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1. Samuel BECKETT

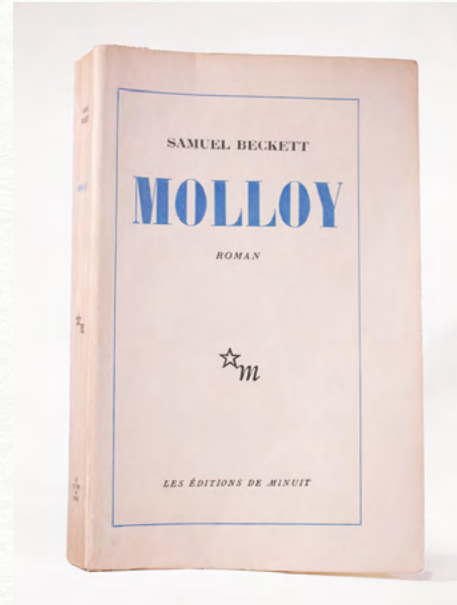
Molloy

LES ÉDITIONS DE MINUIT | PARIS 1951
| 12 x 19 CM | ORIGINAL WRAPPERS

First edition of the French translation by Robert Pinget, one of 50 numbered copies on vélin supérieur paper, the *tirage de tête*.
Ex-libris to one pastedown.

Nice copy.

£3 000



2. Samuel BECKETT

L'Innommable [The Unnamable]

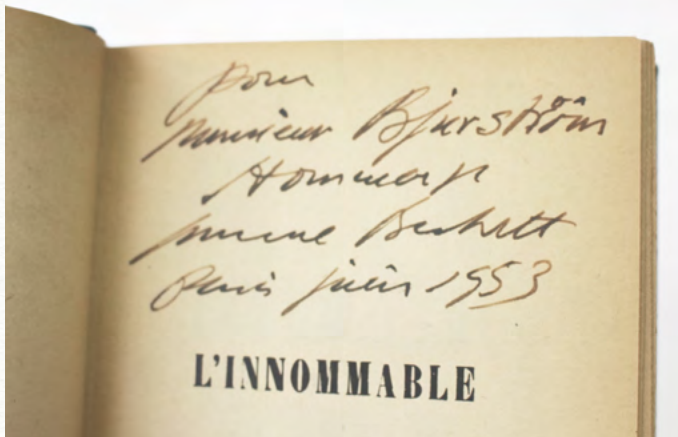
LES ÉDITIONS DE MINUIT | PARIS 1953
| 12 x 19 CM | BOUND

First edition, an advance (*service de presse*) copy.
Half turquoise calf Bradel binding by Goy & Vilaine, decorated paper boards, gilt date to foot of spine, endpapers and pastedowns of plain paper, covers and spine preserved, top edge gilt.

Autograph inscription signed by Samuel Beckett to Monsieur Bjurström.

A perfectly bound copy.

£1 500



3. [BRUMMEL] Jules BARBEY D'AUREVILLY

Du Dandysme et de G. Brummell [On Dandyism and George Brummell]

B. MANCEL | CAEN 1845 | 12 x 16 CM | HALF MOROCCO

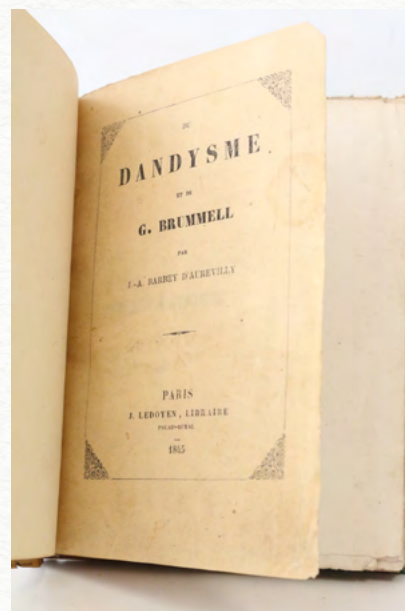
First edition, printed in a small number of copies.

Contemporary Bradel binding in half light brown morocco over marbled paper boards, spine (slightly discoloured) with gilt fleuron, gilt date at foot, marbled pastedowns and endpapers, covers (with

"à l'adresse de Ledoyen, libraire à Paris, 1845") preserved, ex libris pasted onto one endpaper
A little light occasional spotting.

A very good and rare copy in a good binding.

£3 000



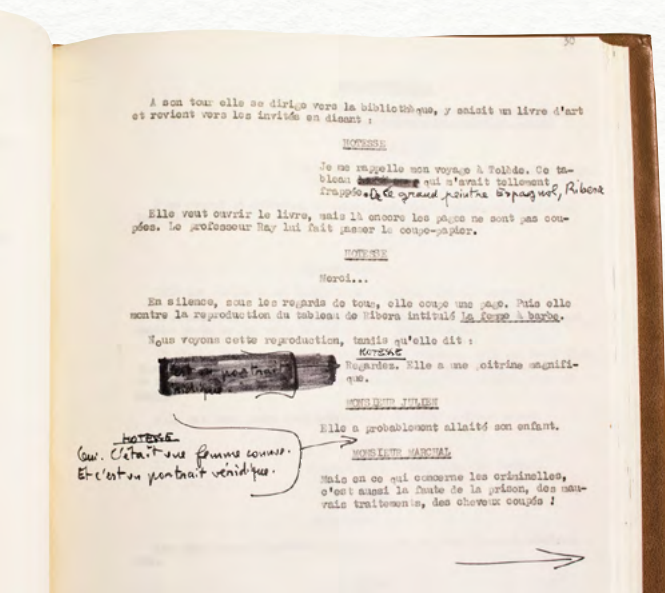
4. Luis BUÑUEL

Agón o El Canto del Cisne.

Original unpublished screenplay by Luis Buñuel

with significant manuscript corrections by Jean-Claude Carrière

1980 | 21 x 29.5 CM | 109 FF. | SHEEP BINDING



corrections and deletions from Jean-Claude Carrière, who was a collaborator of the director's for nigh on twenty years, and two leaves entirely written in the latter's hand.

11 leaves bound in at the beginning, extracts from the autobiographical text *Pesimismo* (1980) by Buñuel.

This screenplay, entirely unpublished, was written in French. The only known version is of a Spanish translation published in 1995, which was based on a later copy with the corrections and additions from this typescript.

This typescript has no title page. In fact, Buñuel and Carrière had several titles in mind: "El Canto del cisne" ("Swan Song"), "Haz la guerra y no el amor" ("Make War not Love"), "Una ceremonia secreta" ("A Secret Ceremony"), "Guerra si: amor, tampoco" ("War yes: love, no more") or even "Una ceremonia suntuosa" ("A Sumptuous Ceremony," in homage to André Breton). The title, in the end, however, was to be *Agón*, as Buñuel

explained in an interview with José de la Colina: "I was in Normandy to write with Carrière, the screenplay of a film, but we didn't know what to call it. We had several titles in mind. For example, *Agón*, or 'Agony', whose original meaning is combat. The theme of our plot was the struggle between life and death, just as in our Spanish 'Agony'. This was the shortest of my titles, and that's why I like it. But it

could also have been *Swan Song*, which would have had an ambivalent meaning: the end of Western civilization and Luis Buñuel's final film..." ("Agón o El canto del cisne según Luis Buñuel" in *Contracampo*, nº1, 1979)

It was this latter title that was chosen for the binding of the typescript offered now for sale.

Despite a good deal of time devoted to the title and the successful completion of the typescript, the project was strangled at birth. Buñuel and Carrière used to hole up for several months in a little hotel in San José de Purúa (Mexico) to write their screenplays. When they arrived in August 1978, the monastic cells in which they were used to staying had changed, and to Buñuel's great annoyance, there was no bar any more. In his memoirs, Buñuel liked to blame the failure of this project on this loss: "Our destructive era, which sweeps all before it, does not spare even bars," (Luis Buñuel, *My Last Sigh*, 1982). **And it is just such a story, anchored in this "destructive era," or rather pre-apocalyptic era, that takes place in this screenplay, denouncing a triple complicity: science, terrorism and information, a macabre marriage, according to Buñuel. He imagines a complicated plot, in which a group of international terrorists are preparing to carry out a major attack in France.**

In the end, we learn that an atom bomb has just gone off in Jerusalem. World war is imminent and general mobilization is decreed. The leader of the terrorist cell gives up on his project and tells the authorities exactly where they can find the bomb before it goes off: a barge moored beside the Louvre. The terrorists give up on their project, it having become unnecessary since national governments would now see to

Typescript of Buñuel's last screenplay, which has remained unpublished.

Half marbled sheep over beige paper boards, spine in five compartments, bound for Buñuel.

The unpublished original typescript of Buñuel's screenplay, comprising 109 leaves with numerous

the destruction of the world, against a background of omnipresent media coverage and information flow.

If the narrative seems strangely relevant today, it was also inherent in the artistic and social reflections in all of Buñuel's work. **"I'm fascinated by terrorism, which is already universal and pursued like a sport.** It seems this has now become a temptation for anyone young who wants to go out and make a mark: it's a dandyism of our age... It's a temptation that is deeply stoked by the media, a means of achieving fame. Any old young person with a pistol or a sub-machine gun who takes over an airplane, terrifying a couple of countries, and getting the eyes of the world on themselves, becomes a star." (José de la Colina, *op. cit.*)

This fascination with terrorism had its roots in the ideology of Surrealism, which coloured Buñuel's artistic beginnings, as he himself recalled. "One cannot forget the words of our youth, for example what Breton used to say: 'the simplest Surrealist act consists of going out into the street, revolver in hand, and firing at random into the crowd.' As for me, I haven't forgotten writing that *Un chien andalou* was nothing less than an incitement to murder," (Luis Buñuel, *op. cit.*). Jean-Claude Carrière reiterates elsewhere, thinking about the screenplay for *Agón*, this essential and everpresent Surrealist element to Buñuel's cinema: "This was not an entirely realistic film...We went back to Buñuel's hatred of establishment art, his 'Screw Art'. He said he was ready to burn all his films if he had to, in a great cultural sacrifice," (Jean-Claude Carrière, *L'Esprit libre. Entretiens avec Bernard Cohn*, 2011).

The destruction of the aesthetic and the aesthetic of destruction: for Buñuel, the leitmotiv of Dada and Surrealism finds a troubling echo in the terror-

ist violence of the 20th century.

Buñuel even saw to some extent Surrealism as partly responsible for what he saw as this modern way of communication.

Though Buñuel never tackled the complex subject of terrorism before this last screenplay directly, he always introduced, in each of his films, a character or a situation that suggested this form of violence. Thus, in his last film, *That Obscure Object of Desire* (1977), there is an explicit allusion to terrorism, as Manuel Rodríguez Blanco highlights: "a last little wink in his final sequence: the improbable couple are walking down a passage...He gets further away and a bomb goes off. A wink to passing on...but also an evocation of a personal obsessions, terrorism" (Manuel Rodríguez Blanco, *Luis Buñuel*, 2000). A tragic premonition - a real bomb was to go off on 19 October 1977 at the Ridge Theatre in San Francisco, which was showing the film.

At the same time a passionate aesthetic flight of fancy and an unbearable everyday threat, terrorism runs through both the work, but also the life of the director. Thus, as he writes in his memoirs, a visit to his office in the rue de la Pépinière from a young repentant fascist, come to tell him, bombs at the ready, of the planning of a major attack. The director tells us how, despite his warnings to both the French and Spanish authorities, he could not prevent the carrying out of the projected plot.

This event was the beginning for Buñuel of his intense thinking about the complex matrices of terrorism, which he envisaged as a re-appropriation of the Surrealist language that had been perverted by science, politics, and the media.

At the same time a negation of, and a product of, a self-destructive society, terrorism, for Buñuel, was not a means, but a destructive gesture in itself, devoid of all political or ideological pretext. The peak of absurdity and nihilism, the terrorists in *Agón* are thus caught short by society, which deprives them of their rebellion in bringing about Armageddon by itself.

For, as backdrop to this entomological terrorism fomented by fragile criminals, Buñuel paints a portrait of a society that is organizing its own destruction, blinded by science and the media: "One thing is nonetheless for sure: science is the enemy of man. It encourages in us the instinct of omnipotence that

leads to our destruction" (Luis Buñuel, *op. cit.*). The ever-presence of the media in itself plays the role of a catalyst, television being the cynical spokesman of governments and scientists. Buñuel explains this aversion in his memoirs: "I hate the proliferation of information. Reading the paper is the most painful thing in the world...The information-circus is an abhorrence...Just one hunt after another" (Luis Buñuel, *op. cit.*) The character of the journalist in *Agón* thus approves the actions of the Prime Minister, who affirms that the situation on earth is wonderful, while the viewer sees images showing the destruction of the planet (the destruction of the forests, animal testing, hyper-industrialization, and so on). Buñuel makes a direct link between technological and scientific progress and the irreversible and imminent ecological tragedy of the modern age.

Written in 1978, this swansong of a director who had lived through the century and on various continents, show a stunning sharpness and a prescience for some of the major preoccupations of the 21st century: terrorism, ecology, the technological onslaught and the excesses of the media.

"Old and alone, I can only imagine chaos and catastrophe. One or the other seems inevitable to me...I also know that there's a tendency at the end of each millennium to start heralding the end of the world. Nonetheless, it seems to me that this whole century has led to unhappiness. Evil has triumphed in the great, ancient struggle. The forces of destruction and dislocation have carried the day. The spirit of man has made no progress towards enlightenment. It may even have slid backwards. Weakness, terror and death surround us. Where will the fountains of goodness and intelligence that one day may save us come from? Even chance seems to me impotent" (Luis Buñuel, *op. cit.*)

This major work, the apotheosis of all the director's preoccupations and a merciless diatribe against a society bent on self-destruction was paradoxically itself condemned by Buñuel never to be published. Thus the screenplay with the uncertain title is very much the "Secret Ceremony" of a director who, at the twilight of his life, goes back over the founding motions of his cinematic oeuvre: like *Un Chien Andalou*, *Agón* is a violent and absurd destruction of a viewpoint.

£12 000



5. Albert CAMUS & Oscar WILDE

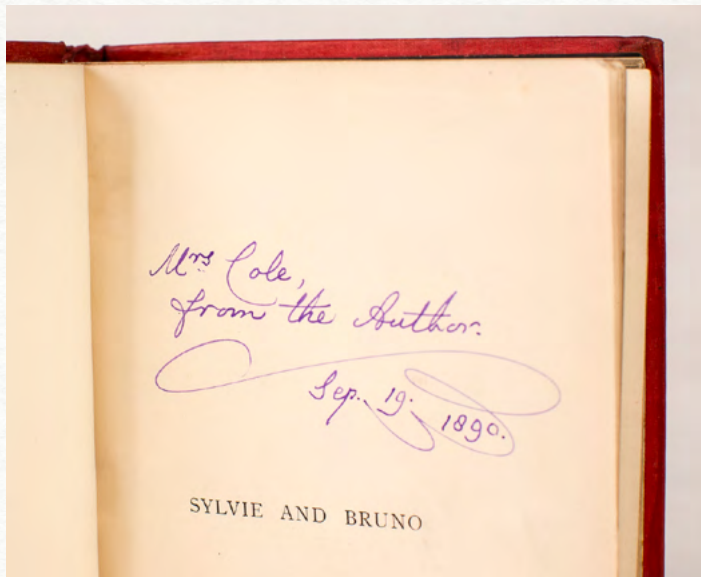
La Ballade de la geôle de Reading. – *L'Artiste en prison* [The Ballad of Reading Gaol]

FALAIZE | PARIS 1952 | 11.5 x 17.5 CM | ORIGINAL WRAPPERS

New edition of the French translation by Jacques Bour and first edition of the famous foreword by Albert Camus, one of 50 numbered copies on vélin Madagascar paper, the *tirage de tête*.

Rare and nice copy.

£800



6. Lewis CARROLL & Harry FURNISS

Sylvie and Bruno

MACMILLAN AND CO | LONDON 1889 | 12.5 x 19 CM | PUBLISHER'S CLOTH

First edition with 46 illustrations by Harry Furniss.
Publisher's cloth, discreet and light repairs on the joints, all edges gilt.

Autograph inscription by Lewis Carroll to Mrs Cole.

£4 000

7. Marc CHAGALL

*Then the Lorde sayde unto Aaron "Goe meets Moses in the wilderness".
And he went and met him in the mount of God and kissed him
– The Story of Exodus*

AMIEL LÉON, PARIS | NEW YORK | 1966 | 36 x 49.5 CM | SINGLE SHEET

Original lithograph in colour, one of the 15 prints printed on Imperial Japanese paper and reserved for the artist and his collaborators, only draw with 20 other Japan and 250 Arches paper. Unsigned proof, like all the events of this series, except the frontispiece.

Superb test on Japan made especially for *The Story of Exodus* published in 1966, Chagall realized the 24 inset lithographs printed by Mourlot.

Fernand Mourlot, undoubtedly the best artisan lithographer of the XXth century, was naturally the printer and the friend of the greatest artists of his time. "Picasso, Matisse, Chagall, Miró, Braque, Dubuffet, Léger, Giacometti ... have enriched their own expressions and contemporary art with a new area of research. With Mourlot, and thanks to him, lithography has acquired both a personality and a future." (Pierre Cabanne, in *Fifty Years of Lithography*).

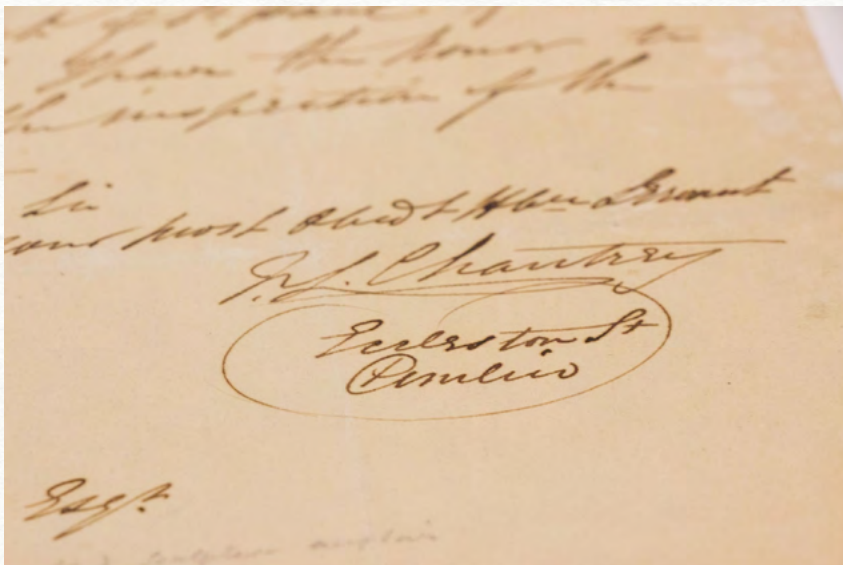
Already a printer of the two volumes of the Bible illustrated by Chagall, Mourlot contributed to the artist's training in the art of lithography in the 1950s. It was at this time that Chagall began to attend the studio of Mourlot to learn lithographic processes and befriends the artisans of the printing industry, including Charles Sorlier.

Thus it is at the peak of his art that Chagall realizes this story of the Exodus which coincides with the completion of his immense lithographic and pictorial work on the Bible begun in 1930 at the initiative of Ambroise Vollard. This decorative cycle, entitled *The Biblical Message*, is the origin of the creation of the Marc Chagall Museum, originally the National Museum of the Marc - Chagall Biblical Message.

Rare, original proof printed on Japan, the most beautiful paper and the best for colour engravings.

£2 300





8. Francis Leggatt CHANTREY

Signed autograph letter

EDINBURGH 1812 (JUNE 2ND) | 18.3 x 23 CM | ONE FOLDED LEAF

Signed autograph letter by the British sculptor sir Francis Leggatt Chantrey, to the Saint-Paul Cathedral's committee, about his four monuments to military heroes from the Napoleonic wars commissioned by the government.

Sir Chantrey, leading portrait sculptor in Regency era Britain, carved the portraits of Major-General Daniel Hoghton, Major-General Bowes, and Colonel Henry Cadogan, and (in a single monument) Major-Generals Gore and Skerrett. He gives in this letter an estimate for five marble statues of generals from the British army, four of which have ultimately not been selected by the committee and replaced by other names.

£500

9. Georges DARIEN

Gottlieb Krumm, Made in England

R. A. EVERETT & C^o | LONDON 1904 | 12.5 x 19 CM | PUBLISHER'S CLOTH

First edition of an extraordinary rarity published in London and written in English. The French edition, translated by Walter Redfern, only appeared in 1984.

Publisher's cloth in glazed brown calico, spine ends lightly rubbed, without significant damage, illustrated first board.

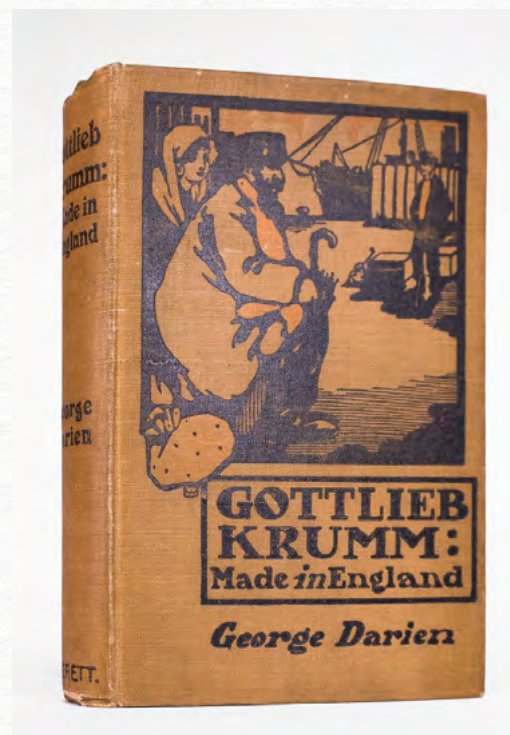
Small and light dirt marks on the second board, small sections of paper missing due to the fragility of this featherweight laid paper.

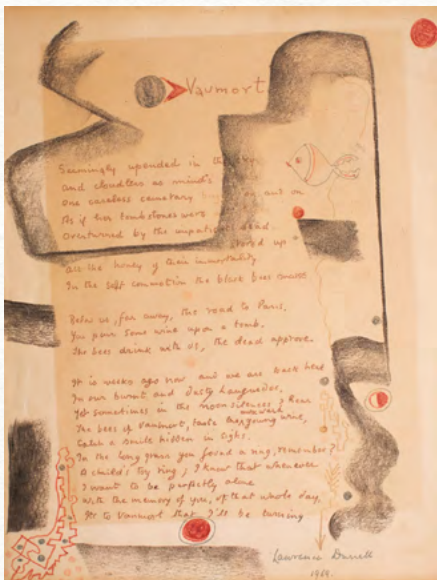
Exiled with the majority of the French anarchists following the enactment of the "Lois scélérates" in 1893 and 1894, Darien travelled to Belgium and Germany before settling in London where, like Jules Vallès twenty years earlier, he stayed for many years. His life during this stay in the British capital remains a mystery but it is here that he wrote his masterpiece *Le Voleur* and his famous pamphlets *La Belle France* and *L'Ennemi du Peuple*. It is in this context that the polyglot writer composed this entire novel written in English. Like *Le Voleur*, *Gottlieb Krumm*, in the cosmopolitan London of the Entente Cordiale, depicts intelligent and unscrupulous German immigrants who get rich thanks to intense and very varied criminal activity. However, unlike the characters of

his contemporary Maurice Barrès, Darien's foreigners are not a horde of naturally inclined barbarians to the destruction of an idealised national identity. On the contrary, these are men without a real prior identity and who, when confronted with the bourgeois society, will embrace all weaknesses and exploit all resources. Fraud, scams, blackmail, fires, prostitution, Gottlieb Krumm does it all to make a fortune and get to the top of London's finance and business. The height of Satire, Georges Darien does not allow any critical recoil towards the actions of his characters since it is the anti-hero himself who ironically tells his story in English blended with foreign idioms and obscure metaphors.

Confidentially published for a London audience who did not know him, this irreverent novel was probably not successful at the time and the copies of this first and only edition published seem to have very quickly disappeared. We have only identified four copies in international institutions (British Library, National Library of Scotland, University of Oxford, Australian National University) and no copies for sale.

£6 000





«I knew that whenever
I want to be perfectly alone
With the memory of you, of that [whole day,
It's to Vaumort that I'll be turning.»

Exceptional handwritten poem dated 1969, signed and illustrated with original drawings in graphite, markers and colour pencils by Lawrence Durrell.
The poem-art work is sent to Janine Brun, his French

10. Lawrence DURRELL

«Vaumort»: handwritten poem signed and illustrated by the author for his French lover

1969 | 30.4 x 39.5 cm | SINGLE SHEET

lover, and has the dedication «For Buttons,» the affectionate nickname given to her by the writer, on top of a heart pierced by an arrow.

Pin holes, marginal tears.

Published for the first time in *Collected Poems: 1931-1974* (1980).

In this poem-drawing, the writer looks back on a day of love spent in the company of his lover Janine Brun in the cemetery of the small village of Yonne. At the same time, Durrell is painfully recovering from the premature death of this third wife two years earlier and publishes his series of dystopian novels *Nunc* (1968) and *Nunquam* (1970). He also takes refuge in poetry, the last exercise of literary and philosophical asceticism of a writer who, gradually, chooses to withdraw from the world.

It is during a journey from the capital towards the Midi in the south, that the lovers stopped for a day in Vaumort:

«Below us, far away, the road to Paris.
You pour some wine upon a tomb.
The bees drink with us, the dead [approve.]»

Durrell's poetry has suffered from the resounding success of his novels, however, here it achieves great lyrical beauty, its free verse, nevertheless, very musical, picking up the cemetery's well-known motif:
«One careless cemetery buzzes on [and on
As if her tombstones

were all hives
Overtuned by the impatient dead
We imagined they had stored up
he honey their of their immortality
In the soft commotion the black bees make.»

Here the writer attempts to capture in the poem a moment of happiness and carnal pleasure with his lover, and frames the verse he has written in long, graphite lines and many brightly coloured drawings. Here we have a rare example of a double work of art, both poetic and pictorial. Produced in marker and colour pencil, similar to the drawings of Joan Miró, it is a magnificent illustration marked with naivety, which beautifully compliments the poem. Durrell continued this activity until the end of his life, which he spent in Sommières: incidentally, we can also see a real pictorial reference to the «burnt and dusty Languedoc» (verse 12), where he spent the rest of his life.

Rare testimony of Durrell's Provençal adventure with the young French lady, who inspired him to write a delightful poem imbued with warmth and Mediterranean colours.

£1 700

11. Lawrence DURRELL [Oscar EPFS]

Two original double-sided gouaches signed, presented to his French lover

1968 | 66 x 47.4 cm | SINGLE SHEET

Original double-sided gouaches on thick paper, signed and dated 1968, bearing an autograph inscription.
Skilful repairs.

Exceptional original double-sided gouache in a medium unique to Durrell, signed with his artist's pseudonym and given to his French lover: «for Janine Brun Oscar Epfs 1968».

The first, abstract, composition by Durrell has a scene on the verso of a scene of Classical inspiration, recalling his ever-present interest in archeology and the ruins of the glorious past of his dear Greece. The two gouaches resemble in their effect the paintings of Henry Miller, his artistic and literary mentor,

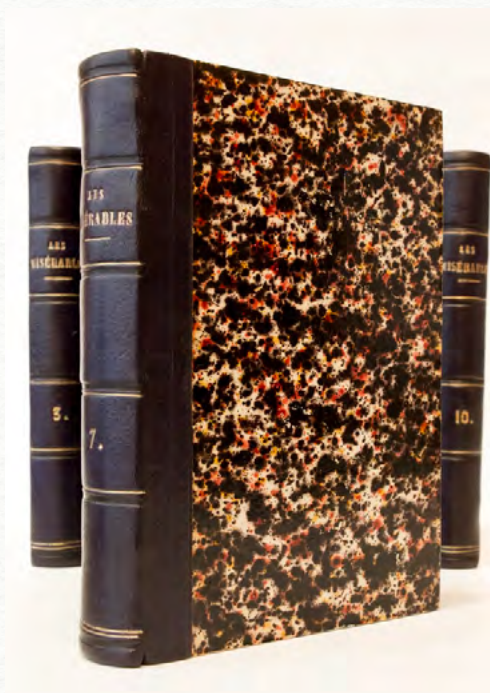
who was using the same pictorial processes at the time - especially patches of gouache in bright, sunny colours.

This work is steeped in his long years in Greece and his passion for Antiquity: on the verso, one can see tunic-clad figures standing before Classical columns, one of them carrying an amphora on his shoulder. This pagan, ancestral Greece appeared in the fine details of most of his works, from *Prospero's Cell* (about his youth in Corfu, published in 1945) to *he Greek Islands* (1978). After he established himself at Sommières, he nonetheless went back there often to «find, like an archaeologist, the phantoms that haunt

countries that have changed so much» (*he Shade of the Greek Sun*).

£1 800





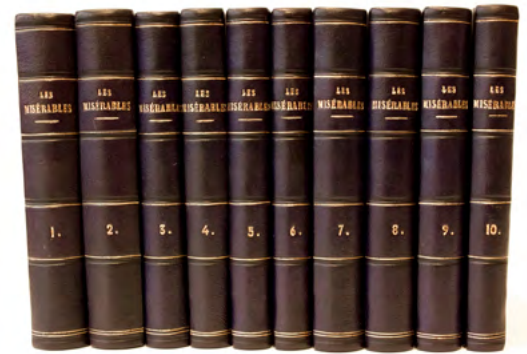
12. Victor HUGO

Les Misérables

A. LACROIX & VERBOECKHOVEN & C^e
| BRUXELLES 1862 | 15 x 21 CM
| 10 VOLUMES HALF SHEEPSKIN

First Belgian edition published simultaneously with the Paris edition. Bound in half aubergine sheepskin, spine decorated with gold stamped fillets, marbled boards, discrete restorations mainly on the spine-ends, colour recovery on all volumes, contemporary binding.

Some light foxing in the margins, a small corner water stain that does not affect the text on the last two books of the fourth volume, another light water stain on the table of the same volume. Small, light water stain on the inner corner of pages 29 to 38 of the sixth volume. On the table of volume eight, some small foxing continues for a few pages, as well as a clear water stain on the upper cor-



ner of the very last pages.

As an ex libris, a white sheet has been bound to the top of each volume bearing the name of the first owner: Alfred Jeanneret, very beautifully calligraphed in black ink.

Rare and beautiful copy of the first edition without mention in a contemporary, uniform binding.

£9 000

13. Henri MATISSE

Handwritten, signed letter by
Henri Matisse to Eva Blackburn

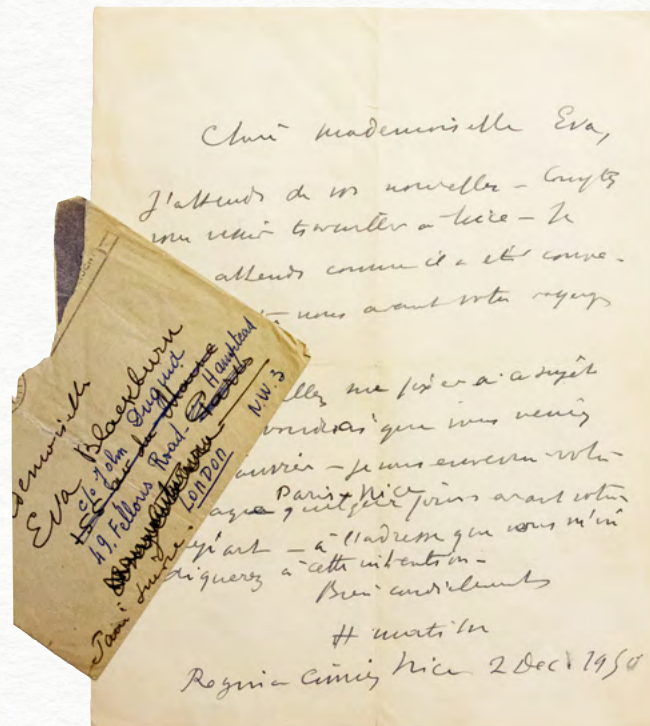
2 DECEMBER 1950 | 20.8 x 26.7 CM | ONE LEAF

Signed letter by Henri Matisse, handwritten in black ink. Envelope attached.

Attached is a transcription of the letter in English on small paper butterfly removed from a spiralbound notebook.

While the Chapelle du Rosaire is under construction, Henri Matisse writes this letter to a young English woman from his studio room at the Hotel Régina in Nice. The recipient named Eva Blackburn was to join him at the beginning of the following year. Matisse, immersed in his work as a church builder for the Dominican Sisters of Vence, painted the exterior ceramic tondo crowning the stained glass windows of the choir, representing two entwined figures. At the same time, he saw the fabrication of the chapel's first stained glass window, one of his most emblematic creations.

£1 700



14. Guy de MAUPASSANT

Handwritten, signed letter in an envelope addressed to the Countess Potocka on England

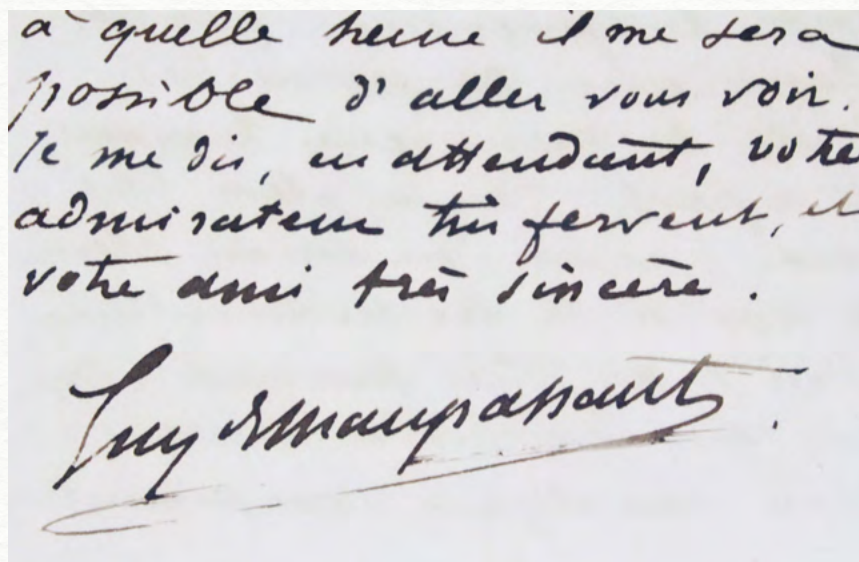
AYLESBURY | ENGLAND 10 AUGUST 1886

| 10.1 x 15.3 CM | 4 PAGES ON A DOUBLE SHEET

Amusing handwritten letter signed by Guy de Maupassant to the Countess Potocka, 76 lines in black ink on a double sheet with the Waddesdon, Aylesbury letterhead. Envelope attached.

Published in Marlo Johnston, "Lettres inédites de Maupassant à la comtesse Potocka", *Histoires littéraires*, n° 40, October-November-December 2009. Maupassant travelled a lot throughout his life: Algeria, Tunisia, Italy, England... At the time of this letter, he was in Aylesbury in England, a guest at Baron de Rothschild's Waddesdon manor. On 7 August he organised an exceptional party which brought together three hundred distinguished guests. Contradictory when one knows the force with which Maupassant denied being sociable. In describing his activities to the Countess, **he paints an acid portrait of English society.**

He apologises to the Countess for this prolonged absence: "Yes, Ma'am, I stayed in England for a little longer than I thought I would. At first, I could not resist the demands of the Baron de Rothschild



who claimed to keep me for a month; and then this new life seemed curious to me in many respects, although sad." The country was only moderately to his liking but he found a way to adapt to it: "It is sad here, but relaxing and I taste a strange pleasure, a real solitary pleasure in finding myself in the midst of people who cannot hear me and whom I do not understand." **He took the opportunity to deduce a travel rule with which Des Esseintes would have agreed if he had actually set foot on English soil:** "If I had one piece of advice to give to young men, it would be this: "Never learn foreign languages and travel abroad often." There is nothing more pleasant than to watch people chat, laugh, mime what they are saying without having the unnecessary fatigue of following, of understanding what they are thinking, and the greater fatigue of answering them."

Maupassant talks of the English at their expense: "I feel safe in the midst of these beings, calm as if they were in a cage, and when they try, out of politeness (because they are very polite) to speak badly a few words of French I make them repeat each phrase twenty times, pretending not to understand, to rid them of any desire to start again." Even the highest social classes are not spared of his dark humour: "I spent two days with the Archbishop of Canterbury, who was introduced to me as an Egyptologist so as not to alarm his priestly conscience." Neither royalty or the people are found to be graceful

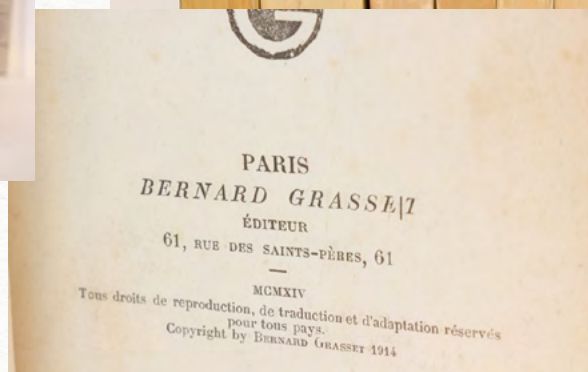
in Maupassant's eyes: "I have just spent three days (supreme honour) under the same roof as the heir to the throne (2nd in line) which makes me the effect of a superb sample of stupidity to which the royal breeds succeed. I saw Lords, Generals, ambassadors, ministers, all the human menagerie of this country." Even women are not spared, and Maupassant uses their description as an opportunity to complement the Countess: "No pretty women. They are quite fresh but without grace, without elegance, without life. Without wishing to compliment you, you are infinitely more beautiful than the most beautiful women shown here. And yet I quite like blondes - who hold what brunettes promise - by all accounts - and it is true." It is interesting to note that the Countess was of Mediterranean origin (born Emmanuella Pignatelli di Cerchiara) and therefore had brown hair.

While he spent time with the best society, visited the town of Oxford and despite the charm of the English countryside, Maupassant definitely found no grace in this country. He leaves without regret, leaving only a terse telegram to one of his fellow travellers: "I am too cold; this town is too cold. I am leaving for Paris; goodbye, a thousand thanks." To summarise the experience of his stay for the Countess, he concludes his missive with an irrevocable sentence for the English nation: **"I had an eyeful; but I would have been sick and tired if I had understood them."**

Provenance: Jean Bonna's collection.

£5 000





15. Marcel PROUST

À la recherche du temps perdu [In Search of Lost Time]

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

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

Very discreet repairs to spine of first two volumes, the odd infrequent bit of foxing.

This complete collection of *In Search of Lost Time* includes the following titles: *Du côté de chez Swann* [Swann's Way], *À l'ombre des jeunes filles en fleurs* [In the Shadow of Young Girls in Flower], *Le Côté de Guermantes* [The Guermantes Way] (2 volumes), *Sodom et Gomorrhe* [Sodom and Gomorrah] (3 volumes), *La Prisonnière* [The Prisoner] (2 volumes), *Albertine disparue* [The Fugitive] (2 volumes) and *Le Temps retrouvé* [Time Regained] (2 volumes).

A handsome set, as published.

£25 000

16. Jean QUATRESOLZ

Traitté du cœur humain. Unpublished manuscript [Treatise on Human Heart]

1668 | 214 pp. (6) | 23 x 35.5 cm | CONTEMPORARY FULL PARCHMENT

Handwritten, unpublished manuscript signed «Jean Quatresolz» on the first page of the preface. A piece of loose paper on the inside of the manuscript mentions the date: 1668.

Jean Quatresolz, Lord of Coubertin and advisor to the king, is a cousin of Jean de La Fontaine and was undoubtedly rather close to the fable writer since he seems to be his sister Anne de Jouy's godson. Full parchment contemporary binding. Signs of laces.

Important manuscript that remained unpublished, dealing with the study of the human heart from anatomical, moral and theological angles.

After Harvey's experiments in the early seventeenth century, who based his observations on experimentation, Quatresolz presents a mystical vision of the heart, for example finding justification for the divine creation of the heart's sequencing that he compares to the sun: «The sun is the heart of the world, and

the heart is the sun of man». However, the author does not stick to simple formulas, he analyses the composition of the sun and the body and seeks to prove their analogy, pointing out that God having put the sun as the centre of the life in the world, placed the heart in the human body in the same way. He uses the same method for feelings and morals that are the moral consequence of the organic composition of the heart. The author professes that there are two schools in approaching the heart, naturalists and morals. According to his thesis, to understand both man and God, it is necessary to appreciate both approaches simultaneously. After an enlightening preface on the human heart, the author precisely studies its anatomy, abundantly quoting the Italian and English recent discoveries, as well as the doctors of the past.

A second part is dedicated to the heart's spiritual approach and to passions. However, throughout the entire manuscript, Quatresolz constantly mixes the bodily and spiritual approaches. This analogy, the es-

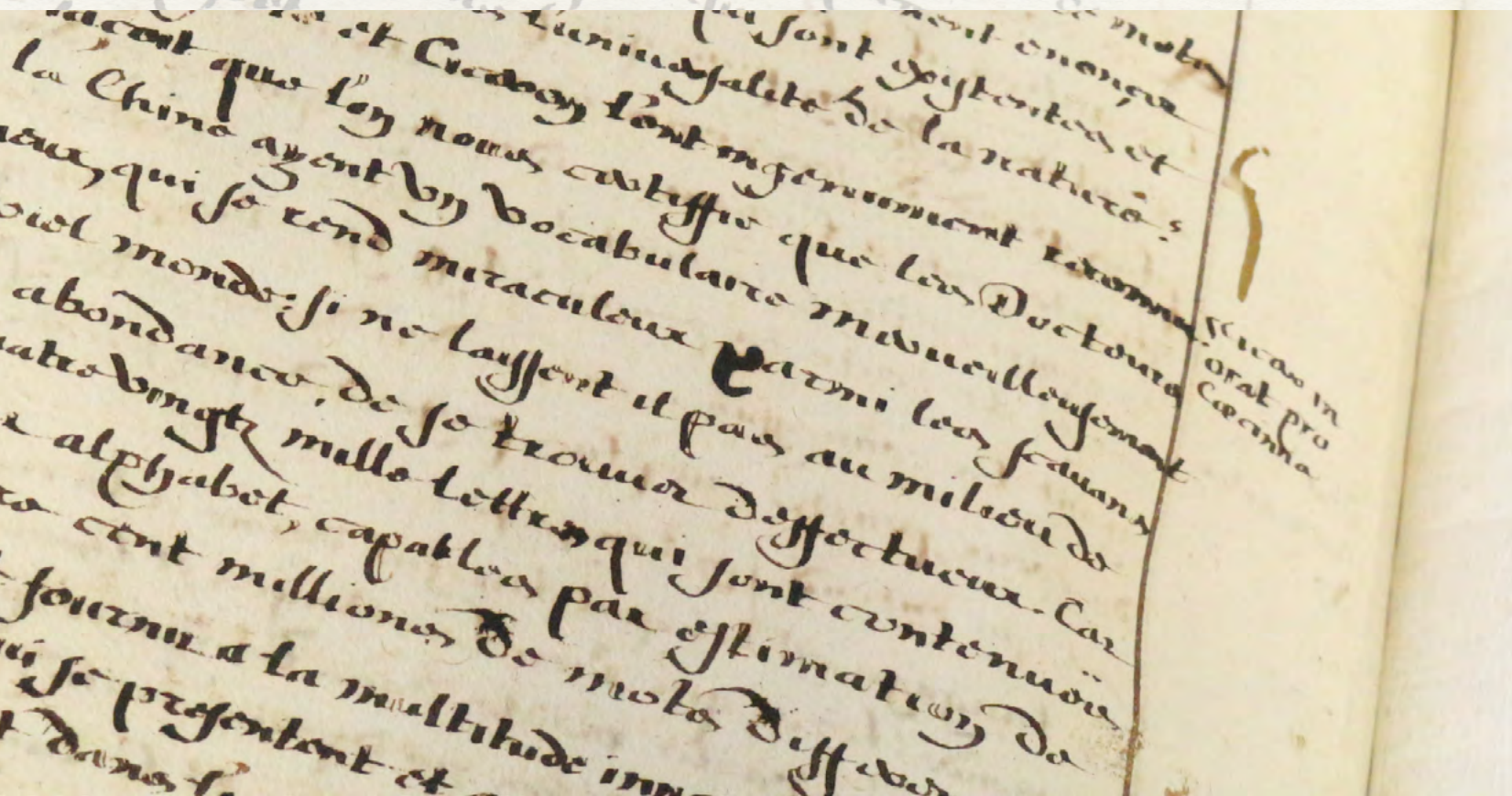
sence of his reasoning, of course evokes the mechanism of his famous cousin's fables, who creates a parallel between nature and society.

However, if the fable writer invents his analogies between man and the beast, Quatresolz rigorously applies the concept of unity to divine creation and, confronted with the great anatomical discoveries of his time, tries to solve the complexity of the world, which suddenly destabilises the foundations of Christian thought.

The organic heart must be the spiritual heart, each one dependent on divine creation. The book finishes with a prayer to God after the table of contents.

Extremely interesting manuscript that shows that the approach to medicine could turn its back on theology overnight and a certain vision of man during the seventeenth century.

£5 000



17. Louis, Chevalier de SADE

The Complete Archives of Louis, Chevalier de Sade

1791-1832 | CIRCA 12 000

LEAVES | VARIOUS FORMAT

Unpublished political, scientific and historical archives.

The complete manuscript unpublished papers of Louis, Chevalier de Sade (1753-1832), author of the *Lexicon politique* and cousin of the famous Marquis. The important geopolitical, historical, and scientific archives of a learned aristocrat, a privileged witness of the end of the Ancien Régime, the French Revolution, the Consulate, Empire, and Restoration. A unique fund of research on the implementation of a constitutional monarchy.

Exceptional collection of the Chevalier Louis de Sade's personal archives, the cousin of the Marquis de Sade, representing 12,000 handwritten pages, including several thousand unpublished and written by his hand. The Chevalier shows a thought system that he describes as "holistic," including historical, political and scientific reflections.

If we take the French Revolution as the birth of an experiment, both secular and political, the Chevalier de Sade was without doubt one of its early critics. Not only of the Revolution, which had many other detractors, but of its political ideology, which would go on profoundly to impact the two hundred years that followed.

What he calls "positive politics" is "based on reasoning and experience". "The theory did have some attractions for me; I studied it with care, I savoured its principles. Now, I see their value only in terms of the impact of their implementation, what we've seen them produce in the peoples of which history has given me knowledge. This is my method; I know that it is, all in all, the opposite of the methods utilized by the men who have governed us and written our constitutions to this very day without deviation. This continuous divergence between what has been done and what should never have been done increased my confidence in the path to be followed and at the same time fortified my determination to keep to the views I had adopted, of judging laws by the historic consequences they entail rather than by the lyrical, supposedly conclusive, metaphysical arguments with which these innovators continually, and still to this day, assault us."

The Chevalier de Sade, who saw the world in terms of his own time and place, could be nothing other than a Royalist. There were practically no examples of democracy in the history known to the Chevalier, apart from the Classical democracies of Greece and



Rome which had been experiments only in very elitist forms of democracy. These were very well known to this political scientist, whose papers contain 7,000 pages dedicated to the history of the Classical world. The republic ushered in by the Revolution, was more than just a political system – it was the realization of a philosophical political ideal. And while most of those opposed to the new regime saw in it above all a threat to their personal situations, their religious beliefs or even more simply their habits, the writings of the Chevalier de Sade show no such dogmatic influence; or at least, he never uses dogma to justify his arguments.

Louis de Sade, a gentleman without a fortune and without significant ties, was conservative through philosophical and historical conviction and not out of interest. It is with this perfect intellectual honesty that he studies the essays, memoirs and political or theoretical works of his contemporaries.

Running counter to Enlightenment thought, the Chevalier's view of society owed very little to philosophy. Though he puts together a serious theoretical history of the development of Man from the condition of "savages" to the forging of various societies, he does not posit Man's ideal nature, as some of his contemporaries did. Rather, the Chevalier examines the gap between nature and the civilized being without passing moral or philosophical judgment, as

was the fashion at the time. "The political error that damned Europe in the 18th century was basing its reasoning and legislative principles on Natural Law and forgetting that the social order of Empires is based on territorial possessions."

The Chevalier applies this sense of restraint to all his arguments, including the Industrial Age – which is to say his own – which, according to him, "has done much good and much harm, and brought us many benefits and many misfortunes."

This effort at objectivity serves to make up a conservative thesis, but unlike many ideologues of all stripes, the Chevalier does not build up a didactic argument, all of whose elements seek to prove the author's viewpoint. Louis de Sade, who was not intending to publish these writings and therefore has no readership to convince, does not force his arguments to fit the mold of his thinking, but aims to be exhaustive. Thus, he explores all the various avenues, those that both conform to, and do not conform to, his way of seeing the world.

In this respect, that writings of the Chevalier are a peerless collection of the breadth of thinking of an enlightened aristocrat at the heart of the most significant political and social rupture in our history.

Unlike his cousin, the famous Marquis de Sade,

the Chevalier was clearly a man of the Ancien Régime. But he was far from being one of its caricature figures who symbolized its decline or its suicidal stagnation; he was the representative of a hereditary monarchy, a political system proved both by time and in many different places.

Without wealth or power, the Chevalier was not – by standing up for the Monarchy – standing up for his own privileges. Rather, he was describing a social structure that was under threat not from the Revolution (which was merely a consequence), but by the failings of its elites and their misunderstanding of the foundations of Kingship. One is struck by how little he refers to Faith or the Divine Right of Kings.

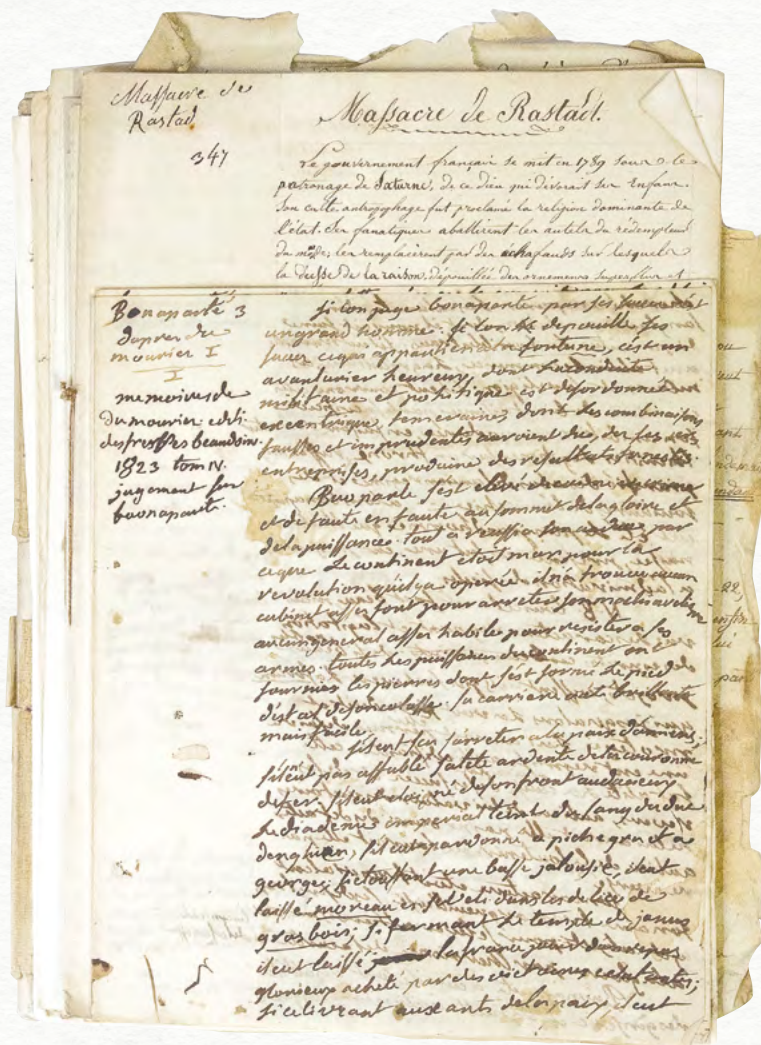
The Chevalier was an objective thinker rooted in his time, in the same way as the Encyclopedists, but at the service of a world that was soon to disappear, rather than the world just being born.

Like Chateaubriand, than whom he was 15 years older, the Chevalier presents us with a discourse that is deliberately kept posthumous, and thus detached from the constraints of his social and political position. But, unlike the famous memoirs of the former, the papers of Louis de Sade are not those of a famous writer and a French Peer, marked by a political career and a literary authoritativeness that influenced his writing. The posthumous publication of *Memoirs from Beyond the Grave* was a premeditated political and literary act which shows a desire to make a mark on the new world just taking shape. The posthumous publication of Chateaubriand's masterpiece was carefully foreseen and organized by its author.

The writings of Louis de Sade are of a different sort. **It was his need for exhaustiveness that forced the Chevalier to accept that he would – inevitably – be unable to finish his undertaking.** At 75, gathering together his papers, he expressed the wish that his work be continued by others and not published as it stood.

This lack of ego about a work that seems to have taken up an entire lifetime, confirmed by the paucity of other publications during the course of his life – which did not present a major problem for him – was the basis of the Chevalier's thinking and contributes to the unique nature of these writings in a period when publication, the request of permission to publish, the regulation of public morals and the risk of aggressive legal action generally led to the necessity of people censoring themselves as well as taking into account the needs of the reader.

This free-thinker was little given to these wise restrictions. His first work, written on the eve of the Revolution in the hold of the admiralty ship in which he had been placed under arrest by warrant for rebellion, was immediately censored and ground underfoot by the Monarchist government. It was called: "My free time on the admiralty's ship, or Letters to the Estates General on a new constitution for the government of France." The other works he had published later were all very much politically engaged and even his scientific study of tides, *La Tydologie*, included a number of comparisons to the



great social and political movements of the Revolution.

A rebellious spirit, then, despite his attachment to Monarchic principles, the Chevalier was at the same time an iconic figure of the pre-Revolutionary French aristocracy and a representative of one of the least well-known and yet most significant classes of the Ancien Régime, the younger brothers of Lords, Gentlemen without fief, "noble by birth, but third class citizens by the condition of their fortunes," as he put it when describing himself.

The Chevalier is also notable for his less than orthodox education and career for an intellectual and writer of the age. Born into the more humble

branch of the Sade family, the Eyguières (unlike the Marquis, who was descended from the noble branch of the Saumanes), Louis de Sade was at a very young age, after a period with the Jesuits, sent to the hard boarding establishment of the Abbé Choquart, where he knew Mirabeau, of whom his memories are hardly outstanding: "If in my youth, instead of being submerged in the worst of boarding establishments, though not cheap, I had had good teachers, I would have gotten somewhere...With an upbringing straight out of Jean-Jacques Rousseau, raised to the purity of morals by the abbé Choquart, I knew nothing but how to fight, play Barre, climb roofs, steal apples, and a few bits of algebra." The reference to his contemporary Jean-Jacques Rousseau is without



doubt – for this ardent Royalist – the harshest of criticisms aimed at this institution for the correction of ill-disciplined boys. From the age of 15, the Chevalier was enrolled in the Navy and it was therefore as a pure autodidact that he acquired most of his considerable knowledge. Thus, he had no knowledge of Greek or Latin unlike many of his educated contemporaries, but he did have a huge well of knowledge in all the fields of physical and human sciences. It is not only his documents, but also the tasks that were entrusted to him, that bear witness to this fact. He was made a Squadron commander, asked to install Benjamin Franklin's new invention, the lightning rod, on all the private houses in the port of Brest, and entrusted with numerous missions of intercession during the first phase of the Revolution, as well as being commissioned to write for several short-lived counter-Revolutionary publications.

The Chevalier de Sade was intellectually very active and was engaged in his interactions with important political actors. It seemed that this autodidact enjoyed real esteem in scientific circles, as witnessed by the translation into English and publication of his study on the extinct volcanoes of Coblenz in the *Journal of Natural Philosophy, Chemistry and the Arts* in February 1804. That study had been undertaken in 1792 and sent by the noted mineralogist and crystallographer Jacques Louis de Bournon to his British colleague, the famous chemist William Nicholson, editor of the journal.

But it was only with the publication of *Tydologie* that the full depth of the knowledge the Chevalier had acquired during his years in the navy and his subsequent exile came to light, as well as the specific and

overarching character of his thinking.

This work, published in 1810, represents perfectly the development of the Chevalier's thinking and underlines the impressive variety of the papers he has bequeathed to us.

The Chevalier seems, essentially, to perceive the physical world and the sociological and intellectual worlds as one coherent mass, in which each element and event can be understood according to a shared scientific rationale. Heavily influenced by the work of Francis Bacon, the Chevalier sought to write his own *Novum organum scientiarum*, towards which the *Tydologie* was a first attempt. The ambition of this overarching analysis of the sciences did not escape his contemporaries, as witnessed this report by A. L. Millin in the *Annales encyclopédiques* of 1818 :

"The *Tydologie* is the core around which the author brings together the various methods that until now have been used to advance the cause of human knowledge. In it, he examines the advantages and inconveniences of each in the various branches of our knowledge where we have employed them. This work therefore is applicable to all who are interested in the sciences, even political science and the science of law. Botanists, astronomers, anatomists and geometrists will find in it a great many problems and new solutions, which will be useful for them in order to advance the bounds of their favourite science... The author points out methods which, in the hands of a man of genius, will permit him – so he says – to trace effects back to the laws of the fundamental causes which bring them about... Thus, one can say that geologists, anatomists, geometrists, horologists,

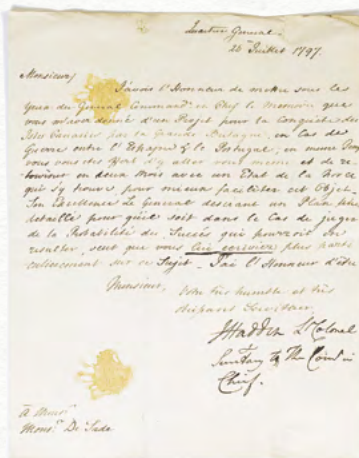
chemists, grammarians, botanists, philosophers and statesmen will not find this work to be without interest and perhaps even not without humour. The author rarely chooses well-trodden paths, and it is rare indeed that anyone who does should be right. It is for learned men to judge if the ideas of the author are innovations, or obstacles that will damage the progress of science."

But *Tydologie*, as the Chevalier himself realized, was merely an outline of the system that he wanted to erect, some of whose details still remained to be worked out. The following years were therefore devoted to the study of history, sciences, and politics, with an exhaustiveness witnessed by these archives.

For Louis de Sade broke with Bacon's scientific method and established a link not only between the sciences but also between the sciences and politics. Convinced that one single principle underlies the world in all its aspects, he was looking – in his work, which shows a high level of learning – for a historical and metaphorical logic. **The archive of funds that he put together is not therefore an aristocratic intellectual hobby but an attempt to glimpse the underlying common logic that dictates both the sciences and history.**

An in-depth study of his historical works would allow someone to uncover the choices made by the Chevalier de Sade as a historian as well as those in his scientific writings.

But if the philosophy of sciences, which appears to be separate from his unfinished works, still remains to be studied, the historical and scientific archives that the Chevalier produced as a whole present another significant field of interest for those wishing to



explore the thinking of Louis de Sade, and – what’s more – understand how an 18th Century aristocrat responded to the major shakeups of the French Revolution.

Essentially, the Chevalier, who could not boast a depth of ideological knowledge inherited and trans-

mitted naturally through an aristocratic education, was forced to acquire the level of learning that matched his rank all by himself. **Herefore his archives are not only a record of his reading – which is the basis of his thought – but also of his own understanding and interpretation of what he read.** Thus we find out a great deal about the reference works on which he relies for his historical knowledge through his associations and what he deduces from them and retains of them. His choice of reading as well as his dead-ends give the reader an almost exhaustive, and at any rate incredible panorama of the intellectual arcana of this symbolic representative of a society doomed to disappearance.

All the Chevalier’s intense political thinking is thus uncovered by the light shed on his bibliographical sources as well as his personal experiences, described at length in his autobiography, which is written in the third person and remained unpublished. At the twilight of his life, he retraces his wanderings, typical of a committed aristocrat, from the early days of the Revolution till the second Restoration. We learn about his pre-Revolutionary military career, his first political writings that earned him a warrant for his arrest and detention in the hold of a ship. He also describes the wavering of military authority following the first shocks of the Revolution, his entry into the counter-Revolutionary resistance, at first official,

and later his clandestine efforts to turn the situation around. Finally, we follow him into exile in England and see his slow acceptance of the ineluctable transformation of his society, without his ever losing his fighting spirit (unlike many aristocrats who, at the moment of its greatest crisis, abandoned much more easily the old society to which he, the Chevalier, did not see – right to the very final line of his writings – any viable alternative).

It is without doubt the impressive consistency of his thinking, right from his first published texts to the considerable manuscript work that is his *Lexicon*, which remained partially unpublished, that allows us to consider the Chevalier’s writings as a unique intellectual construction without parallel in the extant personal archives from this key period in the history of France and the Western world.

More than a simple account of the individual life of an aristocrat caught in the upheaval of revolution, these 12,000 pages are the work of a real thinker of the Monarchic regime, and a record of the philosophical and scientific ideas so intimately tied to that particular world view.

£120 000

18. Nassau William SENIOR

Reviews of the Waverley novels from the Rob Roy to the chronicles of the Canongate inclusive, with some miscellaneous articles

IN THE QUARTERLY REVIEW & THE LONDON REVIEW | LONDON
[CA 1850] | 13.5 x 21.5 CM | CONTEMPORARY MOROCCO

First edition of this collection of articles.

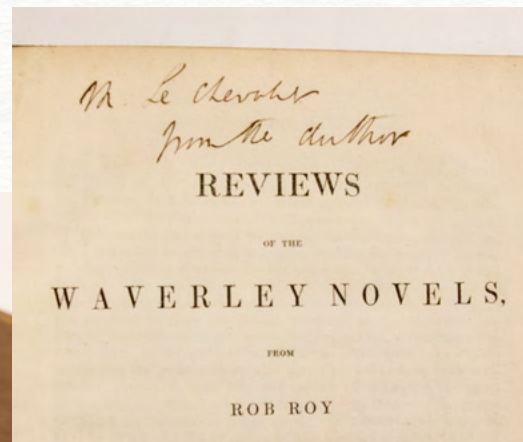
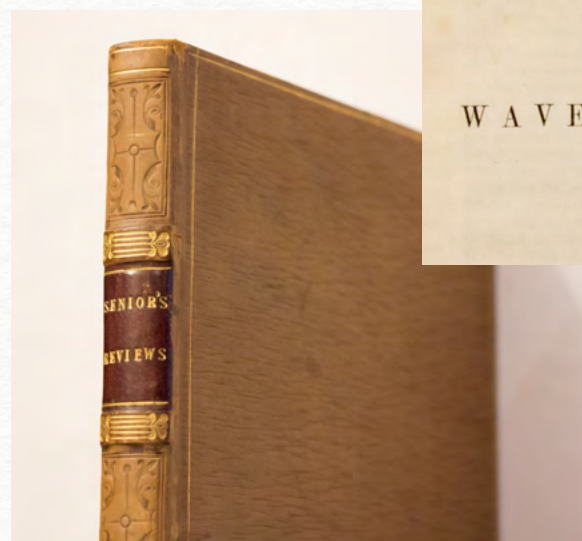
Elegant English contemporary light brown long-grained morocco, spine in five compartments with gilt garlands and blindstamped typographic devices, gilt note «bibliothèque de Michel Chevalier» to foot of spine, dark brown morocco title piece, gilt fillet frame to covers, brown paper endpapers and pastedowns, blindrolled dentelle frame to pastedowns, blindruled edging to edges of covers, brown edges.

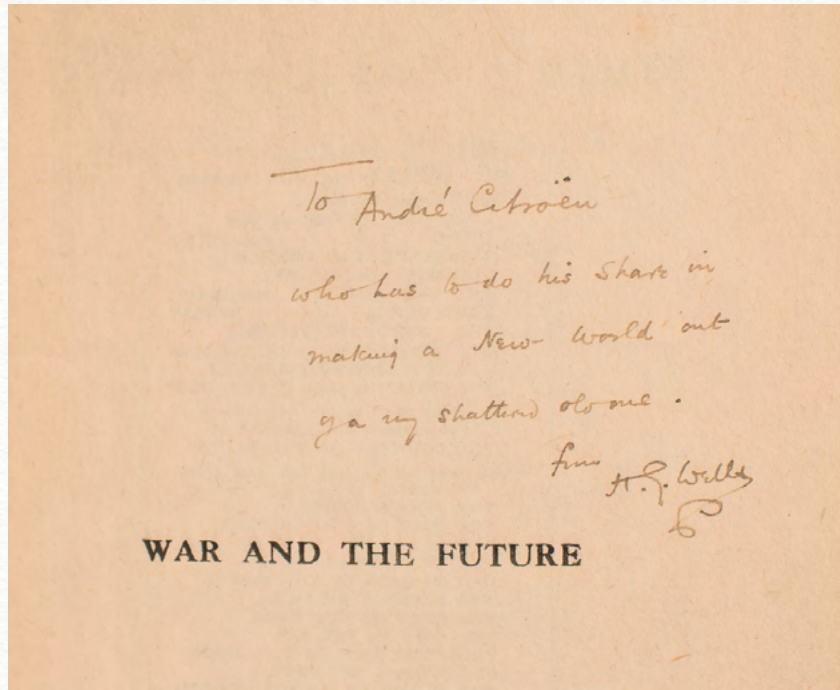
Rare and handsome autograph inscription signed by the great economist William Nassau Senior to the French economist Michel Chevalier.

Provenance: from the library of Michel Chevalier with his ex libris on pastedown.

A very good copy in a perfectly matched contemporary English binding.

£1 800





19. Herbert George WELLS

War and the Future. Italy, France, Britain at War

CASSELL AND COMPANY | LONDON, NEW YORK, TORONTO, MELBOURNE 1917 | 13.5 x 20,5 cm | PUBLISHER'S CLOTH

Second issue, printed in March-April 1917, one month after the first edition published in February of the same year.

Publisher's red cloth. **Exceptional inscribed copy signed by H. G. Wells to André Citroën: «To André Citroën who has to do his share in making a new world out of a very shattered old one. From H. G. Wells.»**

The inscription echoes the chapter of the book entitled *New arms for old ones*, in which Wells describes the armament factory created by Citroën to remedy the French artillery weakness. Reconverted at the end of the war, the factory will become the first Citroën automobile manufacturer.

A superb testimony to the early friendship between the industrialist André Citroën and the writer H.G. Wells, who in this very work, dedicates a chapter to the new ammunition factory devised by Citroën, as well as to the social progress he brings to his some thirteen thousand «munitionnettes.»

War and the Future, a work of propaganda written at the heart of the First World War, brings together diverse observations on the on-going conflict, high-

lighting the radical change that the new armament technologies are bringing to the art of warfare. Wells states his theory of a new world scientific and technical order, which already ran through his science-fiction masterpieces at the end of the last century (*War of the Worlds*, *The Time Machine*).

As for Citroën, having understood the crucial importance of the artillery in modern warfare, he made a bet in 1915 to compete with the power of the Krupp armament factories. Abandoning his automobile factory project during the war, he build, at his own cost, an immense industrial complex on the Quai de Javel, which produced 23 million shells for the allied forces.

War and the Future bears the marks of Wells' admiration for Citroën, whom he met the year before during his tour of Europe for the writing of this book: «He is a compact, active man in dark clothes and a bowler hat, with a pencil and a notebook conveniently at hand. He talked to me in carefully easy French, and watched my face with an intelligent eye through his pince-nez for the signs of comprehension» (page 141).

The writer contrasted the immobility of the Front,

which he visited in 1916, to the incredible dynamism of the Citroën factory, a veritable temple of modern industry, which he describes as «The busy sheds of Paris struck me as being the most living and active things in the entire war machine» (page 139).

These few hours spent with this pioneer of military engineering had a considerable impact on the writer, who saw him as an innovator, speeding up the construction of the modern world. As the war ended, Citroën brought an end to the production of weapons and founded the famous Citroën company, making the factory his first automobile manufacturer. As with other personalities such as Joséphine Baker or Rudolph Valentino, H. G. Wells became a regular customer of Citroën cars and remained a fervent admirer of the genius that was its founder.

Produced at the start of the 20th century, Wells' superb handwritten dedication to Citroën on the work that celebrates his visionary talents, testifies to the admiration of a man who dreamed of the future for those who made it happen.

£4 500

20. Oscar WILDE

Poems in Prose

[CHARLES CARRINGTON]

| PARIS 1905 | 14.5 x 22.5 cm

| CONTEMPORARY FULL MOROCCO

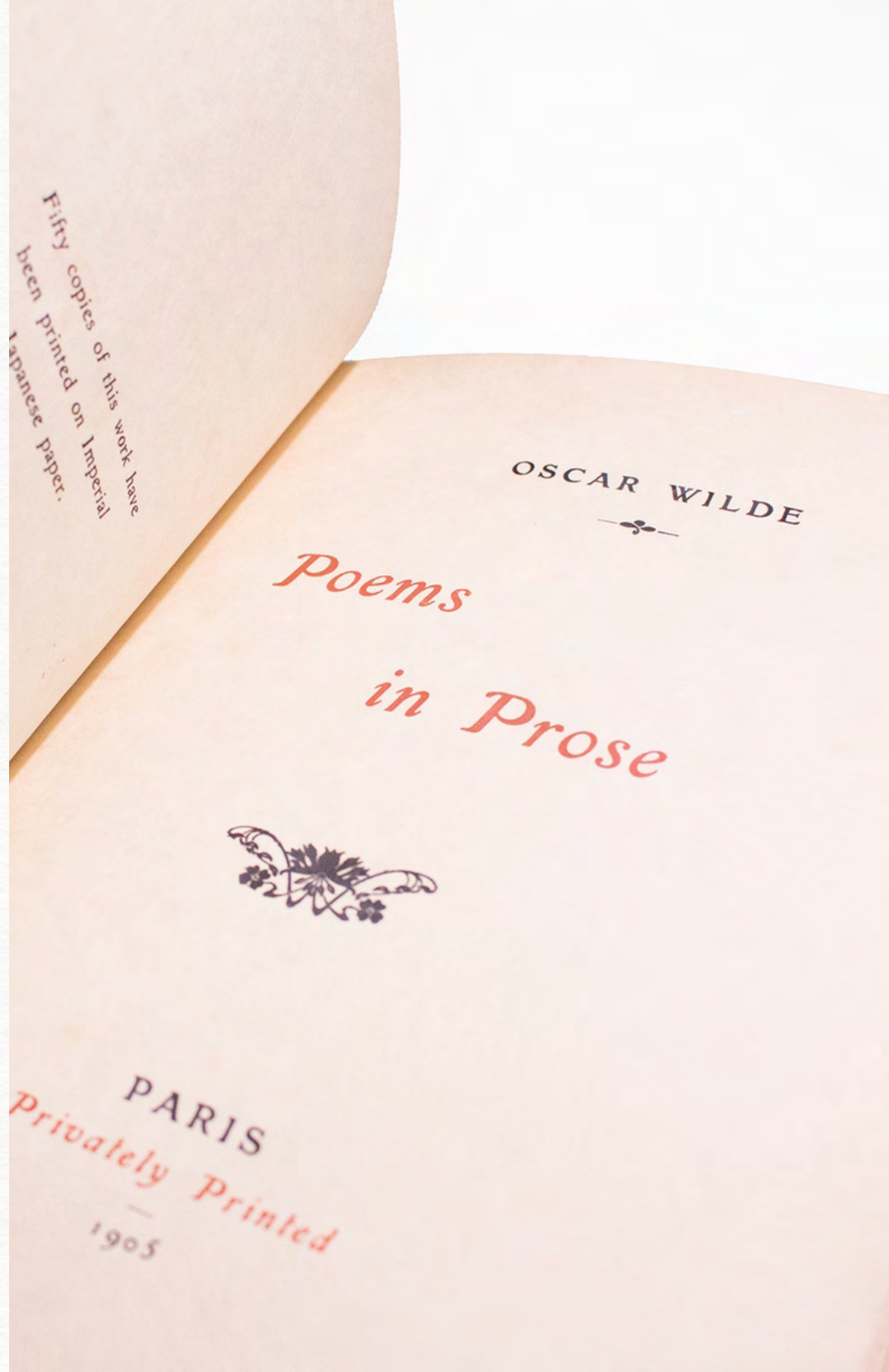
First edition, one of 50 numbered copies on Japan paper, only *grand papier* (deluxe) copies.

Burgundy morocco binding, spine in five compartments set with black fillets, gilt heraldic eagle at the bottom, heraldic coat of arms stamped in the centre of the boards, endpapers with geometric motifs, bordered with a burgundy morocco strip on the inner covers, gilt top edge, contemporary binding signed by Creuzevault.

Some small foxing on the endpapers and some very fine tears in the margin of the final endpapers.

Beautiful copy nicely bound.

£3 000



firsts

LONDON'S RARE BOOK FAIR

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