

LES COLLECTIONS



ARISTOPHIL



THE ARISTOPHIL COLLECTIONS

16 TO 20 JUNE 2018

Between 16 and 20 June, the auction houses **Aguttes**, **Artcurial**, **Drouot Estimations** and **Ader-Nordmann**, acting together under the entity **OVA** (standing for the Aristophil Collections sales Operators), will be presenting seven auctions, illustrating the themes **Origin(s)**, **Postal History**, **Literature** and **Music**. During a four-day exhibition at Drouot (12-15 June), connoisseurs and collectors can admire works expressing the genius of some of the greatest men of the last six centuries, ranging from a 15th century Book of Hours, a manuscript by Céline, a score by Mozart and a drawing by Saint Exupéry.

Page 2	Sale n° 2 • Aguttes • 16 June • 2:30pm ORIGIN(S) • Medieval and Renaissance Works
Page 6	Sale n° 3 • Artcurial • 16 June • 4pm POSTAL HISTORY • Heroes of Aviation
Page 9	Sale n° 4 • Aguttes • 18 June • 2pm FINE ARTS • Works and correspondances of painters
Page 11	Sale n° 5 • Drouot Estimations • 19 June • 2pm LITERATURE • Writers and Poets of the 19-20 th centuries
Page 14	Sale n° 6 • Aguttes • 19 June • 4pm LITERATURE • Writers and Poets of the 19-20 th centuries
Page 16	Sale n° 7 • Ader-Nordmann • 20 June • 2pm MUSIC • From Jean-Sébastien Bach to Pierre Boulez
Page 20	Sale n° 8 • Aguttes • 20 June • 4:30pm MUSIC • From Lully to Stravinsky

PRESS CONTACTS

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www.collections-aristophil.com

MEDIEVAL AND RENAISSANCE WORKS

SATURDAY 16 JUNE 2018 at 2:30pm, DROUOT, PARIS

AGUTTES

Experts: Ariane Adeline, Thierry Bodin, Jacques Benelli

The series of sales will begin with “Origin(s)” · Medieval and Renaissance Works offered by Aguttes. Forty-five charters, manuscripts, incunabula and printed works from medieval times to great Renaissance discoveries are grouped together in a sale with a total estimate of €4.5 million. The charters and documents cover part of France’s history, from the charter in favour of the Abbey of Corbie dated August 825 to a letter from **Marie de’ MEDICI (1575-1642)** to her aunt in 1622. Also included is a letter from **Jean II LE BON (1319-1364)** to his son while he was a captive in England, letters from **Louis XII (1462-1515)**, **François I (1494-1547)** and his sister **Marguerite D’ANGOULÊME, Queen of Navarre (1492-1549)**, **Henri II (1519-1559)**, one from **Henri IV (1553-1610)** to Pope Paul V, and a letter written by **Charles IX (1550-1574)**.



[LUCE DE GAT; HELIE DE BORON (ATTRIBUTED TO)]. [TRISTAN ET ISEULT (TRISTAN IN PROSE)].

One of the manuscripts, *Tristan et Iseult*, attributed to **Luce DE GAT** and **Hélie DE BORON**, is particularly remarkable (estimate: €250,000-350,000). The romance was written on paper in French, probably in Bruges in around 1470-1475, and given to a prince of the court of Burgundy (Simon or Josse de Lalaing). The manuscript is illustrated with a large illuminated frontispiece showing several scenes in a single tableau. We see Tristan mounting a horse. On the left, Tristan welcomes Iseult arriving by boat. Lastly, in a distant forest, Iseult is sitting on the ground, watching Tristan battle with a wild boar. The miniature can be attributed to **Loyset LIÉDET** (active from 1454) or to his studio. He appeared in 1469 as one of the new members of the Guild of the Book Workers of the City of Bruges and worked mainly for the court of Burgundy, particularly for Duke Charles the Bold, for whom he produced over 400 miniatures.

GREAT HOURS OF GALEAZZO MARIA SFORZA: BOOK OF HOURS, ACCORDING TO THE ROMAN RITE

The manuscript of the *Great Hours of Galeazzo Maria Sforza*, in Latin and Italian, illuminated on parchment in Milan in around 1471-1476, is another masterpiece of the sale (estimate: €600,000-800,000). It was copied and illuminated for Galeazzo Maria Sforza. First Count of Pavia, then Duke of Milan, he was born in Fermo (Marches region) on 24 January 1444 and died in Milan on 26 December 1476. He was the son of Cosimo de' Medici's ally François Sforza (d. 1466) and Bianca Maria Visconti. He first married the daughter of Ludovico III of Mantua, Dorotea Gonzaga (1449-1467), who died in Pavia the following year on 24 April 1467. The following year, he married his second wife, Bona of Savoy (1449-1485), daughter of Louis I, Duke of Savoy, and Anne of Lusignan. After a chequered rule marked by his love of the arts and his cruel, tyrannical and lecherous behaviour, Galeazzo was assassinated on 26 December 1476 in the church of Santo Stefano, Milan. This Book of Hours is a monument to the glory of the Duke of Milan: the prince's emblems are almost as prominent as the those of the religious subjects in the dropped initials. Of an exceptional size, almost as large as the *Grandes Heures du Duc de Berry* (each bifolio required an entire goatskin), the manuscript could have been used with a lectern in a princely chapel. The historiated initials are by the hand of a very subtle Milanese artist, known as the Master of Ippolita Sforza, active in Lombardy from 1450 to 1475. His name comes from the manuscripts he illuminated for Galeazzo Maria's sister, Ippolita Sforza, notably for her marriage to Alfonso of Aragon, Duke of Calabria, in 1465.



THE "PETAU" HOURS: BOOK OF HOURS ACCORDING TO THE ROMAN RITE



Leading the auction is the so-called "Petau" *Book of Hours*, estimated between €700,000 and €900,000. It is named after the Petau family [Paul Petau (1568-1614) or Alexandre Petau (1610-1672)], an owner identified by the painted coat of arms, added in the 17th century. The Petaus were major books and archives collectors, who opened the doors of their library to 17th-century scholars. Some, like Jacques Sirmont and André Duchesne, even published some texts they found there. The manuscripts of this library (known as the *Petaviani*) were acquired between 1590 and 1659 (when the acquisition date is known). Alexandre Petau possessed more than 1,800 works in 1650. The same year, he sold nearly 1,500 of them to Queen Christina of Sweden. On her death, her collection was transmitted to the Vatican library, which now contains a large number of the volumes once belonging to the Petaus. At the end of his life, Alexandre Petau owned a small collection of approximately 300 manuscripts and incunabula, which were gradually sold. In the 18th century, it seems that the *Petau Book of Hours* belonged to the Van Vooghts of Bruges before joining the collection of Baron James de Rothschild, who had it bound with his arms.

Decorated and written in Latin on parchment, the book evinces extraordinary skill in the page layout. The 16 medallions in gold monochrome are the work of **Jean POYER**, a Touraine artist active between 1490 and 1520, whose patrons included Anne of Brittany and her two royal husbands, Charles VIII and Louis XII. The presentation of these medallions with biblical scenes or figures is exceptional. Jean Poyer designed them in pairs (on both sides) at the beginning and end of each section in the various liturgical divisions. The inserted pages are hollowed out in the centre, so that viewers can admire the gold monochromes while reading the text that goes with them.



SAINT JEROME, *EPISTOLAE* [LETTERS], PRINTED BY ADRIANUS BRIELIS (D. 1472)
 MAINZ: PETER SCHOEFFER, 7 SEPTEMBER 1470



The incunabula include the first edition of the *Epistolary of St Jerome* (estimate: €600,000-800,000). These documents were printed and annotated during the very first decades of printing: there are four extant editions of *St Jerome's Letters* dating from 1468 to 1470, containing between 70 and 130 letters. The edition presented in the sale, in a new version by **Peter SCHOEFFER**, contains over 200 epistles organised by theme. Schoeffer made a considerable effort to seek out unpublished letters in ecclesiastical and monastic libraries. The book has hand-painted decoration typical of the illumination work produced in Mainz (Germany). More precisely, artists who worked for these volumes were directly linked with Peter Schoeffer's printworks in Mainz. The decoration opens with a 16-line high historiated initial showing St Jerome in his studiolo, acting as a "frontispiece page". The initial is extended by a decorated border with archers chasing a dragon. In addition to this decoration we find several 8-line high painted, embellished initials, each introducing "Distinctions". When Peter Schoeffer designed his edition, he proposed versions on paper or vellum, with and without decorations, with ornaments ranging from simple filigree to historiated illumination. This so-called "Doheny" copy is one of the most luxurious books ever published by Schoeffer's print works.

MONTAIGNE (MICHEL DE), *ESSAIS DE MESSIRE SEIGNEUR DE MONTAIGNE*

Last but not least, printed works include a first edition of the first two books of *Essais* by **Michel de MONTAIGNE (1533-1592)** (estimate: €100,000-150,000). Montaigne and the publisher, Simon Millanges, shared the publication costs. The copies that went to the publisher were sold, while the author distributed his share to his close circle. Montaigne published a second edition of his book in 1582. Enriched with several quotes, this also took account of Rome's censorship, and contained an extra passage accepting the Church's condemnation in advance at the beginning of the chapter "Des Prières".





JANSSONIUS (JOHANNES), *NEW ATLAS OR THEATRE OF THE WORLD INCLUDING TABLES AND DESCRIPTIONS OF ALL REGIONS OF THE UNIVERSAL WORLD.*

Ending the sale are six volumes of the *New Atlas or Theatre of the World containing tables and descriptions of all regions of the universal world*, conceived by **JANSSONIUS (JOHANNES) (1588-1664)** take viewers on a journey through maps dated 1652, 1656 and 1657 (estimate: €100,000-150,000). This is one of the treasures of the golden century of Netherlands mapmaking; it is complete, in its publisher's gilt vellum binding, and may have belonged to Montesquieu. The "New Atlas" was the work of several generations of cartographers: Mercator, Ortelius and Jodocus Hondius.

This sale, n° 2, is organised by Aguttes
 Total number of lots: 45
 Global estimate: €4,500,000

Public auction - Drouot - Room 9
 Saturday 16 June 2018 - 2:30pm

Public exhibition - Drouot - Room 9
 Tuesday 12 June - 11am - 6pm
 Wednesday 13 June - 11am - 6pm
 Thursday 14 June - 11am - 9pm
 Friday 15 June - 11am - 6pm
 Saturday 16 June - 11am - 12pm

About OVA [The Auction Houses for the Aristophil Collections]

Following two court orders, auction house Aguttes has carried out various logistical operations concerning the transfer, sorting, inventory-taking and conservation of works from the Aristophil collections. It then restored these works to their owners. Aguttes has also proposed a strategic plan for organising auctions in the coming years. As a result, part of the Aristophil Collections (assets belonging to the Aristophil company, now in receivership) will be dispersed in legal sales, while the rest (belonging to single owners or joint owners) will be sold at public auction.

The contents of public auctions has been entrusted to four auction houses: Aguttes, Artcurial, Drouot Estimations and Ader-Nordmann. Aguttes will act as the coordinator for sales of jointly-owned pieces and will also organise the legal sales and auctions of assets belonging to single owners.

AVIATION HEROES

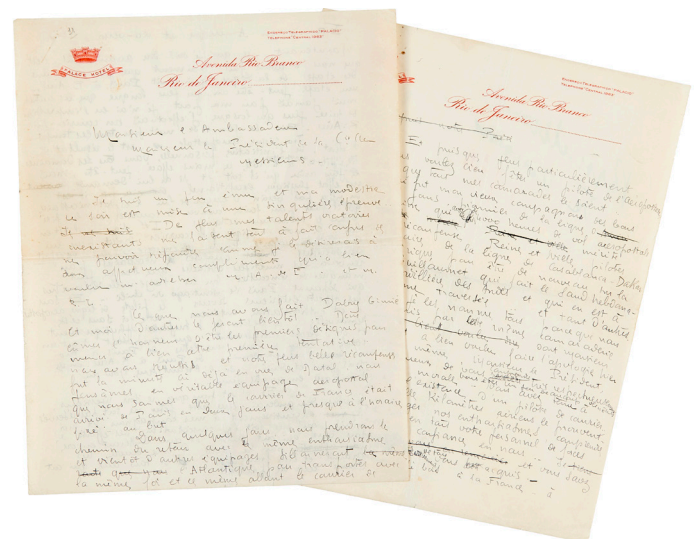
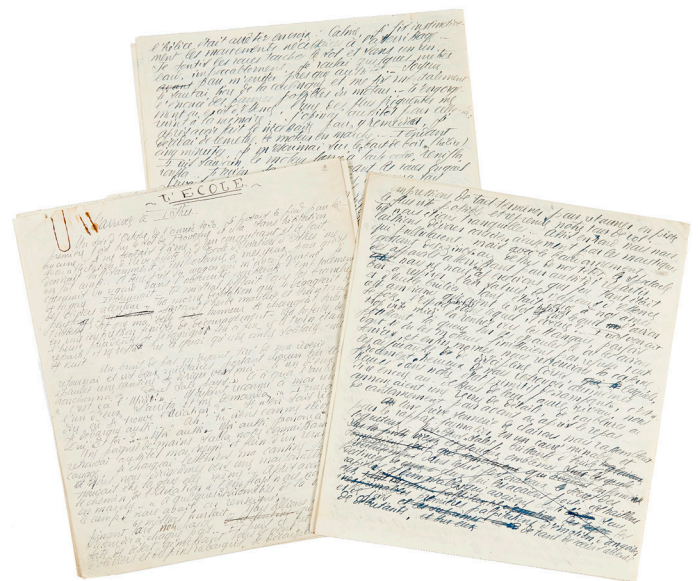
SATURDAY 16 JUNE 2018 at 4pm, DROUOT, PARIS

Specialist: Guillaume Romaneix

ARTCURIAL

Charles LINDBERGH, Jean MERMOZ, Antoine de SAINT EXUPERY, the Wright Brothers... These aviation heroes, modern time adventurers, will be honoured during the 3rd auction organised during the Aristophil Collection dispersion. Orchestrated by Artcurial, this unique page of our past will be brought to well-deserved light, under Francis Briest's gavel. The majority of the pieces presented at auction bear witness to an important part of history: the conquest of the air ways by the Compagnie française aéro postale pilots. The story of these men, sometimes tragically disappearing in the exercise of their mission, exceeds postal history to reach literature. This is the case of Antoine de Saint Exupery in particular, author of the second most translated book in the world after the Bible, *The Little Prince*. With 49 autographed works, this auction is the most important in the world devoted to pilots for decades.

Over the 1920's, the Aéro postale achieves an age-old dream- the dream of a transatlantic airline devoted not only to postal service but also to passenger transport. Thanks to the courage of its first pilots, true aviation heroes, the company develops with lines toward Africa, North and South America. Their exploits are followed by the general public through regular newspaper accounts of their adventures, building over time a legend where the pilots become intrepid and bold heroes. The sales catalogue includes, for example, the manuscript of a telegram from Jean Mermoz to the President of the Aeropostale relating to his return after his first crossing of the South Atlantic from 12th to 13th May 1930 (estimate: €3,000 – 5,000), or the autographed manuscript of the speech that he gave at his arrival at the end of a 21 hours and 10-minute flight (estimate: €20,000 – 30,000). On a more personal note, an autobiographical manuscript in which he recounts his arrival and settling at the School of Military Aviation of Istres, in October 1920, his first flying lesson, his training and first solo flight (estimate: €30,000 – 40,000).

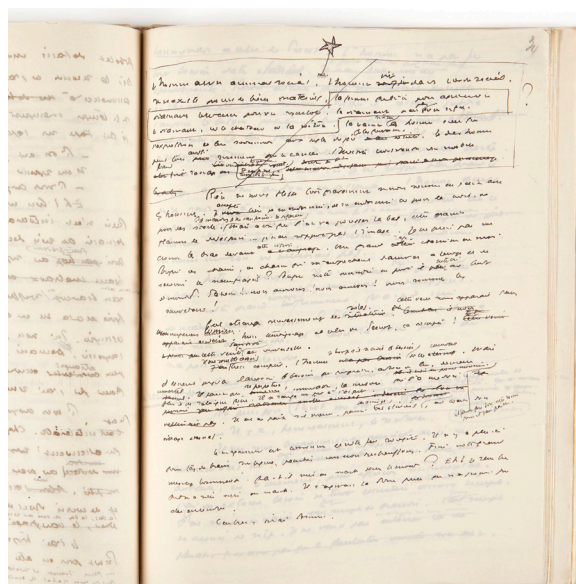


The company's most famous pilot is without a doubt Antoine de Saint Exupery. He relates his day to day life in his novel *Vol de Nuit*. This auction presents the first time in decades that so many precious manuscripts, drawings and watercolours of the author of *The Little Prince* are gathered together. In particular, Artcurial offers a two-page draft of this universally known work, including unpublished passages and variants of the text published in April 1943 (estimate: €180,000 – 250,000).

In addition, the author's work is particularly represented. The Little Prince himself, drawn in watercolour, is acutely visible in a correspondence between Antoine de SAINT EXUPERY and a young woman (11 pages, estimate: €150,000 – 200,000), toward 1942. It reveals a poet tormented by an impossible love, taking refuge in the guise of his famous character.



In his previous works, he sketches discoveries made over the missions. This is the case of the sketch book *Les Copains. Casablanca (Morocco). 37e aviation*, dated November 1921 (estimate: €120,000 – 150,000). It contains 37 drawings on 30 pages and is collected while Antoine de SAINT EXUPERY prepares for his military pilot license in North Africa. He passes the exam in December of the same year. He draws to alleviate the boredom. "I do not know what has come over me: I draw all day long and because of this, days seem shorter to me. I discovered what I was born for: the Conté crayon coal tip.» This book is all the more exceptional as the particular period of Saint Exupery's life is relatively unknown. In it we discover the portraits of his friends and companions, reading, playing cards, sleeping or carrying out their daily activities.



Still in illustrations, a series of 51 original drawings (estimate: €150,000 – 200,000) made for Renée of Saussine during a stay in South America in the years 1929-1930. Other exceptional work offered at auction, the draft manuscript of Chapter VII of *Terre des Hommes* (estimate: €180,000 – 250,000). This text, entitled « Au centre du désert », is both a beautiful testimony of SAINT EXUPERY on a decisive episode of his life as a pilot, and one of the most picturesque passages of the work of this incomparable writer. The manuscript is therefore of both historical and literary importance. It corresponds to the 6 articles on his recent aircraft accident in the Libyan desert that SAINT EXUPERY published in exclusivity in *L'Intransigeant* from 30th January to 4th February 1936. This intense story will be amply redesigned to form chapter 7 of *Terre des Hommes*.

The auction begins with an aviation pioneer. The first lot is a tribute to the visionary Charles Lindbergh. It includes a set of technical archives (plans, drawings, test flight log books, scientific documentation) and maps relating to the American's exploit between 20th and 21nd May 1927. The pilot of the *Spirit of St. Louis* is the first person to travel from New York to Paris solo without stopover, in 33 hours and 30 minutes. The documents are estimated between € 300,000 and 400,000. A few years prior to this event, the 17 December 1903, two brothers, Orville and Wilbur Wright made the first aircraft powered flight in North Carolina, USA. The last three lots in the sale evoke relate to the men. In particular, a typewritten letter signed by Orville Wright (estimate: €5,000 – 7,000), to Fred L. Black of the Institute Edison of Dearborn, Michigan). The author responds to the false allegation made by Gustave Whitehead claiming to be the first to fly a motorised plane in August 1901. Dated from 1937, it precedes a formal statement by Orville Wright, published in August 1945 in *US air services*, in which he dismisses the false affirmations of Gustave Whitehead.



This sale, n° 3, is organised by Artcurial

Total number of lot: 76

Global estimates: €2,000,000

Public auction - Drouot - Room 9

Saturday 16 June 2018 - 4pm

Public exhibition - Drouot - Room 9

Tuesday 12 June - 11am - 6pm

Wednesday 13 June - 11am - 6pm

Thursday 14 June - 11am - 9pm

Friday 15 June - 11am - 6pm

Saturday 16 June - 11am - 12pm

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WORKS AND CORRESPONDANCES OF PAINTERS

MONDAY 18 JUNE 2018 at 2pm, DROUOT, PARIS

AGUTTES

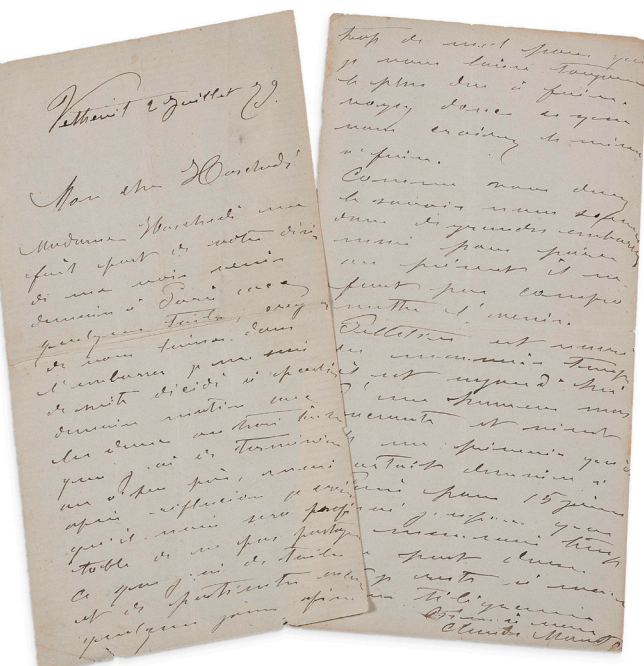
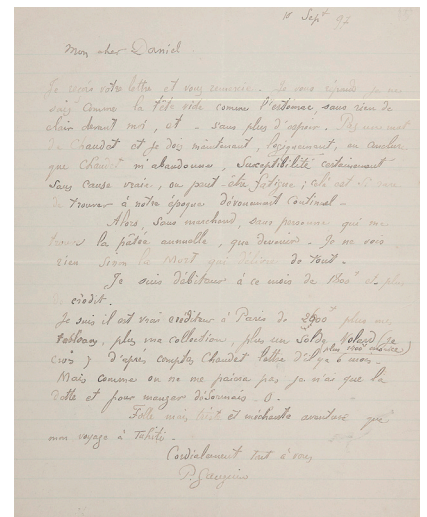
Experts: Claude Oterelo, Thierry Bodin, René Millet

The Fine Arts sale includes 300 lots mainly to do with painters, with a mix of writings, correspondence and manuscripts, set off by some of their drawings, paintings and books. Celebrated artists include Boucher, Delacroix, Ingres, Sisley, Gauguin, Monet, Renoir, Matisse, Picasso, Giacometti, Miró and a host of others. Artists and various other figures are drawn and described in their daily or private lives. Writings are often enriched with personal or exchanged preparatory drawings and sketches, all vibrantly imbued with life, casting a fresh, original light on the people concerned, and on their doubts, daily thoughts and work.

There is a moving letter by **Paul GAUGUIN (1848-1903)**, complaining that “his head is as empty as his stomach,” asking for his “annual swill” in the form of payment for his paintings, or writing in the depths of despair, “I see nothing but Death, who delivers us from everything.” This is estimated at €2,000-3,000. In this letter dated 10 September 1897 sent from Tahiti, Gauguin confides his financial straits to his friend **Daniel de MONFREID (1848-1903)**: “This month I have debts of over 1,800 francs in credit.”

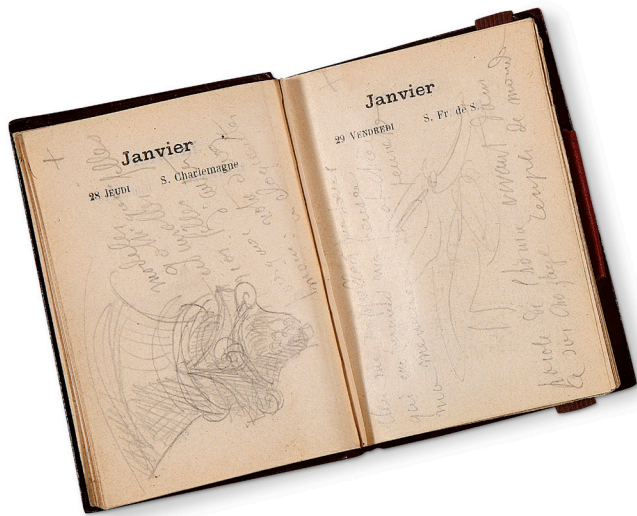


A rare photograph of Gauguin is also featured in the sale. Estimated at €3,000-3,500, this portrait was taken by Louis-Maurice BOUTET DE MONVEL (1850-1913) in his studio in Rue Vandamme in February 1891.



A correspondence between **Paul DURAND-RUEL (1831-1922)** and **Claude MONET (1840-1926)** reveals the famous dealer speaking his mind, saying how he has become “the bête noire of dealers, who are either stupid or evil, and most of the time both at once.” Ten signed autograph letters, dated between January and September 1887, describe to Monet the progress of the dealers’ exhibition in New York, and the problems he is facing. He endeavours to show Monet how hard he is working for him, despite the criticism of his American colleagues. He finally achieves his goal: “My pictures fill all the rooms in the academy, and never has such a magnificent gathering of fine works been seen in this country. In one of the galleries, I have exclusively placed your works with those of Pissarro, Renoir, Sisley and Puvis de Chavanne, of whom I have ten paintings. The effect is delightful. It is the first time people have seen the Chavannes, and they understand them far better here than in France.”

A letter from **Édouard MANET (1832-1883)**, accompanied by a watercolour drawing, is as beautiful as the message is simple (estimate: €100,000-120,000). Depicting a snail on a vine leaf, the painter writes, “Dear Madam, don’t forget the ream of English paper. Regards, E. Manet.”



The diary of **Auguste RODIN (1840-1917)** shows us his thoughts, written as they came to him (estimate: €10,000-15,000): a moving experience. The sculptor does not use the booklet (dated 1904) as a diary so much as a pocket book, lingering particularly on a trip

(or trips) he made to Blois and the Touraine region. “You are of the Loire region where refined love lives on, and give your approval as in the past” (12 February), “Glorious days with the whole breadth of the Loire in its shimmering steel; the clouds seem to leap and jump everywhere, light as air [...]; only the wind buffets tyrannically” (10-11 March), “Is it Chambord is it the Loire this Romanesque church has the same soft, graduated light the light is caught in a circle and spreads out towards the nave where it whitens right up to the open door” (16 December).

This sale, n° 4, is organised by Aguttes
 Total number of lots: 325
 Global estimates: €1,500,000

Public auction - Drouot - Room 9
 Monday 18 June 2018 - 2pm

Public exhibition - Drouot - Room 9
 Tuesday 12 June - 11am - 6pm
 Wednesday 13 June - 11am - 6pm
 Thursday 14 June - 11am - 9pm
 Friday 15 June - 11am - 6pm
 Saturday 16 June - 11am - 12pm
 Monday 18 June - 11am - 12pm

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WRITERS AND POETS OF THE 19-20th CENTURIES

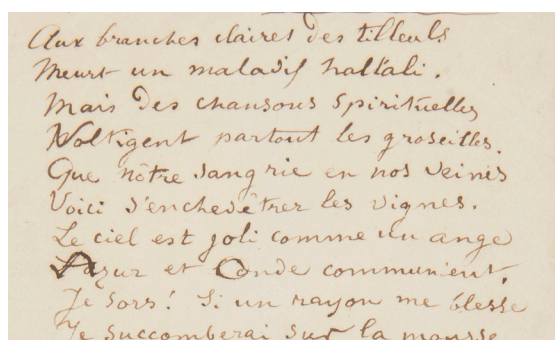
TUESDAY 19 JUNE 2018 at 2pm, DROUOT, PARIS

DROUOT
ESTIMATIONS

Expert: Claude Oterelo

The fifth sale of the series will be devoted to Literature, organised by Drouot Estimations auction house, under the gavel of Alexandre Giquello, president of the Drouot group. The remarkably high-quality autograph documents cast light on some of the most influential and original figures in literature and poetry, from the late 19th century to the 1960s. A large section of the sale focuses on Surrealism, particularly through the works of Arthur RIMBAUD, often designated as the father of the movement, as the forerunners of Surrealism drew on his genius for their automatic writing techniques, directly guided by the subconscious and dreams. The result was writing liberated from all reason and prejudice, together with transdisciplinary and collaborative works, notably illustrated by the works of Paul VERLAINE and Stéphane MALLARMÉ. The sale includes numerous poems and manuscripts, as well as correspondence, publications, illustrated books, personal notes and drawings, by several artists enlisted in this 20th century movement celebrating free writing and creation: Guillaume APOLLINAIRE, André BRETON, Paul ÉLUARD, Jean COCTEAU, Louis ARAGON, Antonin ARTAUD and René CHAR.

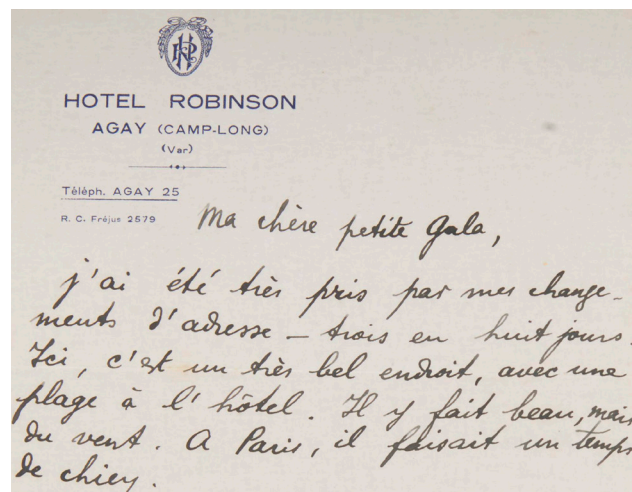
The poem by **Arthur RIMBAUD (1854-1891)** "Patience. D'un été.", written in spring 1872, marked the start of a new creative period for the poet, in which he experimented by fragmenting the form he had preserved until then. Rhymes are replaced by alliteration and internal rhymes; the verse, similar to prose, plays on sonorities, and the poem breaks free from rules, as in Les Illuminations (1886). This poem belonged to Verlaine; Rimbaud had written it for him (€100,000-150,000).



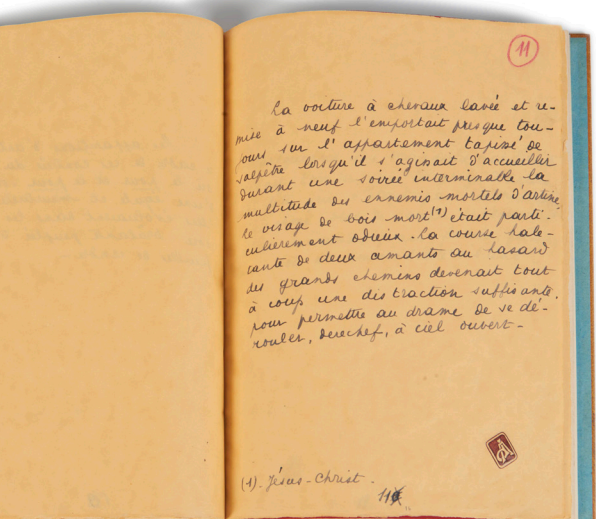
A highlight of the sale is a copious correspondence from **André BRETON (1896-1966)** to his friend **Théodore FRAENKEL (1896-1964)** between 1901 and 1933, with over 160 letters (estimate: €100,000-120,000). This unique collection makes it possible to follow the entire intellectual development of André Breton from his adolescence, when he wrote his first poems, to the beginning of Surrealism, when he dwells on the sources and development of the 20th century's most important literary and artistic movement. Théodore Fraenkel was Breton's closest friend, partner and confidant during their youth. The two met as teenagers at school (the Collège Chaptal) in 1910 and developed a deep friendship. Both were born in 1896 and were passionate about poetry: they also studied the same subject, medicine, and joined the army together in Nantes. Fraenkel became a doctor, and was involved in the Dadaist period, and, of course, the beginning of Surrealism. This correspondence is probably one of the most important in the literary and personal life of André Breton.



No less remarkable, as it provides key information on two outstanding members of the Surrealist movement, is the correspondence between **Paul ÉLUARD (1895-1952)** and his first wife **Elena Ivanovna Diakonova**, known as **"Gala" (1894-1982)**, consisting of 266 autograph letters and postcards. This is estimated at €300,000-400,000. This correspondence is undoubtedly the finest we know of from a key member of Surrealism. In an intimate manner, a Paul Éluard deeply in love talks to Gala about his life as a Surrealist in Paris, while she herself was getting to know Salvador Dalí, whom she would later marry. The correspondence is not only literary, but often sensual. Éluard and Gala would continue to write to each other long after their separation. "I am going through a melancholic period; I miss you terribly; I have endless memories within me, which I treasure passionately... One day, I shall have go and live in your shadow, my beautiful sun-woman."

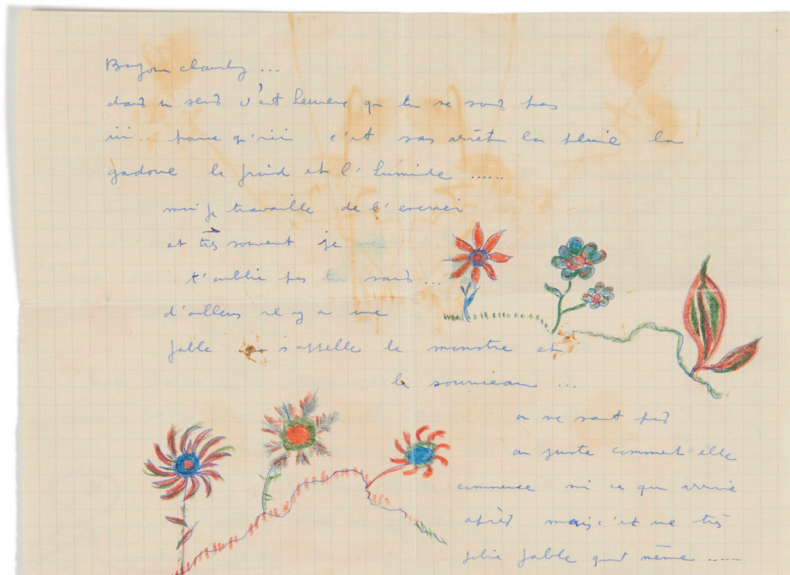


Again by Paul Éluard, the sale includes "Le Livre Ouvert III", an autograph manuscript with nine original gouaches (estimate: €150,000-200,000). The book groups together the poems that Éluard, now living in hiding, wrote during the Occupation (1942-1943). The volume ends with the manuscript of the author's most famous poem, "La Liberté".



The precious autograph manuscript of "Artine" by **René CHAR (1907-1988)** is a marvellous discovery. Prepared for printing, the book belonged to Paul ÉLUARD, his closest friend in the Surrealist period. It bears witness to the short chapter of Surrealism in Char's life, and contains an unpublished text: "The astonishing vegetation of eternal snows barely hides in its branches the large black notices that attempt at various times in our lives to communicate inaccessible truths to us. With the approach of the wind, the letters disappear one by one (circled phrase): is it a carnage?". Estimated at €100,000-120,000, "Artine" is one of René Char's most important poems, published in 1930 by the Éditions Surréalistes in Paris.

Lastly, the sale looks back at **Marcel PROUST (1871-1922)**, **Raymond QUENEAU (1903-1976)**, **COLETTE (1873-1954)**, **Boris VIAN (1920-1959)**, **Jacques PRÉVERT (1900-1977)** and **Louis-Ferdinand CÉLINE (1894-1961)**. Céline's "Maudits soupirs pour une autre fois" is a highly precious manuscript which contains a second draft with variants of the first two volumes of "Féerie pour une autre fois", together with the incomplete draft of a third part that was never published (€250,000-350,000).



Jacques PRÉVERT (1900-1977)

Signed autograph letter, signed "Jacques" with drawings to Claudy CARTER
Estimate: €3,000-4,000

This sale, n° 5, is organised by Drouot Estimations
Total number of lots: 95
Global estimate: €2,500,000

Public auction - Drouot - Room 9

Tuesday 19 June 2018 - 2pm

Public exhibition - Drouot - Room 9

Tuesday 12 June - 11am - 6pm

Wednesday 13 June - 11am - 6pm

Thursday 14 June - 11am - 9pm

Friday 15 June - 11am - 6pm

Tuesday 19 June - 11am - 12pm

About OVA [The Auction Houses for the Aristophil Collections]

Following two court orders, auction house Aguttes has carried out various logistical operations concerning the transfer, sorting, inventory-taking and conservation of works from the Aristophil collections. It then restored these works to their owners. Aguttes has also proposed a strategic plan for organising auctions in the coming years. As a result, part of the Aristophil Collections (assets belonging to the Aristophil company, now in receivership) will be dispersed in legal sales, while the rest (belonging to single owners or joint owners) will be sold at public auction.

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WRITERS AND POETS OF THE 19-20th CENTURIES

TUESDAY 19 JUNE 2018 at 4pm, DROUOT, PARIS

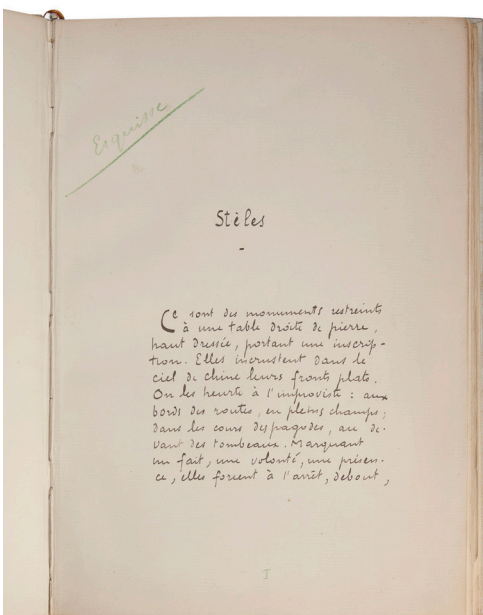
AGUTTES

Expert: Claude Oterelo

The sale features major authors of very different styles and spirits: the witty eloquence of Louis-Ferdinand **CÉLINE (1894-1961)**, the humour of **Joris-Karl HUYSMANS (1848-1907)**, the lucidity of **Jean GENET (1910-1986)**, the subtlety of **Marcel PROUST (1871-1922)**, the provocativeness of **Oscar WILDE (1854-1900)**, the rebellion of **Albert CAMUS (1913-1960)**, the exoticism of **Victor SEGALEN (1878-1919)**, the irony of **Boris VIAN (1920-1959)** and the charm of **Paul ÉLUARD (1895-1952)**.



The manuscript of “Les Diables amoureux” by **Guillaume APOLLINAIRE (1880-1918)** is presented in a magnificent red and black binding (estimate: €20,000-25,000). This collection includes 134 pages: 40 are entirely in the poet’s hand, and 58 others are in the hand of either “Baron Jean Mollet” (a nickname given to him by his friend Apollinaire) who later became Satrap of the College of Pataphysics in 1953, or the bibliographer, Maurice Tourneux. The manuscript bears remarkable witness to Guillaume Apollinaire’s erudite knowledge of erotic literature.



The autograph manuscript of “Stèles” written between 1910 and 1911 by **Victor SEGALEN (1878-1919)** leads the sale (€100,000-120,000). The book provides evidence of the early versions of “Stèles”, a famous collection of poems and prose published by the author in Peking in 1912, with major variations. With his friend Gilbert de Voisins, Segalen went on a six-month journey exploring central China. “And it was neither Europe, nor China that I came to seek out here, but a vision of China ...,” he wrote to Debussy. Segalen sent the draft of “Stèles” to Gilbert de Voisins in several batches from Peking between 1910 and 1912. The main batch included the preface and 19 steles. Other dispatches prior to that one, perhaps two or three, included 15 steles. This is an extremely rare work by Victor Segalen, as all his literary manuscripts are now in the Bibliothèque Nationale de France. Furthermore, according to his wishes, his correspondence with Gilbert de Voisins was burnt after his death; only the present steles and a piece of letter remain.



Also decked out in a very fine binding by Paul Bonet, a first edition of “À toute épreuve” by **Paul ÉLUARD (1895-1952)** is estimated at €25,000-30,000. It is one of the only 30 numbered copies on Chinese paper published in 1930 by the Éditions Surréalistes. The binding, consisting of a decoration in calfskin pieces arranged in a mosaic of different shades of green, brown and red, with small additions of white and gold calfskin, is listed in the workbooks of Paul Bonet under number 964, with the comment “one of the bindings I like the most; I managed to achieve an airy and truly Surrealist composition on this surface.”

This sale, n° 6, is organised by Aguttes
Total number of lots: 116
Global estimate: €440,000

Public auction - Drouot - Room 9

Tuesday 19 June 2018 - 4pm

Public exhibition - Drouot - Room 9

Tuesday 12 June - 11am - 6pm

Wednesday 13 June - 11am - 6pm

Thursday 14 June - 11am - 9pm

Friday 15 June - 11am - 6pm

Tuesday 19 June - 11am - 12pm

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FROM JEAN-SÉBASTIEN BACH TO PIERRE BOULEZ

WEDNESDAY 20 JUNE 2018 at 2pm, DROUOT, PARIS



Expert: Thierry Bodin

The last day of the sales, 20 June, will be devoted to music. The Ader-Nordmann auction house kicks off at 2pm with the sale entitled “From Johann Sebastian Bach to Pierre Boulez”, mixing musical manuscripts scores, corrected proofs, and musicians’ documents and letters, all illustrating the careers and private lives of composers who left an indelible impression on their times. From Susanna’s aria in *Le Nozze di Figaro* by **Wolfgang Amadeus MOZART** to the monumental manuscript of *Des Canyons aux étoiles* by **Olivier MESSIAEN (1974)**, most of the geniuses in the history of music are featured in this catalogue, including **Mozart, Beethoven, Berlioz, Chopin, Liszt, Gounod, Verdi, Wagner, Massenet, Debussy, Ravel** and **Messiaen**. The sale comprises 151 lots with an overall estimate of €4 million.



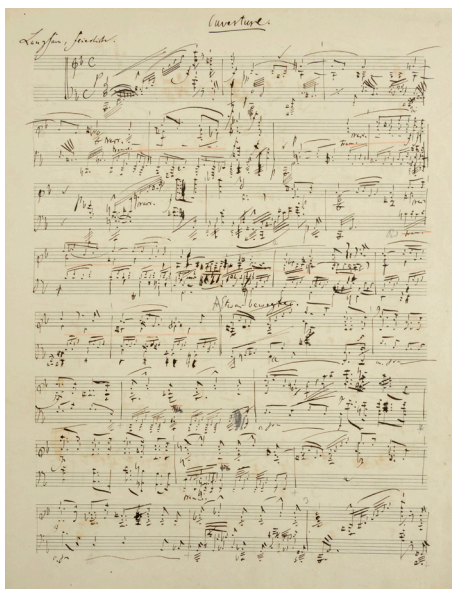
The astonishing musical album of Viennese music lover and musicologist **Aloys FUCHS (1799-1853)** contains 112 musicians’ manuscripts from the first half of the 19th century, providing an amazing overview of the Viennese and European musical output of the time, with works by Beethoven, Chopin, Liszt, Mendelssohn, Rossini, Schubert, Schumann and a host of others (estimate: €500,000-700,000).

Aloys Fuchs, born in Moravia, went to Vienna in 1816 to study philosophy and law at University. He got to know a number of composers and artists, including Beethoven, Mendelssohn and Schumann. His position at the Ministry of War, starting in 1823, did not prevent him from devoting all his free time to music: he was a talented cellist, held musical soirées and in 1836, he joined the choir of the imperial court chapel. Above all, he applied himself passionately to musicology, assembling a huge trove of documentation on Viennese musicians, particularly Mozart. Europe’s leading collector in terms of musical autographs, he was keen on founding a universal musical library. Between 1817 and his death, he thus built up the largest private musical collection of his time, containing approximately 1,400 autograph manuscripts, books and prints (extremely rare), and 4,000-odd letters.



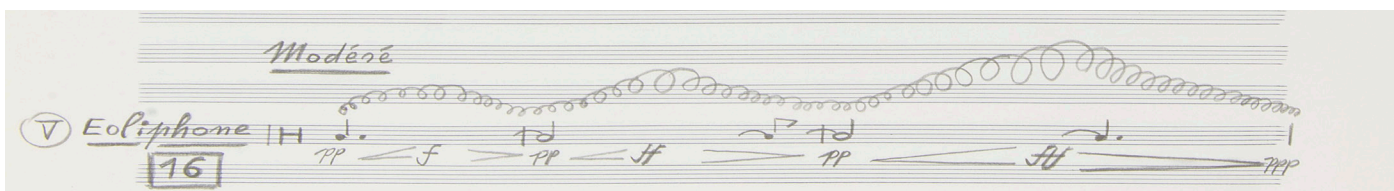
The album is a unique collection featuring not only the names of the most outstanding German and Austrian composers, but virtually all the lesser-known composers who contributed to the history of German music. He did not neglect key figures from the Classical and Romantic periods in Europe. Fuchs was so determined that when he was unable to acquire the autograph he wanted, he would take the trouble to copy it or have it copied. The collector's considerable donations to the Gesellschaft der Musikfreunde in Vienna, of which he was a member, make up a large part of the treasures now held by the institution. At his death, a large part of his collection was acquired by the Deutsche Staatsbibliothek in Berlin and other institutions.

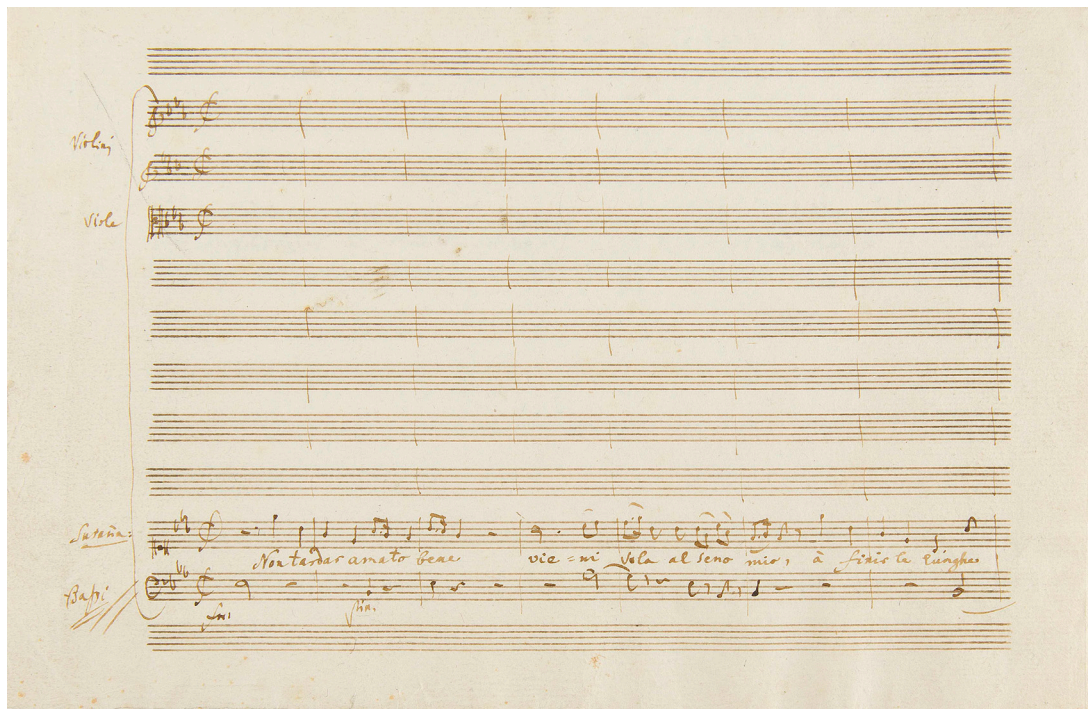
A six-page index lists the 108 names in the album (after number 98, Fuchs wrote them by hand); the table was completed later in pencil, and lists 115 musicians in all. Virtually all musical forms are represented, with music for the piano (CHOPIN, BOULEZ) and the organ (FRANCK, ALAIN, MESSIAEN); German Lieder (BEETHOVEN, BRAHMS, MENDELSSOHN, SCHUBERT); French melodies (DEBUSSY, DUPARC, POULENC, RAVEL); Italian arias (ROSSINI, PUCCINI, VERDI); choral music (LISZT, GOUNOD, POULENC); chamber music (OFFENBACH, MARTINU, BERNSTEIN, DUTILLEUX); and opera (MOZART's *Le Nozze di Figaro* and STRAUSS's *Daphne*).



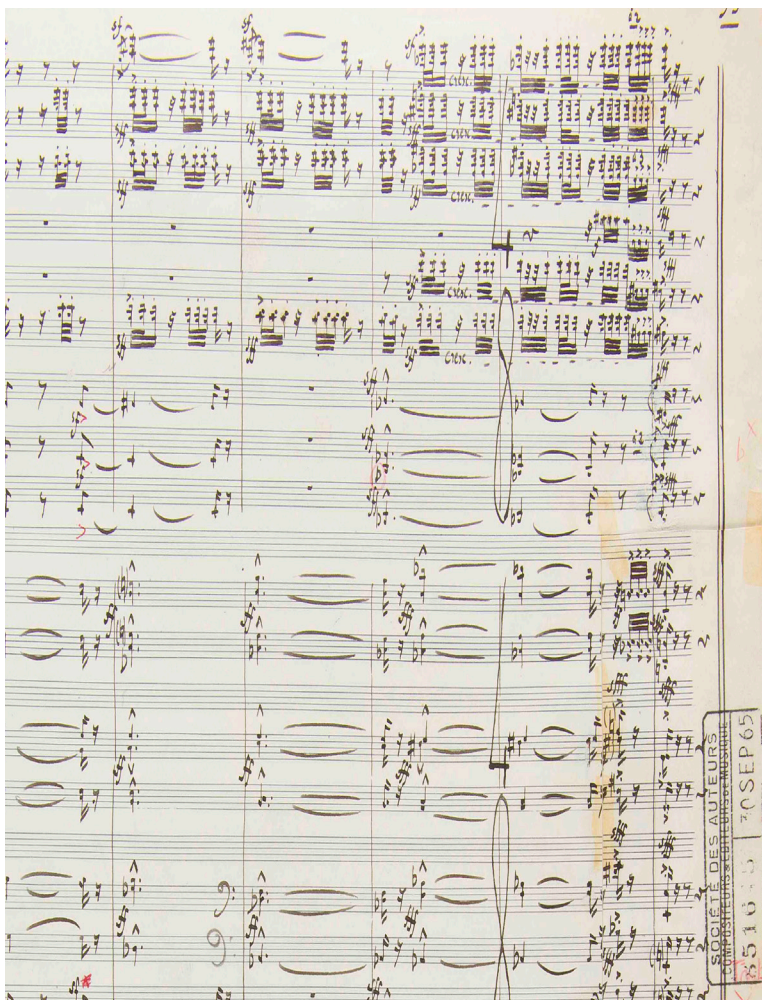
Alongside album pages, final scores and meticulously neat manuscripts, the sale includes sketches and working manuscripts, featuring an extraordinary selection of rough drafts of the “Scenes from Goethe’s Faust” by **Robert SCHUMANN (1810-1856)**, elucidating the nearly decade-long creative process of this immense masterpiece (estimate: €500,000-600,000), from the early drafts to its orchestration, between July 1844 and the summer of 1853. Schumann, like many other composers, took inspiration from Goethe’s masterpiece. But unlike most of them, who focused on the first part of the poem, the “first Faust”, Schumann focused particularly on the “second Faust”: the visionary peak of Romanticism. The composer never heard his work performed: a few months after completing it, he attempted suicide and was confined to an asylum, where he died. The score was published in 1858 by Friedländer in Berlin; the first complete performance took place on 14 January 1862 in Cologne.

“From the canyons to the stars... in other words, rising from the canyons right up to the stars – and higher still, right up to those risen from the dead in Paradise, to glorify God in all his creation: the beauties of the earth (its rocks, its birdsong), the beauties of the material sky, and the beauties of the spiritual sky. And so a religious work first and foremost – one of praise and contemplation; and a geological and astronomical work, too. [...]”. This was the description **Olivier MESSIAEN (1908-1992)** wrote of his orchestral piece, whose complete manuscript will be offered (estimate: €150,000-180,000). “Des canyons aux étoiles” was commissioned in 1969 by the patron Miss Alice TULLY to celebrate the bicentenary of the USA. Between 1971 and 1974, Messiaen drew inspiration for this work from American landscapes like Bryce Canyon, Zion Park and Steller’s Jay.





Another highlight of the sale is the exceptional manuscript of the first version of a scene from the last act of *Le Nozze di Figaro* (estimate: €400,000-500,000). In four pages, **Wolfgang Amadeus MOZART (1756-1791)** composes an earlier version of Susanna's recitative and aria in scene 10 (K.492, no. 27), from the fourth and final act in the garden. Mozart had conceived Susanna's scene as an accompanied recitative followed by a two-part rondo, but finally rejected the rondo in favour of the enchanting aria "Deh vieni, non tardar". The recitative was considerably altered and shortened in its final version.



Contemporary with our times, the autograph musical manuscript of "Métaboles" (1964) by **Henri DUTILLEUX (1916-2013)** is estimated at €120,000-150,000. In 1959, Henri Dutilleux, the composer of two much-acclaimed symphonies, received a commission from the conductor **George SZELL (1897-1970)**, the Cleveland Orchestra's musical director, for the orchestra's 40th anniversary. In 1964, Dutilleux completed his "Métaboles", five pieces for orchestra, created in Cleveland on 14 January 1965 under George Szell. The work rapidly made its way, and was played in major US cities before being performed in France at the Festival de Besançon under Charles Münch on 13 September 1966. Dutilleux explained that "Métaboles pleased [George Szell] because it was basically a concerto for orchestra. Each of the five parts focused on a particular family of instruments – woodwind, strings, percussion and brass, finishing up with everybody". The five pieces – *Incantatoire*, *Linéaire*, *Obsessionnel*, *Torpide* and *Flamboyant* – follow on without interruption, like a continuous concerto for orchestra.

This sale, n° 7, is organised by Ader-Nordmann

Total number of lots: 151

Global estimate: €4,200,000

Public auction - Drouot - Room 9

Wednesday 20 June 2018 - 2pm

Public exhibition - Drouot - Room 9

Tuesday 12 June - 11am - 6pm

Wednesday 13 June - 11am - 6pm

Thursday 14 June - 11am - 9pm

Friday 15 June - 11am - 6pm

Wednesday 20 June - 11am - 12pm

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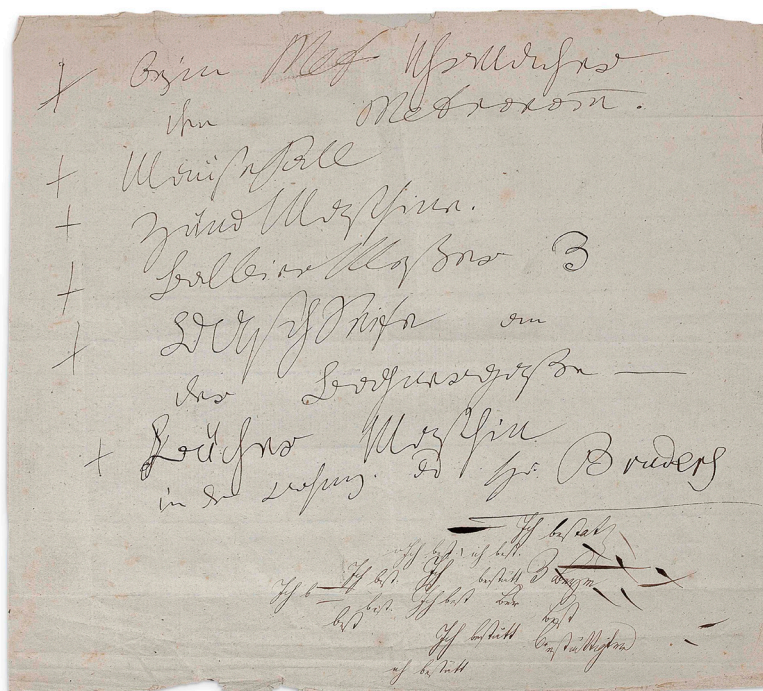
FROM LULLY TO STRAVINSKY

WEDNESDAY 20 JUNE 2018 at 4:30pm, DROUOT, PARIS

AGUTTES

Expert: Thierry Bodin

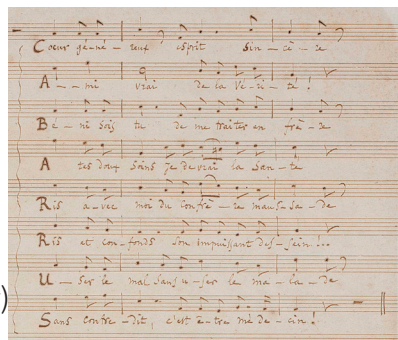
This catalogue picks over the notes of three centuries of music through the letters and manuscripts of the greatest geniuses: Lully, Mozart, Beethoven, Rossini, Liszt, Mendelssohn, Schumann, Berlioz, Brahms, Wagner, Tchaikovsky Mahler, Debussy, Ravel, Puccini, Stravinsky, Bartók, Prokofiev, Poulenc, and a host of others. Alongside the celebrated music of France, Germany and Austria, the whole of musical Europe parades through these pages. The letters take us into the private lives or workrooms of composers: family letters, letters to friends, business letters, financial concerns, and also letters to librettists, performers and publishers; letters from pupils to masters (Reynaldo HAHN and Ernest MORET to MASSENET), and masters to pupils (the fine correspondence of Darius MILHAUD); or exchanges between musicians, like LISZT's splendid letter to BERLIOZ.



“A mousetrap, a gas lighter, barbers’ knives, soap, a binding machine and go to the metronome maker”. This is what we find on a shopping list written in Vienna in around 1817 by **Ludwig VAN BEETHOVEN (1770-1827)**. This banal moment in his daily life, immortalised on a scrap of paper, is estimated at between €50,000 and 60,000.

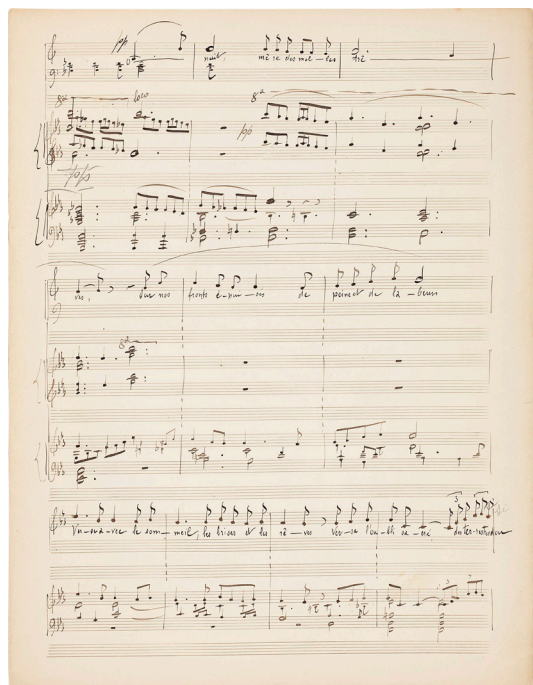
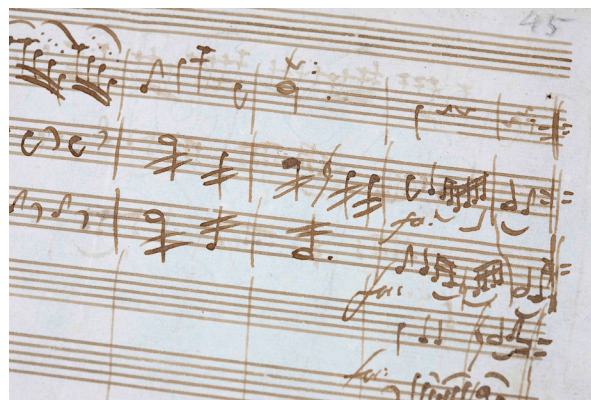
The last item on the list perhaps indicates the date of this autograph. After the death of his brother Kaspar in 1815 in Vienna, Beethoven became guardian to his nephew Karl, then aged nine. In 1816, he entered Karl in the private school of Cajetan Giannattasio del Rio in Vienna. As regards what is described as the “book machine in the gentleman’s brother’s apartment”, this might be a “reading machine”: an adjustable box wooden with tables of letters and a reading shelf used to teach pupils how to read. This would go well with Beethoven’s efforts in around 1817 to properly educate his young nephew. The order for a metronome would corroborate this date: Beethoven took part very early on in MÄLZEL’s work on a metronome, which had just been successfully concluded. Beethoven was the first composer to write works with metronome markings.

Among these moments of daily life, **Charles GOUNOD (1818-1893)** sent a signed autograph musical acrostic manuscript, “Cœur généreux”, to his friend and doctor, **Édouard CABARRUS (1891-1870)**, with this note: “Having only found the words in my heart, that’s where I have taken them from” (estimate: €250-300).



- “Cœur généreux esprit sincère (Generous heart with an honest spirit)
- A mi vrai de la vérité ! (True friend of the truth!)
- Béni sois tu de me traiter en frère (Blessed are you to treat me as a brother)
- A tes doux soins je devrai la santé (I owe my health to your gentle care)
- Ris avec moi du confrère maussade (Laugh with me at your gloomy colleague)
- Ris et confonds son impuissante dessein !.. (Laugh and confound his impotent designs!)
- User le mal sans user le malade (Using the ill without wearing out the ill person)
- Sans contredit, c’est être médecin !” (That’s what it means to be a doctor, and no mistake!)

In Vienna, in July-August 1773, when he was 17, **Wolfgang Amadeus MOZART (1756-1791)** composed a fragment of a Serenade (or Serenata, as he called it; estimate: €120,000-150,000). This piece was probably commissioned as the Finalmusik for the students of Salzburg, perhaps to celebrate the end of the studies of Judas Thaddäus von Antretter (b. 1753), son of the Chancellor of the Salzburg region, who was a friend of the Mozart family.

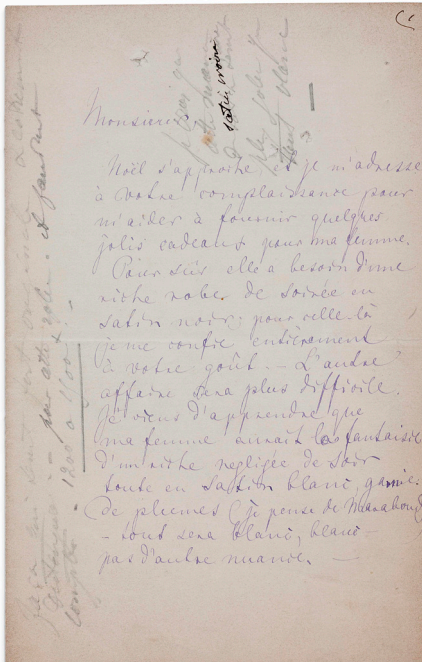


Several works by **Maurice RAVEL (1875-1937)** are offered in the sale. One of them is the complete manuscript of La Nuit, composed by Ravel in the spring of 1902 for his third attempt at the Prix de Rome (estimate: €10,000-15,000). Unfortunately, this piece for soprano, mixed choir and orchestra did not win him the famous prize. “La Nuit is an invocation to the healing calm of the night, and its orchestral introduction ventures boldly upon some broad gestures and some striking harmonic surprises. [...] The scoring is elaborate and ambitious, and the piece reflects a striving will and a rich imagination, not in any sense the work of a calculating or compromising mind, nor of a miniaturist.” (Hugh Macdonald).

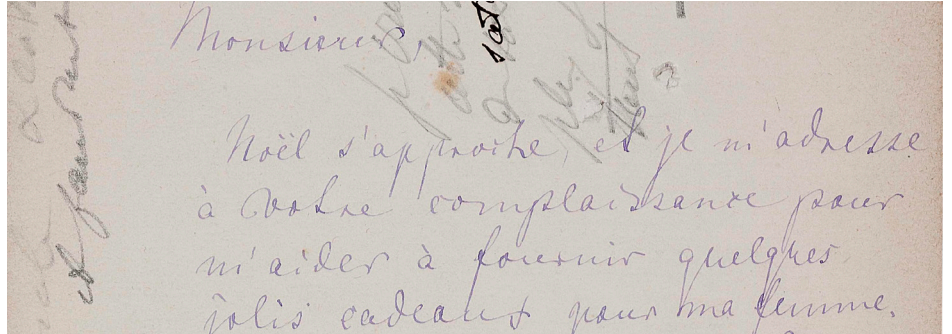
Later in the sale, Ravel sends an amusing postcard to his friend and doctor, who married the daughter of Mallarmé, at the very time the composer was writing his Trois poèmes de Mallarmé (estimate: €800-1,000).

“Dear friend, you are probably sending your patients to cure their laryngitis in Switzerland. I have found it far cleverer to come and catch it here. I am ingesting codeine... And setting “Soupir” and “Placet futile” to music – voice, string quartet, piano, flutes and clarinets. No tambourines or jingling johnnies... You will hear it soon at the S.M.I. ... unless you refuse me permission, which would greatly sadden me” ...





Lastly, an entertaining letter from the daily life of **Richard WAGNER (1813-1883)**, dated 18 November 1878, details an order he is placing with the Parisian couturier FÉLIX for a dress for his wife (estimate: €3,000-4,000). The letter says: “Christmas is coming, and I would ask you to kindly help me provide a few agreeable presents to my wife [...] You have perhaps noticed that Mrs Wagner likes to give me the pleasure of seeing her at our private soirées dressed in a highly personal taste.”



This sale, n° 8, is organised by AGUTTES
Total number of lots: 134
Global estimate: €350,000

Public auction - Drouot - Room 9
Wednesday 20 June 2018 - 4:30pm

Public exhibition - Drouot - Room 9
Tuesday 12 June - 11am - 6pm
Wednesday 13 June - 11am - 6pm
Thursday 14 June - 11am - 9pm
Friday 15 June - 11am - 6pm
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