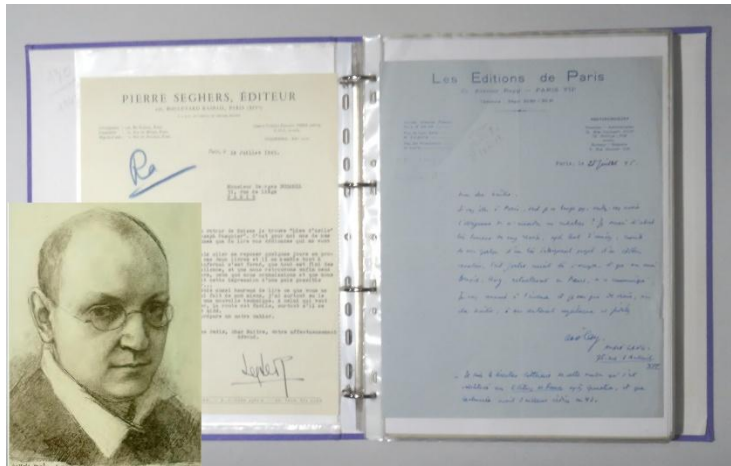




Duhamel, George., Archive of 130 Letters Written to George Duhamel by Post War Literary Leaders; ALS, TLS, ANS. Internationally published: Hachette, Rocher, Verlag, Mercure de France, et. al., April 1945 to April 1961.

A once personally owned archive of one hundred and thirty [130] letters written to George Duhamel post WWII. These 130 letters are a mix of ALS, TLS and ANS, leaning mostly toward typed, signed originals. There is a total of 81 different

senders, 18 communicants having more than one included .

Duhamel was not just a writer; he was the Secrétaire perpétuel of the Académie Française (until his resignation in 1946) and a moral lodestar for the French publishing industry during the Purge (L'Épuration). A prolific and powerful writer, he was nominated for the Nobel Prize for Literature 26 times. Duhamel was the "Intercessor" of the Purge. In the immediate post-war period (1944–1947), the French publishing world was paralyzed by the Comité National des Écrivains (CNE) and the official purges. Duhamel sought to preserve the *continuity* of French letters. While the Purge removed some high-profile "collaborators," the *technical* class—the people who actually knew how to print dictionaries, manage paper quotas, and run schools—largely remained. Legitimacy Correspondence used Duhamel's "moral authority" to bless the transition from Vichy-era activity to post-war leadership in the French Bibliosphere.

As such, these letters cover a wide variety of services by and for Duhamel: Writing the introduction for a new book... Speaking at an upcoming conference... Deadlines for articles or books... Permission to publish in foreign languages... Royalty payment accounting... Salutations often including his charming wife and hostess... each letter with its own particular need or announcement. The correspondants were the leading owners, editors, publishers, authors and publishing leadership of Francophone countries: Paul Péladeau, Les Editions Varietes; Leonce Peillard, Livres de France; Paul Hartmann, Mercure de France; Charles Orengo, Editions Du Rocher. Some of them had gone underground during the war, publishing partisan materials or even spending years in concentration camp. A complete list of letters, author, date and subject summary is available on request.

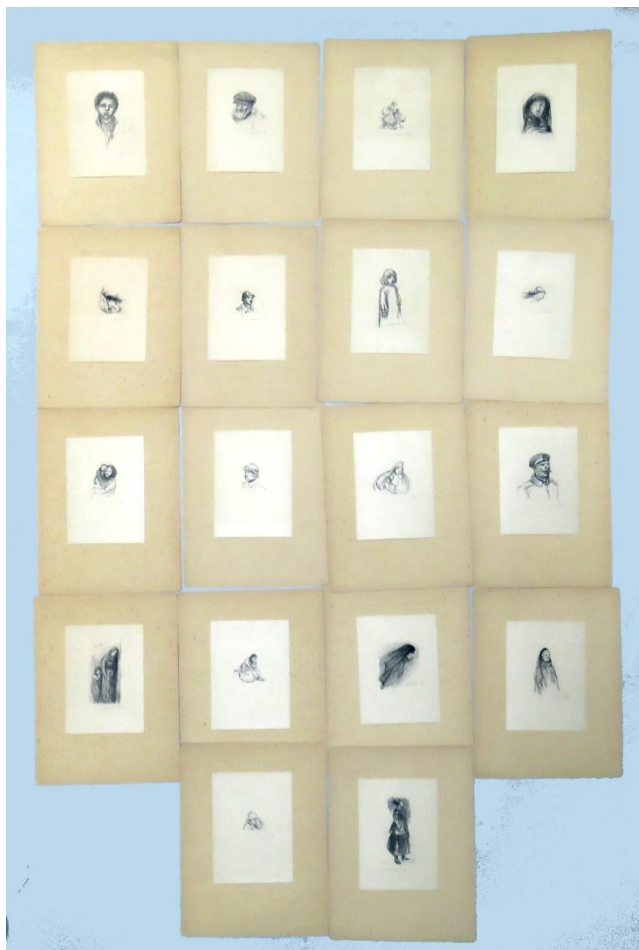
All letters are in fine condition, in protective sleeve in a 3-ring binder. Each letter is 1 - 4 pages, most all on letterhead, either publisher's corporate branded letterhead or the individual's personalized stationary. There are sporadic notes, highlights, underlines on some letters in Duhamel's hand. Each letter was previously cataloged with sender's last name, lightly in pencil at one of the top corners, with the actual corresponding signature at the end of the letter.

"As the publisher of the works of Emmanuel Stickelberger - the Basel poet - our firm is preparing a small volume to mark his 75th birthday...if you would kindly contribute to this publication by offering a few lines of appreciation or sympathy..." - Hans Vettar Verlag Huber & Co

"We hope you will do us the honor of serving as President of the Jury....the Hachette Larousse French Literature Prize will be awarded this year to Greece." - Leonce Peillard, Livres de France

"It was with genuine joy that I learned you have just been elevated to the dignity of Grand Cross in the National Order of the Legion of Honour." - Maurice Bourdel, Cercle De La Librairie

"Please find enclosed a check for 400 NF..." Editions J. Robin \$2,750



Steinlen, Theophile Alexandre. Eighteen [18] Signed Lithographs; Studies from Croquis de Temps de Guerre. Paris: D'Alignan, Editeur; A. Vernant & E. Dolle, Imprimeurs, c. 1916. First Edition (One of 400 sets printed on velin). Uncommonly found complete set as issued with all eighteen [18] lithos, each is signed by the artist in pencil.

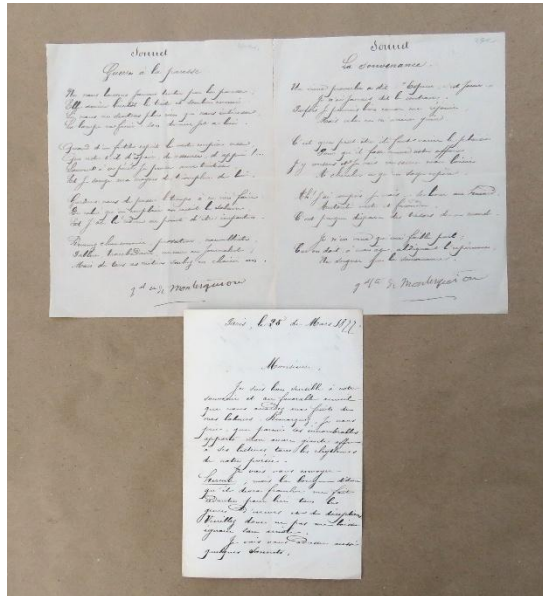
Too often individual lithos have been separated from the set for individual sale, making complete copies quite rare. 3 3/4" x 5 1/4" lithographs on velin, tipped on to 7" x 9" sheets. Croquis de Temps de Guerre ("Sketches from Wartime") is Steinlen's major World War I print portfolio. The scenes depicted take place between 1914 and 1916 and are the head and torso studies from his larger series on Serbian refugees. Included is an upper torso preliminary of the most famous of these, "La Poilue". D'Alignan was the director of the "La Guerre editions" and exclusive publisher of Steilen's work between 1915 and 1919. Steinlen was well known for his sympathetic eye in depicting the miseries of war. One can discern, even from these small, poignant drawings of face and torsos, the suffering and burdens of war on especially the mothers and children. This was originally intended to be a series of four albums, alas this is the first and only one published.

Theophile Steilen, (1859 - 1923) was born in Switzerland. He initially studied Theology in Lausanne, a precursor to his humanitarian sentiments (as well as being a committed socialist and anarchist). He moved to Paris and in 1883 became part of the bohemian collective of Montmartre along with Henri Toulouse-Lautrec and Emil Zola. He was the primary illustrator of song books for Aristide Bruant and served as the resident illustrator for the magazine "Chat Noir". When not creating art, the crew often gathered at the cabaret of the same name. His enduring best known creation is the "Tournée du Chat Noir" poster, the

iconic black cat advertising the cabaret, which remains one of the most reproduced images in poster history. All in Very Good to Fine Condition in Title and publisher label from the original folio have been preserved on the cover of a new wrap. Now preserved in an attractive matching clam shell of brown and beige marbled paper. dust jacket.

"Tout vient du peuple, tout sort du peuple et nous ne sommes que ses porte-voix. (Everything comes from the people, everything comes out of the people, and we are merely its mouthpieces)." - T. A. Steinlen

\$1,950



de Montesquiou, Robert. Two [2] Manuscript Sonnets; Includes: ALS - Autograph Letter Signed. Paris: March 28, 1872.

Two apparently unpublished Sonnets and a personal letter from the young age of 22. While the recipient is not identified, this small collectin indicates that de Montesquiou was a well practiced poet and communicator at a relatively young age. Both sonnets are 6.75" x 8.25", written in fountain pen, four stanzas (4-4-3-3). One is titled "La Souvenance"; an archaic, almost precious word for remembrance, which he elevates by giving it a capital letter. The poem reads as an elegant farewell to ambition and anticipation, and an embrace of the richness of what has already been lived. The next is titled: "Guerre à la paresse" (War on Laziness). This is a characteristically witty piece by de Montesquiou, The sonnet's central irony is delightful — a man of leisure

preaching industriousness, urging the reader to pick any creative vocation, so long as they pick one. The final couplet, with its list of artistic callings capped by the pragmatic injunction to simply choose, has a very Montesquiou flavour: grand posturing with a sharp, comic landing.

Robert de Montesquiou, (1855 - 1921), born to Thierry, Comte de Montesquiou-Fezensac, and his wife Pauline (nee Duroux), descended from one of the oldest aristocratic families in France, and proudly counted among his distant ancestors Charles de Batz-Castelmore d'Artagnan, whose life was dramatized by Alexandre Dumas in Les Trois Mousquetaires. The flamboyant aesthete and poet inspired Proust's Baron de Charlus. He once declared that it was his desire to be the most photographed man in the world during the nascent years of the camera.

Society life inculcated a keen aesthetic sense in the count, and he grew to prize luxury, exoticism, refinement, and good taste. Throughout France's "Belle Epoque" Montesquiou gained a reputation as a dandy, literary snob, tastemaker, and critic, and was known to style himself "Professor of Beauty" and "Prince of Decadence." His circle at times included such artistic, literary, and celebrity figures as Maurice Barres, Sarah Bernhardt, Gabriele D'Annunzio, Alphonse Daudet, Gabriel Faure, Edmond de Goncourt, Stephane Mallarme, and Edouard Manet, as well as--most notably--Marcel Proust.

Montesquiou was himself a poet, and published several volumes of his own work, including Les Chauves-souris, clairs-obscurs, Le Chef des odeurs suaves, and Les Hortensias bleus. His poetry was not particularly well received by critics, but is notable for its intricate aesthetic presentation: Les Chauves-souris was sent to his close friends in a small box wrapped in silk, and with a dust jacket designed by

Whistler featuring a cloud of bats. Montesquiou even produced his own stationary with his by then signature "bat" emblem.

Besides his own literary output, Montesquiou is notable in literary history for the access he provided to French society circles for writers such as Proust, and for the enduring, often satirical portraits and of him that emerged in the writings of more notable authors. Just as Montesquiou's ancestor served as an inspiration for Dumas, the Count himself was the model for des Esseintes in Joris-Karl Huysmans' *A Rebours* (published 1884) and for the Baron de Charlus in Proust's *A la recherche du temps perdu*. Proust--who also based the character of the Duchesse de Guermantes on Montesquiou's cousin, Elisabeth, probably offended Montesquiou with his interpretation, and a rift grew between the two men.

Fine condition. The sonnets had once been folded in quarters and fold creases still present. Left edge lightly irregular as if having been removed from blank page booklet. The letter is very readable and clean, also having quadrant folds. Complete translation of the Sonnets available upon request.

Paris, 28th March 1877.

Dear Sir,

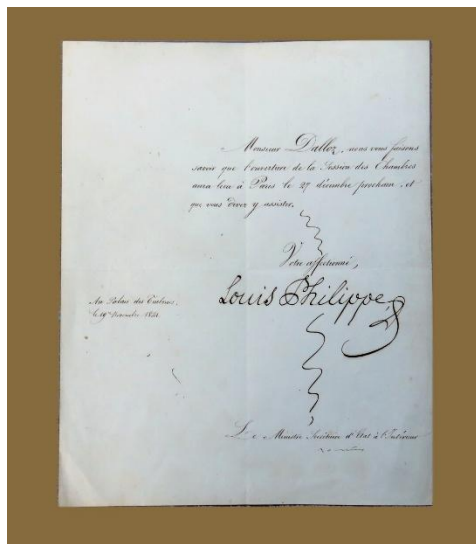
I am most touched by your kind remembrance and by the favorable reception you extend to the fruits of my labors. Please note, I beg you, that among its countless contributions, my vast work offers its readers every meter of our poetry.

I am going to send you Hercule; but the great distance it will have to travel makes me fear for it all manner of mishaps and disappointments. Please therefore do not leave me unaware of its arrival.

I shall also send you some Sonnets.

Please accept, Sir, the assurance of my most distinguished regards.

R. Cte de Montesquiou \$1,250



Louis Phillippe. Signed Royal Command from the King. Tuileries, Paris, France: Nov. 19, 1841.

Boldly and elegantly signed by Louis Phillip (1773 - 1850), moniker the "Citizen King", King of the French from 1830 to 1848. The last French monarch to bear the title "King", and the only French monarch to descend from the Orléans branch of the Bourbon family. He abdicated from his throne during the French Revolution of 1848 and retired to the U. K.

Also signed by Tanneguy Duchatel, The Minister of the Interior, during this period . Duchatel lost his government role in The February Revolution of 1848, a massive civil uprising in Paris forcing the abdication of King Louis-Philippe. The Palais des Tuileries was the royal residence in Paris until it was burned down in 1871. Dalloz was

likely Désiré Dalloz, the noted French jurist and publisher. Near fine, with paper fold memory in quarter, very light fade at edge, else a very attractive historical document.

"Monsieur Dalloz, we inform you that the opening of the Session of the Chambers will take place in Paris on 27 December next, and that you must attend."

"Your affectionate," /s/ Louis Philippe "At the Palace of the Tuileries, 19 November 1841" "The Minister Secretary of State for the Interior" /s/ Duchatel \$1,500



Louis Auguste de Bourbon. Military Commission Appoint as Coastal Artillery Commander. Versailles, France: April 12, 1712.

20" x 10.5" vellum with a 2.5" up fold at the bottom. Threaded attach at the bottom right is a paper / wax embossed seal of a mounted cannoneer on the front and heraldic seal on the rear. His regal 6" signature on the document is above the fold. On the fold proclaims in bold script: "Par son Altesse Serenissime" - By His Most Serene Highness - Le Bourbon.

This document is a military commission issued by Louis Auguste de Bourbon (1670–1736), the legitimized son of King Louis XIV of France. The commission appoints the Sieur de Cossay as commander of an artillery train destined for the Atlantic coast (Guyenne/Aulnis region), with orders to muster at La Rochelle on May 1st. As Grand Master and Captain General of the Artillery of France, Louis de Bourbon held one of the most senior military positions in the kingdom, responsible for the organization and deployment of royal artillery forces. As the legitimized son of the King he was even put into succession for the throne. The commission grants de Cossay broad powers: authority over officers and workers, power to purchase munitions, conduct troop reviews, and draw supplies from royal arsenals on behalf of the Crown. Complete English and French document translation provided upon request. Fine, with only three horizontal memory folds in the vellum. Clean, impressively manuscripts, includes two endorsements in the left margin, only a trace of the red wax remain.

"The King having ordered Us to form a train and artillery company to serve on the coasts of Guyenne and Aulnis... We do hereby appoint, order and designate you as Our Lieutenant General of Artillery to command in chief said company under our orders." \$1,250



Napoleon III (Louis-Napoleon Bonaparte). Ordre Imperial De La Legion D'Honneur; Patent of Knighthood Awarded to Pierre Joseph Cardolle. Palace of the Tuileries, Paris, France: April 29, 1861.

18" x 15.5", partially printed on vellum. Signed by then Emperor of France, Napoleon III, nephew of Napoleon Bonaparte. In December 1851 he staged a coup d'etat and one year later proclaimed himself Emperor. While the counter signature of the Grand Chancellor of the Order is difficult to decipher, Marshal Bernard Pierre Magran was in the position at that time.

Recipient Pierre Joseph Cardolle was born in Toulon on 27 July 1815 — Coming of age in the 1830s, at the moment France launched its conquest of Algeria. The conflict defined a generation of French soldiers and was a prolific source of Legion of Honor awards. The back dating of his seniority is commemorative to a life in the of foreign service. Very good, with

some light aging and small foxing dots around the edges, folding memory in quarters, diagonal fold memory at top right corner, two tiny holes in document (<1mm), one along crease.

IMPERIAL ORDER OF THE LEGION OF HONOR

Napoleon, by the grace of God and the National Will,

EMPEROR OF THE FRENCH

Sovereign Chief and Grand Master of the Imperial Order of the Legion of Honor

*Wishing to give proof of our **Satisfaction to Mr. Cardolle, Pierre Joseph** [...of the Battalion of — partially illegible], born the twenty-seventh of July, eighteen hundred and fifteen, in Toulon, Department of [Var] — for the services he has rendered to the State. We have named him **Knight** of the Imperial Order of the Legion of Honor, to take rank as of the twenty-second of September eighteen hundred and forty-six and to enjoy the title of **Knight** and all the rights, honors, and prerogatives attached thereto*

Done at the Palace of the Tuileries on 29 April 1861

Napoleon

By the Emperor

\$500

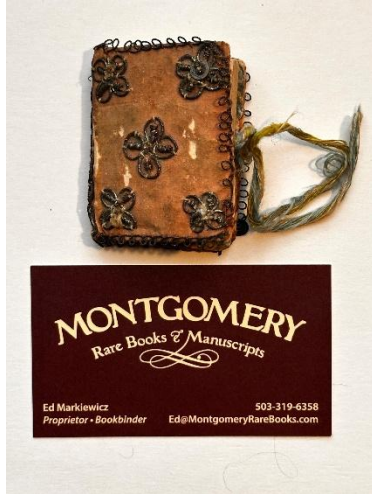


Mialaret, Tancrede. Manuscript Copy of Alexandre Dumas' Murat, Roi de Naples. Montauban, France: Self-published, September 1, 1839.

4.5" x 7", 237 pp. of manuscript copy of "Murat", a short book by Alexandre Dumas, originally published as part of his "Crimes Celebres" series. Also included, copied herein: "Notice sur Napoleon Bonnaparte", "Bataille de Waterloo", "Testament de Napoleon", "Une visit au Tombaeau de Napoleon". This is a

school boy's copy of elegant, practiced handwriting. Straight lines, split quill headers, bold impressions where appropriate, flourish on the Caps and at the end of sections. It is a fine example of the work expected by an early 19th century son of a French international businessman. Tancrede was born in Louisiana in 1824, making him about 14 at the time of this effort. As a child, his father took him north to the Jesuit college of Saint Xavier in Cincinnati so he would learn fluent English.

Tancrede Mialaret was the elder brother of Athenais Mialaret, second wife (1849) of French historian Jules Michelet. Michelet (1798 - 1874) was one of France's most influential 19th-century historians, best known for his sprawling multi-volume *Histoire de France*. Athenais was two years younger than her brother Tancrede and 28 years junior to her husband. She became a genuine intellectual collaborator on Michelet's later work, though she went uncredited during his lifetime. Very good with age faded pages, but remarkably clean and free from foxing. Sun faded spine, edge wear around. Otherwise a unique copy of schoolboy penmanship and historical recitation. Quarter brown leather with marbled paper over boards. The title in gilt on the spine indicates an intentional preservation of this work. \$200



Nouveau Reveil De L'Ame, Pour le conserver & avancer dans la Vertu; New Soul Awakening, To keep and advance in virtue. Grand rue [Paris]: A Besancon, De l'imprimerie de la V Bogillot, c. 1775.

Miniature book, "Miniscule Livre" pp [1-2] 3-64, 4.5 mm x 5.5 mm. A charming companion to life in the time of the Enlightenment for a person of either sex to have the solution to life at their fingertips, literally. No copies discerned in auction records or Worldcat. A stunningly attractive book for any miniature collection. Fine overall with descriptors. Silk cover, near fine, minus less than 10, small wear holes through the silk. Tarnished silver wire filigree loops around the entire perimeter of the book, as well as the spine. Both the front and back cover have five floral designs of twisted silver and gold filigree. The attached endpapers are blue and pink marbled, while the front and rear pages are hand painted floral design. Blue and green/gold binding string is attached under the end papers, light fraying at the ends. The petite text block is spotless.

*Fair le mal, & faire le bien
Aprendre a mourir & a vivre,
Servir son Dieu, vivre en Chretien,
Voila l'aberge de ce Livres
[Poem p2, title page verso]*

*Do evil and do good
Learn to die and to live,
Serve your God, live as a Christian,
This is the shelter of this book \$950*