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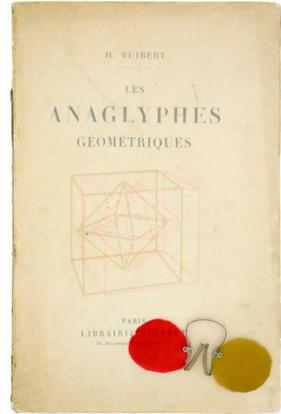
Please mention Catalogue MF6 when ordering.

All books subject to prior sale.

Front cover illustration: Item 119

Rear cover illustration: Item 240

1. **Duchamp's model**
(3-D. Surrealism) VUIBERT (H.) Les Anaglyphes Geometriques. Paris: Librairie Vuibert, [1912,] *FIRST EDITION*, various monochrome figures in the text, then 16pp. of anaglyphs printed in red and green at rear, pp. 32, 8vo, original wrappers with anaglyph to front and rear, light dustsoiling and creasing, sometime with new plain wrappers added, only those to rear and backstrip remaining, a few examples of old (but not original) 3-D glasses laid in, good £200



This book was the origin of Marcel Duchamp's interest in anaglyphs as a form of stereoscopy, a fascination that carried through his work - from early film collaborations with Man Ray to his late work 'Cheminée Anaglyphe'.

2. **Adamov (Arthur) L'Aveu.** Paris: Éditions du Sagittaire, 1946, *FIRST EDITION*, pp. 160, [1], foolscap 8vo, original cream wrappers printed in red and black, untrimmed and in the final section uncut, original prospectus laid in, very good £150

Inscribed by the author on the half-title, 'sincerement', to French novelist Jean Blanzat.

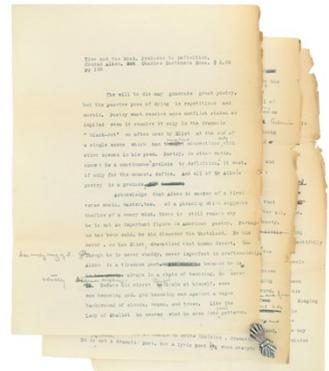
A powerful little book by the one of the leading dramatists of the 'Theatre of the Absurd'; in his book on the latter group, Martin Esslin considered 'L'Aveu' to be 'among the most terrifying and ruthless documents of self-revelation in world literature'.

3. **Aiken (Conrad) Senlin. A Biography.** The Hogarth Press, 1925, *FIRST SEPARATE EDITION*, pp. 36, foolscap 8vo, original (first issue) binding of pink and grey patterned paper boards, printed label to upper board, the backstrip gently faded, one corner lightly knocked, a little rubbing and some light soiling, very good (Woolmer 55) £125

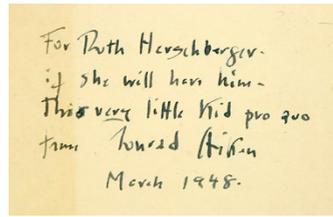
A long narrative poem that originally appeared in 1918, but is here revised.

4. **With Eda Lou Walton's typed review**
Aiken (Conrad) Time in the Rock. Preludes to Definition. New York: Charles Scribner's Sons, 1936, *FIRST EDITION*, pp. [xiv], 138, 8vo, original maroon cloth, lettered in gilt to upper board and backstrip, the latter faded with lettering rubbed, wear at corners, good (Brucoli & Clark Vol.4, p.15) £90

Signed by the author on the flyleaf, dated 1964; the signature postdates the laid-in 3pp. typescript of a review of this work by Aiken's contemporary poet Eda Lou Walton. Walton's draft review is heavily corrected by her in pencil, and displays some admirable turns of phrase ('The will to die may generate great poetry, but the passive pose of dying is repetitious and morbid') in what essentially transpires to be a summary of Aiken's inconsequentialism - the deficiency put in terms of a comparison with Eliot.



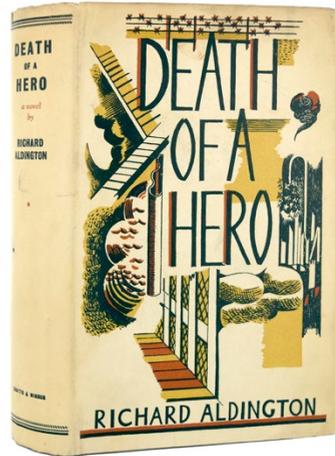
5. **'Kid pro quo' for Ruth Herschberger**
Aiken (Conrad) The Kid. John Lehmann, 1947, *FIRST ENGLISH EDITION*, pp. 47, crown 8vo, original green cloth, backstrip lettered in gilt against a black ground, edges roughtrimmed, faint partial browning to free endpapers, dustjacket by Robert Medley with a very short closed tear at foot of backstrip panel, very good £90



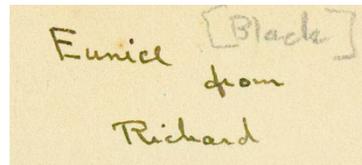
Inscribed by the author on the flyleaf, to a fellow-poet: 'For Ruth Herschberger, if she will have him - this very little Kid pro quo from Conrad Aiken, March 1948'.

The progeny in this instance slightly enlarged by the presence of a glossary of American slang used at the rear, for the benefit of English readers.

6. **Inscribed in the Paul Nash dustjacket**
Aldington (Richard) Death of a Hero. A Novel. Chatto & Windus, 1929, *FIRST ENGLISH EDITION*, a few light spots to borders of prelims, recurrent at rear, pp. xi, 440, crown 8vo, original black cloth, backstrip lettered in gilt and nicked at head with lean to spine, touch of wear at one corner and light grazing to lower board, top edge red and tail edge roughtrimmed, a few spots to edges, publisher's promotional leaflet of 'Books by Wyndham Lewis' laid in, Paul Nash dustjacket a little toned and nicked, including to the centre of backstrip panel, some light soiling, good (Kershaw 53) £700



Inscribed by the author on the flyleaf: 'Eunice, from Richard'. The recipient was Eunice Black (later Gluckman), a young South African poet who had come to London and begun an affair with Aldington in 1933; they remained friends thereafter. Presentation copies of Aldington's most important novel are uncommon.



7. **Aldington (Richard) Last Straws.** Paris: Hours Press, 1930, *FIRST EDITION*, 2/200 COPIES (from an edition of 700 copies) signed by the author and printed on Haut Vidalon paper, a few leaves faintly spotted, pp.[iii], 61, royal 8vo, original green reversed calf effect over matching cloth, stamped in gilt to front, some minor fading and just a little rubbed around head, boards bowing slightly, edges untrimmed, faint browning to free endpapers, frayed tissue jacket (presumably original), very good (Cunard, 'These Were the Hours', pp. 156-60) £75

What Cunard describes as 'a bitter story of three Englishmen', the action begins in a Parisian nightclub where the men discuss, amongst other things, the War - which

experience weighs heavily on the atmosphere of the piece overall. The presence of the tissue jacket has significantly diminished the usual rubbing that this book is prey to.

From the collection of Lord Berners at Faringdon House, but without mark of ownership.

8. **Aldington (Richard)** *All Men Are Enemies. A Romance. Chatto and Windus, 1933, FIRST EDITION*, pp. [viii], 495, crown 8vo, *original bright blue cloth, gilt lettered backstrip, top edge blue now a little faded, a couple of tiny spots to fore-edge, dustjacket with fading to backstrip panel, very good* (Kershaw 83) £60
9. **Aldington (Richard)** *A Wreath for San Gemignano. With Illustrations by Netta Aldington. William Heinemann, 1946, FIRST ENGLISH EDITION*, title-page vignette and 6 full-page illustrations printed in grey and black, pp. 30, crown 8vo, *original cream cloth with title-page vignette repeated in grey and black to upper board, backstrip lettered in black, spotting and browning to backstrip and borders of cloth, a couple of ink-spots to rear free endpaper, dustjacket illustrated by Netta Aldington, defective with brown paper replacing backstrip and reattaching rear flap, good* £35

Inscribed by the author on the flyleaf: 'To Carl Fallas, from Richard Aldington, Paris, Feb 1947', and also signed by his wife - the illustrator of this work - Netta Aldington. The latter, Aldington's second wife, had previously been the daughter in law of his partner Brigit Patmore.

Carl Fallas was one of Aldington's oldest friends; the two of them enlisted together in May 1916. In the same year, as seems almost obligatory with Aldington, he began an affair with Fallas's wife, Florence, but the friendship endured.

The main text of this book consists of Aldington's translation of Folgore da San Gemignano's 'Garland of Months' - originally printed by the Clerk's Press in 1917, then revised with a lengthy introduction for this edition following the partial destruction of the town in the Second World War.



10. **(Australia.) HAESE (Richard)** *Rebels and Precursors. The Revolutionary Years of Australian Art. Melbourne and London: Allen Lane, 1981, FIRST EDITION*, richly illustrated throughout, in many cases colour-printed, pp. ix, 324, 4to, *original black boards, backstrip lettered in yellow, top edge a trifle dusty, related clipping about the Australian art-scene laid in, dustjacket, very good* £60

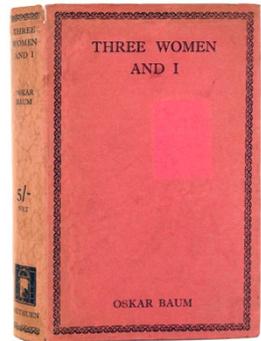
Inscribed by the author on the half-title: 'To Joyce Agee, With best wishes, Richard Haese, Melbourne 1982' - the recipient was formerly the wife of Australian author and bibliophile John Baxter, into whose collection this passed.

A thorough delineation of the Australian experimental art scene in the 1930s and 1940s, including coverage of the Ern Malley hoax.

11. **Bataille (Georges)** *Story of the Eye*, by Lord Auch. Translated by Joachim Neugroschel. With Essays by Susan Sontag and Roland Barthes. *Marion Boyars, 1979, FIRST ENGLISH EDITION*, pp. 127, crown 8vo, *original black boards, backstrip lettered in white, dustjacket price-clipped with publisher's price sticker to rear panel, very good* £100
12. **(Bataille.) 'XXX' [Diane Bataille.]** *The Whip Angels*. [The Traveller's Companion Series, No. 9.] *Paris: The Olympia Press, [1955,] FIRST EDITION*, pp. 198, foolscap 8vo, *original green wrappers, small patch of rubbing to front, very good (Kearney 84)* £140
13. **Baudelaire (Charles [Pierre])** *Les Fleurs du mal*. Précédée d'une notice par Théophile Gautier [Oeuvres complètes, I: Édition définitive.] *Paris: Calmann-Lévy, n.d., circa 1900, frontispiece portrait tissue-guarded*, pp. [iv], 411, foolscap 8vo, *contemporary half calf with marbled sides, the backstrip with five raised bands, gilt-lettered leather label in second compartment, a little rubbing and fading, marbled edges and endpapers, good* £90

The copy of the young Lord Berners, with his ownership inscription ('Gerald Tyrwhitt') at the head of the title-page

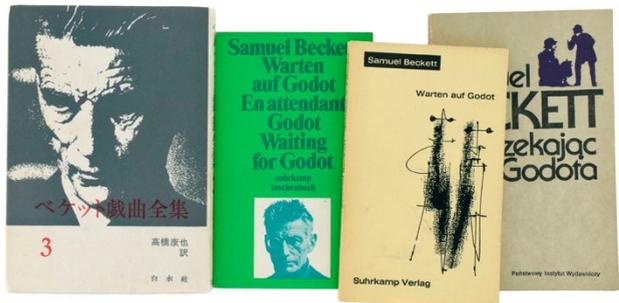
14. **Baum (Oskar)** *Three Women and I*. Translated by Cecilia Hill. *Methuen, 1930, FIRST ENGLISH EDITION*, pp. [iv], 153, crown 8vo, *original black cloth, backstrip lettered in gilt, boards with mottled damp-staining, tail edges roughtrimmed, pink dustjacket toned overall, backstrip faded, flaps and small square to front panel retaining original vivid colour, good* £125



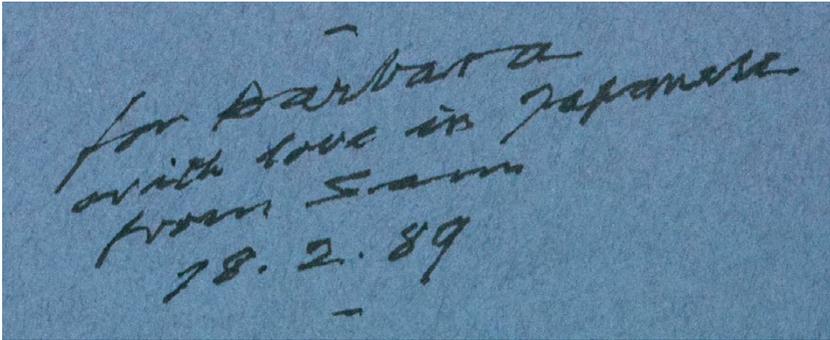
Scarce. The author was a Prague contemporary and friend of Kafka - the narrator here is, like the author, a blind musician.

'Love in Japanese', and other languages

15. **Beckett (Samuel)**
Collection of translations, inscribed to Barbara Bray.
- *Gedichte* [Translated from the English by Eva Hesse and from the French by Elmar Tophoven]. Wiesbaden: Limes, 1959, inscribed, 'For Barbara, with love Sam, Paris June 1959'



- Robert Pinget, *La manivelle*. Pièce radiophonique. Texte anglais de Samuel Beckett. Les Éditions de minuit, 1960 (Federman & Fletcher 502), inscribed at the head of the English text 'For Barbara, from Sam, Paris Mai[?] 1960', and with the card referring to the BBC performance ('Mise en ondes de Barbara Bray') laid in as issued



- Warten auf Godot. [Translated by Elmar Tophoven.] Frankfurt am Main: Suhrkamp, 1960, inscribed 'For Barbara, with love from Sam, Paris Aug '67'
- Endspiel - Fin de Partie. Deutsch und Französisch [Translated by Elmar Tophoven.] Frankfurt am Main: Suhrkamp, 1960, inscribed 'For Barbara, with love from Sam, Paris Aug '67'
- Auswahl in einem Band. Deutsch von Erika und Elmar Tophoven. Frankfurt am Main: Suhrkamp, 1967, inscribed 'For Barbara, with love from Sam, Paris Nov. '67'
- Primo amore, seguito da Novelle e Testi per nulla. Traduzioni di Franco Quadri e Carlo Cignetti. Turin: Einaudi, 1967, inscribed 'For Barbara, with love from Sam, Paris 1972'
- Murphy. Roman. Hamburg: Rowohlt, 1969, inscribed 'for Barbara, with love from Sam, Paris Oct. 1970'
- Watt. Deutsch von Elmar Tophoven. Frankfurt am Main: Suhrkamp, 1970, inscribed 'For Barbara, with love from Sam, Oct. 1970'
- Das letzte Band [Opera adaptation of 'Krapp's Last Tape']. Regiebuch de Berliner Inszenierung. [Translated by Elmar Tophoven.] Frankfurt am Main: Suhrkamp, 1970, inscribed on fly-title, 'For Barbara, with love from Sam, Paris June 1970'
- Warten auf Godot / En attendant Godot / Waiting for Godot. Frankfurt am Main: Suhrkamp, 1971, inscribed 'For Barbara, with love from Sam, Berlin, February 1975', clipping from Irish Times regarding Jack MacGowran's performance of a 'Beckett Anthology' in '71 loosely inserted
- Words and Music, Play, Eh Joe / Paroles et Musique, Comédie, Dis Joe. Introduction de Jean-Jacques Mayoux. Traduction de Samuel Beckett. Paris: Aubier Flammarion, 1972, inscribed 'For Barbara, with love from Sam, Paris March 1972'
- Sin, seguido de El Desplomador. Traducción de Félix de Azúa. Barcelona: Tusquets Editor, 1972, inscribed 'For Barbara, with love from Sam, Paris 19.5.73'
- Gesellschaft. Eine Fabel. Englische Originalfassung. Deutsche Übertragung von Elmar Tophoven. Französische Übertragung von Samuel Beckett. Frankfurt am Main: Suhrkamp, 1981, inscribed 'For Barbara, with love from Sam, September 1981'
- Czekajac na Godota [Translated by Antoni Libera]. Warsaw: Panstwowy Instytut Wydawniczy, 1985, signed by Beckett on the flyleaf
- Beketto gikyoku zenshu 3. [Translated into Japanese by Yasunari Takahashi.] Tokyo: Hakusuisha, 1986, inscribed on the flyleaf (at rear), 'For Barbara, with love

in Japanese, from Sam, 18.2.89', with Bray's manuscript table of contents in English [15 Vols.]

1959- 1989, the majority first editions (or first editions thus) in their respective languages, many bi- and trilingual editions including the French and English texts, various sizes and formats, original cloth, boards, or wrappers, dustjackets where called for, very good condition £4,500

A set of presentation copies that speak of the author's personal affections and global appeal, being editions of his work in various languages and the copies of his close friend and fellow translator Barbara Bray.

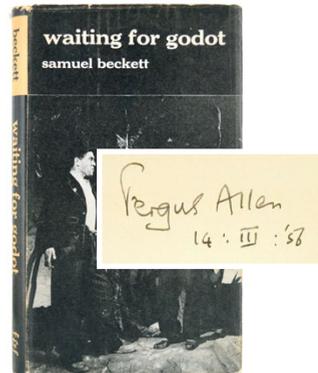
Beckett met Bray in 1956, during the production of his radio play 'All That Fall' for the BBC (where Bray worked as a script editor) - the attraction, intellectual and otherwise, was more or less immediate and continued for over thirty years, up until his death in 1989. The beginning of this affair was contemporaneous with Beckett's marriage, with which it ran a parallel course and perhaps surpassed in terms of its impact upon his praxis. A translator herself, of Marguerite Duras, Jean Genet, Jean-Paul Sartre, et al., Bray was one of the few people with whom Beckett would discuss his own translation work. The present collection encapsulates that bond. Though the inscriptions are characteristically terse, they convey within the details (principally, 'love...Sam') the more than usual warmth upon which their relationship was founded.

[With:] Six further volumes, comprising German, Italian, or Japanese translations of Beckett's work - with the same provenance, but without signature or inscription.

An Irish poet's copies

16. **Beckett (Samuel)** *Waiting for Godot*. A Tragicomedy in Two Acts. *Faber and Faber, 1956, FIRST ENGLISH EDITION, with the publisher's note concerning textual changes tipped-in*, pp. 94, crown 8vo, *original yellow cloth, backstrip lettered in red, a little browning to free endpapers, dustjacket with very minor rubbing, the backstrip panel lightly sunned with a hint of chipping at head, very good* (Federman & Fletcher 373.1) £625

The copy of Anglo-Irish poet Fergus Allen, with his contemporary ownership inscription to the flyleaf.



17. **Beckett (Samuel)** *All that Fall*. *Faber and Faber, 1957, FIRST EDITION*, pp. 37, crown 8vo, *original wrappers with integral dustjacket with design by Peter Snow, a little nicked at head of gently sunned backstrip panel, very good* (Federman & Fletcher 34.1) £40

The copy of Anglo-Irish poet Fergus Allen, with his contemporary ownership inscription to the flyleaf.

18. **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 cloth, backstrip lettered in pale blue, dustjacket with gentle sunning to backstrip*

panel, minor rubbing and a littl nicked at head of folds, very good (Federman & Fletcher 376.1)

£160

The copy of Anglo-Irish poet Fergus Allen, with his contemporary ownership inscription to the flyleaf - dated August 1958, Dublin, and recording it as a gift from 'S.E.G.'

19. **Beckett (Samuel)** Comment c'est. Roman. Paris: Les Éditions de minuit, 1961, *FIRST EDITION*, pp. 177, foolscap 8vo, original white wrappers printed in blue and black, the backstrip browned, very light dustsoiling, pages uncut throughout, publisher's 'S.P.' ('Service Presse') stamp to rear cover and free endpaper, very good (Federman & Fletcher 268)

£80

20. **Beckett (Samuel)** Eh Joe and other Writings. Faber and Faber, 1967, *FIRST EDITION*, pp. 44, crown 8vo, original red cloth, backstrip lettered in gilt, contemporary ownership inscription to flyleaf, dustjacket with some very faint soiling, very good (Federman & Fletcher 45)

£60

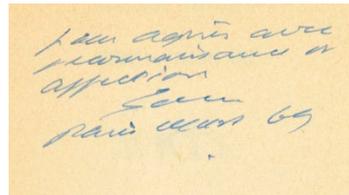
The 'other writings' being 'Act Without Words II' and the text of his 'Film' project with Buster Keaton.

Inscribed to the translator

21. **Beckett (Samuel)** Watt. Roman. [Traduit de l'anglais par Ludovic et Agnès Janvier, en collaboration avec l'auteur.] Paris: Les Éditions de Minuit, 1968, *FIRST EDITION IN FRENCH*, a few passages marked (presumably by Janvier - see below) with a word supplied then deleted to the margin of p.61, pp. 268, small 4to, original white wrappers printed in blue and black, minor toning to backstrip and the odd light mark, very good (Federman & Fletcher 155)

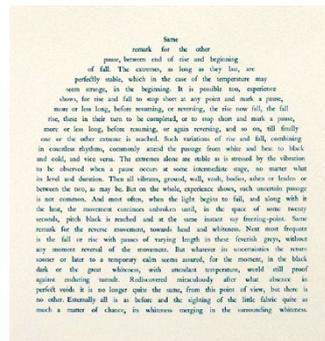
£1,250

An important presentation copy, inscribed by the author on the half-title to one of the translators with whom he collaborated on this work: 'Pour Agnès, avec reconnaissance et affection, Sam, Paris mars 69'.



Ludovic Janvier and his wife (née Vaquin) were schoolteachers who had approached Beckett regarding the possibility of translating this work in 1966 (Ludovic having just published a critical study, 'Pour Samuel Beckett') - the working process was that they would submit parts of the translation for Beckett's extensive editing, upon which they would base a typed version that Beckett would again edit whilst writing out in notebooks.

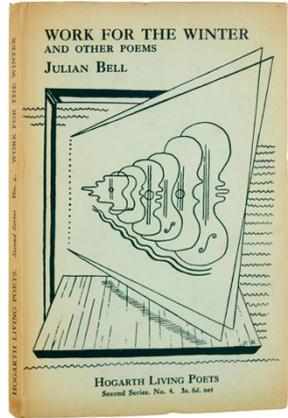
22. **Beckett (Samuel)** Imagination Dead Imagine. [Introduction by Stanley E. Gontarski.] Dublin: Salvage Press, 2015, 16/40 COPIES (from an edition of 50 copies) signed by artist and printer, printed on mouldmade paper, 2 signed full-page lithographs by David O'Kane and 10 character drawings by Bobby



Tannam, pp. [10], large folio, original cloth portfolio and slipcase, sheets loose as issued, new £700

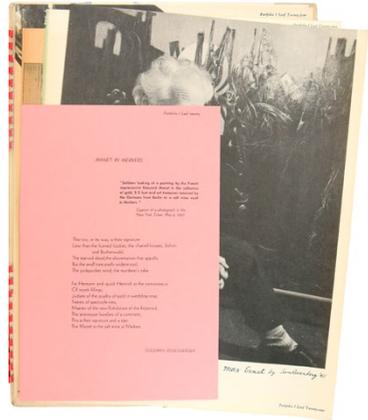
An imaginatively conceived and impressively executed new edition of this short work by Beckett, to mark the 50th anniversary of its original publication.

23. **Bell (Julian) Work for the Winter, and Other Poems.** [Hogarth Living Poets, Second Series, No.4.] *Leonard & Virginia Woolf at The Hogarth Press, 1936, FIRST EDITION*, pp. 68, foolscap 8vo, original pale green boards with John Banting design printed in black, toned to backstrip and borders, a few dinks, endpapers foxed, bookplate of Donovan Clarke tipped to initial blank with his stamp to front pastedown and title-page, good (Woolmer 382) £225



One of 750 copies, 450 of which were - Woolmer records - pulped. Five of the poems had appeared in a Christmas missive with a similar title the year before. Having published very little, Bell - the son of Vanessa and Clive Bell - died whilst serving as an ambulance-driver in the Spanish Civil War. The collection closes with a translation of Rimbaud's 'Bateau Ivre', accomplished in collaboration with Charles Mauron.

24. **(Black Sun Press.) CROSBY (Caresse, Edits and Contributes) Portfolio.** Designed by Caresse Crosby. *Washington, D.C.: The Black Sun Press, 1945, FIRST EDITION, 11/17 COPIES (from an edition of 1,300 copies), numbered thus on the inside cover by Caresse Crosby, cover leaf, foreleaf and 26 further leaves, some bifolium, printed in various colours on 'Odds and Ends of Paper and As Short Jobs by Five Individual Printers to Conform With War-Time Conditions', large 4to, original comb-bound wrappers of stiff card with three ribbon ties, light dustsoiling and creasing, very good (Minkoff A-51) £350*



Caresse Crosby's limitation statement to the inside cover reads: 'This Private Edition is strictly limited to seventeen copies in France only, C.C., No. 11' - Minkoff does not mention this issue of the edition, which otherwise conforms.

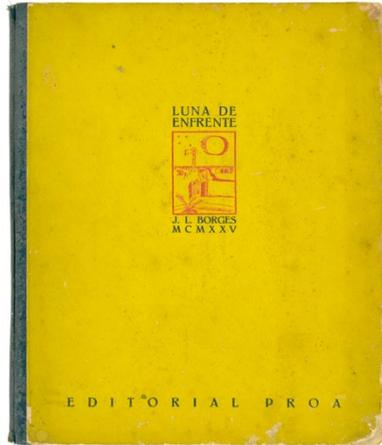
Contributors include Louis Aragon, Kay Boyle, Gwendolyn Brooks, Henry Miller, Karl Shapiro, et al. - Henry Moore, Harry Crosby and Sam Rosenberg (his photographic portrait of Max Ernst) are among the artists featured.

25. **Borges (Jorje [Jorge] Luis) Luna de Enfrente.** *Versos. Buenos Aires: Editorial Proa, 1925, FIRST EDITION, 184/300 COPIES*, woodcut vignettes, pp. 32, 4to, original quarter

black cloth with yellow boards, small vignette printed in red to upper board, soiled overall with some light spotting, the edges worn, and a little wear to backstrip ends and in one spot on lower joint, good £2,000

The author's first book, and scarce - Borges developed misgivings about it, but acknowledged that he could not disown it ('Es el libro que yo querría omitir, pero mis editores no me dejan', Autobiografía, p.83). The vignettes to the cover (repeated at the colophon) and the prelims are the work of the poet's sister Norah.

From the collection of Borges' translator, Norman Thomas di Giovanni.

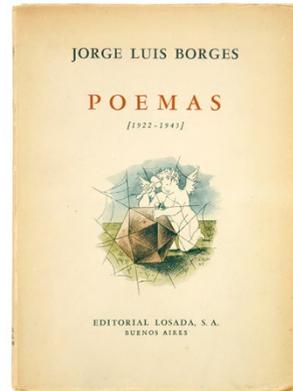


26. **Borges (Jorge Luis)** *Discusion*. [Coleccion de Nuevos Escritores Argentinos.] Buenos Aires: M. Gleizer, 1932, *FIRST EDITION*, one marginal comment to Prologo ('rustico') and some spare pencil marking to margins, page-borders toned throughout, small ink-spot to epigraph-page, pp. 161, [1], crown 8vo, original wrappers, lean to spine and some creasing to same, backstrip and borders toned, small ink-spot affecting author's name to front, good £700

From the library of the author's translator and friend Norman Thomas di Giovanni, but without mark of ownership.

27. **Borges (Jorge Luis)** *Poemas [1922-1943]*. Buenos Aires: Editorial Losada, [1943], *FIRST EDITION*, bookseller ticket to half-title and pencil numeral to title-page, gentle toning to page-borders throughout, pp. 181, crown 8vo, original wrappers with integral dustjacket, colour-printed illustration to front, backstrip and borders browned, very good £500

His first collected poems, in the series 'Poetas de España y America' - this copy from the library of the poet's translator and friend Norman Thomas di Giovanni, but without mark of ownership.



28. **Borges (Jorge Luis)** *Otras Inquisiciones*, (1937-1952) [Other Inquisitions.] Buenos Aires: Sur, [1952], *FIRST EDITION*, title-page printed in red and black, pages browned throughout, pp. 226, crown 8vo, original wrappers with French flaps, a little rubbing to extremities, the backstrip faded and some gentle dustsoiling, very good £700

From the library of the author's translator and friend Norman Thomas di Giovanni, but without mark of ownership.

29. **Borges (Jorge Luis)** *Deathwatch on the Southside*. Translated by Robert Fitzgerald. Cambridge, MA: [Printed at The Ferguson Press for] The Grolier Book Shop, 1968, ONE OF 150 COPIES signed by author and translator, this marked 'o.s.' (out of series), pp. [8], oblong 8vo, original sewn blue wrappers, painted white panel wrapping round printed in black to front, in Press envelope with original prospectus and photograph of author laid in, near fine **£450**



From the collection of Borges's' translator, Norman Thomas di Giovanni.

30. **Eluard special issue**
Borges (Jorge Luis, Contributor) et al. *Entregas de La Licorne*. 2ª Epoca. Nos. 1-2. Montevideo: *Entregas de La Licorne*, November 1953, FIRST EDITION, frontispiece portrait of Eluard by Valentine Hugo and 2 colour plates of photographs by Mandello, light handling marks to Borges essay, pp. 186, [1], [8, ads], 4to, original wrappers, lightly toned, dustsoiled and rubbed, additional bifolium with portrait of Eluard and text by Valentine Hugo laid in (as issued?), edges untrimmed and largely uncut, very good **£200**

In part a tribute issue to Paul Eluard, who had died a year earlier. Largely uncut, the exception being the Borges piece - the copy being from the library of the author's translator and friend Norman Thomas di Giovanni, but without mark of ownership.

31. **(Borges.) SABAT (Hermenegildo)** [Original pencil drawing:] Portrait of Jorge Luis Borges. [circa 1970?] pencil on paper, 43 x 33 cm, a little creasing and the odd nick to margin, very good condition **£900**



From the collection of Norman Thomas di Giovanni, translator of Jorge Luis Borges - the piece is unsigned, but the sitter and the artist are readily identifiable even without this provenance.

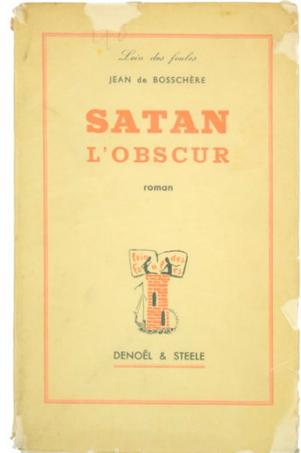
[With:] A couple of issues of the Buenos Aires Herald's Sunday Supplement from 1970, the earlier with Sabat's composite portrait of Norman Thomas di Giovanni and Jorge Luis Borges (as 'The Borgiovanni') to front.

32. **(Borges.) PLATERO (Ema Risso)** *Arquitecturas del Insomnio*. *Cuentos Fantásticos*. Prólogo de Jorge Luis Borges. Buenos Aires: *Ediciones Botella al Mar*, [1948,] FIRST EDITION, full-page illustrations by Luis Seoane, a sliver of waterstaining at head of final few leaves, pp. 205, foolscap 8vo, original wrappers with Seoane illustration to

front, lightly browned and knocked in one spot, the tissue wrapper browned and frayed, good £150

With an affectionate inscription by the author to the flyleaf: 'A Eduardo R[?] name illegible]...' - hoping that he derives some pleasure from these stories. Platero was a Uruguayan writer and diplomat, a noted beauty and friend of Borges - the latter's introduction references Henry James, Poe, the Arabian Nights, Don Quixote, Virgil, and Seneca.

The book was latterly in the collection of Borges's translator Norman Thomas di Giovanni.



33. **Bosschère (Jean de) Satan L'Obscur.** Roman. Paris: Denoël & Steele, 1933, *FIRST EDITION*, CCXLII/250 HORS COMMERCE COPIES on Alfa paper, frontispiece by the author, titles printed in orange, pp. [iv], 276, foolscap 8vo, original cream wrappers printed in black and orange, slip with limitation number loosely inserted, edges untrimmed with the odd spot, tissue jacket slightly frayed, very good £350

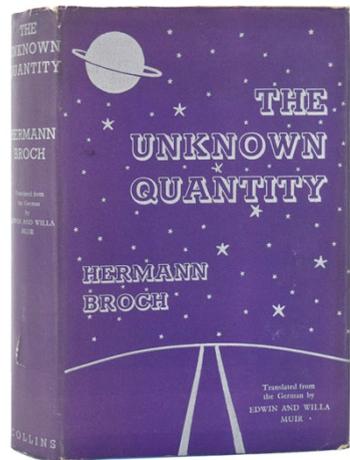
Inscribed by the author on the flyleaf, to Natalie Clifford Barney: 'à Mme Clifford Barney, respectueux hommage de mon admiration, Jean de Bosschère'.

34. **John Minton dustjacket**
Bowles (Paul) Let it Come Down. John Lehmann, 1952, *FIRST EDITION*, pp. 320, crown 8vo, original blue-grey cloth, backstrip lettered in claret, spots to edges, free endpapers faintly browned in part, dustjacket by John Minton with some foxing visible to white areas and the odd short closed tear, very good £250

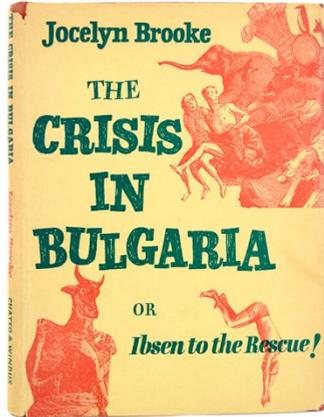
35. **Broch (Hermann) The Unknown Quantity.** A Novel. Translated by Willa & Edwin Muir. Collins, 1935, *FIRST ENGLISH EDITION*, pp. 240, crown 8vo, original blue board, backstrip lettered in black, and dented through the dustjacket towards foot, a little rubbing to extremities, light edge-spotting with partial browning to free endpapers, dustjacket with very minor rubbing and the odd tiny nick, very good £250

The Muirs' second and final translation of Broch, following 'The Sleepwalkers'.

Also seen in blue cloth with purple lettering - that presumably the earlier issue; a copy of that issue, in a slightly poorer dustjacket, is available (at time of going to press) at the same price.



36. **Inscribed to John Lehmann**
Brooke (Jocelyn) *The Crisis in Bulgaria or, Ibsen to the Rescue!* Chatto & Windus, 1956, *FIRST EDITION*, illustrations to each recto, collages using Victorian engraved illustrations as their source material, pp. 91, small 4to, original red boards backstrip lettered in gilt, tail edge with a few dinks, a couple of tiny water-spots to top edge of textblock, free endpapers faintly spotted, pictorial dustjacket price-clipped with some light chipping and splitting to folds, good £275



Inscribed by the author on the flyleaf: 'John Lehmann, with all good wishes from Jocelyn'. A very funny jeu d'esprit, the pictorial element somewhat in the line of Max Ernst's 'Une Semaine de bonté', with Brooke's text heightening the absurdity.

Latterly the copy of noted collector and film-maker Jonathan Gili with his characteristic pencilled purchase notes at foot of rear pastedown - pointing out Brooke's having been published by Lehmann in an issue of Orpheus.

37. **Broughton (James)** *An Almanac for Amorists. Paris: Collection Merlin, 1955, FIRST EDITION, 34/150 COPIES on Pur Chiffon paper (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 Sheets illustration to front, backstrip and borders a little sunned, a few brown spots to rear, overhanging edges a little creased, good £75*

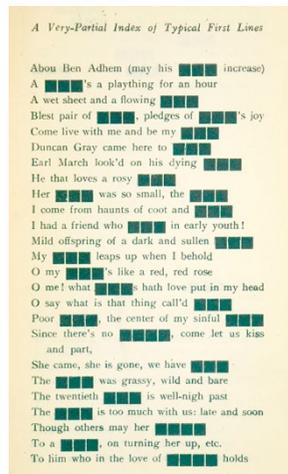
Signed by the author beside the colophon at rear.

Broughton maintained parallel careers as an experimental poet and film-maker - in both with the collaboration of Kermit Sheets.

38. **American ex-pat publishers association copy**
Brown (Bob) *Gems. A Censored Anthology. Cagnes-sur-Mer: Privately Printed, Roving Eye Press, 1931, FIRST EDITION, faint pink drink-stain running down th margin of a handful of leaves, pp. 109, crown 8vo, original green wrappers, chipped, tatty and browned, front wrapper sometime reglued, fair £800*

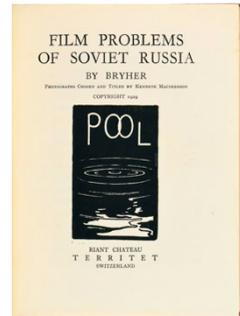
The copy of William Bird of the Three Mountains Press, who published the work of Ezra Pound, Ernest Hemingway, Ford Madox Ford, et al. in Paris - with his ownership inscription (dated 'Paris, 1937') in pencil to the flyleaf.

A treatise on censorship, exemplifying its negative relationship to obscenity through the use of black-out squares that violate the poetic canon. A simple idea, very



carefully and effectively carried out. The printed dedication is to Nancy Cunard - whose Belgian Mathieu hand-press was bought from Bill Bird in order to set up her own Hours Press.

39. **Bryher [i.e., Winifred Ellerman]** *Film Problems of Soviet Russia*. Photographs chosen and titled by Kenneth Macpherson. *Territet: POOL, 1929, FIRST EDITION, frontispiece and numerous photographic plates largely showing stills from work discussed, a few small ink-spots not affecting legibility, pp. 140, crown 8vo, original red cloth lettered in gilt to upper board and backstrip, the latter very gently faded, a few faint spots to fore-edge, bookseller ticket at foot of rear pastedown with contemporary ownership inscription to flyleaf, very good* £200



The POOL group were pioneering in their serious approach to film as an art-form. Bryher's study introduces an anglophone audience to a cultural phenomenon to which they were denied access - her research is thorough and well-presented, finding room for personal response and anecdote within the information.

40. **Buñuel (Luis) & Jean-Claude Carrière.** *Là-Bas. Un scénario original [...]*d'après le roman de J.-K. Huysmans. *Paris: Écriture, 1993, FIRST FRENCH EDITION, pp. 127, 8vo, original wrappers, dustjacket, near fine* £90

Inscribed by Carrière on the half-title: '[...] is for John Baxter, who is here, friendly, Jean-Claude Carrière, 8/93. The recipient was John Baxter, a bibliophile and authority on film - the author of a book on Buñuel, published the following year.

41. **Buñuel (Luis) & Jean-Claude Carrière.** *Le Moine*. Illustrations: Jean-Claude Carrière [Le Désordre series, no. 9.] [Paris:] *Eric Losfeld, 1971, FIRST EDITION, 7 illustrations, pp. 155, foolscap 8vo, original wrappers, very good* £100

Inscribed by Carrière on the flyleaf, a self-portrait in profile speaking the words 'Hi John! Write a good book!', then signed below. The recipient was John Baxter, a bibliophile and authority on film - though not dated, the inscription presumably dates from the early 1990s, referring as it surely does to Baxter's book on Buñuel (published in 1994).



An adaptation of Matthew Lewis's 'The Monk', filmed the following year by Ado Kyrou - Buñuel had attempted the project in both the previous two decades.

- Signed by Kay Boyle**
42. **Carnevali (Emanuel)** *The Autobiography of Emanuel Carnevali*. Compiled & Prefaced by Kay Boyle. *New York: Horizon Press, [1967] FIRST EDITION, 8 plates, largely photographic, pp. 264, 8vo, original white cloth, lettered in blind to upper board and in black to backstrip, top edge a trifle dusty, dustjacket, near fine* £85

Signed by Kay Boyle beneath her name on the title-page.

Carnevali died in 1942, having returned to his native Italy suffering from encephalitis lethargica - he had travelled from there to the US prior to the First World War, and quickly established literary friendships with Harriet Monroe, Kay Boyle, William Carlos Williams, and Robert McAlmon. His only lifetime-publication was 'A Hurried Man' with the latter's Contact Editions.

43. **Callaghan (Morley)** *No Man's Meat*. Paris: Edward W. Titus at the sign of the Black Manikin, 1931, FIRST EDITION, 416/525 COPIES signed by the author, printed on Vergé de Rives paper, half-title and title-page printed in brown, single faint spot to the fore-margin of two adjacent pages, pp. 42, foolscap 8vo, original beige linen with pink boards, labels to upper board and backstrip, t.e.g., others untrimmed, tissue dustjacket and rather worn slipcase, very good £80

A short story describing a menage à trois between a married couple - the Beddoes - and the wife's lesbian lover, Jean.

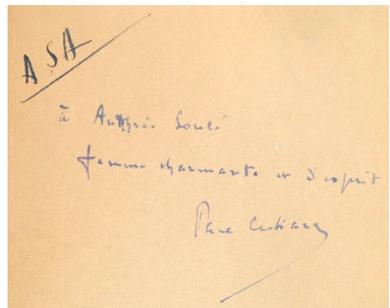
44. **Carroll (Jock)** *Bottoms Up*. [The Traveller's Companion Series, No. 86.] Paris: The Olympia Press, [1961,] FIRST EDITION, pp. 210, foolscap 8vo, original green wrappers, new price of NF18 stamped at foot of rear, fading to backstrip, good (Kearney 161) £20

Reviewed by Ezra Pound in the New Freewoman

45. **Castiaux (Paul)** *Lumières du monde*. Paris: Mercure de France, 1913, FIRST EDITION, 5/5 COPIES (from an edition of 20 copies) on Whatman paper, pp. 138, crown 8vo, original[?] quarter brown leather and patterned paper boards, backstrip lettered in gilt, rubbing and a little wear to corners, top edge speckled red, a later note in red pencil at head of initial blank, good £300

Inscribed by the author on one of the initial blanks, to a 'femme charmante et d'esprit', though the recipient's name is difficult to make out. The binding is odd, the limitation absurdly small, and though the author is a somewhat marginal figure his work is not without significance within the Paris scene of the time and beyond.

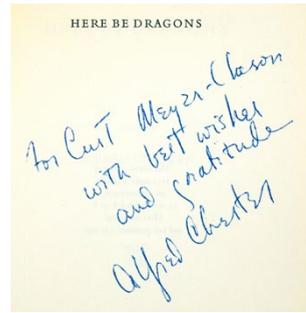
The book was reviewed positively, though somewhat elliptically, by Ezra Pound in Harriet Shaw Weaver's 'New Freewoman' magazine - where he digresses to scoff at the impressionists, but concludes with the terse assessment that 'I cannot call M. Castiaux an impressionist'. A more rounded assessment had come from E.S. Flint in his article on 'Contemporary French Poetry' in *The Poetry Review*, 1912 - where he identifies 'an ear so cunningly attuned to music, and an eye so keenly sensitive to colour atmosphere' that 'M. Castiaux has rarely need of rhyme'.



Castiaux was associated with the Abbaye group, and had co-founded - with his friend, Pierre-Jean Jouve - the important periodical 'Les Bandeaux d'or'.

46. **Chester (Alfred)** Here be Dragons. Stories. Paris: Editions Finisterre, 1955, FIRST EDITION, 88/100 COPIES (from an edition of 1,125 copies), pp. 125, crown 8vo, original card wrappers with integral blue dustjacket, slightly toned and creased at tips of backstrip, corners a little pushed, very good £175

Inscribed by the author on the half-title, to a German author and translator: 'Curt Meyer-Clason, with best wishes and gratitude, Alfred Chester'. Meyer-Clason translated Chester's novel 'Jamie is My Heart's Desire' in 1957, which is the likely basis for the gratitude expressed.



Four stories, published originally in Merlin, Botteghe Oscure, The Paris Review and Proefschrift - but here forming his debut collection, which led to wider recognition of his 'extraordinary talent' by V.S. Pritchett, Diana Athill, et al.

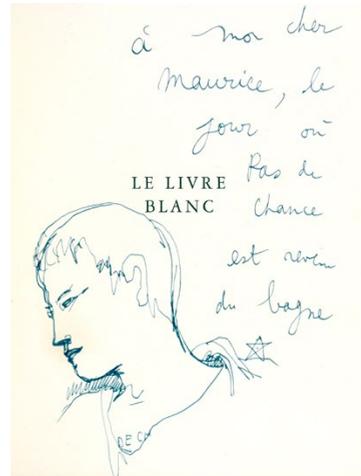
Inscribed 'à mon cher Maurice' [Sachs?]

47. **Cocteau (Jean)** Le Livre Blanc. Paris: Éditions du Signe, 1930, FIRST ILLUSTRATED EDITION, h/22 HORS COMMERCE COPIES on Vélin d'Arches paper (from an edition of 416 copies), frontispiece and 17 line-drawings by the author all hand-coloured by M.B. Armington, one page in facsimile of author's handwriting, a few pages with a single spot to borders, pp. 69 + Plates, 4to, original wrappers faintly browned, edges untrimmed, cloth and board chemise with printed label (in two pieces), board slipcase in three pieces, the book itself very good £2,500

With a lengthy inscription to the half-title: 'à mon cher Maurice, le jour où Pas de Chance est revenu du baigne'; taking up the lower left-quarter of the page is an original sketch of Pas de Chance, a character in this groundbreaking novel - the most explicit of the author's work, charged with homoeroticism and based on the author's own sexual encounters.

In a thin dissimulation, Cocteau is referred to only as the illustrator - with the author, as in the first edition of 1928, anonymous. The earlier edition had been published by Cocteau's friend, the author Maurice Sachs, who is the possible recipient of this copy.

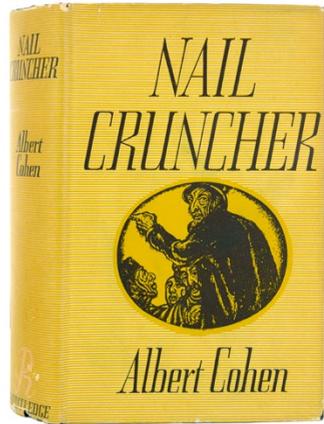
It was latterly in the collection of Lord Berners at Faringdon House, but without mark of ownership - a superb association in any case.



48. **(Cocteau.) 'ANONYMOUS'.** The White Paper [Le Livre Blanc.] With a Preface and Illustrations by Jean Cocteau. [The Traveller's Companion Series, No. 51.] Paris: The Olympia Press, [1957] FIRST EDITION IN ENGLISH, 9 line drawings by Cocteau printed in grey, some full-page, pp. 94, foolscap 8vo, original green wrappers, the price of 1200F partially rubbed away to rear, very good £50

Published in French in 1928, Cocteau's Preface here playfully vacillates between acknowledging and denying authorship - though in such a way as to leave little doubt. The translation is attributed by Kearney, though without certainty, to Austryn Wainhouse.

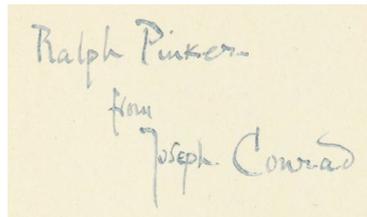
49. **Cohen (Albert)** *Nail Cruncher*. Also nicknamed Long-Teeth and Satan's-Eye and Lord High-Life and Sultan-Cougher and Saddle-Skull and Black-Feet and Top-Hat and Bey-of-Liars and Word-of-Honour and Quack-Lawyer and Entangler-of-Lawsuits and Enema-Doctor and Soul-of-Usury and Prince-of-Guile and Devourer-of-Family-Fortunes and Fork-Beard and Father-of-Filth and Captain-of-the-Winds. Translated from the French by Vyvyan Holland [International Fiction Library series.] *George Routledge, 1940, FIRST ENGLISH EDITION*, pp. [iv], 314, crown 8vo, original black cloth, backstrip lettered in gilt, a little spotting to top edge, dustjacket with a few tiny nicks and very shallow chipping at foot of backstrip panel, price to front flap overstamped with 'Overseas Edition' (no other markings thus), very good £475



Scarce. Born to Greek-Jewish parents, and taking Swiss citizenship following a childhood in France, Cohen was resident in London at the time of this English edition of the second volume in his 'Solal of the Solals' sequence of autobiographical novels, having fled the German occupation.

50. **Presentation copy from Joseph Conrad (Conrad.) HARRIS (Frank)** *Contemporary Portraits*. *New York: Mitchell Kennerley, 1915, FIRST EDITION*, frontispiece portrait of Sir Richard Burton and 5 further portraits of subjects, pp. vii, 346, crown 8vo, original green cloth, lettered in gilt to backstrip and upper board, the latter with blind-stamped single fillet border, some surface rubbing and one or two minor marks, t.e.g., others roughtrimmed, front hinge starting, with bookplate of Stanley J Seeger to front pastedown, good £250

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



51. **Conrad (Joseph)** *The Arrow of Gold*. *T. Fisher Unwin, 1919, FIRST ENGLISH EDITION*, with the full 'A' in the headline of p. 67, a few faint spots to prelims, pp. x, 336, crown 8vo, original green cloth, backstrip and upper board lettered in gilt, both with some fading (the latter only partially so), ownership inscription of J. Bennitt to upper board (see below), top edge green, a little dusty, endpapers faintly foxed, near contemporary

article by J.C. Squire sometime pinned to initial blank, now laid in, good (Smith 22)
 £95

The copy of Julia Bennitt, with her ownership inscription to the title-page and upper board - she was the daughter of William Orme Foster and the mother of Lord Berners (from her earlier marriage to Hugh Tyrwhitt), into whose collection at Faringdon House this book passed. She has noted two other Conrad titles in pencil to the flyleaf.

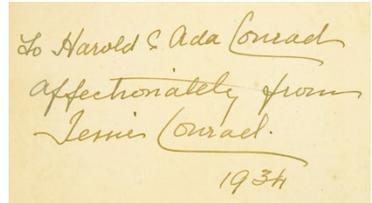
'Hilda's'

52. **Conrad (Joseph)** Letters from Conrad, 1895-1924. Edited with an Introduction and Notes by Edward Garnett. With Two Portraits. *Nonesuch Press, 1928, FIRST EDITION, ONE OF 925 NUMBERED COPIES, this copy out of series and inscribed by the printer for his wife ('Hilda's, F.M. 1928'), printed on Arches Laid paper, occasional foxing, pp. xxxiii, 335, 8vo, original maroon buckram, backstrip lettered in gilt and faded, t.e.g. on the rough, others untrimmed, usual browning to endpapers, good (Dreyfus 52)*
 £100

From the publisher's own collection - having been the copy of his first wife Hilda, and inscribed to her upon publication.

53. **Conrad (Joseph)** A Set of Six. [Eleventh edition.] *Methuen, 1931, pp. 252, 16 [ads], foolscap 8vo, original maroon cloth, backstrip lettered in gilt with facsimile of author's signature in gilt to upper board, t.e.g., very good*
 £250

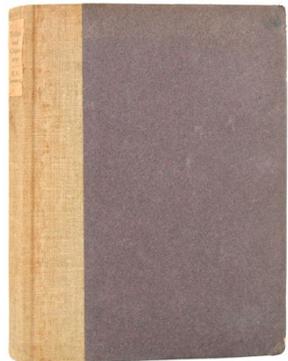
Inscribed on the flyleaf by the author's widow: 'To Harold & Ada Conrad, Affectionately from Jessie Conrad, 1934'. The recipient was in fact Harold Goodburn - Science master at King's School, Canterbury and private maths tutor to the Conrads' son John - along with his wife. To the rear free endpaper one of the recipients has written out a quote from a review in the Liverpool Daily Post.



54. **Creeley (Robert)** *The Gold Diggers. [Mallorca:] The Divers Press, 1954, FIRST EDITION, pp. 141, 12mo, original wrappers with integral dustjacket printed in black and red, lightly toned with a touch of rubbing at extremities, very good*
 £80

The poet's first

55. **Cummings (E.E.)** *Tulips and Chimneys. New York: Thomas Seltzer, 1923, FIRST EDITION, light foxing to half-title and title-page and occasional clusters of spots thereafter, pp. 125, crown 8vo, original quarter natural linen with purple sides, printed label to backstrip a little chipped, corners a little bumped with some wear, ownership inscription and stamp to front endpapers, good*
 £320



His first collection of poems, following the war-novel 'The Enormous Room'.

56. **Daimler (Harriet [i.e., Iris Owens])** *Innocence*. [The Traveller's Companion Series, No. 33.] Paris: *The Olympia Press*, [1957] *FIRST EDITION*, pp. 172, foolscap 8vo, original green wrappers, new price of 1200F stamped to rear, near fine (Kearney 108.1) £45

57. **de Bragança (Nadejda)** *Poems for Music*. Portrait by Iacovleff. Paris: *The Obelisk Press*, 1934, *FIRST EDITION*, ONE OF 100 COPIES signed by the author, this copy out of series, printed on mouldmade paper, frontispiece portrait, pp. 54, 8vo, original beige cloth, backstrip with printed label, cloth lightly foxed and dustsoiled, edges untrimmed, good (Pearson A-30) £100



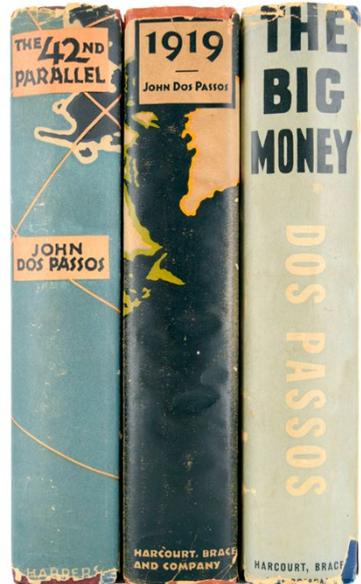
The author was of royal Portuguese and American stock, and the poems were written between the ages of 16 and 24.

Signed

58. **Dos Passos (John)** *Three Soldiers*. New York: *George H. Doran* [1921,] *FIRST EDITION*, first state with with opening text-page tipped in as issued, misprint on p. 213, sliver of waterstaining at foot of prelims, present also to first text-page, pp. 433, crown 8vo, original black cloth, lettered in orange to upper board and backstrip, a little wear at extremities, top edge orange, endpapers a little dusty with a mark at foot of those at front, the hinges a little cracked at head, good £400

A previous bookseller description, laid in, expands on the issue points, but fails to note that the author's signature is on a tipped-in leaf

59. **Dos Passos (John)** *The USA Trilogy: The Forty Second Parallel*; 1919 [Nineteen-Nineteen]; *The Big Money*. 3 Vols. New York: *Harper and Brothers (vol.i) & Harcourt, Brace*, [1930]-1936, *FIRST EDITIONS*, the odd spot to final volume, pp. [xii], 426; viii, 473; viii, 561, crown 8vo, original quarter cloth with marbled paper sides (to first volume) or full cloth, printed label to backstrip of first volume, the others with lettering in silver and white (respectively) to upper board and backstrip, that to final volume a little rubbed, some light rubbing and very light soiling, fore-edges roughtrimmed, first volume with bookseller ticket to front pastedown and a couple of tape shadows to orange endpapers, final volume a little browned at gutters with ownership inscription of a contemporary NY resident to pastedown and facing flyleaf (the latter in pencil and lightly erased), dustjackets a little chipped and rubbed, good £3,500



The first two volumes inscribed by the author - to different recipients - on the half-title and flyleaf respectively, the last volume with his signature at the head of the flyleaf.

A handsome set of the author's major work.

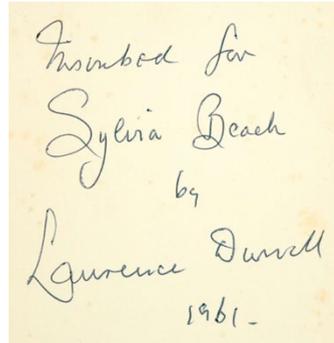
60. **Dos Passos (John)** *Nineteen Nineteen*. Constable, [1932,] *FIRST ENGLISH EDITION*, a couple of faint spots to borders, pp. [viii], 462, crown 8vo, original dark orange cloth the lettering to upper board and backstrip in blind against a yellow ground, minimal fading to backstrip, top edge yellow, minor edge-foxing, dustjacket, the backstrip panel darkened and a little chipped at head with a white streak at foot, good £110

The dustjacket is uncommon.

61. **Duncan (Robert)** *Derivations: Selected Poems, 1950-1956*. Fulcrum Press, [1968,] *FIRST EDITION, ONE OF 150 COPIES (this marked 'out of series 6/12')* signed by the author, printed on fawn Glastonbury Antique Laid paper, pp. 144, crown 8vo, original light-brown linen, backstrip lettered in gilt, dustjacket, fine £125

62. **Sylvia Beach's copy, then Edouard Roditi's with letters to him from Paul Bowles Durrell (Lawrence)** Balthazar. *A Novel* [Sixth printing.] Faber and Faber, 1960, pp. 250, crown 8vo, original blue cloth, backstrip lettered in gilt partially against a red ground, backstrip and head of upper board darkened, top corners a little knocked, a few spots to endpapers, dustjacket price-clipped with some spotting and toning, good £400

A notable association copy of the Alexandria Quartet's second installment, the flyleaf bearing the presentation: 'Inscribed for Sylvia Beach by Lawrence Durrell, 1961'. It was afterwards the copy of poet Edouard Roditi (ex-Charterhouse and Balliol College, Oxford), with three lengthy ALs to him laid in, two from Paul Bowles (within the same envelope) from October 1991, discussing matters mundane (broken lift, leaking roof) and literary ('the [Joel] Redon opus', given short shrift by Roditi), and - in relation to the present work - Durrell's mother-in-law Claire Howell (née de Menasce, formerly Vicendon), buried in Tangier; a letter from February the following year, from Bowles's bibliographer Jeffrey Miller, picks up on the latter theme, transcribing the headstones of Durrell's mother-in-law and her second husband - both in St Andrew's Anglican graveyard in Tangier: 'I stood next her grave [...] and was touched by the intimate connection between art and life [...] Clea lying in the ground there but immortalized in the Quartet'.



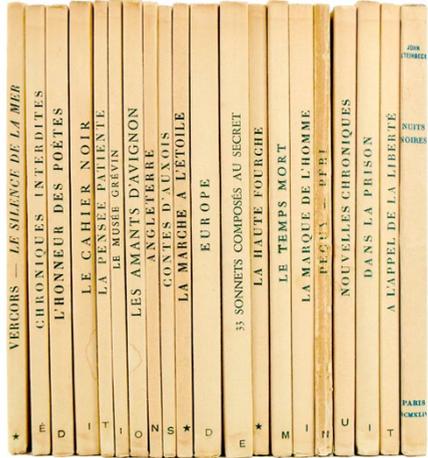
63. **Durrell (Lawrence)** *The Black Book*. [The Traveller's Companion Series, No. 77.] Paris: The Olympia Press, [1959,] *SECOND EDITION*, pp. 301, foolscap 8vo, original green wrappers, touch of sunning to backstrip, very good (Kearney 152) £35

Previously published by Girodias's father, Jack Kahane, at the Obelisk Press.

64. **Earp (T.W.)** *The Modern Movement in Painting. The Studio (Special Spring Number), 1935, FIRST EDITION, 16 colour-printed plates tipped in to grey paper, pp. 48 + Plates, [4, ads], 4to, original beige cloth, lettered in black to upper board and backstrip, some rubbing and soiling and a couple of knocks, endpapers foxed with ticket of Chinese bookseller to rear pastedown, good* £25

T.W. Earp, described by Tolkien in correspondence as 'the original twerp' - and indeed, given by the OED as a possible basis for its coinage - was also an art critic and translator (he appears in the latter capacity later in this catalogue - see Stendhal).

65. **(Éditions de Minuit.) VERCORS (et al.)** *La Première Édition Publique des Éditions de Minuit, comprising:*
- 1) - Vercors [pseud. for Jean Bruller], *Le Silence de la mer*
 - 2) - *Chroniques interdites*
 - 3) - *L'Honneur des poètes*
 - 4) - Forez [pseud. for François Mauriac], *Le Cahier noir*
 - 5) - Thimerais [pseud. for Léon Motchane], *La Pensée patiente*
 - 6) - François la Colère [pseud. for Louis Aragon], *Le Musée Grévin*
 - 7) - Laurent Daniel [pseud. for Elsa Triolet], *Les Amants d'Avignon*
 - 8) - Argonne [pseud. for Jacques Debû-Bridel], *Angleterre*
 - 9) - Auxois [pseud. for Édith Thomas], *Contes d'Auxois*
 - 10) - Vercors [pseud. for Jean Bruller], *La Marche à l'Étoile*
 - 11) - *L'Honneur des poètes II: Europe*
 - 12) - Jean Noir [pseud. for Jean Cassou], *33 sonnets composés au secret*
 - 13) - Vivarais [pseud. for Pierre Bost], *La Haute fourche*
 - 14) - Minervois [pseud. for Claude Aveline], *Le Temps mort*
 - 15) - Mortagne [pseud. for Claude Morgan], *La Marque de l'homme*
 - 16) - *Deux voix françaises: Péguy, Péri*
 - 17) - *Nouvelles chroniques interdites*
 - 18) - Cévennes [pseud. for Jean Guehenno], *Dans la prison*
 - 19) - Hainaut [pseud. for Georges Adam], *À L'Appel de la liberté*
 - 20) - John Steinbeck, *Nuits noires*
- [Complete in 20 Vols.]



Paris: Aux Éditions de Minuit, 1944-1945, FIRST PUBLIC EDITION, EACH ONE OF 3,500 COPIES (the majority numbered 3,083) printed on Vélin paper, foolscap 8vo, original cream wrappers, generally printed in black but the Steinbeck in blue, backstrips

browned, mostly uniformly and lightly, but the 16th volume a little darker with some cracking, a couple with a small waterspot, edges untrimmed and in some cases uncut, subscription slip laid in to first volume, box split on one side, good £250

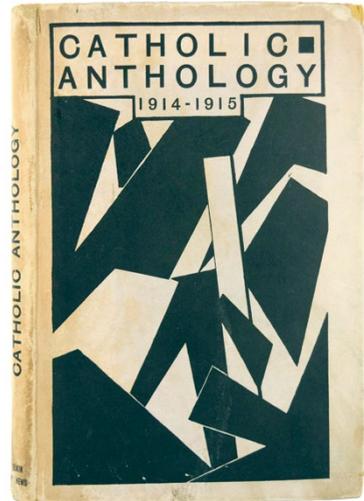
A record of the activity of the clandestine publishing house set up by French Resistance members Jean Bruller and Pierre de Lescure, reprinting all of its wartime work for wider and more regular distribution post-Liberation; the books were originally passed from hand to hand and included the work of major authors such as Paul Éluard (editing *L'Honneur des poètes*), André Gide (his 'Fragments d'un journal' in *Nouvelles chroniques interdites*), François Mauriac and Louis Aragon, in many cases protected by pseudonyms. The first unabridged French translation of Steinbeck's occupation-novel 'The Moon is Down' appeared here.

66. **Eigner (Larry)** another time in fragments. *Fulcrum Press, 1967, FIRST EDITION, 13/100 COPIES signed by the author in pencil, printed on grey Glastonbury Antique Laid paper, two drawings by Patrick Caulfield, pp. [xii], 141, crown 8vo, original brown buckram, backstrip lettered in gilt, dustjacket by Patrick Caulfield, light rubbing to extremities, very good* £60

The author's signature is uncommon, for reasons apparent in its execution.

67. **(Eliot.) POUND (Ezra, Edits and Contributes)** *Catholic Anthology, 1914-1915. Elkin Mathews, 1915, FIRST EDITION [ONE OF 500 COPIES], a few faint spots, pp. vii, 99, crown 8vo, original pale grey boards with overall illustration printed in black by D.S. [i.e., Dorothy Shakespear Pound], some wear at corners, underlying cloth at backstrip ends showing through, small pink stain at head of lower board, and some signs of light handling, edges untrimmed, in grey cloth dropdown box, good (Gallup TSE B1; Gallup EP B10)* £1,750

An important anthology, edited by Ezra Pound and constituting the first appearance in book-form of the most notable of all his charges - T.S. Eliot, who contributes five poems, including 'The Love Song of J. Alfred Prufrock' and 'Portrait of a Lady' (the others are 'Hysteria', 'The Boston Evening Transcript', and 'Miss Helen Slingsby' - the latter subsequently collected as 'Aunt Helen').



Other contributions come from W.B. Yeats, William Carlos Williams, John Rodker, et al.

68. **Eliot (T.S.)** *Murder in the Cathedral. Acting edition for the Festival of the Friends of Canterbury Cathedral. Canterbury: H.J. Goulden, 1935, FIRST EDITION, pp. [ii], 38, foolscap 8vo, original grey wrappers printed in blue, corners a little knocked, very good (Gallup A29a)* £550

One of only 750 copies of the first edition, for sale at performances of the play in Canterbury Cathedral - the production used a shorter version of the text to that published by Faber later in the year. This is the only printing of the text in this form.

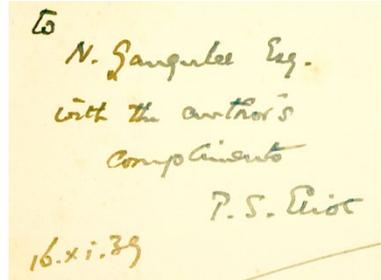
69. **Eliot (T.S.)** *Murder in the Cathedral*. *Faber and Faber, 1935, FIRST COMPLETE EDITION*, pp. 87, 8vo, *original purple cloth, backstrip lettered in gilt, faint stain at head of fore-edge, endpapers faintly spotted with Times Book Club label at foot of rear pastedown and discreet date stamp (of publication) to facing endpaper, dustjacket price-clipped with small areas of loss at the foot of front and rear panels (insect abrasion), a few small chips and nicks elsewhere, good* (Gallup A29b) £65

With the playbill for a 1953 performance at The Old Vic laid in.

Presentation copy to a Faber author

70. **Eliot (T.S.)** *The Idea of a Christian Society*. *Faber and Faber, 1939, FIRST EDITION*, pp. 99, 8vo, *original blue cloth, backstrip lettered in gilt, a little dusty and rubbed at extremities, a few faint spots to endpapers, dustjacket a little tatty, good* (Gallup A35a) £975

Inscribed by the author on the flyleaf: 'To N. Gangulee Esq., With the author's compliments, T.S. Eliot, 16.xi.39' - the recipient, Nagendranath Gangulee, was the son-in-law of Rabindranath Tagore, the husband of his daughter Mira Devi; Gangulee compiled two books for Faber, 'The Testament of Immortality' (1940) and 'Thoughts for Meditation' (1951), both anthologies that combined Christian spiritual writings with those of Eastern religions - each with a preface by Eliot.



71. **Eliot (T.S.)** *Poems Written in Early Youth*. *Faber and Faber, 1967, FIRST EDITION*, pp. 43, crown 8vo, *original purple cloth, backstrip lettered in gilt, faint partial browning to free endpapers, dustjacket with some surface rubbing and the odd chip or small hole, very good* £125

Inscribed on the flyleaf by Valerie Eliot to Professor Carlo Izzo, an Italian academic who was friendly with both Eliot and Pound (also the dedicatee of Auden's 'Goodbye to Mezzogiorno').

Presentation copy

72. **(Eliot.) BUTTLE (Myra [i.e., Victor Purcell])** *The Sweeniad*. *Secker & Warburg, 1958, FIRST TRADE EDITION*, pp. v, 66, crown 8vo, *original red cloth, backstrip lettered in gilt, spine slightly cocked, top edge a little dusty, dustjacket with toning to backstrip panel and borders* £50

Inscribed, pseudonymously, by the author on the half-title: 'To Patricia and Stuart, from Myra Buttle'.

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. The work had been printed for private circulation the year before - here there are minor differences in the introductory material.

The author's own corrected copy

73. (Eliot.) BERGONZI (Bernard) T.S. Eliot. [Masters of World Literature Series.] *London & New York: Macmillan, 1972, FIRST EDITION, a few pencil marks to the margin by the author (see below), pp. xii, 208, 8vo, original black boards, backstrip lettered in gilt, publisher's compliments slip laid in, dustjacket with minor rubbing, very good* £95

The author's marginal markings correspond to a list on the rear free endpaper under the heading: 'Am. spellings'. He has dutifully marked instances of the US variant being favoured. Also laid in, a sheet where Bergonzi notes the location of a couple of Eliot mss. at King's College, Cambridge, and a list of where his various essays on Donne were published.

[With:] The author's own copy of the second edition of the work (Macmillan, 1978), the corrections carried out - and a further note by Bergonzi laid in, this time regarding a Ronald Schuchard essay on Eliot and T.E. Hulme

[And:] Bergonzi's copy of 'Four Quartets' (fifth impression, Faber 1947), with his stamp to front pastedown and a note by him on mood or theme at head of some poems or sections, correction to a typo on p. 43, and translating the non-English parts - original cloth with light wear at backstrip ends and a couple of ink-marks

[And:] His copy of Pound's 'Personæ: Collected Shorter Poems' (second impression, Faber 1961), Bergonzi's ownership inscription to flyleaf and his sparing markings throughout, noting original publication and glossing the non-English lines with translation - original cloth, with a typescript of two EP poems not collected here (from the 2nd issue of Blast) loosely inserted

74. **Empson (William, Edits and Contributors)**
Experiment. Number 1, November 1928. *Cambridge: at the University Press, [1928,] FIRST EDITION, pp. 48, crown 8vo, original cream wrappers with design by Misha Black printed in black and green to front, small ownership inscription at head of same, chipped at backstrip ends and a little splitting at foot of lower joint, marginal toning, a few light marks, a couple of indentations to rear, good* (Day, Empson E15-17) £135

The opening issue of a Cambridge periodical of the Left; it was edited by William Empson, W.F. Hare, Jacob Bronowski, Humphrey Jennings, and Hugh Sykes [Davies] - all of whom contribute here. Further contributions include a poem by T.H. White ('Poem'), one by George Reavey ('Poem'), and poetry and prose by Basil Wright - who, like Jennings (with whom he collaborated), went on to be an important documentary film-maker. The mode is what the title implies, the mood 'uncompromising independence' - as a picture of a new generation on the rise, it is engaging and convincing.



Empson's contributions are 'Letter [One]', 'Part of Mandevil's Travels', and 'Disillusion with Metaphysics', all of which appear for the first time here.

75. **Empson (William)** 'Letter IV' [Songs for Sixpence, No. I.] *Cambridge: Heffer, 1929, FIRST EDITION, wood-engraved headpiece by Raymond McGrath, pp. [3], foolscap 8vo, original sewn cream wrappers with Raymond McGrath wood-engraving to front printed in brown, dustsoiled overall, good* **£125**

The author's first separate publication, following a few appearances in periodicals – for a complete set of this series see under 'Songs for Sixpence'.

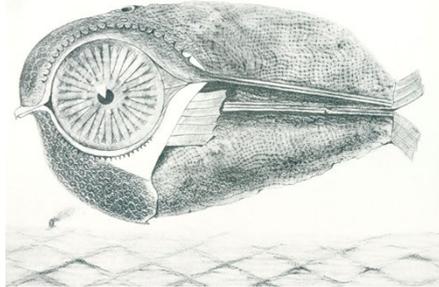
76. **Empson (William)** *Empson in Granta. The Book, Film & Theatre Reviews. Tunbridge Wells: Foundling Press, 1993, FIRST EDITION, ONE OF 300 COPIES (this unnumbered), title-page printed in red and black, wood-engraved vignette to colophon, pp. 91, crown 8vo, original card wrappers with integral marbled paper dustjacket, printed label to front, prospectus, fine* **£30**

Collecting Empson's reviews of literature, film, and theatre for the Cambridge magazine, including assessments of Wyndham Lewis, E.M. Forster, and the Sitwells.

The marbled paper for the edition, all the impressive work of Victoria Hall, varies.

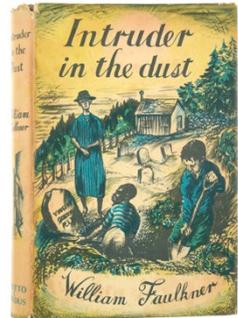
[With:] Empson (William) A supplement of notices [...] omitted inadvertently when collecting his Granta reviews and now offered with the compliments... Tunbridge Wells: Foundling Press, 1993, folded leaflet collecting six reviews

77. **Ernst (Max)** *Histoire Naturelle*. [Introduction by Jean Arp.] *New York: Harry N. Abrams, 1972, 300/400 COPIES (from an edition of 1,200 copies), 34 plates of Ernst 'frottage' collotypes, pp. [vi] + Plates, folio, loose sheets as issued in beige linen dropdown box, lettered in black to top (a few light marks to same), very good* **£245**



Images created by rubbing over natural materials, and then developing that effect into something representational; originally published in 1926.

78. **Faulkner (William)** *Intruder in the Dust*. *Chatto & Windus, 1949, FIRST ENGLISH EDITION, some very faint foxing to prelims, pp. [iv], 247, crown 8vo, original blue cloth, backstrip lettered in gilt, sunned through the jacket, top edge blue, others faintly foxed, endpapers likewise with partial browning, dustjacket with a lithograph illustration by Sydney Greenwood, a little nicked and toned with a few very faint spots, good* **£50**



79. **Faulkner (William)** *The Sound and the Fury*. [With:] *The Sound and the Fury. Glossary & Commentary* by Stephen M. Ross and Noel Polk [2 Vols.] *The Folio Society, 2012, FIRST EDITION THUS, ONE OF 1,500 COPIES* (this marked 'unnumbered', but the original number of 492 crossed-through), the text printed in 14 different colours according to the chronology of the narrative, pp. [vi], 313; xvii, 213, 8vo original quarter red goatskin with patterned paper sides to a design by Russell Maret and the top edge gilt (the first volume), the companion volume in full grey cloth, backstrips lettered in gilt, colour-code bookmark laid in, the volumes together in grey cloth slipcase, fine £500



An excellent scholarly edition, fulfilling for the first time the author's original wish that the text be printed 'with different color types for the different times'.

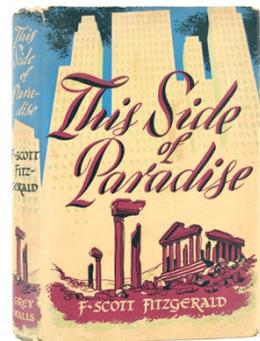
The book's production provides tangential interest in the presence of a commissioned patterned paper from New York printer and letter-designer Russell Maret - notable for being his first use of the pinwheel ornaments that would go on to be the basis for his book-project 'Ornamental Digressions'.

- The Muirs translate**
80. **Feuchtwanger (Lion)** *Success. Three Years in the Life of a Province*. Translated from the German by Willa and Edwin Muir. *Martin Secker, 1930, FIRST EDITION IN ENGLISH*, pp. viii, 743, crown 8vo, original green cloth, backstrip lettered in gilt, wear to extremities and cloth to boards a little discoloured, light vertical crease to flyleaf, dustjacket chipped with internal tape repair along backstrip panel folds, good £80

A novel depicting the German political landscape following the First World War, showing the rise and predicting the fall of the National Socialist party - whose continuing power led to Feuchtwanger's exile from the Third Reich in the years following this book; due to his open and longstanding criticism of the regime and its figurehead, he was treated as one of their foremost cultural opponents.

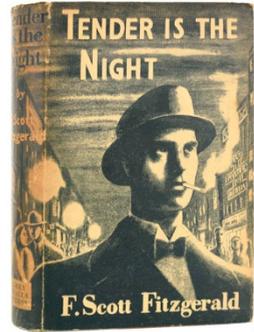
On the rear free endpaper, a previous owner has noted the identity of a few of the novel's characters: Pröckl = Brecht; Vesemann = Ludendorff; Rup. Kutzner = Hitler.

81. **Fitzgerald (F. Scott)** *This Side of Paradise*. *Grey Walls Press, 1948, SECOND ENGLISH EDITION* (first thus), pp. 269, crown 8vo, original sage-green cloth, backstrip lettered in gilt, a couple of little knocks, a few faint spots to fore-edge, dustjacket with some shallow chipping, very good (Bruccoli A5.3) £65
82. **Fitzgerald (F. Scott)** *The Last Tycoon. An Unfinished Novel*. [Edited with an Introduction by Edmund Wilson.] *Grey Walls Press, 1949, FIRST ENGLISH*



EDITION, pp. 189, crown 8vo, original yellow cloth, backstrip lettered in gilt, gentle knock to one corner, edges lightly toned, textblock slightly open at head, between flyleaf and half-title, dustjacket lightly toned and a little chipped at extremities, good (Bruccoli A18.2.a) £40

83. Fitzgerald (F. Scott) *Tender is the Night*. With the author's final revisions and a preface by Malcolm Cowley. Grey Walls Press, 1953, FIRST ENGLISH EDITION OF THE REVISED TEXT, pp. xxii, 418, crown 8vo, original tan boards, backstrip lettered in gilt with slight lean to spine, small dink to tail of upper board, bookplate of Jack Lodge to flyleaf, dustjacket by Edward Pagram, the backstrip panel lightly toned, very good (Bruccoli A15.2.a) £95



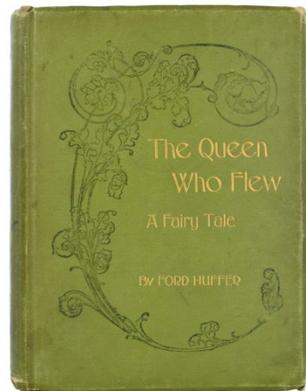
The primary difference of the Cowley edition, published in the US two years earlier, is in the more linear chronology of the narrative.

Jack Lodge, he of the bookplate, is conceivably the Hollywood historian - a suitable provenance both in respect of the author and this copy's later arrival in the collection of film-writer John Baxter.

84. Flaubert (Gustave) *Madame Bovary*. Moeurs de province. Édition définitive, suivi de réquisitoire, plaidoirie et jugement du procès intenté à l'Auteur devant le Tribunal Correctionnel de Paris, Audiences des 31 janvier et 7 février 1857. Paris: Bibliothèque-Charpentier, 1904, pages browned throughout, pp. [vi], 468, [1], foolscap 8vo, contemporary half calf with marbled sides, the backstrip with five raised bands, gilt-lettered leather label in second compartment, a little rubbing and fading, marbled edges and endpapers, good (Carteret I-263) £95

The copy of the young Lord Berners, with his ownership inscription ('Gerald Tyrwhitt') at the head of the title-page; facing the half-title he has pinned a clipping reporting the death of the model for Felicité in the book.

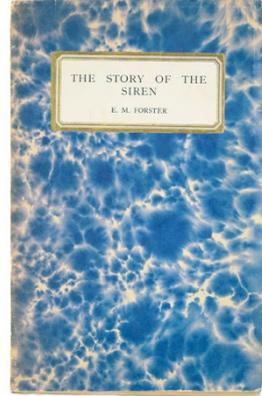
85. (Ford.) HUFFER [sic] (Ford [Madox]) *The Queen Who Flew*. A Fairy Tale. With a Frontispiece by Sir E. Burne Jones and Border Design by C.R.B. Barrett. Bliss, Sands & Foster, 1894, FIRST EDITION, the half-title, title and dedication page printed in black and red, the frontispiece printed in sepia, a couple of faint spots to borders and the odd light handling mark, pp. [vi], 118, [1], [1, ad], crown 8vo, original variant binding of bevel-edged green cloth with a foliate border design stamped in black to upper board, lettering to same in gilt (the backstrip unlettered), light rubbing and soiling, edges and endpapers browned, crease to rear free endpaper, rear hinge dry in the gutter and cracking a little but entirely firm, good (Harvey A5(unrecorded variant): Osborne p.987) £1,800



A variant binding of this scarce early Ford book. All variants noted by Harvey have the misspelling of the author's name on the title-page, but here it is also misspelt on the upper board (suggesting, perhaps, that it precedes those where it is correctly spelt). Rota's ninetieth anniversary catalogue in 2013 had a version of the present design in red cloth

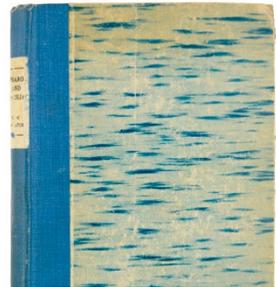
86. (Ford.) HUEFFER (Ford Madox) *The Soul of London. A Survey of a Modern City. Alston Rivers, 1905, FIRST EDITION, title-page printed in red and black, a few spots to prelims and final text-page, pp. xvi, 176, crown 8vo, original red buckram, lettered and decorated in gilt to upper board and backstrip, upper board with blind-stamped border, backstrip faded with gentle fading at head of upper board, t.e.g., others untrimmed, free endpapers browned, good* (Harvey A13) £80

87. Forster (E.M.) *The Story of the Siren. Printed by Leonard & Virginia Woolf at The Hogarth Press, 1920, FIRST EDITION, [ONE OF 500 COPIES], pp. 14, [1, List], 8vo, original marbled wrappers, the label in the first state described by Woolmer, a little rubbed at extremities with a touch of fading around spine, untrimmed and uncut, very good* (Kirkpatrick A6: Woolmer 9) £1,250

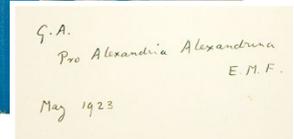


A superb copy.

88. Forster (E.M.) *Alexandria: a History and a Guide. Alexandria: Whitehead, Morris. 1922, FIRST EDITION, folding plan and folding map, further folding map in pocket on rear pastedown, full-page plans, pp. 227, crown 8vo, original buff boards, lettered in black to upper board and backstrip, light rubbing and soiling, some wear to fore-margin of upper board, front endpapers faintly browned, good* (Kirkpatrick A8a) £700

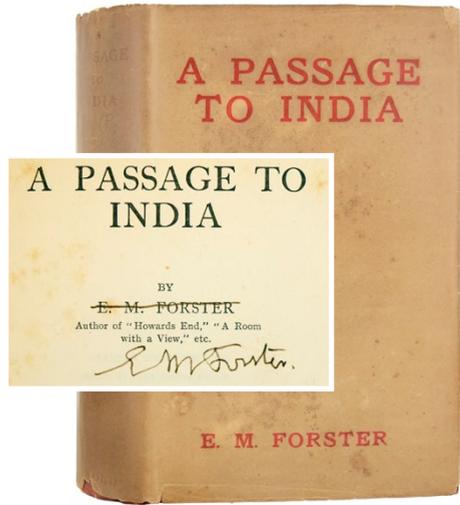


89. Forster (E.M.) *Pharos and Pharillon. Leonard and Virginia Woolf at the Hogarth Press. 1923, FIRST EDITION, a couple of faint spots to prelims, even fainter when recurrent at final two leaves, pp. 80, [1], crown 8vo, original quarter mid-blue cloth with patterned paper boards (the design running horizontally), backstrip with printed label, this rubbed with loss of some lettering, wear to edges, a couple of faint spots and handling marks to front endpapers, good* (Kirkpatrick A9a: Woolmer 29) £1,500



Inscribed on the flyleaf at time of publication: 'G.A. Pro Alexandria Alexandrina, E.M.F., May 1923'. The recipient was George Antonius, an Egyptian of Lebanese extraction, an historian of Arab nationalism and Forster's friend and collaborator in Alexandria (cited as an authority in his book on the city from 1922), having earlier attended the author's alma mater of King's College, Cambridge. An excellent association copy.

90. **Signed and in dustjacket**
Forster (E.M.) A Passage to India. Edward Arnold, 1924, *FIRST EDITION*, a few spots, heavier at either end of text, pp. 325, [3, ads], crown 8vo, original red cloth lettered in black to upper board and backstrip, the latter a shade faded with trivial rubbing at tips, light foxing to edges with tail edge roughtrimmed, tiny Sotheran stamp at foot of front pastedown, dustjacket darkened overall and lightly spotted in places, the odd chip and a few spots of internal tape repair, very good (Kirkpatrick A10a) £7,000

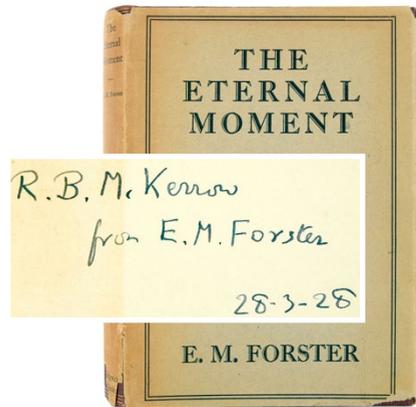


Signed by the author on the title-page.

91. **Forster (E.M.) Anonymity. An Enquiry [Hogarth Essays, XII.] Hogarth Press, 1925,** *FIRST EDITION*, pp. 23, crown 8vo, original illustrated boards with a Vanessa Bell design to front, a little toned with some cracking to paper over joints and light rubbing, lower board a little grazed at foot, contemporary ownership inscription in pencil to flyleaf, good (Woolmer 61; Kirkpatrick A11(1)) £55

One of 2,000 copies.

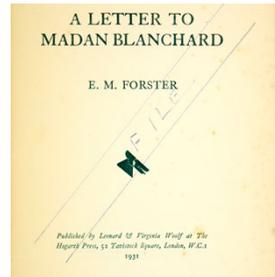
92. **One of 35 copies for presentation**
Forster (E.M.) The Eternal Moment and other Stories. Sidgwick & Jackson, 1928, *FIRST EDITION*, a few very faint spots to prelims, recurrent at rear, pp. [vii], 188, crown 8vo, original maroon cloth, backstrip and front cover lettered and bordered in gilt, top edge gilt, a few spots to fore-edge, free endpapers gently browned in part, dustjacket with chipping to corners and ends of backstrip panel, a little toned with a couple of light stains, very good (Kirkpatrick A13a) £5,000



One of 35 copies given over to the author for presentation (distinguished by the gilt top edge) - this copy inscribed by the author on the flyleaf: 'R.B. McKerrow, from E.M. Forster, 28-3-28'. The recipient was Ronald Brunless McKerrow - an eminent bibliographer, and director at Sidgwick & Jackson. He has queried a typo to p. 75 (corresponding pencil note to rear pastedown), asking if 'wordliness' should be 'worldliness'.

A collection of six stories, with 'The Machine Stops' - what the author called 'a reaction to one of the earlier heavens of H.G. Wells' - and the title story being the most substantial of these, and ranking amongst Forster's best contributions to the form.

93. **The Woolfs' File Copy**
Forster (E.M.) A Letter to Madan Blanchard. [Hogarth Letters No.1.] Leonard & Virginia Woolf at The Hogarth Press, 1931, *FIRST EDITION*, a full-page illustration, one or two spots, the title-page with 'FILE' written diagonally in purple ink between two rules, pp. 27, foolscap 8vo, original sewn wrappers with John Banting design printed in blue and black to front, lightly browned with a few small spots to rear, upper thread broken, good (Woolmer 254; Fitzpatrick A14a) £100



Purple ink, of course, being the preferred colour of Virginia Woolf.

94. **Forster (E.M.)** What I Believe. Hogarth Sixpenny Pamphlets No.1. The Hogarth Press, 1939, *FIRST EDITION*, pp. 22, foolscap 8vo, original pale green sewn wrappers printed in red, good (Kirkpatrick A20; Woolmer 445) £30
95. **Forster (E.M.)** England's Pleasant Land. A Pageant Play. Hogarth Press, 1940, *FIRST EDITION*, pp. 80, foolscap 8vo, original orange cloth, backstrip lettered in green, dustjacket, front flap with trace of residue from overpricing, very good (Kirkpatrick A22; Woolmer 466) £60
96. **Forster (E.M.)** Nordic Twilight. [Macmillan War Pamphlets, 3]. Macmillan, 1940, *FIRST EDITION*, light foxing to title-page receding into text, nick to fore-margin of final leaf, pp. 32, foolscap 8vo, original stapled wrappers, some gentle fading and a hint of dustsoiling, good (Kirkpatrick A23) £30
97. **Forster (E.M.)** Marianne Thornton, 1797-1887. A Domestic Biography. Edward Arnold, 1956, *FIRST EDITION*, frontispiece portrait of subject by George Richmond, and 15 further plates, pp. 301, 8vo, original mid blue cloth, backstrip lettered in gilt, partial browning to free endpapers, ownership inscription to flyleaf, dustjacket a little sunned with light chipping and nicking, a couple of short closed tears, very good (Kirkpatrick A34a) £60

Forster's biography of his great-aunt.

98. **Forster (E.M.)** Commonplace Book. Edited by Philip Gardner. Scolar Press, 1985, *FIRST EDITION*, ONE OF 350 COPIES (this copy unnumbered), pp. xx, [328, facsimile], imperial 8vo, original quarter calf with marbled boards, backstrip with printed label, a little rubbing, slipcase, very good £50

A complete transcription, with an introduction and notes - Forster used a scarcely-begun Commonplace Book of Bishop Jebb, a friend of his paternal grandfather, as the basis for his own miscellany, which offers an excellent record of his reading and thoughts in the latter half of his life.

99. **Fraenkel (Michael)** Bastard Death. The Autobiography of an Idea. Paris and New York: Carrefour, 1936, *FIRST EDITION*, 34/400 COPIES, printed on Kingsway paper, pp. 169,

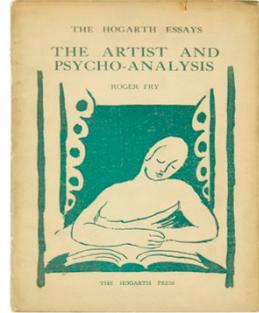
8vo, original stiff card wraps with integral dustjacket, minor toning and very light dustsoiling, very good £150

Inscribed on the flyleaf: 'To Robert Swasey, avec toute ma sympathie, Michael Fraenkel, Paris April 7, 1936' - the recipient was an author associated with the Villa Seurat circle, a correspondent of Miller. The text is prefaced by correspondence between Fraenkel and Miller, which forms a dedication to the latter for his inspiring its conception.

Roger Senhouse's copy

100. Fry (Roger) *The Artist and Psycho-Analysis*. Hogarth Press, 1924, FIRST EDITION, a single spot at foot of first few pages, pp. 19, crown 8vo, original series cream card wrappers printed in dark green, a little dust-soiled with a nick at head of front cover, good (Woolmer 45) £100

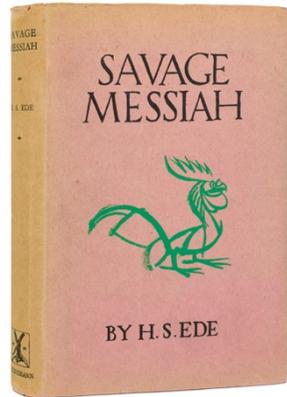
With the pencilled ownership inscription of Bloomsbury associate and publisher Roger Senhouse at the head of the flyleaf, dated 1924.



Rex Whistler's copy

101. (Gaudier-Brzeska.) EDE (H.S.) *Savage Messiah*. Heinemann, 1931, FIRST EDITION, frontispiece photograph of Gaudier and 10 further plates, 7 Gaudier drawings within text, occasional light handling marks, pp. [xii], 272, 8vo, original red cloth with facsimile of Gaudier's signature stamped in gilt to upper board and publisher's device blind-stamped to lower, backstrip lettered in gilt, a few light marks, small bookseller's sticker at foot of front pastedown, dustjacket with some gentle fading to borders and backstrip panel, very good £300

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

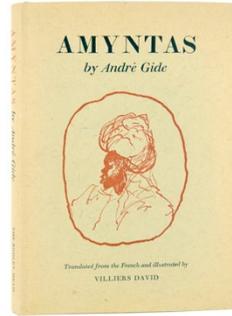


102. Genet (Jean) *Pompes Funèbres*. [Paris:] [none stated,] 1948, 1,249/1,500 COPIES, title-page design by Jean Cocteau, pp. 375, foolscap 8vo, original wrappers, lean to spine and light reading creases to same, light rubbing, good £40

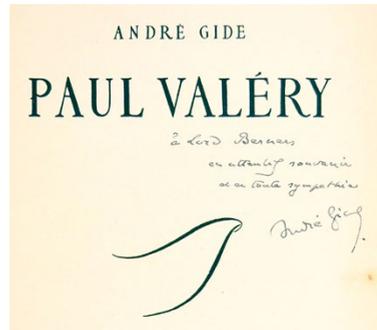
First published the year before in an edition of 495 copies - this edition 'hors commerce'.

103. Genet (Jean) *L'Atelier d'Alberto Giacometti. Les Bonnes suivi d'un lettre. L'enfant criminel. Le Funambule. Décines: L'Arbalète*, 1958, FIRST EDITION, ONE OF 250 'HORS COMMERCE' COPIES printed on Lana In-Seize-Jésus paper, pp. 204, crown 8vo, original wrappers slightly toned, the spine with slight lean and some light reading creases, edges untrimmed, very good £85

104. **Gide (André)** Amyntas. Translated from the French and illustrated by Villiers David. *The Bodley Head, 1958, FIRST ENGLISH EDITION, 171/1,500 COPIES* designed by Will Carter and printed at the Curwen Press, illustrations printed in brown throughout, pp. [viii], 128, [1], crown 8vo, original cream parchment paper, small David vignette stamped in gilt to upper board, a little bubbling to lower board, backstrip lettered in gilt, edges terracotta, David illustration repeated to each pastedown, dustjacket, very good £30

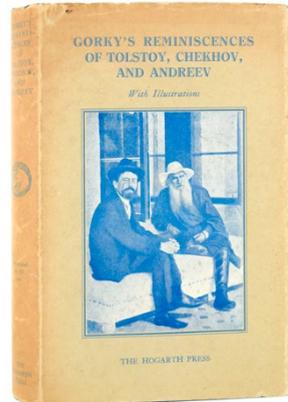


105. **Gide (André)** Paul Valéry. [Collection 'Au Voilier'.] Paris: Domat, 1947, FIRST EDITION, 438/800 COPIES printed on Vélín Blanc paper (from an edition of 950 copies), printed in black and red, pp. 93, 4to, original tan wrappers printed in black and red, light dustsoiling and a few marks, the backstrip frayed, a little corner-creasing, good £250



Inscribed by the author on the title-page 'à Lord Berners, en atten[?] souvenir et en toute sympathie, André Gide'. Berners admired Gide greatly, and met him - without disappointment - late in life when the French author visited Oxford and was entertained at Faringdon.

106. **Gorky (Maxim)** Reminiscences of Tolstoy, Chekhov and Andreev. Authorized Translation from the Russian by Katherine Mansfield, S.S. Koteliansky and Leonard Woolf. Hogarth Press, 1934, FIRST EDITION, frontispiece and 3 further photographic plates, some faint spotting to prelims, pp. 191, 8vo, original blue cloth, backstrip lettered in gilt with a spot of rubbing at foot, top edge blue, ownership inscription to front pastedown, faint foxing to free endpapers, dustjacket with darkened backstrip panel, a little chipped at extremities with the odd nick, very good (Woolmer 339) £175



One of 1,250 copies printed.

107. **Harmsworth (Desmond, Publisher)** [Catalogues:] 'A First List' & 'Spring Books, Nineteen Thirty-Two' [2 Vols.] Desmond Harmsworth, [1931-]1932, pp. 16 [inc. covers.]; 20 [inc. covers.], foolscap 8vo, original sewn self-wrappers printed in red and black to front, the first volume with some minor handling, the second clean, very good £80

An interesting snapshot of the early, short-lived independent publishing career of Desmond Harmsworth (who was, after all, the scion of a considerable publishing empire). In an

advertisement that leads the first issue, he sets out his aims: amongst which, 'to offer a fair proportion of what is alive in modern writing'. The roster is certainly impressive: Norman Douglas, Ezra Pound, Frederic Carter, Philip Lindsay, Mary Butts, Charles Duff, and Douglas Goldring are among those listed whose work was published by Harmsworth (there is, additionally, prefatory material by Aldous Huxley and Herbert Read) - but there are an equal number of titles announced that did not appear under the imprint.

Two of those in the latter category, 'Nobody Asked You' by Yvonne Cloud (Kapp) and a translation of 'Sanguines' by Pierre Louÿs, were published by the former author via her Willy Nilly Press - having been vetoed by Harmsworth's father, who was his financial backer, for considerations of propriety ('he thought it obscene', Kapp recalled of her work in her Memoirs, citing his 'savage marginalia' on the galley proof as evidence). The same sanction may have reached another of the works listed here: 'Other Fronts', an 'unsigned novel by a well-known author', is promoted as being 'certain to cause considerable controversy' - when it appeared as 'Memoirs of Other Fronts' under Putnam, John Rodker's account of imprisonment as a conscientious objector was still anonymous and still incendiary. Harmsworth's list was diverse - it would go on to include Wyndham Lewis's portfolio of 'Thirty Personalities and a Self-Portrait' and Antonia White's debut, 'Frost in May' - but, probably hampered by the disparity in outlook between its old-guard bankroller and his progressive son, it ceased activity in 1933.

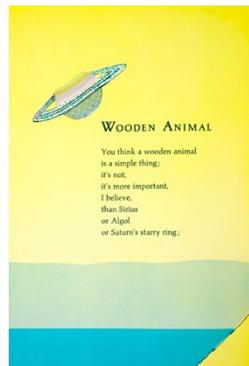
108. **Harrison (Jane Ellen) Themis.** A Study of the Social Origins of Greek Religion. *Cambridge: At the University Press, 1912, FIRST EDITION, 152 Figures to the text, sparing pencil markings to the margin with occasional annotation, pp. xxxii, 559, 8vo, original red cloth, backstrip lettered in gilt and faded, corners a little rubbed, t.e.g., ownership inscriptions to front pastedown (the earlier 'Milne, Craiggellie, 1922'), good* £60

109. **H.D. [i.e., Hilda Doolittle] Red Roses for Bronze.** [The Poetry Quartos.] *New York: Random House, 1929, FIRST EDITION, ONE OF 475 COPIES, pp. [4], 8vo, original sewn tan wrappers with illustration to front printed in pink and black, a couple of tiny brown speckles at foot of front, very good* (Boughn A11a) £45



The poem was used as the title-poem for a later collection, but this is its first and only separate appearance.

110. **H.D. [i.e., Hilda Doolittle] Two Poems.** With illuminations by Wesley Tanner. *Berkeley: ARIF, 1971, FIRST EDITION, U/26 LETTERED COPIES signed by the artist (from an edition of 226 copies), poems against a colour-printed lithographic background by Wesley Tanner, pp. [12], 8vo, original quarter pale grey cloth with lithographic boards by Wesley Tanner, near fine* (Boughn A29a.i) £75

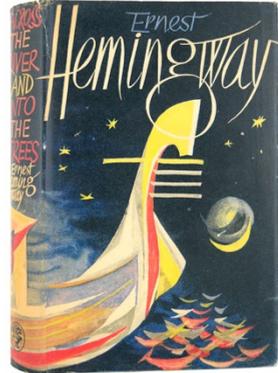


Two poems originally appearing in 'Life and Letters Today' in 1937, strikingly illustrated - though the results are variable - by Wesley Tanner.

111. **H.D. [i.e., Hilda Doolittle]** *The Poet and the Dancer*. San Francisco: Five Trees Press, 1975, *FIRST EDITION, ONE OF 100 COPIES (from an edition of 600 copies), title-page illustration by Janice Robles coloured in pink and green, initial letters printed in red*, pp. [33], crown 8vo, *original green cloth, backstrip with printed label, illustrated endpapers, near fine* (Boughn A32a) £60

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

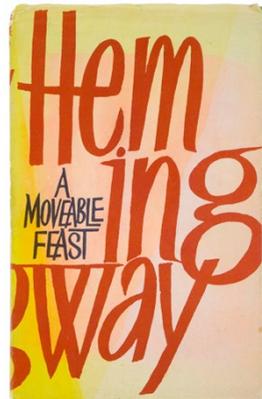
112. **Hemingway (Ernest)** *Across the River and into the Trees*. Jonathan Cape, 1950, *FIRST EDITION*, pp. 256, crown 8vo, *original pale green cloth with design blocked in red to upper board, backstrip lettered in silver against a red ground with minor fading at tips, trifling bump to one corner, tail edges roughtrimmed, dustjacket with some very minor rubbing and a short closed tear at head of backstrip panel, very good* (Hanneman 44A) £250



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

113. **Hemingway (Ernest)** *A Moveable Feast*. New York: Scribner's, 1964, *FIRST EDITION*, 8 plates, pp. [x], 211, 8vo, *original quarter terracotta cloth with facsimile of author's signature stamped in gilt to upper board, top edge grey, contemporary ownership inscription to flyleaf, dustjacket with very minor rubbing, very good* (Hanneman 31A) £250

114. **Hemingway (Ernest)** *A Movable [sic] Feast [A Moveable Feast.]* Jonathan Cape, 1964, *UNCORRECTED PROOF COPY FOR FIRST ENGLISH EDITION*, pp. 192, crown 8vo, *original Cape proof wrappers, oversized dustjacket marked 'Proof Only' to rear flap, creased where overhanging, very good* (Hanneman 46A) £650



[With:] Hemingway (Ernest) *A Moveable Feast*. Jonathan Cape, 1964, *FIRST ENGLISH EDITION*, pp. 192, crown 8vo, *original brown boards, backstrip lettered in gilt, top edge pink, dustjacket by Hans Tisdall, near fine*

115. **(Hemingway.) CODY (Morrill)** *This Must be the Place*. Memoirs of Jimmie the Barman (James Charters). New York: Lee Furman, 1937, *FIRST EDITION*, 4 plates with various photographs including of James and Joyce, Kiki de Montparnasse, etc., pp. 320, crown 8vo, *original blue cloth, backstrip lettered in silver, top edge blue, dustjacket with light rubbing to extremities, a little chipped at head of backstrip panel, very good* (Hanneman B15) £50

Inscribed to C.K. Scott Moncrieff

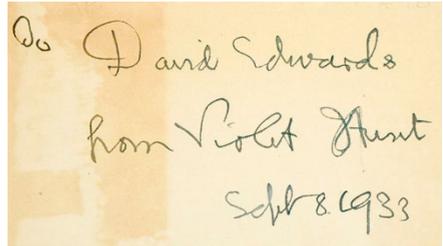
116. **Hudson (Stephen, i.e., Sydney Schiff)** *Myrtle*. [With an essay by Edwin Muir, 'The Art of Stephen Hudson', following the text.] *Constable, 1925, FIRST EDITION*, pp. 218, [6], crown 8vo, *original tan cloth, lettered in purple to upper board and backstrip, rubbing and light soiling with a few bumps, edges roughtrimmed, a few spots to edges and endpapers, lacks flyleaf, good* £120

Inscribed on the half-title: 'To my friend Charles Scott Moncrieff, whose approval I covet, Stephen Hudson, March 12/25'. The recipient was then midway through his lauded translation of Proust - the final volume of which, 'Time Regained', was completed by Schiff (as Hudson) following Scott Moncrieff's death.

117. **Hunt (Violet)** *The Tiger Skin*. *William Heinemann, 1924, FIRST SEPARATE EDITION*, pp. [iv], 133, crown 8vo, *original brown cloth with tulip design blind-stamped to upper board, publisher's device in blind to lower board, backstrip and upper board lettered in gilt, some light spotting to edges, tail edge roughtrimmed, free endpapers lightly browned in part, dustjacket with some shallow chipping to extremities, lightly waterstained to borders, very good* £300

Inscribed by the author on the flyleaf: 'To David Edwards, from Violet Hunt, Sept. 8 1933'. The recipient is obscure, but presentation copies of this work are uncommon - as is the dustjacket.

Based on a criminal trial at the turn of the century, and originally published in 'Tales of the Uneasy' - the advice of one reviewer that it was 'far too long' for that setting and 'really a novel' having been heeded in respect of this edition. It is a powerful tale of eugenics and infanticide, which offers a grim view of sexual mores in the early part of the twentieth-century.



118. **(Imagism.)** *IMAGIST ANTHOLOGY 1930*. Poems by Richard Aldington, John Cournos, H. D., John Gould Fletcher, F.S. Flint, Ford Madox Ford, James Joyce, D.H. Lawrence, William Carlos Williams. Forewords by Ford Madox Ford, Glenn Hughes. *Chatto & Windus, 1930, FIRST EDITION*, pp. xx, 154, crown 8vo, *original yellow cloth lettered in blue to upper board and backstrip, the cloth a little spotted, dustjacket, very good* £250

As Ford's introduction puts it, 'the Imagists are here mustered not for a charge, but for parade'.

119. **(Japan.)** [Japanese characters:] *Gendai ryōki sentan zukan* [AN ILLUSTRATED REFERENCE OF MODERN NOVELTIES.] *Tokyo: Shinchosha, 1931, FIRST EDITION*, plates from photographs (and photo-montage), of which a handful colour-printed, the monochrome printing using different colours occasionally, many with captions, pp. 245 [Plates], 46 [Text], 4to, *original green cloth, backstrip and upper board lettered in gilt, the illustration to latter stamped in silver, t.e.g., a little rubbed, slipcase, the paper covering providing further illustrations, this rather rubbed, very good* £1,250

A fascinating cultural primer, showing the impact of Western culture - and others, but Western primarily - on twentieth-century Japan, through a series of photographs which include depictions of various sports and pursuits (Amelia Earhart is shown waving from her plane), architecture, art and film, with a strong predilection for the bizarre. By far the greatest emphasis is given to the female form, particularly dancing girls - Josephine Baker is given the centre-fold - a theme which is continued rather delightfully in the illustrations applied to the slipcase.

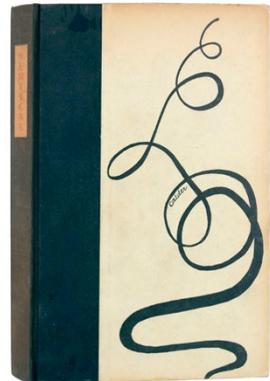


Scarce. Further pictures available online.

120. **Johnson (B.S.)** *The Unfortunates*. A Novel. *Panther Books in association with Secker & Warburg, 1969, FIRST EDITION, the 27 sections, together with the wrap-around band in fine condition, 8vo, original box with fading to back (as commonly found), very good* £200

Johnson's innovative novel eschews the fixity of a bound book in order to reflect the action of memory: as the instructions to the interior of the box-lid direct, 'Apart from the first and last sections (which are marked as such) the other twenty-five sections are intended to be read in random order'.

121. **Jolas (Eugene, Edits and Contributes)** *Vertical*. A Yearbook for Romantic-Mystic Ascensions. *New York: Gotham Book Mart, [1941,] FIRST EDITION, ONE OF 400 COPIES, title-page printed in red and black with a design by Alexander Calder, a few spots at the head of a handful of pages, pp. 201, 8vo, original quarter black cloth with grey boards, the upper repeating the Calder title-page design, backstrip with printed label slightly sunned, light toning to board-edges, the endpapers lightly spotted, the flyleaf with an ownership inscription, good* £40



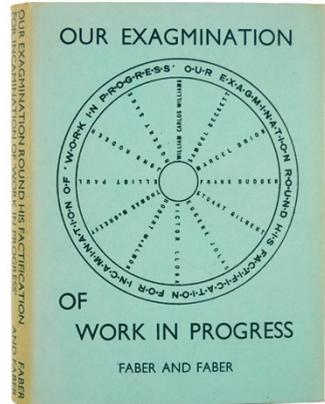
An anthology as an expression of a philosophy first conceived in 1928 - the Editor's Foreword describes how the 'cataclysm' of the Second World War had hampered its progress, not least in the fact that 'the Nazi invasion of Paris [...] has engulfed, along with so much else, my entire library'.

122. **Jones (David)** *In Parenthesis*. *Seinnyessit e gledyf ym penn mameu*. *Faber and Faber, 1937, FIRST EDITION, frontispiece and plate at rear, both by the author, pp. xv, [vi], 225, [1], crown 8vo, original beige cloth, backstrip lettering in gilt and grey, the former against a grey ground, light overall soiling, top corner of upper board bumped, top edge grey, tail edge roughtrimmed, a few small spots to edges and endpapers, Times Book Club sticker at foot of rear pastedown, good* £500

123. **Joyce (James)** *A Portrait of the Artist as a Young Man. The Egoist Ltd, [1917]* *FIRST ENGLISH EDITION* (bound using the American sheets), light foxing to half-title receding into text, pp. [iv], 299, crown 8vo, original green cloth, the upper board with lettering and border in blind, backstrip lettered in gilt, some minor fraying at head of darkened backstrip, a little wear at one corner, endpapers foxed with a few tiny spots to edges, protective slipcase, good (Slocum & Cahoon 12) **£1,350**

The English printers refused to accept responsibility for printing the book, so sets of sheets - 'not... more than 750 sets' (Letter from Harriet Shaw Weaver) were supplied from America. The first English edition to be printed in England was published a year later.

124. **(Joyce.)** *OUR EXAGMINATION* Round his Factification for Incamination of Work in Progress. By Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Lloná, 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 as usual, pp. [v], 194, crown 8vo, original turquoise cloth, backstrip lettered in gilt with a few very faint spots, top edge a little spotted, foxing to endpapers, dustjacket with backstrip panel browned, tiny hole to rear flap-fold, very good (Slocum & Cahoon B10) **£250**



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

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

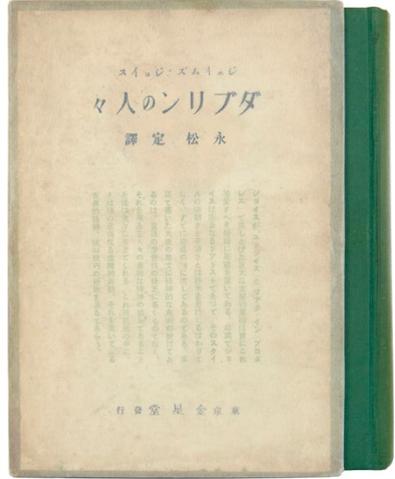


A bright example of an attractive edition, which omits 'Ivy Day in the Committee Room' from the original collection.

126. **Joyce (James)** *Two Tales of Shem and Shaun. Fragments from Work in Progress. Faber and Faber, 1932* *FIRST ENGLISH EDITION*, pp. 45, crown 8vo, original pale blue-green boards, backstrip lettered in blue with wear at head, pressure mark across upper board, a sliver of bleed from dustjacket to fore-margin of lower board, dustjacket with loss at backstrip ends and around head crudely repaired internally, good (Slocum & Cahoon A37) **£50**

Dublin to Tokyo

127. **Joyce (James)** [Japanese characters:] Daburin no hito bito [Dubliners]. [Translated by Sadamu Nagamatsu.] Tokyo: Kinsei Do, [1933,] *FIRST JAPANESE EDITION*, a couple of light handling marks to rear pages, pp. [viii], 350, crown 8vo, original green cloth, backstrip lettered in gilt and gently faded, a few light marks, Japanese bookseller ticket and stamp to rear free endpaper, slipcase carrying bibliographic information and blurb (all in Japanese), good (Slocum & Cahoon D82) £4,750



An important translation, published in-between the two volumes of 'Ulysses' that appeared in 1931 and 1934 - for which Nagamatsu was among the translators - and offering further evidence of a definite Joycean phase in the country's literature

128. **Joyce (James)** The Mime of Mick, Nick and the Maggies. A Fragment from Work in Progress. The Servire Press, The Hague, 1934, *FIRST EDITION*, 865/1,000 COPIES (from an edition of 1,029 copies), the colourprinted initial letter, tail-piece and the cover illustration all designed by Lucia Joyce, pp. [iv], 80, 8vo, original card wrappers with integral white dustjacket printed in blue and with Lucia Joyce design to front, jacket with short splitting at joint ends and delta-shaped inch loss at head of rear panel (a short closed tear beneath), gentle toning and very faint spotting elsewhere with a faint pressure mark at head of front panel, edges untrimmed, good (Slocum & Cahoon 43) £500



129. **Joyce (James)** Ulysses. John Lane, The Bodley Head, 1937, *FIRST ENGLISH TRADE EDITION*, pp. [viii], 768, crown 8vo, original green cloth, backstrip gilt lettered, design on Eric Gill's Homeric bow gilt-blocked to upper board, tail edges roughtrimmed, dustjacket, very good £1,200

An excellent copy.

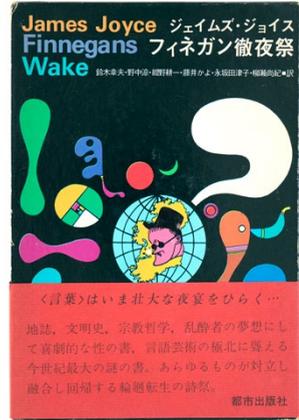
130. **Joyce (James)** Les Exilés (Exiles). Traduit de l'anglais par J.S. Bradley. Trois actes. Paris: Gallimard, [1950,] *FIRST FRENCH EDITION*, 882/1,000 COPIES on Alfama paper, title-page printed in red and black, opening pages a little creased at bottom corner, pp. 234, [3], foolscap 8vo, original boards with a design by Paul Bonet stamped in red, black, and gilt, the backstrip lettering in gilt, some faint browning, a couple of tiny spots to top edge, very good (Slocum & Cahoon D16) £50

131. (Joyce.) COLUM (Mary & Padraic) Our Friend James Joyce. Victor Gollancz, 1959, FIRST ENGLISH EDITION, pp. 239, crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket, very good £100

The publisher's file copy, with their stamp to that effect on the front pastedown and front and rear panels of the dustjacket.

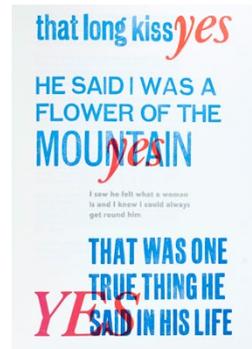
132. Joyce (James) [Japanese characters:] Finnegans tetsuya-sai [Finnegans Wake.] [Translated by Yukio Suzuki, et al.] Tokyo: Toshishuppansha, 1971, FIRST JAPANESE EDITION, title-page on yellow paper, 4 monochrome plates with Stella Steyn's illustrations, pp. [i], 245, crown 8vo, original blue cloth, the lettering to backstrip and upper board stamped in silver, illustration to the latter stamped in same, merest hint of fading to the backstrip, pictorial slipcase with band, very good £400

The first 3 chapters of the work, with notes - at that point the most substantial attempt at a fairly monumental task, and an attractive edition.



133. Joyce (James) The Works of Master Poldy [as compiled by Molly Bloom.] Edited by Stephen Cole. Dublin: The Salvage Press, 2013, 57/100 COPIES (from an edition of 120 copies) signed by the printer Jamie Murphy, printed on Zerkall mould-made paper, 12 typographic spreads printed in various colours, pp. [35], folio, original terracotta cloth with cream boards, lettered in silver to backstrip and upper board, matching cloth slipcase lettered in blind, fine £300

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



Review copy

134. (Joyce.) NOOLAS (Rab, pseud. for Philip Heseltine) Merry-Go-Down. A Gallery of Gorgeous Drunkards through the Ages, Collected for the Use, Interest, Illumination and Delectation of Serious Topers. The Mandrake Press, [1929,] FIRST EDITION, ONE OF 600 COPIES (this marked 'out of series'), Hal Collins illustrations and decorations throughout, pp. xi, 231, 4to, original bevel-edged brown buckram, backstrip lettered in black, this and borders gently darkened, minor rubbing to extremities, t.e.g., others untrimmed and toned, free endpapers browned, the flyleaf with Mandrake Press Review slip laid down, good (Slocum & Cahoon B9) £85

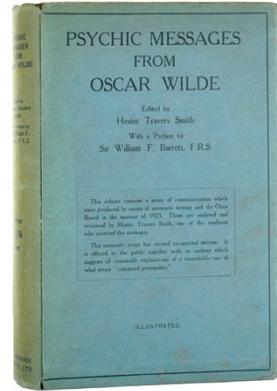
'Rab Noolas' was a palindromic pseudonym for Philip Heseltine, who was better known - as a composer and music scholar - by his pseudonym of Peter Warlock. Heseltine attended

Eton College and - briefly - Christ Church, Oxford; he was associated with Frederick Delius, and forged a tempestuous friendship with D.H. Lawrence - the depression and alcoholism of his later life lend a more tragic complexion to this anthology, which is otherwise notable for featuring the first English publication of the closing part of James Joyce's 'Ulysses', Episode XIV (here 'All off for a Buster').

'heated vomit'

135. (Joyce.) (Wilde.) TRAVERS SMITH (Hester, Editor [**& Medium**]) *Psychic Messages from Oscar Wilde*. With a Preface by Sir William F. Barrett. T. Werner Laurie, n.d. [circa 1924,] *FIRST EDITION, frontispiece portrait of Wilde with some examples of his handwriting (and that of the medium) at rear, occasional light spotting to borders, small splash-mark carrying through at the foot of a couple of pages, pp. xii, 179, crown 8vo, original black cloth lettered in white, a few spots to edges, faint partial browning to free endpapers, dustjacket, the backstrip panel sunned, very good*

£200



An engrossing series of 'transmissions' from the poet and dramatist, received by a medium of Irish literary heritage that comes to be increasingly relevant as the various targets of Wilde's afterlife speech are disclosed. Travers Smith was also known as Hester Dowden, and was the daughter of the Irish critic and poet Edward Dowden - a Shakespeare scholar and contemporary of Wilde's.

Travers Smith proves herself, if we dismiss the veracity of the messages out of hand, a capable mimic in respect of Wilde's wit and discourse; of primary interest are the tidbits of literary criticism relating to his contemporaries and followers: 'Time will ruthlessly prune Mr Wells' fig trees' and 'Mr Bennett, on whose sterile pages no flowers bloom or birds sing' - both of these having managed 'to attain a summit which has deceived themselves'; unstinting in his praise of John Galsworthy, but less impressed by Shaw ('he utters a great deal more than he is able to think'); the Sitwells he considers irrelevant ('I do not spend my precious hours in catching tadpoles'), he admires Georges Meredith and Moore, though dismisses Hardy as a 'harmless' rustic; Yeats is considered to have spread his talent too thinly ('so full of inflated joy in himself'), but the strongest terms are reserved for James Joyce.

Of Ulysses, he declares: 'I have smeared my fingers with that vast work [...] It is a singular matter that a countryman of mine should have produced this great bulk of filth [...] It gives me the impression of having been written in a severe fit of nausea [...] heated vomit continued through the countless pages'. Although it is noted that 'About a year previous to this sitting Mrs Travers Smith had glanced at a copy of "Ulysses" for a few minutes in Ireland', it might also be noted that Joyce, in that work, provides an unflattering portrayal of the medium's father for his commodification of Shakespeare.

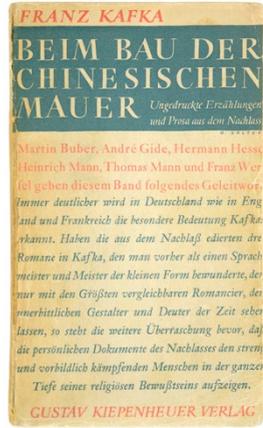
Joyce read this book, and in a letter to Harriet Shaw Weaver somewhat understated the level of antipathy by reporting that Wilde's spirit 'does not like Ulysses'; he retained the last word in this bizarre spat by parodying this work in *Finnegans Wake*, where Wilde speaks to a medium in a deranged fashion: 'Pity, please lady, for poor O.W. in this profundust snobbing

I have caught. Nine dirty years mine age, hairs hoar, mummeries failend, snowdfift to my elpow, deff as Adder', etc.

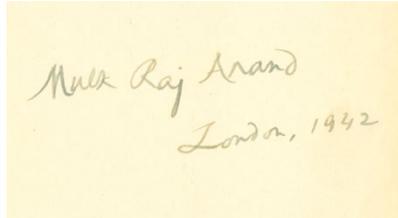
Uncommon in the dustjacket.

136. **Kafka (Franz)** *Beim Bau der Chinesischen Mauer* [The Great Wall of China]. Ungedruckte Erzählungen und Prosa aus dem Nachlass. Herausgegeben von Max Brod und Hans Joachim Schoeps. Berlin: Gustav Kiepenheuer, 1931, *FIRST EDITION*, pp. 266, [5, ads], foolscap 8vo, *original wrappers, the backstrip browned with a few hairline cracks and chips at tips, a little corner-creasing, a small amount of paper repair to bottom corner of flyleaf, good* £1,500

The scarce wraps issue of this first posthumous collection of stories by Kafka.



137. **Mulk Raj Anand's copy**
 137. **Kafka (Franz)** *The Trial*. Translated by Willa and Edwin Muir. Victor Gollancz, 1937, *FIRST ENGLISH EDITION*, a few small spots to borders of prelims receding into text, erased pencil notes to rear blanks, pp. 285, crown 8vo, *original blue cloth, the backstrip lettered in a darker shade and a little worn at ends, backstrip and borders darkened with a few light marks, ownership inscriptions to front endpapers, good*



£600

Originally the copy of Indian author Mulk Raj Anand, with his ownership inscription (dated 'London, 1942') on the flyleaf; Anand's novel 'Coolie' (1936) had been positively reviewed in the Listener by Edwin Muir, one of the translators here. Anand was by this time well established in Anglo-Modernist circles, with Bloomsbury as its focus, with the Muirs among his network (as was this book's publisher, Victor Gollancz). Kafka's interest in the individual and their relationship to the state, perhaps nowhere better exemplified than in this work, reflects some of the themes of Anand's own work.

On the facing pastedown is the later (1951) ownership inscription of Darrell Spurgeon, author of a handful of books on London.

A scarce edition, its status as such partly resting on the fact that the publisher's remaining quire stock at the printers was destroyed during air-raids at Southampton during the Second World War.

The importance of the book was conveyed in forthright terms by Muir to Gollancz whilst seeking to secure his interest in publishing the book: 'I feel K. will certainly have a future in this country and become the centre of a literary cult. I honestly believe this [...] for I look upon him myself as the greatest writer of modern times; and I know he is immensely admired'.

'he found himself changed into an enormous bug'

138. (Kafka.) JOLAS (Eugene, edits and contributes) Transition. A Quarterly Review. Number 25, Fall 1936. New York: Transition, 1936, FIRST EDITION, plates showing monochrome reproductions of work by Mondrian, Klee, Brancusi, Matisse, et al., subscription slip tipped in at rear, pp. 216, crown 8vo, original wrappers with Miró design to front printed in blue and black, faint reading creases to spine, lightly handled, very good £60



Notable for featuring the first instalment of Jolas's translation of Kafka's 'Metamorphosis' - the story's first appearance in English, preceding Lloyd whose translation was published in book-form by the Parton Press the following year (by which time Jolas's had not been fully serialised). Dylan Thomas and Denis Devlin are among the other literary contributors.

139. Klee (Paul) Klee: Dix reproductions en fac-similé Choix et introduction de Georg Schmidt. Basle: Editions Holbein, [1946,] 10 tipped-in colour-printed plates, pp. 10 + Plates, large 4to, loose-bound as issued in boards, paper and tissue dustjackets, the latter a little chipped with a few spots, good £150

From the collection of Lord Berners at Faringdon House, but without mark of ownership.

Design by Paul Smith

140. Lawrence (D.H.) Lady Chatterley's Lover. Penguin, 2006, 348/1,000 COPIES, printed in purple, pp. xxxvi, 364, 8vo, original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, stripe-design page-marker, clear perspex slipcase with limitation label, shrinkwrapped, fine £500



One of five titles selected by Penguin, each with a dustjacket design by a notable modern artist or designer, issued to celebrate the house's sixtieth anniversary.

A less-censored Lawrence

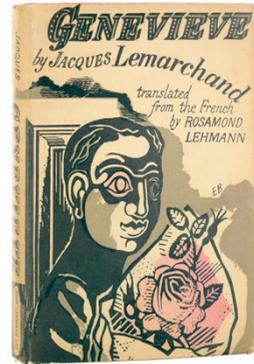
141. Lawrence (D.H.) Letters. [Edited and with an] Introduction by Aldous Huxley. Heinemann, 1932, UNCORRECTED PROOF COPY OF FIRST EDITION, pp. xxvi, 889, 8vo, original plain proof wrappers, a little browned and creased with some chipping at backstrip ends, preserved in morocco and cloth custom dropback box, good (Roberts A61 for first edition) £1,200

Scarce. The significance, and superiority, of this proof in relation to the published version is in a handful of obscenities and potentially-libellous references that Huxley was forced to remove before the first edition. These begin in earnest, as one would wish, around the time of Lady Chatterley's Lover. A footnote in the first edition, on p. 773 during his excellent letter to Ottoline Morrell on 28th December 1928, clarifies that 'The law being what it is, I have been compelled, reluctantly, to excise some words.-(Editor's Note)' - Huxley's

dismay not least because Lawrence's discourse is with regard to the incapacity of 'educated people' to speak plainly in relation to natural functions. The present document preserves his original language and communicates his point in the direct fashion proper to it.

Only a handful of letters are affected, but in some instances the cuts are significant: there is recurrent reference to 'the Crosby Gaige concern' (this itself omitted), relating to that publisher's proposed publication of 'The Escaped Cock' - and in one, to the editor and his wife, Lawrence declines an invitation to lunch on the basis that someone from the publisher will turn up and he doesn't want to see him again: 'He called here - was most honoured by having had an interview with Jix [i.e., Conservative Home Secretary William Joynson-Hicks] - so I told him he'd be ----- before ten years are out'. Sagar and Boulton, in Volume VII of their editions of Lawrence's Letters reinstate the missing words ('raping little girls') on p.239, their footnote clarifying that they were only able to do so with reference to Catherine Carswell's annotated copy of Huxley's edition - Huxley himself having not preserved the manuscript following its publication. As Sagar and Boulton note, 'here and elsewhere [Carswell's] reconstructions coincided with the text of the uncorrected proofs of Huxley's Letters' - the fact that 'no MS survives' giving the present version the status of something of an ur-text.

- Bawden dustjacket**
 142. **Lemarchand (Jacques) Genevieve.** Translated from the French by Rosamond Lehmann. [Modern European Library.] John Lehmann, [1947] *FIRST ENGLISH EDITION*, *sliver of final page sometime adhered to facing endpaper*, pp. 128, crown 8vo, *original red cloth, backstrip lettered in gilt, a few spots to edges, ownership inscription to flyleaf, dustjacket by Edward Bawden in nice shape with some light toning overall, very good* £40



- Lehmann's translation won the Denyse Clarouin translation prize for that year.
143. **Lewis (Wyndham) Doom of Youth.** Chatto & Windus, 1932, *FIRST ENGLISH EDITION*, *a few faint pinprick spots to title-page and the odd faint handling mark, browning to initial and terminal blanks*, pp. xxix, 266, 8vo, *original tan cloth, backstrip lettered in black with some very light scuffing, light soiling to boards with one or two small marks, extremities a little rubbed, a few spots to edges with tail edges untrimmed, good* (Morrow & Lafourcade/Pound & Grover A15b) £250

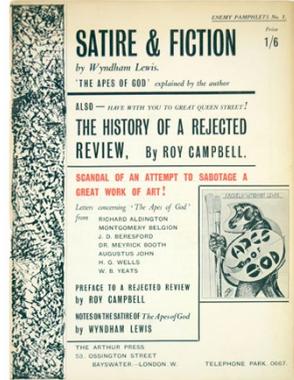
Withdrawn following demands by the solicitors of Alec Waugh and Godfrey Winn, who come under sustained attack beginning in Chapter VI. 549 copies, which had already been sold (and of which this must be one) and the publisher's office copy are all that survived, the remainder being pulped by the publisher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

144. **Lewis (Wyndham) Hitler.** Chatto & Windus, 1931, *FIRST EDITION*, *frontispiece portrait of subject and 7 further plates, a few spots to prelims with occasional recurrence to pages facing plates, the odd pencil mark to margin*, pp. [ii], x, 204, 8vo, *original first issue pale pink cloth, upper board with swastika blocked in black, backstrip lettered in black with decorations in red, a small brown mark halfway down the backstrip and*

light dustsoiling elsewhere, top edge yellow, some spots to borders of endpapers with ownership inscription to flyleaf, good (Morrow & Lafourcade A13(1); Pound & Grover A13a) £350

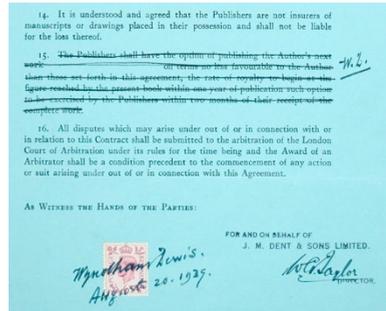
Lewis's book demonstrating his early fascination with Hitler and German fascism, prior to his latter disillusionment - expressed with equal vigour in his 1939 book 'The Hitler Cult'.

145. Lewis (Wyndham) Satire & Fiction, Preceded by The History of a Rejected Review by Roy Campbell. Enemy Pamphlets No.1. Arthur Press, [1930], FIRST EDITION, pp. 63, 4to, original stapled wrappers, very good condition (Morrow & Lafourcade C8; Pound & Grover A12a; Parsons 'Roy Campbell' D1) £200



With the broadside 'A Stop-Press Explosion from Another Quarter...' laid in (Morrow & Lafourcade A12a (c)); its purpose, likewise, to promote 'The Apes of God' by discrediting the legion of detracting and offended parties - the broadside reprints the Daily Express article 'An "Agony" Surprise for Chelsea', in which it reports the author's paintings being sold 'by the yard' out of spite.

146. Lewis (Wyndham) [Signed contract for:] The Hitler Cult. J.M. Dent, 1939, folded sheet of blue paper printed on all sides with some manuscript amendments made by Lewis (initialled by him), signed at foot by author and W.G. Taylor (on behalf of publishers), typed filing label pasted to back, pp. [4], folio, in publisher's original card folder (labelled with the caveat '(NOT D B Wyndham Lewis)', alongside photocopied sheet with simultaneous reply to Lewis bibliographers Pound and Morrow regarding various points, very good (printed book is Morrow & Lafourcade A30; Pound & Grover A30a)



£500

An interesting document from the publishers' files: the clause deleted by Wyndham Lewis relates to the 'option of publishing the Author's next work' - given the author's preternatural ability to make enemies, there is a measure of self-awareness, but also self-protection, in Lewis's revision here.

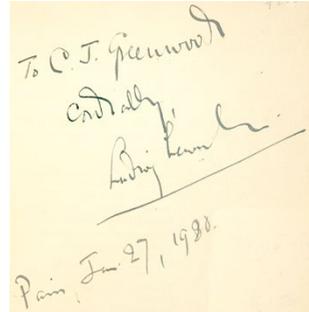
Presentation copy

147. Lewisohn (Ludwig) The Case of Mr Crump. Paris: Edward W. Titus at the sign of the Black Manikin, 1926, FIRST EDITION, 333/500 COPIES signed by the author beneath the tipped-in frontispiece portrait by Ratzka, pp. [xi], 435, 4to, original cream wrappers printed in black to front, the backstrip browned with central crease, lightly dustsoiled overall with a couple of spots to rear, top edge dustsoiled, others untrimmed, textblock slightly strained in a couple of places, good £200

Inscribed by the author on the flyleaf: 'To C.J. Greenwood, Cordially, Ludwig Lewisohn, Paris, Jan. 27, 1930'. The recipient was a bookseller and then publisher, under the imprint Boriswood - notable for publishing James Hanley's 'Boy', on the basis of which he began a correspondence with T.E. Lawrence.

The present frontispiece portrait was apparently used only in the privately distributed copies - replaced by an image of the bust of the author by Roy Sheldon in the published edition.

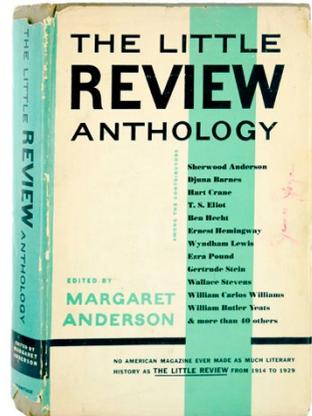
'The Case of Mr. Crump' ranks as one of the great psychological novels of the twentieth-century: Freud, with whom Lewisohn had undergone a few sessions of analysis in the preceding years, called it 'a masterpiece, ranking with Tolstoy and Dostoevsky'; the second edition added a Preface by Thomas Mann.



148. **Lewisohn (Ludwig)** *The Case of Mr Crump. Paris: Edward W. Titus at the sign of the Black Manikin, 1926, FIRST EDITION, 139/500 COPIES signed by the author beneath the tipped-in frontispiece portrait showing Roy Sheldon's bronze bust of the author, pp. [xi], 435, 4to, contemporary binding of half red morocco with sides of patterned paper, backstrip lettered in gilt and faded with some wear at head, original wrappers bound in (including backstrip), t.e.g., others roughtrimmed, marbled endpapers, good* £80

'The Case of Mr. Crump' ranks as one of the great psychological novels of the twentieth-century: Freud, with whom Lewisohn had undergone a few sessions of analysis in the preceding years, called it 'a masterpiece, ranking with Tolstoy and Dostoevsky'; the second edition added a Preface by Thomas Mann.

- Joyced about
149. **(Little Review.) ANDERSON (Margaret, Edits)** *The Little Review Anthology. New York: Hermitage House, 1953, FIRST EDITION, occasional underlining and marginal marking in red crayon by the Editor, in one instance an insertion for clarification in pencil (Gertrude Stein's surname), faint spot at head of half-title, pp. 383, crown 8vo, original beige cloth, sea-green boards, the editor's monogram to upper board and backstrip lettering stamped in black, some minor ear at extremities, top edge green now faded, fore-edge roughtrimmed, faint tape stains to free endpapers, dustjacket a little chipped and rubbed with the addition of James Joyce's name to the contributors listed on front panel, good* £285



Inscribed by the Editor on the flyleaf: 'For Monica, with my love, Margaret, September 28, 1959'. The additional editing in this volume suggests that it was among Anderson's own copies - most significant is the addition of James Joyce's name to swell a list of contributors already containing Djuna Barnes, Hart Crane, T.S. Eliot, Ernest Hemingway, Wyndham

Lewis, Ezra Pound, Gertrude Stein, Wallace Stevens, William Carlos Williams, W.B. Yeats, et al. Joyce's contribution to the magazine, and to its legacy, was substantial - his work, the serialisation of *Ulysses* and the ensuing obscenity trial are discussed in various pieces throughout this anthology, but his sole contribution to this volume is delightfully inconsequential. In response to a questionnaire circulated for the final issue, he writes:

'I have been away in Toulon and have been overloaded with work since I came back. Can you both please come here for tea on Monday when we can talk over the questionnaire?...

Sincerely yours.'

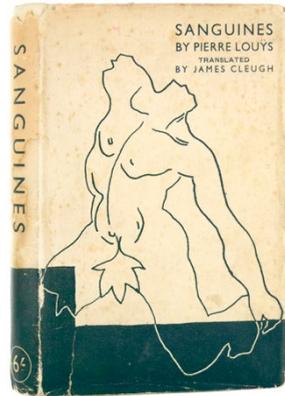
Anderson's note below follows that 'Mr. Joyce decided to produce his answers after tea, or during his evening walk along the rue de Grenelle. Later he telephoned that he really could find nothing to say' (p. 370).

Inscribed by the translator, Quentin Bell dustjacket

150. **Louÿs (Pierre) Sanguines**. Translated by James Cleugh. *The Willy-Nilly Press, 1932, FIRST ENGLISH EDITION, faint spotting to half-title, pp. 199, crown 8vo, original cream cloth, backstrip lettered in red, top edge red, endpapers spotted, the Quentin Bell dustjacket likewise, with chipping to extremities and the odd short closed tear, good* £75

Inscribed by the translator to the flyleaf: 'Mrs G.[?] Your copy. Louÿs has always been one of US. I hope you will recognise it and I am glad to be able to give you the opportunity. James Cleugh, 4th April 1932'. This was one of two titles published by Yvonne Cloud (Kapp) at her Willy-Nilly Press, the other being her novel 'Nobody Asked You' - both had previously been announced on Desmond Harmsworth's list, where they had fallen under the veto of the publisher's financial backer, Cecil Harmsworth, who thought them obscene.

Cleugh was also a publisher: his Aquila Press published attractive editions of work by Lermontov (designed by Paul Nash), Nancy Cunard, Dostoevsky, et al.

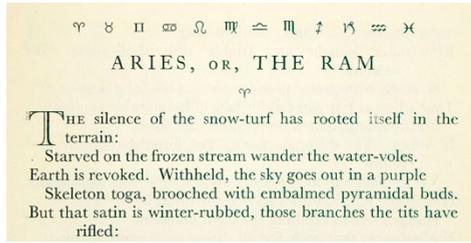


With two autograph letters

151. **MacDiarmid (Hugh) A Drunk Man Looks at the Thistle**. [Later printing.] *Edinburgh: Castle Wynd Printers, 1956, pp. 116, 12mo, original stiff black wrappers, a few spots to edges, dustjacket with very short closed tear at head of front panel, some light spotting and the backstrip panel sunned, good* £200

With an inscription by the author on the flyleaf, contemporary with this (the third) edition: 'To Mrs Joyce Williams, with every good wish from Hugh MacDiarmid'. Laid in are two ALs from MacDiarmid, the first from 1952 to Mr T.J. Williams, discussing the case of Breton nationalist André Geffroy and - upon Williams' prompting - his steps to establish a Scottish Committee, though because 'I am in a remote country place and am seldom in Glasgow' he can only play an intermediary role in the effort 'to exert pressure to avert this terrible crime'. The second ALs is from April 1956, 2pp., this time to Mrs Williams and signed C.M. Grieve, discussing his work in progress and past books at some length.

152. [Macleod (Joseph Gordon)] *The Ecliptic*. Faber and Faber, 1930, *UNCORRECTED PROOF COPY FOR FIRST EDITION, Zodiac symbols as header to each section-title, faint rusted paperclip mark to a couple of pages of prelims, pp. 77, small 4to, original plain blue proof wrappers, a little fading and creasing, library label of David Garnett to inside front cover, good*



£425

A scarce proof of this debut by one of Faber's 'coming men' (alongside Auden and Philip Perceval Graves); this the copy of David Garnett, with his library label, having previously been sent to his father Edward Garnett - a TLs to whom from Charles Stewart, Manager at Faber, is laid in, sending this proof copy 'in which I think you may be interested for the Viking Press', who had published Macleod's earlier collection of essays 'Beauty and the Beast', 'if you would like to see proofs of the other two books, those by Mr. Auden and Mr. Graves[sic], I should of course be glad to send them to you'.

The proof version has some minor differences to the published version - including the omission of the author's name on the title-page, and the use of the Zodiac symbols as a header to each section.

The author had earlier attended Balliol College, where he was a friend and contemporary of Graham Greene; his later work published under the name Adam Drinan located him in the Scottish Renaissance, whilst he also worked as a BBC announcer and theatre producer.

153. Macleod (Joseph Gordon) *The Ecliptic*. Faber and Faber, 1930, *FIRST EDITION*, pp. 77, small 4to, *original plain card with integral blue dustwrapper, a little darkened with minor rubbing, contemporary ownership inscription of Donald A. Buena de Mesquita to half-title, good*

£325

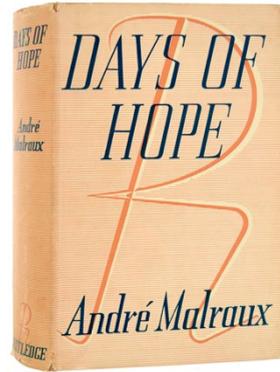
In much nicer state than commonly met with.

Along with Auden's 'Poems' and Philip Perceval Graves' 'The Pursuit', Macleod's debut was announced by the publisher as 'the best work of coming men'. It was recommended to Eliot at Faber by Ezra Pound, who maintained a correspondence with the emergent author and referred to the work in 'Canto CXIV'; Basil Bunting was among its other admirers. It is a work of considerable ambition and difficulty, based around the Signs of the Zodiac. The author had attended Balliol College, where he was a friend and contemporary of Graham Greene; his later work published under the name Adam Drinan located him in the Scottish Renaissance, whilst he also worked as a BBC announcer and theatre producer.

154. Malraux (Andre) *Days of Hope* [L'Espoir]. Translated from the French by Stuart Gilbert and Alastair Macdonald. Routledge, 1938, *FIRST EDITION IN ENGLISH*, pp. [viii], 507, [4, ads], crown 8vo, *original tan cloth, backstrip lettered in gilt, faint spotting to edges and endpapers (a little more prevalent to the latter), dustjacket with minor chipping, very good*

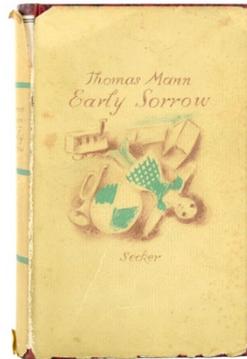
£300

A novel of the Spanish Civil War, based on Malraux's own experiences. Considered by the publisher to be 'perhaps the first time that a great novelist, who is also an aviator, has written against the background of modern air warfare' - according to the dustjacket blurb, which was perhaps written by Herbert Read, then chief reader at the publisher and chiefly responsible for their excellent list at the time, which included books such as Beckett's 'Murphy' and Kafka's 'America' (both carrying the same dustjacket design to signify 'peculiar merit').

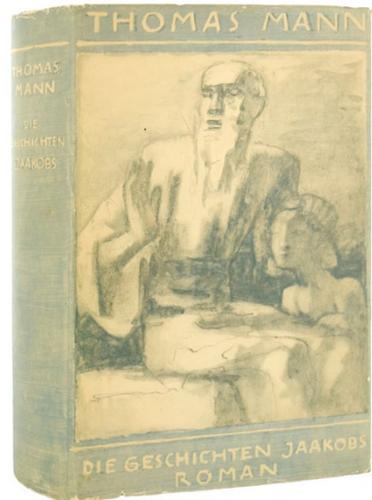


155. **Mann (Thomas)** *Early Sorrow*. A Story. Translated from the German by H.T. Lowe-Porter. *Martin Secker, 1929, FIRST ENGLISH EDITION*, etching to title-page, pp. 99, foolscap 8vo, original black and red snakeskin effect boards, backstrip with printed label, top edge red and a trifle dustsoiled, fore-edge roughtrimmed with light spotting, patterned endpapers, dustjacket frayed and rubbed with some light spotting and soiling, good £125

The book's decorative features - the etching to the title-page, the attractive endpapers, the jacket design - are all the work of Karl Walser.



156. **The complete Joseph and His Brothers**
Mann (Thomas) *Joseph und seine Brüder: Die Geschichten Jaakobs; Der junge Joseph; Joseph in Ägypten; Joseph, der Ernährer* [Complete in 4 Vols.] *Berlin, Vienna & Stockholm: G. Fischer and Bermann-Fischer, 1933-1943, FIRST EDITIONS*, pp. lxiv, 402, [3]; 337, [3]; 752, [3]; 645, crown 8vo, original beige cloth (the final volume brown), upper boards with monogram stamped in gilt, backstrips lettered and decorated in gilt, partially against a black ground on first three volumes, a few small spots to cloth of first two volumes, top edges brown or yellow, vol.iii with original publisher's prospectus laid in, the final volume with contemporary ownership inscription to front pastedown and a manuscript synopsis of the story in Swedish laid in, dustjackets throughout and in excellent shape, very good £2,500

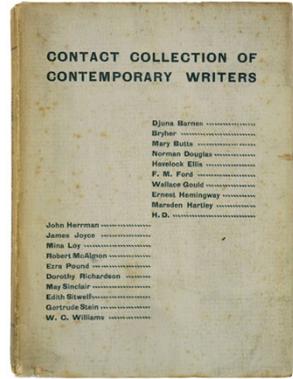


The author's Biblical magnum opus; scarce in this condition and with the dustjackets present.

157. **Mann (Thomas)** Lotte in Weimar. Roman. *Stockholm: Bermann-Fischer, 1939, FIRST EDITION, publisher device to title-page printed in red, pp. 450, crown 8vo, original brown cloth, device to upper board stamped in gilt, backstrip lettered and decorated in gilt, faint ring-mark to upper board, top edge light brown, Scandinavian bookseller ticket to front pastedown, dustjacket with minor toning and a couple of small chips, very good* £200
158. **(Matisse.) PLAISIR DE FRANCE.** Images de France. No. 132. *Les Publications de France, Mars 1948, colour-printed illustrations throughout, including a section (on better paper) of illustrations and text from Matisse's 'Jazz', pp. xl [ads], 57, 4to, original wrappers, illustration by Cocteau to rear, small amount of rubbing, tiny nick at head of front, very good* £90

A sumptuous production; this issue enlivened by Matisse's superb late-period work.

159. **[McAlmon (Robert, editor)]** Contact Collection of Contemporary Writers. *Paris: (Printed by Maurice Darantière for) Contact Editions, Three Mountains Press, [1925,] FIRST EDITION, [ONE OF 300 COPIES], pp. [vii], 338, crown 8vo, original grey wrappers printed in black, chipped at foot of darkened backstrip with some light spotting and soiling overall, top edge dusty, others roughtrimmed with a few tiny spots, good (Slocum & Cahoon B7; Gallup B21; Boughn B7; Wilson B3) £800*



A superb anthology, largely comprising work by the best Paris-based writers of the period, and including work by James Joyce (who contributed 'From Work in Progress'), Ernest Hemingway, Ezra Pound, Mina Loy, Ford Madox Ford, Mary Butts, William Carlos Williams, Djuna Barnes, and Gertrude Stein.

160. **(Man Ray.) PÉRET (Benjamin), [Louis] Aragon & Man Ray [Photography]** 1929. Translated by Zoltan Lizot-Picon [pseud. for Marc Polizotti and Christopher Sawyer Laucanno.] *Paris & London: Alyscomps Press, 1993, FIRST EDITION IN ENGLISH, [ONE OF 215 COPIES], 4 explicit erotic photographs by Man Ray, pp. 51, small 4to, original wrappers, bookplate of John Baxter to flyleaf, spine slightly cocked, near fine* £150

Benjamin Péret • Aragon • Man Ray

I 9 2 9



Translated by Zoltan Lizot-Picon

Zoltan Lizot-Picon

ALYSCOMPS PRESS

Paris • London

Signed by the translator on the title-page, maintaining the collaborative pseudonym.

An obscene jeu d'esprit by members of the Surrealist group - Aragon and Péret's verse and Man Ray's photographs, in which he and Kiki de Montparnasse exhibit various forms of penetration - distributed clandestinely in the year of its title, with the entire edition having been seized at the French border on their journey from Brussels (where they were printed by E.L.T. Mesens).

The copy of author and bibliophile John Baxter, with a signed typescript of his article on the work for Tate magazine (Issue 4, 2003) laid in, in which he recounts the history of both the original and the present edition - likewise attracting the censure of the authorities, and banned in Britain upon its publication

- 161. Miller (Henry)** *The Books in My Life*. *Norfolk, CT: New Directions, [1952,] FIRST EDITION, 4 photographic plates*, pp. 323, crown 8vo, *original pale green cloth, backstrip lettered in blue and green, waterstaining to lower third of cloth, speck of dried adhesive at head of flyleaf, dustjacket with heavy chipping in some places, good* £120

Signed by the author on the flyleaf, and with a slip in his hand laid in 'pour Mr. Dr. Jean Bernard'.

An engaging memoir of Miller's reading-life; the Appendices offer lists of the books that influenced him most; 'Books I still intend to read'; 'Friends who supplied me with books'.

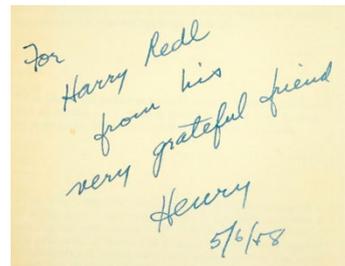
- 162. Miller (Henry)** *Sexus*. [The Rosy Crucifixion, Book One.] *Tokyo: Keimeisha, 1954, FIRST JAPANESE EDITION, the text in English*, pp. 368; 326, foolscap 8vo, *original cream wrappers printed in brown, light reading creases to spines, protective tissue jackets, very good* £300

The first volume signed by the author on the flyleaf, dated 'Big Sur, 9/24/54'.

Originally published in Paris by Jack Kahane's Obelisk Press in 1949, this edition precedes the Olympia Press edition of Kahane's son Maurice Girodias in 1959 and the controversial work's eventual US publication in 1965.

- 163. Miller (Henry)** *The World of Sex*. [The Traveller's Companion Series, No. 47.] *Paris: The Olympia Press, [1957,] FIRST EDITION*, pp. 132, foolscap 8vo, *original green wrappers, crease at foot of front, very good* (Kearney 122) £45

- 164. Miller (Henry)** *Big Sur and the Oranges of Hieronymous Bosch*. *New York: New Directions, [1957,] FIRST EDITION, frontispiece and 6 plates showing photographs as well as reproductions of Bosch paintings*, pp. x, [1], 404, crown 8vo, *original red cloth, the backstrip lettered in black and slightly pushed at ends, very slight lean to spine, top edge grey, Herbert Read's New Statesman review laid in at rear, dustjacket, the front with Owen Scott montage using Wyn Bullock landscape photograph and Bosch figures, Larry Colwell photographic portrait of Miller to rear panel, small scrape at head of this and a little chipping to extremities, very good* £550



Inscribed by the author on the flyleaf: 'For Harry Redl, from his very grateful friend Henry, 5/6/58'. The recipient was an interesting figure: an Austrian who served in the German navy and was captured by American forces; he became a Canadian citizen and developed

an interest in photography. He is now remembered primarily as a chronicler of the Beat movement - his subjects included Miller, in his work on 'The San Francisco Scene' for the Evergreen Review in 1957.

Inscribed by Miller to Alfred Perles

165. (Miller.) MAILER (Norman) *Genius and Lust. A Journey through the Major Writings of Henry Miller. New York: Grove Press, 1976, FIRST EDITION*, pp. xv, 576, 8vo, *original mustard cloth, backstrip lettered in blue with slight lean to spine, some incredibly faint spotting to cloth, corners gently knocked, bottom corners slightly faded, faint spotting to edges, tape residue to endpapers, dustjacket with faded backstrip panel and tape-shadows to flaps from previous covering, the latter likely the origin of areas of stickiness to front and rear panels also, good* £200

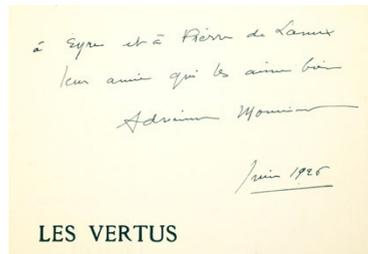
Inscribed by Henry Miller on the half-title: 'For Fred - What do you make of it? Henry 10/20/1976'. The recipient was Miller's longstanding friend and collaborator Alfred Perles.

The book is essentially a 'Henry Miller Reader', with selections from his work divided into themed sections - each of these and the whole with introductory material by Mailer.

Presentation copy to Paris notables

166. Monnier (Adrienne) *Les Vertus. Poème. Chants I, II et III. Paris: [Privately printed,] 1926, FIRST EDITION, 31/60 COPIES on Vergé d'Arches paper (from an edition of 75 copies)*, pp. [33], 4to, *original cream card wrappers printed in black to front, very minor soiling, edges untrimmed, protective tissue jacket, very good* £450

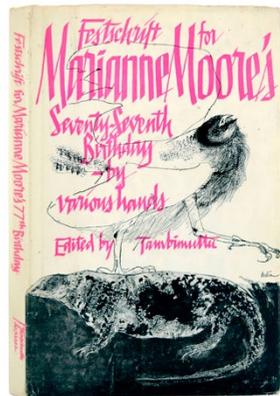
Inscribed by the author on the half-title: 'à Eyre et à Pierre de Lanux, leur amie qui les aime bien, Adrienne Monnier, Juin 1926'. The recipients were members of Parisian high society, he a diplomat and author (along with Valéry Larbaud, the subject of a James Joyce poem about their shared obsession with toy soldiers), his wife an American artist who had - via Monnier - been introduced to Natalie Clifford Barney at La Maison des Amis des Livres and begun a long affair with her.



Signed by Leonard Baskin

167. Moore (Marianne) *Festschrift for Marianne Moore's Seventy Seventh Birthday*, by various hands. Edited by Tambimuttu. *New York: Tambimuttu and Mass, 1964, FIRST EDITION, 4 plates of monochrome photographs, 15 illustrations by Peggy Bacon, Laurence Scott, and Helene Fesenmaier*, pp. 137, crown 8vo, *original quarter black cloth with patterned paper sides, backstrip lettered in gilt with a strip of browning, spine slightly cocked, dustjacket by Leonard Baskin, very good* £100

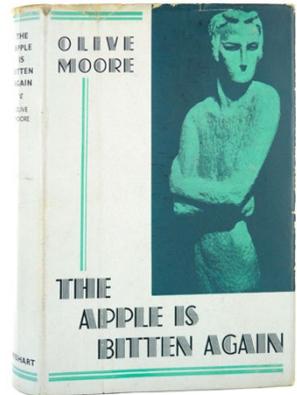
With the signature of the dustjacket illustrator, Leonard Baskin, at the head of the flyleaf



Literary contributions come from the Editor, Richard Eberhart, Allen Ginsberg, Conrad Aiken, Kathleen Raine, Malcolm Cowley, et al.

Inscribed, with holograph corrections

168. **Moore (Olive)** *The Apple is Bitten Again*. (Self Portrait). *Wishart & Co, [1934,] FIRST EDITION, frontispiece showing sculpture of author by Sava Botzaris, pp. [viii], 207, crown 8vo, original quarter green cloth with sides of Cockerell marbled paper in shades of green, black and gold, backstrip lettered in a darker green and a little browned, dustjacket repeating frontispiece portrait (in green), the odd nick or short closed tear with two spots of internal tape repair, some light creasing, very good* £150

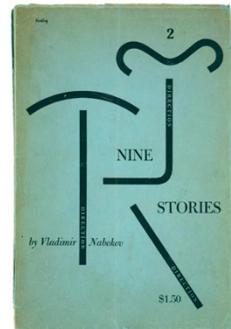


Moore is nothing less than forthright - the rear flap offers the term 'pungent'. The volume gathers contents of her notebooks, ranging from the aphoristic to essays on 'Woman as Uncreative Artist' and 'Further Reflections on the Death of a Porcupine' - her meditation on Lawrence (reprinted here because, she asserts in a short Foreword, 'I am sick and tired of being quoted and plagiarised without acknowledgement').

169. **Muir (Willa)** *Imagined Corners*. *Martin Secker, [1931,] FIRST EDITION, pp. 361, crown 8vo, original dark tan cloth (seen in various colours, with no clear priority), the boards and backstrip lettered in red, the backstrip darkened, a few tiny ink-spots to lower board, top edge brown, a few spots to fore-edge, good* £70

The author's first novel, set in a small Scottish town in the second decade of the twentieth-century.

170. **Nabokov (Vladimir)** *Nine Stories*. [Direction Two.] [*New York:*] *New Directions, [1947,] FIRST EDITION, pp. 125, [1], crown 8vo, original wrappers with Alvin Lustig design to front, faint vertical crease to front, overhanging edges a little nicked and chipped, the borders and backstrip darkened, the latter hand-lettered (now faded) and chipped at foot with short splits at head of joints, small ink sketch of ice-skater at head of rear, good* £150

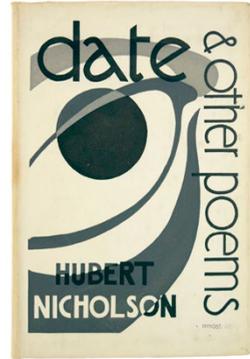


'qui connaît mieux que moi Man Ray'

171. **Nadeau (Maurice)** *A History of Surrealism*. Translated from the French by Richard Howard. With an Introduction by Roger Shattuck [Second printing.] *New York: Macmillan, 1966, 8 plates showing 12 monochrome reproductions of the work of various artists discussed, pp. 351, 8vo, original black cloth, backstrip lettered in blue and pink between horizontal white rules, a few faint spots to edges, the tail edge stamped 'Not for Resale', bookplate of John Baxter, dustjacket, very good* £50

Inscribed by the author on the half-title, to Paris-based author and bibliophile John Baxter - 'qui connaît mieux que moi Man Ray, avec l'amitié de Maurice Nadeau, 8 juin 1999'. Presentation copies of the English translation of this major study are uncommon.

172. **Nicholson (Hubert)** *Date*. Poems. Drawings by Molly Moss. *Bristol: The Coleridge Bookshop, 1935, FIRST EDITION, ONE OF 25 COPIES (from an edition of 200 copies), these special copies with additional material*, pp. [39], crown 8vo, original maroon buckram, backstrip with printed label, a touch of mildewiness around head, dustjacket with Moss design, very good £125



The poet and artist were at this point married, and this fruit of their union is an impressive one; within a couple of years, however, she had fallen in with the Mass-Observation group, and married John Sommerfield.

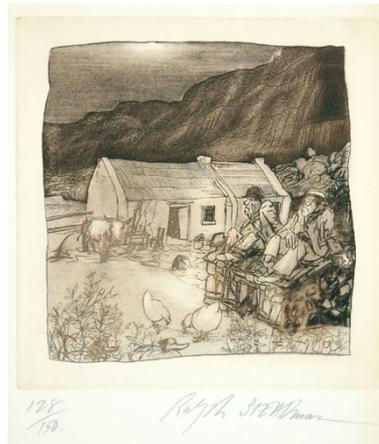
Printed by the young Vivian Ridler at his Perpetua Press, then in Bristol - before his relocation to Oxford where he was to gain eminence as Printer to the University.

173. **Nin (Anais)** *Children of the Albatross*. *New York: E.P. Dutton, 1947, FIRST EDITION*, pp. 182, crown 8vo, original black cloth, backstrip lettered in gilt, publisher device stamped in blind to upper board, top edge a little dusty, others roughtrimmed, a few spots to endpapers, dustjacket with the odd tiny nick, very good £125

Inscribed by the author on the flyleaf: 'For Alexander E. Ginsberg, from Anais Nin'.

With a signed print

174. **O'Brien (Flann)** *The Poor Mouth (An Béal Bocht)*. A bad story about the hard life. Edited by Myles na Gopaleen. Translated by Patrick C. Power and Illustrated by Ralph Steadman. *Bernard Jacobson, in association with Hart-Davis, Macgibbon, 1973, FIRST ENGLISH EDITION, 128/130 COPIES signed and numbered by the illustrator with the signed Steadman print (numbered 128/150) laid in, title-page design and numerous monochrome illustrations by Steadman with a few further decorations by the same*, pp. 128, royal 8vo, original hessian cloth with lettering by Ralph Steadman to upper board, a little browned around the backstrip, the cloth to lower joint a little rubbed, edges roughtrimmed, endpaper maps by Steadman, very good £1,000



Originally published in Irish in 1941, this is a gloriously amusing response to the country staple of misery-laden Gaeltacht memoirs.

[With:] A signed, numbered (as the book) print of one of the illustrations, framed and glazed with a hint of sunning to margins.

175. **Paolozzi (Eduardo)** *Metafisikal Translations*. *Kelpra Studio, [1962,] FIRST EDITION, screenprinted illustration combined with text throughout, pp. [45], imperial 8vo, original white wrappers printed in red to front, a little light creasing and a few faint spots, a strip of faint browning at head of rear and a few faint pressure marks, faint spotting to inside covers even more faintly offset, very good* £1,350

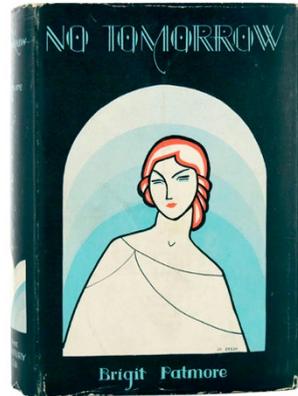
Inscribed by the artist to the flyleaf: 'For Elizabeth Claridge, Eduardo Paolozzi, January 1965'. The recipient was the wife of art dealer Mark Glazebrook.



176. **Patmore (Brigit)** *No Tomorrow*. *London & New York: The Century Co., 1929, FIRST EDITION, pp. [iv], 290, crown 8vo, original black cloth, inset illustration on printed label to upper board, backstrip lettered in blue, small area of browning to tail of textblock, dustjacket repeating board illustration (by Jo Stein), minor rubbing to extremities and a few tiny nicks, a couple of shallow chips to tail, very good* £725

Scarce, the BL only on COPAC - a few more on WorldCat.

A roman à clef with the relationship between Richard Aldington and H.D. (here, Gervase Morivane and Helga Woburn) at its heart - the author herself features, as Claudine. Patmore requested of Aldington that he not read it, an injunction that was probably observed more generally.



177. **Patmore (Brigit)** *This Impassioned Onlooker*. *Robert Holden, 1926, FIRST EDITION, one or two small foxspots to prelims with the occasional spot further in, a few faint handling marks, pp. [viii], 187, crown 8vo, original red and black patterned cloth, backstrip with lightly rubbed printed label, very slight lean to spine, faint blotch at head of lower board, edges gently toned, good* £200

D.H. Lawrence told Patmore, referring to the present work, 'You have a curious sixth sense I like, an awareness which takes on to the fine edge of things into another world. The book is very like you'. As well as Lawrence, Patmore (née Morrison-Scott and married to a descendant of Coventry Patmore) was part of the literary and social circles of Alice Meynell, Ford Madox Ford and Violet Hunt, and Ezra Pound; it was she who introduced H.D. and Richard Aldington as well as undertaking a long affair with the latter.

This scarce group of stories bears an effusive dedication to H.D., as 'Belgarda'.

'Special Peace and Dismemberment Number'

178. (Periodical.) PERLES (Alfred), Lawrence Durrell & Henry Miller (Editors) DELTA: A French and English Review. Xmas 1938. 2me Année - No. 3. Paris, 1938, FIRST EDITION, a few names to Contents Page underlined in red crayon, pp. 91, crown 8vo, original wrappers, splitting at head of backstrip and a little chipped and nicked elsewhere, partially uncut, fair (Maud, 'Dylan Thomas', p. 123) £85

Contributions come from the editors - Perles' 'Josette', Miller with an 11pp. fragment from the then-unpublished 'Tropic of Capricorn', Durrell's 'Hamlet, Prince of China' - along with others from the Villa Seurat group such as Anaïs Nin and Michael Fraenkel, and some transatlantic sympathisers in the form of Dylan Thomas, Antonia White, and Nicholas Moore. Thomas's contribution, 'Prologue to an Adventure', was a revised version of a story that had appeared six months earlier in 'Wales' magazine, and which he always felt would be best 'published in Paris' (Letter to George Reavey, June 1938) - a recently-struck friendship with Durrell and Miller realising this impression.

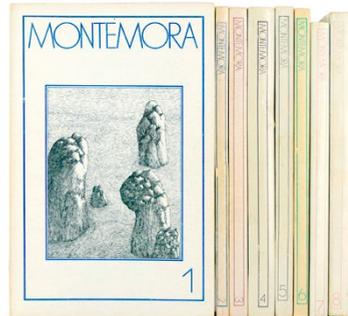
Delta was a continuation of the group's earlier outlet, Booster - and continued the intellectual sloganeering and ribaldry of that magazine; it had close links with 'Seven', its UK counterpart, which is advertised at the front of this issue.

179. (Periodical.) GOODLAND (John) & Nicholas Moore (Editors) SEVEN. [Complete run of 7 vols, bound in one.] *The Editors, Summer 1938 - Spring 1940, FIRST EDITIONS*, pp. 43, [1]; 38, [2]; 57, [3]; 52, [4]; 43, [1]; 29, [3]; 32, crown 8vo, bound in green buckram retaining original wrappers, backstrip gilt lettered, subscription slips to inside rear cover of each volume as issued, very good £1,250



Scarce. An English little magazine from the second wave of Anglo-American modernism, founded in Cambridge by Moore and Goodland, fortified by its connection with the Villa Seurat group: Henry Miller, Lawrence Durrell, Anaïs Nin and Alfred Perles appear consistently throughout its run, whilst the fifth issue (misnumbered 4, Summer 1939) includes a poem by Gerald Durrell, 'An African Dialogue', which is among his first appearances in print - he was then fourteen years of age, but it is preceded by his poem 'Death' in the Villa Seurat magazine The Booster. Other contributions come from Kay Boyle, Herbert Read, Dylan Thomas, George Seferis, Hugh MacDiarmid, et al.

180. (Periodical.) MONTEMORA. [Complete in 8 Vols.] *New York, 1975-1981, FIRST EDITIONS*, occasional illustrations with some full-page, ownership inscription to title-page of first two volumes, pp. 164; 124 [2, ads]; 210 [2, ads]; 299 [3, ads]; 283 [5, ads]; 158 [4, ads]; 233 [19, ads]; 229 [17, ads], crown 8vo, original wrappers,



occasional very light soiling to wrappers or edges, original inserts where called for, very good condition overall £100

A late-flowering modernist magazine, founded and edited by Eliot Weinberger, who contributes alongside authors including Charles Reznikoff, Octavio Paz, Carl Rakosi, George and Mary Oppen, Amiri Baraka, Basil Bunting, Lorine Niedecker, Hugh MacDiarmid, Edmond Jabès, Ezra Pound, H.D., Mina Loy, and Louis Zukofsky.

The stated aims of the magazine include presenting ‘important new poets alongside the acknowledged (and unacknowledged) international masters, to introduce younger British poets to American readers, and to publish extensive translations from the Chinese and Japanese’ (subscriber letter included in Volume 4).

181. (Picasso.) CONTEMPORARY POETRY AND PROSE, 4 & 5: Picasso Poems Number. Edited by Roger Roughton. Aug.-Sept. 1936, *FIRST EDITION, a few spots to fore-margin of pp. 99-100 and a dot of black wax to same, perforated subscription slip tipped in at rear, pp. 73-103, [1], crown 8vo, original stapled wrappers, a little dusty, good* (Maud, ‘Dylan Thomas’, p. 110) £130

Six poems by Picasso translated by George Reavey lead the issue, followed by Dali’s poetic tribute to his countryman (translated by David Gascoyne) and four poems by Breton translated by Denis Devlin; at the close is Dylan Thomas’s ‘The School for Witches’, appearing for the first time here.

The programme of the periodical, which ran to ten issues, was firmly in the vein of the surrealism and communism represented here.

Signed by Picasso and Pignon

182. (Picasso.) LE POINT. Revue Artistique et Littéraire. XLII, Octobre 1952. *Souillac & Mulhouse: Le Point, 1952, various photographs of and reproductions of artwork by Picasso, the photographs by Robert Doisneau, a couple of inky fingerprints (conceivably the artist’s, see below), pp. 56, 4to, original card wrappers with integral green dustjacket, protective tissue jacket a little chipped at foot of front panel, very good* £1,500

Signed by Picasso and his friend and protégé Edouard Pignon, beneath the Doisneau photo of the two of them together in the artist’s studio. One of the two must have got some ink on their fingertips during the process of signing - there are two fingerprints to the same page, and one elsewhere, at the beginning of the text.

Pignon contributes an account, ‘Chez Picasso’; other contributors include Tristan Tzara and Pierre Reverdy.



183. (Picasso.) VERVE. Nos 29-30. Suite de 180 dessins de Picasso. Vol. VIII. 28 Novembre 1953 au 3 Février 1954. Paris: Éditions de la Revue Verve, [1954,] 16 colour-printed Picasso lithographs (12 of these tissue-guarded) by Mourlot Frères and 164 drawings by the same reproduced in photogravure by Draeger Frères, the text by Michel Leiris, Tériade and Rebecca West, pp. [220], 4to, original illustrated boards with an overall design by Picasso, some minor wear at joint ends, a little minor soiling and a touch of rubbing to extremities, a few spots to edges, very good
£1,500

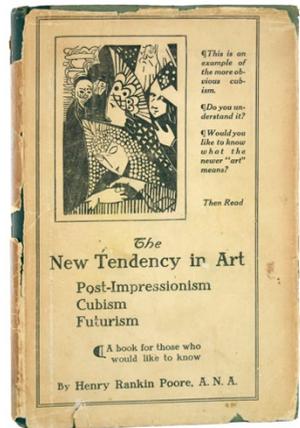


184. (Picasso.) GILOT (Françoise) Paloma-Sphinx. Paris: [Privately printed at Imprimerie Union,] 1975, FIRST EDITION, 261/300 COPIES, 21 full-page line drawings by the author, pp. [47], 4to, original wrappers with illustrations by the author, a band of spots at head of rear cover and some minor rubbing, front hinge starting, good
£40

A scarce book. The author was Picasso's lover and muse, and this poem is addressed to - and inspired by - their daughter Paloma.

185. Piombo (Akbar del [i.e., Norman Rubington]) Cosimo's Wife. [The Traveller's Companion Series, No. 34.] Paris: The Olympia Press, [1957] FIRST EDITION, a little creasing to paperstock on a few leaves, pp. 175, foolscap 8vo, original green wrappers, new price of 1200F overprinted at foot of rear, very good (Kearney 1091)
£50

186. Poore (Henry R.) The New Tendency in Art. Post Impressionism, Cubism, Futurism. Garden City, NY: Doubleday, Page, 1913, FIRST EDITION, frontispiece and 7 plates showing reproductions of work discussed and earlier models, one instance of underlining in red ink and one glossing the text in pencil with Japanese translations of a couple of English words, bottom corner of second half of textblock with small waterstain, a few handling marks, pp. ix, 60, crown 8vo, original quarter dark green cloth with mid-green boards, printed label to upper board, touch of wear at corners, publisher advertising slip laid in at rear along with some Japanese newspaper clippings, Tokyo bookseller ticket to front pastedown, dustjacket with Tchouyco illustration to front, loss to browned backstrip panel and a little chipped elsewhere, good
£200



An impressively pragmatic attempt by a member of the old-guard to absorb the 'shock of the new'.

187. (Pound.) CAVALCANTI (Guido) Rime. Edizioni rapezzata fra le Rovine [Edited and translated by Ezra Pound.] Genoa: Edizioni Marsano, [1932,] FIRST EDITION, 40 plates, pp. xvi, Plates, 56, 4to, original red wrappers, backstrip browned with central crack vertically and chipped at foot, light soiling, fair (Gallup B27) £400

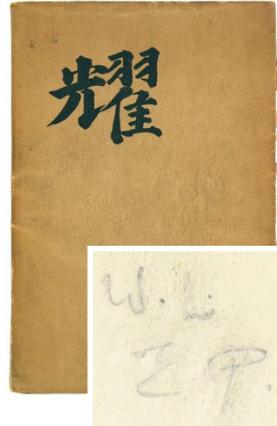
The copy of American composer Alonzo Elliott, with his contemporary ownership inscription to the flyleaf.

One of around 500 copies; the 'ruins' from which the edition was saved were abortive editions proposed by Faber and the Aquila Press - the latter of which got as far as printing the third and largest section of the work, with the sheets carried over into its present form.

188. Pound (Ezra) The Spirit of Romance. An Attempt to define somewhat the Charm of the Pre-renaissance Literature of Latin Europe. J.M. Dent, [1910,] FIRST EDITION, some foxing, pp. [x], 252, crown 8vo, original second issue olive-green cloth, publisher device in blind to upper board, the backstrip lettered in dark green (dulled gilt?), discoloured outlines to both boards with rubbing to extremities and a couple of other tiny marks, top edge blue, others foxed, ownership inscription to flyleaf, good (Gallup A5a) £250

With a dubious inscription to Wyndham Lewis

189. Pound (Ezra) Cathay. Translations by Ezra Pound for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenellosa, and the decipherings of the Professors Mori and Ariga. Elkin Mathews, 1915, FIRST EDITION, a few spots and the odd light handling mark, pp. 32, crown 8vo, original brown wrappers printed in black, backstrip darkened, light overall dustsoiling with a small waterstain to bottom corner of front cover, a few spots to untrimmed edges, good (Gallup A9) £600



One of 1,000 copies - this without the loose advertisement leaf found in some. Present, however, is a smudged pencil inscription to the flyleaf in the form of initials: 'W.L. / E.P.' A previous bookseller note beneath has, naturally enough, designated it a presentation copy to Wyndham Lewis - but the form of the inscription, and the lack of corroborating contemporary examples, do not encourage conviction.

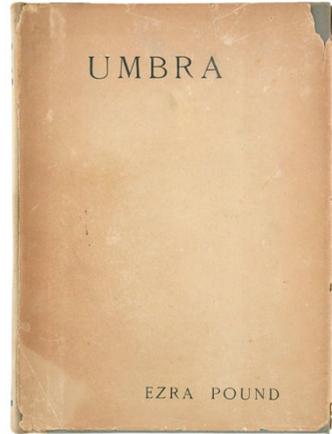
190. Pound (Ezra) Pavannes and Divisions. New York: Alfred A Knopf, 1918, FIRST EDITION, frontispiece reproduction of portrait photograph by E.O. Hoppe, a few faint spots to title-page, a couple of leaves with a touch of bleed from top-stain, pp. [x], 262, 8vo, original dark blue cloth, blind-stamped border to upper board and publisher's device in same to lower, backstrip lettered in gilt (now dulled) with rubbing at ends, corners a little knocked and a few small indentations to lower board, top edge blue with others roughtrimmed, nick to fore-margin of flyleaf, good (Gallup A15) £125

The pencilled initials 'W.L.' are faintly visible, following erasure, at the head of the flyleaf, as is the presence of something further (but illegible) in the same medium below. A bookseller's pencil note to the facing pastedown suggests that this is, or was, an inscription

from the author to Wyndham Lewis - but there is not enough there to substantiate this exciting claim. This copy was latterly in the collection of historian John Ehrman, who had a copy of 'Cathay' with similar, and similarly dubious, features.

The primary binding, in blue cloth with matching stain to top edge of textblock.

191. **Pound (Ezra) Umbra.** The Early Poems. All that he now wishes to keep in circulation from 'Personae,' 'Exultations,' 'Ripostes,' etc. With translations from Guido Cavalcanti and Arnaut Daniel and poems by the late T.E. Hulme. *Elkin Mathews, 1920, FIRST EDITION*, pp. 128, crown 8vo, original quarter fawn linen and grey boards, lettered in black to upper board and backstrip, the latter with a few light spots, edges roughtrimmed and browned, free endpapers browned in part, small Japanese newspaper clipping (with MS. note '24.2.21 E. Pound') folded and laid in between Contents Page and first page of text with offset brownning to both, the scarce printed dustjacket present (lacking backstrip panel, the portion of which displaying title is laid in at front), browned with some chipping, good (Gallup A20a) £1,500



One of 1,000 copies in the trade edition. The dustjacket, recorded by Gallup, is seldom encountered; from the flaps we can see that it was originally a duck-egg blue - the typography has an Oriental touch that is not inappropriate.

192. **Pound (Ezra) Make it New.** Essays. *Faber and Faber, 1934, FIRST EDITION*, pp. vii, 407, 8vo, original green cloth, backstrip lettered in gilt, top edge dark brown, tail edge roughtrimmed, ownership inscription to flyleaf, dustjacket with faded backstrip panel and a couple of very short closed tears around head, price-clipped by publisher with new price stamped, very good (Gallup A36a) £275

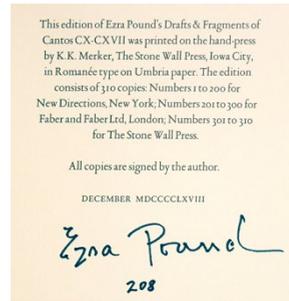
The ownership inscription, dated Oxford 1951, is that of P.B. Farrer - then at St. John's College, and later an authority on (and practitioner of) cross-dressing.

193. **Pound (Ezra) Polite Essays.** *Faber and Faber, 1937, FIRST EDITION*, faint foxing to preliminaries, recurrent at rear, pp. [viii], 207, crown 8vo, original red cloth, backstrip lettered in gilt, top edge green, edges spotted, a few spots to endpapers, publisher's subscription slip laid in, dustjacket with backstrip panel gently faded, a little nicked at ends of lower joint-fold, very good (Gallup A42a) £275

A companion to 'Make it New', with an emphasis on more contemporary literature.

194. **Pound (Ezra) The Fifth Decad of Cantos.** *Faber and Faber, 1937, FIRST EDITION*, pp.53, crown 8vo, original black cloth, backstrip lettered in gilt, ownership inscription to front pastedown concealed by dustjacket flap, faint foxing to endpapers, dustjacket, very good (Gallup A43(a)) £200

195. **Pound (Ezra)** *Drafts & Fragments of Cantos CX-CXVII. (Printed at the Stone Wall Press in Iowa for) Faber and Faber, 1969, FIRST EDITION, 208/100 COPIES (from an edition of 310 copies) signed by the author, printed in black and red, with the errata-slip tipped-in, pp. [i], 40, folio, original brick-red cloth, backstrip with paper label and gently faded, a hint of dustiness to extremities, edges untrimmed, slipcase with printed label and unevenly faded, very good (Gallup A91d) £550*



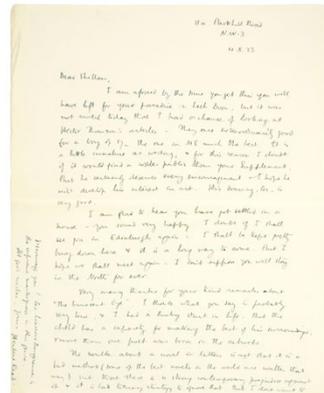
196. **(Pound.) RUSSELL (Peter, Editor)** *An Examination of Ezra Pound. A Collection of Essays. Norfolk, CT: New Directions, [1950,] FIRST AMERICAN EDITION, Wyndham Lewis portrait of Pound as frontispiece, a couple of tiny spots to page-heads at rear, pp. 268, crown 8vo, original sage-green cloth, backstrip lettered in gilt (partially against a blue ground) and gently faded, a couple of tiny spots to top edge, dustjacket toned, very good (Gallup, Eliot B60; Hanneman B49; Morrow & Lafourcade B28) £60*

Eliot adds a Postscript to his 1946 essay on Pound, in which he concedes that ‘habitation and gradual adaptation’ have elucidated certain of the obscurities he complained of in The Cantos. Edith Sitwell, Ronald Duncan, Hugh Kenner, Wyndham Lewis, Allen Tate and Ernest Hemingway are among the other contributors.

‘a lucky start in life’

197. **Read (Herbert)** *The Innocent Eye. Faber and Faber, 1933, FIRST EDITION, frontispiece from a Chagall painting, printed on blue paper with caption in red, title-page vignette and headpiece to the text wood-engraved by Catherine de la Mare, pp. 82, crown 8vo, original maroon cloth, backstrip lettered in gilt with a touch of wear at joint-tips, edges roughtrimmed, dustjacket repeating Chagall painting, the backstrip panel heavily chipped with some staining at foot (just slightly transmitted to cloth), good £250*

The copy of critic David Shillan, with his ownership inscription to the flyleaf; laid in is an interesting ALS from Read to the same, dated 4.8.33 - thanking him for sending the articles by Hector Thomson (‘they are extraordinarily good for a boy of 17’), expressing his pleasure at Shillan’s having settled happily in Edinburgh and hoping that he might manage to venture down south at some stage. In relation to the present work, a memoir of his rural Yorkshire boyhood, Read agrees that ‘what you say is probably very true, & I had a lucky start in life. But the child has a capacity for making the best of his surroundings, & more than one poet was born in the suburbs’. The letter closes with Read’s judicious treatment of Shillan’s desire to write an epistolary novel - ‘there is strong contemporary prejudice against it & it is bad literary strategy to ignore that. But I don’t want to discourage you!’

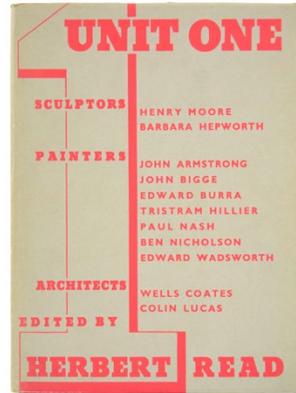


198. **Read (Herbert, Editor)** *The English Vision. An Anthology.* Eyre & Spottiswoode, 1933, *FIRST EDITION*, pp. 364, crown 8vo, *original blue cloth, backstrip lettered in gilt and faded, top edge a little dusty, a few spots to edges and endpapers, dustjacket faintly spotted with backstrip panel browned, some light chipping, good* £35

A selection by Read to express the national character, D.H. Lawrence the most modern of its inclusions.

Paul Nash, Henry Moore, Barbara Hepworth, et al.

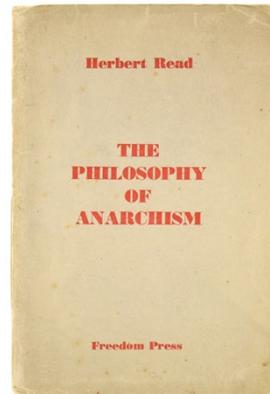
199. **Read (Herbert, Editor)** *Unit 1. The Modern Movement in English Architecture, Painting and Sculpture.* Cassell and Company, 1934, *FIRST EDITION*, 67 monochrome plates showing photographs and reproductions of work, pp. 124, 4to, *original yellow cloth, backstrip and upper board lettered in brown, bump at foot of backstrip, minor dustsoiling to top edge, a few spots to flyleaf, dustjacket with the lettering to the backstrip panel a little faded, very good* £700



An unusually fresh copy. Accompanying the first (and only) exhibition of the group at the Mayor Gallery that year. Formed by Paul Nash, whose letter to *The Times* announcing their programme is incorporated by Read into his Introduction, Unit One consisted of sculptors Barbara Hepworth and Henry Moore, painters John Armstrong, John Bigge, Edward Burra, Ben Nicholson and Edward Wadsworth (alongside Nash himself) and the architects Welles Coates and Colin Lucas. The book provides an artistic statement by each accompanied by examples of their work.

200. **Roger Senhouse's copy**
Read (Herbert) *The Philosophy of Anarchism.* Freedom Press, 1940, *FIRST EDITION*, a few small spots, pp. 35, [1, ad], 8vo, *original sewn grey wrappers printed in red, lightly dustsoiled with a few small spots, bookplates of Roger Senhouse and Peter Eaton to the inside cover, the former's contemporary ownership inscription to same, good* £75

The copy of publisher and translator Roger Senhouse, on the fringe of the Bloomsbury group via his association with Lytton Strachey; latterly the copy of bookseller and author Peter Eaton, styling himself the 'Duke of Hollandia' (his bookshop in Holland Park).



201. **Read (Herbert)** *Letters to Andor Foldes. January 1962-April 1967, one APCs, three ALs, one TLs and an APCs, all p. [1], various sizes and formats, very good condition* £150 plus VAT in the EU

A series of letters from Read to the Hungarian pianist Andor Foldes, which finds him in busy and itinerant mode: in the earliest piece, postmarked January 1962, he is just departing for

New York but wants to thank Foldes for 'the lovely book on Zoltán Kemény [...] He is an artist I very much admire', and mentions that 'I may hear Stravinsky conduct in Washington' during the trip; in the first ALs, from July the following year, he has just returned from Australia and is sending some books of his own along to Foldes; a letter of the following month has him about to leave for Montreal (then Zurich), but anxious to correct his having 'neglected to thank you for the record of the Schumann Fantasia which you so kindly sent to us. It is the kind of music I personally love best, and I have had very deep pleasure in listening to your playing of it'; a briefer ALs, from Switzerland, undated but circa 1965, refers to his new book on Sculpture (the basis for the dating) and his pleasure at having been able to see Foldes and his wife in London, where 'we were all enchanted by Andor's playing of the Mozart Concerto'; the final TLs is largely taken up with his promise to write to Ben Nicholson in order to 'tell him how much he would enjoy a visit from you both'.

202. **Rhys (Jean)** *Sleep It Off Lady*. Stories. *Andre Deutsch, 1976, FIRST EDITION*, track marks (minor production fault) at head of title-page verso and facing Acknowledgements page, pp. 176, crown 8vo, original sage-green boards, backstrip lettered in gilt, edges toned, slightly sunned through the jacket, dustjacket with hint of fading to backstrip panel, very good £40

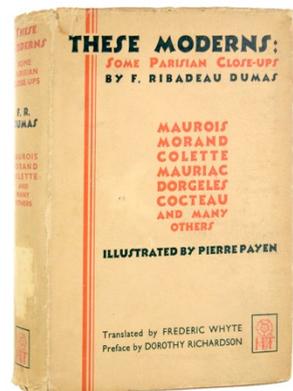
The last of the author's books to be published in her lifetime.

Advance copy

203. **Richardson (Dorothy M.)** *Deadlock*. *Duckworth, 1921, FIRST EDITION*, pp. [iv], 308, [5, ads], crown 8vo, original mid-blue cloth, lettered in dark blue to upper board and backstrip with rules in same, publisher device to lower board likewise, edges a trifle dusty, small breach in rear hinge, good £125

With the publication date stamped to the title-page - presumably a copy sent out for review.

204. **(Richardson.) DUMAS (F. Ribadeau)** *These Moderns. Some Parisian Close-Ups*. Translated from the French by Frederic Whyte. With a preface by Dorothy Richardson. Illustrated by Pierre Payen. *Humphrey Toulmin, 1932, FIRST ENGLISH EDITION*, each of the 33 authors portrayed in line by Payen, pp. 248, crown 8vo, original tan cloth, backstrip lettered in black, gentle knock at head of backstrip, minor rubbing, a few faint spots to top edge, dustjacket with a little chipping and light overall soiling, trace of price-sticker removal to backstrip panel, very good £90

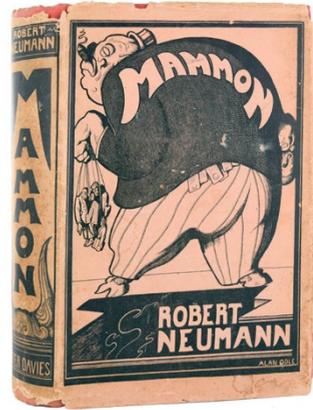


Richardson contributes a 6pp. preface to this collection of 'pen-portraits' - subjects including Jean Cocteau, André Maurois, Paul Morand, Colette, François Mauriac, Max Jacob, et al.

205. **(Richardson.) NEUMANN (Robert)** *Mammon. A Novel*. Translated by Dorothy M. Richardson. *Peter Davies, 1933, FIRST ENGLISH EDITION*, pp. [vi], 316, crown 8vo, original red cloth, backstrip lettered in gilt with a little fading at ends, top edge red,

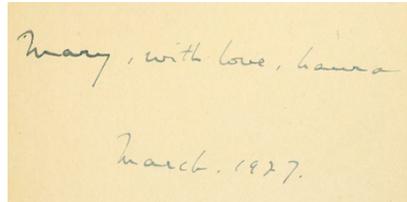
other edges lightly foxed, Indian bookseller stamp at foot of flyleaf, hinges a little cracked but holding, dustjacket by Alan Odle, chipped at corners and backstrip panel ends, bacstrip panel darkened, some light soiling, good £250

The scarcity of this translation is accounted for by a difference of opinion between the publisher (by the by, Barrie's inspiration for Peter Pan in his youth) and the author, who considered irately that the proposed abridgement during translation work had been exceeded - Davies, Richardson clarified in a letter of 1950 to Joseph Prescott, 'indulged his wrath [...] to the extent of scrapping the whole printed edition, saving only the advance copies already circulated'. The present copy is one of those, enhanced by the presence of the pictorial dustjacket- this being the work of Richardson's husband, Alan Odle.



206. (Riding.) **GOTTSCALK (Laura Riding)**

The Close Chaplet. New York: Adelphi, [1926,] FIRST AMERICAN EDITION, English sheets, pp. 77, foolscap 8vo, original pale blue boards, backstrip and borders faded, printed label to upper board, a few faint spots and some light wear at extremities, good (Wexler A1b) £950



Inscribed by the author on the flyleaf: 'Mary, with love, Laura. March, 1927' - the recipient is obscure, but the form of the inscription betokens a degree of affection.

207. **Riding (Laura) and Robert Graves.** A Pamphlet against Anthologies. *Jonathan Cape, 1928, FIRST EDITION*, pp. 192, crown 8vo, *original terracotta cloth with publisher device in blind to lower board, backstrip lettered in gilt, a little dusty around head, edges slightly dusty, dustjacket lightly dustsoiled with some fraying and chipping to head of front panel, good (Higginson & Williams A29a)* £150

208. **Riding (Laura)** *Twenty Poems Less.* Paris: Hours Press, 1930, *FIRST EDITION, 110/200 COPIES signed by the author, the odd spot, opening poem with some dark patches to fore-margin from paperstock, pp. [iv], 33, imperial 8vo, original quarter leather with boards carrying a photomontage by Len Lye, backstrip lettered in gilt, minimal rubbing to extremities, edges untrimmed with a few spots, a couple of very faint spots to rear free endpaper, original(?) tissue jacket, a little chipped along backstrip panel and at either end of same, very good (Wexler A13)* £500



An excellent copy of this book printed by Nancy Cunard - the best we have encountered, rendered thus by the presence of the tissue jacket, which gives every sign of having always been there.

209. **(Riding.) SCHWARZ (Georg)** Almost Forgotten Germany. Translated by Laura Riding and Robert Graves. *Deyá Majorca: Seizin Press and Constable, 1936, FIRST EDITION, frontispiece photograph, occasional foxing*, pp. viii, 278, crown 8vo, *original terracotta cloth, backstrip lettered in black, drink-stain carrying around top and fore-edge, Blackwell's sticker at foot of front pastedown, small section missing at top of rear free endpaper, which has also caused a tear at foot of facing blank, good* £135

The childhood memories of their neighbour in Deyá, freely translated by Riding and Graves.

From the collection of Lord Berners at Faringdon House, but without mark of ownership.

210. **Riding (Laura)** Lives of Wives. Cassell, 1939, *FIRST EDITION, a few spots*, pp. 323, 8vo, *original green cloth, backstrip lettered in gilt and faintly sunned, top edge a little dusty, edges lightly foxed, small Heffer's ticket at foot of front pastedown, dustjacket with backstrip panel gently toned and slightly nicked at ends, very good* £200

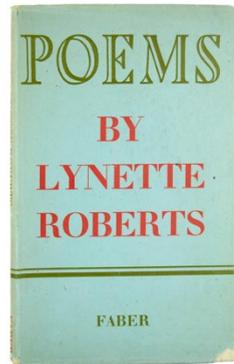
A revision of history, giving priority to the female aspect; it is formed of three novellas recounting events 'preceding the Christian era' (author's Foreword) - 'A Persian Lady, and Her Contemporaries'; 'Macedonian Times'; 'New Ways in Jerusalem'.

211. **Rilke (Rainer Maria)** Selected Poems. Translated by Ruth Speirs. *Cairo: The Anglo Egyptian Bookshop, n.d. but circa 1942, FIRST SPEIRS EDITION, a couple of small faint spots to borders*, pp. [vi], 98, crown 8vo, *original buff wrappers, a little browned to backstrip, some light spots and soiling, good* £65

A scarce and notable edition, the translations of a Latvian exile who had joined the British literary set formed in Cairo during the Second World War.

212. **Roberts (Lynette)** Poems. *Faber and Faber, 1944, FIRST EDITION*, pp. 54, crown 8vo, *original cream cloth, backstrip lettered in dark blue, foxing to endpapers, original Deighton, Bell receipt laid in, dustjacket with a little chipping at corners and the odd nick, very good* £90

The debut collection of a poet whose relative obscurity does not reflect her abundant talent. Her background is complex, mixing Australian, Argentinian, and Welsh - the latter being the most straightforward, and the most apparent in her verse.



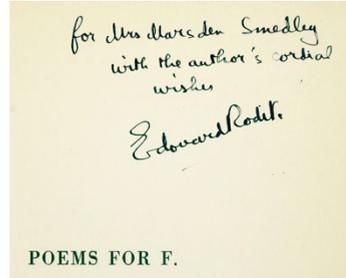
- Including a 'Te Deum for J. Alfred Prufrock'
213. **Roche (Paul)** To Tell the Truth. Poems. *Gerald Duckworth, 1967, FIRST EDITION*, pp. 120, crown 8vo, *original brick-red boards, backstrip lettered in gilt, top corners a little*

knocked, a few tiny spots to top edge, small stain at foot of fore-edge, dustjacket price-clipped, a little rubbed with some light soiling, good £55

Inscribed on the flyleaf, in April 1979, to author and bibliophile John Baxter - directing him in particular to the poem 'Forty-five Years of Literary Aftermath' that begins on p. 47.

The poet's second collection, over which the spectre of Eliot, two years after his death, looms large - in the aforementioned poem, and in the 13pp. 'Te Deum for J. Alfred Prufrock'.

214. **Roditi (Edouard)** *Poems for F. Paris: Éditions du Sagittaire, 1935, FIRST EDITION, 14/200 COPIES (from an edition of 250 copies) signed by the author, title-page and initial letters printed in red, a couple of holograph corrections on p. 21, pp. 29, small 4to, original cream wrappers printed in red and black, the backstrip a little frayed at head with 5cm split to upper joint there, tissue jacket frayed at backstrip panel, good* £100



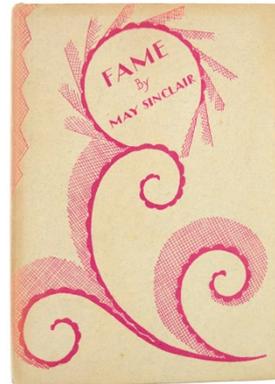
Inscribed by the author on the half-title: 'For Mrs Marsden Smedley, with the author's cordial best wishes, Edouard Roditi'. The recipient was probably Hester Marsden-Smedley, journalist and author - the niece of Sir Henry and Ruth Head.

The author's first book, following his education at Charterhouse, Balliol College, and the University of Chicago.

215. **Shapiro (Karl)** *Trial of a Poet, and Other Poems. New York: Reynal and Hitchcock, 1947, FIRST EDITION, 238/250 COPIES signed by the author, pp. [xiv], 81, crown 8vo, original quarter dark blue cloth with light blue cloth sides, backstrip with label printed in red, tissue dustjacket defective, slipcase with printed label, very good* £60

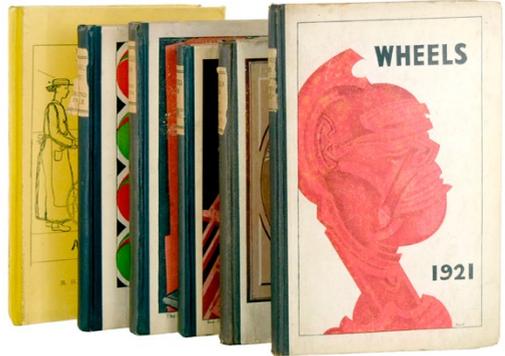
With a later TLs from the author laid in, to Australian author and bibliophile John Baxter, agreeing to an interview for ABC and discussing various matters pertaining to Australia - including his years there during wartime and contact with 'the perpetrators' of 'the Angry Penguins hoax'.

216. **Sinclair (May)** *Fame. Being Number Thirteen of The Woburn Books. Elkin Mathews & Marrot, 1929, FIRST EDITION, 323/500 COPIES signed by the author, pp. 40, crown 8vo, original grey boards, with series design (signed 'J.G.P.') printed in purple, knock to tail edge, light spotting to top edge, edges untrimmed and uncut, endpapers and dustjacket repeating board design, the latter with backstrip panel a little sunned, very good* £40



217. **Sitwell (Edith, Editor)** *Wheels: an Anthology of Verse. [First-Sixth Cycle]. Oxford and London: B.H. Blackwell, Leonard Parsons, and C.W. Daniel, 1916-1921, FIRST EDITIONS, title-page Wheel design to first four volumes, 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 (this a very good copy), the rest with printed labels (browned and chipped, that to second volume lifting), general rubbing and some light wear largely at corners, the latter knocked in some cases, some light soiling, dustiness to edges, discreet gift inscription to flyleaf of first volume, a good set* £600

A vehicle for the Sitwells and their assembled troupe, featuring early work by a handful of important authors. Contributors include Edith, Osbert and Sacheverell Sitwell, Nancy Cunard, Sherard Vines, 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 of their era, and the first four volumes contain much war poetry.



W.J. Turner's endorsed copy

218. **Sitwell (Edith)** *The Sleeping Beauty. Duckworth, 1924, FIRST EDITION, pp. 96, crown 8vo, original black cloth, backstrip and upper board lettered in red, top edge dusty, partial browning to free endpapers, dustjacket with minor soiling, good (Fifoot EA8a)* £85

With the inscription of poet and critic W.J. Turner on the flyleaf, dated April 1924, and a note by him - four months later - beneath: 'This I consider to be the most remarkable poem that has been written by any of my contemporaries. I am sure that it will live'. A generous assessment, particularly given that a small feud between the Sitwells and Turner had developed since Osbert's caricature of him in 'The Jolly Old Squire' for his association with J.C. Squire - Turner's retaliation, 'Smaragda's Lover', published in the same year as this inscription. A useful reminder that these public spats sometimes mask private admiration.

Whistler design

219. **Sitwell (Edith)** *Alexander Pope. Faber and Faber, 1930, FIRST EDITION, Rex Whistler illustration printed on blue paper preceding half-title, frontispiece portrait of Pope tissue-guarded, a few small spots at head of prelims, pp. xv, 316, 8vo, original yellow cloth, a little dusty and spotted around head, backstrip lettered in gilt with some spotting along joints, t.e.g., others untrimmed and spotted, endpapers foxed, dustjacket repeating Rex Whistler frontispiece design, this frayed and spotted, good* £40

The limited edition version of this book omitted the Whistler contribution but provided the author's signature.

220. **Sitwell (Edith)** *Poor Men's Music*. [Key Poet, I.] *Fore Publications, 1950, FIRST EDITION*, pp. 24, 12mo, *original sewn wrappers with integral dustjacket, very good* £40

Signed by the author on the half-title.

William Empson, Julian Bell, T.H. White, et al.

221. (*Songs for Sixpence*.) **BRONOWSKI (Jacob, Edits and Contributes)** *Songs for Sixpence* [Complete in 6 Vols].

No. 1, William Empson, 'Letter IV'.

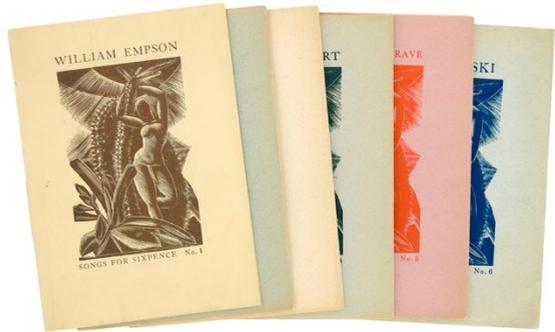
No. 2, Julian Bell, 'Chaffinches'.

No. 3, T.H. White, 'The Green Bay Tree or, The Wicked Man Touches Wood'.

No. 4, John Davenport, 'Rock and Thorns'.

No. 5, Michael Redgrave, 'Water Music for a Botanist'.

No. 6, J. Bronowski, 'For Wilhelmina, Queen of the Netherlands'.



Cambridge: Heffer, 1929, FIRST EDITIONS, Raymond McGrath wood-engraving as headpiece to each, pp. [3]; [3]; [3]; [4]; [3]; [4], foolscap 8vo, original sewn wrappers repeating Raymond McGrath wood-engraving to front in varying colours, hint of sunning to spine of some, very good £950

Scarce.

A complete set of this attractive series of poems, contemporary and somewhat alike to the Ariel Poems - though without the variation in illustration; the series is notable for providing the debut in book-form of most of the authors present, including William Empson, Julian Bell, and T.H. White. The Bronowski contribution is signed by him on the title-page.

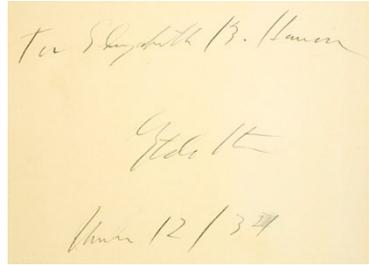
222. **Stein (Gertrude)** *Useful Knowledge*. *John Lane The Bodley Head, [1929], FIRST ENGLISH EDITION, [ONE OF 500 COPIES], title-page printed in red and black, one leaf with short closed tear at fore-margin, pp. [vi], 207, 8vo, original black cloth, lettered in red to upper board around a green border, backstrip lettered in red and pale green, knock at foot of lower joint, top edge grey with others roughtrimmed, dustjacket repeating board design, very good (Wilson A12b)* £75

Inscribed

223. **Stein (Gertrude)** *Four Saints in Three Acts. An Opera to be Sung*. Introduction by Carl Van Vechten. *New York: Random House, 1934, FIRST EDITION*, pp. 57, crown 8vo, *original black cloth, backstrip lettered in gilt, trivial wear at joint tips, front pastedown with front panel of dustjacket laid down and a smaller clipping regarding the author's appearance at Brentano's on Nov. 12th 1934 (a pencil note clarifies), rear pastedown*

with dustjacket flap showing price laid down along with receipt from Brentano's for purchase of the book, good (Wilson A21a) £750

Inscribed by the author on the flyleaf:
 'For Elizabeth B. Hansen, Gertrude Stein,
 November 12/34'.

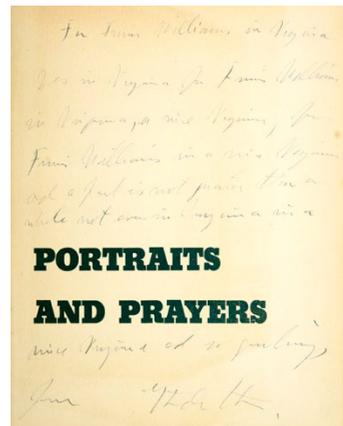


A laid in note aligns the recipient with the Elizabeth Hansen who features in Alice B. Toklas's own memoir; a childhood and lifelong friend, and one-time love-interest. Given the circumstances of the signing, and the addition of the initial (the latter was born Lily Anne Elizabeth Hansen), this attribution seems unlikely.

- 'Only a woojie as woojie as you'**
 224. **Stein (Gertrude)** *Portraits and Prayers*. New York: Random House, [1934.] **FIRST EDITION**, pp. 264, 8vo, *original quarter red and yellow weave cloth, the upper board with grey cloth sides, that to upper board with Carl Van Vechten's photographic portrait of the author, printed label to backstrip a little worn, touch of wear at corners and light overall soiling, top edge brown, endpapers a little dusty with a few tiny spots, miniscule patch of insect damage to foot of front pastedown (affecting only the paper), original printed glassine dustjacket with paper flaps, fragile with flaps separated and split along backstrip panel, good* £2,000

With a lengthy inscription by the author on the title-page: 'For Frances Williams in Virginia, yes in Virginia for Frances Williams in Virginia, a nice Virginia, for Frances Williams in a nice Virginia and a part is not greater than a whole not even in Virginia in a nice Virginia and so greetings from Gertrude Stein'.

Laid in is a transcription of the above and two ALs from a mutual friend, Mark, to the recipient, as 'Miss Fanny', presenting the book - 'prettily inscribed, and with pleasure x'. He expands on how charming both Gertrude and Alice B. Toklas found her - 'they went on about you for hours' - and clarifies, quoting Stein at length, that the latter's severity was only in response to her sense of Williams' intelligence; the second ALs is a shorter note, asserting that 'only a woojie as woojie as you deserves this woojiest of books' - this latter an attempt to draw Williams into the private nomenclature of the Stein-Toklas circle, they being Baby Woojums and Mama Woojums respectively. The latter was completed as triumvirate by Carl Van Vechten (the dedicatee of this book) as Papa Woojums, a fact relevant to the present exchange insofar as the correspondent here is Mark Lutz, Van Vechten's close friend - sometime his assistant and model, and via that connection intimate with Stein and Toklas.



The recipient of the book and these letters was Frances Leigh Williams, like Lutz a native of Richmond, Virginia where they both worked on 'The News Leader'; Williams, the cousin

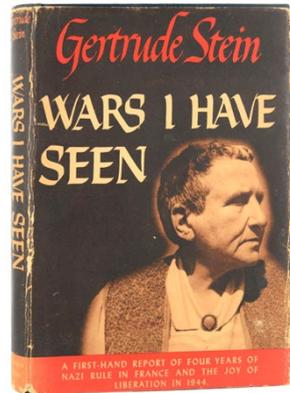
of novelist Ellen Glasgow, went on to be an author of history and fiction, confirming Stein's impression, relayed by Lutz, that she would 'amount to something'.

225. **Stein (Gertrude)** Picasso. *B.T. Batsford, 1938, FIRST EDITION, 63 illustrations, many colour-printed, some foxing to prelims, occasionally recurrent, pp. viii, 55, crown 8vo, original pink cloth, upper board and backstrip lettered in blue, cloth a little sunned through the jacket, top edge blue, other edges lightly foxed, some spots to front endpapers, dustjacket with Picasso illustration wrapping around, a little chipped and nicked at extremities, very good (Wilson A31a)* £120
226. **Stein (Gertrude)** Paris France. *New York: Charles Scribner's Sons, 1940, SECOND AMERICAN EDITION (the first to be printed in America), integral title-page (see Wilson for variants), pp. [vi], 120, crown 8vo, original royal blue cloth, backstrip and upper board lettered in navy blue, top edge blue, dustjacket by Francis Rose, some light rubbing and chipping at extremities, very good (Wilson A34d)* £40

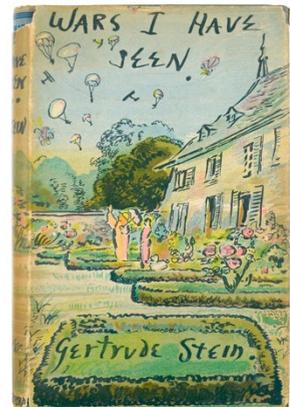
The copy of Paris-based author and bibliophile John Baxter, with his name in pencil at foot of rear free endpaper.

A wartime tribute to the French spirit.

227. **Stein (Gertrude)** Wars I Have Seen. *New York: Random House, 1945, FIRST EDITION, title-page and first run of text printed in blue, pp. [iv], 259, crown 8vo, original navy blue cloth with printed labels to upper board and backstrip, top edge orange with others roughtrimmed, dustjacket a little rubbed and chipped at extremities with a small chip at foot of rear panel leading to a small amount of loss to surface-paper, very good (Wilson A38a)* £60



- Cecil Beaton dustjacket**
228. **Stein (Gertrude)** Wars I Have Seen. *B.T. Batsford, 1945, FIRST ENGLISH EDITION, frontispiece and 3 further photographic portraits, all by Cecil Beaton, pp. [iv], 191, crown 8vo, original blue cloth, backstrip lettered in a darker shade, a little fading to backstrip and borders, one corner gently knocked, top edge blue now faded, near-contemporary ownership inscription to flyleaf, dustjacket with colour-printed illustration by Cecil Beaton, a little chipped at corners with a small section missing at head of darkened backstrip panel, good (Wilson A38b)* £50



The English edition is enhanced by the work of Cecil Beaton and also adds an Appendix, 'The Winner Loses', not present in its US counterpart.

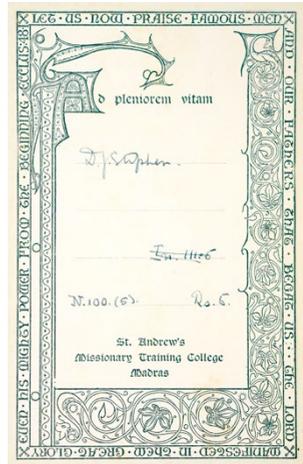
229. **Stein (Gertrude)** *The Gertrude Stein First Reader & Three Plays*. Decorated by Francis Rose. Maurice Fridberg, 1946, *FIRST EDITION*, Francis Rose border to title-page and his illustrations throughout, pp. 83, crown 8vo, original quarter cream cloth with grey boards, backstrip lettered in green with spine slightly cocked, boards bowing a little, top edge a trifle dusty, illustrated endpapers, dustjacket with Francis Rose design, backstrip panel sunned with chipping at head and some splitting at foot of lower joint-fold, good (Wilson A37c) £40

The English edition precedes the American by a couple of years.

230. **Stendhal** [(The Count of, pseud. for Marie-Henri Beyle)] *Memoirs of an Egotist*. Translated & with an Introduction by T.W. Earp. Turnstile Press, 1949, *FIRST ENGLISH EDITION*, pp. xiii, 143, crown 8vo, original green cloth, the boards repeating the illustrations of the dustjacket panels (stamped in grey), backstrip lettered in grey, a few spots to edges and endpapers, dustjacket with some faint spotting to borders of flaps, very good £60

231. **Woolf's cousin, author's own copy**
Stephen (Dorothea Jane) *Studies in Early Indian Thought*. Cambridge: At the University Press, 1918, *FIRST EDITION*, errata slip tipped in following title-page, pp. [viii], 176, crown 8vo, original grey buckram with publisher device in gilt to upper board, backstrip lettered in gilt with shelfmark sticker at foot, bumped and rubbed with worm-track to lower hinge, ownership inscription of the author to the flyleaf with the ex-libris plate of St. Andrew's Missionary Training College in Madras completed by her (with a further signature) to the facing pastedown, fair £100

The author's own copy from the library of the Missionary Training College in Madras, where she was Warden. Dorothea Jane Stephen was a first cousin of Virginia Woolf - the daughter of Leslie Stephen's older brother, James Fitzjames Stephen.



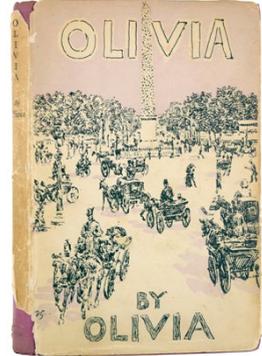
232. **Hockney-Stevens-Picasso**
Stevens (Wallace) *The Man with the Blue Guitar*. Etchings by David Hockney, Who Was Inspired by Wallace Stevens, Who Was Inspired by Pablo Picasso. Petersburg Press, 1977, *FIRST EDITION*, printed on Abbey Mills laid paper, Hockney-designed title-page printed in red and blue, 19 further full-page colour etchings by Hockney, pp. 51, 4to, original grey boards with paper label printed in blue and red inset to front, a few tiny spots to top edge, dustjacket with a few faint spots, minor rubbing and a nick at foot of front panel, dink to lower flap-fold touching board below, rear panel of dustjacket with short sliver of blue paint at head, good £40

This catalogue for Hockney's 'The Blue Guitar', a portfolio of 20 etchings, prints Hockney's illustrations alongside the Wallace Stevens poem which inspired them.

A friend and fellow-pupil's copy

233. (Strachey.) 'Olivia' [i.e., Dorothy Bussy, née Strachey] *Olivia*. Hogarth Press, 1949, *FIRST EDITION*, pp. 109, crown 8vo, *original violet boards with decoration stamped in gilt to upper board, backstrip lettered in gilt (the lettering partially rubbed at foot) with spine cocked, top edge violet, ownership inscription of 'EM Slade' (see below) to flyleaf, Desmond MacCarthy's contemporary review laid in, Duncan Grant dustjacket frayed with light overall soiling, the backstrip panel browned with loss at foot, good* £150

Bussy (née Strachey, and the sister of Lytton, James, et al.) made two major contributions to the field of gay fiction: as the English translator of Gide, and as the author of this novel - published under the pseudonym 'Olivia' to create some distance between the narrative, and the events of her own life upon which it was closely based. The story is dedicated to the memory of Virginia Woolf, and carries an attractive dustjacket by Duncan Grant - it concerns the awakening of sexual consciousness at an all-girls boarding school in France, where the narrator becomes infatuated with her schoolmistress. Bussy had herself attended such an institution in the 1880s - at the Les Ruches school run by Marie Souvestre, who also taught Natalie Clifford Barney and Eleanor Roosevelt.

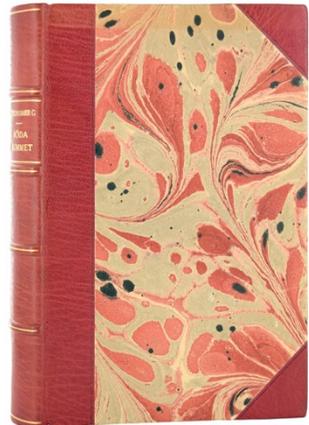


This copy has an interesting provenance: its previous owner, Edith M Slade, has laid in a 2pp. note on headed paper ('Moncktons, Brenchley') explaining her own tutelage under Mademoiselle Souvestre, describing the relation of fact and fiction on several details. The note ends: 'The book is written by Dorothy Strachey, sister of Lytton, in her old age - (about 83!) It is quite remarkable how she recaptures the spirit of adolescence. I knew her family quite well. "Laura" is my beloved cousin Beatrice Chamberlain, 1/2 sister of Neville. A beautiful and true portrait. She died many years ago. Edith M Slade'.

Slade was born Edith Mary Beale, the eldest daughter of Birmingham dignitary Charles Gabriel Beale and his wife Alice Kenrick - related to the Chamberlains on her mother's side (both of the wives of Joseph Chamberlain, the pater familias, were Kenricks). She studied at the Slade School of Art - alongside her cousin, Maggie Beale of Standen, West Sussex - and the pair travelled together to Paris to continue their studies. She later married solicitor George Slade.

234. **Strindberg (August)** *Röda Rummet*. Skildringar, ur Artist- och Författarlifvet. *Stockholm: Jos. Seligmann, 1879, FIRST EDITION*, with the typo on p. 70 denoting first issue ('doter' for 'dotter') dutifully underlined in pencil, tiny pen-mark at head of title-page, pp. 360, crown 8vo, later half red morocco with marbled sides, backstrip lettered in gilt with four raised bands, strip of faint sunning at head of upper board, t.e.g., very good £750

The author's satire of contemporary Stockholm, the novel brought him fame and notoriety - and 'signalled



the somewhat belated entry of Swedish literature into modernity' (Olsson, Cambridge Companion to August Strindberg, p. 37).

235. (Surrealism.) BRETON (André) *Second Manifeste du Surréalisme*. Paris: Éditions Kra, 1930, *FIRST EDITION*, title-page printed in blue, pages a little toned throughout, pp. [iv], 104, 4to, original grey wrappers printed in black and blue, light overall dustsoiling and faint spotting, with a few nicks and short split at head of upper joint, top edge a little dusty, pages uncut, very good £350



A well-preserved copy of this important text, from the collection of Lord Berners at Faringdon House, but without mark of ownership.

236. (Surrealism.) HUGNET (Georges, Introduction) *Petite anthologie poétique du surréalisme*. Paris: Éditions Jeanne Bucher, 1934, *FIRST EDITION*, photomontage of contributors by Man Ray and further monochrome plates by Max Ernst, Alberto Giacometti, Joan Miró, Salvador Dalí, Yves Tanguy, Victor Brauner, Hans Arp, Giorgio de Chirico, et al., literary contributions by André Breton, René Char, René Crevel, Paul Eluard, Benjamin Péret, Tristan Tzara, et al., pp. 166, [4], crown 8vo, original wrappers, a little sunned to borders with reading creases to spine, a little nicked and creased at extremities, good £275

The copy of Lord Berners with his ownership inscription to the front cover.

237. Sykes Davies (Hugh) *Petron*. J.M. Dent, 1935, *FIRST EDITION*, pp. viii, 79, small 4to, original beige boards with lettering in dark blue to backstrip, top edge dusty, dustjacket, very good (Gallup A23) £200

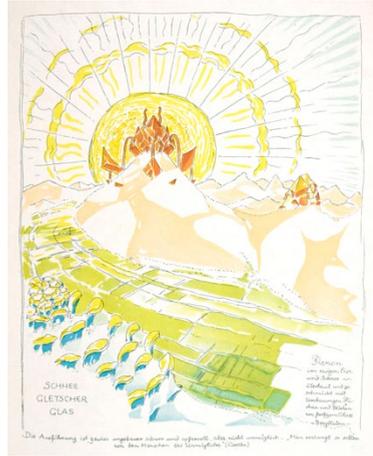
Scarce. A prose-poem by this contemporary and friend of William Empson's at Cambridge, part of which had earlier been published by Eliot in *The Criterion*.

238. (Symbolism.) MARTIN (Dorothy, Translator) *Sextette*. Translations from the French Symbolists. Scholartis Press, 1928, *FIRST EDITION*, ONE OF 750 COPIES on Antique Laid paper, pp. xvi, 99, 8vo, original black cloth, backstrip lettered in gilt, edges untrimmed with a few faint spots, faint partial browning to free endpapers, dustjacket, very good £90

The poets that form the titular 'Sextette' are de Nerval, Baudelaire, Mallarmé, Rimbaud, Verlaine, and Laforgue; the translator was also a librarian at the Shakespeare Institute, and the author of a book for children about the Bard.

239. Talsman (William) *The Gaudy Image*. [The Traveller's Companion Series, No. 63.] Paris: The Olympia Press, [1958,] *FIRST EDITION*, pp. 260, foolscap 8vo, original green wrappers, a couple of light creases to rear, very good (Kearney 138) £45

240. **Taut (Bruno)** *Alpine-Architektur* [Arupusu Kenchiku]. In 5 Teilen und 30 Zeichnungen. Hagen [but Tokyo: Erschienen im Folkwang [but Ikuseisha kodokaku,] 1919 [but 1944,] *FIRST JAPANESE EDITION*, in facsimile of the 1919 first edition, Japanese title-page and 29 sheets tipped in to card mounts (and variously browned) along with 8 colour lithographs, Japanese translation (monochrome) in booklet mounted to rear free endpaper, folio, original limp blue cloth, lettered in silver to upper board and backstrip, a little chipped at head of backstrip with short splits at head of joints, dustjacket a little browned and chipped with a little splitting to folds, good £3,500



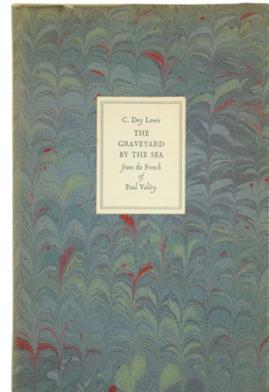
Though at one time regarded as having been produced from exported sheets of the original edition, the difference in dimensions has established that these are rather very fine lithographic reproductions of this meisterwerk of utopian architecture, which envisions a crystalline cityscape along the Alps - interacting luminously with its landscape, and incorporating various mystical and humanitarian ideals.

A legacy of Taut's time in Japan in the 1930s and his continuing influence, this edition communicates with the original via subtextual layers: Taut observed a comparison between the historical architecture of Japan and that of Western modernism, and the relevance of the ongoing conflict to Taut's visions of escape in 1919 were mirrored by the renewed conflict ongoing at the time of this publication. An important edition, and scarce: the Art Institute of Chicago only on WorldCat.

241. **Triolet (Elsa)** *Le Mythe de la Baronne Mélanie*. Avec deux dessins de Henri Matisse. Neuchatel and Paris: *Ides et Calendes*, [1946,] *FIRST EDITION*, 4,207/5,000 COPIES, tipped-in frontispiece by Matisse, title-page printed in black and red, pages a little browned, pp. 56, 8vo, original cream wrappers with Matisse drawing to front printed in black and red, a couple of faint spots to borders, tissue jacket, very good £50

R.M. Hare's copy

242. **Valéry (Paul)** *Le Cimetière Marin / The Graveyard by the Sea*. [Translated by C. Day Lewis.] (Printed at the Officina Bodoni for) Martin Secker & Warburg, 1946, *FIRST EDITION*, 238/500 COPIES signed by the translator, printed on Magnani paper, title-pages printed in black and red, parallel texts of English and French, one marginal annotation in pencil to p. 13 querying French text, pp. 21, 8vo, original green, grey and red marbled paper over stiff card, printed front cover label, a little marginal fading, paper at head of front cover a trifle frayed, a few faint spots at head of rear cover, and a couple of very faint spots to endpapers, ownership



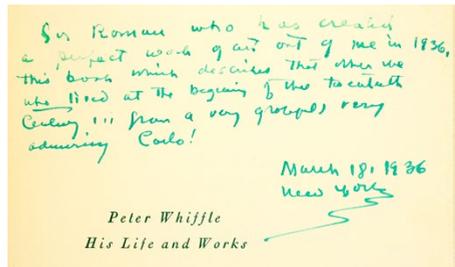
inscription to flyleaf: 'Ex libris Richardi Hare e coll: de Ball: mcmxlvij', very good (Mardersteig 74; Handley-Taylor & d'Arch Smith B15) £125

The copy of moral philosopher R.M. Hare, with his ownership inscription dating it to the start of his second stint at Balliol College following the War.

Inscribed to Romaine Brooks

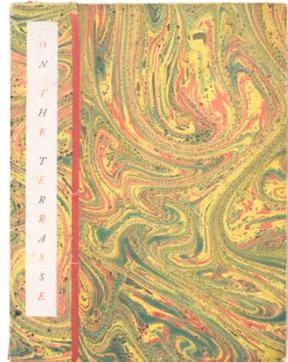
243. **Van Vechten (Carl)** Peter Whiffle, His Life and Works. New York: Alfred A. Knopf, [1927] SECOND EDITION, frontispiece portrait of Mabel Dodge Luhan as 'Edith Dale', further plates, pp. [xii], 244, crown 8vo, original quarter teal cloth, the boards with Ralph Barton's map of Paris, backstrip lettered in gilt with a few pale spots, touch of wear at bottom corners, top edge orange, others roughtrimmed, endpapers repeating blue of cover maps, slipcase with a little wear and lightly dustsoiled, good £275

Inscribed on the half-title: 'For Roman, who has created a perfect work of art out of me in 1936, this book which describes that other me who lived at the beginning of the twentieth century... from a very grateful and very admiring Carlo! March 18, 1936, New York' - the recipient was artist Romaine Brooks, then in New York where she painted the author's portrait. In a letter to Gertrude Stein from February of the same year he wrote, 'Roman's portrait of Papa W is very upstanding and handsome and I think you will like it'.



Laid in is a later card from Van Vechten to a Roger Harris, in which he discloses 'the great secret is the co[?] secret. To do what one has to do. Carl Van Vechten, February[?] New York, 1959' and a self-portrait photograph (with his blind-stamp) inscribed to the same.

244. **Van Wyck (William)** On the Terrasse. With two illustrations by Margery Nahl. Paris: [Printed by Maurice Darantière for] Edward W. Titus at the Sign of the black Manikin, 1930, FIRST EDITION, 72/100 COPIES, tissue-guarded frontispiece and a further full-page illustration by Nahl, a couple of spots to prelims and light foxing to final text-page, pp. 28, 4to, original marbled-paper boards, longitudinal labels to inner margins of both printed in red and black (with a few spots), thin strips of red paper adjacent to both labels (a little loss at head to that of upper), rubbing and some light wear, blotchy foxing to endpapers, good £125



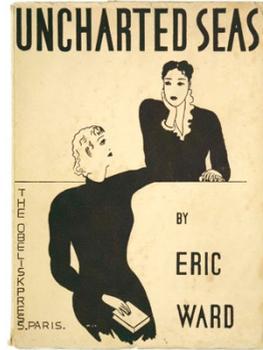
A dialogic poem that adopts Sinclair Lewis's George F. Babbitt as a proponent of American materialist values - opposed by Scott, whose reply espouses the virtues of the Parisian bohemian life enjoyed by the American expatriate Van Wyck and (presumably) the printed dedicatee Richard Aldington, who 'adorns the terrasse occasionally'.

245. **Van Wyck (William) & Henri Charles A. Odier.** *Six Women: [...]* with a French version by Henri Charles A. Odier & *Adam's Complaint: [...]* with an English version by William Van Wyck. *Paris: [Printed by Maurice Darantière for] Pondstail Press, 1931, FIRST EDITION, 63/100 COPIES, printed in black and green, pp. 27, 4to, original green wrappers with printed label to front, edges untrimmed, tissue jacket, slipcase with printed label slightly spotted and a little rubbed, very good* £350

Inscribed by Odier on the flyleaf: 'à mon cher ami Henri Jullig[?], hommage de l'auteur "version française", Henri Odier, 30.xii.1931'

246. **Ward (Eric)** *Uncharted Seas.* *Paris: The Obelisk Press, 1937, FIRST EDITION, small ownership inscription at head of half-title, pp. 272, crown 8vo, original cream wrappers printed in dark brown, some minor soiling and the odd nick, small ticket to rear cover, lacks flyleaf, good* (Pearson A-46) £150

Scarce. A novel depicting 'a little-known type of modern woman', the blurb promises - the protagonist, Diana, is bored, wealthy, and bisexual, and works industriously to alleviate the first characteristic via the others.



247. **Warner (Sylvia Townsend)** A series of letters to Oliver and Elizabeth Warner, signed [in total 67 pieces of correspondence, of which 25 are autograph, 2 typed examples being written by Valentine Ackland]. 1931-1977, c. 150 pp., various sizes and formats, very good condition overall £9,000

An engaging and touching series of letters from Sylvia Townsend Warner, a couple from her partner Valentine Ackland, to author and publisher Oliver Warner and his second wife Elizabeth. Sylvia and Oliver had lived together at the end of the 1920s; calling their co-habitation the 'Warnerium', the shared property of their surname is a playful, recurrent, point of reference, the conclusion being that they were probably related, but couldn't fully establish how; in a later letter to George Plank she refers to him as her 'cousin' - but to Warner she reassures that it 'is so very distant that I don't think we need fear that it will do anything to estrange us'.

The pattern of close friendship is here: domestic matters are frequently discussed, full of amusing detail; business also rears its head with Oliver Warner's role as a reader at Chatto & Windus in the early exchanges, but it is the personal crises that are the most affecting - in particular the nervous breakdown of Oliver Warner's first wife, Dorothy, and his attempted suicide following it. Townsend Warner is concerned, encouraging, and protective of Oliver and the daughter, Bridget. She reassures him of the correctness of his course, offers reports of his estranged wife and their daughter when she has them, and is sometimes capable of alleviating the severity of the situation with her wit - when he has travelled to the Sudan to get away from it all, she writes, 'I hope that by now the clouds have begun to disperse, and that the birds and the monkeys have begun to teach you their philosophy'.

There are numerous direct references to her own work, her poetry and her novels, including some unpublished (a 'potboiler' under the pseudonym 'Franklin Gore Booth' met with a reception at Chatto that suggested it was more fun to write than it was to read), as well as to Oliver's - she delights in his success as a naval historian and biographer - and latterly

an unpublished novel by his second wife Elizabeth, in respect of which she is fulsome in her praise (in the course of which she make some important assertions about her sense of femininity, and its power, as embodied in writing). The work of others - both historical and contemporary - is mentioned at various points; visits to Hardy's Max Gate, mentions of Austen and Byron; she relishes Somerset Maugham's savage portrait of a contemporary in Cakes and Ale, and wonders 'that Hugh Walpole has not challenged him to a duel'; Eliot's 'Practical Cats', meanwhile, sent to her by Oliver, she finds 'entrancing'.

The reports of her Dorset life with Valentine Ackland are rich in detail, and interact with her literary life - both in the occasionally lyrical quality of the description, and in their account of her friendship with the local Powys clan (Theodore and Philippa, principally, whose own domestic dramas and eccentricities are a recurrent focus in the early letters). The Machens, Arthur and his wife Janet, the latter Sylvia's cousin, receive frequent mention - usually following a visit. She worries about Janet acting in London during the War, and suggests that Oliver take her for lunch or a cocktail.

In the years preceding the War she had travelled with Ackland to Spain where, during the guerra civil, they attended a Writers' Congress and received 'a strange fairy-tale hospitality' - the wonder being that a 'representative of culture' could command a universal respect as 'something that is really a credit to the human race', rather than 'a sort of circus animal'. Her experience of the Second World War is more local, but brings its own revelations. Her depiction of the experience of rural life in the Second World War is a compelling one; her and Ackland's role as ARP wardens necessitated a level of interaction that significantly deepened her understanding of the countyfolk, she considers - 'they are very queer, and give me a deeply anthropological feeling'. Where it appears in this correspondence, her commentary on the conflict is generally intended to alleviate: on a journey home from America, 'the absence of cargo and the fact that the usual ballast of pig-iron could not be used as pig-iron might be considered munitions', meant 'the ship rolled like a dog'; and on the same trip relates a 'terrible thing' that occurred - a lady singing 'Land of Hope and Glory', 'for a moment it was remarkably like being torpedoed'; in the New Year, she wishes them 'Best wishes for 1942. I wish the poor thing had not already been dismissed by Mr Churchill as a mere step towards 1943'; but there is occasional pause for sterner comment - 'I hate to wet-blanket your views on what will happen in Germany', but she has heard from people in the US that 'Ce Monsieur Hitler (le célibataire) is genuinely popular, and

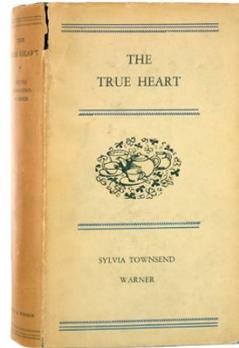


the régime much endeared because it is so very German'. They take in evacuees early in the War, but find that their life goes on more or less as normal: 'We are constantly flown over, and guns bark around the house, and we dug up an incendiary bomb from the artichokes'. But integrally we go on much the same'. The comforts of home and garden are there throughout - Townsend Warner reveals herself to be a very domestic sort of creature; the liveliness of her mind is always apparent, never dimmed by age or circumstance.

At some point during the Second World War, the correspondence becomes more occasional, and is generally addressed to Warner's second wife Elizabeth, but retains its established themes and never loses the old affection. After Oliver's death, she writes 'this hardly a time to wish you merry. Though I do wish you well for 1978', and insists that she should not 'trouble about what to send William Maxwell. It is only letters by me he wants, and he doesn't want them till after my death. If I should outlive you, Charles [their son], to whom my best wishes, could send them'. Portions of fifteen of these letters were published in the edition of Sylvia Townsend Warner's Letters edited by William Maxwell, but the vast majority are unpublished, and in this form offer an excellent narrative of a significant literary relationship.

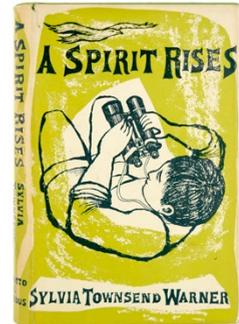
[With:] Related material, including drafts of Oliver Warner's obituary for Sylvia - some heavily corrected by OW - and his correspondence with the obituary department of The Times regarding it, which includes the clarification: 'Yes, we are related, though we have never quite decided how. In 1928 we shared a house [...] and I am well informed about her up until the war, since when we have met only rarely'; a carbon copy of a separate article on STW by Oliver Warner; various related clippings; a note from Norah Smallwood clarifying the date of Valentine Ackland's death; some correspondence between Charles Warner and William Maxwell regarding his collection of her letters; Charles Warner's notes; some other related ephemera.

248. Warner (Sylvia Townsend) *The True Heart*. Chatto and Windus, 1929, *FIRST EDITION*, title-page vignette from a woodcut by Ray Garnett, half-title faintly spotted, pp. [vi], 297, crown 8vo, original blue and black patterned cloth, backstrip lettered in gilt and gently faded, faint edge-spotting, purchase note in pencil to rear free endpaper, dustjacket repeating Garnett woodcut, backstrip panel browned and a little torn at head, some light dustsoiling, good £150



Signed by the author to the flyleaf; her third novel.

249. Warner (Sylvia Townsend) *A Spirit Rises*. Chatto & Windus, 1962, *FIRST EDITION*, a few small spots to upper margin of half-title and title-page, pp. 210, crown 8vo, original green cloth, backstrip lettered in gilt, top edge foxed with a few spots to other edges and endpapers, bookplate to flyleaf, dustjacket by Carol Barker with the odd nick, very good £125



Signed by the author on the title-page.

250. **West (Nathanael)** *Miss Lonelyhearts*. With an Introduction by Alan Ross. *Grey Walls Press, 1949, FIRST ENGLISH EDITION, a little foxing to prelims, pp. 116, foolscap 8vo, original red boards, backstrip lettered in black, the tail a little bumped, a few tiny spots to edges, dustjacket, very good* £70

251. **West (Nathanael)** *The Day of the Locust*. *Grey Walls Press, 1951, FIRST ENGLISH EDITION, pp. 207, crown 8vo, original dark blue cloth, backstrip lettered in gilt, free endpapers faintly browned, dustjacket with backstrip panel sunned, very good* £60

The author's final novel, this edition following 12 years after its original publication.

252. **West (Rebecca)** *The Fountain Overflows*. *Macmillan & The Book Society, 1957, FIRST BOOK CLUB EDITION, a few faint spots to half-title, pp. [iv], 392, crown 8vo, original red cloth, backstrip lettered in gilt, some very faint mottled fading to boards, top edge red, free endpapers faintly spotted, dustjacket, very good* £30

Signed by the author on the title-page.

253. **White (Eric Walter)** *Parnassus to Let. An Essay about Rhythm in the Films* [Hogarth Essays, Second Series, XIV.] *Hogarth Press, 1928, FIRST EDITION, faint foxing to half-title, crease to top corner of first few leaves, and occasionally further in, pp. 48, [2], foolscap 8vo, original cream wrappers with Vanessa Bell design printed in brown, waterstain to lower corner of both covers, light overall dustsoiling, backstrip darkened and chipped at ends with a crack affecting author lettering, good (Woolmer 181)* £40

One of 1,000 copies, but scarce.

A work of early film theory by the poet, editor and music critic.

254. **Williams (William Carlos)** *This is Just to Say*. *San Giacomo di Veglia: Blue Print Press, 2014, 4/10 COPIES initialled by the artist in pencil, printed on Zerkall mould-made paper, full-page lino-cut by Annalisa Cescon and Janine Raedts (the printer) printed in black and purple and numbered and initialled by Raedts, pp. [5], 8vo, original sewn blue wrappers, fine* £75

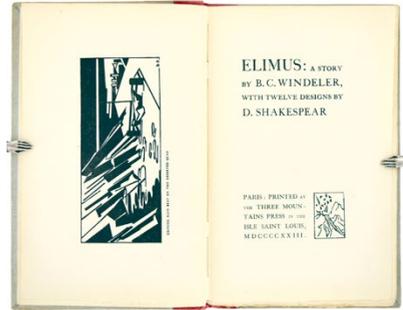
An attractive printing of Williams' famously prosaic poem, printed in a very small edition; the suitability of the poem for this sort of presentation is indicated by critic Marjorie Perloff, when she writes 'the three little quatrains look alike; they have roughly the same physical shape. It is typography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



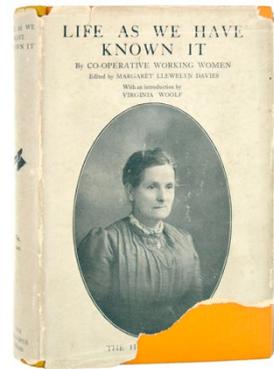
255. **Windeler (B.C.)** *Elimus. A Story*. With Twelve Designs by D. Shakespear. *Paris: Three Mountains Press, 1923, FIRST EDITION, 91/300 COPIES, frontispiece, headpiece and tail-piece, with 9 further full-page illustrations, all by Dorothy Shakespear (the frontispiece noted as being 'engraved on wood by Rob't Dill'), some light handling, pp. 45, royal 8vo, original quarter red cloth, grey boards printed in red and black to front, some*

faint spotting to boards and a touch of wear at extremities, free endpapers browned, untrimmed and uncut, good £150

One of six books published by William Bird's press, under the editorship of Ezra Pound with the series title of 'The Inquest into the State of Contemporary English Prose' - the striking illustrations here are provided by Pound's wife. Bernard Cyril Windeler was an Australian wool-broker whom Pound met in London, and whose visionary experience is mentioned in *The Cantos* - he published a few other works, including in collaboration with another artist associated with the Vorticists, providing the text for 'Sailing-Ships and Barges of the Western Mediterranean and Adriatic Seas' with illustrations by Edward Wadsworth.



256. **Woolf.** LLEWELYN DAVIES (Margaret) *Life As We Have Known It. Leonard & Virginia Woolf at the Hogarth Press, 1931, FIRST EDITION, frontispiece and 9 further monochrome plates from photographs, pp. xxxix, 141, crown 8vo, original yellow cloth, backstrip gently faded and lettered in black, small section darkened at foot of upper board corresponding to dustjacket loss, a few spots to edges, partial browning to endpapers, dustjacket lightly dustsoiled and chipped with a few short closed tears, very good* (Woolmer 250; Kirkpatrick B11) £300



One of 1,500 copies. Woolf's Introductory Letter is a revised version of her 'Memories of a Women's Working Guild', printed in the *Yale Review*, September 1930 - whilst the original version has been collected multiple times, the present revision appears to be uncollected. 'When you asked me to write a preface to a book which you had collected of papers by working women I replied that I would be drowned rather than write a preface to any book whatsoever'...

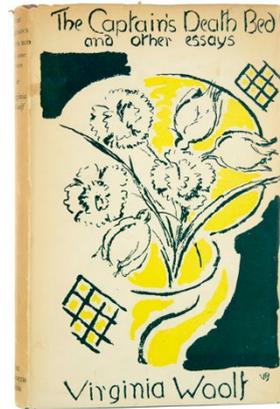
257. **Woolf (Virginia)** Letter to a Young Poet. [Hogarth Letters No. 8.] *Hogarth Press, 1932, FIRST SEPARATE EDITION, pp. 28, 16mo, original sewn wrappers with John Banting illustration to front, lightest of dustsoiling, very good* (Kirkpatrick A17a; Woolmer 314) £55

A letter addressed to John Lehmann, first published a month earlier in the *Yale Review*.

258. **Woolf (Virginia)** Reviewing. With a Note by Leonard Woolf [Hogarth Sixpenny Pamphlets, No. 4.] *Hogarth Press, 1939, FIRST EDITION, usual toning to page-borders, pp. 31, 16mo, original sewn blue wrappers printed in pink to front, a touch of corner creasing, bookplate of critic Brian A. Rowley to inside cover and ownership*

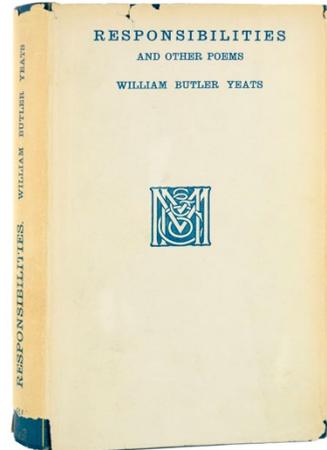
inscription of Cambridge librarian C.A. Thurley to half-title, good (Kirkpatrick A24a; Woolmer 463) £40

259. Woolf (Virginia) *The Captain's Death Bed and other Essays*. Hogarth Press, 1950, FIRST ENGLISH EDITION, pp. 224, crown 8vo, original chestnut cloth, the backstrip faded to maroon with the gilt lettering thereupon dulled, top edge dark-brown with small spot to fore-edge, free endpapers browned, dustjacket with Vanessa Bell design, lightly browned to backstrip panel and borders, a little nicked with a couple of chips to rear panel, that at head leading to a short closed tear, good (Kirkpatrick A30b) £200



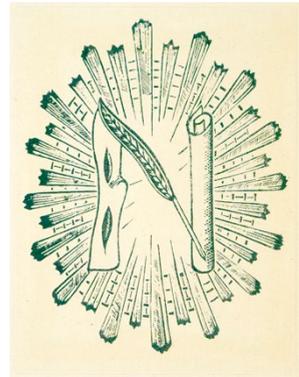
In the rare dustjacket

260. Yeats (W.B.) *Responsibilities, and Other Poems*. Macmillan, 1916, FIRST EDITION, publisher's 'Presentation Copy' blind-stamp to title-page (and Contents Page), pp. xii, 188, crown 8vo, original mid blue cloth, the backstrip and the upper board gilt blocked overall to a design by Sturge Moore, merest hint of rubbing to extremities, edges roughtrimmed, Norwegian bookseller ticket at foot of front pastedown, original dustjacket, minimal chipping and nicks, small portion of loss at foot of backstrip panel, very good (Wade 115) £3,500



The unexpected presence of the original dustjacket has kept this copy unusually fresh.

261. Yeats (W.B.) *The Wild Swans at Coole*. Macmillan, 1919, FIRST TRADE EDITION, pp. [x], 116, crown 8vo, original dark blue cloth, backstrip and upper board gilt blocked with a design by Sturge Moore, the backstrip dulled, light rubbing to extremities with a touch of wear at one corner, good (Wade 124) £525



The copy of poet, publisher and activist Nancy Cunard, with her ownership inscription (simply, 'Nancy, April 1923') at the head of the flyleaf - her bookplate, her initial formed from an upright mask and scroll joined by a feather, is on the facing pastedown; the book has an earlier provenance, with the pencil ownership inscription of poet and architect historian Geoffrey Scott, dated 1921, below Cunard's - the two were socialising in Tuscany, along with Aldous Huxley, in the year of her ownership inscription.

262. **Yeats (W.B.)** *New Poems*. *Dublin: Cuala Press, 1938, FIRST EDITION, ONE OF 450 COPIES printed in black with the Colophon printed in red, title-page vignette, occasional very faint spotting to borders, pp. [ii], 39, [5, musical notation], crown 8vo, original quarter fawn linen with mid-blue boards, upper board lettered in black, backstrip with printed label, a little browning from waterstains around backstrip, touch of very minor wear at one corner, original tissue jacket in two pieces and heavily frayed with portions of loss including entire backstrip panel, good* (Wade 197) **£300**

Inscribed by Gordon Bottomley

263. **(Yeats.) THE ARROW**. [W.B. Yeats Commemoration Number.] Summer, 1939. *Dublin: The Abbey Theatre, 1939, FIRST EDITION, plates with portraits of Yeats by J.B. Yeats, Charles Shannon, Sean O'Sullivan, Max Beerbohm, Edmund Dulac and a facsimile of a letter by him, pp. 21, [3, ads], 4to, original stapled wrappers, the staples a little rusted, a little corner creasing and gentle toning to borders, good* **£200**

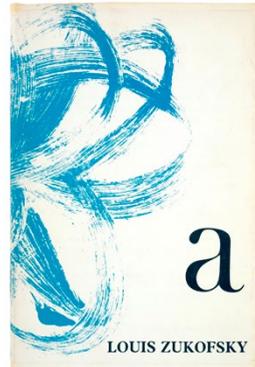
Inscribed at the head of the front cover: 'A.N. from G.B. 3:ix:39. p.11' - the latter page reference confirming this as Gordon Bottomley, whose 3pp. contribution on 'His Legacy to the Theatre' begins here. The recipient is perhaps Bottomley's fellow-Georgian Alfred Noyes.

Other contributions come from William Rothenstein, Austin Clarke, W.J. Turner, et al.

264. **Yeats (W.B.)** *When You Are Old*. *Vittorio Veneto, Blue Print Press, 2017, 2/30 COPIES, signed by printer and illustrator, printed on Zerkall mould-made paper, ff. 4, crown 8vo, original sewn wrappers with a 3-panel woodcut design by Elide Piras printed in blue, fine* **£95**



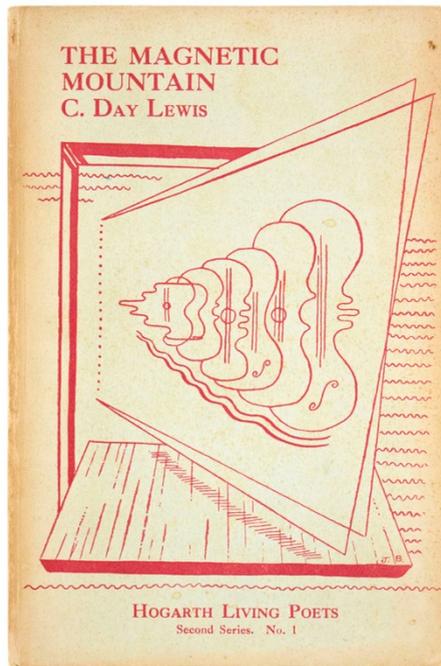
265. **Zukofsky (Louis)** "A" 1-12. *Jonathan Cape, 1966, PROOF COPY FOR FIRST ENGLISH EDITION, pp. 267, [1], crown 8vo, original proof wrappers with press information label pasted to front, dustjacket slightly oversize and marked 'Proof Only' on rear flap, very good* **£80**



266. **Zukofsky (Louis)** *All, the collected short poems, 1956-1964*. *Jonathan Cape, 1967, PROOF COPY FOR FIRST ENGLISH EDITION, pp. 96, crown 8vo, original proof wrappers with press information label pasted to front, a little fading and rubbing, good* **£50**

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