

MARIETTE LYDIS

DREAMS AND DESTINY

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JUSTIN CROFT AND CULT JONES, 2023

MARIETTE LYDIS

DREAMS AND DESTINY

[illegible]

From the relative safety of Argentina, she grieved for her European homeland as it tore itself apart for the second time in her lifetime and for the friends and many other lovers she left behind. She was to live in Buenos Aires until her death on April 26, 1970, as a much-respected Argentinian artist.

She renounced her Jewish identity and her birth name in 1910 on marrying a Catholic Viennese businessman, Julius Koloman Pachoffer-Karny. She married twice more, in 1917 to a Greek shipping entrepreneur, Jean Lydis, with whom she lived near Athens and then in 1934, Giuseppe conte Govone, 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 20s and early 30s Paris. Lydis is now habitually described as a bisexual or lesbian artist, but that is to reduce her art to no more than a convenient shorthand.

A criminally overlooked artist, books were Lydis's most important medium, many published during the Parisian years in which she produced her best and most enigmatic work. It is our hope that this collection provides a map to the extraordinary artistic landscape she traversed.



[1]

4to (260 × 190 mm), pp. [8], 110, [2], including 20 mounted colour-printed plates (each c. 105 × 120 mm). Very light spotting. Publisher's half sheep, decorative paper covered boards, spine gilt. A very good copy.

Mariette LYDIS and Bèla BALÀZS.

Der Mantel der Träume. Chinesische novellen.

Munich: [C. G. Naumann in Leipzig for] D. & R. Bischoff, 1922.

First edition of Mariette Lydis's first book — a startling exposition of her lifelong preoccupation with dreams. Described on the title-page as Chinese stories by Balázs, illustrated by Mariette Lydis, her twenty illustrations in fact came first, with the sixteen fables added in response. The book is, in effect, a series of pictures 'illustrated' with text. Its genesis lay with the artist and her friend Eugenie Schwarzwald, the Viennese progressive educationalist. Schwarzwald approached the Hungarian emigré poet and aesthete Balázs (who had composed the libretto for Bartók's *Bluebeard's Castle* in 1911) to write a text for the watercolours. Balázs wrote sixteen tales in just three weeks, producing a series of strange and sometimes chilling tales true to the striking orientalism of the images. The book was a great

success. Thomas Mann extolled it as 'a beautiful book' in a press review, while a modern critic writes: 'Not surprisingly [Balázs] stuck to his favorite theme — human alienation... In these fables, Balázs 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 been published in English as *The Cloak of Dreams* (Princeton, 2010).

The twenty illustrations are colour reproduced from watercolour miniatures signed from Lugano, 1921-2 with the artist's initials 'M.P.K.' for Marietta Pachoffer-Karňy (from her first marriage in 1910 to Austrian businessman Julius Koloman Pachoffer-Karňy, who died April 1922).



[2] **‘Maternité’. An original watercolour for Der Mantel der Träume.**
Lugano, 1921.

Watercolour (194 × 290 mm), signed in gouache, overwritten in pencil. Studio stamp on verso.

One of the original watercolours for Lydis' first published book, 'M.P.K.' (later overwritten 'Lydis' by her in pencil).



[3] **42 Miniaturen zum Koran.**
Berlin: Brandus'sche Verlagsbuchhandlung, [1924].

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 half vellum with decorative marbled/pastepaper boards and matching slipcase. Spine slightly soiled, slipcase worn at extremities, but a very good copy.

First edition of Lydis's exquisite illustrations for selected passages from the Quran, inspired by Persian miniatures. Though not published until 1924, the miniatures had been painted by Lydis in Greece in 1922. Mariette had by then married Jean Lydis, her second husband, and was living in some style in a villa outside Athens. In later life she recalled discovering her vocation as a painter there as she produced all the Quran miniatures in quick succession having come across a French edition of the text in a bookshop. Subtle and lively, these Secessionist-inspired images contain no hint

of modern anxiety over illustrating the Quran. The plates in colours and gold, were printed by Ganymed in Berlin, the text by Poeschel & Trepte in Leipzig. They were reissued with a French text in Paris in 1927.



[4]

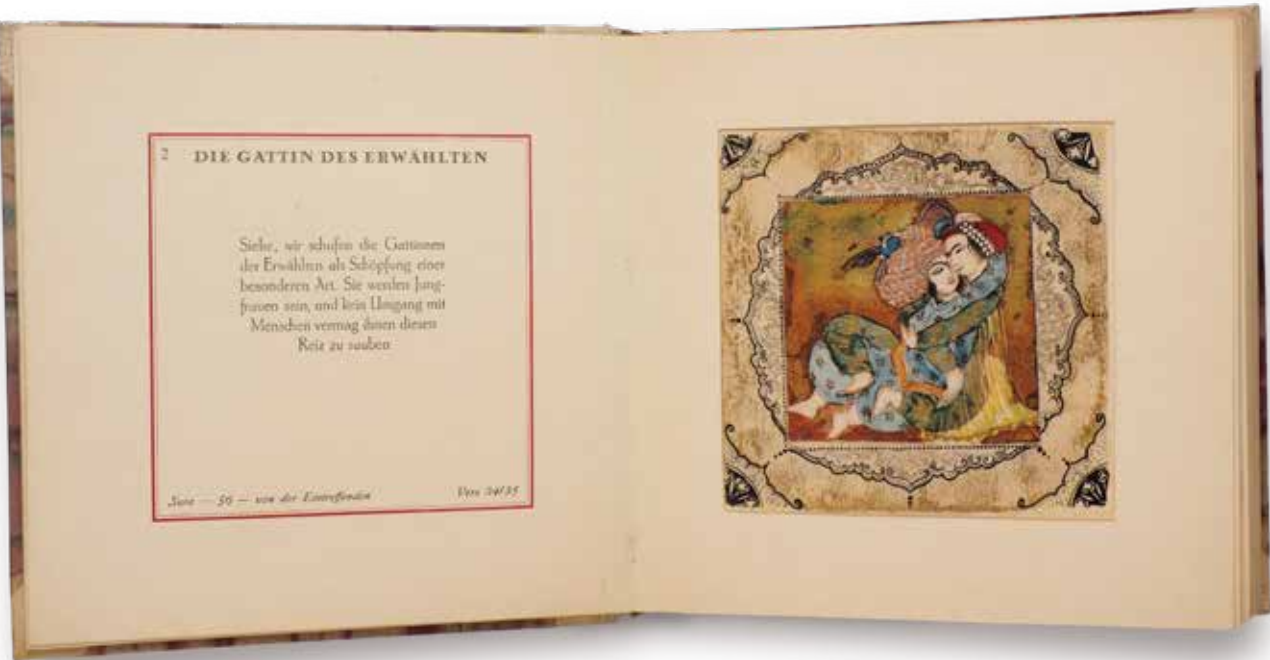
Erik-Ernst SCHWABACH.
Miniaturen in Liebesbillete. [Die verliebten Billete des Prinzen Salamud].
Potsdam: Müller & Co, [1924].

Square 8vo (195 × 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. Original publisher's red pebble grain cloth, upper cover decorated in gilt, spine lettered in gilt, gold endpapers. Slightly rubbed and faded, but a very good copy.

First edition. Each plate here is accompanied by an exotic love lyric by Schwabach (publisher, author and patron of Expressionism), the collection entitled 'Die verliebten Billete des Prinzen Salamud'. The eighteen plates reproduce Lydis's orientalist miniatures in collotype and lithograph with gold and silver. The publisher, Müller, had been 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 working with some of 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 total edition was of 1100 copies, and this is number 87 of the 100 copies on superior paper.



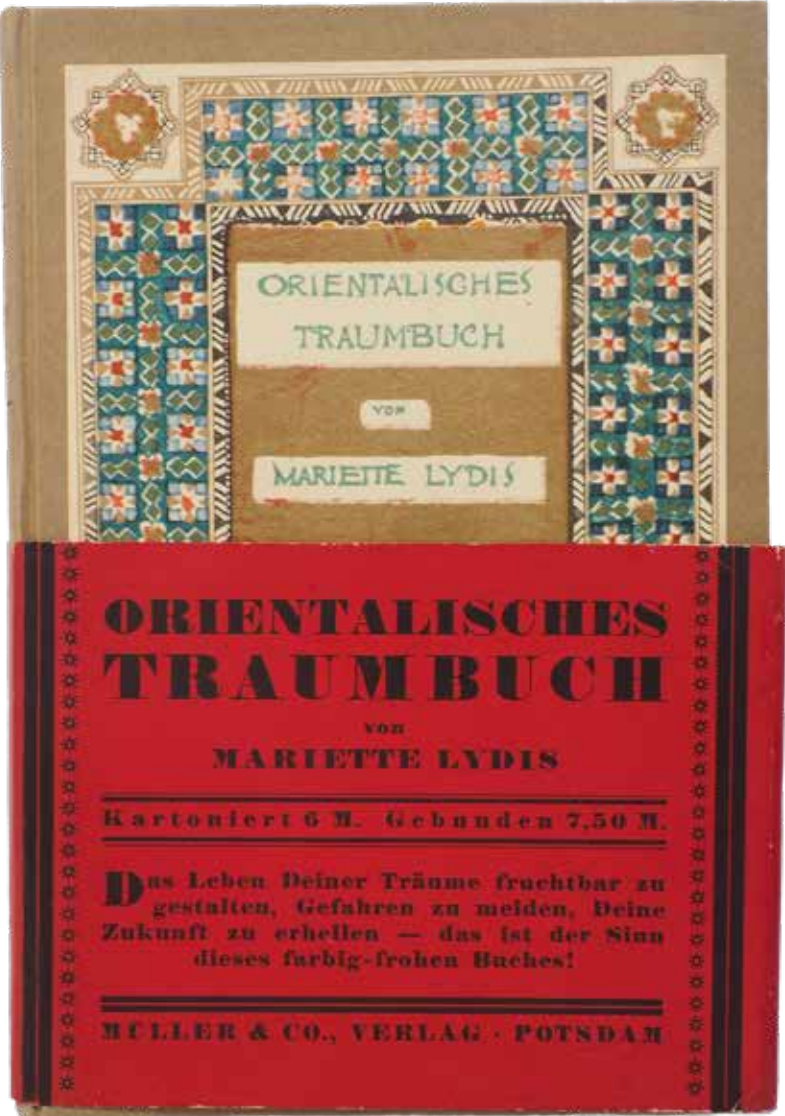
[5]

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

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, loosely inserted as issued, also the small letterpress instruction slip. Text within red and brown decorative borders. Original decorative paper covered boards, with the very rare publisher's red advertising band (minor expert repair). Contemporary bookseller's ticket (De Roo, Den Haag). Complete with the band, which almost never survives, this is an unusually fine copy.

First edition of Lydis's astrological dream dictionary, complete with the moveable volvelle horoscope and striking plates printed in colours and gold. Among the numerous

dream motifs Lydis illustrates are a whore, an angel, flight, locusts, insects, sea creatures, suicide and the devil.



[6] **Lesbiennes.**
[Paris: the artist, 1926].

Large 4to (325 × 245 mm), 25 etched plates, all with additional hand-colouring by the artist in crayon, all signed and dated in pencil, plus title leaf consisting of cut title 'Lesbiennes' from original wrapper mounted, plus manuscript colophon leaf in the artist's hand. Bound in modern yellow half morocco by Mativet, spine lettered in gilt.

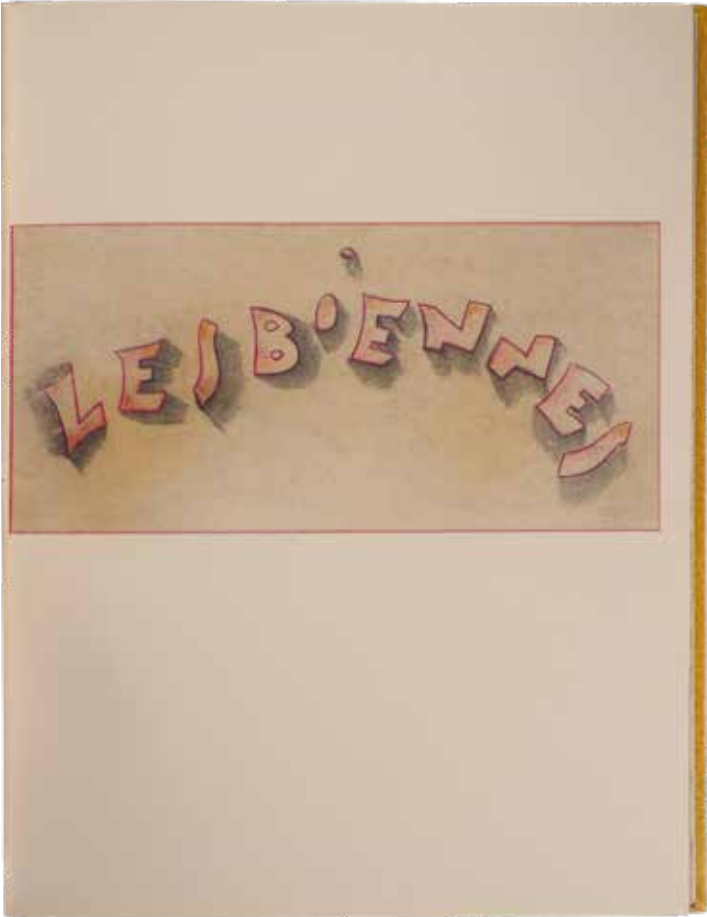
The artist's most important and elusive work, in which Lydis combines lesbian eroticism, Surrealism and abstraction in a manner entirely without parallel in 1926. Privately printed soon after Lydis's arrival in Paris, the portfolio consists of twenty-five plates in all, conceptually designed as pairs – twelve figurative and thirteen abstract. Each figurative image is provocatively explicit in itself, but its erotic charge is carried over into the curves, twisted shapes, black etched lines and hand-coloured highlights of the following abstract image. These abstract miniatures are pure psychic automatism, expressing feeling and

desire without 'control exercised by reason' according to the formulations of Surrealist Manifesto of 1924. Lydis never subscribed to Breton's formalities and yet here barged through the Surrealist door with a work ahead of its time not only in reclaiming the eroticised female body from the male gaze (freeing it from of the customary high heels, stockings and submissiveness) but also stepping straight into an artistic form that was still the preserve of the male artist. For women artists, Surrealism was always a paradox. On the one hand, the idea of art as a critique of society with potential to overthrow conventions offered an escape from hidebound ideas of femininity; while on the other, it simply perpetuated the notion of women as muses (whether physically or psychologically). It seems Lydis, according to her nature, did not pause to announce her arrival but instead delivered what can now be appreciated as one of the most daring and accomplished works of the period.

The manuscript colophon reads: 'Cet ouvrage a été tiré a 60 exemplaires sur Papier d'Arches 1 exemplaire sur Japon, 10 exemplaires hors commerce colorié à la main par l'artiste – Mariette Lydis Nr 20'. Whether she completed the full edition of 71 copies is perhaps questionable, given the extreme rarity of surviving copies.

As far as we know, there are no copies of *Lesbiennes* in public collections, either in France or further afield. This copy is also one of just three copies (and the only known complete copy) we have identified in bibliographies and in commerce. It is the Dutel-Nordmann-Schiller copy complete with all twenty-five plates. The Leonhardt copy (sold Drouot-Richelieu, Paris, 3 December 2009, lot 358) contained just twelve plates while another privately-owned copy (described in *Erotica: the Prosper de la Pastanade Collection*, 2020) has only twenty plates.

Dutel, *Bibliographie des ouvrages érotiques publiés clandestinement en Français entre 1920 et 1970*, 1844 (this copy). Not listed in Montherlant's bibliography in *Mariette Lydis* (1938).





Mariette Lydis
1946



Mariette Lydis
1946



Mariette Lydis
1946



Mariette Lydis
1946



Mariette Lydis
1946



Mariette Lydis
1912



Mariette Lydis
1912

[7]

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

2 vols, 8vo (187 × 130 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.
An excellent copy.

First edition with illustrations by Mariette Lydis. By two Egyptian Jewish authors, *Goha the Fool* first appeared in 1919 (published by Calmann-Lévy) and there followed in 1926 a deluxe illustrated edition forming part of the Collection de *chefs-d'oeuvre* series. The book 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 responded prolifically and her illustrations are striking, evidently reduced from larger drawings and mostly depicting women of all ages and classes. This is one of 100 copies on Annam (of a total edition of 1000) and is signed by the publisher. The plates are finished by hand.



[8]

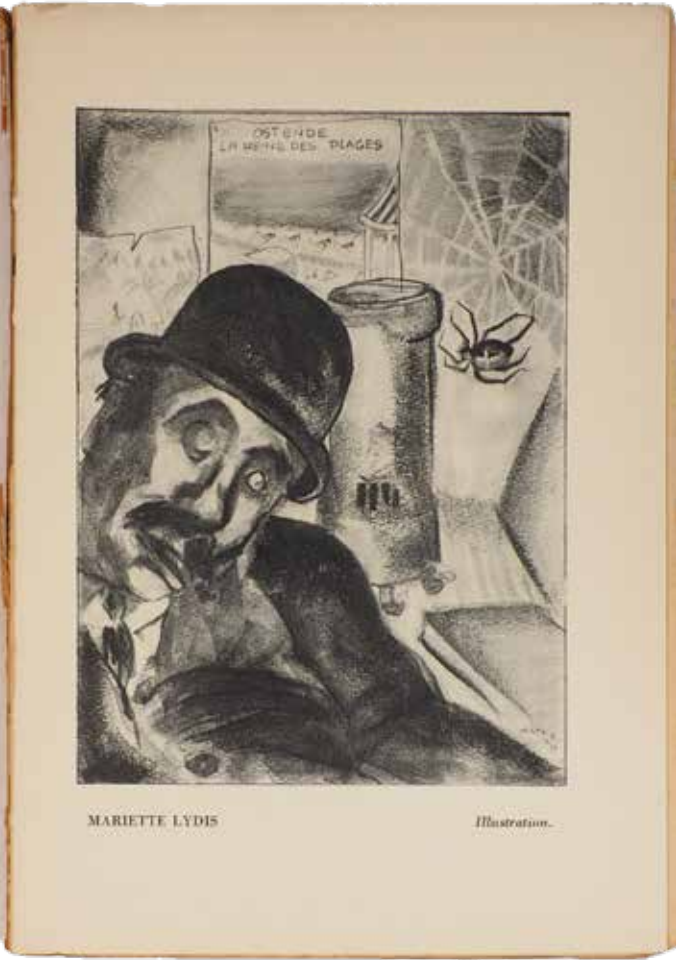
(James JOYCE). [Auguste MOREL, translator].
Ulysse (Fragment) [in 900 Cahiers d'Italie et D'Europe 1. Cahier
d'Automne 1926, ed. Massimo BONTEMPELLI et al.]
Rome and Florence: La Voce, 1926.

8vo (192 × 130 mm), pp.
203, [13] (including
adverts), the Ulysses
fragment on pp. 107-131,
illustrations. Partially
unopened in original
orange wrappers.
Spotted and rather
shaken, the wrappers
fragile and with some loss
at edges. Contemporary
presentation inscription
from Nino Frank
(a contributor) to
Saint-Léger.

The earliest published portrait of Leopold Bloom. Mariette Lydis published this image in the first issue of the journal 900 with the fragment of *Ulysses* in the French translation by Auguste Morel. It is dated 1925 in the lower corner. No earlier illustration of Bloom is known (nor indeed any earlier illustration of *Ulysses*) and it predates Joyce's famous but inept sketch of him made in Paris in 1926. Lydis's Bloom was introduced (by us) in a recent issue of *The James Joyce Broadsheet* (issue 121, February 2022) and discussed in the *Times Literary Supplement* 6167 (11 June 2021).

Joyce was nominally a joint editor of the radical literary review 900 with Massimo Bontempelli. Mariette Lydis was Bontempelli's lover at this period having separated from her second husband, Jean Lydis in 1925. Mariette knew Joyce and sketched his portrait the following year in Paris.

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



[9]

Le Coran. Quarante deux miniatures.

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

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, original green card slipcase. Very minor surface rubbing at corners and joints, but generally fine.

First edition in French, one of 100 copies in a special Persian-style binding and on Japon paper (the whole edition) numbered by hand (47). While the limitation notice describes the whole edition as signed, this is one of several unsigned examples we have encountered. This

edition uses the plates first issued with German text in Berlin in 1924 (*42 Miniaturen zum Koran*). The green morocco wallet binding made specially for the French edition is unsigned: it is fragile and this is among the best examples we have seen.

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



[10]

Criminelles 24 eaux-fortes.

[Paris: the artist, 1927].

Large 4to (280 × 224 mm), pp. [4] plus 24 etched plates (plate size c. 158 × 126 mm) loose as issued in original cloth portfolio, upper cover with prison door motif, complete with original ties. Early bookplate (Wolvenbosch). An excellent copy.

First edition of this singularly provocative artist's book. Number 64 of 64 copies on arches (total edition 75 copies) signed in pencil by the artist. It consists of 24 superb etched plates, perhaps Lydis's best productions, depicting female criminals, predominantly murderers. A copy was exhibited in the book section of the 1927 Salon d'Automne and it was listed in *Les Livres de l'année* for 1927 (p. 29) priced at 1000 francs.

In his preface the crime writer Pierre Mac Orlan attempts to horrify us with the nature of the crimes committed by the women depicted here – murder, rape and infanticide. But despite the violence of the crimes she imagines and represents, Lydis refrains entirely from moral perspicacity. The short texts pasted under the portraits state facts only and the artist leaves the burden of hypothetical judgment to the viewer.

A teasing doubt lingers about the reality of these portraits. Do they represent real criminals, or those imagined by the artist? Are the short texts taken from newspaper pages or were they created and written by the artist? At least one criminal, Antonia Scieri, was real, then recently convicted of murdering thirty people. Perhaps Lydis included her as a stark reminder – as Freud would agree – that our hidden fears and imagination are indeed a reality. The portraits themselves are compelling and Lydis has etched them with searing precision, the textures of fabrics or hair treated by stippling effects opposing the sharp lines of the bodies. Most remarkable is the treatment (both presence and absence) of the hands. When she represents them, they are monumental and expressive, but often they do not appear at all, hidden behind the busts or safely out of frame. Independent of the body, they are the hands of women who kill and Lydis created a volume that is no less fascinating than it is disturbing.

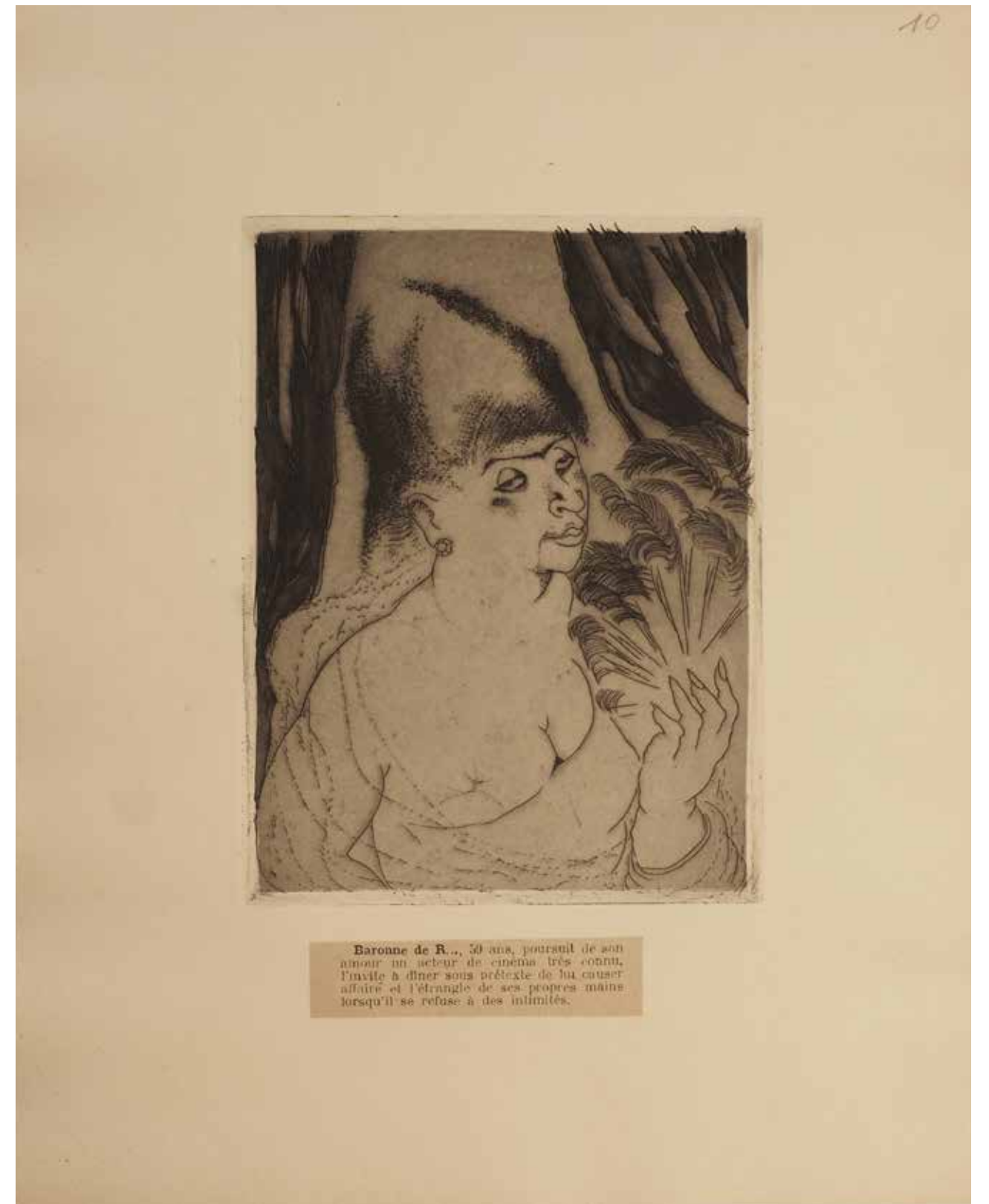




Examples of the criminals include: the comtesse Diane, dominatrix, who leads a 17-year old boy and a married woman to suicide, and arranges sadistic sessions in which she hits and burns her disciples with instruments from her arsenal, forcing an amputation in the case of her lover. Hélène E, aged 24, a film-extra and lesbian, strangles her lover who has left her to get married, covering her body with flowers as she fell into a stupor of lethargy. The baronne de R, aged 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.

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



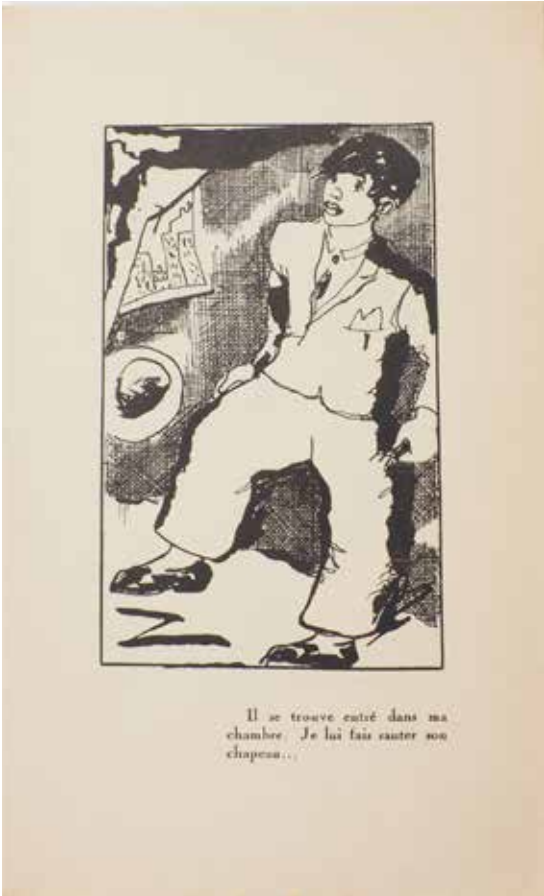
[11]

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

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

Copy number 1 of 23 on Japon with the
additional suite. Montherlant's disturbing
early short story had been first published in
Candide (17 December, 1925). He is remembered
partly through the lens of Simone de Beauvoir,
who chastised his misogyny and anti-feminism
in *The Second Sex*, but he was an important
lifelong connection for Mariette Lydis and one
of her first acquaintances on arrival in Paris.

He later wrote several appreciations of her
work which include valuable biographical
details for Lyids who was notably economical
with details of her early life. Published in a
total edition of 290 copies, this is one of 23
copies on Japon with an additional suite of the
five plates.



Il se trouve entré dans ma
chambre. Je lui fais sauter son
chapeau...

[11]

[12]

Paul VALÉRY.
Autres Rhumbs.
Paris: Éditions de France, 1927.

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

First edition. One of 243 copies on arches (total
edition 310). This collection of short essays,
aphorisms and fables which signalled Valéry's
retreat from poetry, a radical change of course

neatly symbolised by Lydis's compass-rose
frontispiece and the cover device.



[12]

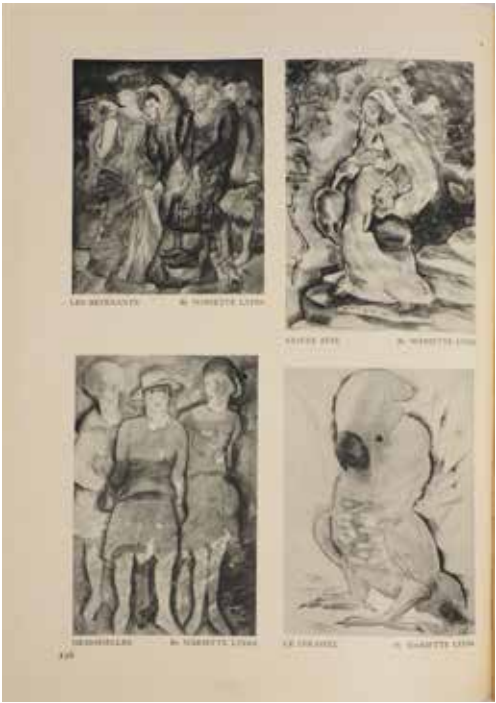
[13]

Thyra CLARK.
Mariette Lydis. [in] Artwork. The International Quarterly of Arts & Crafts. No. 16. Winter.
[London: J.M. Dent & Sons], 1928.

pp. 237-8 in a complete
issue, folio (280 × 195
mm), pp. 272, plus
numerous illustrations.
Original wrapper.
Slightly stained, spine
slightly frayed.

Lydis exhibited at the St George's Gallery in
London in 1928. This enthusiastic and
illuminating short review by a contemporary
British woman places Lydis in the context of
Rilke, Donne, Sappho, Sophocles, Freud,
Dante, El Greco, Blake, Dostoyevsky and Redon
and notes the polarity of reactions to her work.
'More than one lyrical Parisian critic ... hailed
Mariette Lydis as an angel, whilst others would
burn her as a witch'. There are four black-and-
white illustrations of her paintings. Other

artists reviewed or illustrated in this number
include Nevinson, Masereel, Juan Gris, Ben
and Winifred Nicholson, and there is a sample
illustration from the forthcoming Golden
Cockerell Press Chaucer by Eric Gill.



[13]

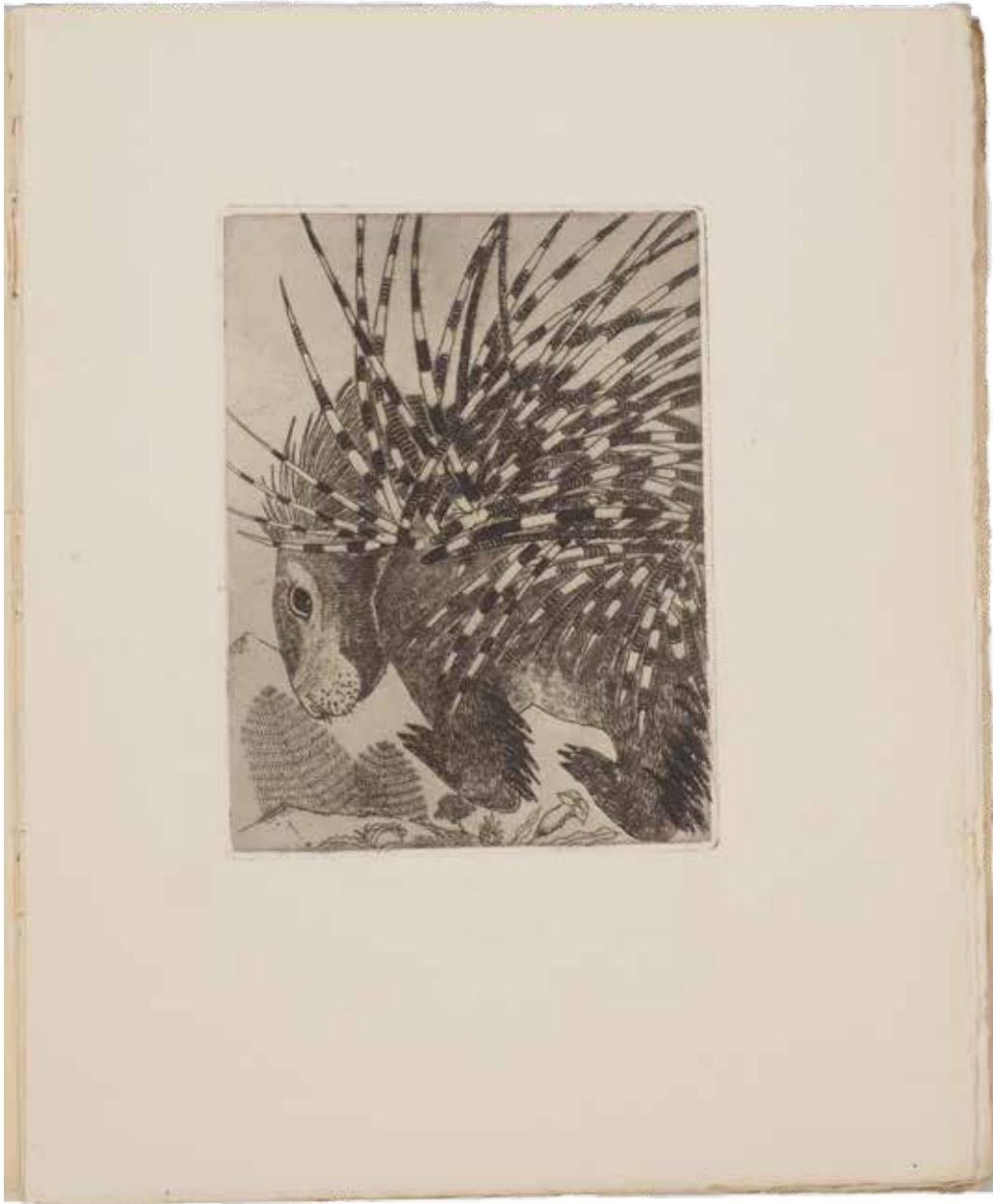
[14]

Joseph DELTEIL.
Le Petit Jésus. Cinq eaux-fortes de Mariette Lydis.
Paris: [Ducros & Colas for] Éditions du Delta, [1928].

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 (spine
cracked with slight loss
at foot of spine, head just
chipped). Early bookplate
(Luis de Caralt, Spanish
bookseller, publisher
and Falangist politician).
A very good copy.

First edition, number 198 of 300 copies on
Arches (after 10 on Japon, total edition 310).
Having moved to Paris in 1926, Lydis had a

brief but passionate affair with novelist and
poet Delteil with whom she collaborated on
several books.



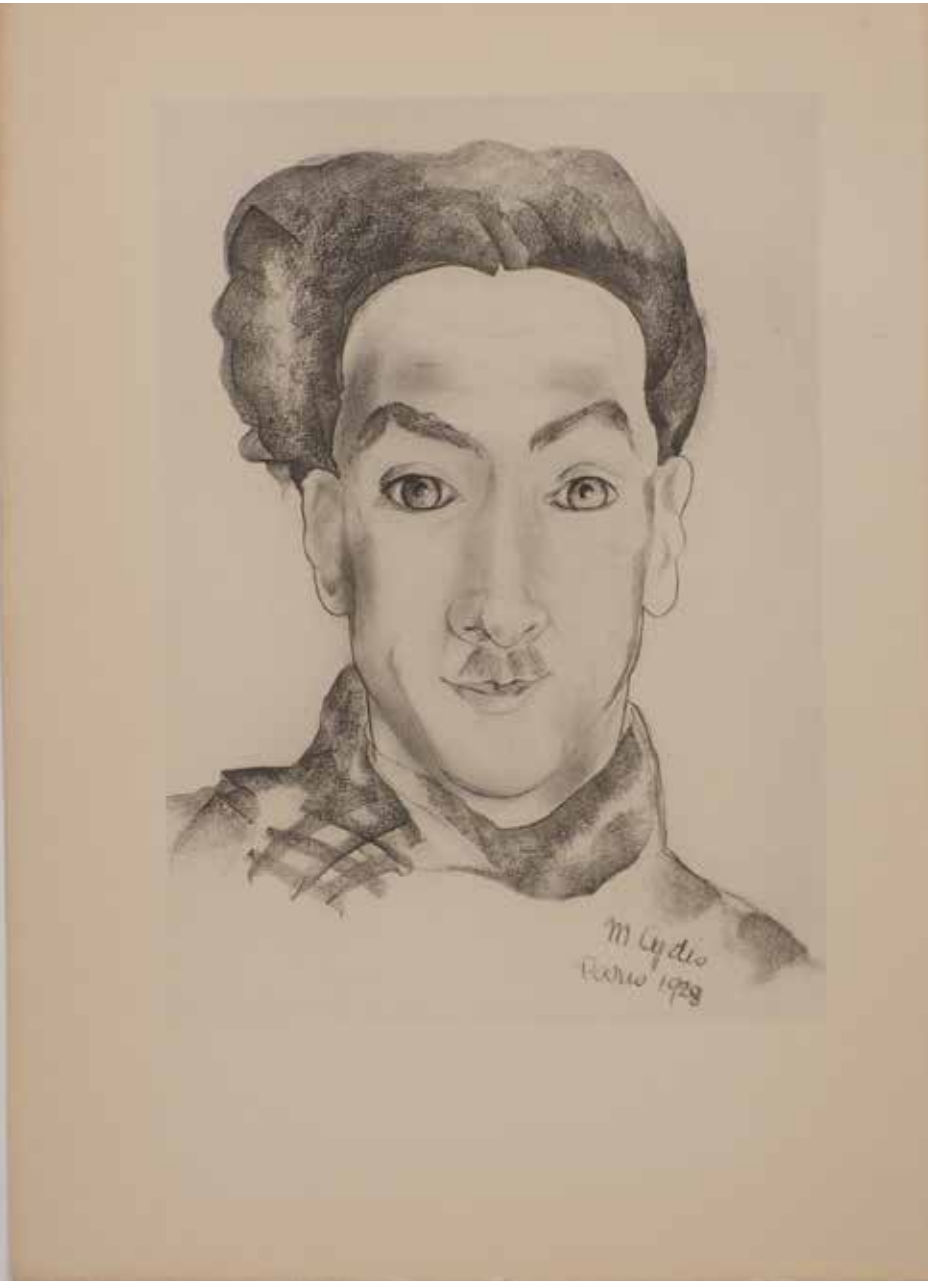
[15]

André de RICHAUD.
Vie de Saint Delteil. Avec un portrait par Mariette Lydis.
Paris: [Ducros et Colas for], La Nouvelle société d'édition, [1928].

4to (227 × 160 mm),
pp. 97, [5], portrait
frontispiece. Original
wrappers. Spine ends
very slightly chipped,
but a fine copy.

First edition of this light-hearted homage to
Joseph Delteil, *tirage de tête*, copy number 1 of 30

copies on Japon (total edition 1100). Lydis
supplied the frontispiece of her erstwhile lover.



Charles BAUDELAIRE.
Dix Eaux-fortes pour illustrer Les Fleurs du Mal.
Paris: [J. J. Taneur for] G. Govone, 1928.

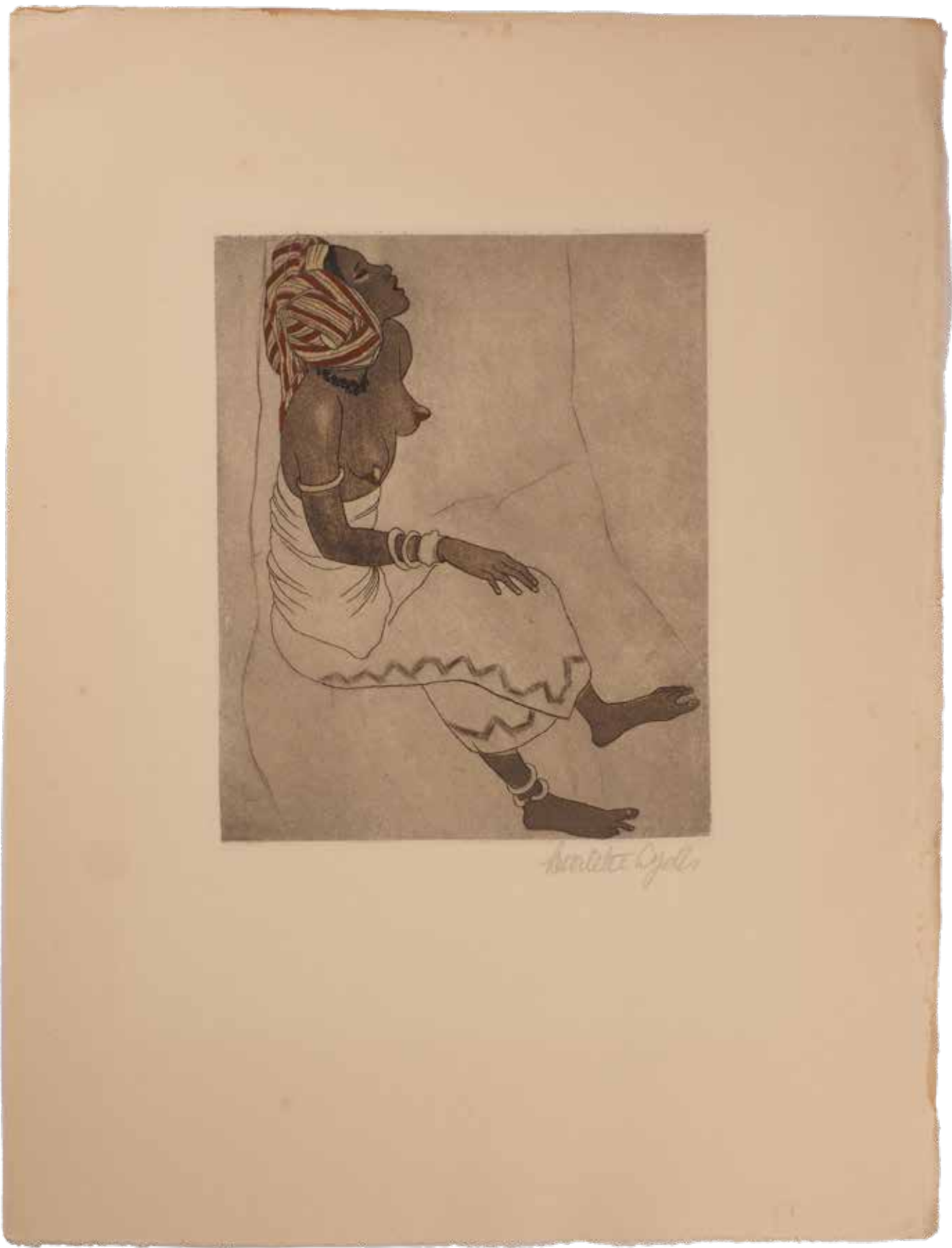
Folio (328 × 240 mm),
10 etched and coloured
plates signed in pencil,
each with preceding
title leaf, limitation leaf.
Uniform drab wrappers
lettered in red. Partially
uncut, slightly later
deep red half morocco,
gilt, preserving
original wrappers.
An excellent copy.

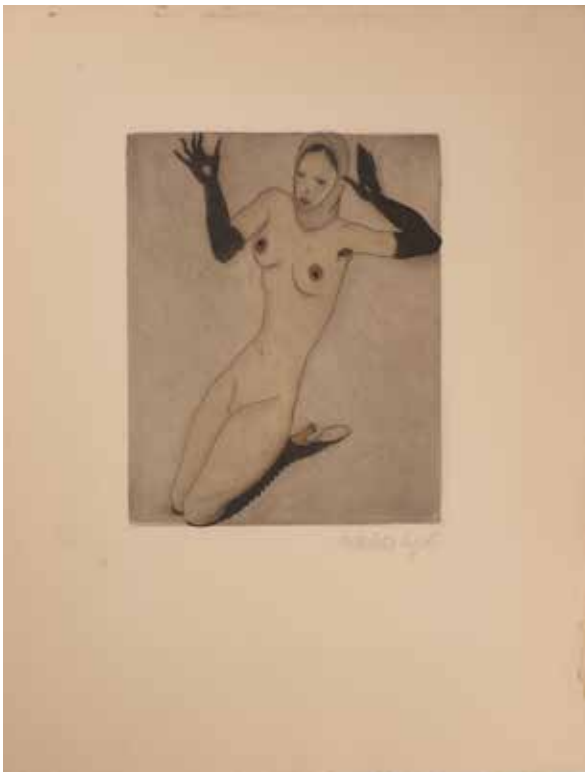
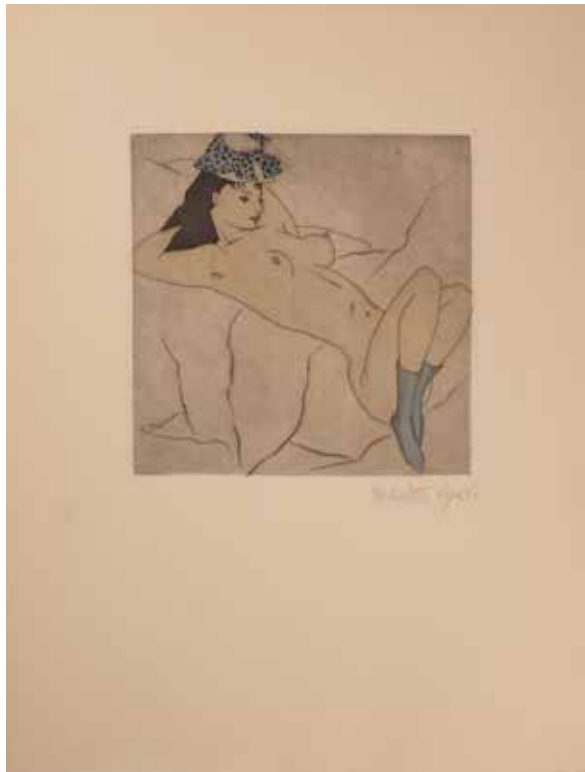
First edition, number 33 of 80 copies on papier
Hollande Pannekoek (after 21 on Japon, the
total edition 125 copies) all plates signed by
Mariette Lydis and in their coloured state,
often considered Mariette Lydis's finest book.
This is certainly certainly the best of her two
editions of plates for *Les Fleurs du Mal*. They
were designed to accompany an edition of the
text (350 copies) published by Godoy in the
same year, a copy of which is added here. The
plates were exhibited at the Salon d'Automne
in 1928 and the Victoria and Albert Museum
acquired a copy following Lydis's London
exhibition that year. The Baudelaire is the first

of her books published by the comte Giuseppe
Govone, who was perhaps the most important
of all her partnerships. Though resolutely
bisexual, Mariette Lydis made Govone her
third (and final) husband in 1934. The two
remained married until his death in Milan
(1948) despite his own bisexuality and
Mariette's later flight to Buenos Aires.

Lydis also created a larger sequence of coloured
lithographs for Baudelaire in 1948 (see 42 below).

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





[17]

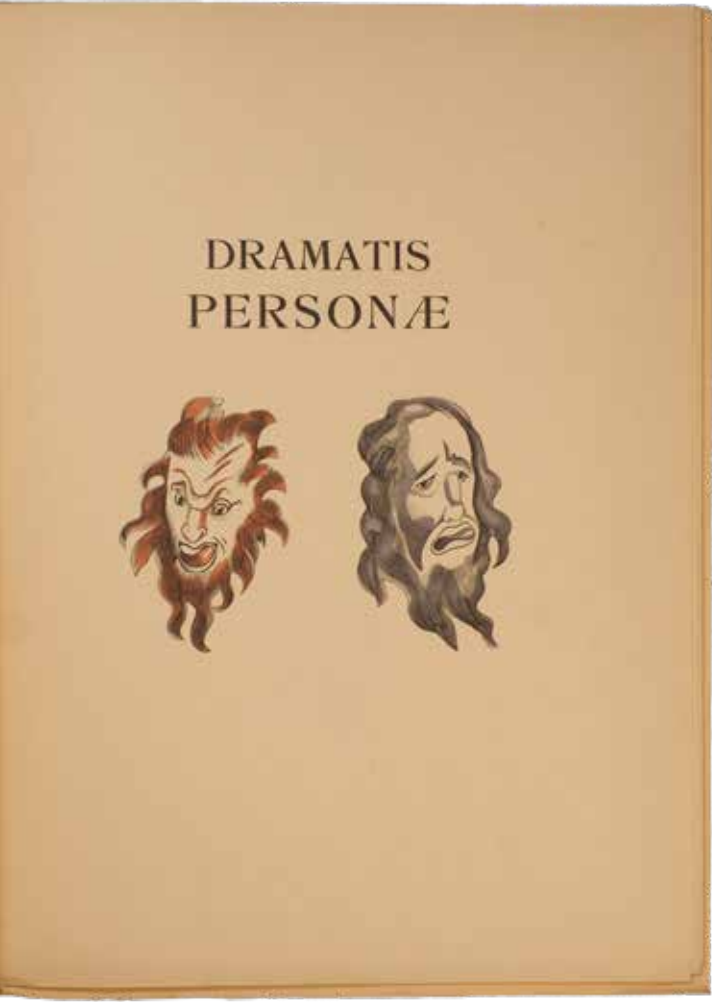
Armand GODOY.
Colloque de la joie. Masques de Mariette Lydis.
 Paris: [A. & F. Debeauve for G. Govone] Émile-Paul frères, 1928.

Folio (380 × 272 mm),
 pp. 37, [7], including
 blanks at front and rear.
 24 woodcut masks as
 ornaments, all hand
 coloured (2 different
 faces). Original wrappers
 (very slightly dusty).
 A very good copy.

First edition with decorations by Mariette Lydis, a presentation copy inscribed by Godoy: number 11 of 25 copies on vieux Japon (after one copy on vélin and five copies on vieux Japon) 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* a few days 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 small-scale published works in French is his translation of Poe's *Raven* — *Le Corbeau d'Edgar Poe* (Émile-Paul frères, 1929, with a frontispiece by Lydis).

Worldcat locates a single US copy of this issue with the Lydis illustrations (Penn State).



[18]

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

4to (241 × 183 mm), pp. [18], plus a hand coloured folding frontispiece embellished with gold and 1 etched plate, both in colour. Limitation slip loosely inserted. Original wrappers. A very good copy.

First edition, one of 100 copies with the large astrological frontispiece hand-coloured – an astrological jeu d’esprit published by Régny (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, only 100 copies had handcoloured frontispieces

and were for distribution to friends and clients (50 for Lydis, 50 for Govone). This is copy 1088, printed for Madame Colette Langrogne. Worldcat lists copies (in either state) at the Bibliothèque nationale, the Koninklijke Bibliotheek and Penn State and Miami universities only.



[19]

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

4to (241 × 183 mm), pp. [18], plus folding frontispiece (black and white) and 1 colour plate. Uncut in original wrappers. Some staining to the wrappers, pages slightly loose, but sound.

First edition, number 437 of 1000 regular copies for distribution to Regny’s friends and clients (after 100 copies with coloured frontispieces for the artist and publisher).

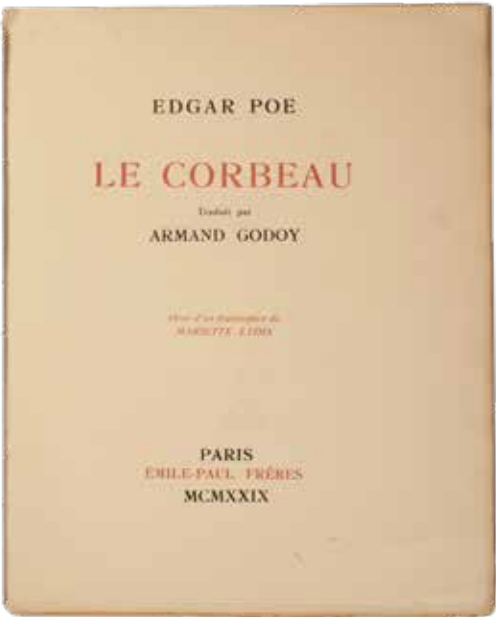


[20]

Edgar Allan POE. Armand GODOY, translator.
Le Corbeau.
Paris: [A. & F. Debeauve and G. Govone for] Émile-Paul Frères, 1929.

Folio (280 × 225 mm),
pp. [6], xviii, [2] plus
etched frontispiece.
Original printed
grey wrappers. An
excellent copy.

First edition. The translator of this version of *The Raven* was the Symbolist poet Godoy and it is dedicated to the memory of Baudelaire. It contains a superb frontispiece by Lydis. This copy is one of 1400 copies on papier Hollande (of a total edition of 1500).



[21]

Angel on horseback.
Paris, [c. 1930s].

Aquatint (216 × 168 mm),
in blue and sepia, signed
at foot in pencil, on a
bifolium (edges uncut).
Slight marginal foxing.

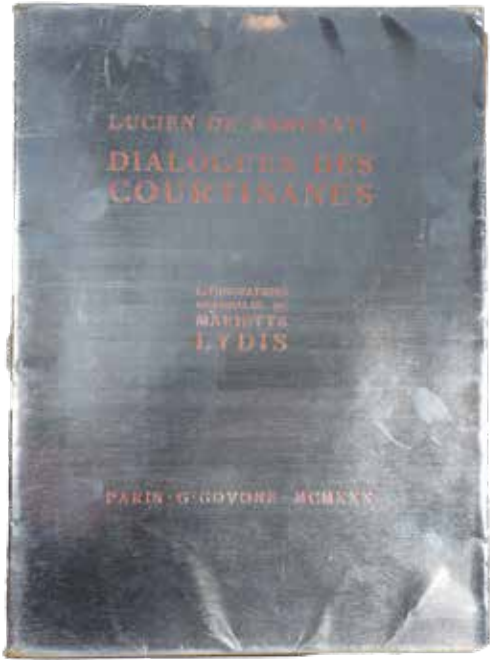


LUCIAN of Samosata.
Dialogues des Courtisanes.
Paris: [A. & F. Debeauve and L. Lafontaine for] G. Govone, 1930 [colophon: December 1929].

Folio (395 × 290 mm), pp. [64] (16 bifolia) 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 slight and creasing but still a very bright and pleasing copy.

First edition, a total edition of 75 numbered copies, with plates signed by the artist, this being one of 60 copies on Hollande (copy number 19 for Monsieur Roger Demon, French industrialist). 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 and Penn State only.



[23]

**D’Ariane à Zoé. Alphabet galant et sentimental agrémenté de vers, de
proses et de lithographies par vingt-six écrivains et autant d’artistes.**
Paris: [Ducros et Colas for] Librairie de France, 1930.

4to (285 × 225 mm), pp.
192, plus 29 lithographed
plates. Uncut and loose,
as issued, in original
oink wrappers, chemise
and slipcase. A very
good copy.

First edition. Mariette Lydis supplied a portrait
lithograph for this stylish alphabetic collection
of 26 texts and illustrations devoted to 26
imaginary women. She illustrates ‘Thérèse’, a
pale, alienated young woman, to accompany a
short text by Francis de Miomandre lamenting
the quotidian life of a northern housewife
confined to domesticity despite dreams of a

more passionate existence. The other texts
include contributions from Henri de Regnier,
Giraudoux, la Comtesse de Noailles, Colette,
Mac Orlan and Mauriac, and the illustrations
include lithographs by Dunoyer de Segonzac,
Dufy, Marie Laurencin, Daragnès, and Laborde.
This is copy 131 of 150 on Arches (after 20 on
Japon and 50 on Hollande).



[24]

Oracle.
Paris: Govone, 1931.

Etched print, pochoir
and hand-coloured
(440 × 346 mm) on larger
sheet (c. 600 × 468 mm),
mounted and glazed
(Fores, 123 New Bond
Street). Numbered and
signed in pencil.

One of Mariette Lydis's rarest and most
engaging prints – an allegorical map in which a
multitude of destinies is mapped like a foreign
country. A woman holding a sand glass
represents the ‘Pays de l’amour’ with her naked
body forming an astrological chart; to the left
are three chiromantic hands bearing a range
of personal destinies, while to the right twelve
months depicted as robed women are led by a
haloed figure with the text: ‘Quel mois vous

aportera-t-il ce que vous désirez?’ Behind all of
these is the map with mountainous regions,
seas and rivers, and landmasses divided into
territories. They include ‘Fleuve des Bons
Espoirs’, ‘Eau de Jouvence’, the Rivière de
l’Oubli’ and the ‘Mare du Desespoir’ and
countries like ‘Étrange aventure’, ‘Bon Accueil’,
‘Puissante relation’ and ‘Réalisation de vos
secrets désirs’. A rocky cavern presents a range
of physical ailments and a high priest marks
hours on a sundial as the master of time and a
monstrous windhead breathes across the print
from the upper left corner.

The text around the border reads: ‘La puissance
inexorable et incorruptible de cet oracle vous
éclairera, vous soutiendra, vous conseillera.
Cet Oracle est votre meilleur ami. Interrogez-
le en toute circonstance. Sa réponse est
infaillible. Les signes que des siècles de science
ont su arracher à l’éternel mystère sont ici
inscrits selon les rites des sages. Fermez les
yeux, concentrez-vous et pointez avec la flèche
du destin’.

Copies were exhibited at the 1932 Salon
d’Automne and also at Lydis's solo show at the
Marie Sterner Galleries in New York, 1936. This
is number 73 of 100 copies, signed and
numbered in Paris by Lydis.



[25]

Robert HEYMANN.
Der Masochistische Mann. Eine Sittengeschichte des Erotomanie.
Leipzig: Lykeion, 1931.

4to (258 × 200 mm),
pp. xv, [1], 326, [2],
plates and illustrations,
some coloured. Original
blue cloth, gilt. An
excellent copy.

First edition of the first volume of Heymann's *Sexuelle Hörigkeit, eine Sittengeschichte der erotomanie* (*Sexual Bondage, a moral History of Erotomania*). Heymann uses one of Lydis's Sappho illustrations in this characteristically decadent Weimar-era cultural study of sexual pathology.

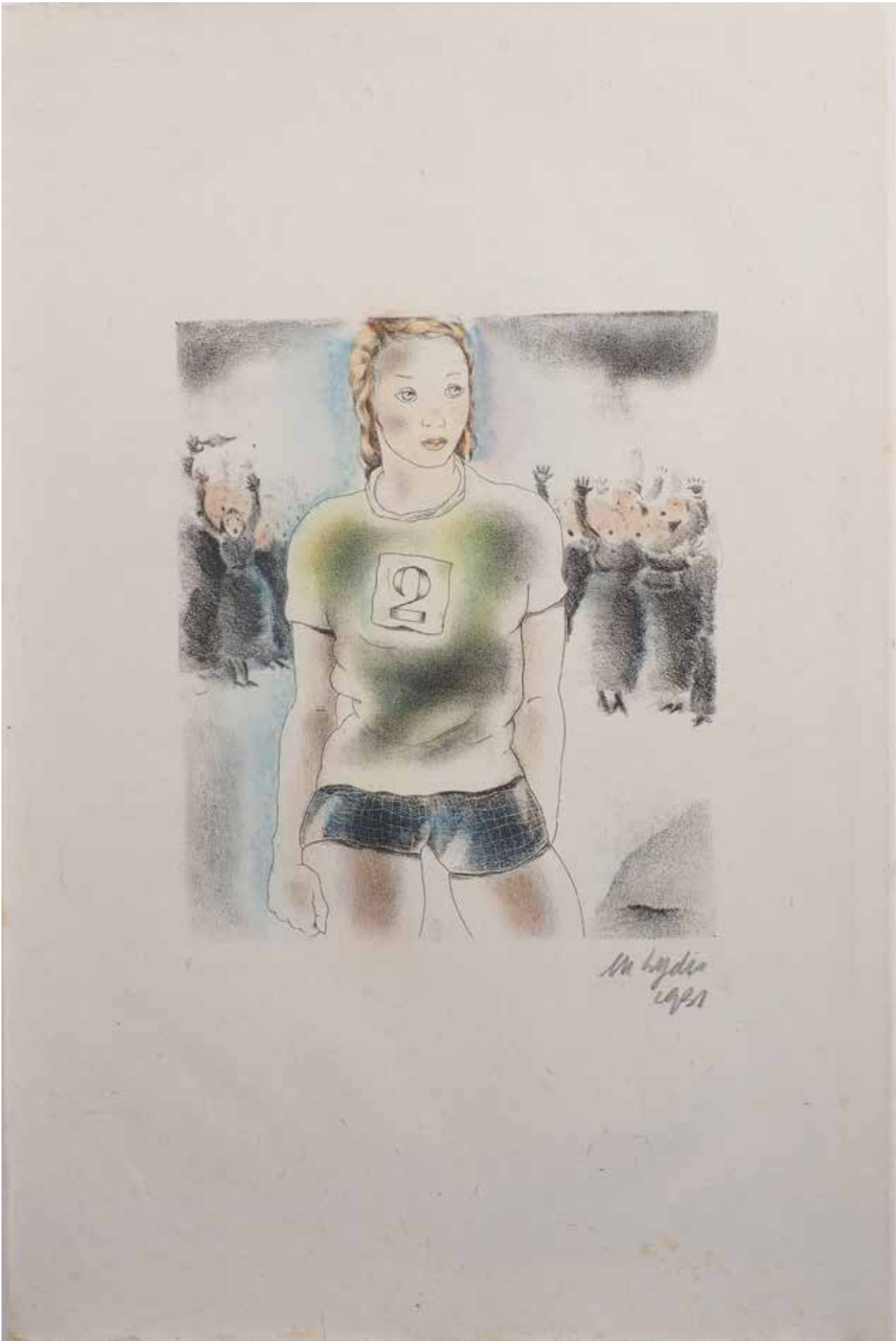


[26]

Henry de MONTHERLANT.
Le Chant des Amazones.
[Paris: Dorfinant for Govone, 1931].

Folio (348 × 230 mm),
8 lithographed plates, all
partially hand-coloured in
crayon and signed in pencil
by the author, preliminary
limitation leaf in the artists'
hand, signed. Uncut and
loose as issued in original
green and silver wrappers
on San Francisco L.M.F.
paper.

Number one of just five separately-issued suites of the eight lithographs for *Chant des Amazones*. A celebration of female athleticism, it was issued simultaneously with the edition with text and is mentioned in the limitation of that edition (see the following item). These five special copies are on large paper, signed and hand-coloured by the artist.



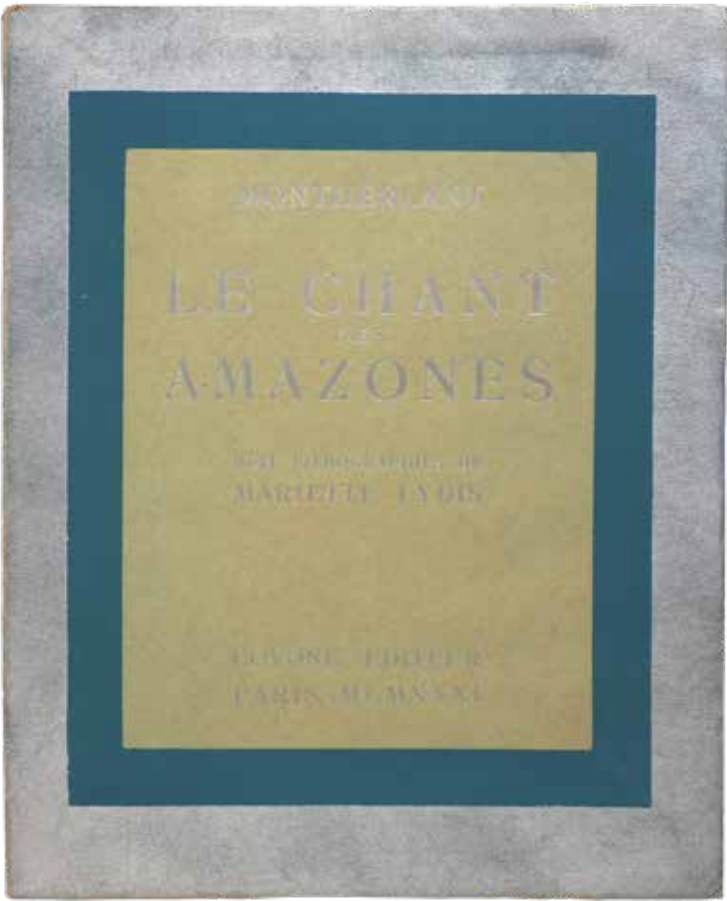
[27]

Henry de MONTHERLANT.
Le Chant des Amazones.
Paris: [Aulard and Dorfinant for] Govone, 1931.

Small folio (290 × 220 mm), 8 lithographed plates by Lydis, the first partially hand coloured in crayon and signed in pencil. Uncut in original green and silver wrappers. An excellent copy.

First edition of this collection with the Lydis illustrations, copy number 9 of 10 on papier Japon impérial with an additional suite of preliminary states of the plates, inscribed by Lydis to Raymond Richard. The whole edition was of 165 copies only. This celebration of female athleticism in verse, prose and image and is dedicated to ‘une jeune fille victorieuse dans la course des 1,000 mètres’. The texts are drawn from Montherlant’s *Les Onze devant la porte dorée* (1924) which he had written during preparations for the 1924 Paris Olympics. Women’s participation in Olympic athletics was still extremely limited, but the decade after 1924 witnessed its rapid expansion and a

general enthusiasm for women’s sport, reflected in this book. Montherlant was an important contact for Lydis throughout her career though his posthumous reputation has revealed him as a serial pederast and dabbler in right-wing politics. His later works were marked by distinct anti-feminism and misogyny. Lydis’s illustrations are fresh and well-meaning, though here evident sexualisation of pubescent girls may be troubling to the modern eye. The book was issued in handsome silver, green and turquoise lithographed wrappers and was enthusiastically reviewed in *Arts et Métiers graphiques* Paris 23 (15 May, 1931).



[28]

OVID.
L'Art d'aimer d'Ovide.
Paris: [Berthou for Govone, 12 November], 1931.

Folio (380 × 280 mm), pp. 151, [9] including final blanks, plus 14 hand-coloured lithographed plates, all signed in pencil. Without the drawing advertised in the limitation. Loose as issued in paper wrappers. Grey silk chemise (defective).

One of a small edition of just 30 copies, all on Japon, and with the fourteen plates printed by G. Dorfinant, hand-coloured by the artist and signed in pencil. This is copy number five but the preparatory drawing advertised in the limitation is not present. The text consists of the Latin verse and Henri Bornecque’s French prose translation as a gloss.



MARCO POLO.
Le Livre de Marco Polo gentilhomme venitien 1271-1295.
[Paris: Taneur and Darantière for] Les Cent Une, 1932.

Large 4to (287 × 256 mm), pp. [10], 200, [8], 9 etched plates by Lydis (including frontispiece included in pagination and 8 folding plates) all coloured by hand or pochoir, some signed in pencil, 3 coloured initials. Preliminary pencil sketch for one of the maps (Carte d'Asie) on calque, mounted, signed. Uncut and loose, as issued, in original wrappers. Slipcase. An excellent copy.

Lydis's *Marco Polo* is perhaps one of her most attractive books and contains examples of her painstakingly-executed illuminated maps. This is one of 111 copies only printed for *Les Cent Une*, *Société de femmes bibliophiles*. All were printed on paper watermarked 'Les Cent Une' and this is copy number 13, printed for Madame Robert André-Rouché. It contains an additional drawing for one of the maps (Asia) signed by Lydis. The text is from the 1556 French edition by André Jaulme. This is one of the early publications for the women's book collecting club founded in Paris by the Princesse Schakhowskoy in 1926 as a direct riposte to *Les Cent* — a bibliophile circle which then included no women among its members.



Les Cent Une issued editions limited to the 101 members only and a handful of collaborators, usually no more than once a year. It is still in existence.



La Vie de Sainte Thays penitente escrete par un ancien auteur grec.
[Vallée aux Loups: Alberto Tallone for Maurice Darantière, 1933].

Square 8vo (152 × 140 mm), pp. [20] including initial blank. Uncut in original wrappers, upper cover with etched illustration by Lydis and typographic title. A few pale spots. Bookplate ‘M.M.B.’ An excellent copy.

First, and only, edition of what must be the rarest book with an illustration by Mariette Lydis, in the form of an etched cover illustration depicting Thays as both courtesan and penitent. The book was printed by typographer Tallone in Darantière's studio at Vallée aux Loups in an edition of just six copies. The edition was for a small group of friends, that probably included Lydis herself. This copy was printed for Madame Gaston Gallimard (wife of the founder of *La Nouvelle Revue Française*, later *Librairie Gallimard*). The story of the repentant courtesan Thaïs in fourth-century Alexandria was popular among Symbolists of the turn of the century – following Anatole France's novel of 1891 and Massenet's opera of 1894, as well as a silent Hollywood movie of 1917. The immediate inspiration for this edition may however have been the Italian Futurist film *Thaïs* (also 1917) featuring Thaïs Galitzky, who bore more than a passing resemblance to Lydis's portrait.



SAPPHO.
A proof plate for Sappho.
Paris, 1933.

Etched plate (162 × 180 mm, sheet size 323 × 250 mm), signed and dated at foot in pencil with additional inscription in pencil (probably also in the artist's hand). Lightly dustsoiled with slight marginal creasing.

A proof plate for Lydis's Sappho, with her long pencil transcription from Renée Vivien's erotic verse translation ('Ode à une Femme aimée', 1903):

'Car lorsque je t'aperçois, ne fût-ce qu'un instant, je n'ai plus de paroles, ma langue est brisée, et soudain un feu subtil court sous ma peau, mes yeux ne voient plus, mes oreilles bourdonnent, la sueur m'inonde et un tremblement m'agite toute; je suis plus pâle que l'herbe et dans ma folie je semble presque une morte...'



SAPPHO.
[Paris: Maurice Darantière and J. J. Taneur, 1933].

Folio (325 × 248 mm), 16 etched erotic plates, all signed in pencil, each loose in a bifolium with facing text in Greek and French, plus a final double-page key/colophon sheet with each of the images in miniature. Title and justification leaf. All loose as issued in original paper wrapper (slightly creased at spine). Preserved in a later red morocco backed chemise and slipcase (lining paper of chemise split). An excellent copy.

First edition, one of forty-five copies only, with all the plates signed in pencil, and this copy with an additional *planche refusée* (also signed). This is among Lydis's rarest large-format productions, produced for subscribers only in collaboration with her husband Govone. This copy was for docteur Charles Chatelin (as denoted on the printed justification leaf), a Parisian neurologist and bibliophile connected

with many notable artists and writers of the interwar period, including Lydis and Colette (the latter was his patient). This is one of the forty copies on papier impérial du Japon (after five on vieux papier du Japon with suites on chine, the first with drawings).

Worldcat lists copies at Cornell and Bibliothèque nationale only.



Armand GODOY.
Les Litanies de la Vierge. 48 lithographies enluminées.
Paris: [printed by Audin in Lyon and Dorfinant in Paris for] A. Blaizot et fils, 1934.

Folio (280 × 225 mm), pp. [212], plus 48 pochoir coloured plates, all but the first a single leaf enclosed in a bifolium of text (the first on a bifolium and included in pagination given here), plus a suite of uncoloured plates at rear. Loose as issued in original wrapper (no slipcase). Closed tear to head of upper joint.

One of a total edition of 131 copies, this an unnumbered copy on Japon conforming to the five copies on vieux Japon with the extra suite (the majority of copies were on papier de Rives). The Lydis illustrations, many in the style of illuminated miniatures or icons are transformed through brilliant pochoir colouring executed in the workshop of master colourist Jean Saude, reproducing the artist's signature on each.

These verse litanies, after the traditional catholic Marian litany, are entirely the creation of Havana-born symbolist Armand Godoy and were first published (unillustrated) in 1930.

Worldcat lists copies at Princeton and Bridwell Library only outside continental Europe.



Mariette LYDIS.
A collection of 95 original drawings.
Paris, London, New York, Venice, Brussels and Switzerland, 1934-1948.

95 pencil drawings, most on calque paper, some on cartridge paper (240 × 320 mm), some with additional colour. A few mounted on paper but most loose. Preserved in a large album with tissue guards (rebacked).

A substantial and important collection of drawings, perhaps the largest single group to be offered for sale in recent history, mainly pencil portraits of women and girls (with a few men and some dogs). Most are preparatory portrait studies, presumably for potential sitters, and the collection is a unique record of Mariette Lydis as a working artist. She worked consistently and prolifically throughout her career and she later wrote that she always completed one of these drawings on fine translucent paper every day. She described the discipline of drawing on this paper, lines akin to engraved lines, allowing no correction or deletions. More than half date from before Lydis's emigration to Buenos Aires, the remainder are from return visits to Europe made after the liberation of Paris and the end of the war. Most are uncoloured, with the exception of some in which the eyes are painstakingly rendered in extraordinary and sometimes disconcerting detail. They reveal Lydis's lifelong interest in the eye as the mirror of the human soul.

Subjects include:

The waiter of Broadway Hotel [New York], 1935.
Philip Rea [British peer, banker and Liberal politician], London, 1935.
Veronica Turleigh [Irish actress], London, 1935.
Contessa Niky Visconti, Venice, 1935. [two drawings of her were exhibited at the Sterner show in New York 1936].
Contessa Madine Visconti, 1936.
Frances Day [American actress], London, 1935.
Alice Laughlin [American artist], New York, 1936.
'Les joueuses de Monte Carlo' (2 drawings), 1937.
Monsieur Sartre (2 drawings), Paris, 1937.
Jenny Alfa, [French-Martiniquaise actress and singer], undated.







[35]

George HAMILTON.
The Greek Portrait. An Anthology of English Verse Translations from the Greek Poets.
London: [Enschedé en Zonen in Haarlem for] The Nonesuch Press, 1934.

Tall 8vo (275 × 155 mm), pp. 235, [I] plus 3 lithograph plates by Lydis, each with cellophane guards. Slight consequent cockling to plates. Original cloth with illustration of Apollo on upper cover and Artemis on lower cover. Without cellophane wrapper but in the original slipcase. Cloth slightly soiled, slipcase rubbed with wear to joints.

First edition, for which Mariette Lydis supplied three female nudes. The publisher experimented with encasing the plates in clear cellophane, which later shrank leaving the plates slightly cockled in most copies. The

solution was to cut the foredge of the cellophane sleeves as here.

Nonesuch, 99.

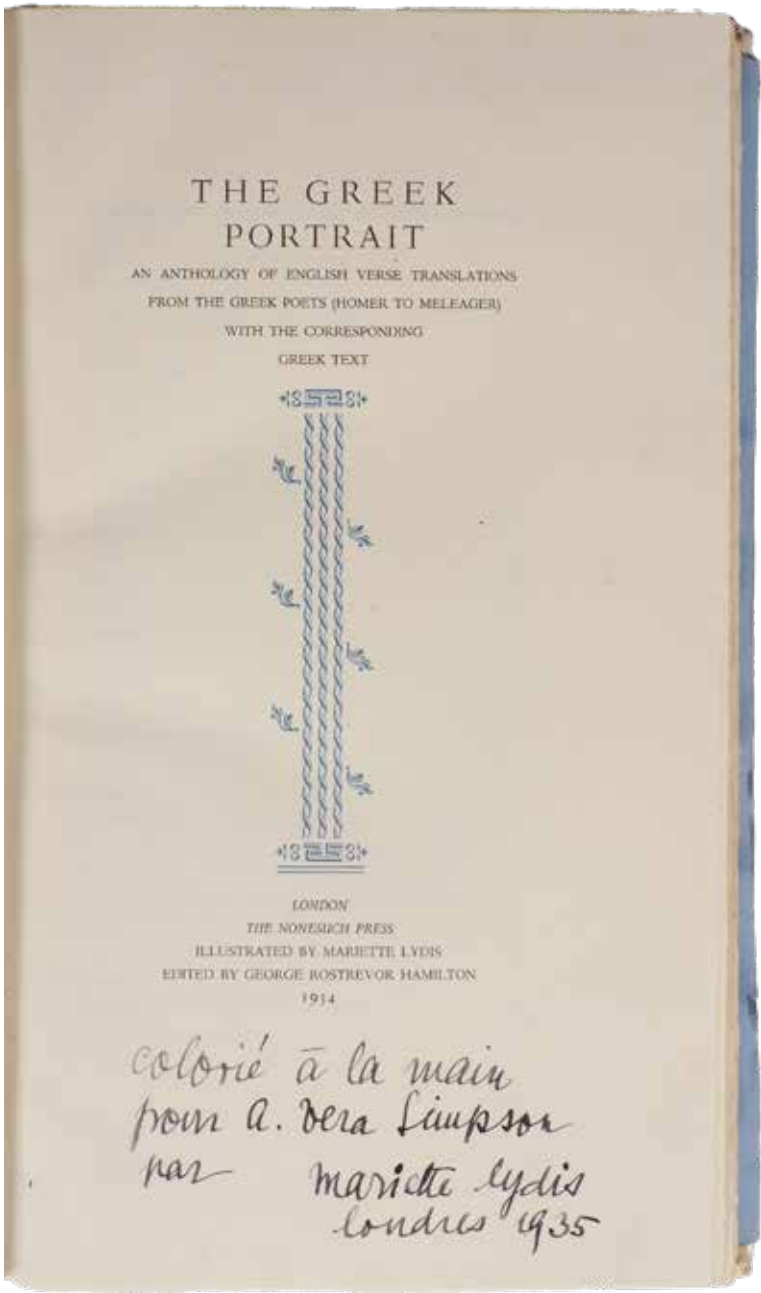


[36]

George HAMILTON.
The Greek Portrait. An Anthology of English Verse Translations from the Greek Poets.
London: [Enschedé en Zonen in Haarlem for] The Nonesuch Press, 1934.

Tall 8vo (275 × 155 mm), pp. 235, [I] plus 3 lithograph plates by Lydis, hand coloured, each with cellophane guards. Original cloth with illustration of Apollo on upper cover and Artemis on lower cover. With original paper and cellophane wrapper and the original slipcase. Cloth slightly soiled, slipcase rubbed with wear to joints. Title inscribed by the artist: 'colorié à la main pour A. Vera Simpson par Mariette Lydis Londres 1935'.

First edition, an inscribed copy with the plates additionally hand-coloured by the artist. The recipient, Vera Simpson, was a young artist and illustrator.

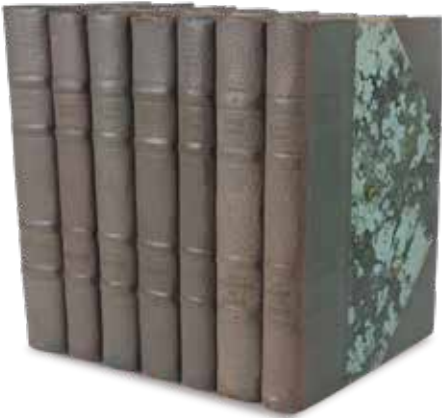


[37]

Pierre LOUÏS.
Romans et Nouvelles.
Paris: [Imprimerie de Compiègne for] Union Latine d'Éditions, 1934.

7 vols, 8vo (210 × 155 mm),
pp. [6], 340, [2]; [8], 218,
[2]; [8], 248, [2]; [8], vii, [1],
258, [2]; [6], 190, [2]; [6],
220, [2]; [8], 166, [2].
Numerous plates
and illustrations
Contemporary pale grey/
green half morocco.
Spines slightly faded and
rubbed but a good copy.

First edition with the Lydis illustrations,
number 2163 of 5000 copies on vélin chiffon
(total edition 5160). The volumes are titled: *Les
Aventures du Roi Pausole*; *Sanguines*; *Archipel*;
Aphrodite; *Psyché*; *Les Chansons de Bilitis* and
La Femme et le pantin. The many playful and
colourful plates were reproduced by
Daniel Jacomet.



[38]

Giovanni BOCCACCIO.
Contes de Bocace.
Paris: Le Vasseur, Draeger, 1935.

3 vols, large 8vo.
56 coloured plates
(42 bound in, 14 erotic
plates separate).
Original wrappers.

First edition with Lydis's illustrations, complete
with the 14 additional erotic plates, this copy
inscribed by the artist to the printer.



[39]

Suzy SOLIDOR.
[portrait in] Deux cents Peintres un modèle.
Paris: [Marchand for] Le Nef de Paris, [1958].

8vo (232 × 150 mm), pp. [22], plus numerous monochrome plates ('clichés électroniques'). Original wrappers. Inscribed by Solidor on half-title. An excellent copy.

Lydis was one of hundreds of artists to make portraits of the gay cabaret singer, Suzy Solidor in the 1930s. These portraits were commissioned by Solidor herself with the express intention of becoming the most painted woman in the world and were to be hung in her nightclub. Lydis's portrait is dated

1934, and other contributions came from Tamara de Lempicka, Marie Laurencin, Cocteau, Picabia, Dufy and Foujita. This is the first edition of this collection, though a previous smaller collection had been published in 1937.



[39]

[40]

Bal des petits lits blancs.
Paris: ['Le Jour', June] 1935.

Square quarto (230 × 190 mm), 70 leaves including a foil front endpaper and an acetate overlay, numerous illustrations and adverts, many in colour, some photographic. Spiral bound in stiff wrappers (original plastic spine, slightly shrunk). Slight creasing to covers but an excellent copy.

A scarce and substantial brochure for a charity gala, to which Mariette Lydis contributed eight full-page illustrations (some for adverts). Other artistic contributors include Marie Laurencin, Raoul Dufy and Vertès and there are further contributions from Jean Cocteau, Daisy Fellowes, Arthur Honneger, Pierre Mac-Orlan, François Mauriac, André Maurois and Colette.

Lydis is the largest single contributor. The Bal des petits lits was an annual fundraising the benefit for sick and disadvantaged children and attracted the patronage of leading artistic figures each year.



[40]



[41]

Marguerite BURNAT-PROVINS.
Le Livre pour toi.
Paris: [Frazier-Soye for] Société des Cent Femmes amies des livres, 1935.

4to (254 × 200 mm), pp. [8], 123, [3], including 25 etched plates by Lydis. Initials printed in red. Uncut and loose as issued in the original wrappers, chemise and slipcase. Wrapper with slight offset/browning from the slipcase.

First edition for the *Société des Cent Femmes* and with the Lydis illustrations, of an erotic collection first published in 1908. Marguerite Burnat-Provins was considerably ahead of her time with this sensuous text of female desire and description of the nude male body, using language that male poets had historically used to describe female nudes. Tellingly, Lydis's illustrations foreground the female body over the male.

series of well-printed books up to the year 1968, usually with woodcut or engraved illustrations, limited to 130 copies only. The club was limited, as the name denotes, to 100 women at any one time and founding members included the comtesse de Noailles, Madame Funck-Brentano and the Princesse Ghika (*née* Hazel-Marie Paliner-Singer). It was one of two major women's bibliophilic clubs founded in the 1920s, the other being *Les Cent Une* founded in 1926, who also commissioned a book from Lydis (see 29 above).

The women's bibliophile circle, *Société des Cent Femmes amies des livres*, was founded in 1927. This was a subscription society, producing a

Worldcat lists no copies outside continental Europe.



[41]



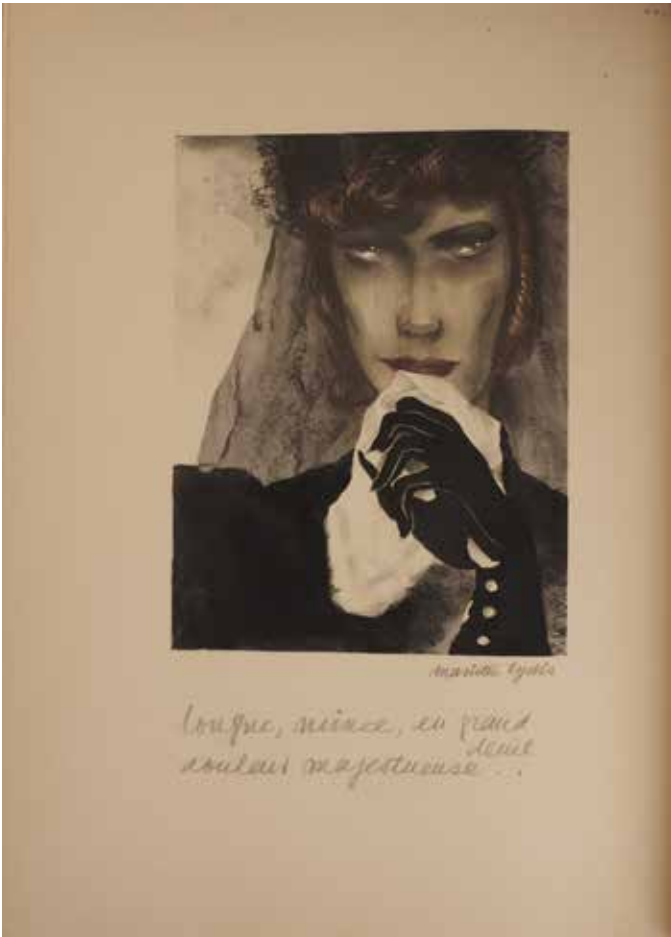
Charles BAUDELAIRE.
Les Fleurs du Mal.
Paris: [text by A. & F. Bebeauve for] G. Govone, 1935.

Folio (325 × 245 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'. Plus 33 hand-coloured lithographed plates by Mariette Lydis, all signed and with verse extracts for each in pencil by the artist. Original wrappers preserved in later dark red morocco by T. Steibel. Embossed armorial bookplate of Daniel Sickles.

First editions of both text and plates, this copy inscribed by Mariette Lydis to the Baudelaire collector, Daniel Sickles in New York, 1936, at the time of her Marie Sterner Galleries exhibition (to which Sickles was presumably a visitor). This special copy also has her additional pencil extracts from the text added in pencil to the lower margins of every plate.

Govone had printed 353 copies of his large-format Baudelaire in 1928, together with just 125 copies of an accompanying suite of etched plates by Lydis (see 16 above). This left over 200 copies of the text unillustrated, many of which were evidently still unsold by 1935. Lydis prepared a new suite of plates for them – the present 33 hand-coloured plates. This copy is

number 4 of 290 copies of the text on papier Hollande Pannekoek. This reissue of the 1928 text with the 1935 plates has been a frequent cause of bibliographic confusion, with the highly distinctive plates often catalogued as dating from 1928. They do not, and are entirely different from Lydis's earlier suite.



André LICHTENBERGER.
Angomar et Priscilla.
Paris: [Mourlot frères for] Calmann-Lévy, 1935.

8vo (260 × 210 mm),
pp. 32, colour illustrated
throughout. Original
cloth backed glazed
boards. Early bookseller's
ticket (Saint-Pierre, Le
Havre), later ex libris
(J.J. Couderc). A very
good copy.

First edition, a charming children's book with
a Gallo-Roman setting, illustrated throughout
by Lydis.

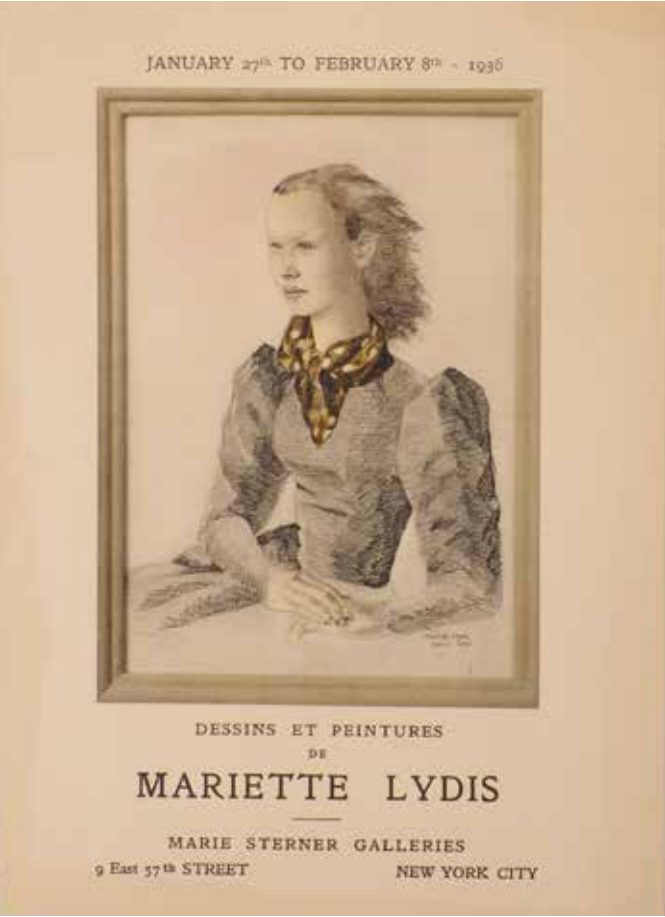


MARIE STERNER GALLERIES.
Mariette Lydis. Dessins et peintures.
[Paris: Drager for Marie Sterner, New York], 1936.

Small 4to (170 × 125),
pp. [4] on a single folded
sheet, colour lithograph
cover.

Mariette Lydis exhibited at the influential
Marie Sterner Galleries in New York from
January 27th to February 8th, 1936. This small
catalogue lists thirteen paintings, thirty-five
drawings and sketches, three prints and five
books. Among the paintings are 'La Dame de
Lyon', 'Enfant du lézard', 'Les Nuages' and
'L'Arbre des mains' and among the drawings
are two of the Contessa Nicoletta Visconti and
'Pooh', women both featured among the
studies in an album of drawings we also offer
(see 34 above). The prints include an example
of the artist's allegorical map, 'Oracle' and the
books comprised: *L'Art d'aimer* [Ovid], *Les Fleurs
du Mal*, *Criminelles*, *Le Chant des Amazones* and *Le
Livre de Marco Polo*.

The catalogue is introduced by a warm
appreciation by A.M Hind, Keeper of the
Department of Prints at the British Museum
who writes (withour irony): 'This is the first
occasion on which Mariette Lydis has held a
one-man show in America...' The gender
confusion continues in the press extracts on
the final page with Montherlant's remark,
'C'est un grand artiste, que celui-là, qui est à la
fois homme et femme; femme par la sensibilité,
homme pour la conception et l'exécution;
femme pour recevoir, homme pour rendre.
Mariette Lydis est de cette espèce-là'.



[45]

Pierre de RONSARD.
Folastrie [Une jeune Pucelette].
[Paris]: Les Indifférents, 31 January 1936.

8vo (218 × 164 mm),
pp. 35, [II] including
4 etched plates
(2 designs, each in
2 states, black and
sanguine) and front
and rear blanks.
Stitched as issued in the
original wrappers,
slipcase. Slight staining
to lower edge of upper
cover but still a very
good copy.

Copy number 26 of 30 copies only for private
circulation, with the two erotic plates of young
girls by Lydis, illustrating the first *Folastrie* of
Ronsard's 1553 collection *Livret de Folastries*.

Carteret, III, p. 313. Worldcat lists the Dutch Royal
Library copy only. No copy in the Bibliothèque
nationale.



[46]

Le Trèfle à quatre feuilles ou La Clef du bonheur.
Paris: G. Govone, [1936].

12mo (164 × 125 mm),
pp. [76] including 16
pochoir coloured
lithograph plates.
Original pictorial
wrappers. Slightly
rubbed, spine creased
with minor loss at head
and foot, first and last
leaves loosening. A good
copy of a fragile book.

First edition, one of 180 numbered copies on
papier vélin (total edition 250 copies). A
collection of sixteen illustrated proverbs and
popular superstitions (broken mirrors, the

number thirteen, touching wood and so on).
Somewhat in the vein of the artist's earlier
dreambook, *Orientalishches Traumbuch*, it
contains the dedication: 'Ce livre est dédié à la
femme tout spécialement, cet être frêle et sans
défense, faible et indécis, qui a tellement
besoin d'un appui occulte pour la guider'. The
pochoir colouring is by Saude and the
typography by Maurice Darantière (of Joyce's
Ulysses fame).



[47]

André DEMAISON.
Bêtes sur la terre et dans le ciel.
Paris: Calman-Lévy, 1936.

4to (254 × 190 mm), pp. 31,
[1]. Colour illustrations.
Some spotting/foxing.
Original cloth backed
illustrated boards.
Slightly rubbed.

First edition of this popular children's book of
real and imaginary animals, illustrated
throughout by Lydis.



[47]

[48]

Henri de MONTHERLANT.
Pitié pour les femmes.
Paris: Grasset, 1937.

8vo (205 × 140 mm), pp.
286 plus 5 lithographs.
Original wrappers.

One of 220 copies on vélin pur chiffon (the only
copies with the five lithographs by Lydis,
printed by Mourlot).

[49]

Au Bon Marché. Blanc. Exposition unique au monde pendant tout le mois de Janvier.
[Paris: Delaporte, 1937].

4to (266 × 190 mm), pp. 48,
illustrated throughout,
numerous loose
insertions, coupons and
order forms, one
supplementary sheet with
fabric samples. Stapled in
original colour-printed
wrappers with cover
illustration by Lydis,
complete with the original
mailing sleeve. Staples
ruined, but very good.

Mariette Lydis contributed the charming cover
image for this catalogue for the annual January
‘white’ sale at the Parisian department store *Au
Bon Marché*. The catalogue is illustrated
throughout with household linens, lingerie,
dresses and children’s clothes.



[49]

[50]

John GAY.
The Beggar’s Opera.

[Lyon: text by Govone on the presses of Audin et compagnie and plates
by Mourlot in Paris for]The Limited Editions Club, 1937.

Small folio, pp. xviii, 113,
[1] plus 12 plates by Lydis.
Original blue cloth with
slipcase.

Subscribers Issue No. 1440 of 1500, signed in
pencil by Lydis, with the original issue card
and monthly newsletter, dated June 1937. Lydis
met the Limited Editions Club founder George
Macy in New York in 1936 and she won a Club
prize with her *Beggar’s Opera* illustrations.

Unusually, it was decided to print the book in
France, where it was set and printed by hand
on Rives paper made to order for Govone. The
sheets were shipped to the U.S.A. and bound
(Grossman, *History of the Limited Editions Club*,
2017).



[48]



[50]

L'Enfance heureuse [La Première collection Fludiose].
[Paris: Édition Société d'Études et de Publicité for Laboratoire de Médecine Expérimentale, Beauvais. October 1937].

4to portfolio (276 × 218 mm). 8 colour lithograph plates, loose as issued in the original portfolio. Very slight soiling to covers but an excellent copy.

Mariette Lydis contributed two lithographs to this very scarce promotional gift issued by the makers of Fludiose syrup, a juvenile dietary supplement. The other contributors were all women: Germaine de Coster, Madeleine Luka and Suzanne Tourte.



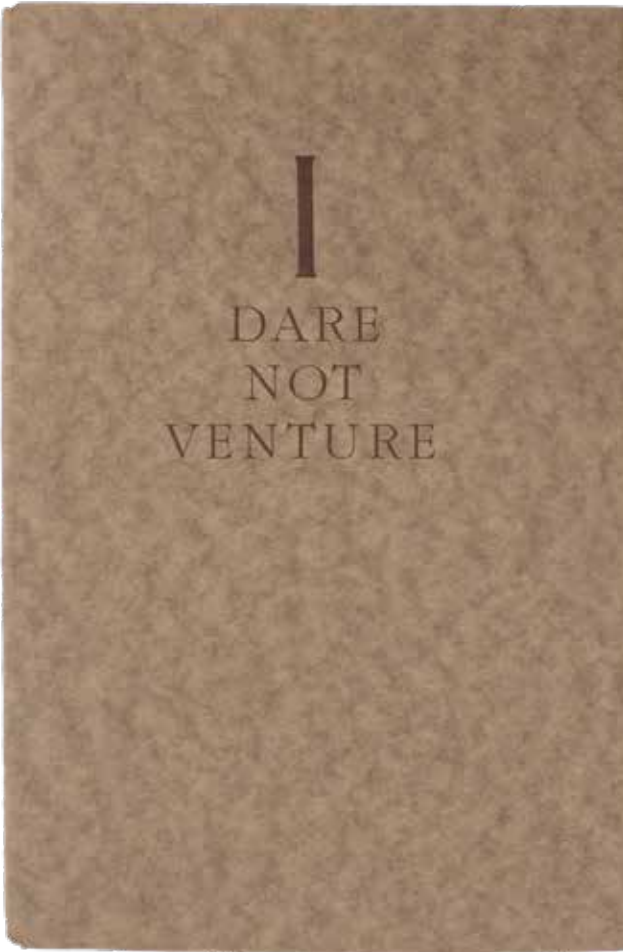
Guinevere Mädi GROVE-CROFTS.
I dare not Venture. Poems.
Paris: [J. Berthou for G. Govone], 1937.

8vo (252 × 160 mm), pp. 76, [2], including 6 wood engraved plates after Lydis. Pale stain to foot of title and verso of half-title. Original brown wrappers with typographic title to upper cover. Slight wear to extremities under glassine. Inscribed in blue ballpoint 'With best wishes from the author. Guinevere Grove-Crofts'.

First edition, one of 300 copies privately printed for the author and inscribed by her. The six plates are wood engravings by André Baudier after designs by Mariette Lydis. This is a rare book by an amateur author of Irish extraction (1897-1969) we know very little about, save that she worked for the French Red Cross, drove a car and once encountered James Joyce (another copy of this book was sold at Sotheby's, with an inscription to Joyce: 'I do not suppose you will remember me but I drove you

home from the occulist in my car !!!'). She issued one further book, *Fugues and Fantasies* in 1966. The poems in *I dare not Venture* include: 'The Coming of Midor', 'Jazz', 'Haig's Day 1936' and 'Monte Carlo'.

We can locate copies at Cambridge, BL, Library of Congress and Florida State University only.



[53]

Henri de MONTHERLANT.
Mariette Lydis.
Paris: Édition des artistes d'aujourd'hui, 1938.

4to (280 × 210 mm),
pp. [6], 16, plus 24 leaves
of illustrations, some in
colour, plus a lithograph
and and etching, loose in
inserted paper chemises
(as called for). Original
colour printed wrappers.
An excellent copy,
inscribed by Lydis:
'Pour Monsieur Bocquel.
Mariette Lydis.
Paris 1939.'

First edition, inscribed by Mariette Lydis, one
of 1000 copies, complete with the 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.



[54]

Henri de MONTHERLANT.
Les jeunes Filles. Roman.
Paris: [Audin, Lyon for] G. Govone, 1938.

Folio (316 × 230 mm),
pp. [8], 187, [5]. 12
lithographed plates,
coloured, plus suite in
noir bound at the end.
Original wrappers,
preserved in boards with
cloth spine to which is
pasted the original
backstrip. Slipcase.

First edition with these illustrations by Lydis,
one of 20 copies on Japon with the additional
suite, after 12 copies with a drawing, the
remaining copies on papier de Rives (total
edition 382 copies). The novel first appeared in
1936.



[55]

**Edmond ROSTAND.
Chantecler.**

Paris: [Bruges] Editions Pierre Lafitte, 1938.

4to (225 × 180 mm),
pp. 312, plus 8 colour
illustrations by Lydis
(one a frontispiece).
Modern red quarter
morocco gilt, preserving
the original wrappers.
An excellent copy.

A delightful series of Lydis illustrations, mainly
of birds and animals. One of 1800 copies on
vélín a la forme (total edition 2575). In addition

to the colour illustrations by Lydis, there are
typographical ornaments by Sylvain Sauvage,
wood engraved by Gilbert Poilliot.



[56]

**Deuxième Raid motonautique international Lyon, Marseilles, Cannes
du 22 au 26 Juillet 1939.**

[May 1939].

4to (272 × 240 mm),
89 leaves on various
papers, plus endpapers.
Illustrated throughout,
adverts. Original
ring-bound boards with
silver paper onlays.
Slightly scuffed, one or
two leaves working loose
but a secure copy of a
fragile production.

The elaborate programme for the Lyon-
Marseilles-Cannes powerboat race held on the
eve of the Second World War. One of 600 copies.
The organisers went to considerable lengths to
engage advertisers from prominent French

brands and the fashionable artists of the
moment. Among the illustrators are Dufy,
Vertès and Mariette Lydis, who each
contributed a full page design.



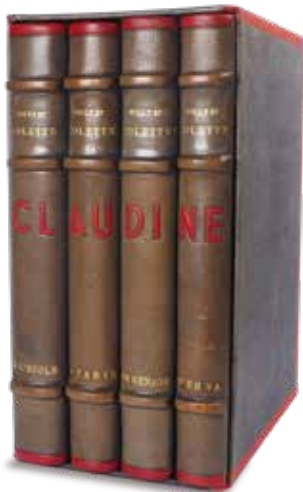
[57]

COLETTE (and WILLY).
Claudine à l'école; Claudine à Paris; Claudine en ménage; Claudine s'en va.
Paris: Éditions de Cluny, [1939].

4 vols, large 8vo (230 × 170 mm), pp. 239, [3]; 186, [4]; 174, [4]; 160, [4], plus 48 plates each in three states (one monochrome, the other two in colour), plus an original pencil drawing and a plate coloured by the artists, both signed. Uncut in original dark blue morocco with red borders, lettered on the spines to read 'CLAUDINE' across the 4 volumes. Original matching slipcase. Spines slightly faded with minor scuffing.

First edition with the Lydis illustrations of Colette's coming-of-age novel (first published in 1900-3). This is copy number 7 of 20 copies on Japon with the plates in three states and an additional signed plate and drawing, of a total edition of 1585 copies on different papers. The plates were printed by G. Duval and coloured by E. Charpentier (except the additional plate apparently coloured by Lydis herself).

There was mutual admiration (and perhaps more) between Colette and Lydis, the former having written a laudatory note on the artist for the programme of the 1934 *Bal des petits lits blancs*, which Lydis had illustrated.



[58]

José ROMAN [with Raymond QUENEAU].
Mes Souvenirs de chasseur de chez Maxim's.
Paris: [Henri Lefebvre] Les Libraires Parisiens, 1939.

8vo (182 × 120 mm), pp. 254, [2]. Original wrappers with coloured illustration by Mariette Lydis. Brownd throughout, wrapper slightly rubbed, but a very good copy.

This series of memoirs of the clientèle of the famous Parisian restaurant was ghost-written by Queneau. It first appeared in 1937, but this paperback reprint is the first with the stylish Lydis cover.



[59]

Jean-Baptiste Poquelin MOLIÈRE.
Le Tartuffe ou l'Imposteur.
Paris: [Imprimerie de l'Hôtel de Sagonne] G. Govone, 27 May, 1939.

4to (285 × 180 mm), pp. 143, [11] including colophon, plate list and final blanks, plus 7 plates (etchings with aquatint), one folding, tissue guards. Contemporary full morocco gilt with arms, preserving original grey paper wrappers. Slightly rubbed.

One of 250 copies on Rives (total edition 273 copies). The last book Lydis published in Paris before her flight to England, leaving her

husband Govone behind. She wrote movingly of this separation in her memoir published in Buenos Aires in 1945.

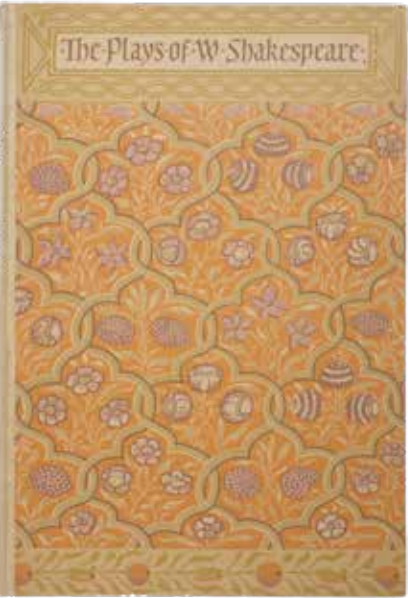
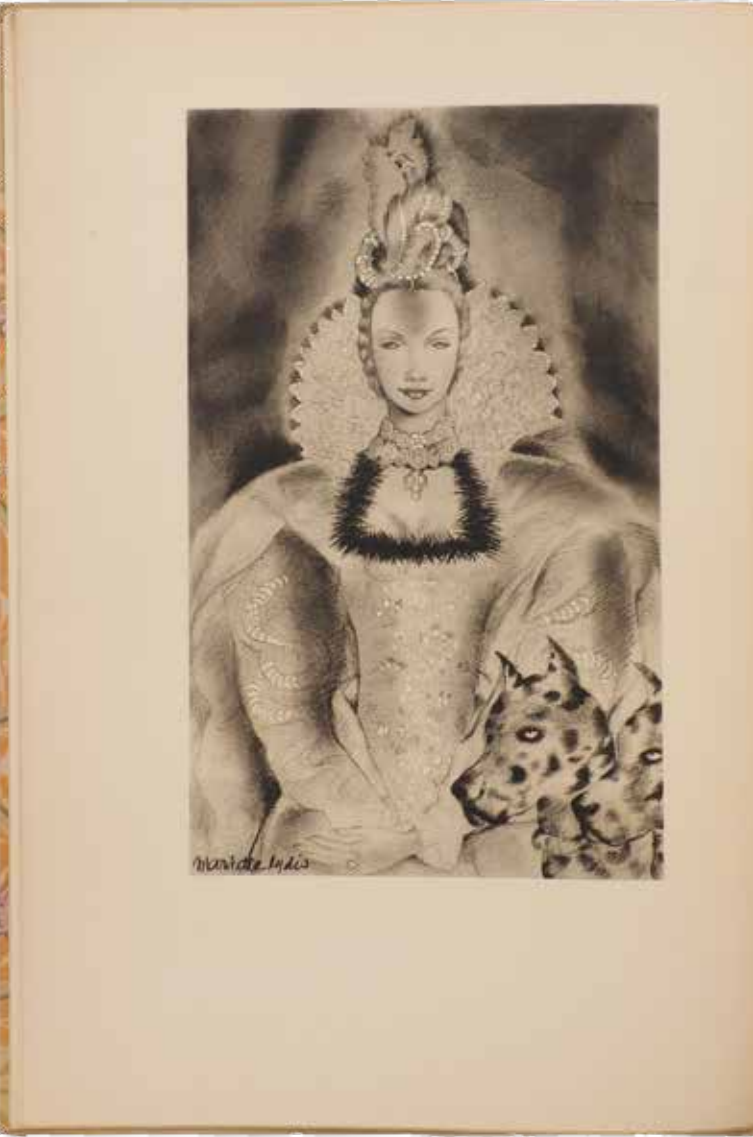


William SHAKESPEARE.
Love’s Labour’s Lost.
New York: Limited Editions Club, 1939.

Small folio (326 × 210 mm), pp. [6], 94, [2], plus 6 plates after drawings by Lydis. Uncut and partially unopened in the original cloth backed decorative boards. Complete with subscribers’ prospectus loosely inserted.

One of 1950 numbered copies, this is the only volume of the Limited Editions Club Shakespeare illustrated by Mariette Lydis. The subscribers’ prospectus contains a biographical note on Lydis and a short essay by her ‘On illustrating Love’s Labour’s Lost’ in which she describes her close reading of Shakespeare for the project. ‘And so with this volume, as always, I read and re-read the text, and even re-read some of Shakespeare’s serious dramas, which may seem unnecessary for the understanding

of this light comedy. Yet the painter knows that light and shade must touch, and that one cannot exist without the other. The lightness of *Love’s Labour’s Lost* throws a graceful veil upon human beings, upon eternal sentiments, whether they are sad or gay, upon men and women, who, 20 today are no longer 20 tomorrow...’



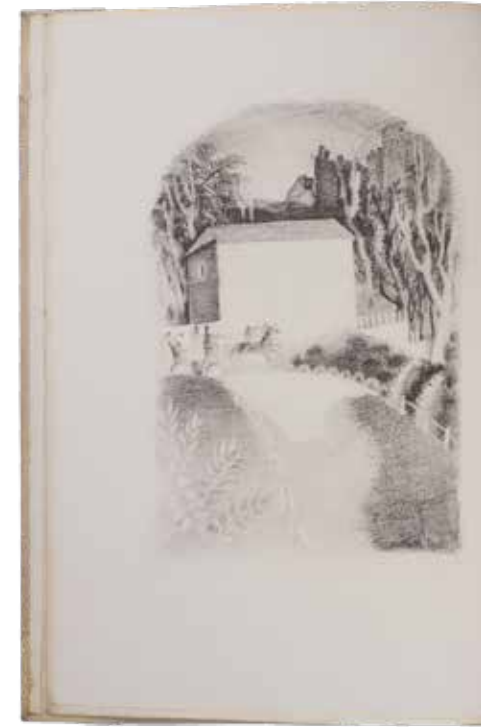
Henry JAMES.
The Turn of the Screw.
[Cobham (England): Hand and Flower Press], 1940.

Small folio (290 × 195 mm), pp. [4], 138, [2], plus 6 lithographed plates by Lydis. Uncut in the original half vellum, spine lettered in gilt. Boards slightly soiled but an excellent copy.

Number 175 of 200 copies (all on Barcham Green rag paper), this is one of 75 deluxe copies bound in half vellum. This is the first book published by Erica Marx’s important and influential Hand and Flower press, later known for pioneering lesser-known (often female) poets. Marx had been Lydis’s editor at Les Presses de l’Hôtel Sagonne and the two became romantically involved. Both moved to England on the outbreak of the war where Erica established the Hand and Flower Press with her own inherited fortune, publishing from various locations between 1940 and 1966. The deep connection between the two women endured their definitive separation when Mariette left for Argentina in 1940. Erica died in 1969, Mariette the following year. The typography here is by Marx herself using Montype Centaur and the colophon explains

the difficulty of obtaining high quality rag paper in wartime and additionally explains that the illustrations were reproduced by the Cotswold Publishing Company ‘under stress and difficulty during the warring months of July-September’. Soon after completing it, Mariette left for Argentina on *The Highland Princess*, one of the last civilian passenger ships to make the Atlantic passage during the war. Both her experiences in England and her impressions of the terrifying voyage to Buenos Aires are described in detail in her 1945 memoir (see 63 below).

Ridler, *British Modern Press Books* Hand and Flower Press, 1. Edel and Lawrence, *Bibliography of Henry James* (1999) A52c.

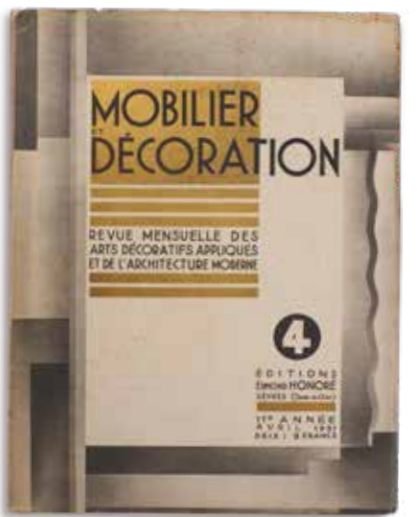
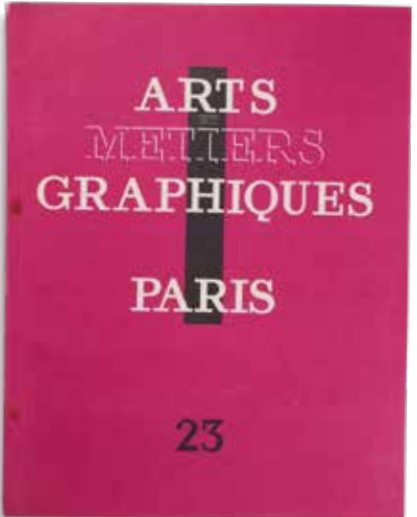
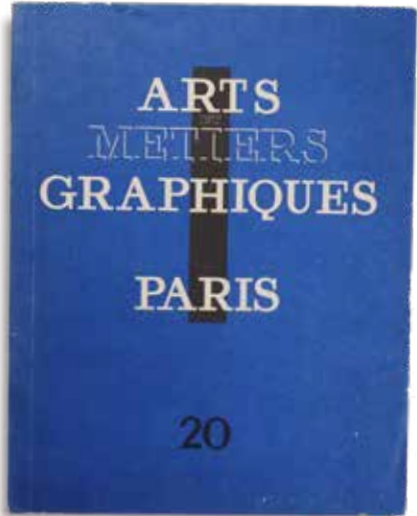


ARTICLES AND REVIEWS, 1930-1939.

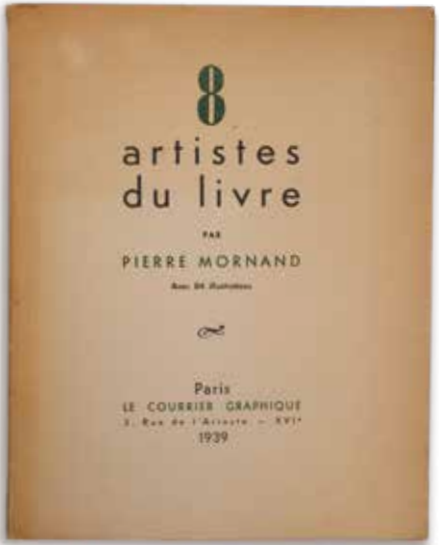
i. [Henri de MONTHERLANT]. Arts et Métiers graphiques Paris 20. Paris: 15 November, 1930. A useful contemporary article on Mariette Lydis — a brief biography and appreciation which includes a bibliography of her illustrated books of the 1920s, including several unpublished and forthcoming works. The illustrations reproduce examples of plates from her Quran, *Criminelles*, Baudelaire, Poe and *Dialogues des Courtisanes* together with a pochoir illustrations from *Litanies de la Vierge* and previously unpublished lithograph. Also included is 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’. It is an enthusiastic review of *Le Chant des Amazones*.

ii. [Yves RAMBOSSON]. Mobilier et Décoration 4. Paris: April, 1931. A short illustrated article in praise of Mariette Lydis. ‘En cinq ans Mariette Lydis a conquis Paris, du moins Paris qui compte, celui qui fit le succès des ballets russes ou d’un Debussy par exemple. Depuis sa première exposition, vers 1926, elle n’a cessé de croître en talent et en renommée.’ Commenting on the notoriety of *Criminelles* the author adds: ‘Elle se partage entre les Saintes et les Femmes damnées’. The article is illustrated with photographs by Marc Vaux.

iii. *Le Courrier graphique*. 11. Paris: *Courrier graphique*, [January, 1938] A short illustrated article by Pierre Mornand considers several of Lydis's books, taking the tiny and rare *Vie de Sainte Thays* as an example of the artist's exceptional talent in expressing the dichotomies of human nature in a single image in a manner ‘à la fois charmeresse et troublante... Scrutant les traits de son modèle avec une frevente curiosité, elle capte des courbes insoupçonnables, des lignes fuyantes, mais expressives des plus secrètes passions’.



iv. MORNAND, Pierre. 8 Artistes de Livre. Paris: [Marchand for] *Le Courrier Graphique*, 1939. First edition of this survey of eight contemporary French book artists, including Mariette Lydis, by the editor of *Le Courrier Graphique*. Mornand considers several of Lydis's books, taking the tiny and rare *Vie de Sainte Thays* as an example of the artist's exceptional talent in expressing the dichotomies of human nature in a single image in a manner ‘à la fois charmeresse et troublante... Scrutant les traits de son modèle avec une frevente curiosité, elle capte des courbes insoupçonnables, des lignes fuyantes, mais expressives des plus secrètes passions’. This is a useful survey of the book arts on the eve of the Second World War, with the other artists being: Mariano Andreu, Valentine Hugo, Vertès, Madeleine Luka, Sylvain Sauvage, Patrick de Manceau and Guy Arnoux. The Lydis essay had first appeared in the *Courrier Graphique*, 11, January 1938.



v. *The World of Dream (The only World without End) A Portfolio by Mariette Lydis*. [Contribution to:] *Esquire*. The Magazine for Men. Chicago] Christmas, December 1939. Lydis contributed this portfolio, which includes four images, one forming a three-page colour foldout titled ‘World Without End’. The short accompanying text reads: ‘Lydis of whom it has been said “a sketch of hers stirs your soul more than a Balzac novel,” is counted by Parisian critics to be one of the first six women painters of our time. Much married, much traveled, a handsome Viennese of the Brunhilde type, she has been a Parisienne since 1927 [sic]. It is Paris, then, and not Vienna, that one sees as her city of dreams, in this world of dream that she has here created... a world where fancy wanders from gentle daydream to dread nightmare, over tender yearnings of fair women, the hungry aspirations of the insecure, the eager longings of the young, and above all, like one fixed star, the eternal dream of mother with child, and the spirit of Christmas... world without end’.

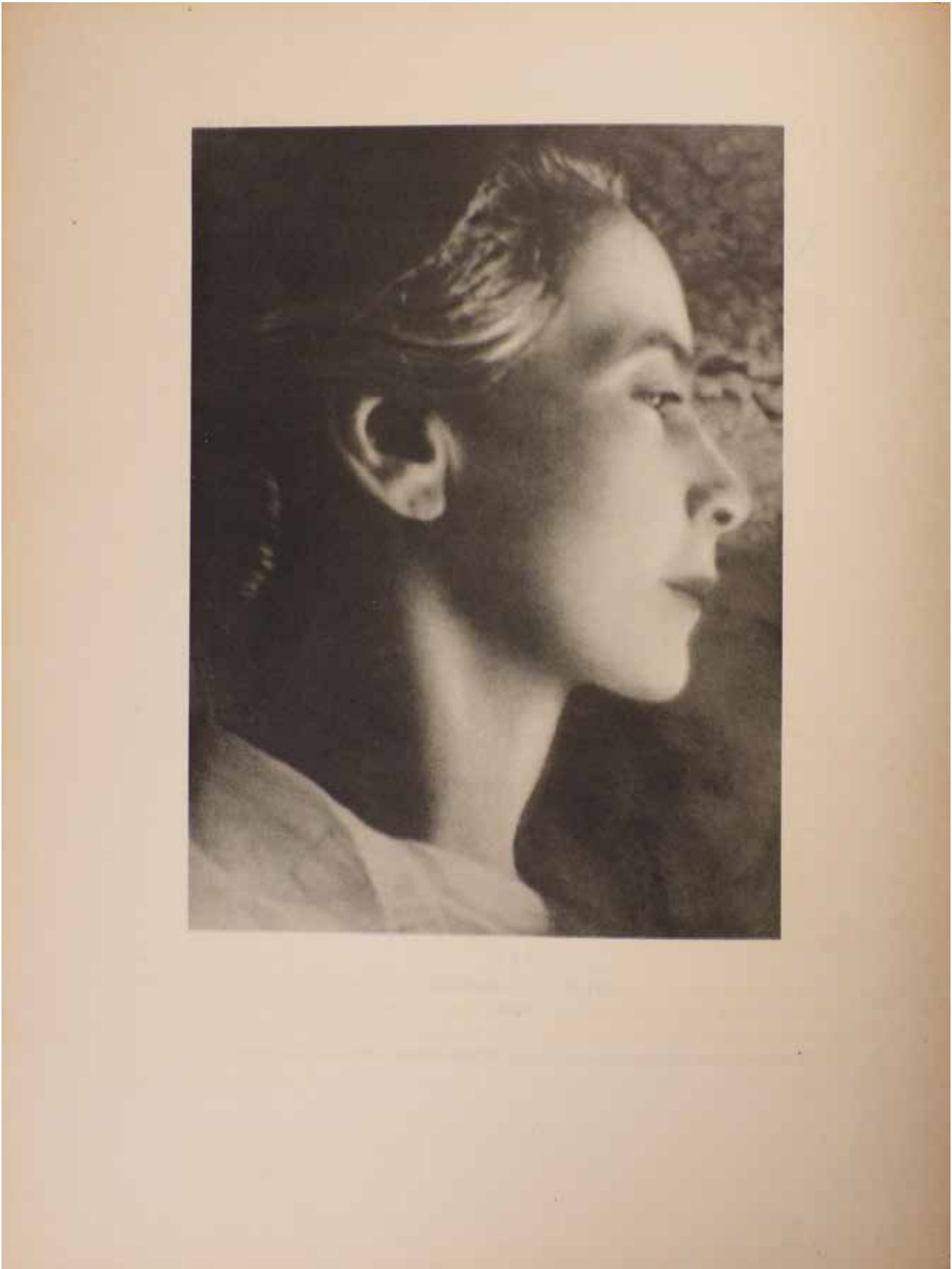
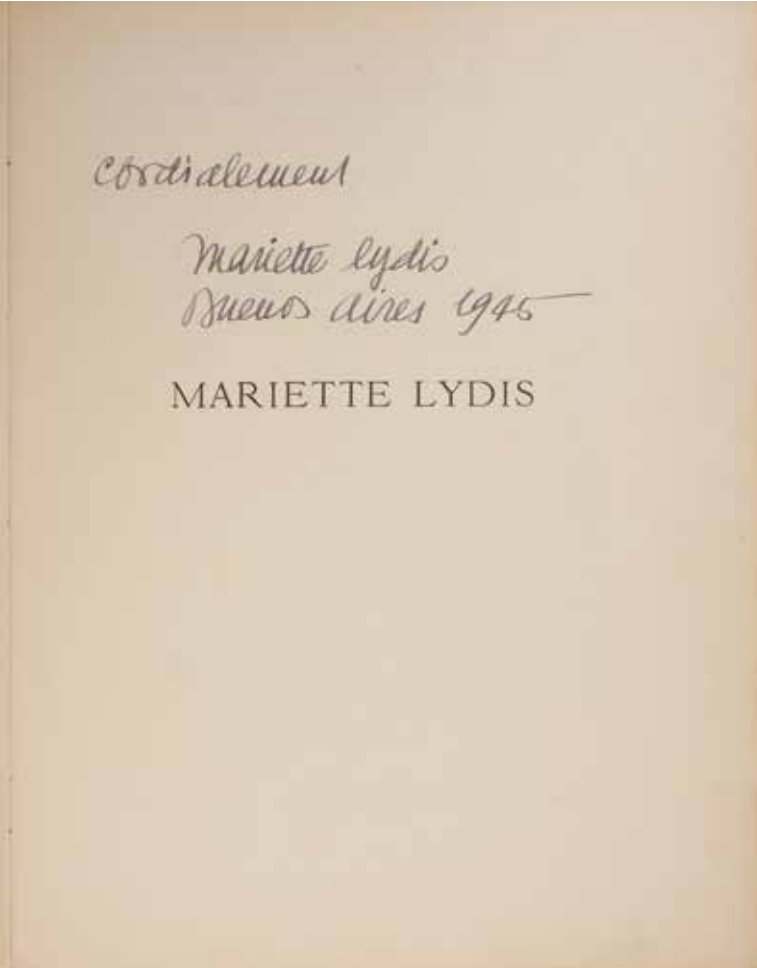


Mariette Lydis avec une introduction de l'artiste.
Buenos Aires: [Guillermo Kraft for] Viau, 1945.

Folio (314 × 240 mm),
pp. 27, [18], plates and
illustrations. Original
wrappers. Old tape repair
to spine. A fair copy.

First edition, one of 35 unnumbered author's
copies 'fuera de comercio', inscribed by the
artist in ink 'Cordialement Mariette Lydis
Buenos Aires 1945'. The total edition was of
2085 copies. This is an important source for
Lydis's life and work, containing one of the few

expositions in her own words of her early
life, her flight from Paris to England and then
to Argentina. She describes in detail her daily
artistic routine, her materials and methods
and something of her beliefs. It is the closest we
have to an artist's statement. It is fully
illustrated and contains a bibliography and
catalogues of works then in private and public
collections.



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Maria Gainza, *Portrait of an Unknown Lady* (translation by Thomas Bunstead of *La Luz Negra*), Penguin, 2022.

Abbey Rees-Hales, ‘Modernism at the Margins: Mariette Lydis’s Print Portfolio *Lesbiennes*’ in English, Funke and Parker *eds. Interrogating Lesbian Modernism*, Edinburgh University Press, 2023.

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

Jack Zipes, *Buried Treasures: The Power of Political Fairy Tales*, Princeton, 2023.

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Photography: Rachel Thapa-Chhetri
Design: Dean Pavitt

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Henriette Lydis
1926