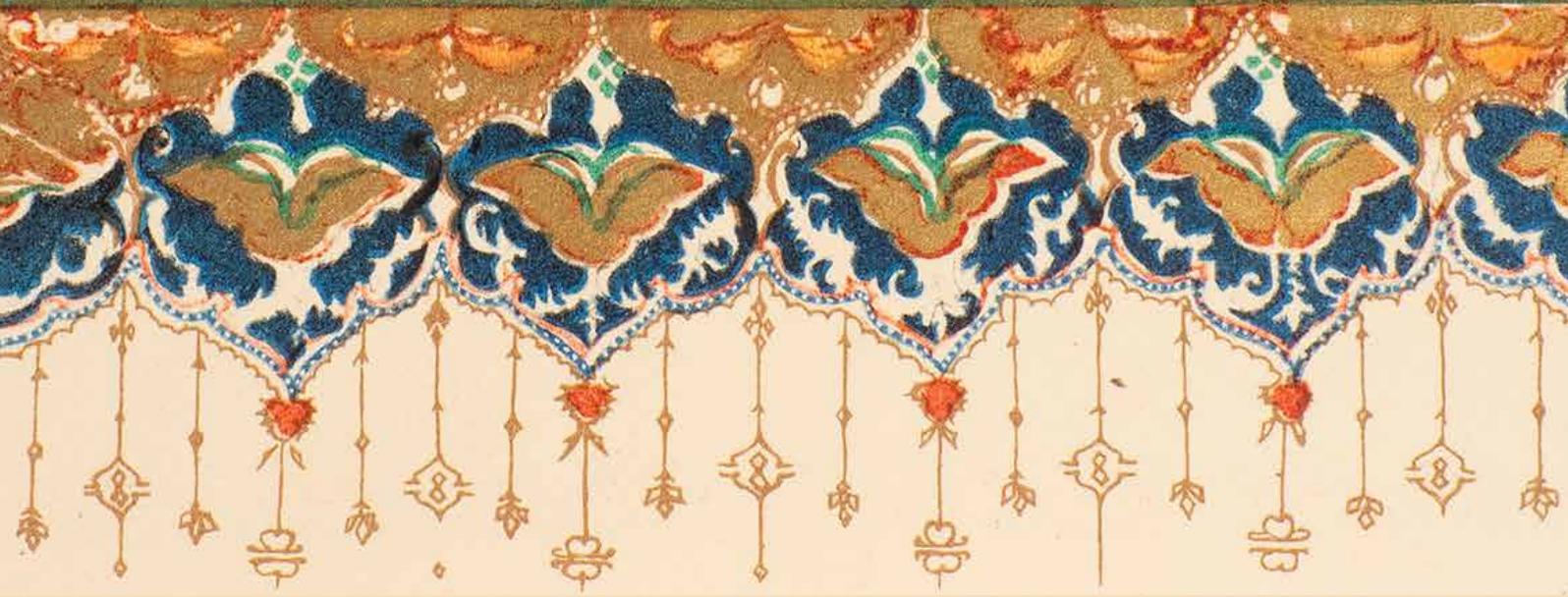




MARIETTE LYDIS AND THE 1920S

Mariette Lydis





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Mariette Lydis

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Foreword:

The name of Mariette Lydis rarely appears in the indexes of standard works of art history — a fate all too familiar for artists who were women and who chose to illustrate books. This catalogue charts the formative decade in the career of this prolific and successful artist, which spanned the middle years of the twentieth century and intersected with several well-known figures of European modernism. Born in 1887 to a prosperous Jewish family in Vienna, as Marietta Ronsperger in 1887, the artist's early life was spent in progressive circles, though painfully little has been discovered of its details. It is tempting to see her origins as comfortable, but certain details of her later family life suggest that material circumstances were not the sole key to

her art. Her sister, an opera librettist, committed suicide in Florence in 1921, while her brother's mental illness led to his permanent committal to an asylum. The sense of displacement and disorientation typical of the post-Great War 'Lost Generation' is discernible too in her restless travels from Vienna to Athens, Italy, Berlin, North Africa and to Paris, the city she described as 'the heart of Europe and the only place where it is possible to forget the brutality of men' (Clark, *Artwork*, 1928).

Marietta had renounced her Jewish identity and her name in 1910 on marrying a Catholic Viennese businessman, Julius Koloman Pachoffer-Karňy. She was to marry twice more,



once to a Greek shipping entrepreneur, Jean Lydis (1917) with whom she lived near Athens and again to Giuseppe conte Govone (1934) an important patron and her partner in publishing several books. By the time of her marriage to Govone, the couple were confirmed in their fluid sexualities and lived openly as such in the libertarian atmosphere of twenties and early-thirties Paris. Lydis is habitually described as a bisexual or lesbian artist, but that is to reduce her art to no more than a convenient shorthand.

These brief biographical details might serve to illuminate an artistic development seen in the items presented chronologically below. The earliest works are rooted in the decorative traditions of Viennese art, fused with an obvious vein of Expressionism, together with an unusually compelling orientalism. These early illustrations relied on photographic and mechanical printmaking techniques to reproduce what were obviously painted miniatures (the originals of which are not known to survive) while her work in Paris embraced the more direct techniques of etching, engraving and lithography.

As booksellers, not art critics, we are happy to leave an artistic assessment to a contemporary female critic, Thyra Clark, and to quote again from her 1928 review of Mariette Lydis' exhibition in London:

'In less than two years, by two exhibitions, the last at the Galerie de l'Art Contemporain, she has won the great admiration of Paris. Four of her pictures have been bought by the State. Yet she owes nothing to French art or to any art save perhaps Byzantine or Japanese. Her work shows evidence of temperamental rather than technical influence, of the Greece of Sappho and Sophocles; and of Freud.

There is a ring of those

'...born to strange sights
Things invisible to see,' [John Donne]

to which Mariette Lydis belongs. Dante, El Greco, St. Teresa, Blake, Dostoevski, Hoffmann, Rilke, Odilon Redon are her kinsfolk. Her versatility is bewildering: fascinating animals, portraits, strange visions like the *Revenants* ... spirits of children, girls and women, women saints and women criminals (with almost similar expressions, thus stressing the resemblance between the aspects of different psychical states), illustrations of the 'Koran', 'Le Jardin des Supplices', 'Goha le Simple', and works of Mac Orlan, Carco and Delteil. One goes from her exhibitions as from the cave of a magician who has complete mastery over colour, form and spirit. One searches in vain for something to condemn. The only legitimate reproach could be that she is too 'cerebral'. Yet in each of her pictures the subject may be ignored. The painting alone satisfies; emerald green, red, blue, copper, black and gold lavishly used, and the drawing, too, vigorous or delicate ...

More than one Parisian critic (Francis de Miomandre, Henry Jacques and Delteil) hailed Mariette Lydis as an angel, whilst others would burn her as a witch. Whichever she be, she is certainly a rare thing in art; a woman painter who follows no one, with much to say that is really worth saying'.

[1] **DER MANTEL DER TRÄUME. Chinesische novellen [with Bèla BALÀS].** Munich: [C. G. Naumann in Leipzig for] D. & R. Bischoff, 1922

FIRST EDITION OF MARIETTE LYDIS'S FIRST BOOK, WITH TWENTY COLOURED ILLUSTRATIONS accompanied by sixteen fables by Bèla Balàs. Though described on the title as Chinese stories by Balàs illustrated by Lydis, her illustrations actually came first, with the fables added in response. The book is thus in effect a series of pictures 'illustrated' with text. Its genesis lay with Lydis (then Marietta Pachoffer-Karňy) and her friend and patron in Vienna, Eugenie Schwarzwald, the progressive educationalist, who approached the Hungarian emigré poet and aesthete, Balàs, to write the text. He was already quite well-known, having composed the libretto for Bartók's *Bluebeard's Castle* in 1911. In order to have the book ready for Christmas he completed the sixteen tales in just three weeks, producing a series of strange and sometimes chilling tales true to the striking orientalism of the images. It was a great success — Thomas Mann extolled it as 'a beautiful book' in a press review, while a modern critic writes of the text: 'Not surprisingly [Balàs] stuck to his favorite theme — human alienation... In these fables, Balàs suggested that men could only unite with women in the utopian world of dreams and longing' (Congdon, *Exiles and Social Thought: Hungarian Intellectuals in Germany*, 2014, p. 104). *Der Mantel der Träume* has more recently been published in English as *The Cloak of Dreams* (Princeton, 2010).

The twenty illustrations are from watercolour miniatures made at Lugano and reproduce dates from 1921-2 and the artist's initials 'M.P.K.', standing for 'Marietta Pachoffer-Karňy', from her first marriage to Julius Koloman Pachoffer-Karňy. By the time of publication she had already divorced from him.

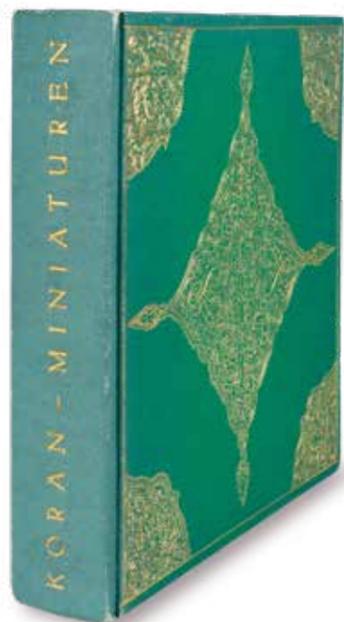
This copy is number 81 of 100 copies on thick handmade paper and is bound in bright yellow 'duvetine' cloth (the limitation notice mentions copies are either in this binding or in Chinese silk).

4to (270 × 205 mm), pp. [8], 110, [2], including 20 mounted colour-printed plates (each c. 105 × 120 mm). Spot to blank upper forecorner of 5 leaves. Original yellow cloth ('duvetine'), title to upper cover and dragon motif to spine, in red. Spine very lightly faded, but an excellent, bright copy.



[2] 42 MINIATUREN ZUM KORAN.

Berlin: Brandus'sche Verlagsbuchhandlung, [1924].



FIRST EDITION of Lydis' exquisite illustrations for selected passages from the Qur'an, inspired by Persian miniature painting. The plates in colour and gold were printed by Ganymed in Berlin and the text printed by Poeschel & Trepte in Leipzig. The miniatures were later reissued in a deluxe Paris edition of 1927 (see item 14 below).

The Persian pictorial tradition was a major early influence on the artist, her interest in Islam reflecting a wider fascination among artists and intellectuals of the early twenties. This was felt nowhere stronger in Europe than in Berlin in the 1920s, where a public subscription contributed to the construction of a mosque — the first permanent place of Muslim worship in Germany.

Small square 4to (160 × 158 mm), pp. [4], 42 mounted colour printed plates, [4], each plate with window mount guards and letterpress explanations to their verso. Original cloth with Islamic style gilt decoration to upper over. Spine slightly faded, but a very good copy.



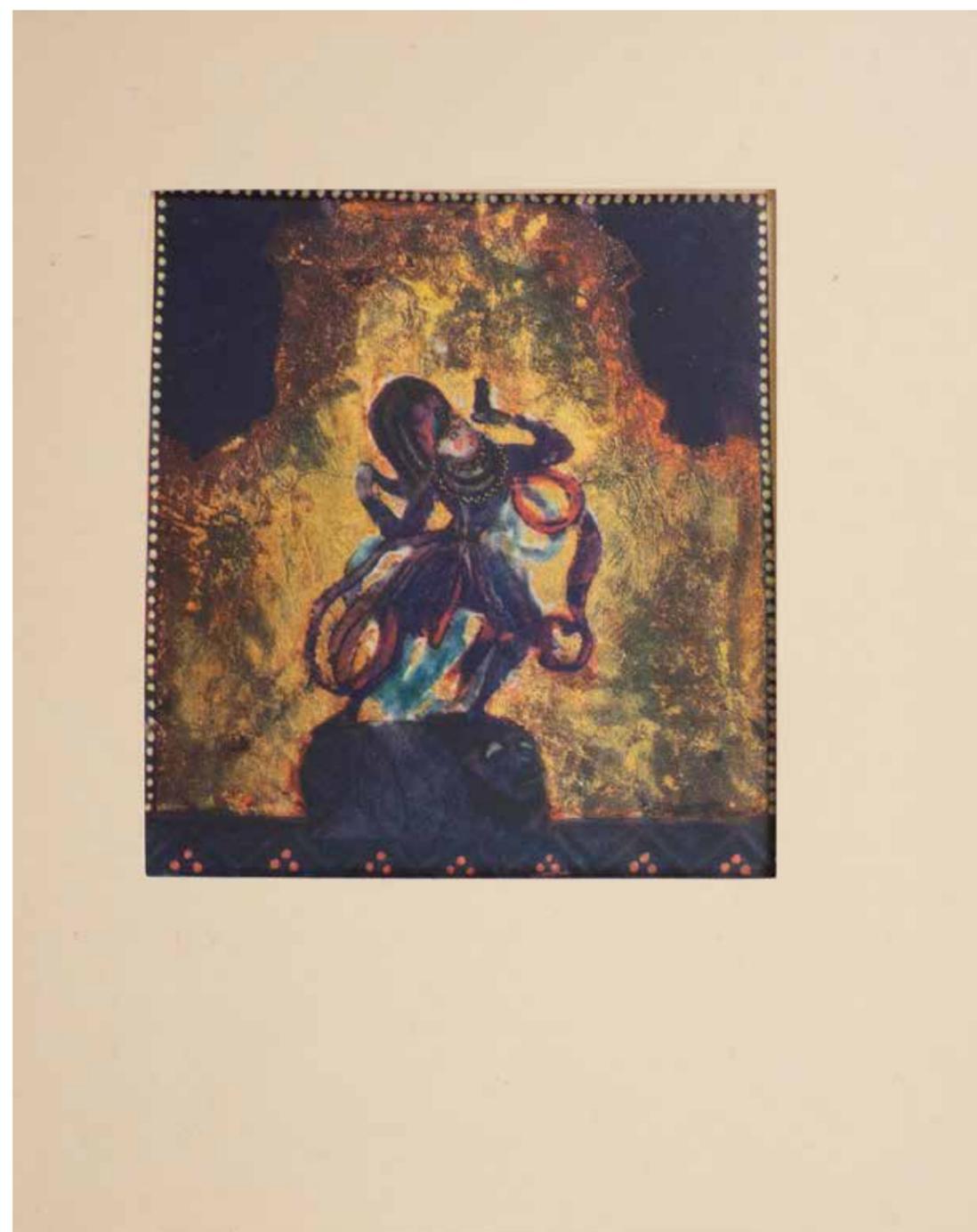
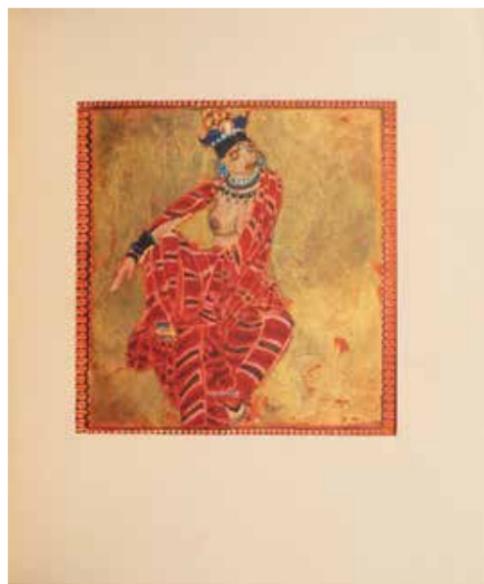
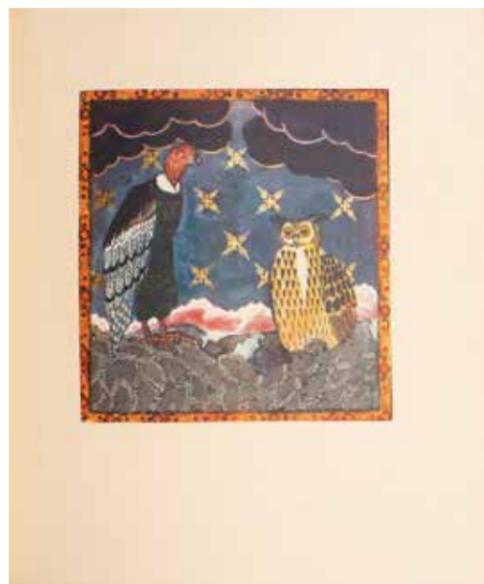
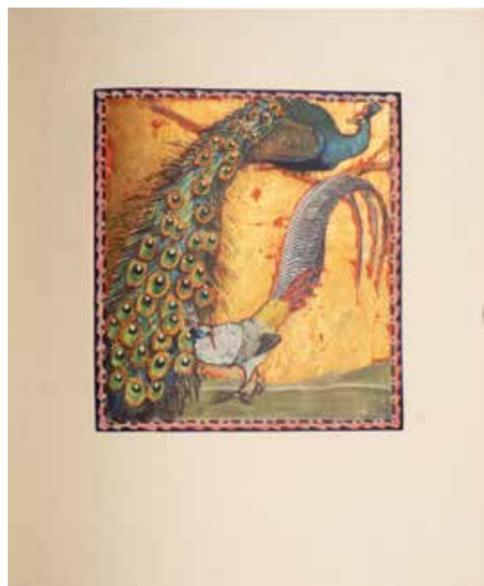
[3] **Miniaturen in Liebesbillete gesetzt von Erik-Ernst Schwabach. [Die verliebten Billete des Prinzen Salamud].**

Potsdam: Müller & Co, [1924].

FIRST EDITION. Printed on the verso of each plate is an exotic love lyric by Schwabach (publisher, author and patron of Expressionism) entitled 'Die verliebten Billete des Prinzen Salamud', elucidating the miniature opposite. The eighteen plates reproduce Lydis' orientalist miniatures in collotype and lithograph with gold and silver. The publishers, Müller, were established at Potsdam in 1919 by Irmgard Kiepenheuer and Hans Müller. Kiepenhauer was an important figure in the artistic world of Weimar Berlin, hosting a cultural salon in Potsdam and being in personal contact with the most important contemporary artists — including many from the Bauhaus in Weimar. The firm issued several influential portfolios showcasing artists such as Max Beckmann, George Grosz, Erich Heckel, Ernst Ludwig Kirchner, Oskar Kokoschka, Max Pechstein, Christian Rohlf, and Karl Schmidt-Rottluff.

The edition here was of 1100 copies, of which 100 copies were on Japanese paper in a portfolio (see the following item). This example is a regular copy bound in parchment.

Square 8vo (195 x 165 mm), ff. [21] each a double leaf folded along fore-edges (Japanese style), with 18 lithograph and collotype plates in colour with gold and silver, mounted within windows, the text on versos. Publisher's vellum over stiff boards, stamped ornament in pink and gold. Covers very slightly bowed, but a very nice copy.

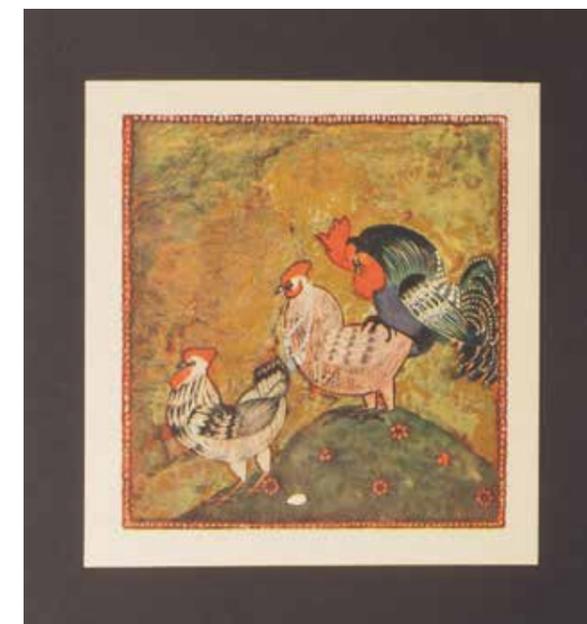
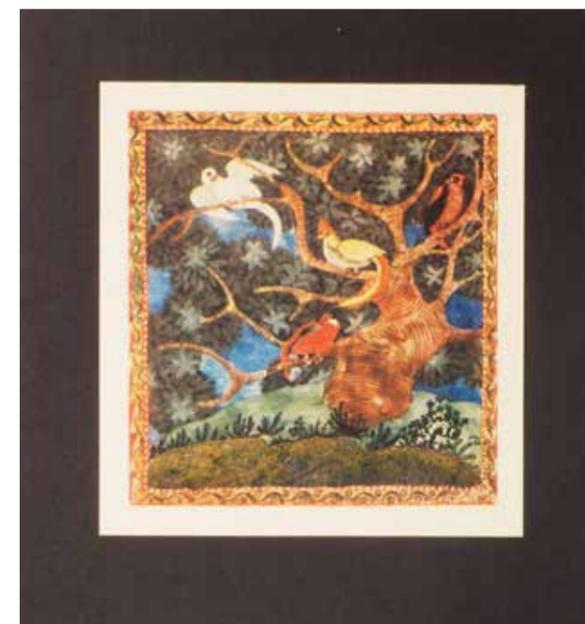


[4] **Miniaturen in Liebesbillete gesetzt von Erik-Ernst Schwabach. [Die verliebten Billete des Prinzen Salamud].**
 Potsdam: Müller & Co, [1924].

FIRST EDITION, ONE OF THE 100 SPECIAL COPIES WITH THE PLATES IN BLACK MOUNTS, THE TEXT IN PARCHMENT WRAPPERS, SIGNED IN PENCIL BY LYDIS ON COLOPHON, IN A PORTFOLIO BY THE WORKSHOP OF BAUHAUS TEACHER OTTO DORFNER. Among the most important German

book artists of the 1920s, Dorfner taught at the School of Applied Arts in Weimar and then at the Bauhaus. He was succeeded there by Walter Gropius in 1922 and thereafter worked independently. Though rare, two distinct designs for the deluxe issue of the Lydis portfolio are known, this example being the least elaborate, though still striking in its sparsity. The black mounts provide an especially dramatic context for the luminous miniatures.

Square 8vo (195 x 165 mm), ff. [21] (except title, printed on one side only) in vellum wrapper with 5 vellum cords, plus 18 lithograph and colotype plates in colour with gold and silver, mounted within windows on black paper. All loose as issued in original black leather portfolio from the workshop of Otto Dorfner (joints expertly repaired, small panel at the foot of the spine renewed).



[5] Two watercolour sketches.
[North Africa, 1924].

Two evocative sketches made by the artist during her travels in North Africa in 1924 — one depicts an oasis with mountains in the background, the other of the ruins of an ancient Greek temple in Tunisia. The North African travels proved a major turning point in Mariette Lydis' artistic development and the sketches made there provided subject matter for her subsequent work.

(215 × 150 and 170 × 150 mm) on tracing paper. Slight creasing. Small studio stamps.



[6] Jeune Fille tatouée.
Maroc. 1925.

Lydis made several trips to Morocco and Egypt in the mid twenties, making numerous drawings which served as a great inspiration for her later artistic works. This drawing depicts a young Moroccan girl in traditional Berber dress with facial and arm tattoos — in Berber culture the act of tattooing has long also been a

stamp of cultural identity and womanhood with the different markings symbolising a woman's marital status, fertility and tribe.

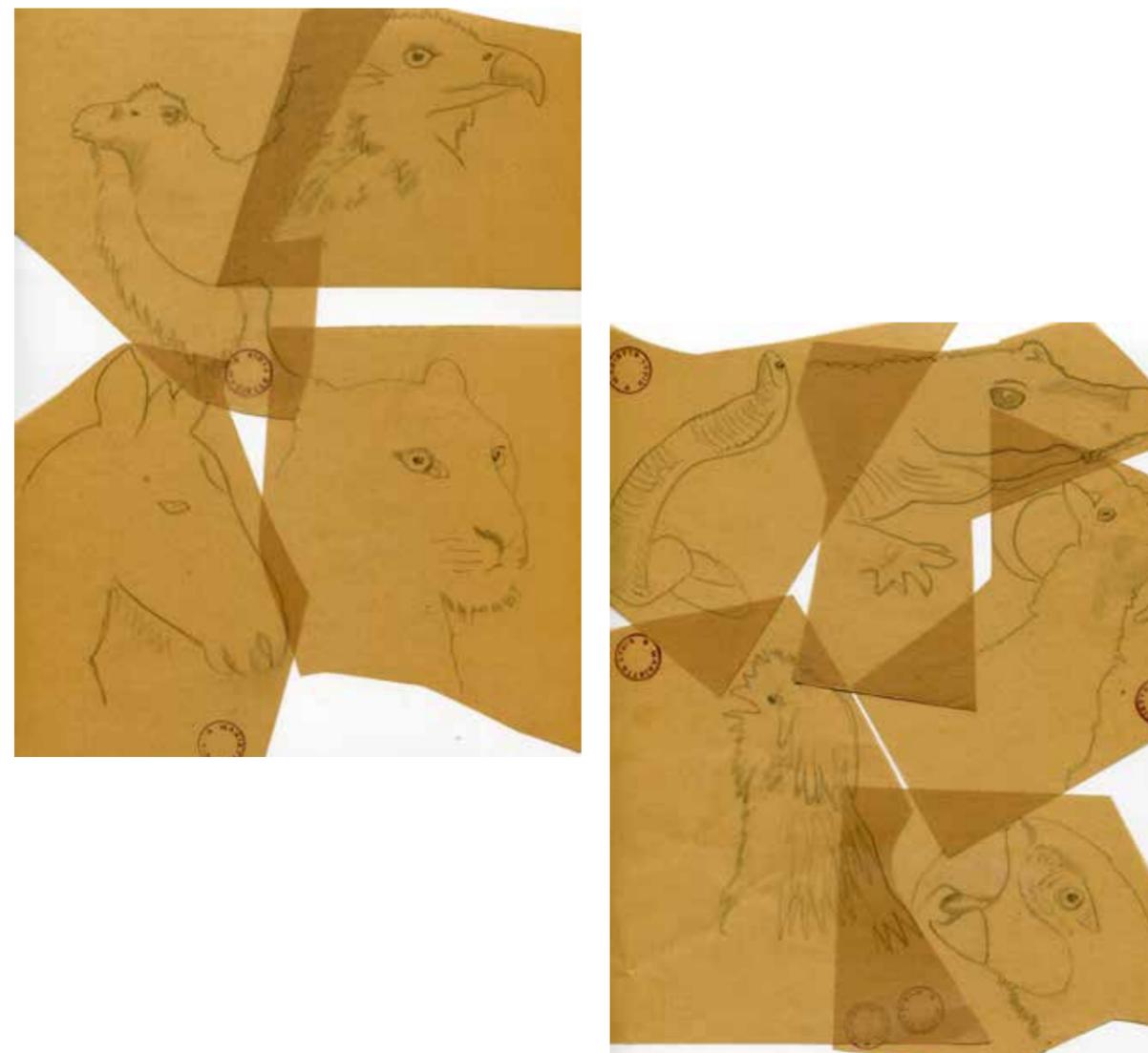
Pencil drawing on thick paper (390 × 295 mm). Artist's studio stamp lower left. Recently mounted, framed and glazed.



[7] [Birds & animals. 10 fragments].
1920s.

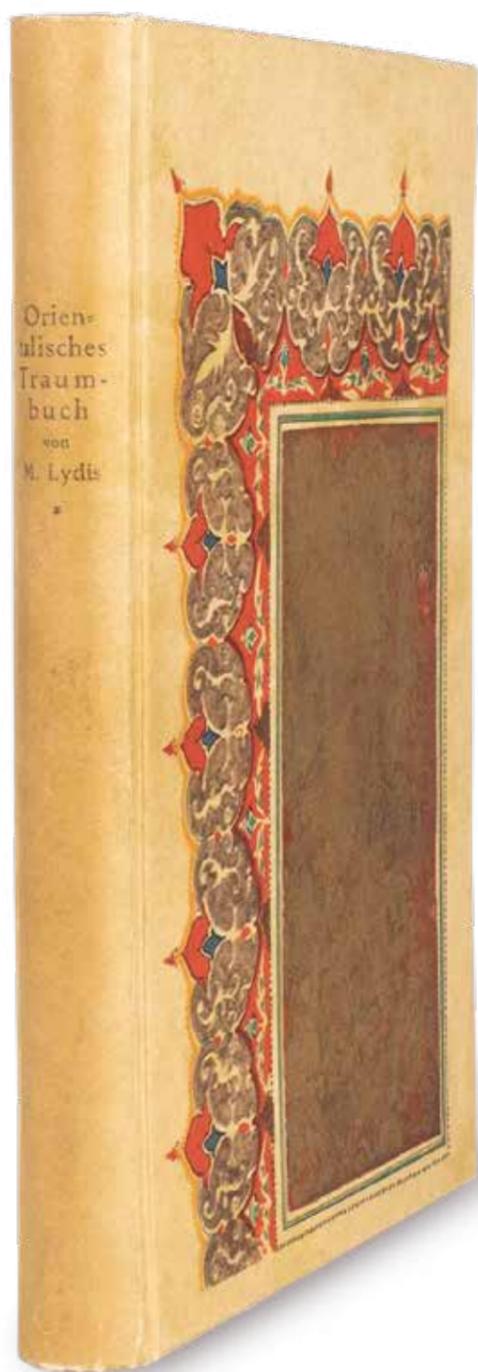
Animals and birds — an unusual survival of sketches. The artist's early work, notably her orientalist miniatures, were full of animals and birds imbued with character and expression.

10 fragments, pencil on tracking paper, some with studio stamp.



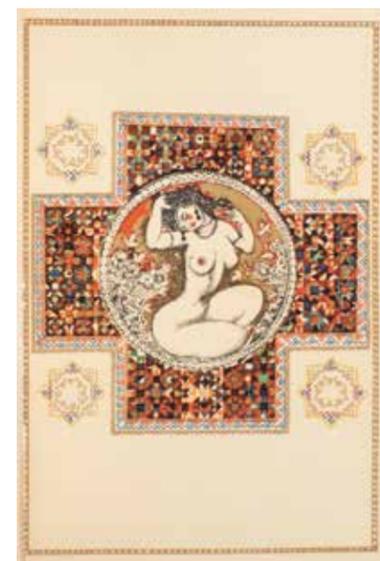
[8] **Orientalisches Traumbuch.**

Potsdam: [Dr. Selle & Co A.G. for] Müller & Co, [1925],



FIRST EDITION of Lydis's inventive 'Oriental Dreambook', an astrological dream dictionary complete with the moveable volvelle horoscope wheel and striking plates printed in colours and gold. Among the numerous dream motifs Lydis illustrates: the whore, the angel, flight, locusts, insects (she actually depicts a spider), sea creatures, suicide and the devil. Like the *Miniaturen* of the previous year, the book was published by Müller of Potsdam, presumably under the direction of Irmgard Kiepenheuer. There is evidence that Kiepenheuer had intended it to have a sequel or companion, in the form of an *Irishes Traumbuch* (Irish Dreambook). She had approached Madigan O'Reilly, a young Irish-German calligrapher, artist and member of *Cumann na mBan* (the nationalist Irish Women's Council) with the idea, but the Irish version never came to fruition.

8vo (175 × 115 mm), pp. 167, [3], including 27 plates/ decorative titles printed in gold and colours on stiff paper, plus a similar frontispiece with a moveable volvelle and instruction slip inserted in a pocket at front. Text within red and brown decorative borders. Original decorative paper covered boards, red endpapers with pocket in the original publisher's plain card slipcase. Slipcase faded, but a fine copy of a fragile book.



[9] **Mariette LYDIS, portrait.**
[?Paris, c. 1925, but perhaps a later printing].



A SUPERB ANONYMOUS PHOTOGRAPHIC PORTRAIT OF THE ARTIST in the mid-1920s. A detail of the photograph appeared in *Arts et Métiers graphiques* in November 1930 (issue 20) and Lydis evidently used it as a publicity photograph for many years after. This example, with its much later inscription, may then be a later printing, but this is a rare image. Lydis proved a charismatic subject for contemporary photographers, and there are several superb contemporary portraits of her, notably several by Germaine Krull.

Original photographic portrait printed on thick matt paper (172 × 234 mm). Inscribed on the verso by Lydis 'Pour Elisabeth / que de ne connais pas encore.. / Mariette Lydis / Buenos Aires 1950.

- [10] (James JOYCE). *Ulysse (Fragment)* [in: “900” Cahiers d’Italie et D’Europe 1. Cahier d’Automne 1926, edited by Massimo BONTEMPELLI, JOYCE *et al.*] Rome and Florence: “La Voce”, 1926.

MARIETTE LYDIS WAS RESPONSIBLE FOR THIS EARLIEST PUBLISHED PORTRAIT OF JOYCE’S HERO, LEOPOLD BLOOM. During a short episode living in Italy she contributed this single illustration to the first issue of the literary journal “900”, to accompany a fragment of *Ulysses* in the French translation by Auguste Morel. The image, captioned ‘Illustration’ is dated 1925 at the foot. No earlier illustration of Bloom is known (nor indeed any earlier illustration of *Ulysses*) and the



standard idea of him is drawn partly from Joyce’s own inept sketch of him made in Paris in 1926. No-one appears to have noted or commented on this remarkable precursor by a female artist. While Slocum & Cahoon record the appearance of the text in their Joyce bibliography, the image is passed over in silence.

Joyce was joint editor of the radical literary review “900”, with Massimo Bontempelli. Mariette Lydis was Bontempelli’s lover at this period (her letters to him are preserved at the Getty Institute) and she probably also knew Joyce. She sketched his portrait the following year in Paris.

The *Ulysses* excerpt translated by Morel is episode 4, ‘Calypso’, introducing Leopold Bloom with his morning visit to the butcher’s shop to buy a kidney for Molly’s breakfast. James Joyce is listed among the journal’s editors on the half-title verso (along with Bontempelli, Ramón Gómez de la Serna, Jerog Kaiser and Pierre Mac Orlan). Among the adverts at the end of the volume is a full-page for the forthcoming German edition of *Ulysses* by Rheinverlag of Zurich (the book appeared in the autumn of 1927). Another advert is for the journal *Critica Fascista* (a ‘Fortnightly Fascist Review’).

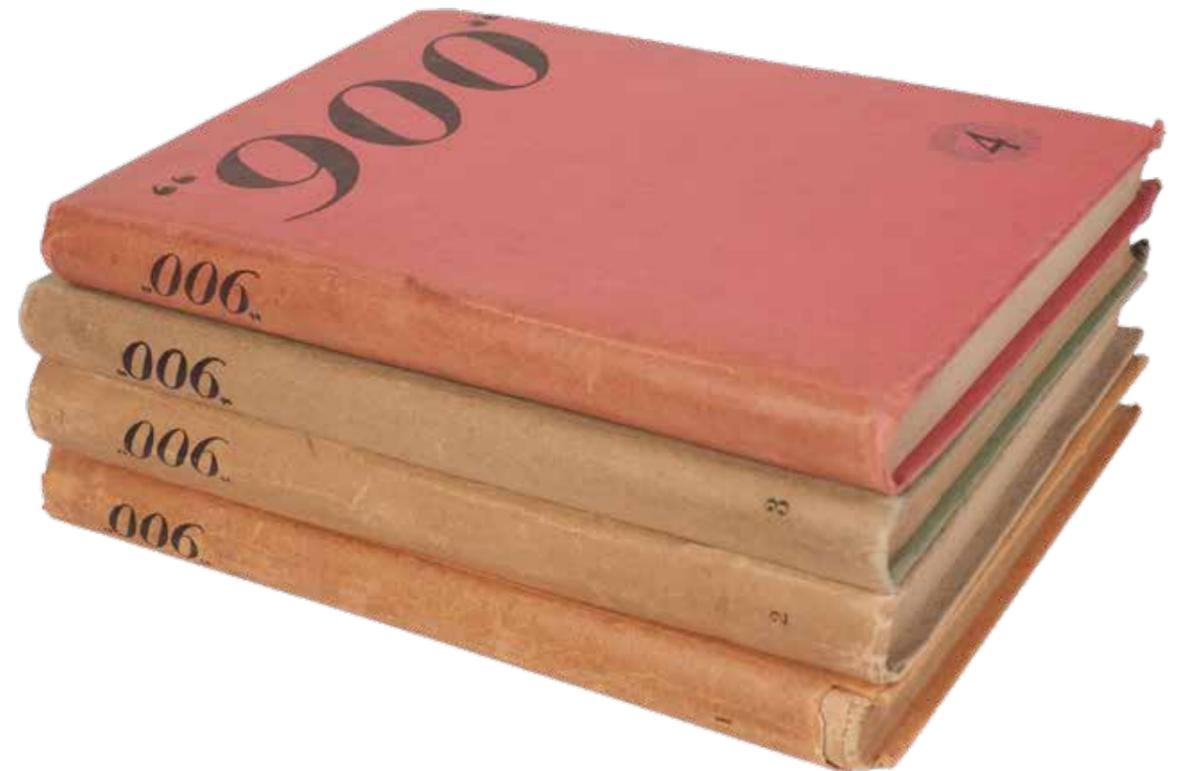
Slocum & Cahoon, *A Bibliography of James Joyce* (1953), D25 (p. 113).

8vo (192 × 130 mm), pp. 203, [13] (including adverts), the *Ulysses* fragment on pp. 107-131, illustrations. Original orange wrappers, the binding spotted and rather shaken, with some closed tears to the spine, but a sound and acceptable copy of a rare and fragile journal printed on rather poor quality paper.

- [11] (James JOYCE). *Ulysse (Fragment)* [in: “900” Cahiers d’Italie et D’Europe 1. Cahier d’Automne 1926, edited by Massimo BONTEMPELLI, JOYCE *et al.*] Rome and Florence: “La Voce”, 1926.

ANOTHER COPY OF THE SAME REVIEW, A DELUXE COPY offered with matching copies of the three succeeding issues of “900”, all in hardbound deluxe editions of 300 copies only.

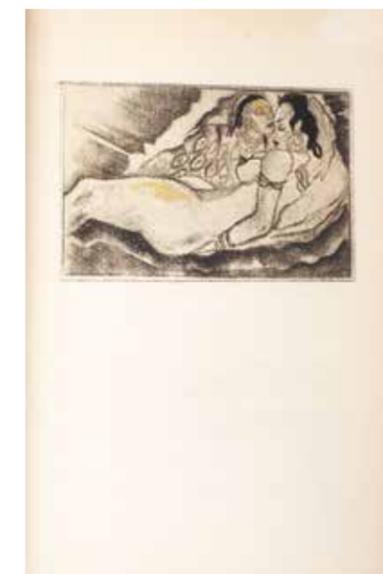
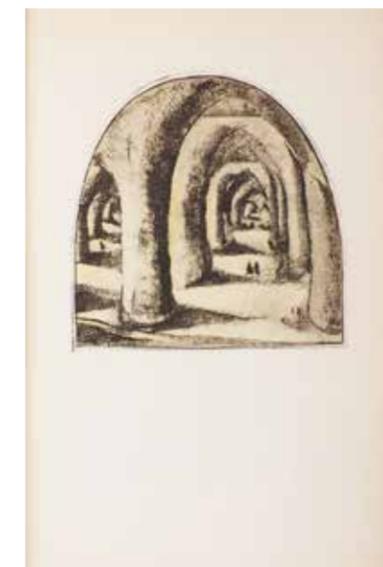
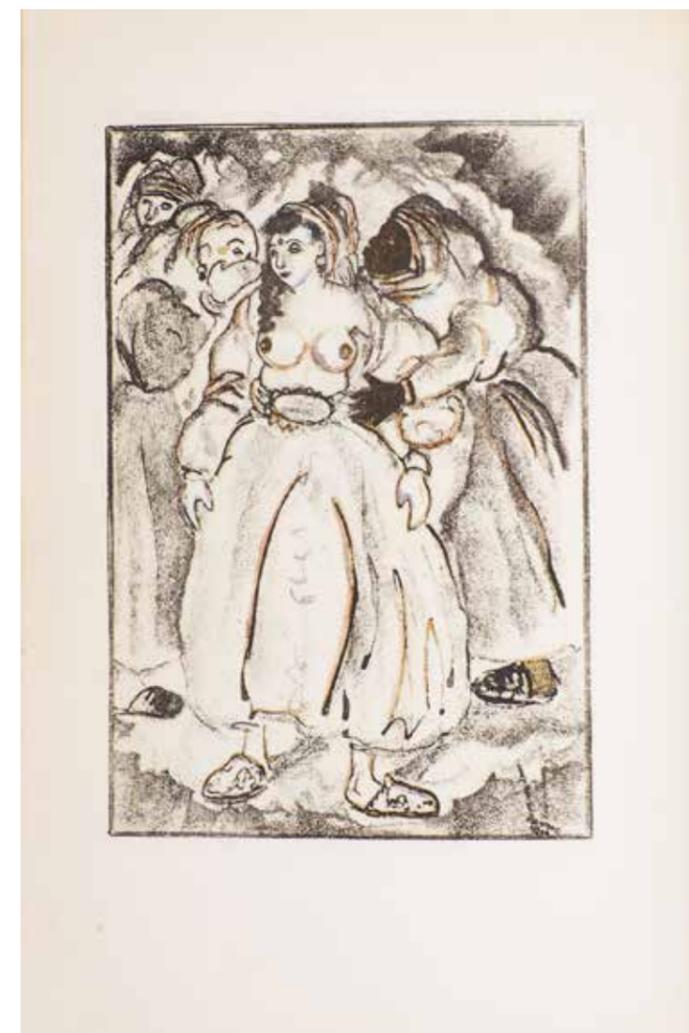
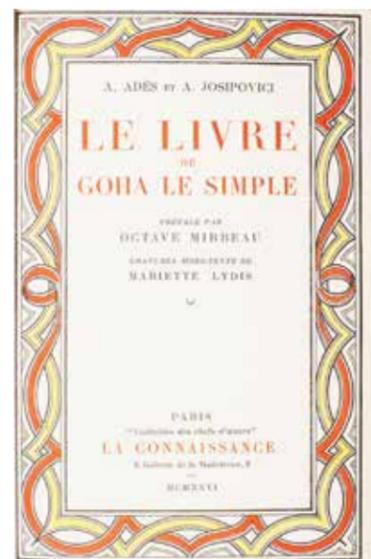
8vo (192 × 130 mm), pp. 203, [13] (including adverts), the *Ulysses* fragment on pp. 107-131, illustrations. Original orange boards (the other volumes in different colours).



[12] **ADÈS, Abert and Albert JOSIPOVICI. Le Livre de Goha le simple.**
Paris: La Connaissance, 1926.

FIRST EDITION WITH ILLUSTRATIONS BY MARIETTE LYDIS. By two Egyptian Jewish authors, the book first appeared in 1919 but this 1926 deluxe illustrated edition formed part of the *Collection de chefs-d'oeuvre* series. *Goha the Fool* was immensely popular and had narrowly missed the 1919 Goncourt prize (which went to Proust that year). 'It is possible to see the beginning of Levantine literature—rooted in the realities of the Middle East and influenced by European culture—in *Goha le Simple* ... This sad and cynical love story, which employs the prototype of Goha, the hero of many Middle Eastern tales describes the lives of the common folk of Cairo before the spread of Western cultural influence' (*Mongrels or Marvels: the Levantine Writings of Jacqueline Shohet Kahanoff*, ed. Starr & Somekh, 2011). Lydis' illustrations, evidently reduced from larger drawings, are striking — mostly depicting women of various ages and classes. This is one of 100 copies with the double suite of plates (of a total edition of 1000).

2 vols, 8vo (187 × 120 mm), pp. vi, 402, [2], plus 26 heliogravure plates, tinted by hand and an additional suite of all of them in black-and-white bound at rear. Original coloured wrappers preserved in near contemporary three-quarter morocco. Gift inscription date 1936 to first volume. An excellent set.

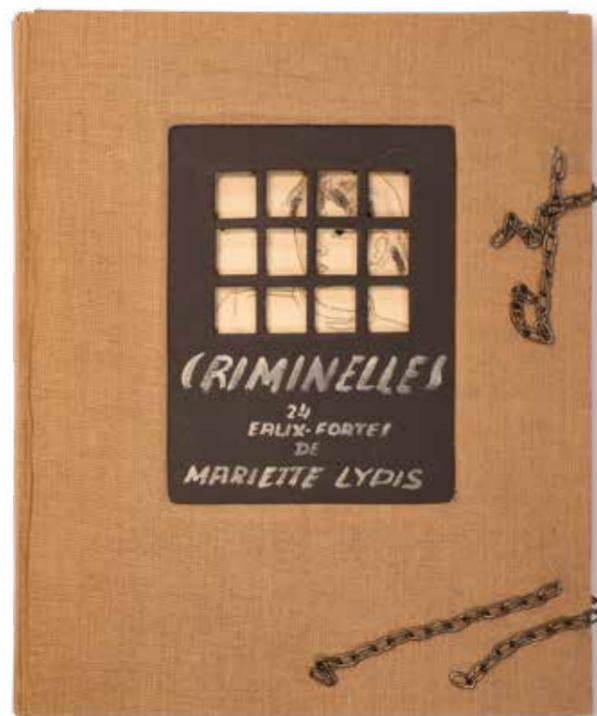


[13] **Criminelles 24 eaux-fortes.**

[Paris: the artist, 1927].

FIRST EDITION OF THIS SINGULARLY PROVOCATIVE ARTIST'S BOOK, COMPLETE WITH THE ARTIST'S PORTFOLIO BINDING — THE UPPER COVER FORMING A PRISON WINDOW AND WITH CHAINS FOR TIES.

By 1927 Lydis had established herself in Paris and had attracted the attention of several prominent patrons and collaborators. Nonetheless, *Criminelles* was a daring enterprise. It opens with a four-page introduction by Pierre MacOrlan and consists of 24 superb etched plates, in retrospect perhaps Lydis's best productions, depicting female criminals, predominantly murderers. Tightly framed and searingly precise, they are completed with letterpress captions on slips pasted below imitating contemporary newspaper reports. Though it is hard to believe that the portraits themselves are not from life (and there are reports of Lydis visiting Paris prisons at this time) the names, characters and purported crimes are all the product of the artist's imagination. It is a dark and violent departure from her more palatable and picturesque commercial work.



The following account of several of the plate captions gives a fair idea of the tone of the book: The comtesse Diane, dominatrix, leads a 17-year old boy and a married woman to suicide, and arranges sadistic sessions in which she hits and burns her disciples with instruments from her arsenal, forcing an amputation in the case of her lover. Hélène E, 24, a film extra and lesbian, strangles her lover who has left her to get married. Covering her body with flowers she fell into a stupor of lethargy. The baronne de R, 59, pursues a well-known actor and admirer; inviting him to dinner on the pretext of business, she strangles him with her own hands when he rebuffs her advances; Julie and Marie-Louise Caduchet, 16 and 15, drown the elder girl's newborn child (by an unknown father) with water from a flask.

The total edition was of 75 copies, probably issued by Lydis herself, and it was listed in *Les Livres de l'année* for 1927 (p. 29) priced at 1000 francs. This is one of the 64 copies on Arches (copy number 25) after copies on Japon. There is some variation among known copies — some are signed on the limitation notice only, others (like ours) bear pencil signatures on *all* the plates. There were also two different bindings, with only some copies having chains as closures instead of regular ties.

Carteret IV, 255: 'Suite rare et recherchée'.

Large 4to (280 × 224 mm), pp. [4] plus 24 etched plates (plate size c. 158 × 126 mm) loose, each signed in pencil and with pasted letterpress slips below. Lightly browned throughout, occasional slight nicks to right hand edges from ties. Original cloth portfolio, upper cover with black paper inset with cut window (12 openings) and painted title, complete with original ties in the form of 4 chains. An excellent copy.



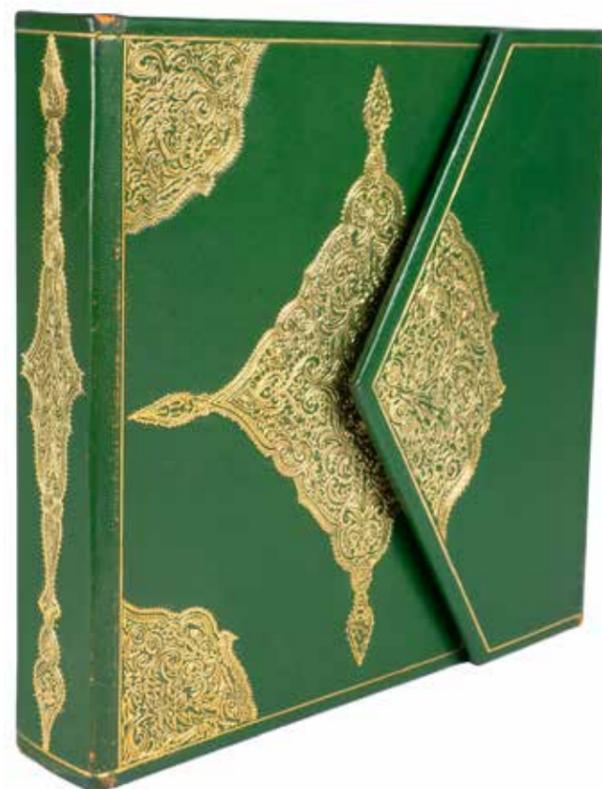
[14] **Le Coran. Quarante deux miniatures.**

Paris: Société du livre d'art ancien et moderne, [1 July 1927].

FIRST EDITION IN FRENCH, ONE OF 100 COPIES ON JAPON PAPER (the complete edition) numbered by hand (this one number 48) in a special Persian-style binding. While the limitation notice describes the whole edition as signed, this is an unsigned example. This Paris edition uses the plates first issued with German text in Berlin in 1924 (see 2, above). The text was printed in Leipzig and the plates are identical to those of the earlier German edition and were probably printed in Berlin. The attractive green morocco wallet binding is presumably a French production.

Very rare: Worldcat lists the Bibliothèque nationale copy only. Carteret, IV, p. 124: 'Édition très recherchée et cotée.'

Square 8vo (160 × 155 mm), ff. [1], 42 (mounted colour printed plates, each plate with window mounts and letterpress explanations to their verso), [3] (index and colophon). Original green morocco Islamic style binding, gilt, green card slipcase with remnants of green paper dustwrapper. Very minor surface rubbing and cracking to folds of the binding, but generally fine.



[15] Henry de MONTHERLANT. *Lettre sur le serviteur châtié.*
 [Paris]: Éditions des cahiers libres, 1927.



WITH FIVE LITHOGRAPHS BY LYDIS. Published in a total edition of 290 copies, this is copy VIII of 23 copies on Japon with an additional suite of the plates. Montherlant's disturbing early short story had been first published in *Candida* for 17 December, 1925. Montherlant is remembered partly through the lens of Simone de Beauvoir, who chastised his misogyny and anti-feminism in *The Second Sex*, but he was nevertheless an important connection for Mariette Lydis and one of her first acquaintances on arrival in Paris. He later wrote several appreciations of her work (see 27 and 28 below).

8vo (185 × 120 mm), pp. 68, text illustrated with five lithographs by Mariette Lydis, plus an additional suite of 5 loose plates. Unopened in printed purple wrappers (which are slightly faded and creased with small chips at head and foot of spine). A very good copy.



[16] Paul VALÉRY. *Autres Rhumbs.*
 Paris: Éditions de France, 1927.

FIRST EDITION. Number 67 of 243 copies on Arches (total edition 310). A collection of short essays, aphorisms and fables which signals Valéry's retreat from poetry, a radical change of course symbolised by Lydis' compass-rose frontispiece.

8vo (208 × 140 mm), pp. 95, [3], plus etched frontispiece by Lydis. Original wrappers (slightly rubbed and soiled). A good copy.



[17] **Jane REGNY. Le Zodiaque.**

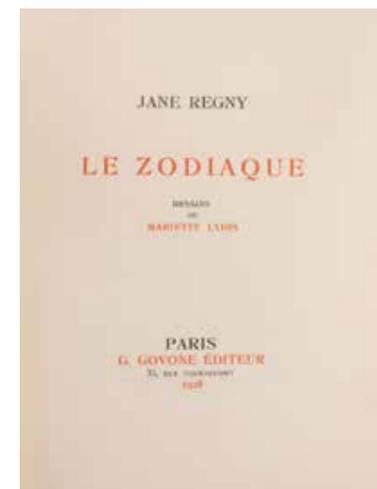
Paris: [A. & F. Debeauve for] G. Govone, 1928.

FIRST EDITION, unnumbered copy of the limited issue of this delightful pamphlet, with the brilliant hand-coloured frontispiece and plate by Lydis. An astrological jeu d'esprit published by Jane Régný (pseudonym of Madame Balouzet Tillard de Tigny) the renowned tennis player-turned-designer who specialised in fashionable sportswear in the 1920's. One of 1100 copies, of which only a few copies had hand-coloured frontispieces and were for distribution to Regny's friends and clients. This one was printed for 'la comtesse de Montgomery' presumably Lady Beatrice Eleanor Paget (1883-1973), 12th countess

of Montgomery. *Le Zodiaque* is the first of Lydis' works to be published by the comte Giuseppe Govone, who specialised in *éditions de luxe* in the twenties and thirties. Lydis was to marry him in 1934.

Worldcat lists copies at the Bibliothèque nationale, the Koninklijke Bibliotheek and University of Miami only.

4to (241 x 183 mm), pp. [18], plus a hand coloured or pochoir folding frontispiece embellished with gold and 1 etched plate, both in colour. Uncut and mostly unopened in original wrappers. Foxing and dust staining to wrappers.

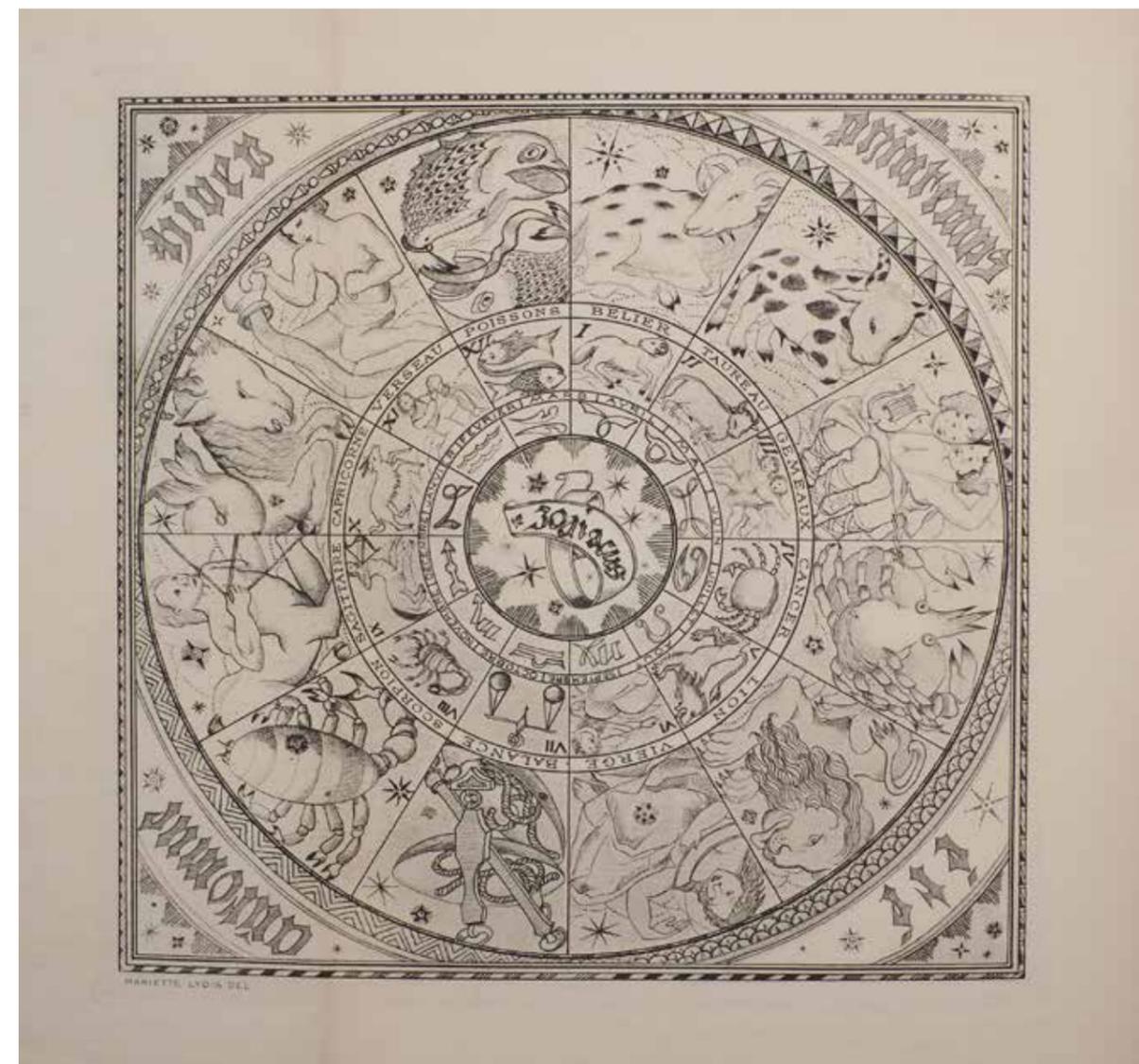
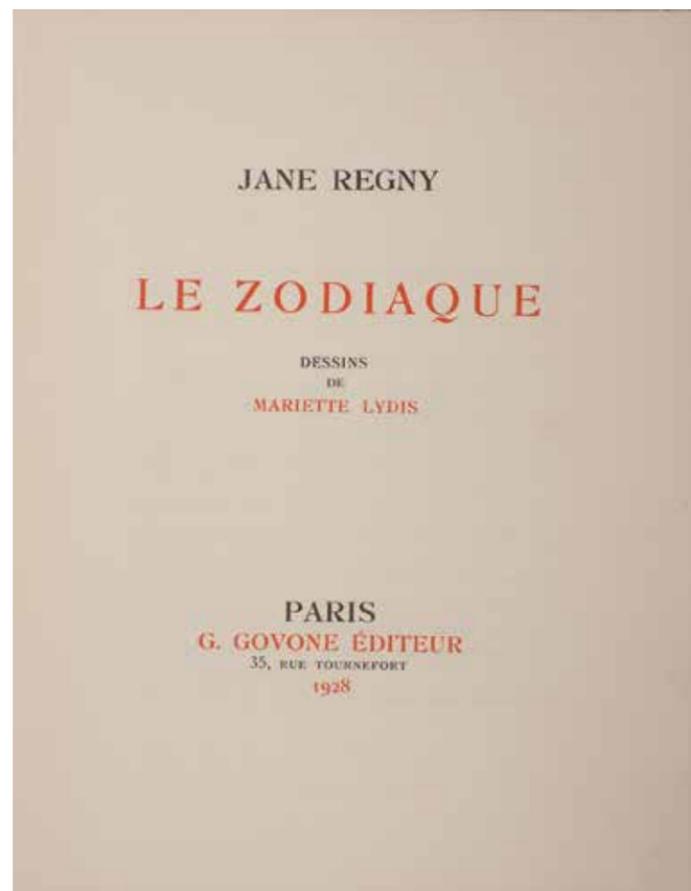


[18] **Jane REGNY. Le Zodiaque.**
Paris: [A. & F. Debeauve for] G. Govone, 1928.

FIRST EDITION, number 271 of 1000 regular copies for distribution to Regny's friends and clients (after the 100 special copies with coloured frontispieces).

4to (241 × 183 mm), pp. [18], plus folding frontispiece (black and white) and 1 colour plate. Uncut in original wrappers. Very minor soiling. An excellent copy.

Worldcat lists copies at the Bibliothèque nationale, the Koninklijke Bibliotheek and University of Miami only.



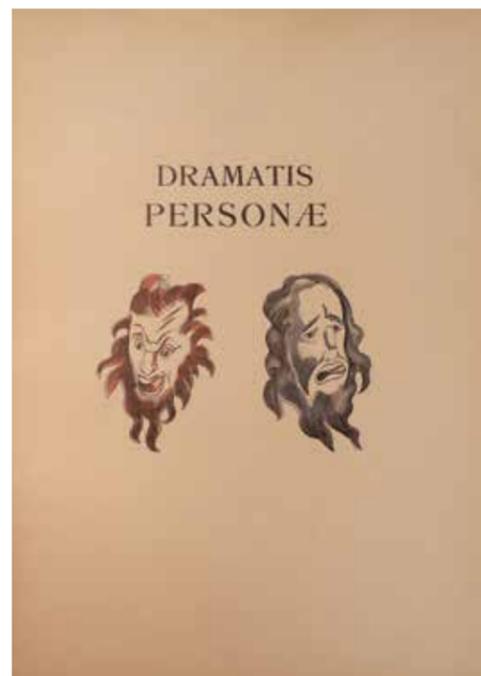
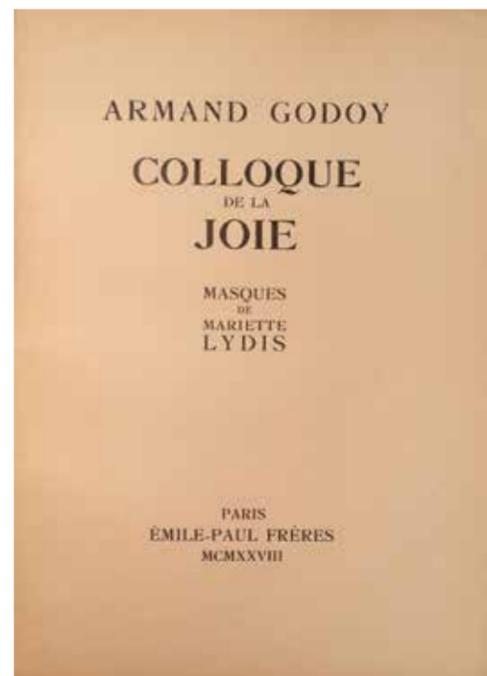
- [19] **Armand GODOY. Colloque de la joie. Masques de Mariette Lydis.**
Paris: [A. & F. Debeauve for G. Govone] Émile-Paul frères, 1928.

FIRST EDITION WITH DECORATION BY MARIETTE LYDIS, A PRESENTATION COPY INSCRIBED BY GODOY: NUMBER 4 OF 25 COPIES ON VIEUX JAPON (after one copy on Vélín and five copies on Vieux Japon, lettered A-E) of a total edition of 180 (the remaining copies on Hollande Pannekoek). The colophon gives 21 November 1928 and the *Colloque* was also published (without the Lydis illustrations) as part of Godoy's *Monologue de la tristesse et colloque de la joie* two weeks before: on the 6th November.

Symbolist poet Godoy was born in Havana in 1880 and spent the first part of his life in Cuba and Peru, working in banking and the tobacco trade, before emigrating to France in 1919 with the express intention of becoming a poet 'dans la langue de Baudelaire'. Much influenced by the Parnassians and the symbolists he was also a major collector of books, manuscripts and prints, amassing an unrivalled collection of Baudelaireiana. Among his numerous published works in French is his translation of Poe's *Raven*, (see 24 below).

Worldcat locates no US copies.

Folio (380 × 272 mm), pp. 37, [7], including blanks at front and rear. 24 woodcut masks as ornaments, all hand coloured (2 different faces). Very lightly browned. Original wrappers preserved in slightly later half morocco, marbled boards, gilt spine. Incribed by Godoy to Italian philosopher Francesco Orestano on half-title. Later bookplate (A. Fontana). A very good copy.

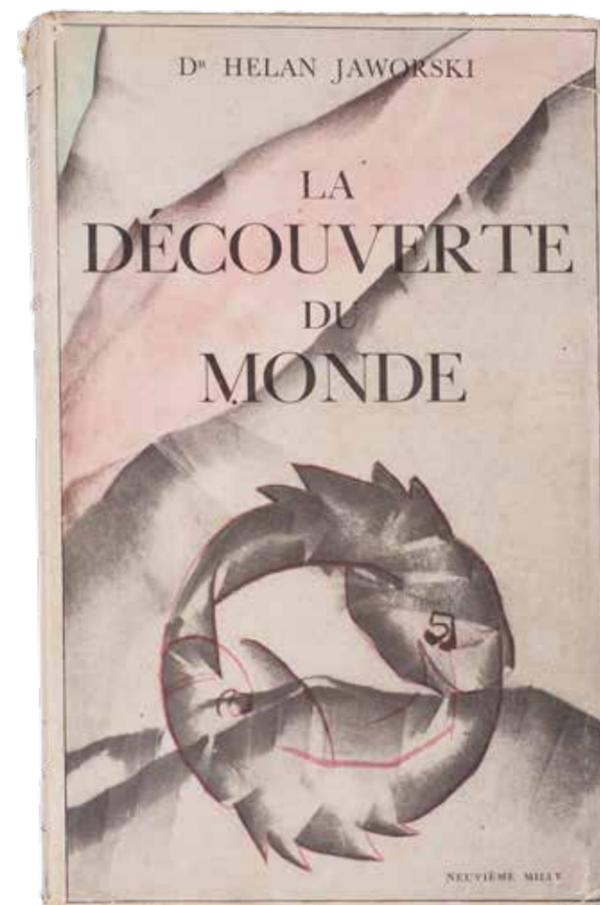


- [20] **Helan JAWORSKI, Dr. La Découverte du monde.**
Paris: [printed by Van Bouggenhoudt in Brussels for] Albin Michel, [1928].

FIRST EDITION (ninth thousand) of this radical and prescient work of natural history, which includes a cover design and portrait of the author by Mariette Lydis. The book insists on the earth as a living organism and on a fundamental unity existing between all natural forms, together with a universal animating force or 'vital rhythm' at work upon it all. Jaworski was maverick, and though apparently a member of the Paris Faculté de médecine, he operated very much at the fringes of accepted science. 'Dr. Jaworski expects his *Discovery of the World* to lead to wholesomer and longer living. On the physical side, he is already combating suicidal individualism by injecting young blood-serum into old patients. If his

confident cosmogeny seems to limp at times, his practical conclusions are plausible and harmless' (review of *La Découverte du monde* in *Books Abroad*, 3, 2, April 1929, p. 115).

8vo (190 × 120 mm), pp. 163, [1]. Frontispiece portrait by Lydis, two coloured plates (one folding). Lightly browned throughout. Original wrappers with a cover design by Lydis. Slightly rubbed and creased.



[21] **Charles BAUDELAIRE. Les Fleurs du Mal.**
Paris: G. Govone, 1928.

FIRST EDITION — GENERALLY CONSIDERED MARIETTE LYDIS' FINEST BOOK — ONE 353 COPIES OF THE TEXT AND JUST 125 OF THE PLATES (BOTH VOLUMES NUMBERED 29) WITH ALL PLATES SIGNED BY MARIETTE LYDIS AND IN THEIR COLOURED STATE.

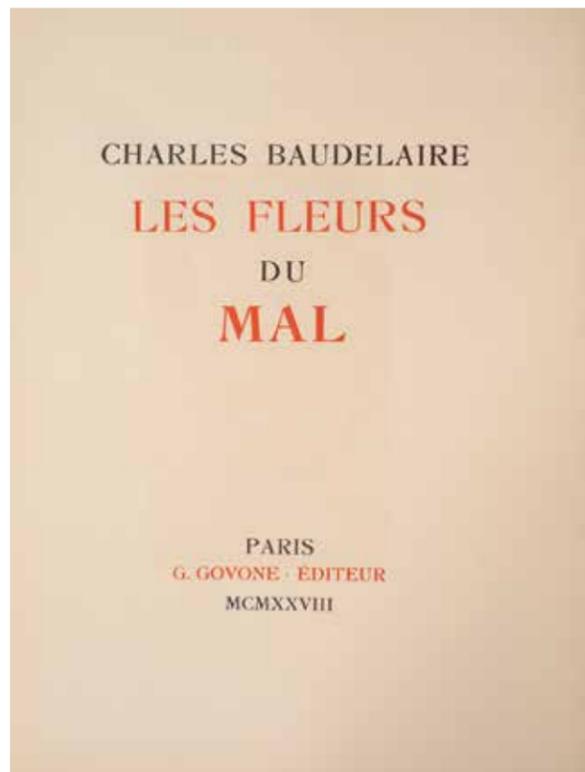
By the time of publication, Mariette Lydis was living openly as a bisexual, and her works of the later twenties were provocative explorations of female sexuality. Her artistic output focused almost exclusively on the female nude, and she exhibited with the Société des Femmes Artistes Modernes, allowing a reasonable comparison to be made with her better known contemporary Tamara de Lempicka. Critical responses to Lydis' female nudes are explored extensively by Paula Birnbaum in the chapter entitled 'Painting the Perverse' in her fascinating monograph, *Women Artists in Interwar France: Framing Femininities* (Ashgate, 2011)

Lydis later created another series of coloured drawings for *Les Fleurs du Mal* issued as lithographs in 1937. These reproductions were frequently bound up with remaining copies of our 1928 text volume, causing confusion among cataloguers who have assumed them to date from the twenties, so that hybrid 1928/37 volumes are often dated 1928 in library catalogues and booksellers descriptions. The rather lurid 1937 illustrations are, however, immediately recognisable and have none of the sparse intensity of Lydis' present 1928 sequence of etchings.

The text volume contains a facsimile of Baudelaire's self portrait and a page of facsimile of his manuscript, both from the collection of Armand Godoy, as well as the loose leaf 'Prière d'insérer...' by Jean Royère', the latter not always preserved.

Carteret IV, 63: 'Ensemble recherchée et cotée. Une des meilleures illustrations de l'artiste'.

2 vols, folio (334 × 250 mm), text: [8], 13-337, plus portrait frontispiece and a facsimile leaf of Baudelaire's manuscript (both mounted), plus loose inserted leaf 'Prière d'insérer pour les Fleurs du Mal'. Uncut and mostly unopened; plate vol: title, 10 etched and coloured plates signed in pencil, each with preceding title leaf, limitation leaf. Uniform drab wrappers lettered in red. Very slight creasing to wrappers, the text volume with short tears to foot of upper cover joint.

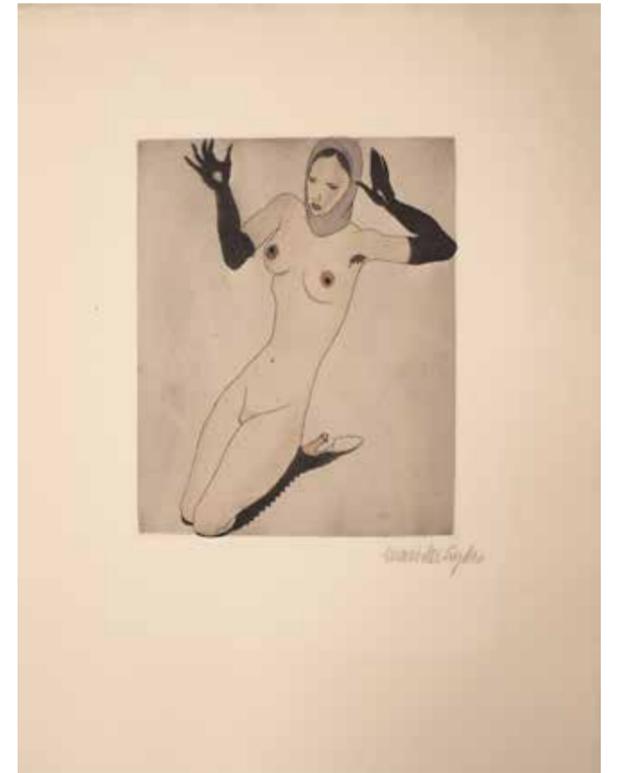




Mariette Lydis



Mariette Lydis



Mariette Lydis

[22] **Joseph DELTEIL. Le petit Jésus.**

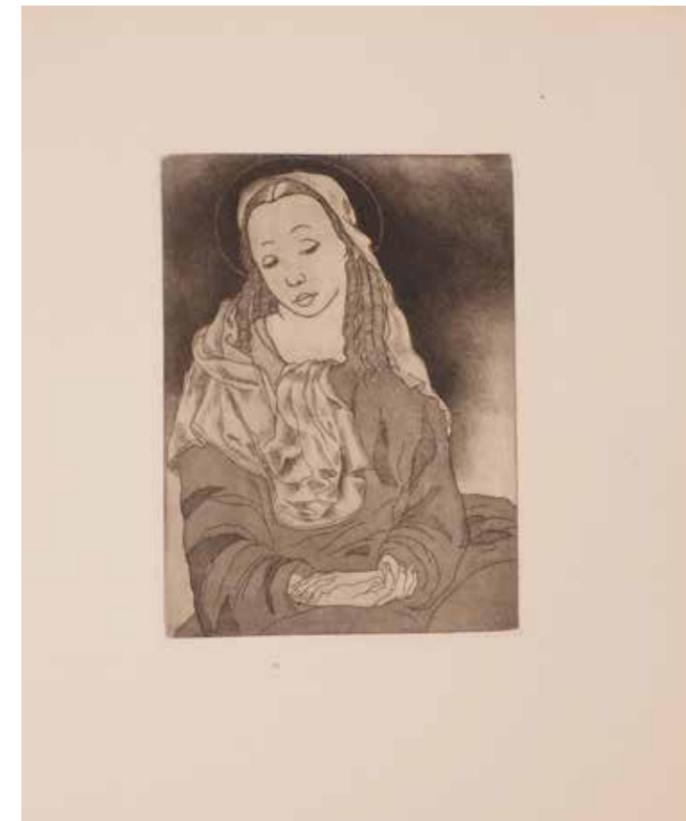
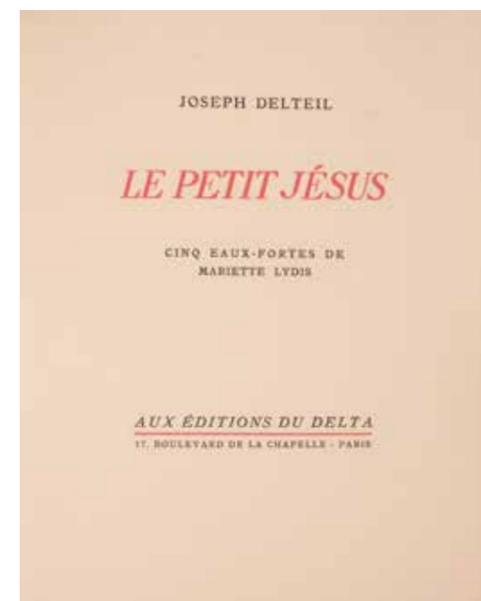
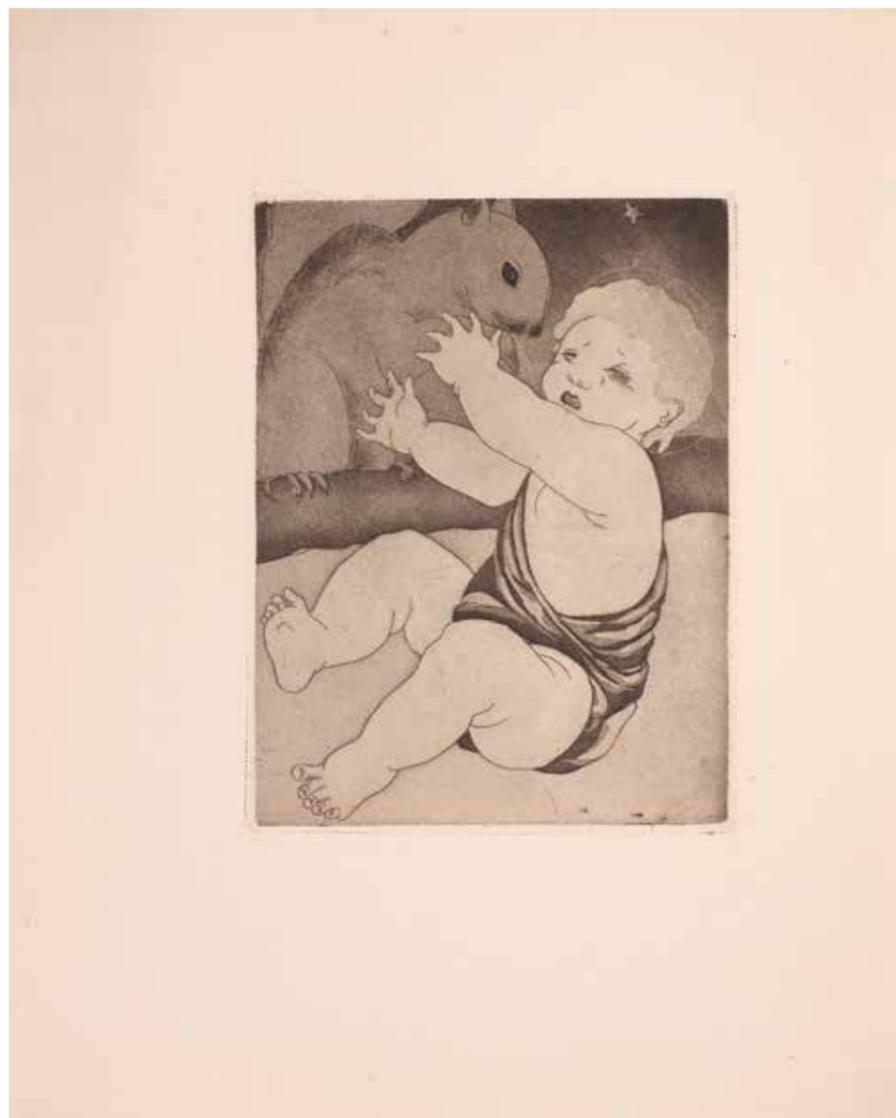
Paris: [Ducros & Colas for] Éditions du Delta, [1928].

FIRST EDITION, which contains five etched miniatures by Lydis. Novelist and critic Joseph Delteil was associated primarily with the Surrealists, but he was an early admirer of the work of Mariette Lydis and also her lover for part of 1928. It was he who observed that she 'must "paint with her breasts", given her ability to express sexual desire from a bisexual perspective' (Birnbaum, *Women Artists*, p. 210). *Le petit Jésus* is a curious retelling of the story of the nativity of Christ as a primeval legend, in which a variety of animals and birds pay homage to the infant Jesus. The five etched miniatures include a squirrel, an owl, a porcupine and a songbird.

This is number 17 of 300 copies on Arches (after 10 on Japon, total edition 310) and is inscribed by Delteil.

Carteret V, 62.

4to (235 × 190 mm), pp. 44, [4] plus 5 etched plates, decorative initials, partly in red. Uncut in publisher's cream wrappers, upper cover printed in red (just creased at upper forecorner, tiny loss at foot of spine). Delteil's pale autograph inscription to half-title 'Pour Monsieur Marcel Jouffret pour que le Petit Jésus l'emparadise dans le monde et dans l'autre. Delteil'. A very good copy.

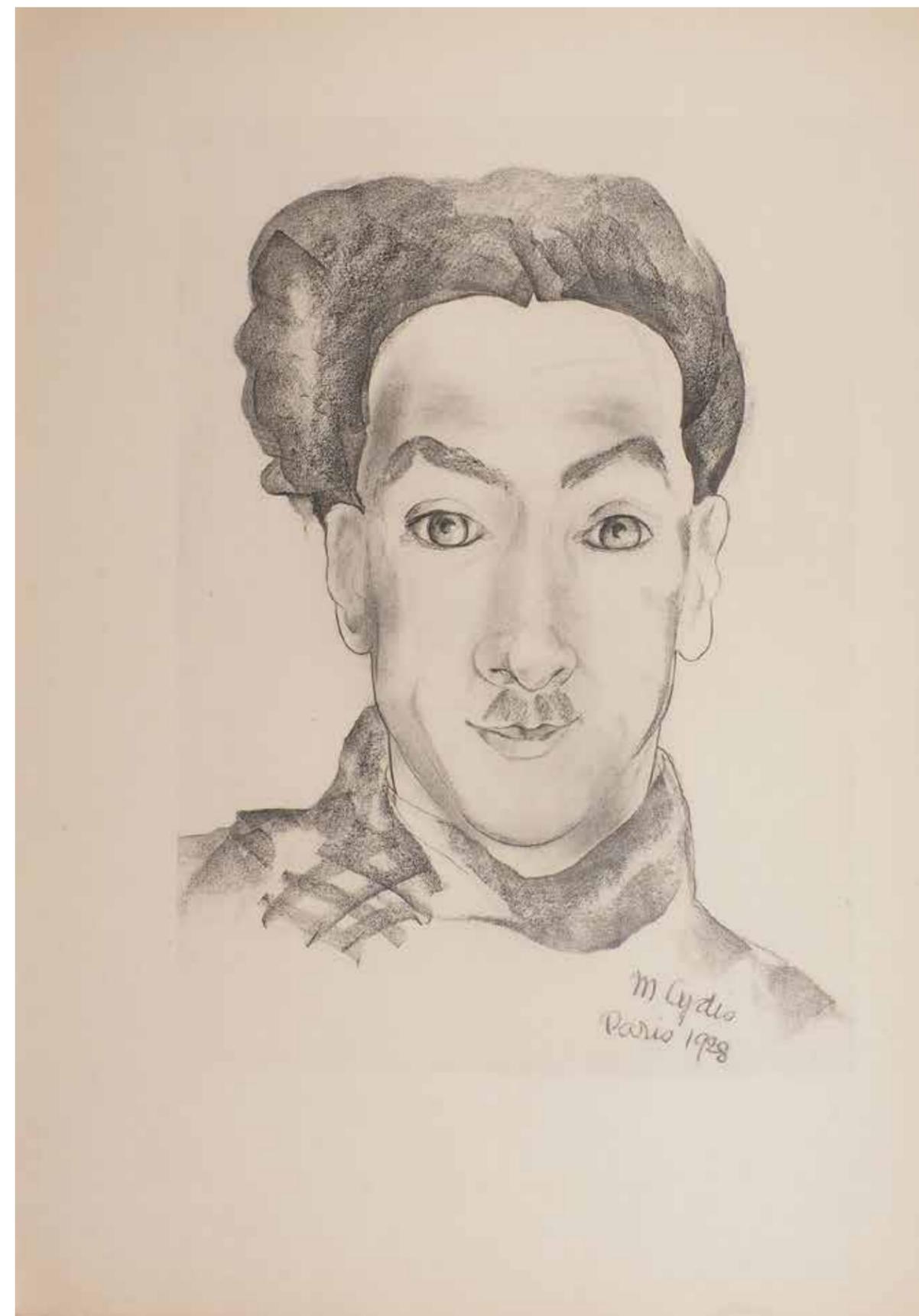
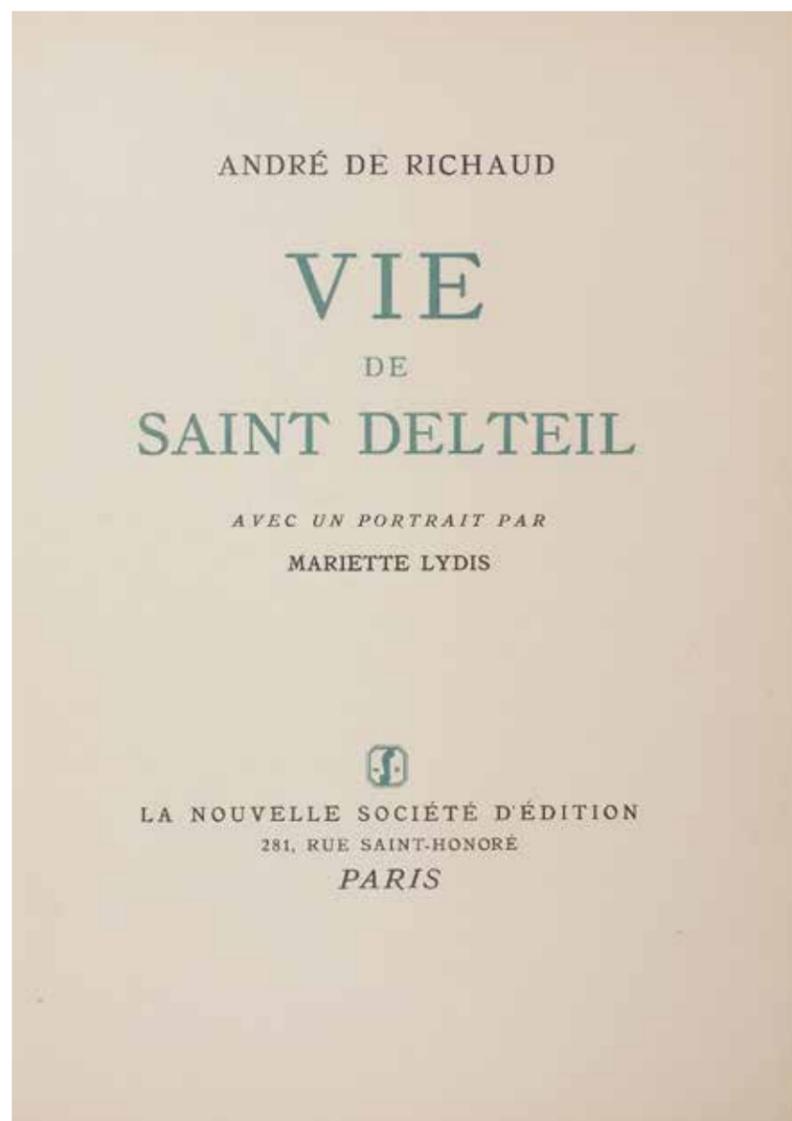


[23] **André de RICHAUD. Vie de Saint Delteil.**

Paris: [Ducros et Colas for], La Nouvelle société d'édition, [1928].

FIRST EDITION, with a portrait frontispiece of Joseph Delteil by Mariette Lydis. A witty appreciation of Joseph Delteil, in the form of an ironic literary hagiography by his friends. This example is from the *tirage de tête* – copy number 4 of 30 copies on Japon (total edition 1100).

4to (227 × 160 mm), pp. 97, [5], lithograph portrait frontispiece. Partly unopened in the original wrappers. A fine copy.



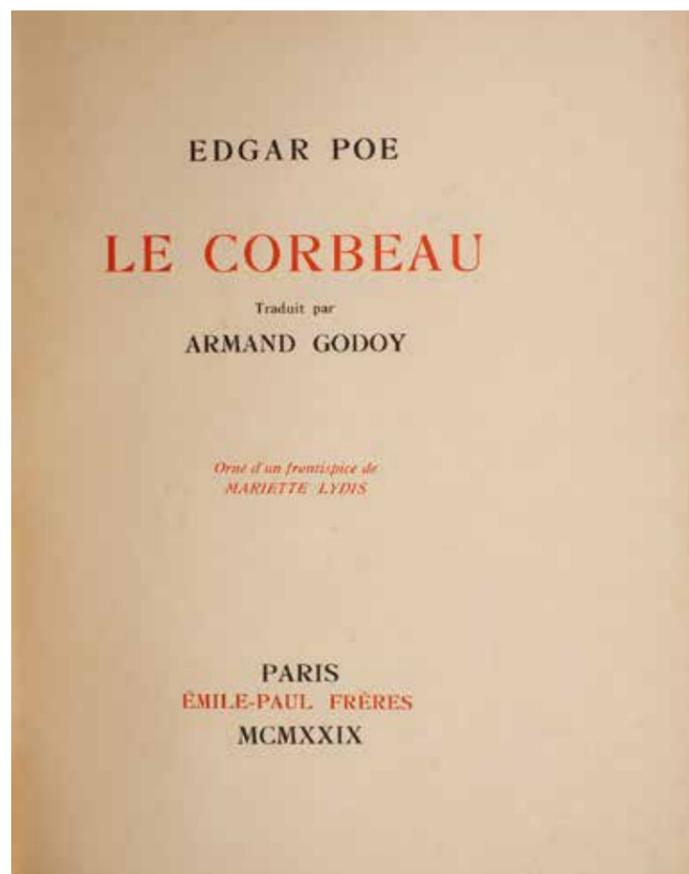
[24] **Edgar Allan POE. Le Corbeau.**

Paris: [A. & F. Debeauve and G. Govone for] Émile-Paul frères, 1929.

FIRST EDITION, with an etched frontispiece by Mariette Lydis, signed by her.

The translator of this version of the *Raven* was Symbolist poet Armand Godoy (see 19 above) and was dedicated by him to the memory of Baudelaire. This is one of 25 copies (numbered 22) on Japon, with the frontispiece signed by the artist, from a total edition of 1500 copies.

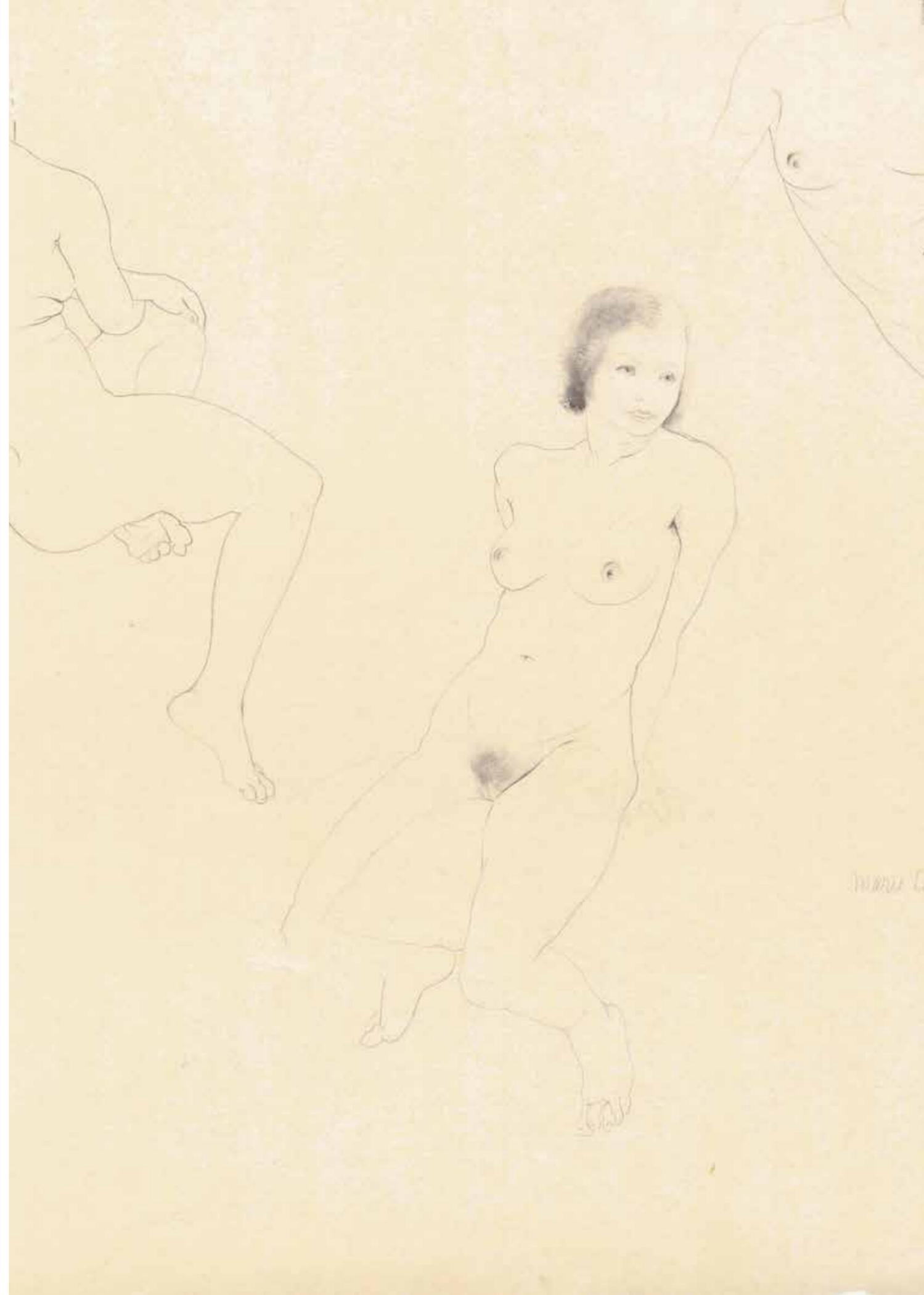
Folio (230 × 205 mm), pp. [6], xviii, [2] plus etched frontispiece, signed in pencil by Mariette Lydis. Original printed grey wrappers (which are slightly creased at edges). Inscribed by the translator to Swiss politician Giuseppe Motta (1939) with the latter's small inkstamp. An excellent copy.



[25] **Marie-Louise.**
Paris, 1929.

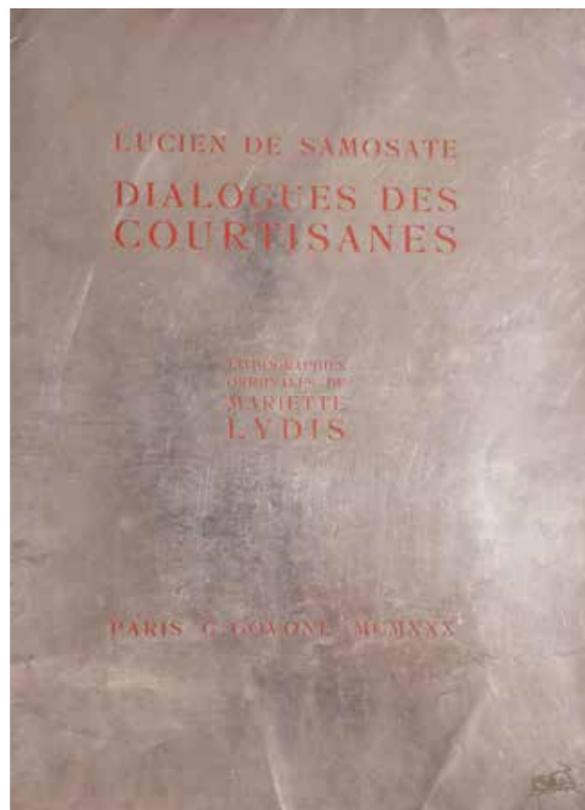
An original and highly characteristic 1920s drawing by Lydis of three nude figures. It bears the stamp of the Lydis studio sale (Nogent sur Marne).

Pencil drawing on paper (360 × 500 mm), occasional minor abrasion effecting one or two pencil lines.



[26] **LUCIAN of Samosata. Dialogues des Courtisanes.**

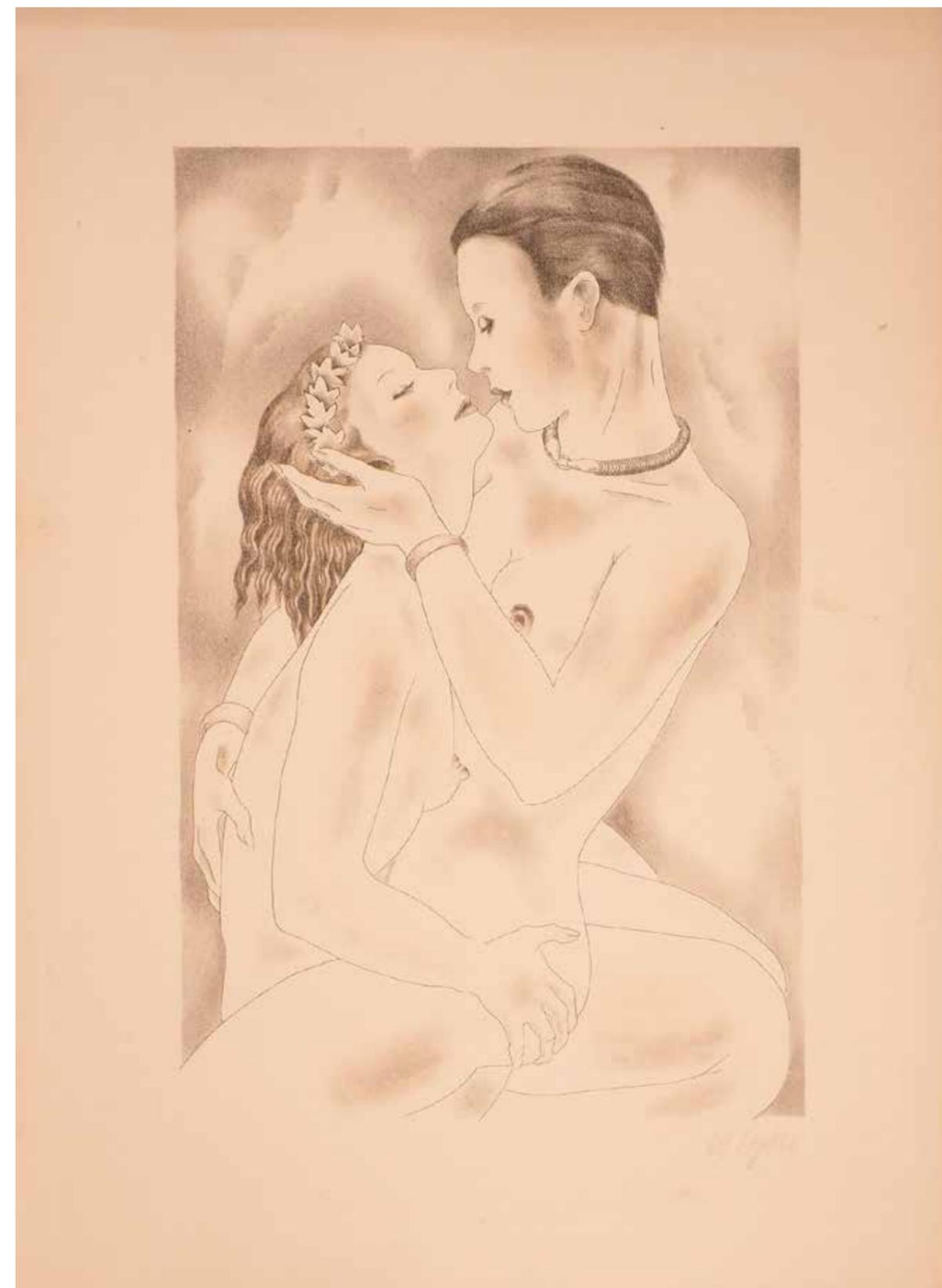
Paris: [A. & F. Debeauve and L. Lafontaine for] G. Govone, 1930 [colophon: December 1929].



FIRST EDITION, a total edition of 75 numbered copies, with plates signed by the artist, this being one of 60 copies on Hollande (this copy unnumbered and reserved for the printer of the plates). Lucian's text dates from the second century AD and the translation used here is that of Nicolas Perrot d'Ablancourt, of the seventeenth century. 'Although on the periphery of the classical canon, Lucian's text was popular with European and American audiences in the 1920s and 1930s as work that stimulated discourse on alternative sexualities' (Paula Birnbaum, *Women Artists in Interwar France: Framing Femininities*, 2011, p. 208, and after, discussing a specific print from this edition which 'celebrates the sexuality of a lesbian couple on the Greek island of Lesbos... represented by two modern-looking, naked women embracing passionately').

Carteret IV, p. 235: 'Intéressant publication'. Worldcat: Bibliothèque nationale, Montpellier, Yale, Library of Congress, Boston Public Library only.

Folio (395 × 210 mm), pp. [48] (16 folded leaves) plus 12 original coloured lithographs by Lydis each signed by the artist, tissue guards with printed titles. All loose as issued in original silver foil wrappers printed in red. Wrapper showing some wear and creasing but still a very pleasing copy.



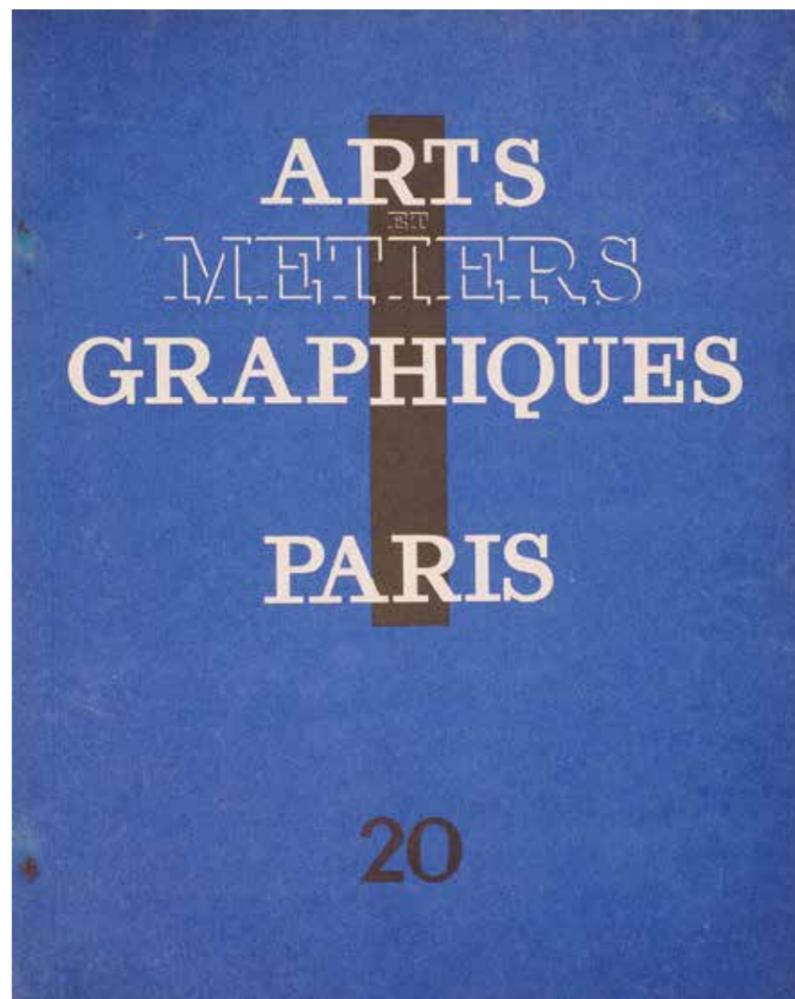


[27] **Henri de MONTHERLANT. Mariette Lydis** [article in] *Arts et Métiers graphiques*. 20. Paris: 15 November, 1930.

A useful contemporary article on Mariette Lydis — a brief biography and appreciation which includes a bibliography of her illustrated books of the 1920s, including several unpublished and forthcoming works. The illustrations reproduce examples of plates from her *Koran*, *Criminelles*, Baudelaire, Poe and *Dialogues des Courtisanes* but the phototype and lithograph plate were otherwise unpublished.

Also included are two more journals: a copy of *Arts et Métiers graphiques* Paris 23 (15 May, 1931) which has a further notice of Lydis (together with an original lithograph) in the article 'L'oeil du Bibliophile' and a copy of *Mobilier et décoration* 4 (April 1931) with an article on Lydis (pp. 153-158 with 14 illustrations of works to 1930) by Yvanhoé Rambosson.

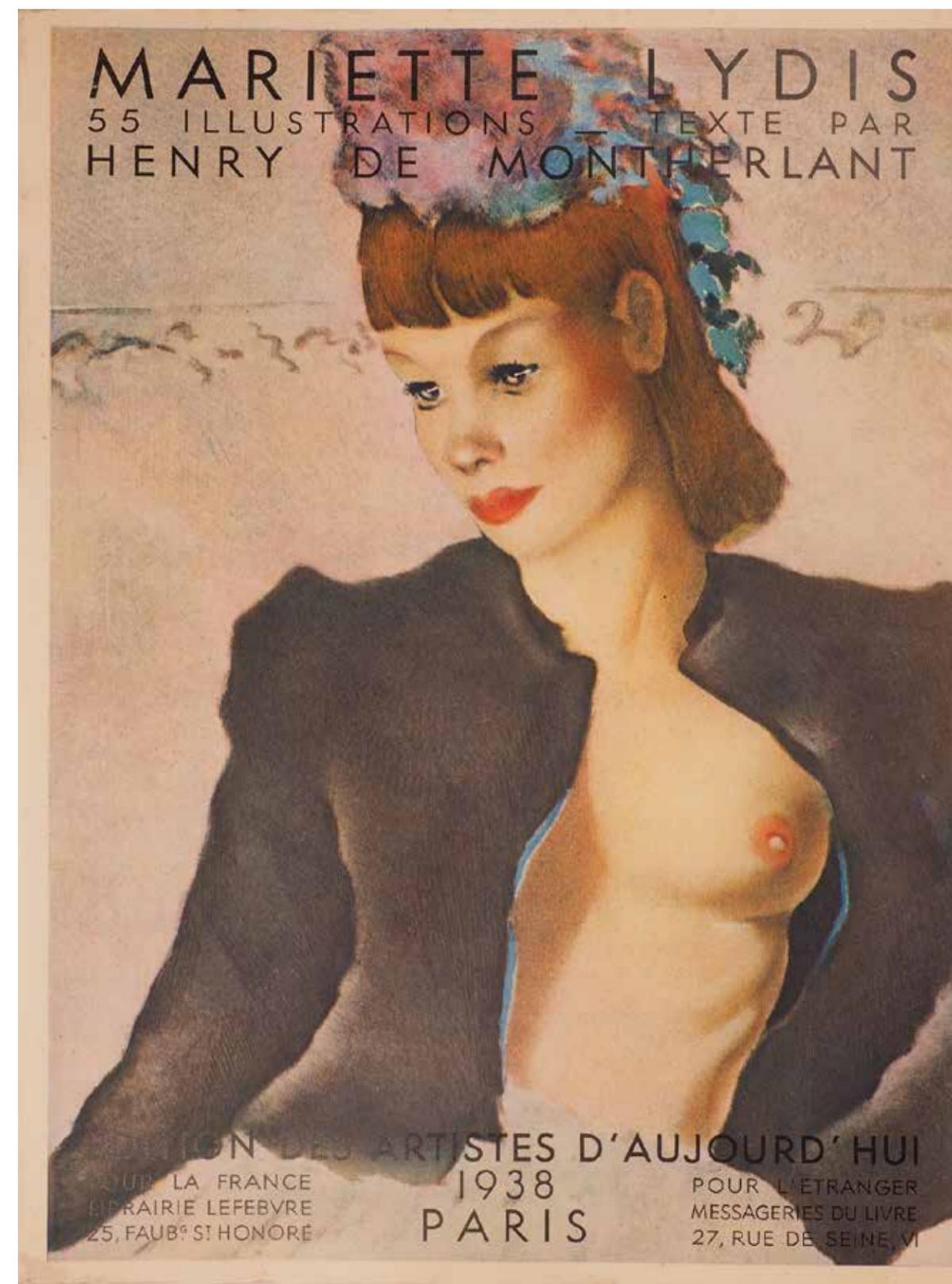
Folio (310 × 240 mm), pp. 81-88 in the complete issue. Plates and illustrations, including one phototype and one pochoir coloured lithograph in the Lydis article. Original bright blue wrappers. Slightly rubbed.



[28] Henry de MONTHERLANT. Mariette Lydis.
Paris: Édition des artistes d'aujourd'hui, 1938.

FIRST EDITION, one of 1000 copies, complete with the signed lithograph ('Madina') and etching ('Petite Tzigane à Epsom'). An appreciation of the work of the artist which includes a listing of her works in public collections and a useful bibliography of her illustrated books. It is an important retrospective of Lydis's European works before she left for England and ultimately Argentina.

4to (280 x 210 mm), pp. [6], 16, plus 24 leaves of illustrations, some in colour, plus a lithograph and an etching, each signed in pencil and loose in inserted paper chemises (as called for). Original colour printed wrappers. Edges slightly creased, but a much better than average copy.



Afterword:

Throughout the 20s, Mariette Lydis exhibited paintings in Florence, Paris, Vienna, Amsterdam, Geneva and London and by 1930 was a successful artist by any standards. She continued to illustrate books for collectors, and many of her most successful productions date from thirties and forties. But already in 1930, her style was developing into what now feels like a pale and insipid reflection of her visceral works of the twenties. She continued to depict women and girls, but in a retrospectively bizarre manner, saccharine and almost a parody of contemporary commercial art, which might be the subject of another collection. Mariette Lydis' journey did not end in Paris. The ideology of the Nazis was already felt in France in the mid-thirties and

attitudes to both people of Jewish origin and 'decadent' artists were hardening. She moved to England in 1939, pausing briefly and rather incongruously at Winchcombe where she lived with her then-partner Erica Marx long enough to illustrate a well-received edition of James' *The Turn of the Screw*. But even England did not allay her fears and she moved on to Buenos Aires in 1940, initially for an exhibition, and lived and worked there longer than she had anywhere before, until her death 1970. She continued to publish and exhibit in Europe after the war but is justly claimed as an Argentine artist and her influence was felt in artistic circles all over the Americas.

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Paula J. Birnbaum, *Women Artists in Interwar France, Framing Femininities*, Ashgate, 2001.

Thyra Clark, 'Mariette Lydis', *Artwork*, volume 14, 16, 1928, pp. 237-8.

Almuth Spiegler, 'Unsere Lempicka hieß Lydis', *Die Presse*, 5 January 2020.

