sort of epic of catastrophe

and injury", to be placed with disdain on the shelf with the "interminable novels". Here he highlighted that the thickness of the novel was a real obstacle to the distribution of the book.

Marcel Espiau himself, in *L'Ami du peuple*, also feared that "this work so curiously dreamed of, so daringly written" would discourage readers by its size: "but Mr Céline's book has 620 pages. Could it be a popular success?" (Marcel Espiau in "À propos du



prochain Prix Goncourt." *L'Ami du Peuple*, 5 December 1932.)

However, Espiau was, like Bernanos, one of the early and ardent defenders of *Voyage*. Nine years later, Céline thanked him again, while this time Espiau castigates *Les Beaux Draps*, in his severe article in *Le Temps*:

"My dear Espiau,

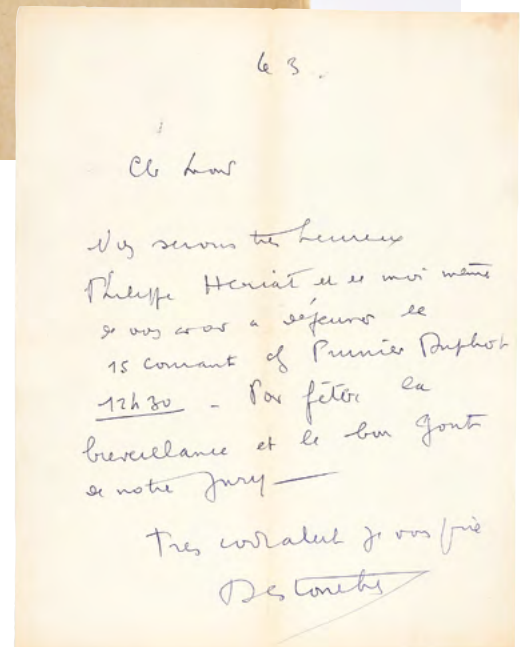
A very big thank you for your little article in *Le Temps*. I know you and remain greatly in your debt for the admirable courage with which you defended my first book, at the time when the league of Perfect Thinking already had me in a lasso." (Letter to Marcel Espiau, March 1941)

More than to the laudatory, but short, article by Espiau, here Céline makes reference to the

fight that this founder of the Renaudot had to lead to award the prize to Céline, finally obtained by a narrow majority and after three weeks of ballots.

Céline, to his terrible disappointment, did not immediately get the measure of this prize that he thought to be a "consolation", while the Académie Goncourt, shaken by a rare controversy, had just cautiously refused to celebrate such a dark and anarchistic work.

Yet the tragicomedy, which in an astonishing unity of time, place and action took place on 7 December 1932 at Drouant's restaurant, was at the origin of one of the greatest literary successes of the interwar period. While on the up-



per floor, Lucien Descaves failed to convince the Goncourt jurors of Céline's exceptional talent, Marcel Espiau, on the ground floor, succeeded in making his colleagues admit the incontestable genius of the Doctor Destouches. Simultaneously condemned and

honoured by two academies at boiling point, the simple soldier Bardamu became notorious and the modest print of the first edition of 3,264 copies, almost already sold out on the day of the announcement of the result, could not meet the demand. Robert Denoël, who had prepared a reprint at the Troyes printing house in anticipation of an expected victory at Goncourt, threw away his overly optimistic “Prix Goncourt 1932” advertisements and launched a significant offset reprint at the Imprimerie française d’édition. At the end of January, almost 50,000 copies had been sold. Frightened by this “croayante” [made-up word, contraction of “increasing” and “croaking”] notoriety, Céline almost immediate-

ly left France for a “little medico-sentimental tour of Europe” (F. Gibault, *Céline 1932-1944: Délires et persécutions*). It was only on 3 January that he sent Marcel Espiau a letter of invitation – which has remained unpublished and is attached to our copy – to one of the most famous restaurants in the capital for the 15th of the month, the day of his return, in order to “celebrate the benevolence and the good taste of [his] jury”, in the company of the previous winner, Philippe Hériat. Dated only with the day “3” without any other calendar mention, we can deduce the early date of this letter by the “Destouches” signature, which he very quickly abandoned after his first success. Two days after this meal, 17 January 1933, Céline had

lunch with Lucien Descaves before continuing to “thank all those who had been with him in the battle”. (F. Gibault, *Céline 1932-1944: Délires et Persécutions*)

Marcel Espiau, dedicatee of one of the first *service de presse* copies, will be a decisive architect of the literary recognition and popular success of the *Voyage*, which reduced aesthetic and old moral codes to nothing and which, even today, retains its subversive power intact.

Precious and significant handwritten, signed inscription and letter to Marcel Espiau on this very rare service de presse print. A beautiful historical copy.

€ 13 500 | £ 12 000

Fernand Mourlot was undoubtedly the finest lithographic printer of the 20th century and was thus the friend and printer to the leading artists of his day. “Picasso, Matisse, Chagall, Miró, Braque, Dubuffet, Léger, Giacometti...added to their own expression and contemporary art a new field of research. With Mourlot, and thanks to him, lithography acquired both a personality and a future” (Pierre Cabanne, in *Cinquante années de lithographie*).

Having already printed two volumes of the Bible illustrated by Chagall, Mourlot contributed to the artist’s lithographic training in the 1950s. It was during this period that Chagall began to visit Mourlot’s workshop regularly in order to learn lithographic techniques and that he developed bonds of friendship with the staff of the workshop, most notably Charles Sorlier.

It was thus at the peak of his powers that Chagall made this story of Exodus, which coincided with the termination of his immense lithographic and pictorial work on the Bible, undertaken in 1930 at the urging of Ambroise Vollard. This decorative cycle, entitled *Le Message Biblique* [The Biblical Message] was in fact the basis for the creation of the Chagall Museum, originally called the Musée national du message biblique Marc-Chagall.



18 Marc CHAGALL

Original lithograph on Japon paper for The Story of Exodus: "He cast the rodde on the ground, and it was turned into a serpent, and Moses fled from it"

AMIEL LÉON | PARIS | NEW YORK 1966
| 36 x 49.5 CM | ONE LITHOGRAPH

Original colour lithograph, one of 15 proofs on Japon impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japon and 250 on Arches paper. Unsigned proof, as all proofs in this series, other than the frontispiece.

A superb proof on Japon paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text lithographs printed by Mourlot.

An exceedingly rare original proof on Japon paper, the most attractive and best for colour lithographs.

€ 2 000 | £ 1 800



[+ SEE MORE](#)

19 Marc CHAGALL

Original lithograph on Japon paper for The Story of Exodus: "Then all the people pluckt from themselves the golden earerings, and they brought them unto Aaron who received at their handes, and fashioned it, and made of it a molten calfe"

AMIEL LÉON | PARIS | NEW YORK 1966 | 36 x 49.5 CM | ONE LITHOGRAPH

Original colour lithograph, one of 15 proofs on Japon impérial paper reserved for the artist and his collaborators, the only printing with 20 more on Japon and 250 on Arches paper. Unsigned proof, as

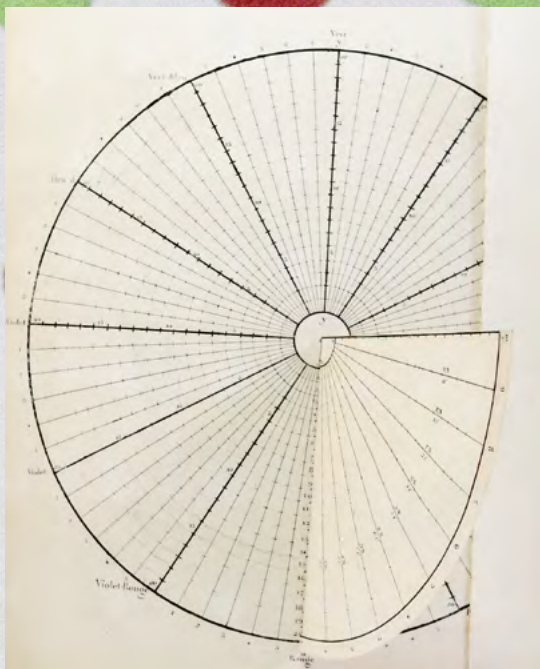
all proofs in this series, other than the frontispiece.

A superb proof on Japon paper specially made for *The Story of Exodus*, published in 1966, for which Chagall made 24 hors-text

lithographs printed by Mourlot.

An exceedingly rare original proof on Japon paper, the most attractive and best for colour lithographs.

€ 2 500 | £ 2 250



[+ SEE MORE](#)

20 Michel Eugène CHEVREUL

De la loi du contraste simultané des couleurs, et de l'assortiment des objets colorés, considéré d'après cette loi

PITOIS-LEVRULT ET C^{IE} | PARIS 1839 | TEXT: 13 x 21 CM / PLATE VOLUME: 24 x 28.5 CM | CONTEMPORARY CALF

The first edition, complete with the two folding tables in the text volume. The second volume has **40 plates, making up a hundred or so illustrations, partly coloured or all signed by Chevreul**. These show examples of colour contrasts through lithographed colour spots on light or dark backgrounds. At the end of this volume, there is also a text by Condorcet printed on 9 different-coloured leaves.

Contemporary half light-brown calf, spine with fillets in gilt and blind, gilt dentelle at head and foot, marbled paper pastedowns and endpapers. Plate volume in half-cloth Bradel binding.

An internationally renowned

chemist, member of the Royal Society and director of the Natural History Museum, Michel-Eugène Chevreul was inspired by his lectures at the Gobelins tapestry workshops to write this foundational work on colour theory.

This work, of key scientific importance, also had a significant impact on the applied arts (textiles, glass, and so on) and painting. Chevreul's chromatic circles inspired the Impressionists (especially Seurat) and later also the Neo-Impressionists like Sonia and Robert Delaunay. Paul Signac acknowledged his debt in his famous essay *D'Eugène Delacroix au Néo-impressionnisme* (1899): "During a visit we made to Chevreul at the Gobelins in 1884,

which was our initiation into the science of colours, the learned sage told us that around 1850, Delacroix, whom he didn't know, wrote to him expressing the desire to debate with him the scientific theory of colours and ask him about several things that were still troubling him. Unfortunately, Delacroix's permanent sore throat prevented him from going out on the appointed day, and they never met. Perhaps, otherwise, the sage would have enlightened Delacroix even further."

Rare complete copy of this work, which played a fundamental role in the evolution of modern painting.

€ 12 000 | £ 10 800

21 [DADA] Tristan TZARA & Philippe SOUPAULT & Paul ÉLUARD & Louis ARAGON

[Dada Poster] Soirée Dada à la Galerie
Montaigne le vendredi 10 juin 1921 à la Galerie
Montaigne [Dada Evening on Friday
10 June 1921 at the Galerie Montaigne]

IMP. CRÉMIEU | PARIS 1921 | 21 x 27 CM | ONE SINGLE SHEET

First edition of this rare leaflet
announcing the Dada evening on
Friday 10 June 1921 at the Galerie
Montaigne.
Two small, minor signs of folding.

Precious invitation to this evening
organised as part of the "Salon
Dada," installed at the Galerie
Montaigne during the month of
June 1921. Tristan Tzara, for the
first time, performed his play *Le*

Cœur à gaz and most of the move-
ment's protagonists joined in, with
the notable exception of Picabia
and Duchamp who refused to be
part of it.
Participation from Madame E.
Bujaud, Philippe Soupault, Louis
Aragon, Valentin Parnak, Georges
Ribemont-Dessaignes, Paul Elu-
ard, Benjamin Péret and Tristan
Tzara.



+ SEE MORE

We have only been able to find
three copies in libraries: at Yale
University Library, at the Art Insti-
tute of Chicago and the Kunsthaus
Zürich Bibliothek.

One of the rarest Dada leaflets.
€ 4 500 | £ 4 000



+ SEE MORE

22 Edgar DEGAS & Georges William THORNLEY

15 lithographies d'après
Degas [15 lithographs after Degas]

BOUSSOD, VALADON & C^{ie} | PARIS
[1889] | FOLIO (41 x 59 CM) | LOOSE
LEAVES UNDER THE PUBLISHER'S PORTFOLIO

First and only edition published of
this remarkable set of 15 original lith-
ographs from the post-impression-
ist painter George William Thornley,
only 100 copies printed.
Publisher's portfolio bound in boards
very skilfully restored.
14 of the 15 lithographs are printed
in colour (black, blue, green, mauve
and different browns) on broadside
China paper laid on pale blue thick
paper, one is directly printed on thick
paper.

All except the last, bear the stamp of Thornley's signature with the words "Chez Mrs Bousod & Valadon – 19 Bd Montmartre" and "Imp. Becquet frères à Paris".

"In 1888, George William Thornley was commissioned to produce a series of lithographs based on the works of Degas. These lithographs go well beyond the reproduction quality of the renowned publisher. **They also demonstrate the**

high level of collaboration between Degas and Thornley.

Thornley first selected the works to publish, made the necessary changes in the preparatory drawings and even interrupted the printing at times so that improvements could be made.

"The importance of Thornley's engravings in Degas' work is particularly highlighted by the book dedicated to Degas by JS Boggs

and published by the Metropolitan Museum of New York; a publication in which we find several of the engravings presented in the collection." (Chantal and Guy Heytens)

We have only identified two copies in libraries: one in the Bibliothèque nationale de France and the other in the Institut national d'histoire de l'art.

€ 28 000 | £ 25 000

23 Albrecht DÜRER

Alberti Dureri clarissimi pictoris et geometrae. De sym[m]etria partium in rectis formis hu[m]anorum corporum

IN AEDIBUS DÜRERIANAE [HIERONYMUS ANDREA] | NORIMBERGAE [NUREMBERG] 1532
| FOLIO (20.5 x 32 CM) | (80) F. (A-E₆, F₄, G-N₆, O₄) | FULL PARCHMENT

First edition of the Latin translation created by Joachim Camerarius, the work appeared in German in 1528 under the title *Vier Bücher von menschlicher Proportion*. Our edition contains the first two books, the following two will be published in 1534 under the title *De varietate figurarum et flexuris partium ac gestibus imaginum*. We will have to wait until 1557 for Louis Meigret's French translation to be published.

Our edition is illustrated with 85 large wooden insert illustrations and many other smaller in-text illustrations, the same as those used in the original German edition. The title page shows Dürer's well-known monogram. Gothic text. The last white leaf, missing in most copies, is present here. Large, greatly fresh margined copy.

Full parchment with preserved laces. **Very beautiful copy of the**

most sought-after of Albrecht Dürer's technical works.

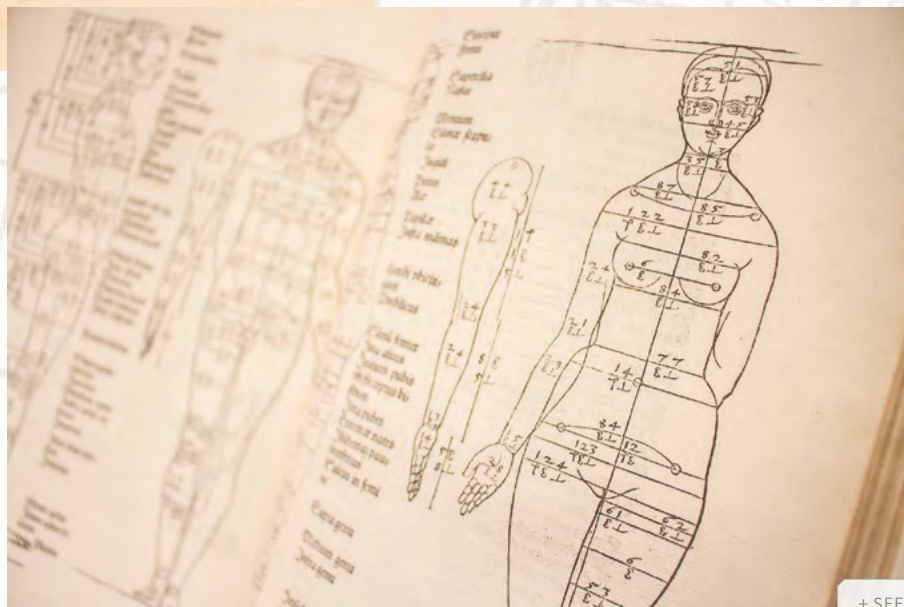
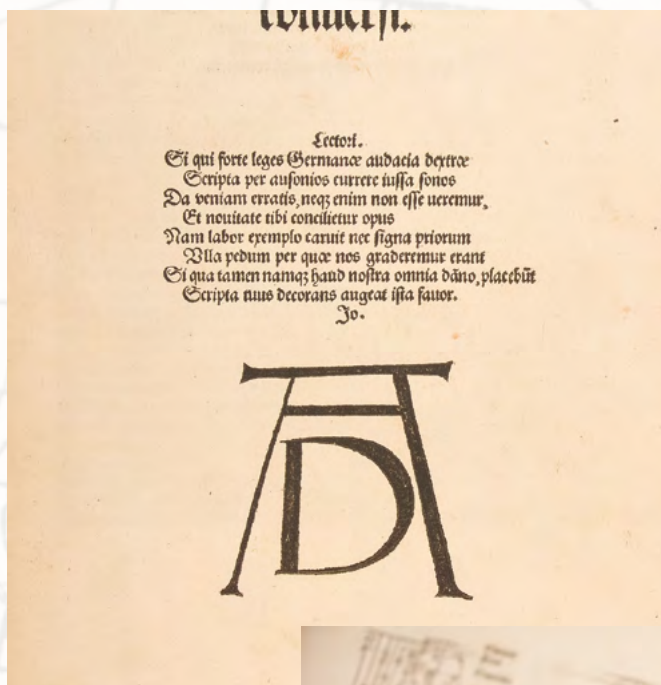
The illustrations required the examination of several hundred male and female models and – something rarer for the time – children. These extremely precise analyses resulted in anthropometrical impressionist drawings showing the human body as a whole, and also in detail (hands, feet, heads, etc.). Each drawing squared or scaled in the margin allows the models to be easily reproduced, the book being intended to avoid errors of proportion for young artists.

Joachim Camerarius' Latin translation – humanist and close friend of the author – had at the time an essential role: it gave Dürer's work, until then written in archaic German, a significant audience; without Camerarius, Michelangelo would never, for example, have known of Dürer's theory of

proportions.

Dürer – whose godfather Anton Koberger published *La Chronique de Nuremberg* in 1493 – frequented the world of printing and engraving very early on and unlike his contemporary Florentine Leonardo da Vinci who published nothing, he produced several theoretical treatises. It was during a trip to Italy in 1494 that he met Jacopo de' Barbri (1445-1516) who introduced him to the role of mathematics in perspective and the study of the proportions of the human body. On returning to Germany, he opened a workshop, became the painter of Maximilian I of Habsbourg and joined the Great Council of the City of Nuremberg. Recognition is complete and Dürer becomes an internationally known artist, with the knowledge and ability for well-received thought.

In the last years of his life, not abandoning the pictorial arts,



[+ SEE MORE](#)

Dürer, encouraged by his humanist friends, spends most of his time writing. Determined to leave the results of his long theoretical thoughts for posterity, he publishes several treatises: *Instruction sur la manière de mesurer* (1525), *Instruction relative aux fortifications des bourgs, villes et châteaux*

(1527) and finally *Traité des proportions du corps humain* (1528).

In keeping with the artistic considerations of the Renaissance, the intention of this last treaty is to establish a scientific basis (geometrical and arithmetical) applied to aesthetics and thus to provide

practical guidelines aimed at achieving anatomical perfection.

A true artistic testament, this emblematic work will have a considerable influence on the history of Western art.

€ 30 000 | £ 27 000

24 Lawrence DURRELL

"Vaumort": handwritten poem signed and illustrated by the author for his French lover

1969 | 30.4 x 39.5 CM | SINGLE SHEET

"I knew that whenever
I want to be perfectly alone
With the memory of you, of that
whole day,
It's to Vaumort that I'll be turn-
ing."

Exceptional handwritten poem dated 1969, signed and illustrated with original drawings in graphite, markers and colour pencils by Lawrence Durrell.

The poem-art work is sent to Janine Brun, his French lover, and has the inscription "For Buttons," the affectionate nickname given to her by the writer, on top of a heart pierced by an arrow. Pin holes, marginal tears.

Published for the first time in *Collected Poems: 1931-1974* (1980). In this poem-drawing, the writer looks back on a day of love spent in the company of his lover Janine Brun in the cemetery of the small village of Yonne. At the same time, Durrell is painfully recovering from the premature death of his third wife two years earlier and publishes his series of dystopian novels *Nunc* (1968) and *Nunquam* (1970). He also takes refuge in poetry, the last exercise of literary and philosophical asceticism of a writer who, gradually, chooses to withdraw from the world.

It is during a journey from the capital towards the Midi in the south, that the lovers stopped for a day

in Vaumort:

"Below us,
far away,
the road to
Paris.

You pour
some wine
upon a
tomb.

The bees
drink with
us, the dead
[approve.]

Durrell's poetry has suffered from the resounding success of his novels, however, here it achieves great lyrical beauty, its free verse, nevertheless, very musical, picking up the cemetery's well-known motif:

"One careless cemetery buzzes on and on

As if her tombstones were all hives

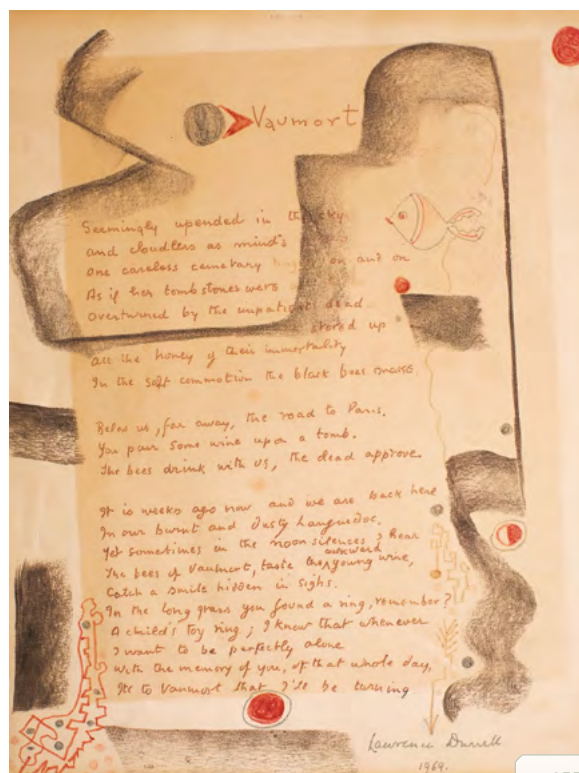
Overtaken by the impatient dead

We imagined they had stored up

the honey their of their immortality

In the soft commotion the black bees make."

Here the writer attempts to capture in the poem a moment of happiness and carnal pleasure with his lover, and frames the verse he has written in long, graphite lines

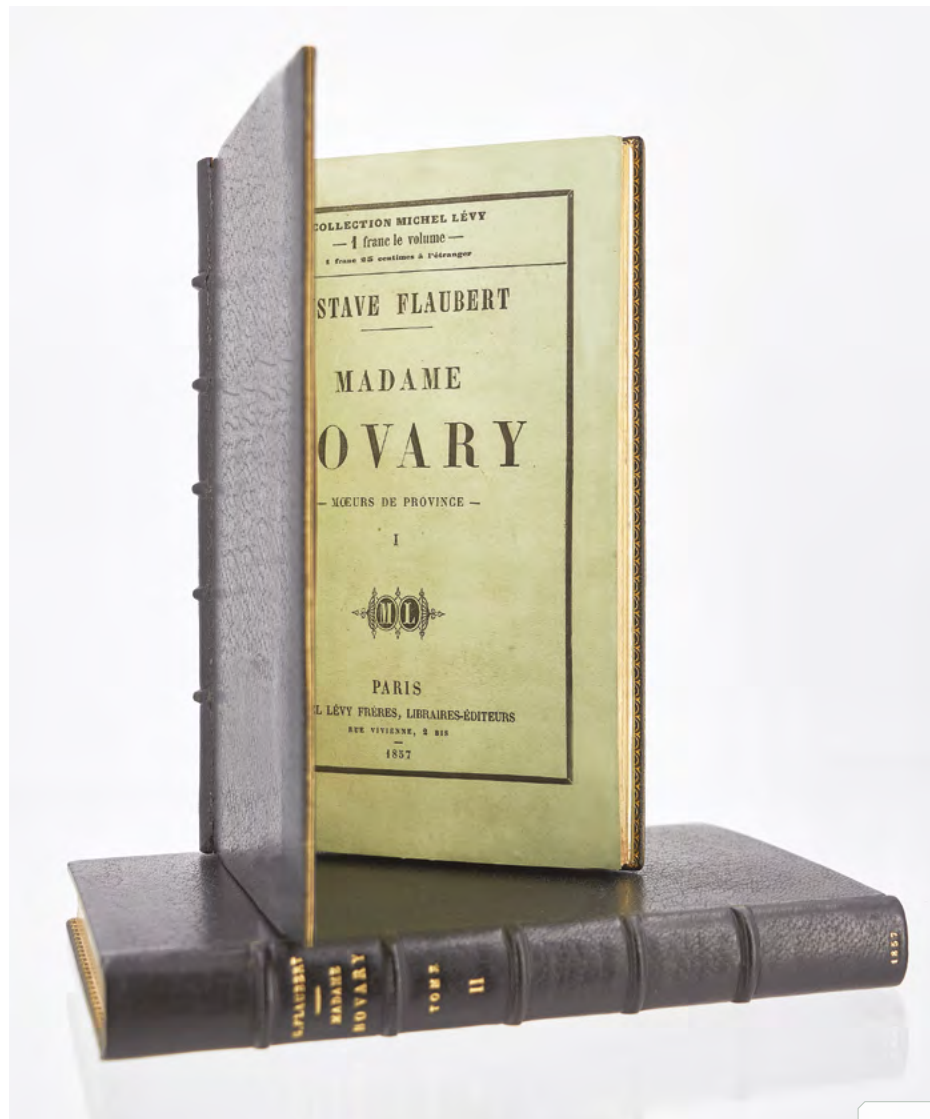


[+ SEE MORE](#)

and many brightly coloured drawings. Here we have a rare example of a double work of art, both poetic and pictorial. Produced in marker and colour pencil, similar to the drawings of Joan Miró, it is a magnificent illustration marked with naivety, which beautifully complements the poem. Durrell continued this activity until the end of his life, which he spent in Sommières: Incidentally, we can also see a real pictorial reference to the "burnt and dusty Languedoc" (verse 12), where he spent the rest of his life.

Rare testimony of Durrell's Provençal adventure with the young French lady, who inspired him to write a delightful poem imbued with warmth and Mediterranean colours.

€ 1 700 | £ 1 500



[+ SEE MORE](#)

25 Gustave FLAUBERT

Madame Bovary

MICHEL LÉVY FRÈRES | PARIS 1857 | 11.5 x 18.5 CM | FULL MOROCCO WITH CUSTOM SLIPCASE

First edition with all the characteristics of the first issue, including the misprint “Sénart” instead of Sénard on the inscription leaf.

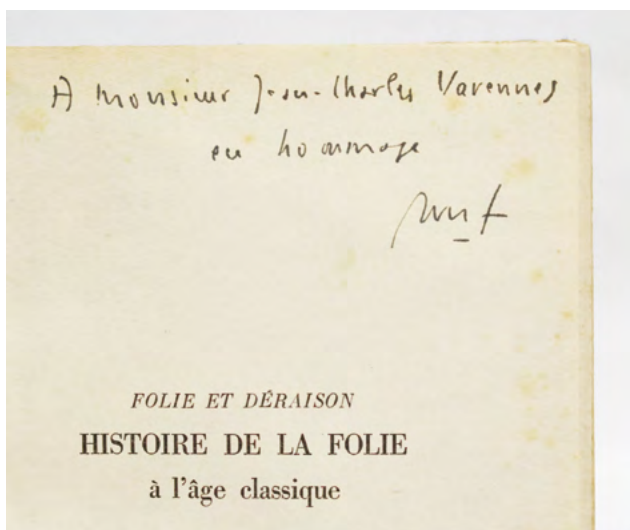
Binding in full green morocco, spine in five compartments with black fillets, gilt date at the foot, gilt roll tooling on the spine ends, comb-patterned endpapers,

frame of gilt lace-work tooling on the pastedown endpapers, double gilt fillets on the leading edges, wrappers (with some foxing) and spine preserved, all edges gilt, slipcase lined with bottle green morocco, marbled paper boards, interior in orange baize, elegant binding in full morocco signed Affolter.

Provenance: Eugène Richterberger's library with its ex-libris engraved by A. Lanson glued to the first pastedown endpaper.

A very beautiful copy wonderfully set in a full morocco binding by Affolter.

€ 7 500 | £ 6 750



26 Michel FOUCAULT

Folie et Dérison. Histoire de la folie à l'âge classique

PLON | PARIS 1961 | 14 x 20,5 CM | ORIGINAL WRAPPERS

First edition, of which there were no *grand papier* (deluxe) copies, an advance (*service de presse*) copy.

Spine slightly bowed, with a few tears and lacks to plastic film cov-

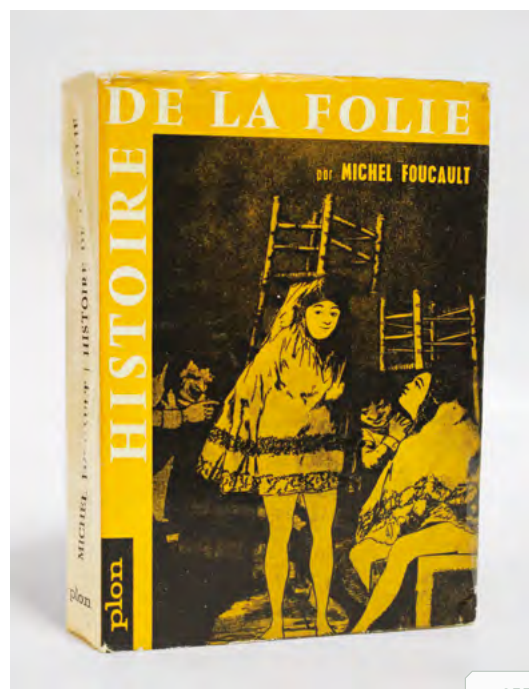
er. Slight foxing in the margins of a few pages.

Handsome autograph inscription signed by Michel Foucault, at the time a young teacher, to Jean-

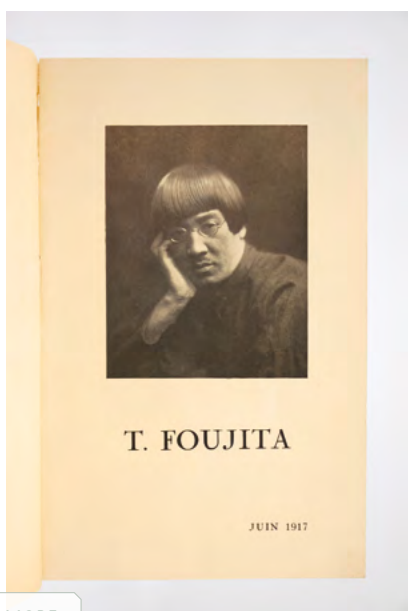
Charles Varennes.

A very rare advance copy, which could be said to have taken the place of the *grand papier* (deluxe) copies.

€ 8 000 | £ 7 200



[+ SEE MORE](#)



[+ SEE MORE](#)

27 Léonard Tsuguharu FOUJITA & André SALMON

Exposition T. Foujita

GALERIE CHÉRON | PARIS 1917 | 14 x 22,5 CM | STAPLED WITH LACES

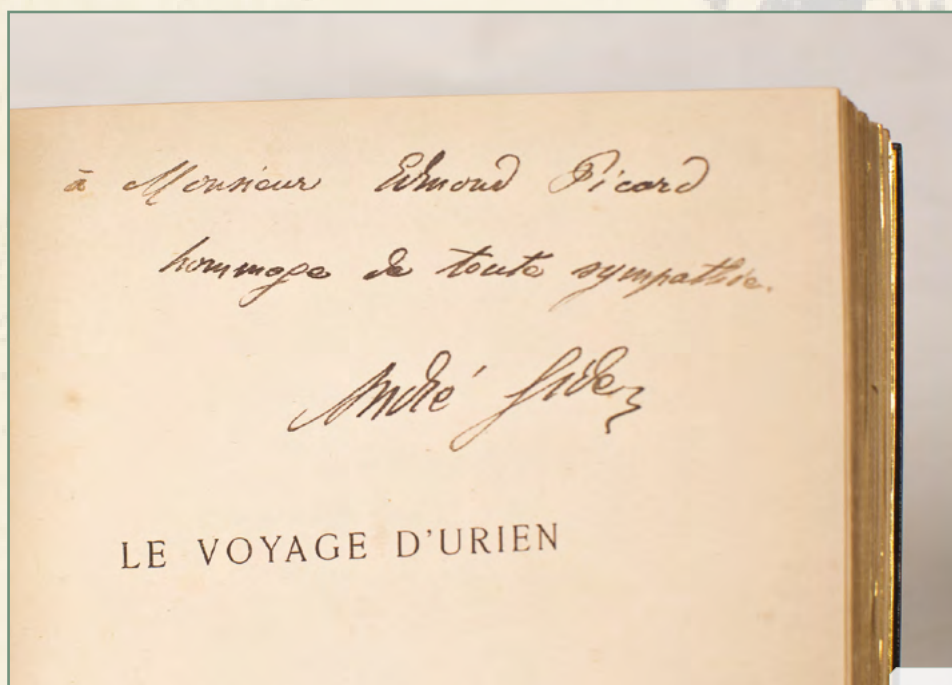
Rare first edition of the catalogue of the first personal exhibition of Tsuguharu Foujita with 110 watercolours presented at the Galerie Chéron from 1st June 1917.

Two small tears to head of lower cover, a small lack to foot of upper cover, otherwise nice copy.

Text by André Salmon.

Rare and important catalogue illustrated with a photograph of Foujita as frontispiece and a drawing of Foujita to end.

€ 2 300 | £ 2 050



[+ SEE MORE](#)

28 André GIDE & Maurice DENIS

Le Voyage d'Urien [Urien's Voyage]

LIBRAIRIE DE L'ART INDÉPENDANT | PARIS 1893 | 20 x 20 CM | FULL MOROCCO AND CUSTOM SLIPCASE

First edition, printed on 25 May 1893, by Paul Schmidt, typographer, and Edw. Ancourt lithographer in 300 numbered copies on vergé crème paper plus a few copies on China and Japon paper. Brown morocco by Gruel, spine in six compartments, date at foot, pastedowns lined with red morocco with gilt fillet frame, brown silk endpapers, double fillet to edges of boards, gilt roulettes to head- and tail-pieces, covers and spine preserved, all edges gilt, brown morocco-edged slipcase. Occasional light spotting.

This work was conceived and executed in collaboration with Maurice Denis, who illustrated it with 31 original lithographs printed in two tones, the back-

ground being now ochre, now light green. That member of the Nabi group managed to free himself of all descriptive servitude in order better to join the text as co-creator.

Handsome autograph inscription signed by André Gide to Edouard Picard in ink to half-title.

Le Voyage d'Urien is one of the great illustrated books in the tradition of painter's books begun by Édouard Manet, Charles Cros and Stéphane Mallarmé in 1874-1875. The collaboration between the painter and the author proved very close. "This book is the most heightened mark of Symbolism, the ratification by the Nabis of the principle of dialogue inherent to the book" (Yves Peyré). This

journey "of nothing" [*"du rien"*] is an ironic Odyssey written "as a reaction to the naturalist school," where a few young people in search of "glorious destinies" set off on allegorical wanderings, culminating in the frozen wastes of sterility.

A fine copy handsomely bound by Gruel.

Naville, *Bibliographie des écrits d'André Gide*, n° VI.- Chapon, *Le Peintre et le livre*, 1870-1970, pp. 38-41.- Peyré, *Peinture et poésie, le dialogue par le livre*, 1874-2000, n° 4 et pp. 105-106.- *The Artist and the Book*, 1860-1960, Boston, n° 76.

€ 12 000 | £ 10 800

29 Lilio Gregorio GIRALDI

Syntagma de Musis

MATTHIAS SCHURERIUS | STRASBOURG 1511 | 4to (14 x 20 cm) | (16 f.) A₄ B₈ C₄ | MODERN FULL MOROCCO

Rare *editio princeps* illustrated with a large title vignette (86 x 95 mm) featuring the Muses playing their instruments under the water of a fountain overlooking the Hippocrene spring surmounted by a verse from Hesiod's Theogony: "Ennea thugateres megalou Dios / £ Nine daughters engendered by the almighty Zeus." This was the very first collective representation of the Muses bathing in the fountain of youth.

Nine magnificent in-text woodcuts (63 x 50 mm) also showing these same Muses elegantly dressed and holding their distinctive symbols.

30 lines per page in rounded characters, a full-margined copy, not rubricated. The leaf a2 does not have a signature, c2 is incorrectly labelled b2.

First publication of the Strasbourg printer Matthias Schürer to contain Greek letters, as the latter points out in the colophon: "Finis libelli de Musis compositi a Lilio Graegorio Ziraldo Ferrariensi, quem Matthias Schurerius artium doctor summa cum diligentia impressit, non omissis accentibus in eisque Gareca sunt. Argentorat.

Ann. salutis. M.D.XI. Idibus August."

Modern binding (20th century) in brown morocco, Jansenist spine in five compartments, gilt date at the foot, gilt fillet in a silver frame, all gilt edges. Binding signed Hon-egger.

Ex-libris from the Guelfo Sitta and Gianni de Marco libraries glued to the inside of the first board, dry stamp of the latter at the right-hand bottom of the first white endpaper.

Several very discreet wormholes without loss of text on the last leaves. Verified complete by a bibliographer of the Bernard Quaritch Ltd bookshop on 8 May 1925 (cf. note on the verso of the last leaf).

Rare and important treatise – the very first on the topic – marking a significant advance in the humanist and philological knowledge of the ancient deities.

It is preceded by several lines addressed to the reader, as well as a inscription entitled "Andreae Reginio Romarici monti Sonrario" by Philesius Vagesigena (Matthias

Ringmann), humanist and scientific publisher of the work. Then follows a dedicatory epistle to Luca Ripa, one of Giglio Gregorio Giral-di's old Ferrarese teachers, dated 1507 in Milan. The author claims to have composed his *Syntagma de Musis* when he was still only an adolescent. The dissertation closes with several verses by ancient or contemporary poets to Giral-di – Virgil, Pico della Mirandola, and Fausto Adrelini – who have before him praised the graces of the Muses.

This treatise, emblematic of Med-ici-neoplatonism, will have a significant influence on pictorial cycles and mythographers of the 16th century.

The superb wood engravings illustrating the work do not conform to the ancient or Italian tradition, but rather represent Germanic virgins. **These woodcuts, close in style to those of Dürer, are very clearly inspired by the artist without being able to be formally attributed to him.**

Very beautiful, full-margined copy of this rarity representing higher German education.

€ 12 000 | £ 10 800

LILII GRAEGORII ZIRALDI
FERRARIENSIS SYNTA
GMA DE MVSIS.

AB IOVE PRINCIPIVM MVSÆ

NYMPHAE NOSTER AMOR.



DVLCEs ANTE OMNIA MVSÆ

ΧΑΙΡΕΤΕ ΤΕΚΝΑ ΔΙΟΣ

30 Victor HUGO

Photograph of Victor Hugo in Hauteville-House

TAKEN BY ANDRÉ PRINTED BY A. MAURICE | PARIS [1878]
1891 | 10.6 x 16.4 CM | ONE PHOTOGRAPH



Large original photograph on albumin paper, cabinet portrait size, mounted on thick card.

Photographer's advert to verso.

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

A copy of this photograph is in the museum at Hauteville House. We haven't found any other copy in a public collection.

€ 2 400 | £ 2 150

+ SEE MORE

31 Victor HUGO

Les Misérables

A. LACROIX & VERBOECKHOVEN & C^{ie} | BRUXELLES 1862 | 15 x 21 CM | 10 VOLUMES BOUND HALF SHEEPSKIN

First Belgian edition published simultaneously with the Paris edition.

Bound in half aubergine sheepskin, spine decorated with gilt, marbled boards, discrete restorations mainly on the spine end, colour recovery on all volumes, contemporary binding.

Some light foxing in the margins, a small corner water stain that does not affect the text on the last two books of the fourth volume, an-

other light water stain on the table of the same volume. Small, light water stain on the inner corner of pages 29 to 38 of the sixth volume. On the table of volume eight, some small foxing continues for a few pages, as well as a clear water stain on the upper corner of the very last pages.

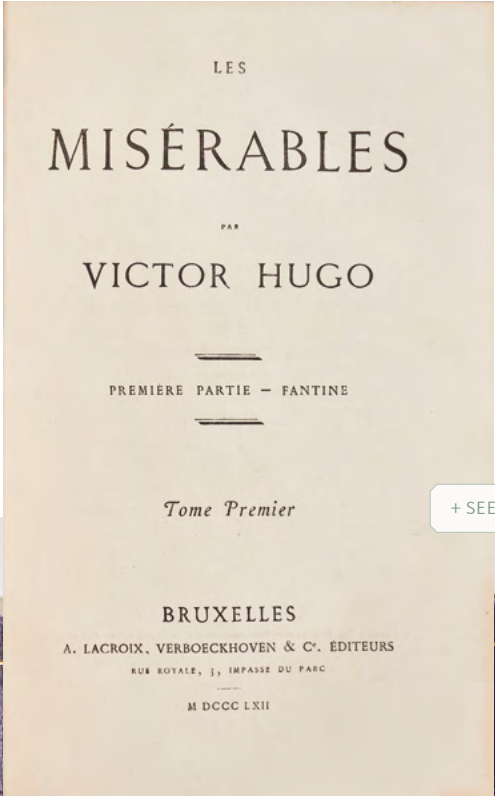
As an ex-libris, a white sheet has been bound to the top of each volume bearing the name of the first owner: Alfred Jeanneret, very

beautifully calligraphed in black ink.

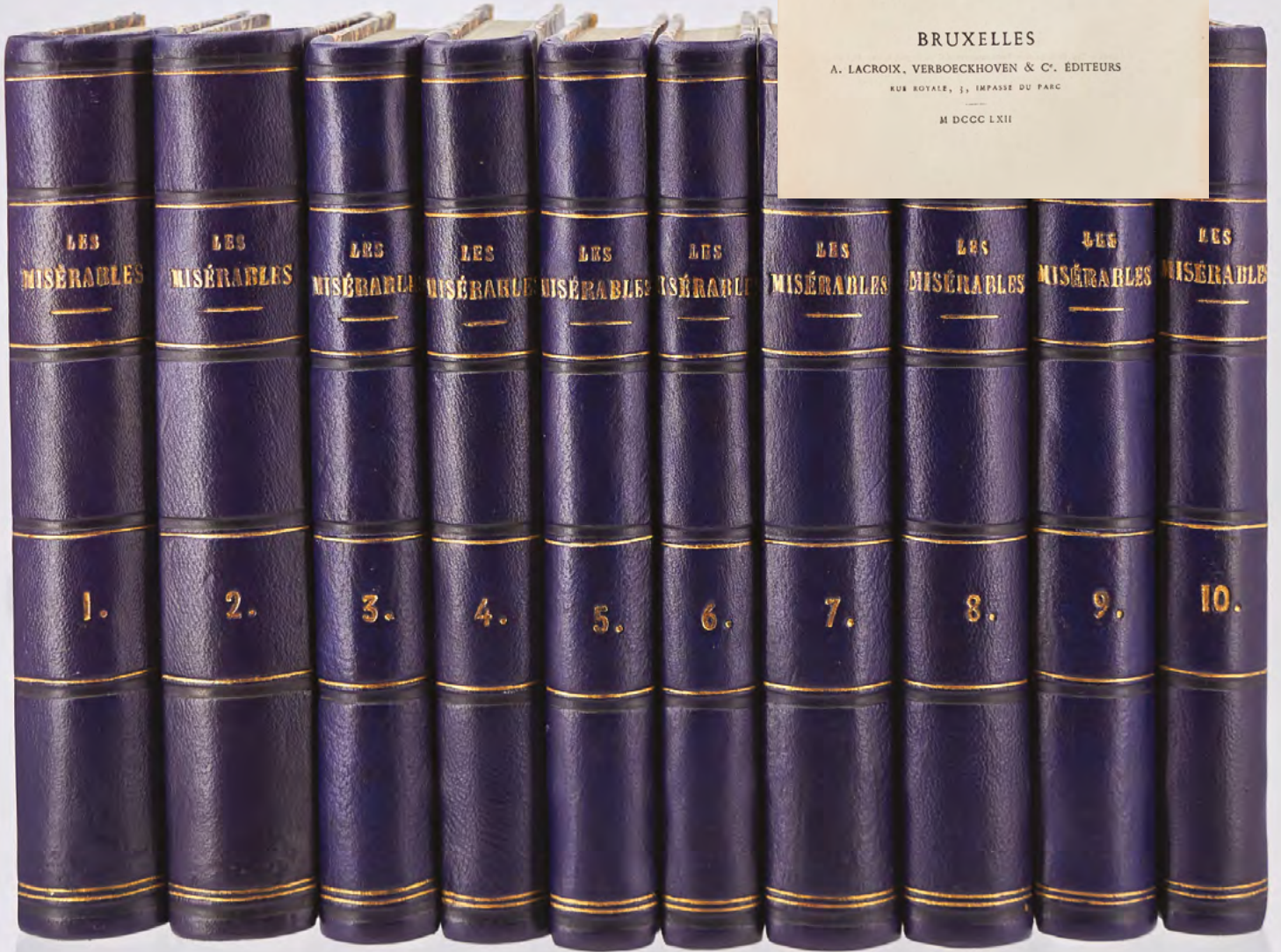
The first edition of *Les Misérables* was legally created by three different publishers, Pagnerre in France, Lacroix in Belgium and Steinacker in Germany, under the aegis of the official publisher A. Lacroix, Verboeckhoven & C^{ie}.

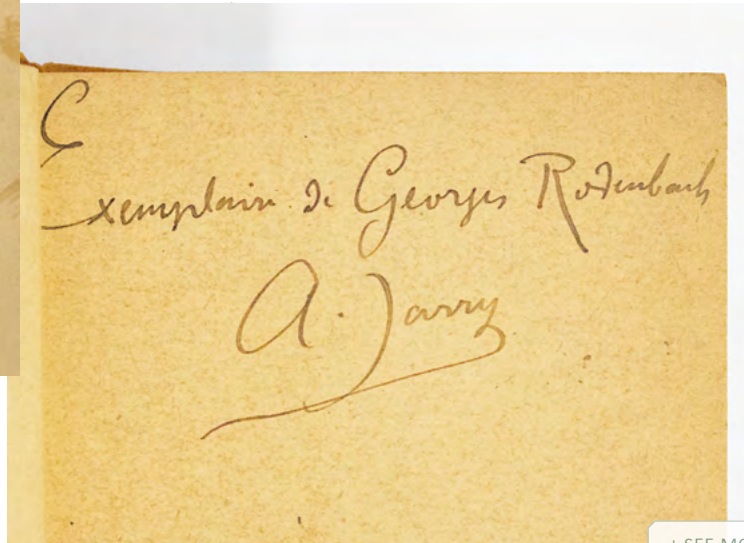
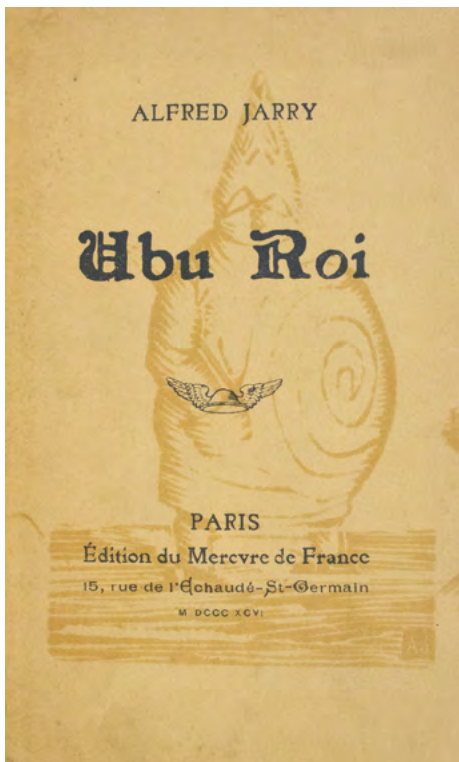
Rare and beautiful copy of the first edition without mention in a contemporary, uniform binding.

€ 9 000 | £ 8 100



+ SEE MORE





32 Alfred JARRY

Ubu Roi [Ubu the King]

MERCURE DE FRANCE | PARIS 1896 | 9.5 x 15.5 CM | HALF MOROCCO

[+ SEE MORE](#)



The first edition with two portraits of Père Ubu drawn by Alfred Jarry.

Half brown morocco over marbled paper boards by G. Gauché, spine in five compartments, raised bands with blind ruled fillet, gilt date to foot of spine, marbled endpapers and pastedowns,

covers and spine (repaired) preserved, top edge gilt.

A rare, handsome autograph inscription signed by Alfred Jarry: "Georges Rodenbach's copy. Alfred Jarry."

Provenance: from the personal collection of President Georges Pompidou with his ex-libris to endpaper.

"He showed that he could, at the same time, love Racine and Soulagès... Poussin and Max Ernst... Virgil and René Char, and from that point of view, he was outstanding." (Alain Peyrefitte).

From behind a desk in the École Normale and high up in the government administration, in the

bank, and finally as a politician, Georges Pompidou put together in the heart of his personal collection an "anthology" of French literature. This handsome copy of *Ubu Roi* reveals his identity as a man of letters, between classicism and the avant-garde. Pompidou, whose literary training would imbue both his thinking and political speeches, showed a taste, cultivated alongside his wife Claude, for modern art, cinema, and the theatre: we know that he was well acquainted with Jules Romains, read Beckett and was a great admirer of Louis Jouvet. The arts, among other things, owe him a debt for the unfailing support he showed the Théâtre National Populaire of Jean Vilar, who pre-

sented a new staging of Ubu Roi in 1958 at Chaillot.

This copy of Jarry's masterpiece also bears witness to its famous first owner, the Belgian Symbolist Georges Rodenbach, "one of the most perfect writers in Flanders," who received this work with a signed inscription from the author, his fellow contributor to the *Revue blanche*. They were both disciples of Stéphane Mallarmé, meeting every Tuesday with their

master at his salon in the rue de Rome. Also a member of the circle of the Hydropathes in which Jarry was an active participant, Rodenbach published in the same year as *Ubu* one of his most important collections of poems, *Les vies encloses*, inspired by the occultism of Novalis and the German Romantics. With Jarry claiming to be a follower of Pantagruel as Rodenbach did of Baudelaire, one of them struggled with the incomprehension of the public,

while the other revelled in it: they developed at the two extremes of the Mallarmé spectrum.

An admirable witness of the Parisian literary and bohemian microcosm, this work with its prestigious provenance brings together two great names of the avant-garde theatre and fin-de-siècle poetry: Jarry, the ultimate mystifier, and Rodenbach, the nostalgic poet of cloistered lives.

€ 12 000 | £ 10 800

33 Wassily KANDINSKY & Alexander ARCHIPENKO & Franz MARC & Marc CHAGALL & Paul KLEE & Fernand LÉGER & Albert GLEIZES etc...

Sturm livre d'images N°V: *Les Peintres expressionnistes*

JACQUES POVOLOZKY & C^e & DER STURM | PARIS & BERLIN [CA 1915] | 25 x 34.5 CM | LOOSE LEAVES BOUND WITH TWO STRINGS

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

One tear at the bottom of the spine, another at the head, pale angular damp stain on the marginally discoloured covers, the text sheet tends to come apart, a fragile set held together by two strings.

Illustrated catalogue of 15 colour reproductions of works, laid on thick black paper, by Marc Chagall (3 works), Wassily Kandinsky (2), Alexander Archipenko (1), Rudolf Bauer (1), Albert Gleiz-



[+ SEE MORE](#)

es (1), Reinhard Goering (1), Jacoba von Heemskerck (1), Paul Klee (1), Fernand Léger (1), Franz Marc

(1), Johannes Molzahn (1) and Nell Walden (1).

€ 4 500 | £ 4 000



[+ SEE MORE](#)

34 Isidore DUCASSE, Comte de LAUTRÉAMONT

Les Chants de Maldoror [The Songs of Maldoror]

CHEZ TOUS LES LIBRAIRES | PARIS & BRUXELLES 1874 | 12 x 19 CM | FULL MOROCCO IN CUSTOM CHEMISE AND SLIPCASE

Rare first edition, second issue with the 1874 wrapper and title page.

Binding in full red morocco, inlaid boards with a significant gauffered black Box decoration, double red morocco paste-downs, double red baize endpapers, preserved wrappers with a tiny snag at the head of the first board, all edges gilt, dust jacket with flaps in a band of half red morocco, red morocco and black cloth slipcase, superb binding signed by Georges Leroux.

Stamped ex-libris from Ch. Delgouffre on the half-title page.

Printed in 1869 by Lacroix, this edition was not sold for fear of censorship. Only around ten copies were paper bound and given to the author (five have been identified to date). In 1874, Jean-Baptiste Rozez, another Belgian bookseller-publisher, recovers the stock and publishes the work with cover and a title page with the date 1874, and no mention of the publisher.

Dizzying literature at the limit of the sustainable, literature of adolescent excess, of total darkness, *Les Chants de Maldoror*, or the epic of a wandering evil figure in the world, became famous thanks to the surrealists who made it a true aesthetic manifesto.

Magnificent copy perfectly set in full inlaid morocco signed by Georges Leroux, one of the greatest binders of the second part of the twentieth century.

€ 12 000 | £ 10 800

35 LE CORBUSIER

L'Art décoratif d'aujourd'hui [The Decorative Art of Today]

GEORGES CRÈS & C^{IE} | PARIS 1925 | 15.5 x 24.5 CM | CONTEMPORARY SHAGREEN

Second edition, with numerous illustrations.

Contemporary binding in half burgundy shagreen, green shagreen, boards in marble paper.

Rare autograph inscription dated 1925 and signed by Le Cor-

busier to the film director [Jean] Grémillon. Our copy is enhanced, on the first free page, with a second autograph dated 1928 by Le Corbusier: "To Mr E. Mercier. It is not a question here, in fact, of the decorative art, but of the spirit that animates this magnif-

icent epoch and is so poignant."

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

€ 4 000 | £ 3 600

[+ SEE MORE](#)

36 LE CORBUSIER

Précisions sur un état présent de l'architecture et l'urbanisme

GEORGES CRÈS & C^{IE} | PARIS 1930 | 16 x 25 CM | BLACK HALF MOROCCO

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

With 226 illustrations.

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

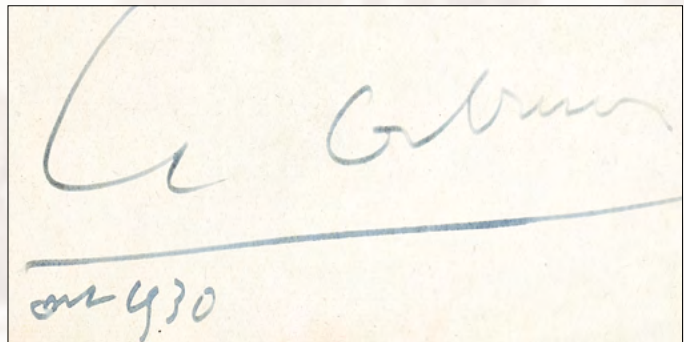
author and title in *palladium*, clear plexiglass boards revealing the wrappers, preserved.

Rare autograph inscription dated and signed by Le Corbusier to Marcel Poëte, a historian specialising in the history of Paris and its urbanism: "À Mr Marcel Poëte

urbaniste où il y a quelques idées d'urbanisme. Avec ma vive sympathie." [To Mr. Marcel Poëte, an urban planner with a few ideas about urbanism. With my deepest regards.]

€ 4 000 | £ 3 600

[+ SEE MORE](#)



37 [LE CORBUSIER] François de PIERREFEU

Le Corbusier et P. Jeanneret

GEORGES CRÈS & C^{IE} | PARIS 1932 | 14.5 x 19.5 CM | ORIGINAL WRAPPERS

First edition.

Illustrated edition of the works of Pierre Jeanneret and Le Corbusier.

A very good copy.

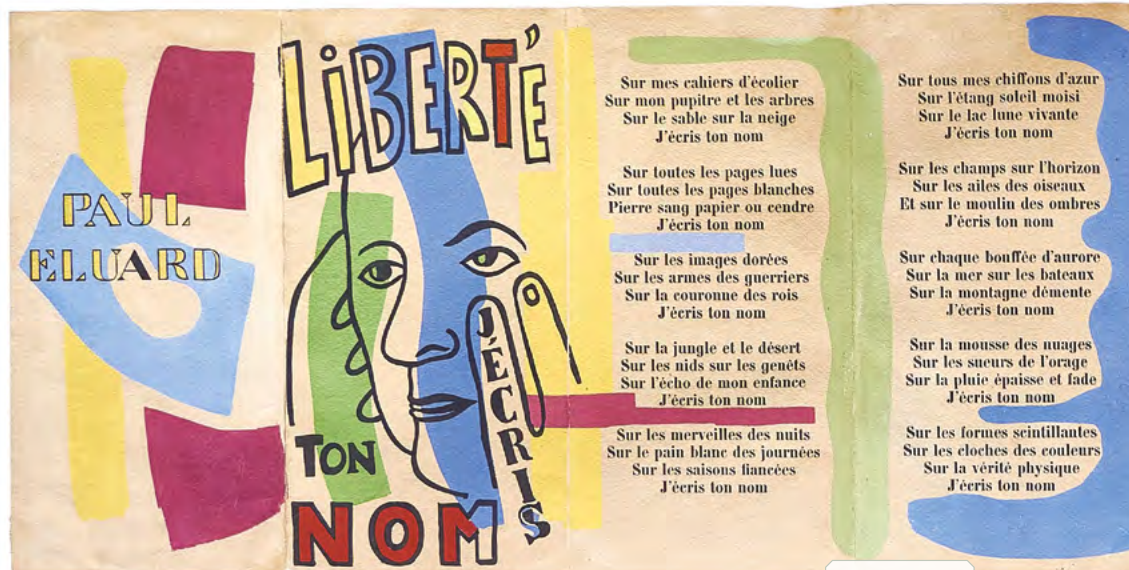
Autograph inscriptions signed by François de Pierrefeu and Le Corbusier to Hubert Lagardelle one above the other.

Le Corbusier, François de Pierre-

feu and Hubert Lagardelle were editors of the avant-garde revue of urban planning *Plans* (1930-1932), and later *Prélude* (1932-1936).

€ 3 000 | £ 2 700

[+ SEE MORE](#)



+ SEE MORE

38 Fernand LÉGER & Paul ÉLUARD

Liberté, j'écris ton nom [Freedom, I write your name]

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

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

Colour pochoir by Albert Jon after an original design by Fernand Léger under the direction of Pierre Seghers, printed in 212 numbered

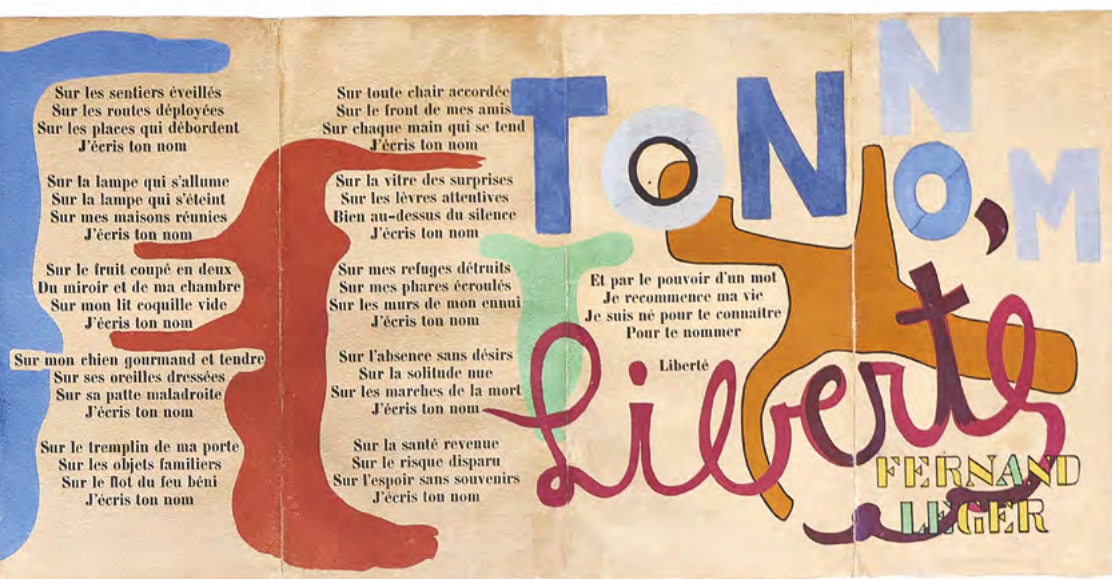
copies, this one of 200 copies on Auvergne paper from the Richard de Bas paper mills. This copy has been skilfully restored.

This is the handsomest edition of this poem, which initially appeared clandestinely in 1942 in *Poésie et Vérité*, which was translated into ten languages and

dropped by aeroplane for the underground resistance, to sustain their hopes of victory. Léger made this poem-object in homage to Paul Éluard, who died in 1952.

The most famous printed version of this hymn to the Resistance.

€ 12 000 | £ 10 800



39 Jack LONDON

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

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

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

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

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

The two lovers met in 1900 but did

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

ton, a successful journalist in San Francisco, but in vain: "Blanche, George Sterling and the whole Clan had all tried tearing Jack away from Charmian, whom they had never liked. They feared, and rightly so, that she might take away one of their idols. But their conspiracy only served to bring Jack closer to the woman he had chosen, in bringing out his instincts of loyalty and gallantry. As Charmian remarked triumphantly: "the Clan, in trying to break us up, had united us in a way that nothing but death could part. We live each day and each night the more fully." The letter ends on a charming note of impatience: "To-morrow night, dear, to-morrow night." The couple ended up marrying in November 1905 and remained inseparable until London's death.

A fine and rare love letter from London.

€ 5 000 | £ 4 500

[+ SEE MORE](#)

40 Kazimir MALEVICH

Ot Sezanna do Suprematizma *Kriticheskii otcherk*

[From Cézanne to Suprematism. A critical essay]

IZDANIE OTDELA IZOBRAZITEL'NIKH ISKYSSTV

[PUBLISHING HOUSE OF THE DEPARTMENT OF VISUAL ARTS]

| NARKOMPROS [PEOPLE'S COMMISSARIAT FOR EDUCATION]

| [PETROGRAD 1920] | 17.5 x 11.5 CM | STAPLED

Extremely rare first edition.

Small split at the foot of the spine, purple stamp with the price on the second board and a small mark on the first board of the stamp of another copy.

A very beautiful copy.

Published two years after his masterpiece *White on White*, this manifesto composed from his previous theoretical treatise *On new systems on Art* in 1919 is one of Malevitch's major writings. Written at the height of his artistic research, this summary of Malevitch's creative thought lays the theoretical foundations of Suprematism, understood not as a break with the past but, on the contrary, as the result of a history of Art freed from the "illusions of the sensitive world". Thus, Malevitch establishes an intellectual genealogy taking its roots in the work of Cézanne, Van Gogh and Monet, crossing Cubism and Futurism to result in Suprematism, this "statement of the total sovereignty of painting as it is, of the triumph of colour which in its very materiality, in its resonances, its intrinsic energy, discloses the abyssal reality in which objects merge until they disappear." (Jean-Claude Marcadé, postscript in *De Cézanne au suprématisme*, 1993).

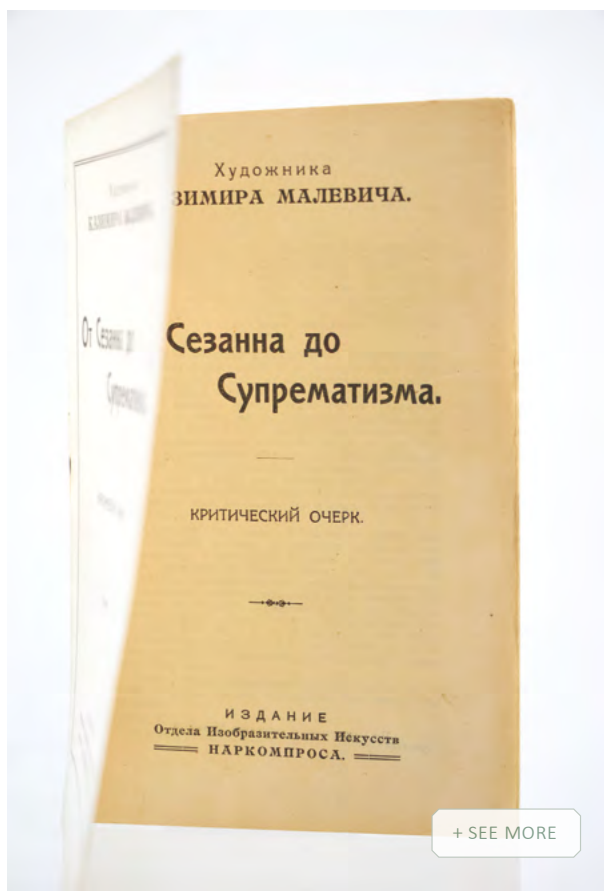
Known for his pictorial work, Malevitch was also a genius theorist. However, unlike others, his artistic reflection does not precede his work, it accomplishes it. He also

abandoned creation between 1919 and 1920 to devote himself to this theoretical work, which would remain abstruse for many of his contemporaries. The Marxist journal

Petchat' i revolyoutsiya will view *From Cézanne to Suprematism* only as "a collection of inept sentences".

However, it is correct that this short treatise, enhancing Suprematist ambition, contains noticeable omissions, perhaps attributable to official censorship. But these reservations could also be down to Malevitch himself. Indeed, published by the "Commissariat du peuple à l'Éducation", directed by his friend and great defender of the arts, Anatoli Lounatcharski, this booklet is much more than a simple summary of Malevitch's theoretical work.

As Jean-Claude Marcadé highlights, this "brochure printed in Moscow was destined to have greater distribution in artistic circles than [...] the small artisan copies of the Ecole de Vitebsk where Malevitch tried to impose his aesthetics, his pedagogy and



his methodology under the label of the Affirmation du Nouveau Art (OUNOVIS). His fundamental dispute with official materialism, and especially figurative art, gives way [here] to an analysis of the origins of total non-figurative art (Cézanne, Cubism, Futurism) which aims to demonstrate to the adversaries of abstract art, the seriousness, the scientific character, the unwavering logic and the legitimacy [...] of the evolution of the visual arts. [...] *From Cézanne to Suprematism* is less an offensive work than a demonstration of the inevitable character of the Suprematist "deduction".

The brevity of this booklet thus contributes to raising it to the rank of Manifesto, in the service of a revolutionary desire for collective metamorphosis of "human demonstrations".

This auctorial intention is served by the reduced size of the volume

and the Suprematist composition of the white cover with the eloquent title printed in quincunx, which poses Russian modernity as heir to the European pictorial revolution and white as a “deduction” from colour.

This title summarising Malevitch’s thinking will, precisely, be chosen by his biographers for the complete publication of his writings in 1993.

Extremely rare and in good condition, this fragile brochure, the result of Suprematist theory, brings to a close the search for perfection by the painter-philosopher who will then return to symbolic and figurative painting.

“The place occupied by the text in Malevitch’s work is immense, at the same time as an education, as a personal reflection on paint-

ing and art in general, and on a strategic basis. [...] We discover the intellectual development of the artist and what led him to Suprematism. Far from being only an aesthetic theory, Suprematism is a political philosophy and commitment, aimed at the freedom of the individual.

€ 3 000 | £ 2 700

41 [MAN RAY] André BRETON

Point du jour [Break of Day]

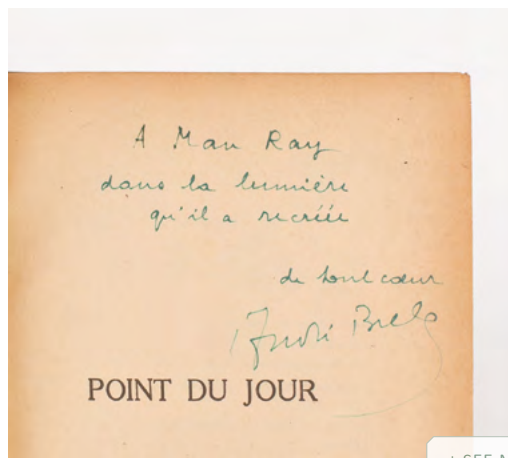
GALLIMARD | PARIS 1934 | 12 x 19 CM | BRADEL BINDING

First edition of which there were no *grand papier* (deluxe) copies, an advance (*service de presse*) copy.

Bradel binding, spine slightly faded with a small spot to head, small stains on the covers, covers and spine preserved, Contemporary binding signed by M.P. Trémois.

Exceptional and handsome autograph inscription signed by André Breton to Man Ray: “à Man Ray, dans la lumière qu’il a recréée, de tout cœur. André Breton” (“To Man Ray, in the light that he recreated, with all my heart. André Breton”)

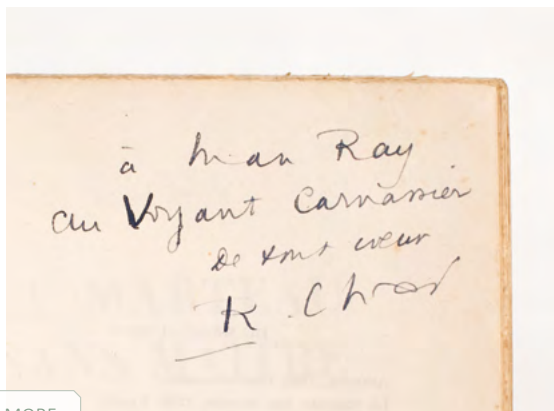
€ 5 000 | £ 4 500



42 [MAN RAY] René CHAR

Le Marteau sans maître [The Hammer without a Master]

ÉDITIONS SURREALISTES | PARIS 1934 | 14.5 x 19 CM | ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE



First edition, one of 500 copies on ordinary paper.

This copy has a chemise and slipcase.

A little light spotting, not serious, nice copy.

Retaining its advertising band and slip.

Handsome autograph inscription signed by René Char:

“À Man Ray au voyant carnassier de tout cœur R. Char.” (“To Man Ray to the carnivorous fortune teller, with all my heart, R. Char.”)

€ 6 000 | £ 5 400

43 Henri MATISSE

Exposition Henri Matisse [Matisse Exhibition]

GALERIE DRUET | PARIS 1906 | 13.5 x 18.5 CM | STAPLED

Rare first edition of the catalogue of Henri Matisse's second personal exhibition, assembling 58 of the artist's paintings, held at the Galerie Duret between 19 March and 7 April 1906.

Following the famous Salon d'Automne in October 1905, Matisse individually presents his scandalous canvases painted during his stay in Collioure, accompanied by André Derain, at the Galerie Duret. These brightly coloured pieces, largely inspired by Gauguin, set the principles of Fauvism and give rise to criticism. The Galerie Duret catalogue includes 4 of the 10 paintings by Matisse exhibited in the "Fauves" salon VII of the Salon d'Automne some months

previously, along with works by Derain, Vlaminck, Manguin, Camoin and Marquet.

This consecutive exhibition at the Salon, held at the Galerie Duret, was also an opportunity for the artist to present his views of Collioure for the first time, which were absent from the Salon d'Automne which had favoured Derain's landscapes – thus, included in this catalogue is the famous "Plage rouge", which marks the artist's definitive break from the imitation of colour.

A light sign of a vertical fold on the



[+ SEE MORE](#)

first wrapper, otherwise a beautiful copy.

Rare early illustrated catalogue comprising reproductions of 3 of Henri Matisse's works.

€ 1 500 | £ 1 350

44 [INCUNABULA] [Lorenzo di Piero de' MEDICI – Lorenzo the Magnificent] Aurelio BIENATO & Piero di Lorenzo de' MEDICI

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

PHILIPPUS DE MANTEGATIIS, MILAN N. D. [AFTER APRIL, 8, 1492], 20,8 x 13,8 CM, (8 F.) SIG: A₈, LATER MOROCCO & FOR THE LETTER N. D. [1493], 22 x 30 CM, 1 PAGE AND A FEW LINES ON A FOLDED LEAVE

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, spine framed with gilt fillet and blind stamped, full title, large lace pattern frame and double gilt fillet framing the inside cover.

Several brackets and handwritten notes from then.

Ex-libris from the Prince Piero Ginori Conti (1865-1939), an Italian businessman and politician, coat-

ed on the first inside cover. Ex-libris embossed with the stamp of the 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 uncondition-

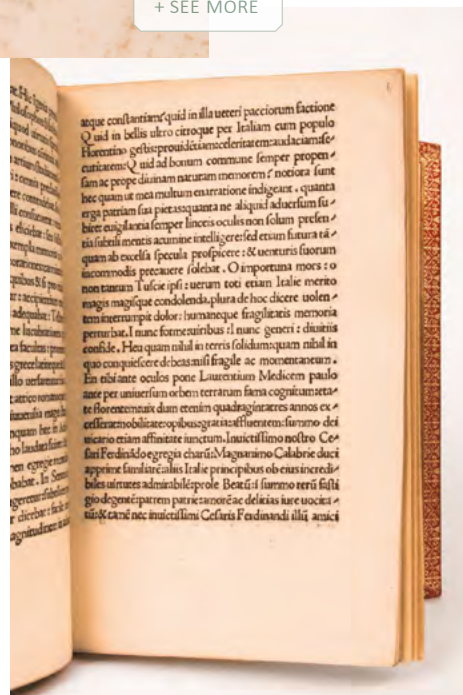
ally and seek exile in Venice: this is the beginning of the first Italian war. In two years on the throne, he destroyed everything the Medici dynasty had built during the former century.

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.

€ 15 000 | £ 13 500



+ SEE MORE



45 Joan MIRÓ & Ivan GOLL

Bouquet de rêves pour Neila
[Bouquet of Dreams for Neila]

FERNAND MOURLOT | PARIS 1967 | 25.5 x 33 CM
| IN LEAVES IN A CHEMISE AND SLIPCASE

Illustrated edition with 18 original insert lithographs in colour by Joan Miró, one of 150 numbered copies on Rives vellum, only print after 25 vellum and 25 non-trade.
Very beautiful copy.

Handwritten signature of Joan Miró on the print details page.

Our copy is enriched with a handwritten inscription dated and signed by Joan Miró to Armand Blanc accompanied with an original drawing in pencil.

€ 6 000 | £ 5 400

+ SEE MORE

46 Robert de MONTESQUIOU

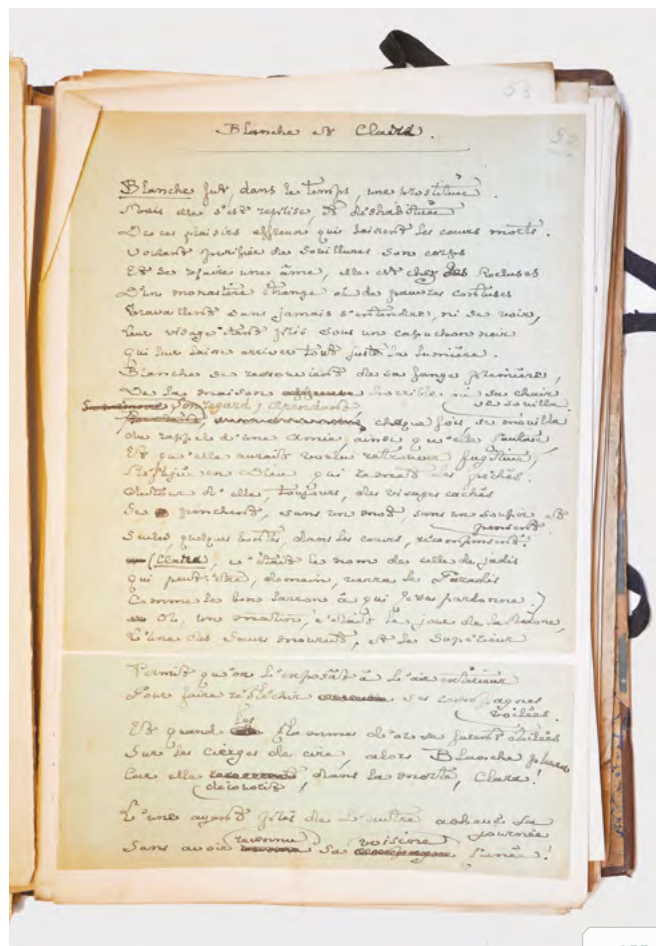
Unpublished handwritten manuscript of "Le Dernier Pli des neuf voiles", a true poetic testament

[CA 1920] | 620 FF. | LOOSE LEAVES
UNDER THREE CUSTOM SLIPCASES

A priceless poetic testament from Marcel Proust's mentor, which lies dormant and out of sight since the death of the author.

The set of largely unpublished handwritten poems by Robert de Montesquiou-Fezensac is brought together by the Count in a collection entitled *Le Dernier Pli des neuf voiles*, whose composition extends from his very first collection (*Les Chauves-Souris*, 1892) to his last trilogy (*Offrandes*, 1915).

Handwritten set of 620 leaves. 532 unpublished, first draft, handwritten on the recto and numbered in pencil, preserved in 3 chemises in half red contemporary morocco, red morocco labels with gilt author and title; the poems are then placed in the chemises with a handwritten title and planned numbering for their publication. According to a note from the author, "the differences in ink have no meaning, mere change of copy". Rare pages from the hand of his secretary Henri Pinard: p. 20 of "Huitième voile" and p. 29 of "Neuvième voile". 23 pages present the printed or type-written texts of the poems and are enriched with Montesquiou's handwritten corrections. A set of printed proofs are found at the top of the first chemise, as well as a pencil tracing after Aubrey Beardsley drawn by the



+ SEE MORE

author and accompanied by his handwritten indications.

Sublime ode to dandyism, to homosexuality and beauty, this worldly and poetic promenade by Montesquiou plunges the reader into the decadent, fin-de-siècle Paris described in *Recherche du temps perdu* by his friend Marcel Proust. Imbued with his legendary enthusiasm for pictorial, decorative, theatrical and floral art, the collection also delivers hundreds of verses in mourning of the disappearance of Montesquiou's lover, Gabriel Yturri.

Thanks to this collection of poems by Robert de Montesquiou-Fezensac, all of which had been lost since 1986, it is now possible to complete the rehabilitation of the aristocratic poet who

has long embodied and shaped the Parisian spirit. In May 1920, Montesquiou left handwritten instructions for the posthumous publication of the collection, initially announced in two volumes, and never produced. On his death a year later, the poems will be bequeathed to his secretary Henri Pinard, who will sell them on an unknown date. Auctioned on 24 November 1886, they were mentioned in the Loire-Littérature colloquium in 1989.

This considerable manuscript by Montesquiou forms a veritable "home of poetry" like his famous aesthetic apartments described by Huysmans, where the series of *Voiles* contain dozens of unpublished poems written in parallel with his previous collections. The author himself indicated the kin-

ship of each “voile” with a published collection, announcing here the total completion of his work by the addition of poems which still lay dormant in his papers.

The three thick chemises contain rare and curious treasures, sometimes drawn on coloured sheets, often pasted on larger sheets, rigorously ordered while awaiting their publication. The poems are written without crossings-out, they are fluid, with rounded and precious handwriting, and stand alongside other first-draught manuscripts: redactions and corrections also bear witness to the work in progress on the new poems; they were applied in the printed proofs of the work, present at the top of the manuscript's first chemise. Some poems are taken as they are from collections already published but are slightly modified, according to the explanations given by the author. Montesquiou also adds some handwritten notes detailing his intentions.

The manuscript contains a poetic anthology of sacred art, of extremely rare flowers and of antique furniture adorning his famous Parisian apartments “around which so many legends were built” (Jacques Saint-Cère) which fuelled the personalities of Des Esseintes, Baron Charlus, Dorian Gray and the vain peacock in Edmond Rostand's *Chantecler*. Moreover, Montesquiou was overwhelmed by the features of these famous fictional ghosts, of which he would be the common denominator, the original matrix. The tastes that forged these characters, pushing refinement to excess, are, however, never far away: porcelain from Saxony, Chinese cups, Empire furniture...a real museum on paper is built over the course of the verses, fortifying the interiors so celebrated by the Count:

“when I touched a lacquer,
An ivory, an object which seduces the eye,

And crystal clear or opaque
alabaster

I felt myself brush against the
gentle touch of art”

The Voiles of the manuscript collection are packed with Orientalist and symbolist poems where we meet the paintings of Gustave Moreau, the Ecstasy of Saint Teresa by Bernini which “shivers with love” or Saint Sebastian, fetish martyr of Uranism, pierced by the arrows of love and desire. We also find the manuscripts of his curious floral and scented inscriptions on coloured papers, in the purest spirit of Des Esseintes, the main character of *À rebours*, assembled in the *Commentaire descriptif d'une collection d'objets de parfumerie*. This highly scientific title refers to poetic impressions born of olfactory experiences: “The subtle casseroles / Where the last sigh sleeps / Of the death of the violets / In the remains of elixir”. The omnipresence of Latin titles also recalls the library of his Huysmans alto ego, a great bibliomaniac like Montesquiou.

In the privacy of Montesquiou's idyll, the manuscript contains the poet's ultimate homage to his lover. Presented here in its final state, his collection in memory of “his faithful Yturri”, entitled *Le Chancelier de Fleurs*, is completed thanks to seventy unpublished poems about his companion. The flamboyant and skittish Argentine, nine years his junior, whom the poet, from the height of his venerable lineage, ennobled “don Gabriel de Yturri”, shared his life for twenty years. The latter died of diabetes in 1905, only two months before Marcel Proust's mother. The sensitivity of the two lovers had brought them ever closer to themselves and distant from others, taking pleasure in artistic pre-

ciousness, the love of Beauty and the trinket of which these poems are the sensational testimony:

“Yet you are there on this sensitive paper,

Like my heart. Us both we are proud of us

Him, for keeping your image visible,

Me, to make last what is left of you” (“Premier voile”). The Montesquiou-Yturri union is so consolidated that doubt lingered for a long time over the true author of the verses published in the name of the Count. Montesquiou does not hesitate to make facetious references to his homosexual attraction which he condemns – at least hypocritically – among his contemporaries and his predecessors, notably in a sonnet about Philippe d'Orléans, installing a lascivious statue of Antinous and Hadrian:

“Leaning against each other, they are standing and naked

Their softness unites them, but their type contracted [...]

Alone, the literate passer-by knows what defames them

And that, for his guidance, put them in this place

Sir brother of the King, who does not like Lady?!” (“Sixième voile”).

On Yturri's death, an inconsolable Montesquiou published *Le Chancelier*, a poetic and biographical collection in honour of this beloved messenger, who carried the famous bouquets that the poet offered to his relatives. Their stormy and passionate relationship transpires from these macabre lines with desperate accents, unveiled after his own disappearance:

“You, who preceded me yesterday into the grave.

You have in this, which is not offered to me.

Already day is falling, evening is drawing, the night falls.

And I remain alone, like the iron ring.”

With the publication of *Dernier Pli des neuf voiles*, Montesquiou hoped for the posthumous triumph of his poetic works, while his memoirs – which themselves were edited – would ensure his fame as a chronicler of his time. Jealous of his protégé Marcel Proust, now crowned with glory and honour, Montesquiou bitterly remembers the times when his young disciple was initiated into the mysteries of high society with him and sharpened his literary aspirations. The two men, in 1905, blame the death of a cherished mother and an irreplaceable companion, which brings them closely together. Subsequently, Proust famously sacrificed his friendship with the Count for his great Work, exposing without pity his weaknesses through the Baron Charlus, in which Montesquiou easily recognised himself despite the writer's denials. Their capricious characters and Proust's seclusion got the better of this fraternal friendship, which nevertheless greatly influenced the style and substance of *Recherche du temps perdu*.

After his disappointments with the literary writers, Montesquiou is more lenient with the poets, and in particular the fickle D'Annunzio with whom he had troubled relationships, and also Paul Verlaine with whom he was close during the last years of the author of *Poèmes saturniens*. **In a typescript version with handwritten corrections of "Sonnet anniversaire", marking the 25th anniversary of the death of the celestial tramp, he mentions his destructive and paroxysmic relationship with Rimbaud:**

"This chance has led you into sad twists and turns;
Some were cruel, though being tender;
The others were beautiful, through being bitter".



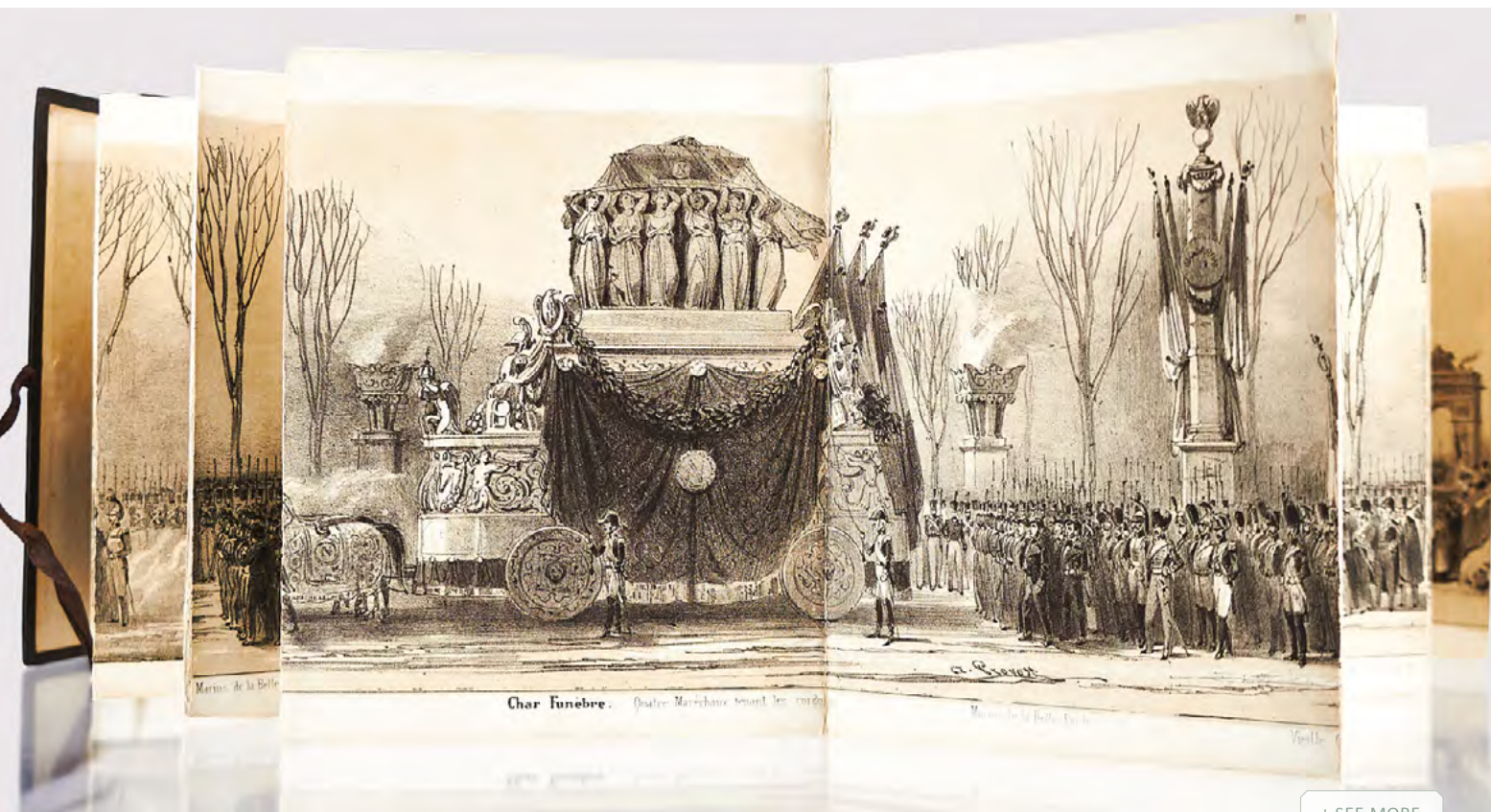
The manuscript collection also contains tributes to artistic icons of the Tout-Paris, the actors Charles Le Bagy, Ida Rubinstein, Réjane, but above all Sarah Bernhardt, Montesquiou's corpus enriched by two previously unknown poems dedicated to the actress.

Close to the circle of inverts, Montesquiou also multiplies the poetic offerings to his muses with lesbian leanings. The "premier voile" of the manuscript contains the very first, yet unpublished poem, dedicated to the poet Lucie Delarue-Mardrus, lover of Nathalie Clifford-Barney, who famously rejected the young Philippe Pétain. She was a rival of Anna de Noailles in the affections of Montesquiou, who also devotes a poem to the latter. Oscillating between admiration and hatred of the female sex, we find sonnets dedicated to the great personali-

ties who surrounded them, such as the Marquise of Casa-Fuerte, Mme Edmond Rostand, Princess Bibesco, Countess Piccolomini, but also vitriolic verses on the famous courtesans, the Pompadour ("She is dreadful at the same time as exquisite", ("Deuxième voile"), or the Païva "the beautiful Jewess who seizes Paris / For there make a grim choice of husband" ("Deuxième voile").

The "Lord of Hydrangeas", signs his farewell through hundreds of unpublished handwritten pages and unveils a piece of his still unexplored poetic home. His fictional character has long overshadowed his capacity as an author, which finds its rightful place in this exceptional collection that has been lost for a century.

€ 38 000 | £ 34 000



[+ SEE MORE](#)

47 [NAPOLÉON BONAPARTE] Adrien PROVOST

Panorama of 15 lithographs depicting the funeral procession or Return of the ashes of the Emperor Napoleon I

NO PUBLISHER | PARIS [CA 1840] | BINDING: 14.5 x 18.5 CM / PANORAMA: 6,75 FT | A PANORAMA IN A BINDING

A very rare first edition of 15 lithographed views in bistre tint, mounted in an accordion pleat, forming a panorama of 6.75 ft and showing the Parisian procession of the return of Napoleon's ashes from the Arc de Triomphe de l'Étoile to Invalides. In the lower margin, the caption presents the different groups forming the procession: Ajaccio delegation, Paris Municipal Council, Prince of Joinville Commission of Sainte-Hélène...in the centre of the panorama stands the spectacular funeral car. Without mention of the publisher, this impressive docu-

ment was undoubtedly printed by Aubert, famous publisher of Parisian panoramas published during the same era and also illustrated by Adrien Provost.

Publisher's half cloth black Bradel binding, goffered silk boards framed with double gilt fillets, the first with the gilt title "convoi de l'Empereur" stamped in the centre.

"In the distance is seen, in the mist and the sunlight, against the grey and russet background of the trees in the Champs-élysées, be-

yond the great white phantom-like statues, a kind of golden mountain slowly moving. All that can be distinguished of it as yet is a sort of luminous glistening, which makes now stars, now lightening sparkle over the whole surface of the car. A mighty roar follows this apparition. It would seem as though this car draws after it the acclamation of the whole city, as a torch draws after it its smoke. (Victor Hugo, *Choses Vues*, "15 décembre 1840. Funérailles de l'Empereur. Notes prises sur place.")

€ 2 800 | £ 2 500

48 Jules PASCIN & Pierre HUMBOURG

Contrôleur de l'ennui with 12 "drawings made with a nail and a match" by Jules Pascin

ÉDITIONS DES CAHIERS DU SUD | PARIS & MARSEILLE 1925
| 14.5 x 21 CM | STAPLED

First edition, one of 50 numbered copies on pur chiffon de Moirans, the *tirage de tête* (firsts deluxe copies).

A full-margined, pleasant copy.

Handwritten presentation copy signed by Jules Pascin to Pierre Humbourg: "These drawings were made with a nail and a match. Pascin."

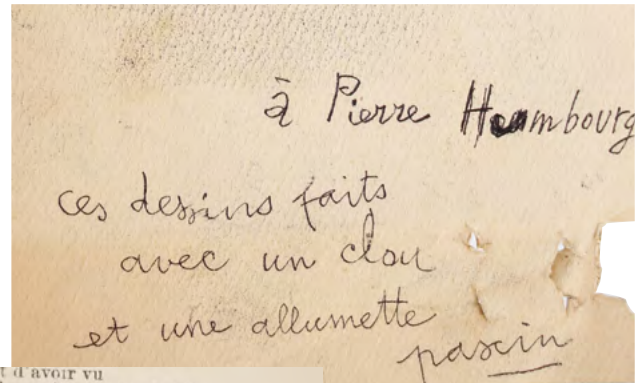
Indeed, our copy is enriched with 12 original humorous drawings of rascal, scatological or colonialist inspirations by Jules Pascin on full page or double page. These drawings are of a very particular if not unique technique, made using a simple head of a nail, the flame

then the charcoal end of a match. The small pieces missing in the margin of the presentation are the work of Pascin himself who had originally introduced his impro-

vised graphic tools through the inscription page.

Quite exceptional!

€ 8 000 | £ 7 200



[+ SEE MORE](#)

49 [Charles PERRAULT] ANONYMOUS

Magic Lantern Red Riding Hood – 12 Lantern slides

MILLIKIN & LAWLEY | LONDON [CA 1885]
| 9 x 14.5 CM | 12 PLATES IN PUBLISHER'S BOX

Complete series of illustrations the tale of *Red Riding Hood* hand-painted on 12 glass plates intended for a magic lantern, the ancestor of the projector and the cinema.

Publisher's cardboard box, with the titles on the top board: "12 Superior English Made lantern slides". Handwritten: "Red Riding Hood". Signs of rubbing on the box. A stop in the split lid at 2cm. On plate 9, paper is missing which circles the plate in a border. On plate 12, the black part has a small scratch, this part encircling the medallion which is projected by the lantern. Otherwise collection in excellent condition.

Millikin & Lawley carried out their trade in magic lanterns and plates between 1860 and 1900.

€ 1 500 | £ 1 350



[+ SEE MORE](#)

50 Francis PICABIA *Jésus-Christ rastaquouère*

COLLECTION DADA | PARIS 1921 | 19.5 x 25 CM | ORIGINAL WRAPPERS

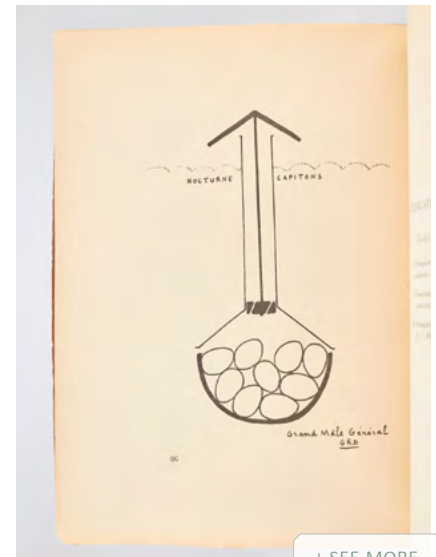
First edition, one of 50 numbered copies on pur fil paper, the *tirage de tête* (firsts deluxe) copies after 10 Chine paper.

Illustrated with drawings by Georges Ribemont-Dessaignes.

Spine slightly faded, a few pale spots, not serious, to upper wrapper, internally good.

A rare copy.

€ 2 500 | £ 2 250



[+ SEE MORE](#)

51 Edgar Allan POE & Charles BAUDELAIRE

*Histoires extraordinaires. –
Nouvelles histoires extraordinaires.
– Aventures d'Arthur Gordon Pym.
– Eurêka. – Histoires grotesques et
sérieuses*

MICHEL LÉVY FRÈRES | PARIS 1856 – 1857 – 1858 –
1864 | 11,5 x 19 CM | 5 VOLUMES IN HALF MOROCCO

pers, wrap-
pers pre-
served for
the first vol-

ume and wrappers and spine per-
severed for the following four, top
edge gilt, binding signed Semet &
Plumelle for the last four volumes.

The first volume is enriched with
the famous portrait of Charles
Baudelaire on Chine paper en-

graved by Edouard Manet himself,
which usually appears in the work
by Charles Asselineau *Charles
Baudelaire. Sa vie et son œuvre*.
Some small foxing present in the
last three volumes of our series.

**Beautiful and rare collection set
in an elegant uniform binding by
Semet & Plumelle.**

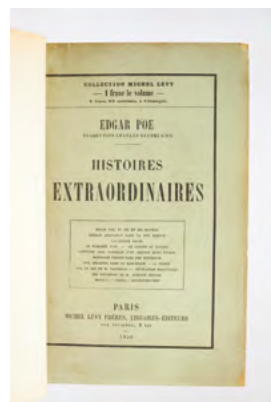
€ 8 500 | £ 7 650



[+ SEE MORE](#)

Complete collection, in the firsts
editions, of these famous French
translations established by
Charles Baudelaire.

Bound in half-black morocco,
spine in five compartments, gilt
dates at the foot, marbled paper
boards, comb patterned endpa-





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52 Marcel PROUST

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

GRASSET & NRF | PARIS 1913-1927 | 12.5 x 19CM FOR THE FIRST VOLUME & 13 x 19.5 CM FOR THE SECOND & 14.5 x 19.5 CM FOR THE REST | 13 VOLUMES IN ORIGINAL WRAPPERS

First edition for all the volumes. *Du côté de chez Swann*, first printing on ordinary paper with all the characteristics (fault to Grasset, upper cover dated 1913, no contents table); *À l'ombre des jeunes filles en fleurs*, first printing on ordinary paper without false statement; the other volumes, numbered on pur fil paper, the only grand papier (deluxe) copies, after the reimposed one.

Very discreet repairs to spine of first two volumes, the odd infrequent bit of foxing.

This complete collection of *In Search of Lost Time* includes the following titles: *Du côté de chez Swann* [Swann's Way], *À l'ombre des jeunes filles en fleurs* [In the Shadow of Young Girls in Flower], *Le Côté de Guermantes* [The Guermantes Way] (2 volumes),

Sodome et Gomorrhe [Sodom and Gomorrah] (3 volumes), *La Prisonnière* [The Prisoner] (2 volumes), *Albertine disparue* [The Fugitive] (2 volumes) and *Le Temps retrouvé* [Time Regained] (2 volumes).

A handsome set, as published.

€ 25 000 | £ 22 500

53 John RUSKIN & Marcel PROUST

La Bible d'Amiens [The Bible of Amiens]

MERCURE DE FRANCE | PARIS 1904 | 12 x 19 CM | HALF MOROCCO

First edition of Marcel Proust's translation of Ruskin's work into French. One of the first issue copies numbered at the press, there were only seven copies printed on

Hollande luxury paper.

Half brown hard-grained morocco, covers preserved. Contemporary binding.

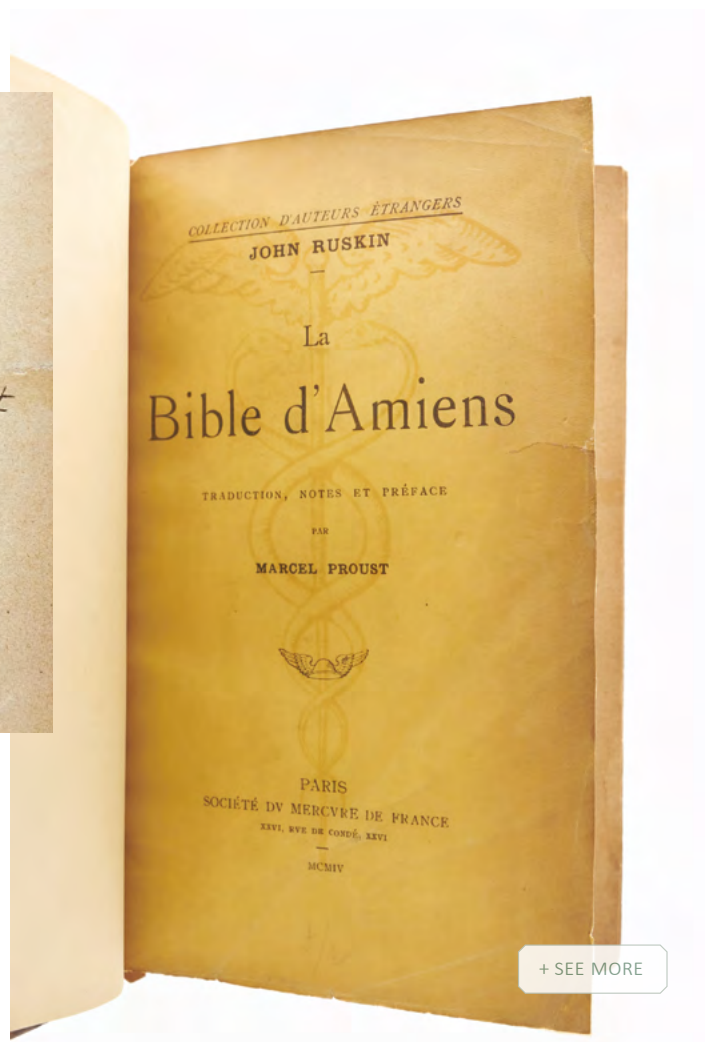
Rare autograph inscription from Marcel Proust to Georges Goyau: "À Monsieur Georges Goyau. Son admirateur affectueux et reconnaissant Marcel Proust" ("To

à Monsieur Georges Goyau
Son admiration affectueuse et
reconnaissante
Marcel Proust

Monsieur Georges Goyau. His affectionate and grateful admirer Marcel Proust")

The latter was a French historian and essayist who contributed notably to the *Revue des deux mondes*, and was also the husband of Lucie Faure-Goyau, one of Marcel Proust's childhood friends. On 18 December 1904, Goyau published an article praising *La Bible d'Amiens* in the newspaper *Le Gaulois*, following a request from Proust himself, which was probably enclosed with the

copy. In the acknowledgement letter that followed the publication of this article, Marcel Proust confided to Georges Goyau his philosophical conception of the work of a translator: "You know what admiration I have for Ruskin. And as I believe that each of us is responsible for the souls he loves in particular, responsible for making them known and loved, for sparing them the chafing of misunderstandings and the night, the dark-

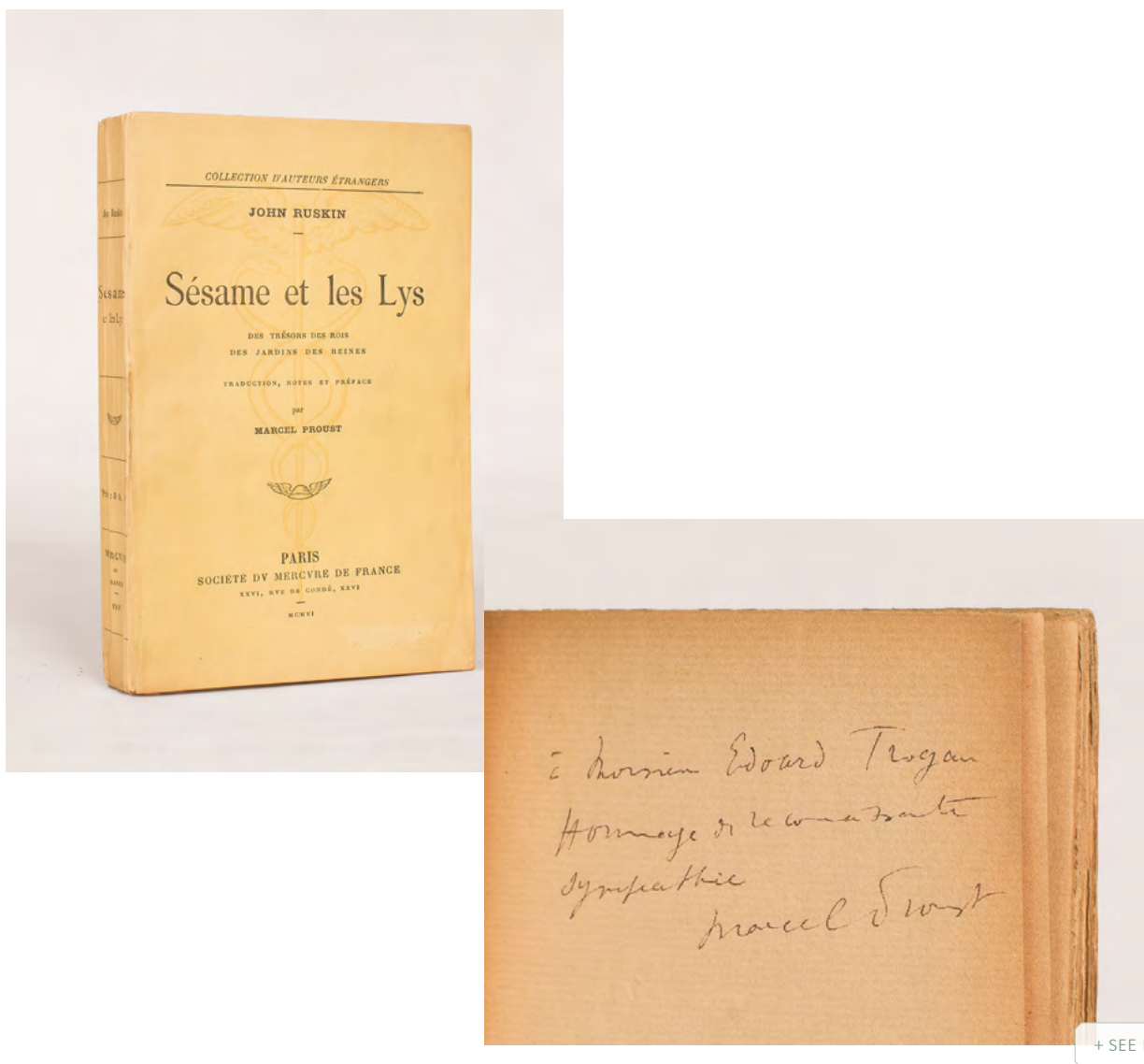


[+ SEE MORE](#)

ness as they say, of oblivion, you know with what hands – scrupulous – but pious and as gentle as I could – I have touched this one..."

Precious copy with an affectionate autograph inscription from Marcel Proust on his first translation of Ruskin.

€ 10 000 | £ 9 000



[+ SEE MORE](#)

54 John RUSKIN & Marcel PROUST

Sésame et les Lys [Sesame and Lilies]

MERCURE DE FRANCE | PARIS 1906 | 12 x 19 CM | ORIGINAL WRAPPERS WITH CUSTOM CHEMISE AND SLIPCASE

First edition of the French translation by Marcel Proust. Notes and preface also by Proust. A first impression copy numbered in the press.

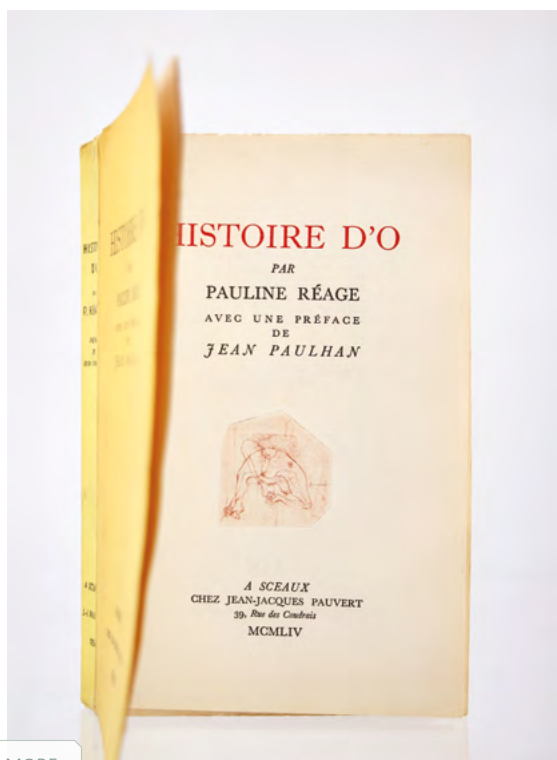
Presentation copy inscribed by

Marcel Proust to the writer, musical critic and journalist Edouard Trogan, (also known under pseudonym of Louis Joubert).

A small tear, not serious, to foot of upper wrapper.

A pastiche chemise and slipcase in half light brown cloth by Goy & Vilaine.

€ 10 000 | £ 9 000



+ SEE MORE

55 Pauline RÉAGE (pseudonym of Dominique AURY) & Hans BELLMER *Histoire d'O* [Story of O]

JEAN-JACQUES PAUVERT | SCEAUX 1954 |
12 x 19 CM | ORIGINAL WRAPPERS



First edition, one of 480 numbered copies on laid paper, only *grands papiers* (deluxe) copies after 20 Arches and 100 others on laid paper, *service de presse*.

Our copy is complete with the rare vignette drawn and engraved by Hans Bellmer printed on sanguine and present in only around 200 copies.

Preface by Jean Paulhan.

Spine very lightly faded.

A beautiful copy of this masterpiece of erotic literature.

€ 4 000 | £ 3 600

56 [Arthur RIMBAUD] Paul VERLAINE & Manuel LUQUE "Arthur Rimbaud" *Les Hommes d'aujourd'hui* n° 318

LÉON VANIER | PARIS N. D. [JANUARY 1888]
| 20.3 x 29.8 CM | BI-FOLIO ON DOUBLE LEAF

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

On the front, a colour xylograph showing Rimbaud caricatured as a baby playing with the vowels from his eponymous poem.

Very rare.

€ 3 500 | £ 3 150



+ SEE MORE

57 Donatien Alphonse François, Marquis de SADE

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

AUGUST 17, 1780, 10 x 16 CM, LOOSE LEAVES

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

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

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

Provenance: family archives.

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

is strongly affected by not being able to go out and he constantly begs Renée-Pélagie for the right to be quickly reinstated: "I urge you to let me get some fresh air: I absolutely cannot take it any longer."

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

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

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

An essential component of the Marquis' prison mindset, this encoded language, like the fantasised interpretations of his correspondents' letters, feeds the theories of researchers, philosophers, mathematicians... and poet biographers. As such, Gilbert Lely estimates that, far from being symptomatic of psychosis, the return to signals is "his psy-

che's defence reaction, a subconscious struggle against despair where, without the help of such a distraction, his motivation could have declined." Missing from his correspondence during his eleven years of freedom, these enigmatic semantic depths, "a real challenge to semiological judgement" (Lever p.637), reappear in his Charenton diary.

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

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

In reality, despite the "black wick-

edness” of the “sublime arrangement” “sublime arrangement” to which he is subjected, Sade, far from denying his philosophy by experiencing it, does not claim a single part of the unwarranted pleasure, but the mere consideration of an “extreme need.” “Far from asking for pleasures,” on the contrary, the prisoner justifies the lack of expected satisfaction through a lengthily argument: “They only have to grant me a half hour and only three or four times per week, such a long time that I should have to be without it. I tell you that I will count all of this time, that is to say, the time since it was taken away from me and all the time when I only had half an hour, I will count, I tell you, all of this time as not having to go out at all.” Also, this convoluted demonstration is essential to understand the Marquis’s behaviour. At the hands of his jailers – and his wife – he makes himself a willing victim, only asking for “basic help”:

[illegible]

defect, but he takes on the position of the victim to whom only the right – and the means – to live must be granted: “Punish as much as you like, but do not kill me: I did not deserve it”.

form of philosophical intervals, during which the torturers are the standard-bearers of Sadian ideas. Therefore, it is not the Sade persecutor but a wounded captive who will draw on the heart of his prison sufferance to incite the punishments of the *120 Days of Sodom*, as evidenced by this fantastic premonitory confession: "Ah! If you could read to the bottom of my heart, see everything that happens there, I think you would give up using it!"



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58 Louis, Chevalier de SADE

The Complete Archives of Louis, Chevalier de Sade

1791-1832 | CA 12,000 LEAVES | VARIOUS FORMATS

Unpublished political, scientific and historical archives

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

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

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

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

It is without doubt the impressive consistency of his thinking, right from his first published texts to the considerable manuscript work that is his *Lexicon*, which remained partially unpub-

lished, that allows us to consider the Chevalier's writings as a unique intellectual construction without parallel in the extant personal archives from this key period in the history of France and the Western world.

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

€ 90 000 | £ 81 000

59 Yves SAINT-LAURENT

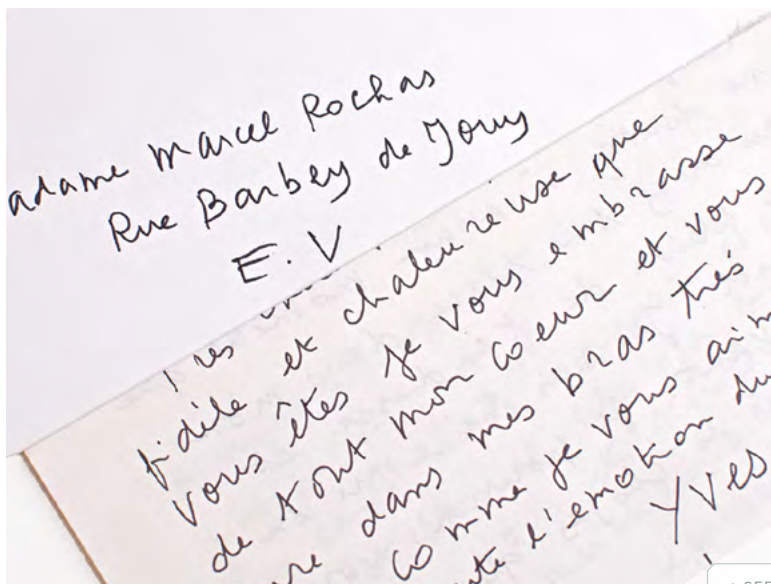
Signed handwritten letter to Hélène Rochas: "It's a crazy life that devours everything."

PARIS 29 FEBRUARY 1984 | 21
X 29.7 CM | ONE LEAF

Handwritten letter signed by the fashion designer Yves Saint-Laurent addressed to Hélène Rochas. 38 lines written in black marker, envelope attached.

A moving and previously unseen letter from the fashion designer Yves Saint-Laurent, declaring his deep friendship for Hélène Rochas, Parisian beauty icon and superb business woman, who for 50 years ran the fashion and perfume label founded by her husband Marcel Rochas.

This letter from Yves Saint-Laurent is a beautiful and extremely rare declaration of friendship for Hélène Rochas, whom he considered to be one of his close friends for many years. In 1984, the fashion designer was at the height of his glory, becoming the first fashion designer to be the subject of a retrospective during his lifetime



[+ SEE MORE](#)

thanks to the exhibition held at the New York Metropolitan Museum of Art the previous year. As for the recipient of the letter, Hélène Rochas skilfully manages her perfume house, which, under her direction, becomes a real industrial empire having international success with her creations "Madame Rochas" and "Eau de Rochas." She established herself as an informal muse for her friend's brand, an influential ambassador of the Yves Saint-Laurent fashion house, to which she will always remain faithful. The fashion designer contributed largely to creating her image as a "socialite"

and dressed her for the sumptuous balls she threw at the Grande Cascade in the Bois de Boulogne in 1965, as well as the Monte-Carlo Centenary Ball in 1966, organised at the request of Prince Rainier III. In return, Hélène Rochas knew how to choose the Yves Saint-Laurent ready-to-wear collection masterpieces: suits, fur coats, Slave-inspired dresses that remained legendary in fashion history. At this time, they are both at the head of a successful per-

fume line, since the launch of Yves Saint-Laurent perfumes in 1971, and they also share a love of the Parisian Rive Gauche. Saint-Germain-des-Prés, where they both lived for more than forty years, served as an inspiration for the famous ready-to-wear collection "Rive Gauche" by Yves Saint-Laurent and was the scene of memorable parties held in Hélène Rochas's apartment on Rue Barbey de Jouy, attended by Aragon, Paul Éluard, Madeleine Renaud and Jean-Louis Barrault, Marie-Louise Bousquet, director of Harper's Bazaar, Viscountess Marie-Laure de Noailles, Salvador Dalí, Max Ernst and Man Ray. For almost half a century, Yves Saint-Laurent and Hélène Rochas embodied the golden age of Parisian luxury, and their friendship lasted until the fashion designer's death in 2008.

The tone of the letter is resolutely dark, although it shows a real attachment for his long-standing friend. Part way between dejection and the memory of happy times spent in her company, the fashion designer declares to Hélène Rochas: "The only thing that matters to me is you and I and that hasn't changed. You are always the sincere and marvellous

friend that I miss. You represent the last years of happiness that I had." The letter shows a sensitivity and an absolute sincerity, and reveals a surprisingly flamboyant epistolary style, as already noted by Diana Vreeland, official of the Yves Saint-Laurent retrospective at the MET: "He has a way of opening up in his writing. [...] and it's such a contrast. When he talks you see, it's very simple, it's very concentrated. But when he writes, he really gallops through the words!" Paloma Picasso describes him as "absolutist in friendship and in his passions," a genius relying on a circle of close friends, who for him were a precious reassurance and a rare source of joy. Yet the letter plunges the reader into a turbulent intimacy – the success of the fashion designer and his impressive productivity

hide a dark reality, a constant suffering, which he confesses to his friend in a few lines: "I'm sad not to see you so much I am tired [...] but don't think that this is permanent. I'm going through a very bad health patch and it's getting better. It's not forever." We find him exhausted from his excessive lifestyle and relentless work, his four haute couture and ready-to-wear collections per year having caused serious damage to his physical and mental health. In order to solve his chronic overwork, he is retreating, like every year, to his Moroccan haven of peace: "I am leaving for Marrakesh for a short while because I have still had a ready-to-wear presentation in March. It's a crazy life that devours everything." Yves Saint-Laurent will escape for a few days, before the show of his autumn-winter

collection, to his famous "Villa Oasis," a sanctuary of shimmering colours and the setting for a magnificent Islamic art collection, that he and Pierre Bergé have had for almost twenty years. His letter ends with his deeply overwhelming farewells: "Dearest Hélène, to the faithful and warm friend that you are, I embrace you will all of my heart and hold you in my arms."

Vibrant testimony to an unfailing friendship, in the chaos of the fashion designer Yves Saint-Laurent's life, which is confided in this letter to a friend whose eclecticism and curiosity made her an essential model of Parisian fashion.

€ 4 000 | £ 3 600

60 François-Louis SCHMIED & Joseph-Charles MARDRUS

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

GONIN & C^e | LAUSANNE 1930 |
19.5 x 25.5 CM | BRADEL BINDING

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

Bradel binding in half olive green morocco, spine decorated with a set of gilt squares of different sizes, one of them with a piece of pink mosaic morocco in the centre, gilt fillet frame on the snake skin paper boards, olive green endpapers, covers and spine

preserved, top edge gilt, elegant binding signed Thomas Boichot.

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

Handwritten signature of François-Louis Schmied below the justification of the print.

€ 8 000 | £ 7 200



[+ SEE MORE](#)



61 Valerie SOLANAS

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

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

The first edition after the impossible-to-find first, roneotyped version made by the author.

Small, inevitable signs of wear to edges of covers and spine, press clipping tipped in. Barnes & Noble label glued on upper cover.

Commentary by Paul Krassner.

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

This pamphlet is gender discrimination, hate speech and appeal to genocide, as well as actual action in the form of attempted murder against one of the most famous artists of the 20th century, premeditated and with no remorse at all. It promotes violent anarchy amid a great scatological joke, and the elimination or systematic humiliation of half the human race.

In her misandrous pamphlet, SCUM manifesto ("Society for Cutting Up Men"), Valerie Solanas shows no empathy, leaves no room for moderation or reconciliation and makes no exceptions to her project of eliminating all men, or only for "those men who are working diligently to eliminate themselves[...] [as] faggots who, by their shimmering, flaming example, encourage other men to de-man themselves and thereby make themselves relatively in-

offensive". This first manifesto of radical feminism is aimed not only at women, but also includes in its struggle those sexual identities that are marginalised by the phallocratic society that Solanas aims to overthrow with an unprecedented rage for this kind of struggle.

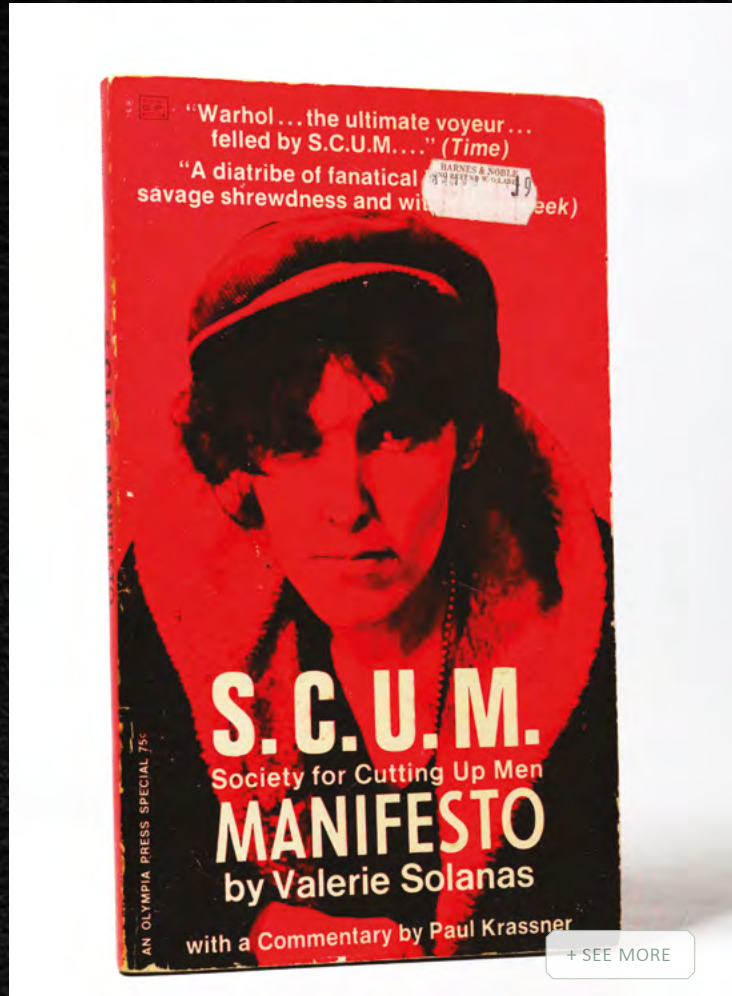
"Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex."

At the same time a call to revolt, paranoid rambling, and poetic text, Solanas' manifesto is disturbing in its refusal to be categorised

in just one genre, serious, Utopian, or satirical. For the question such a work poses is perhaps not that of its morality (or lack thereof), but the right of its author to demand such excess. Published after her attempted murder of Andy Warhol, Solanas' shocking manifesto is literary and literal affirmation that men do not have the monopoly on violence.

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

Seeking fame, Valerie Solanas



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

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

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

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

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

“The hippie [...] is excited by the thought having lots of women accessible to him. [...] The most important activity of the commune, the one upon which it is based, is gang-banging. The ‘hippy’ is enticed to the commune mainly by the prospect for free pussy – the main commodity to be shared, to be had just for the asking.”

“Dropping out is not the answer; fucking-up is. Most women are already dropped out; they were never in. Dropping out gives control to those few who don’t drop out; dropping out is exactly what the establishment leaders want; it plays into the hands of the enemy; it strengthens the system instead

of undermining it, since it is based entirely on the non-participating, passivity, apathy and non-involvement of the mass of women.”

A real grenade in anti-establishment circles, SCUM divided the emergent feminist movements like NOW and Women’s Lib and gave rise to radical feminism. Nonetheless, Solanas refused any affiliation and even rejected the help of the militant lawyer Florynce Kennedy in pleading guilty at her trial, though Warhol did not intend to press charges. “I cannot press charges against someone acting according to their nature. It is in Valerie’s nature, so how could I be angry at her” (a fascinating testimony to the psychological hold these two opposite beings had on each other).

In a great firework of obscenity and jokey extremism, Solanas’ work at the same time is a methodical deconstruction of progressive intellectual ideas as much as an unmasking of the irremediably chauvinistic structure of a society of fake modernity. “SCUM is against the entire system, the very idea of law and government. SCUM is out to destroy the system, not attain certain rights within it.”

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

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

“Those who, by the standards of

our 'culture' are SCUM... these females are cool and relatively cerebral and skirting asexuality. Unhampered by propriety, niceness, discretion, public opinion, 'morals', the respect of assholes, always funky, dirty, low-down SCUM gets around... and around and around... they've seen the

whole show – every bit of it – the fucking scene, the dyke scene – they've covered the whole waterfront, been under every dock and pier – the peter pier, the pussy pier... you've got to go through a lot of sex to get to anti-sex, and SCUM's been through it all, and they're now ready for a new

show; they want to crawl out from other the dock, move, take off, sink out. But SCUM doesn't yet prevail; SCUM's still in the gutter of our 'society', which, if it's not deflected from its present course and if the Bomb doesn't drop on it, will hump itself to death."

€ 3 000 | £ 2 700

62 Yves TANGUY & André BRETON

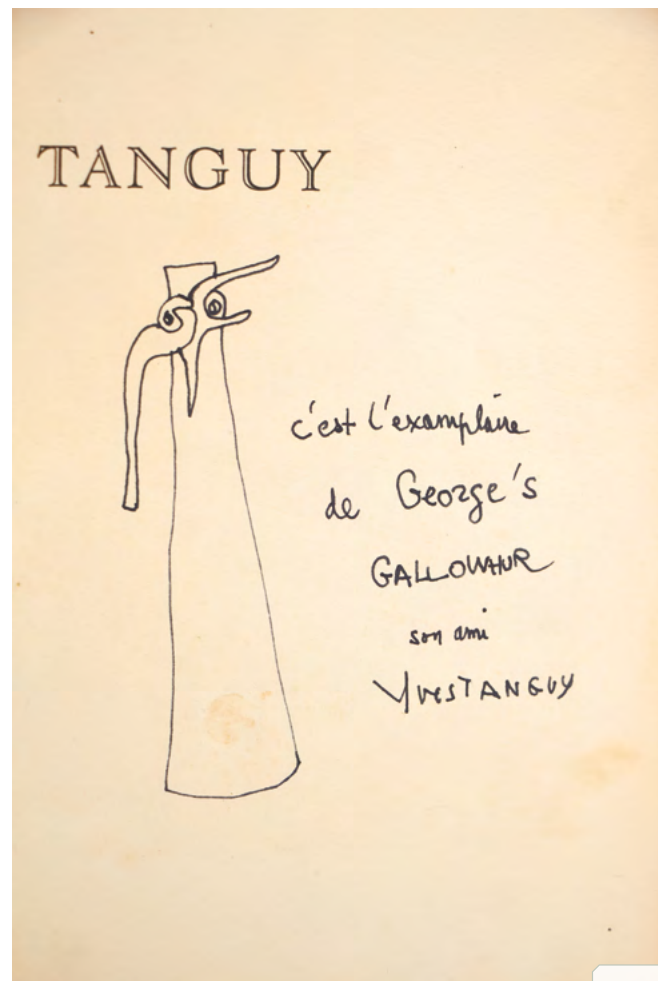
Yves Tanguy

PIERRE MATISSE ÉDITIONS | NEW YORK 1946
| 23 x 30.5 CM | PUBLISHER'S BINDING

First edition of this work conceived by Marcel Duchamp, one of 1150 numbered copies. Publisher's bindings, black spine and grey boards, small signs of wear on the joints and spine ends. Work illustrated with 55 reproductions of works by Yves Tanguy, 2 of which are in colour.

Presentation copy, dated and signed by Yves Tanguy to Georges Gallowhur enhanced with an original drawing produced in black ink.

€ 5 000 | £ 4 500



[+ SEE MORE](#)



[+ SEE MORE](#)

63 Luigi TANSILLO

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

[VENICE] 1537 | SMALL 8VO (14.6 x 9.2 CM) | (16) F.; (16) F. | MODERN MOROCCO

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

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

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

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

Ode to the harvest in which Luigi Tansillo (1510-1568), poet and soldier of the Renaissance, recounts the carnival-like celebration of the country side of Nola (Campanie). During this celebration inspired by those of the antiquity, the drunk peasants give all sorts of bawdy speeches about Neapolitan women, with a licentiousness

that was still tolerated, without distinction of age or sex or social class. The allegory of Tansillo, a truly priapic creation, alarmed the modesty. The Inquisition placed the work on the index and the poet was forced to beg forgiveness from Pope Paul IV by composing the *Lagrima de san Pietro*: the supreme Pontiff, accorded his mercy to the sinner and removed the ban on all his works, except for this one.

€ 9 000 | £ 8 000

64 [Paul ÉLUARD] Tristan TZARA & Hans ARP

De nos oiseaux [Of Our Birds]

KRA | PARIS 1929 | 13 x 19 CM | ORIGINAL WRAPPERS

First edition on ordinary paper.

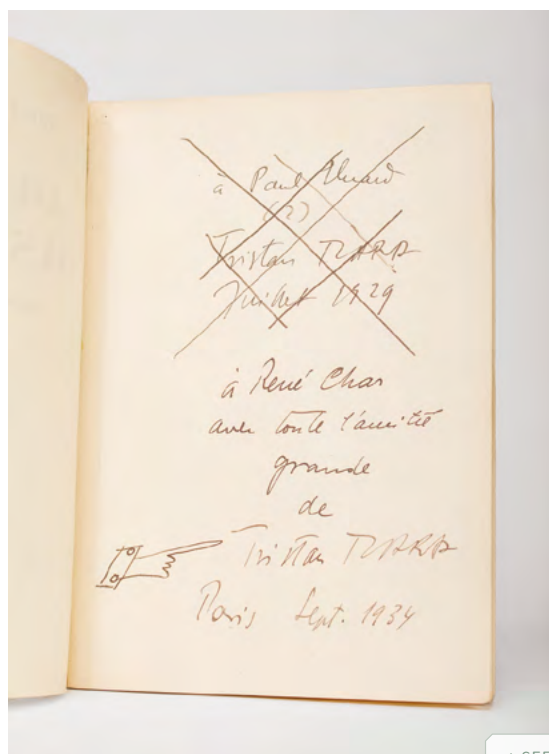
Handsome autograph presentation copy inscribed by Tristan Tzara to, firstly, Paul Éluard: "à Paul Éluard. Tristan Tzara. Juillet 1929" which Tristan Tzara deleted and wrote, secondly, an autograph inscription, signed and dated, to René Char: "à René Char avec toute l'amitié grande de Tristan Tzara" with a little drawing of a hand indicating his name.

Illustrated with 10 drawings by Hans Arp.

In autumn 1934, when Tzara dedicated the work to Char, the two poets started to distance themselves from surrealism. At the time, together with René Crevel and Roger Caillois, they formed a small group that was highly critical of André Breton and in particular of his opinions on the Communist Party. Tzara, like Char, will leave the movement several months later, judging surrealism to be contrary to the revolution.

Beautiful copy of a remarkable provenance, superb proof of the decisive rapprochement between Tzara and Char in the history of surrealism.

A fine copy with a moving provenance.



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€ 7 500 | £ 6 750

65 Paul VERLAINE *La Bonne Chanson*

ALPHONSE LEMERRE | PARIS 1870
| 9,5 x 16,5 CM | RELIÉ

First edition printed in 570 copies.

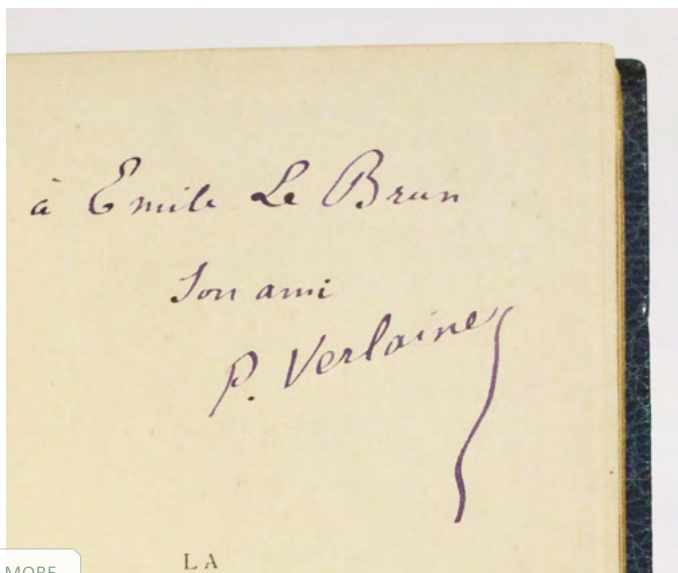
Morocco, spine slightly browned, covers and spine preserved, all edges gilt, elegant binding signed by Marius Michel.

Rare autograph inscription signed by Paul Verlaine to Emile Le Brun.

Handwritten signature of the recipient to head of endpaper as ex-libris.

A nice copy elegantly bound by a master binders of the 20th century.

€ 6 800 | £ 6 100



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66 [VORTICISM] Ezra POUND & Lewis WYNDHAM & Henri GAUDIER-BRZESKA & Ford Madox HUEFFER & Thomas Stearns ELIOT & Jessica DISMORR & Helen SANDERS

& Frederick ETCHHELLS & Jacob KRAMER & Christopher R. W. NEVINSON & William ROBERTS & Dorothea SHAKESPEARE & Edward WADSWORTH & Jacob EPSTEIN

Blast – Review of the Great English Vortex, n° 1 & 2 June 1914 & July 1915

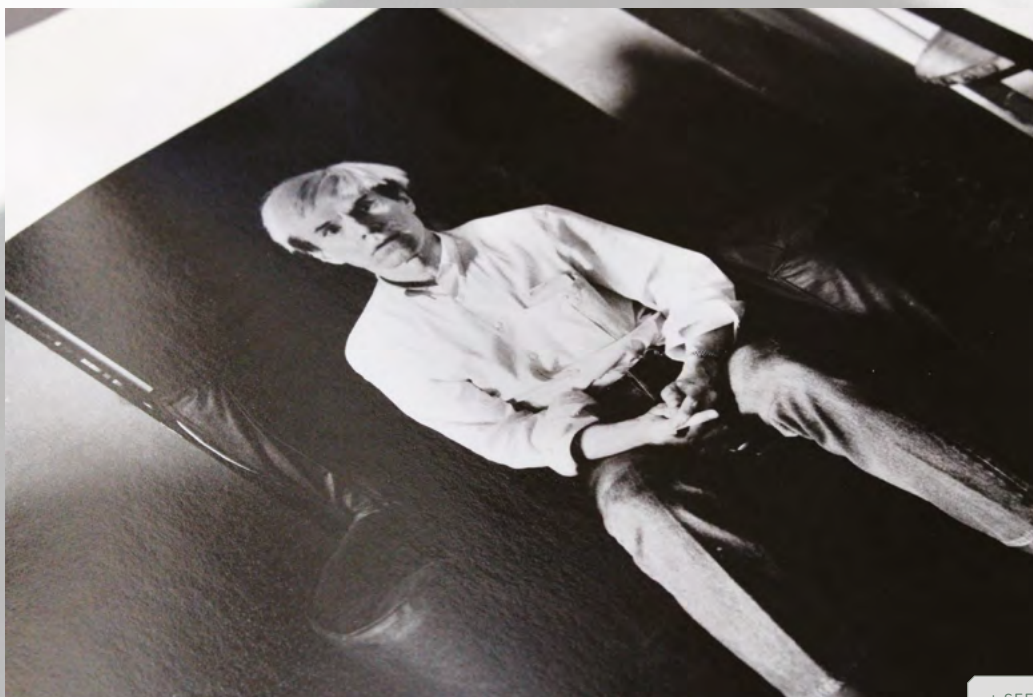
JOHN LANE COMPANY & BELL & COCKBURN | NEW YORK/TORONTO 1914-1915 | 23,5 x 31,5 CM | 2 VOLUMES IN BRADEL BINDING

First edition of this rare vorticist magazine which saw only two issues.

Rare.

Full red cloth Bradel binding, spine comprising the title and date in black, wrappers preserved.

€ 8 500 | £ 7 650



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67 [Andy WARHOL] Marc TRIVIER

Portrait of Andy Warhol. Original photograph printed by the artist

MARC TRIVIER | 1981-1982, 22 x 22 CM | ON ILFORD PAPER 30 x 40 CM

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

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

“Thirty-five years of photographic practice, obsessions, this is maybe what remains; a singular recording mode of light burning,

from one picture to the other, in a series of proposals looking alike, though each one as singular as the fraction of time it refers to” (Marc Trivier).

Marc Trivier takes facial photographs of figures from the eighties. The subject looks right into the lens. These are not portrait star photographs, but they are the result of a will of desacralisation: “Instead of being a writer's or artists' portraitist among many others, he marginalises himself with his device: under the pretext of settings, he keeps his models waiting, he makes them pose several minutes, which gives them a worn look. Maybe he expects a more natural attitude. Here is Francis Bacon in a delicate balance, Samuel Beckett, Jean Dubuffet or even Michel Foucault,

more or less sagged back in their chairs. Intimate pictures.” (“Picture of tiredness at Marc Trivier's”, S. Rousselle-Tellier, in *Marges*, 2004).

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

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

Many items seem to oppose War-

hol and Trivier. Andy Warhol is the artist of the multiple. His art was born from the metamorphosis of the consumerist artificial and mocks the proliferation of the identical. Marc Trivier is an adept of rarity, and each one of his photographs comes down to some rare prints, all differing in time and the artist's prints. Andy Warhol knows the importance of image, which even ends up replacing the individual. He knows people play roles and this is the image he captures. His various series on Elvis Presley, Marilyn Monroe or Mao show the transition to the icon status which makes these human beings immortal, and destroys their humanity to change them into pieces of art. On the other hand, Trivier's photographs strengthen the presence of an unwieldy body the artist cannot get rid of, an obstacle to sacralisation.

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

Warhol's photography made by Marc Trivier shows a complete different person. Unbalanced by a slight low-angle view, projected on a black canvas behind him, cutting out the scene in a

triptych, Andy Warhol's body seems to emerge from this dark background, whereas his legs and heavy boots, slightly oversized by the shooting, take pride of place in the foreground.

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

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

€ 4 000 | £ 3 600

68 Herbert George WELLS

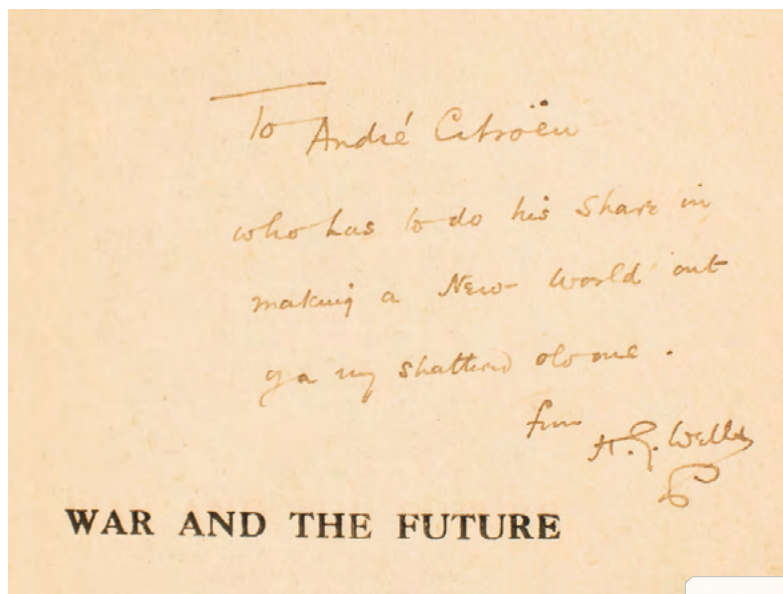
War and the Future. Italy, France, Britain at War

CASSELL AND COMPANY | LONDON-
NEW YORK-TORONTO-MELBOURNE 1917 |
13.5 x 20.5 CM | PUBLISHER'S BINDING

Second issue, printed in March-April 1917, one month after the first edition published in February of the same year.
Publisher's red cloth.

Exceptional inscribed copy signed by H.G. Wells to André Citroën: "To André Citroën who has to do his share in making a new world out of a very shattered old one. From H. G. Wells."

The inscription echoes the chapter of the book entitled New arms for old ones, in which Wells de-



scribes the armament factory created by Citroën to remedy the French artillery weakness. Reconverted at the end of the war, the factory will become the first Citroën automobile manufacturer. A superb testimony to the early friendship between the industrialist André Citroën and the writer H.G. Wells, who in this very work, dedicates a chapter to the new ammunition factory devised by Citroën, as well as to the social

progress he brings to his some thirteen thousand "munitionnettes."

War and the Future, a work of propaganda written at the heart of the First World War, brings together diverse observations on the ongoing conflict, highlighting the radical change that the new armament technologies are bringing to the art of warfare. Wells states his theory of a new world scientific and technical order,

which already ran through his science-fiction masterpieces at the end of the last century (*War of the Worlds*, *The Time Machine*).

As for Citroën, having understood the crucial importance of the artillery in modern warfare, he made a bet in 1915 to compete with the power of the Krupp armament factories. Abandoning his automobile factory project during the war, he builds, at his own cost, an immense industrial complex on the Quai de Javel, which produced 23 million shells for the allied forces.

War and the Future bears the marks of Wells' admiration for Citroën, whom he met the year before during his tour of Europe for the writing of this book: "He is a compact, active man in dark clothes and a bowler hat, with a pencil and a notebook conveniently at hand. He talked to me in carefully easy French, and

watched my face with an intelligent eye through his pince-nez for the signs of comprehension" (page 141).

The writer contrasted the immobility of the Front, which he visited in 1916, to the incredible dynamism of the Citroën factory, a veritable temple of modern industry, which he describes as "The busy sheds of Paris struck me as being the most living and active things in the entire war machine" (page 139).

These few hours spent with this pioneer of military engineering had a considerable impact on the writer, who saw him as an innovator, speeding up the construction of the modern world. As the

war ended, Citroën brought an end to the production of weapons and founded the famous Citroën company, making the factory his first automobile manufacturer. As with other personalities such as Joséphine Baker or Rudolph Valentino, H. G. Wells became a regular customer of Citroën cars and remained a fervent admirer of the genius that was its founder.

Produced at the start of the 20th century, Wells' superb handwritten inscription to Citroën on the work that celebrates his visionary talents, testifies to the admiration of a man who dreamed of the future for those who made it happen.

€ 4 500 | £ 4 000

69 Oscar WILDE

Poems in Prose

NO PUBLISHER [CHARLES CARRINGTON]
| PARIS 1905 | 14.5 x 22.5 CM
| CONTEMPORARY FULL MOROCCO

First edition, one of 50 numbered copies on Japon paper, the only *grands papiers* (deluxe) copies.

Burgundy morocco binding, spine in five compartments set with black fillets, gilt heraldic eagle at the bottom, heraldic coat of arms stamped in the centre of the boards, endpapers with geometric

motifs, bordered with a burgundy morocco strip on the inner covers, gilt top edge, contemporary binding signed by Creuzevault. Some small foxing on the endpa-

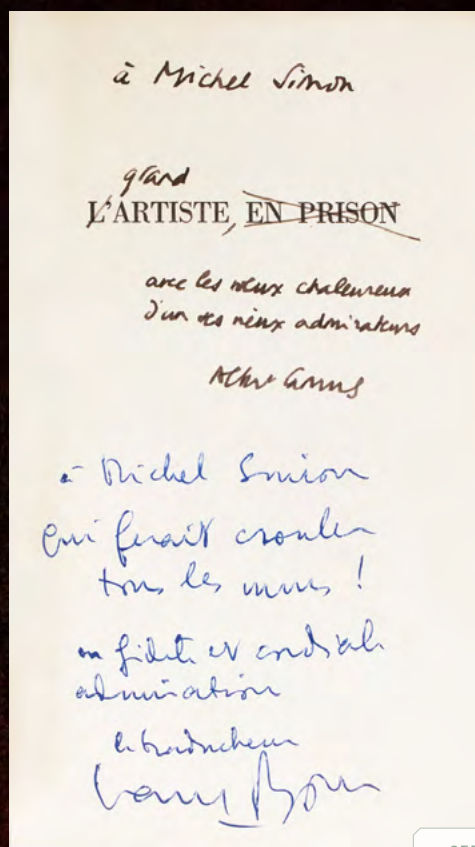
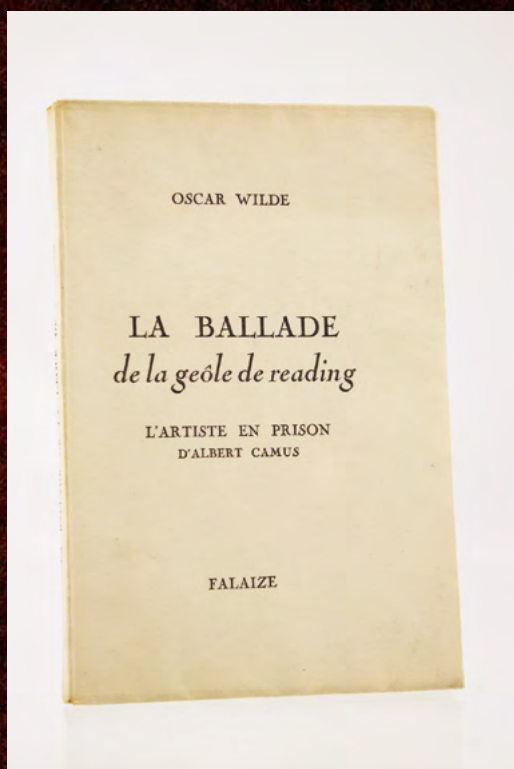
pers and some very fine tears in the margin of the final endpapers.

Beautiful copy, nicely bound.

€ 3 000 | £ 2 700



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70 Oscar WILDE & Albert CAMUS

La Ballade de la geôle de Reading.
– *L'Artiste en prison*

[The Ballad of Reading Gaol]

FALAIZE | PARIS 1952 | 11.5 x 17.5 CM | ORIGINAL WRAPPERS

New edition of the French translation by Jacques Bour and the first edition of Albert Camus' famous preface. One of 50 numbered copies on Madagascar paper, *tirage de tête*.

A fine autograph inscription

from Albert Camus: "À Michel Simon grand artiste avec les vœux chaleureux d'un de ses vieux admirateurs [For Michel Simon, a great artist, with warmest wishes from an old fan]," and an autograph inscription from the trans-

lator Jacques Bour: "à Michel Simon qui ferait crouler tous les murs! [For Michel Simon, who raised all the roofs!]"

A rare and very good copy.

€ 6 000 | £ 5 400

