

BLACKWELL'S RARE BOOKS
MODERNISMS





Blackwell's Rare Books

48-51 Broad Street, Oxford, OX1 3BQ

Direct Telephone: +44 (0) 1865 333555 Switchboard: +44 (0) 1865 792792

Email: rarebooks@Blackwells.co.uk Fax: +44 (0) 1865 794143

www.Blackwells.co.uk/rarebooks

Our premises are in the main Blackwell bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest, as well as a large secondhand books department. There is lift access to each floor. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and close to several of the colleges and other university buildings, with on street parking close by.



Oxford is at the centre of an excellent road and rail network, close to the London - Birmingham (M40) motorway and is served by a frequent train service from London (Paddington).

Hours: Monday–Saturday 9am to 6pm. (Tuesday 9:30am to 6pm.)

Purchases: We are always keen to purchase books, whether single works or in quantity, and will be pleased to make arrangements to view them.

Auction commissions: We attend a number of auction sales and will be happy to execute commissions on your behalf.

Blackwell's Rare Books online

Blackwells.co.uk/rarebooks

Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues, and full details for contacting us with enquiries about buying or selling rare books.

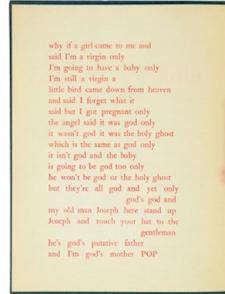
Please mention Catalogue MF3 when ordering.

All books subject to prior sale.

Cover illustration: Item 92

1. **Aldington (Richard)** Hark the Herald. *Chapelle-Réanville: Hours Press, [1928,] 27/100 COPIES signed by the author and printed for his friends (this for C.W. Beaumont), printed in red, pp. [3], small 4to, original blue wrappers printed in red to front and stitched with red thread, hint of fading to borders, very good (Kershaw 14)* £950

A scarce pamphlet, containing a gloriously irreverent Christmas message from Richard Aldington, dated 'Paris Noël 1928'; this was the first of Aldington's work to be printed by Cunard, whom he had met the previous October in Rome. Printed for private distribution to the author's friends, with the express intent of 'getting rid of a lot of rather tiresome acquaintances' (Cunard, 'These Were the Hours', p. 39) - Aldington perhaps had Eliot in mind here, with whom his previously close relationship had soured and whose recently professed religious sensibilities were accordingly offended (Eliot wrote to Pound on 31st December that year that it was 'the worst piece he's ever done and you know what that means he's ready for the looney bin').



This copy has the author's holograph presentation to Cyril W. Beaumont - the author, bookseller, and dance historian, whose Beaumont Press also produced limited editions of Aldington's work.

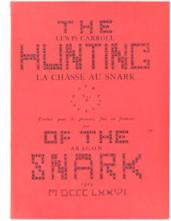
2. **Aldington (Richard)** Death of a Hero. A Novel. *Chatto & Windus, 1929, FIRST ENGLISH EDITION, pp. xi, 440, crown 8vo, original black cloth, backstrip lettered in gilt with a hint of fraying at head of upper joint, top edge red with other lightly toned and tail edges untrimmed, dustjacket with Paul Nash design to front bright and clean, backstrip panel darkened with a little waterstaining at foot, light handling marks to rear panel, very good (Kershaw 53)* £175
3. **Aldington (Richard)** A Dream in the Luxembourg. *Chatto & Windus, 1930, FIRST EDITION, 128/308 COPIES signed by the author, light foxing throughout, pp. [vi], 53, crown 8vo, original quarter russet buckram with patterned paper boards, backstrip lettered in gilt and lightly faded, t.e.g, others untrimmed and lightly foxed, foxing to endpapers, remains of tissue jacket laid in at front, good (Kershaw 21)* £50

A long poem describing his love for Brigit Patmore, to whom it is dedicated.

4. **(Aldington.) NERVAL (Gérard de)** Aurelia. Translated by Richard Aldington. With Lithographs by Pearl Binder. *Chatto & Windus, 1932, FIRST ALDINGTON EDITION, 28/50 COPIES signed by the translator (from an edition of 700 copies), 9 full-page illustrations by Pearl Binder, pp. xxviii, 151, 8vo, original quarter russet buckram with patterned paper boards, backstrip lettered in gilt with cloth now faded, a touch of wear to corners with very gentle bump to those at top, t.e.g, others untrimmed, good (Kershaw 214)* £150

Aldington's translation had originally been commissioned by the Aquila Press, but was taken on by Chatto & Windus after the original publisher went bankrupt.

5. (Aragon.) CARROLL (Lewis) *La Chasse au Snark* [The Hunting of the Snark.] *Une Agonie en Huit Crises*. Traduit pour la première fois en français par Aragon. *Chapelle-Réanville: Hours Press, 1929, FIRST FRENCH EDITION, ONE OF 350 NUMBERED COPIES (from an edition of 360 copies) signed by the translator, this copy out of series, introductory material printed in red, pp. [vi], 29, 4to, original red boards printed in black, one or two very light handling marks and a little surface bubbling at head of lower board, protective tissue wrapper, very good* (Cunard, 'These Were the Hours', pp. 40-50)



£1,800

A clean, solid copy of this attractively printed book from Nancy Cunard's Hours Press - a Surrealist take on a poem ripe for that milieu. Aragon's input extended to the cover design and some assistance with the labour of printing.

6. **Beckett (Samuel)** *Endgame. A Play in one Act, followed by 'Act Without Words', A Mime for One Player*. Translated from the original French by the author. *Faber and Faber, 1958, FIRST ENGLISH EDITION*, pp. 60, crown 8vo, *original terracotta linen, backstrip lettered in pale blue, a few faint spots to edges and inner margin of free endpapers, dustjacket with a couple of tiny nicks, backstrip panel a touch toned and very light dustsoiling to rear panel, very good* (Federman & Fletcher 37 6.1) £150
7. **Beckett (Samuel)** *How It Is*. *John Calder, 1964, PROOF OF FIRST GATHERING for limited edition of 100 (hors commerce) copies in advance of the first edition, printed on handmade paper, signed by the author*, pp. [vi], 16, 8vo, *partially opened and untrimmed, fine* (Federman & Fletcher 384.101) £400

Items 8 & 9, inscribed by Beckett to Kay Boyle

8. **Beckett (Samuel)** *Compagnie*. *Paris: Éditions de Minuit, 1980, FIRST EDITION*, pp. 92, foolscap 8vo, *original printed white wrappers, fine* £550

This was Kay Boyle's copy, with her signature on the front free endpaper. Samuel Beckett has inscribed the title-page 'for Kay with love from Sam'. The parcel address label, the address written by Beckett, in which the book was despatched to Kay Boyle, is loosely inserted in the book.



Kay Boyle, novelist and poet, was a close friend of Beckett, having first met him during her years in France in the nineteen twenties and thirties. Their friendship remained close, they continued a correspondence and Beckett occasionally had the opportunity of meeting her following her return to America after the war.

9. **Beckett (Samuel)** *Compagnie*. *Paris: Éditions de Minuit, 1981, FIRST EDITION*, pp. 80, foolscap 8vo, *original printed white wrappers with a scattering of pinprick foxspots, very good* £550

This was Kay Boyle's copy, with her signature on the front free endpaper. Samuel Beckett has inscribed the title-page 'for Kay affectionately, Sam - March 81'.

Quentin Bell's copy

10. **Bell (Clive)** *On British Freedom*. Chatto & Windus, 1923, *FIRST EDITION*, pp. [vi], 86, crown 8vo, original quarter blue and black snakeskin cloth with plain blue boards, backstrip a little worn at tips with printed label, dustjacket a little frayed with internal tape repair along backstrip, good £200

This the copy of Clive and Vanessa Bell's son Quentin, with his ownership inscription at the head of the flyleaf. An attack on the 'uncivilised' nature of British life, focusing on aspects of cultural censorship.

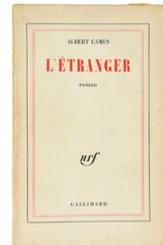
11. **Blaga (Lucian)** *Poems of Light*. Versions in English by Oltea Simescu & Eric Williams. Images by Sara Philpott. *Llandogo: Old Stile Press, 2002, 25/200 COPIES signed by translators and artist, text printed in blue on Zerkall mould-made paper, collage drawings printed in black throughout with the majority full-page, pp. [64], royal 8vo, original quarter blue cloth with illustrated boards, backstrip lettered in silver, a touch of very light rubbing to board edges, top edge grey, untrimmed, Prospectus loosely inserted, very good* £60

Originally published in 1916, the Romanian poet-philosopher's first collection is in an expressionist tradition; the illustrations and translations are new to this edition.

12. **Butts (Mary)** *Warning to Hikers*. [The Here & Now Pamphlets No. 6.] Wishart & Co, 1932, *FIRST EDITION*, pp. 36, foolscap 8vo, original sewn integral purple wrappers over stiff card, printed in yellow to both covers, a hint of fading to spine, sprinkling of faint foxspots to top edge, bookplate of 'Dorset Collection' to inside front cover and small shelf-sticker to top corner of same concealed by flap, in envelope with title printed to front and open at both ends, good £120

A scarce pamphlet, sounding a rural note amongst the urban voices of modernism; Butts' 'warning' seeks to stem the drift from town to country - both of pernicious cultural influences, but more directly of human visitors. The characterisation of the rural idyll as female and of the corrupting interloper as male is a notable feature of her dichotomy.

13. **Camus (Albert)** *L'Étranger*. Paris: Gallimard, 1942, *FIRST EDITION*, usual toning to pages with one or two faint spots, pp. 172, [1, ad], foolscap 8vo, original wrappers printed in black and red, a few tiny spots to borders and some light handling marks, backstrip a little sunned, edges untrimmed and only first-third of textblock cut with one leaf opened slightly roughly, top edge lightly dustsoiled, good £5,000



The first printing of Camus' most enduring work, an edition of 4,400 copies but a much scarcer proposition than this number would indicate; with the radical detachment of its first-person narrator Meursault, it represents a genuinely original development, and the key distillation of the author's philosophy in fictional form.

14. **(Chaplin.)** OMAGGIO A CHARLOT. Di Poeti e Pittori, a cura di Glauco Viazzi. Milan: *All'Insegna del Pesce d'Oro*, 1957, *FIRST EDITION*, 739/1,000 COPIES, colour frontispiece by Fernand Léger, with 19 further monochrome plates by Léger, Chagall, Cocteau, and E.E. Cummings, pp. 33+plates, [6], 24mo, original wrappers with one or two light marks, very good £80



Poems by Aragon, Eluard, Sandburg, Hart Crane, et al. Inscribed to the poet Michael Alexander, by Peter Whigham and his wife Jean - friends and supporters to Ezra Pound during his troubled years post-WW2: 'Michael, from Jean & Peter, with love Christmas 1964'. Alexander had first visited Pound in 1962 to ask if he would accept the dedication of his translations of 'The Earliest English Poems', published by Penguin Classics having originally been commissioned by Whigham.

15. **(Chinese Poetry.)** POETRY: The Chinese Number A Magazine of Verse Edited by Harriet Monroe. April 1935, Volume XLVI, Number 1. Chicago, 1935, *FIRST EDITION*, pp. 40, [2], crown 8vo, original orange wrappers with Gill design printed in black, a little chipping to yapped edges, single spot to fore-edge good (Ritchie C76, C77) £35

From the library of Neil Ritchie, Acton's bibliographer. 7 translations by Acton from the Chinese, later collected in Modern Chinese Poetry, and an overview of 'Contemporary Chinese Poetry' incorporated into intro of the same - further translations by the editor, Horace Gregory, et al.

16. **The first printing of a modern classic**
Conrad (Joseph) 'Heart of Darkness', in Blackwood's Edinburgh Magazine, Vol. CLXV, February-April [3 parts in 1 volume.] New York: Leonard Scott, 1899, *FIRST EDITION*, AMERICAN ISSUE, pp. 193-220, 479-502, 634-57, crown 8vo, modern navy morocco, backstrip lettered in gilt, speckled edges, bookplate of Stanley J. Seeger to front pastedown, very good £800



The complete story extracted to run continuously - it was not collected in book-form until 1902, in the volume 'Youth'. Since 1891 Blackwood's had been producing US and UK issues of the magazine for simultaneous distribution.

17. **G.D.H. Cole's copy**
Conrad (Joseph) A Set of Six. Methuen, 1908, *FIRST EDITION*, first issue, second state, the half-title and title-leaves conjugate cancels, the acknowledgement of Hueffer's collaboration in 'The Inheritors' placed between 'The Secret Agent' and 'The Inheritors', pp. vii, 310, 40 [ads, dated June 1908], crown 8vo, original blue cloth stamped in red to upper board, backstrip lettered in gilt and faded, a little corner bumping and a few spots of wear along top edge of cloth, top edge

dustsoiled with others roughtrimmed, ownership inscription and bookplate of G.D.H. Cole to front endpapers and small bookseller sticker at foot of rear pastedown, good (Smith 14.2; Cagle A13a2) **£150**

Owned by author and political theorist Cole whilst at Oxford, with his ownership inscription dated 1910 and his bookplate on the facing pastedown ('G.D.H. Cole, Magdalen College Oxford') bearing a map of the town.

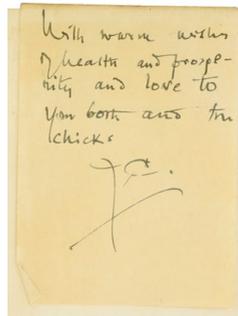
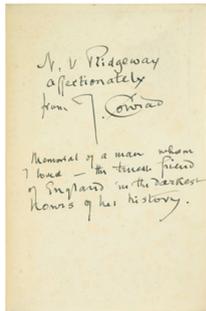
Presentation copy from Joseph Conrad

18. (Conrad.) HARRIS (Frank) *Contemporary Portraits*. New York: Mitchell Kennerley, 1915, FIRST EDITION, frontispiece portrait of Sir Richard Burton and 5 further portraits of subjects, pp. vii, 346, crown 8vo, original green cloth, lettered in gilt to backstrip and upper board, the latter with blind-stamped single fillet border, some surface rubbing and one or two minor marks, t.e.g., others roughtrimmed, front hinge starting with bookplate of Stanley J Seeger to front pastedown, good **£300**

Inscribed on the flyleaf: 'Ralph Pinker from Joseph Conrad'. Pinker was the son of Conrad's agent J.B. Pinker, and later managed the London office of the firm. Conrad's books had received enthusiastic notices - including one by H.G. Wells for 'Almayer's Folly' - in 'The Saturday Review', which was then being edited by Harris; the two men met and formed a friendship in 1910.

Inscribed by Conrad, 'Memorial of a man whom I loved'

19. (Conrad.) HENDRICK (Burton) *The Life and Letters of Walter H. Page*. [2 Vols.] New York: Doubleday, Page, 1922, FIRST EDITIONS, frontispiece photographs and 12 further photographic plates to each volume, a few spots to prelims and borders, pp. xii, 436; x, 437, 8vo, original blue cloth with facsimile of Page's signature stamped in gilt to upper board, backstrips lettered in gilt and gently faded, t.e.g, others roughtrimmed, some faint spotting to endpapers with bookplate of Stanley J. Seeger to front pastedowns, good **£500**



Inscribed by Joseph Conrad to the flyleaf of the first volume: 'N.V. Ridgeway, affectionately from J. Conrad. Memorial of a man whom I loved - the truest friend of England in the darkest hours of her history'. The second volume has a tipped-in note from Conrad to the same: 'With warm wishes of health and prosperity and love to you both and the chicks, J.C.'. From the collection of noted Conrad collector, Stanley Seeger.

Drawing on precedents in classical mythology, Dali delivers a suitably crazed call to arms closing with the image of Christopher Columbus sitting in a New York taxi as '[t]hree hundred live Burgundy snails crawl up and down his motionless body and in the hollows of his livid face'.

23. **(Dali.) ROSE (Billy) Wine, Women and Words.** Illustrated by Salvador Dali. Reinhardt & Evans, 1949, *FIRST ENGLISH EDITION*, frontispiece and 15 full-page illustrations at head of each chapter by Salvador Dali, all printed against a pink background, small rose vignette by Dali at head of each chapter also, occasional foxing, pp. [viii], 299, 8vo, original brick-red cloth, backstrip faded and lettered in gilt now dulled, a little fading at head of lower board, top corners bumped, edges faintly spotted, contemporary gift inscription to flyleaf, dustjacket with backstrip panel faded, lacking head of rear panel with chipping to corners and backstrip ends, bookseller sticker at foot of front flap slightly offset to facing endpaper, good £80

The impresario recounts his life in theatre and music, accompanied by Dali's playful drawings - a slightly unusual marriage, epitomising Dali's fascination with the world of showbusiness.

Inscribed by the author

24. **Dali (Salvador) Hidden Faces.** Translated by Haakon Chevalier. Peter Owen, 1973, *ONE OF 100 SIGNED COPIES*, this copy out of series and one of an unspecified number for presentation by the author, with a Postface new to this edition, 4 monochrome plates by Dali and a full-page illustration at rear, pp. 319, [19], 8vo, original quarter vellum with marbled boards, vertical gilt rule, backstrip lettered in gilt, Postface in stitched self wrappers, housed together in original red slipcase, near fine £2,800

This copy has been inscribed to the colophon page by the author: 'Pour Margaret Crosland, hommage de Salvador Dali'. The recipient was a notable biographer and translator of French authors, including Sade and Cocteau. She was the French Literature Consultant at Peter Owen, and produced many translations for the publisher - it was she who, Owen remembered in a later interview, 'led us to Dalí, as she knew his novel Hidden Faces', and the deferential tone of the inscription is likely in part a recognition of this role.

Dali's only novel, originally published in 1944. The introductory material and Postface are new to this edition.



25. **H.D. [i.e., Hilda Doolittle], Richard Aldington et al.** THE POETS' TRANSLATION SERIES, Nos 1-6 [Complete First Series, 6 Vols.] The Poems of Anyte of Tegea. Translated by Richard Aldington; Poems and Fragments of Sappho. Translated by Edward Storer; Choruses from Iphigeneia in Aulis. Translated by H.D.; Latin Poems of the Renaissance. Translated by Richard Aldington; Poems of Leonidas of Tarentum. Translated by James Whitall; The Mosella of Decimus Magnus Ausonius. Translated by F.S. Flint. *Egoist Press, 1915-16, FIRST EDITIONS*, pp. 8; 12; 19, [1]; 15, [1]; 27, [1], 22, [2], small 4to, *original self wrappers stapled or sewn, first volume a little dustsoiled with a mark to front and discreet contemporary ownership inscription at head of same, chip to rear top corner of fifth volume, very good condition overall* (Kershaw 182 & 184; Boughn A1a) £600

With the Prospectus for the Second Series, in which the aims of the venture are re-stated: 'to present the works translated in a form free from pedantries, [...] to introduce to English readers the lesser-known Greek and Latin writers'. As such it represents a distillation of the classicist strain of modernism, and features important early work by the Imagist group - indeed, H.D.'s contribution is her first separately published work.



26. **H.D. [i.e., Hilda Doolittle]** Choruses from the Iphigeneia in Aulis and the Hippolytus of Euripides. Translated [from the Greek of Euripides] by H.D. [The Poets Translation Series, Second Set No. 3.] *Egoist Press, 1919, FIRST EDITION THUS, errat slip tipped in, ownership inscription of Irène Osgood at head of text*, pp. 37, [2, ads], foolscap 8vo, *original stiff card with integral cream wrapper printed in blue, light overall dustsoiling, very good* (Boughn A1c) £75

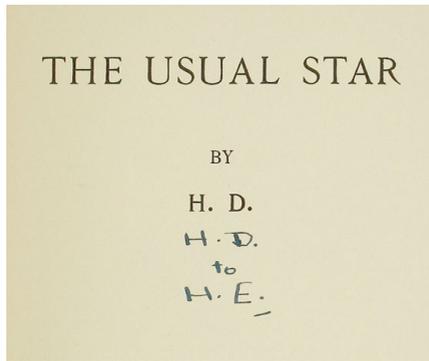
This edition adds the Hippolytus to the first edition of 1916 in the same series.

- Presentation copy to H.D.**
 27. **(Doolittle, [H.D.]) HUGHES (Glenn)** Imagism & the Imagists. *Stanford University Press, 1931, FIRST EDITION, frontispiece photograph of Epstein's bust of T.E. Hulme, with 7 further plates depicting authors at head of their respective chapters (Man Ray photographs for Aldington and H.D.), faint spotting to border of each plate and facing page*, pp. xiii, 283, 8vo, *original black cloth with blind-stamped double-fillet border to upper board, backstrip lettered in gilt now dulled, extremities rubbed and a few knocks to corners and edges, good* (Boughn H24) £175

Inscribed to the flyleaf: 'For "H.D." with repeated thanks from Glenn Hughes, 1931'. The first monograph on the movement, which was then something of a distant memory for most of the participants - though an attempt had been made to revive it in 1930 with an 'Imagist Anthology' to which Glenn Hughes contributed a Foreword. H.D. is afforded the title of 'the Perfect Imagist' by Hughes in his chapter on her here, wherein he prints an excerpt from some personal correspondence with her - to which the inscription presumably refers. A significant presentation copy of this important study.

Inscribed to H.E. [Havelock Ellis]

28. **H.D. [i.e., Hilda Doolittle] *The Usual Star*. [Dijon]: Privately printed [by Maurice Darantière], 1928 [but 1934,] ONE OF 100 COPIES, 'privately printed for the author's friends', pp. 116, crown 8vo, original white paper wrappers lettered in black with the lightest of dustsoiling overall, backstrip lettered in black and a little toned, edges untrimmed, very good (Boughn A14) £750**



An exceptionally bright copy of what is itself a very scarce book, made all the more attractive for the association conveyed by the characteristically spare inscription on the title page: 'H.D. to H.E.' - the latter being the pioneering sexologist Havelock Ellis, who became part of H.D. and Bryher's circle in 1919. In a letter to Ellis ['Chiron'] from September 1934, H.D. mentions that 'I am trying to post you two little prose volumes of mine that Br. [Bryher] had set up for me as a birthday present ['The Usual Star' and 'Kora and Ka']... I do not want you to read these. But it helps me to get them into circulation'. Initially, the author regarded their manner of publication and distribution as a simple unclogging ('I am so blocked with MSS'), but she later - possibly buoyed by feedback from recipients that had disregarded her directive - developed more affection for what she came to term her 'Peter Rabbit books'.

Something of an eternal initiate, H.D. gravitated towards a series of paternal 'teacher' figures throughout her life - amongst these, Havelock Ellis played a crucial role in the development of her thought and experience. Both she and Bryher had consulted him in 1919, and he travelled with them to Greece the following year; his theories affirmed and explained certain aspects of their complex sexual identities, whilst his own proclivities - most salaciously, his urolagnia - were satisfied in return. In time, although they remained on good terms until his death in 1938, his authoritative position in her affections would come to be supplanted by her more lasting interest in the theories,

techniques and charisma of Sigmund Freud - in fact, it was armed with a letter of introduction from Ellis that Bryher had first approached Freud in 1927, from which encounter arrangements for H.D.'s analysis with him ensued.

The place and date given on the title-page [London, 1928] refer to the story's setting, not its publication - the details of which are given in a statement at the rear. The section-title for the second story in this volume ['The Two Americans', p. 91ff] carries an equivalent designation [Vaud, 1930].

29. **H.D. [i.e., Hilda Doolittle] *The Hedgehog. Brendin, 1936, FIRST EDITION, ONE OF 300 COPIES, title-page vignette and head-piece to each of the 19 chapters by George Plank as well as a monogram medallion for the author by the same at foot of colophon, pp. [vi], 77, 4to, original green boards, lettered in black to upper board and backstrip, the latter with ends slightly pushed, a hint of fading to borders and some very faint spotting, a few very faint spots to edges and endpapers, dustjacket with a few faint spots, backstrip panel faded with a few water spots, very good*** (Boughn A17a.i) **£300**

Printed at the Curwen Press, the author's only work for children - in a small edition for her friends by the Bryher-owned publishing company.



30. **H.D. [i.e., Hilda Doolittle] *Typescript recollections of Ezra Pound. Jan. 24-25 [1950,] original typescript with 'Hotel de la Piax [sic] Lausanne' typed at head, pp. 5 [along with 3 carbon copies, the last lacking first page], 4to, stored flat and unfolded in envelope addressed to Alan Clodd (see below), very good***

SOLD

An interesting collection of notes from H.D. written to Peter Russell (then the editor of 'Nine') in response to a request for a birthday tribute to Pound that he was then compiling; first soliciting her contribution on January 8th and delivering a series of further specifications - principally asking for her impressions of Ezra when she first knew him, but also for clarification on particular points such as who had introduced Joyce to the group - H.D. dutifully responded towards the end of that month with these scattered reflections that attempted to meet his brief, but Russell deemed them

unsuitable and further dismayed their author by failing to return them, declaring himself (via his secretary) too busy to find them when he had in fact, it transpired, sold them to Alan Clodd, who in turn sold them to Norman Holmes Pearson. The presence of the original envelope to Clodd here frames this sorry episode.

The brief memoir of Pound that H.D. writes here is, as she recalled in a letter from October the same year, 'very human and touching [...] of the early Ezra', concentrating largely on striking aspects of his appearance and eccentric comportment - and excluding any reference to his more recent wartime behaviour; in this respect, they form an interesting appendix to the similar attempt at recovery that she attempts - her mode of reminiscence coloured by her experience as an analysand with Freud - in her 'End to Torment' from 1958.

31. **H.D. [i.e., Hilda Doolittle]** *What do I Love?* *Printed for the author by Brendin Publishing, [1950.] FIRST EDITION, a little foxing to borders, pp. 24, foolscap 8vo, original stapled grey wrappers printed in blue to front, staples rusted, sunned around spine with a few drink spots to front, good* (Boughn A23a) **£600**

Inscribed by the author on the title-page: 'H.D. to I.M.S.P., Twelfth Night, 1951'. A scarce little booklet, one of circa 50 copies printed for the author to send out as a Christmas card. Wartime poems in a similar vein to the author's 'Trilogy'. The publisher was owned by the poet's partner, Bryher.

32. **H.D. [i.e., Hilda Doolittle]** *Two Poems. With illuminations by Wesley Tanner. Berkeley: ARIE, 1971, FIRST EDITION, U/26 LETTERED COPIES signed by the artist (from an edition of 226 copies), poems against a colour-printed lithographic background by Wesley Tanner, pp. [12], 8vo, original quarter pale grey cloth with lithographic boards by Wesley Tanner, near fine* (Boughn A29a.i) **£150**

Two poems originally appearing in 'Life and Letters Today' in 1937, strikingly illustrated - though the results are variable - by Wesley Tanner.

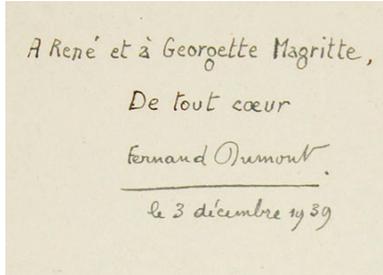
33. **H.D. [i.e., Hilda Doolittle]** *The Poet and the Dancer. San Francisco: Five Trees Press, 1975, FIRST EDITION, ONE OF 100 COPIES (from an edition of 600 copies) title-page illustration by Janice Robles coloured in pink and green, initial letters printed in red, pp. [33], crown 8vo, original green cloth, backstrip with printed label, illustrated endpapers, near fine* (Boughn A32a) **£75**

Two poems originally appearing 'Life and Letters Today' in December 1935.

A surrealist association copy, inscribed to Magritte

34. **Dumont (Fernand)** *La Région du Coeur. Mons: Groupe Surréaliste en Hainaut 1939, FIRST EDITION, 140/200 COPIES (of an edition of 213 copies), pp. [viii], 72, 24mo, original white wrappers with image to front and lettered in black, lightly soiled overall with rubbing along edges and particularly to joints, backstrip lettered in black with a little chipping at tips and a small section starting to detach at foot, split to lower quarter of front joint, good* **£900**

An important presentation copy, inscribed by the author to fellow Belgian surrealist René Magritte and his wife Georgette, 'De tout coeur, le 3 décembre 1939'. Dumont, a pseudonym of Fernand Demoustier adopted in honour of his home town of Mons, died in the concentration camp at Bergen-Belsen in 1945.



- Beckett, Murakami, Borges, Greene, and many, many others**
 35. (Ecrivains du Monde.) **POURQUOI ECRIVEZ-VOUS?** 400 Ecrivains Répondent. Paris: Libération, March 1985, *FIRST EDITION*, a few pages cloudy from smudged printing, pp. 114, 4to, original wrappers, a little wear at centre of backstrip, otherwise very good £30

A vast survey conducted by the French magazine as an update - and a considerable enlargement - to the same question posed by the Surrealists in 1919. Writers in 28 different languages and 80 different countries respond (the responses all in French). Not uncommonly, Beckett manages to make the shortest possible contribution: 'Bon qu'à ça'. There simply isn't space to list all of the contributors, but a few names might be picked out to indicate what a stellar roll-call it is: James Baldwin, John Ashbery, Margaret Atwood, Derek Walcott, Georges Simenon, Paul Theroux, Wole Soyinka, Frederic Prokosch, Salman Rushdie, Françoise Sagan, Philip Roth, Alain Robbe-Grillet, V.S. Naipaul, Haruki Murakami, Jose Saramago, Czeslaw Milosz, Bernard Malamud, John McGahern, Doris Lessing, Milan Kundera, Joseph Heller, Jiri Kolar, Patricia Highsmith, Gunter Grass, Graham Greene, Allen Ginsberg, Penelope Fitzgerald, Gabriel Garcia Marquez, Italo Calvino, Umberto Eco, Guillermo Cabrera Infante, Charles Bukowski, Isaac Asimov, Heinrich Boll, Maurice Blanchot, Jorge Luis Borges, William Boyd, Carlos Fuentes, Kurt Vonnegut - and the list goes on.

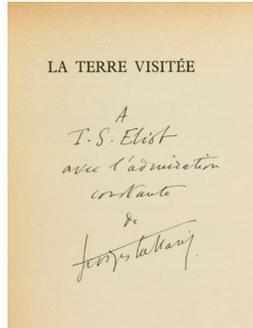
From the library of Neil Ritchie, bibliographer of Harold Acton - who is among the contributors.

- Inscribed to T.S. Eliot**
 36. (Eliot.) **CATTAUI (Georges) La Terre Visitée.** Paris: Eglhoff, 1945, *FIRST EDITION*, ONE OF 100 HORS COMMERCE COPIES, toning to page borders throughout, pp. 67, [vii], 8vo, original wrappers printed in blue and copper, backstrip gently sunned, untrimmed and uncut, very good £120

Inscribed on the half-title: 'À T.S. Eliot, avec l'admiration constante de Georges Cattau'. Cattau was an Alexandrian Jew, and the cousin of Eliot's friend and translator Jean de Menasse; he and Eliot had met in 1927, as letters from Eliot in that year record (including one to Charles Whibley, where he describes having to

lunch with 'a bore, a man in the Egyptian Legation, who I think will be an utter waste of time').

Eliot's opinion of Cattai, who wrote a study of Eliot alongside Hopkins and Yeats in 1947 ('I found what he had to say about myself slightly irritating', Eliot wrote to E.R. Curtius) and then a full-length study in 1958 that enlarged his tendency - objectionable to the subject - to focus on the personal background of the poet's work, does not appear to have been a high one and he accordingly has not read this volume.



‘Avril est le plus cruel de mois’

37. Eliot (T.S.) ‘La Terre Vaine’ in La Licorne I. [Translated by Pierre Leyris.] Paris: Éditions de la Licorne, Printemps 1947, FIRST EDITION OF THIS TRANSLATION, 1722/2200 COPIES, some faint foxing to final pages, erratum slip tipped in between pp. 102-3, pp. 194, 4to, original printed wrappers, a few spots, edges untrimmed, protective tissue wrapper, very good (Gallup D144) £150

Beaten to the punch by Jean de Menasce’s 1926 translation, this first appearance of Leyris’s translation is nevertheless significant - it had been completed with the cooperation and assistance of Eliot himself, as well as John Hayward; it is, allowing for the eminent difficulty of the task, a largely successful attempt at rendering into another tongue the words and music of the original.



Other contributors to this periodical include Jorge Luis Borges, Pablo Neruda, and Maurice Blanchot.

Two Danish translations, signed by Eliot

38. Eliot (T.S.) Ødemarken og andre Digte. Paa Dansk ved Kai Friis Møller og Tom Kristensen. Copenhagen: Westermann, 1948, FIRST DANISH EDITION, 78/235 COPIES signed by the author and translators (from an edition of 885 copies), title-page and fly-titles printed in blue, a small amount of annotation in pencil largely restricted to ‘Waste Land’ notes, pp. 86, crown 8vo, unbound as issued in original blue paste paper boards with printed label to upper board, backstrip faded as often found, matching slipcase a little faded and rubbed with printed label, very good (Gallup D49) £350

Translations of 'The Waste Land', 'Journey of the Magi', 'Ash Wednesday', 'Sweeney Among the Nightingales', 'Gerontion', 'The Hippopotamus', and 'Morning at the Window'.

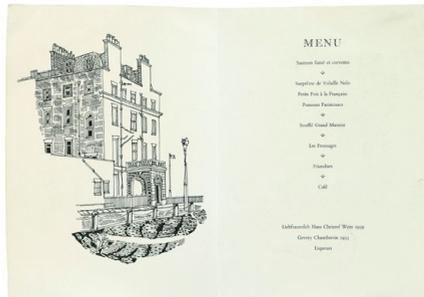
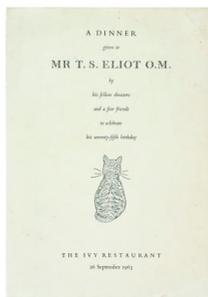
39. Eliot (T.S.) *Familiens Genforening, Et skuespil. Ved Kai Friis Møller. Copenhagen: Hagerup, 1949, FIRST DANISH EDITION, 18/100 COPIES signed by the author and translator (from an edition of 1,100 copies), pp. 130, crown 8vo, original plain card wrappers, a little browning to inside covers, dustjacket, slipcase with a little rubbing to aperture, near fine (Gallup D51)* £400

A translation of 'The Family Reunion'.

40. Eliot (T.S.) Reading [E.P.] 'A Song for Simeon'; 'Marina'; 'Triumphal March from Coriolan'; 'O Light Invisible from The Rock'; Chorus from *Murder in the Cathedral* (Part 2); Chorus from *Family Reunion* (Act 2). *Caedmon, [1955,] FIRST EDITION, vinyl in excellent condition and appears unplayed, 7 inch record, original sleeve with photograph of Eliot to front, original inner sleeve with a few tiny foxspots, very good* £20 + VAT in the EU

41. (Eliot.) [Menu for] A Dinner given to Mr T.S. Eliot O.M., by his fellow directors and a few friends to celebrate his seventy-fifth birthday [at] The Ivy Restaurant, 26 September 1963. *1963, folded card printed in black with posterior drawing of cat to front and drawing of Faber offices to inside cover, pp. [2], 8vo, corner creasing and some light soiling, good condition* £40

A nice piece of ephemera, presumably produced in a small number for this intimate occasion. For those curious: smoked salmon followed by chicken suprême with peas and potatoes; a Grand Marnier soufflé then a cheese course and sweets rounded off with coffee - all heavily French accented in the original, and washed down with 1959 Liebfraumilch, and Gevrey Chambertin 1955.



42. Eliot (T.S.) *Poems Written in Early Youth. Faber and Faber, 1967, FIRST EDITION, pp. 43, crown 8vo, original purple cloth, backstrip lettered in gilt, faint partial browning to free endpapers, dustjacket with one or two faint marks around the backstrip panel, near fine* £100

The poet Anne Ridler's copy, though without mark of ownership.

43. **Printer's copy of this pirated text**
Eliot (T.S.) A Duck in the Park. Paris: [Privately Printed by Frederic Prokosch at the Imprimerie du Trocadero,] 1969, ONE OF THREE COPIES signed by the printer (this additional to the limitation and marked 'iota (Printer's copy on Ingres)', tipped in frontispiece coloured drawing signed by Prokosch, light foxing to title-page with two faint spots to first text-page, light surface abrasion at foot of title-page (see note below) pp. [3], 12mo, original marbled wrappers, printed label to front (additional label tipped in at rear), Prokosch's signed bookplate (a little foxed) to inside cover, acetate jacket, marbled chemise and slipcase of green morocco and marbled paper with backstrip lettered and decorated in gilt between nine raised bands, very good (Barker 22)



£1,625

Prokosch's own copy of his 'Butterfly Book' printing of one of Eliot's 'Five-finger Exercises', with his manuscript 'Bibliographical Note' laid in to the chemise recording sale of the work at Sotheby's in 1972 and other copies held at King's College, Cambridge and by Nicolas Barker. The abrasion to the title-page is likely to correct the fictitious printing date originally supplied, because copy 'Eta' recorded by Barker purports (and therein lies the rub) to have been printed in Ghent in 1936 - the slightly off-centre printing of 'Paris, 1969' here would seem to corroborate this.

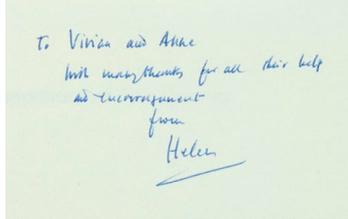
As with previous printings of Eliot's poems, Prokosch's piracy permits some small textual inaccuracies (likely errors in transcription): here line 7 reads 'I have seen the Bread and Wine' rather than 'I have had the Bread and Wine'. The specious nature of the printing means that the variance is quite understandably not granted any textual authority by Ricks and McCue in their recent edition of Eliot's poetry. Despite the dubious qualities of his work, Eliot during his lifetime admired and supported Prokosch in his efforts.

The absurdly small limitations of Prokosch's printings and the gentle layers of deception in which they are shrouded allowed Nicolas Barker, with the co-operation of Arthur Freeman, to elevate them from the simple 'prank' that Prokosch had excused them as when the manner of the deceit was exposed to a paradigm that brought into question the nature of forgery and the set of values underlying the book trade.

44. **Inscribed to the Ridlers**
(Eliot.) GARDNER (Helen) The Composition of 'Four Quartets'. Faber and Faber, 1978, FIRST EDITION, some text to Appendix printed in red, a couple of annotations or corrections by Anne Ridler in ink or pencil, pp. xiii, 239, 8vo, original blue

cloth, backstrip lettered in gilt, minor bump to bottom corner, dustjacket with backstrip panel gently faded and a trifle frayed at head, very good £150

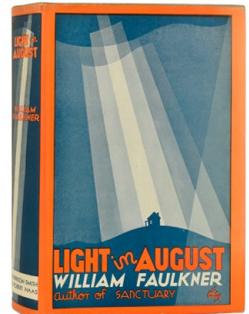
Inscribed by the author on the flyleaf: 'To Vivian and Anne [Ridler], With many thanks for all their help and encouragement, from Helen'. An important study, and an appealing presentation copy to friends of both author and subject - Anne Ridler had been Eliot's secretary at Faber, and went on to gain recognition as a poet, whilst her husband was the Printer to the University of Oxford at OUP between 1958 & 1978. Anne Ridler's markings, towards the close of the text, mostly correct typographical errors, but she also adds an interesting footnote regarding the phrase 'ring the bell backwards' that updates Gardner's understanding of the term via the author herself.



[With:] (Order of Service.) Helen Louise Gardner, 1908-1986, St. Hilda's College and Lady Margaret Hall, [Memorial Service at] The University Church of St. Mary the Virgin, Saturday 22 November 1986, pp. [8], foolscap 8vo, stapled self wrappers, fine condition

[And:] Gardner (Helen) *Literary Studies*. An Inaugural Lecture delivered before the University of Oxford on [left blank] 1967, Oxford: At the Clarendon Press, 1967, UNCORRECTED PROOF COPY OF THE FIRST EDITION, spot at head of final page, pp. 32, crown 8vo, original stapled wrappers a little faded around spine, stamped proof copy on rear, very good.

45. **Faulkner (William)** *Light in August*. New York: Harrison Smith & Robert Haas, 1932, FIRST EDITION, pp. [iv], 480, 8vo, original tan cloth, backstrip blocked in blue and orange, the first issue binding with the front cover blocked in orange, very faint endpaper browning, fore-edges roughtrimmed, the dustjacket in wonderful condition with just three very tiny tears to the head of the rear panel and one to the backstrip panel, light blue drop-down-back cloth box with gilt lettered mid blue morocco labels, near fine (Massey p. 52) £3,000

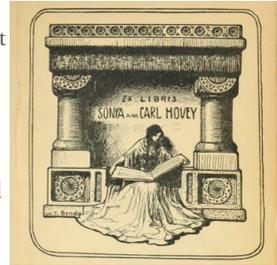


46. **Fitzgerald (F. Scott)** *Flappers and Philosophers*. New York: Charles Scribner's Sons, 1920, FIRST EDITION, pp. [viii], 272, crown 8vo, original mid green cloth, tarnished gilt backstrip lettering faintly readable, front cover blocked in blind, ownership name on front free endpaper, roughtrimmed, good (Brucoli A 6.I.a) £325

Carl Hovey's copy

47. **Fitzgerald (F. Scott)** *The Beautiful and Damned*. *New York: Charles Scribner's Sons, 1922, FIRST EDITION, first printing, light crease to top corner of one leaf and a single small spot to the border of one or two pages, pp. [vii], 249, crown 8vo, original green cloth, blind-stamped to upper board, backstrip lettered in gilt and dulled with rubbing and a tiny amount of wear to backstrip ends and corners, faint trace of white paint to tail with a single tiny spot of the same beneath backstrip lettering, very faint splashmark to upper board, edges toned with fore-edge roughtrimmed, bookplate to front pastedown, good* (Bruccoli A8.I.a) £500

A very significant association copy, with the bookplate to the pastedown that of Sonya (née Levien, and an important screenwriter in Hollywood's first four decades) and Carl Hovey. Carl Hovey was the Editor of the Metropolitan Magazine, which had serialised the novel in seven parts earlier that year - to the alarm of the author, Hovey had trimmed Fitzgerald's 130,000 word text down by almost a third; for its publication in bookform, Fitzgerald's original version - with some revision - was restored, with the author guarding against the same fate befalling his next novel, 'The Great Gatsby'.



48. **(Ford.) GOLDRING (Douglas)** *South Lodge. Reminiscences of Violet Hunt*, Ford Madox Ford and the 'English Review' Circle. *Constable, 1943, FIRST EDITION, frontispiece portrait of Hunt with 5 further plates including Cocteau's portrait of Mary Butts, single faint spot to half-title, pp. xix, 240, crown 8vo, original green cloth, backstrip lettered in gilt, boards slightly bowed, dustjacket frayed with darkened backstrip panel, good* £50

With a 2-page ALs from the author to scientist and author on mixed-race identity Cedric Dover taped to the flyleaf, dated June 8th 1953.

49. **Forster (E.M.) Abinger Harvest. *Edward Arnold, 1936, FIRST EDITION, first issue with pages 277-82 in uncanceled state, pp. viii, 351, 8vo, original dark blue cloth, backstrip lettered in gilt with a spot of wear at head, some very faint scuffing to upper boards and trifling wear to top corners, top edge blue, good* (Kirkpatrick A18a) £60**

The first issue, with the article 'A Flood in the Office' present. The inclusion of the article brought about a libel action; publisher's unsold copies and those returned by booksellers were re-issued with the offending material removed and a cancel inserted.

Duncan Grant's copy

50. **(Forster.) Ackerley (J.R.) E.M. FORSTER. A Portrait**. *McKelvie, 1970, FIRST EDITION, small pen-mark to verso of title-page, pp. [iv], 28, crown 8vo, original printed wrappers with small faint drink-stain at head of front, ownership inscription of Duncan Grant to top-right corner, good* £80

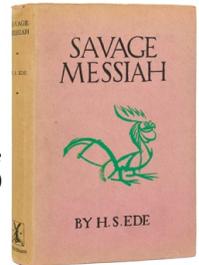
An appealing Bloomsbury association copy, being Duncan Grant's copy of a tribute to his friend - written in 1967 and first printed in *The Observer* a week following his death.

Roger Senhouse's copy

51. **Fry (Roger)** *The Artist and Psycho-Analysis*. Hogarth Press, 1924, *FIRST EDITION*, a single foxspot at foot of first few pages, pp. 19, crown 8vo, original series cream card wrappers printed in dark green, a little dustsoiled with a nick at head of front cover, good (Woolmer 45) £120

With the pencilled ownership inscription of Bloomsbury associate and publisher Roger Senhouse at the head of the flyleaf, dated 1924.

52. **(Gaudier-Brzeska.) EDE (H.S.)** *Savage Messiah*. Heinemann, 1931, *FIRST EDITION*, frontispiece photograph of Gaudier and 10 further plates, 7 Gaudier drawings within text, occasional light handling marks, pp. [xii], 272, 8vo, original red cloth with facsimile of Gaudier's signature stamped in gilt to upper board and publisher's device blind-stamped to lower, backstrip lettered in gilt, a few light marks, small bookseller's sticker at foot of front pastedown, dustjacket with some gentle fading to borders and backstrip panel, very good £350



Rex Whistler's copy, with his signature at the head of the title-page; subsequently, according to a pencilled note on the flyleaf, from the library of John Arlott. A very nice copy of the book that began the cult of Gaudier in earnest.

Inscribed by Schiff to Michael Sadleir, and with his copy of the original German text

53. **Hesse (Hermann)** *In Sight of Chaos*. Translated by Stephen Hudson. Zurich: Verlag Seldwyla, 1923, *FIRST EDITION IN ENGLISH*, pp. 64, foolscap 8vo, original grey boards printed in black, a little browned to borders, a few faint foxspots to endpapers, very good £650

Inscribed by Stephen Hudson [Sydney Schiff] on the blank preceding half-title, to bibliophile and author Michael Sadleir: 'with warm regard, Stephen Hudson. Oct 18. 29'.

This was the first of Hesse's works to be translated into English, two essays on Dostoevsky, and it had a profound impact. T.S. Eliot quoted from the work in his notes to the final section of 'The Waste Land', and explained the background to his citation: 'My attention was first drawn to Hermann Hesse by my friend Sydney Schiff, who was also known as a novelist under the name Stephen Hudson. He gave me 'Blick ins Chaos' to read and I was very much impressed by it' (Field, 'Hermann Hesse', p. 74). Eliot's contemporary account, in a letter to Hesse himself, reversed the chain of recommendation - he described having come across Hesse's work whilst recuperating in Switzerland and subsequently encouraged Schiff to undertake the present translation.

[with] Hesse (Hermann) *Blick ins Chaos*. Berne: Verlag Seldwyla, 1921, pp. [iv], 43, [1], foolscap 8vo, original boards printed in green and black, boards and textblock a little toned, a slight bump at head of backstrip and light rubbing to edges, endpapers browned, very good.

The translator's copy, inscribed on the flyleaf: 'Sydney Schiff, Lye Green, Chesham'.

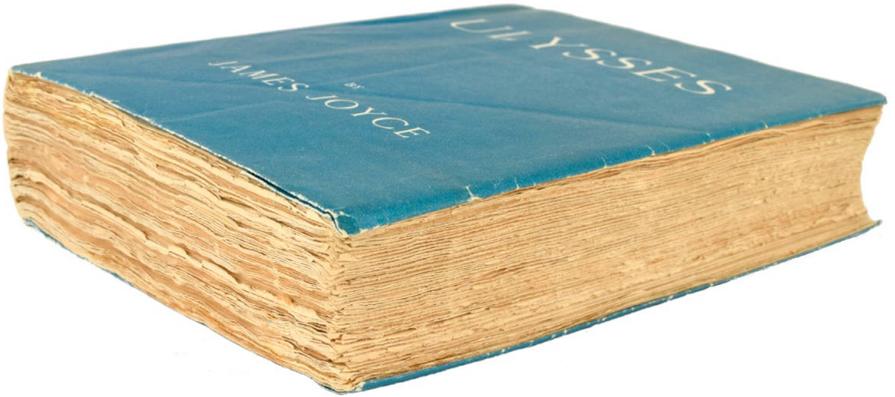
54. **James (Henry)** *Notes of a Son & Brother*. Macmillan, 1914, *FIRST ENGLISH EDITION*, portrait frontispiece (tissue-guard present) and 5 further plates, pp. [iv], 490, [2, ads], 8vo, original blue cloth with blind-stamped horizontal rules to both boards, backstrip lettered in gilt, a few very light surface marks, edges roughtrimmed with free endpapers browned and a very small patch of waterstaining to leading edge of flyleaf, very good (Edel & Laurence A72b) £150
55. **James (Henry)** *The Art of the Novel*. Critical Prefaces. With an Introduction by Richard P. Blackmur. Scribners, 1935, *FIRST EDITION*, English issue, pp. xli, 348, crown 8vo, original black cloth lettered in gilt to upper board and backstrip, fore-edge roughtrimmed, edges with a few tiny spots, very faint partial browning to free endpapers, dustjacket a little frayed with a small area of loss to front panel, 1947 *Times* newspaper clipping about author loosely inserted, good (Edel A89b) £90
56. **Johnson (B.S.)** *House Mother Normal*. A Geriatric Comedy. Trigram Press, 1971, *FIRST EDITION*, W/26 COPIES (from an edition of 126 copies) signed by the author with the odd addition of a piece of string fastened through the colophon page and an asterisk drawn in orange ink through a punch-hole of the same (as issued), pp. 204, crown 8vo, original quarter cream buckram with brown buckram sides, backstrip lettered in silver, top edge a trifle dusty, glassine jacket with a few closed tears around head, near fine (Cohn 626) £800

Additionally inscribed by the author in green ink on the colophon page: 'W must be for Ann Wolff, with love from Bryan, 24/5/71'. The recipient was a sound recordist and film editor who worked with Johnson on his 'You're Human Just Like the Rest of Them' and 'B.S. Johnson on Dr. Samuel Johnson'.

'Urbane, to comfort them, the quaker librarian purred...'

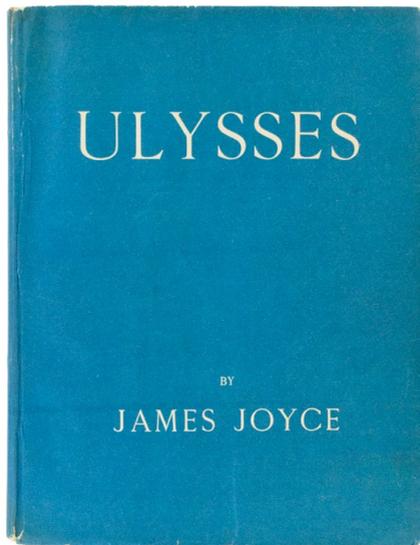
57. **Joyce (James)** *Ulysses*, Episode IX [pp. 30-43 in *The Little Review*, V:11.] [Margaret Anderson, Editor; Ezra Pound, London Editor; Jules Romains, French Editor.] New York, April 1919, *SOLE EDITION*, pages browned, occasional chipping to fore-edges, pp. 64, crown 8vo, original stapled yellow wrappers printed in black, light overall dustsoiling with edges darkened and wrappers cracking a little around spine, some creasing and chipping to corners, pencilled date to front, good (Slocum & Cahoon C53) £150

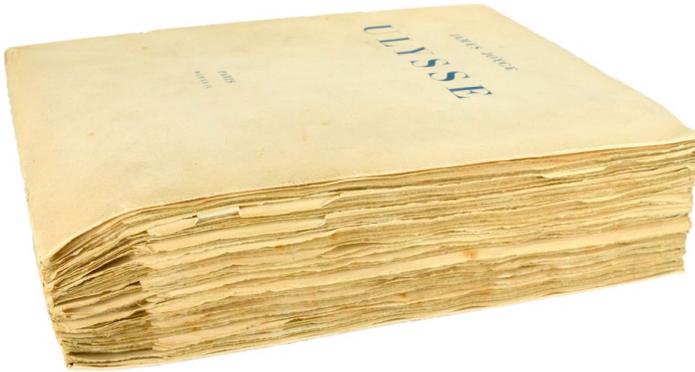
The first printing of the first part of the 'Scylla and Charybdis' episode, a cornerstone in Joyce's conception of the work; it here sits amongst work by William Carlos Williams ('Prologue'), Mark Turbyfill ('Snow Scene: Puppet Booth'), and May Sinclair ('Mary Olivier: A Life').



58. **Joyce (James) Ulysses.** *John Rodker for the Egoist Press, 1922, FIRST ENGLISH EDITION, 243/2,000 COPIES a few spots to borders of final pages, pp. [vii, errata], [viii], 732, 8vo, original blue wrappers printed in white, a small amount of creasing with some tiny spots of rubbing to extremities, hint of splitting at head of front joint, edges untrimmed and partially unopened, attractive custom cloth dropdown box and chemise, very good (Slocum & Cahoon 18) £8,500*

An exceptional copy of a fragiley constructed book, with the 4-leaf Errata list compiled by Joyce, Rodker and Harriet Shaw Weaver tipped in at the front. The second printing of the novel, printed using the plates of the first Paris edition from the same year.

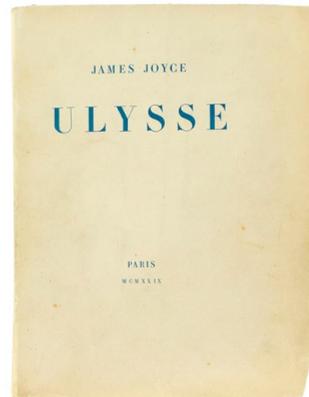




59. **One of 25 copies, with the original prospectus**
 Joyce (James) Ulysse [Ulysses.] Traduit de l'anglais par M. Auguste Morel, assiste par M. Stuart Gilbert. Traduction entièrement revue par M. Valéry Larbaud avec la collaboration de l'Auteur. Paris: La Maison des Amis des Livres, 1929, FIRST EDITION IN FRENCH, 6/25 COPIES printed on Hollande Van Gelder paper (from an edition of 1,000 copies), with a printed statement designating this copy for 'Mademoiselle Elvira de Alvear', pp. [viii], 870, 4to, original cream wrappers printed in blue, light dustsoiling with a few tiny spots, nick at foot of front panel and a slope to bottom corner of text-block (a natural effect of the variable page size), edges untrimmed with a few spots, original prospectus for this edition with tipped-in photograph of Joyce to front laid in along with various clippings relating to Joyce, Monnier and the present copy or edition, also laid in a manuscript transcription of an article on 'Ulysses' by Adrienne Monnier and an accompanying translation in pencil, preserved in cloth chemise and morocco and marbled paper slipcase, very good (Slocum & Cahoon D17) **£10,000**

The subscriber in receipt of this copy is a notable personage: a wealthy Argentine and patron of the arts, the subject of a poem by her close friend Jorge Luis Borges, she lived in Paris in the late 1920s and early 1930s where she founded the literary magazine *Imán* and struck friendships with authors such as Fargue, Valéry, as well as James Joyce - with Adrienne Monnier's bookshop La Maison des Amis des Livres at the centre of her cultural interactions. Monnier is the publisher here, as her friend Sylvia Beach - whose Shakespeare and Co. was across the Rue de l'Odéon from Monnier's bookshop - had been for the first edition in 1922.

The article by Monnier included here is signed in her name with a flourish, but conspicuously - contrary to the enclosed original catalogue description for this copy - not by her; it was perhaps made by Elvira de Alvear, who has real significance as a bridge between the European and Latin American modernist scenes.



60. **Joyce (James)** Dublin-Noveller [Dubliners.] Från Egelskan av Emilie Kullman. *Stockholm: Wahlström & Widstrand, [1931,] FIRST SWEDISH EDITION*, pp. 215, crown 8vo, *original wrappers, a little edge-rubbing, edges untrimmed, very good* (Slocum & Cahoon 121) £120

A bright example of an attractive edition, which omits 'Ivy Day in the Committee Room' from the original collection.

61. **Joyce (James)** Eveline. A Short Story from Dubliners, Presented with Six Original Linocuts by Mary Plunkett. *Dublin: Distillers Press, 2013, 43/50 COPIES (from an edition of 60 copies) signed by the printer, printed on Zerkall mould-made paper, 6 linocuts printed in different two-colour combinations*, pp. [31], 4to, *original quarter grey cloth with boards illustrated with two of the linocuts, matching cloth slipcase with title blind-stamped to front, fine* £220

The artist based her linocuts, each of which is captioned with a quotation from Joyce's story on the facing verso, on images of her family and neighbourhood; the full text of Joyce's story follows at the rear of the volume.

62. **Joyce (James)** The Works of Master Poldy [as compiled by Molly Bloom.] Edited by Stephen Cole. *Dublin: The Salvage Press, 2013, 47/100 COPIES (from an edition of 120 copies) signed by the printer Jamie Murphy, printed on Zerkall mould-made paper, 12 typographic spreads printed in various colours*, pp. [35], folio, *original terracotta cloth with cream boards, lettered in silver to backstrip and upper board, matching cloth slipcase lettered in blind, fine* £300

An imaginative response to Ulysses, distilling its central character with scattered utterances and reflections - deriving from Molly Bloom's comment that if she 'could only remember half the things' that her husband said, she' would write a book out of it the works of Master Poldy'.

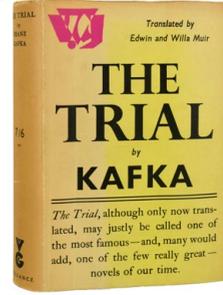


63. **With Muir's letter to the publisher, extolling Kafka**
Kafka (Franz) The Trial. Translated by Willa and Edwin Muir. *Victor Gollancz, 1937, FIRST ENGLISH EDITION*, pp. 285, crown 8vo, *original blue cloth, backstrip lettered in a darker blue, top edge red and a small sprinkling of spots to fore-edge, contemporary ownership inscription of E.A. Butler to flyleaf, dustjacket with internal reinforcement of brown paper to folds, the odd nick and a very short closed tear to head of rear panel, backstrip panel sunned with gentle fading to borders, very good* £4,250

The book's one careful owner provides a loosely inserted note dated to December 1940, stating: 'First Edition, not being re-published, remaining quire stock at printers was destroyed during the air-raids at Southampton'. A hugely important publication,

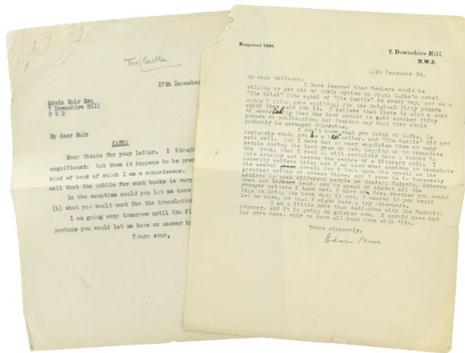
whose scarcity rests on this fact - copies such as this, in a bright example of the dustjacket, are very uncommon.

[With:] (Kafka.) MUIR (Edwin) Typed Letter signed to Victor Gollancz, 15th December 1934, on Muir's headed paper, with a few small manuscript corrections in black ink, pp. [1], 4to, central horizontal fold with a small amount of splitting at points, a few nicks and some loss to top left corner, stored with a carbon of Gollancz's reply from two days later, good



Muir explains to 'My dear Gollancz' that Secker - who published their translation of 'The Castle' - were not intending to exercise their option on this book - 'the equal of "The Castle" in every way'. He continues, in prescient fashion, 'I don't know what you think of Kafka. He certainly would not be a bestseller, and "The Castle" did not sell well. But [...] I feel K. will certainly have a future in this country and become the centre of a literary cult. I honestly believe this [...] for I look upon him myself as the greatest writer of modern times; and I know he is immensely admired'. Gollancz's reply is more business-like, but encouraging - referring to the virtues of 'The Castle', he explains that 'it happens to be precisely the kind of book for which I am a connoisseur. I know only too well that the public for such books is very small'.

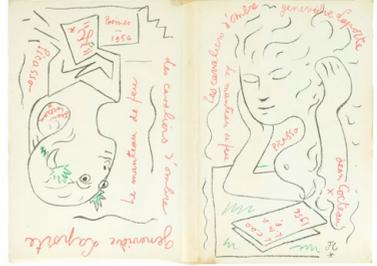
One might observe that both were vindicated in their impressions; the next novel of Kafka's translated by the Muirs, 'America', was published by Routledge the following year.



- 64. Kafka (Franz) America. Translated from the German by Edwin and Willa Muir. George Routledge, 1938, FIRST ENGLISH EDITION, small amount of bleed from topstain restricted to ads at rear, pp. xii, 300, [4, ads], crown 8vo, original maroon cloth, backstrip lettered in gilt, top edge red with some light waterstaining, a sprinkling of spots to other edges and some very faint spots to endpapers, very good £300

The first appearance of the Muirs' celebrated translation, with an Introductory Note by Edwin Muir.

65. **With illustrations by Picasso and Cocteau Laporte (Geneviève) Les Cavaliers d'Ombre / Sous Le Manteau de feu. Illustrations de Pablo Picasso. Préface de Jacques Audibert / Illustrations de Jean Cocteau. Préface de Armand Lanoux. Paris: Joseph Foret, 1956, FIRST EDITION THUS, ONE OF 300 NUMBERED COPIES, this copy out of series and marked 'EXEMPLAIRE D'ARTISTE', frontispiece and one further full-page drawing by Picasso to first title, with frontispiece and full-page drawing by Cocteau to the second, one or two faint foxspots and very light handling marks, pp. [28]; [30], 8vo, original wrappers with Cocteau lithographs to both covers printed in black, red and green, dos à dos binding, loose-bound as issued, a little browning at backstrip ends, light foxing to textblock edges and endpapers of first title, very good**



£1,500

Inscribed by the author to the title-page of 'Les Cavaliers d'Ombre': 'A Norbert toujours fidèle à lui-même, Geneviève, le 5.3.58' - above the inscription Laporte has written three lines of [unpublished?] verse. Laporte is best known for her association with Cocteau and Picasso, who illustrate her work here - particularly the latter, for whom she was mistress and model during the 1950s.

66. **Design by Paul Smith Lawrence (D.H.) Lady Chatterley's Lover. Penguin. 2006, 720/1,000 COPIES printed in purple, pp. xxxvi, 364, 8vo, original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, stripe-design page-marker, clear perspex slipcase with limitation label, shrinkwrapped, fine**

£600

One of five titles, selected by Penguin, each with a dustjacket design by a notable modern artist or designer, issued to celebrate 60 years of Penguin.



67. **(Lawrence.) LINDSAY (Jack) To D.H. Lawrence. A Poem, with Introduction and Notes by John Arnold and Portraits of Lawrence and Lindsay by Rosalind Atkins. Melbourne: Monash University, Ancora Press, 2012, FIRST EDITION, 17/25 COPIES (from an edition of 150 copies), frontispiece portrait of Lindsay and full-page portrait of Lawrence preceding text, pp. 24, crown 8vo, original quarter maroon leather with red cloth sides, backstrip lettered in gilt, fine**

£95

A poem written by Lindsay, of the Fanfrolico Press, in 1935, but previously unpublished, having re-emerged at auction in 2008; it expresses his regret at passing up the opportunity to meet Lawrence in Sydney in 1922.

68. (Lewis.) BOOKS BY WYNDHAM LEWIS. *Chatto & Windus, [circa 1929,] PROMOTIONAL LEAFLET*, pp. [4], 12mo, *single folded leaf printed on all sides, fine* £30

One in a series of such leaflets, this with a quote from Eliot to the front and 'Childermass, Section I' the latest of the works listed.

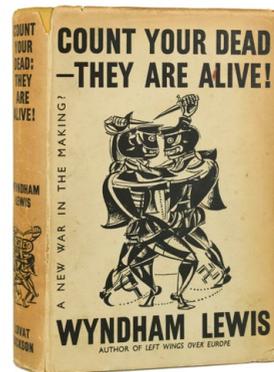
69. Lewis (Wyndham) *Doom of Youth*. *Chatto & Windus, 1932, FIRST ENGLISH EDITION*, a few faint pinprick spots to title-page and the odd faint handling mark, browning to initial and terminal blanks, pp. xxix, 266, 8vo, *original tan cloth, backstrip lettered in black with some very light scuffing, light soiling to boards with one or two small marks, extremities a little rubbed, a few spots to edges with tail edges untrimmed, good* (Morrow & Lafourcade; Pound & Grover A15b) £300

Withdrawn following demands by the solicitors of Alec Waugh and Godfrey Winn, who come under sustained attack beginning in Chapter VI. The title itself lampoons Waugh's best-known book *Loom of Youth*. 549 copies, which had already been sold (and of which this must be one) and the publisher's office copy are all that survived, the remainder being pulped by the publisher - the fall-out from this episode meant that this was the last book Lewis published with Chatto & Windus.

70. Lewis (Wyndham) *Filibusters in Barbary*. *New York: Robert M. McBride, 1932, FIRST SEPARATE AMERICAN TRADE EDITION*, 15 photographic plates of Moroccan scenes and full-page map at rear, pp. 308, [1], 8vo, *original tan cloth stamped in gilt and red to front and backstrip, top edge red, fore-edge untrimmed with other edges lightly toned, dustjacket price-clipped with a little chipping to corners, backstrip ends and at head of rear panel, very good* (Morrow & Lafourcade; Pound & Grover A16c) £60

With the dustjacket

71. Lewis (Wyndham) *Count Your Dead: They Are Alive! Or, A New War in the Making*. *Lovat Dickson, 1937, FIRST EDITION*, vignette by Lewis to title-page, a few very faint tiny foxspots, pp. vii, 358, 1, crown 8vo, *original yellow cloth with Lewis design stamped in blue to upper board, backstrip lettered in blue, top edge blue with a few tiny spots to fore-edge, light spotting to margins of endpapers with contemporary ownership inscription to front pastedown and 'Review Copy' written at head of same, dustjacket with Lewis design toned to backstrip panel and borders, chipping to corners and at head of backstrip panel, a small red mark to front and a few tiny spots, good* (Morrow & Lafourcade A24; Pound & Grover A24a)

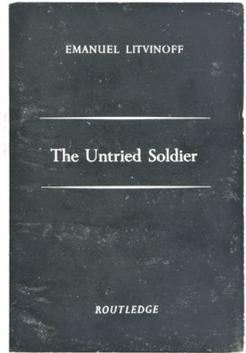


£200

Polemical writing from Lewis on the eve of the Second World War.

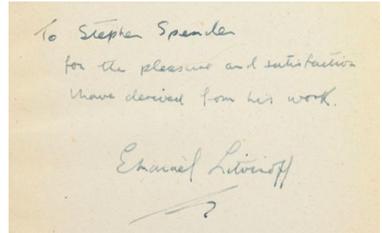
72. **Presentation copy to Stephen Spender**
Litvinoff (Emanuel) The Untried Soldier. *Routledge, 1942, FIRST EDITION*, pp. 40, crown 8vo, *original stiff card with pasted wrappers, backstrip printed in black and a little cracked, light dustsoiling to back panel, very good* £250

A significant association copy of Litvinoff's collection of war poetry, based on his experiences serving in Northern Ireland, North Africa, and Middle East - inscribed by him on the flyleaf for a fellow Jewish poet: 'To Stephen Spender, for the pleasure and satisfaction I have derived from his work, Emanuel Litvinoff'.



In the next decade, on a different, literary, battleground, their shared Jewishness became a point of conflict when Litvinoff created a stir by reading his poem 'To T.S. Eliot' in an audience that included his subject - taken to task for the various anti-Semitic references in his early poetry that had been retained in the post-war *Selected Poems*. Spender was among the voices hushing the dissenter - along with Litvinoff's erstwhile mentor and publisher, Herbert Read, who had organised the event - pleading on behalf of the literary establishment, 'As a poet as Jewish as Litvinoff, I deeply resent this slanderous attack on a great poet and a good friend'.

The warmth of Litvinoff's homage here, then, is a relic from before this schismatic act. An important collection of Second World War poetry, written on active service by a British Jew and described by Adam Piette as a 'powerful expression of Jewish anger and denunciation' (*Cambridge Companion to the Literature of World War II*, p. 22).



73. **Inscribed to her mother**
Macaulay (Rose) The Furnace. *John Murray, 1907, FIRST EDITION*, *light foxing to prelims and to ads at rear with the odd spot to page borders*, pp. vii, 236, [12, ads], crown 8vo, *original red cloth, lettered in white to upper board with wave border blocked in white to same, backstrip lettered in gilt with very slight lean to spine, extremities rubbed with just a hint of wear, faint browning to free endpapers, good* £475

The author's scarce second novel, inscribed by her to her mother on the flyleaf: 'G.M. Macaulay, Nov. 4th 1907, from E.R.M.'; a note, presumably in her mother's hand, to the rear free endpaper records, 're-read May 1909'.

With the influence of Henry James prominent, Macaulay uses the central metaphor indicated by the title - conveyed symbolically throughout by the presence of Mount Vesuvius in the background of its landscape, always on the point of eruption - to enact a complex meshing of social and mystical awakening for its protagonists, the brother-and-sister pair of Tommy and Betty Crevequer.

74. **Mann (Thomas)** *Der Tod in Venedig*. *Novelle*. Berlin: S. Fischer, 1913, *FIRST TRADE EDITION*, pp. 145, [2, ads], foolscap 8vo, *original grey wrappers printed in black, a small amount chipping and creasing to edges, textblock edges untrimmed and partly unopened, bookplate of Lucie Ceconi to flyleaf, very good* £2,500



A very well-preserved copy of the first trade edition, this formerly belonging to Lucie Ceconi (née Oberwarth) - the first wife of German art dealer Paul Cassirer, who played an important role in bringing to a wider audience the work of the Berlin Secession, and then the Impressionists and Post-Impressionists, particularly in his promotion of the work of Paul Cézanne and Vincent Van Gogh.

There was a deluxe, signed issue of 60 copies, as well as an issue in cloth - but it is much less common to find the wrapped issue in such a state as this.

75. **Mann (Thomas)** *The Holy Sinner*. Translated from the German by H.T. Lowe-Porter. Secker & Warburg, 1952, *FIRST ENGLISH EDITION*, a few pencil ticks to checklist at rear, pp. vi, 280, *original green cloth, backstrip lettered in gilt, dustjacket with extremities very lightly rubbed and a few nicks, very good* £30

Published in Germany as 'Der Erwählte' the previous year, this edition has a useful bibliography of his principal works at the rear.

76. **Meyer (Klaus)** *Superimpositions*. A suite of eight groups of relief prints in colour. With a Preface by E.H. Gombrich. [*Privately printed,*] 1995, 8/24 COPIES (from an edition of 25 copies) signed by the artist, the first print in each group on Japanese Hosho paper numbered and initialled by the artist with subsequent prints on semi-transparent Tengujo paper and Ozalid polyester film, text printed in black blue and grey on Fabriano Ingres paper with sequence of diagrams to show order of prints, each group interleaved with blue Fabriano mould-made paper, pp. [7, text sheets], [28, prints], 4to, the sheets loose as issued in blue cloth solander box with title stamped in blue and opening instruction on card tipped in at rear, prospectus for the work loosely inserted with tipped in colour illustration, fine (Carter 250) £2,000

'Superimpositions' is the last in a trio of portfolios printed by the artist on his Columbian press (preceded by 'Urworte Orphisch' in 1982 and 'Prepositions' in 1987), with textual components printed by Sebastian Carter at the Rampant Lions Press, Cambridge An ambitious work, using successive layers to develop and elaborate an image in a manner analogous to musical composition, it represents (Gombrich suggests in his Preface) 'a new way to appeal to our deep-seated desire to watch a work of art taking shape'. Music is the key reference point in Meyer's own Artist's Note, and the work is dedicated 'To the memory of my brother Ulrich and his wife Annemarie (d. Auschwitz 1942), who, with friends, played chamber music at our home when I was an adolescent'.

Meyer fled Nazi Germany and found his home in Hampstead; he studied woodcuts, etching and lithography at the Slade, where he had Anthony Gross and Ceri Richards as his teachers. In an article on Meyer, Colin Franklin reflects that 'his place [...] was with the German Expressionists'; 'Superimpositions' is the final achievement in the 'late flowering of his art' that Franklin describes, and represents what he lauds as a 'near-triumphant experiment' (Matrix 28, pp. 141-5).



'these strange & terrible times'

77. **Mirrlees (Hope)** Autograph Letter signed to Julian Goodman about Ottoline Morrell. *Jan. 28th 1945, written in blue ink on headed paper, pp. [2], oblong 8vo, light overall creasing with central fold, good condition* £325 + VAT IN THE EU

An interesting letter to the daughter of Ottoline Morrell, concerning the fate of her mother's Memoirs - 'of which, as you know, I am one of the trustees. Both Bob Gathorne-Hardy and I feel that they cannot yet be published. I do hope you agree'. Written at the tail-end of the Second World War, Mirrlees' letter goes on to make arrangements to ensure the safety of the document: 'I don't think they should be in London [...] And I also think they should be in the custody of one of the trustees. As Bob Gathorne-Hardy is tied by War work it would be easier for me to come up to London & take them over'. Mirrlees closes by mentioning having seen Julian at Philip Morrell's memorial service, and 'I do hope that [...] you are not finding life too difficult in these strange & terrible times'. The Memoirs of Lady Ottoline were finally published in 1963, edited by Gathorne-Hardy.

Mirrlees (b. 1887, d. 1978) was an important Modernist novelist and poet, with a small but influential output that included the poem 'Paris', published by the Woolfs at their Hogarth Press, and the fantasy novel 'Lud-in-the-Mist'.

Signed, with manuscript corrections

78. **Moore (Marianne)** Selected Poems. With an Introduction by T.S. Eliot. *New York: Macmillan, 1935, FIRST EDITION, multiple instances of manuscript correction by Moore in black ink, pp. xvi, 126, crown 8vo, original sea-green cloth lettered in*

silver to upper board and backstrip, darkening to top edge and lower joint, top edge lightly dustsoiled with fore-edge roughrimmed, light toning to endpapers with small bookseller sticker at foot of flyleaf, dustjacket price-clipped with darkened backstrip panel, a little fraying around head and chipping to corners, good (Abbott A4a) £450

Signed by the author to the half-title. Moore has additionally made a few minor corrections to the text itself:

- p. 1, 'the wings' to 'their wings'
- slip of paper inserted pp. 31-2 with 'Not a good copy' written in the author's holograph, with a few illustrative instances marked by her to these pages and one example of her overwriting faintly printed text
- p. 39, 'which' to 'what'
- p. 86, typo, 'mutliplicitous' corrected to 'multiplicitous'.

The publisher's copy, with the illustrator's sketches

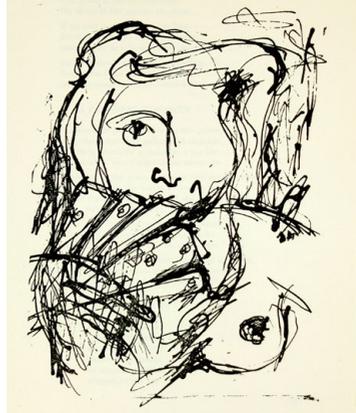
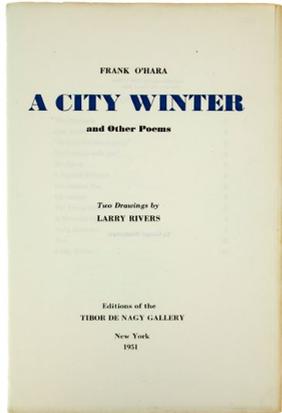
79. **Moore (Marianne) Eight Poems.** With drawings by Robert Andrew Parker, hand-colored by the artist. *New York: MoMA, [1962,] FIRST EDITION, 7/195 COPIES signed by author and artist, printed on Brentwood vellum all-rag paper, title-page in black and green, 10 drawings with all but one full-page, all hand-coloured using water-colour by the artist, text in facsimile of Moore's holograph, a little crinkling to pages from effect of hand-colouring, pp. [32], 4to, original quarter grey cloth and boards, lettered in gilt to backstrip, top corners slightly bumped, slipcase with printed label a little knocked in a couple of places, in envelope with address of Monroe Wheeler and with a pasted note by him, very good (Abbott A20) £1,200*



This is the copy of the publisher Monroe Wheeler, director of exhibitions and publications at MoMA, who had earlier had a notable publishing venture with his Harrison of Paris imprint. As Wheeler's note to the envelope records, this is the first state of the book (without the addendum slip providing the last two stanzas of 'The Fish').

[With:] A separate envelope (with a note of contents in Wheeler's hand) containing 8 preliminary sketches for Parker's drawings, a few of them signed and one hand-coloured.

80. Nabokov (Vladimir) Pnin. Heinemann, 1957, *FIRST ENGLISH EDITION*, pp. 191, crown 8vo, original black cloth, backstrip lettered in white with slight lean to spine, dustjacket with gentle fading to red of backstrip panel, with printed excerpt from Rebecca West review pasted below author biography on rear flap (as issued), a few tiny nicks, very good £325
81. Nabokov (Vladimir) Pale Fire. Weidenfeld & Nicolson, 1962, *FIRST ENGLISH EDITION*, pp. 315, crown 8vo, original black boards, backstrip lettered in silver, top edge a trifle dusty, the others with a couple of faint marks, heavy impression of erased ownership inscription to flyleaf, dustjacket lightly soiled with a few short closed tears repaired internally, good £90
82. Nabokov (Vladimir) Nabokov's Quartet. New York: Phaedra, 1966, *FIRST EDITION*, small ink drawing to margin of p. 49, pp. 104, crown 8vo, original grey boards, facsimile of author's signature stamped in black to upper board, backstrip lettered in black, mild edge toning, dustjacket with some faint overall soiling and gentle darkening to backstrip panel, very good £40



83. O'Hara (Frank) A City Winter and Other Poems. New York: (Printed by Ruthven Todd for) Tibor de Nagy Gallery, 1951, *FIRST EDITION*, 28/130 COPIES (from an edition of 150 copies) printed on French Arches paper with the 2 inserted illustrations by Larry Rivers printed on Japanese Shogun paper, the title printed in blue, unbound as issued, pp. [iv], 16, crown 8vo, original plain white wrappers, untrimmed, fine £1,650

Scarce. Frank O'Hara's first book.

O'Hara took up residence in New York where he worked as Assistant to the Curator at the Museum of Modern Art. Whilst there he met and befriended several of the artists of the American Abstract Expressionists group, especially Jackson Pollock and Willem DeKooning. He was also a member of the New York School of Poets, other members of whom included John Ashbery, Kenneth Koch and Barbara Guest.

slightly with ends nicked and a few small holes to joints, light overall soiling with a couple of marks, edges untrimmed and browned, browning to endpapers also, Kennington's portrait of Doughty and some interesting but obscure correspondence loosely inserted at rear, good (Gallup A10a) £400

From the 1,000 sets of sheets printed, 200 were used for the American issue, 100 were bound up in a plainer binding at the end of the 1920s, and 250 used for the Laidlaw reissue in 1939 - making this one of only 450 copies in the first (and most complete and attractive) issue.

88. **Pound (Ezra)** Canto 98. Tradotto da Mary de Rachewiltz. *Milan: All'Insegna del Pesce d'Oro, 1958, FIRST EDITION, 602/1,000 COPIES, frontispiece by Sheri Martinelli*, pp. 30, 12mo, *original plain wrappers, dustjacket with Gaudier-Brzeska portrait of Pound, some very light dustsoiling, very good* (Gallup B65) £55

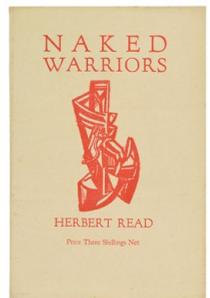
Inscribed to the poet Michael Alexander, by Peter Whigham and his wife Jean - friends and supporters to Pound during his troubled years post-WW2 - from Mary de Rachewiltz's castle: 'Michael, with love & many thanks, Jean & Peter, Xmas 1964, Brunnenburg'. Alexander had first visited Pound in 1962 to ask if he would accept the dedication of his translations of 'The Earliest English Poems', published by Penguin Classics having originally been commissioned by Whigham.

89. **Pound (Ezra)** Le Nuvole di Pisa. Con un ritratto inedito di Giuseppe Viviani. [Translated by Mary de Rachewiltz.] *Milan: Vanni Scheiwiller, 'all'insegna della Baïta van Gogh', 1973, FIRST EDITION THUS, ONE OF 1,000 COPIES, frontispiece portrait and 2 further plates*, pp. 33, 7 x 6 cm, *original wrappers, minor rubbing to extremities, very good* (Gallup D811) £80

Excerpts from the Pisan Cantos, concentrating on references to the city itself, selected and translated by Pound's daughter. Inscribed on the flyleaf by the translator: 'To Michael Alexander, With thanks for Beowulf & good wishes, Mary de Rachewiltz. 18 Aug. '73'. The inscription refers to the recipient's recently published translation of 'Beowulf' with Penguin Classics; Alexander had visited Pound on a number of occasions (at Rapallo and Venice) in the previous decade.

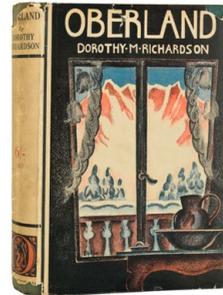
90. **Read (Herbert)** Naked Warriors. *Art & Letters, 1919, FIRST EDITION*, pp. [iii], 60, 8vo, *original cream paper-covered boards with red lettering and a design by Wyndham Lewis to front, faint mark to rear panel, very good* £240

An exceptional copy of this scarce early Read. Although not primarily known as a war poet, this is the second collection by Read to reflect his experiences in the trenches (following 1917's 'Songs of Chaos') in unflinching and experimental fashion. Read sent a copy to T.S. Eliot, calling it 'my gory war-book'; later that year Eliot was to call it 'the best war poetry that I can remember having seen' ('Reflections on Contemporary Poetry', *Egoist* 6: 3, July 1919).



91. **Read (Herbert)** *Collected Poems, 1913-1925. Faber & Gwyer, 1926, FIRST EDITION, faint browning to inner margin of half-title, p. 116, crown 8vo, original khaki cloth, backstrip with printed label and tips a little softened, edges untrimmed and uncut with top edge a trifle dustsoiled, faint partial browning and a few faint foxspots to inner margin of free endpapers, dustjacket in splendid shape with one or two tiny nicks, very good* £80
92. **Reynolds Packard (N.)** *Mad about Women. Paris: The Obelisk Press, 1933, FIRST EDITION, occasional light handling marks, pp. 339, [5, ads], crown 8vo, original wrappers, green lettering to backstrip lightly faded with lean to spine, edges a little rubbed, nicked and creased with some light overall dustsoiling, good (Pearson A22)* £250

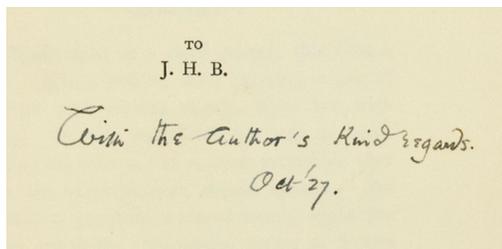
A novel by a newspaperman, drawing on his own experiences in Paris - the tone brash and the contents seedy.



93. **Richardson (Dorothy M.)** *Oberland. Duckworth, 1927, FIRST EDITION, single faint spot to prelims, crease to edge of one leaf, pp. 240, crown 8vo, original green cloth with single-fillet border blind-stamped to upper board and publisher's device in blind to lower, backstrip lettered in gilt and a little faded with a hint of fraying at head, light bump to bottom corner of upper board, a few small spots to edges with top edge a trifle dustsoiled, faint partial browning to free endpapers, dustjacket chipped at corners with a little loss to ends of backstrip panel, some creasing and a couple of short closed tears, good* £800

Inscribed by the author beneath the printed dedication, 'To J.H.B. [printed], With the author's kind regards, Oct. '27'. John Henry Badcock, known as Harry, was a partner in the Harley Street dental practice at which Richardson had come to work as a secretarial assistant in 1896 - a lasting friendship ensued, with Badcock appearing as 'Mr Hancock' in Richardson's autobiographical roman fleuve, *Pilgrimage* (of which this is the ninth volume). The dedication of this novel, in which Richardson's Miriam holidays in Bernese Oberland, likely derives from Badcock having paid for Richardson to go to the same region in 1904 for rest and recuperation.

Richardson has made two minor holograph deletions to pp. 99 & 101.



Inscribed by the dedicatee

94. **Richardson (Dorothy M.)** *Clear Horizon*. Dent & The Cresset Press, 1935, *FIRST EDITION*, light spotting at head of prelims with a few further very faint spots further in, pp. 239, crown 8vo, original pale green cloth, backstrip lettered in green against a blue ground, top edge blue and partially faded with a few faint spots to fore-edge, good £200

Inscribed on the half-title: 'To Dr Sketcher, from S.S. Koteliansky with best wishes for Christmas and the New Year, Dec. 1935'. A printed dedication to Koteliansky precedes the text, in recognition of his role in attracting the author to Cresset - for whom he was a reader and adviser - after the previous ten volumes of her Pilgrimage sequence had been published with Duckworth.

95. **Riding (Laura)** *Poet: A Lying Word*. Arthur Barker, 1933, *FIRST EDITION*, a few faint foxspots to prelims, pp. vii, 150, 8vo, original black buckram lettered in gilt to upper board and backstrip, top edge black, cream dustjacket printed in red with some light overall soiling, backstrip panel darkened, head of front panel darkened also with a short closed tear and some creasing, good £150

This the copy of author and bibliophile John Carter, with his ownership inscription to the flyleaf.

Kate Lechmere's copy

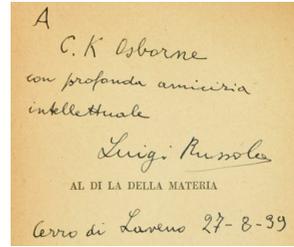
96. **(Roberts.)** *TWENTIETH CENTURY VERSE 14*. [edited by Julian Symons.] *December 1938*, *SOLE EDITION*, subscription slip tipped in at rear, pp. 119-42, crown 8vo, original cream wrappers printed in red, Wyndham Lewis vignette to front, some soiling, creasing, and chipping, with ink splash to leading edge of front, good £75

Inscribed enigmatically on the cover by one of the contributors, Michael Roberts: 'Here we are again, M.R.'. A loosely inserted postcard from the same is addressed to the Vorticist artist Kate Lechmere: its text is similarly elliptical, 'Just back from a week's climbing in Skye - all rain, rock, wind & bog, M.R.' Roberts, whose poem is on pp. 122-3, had a love of mountaineering and his collection of books on the subject formed the foundation of the Oxford Mountaineering Library in 1992, but he is perhaps best known now as the author of a study of T.E. Hulme (published by Faber in 1938); it was in this capacity that he met and corresponded with Kate Lechmere, who had been Hulme's lover in the years leading up to his death - Lechmere had also been involved, artistically, romantically (and inevitably financially) with Wyndham Lewis, who provides the cover image here. A pleasing association copy.

97. **Russolo (Luigi)** *Al di là della materia. Alla ricerca del vero; Alla ricerca del bello; Alla ricerca del bene*. Milan: Fratelli Bocca, 1938, *FIRST EDITION*, errata sheet laid in at rear along with letter sending it from the publisher, these and further hand-corrected in text, a few pencilled notes regarding text to verso of end-blank, page edges browned pp. xvi, 299, [1], crown 8vo, original wrappers browned with some rubbing, chipping and creasing to edges and corners, overall soiling, closed tear at head of rear with short split at foot of upper joint, a few manuscript additions in ink at foot of publisher's book list to inside rear cover, printed sheet

for oral examination in Italian at University of London loosely inserted at rear and a few pencilled notes to rear free endpaper, good £180

Inscribed by the author to the half-title: 'A C.K. Osborne, con profonda amicizia intellettuale, Luigi Russolo, Cerro di Laveno, 27-8-39'. A philosophical work by the Futurist artist, composer, and instrument-maker, expounding the mystical ideas regarding life and art that he developed in his latter years. A substantial treatise, drawing on art and literature - Leonardo da Vinci, Dante, Shakespeare and Palestrina are identified as 'fari' - science, and occult philosophy, with a sustained critique of materialism at its heart.



98. (Seferis.) WASLEY (David) Illustrations to Seferis. A Poet of Our Time, Collected Poems 1924-1955. David Wasley, FIRST EDITION, 12/12 COPIES, 13 plates of etchings each with captioned tissue guard, pencilled gift inscription to Contents Page in same hand as limitation statement so presumably from the artist, pp. [iv] + Plates, folio, original quarter black cloth, yellow boards with light overall soiling, very good £95



99. Shershenevich (Vadim) [in Russian:] 2 x 2 = 5. Listy Imazhinista. Moscow: Imazhinisty, 1920, FIRST EDITION, pp. 48, small 4to, original wrappers with an Imaginist design by Boris Erdman, a few handling marks and very gentle fading to borders with export stamp and some numbers to rear, good £600

A manifesto for Imaginism, a brief poetic movement with a severe programme - conceived as a strike against Russian Futurism, with which its members had previously been affiliated (indeed, Shershenevich was the Russian translator of Marinetti). With its emphasis on the primary poetic importance of the image, it naturally bears comparison with the Anglo-American movement Imagism, though the similarities are largely superficial.



- In the scarce dustjacket**
100. Sitwell (Osbert) Before the Bombardment. Duckworth, 1926, FIRST EDITION, a single faint spot to opening pages, pp. 320, crown 8vo, original orange cloth with single fillet border stamped in blue to upper board, backstrip lettered in blue, a touch of gentle fading to borders and backstrip ends with some faint spotting at head of lower board, top edge blue with others roughtrimmed, a little spotting to edges, ownership inscription to flyleaf, dustjacket with minor chipping to corners and at ends of very gently sunned backstrip panel, very good (Fifoot OA10a) £400

The author's first novel, in a splendid example of the uncommon dustjacket; a satirical novel, its Newborough depicting under a thin veil the Scarborough of the author's youth - with a title that invokes the spectre of the intervening cataclysm of the Great

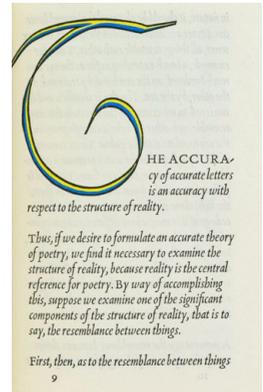
War, which only enters the action in the book's epilogue (but colours the narrative throughout).

- 101. Stein (Gertrude)** *The Gertrude Stein First Reader & Three Plays*. Decorated by Francis Rose. *Maurice Fridberg, 1946, FIRST EDITION, Francis Rose border to title-page and his illustrations throughout*, pp. 83, crown 8vo, original quarter cream cloth with grey boards, backstrip lettered in green, top edge a trifle dusty, illustrated endpapers, dustjacket a little nicked and with a small amount of very light dustsoiling to the rear panel, very good £80

The first posthumous work of the author, this copy inscribed to the blank facing the half-title: 'For Bernard Stone, and in memory of his poetic bookshop 1956-1976, with all good wishes for his "new era", Robert Greacen, 23rd June, 1976'. The Irish poet had collaborated with bookseller Stone - to whose Turret Bookshop the inscription refers - for a book about C.P. Snow in 1962.

- 102. Stevens (Wallace)** *Three Academic Pieces*. *Cummington, MA: Cummington Press, 1947, FIRST EDITION, XXXVII COPIES (from an edition of 246 copies), signed by the author, printed on Crown & Sceptre paper, 3 hand-coloured initials in the text*, pp. 36, [5], 8vo, original hand-coloured boards backed in linen by Peter Franck, backstrip longitudinally blocked in blue, plain white dustjacket and card slipcase discarded, near fine (Edelstein A12) £2,500

Stevens read these poems at Harvard in February 1947, and arranged with Knopf for the Cummington School of the Arts to produce this edition. Surveying the proofs, he wrote: 'If I like the other initials as much as I like the O, I shall be hard to hold down'. Only this smallest issue was bound by Peter Franck; two larger unsigned issues on different paper were bound by Arno Werner.



- 103. Stevens (Wallace)** *The woman in sunshine / La donna al sole*. [With a translation by Nadia Fusini.] *San Giacomo di Veglia: Blue Print Press, 2014, 9/10 COPIES initialled by the printer in pencil, printed on Hahnemühle mould-made paper*, pp. [3], [3], square 4to, original dos-à-dos sewn tan wrappers printed in black, fine £65

An attractively printed small edition of this Stevens poem.

- 104. Supervielle (Jules)** *The Shell & the Ear*. With translations by Marjorie Boulton, and an Introduction by Dr S.J. Collier [Acadine Poets Three.] *Hull: Lotus Press, [1951,] FIRST ENGLISH EDITION, 38/50 COPIES (from an edition of 150 copies) signed by the translator*, pp. viii, 24, foolscap 8vo, original stapled wrappers, a small amount of corner creasing, very good £30

Post-Surrealist verse from this French-Uruguayan poet, printed in parallel text.

Items 99-101, Monroe Wheeler's copies

105. (Surrealism.) BARR (Alfred H., Editor) *Fantastic Art Dada Surrealism*. New York: Museum of Modern Art, 1936, *FIRST EDITION*, first issue without the Georges Hugnet essays which a printed note on p. 8 explains were not ready in time, 671 monochrome reproductions of the works shown in exhibition, *Corrigenda slip tipped in preceding 'Catalog' section at rear*, pp. 248, 4to, original green boards with Arp design to upper board stamped in brown (repeated on title-page), backstrip lettered in brown with ends slightly rubbed, bookseller catalogue description laid down at foot of flyleaf with assembled newspaper clippings about the documented movements in a custom pocket to the rear pastedown, dustjacket with Man Ray 'rayograph' frayed with horizontal crease and internal tape repair, good £150

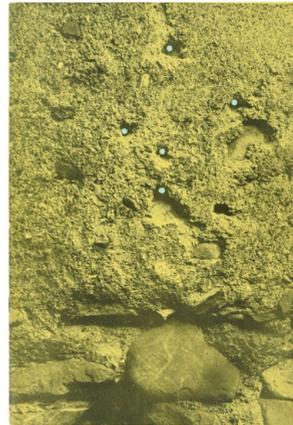
This was the copy of Monroe Wheeler - at time of publication a member of the museum's Library Committee, and subsequently their Director of Exhibitions and Publications - with his bookplate to the front pastedown. Amongst the newspaper clippings in the pocket to the rear pastedown is a scrawled note from the Editor whose context is obscure: 'Mr Wheeler, sorry, just no time, or eyes for the present, A.B. - anyway, I hate the word creativity'.

106. (Surrealism.) BRETON (André) and Marcel Duchamp. *First Papers of Surrealism*. [Exhibition Catalogue.] New York: Coordinating Council of French Relief Societies, 1942, *FIRST EDITION*, outer leaves of green paper, illustrations of work by Buñuel, Yves Tanguy, Duchamp, Chagall, Picasso, Ernst, de Chirico, André Masson, Leonora Carrington, Mirò, et al. with some alongside antecedents, with amusing 'compensation portraits' of some artists supplied by Duchamp and various literary quotations scattered through, pp. [47], royal 8vo, original stapled wrappers by Duchamp with 5 pinhole apertures to front, a tiny amount of rubbing along the spine, very good £650

An excellent copy of this important and imaginative catalogue for a show held at Reid Mansion between October and November of that year - the first major exhibition of the group's work in the US, marking the migration of primary figures such as Breton and Duchamp to the States.

This was the copy of Monroe Wheeler, Director of Exhibitions and Publications at MoMA, with his contemporary ownership inscription ('Oct. 1942') to the flyleaf - Wheeler, along with the rest of the city's cultural elite would certainly have been in attendance, and the Museum itself is thanked for the loan of some exhibits.

Visitors to the exhibition itself were greeted by Duchamp's hanging 'mile of string' installation - a web that covered the vast space of the site; here, in playful reference to that piece he is credited as the 'twine' for the catalogue, whilst Breton is given responsibility for the 'hanging'. For the catalogue itself, Duchamp contributes the cover - on the one side a wall riddled with bullet-holes, on the other

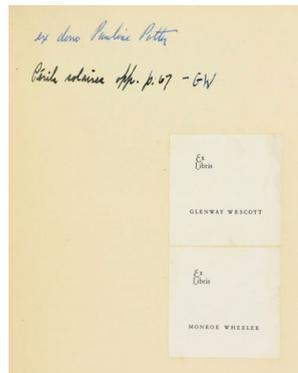
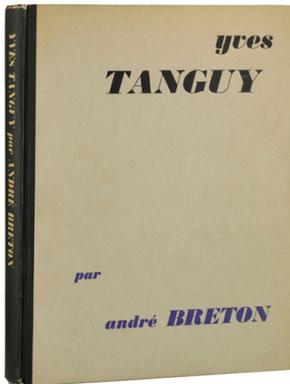


a close-up of some Swiss cheese - as well as the amusingly specious 'compensation portraits' of some of the featured artists, intended to represent rather than depict (Duchamp's own is that of a sharecropper's wife taken by Ben Shahn during the Great Depression).

107. (Surrealism.) BRETON (André) Yves Tanguy. English translation by Bravig Imbs. New York: Pierre Matisse Editions, [1946,] FIRST EDITION, 51/1, 150 COPIES (from an edition of 1,200 copies), 2 tipped-in colour plates with 33 further monochrome plates reproducing the artist's work, as well as other photographs and drawings throughout the text, small printed card from the Tanguys (wishing 'a happy and preposterous New Year') mounted below colophon, pp. 94, 4to, original grey boards, the backstrip black and lettered in grey with rubbing at ends, bottom corners slightly bumped, small bookseller sticker at foot of rear pastedown, obituary notices for Tanguy from NY Times and NY Herald laid down to rear free endpaper with 2 small Tanguy exhibition catalogues laid in or laid down to facing pastedown, good £350

A book designed by Marcel Duchamp, with characteristic playfulness - the French and English versions of the text run consecutively but carry different illustrations, leading to an effect of slight disorientation or displacement.

This was the copy of Monroe Wheeler, Director of Exhibitions and Publications at MoMA - with the bookplates of both he and his partner - the author Glenway Wescott - to the flyleaf; at the head of the same Wheeler has recorded this as 'ex dono Pauline Potter' - the writer and fashion designer, whose second marriage was to Baron Philippe de Rothschild - and also recorded, 'Périls solaire opp. p. 67 - GW', to indicate (as indeed the List of Illustrations does) that this was part of his lover's collection; the same painting is ticked in one of the additional catalogues at rear. MoMA itself is thanked for allowing reproduction of the drawing on p. 10. The card from Kay and Yves Tanguy that is mounted beneath the colophon announces the cessation 'after a decade of indefatigable service' of 'their wonderful Christmas cards', this 'due to a critical shortage of material time and a temporary exhaustion of vital energy' - a missive that Wescott and Wheeler were obviously in the habit of receiving. An appealing association copy of this significant monograph.



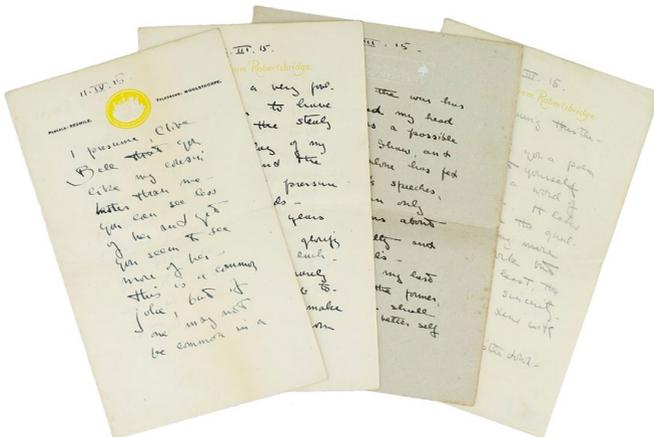
108. (Surrealism.) GASCOYNE (David) A Short Survey of Surrealism. Preface by Dawn Ades. Introduction by Michael Remy. *Enitharmon Press, 2000, FIRST EDITION, 44/50 signed by the author*, pp. 128, crown 8vo, *original terracotta cloth with illustration inset to upper board, backstrip lettered in gilt, fine* (Benford A3a) **£120**

A signed, limited copy of Enitharmon's reprint of this seminal work.

'You are a very foolish man [...]'

109. Tree (Iris) Four Autograph Letters signed to Clive Bell. 1915, *written in black ink or pencil on headed paper*, pp. [4]; [1]; [4]; [3], foolscap 8vo, *original folds, some spots and handling marks, good condition* **£1,000 + VAT IN THE EU**

A fascinating group of unpublished letters from the Charleston Papers archive, written in the space of 5 weeks in 1915, encapsulating the tempestuous nature of the young Iris Tree (she was eighteen years old at the time) and her effect on the literary and artistic set to which Bell belonged. The tone is both witty and unbalanced, combining an ardent affection with a sense of provocation and threat. A genuine lyricism emerges in her more extravagant statements: 'You are a very foolish man to have rejected the steely sword-play of my glances and the passionate pressure of my hands – years come, years go, centuries glorify and undo each other, but rarely do they club together[sic] and make perfection from their good and their bad. Was ever lust and languor, passivity and passion so admirably mingled as in me? Were ever ignorance and wisdom in legue[sic], beauty and ugliness soul and body at one as they are in yours humble?' and 'Do not neglect the Chelsea embankment, you may see myself and [Augustus] John blown there with the dissolute leaves in a savage wind, black-hatted and black-kerchiff'd – And you may see a streak of orange liquid across the sky, a tangerine plume nodding over the river to remind you with a pang of [...] the high-lights in my fringe [...] You shall seek my footprints in the Bloomsbury dust and your sole pleasure shall be to burn me in effigy'. Her intense self-involvement extends to the on-going War, which 'has never entered my head exept[sic] as a rhyme for Shaw', whilst the effusive blend of enticement and menace that characterises the earlier letters has by the end dwindled into a less-ambiguous note of rejection: 'I ignore you and your sex sleeping with milk-white women only'.



110. **Weil (Simone)** *Waiting on God*. *Routledge and Kegan Paul, 1951, FIRST ENGLISH EDITION*, pp. ix, 169, crown 8vo, *original green cloth, backstrip lettered in gilt partially against a blue ground, top edge black and lightly dustsoiled, faint browning to flyleaf, dustjacket a little chipped at corners and backstrip ends, contemporary ownership inscription to flyleaf with some newspaper clippings about the author laid in, very good* £45

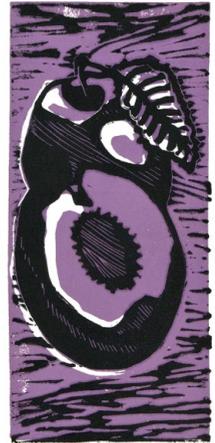
Published in France as 'Attente de Dieu' the preceding year, and translated here by Emma Craufurd - a collection of letters and essays.

111. **Weil (Simone)** *The Need for Roots. Prelude to a Declaration of Duties Towards Mankind*. With a Preface by T.S. Eliot. *Routledge and Kegan Paul, 1952, FIRST ENGLISH EDITION*, pp. xv, 288, crown 8vo, *original pale blue cloth, backstrip lettered in gilt partially against a red ground, a few small spots to cloth, top edge red, contemporary ownership inscription to flyleaf, dustjacket just a little frayed at head of gently sunned backstrip panel, very good* (Gallup B66) £60

Published in France as 'L'Enracinement' in 1949, and translated here by A.F. Wills. Eliot's Preface lauds the author as 'a woman of a genius, of a kind of genius akin to that of saints'.

112. **Williams (William Carlos)** *This is Just to Say*. *San Giacomo di Veglia: Blue Print Press, 2014, 7/10 COPIES* *initialled by the artist in pencil, printed on Zerkall mould-made paper, full-page lino-cut by Annalisa Cescon and Janine Raedts (the printer) printed in black and purple and numbered and initialled by Raedts, pp. [5], 8vo, original sewn blue wrappers printed in black to front, fine*

£75



An attractive printing of Williams' famously prosaic poem, printed in a very small edition; the suitability of the poem for this sort of presentation is indicated by critic Marjorie Perloff, when she writes 'the three little quatrains look alike; they have roughly the same physical shape. It is typography [...] that provides directions for the speaking voice'.

113. **(Woolf.) STEPHEN (Virginia)** 'The Book on the Table', pp. 765-70 in *The Cornhill Magazine*, June 1908, *FIRST EDITION*, pp. 721-856 + ads, crown 8vo, *original printed wrappers, a little faded and spotted to front and backstrip with a small patch of wear to upper joint, good* (Kirkpatrick C24) £100

Woolf, under her maiden name, contributes a review of 'The Life and Letters of John Thadeus Delane' by Arthur Irwin Dasent.

114. **(Woolf.) STEPHEN (Virginia)** 'The Book on the Table' [3 Reviews], pp. 217-22, 523-7, 794-802 in *The Cornhill Magazine*, New Series, Vol. XXV, July to December 1908, *FIRST EDITION*, pp. vii, 856, 8vo, *original cloth with blindstamped decoration and lettered in gilt to upper board and backstrip, the latter gently*

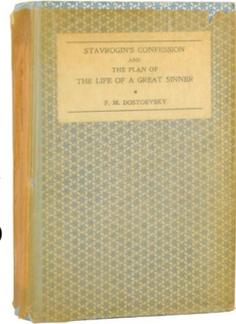
faded with tips softened, light rubbing to extremities with endpapers renewed, edges speckled, good (Kirkpatrick C25, C26, C27) £150

Woolf, under her maiden name, contributes reviews of:

- 'A Week in the White House with Theodore Roosevelt' by William Bayard Hale
- 'Louise e la Vallière' by J. Lair
- 'The Journal of Elizabeth Lady Holland'.

In the scarce dustjacket

115. (Woolf.) DOSTOEVSKY (F.M.) Stavrogin's Confession and The Plan of the Life of a Great Sinner. With Introduction and Explanatory Notes. Translated by S.S. Kotliansky and Virginia Woolf. Hogarth Press, 1922, FIRST EDITION, *some very faint foxing*, pp. 169, 6 [ads], crown 8vo, *original quarter pale blue cloth with patterned blue boards, printed label to upper board, backstrip slightly pushed at ends, edges untrimmed and with a few faint spots, bookplate to front pastedown, original tissue jacket a little browned and chipped, very good* (Woolmer 20: Kirkpatrick B2a) £400



The presence of the dustjacket on a Hogarth Press title from this era is most unusual; this was formerly the copy of artist and collector Pickford Waller, with his bookplate designed by James Guthrie of the Pear Tree Press.

116. Woolf (Virginia) Mrs. Dalloway. Hogarth Press, 1925, FIRST EDITION, *one or two small spots to a handful of pages*, pp. 293, crown 8vo, *original maroon cloth, backstrip lettered in gilt and slightly softened at tips, light rubbing to extremities with corners gently bumped and a trifle worn, two small spots of wear to edge of upper board, textblock edges lightly toned with yellow to top edge darkened, faint free endpaper browning with small Blackwell's sticker at foot of front pastedown and a faintly visible erased pencil ownership inscription to same, good* (Kirkpatrick A9a) £950

The first translation of any of her novels

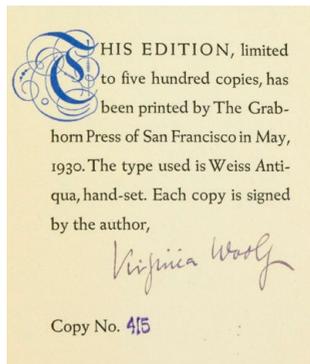
117. Woolf (Virginia) Jacobs Rum [Jacob's Room.] Bemyndigad Översättning Från Engelskan av Siri Throngren-Olin. Stockholm: Hugo Gebers, 1927, FIRST SWEDISH EDITION, pp. 248, [1], crown 8vo, *original wrappers printed in black and orange, backstrip gently toned with slight lean to spine, a few nicks to overhanging edges, textblock edges untrimmed, very good* (Kirkpatrick D191) £575



Though Kirkpatrick does not state as much, this would appear to be the first translation of any of Woolf's novels. The cover design is attractive and appropriate, echoing the work of Vanessa Bell.

118. **Woolf (Virginia) Street Haunting.** *San Francisco: (Printed at the Grabhorn Press for) The Westgate Press, 1930, FIRST EDITION, 415/500 COPIES signed by the author in purple ink, initial letters printed in blue, pp. [iv], 36, crown 8vo, original quarter green morocco with patterned paper boards, backtrip lettered in gilt and faded with raised bands at either end, fore-edge untrimmed, green board slipcase, very good (Kirkpatrick A13: Heller & Magee 134)*
£1,200

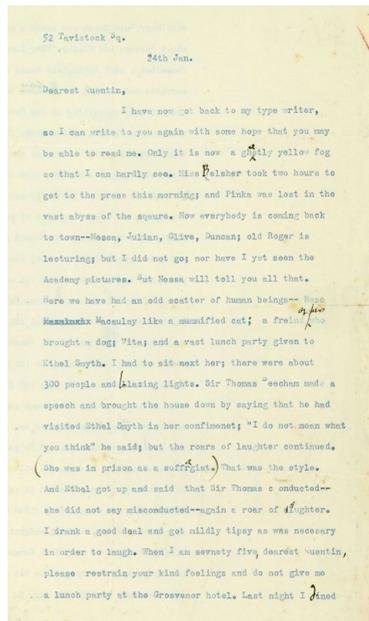
Subtitled 'A London Adventure', the author led around the city by the need for a pencil - it subsequently appeared in England in 'The Death of the Moth'.



- ‘an odd scatter of human beings’
119. **Woolf (Virginia) Typed Letter signed to Quentin Bell.** *headed 52 Tavistock Sq., manuscript additions and corrections by Woolf in black ink, pp. [2], 4to, original folds, some splitting at points with one repaired, a few small spots, good condition*
£5,000 + VAT IN THE EU

A most excellent letter from Virginia Woolf to her nephew and biographer Quentin Bell, touching on intimate details of her family, social, and writing life.

Woolf begins with a descriptions of the London air as a 'ghastly yellow fog so that I can hardly see', echoing its characterisation in her own fiction and Eliot's 'Prufrock', and reports on the return to town of the Bloomsbury set - 'Ness, Julian, Clive, Duncan; old Roger is lecturing'. She continues: 'Here we have had an odd scatter of human beings -- Rose Macaulay like a mummified cat; a freind [sic] [of hers (manuscript addition)] brought a dog; Vita; and a vast lunch party given to Ethel Smyth'. Details of the latter occasion receive sarcastic report, with Woolf recounting that - for her own part - 'I drank a good deal and got mildly tipsy as was necessary in order to laugh', and imploring her 'dearest Quentin' that he refrain from arranging such a celebration 'when I am seventy five'. She goes on to describe dinner with Mary Hutchinson and imparts 'vague gossip' about the newly-wed Barbara Hutchinson and Victor Rothschild ('a vast Rothschild house with [...] nothing for Barbara to do'; 'already quarelling at the Savoy'), reporting the impressions of Bell's father and brother on the matter. An amusing description of a shopping trip with Angelica, Bell's half-sister, during which Woolf, having 'forgotten my purse [...] remembered my grandfathers nose and gave myself such airs they let me go off with three pounds worth'. 'Roger,



Leonard, Pinka [the dog] and Duncan' are described as being in attendance at 'tea with Nessa' (Bell's mother), with the absence of Helen Anrep ascribed to flu - and a sideswipe at 'that oaf her son [Igor Anrep]' who 'has the congenital idiotcy[sic]', prompting the wish that Fry, whose partner Anrep then was, 'could scrape his back of all Russain[sic] barnacles'.

could scrape his back of all Russain barnacles. I am
~~wish~~ writing about sodomy at the moment and wish I could
 discuss the matter with you; how far can one say openly
 what is the relation of a woman and a sod? In French, yes;
 but in Mr ^{al}Galsworthys English, no. How I should like to

At the close of the letter Woolf reverts more directly into her own activities: 'I am writing about sodomy at the moment and I wish I could discuss the matter with you; how far can one say openly what is the relation of a woman and a sod? In French, yes; but in Mr Galsworthy's English, no'. Woolf was then at work on 'The Pargiters' (what would become 'The Years'), and here expresses the difficulty she found in couching the crux relationship of Eleanor and Sara (in the earlier work, Elvira) Pargiter with their friend Nicholas - in part a difficulty in reflecting on and verbalising what was an essential feature of her own, and her nephew's, closest relationships. A brief digression into her husband's political activities follows - 'Leonard is caballing with the Labour Party as usual. They think Mosley is getting supporters. If so, I shall emigrate' - and then an acerbic reference to Noel Coward ('whose works I despise but they say he is very good to his old mother'), with whom she is expected to dine at Sybil Colefax's invitation. The letter is signed 'Virginia'.

A long and effortlessly fascinating letter, full of intimacy and the author's savage insight and wit.

supporters. If so, I shall emigrate . I have to dine with
 Colefax tonight to meet Noel Coward whose works I despise
 but they say hes very good to his old mother. And Sybil
 wont take no, even in the fog. So good bye.
 Virginia

120. Woolf (Virginia) *A Haunted House and Other Short Stories*. Hogarth Press, 1943, FIRST EDITION, poor quality wartime paper faintly browned at the margins, pp. 124, crown 8vo, original mid red cloth, backstrip gilt lettered, top edge a trifle dustsoiled, contemporary ownership inscription to flyleaf, dustjacket with a few handling marks, backstrip panel a shade darkened and brown paper internally reinforcing folds, good (Kirkpatrick A28a: Woolmer 507) £200

A bibliographic bunch

121. **Yeats (W.B.) Poems.** Fisher Unwin, 1895, *FIRST EDITION, ONE OF 750 COPIES*, foxed title-page tissue-guard present, the title-page and cover designs are by H. G[ranville] F[ell], pp. xii, 288, crown 8vo, original cream cloth with an overall gilt blocked design incorporating lettering, backstrip darkened, with the head and tail chipped at usual, endpapers browned with attractive contemporary bookplate of Mary Petrena Brocklebank to flyleaf, untrimmed, good (Wade 15) £2,650

[with] *Poems.* *FIRST AMERICAN EDITION.* Boston: Copeland & Day, 1895, tissue-guard present, the title-page and cover designs are by H. G[ranville] F[ell], with the addition of the publisher's name 'Copeland and Day' on the title-page and at the foot of the backstrip, pp. xii, 288, crown 8vo, original cream cloth with an overall gilt blocked design incorporating the lettering, backstrip darkened, with the head and tail chipped at usual, t.e.g., others untrimmed, good (Wade 16)



[and] *Poems.* *SECOND ENGLISH EDITION, Revised.* Fisher Unwin, 1899, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, preliminaries and final few leaves foxed, pp. xii, 300, [8] (adverts.), crown 8vo, original dark blue cloth with an overall gilt blocked design incorporating the lettering by [Althea Gyles], backstrip head and tail rubbed, free endpaper tape-stains, untrimmed, good (Wade 17)

[and] *Poems.* *THIRD ENGLISH EDITION, Revised.* Fisher Unwin, 1901, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, lacks the errata-slip, pp. xiv, 304, crown 8vo, original dark blue cloth with an overall gilt blocked design incorporating the lettering by [Althea Gyles], backstrip a little dull, backstrip head and tail lightly rubbed, front hinge cracked, gift inscription on the front free endpaper, rear endpapers lightly foxed, untrimmed, good (Wade 18)

[and] *Poems.* *FOURTH ENGLISH EDITION.* Fisher Unwin, 1904, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, foxing to preliminaries and final few leaves, pp. xiv, 304, crown 8vo, original dark blue cloth with an overall gilt blocked design incorporating lettering all by [Althea Gyles], untrimmed, very good (Wade 19)

[also] *Poems.* *FIFTH ENGLISH EDITION.* Fisher Unwin, 1908, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, title-page printed

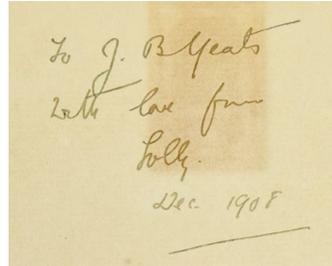
in black and red, pp. [ii], xiv, 304, crown 8vo, *original dark blue cloth with an overall gilt blocked design incorporating lettering all by [Althea Gyles], school crest gilt blocked at the head of the rear cover, lightly foxed endpapers, untrimmed, good* (Wade 20)

An assembling of the first five English editions of this landmark collection, supplemented by the US issue of the very first edition (likely one of no more than 250 copies), showing its evolution as Yeats revised and re-conceived the work. In the second edition the preface is rewritten and the contents rearranged; the third edition has a new preface and the note in the Glossary on 'The Countess Cathleen' is substantially revised.

Whilst the largest change in its outward appearance and internal structure occurred between the first and second editions - Yeats disliked the 'expressionless angel' of Granville Fell's original design and from the second edition onwards it is replaced by a more striking Althea Gyles design - it is in his new preface to the third edition that Yeats re-states his poetic intentions in such a way as to make clear the value of tracking the modifications and revisions: 'These details may seem unnecessary; but after all one writes poetry for a few careful readers and for a few friends, who will not consider such details very unnecessary'.

Inscribed by Lolly to J.B

122. Yeats (W.B.) and Lionel Johnson. *Poetry and Ireland: Essays*. Dundrum: Cuala Press, 1908, *FIRST EDITION, ONE OF 250 COPIES, printed in red and black, occasional outbreaks of foxing to borders but text largely clean*, pp. [ii], 54, crown 8vo, *original quarter buff cloth with blue boards, title stamped in black to upper board, backstrip darkened with light soiling overall and a few spots, corners rubbed, top edge a little dustsoiled, others untrimmed, bookplates to flyleaf and pastedown with some offsetting from the latter, good* (Wade 254)



£1,200

Inscribed on the first blank, by the printer (and author's sister) Elizabeth Corbet Yeats: 'To J.B. Yeats, With love from Lolly, Dec. 1908'. With father (John Butler Yeats) and son (Jack Butler Yeats) sharing the same initials, it is difficult to be entirely conclusive about the recipient: the form of address, however, would make one suspect the latter - in either scenario this is a very significant Yeats association copy.

123. Yeats (W.B.) Deirdre. *Stratford-upon-Avon: [Printed by A.H. Bullen at the] Shakespeare Head Press, 1911, FIRST THEATRE EDITION, single small ink marking to margin*, pp. 32, foolscap 8vo, *original grey wrappers printed in black, a little corner creasing, short split at foot of spine with faint white stain at head of rear, good* (Wade 86) £25

This the copy of Irish poet Richard Murphy, with his ownership inscription to the title-page.

124. **Yeats (W. B.)** *Sailing to Byzantium; The Wild Swans at Coole; The Song of Wandering Aengus, & other poems* [3 Vols.] Set by hand, printed letterpress & presented with an original linocut by Mary Plunkett. *Dublin: Belgrave Private Press, 2015, EACH VOLUME 6/20 COPIES (from an edition of 50 copies) signed by the printer, three-panel fold-out linocuts printed in different combinations of 3 colours, colophons printed in red, pp. [10]; [10]; [10], 8vo, original quarter cloth with illustrated boards repeating linocuts, cloth slipcase, fine* £250

One of only 20 sets of these attractively printed editions. The other poems featured are 'The Choice', 'No Second Troy', and 'Red Hanrahan's Song about Ireland', 'Down by the Salley Gardens', 'Who Goes with Fergus', 'An Irish Airman Foresees his Death', and 'The Lake Isle of Innisfree', 'He Wishes for the Cloths of Heaven', 'When you are old', 'A Coat', and 'The White Birds'.



125. **Yeats (W.B.)** *Sailing to Byzantium & other poems*. Set by hand, printed letterpress & presented with an original linocut by Mary Plunkett. *Dublin: Belgrave Private Press, 2015, 31/30 COPIES (from an edition of 50 copies) signed by the printer, three-panel fold-out linocut printed in blue, colophon printed in red, pp. [10], 8vo, original sewn plain card wrappers, dustjacket repeating linocut, fine* £45

An attractively printed edition, the other poems being 'The Choice', 'No Second Troy', and 'Red Hanrahan's Song about Ireland'.

126. **Yeats (W.B.)** *The Song of Wandering Aengus & other poems*. Set by hand, printed letterpress & presented with an original linocut by Mary Plunkett. *Dublin: Belgrave Private Press, 2015, 31/30 COPIES (from an edition of 50 copies) signed by the printer, three-panel fold-out linocut printed in green, colophon printed in red, pp. [10], 8vo, original sewn plain card wrappers, dustjacket repeating linocut, fine* £45

An attractively printed edition, the other poems being 'Down by the Salley Gardens', 'Who Goes with Fergus', 'An Irish Airman Foresees his Death', and 'The Lake Isle of Innisfree'.

127. **Yeats (W.B.)** *The Wild Swans at Coole & other poems*. Set by hand, printed letterpress & presented with an original linocut by Mary Plunkett. *Dublin: Belgrave Private Press, 2015, 31/30 COPIES (from an edition of 50 copies) signed by the printer, three-panel fold-out linocut printed in brown, colophon printed in red, pp. [10], 8vo, original sewn plain card wrappers, dustjacket repeating linocut, fine* £45

An attractively printed edition, the other poems being 'He Wishes for the Cloths of Heaven', 'When you are old', 'A Coat', and 'The White Birds'.

Inscribed by Zukofsky to his wife, and then to Herbert Read

128. **Zukofsky (Louis)** *55 Poems*. *Prairie City: The Press of James A. Decker, [1941,] FIRST EDITION, title-page printed in black and red, pages lightly toned throughout, pp. 126, [5], 8vo, original dark brown boards with paper label printed in red and black to upper board, backstrip with paper label a little browned, light rubbing to corners with slight softening at head of backstrip, top corners a little bumped and edges toned, very good* £700

Inscribed twice by the author on the flyleaf: the first to his wife, 'To Celia, from Louis' - peculiar insofar as the name has at some time been erased, causing some abrasion to the paper, and then overwritten, with the same abrasion beneath the author's name; the second inscription is 'For Herbert Read, the dedicated wishes me to re-dedicate. Sincerely, Louis Zukofsky, 16 April 1951'. Read was at that time an editor at Routledge & Kegan Paul, who were preparing to issue an English edition of Zukofsky's 'A Test of Poetry' in 1952. The latter inscription would seem to suggest that Celia - who was her husband's collaborator and muse - had requested that her husband make a gift of her copy to Read.

An already scarce book, made all the more desirable by the chain of associations in its inscriptions.

129. **Zukofsky (Louis)** *A Test of Poetry*. *New York: The Objectivist Press, 1948, FIRST EDITION, pp. [viii], 165, crown 8vo, original maroon cloth, lettered in gilt to upper board and backstrip, some very faint spotting to top edge, dustjacket with mild toning to backstrip panel and minor chipping to corners, the price on front flap struck through in pencil, very good* £500

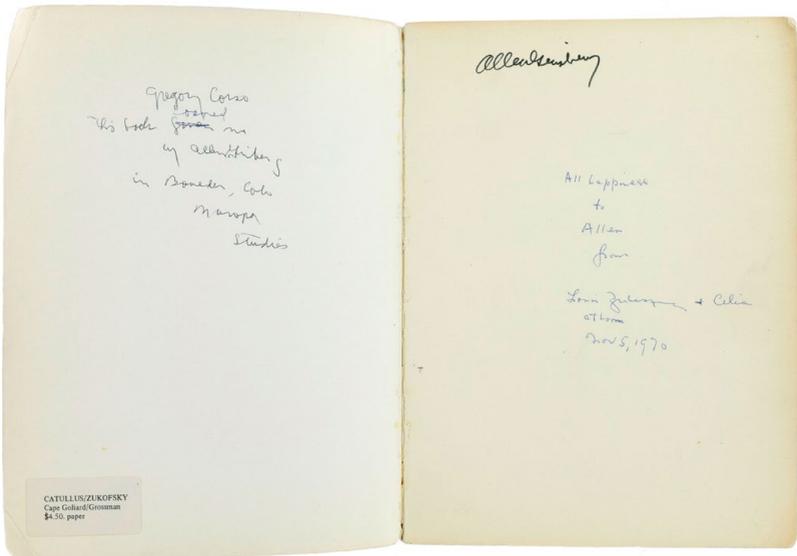
An interesting presentation copy of this important work of the Objectivist movement, inscribed on the flyleaf by the poet and his son 'For Robert Erickson, from Paul Zukofsky by Louis Zukofsky, Sept. 1, 1954' - with each signing their respective name. Erickson was an important American composer, with the junior Zukofsky a prominent violinist - at this stage only eleven years of age, but with two years of performing already behind him! The construction of the inscription allows for the 'by' to be interpreted as referring to Zukofsky's authorship of both the book and his son.

130. Zukofsky (Louis) Iyyob. Turret Books, 1965, 3/100 COPIES signed by the author, title-page printed in green and yellow and tissue-guarded, pp. [9], oblong 12mo, original sewn plain wrappers with dustjacket of handmade paper printed in green and yellow, edges untrimmed, tissue wrapping with limitation sticker, fine £80

The opening passage of "A"-15, an attractive edition of these idiosyncratic versions of the Book of Job.

131. (Zukofsky.) CATULLUS (Gai Valeri Catulli Veronensis Liber) Translated by Celia and Louis Zukofsky. Cape Goliard Press in association with Grossman, New York, 1969, FIRST PAPERBACK EDITION, errata slip tipped-in to verso of title-page, parallel text, pp. [118], 4to, original wrappers, corner creasing and chipping at head of backstrip, laminate lifting at edges, trace of label removed removed from inside rear cover, good £400

A significant presentation copy, inscribed on the flyleaf by both translators: 'All happiness to Allen from Louis Zukofsky and Celia, at home Nov 5, 1970'. Ginsberg's ownership inscription is to be found at the head of the same, whilst on the facing inside-cover a further inscription by Gregory Corso (his name at head) reads, 'This book given [crossed through] loaned me by Allen Ginsberg in Boulder, Colo., Naropa Studies'.





**BLACKWELL'S
RARE BOOKS**

VISIT OUR WEBSITE

www.Blackwells.co.uk/rarebooks

Blackwell's Rare Books

Direct Telephone: +44 (0) 1865 333555 Switchboard: +44 (0) 1865 792792

Email: rarebooks@Blackwells.co.uk Fax: +44 (0) 1865 794143

www.Blackwells.co.uk/rarebooks

