

Stuttgarter  
Antiquariats

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2021

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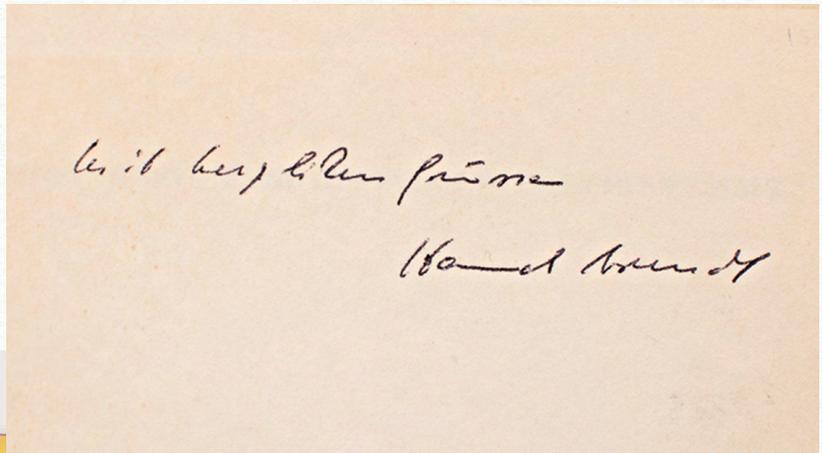
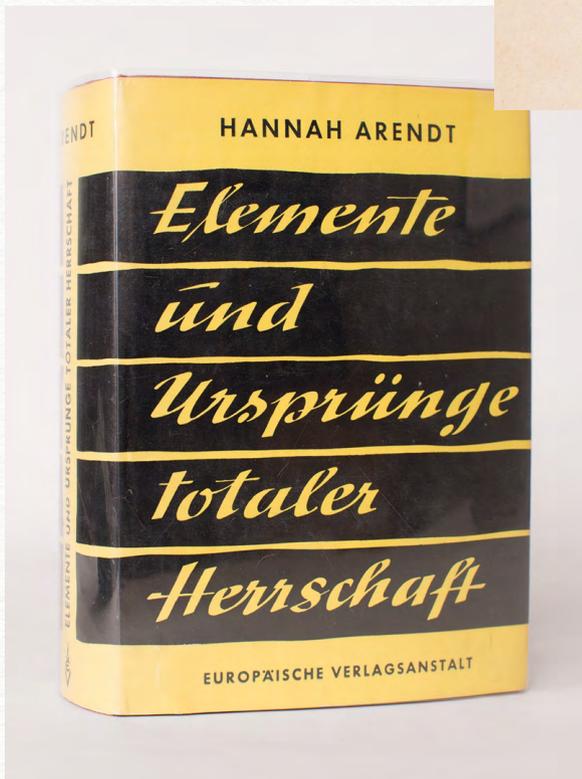


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## 1. Hannah ARENDT

*Elemente und Ursprünge totaler Herrschaft*

EUROPÄISCHE VERLAGSANSTALT | FRANKFURT AM MAIN 1955  
| 15 x 21 CM | PUBLISHER'S BINDING & ORIGINAL DUST JACKET

First German edition of which there were no *grand papier* (deluxe) copies.

Publisher's binding in full red cloth, copy complete with its illustrated dust jacket which has some violet ink stains on the inner flaps.

Rare handwritten tribute signed by Hannah Arendt: "Mit herzlichen Grüßen. Hannah Arendt."

€ 4 500  
+ SEE MORE

## 2. Mikhaïl BAKUNIN

### *Photographic portrait of Mikhaïl Bakunin*

NADAR | PARIS N. D. [BETWEEN 1862 AND 1864]  
| 6.3 x 10.5 CM | ONE PHOTOGRAPH

**An extremely rare original photograph on albumin paper showing Mikhaïl Bakunin, in visiting card format, laid down on card from the studio of Nadar. Bakunin, leaning on the back of a chair, with cane in hand, gives the camera an intense, focused look.**

Pencil note to verso.

This photograph, taken between 1862 and 1864, was probably sold after 1871, as witnessed by the photographer's address on the back of the mount: "51 rue d'Anjou St Honoré – Anciennement boulevard [sic] des Capucines".

This photograph, one of the rare ones known of Bakunin, who enjoyed only brief stays in France, is not included in the catalog of the exhibition devoted to the Nadar family by the National Library of France in 2018 (*Les Nadar, une légende photographique*). It does nonetheless appear, in a much smaller format (5.8 x 8.5 cm), and with a slightly larger frame in the reference album of the Nadar Studios as number 0578 in the section of "Old visits. Contemporaries."

**A rare and handsome portrait of the famous theoretician of Anarchism, taken by Félix Nadar, friend of revolutionaries and bohemians.**

€ 2 000  
+ SEE MORE



### 3. Johann Joachim BECHER & Georg Ernst STAHL

*Physica subterranea profundam subterraneorum genesin, e principiis hucusque ignotis, ostendens. Opus sine pari, primum hactenus et princeps, edito novissima. [...] et Specimen Beccherianum, fundamentorum documentorum, experimentorum, subjunxit Georg. Ernestus Stahl, D.*

EX OFFICINA WEIDMANNIANA | LIPSIAE [LEIPZIG] 1738 | 4TO  
(18 x 21 CM) | (13 P.) 504 PP. (22 P.) 161 PP. (9 P.)  
| CONTEMPORARY VELLUM

The last edition, the first having appeared in Frankfurt in 1669. Very fine engraved allegorical frontispiece. The work has a preface by Georg Ernst Stahl and a second part paginated separately, entitled *Specimen Beccherianum Fundamentorum Documentorum Experimentorum* by the same. The work is in five parts, called "Physica Subterranea", "Experimentum Chemicum Novum quo Artificialis

et instantanea Metallorum Generatio et Transmutatio ad oculum demonstrator", "In Physicam Subterraneam demonstratio philosophica seu Theses Chimica" and "Experimentum novum ac curiosum de Minera Arenaria Perpetua".

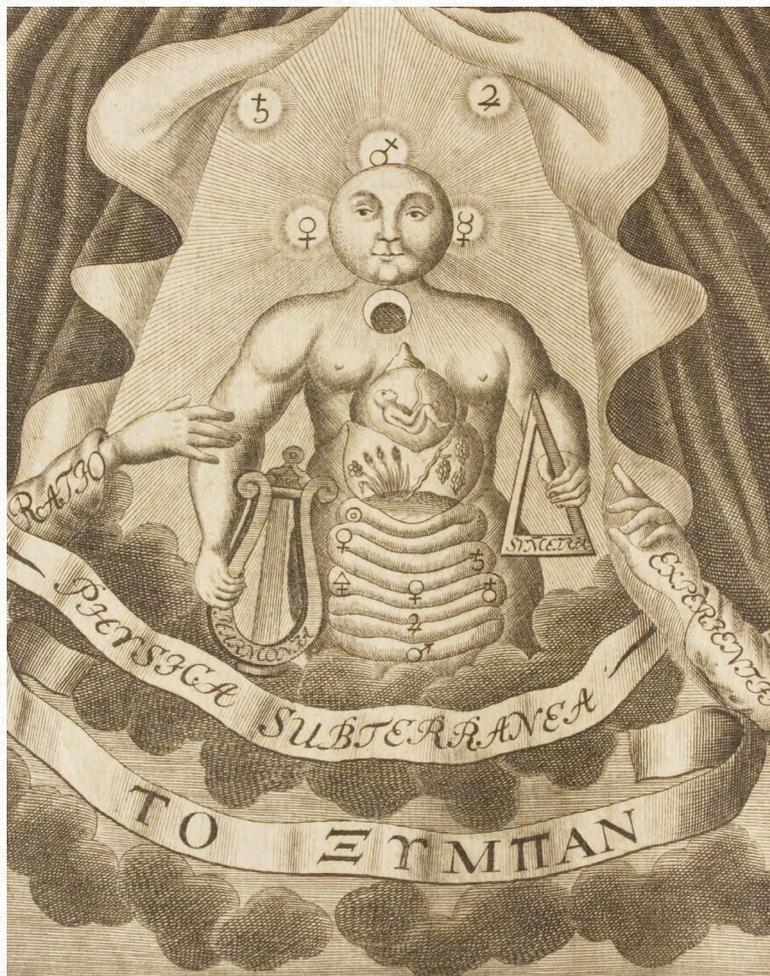
Contemporary vellum, ink title to head of spine, all edges speckled red. A few leaves a little browned

or with light dampstaining, otherwise a fresh copy. A collection of chemical, alchemical and mineralogical texts, with a preface by Georg Ernst Stahl, a disciple of Johann Becher.

**A very good copy of the key texts of one of the finest German chemists.**

€ 2 000

[+ SEE MORE](#)



#### 4. Hector BERLIOZ

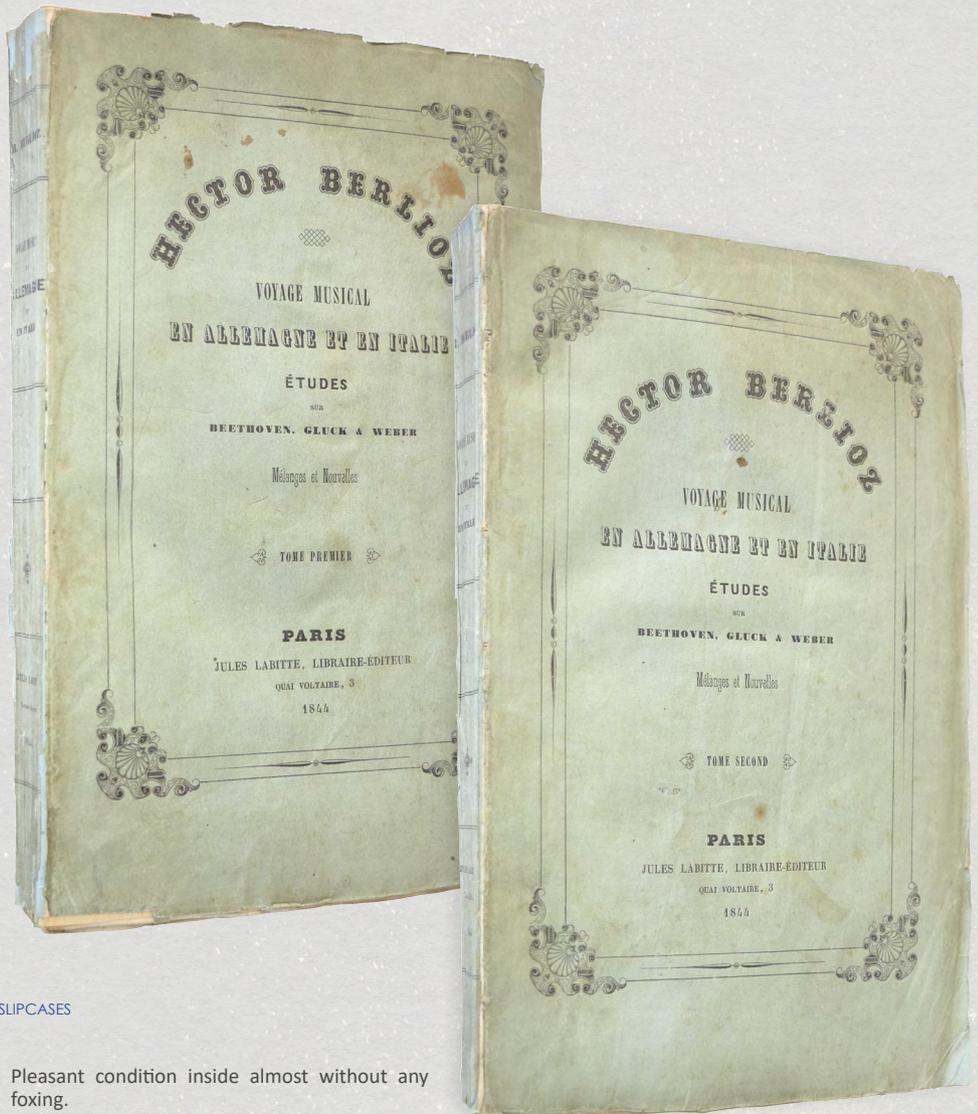
*Voyage musical en Allemagne et en Italie.*

*Études sur Beethoven, Glück & Weber*

JULES LABITTE | PARIS 1844 | 14.5 x 22.5 CM

| 2 VOLUMES IN ORIGINAL WRAPPERS WITH CHEMISES AND SLIPCASES

**Rare first edition of Hector Berlioz's first work.** Some restoration and pieces missing on the spine, volume label on the spine of the second volume not fully visible, boards lined (first board of the first volume), some stains on the first boards of both volumes.

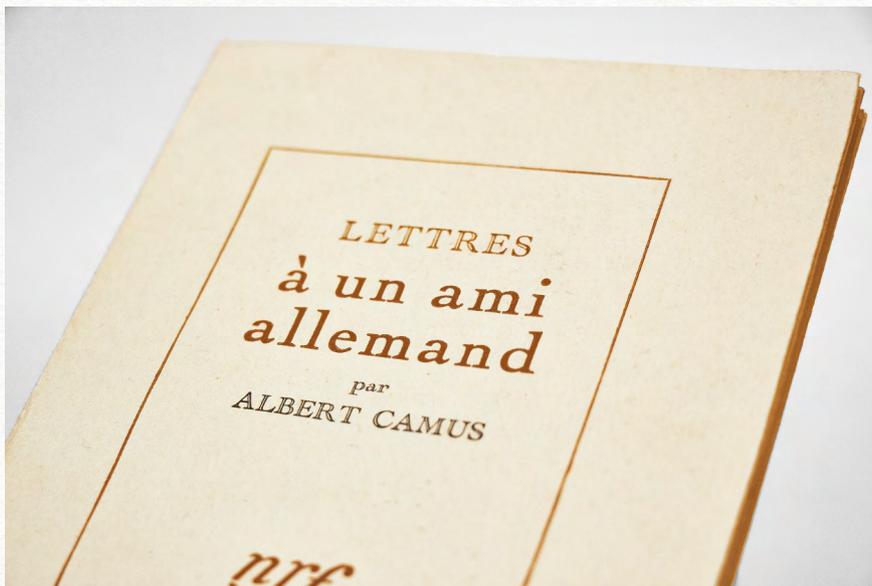


Pleasant condition inside almost without any foxing.

Our copy is presented in half green shagreen chemises and slipcasses, marbled paper boards, slipcasses lined with the same shagreen, gilt titles and dates on the spine.

€ 2 500

[+ SEE MORE](#)



## 5. Albert CAMUS

*Lettres à un ami allemand*

GALLIMARD | PARIS 1945

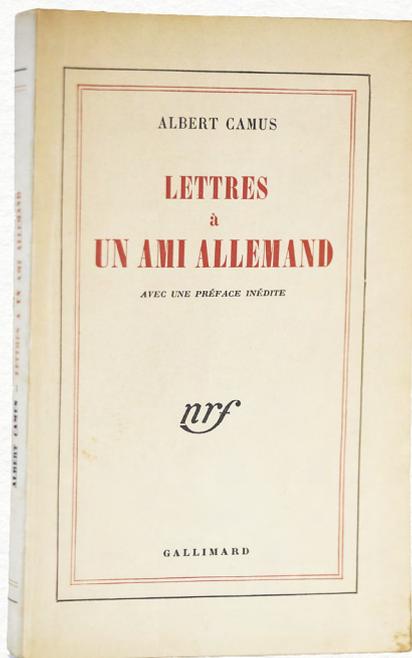
| 12 x 19 CM | ORIGINAL WRAPPERS

First edition, one of 25 numbered copies on "pur-fil" paper, the *tirage de tête*. The book Camus dedicated to his friend René Leynaud.

Rare and nice copy.

€ 8 000

+ SEE MORE



## 6. Albert CAMUS

*Lettres à un ami allemand*

GALLIMARD | PARIS 1948 | 12 x 19 CM | ORIGINAL WRAPPERS

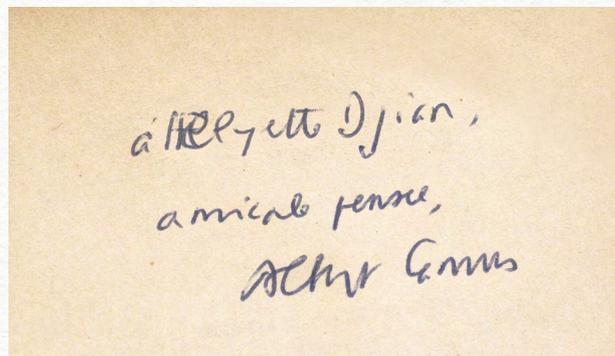
Later edition, first in parts, as augmented with a previously unpublished preface; false mention of the 18<sup>th</sup> edition.

**Autograph inscription signed by Albert Camus to the painter Helyett Djian.**

Small insignificant marginal stain to foot of upper cover.

€ 1 200

+ SEE MORE



CARRÉ MARIGNY  
PARIS (VIII<sup>e</sup> ARR<sup>e</sup>)  
Reg. du Com. Seine 46.846

THÉÂTRE MARIGNY  
Société anonyme au capital de 1.550.000 francs

ADM. : ÉLYSÉES 01-89  
LOC. : ÉLYSÉES 06-91  
C. Ch. Post. Paris 1948-41

Cher Monsieur,

C'est Roger Lannos qui m'a gentiment proposé de  
m'envoyer son texte. J'ai accepté, non par suspicion, mais  
parce que Jean Louis Barrault et moi-même désirons entendre  
à la pièce les effets de sa œuvre. Par exemple, il est vrai que  
le pièce vit le système totalitaire. Et pourtant nous aurions  
peut-être qu'on n'en parlerait point. Mais vous suez ce que vous  
entendez.

Unly mes remerciements Roger Lannos de sa discrétion  
et de son remarquable article et me vous, cher Monsieur, votre  
travaux dévoué

Albert Camus

## 7. Albert CAMUS

Signed handwritten letter to Maurice Noël on the creation  
of L'État de siège at the Théâtre Marigny

PARIS N. D. [OCTOBER 1948] | 21 x 13.5 CM | ONE LEAF

Signed, handwritten letter by Albert Camus, written on 12 lines in blue ink, on Théâtre Marigny headed paper, addressed to Maurice Noël and relating to the philosophical problems raised and generated by the creation of his play, L'État de siège, at the Théâtre Marigny on 27 October 1948.

Beautiful condition.

€ 4 500  
+ SEE MORE



Für Erica und Edgar Jené  
herzlich

Paul Celan

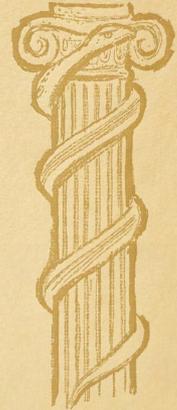
Paris, am 30. Oktober 1960.

PAUL VALÉRY

DIE JUNGE  
PARZE

Ins Deutsche übertragen

von Paul Celan



## 8. Paul CELAN & Paul VALÉRY

### Die Junge Parze

INSEL VERLAG | WIESBADEN 1960 | 21.5 x 33.5 CM  
| ORIGINAL WRAPPERS WITH CUSTOM SLIPCASE

First edition of the German translation by Paul Celan, printed on vergé.

**Autograph inscription, signed and dated, by Paul Celan to the surrealist painter Edgar Jené and his wife: "Für Erica und Edgar Jené herzlich, Paul Celan. Paris, am 30. Oktober 1960".**

Slight foxings, not serious, on one cover of the slipcase.

A good copy.

€ 2 800  
+ SEE MORE

## 9. Albrecht DÜRER

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

IN AEDIBUS DURERIANAE [HIERONYMUS ANDREAE] | NORIMBERGAE [NÜRIMBERG] 1532  
| FOLIO (20.5 X 32 CM) | (80) F – SIGNATURES: A-E<sup>6</sup> | F<sup>4</sup> | G-N<sup>6</sup> | O<sup>4</sup> | 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 im-

pressionist 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' Barbi (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, 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.

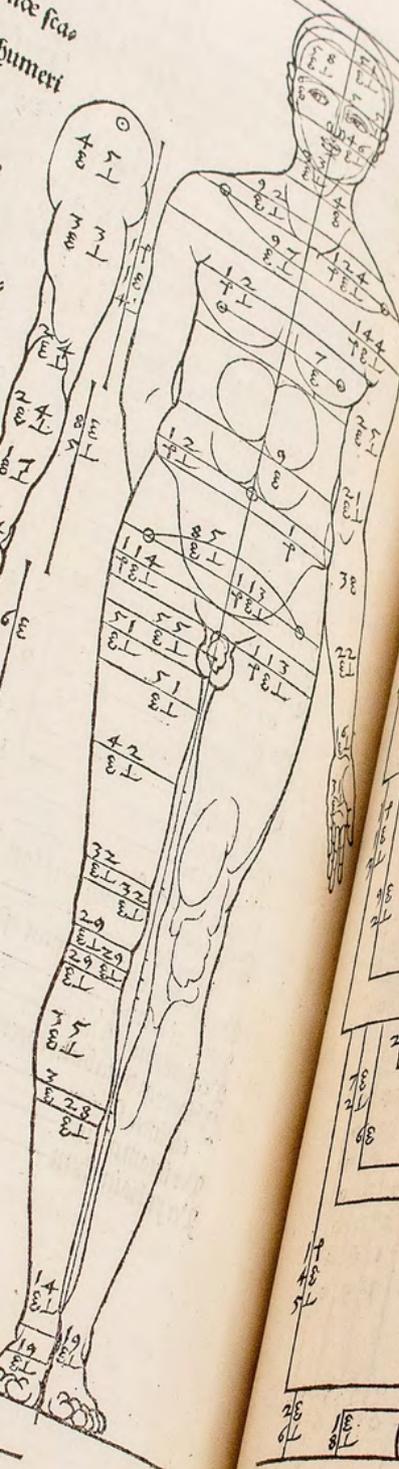
A true artistic testament, this emblematic work will have a considerable influence on the history of Western art.

€ 30 000

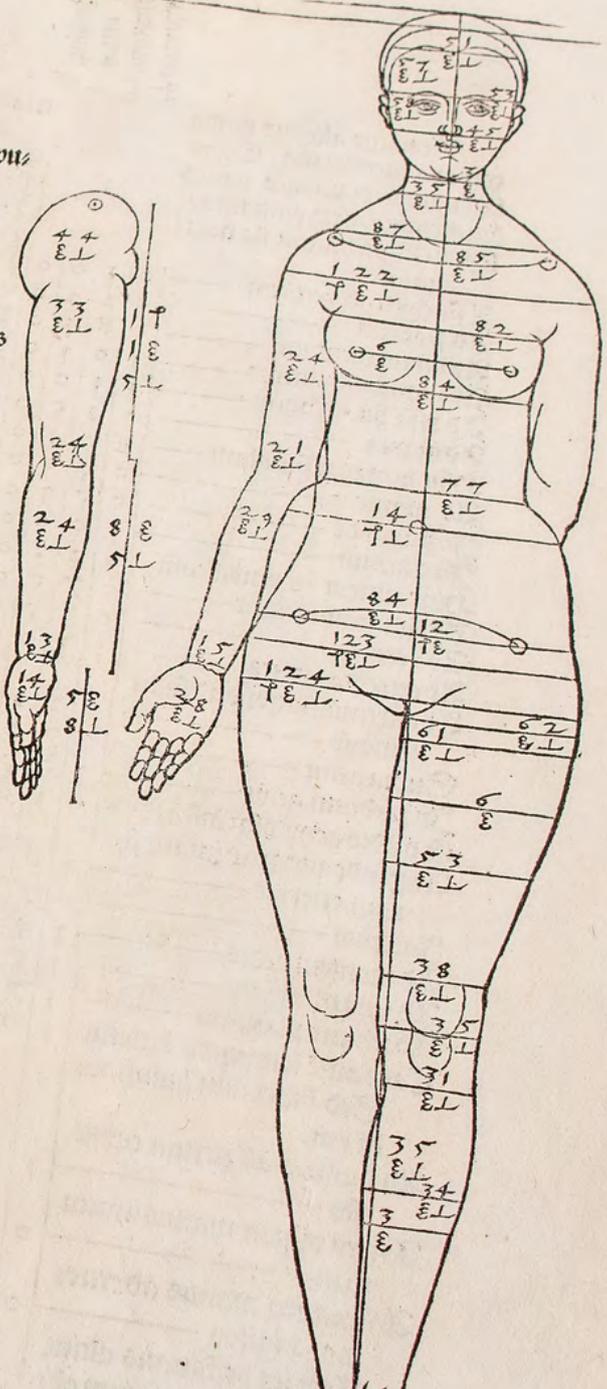
+ SEE MORE



fus  
 tum  
 mæ scap  
 humeri



Vinciput  
 Frons  
 Supercilia  
 Nasus  
 Mentum  
 Cūmæ scapu  
 la  
 Juguli  
 Pectus  
 Alæ  
 Papillæ  
 Infra mamas  
 Lumbi obicui  
 gunt  
 Umbilicus  
 Cūmū femur  
 Inna alius  
 Initium pubis  
 vbi fit copus bis  
 fidum  
 Inna pubes  
 Extremæ nates  
 Ibidemqz pau  
 lo inferius  
 Sulcus in femi  
 ne  
 Supra genu  
 Medium genu  
 Infra genu  
 Inmū surce exte  
 rioris  
 Interioris  
 Mons pedis  
 Inmus talus ex  
 terior  
 Planta



STANISLAS DE GUAITA

# La Muse Noire

*La Muse Noire — Heures de Soleil*

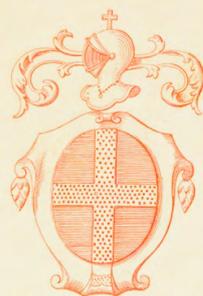


PARIS

ALPHONSE LEMERRE, ÉDITEUR

27-31, PASSAGE CHOISEUL, 27-31

M DCCC LXXXIII



DE LALLEMAND DE MONT

## 10. Stanislas de GUAITA

### *La Muse noire*

ALPHONSE LEMERRE | PARIS 1883 | 13.5 x 19.5 CM  
| CONTEMPORARY HALF MOROCCO

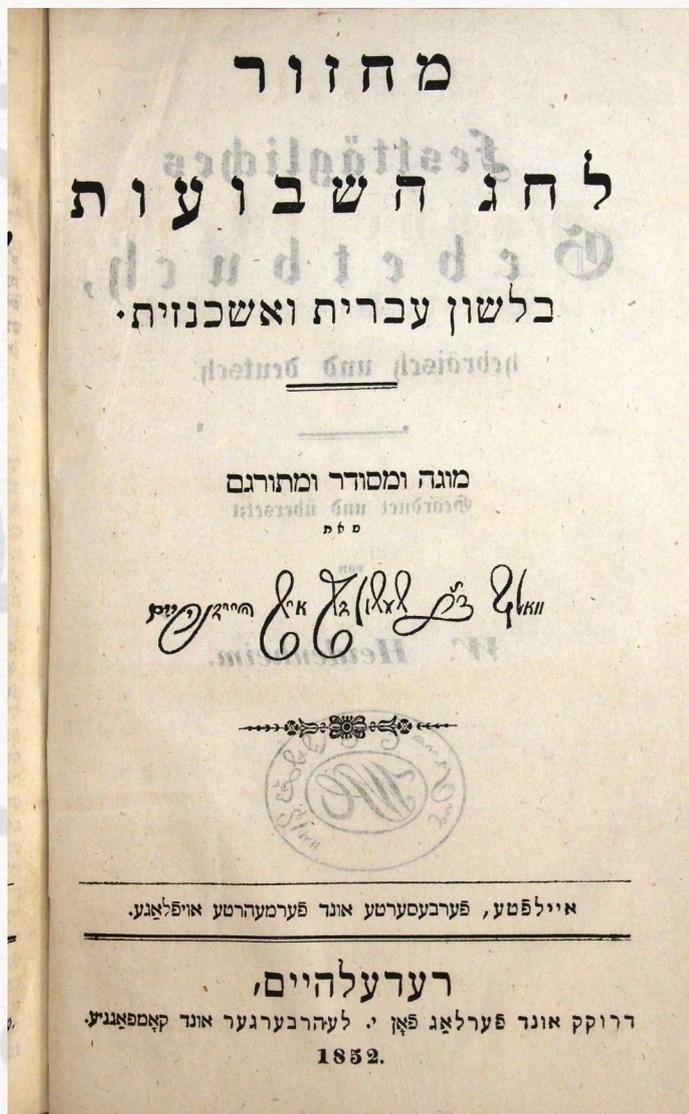
First edition, one of 10 numbered copies on Hollande paper, the only *grand papier* (deluxe) copies along with 10 on China. Contemporary half red morocco over marbled paper boards, spine in six compartments with gilt flowers, marbled endpapers and pastedowns, covers preserved, top edge gilt.

Provenance: the Lallemand de Mont collection, Stanislas de Guaita's son in law with his ex libris to pastedown.

**A rare deluxe copy with an exceptional provenance.**

€ 2 500

+ SEE MORE



## 11. Wolf HEIDENHEIM

*Festtagliches Gebetbuch, hebraisch und deutsch.  
Geordnet und übersetzt*

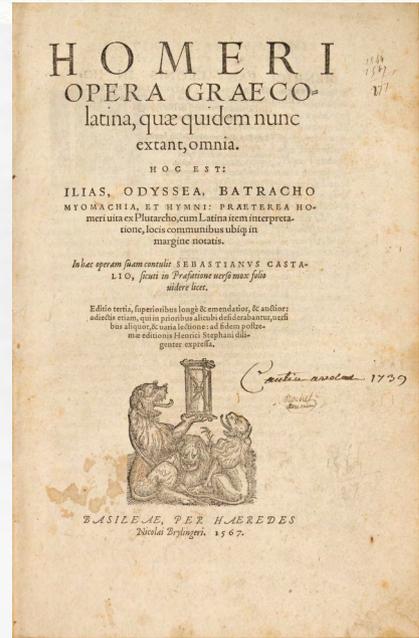
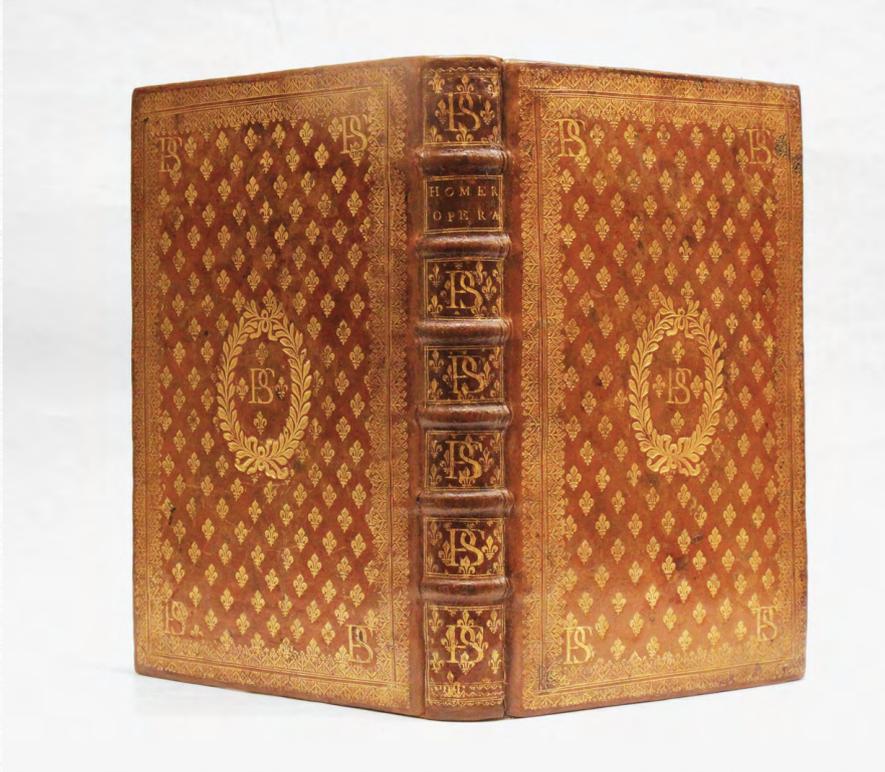
J. LEHRBERGER UND COMP. | RODELHEIM 1847-1852  
| In-8 (11.5 x 19 cm) | 5 VOLUMES IN FULL CONTEMPORARY RUSSIA LEATHER

New edition, rare and first collective of these Hebrew texts for Jewish holidays. Bilingual edition in German and Hebrew. Bound in full, contemporary, Russia leather. Spine decorated with Romantic mirrored finishing tools. Gilt title. 5 books without volume labels. Boards blind decorated with a large, decorative, central plaque with a medallion in the center, roll-tooled frame.

This new edition includes several editions that were published during Heidenheim's lifetime on Jewish religious holidays (New Year - Sukkot - Passover and others). Heidenheim was a German exegete and grammarian who devoted himself to the study of Hebrew. His translations were unanimously admired.

A very fresh copy, beautiful.

€ 1 000  
+ SEE MORE



## 12. HOMER & Sébastien CASTELLION (CASTELLIO Sebastian)

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

PER HAEREDUM NICOLAI BRYLINGERI [BRYLINGER] | BASILAEAE [BÂLE] 1567 | FOLIO (21.5 X 32 CM) | (20) 292 PP.; 317 PP. (1) | CONTEMPORARY CALF

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

Contemporary calf. Spine in seven compartments, decorated with the initials PS and a fleurs de lys scattering. Covers with fleurs de lys, initials to center and corners; laurel crown above central initials and large double frieze frame.

A.e.g. Colored paper guards replaced in the second half of the 18th or first half of the 19th century. Wormhole from leaf 277 growing steadily towards the end, occasionally touching a few letters. Restorations to head and tail-pieces, joints, edges of covers and corners.

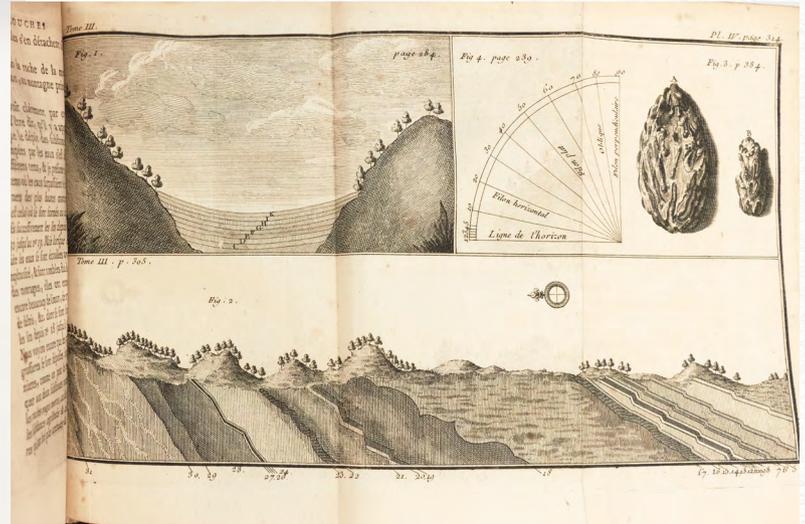
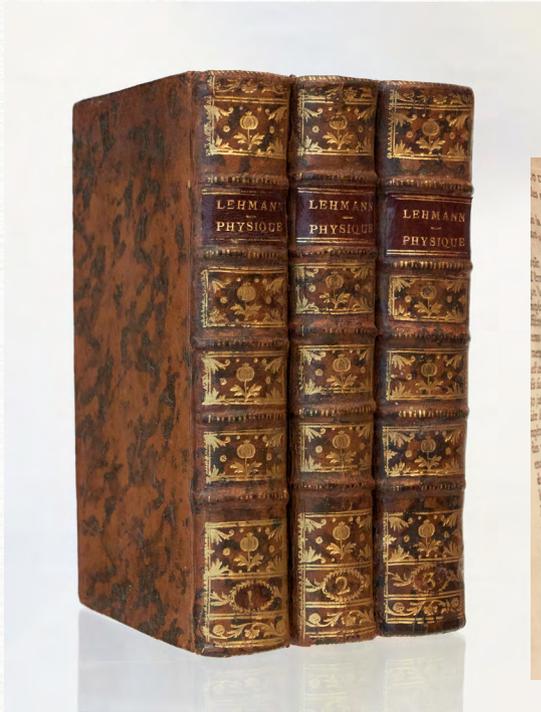
**Rare and early "prize" copy set in a binding with the monogram of the Plessis-Sorbonne College.** The custom of "prize books" "its rise in the early 17th century in the large Jesuit colleges, thanks to the purchase of books offered by the highest figures in the province or city. At this time, this ceremony was neither a general practice nor even an annual one in these establishments. It fluctuated according to the generosity of the generous

donors. It is only from the years 1730-1740 that it became widespread and tended to be regular and organized." (in *Catalogue d'exposition du fonds Chomarât à la BM de Lyon*, 16 June to 26 September 1998).

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

€ 4 000

+ SEE MORE



### 13. Johann Gottlob LEHMANN

*L'Art des mines, avec un traité des exhalaisons minerales ou mofettes & plusieurs mémoires sur différens sujets d'histoire naturelle. Essai d'une histoire naturelle des couches de la terre, avec des considérations physiques sur les causes des tremblemens de terre & de leur propagation*

CHEZ THOMAS HERRISSANT | À PARIS 1759 | 12MO (10 x 17.2 CM) | (4) XVJ  
 | 419 PP. & XVJ, 402 PP. (1) & XXVJ (1) 498 PP. (4) | 3 VOLUMES IN CONTEMPORARY FULL SHEEP

Rare first edition, illustrated with 4 pictures in the first volume and 6, including 5 folded pictures, in the third. Translated from German with the translators notes. Half title common to the 3 volumes: Treatises on physics, natural history, mineralogy and metallurgy.

Bound in contemporary, full, granite-patterned brown sheep. Spine in decorated compartments. Title pieces in red morocco, gilt volume labels at the bottom. Signs of rubbing, especially on the

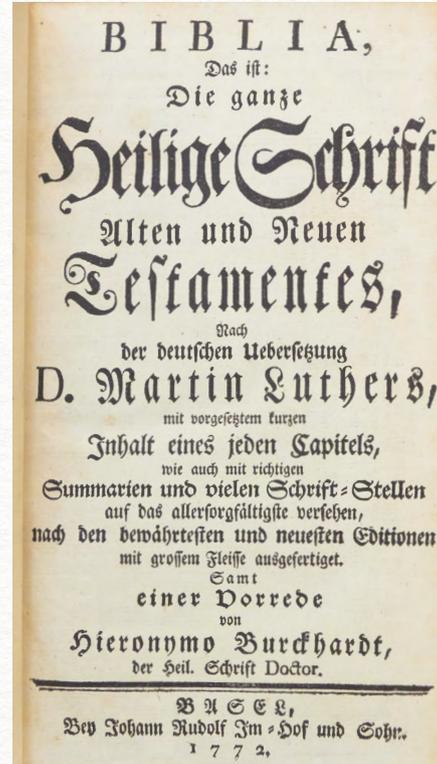
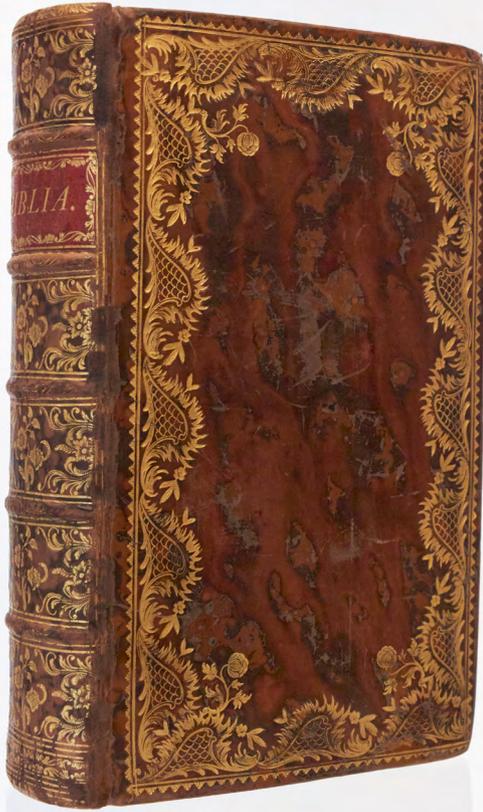
joints. Slight accident to the lower joint at the bottom of volume 3, narrow split to the upper joint at the top of volume 1 of 0.5cm. Very pale and scattered foxing.

Considered the father of modern geology and the founder of stratigraphy (the study of the earth's strata), Lehmann (1719-1767) was a mineralogist and geologist renowned for his work. From 1750, his essay on the formation of metals allowed him to be commissioned by the Prussian Academy of

Sciences for a study of the mines throughout Prussia. Lehmann drew his work from *L'Art des mines*, whose many terms entered geological literature. In 1767, he was invited by the Imperial Russian Academy of Sciences where he became Professor of Chemistry and Director of the Imperial Science Museum. He remains famous for his precise description of the earth's various layers of stratified rock.

**Beautiful copy.**

€ 3 500  
 + SEE MORE



## 14. Martin LUTHER

*Biblia, Das ist: Die ganze Heilige Schrift Alten und Neuen Testaments, Nach der deutschen Uebersetzung D. Martin Luthers*

JOHANN RUDOLF IM-HOF UND SOHN | BASEL 1772 | 8vo (11 x 18 cm) | (16) 909 pp (1) ; 265 pp. (4) | CONTEMPORARY MARBLED CALF

A later edition of this Bible, translated by Luther. Separate title page for the New Testament. This edition was edited by the Protestant theologian Hieronymus Burckhardt (1680-1737). Double column. Manuscript poem on Christian consolation to endpaper, dated 1774, with the name Johanna Josephine Magdalena. Constance.

Contemporary German marbled calf, spine in compartments, richly decorated with Rococo motifs and roulettes to raised bands. Red morocco title label. Covers with large morocco frieze. All edges gilt. Frieze to inside covers, green moiré silk endpapers. A little slight rubbing. The delicate Vergé paper very fresh.

Martin Luther translated the Bible from the Greek and Hebrew texts and published his version in 1534. This was the first Bible in German and is considered the foundation of the modern German language.

**A fine copy.**

€ 1 000  
+ SEE MORE





## 15. Joan MIRÓ & COLLECTIVE

*Aidez l'Espagne !*

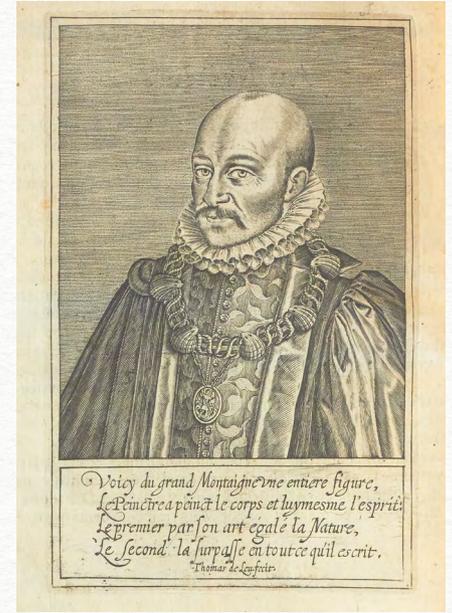
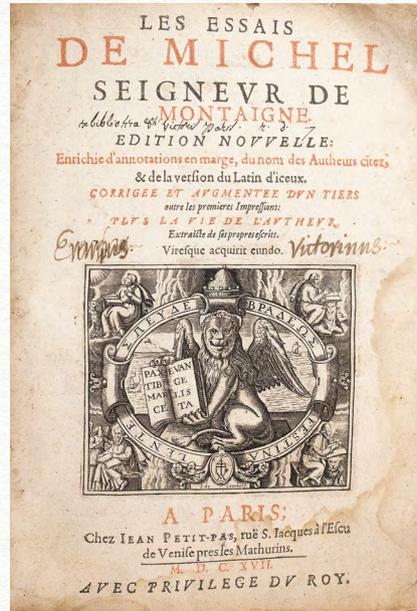
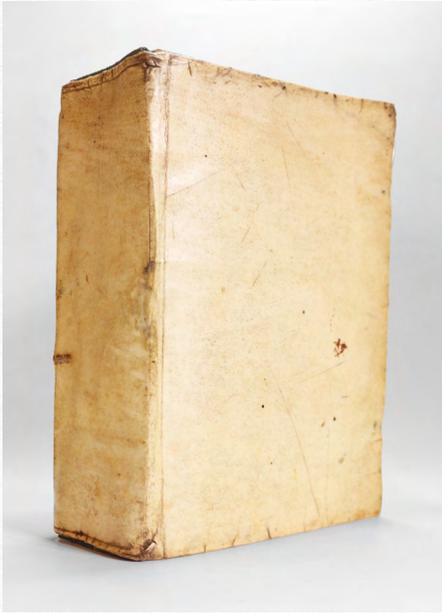
IN CAHIERS D'ART N° 4-5 | PARIS 1937  
| 25 x 32 CM | ORIGINAL WRAPPERS

**The first edition** of the famous color booklet "Aidez l'Espagne ! [Help Spain!]" printed on Arches paper.

Literary contributions from Christian Zervos on "Guernica" by Pablo Picasso, Jean Cassou, Georges Duthuit, Pierre Mabile, Michel Leiris, Paul Éluard, René Char and others.

With numerous reproductions of works by Picasso and Joan Miró's "Le Faucheur" [The Reaper].  
A little scuffed and torn on spine, small marginal spots to covers, internally good.

€ 3 500  
+ SEE MORE



## 16. Michel de MONTAIGNE

### Les Essais de Michel Seigneur de Montaigne

CHEZ IEAN PETIT-PAS | À PARIS 1617 | 4to (17 x 23 CM) | (48 P.) 1089 PP (1 P.) (2 PBL.) (39 P.) | CONTEMPORARY FULL VELLUM

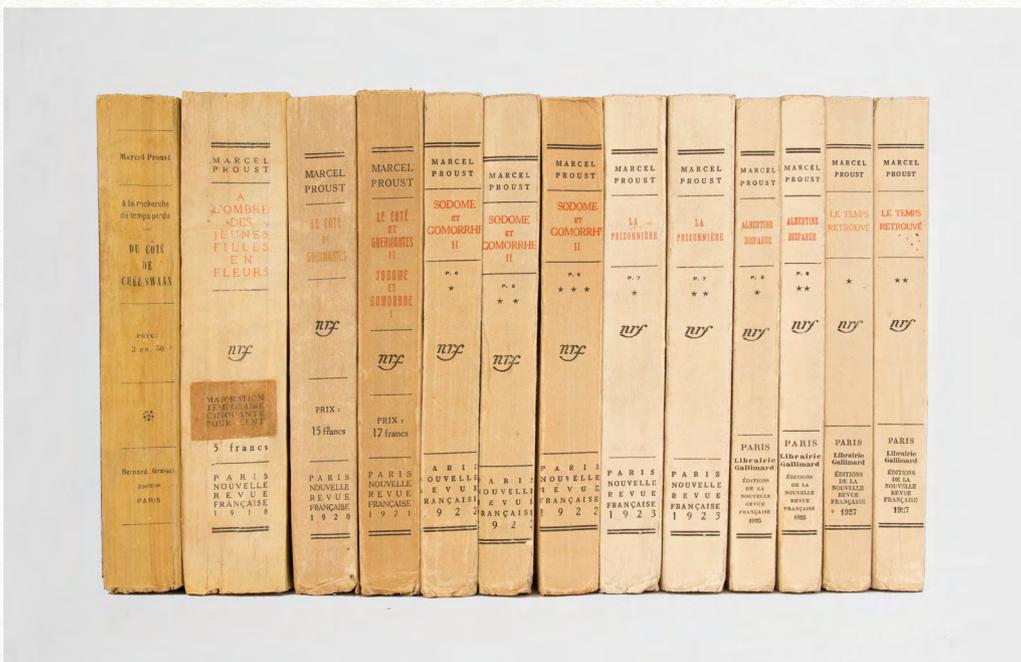
Part first edition, "Mlle de Gournay modified her preface; it is also the first in which the numerous Latin and Greek quotations in the Essays have been translated into French." (Tchemerzine) Beautiful title vignette of a lion, portrait of the author by Thomas de Leu on the back of the notice to the reader.

Contemporary binding in full vellum, spine with a small stitch, signs of laces. Some worming on the inner margin of the volume, without losing any text; scattered minor water stains.

Library mark in ink on the top of the first paste-down, stamp from the Le Havre society on the first endpaper, on the leaf of the text and in the margin of some leaves.

€ 2 500

[+ SEE MORE](#)



## 17. Marcel PROUST

### À la recherche du temps perdu

GRASSET & NRF | PARIS 1913-1927 | 12.5 x 19 CM FOR THE FIRST VOLUME  
 & 13 x 19.5 CM FOR THE SECOND & 14.5x19.5CM FOR THE REST  
 | 13 VOLUMES IN ORIGINAL WRAPPERS

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

Very discreet repairs to spine of first two volumes, scarce 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 Gomorrah* [*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  
 + SEE MORE

1<sup>er</sup> Mai 1892 Koningstein Ravachol

## 18. [RAVACHOL (François Claudius Koëningstein, said)] Alphonse BERTILLON

Unique photographic portrait dated and signed by Ravachol  
as known to this day

PARIS [AT THE CONCIERGERIE PRISON] N. D. [6 MAY 1892]

| PHOTO: 11.7 x 16.9 CM / BOARD: 16.1 x 21.9 CM | A PHOTOGRAPH

**“Judge me, gentlemen of the jury, but if you have understood me, in judging me, judge all the unfortunate people whose misery, united with natural pride, have made criminals, and for whom wealth, for whom affluence would have made honest people!”**

Superb original photographic portrait of Ravachol taken by Alphonse Bertillon, contemporary print on albumen mounted on bristol board.

**Extremely rare handwritten caption signed by the most famous of the French anarchists, written in his hesitant and naive handwriting, at the bottom of the photo: “1<sup>er</sup> mai 1892 Koningstein [sic] Ravachol” “1st May 1892 Koningstein [sic] Ravachol”.**

The spelling Koningstein chosen by Ravachol differs from his father’s surname (Königstein). This variation confirmed by the Maintron (Biographical dictionary of the social and labor movement) is found in particular in a piece of his writing by hand dated 13 April 1892 and kept at the Conciergerie.

“A certain Varinard des Cotes drew his graphological portrait. He believed he could note the absence of pride and vanity, the righteousness and loyalty of convictions”. (Ramonet et Chao, *Guide du Paris rebelle*, 2008).

We have not been able to find any other copy of this photograph in international public collections or on sale at auction. Autographs of the “Christ of anarchy” are extremely rare. We know only of this unique, signed photograph of Ravachol with the exception of the one mentioned in the Conciergerie surveillance reports: “The named Ravachol showed us his photograph on the front of which he wrote these words: ‘To all those whom I have loved. My heart will always be near you, my last thought will be for you. All my love’. Signed

Ravachol. He intended to send this photograph to his brother, along with a letter summarized as follows: “As you can see, I am smiling in my photograph, so you can assume that my fate is not as sad as you might think. I miss only one thing: freedom. Otherwise, I notice no difference between my life in prison and the one I led before. Both know only suffering. True happiness will only exist for me when I see my projects realized, if that is not possible, I prefer death. I consider these two points with a smile on my lips”. (8 May 1892). We were unable to identify this photo and have found no other trace of it since this report. For that matter, we are not certain that this photograph still exists. Like ours, it was taken during a sitting at the Conciergerie prison on 6 May 1892 during which several poses were taken. Therefore, Ravachol backdated his dedication by probably using the symbolic date 1st May 1892, the first anniversary of the Fourmies massacre.

Mention is certainly made of our photo in the memoirs of the photographer and father of anthropometry, Alphonse Bertillon: “It was the identification of the anarchist Ravachol who established the reliability of his method. Ravachol had blown up the building with a bomb where the public prosecutor was living at the time, as well it housing the Véry Restaurant, and he threatened to continue this destruction work when he was arrested in the middle of a screaming crowd who wanted him in pieces, so much so that he arrived at the anthropometric service with a puffed up, swollen, unsightly face. It required all Alphonse Bertillon’s diplomacy, all his psychological penetration, to convince him to let himself be measured and photographed. Ravachol expressed a desire, given the frightening state of his face, to be photographed a

second time as soon as his wounds and his bruises were healed. Bertillon promised him and kept his word, he even showed gentleness towards this bandit so far as to bring him in his cell a copy of his portrait mounted on bristol board. And Ravachol, who could not believe his eyes, exclaimed: - you are an honest man, you at least, Monsieur Bertillon.” (Suzanne Bertillon, *Vie d’Alphonse Bertillon l’inventeur de l’anthropométrie*, 1941). This highly accurate testimony sheds light on the significance of Ravachol’s arrest in the famous criminologist’s career and the particular relationship linking the two men. It must be said that it was Bertillon himself who proceeded to identify the activist who had been “bertillonné” (captured by Bertillon) two years earlier, demonstrating the efficacy of his classification method with vigor: this first record was among 500,000 others, already carried out since the creation of the Judicial Identification Service in 1889.

We do not know to whom Ravachol intended this portrait that he so carefully considered, but the absence of a dedicatee and the highly symbolic date he affixed to it, the ultimate challenge to the police state, suggests that he offered it to a supporter of his cause.

**An extremely rare contemporary print of the anarchist icon Ravachol**, whose name – immortalized in popular culture – will even become a common name, from one of Captain Haddock’s insults (“A thousand millions of a thousand billions of a thousand porches!...You cannibal!... Bachi-bouzouk!... Ravachol!...”) to a Bérurier Noir punk litany: “Salut à toi l’Espagnol / Salut à toi le Ravachol!?”.

€ 6 000

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per Mai 1892 Koningstein Barackhol

# HISTOIRE D'O

PAR

PAULINE RÉAGE

AVEC UNE PRÉFACE

DE

JEAN PAULHAN



A SCEAUX  
CHEZ JEAN-JACQUES PAUVERT  
39, Rue des Coudrains  
MCMLIV

## 19. Pauline RÉAGE & Hans BELLMER

### *Histoire d'O*

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

First edition, one of 480 numbered copies on laid paper, only large papers after 20 Arches and 100 others on laid paper reserved to serve the press.

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

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## 20. Ivan TURGENEV (TOURGUENEFF)

*Photographic portrait of Ivan Turgenev*

ALPHONSE GIROUX | PARIS S. D. [CA 1855]

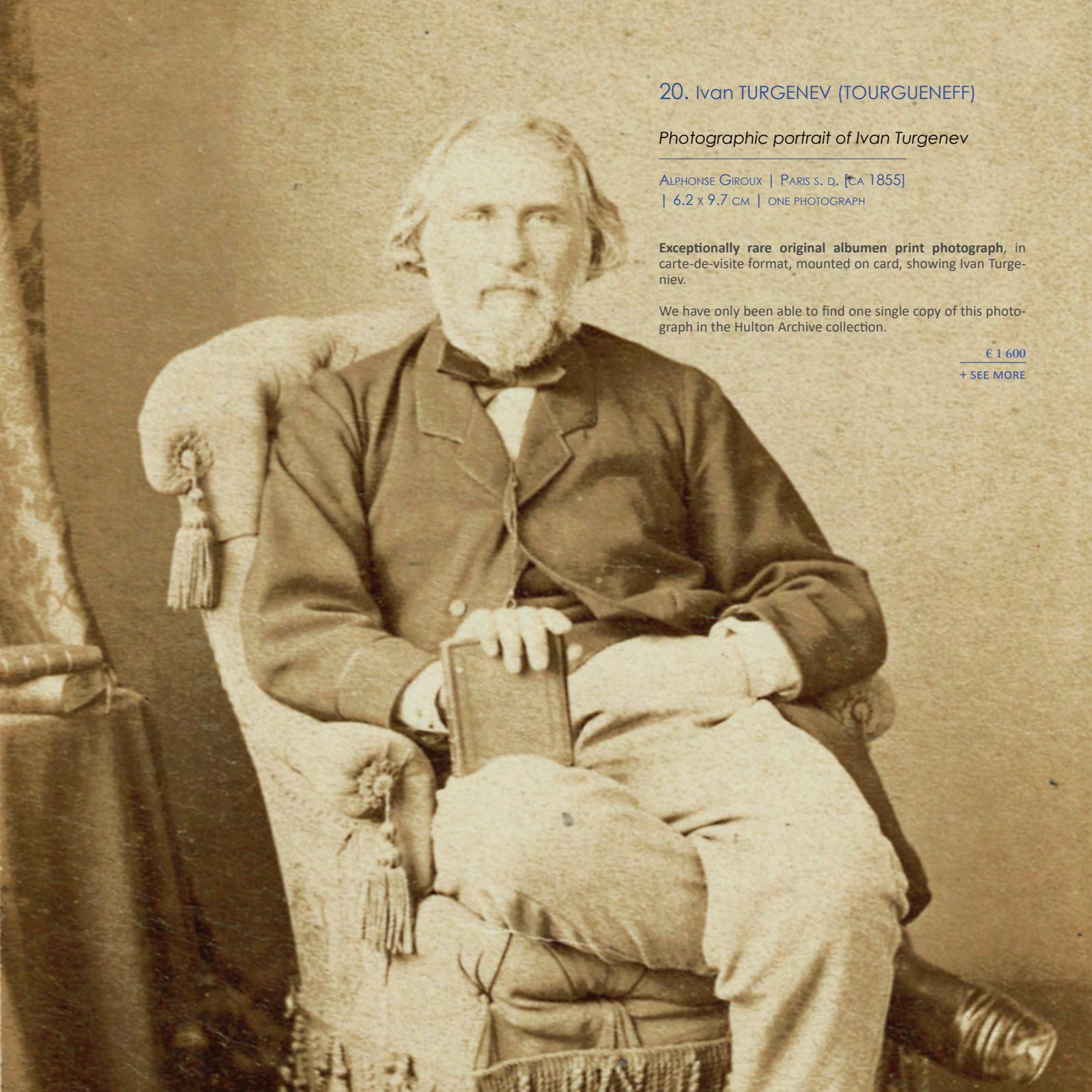
| 6.2 x 9.7 CM | ONE PHOTOGRAPH

**Exceptionally rare original albumen print photograph**, in carte-de-visite format, mounted on card, showing Ivan Turgenev.

We have only been able to find one single copy of this photograph in the Hulton Archive collection.

€ 1 600

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## 21. Stefan ZWEIG

Handwritten, signed letter concerning his German translation of Paul Verlaine's works, which he is directing

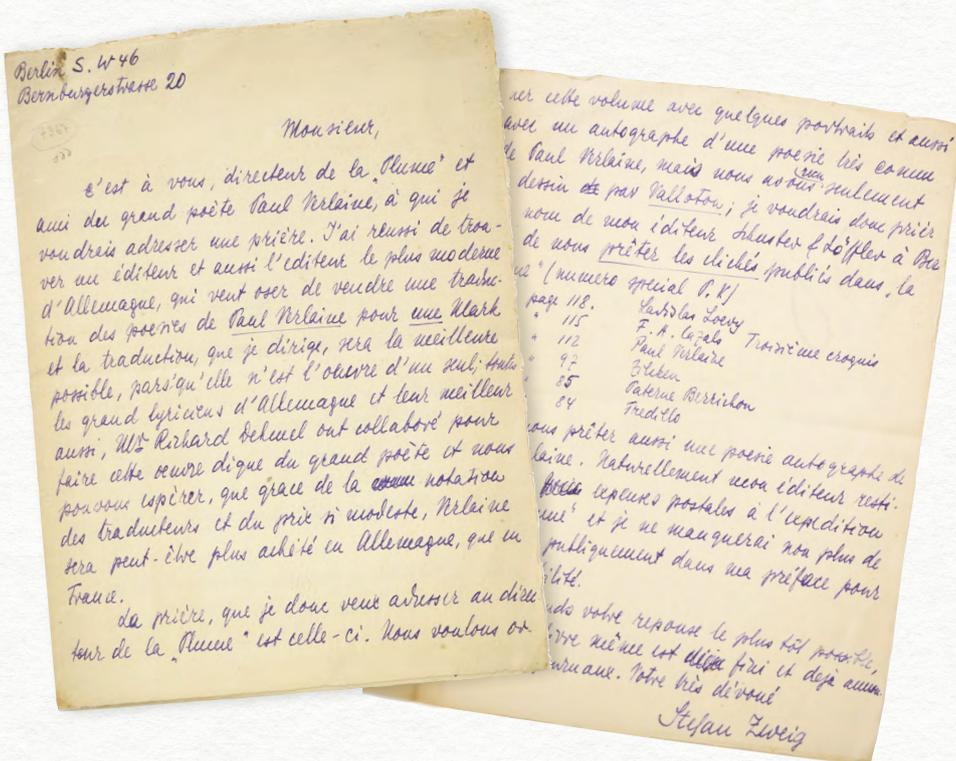
BERLIN N. D. [CA 1904]

| 16.5 x 22.5 CM

| TWO PAGES ON ONE LEAF

Signed, handwritten two-page letter in French addressed to the director of the literary magazine *La Plume*, Karl Boès, and written in Berlin where Stefan Zweig undertook the translation of Paul Verlaine's works into German.

In this letter, the very young Francophile, barely 23 years old, demonstrates his passion for the poet to Verlaine's publisher. He contributes to its discovery in Germany, less than 10 years after his death: "I have succeeded in finding a publisher and, in addition, Germany's most modern publisher who has just been so bold as to sell a translation of Paul Verlaine's poems...". Thanks to the collective effort of several German writers that he supervises: "...the translation, which I am directing, will be the best possible, since it is not the work of one;



all of Germany's great lyricists and their best too... have collaborated to make this work worthy of the great poet..."; an initiative whose commercial success he predicts: "...we can hope, that thanks to the rating of the translators and the very modest price, Verlaine will perhaps be bought more in Germany than in France."

In order to enrich this collection of poems by Paul Verlaine, Stefan Zweig asks Karl Boès for the loan of six pictures published in different issues of *La Plume* as well as a "handwritten poem by Paul Verlaine".

Much more than a simple translation supervised by a young writer, this interest brings about Zweig's first biographical work and undoubtedly the first

biography of Verlaine in Germany. Published in Berlin by Schuster und Löffler, the monograph will be entirely composed by Zweig and enriched with his own translations of Verlaine's most emblematic poems as well as unpublished documents, probably those kindly sent by Boès. If, as promised, he returned the poet's precious manuscript, in 1913 Zweig enriched his handwritten collection with one of Verlaine's major poems: *Les Fêtes galantes*.

Superb and premature testimony of the very young Zweig's passion for French literature and his desire to share it with his compatriots at the dawn of the 20th century, whose nationalist violence will bring distress to the great European humanist.

€ 4 000

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the wonder so familiar to collectors when faced with an exceptional find: “[...] the manuscript is the only one of its kind in the world that has been preserved. It contains things that will be of special interest to you, for example the complete translation (60 pages) of the French version (unpublished (I believe) of the text of the “Liebesverbot”) entirely in Wagner’s hand, as well as the manuscripts of a vaudeville song “Descendons la Courtille” (which he performed in his darkest moments) [...] almost thirty pieces of the highest interest and precisely from the rarest period. All this was hidden for 50 years in a private collection and I was lucky enough to be able to acquire the entire lot one day before Bayreuth sent a buyer”.

The letter is a fascinating account of Zweig’s parallel life, which had earned him a reputation as an accomplished collector. His collection also inspired one of his most beautiful short stories, *The Invisible Collection* (die Unsichtbare Sammlung) and a pioneering essay in the *Deutscher Bibliophilen Kalender* (The Autograph Collection as an Art). His hundreds of historical, musical and literary auto-

graphs from the Middle Ages to the 20th century were carefully catalogued and collected in the library-museum of his house in Kapuzinerberg: “In this library, a ‘place of worship’, he also exercises a real activity as an expert in autographs [...]. [...] The library will attract a number of distinguished scholars, sometimes accompanied by their assistants, who will not hesitate to return to work there quietly for days or even weeks at a time” (*Stefan Zweig, le voyageur des mondes*, Serge Niemetz). With this acquisition, Zweig sees the dream of every collector come true. After two years of exile in England, Zweig returned to Vienna in time to purchase these exceptional documents from Bayreuth’s emissaries, who had already built up a large collection which is now managed by the museum and the Wagner Foundation. The letter also recognises Zweig’s insatiable curiosity as a biographer, constantly searching for new material and primary sources to add to his biographical studies – in the same year he had travelled throughout Europe with his future wife Lotte in search of Magellan-era maps for his biography of the explorer. In Paris, between two visits to the Bibliothèque

natonale, Zweig remained on the lookout for the rarest manuscripts, stopping like Marcel Proust before him at the autograph dealer Charavay. Unfortunately, the writer was unable to enjoy his collection for a very long time. He parted with some of his autographs as he fled Vienna and sold them to the famous merchant Martin Bodmer. The remaining lot was left in London before his departure to Brazil.

Stefan Zweig’s collection of musical, historical and literary manuscripts is now shared between the British Library in London, the Bodmer Foundation in Geneva and the National Library of Israel.

**An admirable testimony to the writer’s largest and most prestigious acquisition. On the eve of World War II, anguished and nostalgic of “yesterday’s world”, Stefan Zweig found solace in Richard Wagner’s papers as the threat of totalitarianism loomed over the European cities of his youth.**

€ 7 000

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