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A false start is a fine way to begin. A section of parodies of modernist poetry opens this, the fifth instalment in our series of catalogues on the various literary movements and innovations for which 'Modernism' constitutes a suitably vague umbrella term; the parodies range in their targets and in their manner - from the silly to the snarling, from the elaborate to the extemporal. All possess the largely inadvertent quality of tribute, at least insofar as they provide an indication of the status of their subject as something worth parodying.

It may be remarked that lapses into self-parody is one of the tics of the sort of striving for innovation by which modernist poetry is characterised - but straightforward parody is also one of its devices, the motive for imitation likewise divided between homage and mockery (see for example the Sitwells' take-down of Humbert Wolfe in the main catalogue, a counterblast to their own ridicule at the hands of Noël Coward). There is, moreover, a common reliance on technique that underpins experiments such as the Oxford Collective Poem (main catalogue) and the Angry Penguins hoax (parody supplement). As both a repudiation of its programme and an endorsement, these parodies, then, are 'modernism' - but not quite...

Please mention Modernisms Catalogue when ordering.

Spring 2018

All books subject to prior sale.

Front cover illustration: Parody Supplement Item 3

Rear cover illustration: Modernisms Catalogue Item 158

THE VIRULENT HERMAPHRODITE

Parodies of Modernist Poetry

Spring 2018

1.

(Symbolism.) VICAIRE (Gabriel) & Henri Beauclair. *Les Déliaquesences d'Adoré Floupette*. Poèmes Décadents. Paris: Georges Crès et cie, 'Les Maitres du Livre,' 1911, 475/615 COPIES on Arches paper (from an edition of 635 copies), title-page printed in red and black, wood-engraved decorations by P.-E. Vibert, pp. 82, 12mo, original printed grey wrappers, slight spine lean with a touch of chipping at backstrip ends, protective tissue jacket, very good £70

A parody of the Decadents and Symbolists then in vogue, aping what its authors regarded as the worst of their obscurantist extravagances. This is the third edition of the work, and includes Vicaire's excellent 'Vie d'Adoré Floupette', written as 'Marius Tapura, Pharmacien de 2e classe' - present from the second edition of the work, it adds another meticulous layer to the fabrication, though the identity of the true authors was more-or-less known by the time the first edition had been published.

David Brooks, in his 'Sons of Clovis' (2011), identifies this work as the inspiration for the Ern Malley hoax perpetrated by Harold Stewart and James McAuley on the Australian literary scene of the 1940s.



2.

(Symbolism.) VICAIRE (Gabriel) & Henri Beauclair. *The Deliaquesences of Adoré Floupette*. Decadent Poems. Rendered

into English by Stanley Chapman, with an Afterword by Paul Edwards [Eclectics & Heteroclites 4.] Atlas Press, 2007, FIRST ENGLISH EDITION, 23/33 COPIES (from an edition of 1,000 copies), with a signed portrait of the translator tipped in preceding text, a few other illustrations relating to the first edition of the work, pp. 75, foolscap 8vo, original pink wrappers, slipcase, fine £100

A translation of the seminal 19th-century literary hoax aimed at the Decadent and Symbolist poets, undertaken by British Oulipo member Stanley Chapman - this one of the copies reserved for the Department of Potassons at the London Institute of 'Pataphysics.

[With a further spoof laid in (as issued): 'Adoré Floupette' (psued. [Stanley Chapman?]), Delhi Crescent. Lines reputedly composed in English during his unique visit to London in December 1896, or possibly when at school prior to 1880. Department of Potassons, [2007.] 23/33 COPIES, pp. [8], 64mo, original stapled self wrappers, fine.

'Wildest cherries in
preserve / With that
saccharine you serve!'

3.

(Angry Penguins.) MALLEY (Ern, pseud. Harold Stewart & James McAuley) 'The Darkening Ecliptic', in *Angry Penguins*, 1944 Autumn Number to Commemorate the Australian Poet, Ern Malley [Editors: Max Harris & John Reed.] Melbourne & Adelaide: Reed & Harris, [June] 1944, FIRST EDITION, illustrations including photographs of contributors, newspaper clipping of contemporary report on ensuing trial of the magazine tipped in to section title of Malley poems, pp. [ii], 108, 4to, original wrappers

with Sidney Nolan painting (illustrating the Malley poem 'Petit Testament') colour-printed to front, a little spotting to borders, the backstrip toned and lightly chipped at ends, a little creasing to extremities and a faint waterstain to bottom corner of front, carrying through a handful of leaves, a few minor marks, very good £3,000

A superb copy of a landmark issue.

A literary hoax from the modernist outpost of Australia, the Ern Malley affair resonated far beyond its setting, to bring the nature of poetic composition into debate. Its perpetrators, Harold Stewart and James McAuley, had started with a simpler aim: to show the sort of verse peddled by the country's leading modernist organ, and its figurehead Max Harris, for a sham by submitting for publication deliberately bad verse in imitation of its clique of contributors. The hoax had been concocted in the barrack-room whilst the two poets worked for Army Intelligence: their process of composition included selecting passages at random from diverse sources, cultivating deliberately awkward rhymes, and elliptically editing down their own disjecta membra.

As well as the verse itself, their deception required a backstory which Stewart elaborated under the guise of Ern's sister, Ethel Malley - a letter from whom, accompanied by



two poems, first drew Harris's attention to this exciting discovery. The brilliant understatement of this first communication ('I am not a literary person myself and I do not feel that I understand what he wrote') drew Harris in, and having devoured the entrée he asked for more - receiving the manuscript of the poems along with a fuller biographical account of the invented poet's short, sad life. It would be easy to reflect with hindsight that his existence was perhaps excessively humdrum in its presentation: he had died of Graves disease - not often fatal, but the subject seemed psychologically resistant to treatment; born in Liverpool, the family emigrated following their father's death from war wounds in 1920, not very academic (but 'good at other things'), short spells as a mechanic and an insurance salesman, references to his wildness and irritability (but scarcely a reference to his poetry) - the whole piece full of tantalising obscurity. Harris considered himself in a similar position to that of Max Brod when handling the posthumous publication of Kafka's work, a fact he mentions in the course of his highly (somewhat endearingly) portentous introduction to the sequence of poems. As an indicator of the thoroughness with which the hoax had been prepared, the poems carried with them a 'Preface and Statement' that sets down in oblique fashion some principles of technique and interpretation - the two perpetrators would go on to describe that the prose apparatus had taken considerably longer to produce than the poems themselves, and had clearly been instrumental in playing Harris for a fool.

Harris's drum-beating aroused brow-beating from a local academic quarter - Brian Elliott, a lecturer at Adelaide University assumed the upstart editor was the true author and levelled the charge in an acrostic spelling out 'MAX HARRIS HOAX'; but by the time the press had caught wind of the scandal, it was clear that Harris was the victim and the Sydney Sun was not long in unearthing Stewart and McAuley as the culprits. They provided a joint statement, explaining their motives and techniques and insisting that the work was 'utterly devoid of literary merit as poetry'. This line was accepted in the reports of the affair that emerged within the mainstream press of Australia, New Zealand, and then to the US and the UK, becoming a cause célèbre in its

apparent dismantling of modernist elitism - however, from literary circles contrary voices, alert to the nuances of the situation, began to emerge. What had been intended as a sneering critique of the *reductio ad absurdum* of this brand of *vers libre* - largely without rhyme, metre, or apparent sense - unwittingly entered a debate that rendered its position in contradictory terms, reasserting the supremacy of technique.

The counterblast to the seemingly perfect execution of the hoax was that McAuley and Stewart had inadvertently managed to produce work of genuine merit by harnessing their abilities to methods founded in association and chance that were entirely valid in the context of a poetic response to modern experience. Herbert Read was given foremost place amongst the assenters, leading the statements provided in the next issue of the magazine, which looked to tackle head-on the question of the poems' value - showing Harris embarrassed but uncowed (the December issue continued into a piece on newly discovered paintings by an 'unknown Australian primitive', a remarkable show of front). However, Harris's rearguard action was shaken by the development of a trial for indecency - perhaps the first time, a review of the affair considered, that a British court of justice had 'dissected the works of a non-existent poet, line for line' - and his subsequent conviction further compromised the magazine's viability; by 1946 it had folded. Ern Malley continues to be the pre-eminent figure in its legacy, just as he does in that of his creators, James MacAuley and Harold Stewart - that the hoaxers and the hoaxed should now exist in the same shadow is a somewhat ironic tribute to the power and success of the unassuming Ern Malley. Perhaps, in the final assessment, Ethel Malley's pseudo-ingenuous 'I do not feel that I understand what he wrote' applies to all three parties in relation to the work.

'It is necessary to understand / That a poet may not exist'

In the continuing appraisal and influence of his work, Malley remained a source of inspiration and allure to Sidney Nolan - who had been there from the start - and poets such as John Ashbery and Kenneth Koch have found in Malley something enigmatic and enduring. Australian critic Robert Hughes calls it 'the literary hoax of the twentieth century' and its fictitious maker an 'icon of literary value' who 'continues to haunt our culture'; Peter Carey, meanwhile, used the story as the basis for his novel 'My Life as a Fake', which also embedded quotations from 'The Darkening Ecliptic' and the subsequent legal proceedings. Included with the original issue of the magazine, whose scarcity is partially accounted for by a number of copies being impounded by the Adelaide police, is a group of material that represents its continuing life and legacy:

(1) Malley (Ern, pseud.) *The Darkening Ecliptic*. Melbourne & Adelaide: Reed & Harris, 1944, FIRST SEPARATE EDITION, monochrome reproduction of Sidney Nolan painting (illustrating the Malley poem 'Petit Testament') as frontispiece, facsimile of Ethel Malley letter, paperstock a little creased with no loss of legibility, a couple of faint spots to prelims, pp. 45, 4to, original grey wrappers faintly browned to borders, printed in white to front, backstrip ends a little chipped and very short closed tear running across backstrip onto front, very good

The introductory material repeats that of the magazine printing of the poem, in the Autumn issue of *Angry Penguins* in the same year, with the crucial addition of a Publishers' statement explaining the revelation and subsequent fallout from the fact that the poems were a hoax perpetrated by two young Sydney poets of an older sensibility to that of Max Harris and his circle. The germ of the affair, Ethel Malley's letter introducing the notion of the great undiscovered poet's existence, is provided in facsimile.

(2) *Angry Penguins*. December 1944, [Editors: Max Harris & John Reed.] Melbourne & Adelaide: Reed & Harris, 1944, FIRST EDITION, plates including photographs of contributors (amongst which a young Ern Malley!), pages toned throughout, pp. 111, 4to, original

wrappers with colour-printed illustration to front, wrappers chipped including a larger section to top left-corner of front, good

The Editorial does not begin with, but soon moves to, discussion of the Ern Malley affair, its victims taking a considered view. There follows a section on the hoax involving various contributors - Herbert Read, Geoffrey Dutton, Brian Elliott, Harry Roskolenko, et al. - that aims to consider it from various sides (though most are at least charitable to the position of the magazine itself). Amusingly, a photo purporting to be the young Ern Malley occurs later on, showing that their sense of humour - an aspect that had not been given much credence by their detractors - remained undimmed.

(3) Hornadge (W.) [Cover title:] Ern Malley and the 'Angry Penguins'. Being a Review of the Greatest Hoax in Australia's Literary History, and the Subsequent 'Indecency Trial'. Lismore: W. Hornadge, [1945,] FIRST EDITION, pages toned throughout with the odd spot or handling mark, pp. 20, crown 8vo, original stapled wrappers, toned and a little rubbed to extremities with marks at head of rear, good

A lively overview that sportingly provides a 'Diploma for Ern Malley' from the Oxymetrical Society of Sydney University on its rear cover; its Foreword provides the statement that '[a]n invitation extended to Messrs. Harris, McAuley and Stewart some time before publication to make further comment on the hoax has not been accepted.'

(4) Stewart (Harold) Phoenix Wings. Poems 1940-6. Sydney: Angus & Robertson, 1948, FIRST EDITION, pp. [vi], 49, crown 8vo, original black cloth, lettered in gilt to upper board and backstrip, small bookseller ticket to pastedown, dustjacket with a small chip at foot of backstrip panel, very good

With a signed typed note from the author laid in, presenting the book to 'Dear George'. The author's first collection, excepting of course his pseudonymous collaboration with James McAuley (to whom the opening poem is dedicated) on the Malley hoax, reflecting his interest in Chinese and French

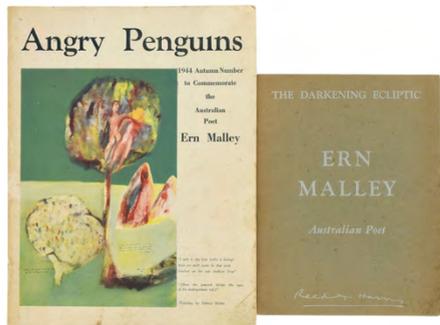
poetry - including translations of Mallarmé and Valéry. The work serves as a reminder that Stewart, like McAuley, had modernist tendencies and interests and did not belong to the conservative old-guard that their jeu d'esprit was used to endorse.

(5) Malley (Ern, pseud.) Poems. Introduction by Max Harris. Adelaide: Mary Martin, 1974, pp. 56, 8vo, original stapled wrappers, faint red stain to front, good

A 'special edition' for the Adelaide Festival of Arts that year, which demonstrates the continuing cultural preoccupation with the work as well as that of Max Harris whose Introduction demonstrates its status as a live issue in his mind, even whilst he has a better ordering of the facts with the passage of time. An Appendix offers a detailed summary of the Indecency Trial faced by the magazine, which included reference to several of the poems in 'The Darkening Ecliptic'.

(6) Carey (Peter) My Life as a Fake. Sydney: Random House, 2003, FIRST EDITION, pp. [viii], 280, 8vo, original white boards, backstrip lettered in pink, fore-edges roughtrimmed, photographic pastedowns with pink free endpapers, dustjacket with faint ghosting from publisher's sticker to front panel, near fine

Inscribed by the author to the title-page: 'For Simon, the first edition in the world. Peter Carey, Melbourne, 21/8/03'. Carey's book uses the Malley affair, from the year of the author's birth, as its template as well as using lines from poems in the sequence and the indecency trial based on poems - including some of Malley's - from that issue of Angry Penguins.



4.

(Eliot.) REED (Henry) *A Map of Verona*. Jonathan Cape, 1946, *FIRST EDITION*, pp. 59, crown 8vo, original green cloth, backstrip lettered in silver, dustjacket with gentle fading to backstrip panel, the odd nick or very short closed tear, shallow corner-chipping and some mild rubbing to extremities, good £45

‘And this time last year
I was fifty-four / and
this time next year I
shall be sixty-two’

An outstanding debut collection, amongst the highpoints of which are the ‘Lessons of War’ sequence which includes Reed’s best-known poem ‘The Naming of Parts’, and his parody ‘Chard Whitlow (Mr. Eliot’s Sunday Evening Postscript)’, an excellent imitatio ad absurdum of the high priest’s modes of address - which achieved the rare distinction of being enjoyed by its target, an indication of its skill.

5.

(Eliot.) BUTTLE (Myra [i.e., Victor Purcell]) *The Sweeniad*. Printed for private circulation by the Broadwater Press, 1957, *FIRST EDITION*, pp. v, 66, crown 8vo, original red boards, backstrip lettered in gilt and a little faded, a few marks to boards, free endpapers browned and with a few spots, good £60

A sustained attack on Eliot and his ‘school’ in the form of parody and commentary: sarcasm masquerading as criticism masquerading as poetry, though not without merit à la the curate’s egg - but its ripeness overestimated by Graham Greene, Bertrand Russell, Robert Graves, et al., who presumably enjoyed the sport.

‘Sitting in the kitchen
doing your philately, /
Or in the WC, re-writing
Lady Chatterley’

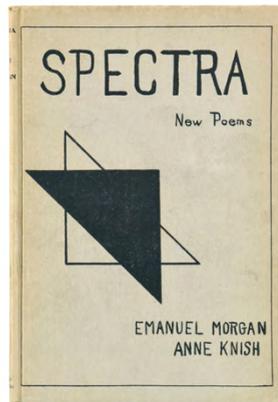
6.

(Imagism.) MORGAN (Emanuel) & ANNE KNISH [i.e., Witter Bynner & Arthur Davison Ficke.] *SPECTRA*. New Poems. New York: Mitchell Kennerley, 1916, *FIRST EDITION*, faint pink pencil mark to one page, a few leaves with crease to top corner, pp. xii, 66, crown 8vo, original pale grey boards printed in black, the backstrip darkened with a nick at head, a little rubbing to extremities, very good £325

Inscribed on the flyleaf: ‘To Bob Lows, through Hal Bynner, from Emanuel Morgan, August 22, 1938’.

‘She thought she
resembled the Mona
Lisa. / This demonstrates
the futility of thinking’

The form of the inscription conveys in playful fashion that the status of this collection as a hoax was by then well established - it had been concocted by (Harold) Witter Bynner and Arthur Davison Ficke as a counter-strike from two traditional versifiers against the elliptical and obscurantist style of movements such as Imagism. As a hoax it was successful and caused a sensation which outweighed the legacy of either of its participants - though the abrupt mode of address and bizarre use of simile are, as intended, somewhat ridiculous



in their effect, the verse is witty, inventive, and charming in a way that its perpetrators did not seem to comprehend.

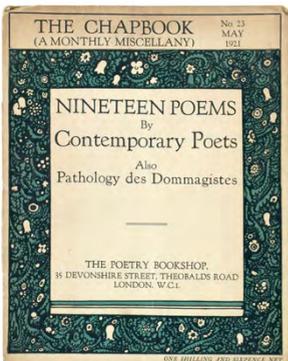
7.

(Imagism.) 'Pathology des Dommagistes' in THE CHAPBOOK (A Monthly Miscellany). Number 23, May 1921. *The Poetry Bookshop, 1921, SOLE EDITION*, pp. 24, [4, ads], 4to, original sewn wrappers, a little darkened and creased at extremities, vertical crease to both covers, good £85

'Where Is the drunken juggler?'

An issue notable for the a suite of Imagist parody - 'being Specimens for a projected Anthology to be issued in the U.S.A.' The nine poems in this closing section are a successful riff on the cryptically elliptic (or obtuse) mannerisms of the group - and H.D., the Hellenic high-priestess, in particular. The author remains anonymous - perhaps a sensible position given that Monro had published some of the poets that he ridicules - though Monro's friend Basil Harry Watt, whose initials are against the translation (from Elizabethan English into French) that forms the suite's epigraph, is the most likely candidate.

Other contributions ('Nineteen Poems by Contemporary Poets') come from Edgell Rickword, W.P.R. Kerr, A.E. Coppard, et al.



8.

(Imagism.) MASSINGHAM (H.J.) *Fifteen Poems. Birmingham: Hayloft Press, 1987, 54/250 COPIES, 2 full-page drawings by Allen Freer printed in brown, pp. [25], crown 8vo, original marbled paper over stiff card, printed label to front, near fine* £25

'Nature broods / Spasmodically'

Published to celebrate the centenary of the author's birth, the collection includes Massingham's parody 'Recipe for an Imagist Poem' and the impassioned response to the Great War, 'War and Peace'.

9.

Selver (Paul) *Personalities. George Allen & Unwin, 1918, FIRST EDITION*, pp. 96, foolscap 8vo, original grey-green boards printed in black, minor rubbing and a very faint spot at foot of upper board, edges untrimmed, very good £80

'I read the poem that your spirit bore, / And in a moment I serenely snore'

With a later presentation inscription by the author, 'To Bertram Rota, With kind regards from Paul Selver, May 31st 1958'. The author was better known as a translator from the Czech, including the work of Karel Capek. This is his first volume of original verse - although it does not purport to be very original, consisting as it does of exercises in parody in various verse-forms, including 'Two Burlesques' of, respectively, vers libre and 'Resonant fetterless strophes / According to principles practised in Paris'. The wit and dexterity of these detailed treatments are of a sort that occasionally brings back to mind

the early work of Eliot, who rather than being a target was a kindred practitioner - though Selver is lighter in tone.

Through an acquaintance with Ezra Pound via their involvement with A.R. Orage's 'New Age' magazine, Selver had been in attendance at the birth of 'Imagisme', but did not pursue its course at all.

10.

(Sitwell.) CRANKS, 1921. An Anthology. Compiled by Obert, Sebert, and Ethelberta Standstill. *Arthur H. Stockwell, [1921,] FIRST EDITION*, pp. 26, crown 8vo, original pink wrappers, printed label to front, overhanging edges a little darkened and creased, book-plate of Anthony Hobson inside front cover, good £450

'None understandeth us;
We
Do not understand
Ourselves'

Scarce.

The perpetrator of this parody of the 'Wheels' anthology remains unknown. Laid in to the envelope housing this copy is a letter to Anthony Hobson from one of its targets, Sacheverell Sitwell, which opens by pondering this question - 'I wonder if it could have been Sewell Stokes!'; the ALs, on Sitwell's headed paper and dated 12th December 1966, goes on to describe New Year plans and literary matters, closing with the suggestion of meeting in the New Year.

I have a vague memory of 'Crank's'
but do not know who wrote it. I wonder if
it could have been Sewell Stokes! It's a
long time ago isn't it?
We're going to the Mountain Ashes for
New Year which should be nice.
But then, back here again.

As well as the 'three incomprehensibles' themselves, the collection apes verse from Sherard Vies ('Sheerhard Lines'), Aldous Huxley ('Alfalfa Huckster'), and others from the 'Wheels' roster.

11.

(Sitwell.) WHITTLEBOT (Hernia [vere, Noel Coward]) Poems by Hernia Whittlebot. With an Appreciation by Noël Coward. *Waddington, [1923,] FIRST EDITION*, with the 'errata-slip' tipped in, gift inscription at the head of page [1], pp. 32, 4to, original fawn stapled wrappers printed in black, a touch of rust to staples, a few tiny spots to top corner of front cover, very good £325

'Blow, blow thou
winter wind, / Rough
and rude like a goat's
behind'

Scarce. A ripely handled parody of the poetry of Edith Sitwell and her circle, courtesy of Noël Coward - who, perhaps for his own sport, finds his diaeresis misapplied throughout, including on the cover, in his Appreciation, and in the poem directed at him(self).



12.

(Sitwell.) WHITTLEBOT (Hernia [vere, Noel Coward]) Chelsea Buns. Edited by Noel Coward. With an Introduction by

Gaspard Pustontin. *Hutchinson*, [1925,] *FIRST EDITION*, frontispiece 'portrait' by G. E. Calthrop, occasional faint foxing, pp. 45, crown 8vo, original binding of patterned paper boards, printed label to upper board, light rubbing and a touch of wear to extremities, dustjacket £200

Noel Coward having fun with, or rather at, Edith Sitwell: 'Round - oblong - like jam - / Terse as virulent hermaphrodites', and more in that vein. The scarce dustjacket, which provides a large photographic portrait of the 'editor', gives away the somewhat thin game.

'Unfathomable, deep,
/ The pornographic
sheep / Like bus
conductors creep'



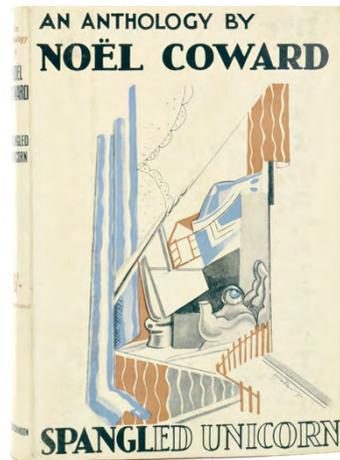
13.

[Coward (Noel)] *Spangled Unicorn*, an Anthology by Noel Coward. A Selection from the Works of Albrecht Drausler, Serge Liavanov, Janet Urdler, Elihu Dunn, Ada Johnston, Jane Southerby Danks, Tao Lang Pee, E.A.I. Maunders, Crispin Pither and Juana Mandragágita (Translated by Lawton Drift). *Hutchinson*, [1932,] *FIRST EDITION*, portrait frontispiece of Coward and 10 other plates offering portraits of the

'authors', half-title and title-page printed in black and red, pp. 101, crown 8vo, original quarter fuchsia cloth with pink paper sides, backstrip lettered in grey, small bookseller ticket at foot of rear pastedown, dustjacket by G. E. Calthrop, a tiny nick at head of rear panel and very minor dustsoiling, custom cloth and morocco slipcase with chemise, near fine £500

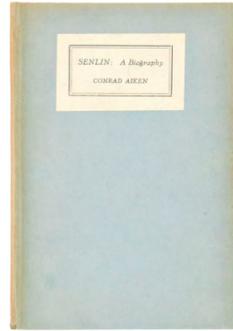
Following on from his Sitwell parodies, as Hernia Whittlebot, and here casting his net more widely to offer an international selection of modernist spoofs, Coward once more displays his mastery of the parodic form - meticulous, arch, and very silly.

A better copy would be the proverbial 'spangled unicorn', if such a proverb existed.



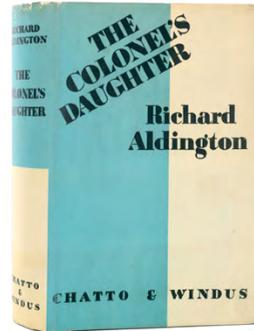
'Slap the cat and count
the spinach / Aunt
Matilda's gone to
Greenwich'

1. **Aiken (Conrad) Senlin. A Biography.** *The Hogarth Press, 1925, FIRST SEPARATE EDITION*, pp. 36, foolscap 8vo, *original (second issue) binding of blue boards with paper label, a little sunned to backstrip and borders with a welt (formed by something underneath paper-covering) to upper board, Sanders of Oxford sticker at foot of front pastedown, good (Woolmer 55) £150*



A long narrative poem that originally appeared in 1918, but is here revised.

2. **Aldington (Richard) The Colonel's Daughter.** *Chatto and Windus, 1931, FIRST EDITION*, pp. [xii], 365, 8vo, *original blue cloth, gilt lettered backstrip, top edge stained blue, dustjacket with a couple of tiny nicks at head of backstrip panel and one at head of rear panel, near fine £120*



A particularly good copy of Aldington's savage portrait of rural society in the wake of the Great War.

3. **Aragon (Louis) Le Crève-Coeur. Préfaces d'André Labarthe et de Cyril Connolly.** *Édition Horizon - La France Libre, 1942, FIRST EDITION, 153/750 COPIES*, pp. [xiii], 52, foolscap 8vo, *original wrappers, a few tiny spots to top edge, contemporary ownership inscription with Raymond Mortimer's review clipped and laid in, custom protective jacket, near fine £50*

Aragon's wartime poetry - Connolly's Preface is the sole part in English.

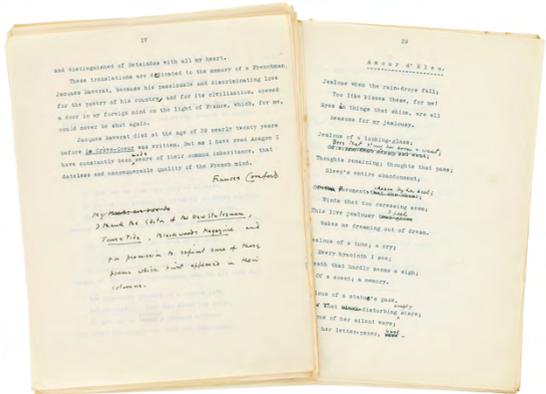
4. **Archive for unpublished translation (Aragon.) CORNFORD (Frances, Translator) [Typescript:] Twenty Poems by Aragon.** [in her holograph:] *Translated by Frances Cornford. [circa 1946,] COMPLETE TYPESCRIPT with various holograph corrections, largely typographical but with a handful of insertions and amendments to the translation, one pencil note glossing a pun in the original, pagination to Contents Page in translator's holograph as well as dedication to verso of title-page: 'These translations are dedicated to the memory of Jacques Raverat by FCC', and a note added at foot of Preface (which is signed in manuscript) regarding the previous appearance of a few of the translations in periodicals, pp. iv, 44 (rectos only), 4to, together in folder, light creasing to corners, good condition £1,500*

An unpublished translation of a selection of poems from the three volumes of verse published by Aragon during the Second World War, undertaken with the approval of

the author - as Cornford implies in her Preface - but floundering apparently due to the French publisher's part in the transaction.

[With:] A 4pp. ALs from Frances Cornford to Daniel George, postmarked November 1944, expressing her enthusiasm for the project proposed - 'I shall feel proud if I'm allowed to be his translator'; she explains her slowness in responding as being down to flu and 'acute cooklessness'.

[And:] 2 carbon copies of typed letters from Daniel George of Jonathan Cape in 1946 to Cornford regarding progress on the work - particularly the possibility of having Aragon contribute to the introductory material - as well as the carbon of a page of notes by the same regarding the translation.

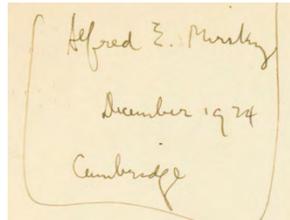


Mirskies

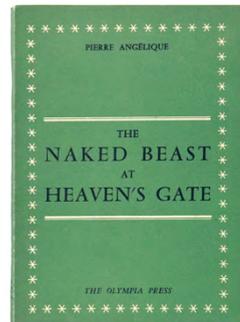
5. **[Avvakum (Protopop)]** *The Life of the Archpriest Avvakum by Himself*. Translated from the Seventeenth Century Russian by Jane Harrison and Hope Mirrlees, with a Preface by Prince D. S. Mirsky. *Hogarth Press, 1924, FIRST EDITION IN ENGLISH, title-page printed in black and red, pp. 155, crown 8vo, original blue and black patterned cloth, backstrip with printed label sunned with a touch of wear at ends, top edge blue, trace of small sticker on flyleaf which also bears a contemporary ownership inscription, good* (Woolmer 41) £175

One of 1,000 copies.

The ownership inscription is that of American scientist Alfred E. Mirsky, who made a major contribution to the field of molecular biology - he was then in Cambridge for his PhD, having graduated from Harvard. Whether he has any ancestral links to Prince D. S. Mirsky is obscure.



6. **(Bataille.) ANGÉLIQUE (Pierre)** *The Naked Beast at Heaven's Gate* [Madame Edwarda.] Translated from the French by Audiart [i.e., Austryn Wainhouse] with a Preface by Georges Bataille. *Paris: The Olympia Press, 1956, FIRST EDITION IN ENGLISH, pp. 45, crown 8vo, original card wrappers with integral green dustjacket, the latter with ridge along backstrip panel, very minor rubbing to extremities and a couple of*



small faint white marks at either end of rear panel, a few tiny faint spots to edges, very good (Kearney 5) £225

Scarce. Following the French third edition in the inclusion of Bataille's own Preface to this pseudonymous work - a characteristic piece of profanity, equally charged with philosophy and eroticism.

7. **Aleister Crowley translates Baudelaire (Charles) Little Poems in Prose.** Translated by Aleister Crowley. With several added versions of the Epilogue by various hands and twelve copper plate engravings from the original drawings by Jean de Bosschere. Paris: Edward W. Titus at the Sign of the Black Manikin, 1928, 222/800 COPIES, full-page engravings, slip tipped in to title-page referring to US distribution, pp. [xiv], 148, [2, errata], crown 8vo, original quarter felt-style cloth with brown cloth sides, matching label inset to upper board (the lettering here a little faint), handling mark to upper board, the backstrip dried to brown with some rubbing at ends and along joints, t.e.g., others untrimmed, flyleaf with partial browning and bookplate, later bookplate of Barry Humphries to front pastedown, original slipcase with printed label, good £350



The sheets from the 1913 Wieland edition updated and with Bosschère's excellent illustrations added, along with supplementary versions of the Epilogue from Ralph Cheever Dunning, Pierre Loving, and E.W.T. (presumably, the publisher). The list of 'Misprints' offers some egregious examples, some of which reflect on the translator's own practice rather than that of the printer.

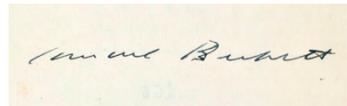
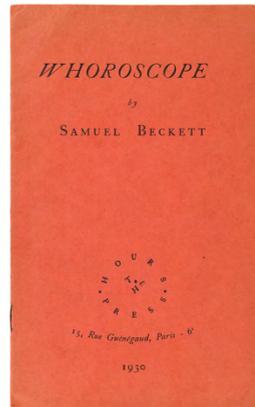
8. **Beauvoir (Simone de) Une mort très douce.** Paris: NRF Gallimard, 1964, FIRST EDITION, pp. 164, [1], foolscap 8vo, original cream wrappers printed in red and black, the backstrip faded with a few spots and lean to spine, some very light soiling and rubbing, good £600

Inscribed by the author on the half-title: 'A Mr Thody, en toute sympathie, S de Beauvoir'. An autograph note to the same is laid in, in its original envelope (postmarked to November 1980), arranging to speak on the telephone.

A memoir concerning the death of her mother, it was regarded by Sartre as her best work.

9. **Beckett (Samuel) Whoroscope.** Paris: *The Hours Press*, 1930, 266/200 COPIES (from an edition of 300 copies), a few tiny and faint pinprick foxspots at head, pp. [ii], iv, [2, notes], 8vo, original stapled orange wrappers printed in black to front, staples slightly rusted, some creasing and a patch of fading at head of rear, very good (Federman & Fletcher 5) £3,500

Signed by the author on the verso of the limitation page, though not one of the designated hundred signed copies. This, the winning entry in a competition conceived and judged by Nancy Cunard in conjunction with Richard Aldington for an original poem on the subject of time, is the author's 'first separately published work' - and described as such on the wraparound band that is here absent. The 'Notes' at the end were provided at Aldington's suggestion, and felt by Cunard to increase its 'clarity and consecutiveness' ('These Were the Hours', p. 118).

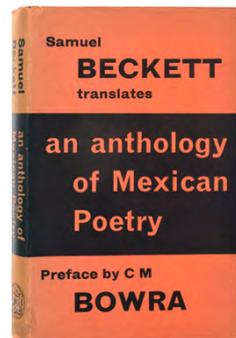


10. **Beckett (Samuel) Molloy.** Paris: *Les Éditions de minuit*, 1951, FIRST EDITION, pages browned throughout, pp. 272, foolscap 8vo, original white wrappers printed in blue and black, backstrip browned and a little nicked at ends of upper joint, minor creasing to rear, ownership inscription to flyleaf with publisher's card laid in, good (Federman & Fletcher 257) £80

The first standard edition of the opening work in Beckett's Trilogy.

11. **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 tiny spots to top edge, dustjacket with backstrip panel very lightly toned, a touch of rubbing to extremities and the odd tiny nick, ownership inscription of Australian academic Simon Petch to flyleaf, very good (Federman & Fletcher 376.1) £150

12. **Beckett (Samuel, Translator) Anthology of Mexican Poetry.** Compiled by Octavio Paz. Preface by C.M. Bowra. *Thames and Hudson*, [1959,] FIRST ENGLISH EDITION, pp. 213, [1], crown 8vo, original brown cloth, backstrip lettered in gilt with publisher device in same to upper board, faintest of foxing to fore-edge, dustjacket with backstrip panel a shade darkened, very good (Federman and Fletcher 501.1) £175



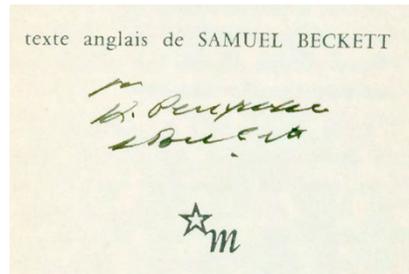
13. **Beckett (Samuel)** No's Knife. Collected Shorter Prose, 1945-1966. *Calder, 1967, FIRST EDITION, partial faint browning to half-title and final text-page, pp. 168, crown 8vo, original orange boards, backstrip lettered in gilt, edges a little toned, dustjacket a little rubbed at extremities with minor soiling and a few faint spots to head of front, the odd nick, very good (Federman & Fletcher 386.1) £35*

The dustjacket incorrectly lists the date-range as 1947-1966 on the front panel.

14. **(Beckett.) APOLLINAIRE (Guillaume) Zone.** With an English translation by Samuel Beckett. *Dublin and London, The Dolmen Press and Calder & Boyars, 1972, FIRST TRADE EDITION, parallel text, pp. 22, 4to, original quarter cream parchment with black boards, backstrip lettered in gilt, dustjacket, fine £150*

15. **(Beckett.) PINGET (Robert) La manivelle.** Suivi de 'Lettre morte'. Texte anglais de Samuel Beckett. *Paris: Les Éditions de minuit, 1985, FIRST EDITION THUS, parallel text of the first piece (the second not translated), pp. 158, foolscap 8vo, original wrappers, near fine £375*

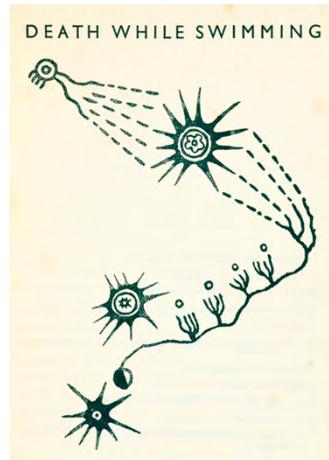
Inscribed by the translator on the title-page, to the poet Kevin Perryman: 'For K. Perryman, S. Beckett'.



Beckett's translation of 'La manivelle', as 'The Old Tune', was first published in 1960 and broadcast on the BBC in the same year.

16. **Blakeston (Oswell) Death While Swimming.** Illustrations by Len Lye. *K.S. Bhat, [1932,] FIRST EDITION, illustrations by Len Lye throughout, some light spotting to opening pages, pp. 23, 8vo, original blue sewn wrappers with Lye illustrations printed in white, light soiling and fading with a few faint spots, good £275*

These would seem to constitute the only book illustration-work by Len Lye. Latterly the copy of film-maker and renowned collector Jonathan Gili, with his reading notes in pencil at the foot of the final page.

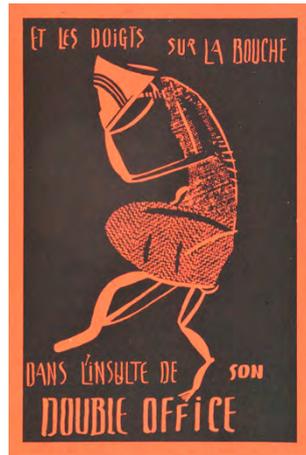


17. **Bosshère (Jean de) Job le Pauvre.** With English translation. *Avec un portrait par Wyndham Lewis, traduction des poèmes en anglais, et quatorze gravures noires. Paris: Collection d'Art "La Cible", Jacques Povolozky, 1922, FIRST EDITION, frontispiece by Wyndham Lewis and 14 plates by the author on coloured paper,*

pp. [iv], 124, [1], crown 8vo, *original black boards, printed label to backstrip a little browned and chipped, touch of wear at corners and backstrip ends, the lower joint a little cracked at lower-third, good* £72.5

Inscribed by the author on the half-title for a fellow artist: 'pour Mariette Lydis, affectueusement, Jean de Bosschère. Le Diable et Dieu "Ils me maudissent tous deux"'.
The translations come from Rebecca West, Edith Sitwell, F.S. Flint, May Sinclair, Edward O'Brien, Harry Melvill, and Helen Rootham.

This first edition is much scarcer than its English counterpart.



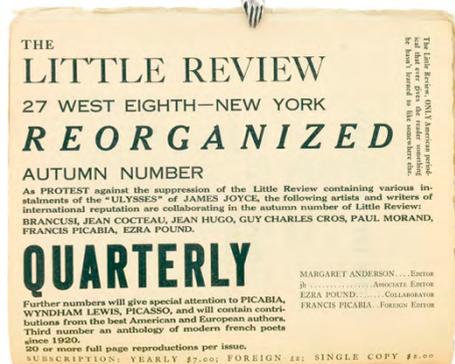
18. **Bottrall (Ronald)** *The Turning Path. Arthur Barker, 1939, FIRST EDITION*, pp. xii, 42, crown 8vo, *original quarter black cloth and green boards, backstrip lettered in gilt, a few faint marks and lightly rubbed to extremities, free endpapers browned with ownership inscription at head of flyleaf, a few spots to top edge, good* £40

Inscribed by the author on the flyleaf: 'To E.M.W. Tillyard, with kindest regards, from Ronald Bottrall'. Tillyard had been Bottrall's tutor at Cambridge, where the latter was part of what he identified as 'the great year' of achievement - alongside Bottrall, Humphrey Jennings, Alastair Cooke, T.H. White, and William Empson all took firsts.

In his academic career Tillyard clashed with C.S. Lewis over Milton, and with F.R. Leavis - with whom Bottrall was firmly aligned at the outset of his poetic career.

As well as a printed dedication to Laura Riding, the present volume carries a letter from Robert Graves amongst its introductory material

19. **(Brancusi.) POUND (Ezra), Mina Loy, Iwan Goll, Jean Cocteau, Mary Butts et al.** *The Little Review. Quarterly Journal of Arts and Letters [VIII:1, Brancusi Issue.] New York, Autumn 1921, 24 plates showing photographs of Brancusi sculptures, a couple of minor outbreaks of faint spotting*, pp. 112, 4to, *original wrappers, minor creasing with some faint foxing and a small chip at head of backstrip, good* (Gallup C627) £22.5

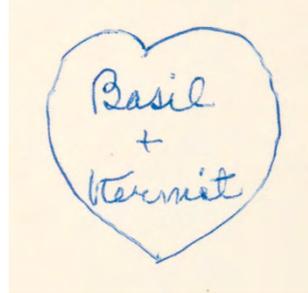


An important number of this major modernist magazine, beginning with Pound's essay on Brancusi and illustrated with his sculpture throughout. It ends on a terse

note: 'Before we could revive from our trial for Joyce's "Ulysses" it was announced for publication in book form. We limp from the field.'

20. **Broughton (James)** *An Almanac for Amorists*. Paris: Collection Merlin, 1955, FIRST EDITION, ONE OF 500 COPIES (from an edition of 676 copies), title-page design and illustrations throughout by Kermit Sheets, pp. 37, [1], crown 8vo, original green-grey wrappers with illustration to front, backstrip and borders a little sunned, the former with a little rubbing and minor splitting at head, good £100

Inscribed by the author on the half-title: 'For dear Basil, love as a pleasure year after year, James, Feb 1955'. On the colophon page a heart has been drawn, in a different hand, within which 'Basil + Kermit' would seem to convey the recipient's regard for the illustrator. 'Basil' is Basil Wright, the film-maker whose support for Broughton had allowed the latter to make his *fêted* (by Cocteau among others) cinematic salvo 'The Pleasure Garden' - again alongside Sheets, with whom he enjoyed years of creative collaboration.



21. **Bryher (W. [i.e., Winifred Ellerman])** *Development*. A Novel. With a Preface by Amy Lowell. Constable, 1920, SECOND EDITION (adding the Lowell Preface), browning to half-title and verso of final text-page, pp. xv, 187, crown 8vo, original terracotta cloth, lettered in black to backstrip and upper board with tree-design in same to latter, minor rubbing to extremities and a couple of faint marks, top corner of upper board gently bumped, good £90

The book takes its epigraph from the author's partner, the poet H.D.; a semi-autobiographical narrative, continued by 'Two Selves' in 1923 (a work given the provisional title of 'Adventure' at the close here).

22. **Bryher [i.e., Winifred Ellerman]** Paris 1900. Traduction par Sylvia Beach et Adrienne Monnier. Paris: La Maison des Amis des Livres, [1938,] FIRST EDITION, faint spotting to half-title and a few further spots, pp. 62, foolscap 8vo, original wrappers, the odd spot to border, tissue jacket with sunned backstrip panel, edges untrimmed, flyleaf spotted, good £400

Inscribed by the author on the flyleaf: 'Rita, with love from Bryher, Paris, 18th April 1948'. The recipient is likely to have been Rita Windsor, the author's travel agent.

23. **Bryher [i.e., Winifred Ellerman]** *The Player's Boy*. A Novel. New York: Pantheon, 1953, FIRST EDITION, pp. 202, crown 8vo, original quarter black cloth with patterned boards, backstrip lettered in white, a couple of minor knocks and some light rubbing to extremities, front endpapers browned, dustjacket with light rubbing and chipping, good £250

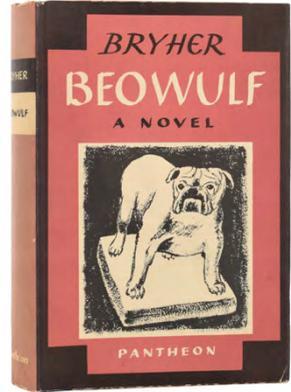
Inscribed by the author to the flyleaf: 'Rita, with love from Bryher, May 1953'. The recipient is likely to have been Rita Windsor, the author's travel agent.

An historical novel set in London at the time of Beaumont and Fletcher, it bears a printed dedication to her partner H.D.

24. **Bryher [i.e., Winifred Ellerman] Beowulf.** *New York: Pantheon, 1956, FIRST EDITION, pp. 201, crown 8vo, original quarter black cloth with patterned paper sides, hint of sunning to top edge, faint browning to endpaper gutters, dustjacket with gentle fading to backstrip panel, very good* £300

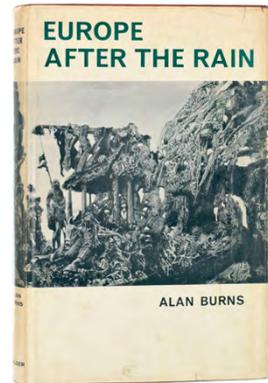
Inscribed by the author on the flyleaf: 'For Rita with love from Bryher, remembering the days'. The recipient is likely to have been Rita Windsor, the author's travel agent.

A novel set during the Blitz, and taking its name from that of the plaster bulldog in the text (though with connotations that extend beyond this teashop mascot). Laid in is a photograph of a child, possibly the young Bryher, next to a statue of a bulldog.



25. **Burns (Alan) Europe After the Rain.** *John Calder, 1965, FIRST EDITION, monochrome reproduction of eponymous Ernst painting double-spread to title-page, pp. 128, crown 8vo, original maroon boards, backstrip lettered in gilt, very faint shadow at head of boards, dustjacket again with Ernst painting, minor soiling to this with the odd nick, very good* £150

An ekphrastic piece of apocalyptic fiction, the author's first novel - taking as its reference point the Max Ernst painting of the same name.



- The publisher's copy**
26. **Butts (Mary) Traps for Unbelievers.** *Desmond Harmsworth, 1932, FIRST EDITION, pp. 51, crown 8vo, original speckled blue cloth, backstrip lettered in red, edges roughtrimmed, very faint spotting to endpapers, dustjacket carrying portrait of author by Jean Cocteau, with a few nibbles to extremities, possibly insect and not affecting cloth, good* £280

The publisher's copy, with Harmsworth's signature on the flyleaf. A study of religion's decline and its needful substitutes.



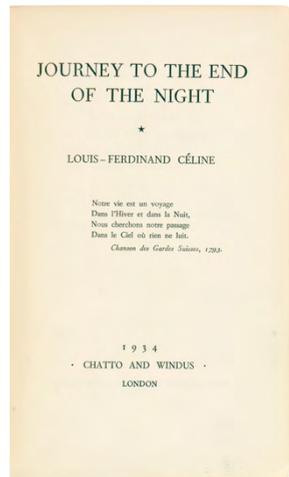
Desmond Harmsworth's copy

27. **Campbell (Roy)** *The Flaming Terrapin. Jonathan Cape, 1924, FIRST EDITION, frontispiece illustration, one or two light handling marks and some marginal pencil markings, pp. 94, crown 8vo, original second state binding of quarter orange cloth, backstrip faded with printed paper label a little browned and chipped, boards rubbed and lightly soiled with water-staining to bottom half of lower board, wear to bottom corner of lower board, edges untrimmed and a little toned, endpapers browned with some water-staining at foot of rear end-papers, good (Parsons A1a) £30*

The author's first book, this the copy of Desmond Harmsworth with his ownership inscription on the flyleaf dated July 1924. Campbell - along with James Joyce, Wyndham Lewis, and Ezra Pound - was one of the authors that Harmsworth published in the early 1930s.

Please see number 134 for a copy of this book in first state binding and inscribed by Ezra Pound.

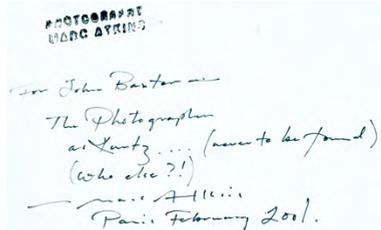
28. **Campbell (Roy)** *The Wayzgoose. A South African Satire. Jonathan Cape, 1928, FIRST EDITION, pp. 61, crown 8vo, original brown cloth, backstrip lettered in blue, dustjacket a little darkened and rubbed, a couple of closed tears to rear panel, one with attendant creasing, backstrip panel chipped at foot, good (Parsons A2(a)) £30*
29. **Campbell (Roy)** *The Georgiad. A Satirical Fantasy in Verse. Boriswood, 1931, FIRST EDITION, pp. 64, 8vo, original blue cloth, lettering in gilt to backstrip with facsimile of author's signature in same to upper board, boards bowing slightly, a little fading at head of upper board, dustjacket with illustration by author to front, darkened with a few spots, split a third of the way up lower joint-fold with some fraying at head of rear panel, good (Parsons A6(b)) £30*
30. **Céline (Louis-Ferdinand)** *Journey to the End of the Night. [Translated from the original 'Voyage au bout de la nuit' by John Marks.] Chatto & Windus, 1934, FIRST ENGLISH EDITION, pp. [viii], 543, 8vo, original black cloth, white lettering to backstrip a little rubbed, spine cocked, rubbing to extremities with a little wear, tiny pencilled initials to flyleaf, rear hinge strained, fair £180*
- An important book, and scarce in this edition - the first translation into English.
31. **Cocteau (Jean)** *The Impostor. Translated from the French by Dorothy Williams. Peter Owen, 1957, FIRST ENGLISH EDITION, pp. 132, crown 8vo, original black boards, backstrip gilt a little dulled, a few spots to top and tail edge, dustjacket, very good £40*



A translation of 'Thomas L'Imposteur', set during the Great War

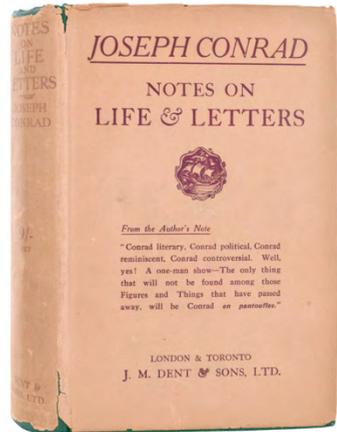
32. **(Conrad.) ATKINS (Marc, Photographer)** [Proof cover design for:] *Heart of Darkness*. Penguin, [2001,] *single sheet of card with overall cover design, 20 x 27 cm approx., a little creased at a couple of corners, very good* £50

Inscribed on the reverse, beneath Atkins' studio stamp: 'For John Baxter - The Photographer as Kurtz... (never to be found) (Who else?!) Marc Atkins, Paris February 2001'. An interesting piece of publishing ephemera from the well-known Penguin Modern Classics edition of this work.



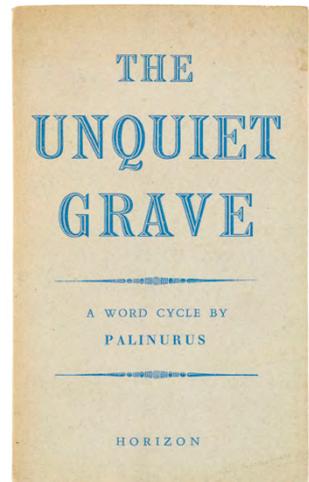
33. **Conrad (Joseph)** *Notes on Life and Letters*. J.M. Dent, 1921, *FIRST TRADE EDITION, title-page printed in black and red, pp. xii, 354, crown 8vo, original green cloth, backstrip lettered in gilt with slight lean to spine, upper board with wreath device enclosing author's monogram all in blind, some minor corner-bumping with adhesive browning to free endpapers, dustjacket a little nicked and chipped with a darkened backstrip panel, very good* (Smith p.87; Cagle A51a.(2)) £200

The Contents leaf in the second state listed by Cagle.



34. **(Connolly.) 'Palinurus'** [i.e., Cyril Connolly] *The Unquiet Grave. A Word Cycle*. Printed at the Curwen Press for Horizon, 1944, 1921, *FIRST EDITION, 210/1,000 COPIES, 4 collotype plates, pp. vi, 107, [1], crown 8vo, original pale grey wrappers printed in blue to front, backstrip a little sunned and a few spots to top edge, but much cleaner than usual and with none of the chipping or tears usually associated with this book, very good* £150

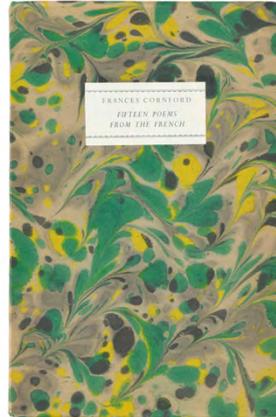
A superb copy, with clippings of contemporary reviews by George Orwell, Edwin Muir, Raymond Mortimer, and Hugh Kingsmill - a nicely assembled cross-section of opinion in response to this masterful work.



35. **Cornford (Frances)** Fifteen Poems from the French. Apollinaire, Aragon, Baudelaire, du Bellay, Heredia, Labé, Mallarmé, Rimbaud, Ronsard, Supervielle, Valéry, Verlaine. *Edinburgh: Tragara Press, 1976, FIRST EDITION, 120/125 COPIES, printed in parallel text on Glastonbury Antique laid paper, title-page printed in black and red, one page with small nick at head, pp. 39, 8vo, original marbled wrappers, printed label to front, near fine* (Halliwell 45) £40

Previously unpublished translations from her papers. Cornford had previously translated Aragon's 'Ce que dit Elsa' for the Cornhill Magazine in 1945, and was around that time proposing a volume of translations of his work for Jonathan Cape in which the translation of 'Paris' found here would also have appeared - but it never materialised.

36. **A never issued special**
Cornford (Frances) Fifteen Poems from the French. Apollinaire, Aragon, Baudelaire, du Bellay, Heredia, Labé, Mallarmé, Rimbaud, Ronsard, Supervielle, Valéry, Verlaine. *Edinburgh: Tragara Press, 1976, FIRST EDITION, ONE OF 25 COPIES, printed in parallel text on Hodgkinson paper, title-page printed in black and red, pp. 39, 8vo, original variant marbled paper wrappers with printed label to front, free endpapers with offset browning from flaps, near fine* (Halliwell 45a) £180



An inscription from the printer at the foot of the colophon designates this a 'Proof copy of a special edition that was never edition'; it is presented by the same - 'For James [Cornford?], Best wishes, from Alan'.

37. **(Crosby Continental Editions.) HEMINGWAY (Ernest), Raymond Radiguet, William Faulkner, et al.** The Complete Series of Crosby Continental Editions.
- Ernest Hemingway, *The Torrents of Spring*. A Romantic Novel in Honor of the Passing of a Great Race.
 - Raymond Radiguet, *Devil in the Flesh*. Translated by Kay Boyle. Introduction by Aldous Huxley.
 - William Faulkner, *Sanctuary*.
 - Charles-Louis Philippe, *Bubu of Montparnasse*. Translated by Laurence Vail. Preface by T.S. Eliot.
 - Dorothy Parker, *Laments for the Living*.
 - Ernest Hemingway, *In Our Time*. Stories.
 - Antonie de Saint-Exupéry, *Night-Flight*. Translated by Stuart Gilbert [Preface by André Gide].
 - Kay Boyle, *Year Before Last*.
 - Alain-Fournier, *Big Meaulnes*. Translated by Françoise Delisle [Introduction by Havelock Ellis].
 - Robert McAlmon, *Indefinite Huntress and Other Stories* [10 Vols.]

Paris: Crosby Continental Editions (The Black Sun Press), 1931-1932, FIRST EDITIONS IN THIS FORMAT, a couple of volumes with the tipped in advertising slip at rear announcing next instalment, the Kay Boyle with a signed note-card laid in, pp. vii, 176; 253; 308; 218; 254; 220; 189; 317; 318; 200, 12mo, original wrappers, light browning and soiling overall with some light rubbing and chipping, a few small marks, a few of the spines with reading creases or a little cracked, the Faulkner a little more browned with some splitting along joints and heavier chipping and creasing, the Alain-Fournier with adhesive from former tape reinforcement to borders of both covers, some with ownership inscriptions, protective tissue or plastic jackets, good condition overall (Minkoff B1-B10)

£1,500



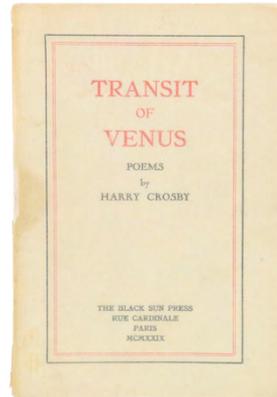
An enterprising series with an interesting list that drew on Caresse Crosby's connections within Anglo-American and French modernist circles - it had originally been projected to include more European writers, including Kafka and Thomas Mann, and been pitched as 'World-wide Masterpieces in English', but this tag was converted to the more vague 'Modern Masterpieces in English' by the time of the third volume. All were distributed in Paris by Hachette and designated as 'not to be introduced into the British Empire or U.S.A.'

The Radiguet, Philippe and Saint-Éxupéry are the first editions of the respective texts in English - Gilbert's translation of the latter was apparently completed with the assistance of James Joyce, whilst the Radiguet and the Philippe have the added interest of introductory material by Aldous Huxley and T.S. Eliot.

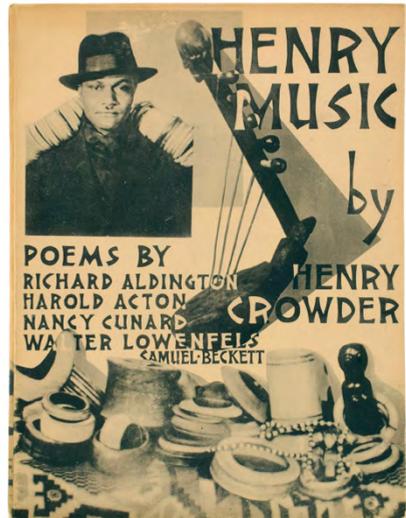
[With:] The American issue of the Radiguet, published by the Black Sun Press, Washington in 1948 (the only one of the series to be issued thus).

[And:] The Private Library, Volume 5:4, Winter 2002, very good in wrappers - including a 21pp. overview of the series by J.G. Armstrong (a note from whom, to author and bibliophile John Baxter, is laid in).

38. **Crosby (Harry)** *Transit of Venus. Poems.* Paris: The Black Sun Press, 1929, *SECOND EDITION, 128/200 COPIES printed on Holland Van Gelder Zonen paper, title-page printed in black and red, pp. [x], 62, [1], 12mo, original cream wrappers printed in black and red, edges untrimmed and uncut, original tissue with a little loss to backstrip panel and a small amount of browning at head of rear panel, original silver and gold slipcase, one side with a strip of gold rubbed away, split at top and bottom, very good (Minkoff A17b) £425*



39. **Crowder (Henry, Composer)** *Henry-Music.* Paris: Hours Press, 1930, *ONE OF 100 COPIES (this unnumbered) signed by the composer, faint foxing to prelims and poems but notational pages clean, pp. [ii], [6, poems], 20, 4to, original illustrated boards with Man Ray photomontage of Cunard's own collection, lightly toned with gentle rubbing to extremities and two small strips of surface removal to lower board, a small amount of faint foxing to endpapers with small Australian bookseller's stamp at foot of front pastedown, promo info for a modern recording of these songs laid in, good (Ritchie B4; Federman & Fletcher 6) £3,500*



Formerly the copy of Acton's bibliographer Neil Ritchie, with his sales notes loosely inserted. Poems by Samuel Beckett, Richard Aldington, Harold Acton, Nancy Cunard, and Walter Lowenfels set to music by Crowder, an African-American jazz pianist based in Paris who was Cunard's lover at the time and assisted her at the Press. Beckett's contribution 'From the only Poet to a shining Whore' was written expressly for Crowder and is uncollected elsewhere.

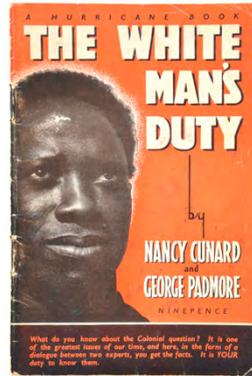
This edition is limited to 100 signed copies, privately printed.
This is No.

Henry Crowder

A very well preserved copy of what is - like many Hours Press publications - a fragile book.

40. **Cunard (Nancy) & George Padmore.** *The White Man's Duty.* An analysis of the Colonial Question in the light of the Atlantic Charter [A Hurricane Book.] *W.H. Allen, [1943,] FIRST EDITION, pages toned, one or two instances of faint foxing, pp. 48, foolscap 8vo, original stapled wrappers, a little rubbed and lightly soiled with a small amount of creasing to extremities, good* £125

A scarce pamphlet - an impassioned and informed discussion of the Colonial Question.



41. **(Dali.) VALETTE (Robert D.)** *Deux Fatrasies.* Ornées par Dali. *Cannes: (Printed at Les Ateliers d'Art,) 1963, ONE OF 70 COPIES on Vélín d'Arches paper, signed by author and artist, this copy out of series and marked 'un des exemplaires d'auteur', etched vignette to title-page and 3 full-page etchings all by Dali and tissue-guarded, 8vo, original wrappers with title-page etching repeated to front, loose-bound as issued, tissue jacket, edges untrimmed, near fine* £1,600

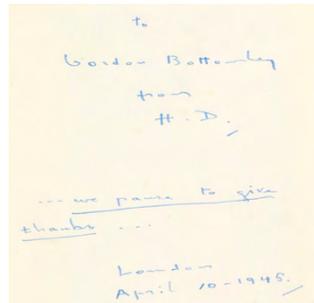
A very handsome piece of later work by Dali, illustrating this revival of a medieval nonsense verse-form by Robert Dreyfus Valette - the latter more eminent as an editor, of work by Éluard and Proust among others.



42. **Inscribed to Gordon Bottomley**
H.D. [i.e., Hilda Doolittle] *Tribute to the Angels.* *Oxford: University Press, 1945, FIRST EDITION, pp. 42, crown 8vo, original printed wrappers, small ringstain to front and a small trace of surface adhesion at foot of same, otherwise very good* (Boughn A20a) £400

The second part of H.D.'s Second World War sequence 'Trilogy', inscribed by H.D. the day before publication 'to Gordon Bottomley, from H.D. "...we pause to give thanks..." April 10 - 1945'.

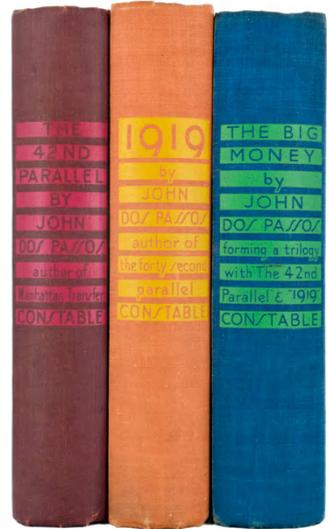
The extent of their acquaintance is obscure, but in 1943 they had both participated in 'The Poets' Reading' organised by the Sitwells, and this is a notable inscription from an Imagist to a Georgian poet - despite the seemingly contrasting programmes of those two movements.



43. **H.D. [i.e., Hilda Doolittle]** *Selected Poems*. New York: Grove Press, 1957, *FIRST EDITION*, one or two corrections in pencil, some words glossed in same but erased, pp. 128, crown 8vo, original wrappers, a little browned with minor rubbing and a nick at head of upper joint, small pen-mark on back, laid in note ('für mich signiert'), good (Boughtn A20a) £285

Inscribed by the author on the half-title: 'H.D. to E.H., Küsnacht, July 12 - 1957'. The form of the author's inscription makes a firm deduction difficult, but it is probably the copy of Eric Heydt - H.D.'s analyst during her time at Küsnacht Klinik, and the end of a long line of male 'initiators' that began with Ezra Pound (with whom Heydt was identified, partly due to his own declared interest in that school of poetry).

44. **Dos Passos (John)** *The USA Trilogy: The Forty Second Parallel; Nineteen Nineteen; The Big Money*. 3 Vols. Constable, [1930]-1936, *FIRST ENGLISH EDITIONS*, first volume with a couple of light handling marks at opening, the second volume with a few faint spots and a single pencil note to margin, pp. 406, [2]; [viii], 462; [vi], 519, crown 8vo, original maroon, orange, and blue cloth respectively, the lettering to upper boards and backstrips in blind against a varying colour ground, some minor rubbing to extremities with a bump to bottom corner of lower board on second volume, the backstrip to second volume gently faded, top edges to second and third volumes yellow and green respectively, light foxing to edges of second volume only, the third with a small pen-mark at head of flyleaf, good £250



A handsome set of the author's major work.

45. **(Duchamp.) JOLAS (Eugene, Editor)** *Transition*. A Quarterly Review [No. 26] New York, Winter 1937, *SOLE EDITION*, illustrations by Man Ray, Brassai, Joan Miró, John Piper, Fernand Léger, L. Moholy-Nagy, et al., subscription slip tipped in at rear, the odd handling mark and occasional spot to borders, pp. 208, [12, ads], crown 8vo, original wrappers with Duchamp design to front, the backstrip darkened with reading creases, light dustsoiling to rear panel, rubbing to extremities and some creasing, splitting to upper joint making front cover fragile, good £100

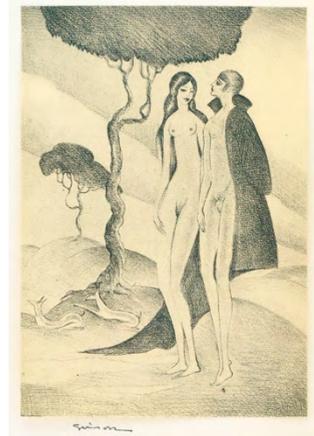


The copy of artist Steven Spurrier with his ownership inscription to the title-page. Spurrier was a war artist, involved in camouflage during the Great War, and exhibited at the Royal Academy

in 1913 - becoming a full member in 1952; in a literary context he is best known for his work on 'Swallows and Amazons' - although due to the distaste of the author, his illustrations were not featured in the book but restricted to its dustjacket and endpaper maps.

The penultimate issue of this major modernist periodical features a cover design by Marcel Duchamp, a 'readymade' comb with the title '3 ou 4 gouttes de hauteur n'ont rien à faire avec la sauvagerie', work by Man Ray, verse contributions from Jolas, Paul Eluard, Hans Arp, a young Randall Jarrell, and James Agee, and prose including a passage from Joyce's 'Work in Progress' (Finnegans Wake) and the first part of Jolas's translation of Kafka's 'Metamorphosis'.

46. **Dunning (Ralph Cheever) Rococo. A Poem.** With three drawings by Howard Simon. *Paris: Edward W. Titus at the Sign of the Black Manikin, 1926, FIRST EDITION, 444/500 COPIES signed by the artist beneath the first plate, 3 tipped-in plates by Simon, pp. 22, crown 8vo, original quarter parchment with grey-blue boards, backstrip lettered in gilt, upper board with printed label, a few faint spots at head of lower board and some gentle border-fading, a touch of wear at corners, untrimmed and uncut, free endpapers browned, good* £70



The edition was supposed to have been signed by the poet, who could not accomplish more than a few copies due to illness.

Cheever Dunning was an Aman expatriate in Paris - where he lived in the same building as Ezra Pound. The latter's efforts to promote him were frustrated by his charge's recalcitrance and eccentricity - some of which could be ascribed to his disposition, but partly rested on his chronic suffering from tuberculosis and addiction to opium.

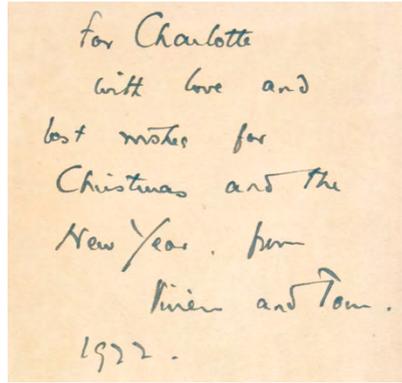
Notable as the first use of the Black Manikin imprint.

47. **T.S. Eliot to his sister (Eliot.) HOUSMAN (A.E.) A Shropshire Lad.** *Grant Richards, 1922, pp. viii, 101, 12mo, original red morocco, upper board blind-stamped with decorative border, lettering in gilt to upper board and backstrip, small section missing at head of upper joint, general rubbing and light soiling, good* £4,250

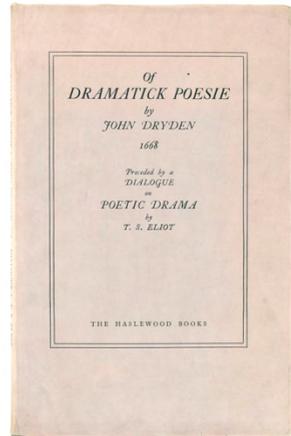
Inscribed, in the year of the first publication of 'The Waste Land', by T.S. Eliot, as a gift to his sister: 'for Charlotte, with love and best wishes for Christmas and the New Year. From Vivien and Tom. 1922'. The appearance of his wife's name in an inscription is uncommon, but natural enough in the family context - however strained the relationship was by that time.

Eliot's admiration of the book, though Housman is often considered among the authors against whom he set his stall, is made clear by this Christmas gift to his 'favorite

sister' (as he was to call her following her death in 1926); it is further corroborated in his presentation to Housman of a copy of 'The Journey of the Magi' ('in respectful homage') in 1927, by which time they had met and corresponded - with mutual respect but not a great deal of common ground. Though Eliot, in declining an article proposed by Muriel St Clare Byrne that was critical of 'A Shropshire Lad', described having 'only just escaped his influence myself', he does offer a playful pastiche in 'The Whale that leapt on Bredon', a verse-fragment by Eliot found in Geoffrey Faber's papers.



48. **(Eliot.) (Haslewood Books.) DRYDEN (John) Of Dramatic Poesie, an Essay 1688**, preceded by a Dialogue on Poetic Drama by T.S. Eliot. *Frederick Etchells & Hugh Macdonald, 1928, FIRST ELIOT EDITION, 489/525 COPIES (from an edition of 580 copies) printed on Pannekoek paper, typographic border to title, with the Humphrey Milford slip tipped in to title-page, pp. xxvii, 84, folio, original quarter blue buckram with marbled boards, backstrip lettered in gilt, faint partial browning to free endpapers, untrimmed, bookplate of Richard Hamilton and small sticker of B.H. Blackwell to front pastedown, dustjacket in excellent shape, very good (Gallup B7) £250*



49. **Inscribed by T.S. Eliot for Emily Hale (Eliot.) THE EIGHTEEN-EIGHTIES. Essays by Fellows of the Royal Society of Literature. Edited by Walter de la Mare. Cambridge: Cambridge University Press, 1930, FIRST EDITION, occasional library stamps to pages (see below), pp. xxviii, 271, 8vo, original green cloth stamped in gilt to front, backstrip lettered in gilt with tips softened and shadow of previous library label, a few spots of cloth removal and scuffing to lower board, library labels (Leila Dilworth Jones Memorial Library, Connecticut) to pastedowns, dustjacket with a couple of nicks and some light chipping at head of backstrip, top corners and rear panel, good (Gallup B16)**

£8,500

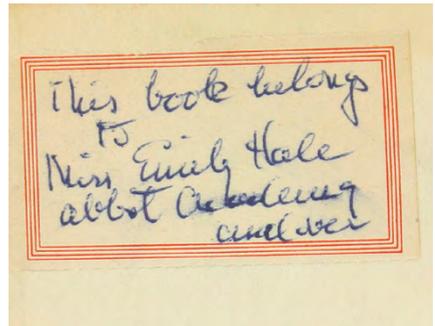
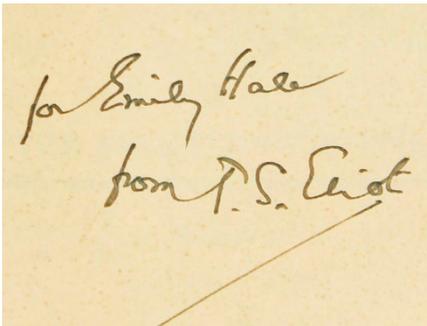
The biography of T.S. Eliot is characterised by three important loves, all of which affected his life and work in very different ways: his first marriage to Vivien[ne] Haigh-Wood was a desperately unhappy arrangement, during and after which Eliot agonised and despaired over his decisions; his second marriage, to Valerie Fletcher, was an altogether happier affair that brought him contentment and stability in the latter phase of his life. Before and between both of these relationships came Emily

Hale - a childhood friend of his cousin Eleanor Hinkley, whom Eliot first met at family gatherings in his youth.

Possibly emboldened by news of the disintegration of his first marriage, Hale - as Lyndall Gordon describes it, in her biography of Eliot that deals extensively with Hale in its second volume - re-established contact with Eliot in 1927, ostensibly to ask for his literary guidance in relation to her present teaching post, and by the late twenties they had become regular correspondents with numerous visits taking place on both sides of the Atlantic. One feature of their relationship that Gordon notes is his making a gift to Hale of each of his publications as they appeared - Gordon has this beginning with 'Shakespeare and the Stoicism of Seneca' in 1927, but at least one earlier publication exists that bears an inscription from Eliot to Hale ['Ara Vus Prec', with an inscription dated to 1923, sold at Sotheby's in 2011]. The majority of these were bequeathed by Hale to various institutions - Harvard, Princeton, and Scripps College - for reasons of necessity or in response to a turn in their relationship.

This book has Emily Hale's holograph bookplate on the front pastedown, stating 'This book belongs to Miss Emily Hale, Abbot Academy, Andover', and so is likely to have been jettisoned by Hale following her retirement from that institution in 1957. This was in the same year that Eliot, to her surprise, married for the second time - a break that proved decisive and terminal, removing once and for all the mutually cherished possibility of their friendship becoming a romance. Despite the abundance of possible material - as well as his printed works, and their voluminous correspondence (the embargo on Eliot's letters to her will be removed in 2020), Hale's bequests show her to have been the recipient of much work in manuscript and draft form - very little has come up for sale; indeed, the above-mentioned copy of 'Ara Vus Prec' is unique among auctions.

Eliot's essay, 'The Place of Pater' [pp. 96-106], appears here for the first time - it was later retitled 'Arnold and Pater' - and ranks amongst his finest critical work. In terms of the gifts he made to Hale, it belongs very much in the category of her appeal to his literary authority by which their relationship experienced its rekindling, and dates from that first flush of their renewed contact. Hale's bookplate, and its subsequent fate as a library copy at Hale's own 'alma mater' (Miss Porter's School, Farmington, Connecticut) in the seventies, supply further biographical reference points. In terms of the emotional life of the poet, there is no more significant association than the one to which this inscription refers.



50. **Eliot (T.S.)** *After Strange Gods. A Primer of Modern Heresy. The Page-Barbour Lectures at the University of Virginia. Faber and Faber, 1934, FIRST EDITION, a few tiny spots, pp. 68, 8vo, original black cloth, backstrip lettered in gilt, edges untrimmed, endpapers foxed with gift inscription to flyleaf, dustjacket tatty and marked, good* (Gallup A25a) **£100**

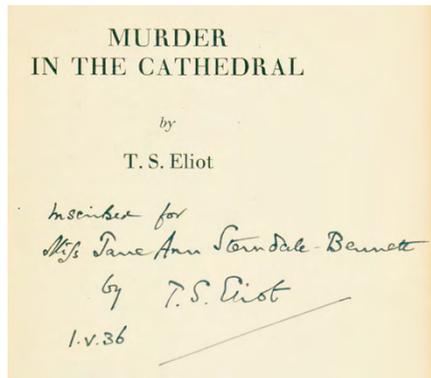
A notorious work, primarily because of the reference to the undesirability of 'free-thinking jews' on p. 20 - a second impression of the same year constituted the extent of its after-life, and the work was disavowed by the author in probable recognition of the misconception that results in its awkward tenor.

The gift inscription is to Isobel Bain - the wife of Donald Bain who was among the players in the first run of 'The Cocktail Party'.

51. **Eliot (T.S.)** *Essays Ancient and Modern. Faber and Faber, 1936, FIRST EDITION, pp. 190, crown 8vo, original blue cloth, backstrip lettered in gilt, a few faint spots to top edge, dustjacket price-clipped with front and backstrip panel evenly faded, short closed tear with some creasing at head of backstrip panel, very good* (Gallup A31a) **£150**

52. **Eliot (T.S.)** *Murder in the Cathedral. Faber and Faber, 1936, SECOND EDITION, pp. 88, crown 8vo, original purple cloth, backstrip lettered in gilt, cloth a little darkened in places and some very minor corner-bumping, dustjacket supplied and a little tatty, good* (Gallup A29c) **£400**

With the author's presentation to the title-page: 'Inscribed for Miss Jane Ann Sterndale-Bennett by T.S. Eliot, iv.36'.



The recipient possessed a rich cultural heritage, the most immediate strand of which would have impressed Eliot: her mother was the actress Athene Seyler, whom he regarded as 'probably the finest living actress of comedy in England' and placed her 'in that supreme class which includes Marie Lloyd and Nellie Wallace' (Criterion, April 1924); her father was a grandson of the composer William Sterndale Bennett. At the time of this inscription the recipient was eighteen years old, and would later marry the comic actor George Benson.

The second edition, as Eliot's prefatory note conveys, substitutes the Priests' dialogue at the beginning of Part II with a speech by the Chorus.

53. **(Eliot.) PERKINS (John Carroll)** *ALs mentioning T.S. Eliot and Emily Hale. June 14 1946, written in black ink on a single folded sheet, pp. [4], crown 8vo, original folds, very good condition* **£100**

A friendly letter to Meg (Margaret) Nason of the Bindery Tea Room in Broadway, Gloucestershire, from a Minister at the First Unitarian Church of Boston, who is particularly significant in this context as the guardian of his niece Emily Hale - the latter an intimate friend of T.S. Eliot's, to whom she was romantically attached for the decades beginning with his separation from Vivien and ending with his engagement to Valerie. Eliot corresponded with Nason from the 1930s until his death, and she regularly sent him cakes and received books in return; the letters (in the BL) show a warmth and affection that was likely in part derived from her association in his mind with Hale (it might be observed that they rarely fail to devote a paragraph to her).

Nason and Eliot had met during the heady period of his pre-war traipses around the Cotswolds in the company of the Perkins family (Emily included) - the memory of which forms the background to 'Burnt Norton', and is a recurrently wistful motif in his letters during wartime when he considered the possibility that they might never be repeated.

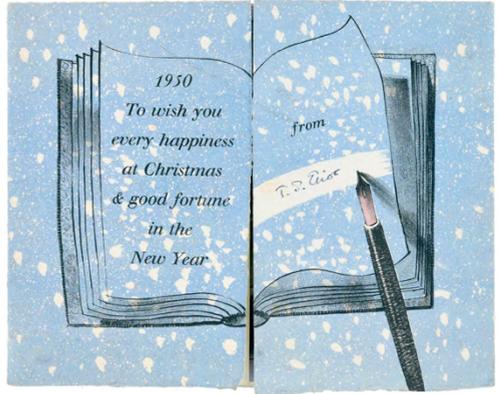
The present letter is written in reply to one from Nason, who has addressed him, as Eliot himself did and taking Emily's lead, as 'Uncle John': 'Dear niece [sic] Meg: - If I am Uncle John you must be my niece'. It continues with memories of their time at Stamford House in Chipping Campden - 'What Raffy days they were!', and refers to his recent birthday celebrations: 'Emily came in for dinner'. Their mutual poet-friend had just arrived in North America for a two-month spell, and 'We had hoped that Mr. T.S. Eliot could be with us' - however 'on the Saturday following [...] Mr. Eliot did come to us and Emily came from Concord. You can imagine what a Raffy reunion we had after seven years [...] we hope to see more of him'. This account, ends with a positive report on Eliot's health - 'he looks & appears well, but thin, not older' - before returning to the memory of Campden and the 'fear' that 'I may never go to England again'.

Perkins' report on Eliot's condition compares interestingly with Eliot's own account of Emily Hale in a letter to Nason in August the same year, following his return: she is 'pretty well, though thinner than I should like. I had four delightful days in her company'. Eliot had brought back (along with some nylon stockings via a friend in the trade) a dress for Nason from Emily - affirming the strength of the bond between the three of them, the substance of which is well encapsulated in this letter.

Mr had hoped that Mr. T. S. Eliot could be with us. For his ship arrived in Montreal on June 2; but he had to go directly to New York. It is a business trip in behalf of his company, Faber, Faber. However on the Saturday following, June 8, Mr. Eliot did come to us and Emily came from Concord. You can imagine what a Raffy reunion we had after seven years. He will be in America until late in July, I believe; and we hope to see more of him. He looks & appears well, but thin, not older.

54. (Eliot.) FREEDMAN (Barnett) Faber and Faber Christmas Card, signed by T.S. Eliot. (Printed at the Curwen Press for) Faber and Faber, 1950, single sheet folded to form a card that opens into three internal panels carrying a central festive illustration drawn and lithographed by Barnett Freedman, 16.5 x 21 cm (when closed), outer panels blue with speckled snow design by Freedman, printed Christmas message to front with space for signature duly filled in by T.S. Eliot, a couple of very faint spots, very good £600

An attractive card, the fifth such done by Freedman for the firm - this signed by T.S. Eliot. The recipient, though not named, was Meg (Margaret) Nason of the Bindery Tea Room in Broadway, Gloucestershire - a friend and correspondent of the poet from the late 1930s until his death, and an integral part of the picture in terms of his relationship with Emily Hale (in whose company they had first met, during his pre-war traipses around the Cotswolds that became the focus of wistful remembrance following the advent of War).



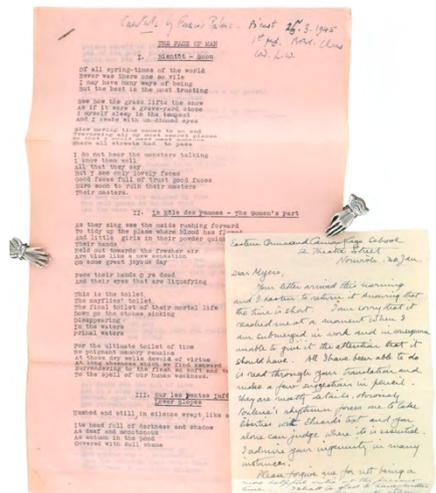
55. (Eliot.) Order of Service in memory of THOMAS STEARNS ELIOT, born 26th September 1888, died 4th January 1965. Thursday, 4th February 1965, 12 noon. Westminster Abbey, 1965, SOLE EDITION, pp. 8, 8vo, original self wrappers, a little browning to borders and a small amount of creasing, tiny nick at head of spine, the staples a touch rusted internally, good

£65

56. The copy of Rollo H. Myers, with an ALs from Roland Penrose Éluard (Paul) Poésie et Vérité / Poetry and Truth. Portrait de l'Auteur par Man Ray. Translated by Roland Penrose & E.L.T. Mesens. London Gallery Editions, 1944, FIRST ENGLISH EDITION, 51/500 COPIES signed by the translators, frontispiece line-drawing of author, parallel text, the translation glossed in pencil, pp. 43, [1], crown 8vo, original orange wrappers, edges untrimmed, blue dustjacket chipped at ends of backstrip panel, very good

£500

An interesting copy of this attractive book. Laid in is a typescript for some translations of Eluard's poems for François Poulenc's 'Figure humaine' (here titled 'The Face of Man') - with a manuscript note regarding: 'Cantata by François Poulenc. B'cast 25.3.1945. 1st perf. BBC Chorus, Cond. L.W. [Leslie Woodgate]'



These are the translations of Rollo H. Myers for this major wartime collaboration between Eluard and Poulenc, written during the German occupation - the listed performance was its first, as it could not be performed in France during the occupation (it had its première there in 1947). His translation has some sparing pencil marks (adding punctuation) that an accompanying ALs

reveal to be those of Roland Penrose - a reciprocal gesture of sorts, given that Myers has made some annotations to Penrose's translation in the present volume. Penrose's 2pp. letter explains that he has been 'submerged in work and in consequence unable to give it the attention that it should have [...] Poulenc's rhythm forces one to take liberties with Eluard's text and you alone can judge where it is essential'.

57. **(Éluard.) DESROCHES (Didier) *Le Temps déborde*.** Paris: Éditions Cahiers d'Art, [1947] FIRST EDITION, 213/500 COPIES, frontispiece and 10 photographic illustrations by Dora Maar and Man Ray (7 of these full-page), pp. [39], 4to, original cream wrappers printed to front, tissue jacket a little browned with fraying along backstrip panel, very good £2,600



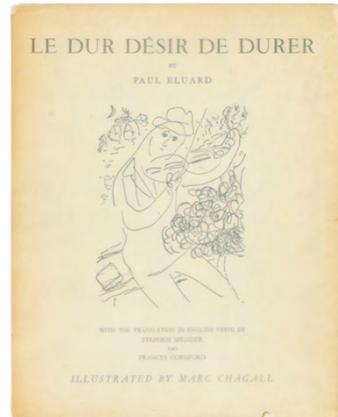
Written under a pseudonym that seems intended less to dissimulate than to convey the sense of loss embodied by the verse - which reflects on the death of Eluard's wife, Nusch. As a record of bereavement and despair, the volume - with illustrations that capture, in a fashion at once vivid and morbid, the subject's beauty - is incredibly affecting.

JE VIS TOUJOURS

Et je me suis mise sans pudeur sur la vague
De ce fleuve lointain gaulé de soleil vers
Les arbres célébrant la nuit et les étoiles

J'ai vu clair dans la nuit toute nue
Dans la nuit toute nue quelle femme
M'a montré son visage d'un sourire toute nue
Sa beauté adulte était plus sévère
Que les lois sans pitié de la nécessité

58. **Éluard (Paul) *Le Dur désir de durer*** [The Dour Desire to Endure.] Illustrated by Marc Chagall. With the English Translation by Stephen Spender and Frances Cornford. Philadelphia & London: The Grey Falcon Press & Trianon, 1950, FIRST EDITION, ONE OF 750 COPIES reserved for the Grey Falcon Press, colour-printed lithograph frontispieces to both French and English sections, numerous further illustrations by Chagall, with many full-page and varying between the two sections, pp. 93, [1], 4to, original white wrappers with Chagall illustration to front, edges roughrimmed, original tissue jacket with chip to front affecting foot of cover, spot to fore-edge affecting margin of one text-page, very good (Anderson B2) £200



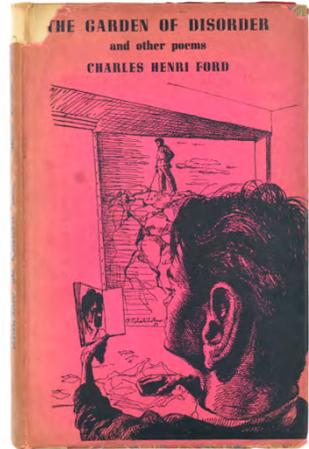
A series of poems, composed - as an authorial note clarifies - with the knowledge that they would be embellished by Chagall's designs.

59. **Empson (William) *Seven Types of Ambiguity*.** *New Directions*, 1947, SECOND EDITION, pp. xv, 258, crown 8vo, original pale green cloth, backstrip lettered in

dark blue, some minor dustsoiling, dustjacket with some shallow chipping and a little browned in places, good £100

Inscribed by the author on the flyleaf: 'For John Sullivan, William Empson'.

60. **Ford (Charles Henri)** *The Garden of Disorder, and other poems. With an Introduction by William Carlos Williams, and a Frontispiece by Pavel Tchelitchew. Europa Press, [1938,] FIRST EDITION, F/11 COPIES signed by the author (from an edition of 500 copies), faint spot to title-page offset to Tchelitchew frontispiece, pp. 78, crown 8vo, original quarter white cloth with sides of Cockerell marbled paper, a little darkened around backstrip, the latter lettered in green, light wear at bottom corners, untrimmed and uncut following contents page, dustjacket repeating Tchelitchew frontispiece, price-clipped, chipped at one corner with some loss at head of backstrip panel, good* £400



One of the copies reserved for author and publisher.

61. **(Ford.) HUEFFER (Ford Madox)** *The Critical Attitude. Duckworth, 1911, FIRST EDITION, faint foxing to prelims with the odd recurrence further in, pp. viii, 190, crown 8vo, original black cloth with the device to lower board and rules to upper board blind-stamped, backstrip lettered in gilt, t.e.g., fore-edge toned, free endpapers browned, very good (Harvey A34)* £45
62. **(Freund.)** BOOKS from the library of Gisèle Freund [10 vols.] various, 1936-1964, some with pencil markings and occasional comment, signs of handling, various sizes and formats, original wrappers or boards, a few with dustjackets, general rubbing and fraying, some marks, one volume lacking backstrip, overall condition is good to fair £250



An interesting group of material from the library of photographer Gisèle Freund - one of the twentieth-century's most important exponents of the art, with her photographs of literary figures, such as James Joyce, Beckett and the Woolfs, particularly notable. In most cases she was afforded access by her close friendship with Sylvia Beach and Adrienne Monnier.

All of the books here bear either her ownership inscription or are inscribed to her by the authors; some have her notes to the margins. In terms of her biography, they relate

largely to her time in Latin America during the 1940s, having fled France during the German occupation (she had earlier fled Nazi Germany from the same threat) - with books on Mexico, Argentina, and Ecuador, and a particular focus on the indigenous population and native traditions. The one outlier is Friedrich Bayl's 'Der nackte Mensch in der Kunst', published in 1964 and inscribed to her in 1972.

The books show the research process that underlies her work, and her engagement with the region, where - as she had in Paris - she quickly found her way into the best cultural society, befriending Borges, Neruda, et al. whilst in Argentina, and Rivera, Kahlo and their set having moved to Mexico. They offer a brief glimpse into a very rich life.

63. **G.-Adams (B.M. [i.e., Evelyn St. Bride Goold-Adams])** England. *Paris: Three Mountains Press, 1923, FIRST EDITION, 9/150 COPIES*, pp. 31, royal 8vo, *original floral-patterned boards, printed label to upper board, rubbed to extremities with some wear at corners, upper board a little darkened at foot, some loss to backstrip and paper split along joints, edges untrimmed and partially uncut, faint browning to free endpapers, fair* £250

A scarce book, part of the 'Inquest' series edited by the Press by Ezra Pound - which also included Hemingway's 'In Our Time', William Carlos Williams' 'The Great American Novel', Ford's 'Women & Men', B.C. Windeler's 'Elimus', and his own 'Indiscretions'. In contradistinction to the others, and excluding perhaps himself, Goold-Adams was the only one of these authors with whom Pound was romantically involved - he was cited as a third party in her divorce proceedings, and she is mentioned in Canto LXXVIII under the nickname by which he always referred to her in their correspondence ('Thiy').



The text consists of a series of three prose sketches depicting life in country houses, with the effects of the war looming large. It is, in its small way, accomplished - but her literary career was short-lived.

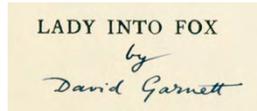
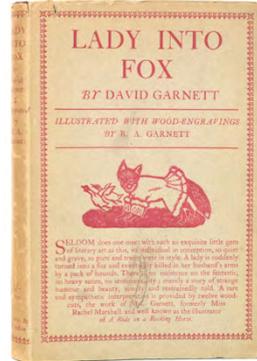
64. **Garnett (David)** *Lady into Fox*. Illustrated with Wood-Engravings by R.A. Garnett. *Chatto & Windus, 1922, FIRST EDITION, frontispiece with tissue-guard, title-page vignette and 9 further illustrations with 1 full-page, spare label tipped in at rear, pp. [viii], 91, crown 8vo, original black and pink mottled cloth, backstrip with pink printed label, t.e.g., others roughtrimmed, bookplate to front pastedown and small pencil ownership inscription to flyleaf, dustjacket with darkened backstrip panel and an internally repaired scrape to front panel, a few nicks around head, very good* £275

Signed by the author on the half-title, 'by David Garnett'. The author's first novel under his own name, following the pseudonymous 'Dope Darling'. The illustrations are by

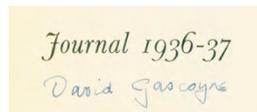
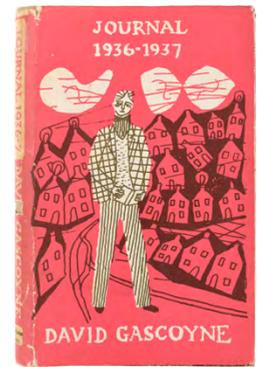
Garnett's wife Ray (née Marshall), whilst the book is dedicated to his lover Duncan Grant.

Eliot praised the book, calling the author a 'far more accomplished author' than Aldous Huxley, with a 'rare and exquisite sensibility' - indeed, 'there is no prose writer of the day who displays more pure technical skill in "writing"'; it is easy to see why Eliot admired the book, with its themes of metamorphosis and what he terms 'the peculiar relations possible between man and beast' close to those he was exploring in some of his own early work.

The bookplate is that of Frederick John Hancock Lloyd, whilst the ownership inscription on the flyleaf is that of historian John Ehrman.

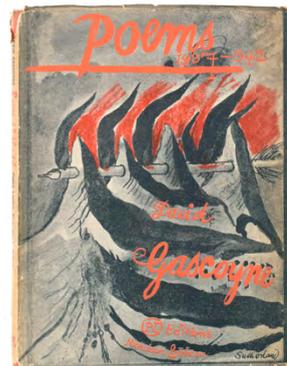


65. **Gascoyne (David) Journal, 1936-37.** Death of an Explorer. Léon Chestov. *Enitharmon Press, 1980, FIRST EDITION, faint smudge to page of Introduction, pp. 144, crown 8vo, original quarter beige cloth with marbled boards, backstrip lettered in gilt, a small amount of rubbing to extremities, t.e.g., a small patch of adhesive residue to flyleaf, dustjacket designed by Julian Trevelyan, a little rubbed and chipped with a band of external tape repair around head of backstrip panel and a chip to centre of same, good* £150

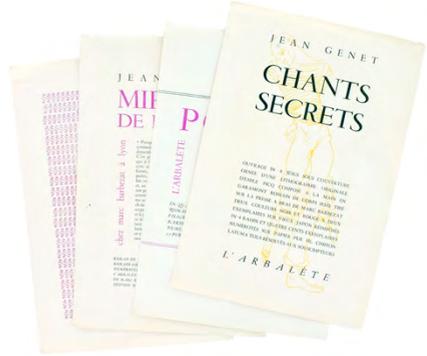


Signed by David Gascoyne on the half-title and with the library label of David and Judy Gascoyne to the front pastedown.

66. **Gascoyne (David) Poems 1937-1942.** Poetry London, 1943, *FIRST EDITION, illustrated title-page and 5 other plates by Graham Sutherland, some printed in three colours, pp. [vi], 62, 8vo, original quarter orange cloth, the boards with overall designs by Sutherland repeated on the dustjacket, gilt lettered backstrip, a few spots to edges and endpapers, dustjacket a little chipped, more so at backstrip panel head and tail, good* (Benford A6a) £70



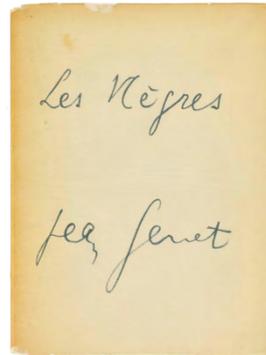
67. **Genet (Jean)** *Prospectuses* [4 items.]
 - Chants secrets, 1945
 - Miracle de la rose, 1946
 - Poèmes, 1948
 - Notre-Dame des fleurs, 1948
Lyon: L'Arbalète, 1945-1948, 4 sheets printed one side only, the earliest with illustration in yellow, the others printed in black and pink (one with repeated typographic pattern), pp. [4], royal 8vo, a little creasing to edges and a couple of sheets nicked at head, good £40



68. **Genet (Jean)** *L'Enfant criminel & 'Adame Miroir*. Paris: Paul Morihen, 1949, *FIRST EDITION*, photographic portrait of author at head of first text, a couple of brown crayon(?) marks to title-page, pp. 51, [1], crown 8vo, original cream wrappers with monochrome illustration to front, publisher device printed in red to rear, light waterstaining down backstrip and around head, toned overall with some soiling and creasing, the backstrip chipped at ends and cracked, discreet repair at foot of front panel, good
- £70

The first piece is a text commissioned for radio, but not broadcast due to its controversial nature; the second is a ballet.

69. **Genet (Jean)** *Les Nègres*. Clownerie. *Décines: L'Arbalète, Marc Barbezat, 1958, FIRST EDITION, ONE OF 250 HORS COMMERCE COPIES*, tiny spot to fore-margin of half-title, pp. 154, crown 8vo, original cream wrappers with facsimile of author's holograph to front and backstrip printed in black, original tissue wrapper lightly chipped in a couple of places, minor browning, pages uncut, very good
- £75

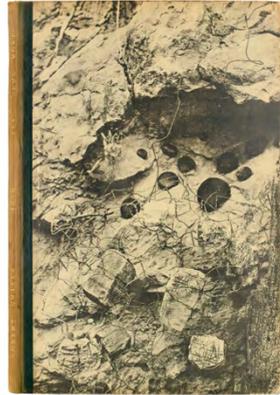


- Review copy**
70. **Genet (Jean)** *The Blacks. A Clown Show*. Translated from the French by Bernard Frechtman. *Faber and Faber, 1960, FIRST ENGLISH EDITION*, pp. 96, crown 8vo, original black cloth, backstrip lettered in gilt, top edge a trifle dusty with a few very faint spots to fore-edge, dustjacket with a small mark at foot of rear panel, very good
- £50

With the publisher's review slip laid in at the front.

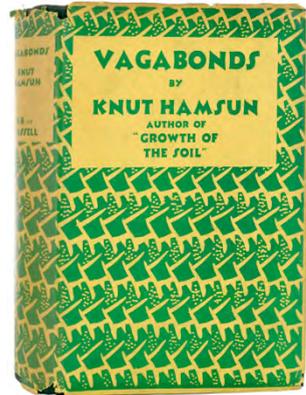
71. **Genet (Jean)** *The Screens*. Translated from the French by Bernard Frechtman. *Faber and Faber, 1963, FIRST ENGLISH EDITION*, with slip regarding performing rights tipped in to verso of title-page, pp. 176, crown 8vo, original red cloth, backstrip lettered in gilt, minor spotting to edges, dustjacket, very good
- £30

72. **Len Lye boards**
Graves (Robert) *Ten Poems More. Paris: Hours Press, 1930, FIRST EDITION, 86/200 COPIES* signed by the author, pp. [iv], 17, imperial 8vo, original quarter dark green morocco, backstrip gilt lettered and faded with a touch of wear at head, illustrated monochrome boards reproducing a photographic montage by Len Lye, a little rubbing to edges, untrimmed, bookplate to front pastedown with a couple of faint slivers of tape residue to endpapers, good (Higginson & Williams A34) £275



The montage is composed of chicken wire, pebbles, rocks, a basin and some wood.

73. **Hamsun (Knut) Vagabonds.** Translated from the Norwegian by Eugene Gay-Tiff. Cassell, 1931, *FIRST ENGLISH EDITION*, a couple of spots at rear, pp. [iv], 549, 8vo, original black cloth, backstrip lettered in gilt, some minor discolouration to bottom corner of upper board with all corners very gently knocked, top edge black, light spotting to other edges, dustjacket with backstrip panel a little sunned and some chipping, good £2,750



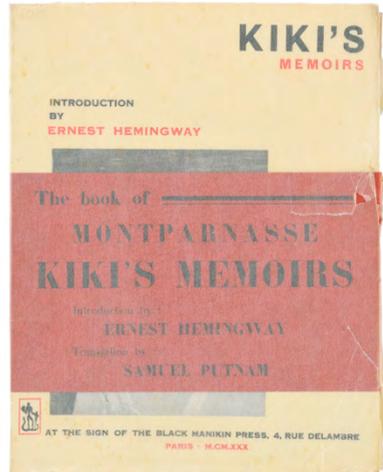
Inscribed by the author to the flyleaf: 'Mr B.A. Abel, With thanks! Knut Hamsun, Norholm, 15 Mars 1931'. Abel was a Nottinghamshire solicitor - the reason for Hamsun's gratitude is unknown, but his signature is uncommon.

74. **The author's own copy?**
Harwood (Anthony) 8 [Eight] Poems. *Paris: Maurice Darantière, 1952, FIRST EDITION, 2/100 COPIES*, printed on Rives paper, title-page printed in orange and black, pp. [20, rectos only], 4to, original wrappers printed in orange and black to front, disbound, the covers browned and a little spotted, a little ragged at foot of spine, sound £80

Probably the author's own copy, with a wax seal bearing his monogram to the flyleaf. The original prospectus and order-form are present, and provide a summary biography of the poet - 27 years old, a New York native, educated at Lawrenceville and Harvard, served in the U.S. Army 1943-5, and travelled extensively; a little puff from Marcel Achard completes the picture.

Harwood's total poetic output was slim, numbering some thirty-two poems spread across three published collections. The verse is execrable, but Harwood was an interesting figure: by the mid-1950s he had been distracted from his dilettante-ish literary dabbings by his appointment as secretary to Denis Conan Doyle, son of the Sherlock Holmes author; the post had come about through the exhortations of the latter's wife, Princesse Nina Mdivani, a recent acquaintance with whom Harwood was quickly in league; following the death of her husband, Mdivani and Harwood were free to marry, and proceeded to live freely, with the convenient funding provided by her late husband's fortune; Harwood's freedoms extended to his sexual relations, with a taste for young men that he indulged away from the attentions of his wife - in the late '60s he became mentor to the young Derek Jarman, whose reminiscences of this charming, urbane flamboyant father-figure form perhaps his most positive legacy.

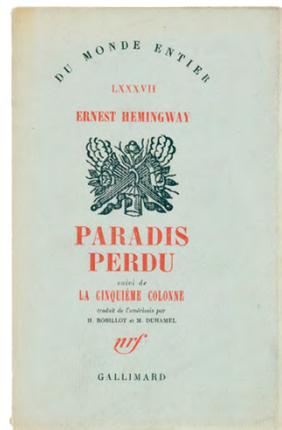
75. **(Hemingway.) [PRIN (Alice)] Kiki's** Memoirs. Translated from the French by Samuel Putnam. Introduction by Ernest Hemingway. *Paris: Edward W. Titus at the Sign of the Black Manikin, 1930, FIRST EDITION, ONE OF 1,000 COPIES, 20 full-page monochrome reproductions of paintings by Kiki, and with reproductions of portraits of her by Foujita, Hermine David, Kisling, et al., including 4 photographs by Man Ray, pp. 187, 4to, original illustrated cream wrappers, original tissue wrapper and wrap-around band both unbroken but the tissue frayed with a section loose at foot of rear, original card slipcase a little slanted and starting to open on a couple of joints, the book itself with just a few faint spots to covers visible through tissue and near fine (Hanneman B7) £500*



Printed by Maurice Darantière in Dijon.

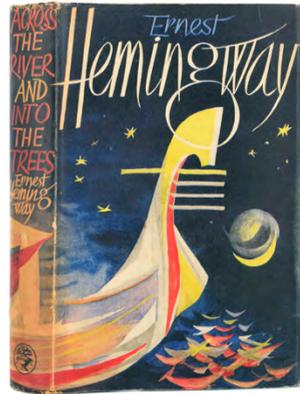
Hemingway's Introduction offers a snapshot of his time in Paris and delivers an epitaph for the Montparnasse district over which Kiki presided.

76. **Hemingway (Ernest) Paradis perdu, suivi de La cinquième colonne.** Traduit de l'américain par Henri Robillot et Marcel Duhamel. *Paris: Gallimard, NRF, [1949.] FIRST FRENCH EDITION, 199/200 COPIES on Lafuma-Navarre paper, pp. 398, foolscap 8vo, original pale grey wrappers printed in red and black, very lightly handled with the odd nick and a number in pencil at head of rear, edges untrimmed and uncut, very good £125*



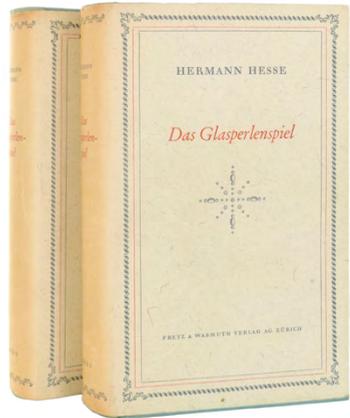
77. **Hemingway (Ernest)** *Across the River and into the Trees*. Jonathan Cape, 1950, *FIRST EDITION*, pp. 256, crown 8vo, *original pale green cloth with design blocked in red to upper board, backstrip lettered in silver against a red ground with minor fading at tips, trifling bump to bottom corners, tail edges roughtrimmed, dustjacket by Hans Tisdall with some very minor rubbing and the backstrip panel slightly sunned, very good* (Hanneman 44A) £200

Published prior to the American edition, and more attractive in its design with Tisdall's characteristically elegant lettering.



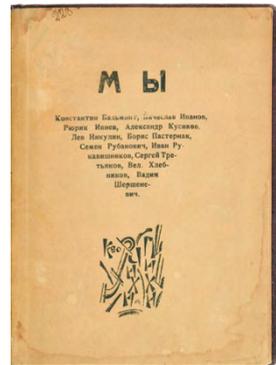
78. **Hesse (Hermann)** *Das Glasperlenspiel*. Versuch einer Lebensbeschreibung des Magister Ludi Josef Knecht samt Knechts hinterlassenen Schriften. 2 vols. Zurich: Fretz & Wasmuth Verlag AG. 1943, *FIRST EDITION*, pp. 452; 442, foolscap 8vo, *original light blue cloth, backstrips gilt lettered on a black ground, upper boards with author monogram in gilt, lilac top edges, dustjackets with backstrip panels browned, publisher's card slipcase, very good* £700

Hesse's final novel, an elaborate work of science fiction set in a distant future - it was instrumental in his gaining the Nobel Prize in 1946.

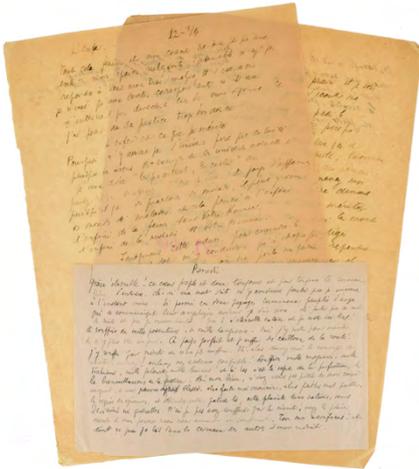


79. **(Imaginism.) PASTERNAK (Boris), Konstantin Bal'mont, Vadim Shershenevich, et al.** *My [We]*. Moscow: Knigoizdatel'stvo pri Vserossiiskom Soiuze Poetov 'Chikhi-Pikhi', 1920, *FIRST EDITION*, *paper browned throughout as usual, title-page with chip at head, a couple of minor stains to borders, one leaf reattached with a stub, ink numeral at top of front wrapper and title-page, pp. 63, foolscap 8vo, rebound in maroon cloth, preserving the original wrappers (the front with Erdman vignette), a little waterstaining to lower corner of free endpapers carrying through to facing wrappers, fair* £500

A scarce anthology offering a neat encapsulation of the Russian avant-garde in the years following the revolution, the participants involved in various short-lived movements of the era - including futurism, imaginism, symbolism, etc.



80. **Jacob (Max)** Three manuscript meditations. ['L'Enfer', 'Paradis', and one untitled.] *n.d.*, holograph drafts in black ink on paper, larger sheets evenly toned with number written in red crayon to verso, pp. [2]; [1]; [2], various sizes, three tiny holes to 'L'Enfer' with only one touching a single letter, original quarter-folds to untitled poem, some very light creasing to borders, very good
£900 plus VAT in the EU



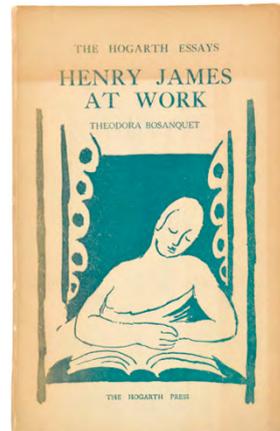
Three religious meditations by this important French poet, an extension of the prose poetry which marks his major contribution to modern literature. They represent the more earnest and contemplative side of a writer who was often playful and boisterous - without compromising any of his linguistic dexterity and directness of tone.

The two named poems show Jacob exploring his twin preoccupations with the polarities of the Christian afterlife. A small profile drawing of a head can be made out beneath the text of 'Paradis', whilst in the untitled poem a small drawing of a hand accompanies Jacob's meditation on the sense of sin that he observes in himself and his age - amongst the few men free from such a stain, he cites Louis Vaillant, for whom he professed an 'amour-admiration', as well as Jacques Maritain.

Born into a Jewish family, Jacob had a vision of Christ in 1909 and converted to Catholicism in 1915 - with Picasso as his Godfather. His literary friends included Apollinaire and Jean Cocteau, and he was an important influence - though not always an acknowledged one - on the surrealists. Arrested by the Gestapo in February 1944, he died the following month of bronchial pneumonia. Although undated, these writings can confidently be situated in the latter decades of Jacob's life, when the exercise of writing such meditations was a daily practice.

81. **(James.) BOSANQUET (Theodora)** Henry James at Work. Hogarth Press, 1924, *FIRST EDITION*, pp. 33, 8vo, original tan wrappers with Vanessa Bell design printed in green to front, browning to backstrip and borders, the former with some minor rubbing and a little splitting at foot, bookplate of Francis E. Bliss to inside cover, good (Woolmer 42) £300

Hand printed by the Woolfs - number of copies unknown - the author was Henry James's secretary from 1907 until his death in 1916, and the text offers an interesting insight into the master's processes.

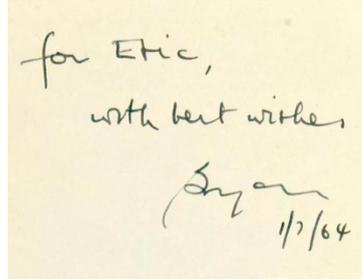


The bookplate is that of Francis Edward Bliss, businessman and art collector - but perhaps most notable as the father of Arthur and Howard Bliss.

82. **Johnson (B.S.)** Albert Angelo. *Constable, 1964, FIRST EDITION, with the sections of cut-out text as issued*, pp. 180, crown 8vo, *original black boards, backstrip lettered in silver and a shade faded, bookplate to front pastedown, publisher review slip loosely inserted, very good* £200

Inscribed by the author on the flyleaf: 'For Eric, With best wishes, Bryan, 1.7.64' - this a few weeks in advance of the listed publication date of 23.7.64. The recipient was perhaps Eric W. White, a poet, critic, and Secretary of the Arts Council, who had befriended the emergent author.

The author's second novel, notable for the use cut-outs on pp. 149-52 that provide a window ahead into the narrative.



83. **Johnson (B.S.) and Ghose (Zulfikar)** Statement Against Corpses. Short Stories. *Constable, 1964, FIRST EDITION*, pp. 204, crown 8vo, *original black boards, backstrip lettered in gilt, bookplate to front pastedown, hinge strained preceding half-title, good* £150

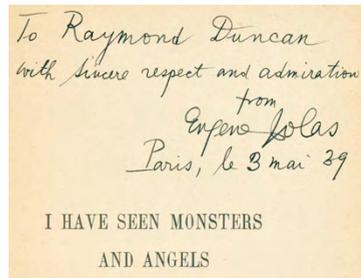
Signed by both authors on the flyleaf, the message 'With compliments' in Johnson's hand.

84. **Johnson (B.S.)** House Mother Normal. A Geriatric Comedy. *Trigram Press, 1971, FIRST EDITION, 21/100 COPIES (from an edition of 126 copies) signed by the author*, pp. 204, crown 8vo, *original quarter cream buckram with brown buckram sides, backstrip lettered in silver, bookplate to front pastedown, glassine jacket with a couple of tiny nicks around head, near fine* £250

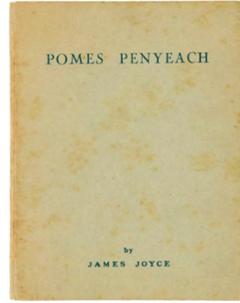
85. **Jolas (Eugene)** I Have Seen Monsters and Angels. *Paris: Transition Press, [1938,] FIRST EDITION*, pp. 224, crown 8vo, *original wrappers, some light dustsoiling, front hinge starting, good* £200

Inscribed on the half-title: 'To Raymond Duncan, with sincere respect and admiration, from Eugene Jolas, Paris le 3 mai 39'. The recipient, the brother of Isadora Duncan, was an artist, dancer, poet and printer, who moved in the same cultural circles as the Franco-American author in Paris.

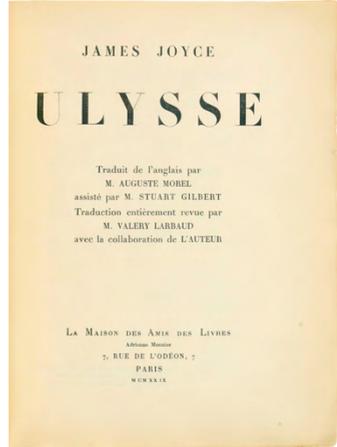
A visionary work, using a variety of forms in a 'multilingual autobiography of the night-mind'.



86. **Joyce (James) Pomes Penyeach.** Paris: Shakespeare and Company, 1927, FIRST EDITION, errata-slip tipped-in at rear, pp. [21], 48mo, original pale green boards with lettering in a darker shade to both boards, fading to backstrip with a less heavy variety to upper board, some faint spots, good (Slocum & Cahoon 24) £300

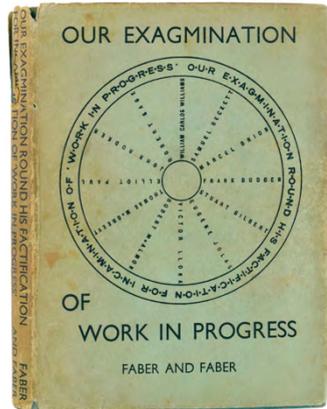


87. **Joyce (James) Ulysse [Ulysses.]** Traduit de l'anglais par M. Auguste Morel, assiste par M. Stuart Gilbert. Traduction entièrement revue par M. Valery Larbaud avec la collaboration de l'Auteur. Paris: La Maison des Amis des Livres, 1929, FIRST EDITION IN FRENCH, 863/875 COPIES printed on Alfa Vergé paper (from an edition of 1,000 copies), pp. [viii], 870, 4to, modern binding of half blue morocco with marbled boards, backstrip lettered in gilt, preserving original wrappers with original backstrip tipped in at rear, very good (Slocum & Cahoon D17) £1,100



This edition published by Adrienne Monnier at her bookshop La Maison des Amis des Livres, across from Sylvia Beach's Shakespeare and Company on the rue de l'Odéon.

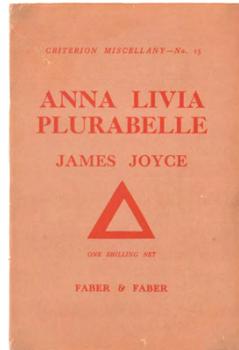
88. **(Joyce.) Our Exagmination Round his Factification for Incamination of Work in Progress.** By Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Llona, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, William Carlos Williams. With Letters of Protest by G.V.L. Slingsby and Vladimir Dixon. Faber and Faber, [1929], FIRST EDITION, English issue with cancel title-page carrying the Faber imprint, outer margins a little browned, pp. [v], 194, crown 8vo, original turquoise cloth, backstrip lettered in gilt with light bump at head of lower joint, the extremities a little rubbed, edges untrimmed and toned, rear hinge a little strained, dustjacket sunned with light overall soiling, defective at head of backstrip panel, good (Slocum & Cahoon B10)



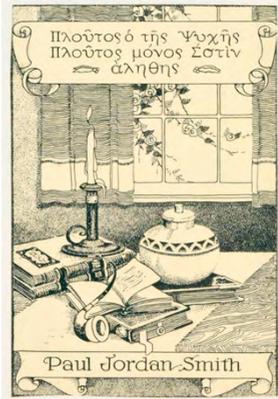
£150

Includes brief quotations from Joyce's Work in Progress and the Letters of Protest are reputed to be by him.

89. **With a scarce ephemeron**
Joyce (James) Anna Livia Plurabelle. Fragment of Work in Progress. Criterion Miscellany No.15. Faber and Faber, 1930, *FIRST ENGLISH EDITION*, pp. 32, crown 8vo, original stitched card wrappers with integral dustjacket, the latter with some minor internal tape repair to corners, note regarding the Orthological Institute recording of the work laid in (as issued), this slightly spotted, very good (Slocum & Cahoon 33) **£165**



90. **Interesting provenance**
Joyce (James) Collected Poems. New York: Black Sun Press, 1936, *FIRST COLLECTED EDITION*, 735/750 COPIES (from an edition of 800 copies) printed in blue, brown tinted frontispiece portrait of the author by Augustus John, tissue-guard present, pp. lxvi, foolscap 8vo, original white boards, the upper board with an overall floral pattern within a decorative border printed in blue, backstrip lettered in blue, small dark spot to upper joint, untrimmed, page-marker, bookplate of Paul Jordan Smith, tissue jacket chipped with some loss and a couple of small spots of tape repair, very good (Slocum & Cahoon 44; Minkoff 45) **£550**



The copy of Paul Jordan Smith, author of an early book on Joyce's work, 'A Key to the Ulysses of James Joyce', a Universalist minister and scholar of Robert Burton who founded the hoax art movement of Disumbrationism. His bookplate features a pipe, and the small black spot to the upper joint, which carries through to the gutter of the front endpapers, has every appearance of having been caused by fugitive ash.

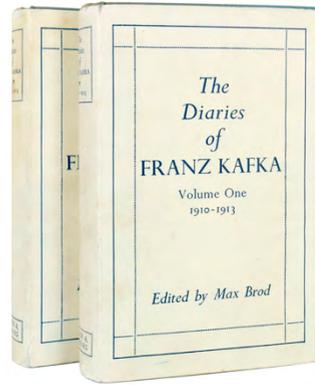
This volume includes the first publication of 'Ecce Puer' and the first American appearance of 'Pomes Penyeach'.

91. **Kafka (Franz)** América. [Translated by D.J. Vogelmann.] Buenos Aires: Emecé, [1943,] *FIRST EDITION IN SPANISH*, title-page with some printing in blue, pp. 356, [1], crown 8vo, original blue cloth with device blind-stamped to upper board, backstrip lettered in gilt with very slight lean to spine, a few light marks, one corner a little knocked, extremities rubbed, trace of bookplate having been removed from front pastedown, good **£95**

Following five years after the first edition in English, the Muirs' translation, and some sixteen years after the first German edition in 1927, this translation is both notable and scarce - its priority amongst Hispanophone countries partly resting on the effect of Franco's regime, but also indicating the enthusiastic reception of Kafka in South

American countries, and Argentina particularly where he was promoted by figures such as Jorge Luis Borges and David J. Vogelmann (the translator here).

92. **Kafka (Franz)** *The Diaries of Franz Kafka, 1910-1913*. Edited by Max Brod [Translated by Joseph Kresh.] *Secker & Warburg, 1948, FIRST ENGLISH EDITION, facsimile manuscript page, a few spots at head of prelims receding into opening pages, a couple of leaves at rear with a very short closed tear at foot, pp. 345, 8vo, original blue cloth, backstrip lettered in gilt and gently faded, a couple of faint spots, top edge yellow, a few spots running down fore-edge, endpapers with a few small spots, dustjacket with a few spots of internal tissue repair, very good* £200



[With:] **Kafka (Franz)** *The Diaries of Franz Kafka, 1914-1923*. Edited by Max Brod [Translated by Martin Greenberg, with the co-operation of Hannah Arendt.] *Secker & Warburg, 1949, FIRST ENGLISH EDITION, pp. 343, 8vo, original blue cloth, backstrip lettered in gilt and gently faded, a couple of faint spots, top edge yellow, a few spots running down fore-edge, endpapers with a few small spots, dustjacket with a few spots of internal tissue repair, very good*

for Marjorie Wells

93. **(Lawrence.) CORKE (Helen)** *Lawrence & Apocalypse*. *Heinemann, 1933, FIRST EDITION, occasional spots, pp. [vi], 130, crown 8vo, original black cloth, publisher device blind-stamped to lower board, backstrip lettered in gilt, bottom corners slightly bumped, top edge a little dusty with a few spots to other edges, good* £60

Inscribed by the author to the flyleaf: 'from Helen' - a laid-in ALs from the same, presenting the book at time of publication, reveals the recipient to be Marjorie Wells, the daughter-in-law and secretary of H.G. Wells.

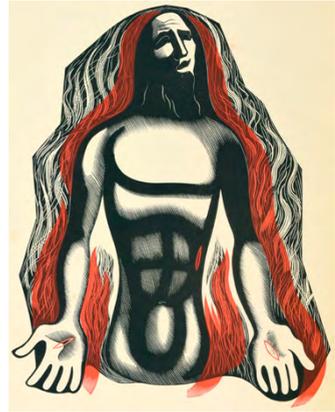
'Partly of the nature of a deferred conversation' (Foreword), the book offers a commentary on and a dialogue with Lawrence, who had been close to the author during the early years of his teaching career.

94. **Lawrence (D.H.)** *The Man Who Died*. *Martin Secker, 1931, FIRST ENGLISH EDITION, pp. 97, 8vo, original green buckram with Lawrence phoenix stamped in gilt to upper board, backstrip lettered in gilt and lightly faded, a small amount of very gentle fading through the jacket at head of upper board, free endpapers browned, original 1931 Bumpus sales invoice laid in, dustjacket very slightly frayed with some light toning and dustsoiling and a small amount of foxing at flap-folds, very good (Roberts A50c)* £100

Preceded by the Paris edition, published by The Black Sun Press, and the US copyright edition of 10 copies.

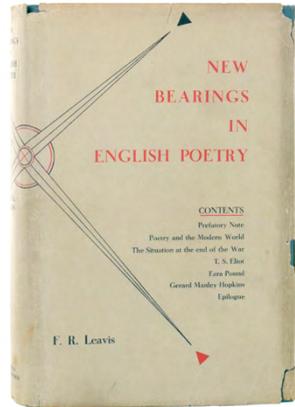
95. **Lawrence (D.H.)** *The Man Who Died*. With illustrations drawn and engraved on the wood by John Farleigh. Type format arranged by J.H. Mason. Printed by W. Lewis at Cambridge. Heinemann, 1935, *FIRST ILLUSTRATED EDITION*, 10 full-page black and red wood-engravings by John Farleigh, some foxing as is common, pp. 67, imperial 8vo, original quarter fawn cloth with marbled boards, backstrip lettered in gilt, dustjacket a little darkened and chipped, good (Roberts A50d) £150

With Farleigh's bold and idiosyncratic illustrations.



96. **Charles Graves' review copy**
Leavis (F.R.) *New Bearings in English Poetry*. A Study of The Contemporary Situation. Chatto & Windus, 1932, *FIRST EDITION*, occasional marginal marking in pencil (see below), pp. [viii], 214, crown 8vo, original blue-green cloth, backstrip lettered in gilt, top edge blue, dustjacket with some minor chipping and a couple of closed tears, pencil notes of Charles Graves to rear endpapers and dustjacket flap, very good £250

An interesting copy of an important book - the author's first major statement of his desire to reorient the study of poetry. This copy bears the notes of Leavis's contemporary, journalist Charles Graves (brother of Robert) - though we have been unable to trace his review.



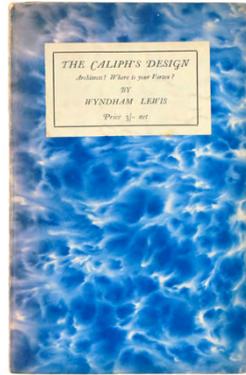
97. **With an excellent Egoist Press list**
Lewis (Wyndham) *The Caliph's Design*. Architects! Where is your Vortex! *The Egoist Press*, 1919, *FIRST EDITION*, pp. 71, [1], crown 8vo, original blue marbled paper over boards, printed label to front, the backstrip faded (as often), a little rubbing to corners, ownership inscription to flyleaf, good (Morrow & Lafourcade A4; Pound & Grover A3) £375

One of 1,000 copies in the first (and only) edition of this early work by Lewis, which deals primarily with the application of Vorticism to 'the weakest of the arts' but - as is the author's

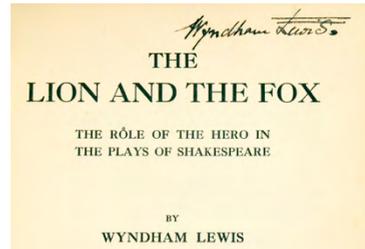
THE EGOIST PRESS PUBLICATIONS.	
Richard Aldington	3/6
Images	3/6
Jean Cocteau	3/6
Cock and Harlequin: Notes concerning Music. Translated by Helen St. Myers. With a portrait of the author and two manuscripts by Pablo Picasso	3/6
Hymen	3/6
H. D.	3/6
T. S. Eliot	3/6
Prufrock	3/6
JAMES JOYCE	3/6
Chamber Music	3/6
Dubliners	6/-
A Portrait of the Artist as a Young Man	7/6
Exiles	5/-
Ulysses	42/-
WYNDHAM LEWIS	6/-
Tarr	6/-
The Caliph's Design: Architects! Where is your Vortex?	3/-
ROBERT McALMON	4/6
Explorations	4/6
MARIANNE MOORE	2/6
Poems	2/6
EZRA POUND	6/-
Quia Pauper Anavi	10/6
Dialogues of Fontenelle (Translations)	1/6

wont - moves around freely in terms of the subject at hand.

[With:] An Egoist Press list, circa 1923, heavily annotated in red ink - presumably by Harriet Shaw Weaver - identifying by whom the various publications have been taken on (variously, Allen & Unwin, Jonathan Cape, and The Criterion); Lewis's own Tyro is listed as 'suspended', whilst a note next to the Press address at foot conveys the reason for the change: 'Winding up'.



98. **Lewis (Wyndham)** *The Lion and the Fox, the Role of the Hero in the Plays of Shakespeare.* Grant Richards, 1927, FIRST EDITION, sparing pencil marking to margins corresponding to brief notes at head of rear free endpaper, and the odd correction to the text, pp. 326, [2, ads], 8vo, original bluish grey cloth, bevelled edges, backstrip lettered in gilt and faded with some wear at ends and a dink towards foot, a few marks overall and one corner knocked, t.e.g., a small amount of cracking at head of front hinge, fair (Pound & Grover A6a: Morrow & Lafourcade A7a(2))

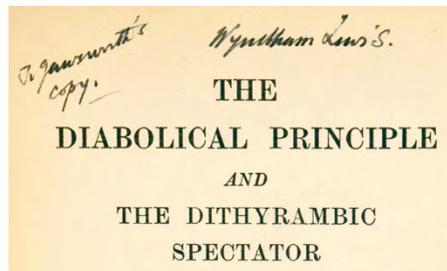


£200

Signed by the author at the head of the title-page, and uncommon thus. Lewis's discursion, typically tangential, on Shakespeare's plotting and characterisation.

This is the variant, Morrow & Lafourcade's (2), printed on unwatermarked laid paper, with 'Richards' stamped in gilt at the backstrip tail.

99. **'J. Gawsworth's copy'**
Lewis (Wyndham) *The Diabolical Principle and The Dithyrambic Spectator.* Chatto & Windus, 1931, FIRST EDITION, title-vignette designed by the author, a few leaves with top corner turned down, pp. xiv, 243, crown 8vo, original red cloth, the backstrip lettered in gilt and gently faded, top corner of upper board rather knocked, top edge yellow, retaining only front panel of dustjacket and this with some loss, good (Morrow & Lafourcade A14(1))



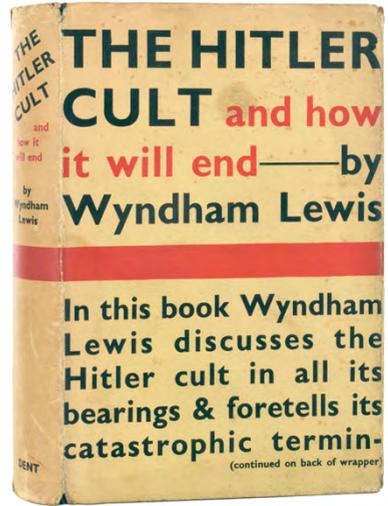
£450

Signed by Wyndham Lewis on the title-page, and designated by him as 'J. Gawsworth's copy'. Gawsworth was then making his first movements in literary circles, as a protégé of Lewis's sometime verbal sparring partner Edith Sitwell, and would the following year put down the marker of a critical study of Lewis - 'Apes, Japes and Hitlerism'.

In the scarce dustjacket

100. **Lewis (Wyndham)** *The Hitler Cult*. Dent, 1939, *FIRST EDITION*, a few spots to prelims, pp. x, 270, crown 8vo, original black cloth, backstrip with lettering blocked in sliver and blind, some very faint discolouration to cloth, top edge red with edges lightly spotted, light foxing to endpapers, dustjacket with some light soiling and a sprinkling of tiny spots, the front and backstrip panel toned with extremities chipped, good (Morrow & Lafourcade A30; Pound & Grover A30a) £800

The dustjacket is uncommon and clearly apes the yellow and text-heavy designs of Gollancz jackets from this period; part of a series on 'Hitlerism', other instalments of which are enumerated on the rear flap, Dent may simply have been trying to appeal to an area of the market that Gollancz had successfully cornered at that time.



101. **Lewis (Wyndham)** *America and Cosmic Man*. Nicholson and Watson, 1948, *FIRST EDITION*, pp. 231, crown 8vo, original pale blue cloth, second issue binding with backstrip lettered in black, tail edges untrimmed, dustjacket just a little rubbed to corners, very good (Morrow & Lafourcade A34a(2)) £50
102. **(Lewis.) (Exhibition catalogue.)** *WORD & IMAGE I & II: Wyndham Lewis, 1882-1957 / Michael Ayrton, b. 1921*. National Book League, 1971, *SOLE EDITION*, 32 plates with monochrome reproductions of the artists' work, pp. 49 + Plates, 4to, original illustrated wrappers, minor rubbing, very good £20

103. **MacDiarmid (Hugh)** *A Drunk Man Looks at the Thistle*. Edinburgh and London: William Blackwood, 1926, *FIRST EDITION*, a couple of faint spots, pp. viii, 108, crown 8vo, original blue cloth, blindstamped border to upper board with lettering and vignette in gilt to same, backstrip lettered in gilt with very slight lean to spine, a few faint spots to edges, bookplate of Charles Murray to front pastedown (see below), dustjacket with backstrip panel and borders sunned and some chipping to corners and backstrip panel ends, very good £1,000



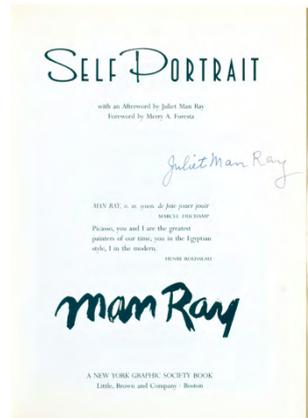
An association copy that speaks of both common ground and conflict within the field of Scottish poetry. The bookplate is that of MacDiarmid's fellow Scots poet Charles Murray, who wrote in the Doric dialect of his native north-east - and was a key figure in the vernacular revival within Scottish poetry. MacDiarmid was sceptical about the poetic attributes of the north-east region, and attacked individuals such as Murray in particular as he sought to introduce his own resolutely modernist programme within the revival of the vernacular tradition. The present work is the best poetic statement of his method and beliefs in this respect, and widely acknowledged as his masterpiece - Murray has not left any record of his response to it, but the knowledge of his ownership is compelling enough.

104. (Maeght.) BRAQUES, Chagall, Giacometti, Miró, et al. Maeght Editeur Paris. Lithographies et Eaux-Fortes Originales, Livres Illustrés Originaux, Affiches, Derrière le Miroir [Introduction by Jerry Russell.] Redfern Gallery, 1966, SOLE EDITION, ONE OF 1,500 COPIES, richly illustrated with original lithographs by Joan Miró (2 including cover), Marc Chagall, Alexander Calder, Raoul Ubac, Pierre Tal-Coat, Edouardo Chillida, Saul Steinberg and Ellsworth Kelly with colour plates after lithographs by Georges Braques and Alberto Giacometti, pp. 47, [3], 4to, original stiff card wrappers, a couple of tiny spots to edges, original invitation (same format) laid in with Calder lithograph incorporating the text, dustjacket with Miro lithograph, the backstrip panel a little sunned and a few faint spots to white areas, very good £525



An excellent copy of this handsome exhibition catalogue.

105. (Man Ray.) Self Portrait. With an Afterword by Juliet Man Ray. Foreword by Merry A. Foresta. Boston: Little Brown, New York Graphic Society, [1988,] SECOND EDITION, with additional illustrations and a new Afterword, illustrations throughout, largely photographic and with a handful in colour, pp. 320, 4to, original blue boards, backstrip lettered in gilt with a short split at head of lower joint affecting head of backstrip also, dustjacket, very good £75

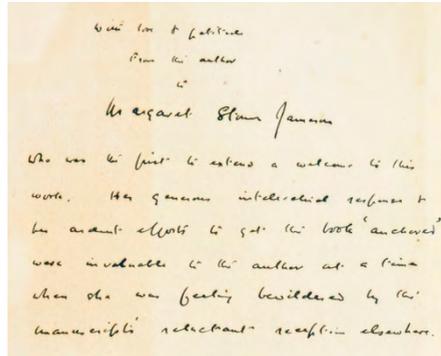


The photographer's autobiography, recounting his friendships with the leading literary and artistic figures of his day. This copy signed on the title-page by Juliet Man Ray - the author's wife and muse, who contributes an Afterword here as well as being dedicatee of the work.

'With love & gratitude' to Storm Jameson

106. Marsden (Dora) *The Definition of the Godhead*. Egoist Press, 1928, FIRST EDITION, 'Additional Errata' sheet tipped in at half-title, the errors corrected in manuscript throughout (by the author?), a few small spots to title-page, pp. 390, [1, Errata], 8vo, original blue cloth, the backstrip lettered in gilt and gently faded with a nick at either end and a touch of fraying at head, some discolouration to lower board and a touch of wear at corners, a few spots to edges, faint partial browning to free endpapers and a few adhesive spots at foot of rear pastedown, good £1,500

This copy bears a long inscription on the flyleaf to the author's friend, novelist Storm Jameson: 'With love & gratitude from the author to Margaret Storm Jameson, who was the first to extend a welcome to this work. Her generous intellectual response to get the book "anchored" were invaluable to the author at a time when she was feeling bewildered by the manuscript's reluctant reception elsewhere'.



The first fruit of Marsden's long labour on her 'magnum opus', a work of feminist philosophy embodying in unwieldy fashion the author's suffragism and her role as a publisher to authors such as Joyce and Wyndham Lewis, who with contrasting approaches explored similarly weighty themes. As Marsden's introductory outline has it: 'This work is the first volume of a philosophy which claims to effect the intellectual rehabilitation of the dogmas of Christian theology in terms of the characters of the first principles of physics, i.e. Space and Time [...] But to solve the riddle of the first principles solutions are required to those age old problems of philosophy and theology which import into human culture its heavily tangled undergrowth. This opening work, therefore, presents these solutions, unifying by means of them the whole body of human knowledge and re-interpreting all the great issues of mankind's cultural history'. A further volume, 'The Mysteries of Christianity', again funded by Harriet Shaw Weaver under the revived Egoist Press imprint, appeared in 1930. Both are rare, with obscurity seeming a likely destination at the outset - the author, wounded by the reception of her work, suffered a nervous breakdown and spent the last twenty-five years of her life confined in hospital as a patient of psychotic depression.

In her gratitude to Jameson she conveys her own sensitivity to its failure. Jameson met Marsden in 1913 and at the start of the following year began to submit pieces to the latter's 'Egoist' magazine - becoming her protégée, until Marsden's cooling of interest in her work coincided with her retreat from the literary scene. By the time Marsden's seclusion had yielded this work, their roles had become somewhat reversed, and as the inscription conveys Jameson's help was invaluable at a time when such endorsement was hard to come by. Of the three people to whom Marsden sent the manuscript - Jameson, Shaw Weaver, and Samuel Alexander - only the former was positive about publishing the work, although Shaw Weaver provided (under duress) the means to do so. Copies were sent to Joyce, who sent a pithy response, and Eliot - who promoted it

in very general terms, without any indication that he had read the work (or expected anyone else to) in 'The Criterion'.

107. **A review copy with original wraparound band**
Martin (Olga) *Through the Ark*. Paris: *The Obelisk Press*, [1938,] *FIRST EDITION*, pages toned, one leaf with short closed tear to fore-margin, pp. 198, 8vo, original wrappers, toned to borders with a small drink-stain giving a collar to the giraffe on front, backstrip toned and a little rubbed with a chip at foot, price clipped from front flap, edges roughtrimmed, tissue wrapper, good (Pearson A-49) £150

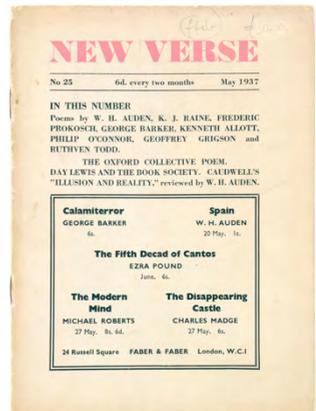
A review copy, with the publisher's slip laid in - largely typed though with the price ('6/-') and date ('May 23rd') in manuscript. Given that this is the UK price, the French equivalent of 40 francs has possibly been clipped from the front flap by the publisher. This copy is the Baxter copy referred to by Pearson, who considers the manuscript entries on the slip to be in Kahane's hand. Also present is the original wraparound band carrying praise from V.S. Pritchett.

The author's only work. Olga, née Walters, was the wife of eminent journalist Kingsley Martin. The review slip categorises the book as 'Satire', with the target being the writers and intellectuals that she had come into contact with through her husband - including John Maynard Keynes, R.H. Tawney, and Bertrand Russell, all portrayed as various animals.



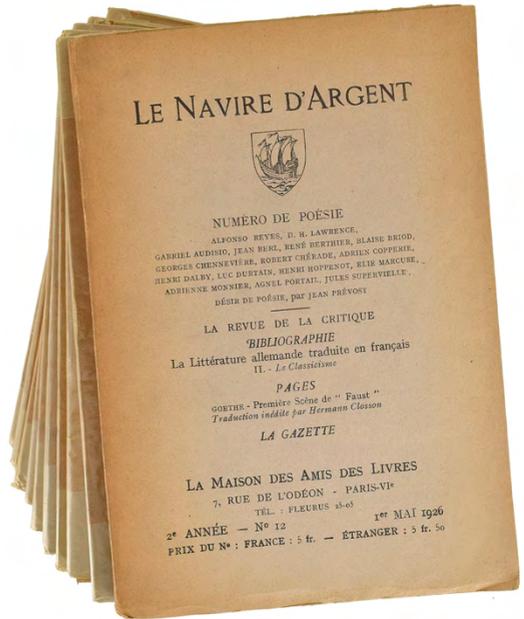
108. **(Mass-Observation.)** 'THE OXFORD COLLECTIVE POEM' in *New Verse*, No. 25. May 1937, *SOLE EDITION*, pp. 24 (inc. covers), crown 8vo, original wrappers, title printed in pink at head of front, a little toned and dustsoiled to borders, good £30

As well as work by Auden, George Barker, Kathleen Raine, et al., this issue includes the Oxford Collective Poem - an experiment designed to interrogate the link 'between MASS-OBSERVATION and poetry', conducted by 12 undergraduates and overseen by Mass-Observation founders Humphrey Jennings and Charles Madge. Participants harvested and recorded images of an insistent poeticism and then a communal composition stage pooled lines based on these images, which were then reduced to a single poem through a voting process within the group. In the final result, Madge observes 'much more a collective account of Oxford than of any single person in the group [...] It has the sense of decay and imminent doom which characterises contemporary Oxford'.



The experiment seems largely successful in its eccentricity, the lines charged with an ambiguity conferred by the underlying technique.

109. **Joyce, Eliot and others**
Monnier (Adrienne, Editor) Le
Navire d'Argent. June 1925-May
 1926 [Complete run of 12 Vols.]
Paris: La Maison des Ami des
Livres, 1925- 1926, 24 or 25/100
COPIES on pur fil Lafuma paper,
fourth volume with two plates
(a portrait of William Blake and
an unpublished sketch by him),
 pp. 1-460; 1-504; 1-456 [each
 group of 4 issues paginated
 continuously], 8vo, *original*
wrappers evenly toned, short tear
to front of volume 2, untrimmed
and largely unopened with a
little dustsoiling to top edge,
original subscription leaflet laid
in at rear of first volume with
additional inserts in a couple of
other volumes, tissue jackets,
 a very good set (Gallup D109;
 Hanneman C169; Slocum &
 Cahoon C66) £2,750



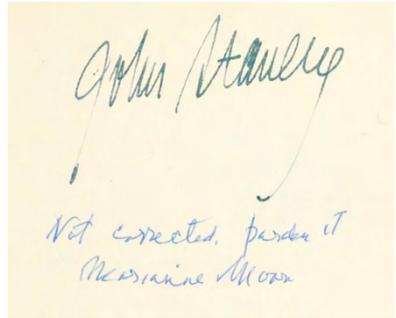
A subscriber's set; only the first issue is numbered 25, the rest 24. A wide-ranging periodical founded by Adrienne Monnier and published with the assistance, financial and literary, of Sylvia Beach and Jean Prévost.

The first issue opens with an essay by Valéry Larbaud in praise of Paris: the journal takes its name from the emblem in the Paris coat of arms. Featured are the first translation in full of any of T.S. Eliot's major poems in French - 'La Chanson d'amour de J. Alfred Prufrock', the work of translation undertaken by Monnier herself alongside Sylvia Beach. Monnier also contributes poetry under the name J.M. Sollier, whilst other notable contributions in original French come from Ramon Fernandez, Blaise Cendrars, Antoine de Saint-Exupéry, Jean Giraudoux, Jules Romains, and Paul Claudel. Number 4 is devoted to William Blake, with translations of his poems by Annie Hervieu and Auguste Morel who would gain note as the French translator of Ulysses amongst other work by Joyce. Joyce himself contributes original work to the fifth number, with the first appearance of his Anna Livia Plurabelle passage (as 'From Work in Progress', in English), whilst first French translations of work by D.H. Lawrence, William Carlos Williams, E.E. Cummings, Hope Mirrlees, Ernest Hemingway, Italo Svevo, and Rilke appear throughout the other volumes.

The expense of producing the magazine became excessively burdensome on Monnier - soon after she would sell her library in order to pay off the debts incurred - but in its year long life-span it marked an important contribution to the international modernist scene.

110. **Moore (Marianne)** *Like a Bulwark*. New York: Viking Press, 1956, *FIRST EDITION*, pp. 32, 8vo, *original patterned paper boards, a little rubbed and darkened with some trivial wear, ownership inscription of John Stanley to flyleaf with publisher's flyer laid in, good* £100

With an inscription by the author to the flyleaf: 'Not corrected, pardon it, Marianne Moore' - there are, nevertheless, a few small corrections to one of the source poems cited in the Notes, two of which appear to be in the author's hand.



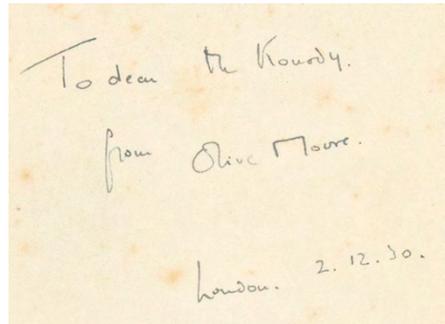
- Presentation copy to John Hall Wheelock**
 111. **Moore (Marianne)** *Tell Me, Tell Me. Granite, Steel, and Other Topics*. New York: Viking Press, 1966, *FIRST EDITION*, pp. [vi], 57, crown 8vo, *original quarter blue cloth with grey paper sides, the upper board with author's initials blind-stamped, dustjacket just a little rubbed at extremities, very good* (Abbott A30.1) £275

Rather a nice poetic association copy, inscribed on the flyleaf to John Hall Wheelock and his wife: 'Dear "Jack and Phyllis"; how lenient can you be? Toward a Wheelock admirer and friend? Insistent friend rather than a performer, Marianne [Moore]'. A subsequent inscription from the recipient, below, presents the book 'To Jack & Mike'.

- Presentation copy**
 112. **Moore (Olive)** *Spleen*. Jarrolds, [1930,] *FIRST EDITION*, *faint foxing to prelims with the odd recurrence at opening and close of text*, pp. 283, crown 8vo, *original black cloth, backstrip lettered in gilt with small hole to left-margin and lean to spine, extremities rubbed with mottled discolouration to borders of cloth, top edge dustsoiled with others roughtrimmed, endpapers browned with pencil ownership inscription of "A. Konody" to front pastedown, good* £850

A scarce book (only four locations for the first edition on COPAC), and all the more so inscribed: here with the author's presentation on the half-title, 'To dear Mr Konody, from Olive Moore, London, 2.12.30'. Whether the recipient is any relation to P.G. Konody, an art critic who moved in modernist circles, is obscure.

'Spleen' is perhaps the most powerful statement by this neglected and elusive novelist, the narrative concerning a woman in self-imposed exile on an Italian island following the birth of a child with deformed feet.

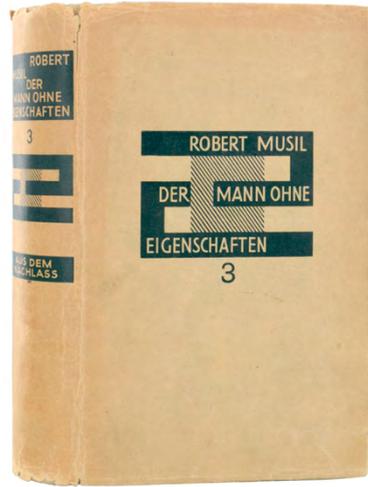


113. **His English publisher's copy**
Morand (Paul) Tendres Stocks. Avec des vignettes en couleurs de Chas Laborde [Préface de Marcel Proust.] Paris: Chez Emile-Paul Frères, 1924, *FIRST ILLUSTRATED EDITION, ONE OF 475 COPIES on vergé de Rives paper (this copy not numbered and marked 'H.C'), frontispiece, title-page vignette, 3 plates and 8 illustrations to the text all etchings by Laborde and pochoir-coloured, tissue-guards throughout, pp. 105, [1], 8vo, contemporary quarter black buckram with marbled paper, backstrip lettered in gilt, top bookplate of Guy Chapman to front pastedown, flyleaf browned, very good* £200



The copy of Guy Chapman, who published English translations of this and other early works by Morand. Chapman's bookplate on the pastedown carries the note 'Given to me by the author, 1924. G.C.'

114. **In the dustjacket**
Musil (Robert) Der Mann Ohne Eigenschaften [The Man Without Qualities.] Roman [Dritter Band.] Lausanne: Imprimerie Centrale, 1943, *FIRST EDITION, frontispiece photograph of author, with further plates showing facsimile page and Musil's death-mask, some foxing at head of prelims and to pages either side of plates, pp. 462, crown 8vo, original grey cloth blocked in black to upper board and backstrip, top corners a little knocked, some foxing heaviest at borders, stamp of Australian bookseller at foot of flyleaf, dustjacket toned with a small amount of chipping, good* £2,000

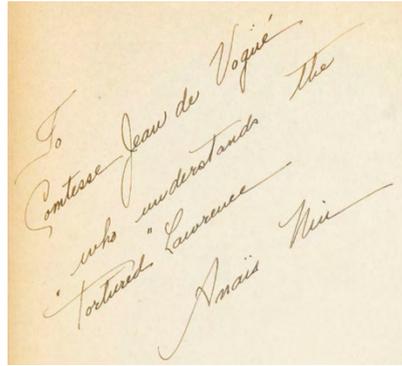


One of 1,000 copies, the third volume of Musil's sprawling meisterwerk - published by his widow Martha following his death, and assembled from his working material. Scarce, particularly so in the dustjacket.

115. (Nabokov.) **NABOKOFF-SIRINE (Vladimir)** 'Mademoiselle O', in *MESURES*, [Volume Two], No. 2. 15 Avril 1936, *FIRST EDITION, 35/1,785 COPIES (from an edition of 1,800 copies), pp. 195, 4to, original wrappers, reading crease to spine with a little rubbing to joints and the odd nick, very good* £90

The first appearance of this memoir of his governess - it would later be incorporated into 'Speak, Memory'. Other contributions come from Léon Chestov, Stefan George, Charles Du Bos, and Henri Michaux

116. **Nin (Anais)** D.H. Lawrence. An unprofessional Study. *Paris: Edward W. Titus at the Sign of the Black Manikin, 1932, FIRST EDITION, 119/500 COPIES (from an edition of 550 copies), title-page printed in red and black, pp. [x], 146, crown 8vo, original black buckram, lettered in gilt to upper board and backstrip, spine slightly cocked, edges untrimmed and partly uncut, very good* £650



The author's first book, this copy inscribed by her on the flyleaf: 'To Comtesse Jean de Vogüé, who understands the "tortured" Lawrence'.

Hélène de Vogüé married into one of the most influential Catholic families in France and used the wealth that this conferred to pursue her intellectual interests, mixing with the leading artists and writers of the period - including Antoine de Saint-Exupéry, with whom she conducted a long affair. She features recurrently in Nin's diaries of this time, where she is referred to by her nickname 'Nellie'.

117. **Nin (Anais)** House of Incest. Photomontages by Val Telberg. *Privately printed, [1958,] FIRST EDITION THUS, monochrome photomontage illustrations, the odd handling mark, pp. 72, crown 8vo, original wrappers with Telberg photomontage, a small amount of rubbing to extremities and minor rippling to rear, good* £100



Inscribed by the author on the flyleaf, to her British publisher with a conciliatory message: 'For Peter Owen, Forgive difficult time I gave you, Anais'.

118. **Nin (Anais)** Cities of the Interior. Line Engravings by Ian Hugo. *Denver: Alan Swallow, [1959,] FIRST EDITION, second issue adding Swallow as the publisher via a pasted label to title-page, and with his list of her work tipped-in at rear, 8vo, original wrappers with Hugo engraving to front, a little browned and rubbed, ownership inscription to inside cover, good* £60

With a note of her NY address in the author's own hand pasted to inside cover.

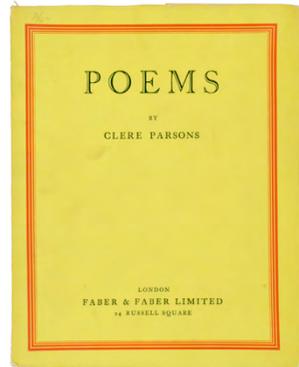
119. **Nin (Anais)** Under a Glass Bell, and other stories. Engravings by Ian Hugo. *Peter Owen, 1968, PROOF COPY of this the 'First British Commonwealth Edition', with 7 engravings by Ian Hugo, 5 of which full-page, pages toned, pp. 128, crown 8vo, original printed blue proof wrappers, publisher's review slip laid in, dustjacket of first edition a little rubbed and creased, very good* £60

With a couple of chatty Tls from Peter Owen to Anne Chisholm of The Observer, relating to this book and others from his list.

120. **Parsons (Clere)** Poems. *Faber and Faber, 1932, FIRST EDITION, pp. 31, 4to, original card wrappers with integral yellow dustjacket, original price written discreetly in pencil at head of front, the odd tiny nick and very minor dustsoiling, very good* £300

A scarce book, particularly so in this sort of condition.

Parsons was a contemporary of Auden's at Christ Church College, and this first collection - published the year after its author had died young, of pneumonia - was published in a format to match that of Auden's opening salvo with Faber (and that of the other 'coming men', J.G. Macleod and Richard Perceval Graves, of 1930). Like Auden, Parsons had edited the annual Oxford Poetry, as well as its counterpart 'The Oxford Outlook', and established a burgeoning reputation that was cut short by illness - Parsons suffered from diabetes, and Geoffrey Grigson remembered him as a 'long, pale-faced boy', as well as one of the outstanding poets of his generation. This selection of eighteen poems supports that view.



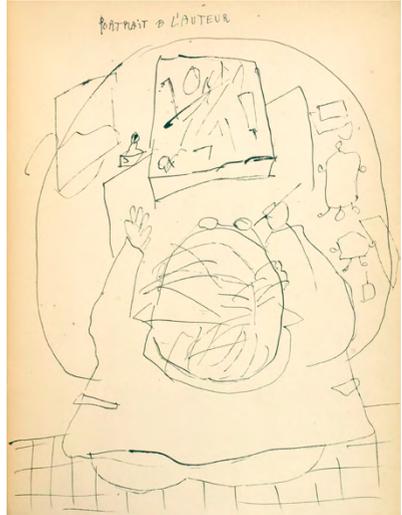
- Signed?**
121. **Parsons (Clere, Editor)** THE OXFORD OUTLOOK. Vol. X, No. 49 [Special Decennary Number.] *Oxford: Basil Blackwell, June 1929, SOLE EDITION, frontispiece linocut by Anthony Ayrton, a few spots to borders, one or two leaves with crease at top corner, pp. [ii], 340, crown 8vo, original cream wrappers printed in blue, light overall dustsoiling and a few spots, the edges a little nicked and creased, the backstrip darkened and splitting with areas of loss at either end, fair* £35

A scarce issue, most notable for the presence of two poems by the editor, Clere Parsons - 'The Morning Smells Chaste' and 'Suburban Naturepiece' - published for the first time here. Poems by Stephen Spender, Harold Acton, and Edmund Blunden also feature, whilst prose contributions come from Vera Brittain, Winifred Holtby, et al.

On the contents page are the names of Parsons, his friend (and later executor) Sonia Hambourg, and Hugh Speaight, in pencil, each in a different hand - whether or not these are signatures has been hard to establish, as no contemporary signature of Parsons has been found for purposes of corroboration.

122. **Picasso (Pablo)** *Le Désir attrapé par la queue*. Paris: [Privately printed,] [1944,] *FIRST EDITION*, facsimile of the author's manuscript including his illustrations, pp. [25], 4to, original stapled tan wrappers printed to front to imitate notebook design, minor browning and some very light signs of handling, splitting at spine ends, very good £2,000

A play in six short Acts - this privately distributed first edition (a trade edition was issued by Gallimard in 1945) only exists in a small number of copies, thought to be around fifty. It is a farce, the improvised nature of whose composition - in the surrealist tradition of automatic writing - is well rendered in facsimile form. Written in 1941, it was first performed during occupation in 1944, in the private setting of Michel and Louise Leiris's apartment with a cast that included Simone de Beauvoir, Jean-Paul Sartre, Dora Maar, and Raymond Queneau, and an audience that added Georges Bataille, Georges Braque, Henri Michaux, and Pierre Reverdy to the assembly - Max Jacob, who had died in the concentration camp at Drancy that year, was present in tribute-form via a photograph placed on the mantelpiece by Picasso during the reading.



123. **(Picasso.) MESENS (E.L.T.) & Roland Penrose (Editors)** *LONDON BULLETIN*. No. 6. *The London Gallery, October 1938*, *SOLE EDITION*, printed on various colours of paper, 20 illustrations including work by Picasso, di Chirico, Dalí, Diego Rivera, and John Banting, title-page and verso a little browned, likewise final text-page, pp. 32, 4to, original sewn grey wrappers printed in blue, light crease to top corner of front, very good £250



An important issue of this British surrealist magazine, partly marking the arrival in the UK of Picasso's *Guernica* - a visit arranged by Penrose - with an introductory essay by Herbert Read and a poem by Éluard on that subject. The organ of the London Gallery, managed by Mesens, the 'London Bulletin' based itself on the interaction of word and image. This issue is also notable for the first appearance, in French, of a joint manifesto by André Breton and Diego Rivera - 'Pour un art révolutionnaire indépendant'.

124. **(Picasso.) GILOT (Françoise) & Carlton Lake**. *Life with Picasso*. New York: McGraw Hill, [1964,] *FIRST EDITION*, plates, pp. 373, [1], 8vo, original oatmeal

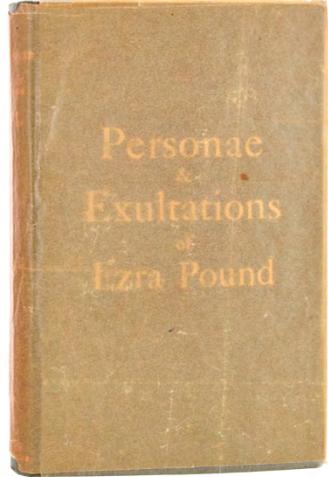
cloth, backstrip lettered in gilt, fore-edge roughtrimmed, dustjacket a little rubbed and nicked with some light soiling, good £215

Inscribed by the author on the half-title: 'For Kit, With all my love, Françoise'. The author was an artist who was Picasso's partner for almost a decade - the mother of two of his children, Claude and Paloma. The recipient is obscure.

Original tissue jacket?

125. **Pound (Ezra) Personae & Exultations.** *Elkin Mathews, 1913, FIRST SINGLE VOLUME EDITION, title-page with publisher device printed in red, occasional spots, motto to title-page of 'Exultations' (removed for this edition) restored in pencil, pp. 59, 51, foolscap 8vo, original grey boards, lettered in gilt to upper board and backstrip, edges untrimmed with a few spots, protective tissue to boards with what we might take to be the original tissue jacket wrapping around, very good* (Gallup A3b) £1,000

One of circa, probably less than as Gallup implies, 500 copies of this composite edition - an uncommon volume, here with a tissue jacket that is at least contemporary and probably original.



126. **(Pound.) (Yeats.) FENELLOSA (Ernest, Translator)** *Certain Noble Plays of Japan: From the Manuscripts of Ernest Fenellosa, Chosen and Finished by Ezra Pound, with an Introduction by William Butler Yeats. Dundrum: Cuala Press, 1916, FIRST EDITION, 298/350 COPIES, printed in black and red, erased pencil markings to margin still very faintly visible, plate of scene from 'Hagoromo' tipped in between pp. 24-5, pp. xix, [2], 49, [1], crown 8vo, original quarter beige linen with grey boards, title printed to upper board with faint black mark partially encroaching, lower board with faint mark at centre, top corner of upper board bumped, backstrip a little browned, good* (Gallup A12; Wade 269) £200



127. **Two issues with contributions by Ezra Pound** **(Pound.) Jackson (Holbrook, Editor) TO-DAY.** Vol. I, No. 5 (July) & Vol. 3, No. 14 (April). 1917-1918, *SOLE EDITIONS, portraits of Beerbohm and Blake respectively, some light foxing to second issue, pp. 161-200, 22 [ads]; 41-80, 18*

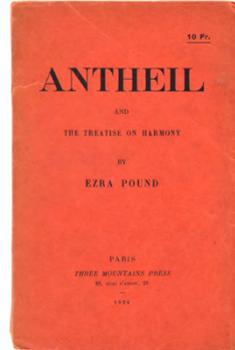
[ads], crown 8vo, *original wrappers, the first with textblock loose within, good condition overall* £40

The first of these issues includes poetry by Ezra Pound - 'Impressions of François-Marie Arouet (de Voltaire)' - whilst the second features the first instalment of an essay by him on 'Chinese Poetry'.

128. **Pound (Ezra)** *Antheil and the Treatise on Harmony*. Paris: Three Mountains Press, 1924, *FIRST EDITION*, text leaves lightly browned as usual, pp. [viii], 107, crown 8vo, *original red wrappers printed in black, backstrip faded and chipped at ends with a little adhesive repair at head, untrimmed, good* (Gallup A25a) £500

One of 400 copies.

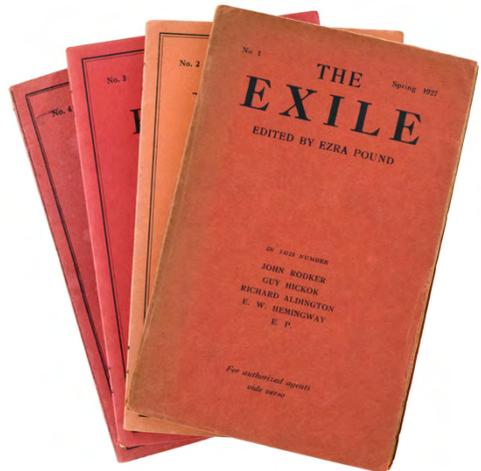
With the bookshop sticker of 'Shakespeare and Company' on the inside rear wrapper.



129. **Pound (Ezra)** *Selected Poems*. Edited with an Introduction by T.S. Eliot. Faber and Gwyer, 1928, *FIRST EDITION*, pp. xxxii, 184, crown 8vo, *original green cloth, backstrip lettered in gilt, half-inch section of fading corresponding to dustjacket at head of backstrip, very minor bump to top corners, top edge green, others roughtrimmed, small bookseller sticker (one B.H. Blackwell) to front pastedown, dustjacket with section of loss at head of backstrip panel and internal tape repair to joint-folds (one having separated entirely, the other most of the way down), good* (Gallup A30a; Gallup B10a) £150

The presence of the dustjacket is uncommon.

130. **Hand-corrected by Pound**
Pound (Ezra, Editor) *The Exile*. [Complete in 4 Vols.] Paris (Vol. 1), Chicago: Pascal Covici (Vols 2&3), and New York: Covici Friede, Spring & Autumn 1927-1928, *FIRST EDITIONS*, pages of first volume a little toned, single-word pencil annotation beside Pound's name on p. 93 of second volume, pp. 92; [iv], 121, [2]; [iv], 109, [2]; [iv], 117, foolscap 8vo, *original orange or red wrappers printed in black, backstrip of first volume a little darkened as are the untrimmed and largely unopened edges, water-speckling to front of final volume, Vol. 3 with two puncture marks at*



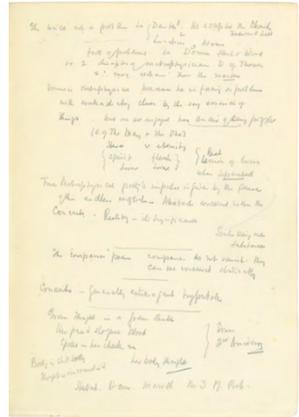
head of front, one of which extends to first handful of pages though not affecting text, and a small tear to bottom corner, good condition overall £400

As Tryphonopoulos and Adams note in their 'Ezra Pound Encyclopedia', Pound used 'The Exile' for the express purpose of printing 'a range of work from friends and acquaintances'; amongst this roll-call are John Rodker, Richard Aldington, Ernest Hemingway (mis-initialled as 'E.W.' on the front of No. 1), Carl Rakosi, Bob McAlmon, W.B. Yeats, Louis Zukofsky, William Carlos Williams, and John Allen Cournos - with a liberal sprinkling of Pound himself. Parts of Cantos XX and XXIII make their first appearances here, with the majority of his contributions taking the form of editorial comment. Hemingway's contribution, curt as it is, has had its title hand-corrected (from 'Nothoemist Poem' to 'Neothomist Poem') by Pound in pencil, as in each of the 500 copies of this first number.

Ronald Bottrall's review copy

131. **Pound (Ezra)** *A Draft of XXX Cantos*. *Faber and Faber, 1933, FIRST ENGLISH EDITION, a few page corners folded, occasional marginal annotation (see below), pp. 154, crown 8vo, original black cloth, backstrip lettered in gilt, the corners a little bumped and a few light marks, top edge yellow with others untrimmed, good* (Gallup A31d) £300

The endpapers and blanks at either end of the book bear the extensive notes, in pencil, of poet Ronald Bottrall - whose second collection would appear with Faber the following year; the emergent poet had come under the wing of F.R. Leavis, and reviewed the present work for Leavis's *Scrutiny* in September 1933 with an analysis that was detailed and in large part critical - but with a clear acknowledgement, at the close, of his own debt to Pound, and the scale of the poet's achievement where he has succeeded. An interesting copy that shows Pound's sometimes cautious, but always attentive, handling by the next generation of poets.

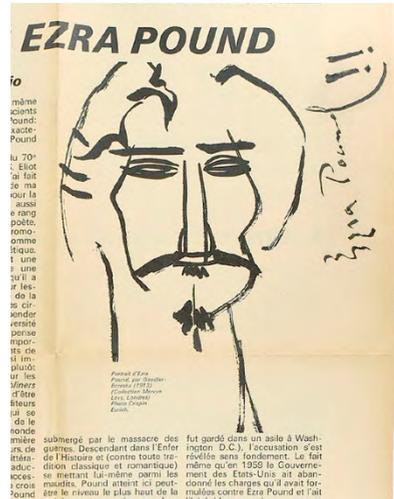


132. **Pound (Ezra)** *ABC of Reading*. *Routledge, 1934, FIRST EDITION, faint foxspot at head of opening leaves, pp. xii, 197, crown 8vo, original red cloth, backstrip lettered in gilt, one or two small spots to cloth, gentlest of bumps to top corners, light dustsoiling to top edge with faint foxing thereupon, ownership inscription to flyleaf, dustjacket lightly soiled overall with darkened backstrip panel a little frayed at tips, light chipping to corners and publisher's repricing sticker to front flap, good* (Gallup A35) £100

133. **(Pound.)** *DIALOGUE*. *Journal des Livres et des Idées, No. 3. Lausanne, September 1967, single folded sheet, portraits of Pound by Gaudier-Brzeska and Jean Cocteau, pp. [4], folio, original self wrappers printed on all sides, light overall toning, quarter-folded with horizontal points starting, from the library of*

actor Douglas Fairbanks Jr. with his loose bookplate in separate envelope, very good condition £500

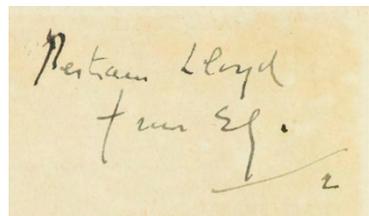
Inscribed warmly to Pound by Piero Sanavio, an Italian who wrote on Pound and translated him into French: 'To Ezra for a happy new year. Piero Sanavio'. Pound himself has signed his name, followed by two exclamation marks, at the side of Gaudier-Brzeska's portrait of him on the front. The entire issue is dedicated to Pound, with Sanavio contributing as lead article the case for Pound winning the Nobel Prize - further tributes come from George Seferis, Eugenio Montale, Hemingway, Wyndham Lewis, Eliot, Edith Sitwell, as well as Pound himself (a translation of Canto LXXIX by Denis Roche).



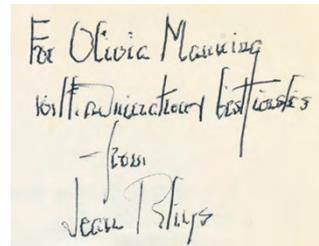
A scarce item, not recorded in Gallup's bibliography of Pound, although he does record Eliot's contribution - 'Sur Ezra Pound', a French translation taken from his Literary Essays - in his bibliography of the latter as D163b.

134. **Inscribed by Ezra Pound to Bertram Lloyd** (Pound.) CAMPBELL (Roy) *The Flaming Terrapin*. Jonathan Cape, 1924, **FIRST EDITION**, frontispiece illustration, pp. 94, crown 8vo, original first state binding of quarter green cloth with patterned boards, backstrip with printed label, light toning to boards and a little rubbing to extremities, top edge lightly dustsoiled, others untrimmed, free endpapers lightly browned with a small bookseeller sticker at foot of pastedown, good (Parsons A1a) £250

Inscribed on the flyleaf by the author: 'Bertram Lloyd, from Ez'. Lloyd was a poet, translator and anthologist, who in the latter capacity produced the first pacifist anthology in response to the Great War; he was also a Humanitarian, Socialist, and animal rights advocate, and a friend of Henry Salt and Edward Carpenter. It is unclear in what capacity he and Pound were acquainted, but the form of signature used is a familiar one.



135. **Presentation copy to Olivia Manning** Rhys (Jean) *Voyage in the Dark*. André Deutsch, 1967, **SECOND EDITION**, pp. 188, crown 8vo, original maroon boards, backstrip lettered in gilt, top edge with a few very faint spots, dustjacket, near fine £250

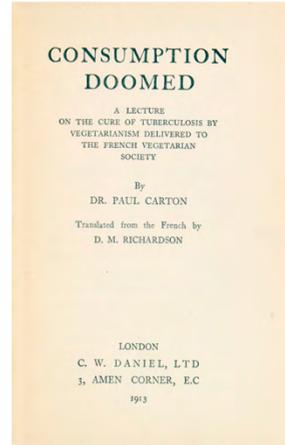


Inscribed by the author on the flyleaf, in a shaky hand: 'For Olivia Manning, with admiration & best wishes, from Jean Rhys, March 1971'.

The author's third novel, reissued following her comeback success with 'Wide Sargasso Sea' in 1966.

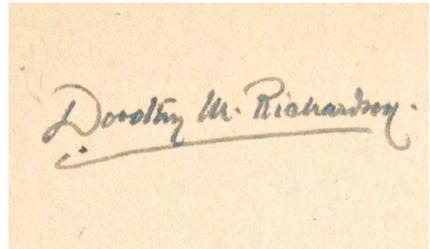
Her first published work

136. **(Richardson.) CARTON (Paul, Dr.)** Consumption Doomed. A Lecture on the Cure of Tuberculosis by Vegetarianism delivered to the French Vegetarian Society. Translated from the French by D. M. Richardson. *C.W. Daniel, 1913, FIRST ENGLISH EDITION*, pp. 94, 16 [ads], foolscap 8vo, *original green cloth lettered in gilt to backstrip and upper board, a couple of tiny spots to edges and some very minor rubbing to extremities, endpapers browned, very good* £200



The first published work of novelist Dorothy Richardson, here undertaking translation duties for publisher C.W. Daniel.

137. **Richardson (Dorothy M.) Honeycomb.** Duckworth, 1917, *FIRST EDITION*, the poor quality wartime paper browned as usual, pp. [iv], 260, 16 [ads], crown 8vo, *original blue cloth, lettered in black to backstrip and upper board with blind-stamped rules carrying around same, publisher device blind-stamped to lower board, very good* £300



Signed by the author on the half-title.

The third novel in the author's 'Pilgrimage' series., in which she sought 'a feminine equivalent of the current masculine realism' - it was in relation to Richardson's attempt to locate this reality firmly in the impressions of her heroine Miriam Henderson that May Sinclair first coined the term 'stream of consciousness', in which regard Richardson predates the better known experiments of more canonical modernists such as Woolf and Joyce. Sinclair's term was one that Richardson disliked intensely, but which has come to define her technique somewhat.

138. **Richardson (Dorothy M.) Interim.** Duckworth, 1919, *FIRST EDITION*, pp. [vi], 293, crown 8vo, *original blue cloth stamped in black, backstrip lettered in black with hint of fading, minor cloth flaw to upper board, top edge darkened with a few small spots to other edges, ownership inscription to flyleaf, good* £95

The 5th instalment of Richardson's Pilgrimage series.

139. **Richardson (Dorothy M.)** *Revolving Lights*. Duckworth, 1923, *FIRST EDITION*, pp. 254, 16 [ads], crown 8vo, *original red cloth, lettered in white to backstrip and upper board, publisher's device in blind to lower board, a hint of fading to the backstrip with a tiny pinprick hole at head, the top edge a trifle dusty with a few tiny spots, free endpapers browned, very good* £250

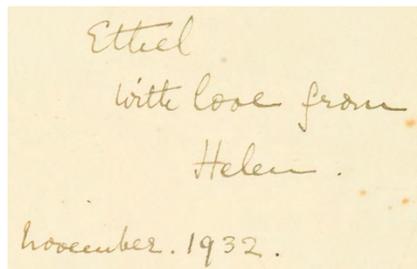
Signed by the author on the half-title, the seventh novel in the author's 'Pilgrimage' series.

140. **Riding (Laura) and Robert Graves.** *A Survey of Modernist Poetry*. William Heinemann, 1927, *FIRST EDITION*, *occasional spots to borders*, pp. 295, crown 8vo, *original quarter black cloth with patterned paper boards, backstrip lettered in gilt, a touch of wear at corners with extremities rubbed, borders darkened, edges toned with a few tiny spots, tail edge roughtrimmed. a little waterstaining to borders of endpapers, free endpapers browned, good* £100

A broadly sympathetic approach, an attempt to set their contemporaries within a larger literary landscape - occasionally scathing, and with a particular contempt for H.D.

141. **Rimbaud (Arthur)** *Prose Poems from Les Illuminations*. Put into English by Helen Rootham. With an Introductory Essay by Edith Sitwell. *Faber and Faber, 1932, FIRST EDITION THUS, occasional spots to borders*, pp. 109, crown 8vo, *original red cloth, backstrip lettered in gilt, cloth with fading and spotting to borders, ownership inscription to front pastedown with spotting to free endpapers, dustjacket a little waterstained around head with signs of restoration there and, internal tissue reinforcement to the darkened backstrip panel, good* £135

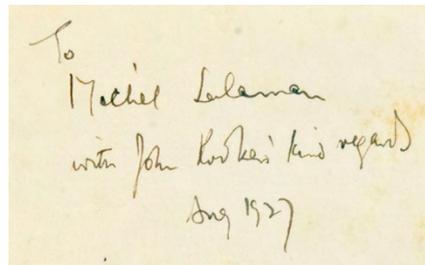
Inscribed by the translator to the flyleaf: 'Ethel, with love from Helen, November 1932'. Rootham was the governess of Edith Sitwell in the early years of the century, and a lifelong companion - a musician and devotee of French poetry, her interests coincided when the present translation became the basis for Benjamin Britten's setting of the work. Sitwell's introductory essay here runs to some 40pp.



Ethel
with love from
Helen.
November. 1932.

142. **Rodker (John)** *The Future of Futurism*. Kegan Paul, Trench, Trubner, [1927] *FIRST EDITION*, pp. 92, 12 (ads), 12mo, *original plum boards with paper labels to upper board and backstrip, some heavy rubbing, a little grazing to lower board and discolouration (to grey) to lower half of backstrip, good* £200

Inscribed by the author on the half-title: 'To Michel Salaman, With John Rodker's kind regards, Aug 1927'. The recipient



To
Michel Salaman
with John Rodker's kind regards
Aug 1927

was a Jewish patron of the arts best remembered for his friendship with Augustus and Gwen John.

Eliot reviewed the present work in the Nation & Athenaeum and, though responding warmly to the influence of T.E. Hulme and Wyndham Lewis, found Rodker's prognosis wanting in its perspective.

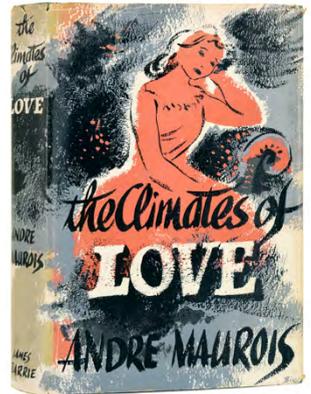
Violet Schiff to Marjorie Wells

143. (Schiff.) CURTIS (Jean-Louis) *The Silken Ladder*. Translated from the French by Violet Schiff & Edward Beddington Behrens. *Secker & Warburg, 1957, FIRST ENGLISH EDITION, a couple of spots at head of prelims, pp. 168, crown 8vo, original blue boards, backstrip lettered in silver, dustjacket a little nicked with gentle fading to backstrip panel and a few faint spots, edges and front endpapers a little spotted, good* £60

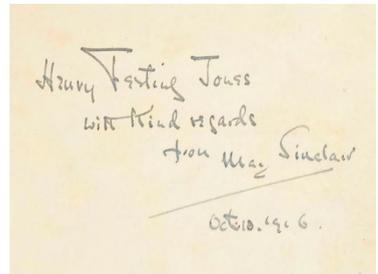
Inscribed by the translator on the flyleaf, 'With much love to Marjorie from Violet, July 1957' - the recipient was Marjorie Wells, daughter-in law and secretary to H.G. Wells; the inscription speaks partly of the association between the Schiff and Wells families, but probably rests more on their common friendship with S.S. Koteliansky, whom Marjorie had cared for during the period of illness leading up to his death in 1955.

144. (Schiff.) MAUROIS (André) *The Climates of Love*. [Translated from the French by Violet Schiff and Esme Cook.] *James Barrie, 1957, FIRST ENGLISH EDITION, original blue boards, backstrip lettered in gilt, the boards bowing a little and with slight lean to spine, a few spots to fore-edge, faint partial browning to free endpapers, dustjacket by Biro with a couple of short closed tears and faded backstrip panel, good* £90

Inscribed by the translator on the flyleaf, 'To dear Marjorie, with fond love from Violet, July 1957' - the recipient was Marjorie Wells, daughter-in law and secretary to H.G. Wells; the inscription speaks partly of the association between the Schiff and Wells families, but probably rests more on their common friendship with S.S. Koteliansky, whom Marjorie had cared for during the period of illness leading up to his death in 1955.



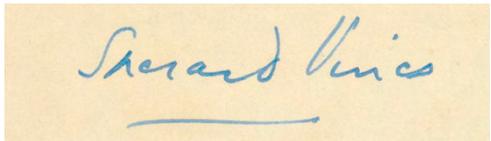
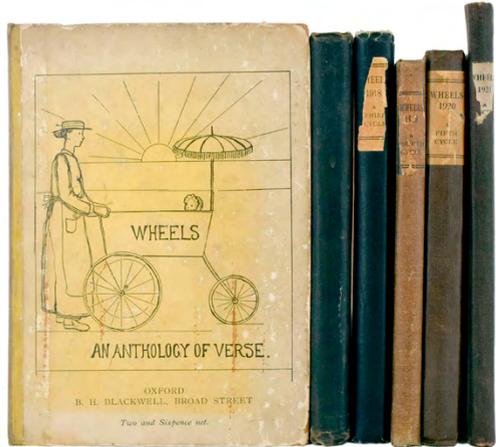
145. **Inscribed to Henry Festing Jones**
Sinclair (May) *The Belfry*. *New York: Macmillan, 1916, FIRST AMERICAN EDITION, faint foxing to half-title and title-page, portion of dustjacket(?) pasted to verso of flyleaf and slightly offset to half-title, a single foxspot to border of one page and the odd handling mark, pp. [iv], 332, [6, ads], crown 8vo, original red cloth with single fillet border blind-stamped to upper board,*



backstrip and upper board lettered in gilt, slight lean to spine, light rubbing to extremities with a little bumping to a couple of corners, top edge a little dusty, fore-edge roughtrimmed with a few faint spots, some very faint foxing to endpapers with bookplate of Henry Festing Jones to front pastedown, good £115

Inscribed by the author to the flyleaf to Samuel Butler's biographer and friend: 'Henry Festing Jones, With kind regards from May Sinclair, Oct. 10, 1916'. Sinclair's 'Defence of Idealism', published by Macmillan the following year would open with a study of 'The Panpsychism of Samuel Butler' and was referenced in Festing Jones's celebrated memoir of the author, published by the same in 1919 - forming a possible crux for the association.

146. **A contributor's 'Wheels'** (Sitwell.) *Wheels: an Anthology of Verse. [First-Sixth Cycle]. Edited by Edith Sitwell [6 Vols.] Oxford and London: B.H. Blackwell, Leonard Parsons, and C.W. Daniel, 1916-1921, FIRST EDITIONS, title-page Wheel design to first four volumes, the odd spot or handling mark, pp. 84; 118, [2, ads]; 104; 103; 123, [2], 16 [ads]; 62, [1], crown 8vo, original quarter cloth and illustrated boards, backstrip to first volume printed in black, the rest with printed labels (browned and chipped) excepting the second volume which is blank, general rubbing, some light soiling and wear, some dustiness to edges and endpapers, a good set (Fifoot EB1,2,4,5,7,8) £1,200*



The first two and the fourth volumes are identifiably the copies of the contributor (to all but the first volume), Sherard Vines - the first two bearing his ownership inscription to the flyleaf (the second with it upside down on the rear free endpaper also), that from 1919 with his contributions ticked in pencil.

Other contributors include Edith, Osbert and Sacheverell Sitwell, Nancy Cunard, Aldous Huxley, Iris Tree, and Wilfred Owen. The 1919 volume was the last to be published by Blackwell and carries a striking Vorticist cover and endpaper illustration by William Roberts. Both the design and the literary content throughout are very much of their era, and the first four volumes contain much war poetry.

147. **[Sitwell (Edith, Editor.)]** *Wheels: an Anthology of Verse. Oxford: B.H. Blackwell, 1916, FIRST EDITION, some light foxing to prelims and final text-pages, pp. 84, crown 8vo, original quarter yellow cloth with yellow boards, illustration to upper*

board, backstrip lettered in black, minor dustsoiling and corners a little knocked, edges untrimmed and lightly foxed, the endpapers likewise with gift inscription to flyleaf, very good (Fifoot EB1a) £180

The first issue of 'Wheels' marks one of Edith Sitwell's earliest appearances in print - preceded only by 'The Mother' and 'Twentieth Century Harliquinade'. She contributes nine poems, one a collaboration with Osbert; other contributors include Nancy Cunard, Osbert and Sacheverell, Iris Tree, and Helen Rootham.

148. [Sitwell (Edith, Editor.)] *Wheels: a Second Cycle*. Oxford: B.H. Blackwell, Oxford: 1917, FIRST EDITION, pp. 118, [2, ads], crown 8vo, original quarter black cloth with white boards, design by C.W. Beaumont printed in red and green, backstrip with printed label and a little rubbing at tips, the boards with some light spotting and some wear to corners of upper board, edges untrimmed and uncut, very good (Fifoot EB2) £150

The Sitwells again dominate, with a supporting cast that includes Aldous Huxley, E.W. Tennant, Iris Tree, Sherard Vines, et al.

149. Sitwell (Osbert) *The Winstonburg Line*. 3 Satires. Hendersons, [1919.] FIRST EDITION, illustrated title-page, a few faint spots, pp. 19, [1, ad] 4to, original sewn orange wrappers repeating title-page design to front, a hint of dustiness, uncut, very good (Fifoot OA2) £200

The author's first book, preceded only by a joint collection with his sister Edith; satires aimed at Winston Churchill and his activity during the First World War, originally published in the 'Nation' and 'Daily Herald' newspapers.

- Improved by the Sitwells
150. (Sitwell.) WOLFE (Humbert) Snow. 'First-class Jellies' [i.e., Poems.] Victor Gollancz, 1931, FIRST EDITION, with the Sitwells' 'improvements' throughout including a frontispiece collage portrait of the author and pasted clippings from diverse sources all employed to amusing effect, the odd manuscript addition, pp. 87, crown 8vo, original beige cloth, backstrip with yellow printed label, a few spots and light dustsoiling to borders of cloth, bookplate of Anthony Hobson to verso of flyleaf and with his note of provenance laid in, dustjacket chipped and lightly dustsoiled, very good £600

A very entertaining bit of sport - the pasted clippings are often tangential, sometimes obscure, invariably silly (at least when applied in this context). The proem (its section-title with the image of a wicket-keeper) is given the new title 'Opaque Gelatine', whilst the poem 'Lambs' has the added coda of a recipe for 'Mutton or Lamp Chops au Feu', which rather undermines the Christian symbolism of the verse. The poem 'Swallows' is

The Publishers will be very grateful for corrections or suggestions for the improvement of this Series. All communications should be sent to

VICTOR GOLLANCZ LTD
14 Henrietta Street Covent Garden
1931

given the headline 'Poultry for Profit', whilst 'Greek Girls and 'Persian Carpet-Weavers' have 'Fur Keepers' and 'Latest novellies[sic] in Belts' employed. There are many more. Towards the rear, to the verso of the 'Envoi' section-title (the recto having the Agnes E. Mitchell poem 'When the Cows Come Home'), the culprits identify themselves via a newspaper photograph with pencil upturns at the corners of their mouths giving smirks - opposite, the author, his face given the same jaundiced hue as his frontispiece portrait, is given a glum and shifty expression above a very dismissive quote about his capabilities.

The source of the offence is believed to have been Wolfe's declining to contribute an Introduction to Sacheverell Sitwell's contribution to the Augustan Poets series.

[With:] An 'un-improved' copy of the first edition, also from Hobson's collection, for purposes of comparison.



PLATO

When Plato stepped into his bark
Charon in sudden terror cried :
" Torchbearer, give me back the dark,
or take the helm yourself"—and died.

DELIGHTFUL STEAMER TRIP

HEINRICH HEINE

It is enough to carve upon this stone :
" The poet Heinrich Heine lies below.
When what was hidden in all hearts is known,
his secret he will neither tell nor know."



ENVOI

Now go, my book, and take with thee
the bright unwritten part of me.
Tell them each poem bears the mark
of the intact, majestic dark,
that mercifully cloaks the eyes
which saw, and lost, their Paradise.
Tell them that he who overheard
an incommunicable word,
offers no other plea than this
to the eternal silences.



Unfortunately, Mr. Wolfe has not fundamentally a very explanatory mind, and the opinions about life he offers are those which are already held by quite a lot of people today.

To the unknown dead and, since all men must die
unknown, to all the dead under skies 'umberf
we, who, like them, unknowably pass by
from grave to grave, here dedicate December.
They are less memorable than the leaves
that rustle all the winter in the wood,
and toss upon the air on stormy eves—
they cannot stir, and would not, if they could.
They do not return whatever faces pale
we fable, or light hands that brush the door :
they have all told their inconclusive tale
that ends in silence, and there is no more.
Therefore in December we their other half
offer ourselves to the dead as Cenotaph.



151. (Sitwelliana.) LEAR (P.G. & L.O.) [i.e., C.K. Scott-Moncrieff] *The Strange And Striking Adventures Of Four Authors In Search Of A Character.* [Cayme Press Pamphlets, No. 2.] Cayme Press, 1926, FIRST EDITION, 253/350 COPIES, illustrations, some light foxing throughout, pp. 21, [1], 4to, original sewn pink wrappers, printed label to front with a few faint spots, a little dustsoiled and nicked to over-

hanging edges, inside cover with ownership stamp, small bookplate of Anthony Hobson and later ownership inscription of Henry Blofeld, good £45

With Anthony Hobson's notes regarding the identity of the various people and places in this spoof - foremost amongst, the Sitwells as Frogbert, Sacharissa, and Zerubbabel, with William Walton (here Lincruston) completing the group.

152. **John Piper designs**
Sitwell (Edith, Poet) & William Walton (Composer) Facade. An Entertainment [Decorations by John Piper.] Oxford University Press, 1972, *FIRST EDITION* THUS, 11/250 COPIES (from an edition of 1,000 copies) signed by the composer, frontispiece and section-title designs by John Piper, reproductions of two sketches for set designs for the ballet by John Armstrong, pp. xxxix (the poems), 111 (the score), 4to, original quarter black morocco, the boards repeating a design by John Piper in black, red and green, backstrip lettered in gilt, top edge gilt, endpapers repeating Piper design, acetate dustjacket, with 7-inch EP of original 1929 recordings of Constant Lambert and Edith Sitwell speaking the poems over music conducted by Walton, these together in cloth solander box lettered in gilt to top with back a little faded, the contents fine £300



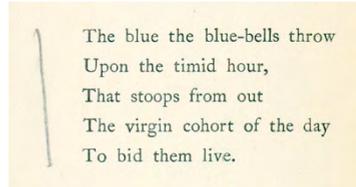
153. **Early work by Chagall**
Soupault (Philippe) Rose des Vents. Avec Quatre Dessins de Marc Chagall. Paris: Au Sans Pareil, 1920, *FIRST EDITION*, 193/1,000 COPIES on Vélin d'Alfa paper (from an edition of 1,040 copies), 4 full-page illustrations by Chagall, the odd faint spot to border, pp. [45], crown 8vo, original grey wrappers with vignette to front, borders a little browned, rear with tiny nick to fore-margin, bookplate of surrealist collector John Lyle to flyleaf, good £200



154. **Stein (Gertrude) Three Lives.** Stories of the Good Anna, Melanctha and the Gentle Lena. New York: The Grafton Press, 1909, *FIRST EDITION*, pp. 279, crown 8vo, original blue cloth, lettered in gilt to upper board and backstrip, very minor rubbing to extremities, near fine £600

The author's debut, a very handsome copy.

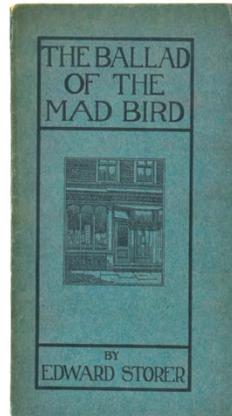
155. **Imagist association copy**
Storer (Edward) *Inclinations*. *Sisley's*, [1908,] *FIRST EDITION*, title-page with border printed in brown, signs of handling and a couple of outbreaks of spotting to margins, pp. vi, 95, crown 8vo, original light blue cloth, lettered in gilt to upper board and backstrip, the latter darkened with borders likewise, a few marks and a little rubbing, t.e.g. with others untrimmed, endpapers spotted, good £950



F.S. Flint's copy, with his ownership inscription in pencil to the flyleaf and some sparing pencil markings to the margin.

Proto-imagism from one of the original Imagists - and the copy of a companion in that group, the book described by Flint in his history of the movement as 'in the "Imagist" manner'. An important association copy of a scarce book, the author's first.

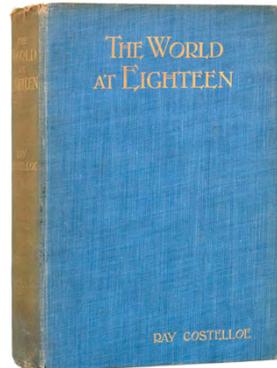
156. **Storer (Edward)** *The Ballad of the Mad Bird, and Other Poems*. *Hampstead: The Priory Press, 1909*, *FIRST EDITION*, pp. 41, [2, ads], 12mo, original wrappers, the backstrip chipped at ends with a small tear at head, very good £450



Inscribed by the author on the flyleaf, 'With kind regards from Edward Storer, September 1909'.

A scarce collection (four locations on COPAC) by one of the original Imagists, consisting of the long title poem and 'River Reeds' (a suite in five parts). In E.S. Flint's 'History of Imagism' from *The Egoist* in May 1915, an account that rather peevishly underplays Pound's role, he presents Storer and T.E. Hulme as the movement's first exponents.

157. **Bloomsbury suffragist's first book**
(Strachey.) COSTELLOE (Ray) *The World at Eighteen*. *T. Fisher Unwin, 1907*, *FIRST EDITION*, American issue, with a tipped-in slip to the title-page referring to its importation by *A. Wessels Company*, pp. [vi], 182, crown 8vo, original blue cloth, lettered in gilt to upper board and backstrip, the latter faded with a little wear at ends, small red mark to lower board and gentle rubbing at extremities, top edge a little dusty with others untrimmed, good £900



A scarce book, with only three holdings on COPAC - the BL, Cambridge, and LSE. This novel is the author's debut, written whilst a teenager and recording her impressions of that phase - it is based firmly on her own experiences as an Anglo-American sent to complete her education in Italy under the tutelage of her uncle (in real life, her stepfather Bernard Berenson).

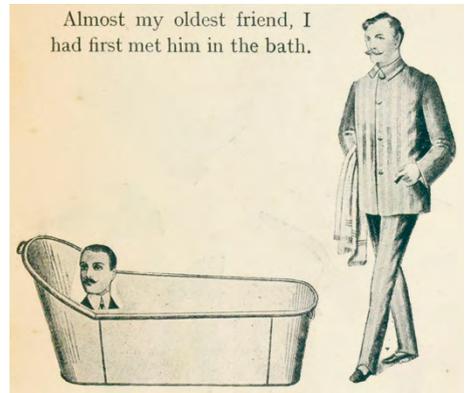
Costelloe would later marry Oliver Strachey and play an important role in advancing the cause for women's rights and suffrage - later books included important accounts and biographies relating to the movement, as well as two further novels.

158. (Surrealism.) E.V.L[ucas] & G.M. [George Morrow] *What a Life! An Autobiography*. Illustrated by Whiteley's. Methuen, 1911, *FIRST EDITION*, illustrated throughout with pictures lifted from the Whiteley's catalogue, pp. 128, foolscap 8vo, later green cloth with backstrip lettered in gilt, the textblock reinforced at points with cloth tape, good £1,350

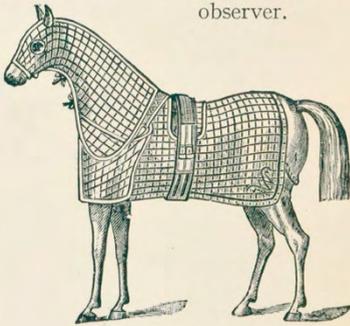
Scarce.

An uproarious piece of proto-surrealism, recognised as such by Alfred H. Barr in the exhibition that he curated and catalogued for MoMA in the 1930s - it is a collage novel that uses the source-text of a department-store catalogue to create a fictional autobiography.

The two authors were Punch stalwarts, who could not have predicted the afterlife of their jeu d'esprit - although lacking the grotesquerie, it bears a clear resemblance to Max Ernst's 'Une Semaine de bonté' in its repurposing of rather staid illustrations into a witty tour de force.



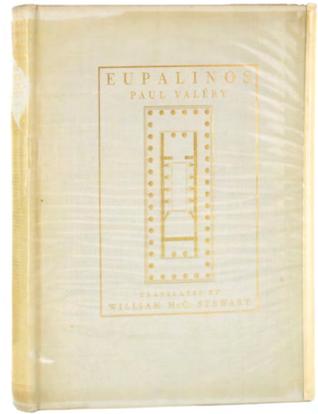
But at this moment the detective returned, in a disguise calculated to baffle the keenest observer.



The scene was appalling; human remains strewn the ground.



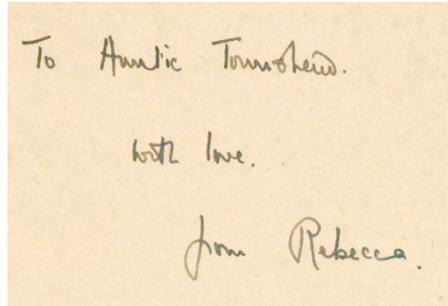
159. **Valéry (Paul)** *Eupalinos or, The Architect*. Translated with a Preface by William McCausland Stewart. *Humphrey Milford Oxford University Press, 1932, FIRST ENGLISH EDITION, 155/250 COPIES signed by the author (from an edition of 750 copies), errata slip tipped in at opening of text, pp. xii, 96, crown 8vo, original white buckram, the upper board with lettering and design in gilt, backstrip lettered in same, t.e.g., others roughtrimmed, original glassine dustjacket with paper flaps, frayed around head with loss at head of backstrip and rear panel, very good* £175



An imagined dialogue between Socrates and Phaedrus; the English was the only signed edition.

160. **West (Rebecca)** *The Return of the Soldier*. *Nisbet, 1918, FIRST EDITION, browning to half-title and corresponding page of ads at rear, pp. [viii], 188, [4, ads], crown 8vo, original sea-green cloth, upper board and backstrip lettered in black, a little rubbed to extremities, rear hinge beginning to weaken, textblock with slightly uneven contour but entirely solid, good* £450

A presentation copy of the author's second book and first novel, an examination of the psychological effects of modern warfare, inscribed on the flyleaf: 'To Auntie Townshend, with love from Rebecca'. The recipient was Emily Townshend - a prominent member of the Fabian Society, and in that capacity a friend and champion of West's lover H.G. Wells; Townshend was one of the 'Girton five' - the first handful of students inducted into the newly founded women's college at Cambridge in 1869 - and later involved in the Suffrage movement.



161. **White (Antonia)** *Frost in May*. *Desmond Harmsworth, 1933, FIRST EDITION, a few pencil marks to margins corresponding largely to the pencil page numbers to rear free endpaper, the odd typographic correction, pp. 368, crown 8vo, original white cloth, backstrip lettered in red and sunned through the dustjacket which is present but in three pieces (separated at lower joint-fold and front flap), lean to spine, good* £800

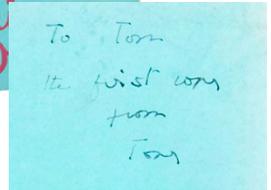
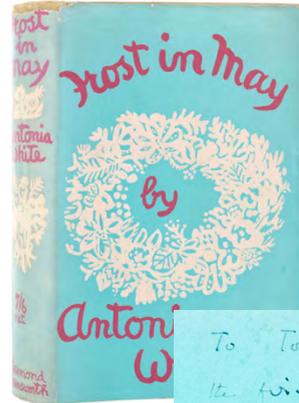
The author's first novel, based on her time at Catholic boarding school, and an intriguing copy - inscribed by the author on the flyleaf to her second husband, Eric Earnshaw Smith, 'To Eric, With love from Toni, June 14, 1933'. The little intrigue rests on the date: a copy inscribed on the 25th of the same month to her third and current

husband Tom Hopkinson describes itself as 'the first copy' – see below. This confusion of marital obligation is easily excused; White maintained a deep friendship with her second husband, her relationship with whom had only ever been platonic. His notes to this copy largely concentrate on a confusion over the possibly conflated characters of Joan and Marjorie Appleyard, but include his corrections to a passage of French on p. 201 - he was a translator - and a few other typos.

The dedication copy

162. **White (Antonia)** *Frost in May*. Desmond Harmsworth, 1933, *FIRST EDITION*, pp. 368, crown 8vo, *original white cloth, backstrip lettered in red and darkened, a couple of minor marks, dustjacket price-clipped, chipped with some loss at head of rear panel, good* £2,000

The dedication copy of the author's first novel, based on her time at Catholic boarding school, inscribed by the author on the flyleaf to her husband (the third incumbent): 'To Tom, The first copy, from Toni, June 25, 1933'. The recipient was Tom Hopkinson, to whom the book bears a printed dedication using his initials 'H.T. Hopkinson'.



163. **Wilenski (R.H.)** *The Modern Movement in Art*. [Second printing.] Faber & Gwyer, 1928, 32 *monochrome plates showing examples, occasional faint spot to borders*, pp. xxii, 237, 8vo, *original mustard cloth, backstrip with printed label a little sunned (spare label tipped in at rear), slight lean to spine, minor soiling and a little discolouration at head of lower board, gift inscription to flyleaf (see below), good* £20

The copy of poet Anne Ridler, née Bradby - inscribed to her on the flyleaf in 1931, from E.L.B. (possibly a relative?); the recipient would not long after take up a post at Faber as secretary to T.S. Eliot.

164. **Williams (William Carlos)** *Two Letters to René Taupin*. New York: Dim Gray Bar Press, 1993, 45/50 *COPIES signed by the printer (Barry Magid)*, pp. [5], 12mo, *original sewn wrappers, fine* £60

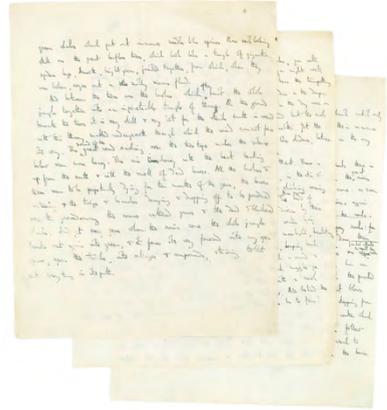
The first letter is the more interesting of the two, relating his heritage and cultural interests to the French translator and critic.

Pages from the Ms. of an important anti-imperialist work

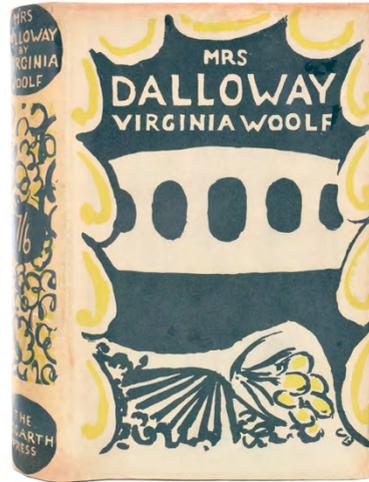
165. **Woolf (Leonard)** [Manuscript fragment:] 'The Village in the Jungle'. *circa 1913, black ink on paper, rectos only, some drafting*, pp. [3 (numbered 4-5, 7)], 4to, *sometime folded with a little corner-creasing, top corner of front sheet a little dust-darkened, good condition* £900 plus VAT in the EU

The author's first novel, published by Edward Arnold in 1913 with a printed dedication to his wife Virginia; it is based on his time in the colonial civil service in Ceylon and offers a rich account of the natural world and human society there. It is regarded as an important statement of anti-imperialism, depicting the colonial experience from the indigenous point of view.

These pages are from the opening description of Beddagama, the eponymous village, and emphasise its unforgiving nature in a very powerful way - the drafting shows variants in the deleted material, but otherwise reflects its published form.



166. **Woolf (Virginia) Mrs. Dalloway.** Hogarth Press. 1925, *FIRST EDITION*, pp. 296, crown 8vo, *original maroon cloth, backstrip gilt lettered, free endpapers browned in part, the dustjacket (uncommon in any condition) with a design by Vanessa Bell encompassing the backstrip and front panels, highly professional internal restoration to the jacket at its head and tail edges and with internal reinforcement to folds and backstrip, recent felt-lined protective mid blue cloth box with silver lettering to backstrip, very good* (Kirkpatrick A9a: Woolmer 82) £14,000

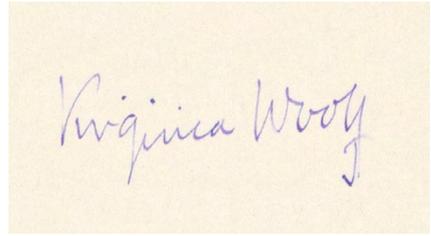


167. **Two issues with Virginia Woolf contributions** (Woolf.) MacCarthy (Desmond, Editor) *LIFE AND LETTERS*. Vol. I, No. 5 (Oct.) & Vol. III, No. 16 (Sept.) 1928-1929, *SOLE EDITIONS*, pp. 329-440 [+ads]; 243-324 [+ads], crown 8vo, *original wrappers, a little darkened to backstrip and borders with a few spots to front of first issue, good* (Kirkpatrick C305 & C313) £40

Virginia Woolf contributes 'The Niece of an Earl' to the first, and 'Dr. Burney's Evening Party' to the second - other contributors include the editor, Aldous Huxley, and Hilaire Belloc.

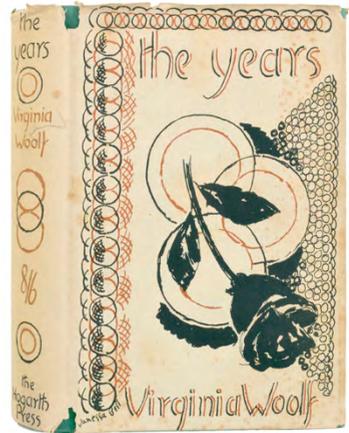
168. **Woolf (Virginia) Beau Brummell.** *New York: (Printed by William Edwin Rudge from Designs by W.A. Dwiggin for Rimington & Hooper, 1930, FIRST SEPARATE EDITION, 223/500 COPIES (from an edition of 550 copies) signed by the author (in purple ink on the verso of the half-title), 2 full-page illustrations printed in blue*

and pink, each with decorative blue or brown border, pp. [vi], 13, large 4to, original quarter pink linen with pale grey boards, the gilt lettered backstrip darkened and lightly soiled with a touch of wear at head, pink label to upper board printed in a lighter shade, boards a little spotted, darkened and soiled, t.e.g., others untrimmed and showing a few spots, creasing to rear free endpapergood (Kirkpatrick A15a) £500



Woolf's essay on the legendary dandy was first published in the Nation & Athenaeum in September the previous year.

169. **Woolf (Virginia)** *The Years*. Hogarth Press, 1937, FIRST EDITION, pp. [iv], 472, crown 8vo, original green cloth, backstrip lettered in gilt, a couple of faint spots to free endpapers, Vanessa Bell dustjacket with some light fraying and a few spots, short closed tear at foot of rear panel, very good (Kirkpatrick A22a; Woolmer 423) £950



170. **Woolf (Virginia)** Roger Fry. *A Biography*. Hogarth Press, 1940, FIRST EDITION, frontispiece self-portrait, and 17 further illustrations across 15 plates, pp. 307, 8vo, original green cloth, backstrip lettered in gilt and sunned with heavier fading at ends corresponding to dustjacket loss, contemporary gift inscription to flyleaf, dustjacket with portrait by Vanessa Bell a little nicked and frayed with loss to ends of backstrip panel, good (Kirkpatrick A25a) £125

171. **(Woolf.) HOLTBY (Winifred)** *Virginia Woolf*. Wishart, 1932, FIRST EDITION, frontispiece portrait of the subject, crease to top corner of a couple of leaves, pp. 206, crown 8vo, original quarter sea-green cloth with blue boards, backstrip lettered in teal, ownership inscription to flyleaf, a few tiny spots to endpapers, dustjacket a trifle sunned to backstrip panel and borders, very good £175



172. **(Woolf.) VIRGINIA WOOLF & the Raverats**, a *Different Sort of Friendship*. Edited by William Pryor. Bath: Clear Books, 2003, 161/500 COPIES printed on Rives Artist paper and signed by the editor, with numerous illustrations and portraits, some colourprinted, by Gwen and Jacques Raverat, also with a few full-page examples of correspondence, pp. 208, 8vo,

original quarter mid green cloth with marbled boards, backstrip lettered in gilt, orange and yellow marbled boards, cloth and board slipcase, fine £150

Together with a proof pull from an original Gwen Raverat woodblock 'Vence, La Place en Eté' (editioned at the Fleece Press), numbered to match book and enclosed in a green card folder within the book's slipcase.

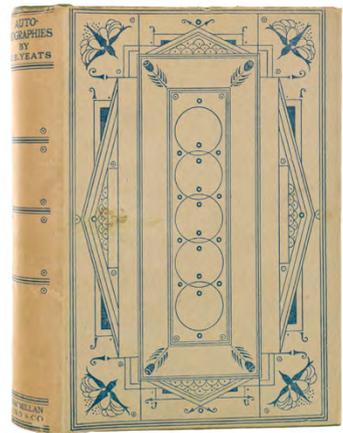
Gertrude Blogg's copy

173. **Yeats (W. B.)** *The Secret Rose*. With Illustrations by J.B. Yeats. *Lawrence & Bullen, 1897, FIRST EDITION, frontispiece with tissue-guard and 6 other plates, title-page printed in black and red, a few pencilled numbers at head of half-title, pp. xii, 208, crown 8vo, original dark blue cloth, the covers with gilt lettering and designs by Althea Gyles, backstrip a little pushed at ends with minor rubbing here and at corners, knock to top corners, top edge a trifle dusty with others roughtrimmed, minor spotting to endpapers with contemporary gilt inscription to verso of flyleaf, very good* £500

The gift inscription reads: 'Gertie with much love from Cordelia, September 10th- 97'. The recipient was Gertrude Blogg, who had been governess to Kipling's daughter and was then engaged to Rex Brimley Johnson - but she died (in July 1899) shortly before their wedding day, hit by a horse-drawn omnibus whilst out cycling. Her most enduring tribute came from one of Brimley Johnson's closest friends, G.K. Chesterton, who wrote an elegy 'On the Death of Gertrude Blogg' - Chesterton married Gertrude's sister, Frances Blogg, in 1901.

*Gertie with much love from
Cordelia -
September 10th 97.*

174. **Yeats (W.B.)** *Autobiographies: Reveries over Childhood and Youth and The Trembling of the Veil*. *Macmillan, 1926, FIRST EDITION, portrait frontispiece and 4 other plates (one colourprinted), tissue-guards present, preliminaries and final few leaves very lightly foxed, pp. viii, 480, crown 8vo, original apple-green cloth, backstrip lettered in gilt, backstrip and the front cover blind-stamped to a design by Charles Ricketts, edges untrimmed with a few faint spots, dustjacket repeating Ricketts design with a faint mark to front panel and the backstrip panel a little sunned, very good (Wade 151)* £350



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