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

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

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

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

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

**Blackwell’s Rare Books online**
Blackwells.co.uk/rarebooks

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

Please mention Modernisms Catalogue when ordering.

**Spring 2017**

All books subject to prior sale.
(Ariel Poems.) THE ARIEL POEMS complete first series, ordinary and large paper [76 vols.]
1. Thomas Hardy, Yuletide in a Younger World, Drawings by Albert Rutherston
2. Henry Newbolt, The Linnet’s Nest, Drawings by Ralph Keene
3. Laurence Binyon, The Wonder Night, Drawings by Barnett Freedman
4. Walter de la Mare, Alone, Wood Engravings by Blair Hughes-Stanton
5. G.K. Chesterton, Gloria in Profundis, Wood Engravings by Eric Gill
6. Wilfrid Gibson, The Early Whistler, Drawings by John Nash
7. Siegfried Sassoon, Nativity, Designs by Paul Nash
8. T.S. Eliot, Journey of the Magi, Drawings by E. McKnight Kauffer
9. The Chanty of the Nona, Poem and Drawings by Hilaire Belloc
10. W.H. Davies, Moss and Feather, Illustrated by William Nicholson
11. Walter de la Mare, Self to Self, Wood Engravings by Blair Hughes-Stanton
12. Humbert Wolfe, Troy, Drawings by Charles Ricketts
14. Siegfried Sassoon, To My Mother, Drawings by Stephen Tennant
15. Edith Sitwell, Popular Song, Designs by Edward Bawden
16. T.S. Eliot, A Song for Simeon, Drawings by E. McKnight Kauffer
17. Edmund Blunden, Winter Nights, Drawings by Albert Rutherston
18. W.B. Yeats, Three Things, Drawings by Gilbert Spencer
19. A.E., Dark Weeping, Designs by Paul Nash
20. Walter de la Mare, A Snowdrop, Drawings by Claudia Guercio
21. G.K. Chesterton, Ubi Ecclesia, Drawings by Diana Murphy
22. James Stephens, The Outcast, drawings by Althea Willoughby
23. T.S. Eliot, Animula, Wood Engravings by Gertrude Hermes
24. Peter Quennell, Inscription on a Fountain-Head, Drawings by Albert Rutherston
27. Siegfried Sassoon, In Sicily, Drawings by Stephen Tennant
29. T.S. Eliot, Marina, Drawings by E. McKnight Kauffer
30. Roy Campbell, The Gum Trees, Drawings by David Jones
31. Walter de la Mare, News, Drawings by Barnett Freedman
32. Henry Newbolt, A Child is Born, Drawings by Althea Willoughby
33. Walter de la Mare, To Lucy, Drawings by Albert Rutherston
34. Siegfried Sassoon, To the Red Rose, Drawings by Stephen Tennant
35. T.S. Eliot, Triumphal March, Drawings by E. McKnight Kauffer
36. Edith Sitwell, Jane Barston 1719-1746, Drawings by R.A. Davies
37. Vita Sackville-West, Invitation To Cast Out Care, Drawings by Graham Sutherland
38. Roy Campbell, Choosing A Mast, Drawings by Barnett Freedman]

Faber and Gwyer & Faber and Faber, 1927-1931, FIRST EDITIONS, the specials each one of between 200 & 500 copies and signed where called for (9-38, but excluding 28 which post-dated the author’s death), each with a colour-printed frontispiece (excepting 5, 9, & 11 where the images are monochrome), foolscap and crown 8vo, original sewn wrappers or boards of various colours, the wrappers each with a monochrome illustration by the listed artists and the boards (after the first 8 volumes, where they are also pictorial) with lettering and asterisk design stamped in gilt, the majority of early specials with original tissue jacket and a few of the ordinary series retaining original envelope, occasional light soiling and a few with a small amount of spotting, some gentle rubbing but the set overall largely free of the deteriorating spines often found with the specials and in very good condition

£9,500

A beautiful set, with as rich a representation of the contemporary poetic and artistic talent of these islands as could be assembled, preserved in handsome quarter goatskin drop-back boxes by Glenn Bartley. The copy of Eliot’s ‘A Song for Simeon’ here not only possesses the author’s signature on the limitation page, but bears a contemporary inscription ‘To Curtis’ (possibly Curtis Moffat) from the illustrator E. McKnight Kauffer.

[With:] The publisher’s ‘Autumn List, 1932’, pp. 95, [1], crown 8vo, original wrappers, good condition - listing (on pp. 55-7) the series in full and within the third box.
1. Flaubert (Gustave) Madame Bovary. Moeurs de province. Paris: Marcel Lévy frères, 1857, first edition in book form, 2 vols. bound in 1, complete with half-titles and terminal blank but without the advertisements at the end of vol. i, a tendency to browning, most pronounced on the Dedication, a few small pink stains on first page of text, paper folded during printing with resultant separation of a few letters (no loss) on pp. 215-16, pp. [iv], 232; [iv], [233-] 490, 12mo, recent French or Belgian half brown morocco, green lettering pieces on spine, good (Carteret I-263) £1,500

First issue, with Senart for Senard in the Dedication. First serialised in La Revue de Paris in October and December of 1856.

2. James (Henry) A Passionate Pilgrim and other tales. Boston: James R. Osgood and Company, 1875, first edition, fore-edge of three leaves at front slightly marked by damp, pp. 496, 12mo, original primary issue green cloth, backstrip lettered in gilt with ‘J. Osgood & Co’ stamped at foot, top edge not stained brown, booklabel of John K. Martin to rear pastedown, housed in a folding cloth chemise and matching slipcase, near fine (Edel & Laurence A1; Supino 1.1.0) £900

A superb unrestored copy of James’s first book, from the collection of John K. Martin, founder of the Black Sparrow Press and notable collector of numerous authors.

3. James (Henry) Transatlantic Sketches. Boston: James R. Osgood and Company, Late Ticknor & Fields, and Fields, Osgood, & Co., 1875, first edition, pp. vi, [7-] 401, 8vo, original green cloth, minor wear to extremities, good (BAL 10530; Edel & Laurence A2; Supino 2.2.0) £500

First impression, first binding state (green variant cloth) of James’s second book.

4. James (Henry) Roderick Hudson. Boston: James R. Osgood and Company, Late Ticknor & Fields, and Fields, Osgood, & Co., 1876, first edition, uniformly slightly browning, a few very small scattered stains, pp. [iv], 482, 8vo, original green cloth, spine ends and corners slightly worn, good (BAL 10531; Edel & Laurence A3; Supino 3.5.0) £250


browned, with a few minor stains and dog-ears, pp. [4, ads], [5-] 116, [12, ads], small 8vo, original green cloth, upper cover with a border of red rules with corner pieces, lettered in red and black, spine lettered in black, sound (BAL 10538; Edel & Laurence A8; cf. Supino 8.5.0) £1,000

The novella Daisy Miller had first appeared in Cornhill Magazine in June - July 1878, an immediate and widespread popular success. An impression with 107 titles in the initial advertisements is not listed by Supino (or elsewhere) and would fall between his queried third and fourth impressions.

6. **Ibsen (Henrik) Et Dukkehjem [A Doll's House.] Copenhagen: Gyldendalske Boghandels, 1879, FIRST EDITION, very faint spotting to prelims recurrent at final text-page and facing blank, pp. 180, foolscap 8vo, original red cloth, stamped in black and gilt to upper board, backstrip lettered and decorated in gilt with gentle fading and minor rubbing at ends, spine slightly cocked, border and publisher device in blind to lower board, a.e.g., contemporary gift inscription to blank preceding half-title and later ownership inscription to flyleaf, front hinge starting but secure, good £1,400

The attractive red cloth edition of one of the most enduring works by the Norwegian dramatist; the edition was issued simultaneously in various colours of cloth.

**Erik af Edholm’s copy**

7. **Ibsen (Henrik) En Folkefiende [An Enemy of the People.] Skuespil I Fem Akter. Copenhagen: Gyldendalske Boghandels, 1882, FIRST EDITION, pp. [iv], 219, crown 8vo, original grey wrappers printed in black to both covers, ownership inscription of Erik af Edholm at head of front with later ownership inscription above (see below), spine cracking (but holding) with loss at head, sound £2,500

The scarce wrappers issue of this important play by the Norwegian dramatist - ‘a comedy, [...] based on a serious idea’ (letter to Frederik Hegel, June 1882), written in response to the scandal created by ‘Gengangere’. It is among the most modern of Ibsen’s works, and has been consistently performed for both stage and screen.

This is a significant association copy, belonging to Erik Wilhelm af Edholm, a high-ranking Swedish military officer who became director at the Kungliga Operan (Royal Opera) and the Kungliga Dramatiska Teatern (Royal Dramatic Theatre) in Stockholm - in the latter context he was responsible for bringing the work of Strindberg and Ibsen to a wider audience, and he corresponded with both playwrights. This play was
performed at the theatre in March 1883. The later ownership inscription is simply the word ‘dubbl’ - likely a playful way of conveying that the book then passed to Edholm’s son of the same name (Erik Gustaf ad Edholm), like his father a high-ranking military officer.

8. **Ibsen (Henrik)** Hedda Gabler. Skuespil I Fire Akter. *Copenhagen: Gyldendalske Boghandels, 1890, FIRST EDITION, tiny mark at foot of page 5, pp. [iv], 236, foolscap 8vo, original red cloth, stamped in black and gilt to upper board and backstrip, the latter very gently faded with a slight lean, lower board with blind-stamped border and publisher device, a hint of rubbing to extremities, a.e.g., patterned endpapers, very good* (Printing and the Mind of Man 375) £1,500

Issued simultaneously in various colours of cloth - this a very attractive copy of the desirable red version. A hugely important work, selected by Carter & Muir for inclusion in ‘Printing and the Mind of Man’ - though with the qualification that ‘it is virtually impossible to select any one play’. The text in Danish, and the edition preceded by one of 12 copies printed in London in Norwegian for the purposes of copyright.

9. **Ibsen (Henrik)** John Gabriel Borkman. Skuespil I Fire Akter. *Copenhagen: Gyldendalske Boghandels, 1896, FIRST EDITION, pp. [vii], 245, foolscap 8vo, original printed grey wrappers, some light handling and the backstrip panel darkened, short splits at head of joints and a little cracking to the slanted spine, good* £800

The wrappers issue of the first edition of Ibsen’s penultimate drama - a scarce survival.

10. **Ibsen (Henrik)** Bygmester Solness [The Master Builder]. Skuespil I Tre Akter. *Copenhagen: Gyldendalske Boghandels, 1892, FIRST EDITION, contemporary ownership inscription in pencil to half-title, pp. [vi], 220, foolscap 8vo, original white cloth, stamped in black and gilt to upper board and backstrip, border
and publisher device in blind to lower board, very gentle knock to top corners, patterned endpapers with ownership inscription to flyleaf, very good £700

An excellent copy of the attractive white cloth version - the book was issued simultaneously in various colours of cloth.

11. **(Yeats.) SAMHAIN** [Number 1.] Edited for the Irish Literary Theatre by W.B. Yeats. *Dublin & London: Sealy Bryers & Walker and T. Fisher Unwin, 1901, FIRST EDITION*, light spotting to title-page with the odd spot further in, pp. 38, [2, ads], 8vo, original stapled brown wrappers printed in black, a little chipping and creasing to edges, good (Wade 227) £90

A good copy of a fragile literary magazine, which resumed where the earlier ‘Beltaine’ had left off, as an organ for the Irish Literary Theatre presided over by Yeats. In this, the first number under the new name, Yeats contributes opening reflections on Irish theatre under the title ‘Windlestraws’ (pp. 3-10), as well as an interesting footnote correcting George Moore’s assertion that Yeats wanted his dramatic verse to be chanted rather than spoken. This issue also features a play in Irish by Douglas Hyde, with an English translation by Lady Gregory (as ‘The Twisting of the Rope’, as well as articles by Edward Martyn (‘A Plea for National Theatre in Ireland’) and George Moore (‘The Irish Literary Theatre’) - both of whom would sever their connections with the scene shortly after.

12. **Rossetti Agresti (Olivia)** Letters signed (4 ALs & 1 TLs) to Grant Richards. *Rome & Pisa, 1902- 1903*, the manuscript material written in black ink with address at head in one instance printed, the third item a postcard from Pisa, a few small manuscript corrections to typed letter in black ink, pp. [2]; [3]; [1]; [5]; [3], various sizes and formats, the typed sheet a little browned with small splits at points, but very good condition overall £325

A series of letters to the publisher Grant Richards concerning a book on the Italian artist and revolutionary Giovanni Costa, which appeared in 1904.

The first letter, typed, sets out the need for the book and the form it is expected to take, as well as establishing her eminent suitability to undertake it; the second continues their discussion of the illustrations to be included and mentions that ‘the very precarious condition of Costa’s health makes it more than usually difficult for me to collect material’ and pleads a couple of months extension to her original deadline; the following
postcard from Pisa, where she is staying with Costa, reproves Richards for his lack of reply and reiterates the need for clarity regarding the matter of the illustrations - she adds that she has now material ‘for a complete life which will be most interesting’; a letter from November 1902 continues to discuss the book’s illustration and explains that ‘the cold weather’ has made it dangerous for Costa to ‘travel in his frail state of health’ - a possible source of some illustrations is proposed via an article by her on the same subject that is about to appear in the ‘Studio’ magazine, and she mentions that a serious illness of her husband’s is necessitating further delay; the same circumstances dominate her next letter, from February the following year - the subject now having died and the work nearing completion.

The author was the daughter of William Michael Rossetti and Lucy Madox Brown, and so the granddaughter of Gabriele Rossetti and Ford Madox Brown - she was, thereby, the niece of the various other illustrious Rossettis associated with the Pre-Raphaelite movement, as well as the cousin of Ford Madox Ford. Her first literary foray had been in publishing an anarchist journal, The Torch, alongside her sister Helen - and it was through her anarchist activities that she met and married the similarly inclined Italian journalist Antonio Agresti. In the latter half of her life she maintained a long correspondence with Ezra Pound - who discovered a like mind in this woman that had turned to fascism with the advent of the Mussolini government, having in the intervening period gained a detailed intimacy with the sort of economic questions preoccupying the poet through her association (as secretary and translator) with David Lubin.

The present series of letters relates to the first phase of her life, with a subject germane to both her artistic background and her political interests, and reveals a forthright correspondent.

13. Söderberg (Hjalmar) Doktor Glas. Stockholm: Albert Bonniers, 1905, FIRST EDITION, a couple of light pencil marks, pp. [1], 253, [2], foolscap 8vo, contemporary half calf with marbled boards, the backstrip lettered in gilt with three raised bands, extremities a little rubbed, marbling to edges with that to fore-and tail edges a little faint, patterned endpapers, good £900

A scarce first edition of the Swedish author’s most important work, written in the form of a diary recording the eponymous physician’s descent into despair - and within the larger themes of sex and death, dealing with abortion, euthanasia, adultery and suicide (all apt to cause the sort of scandal that the book provoked).

The nature of the journal form allows for a subtle handling of the narrator’s ennui and the book’s complex moral issues, and the novel is both very much of its time in terms of the literary and philosophical influences on the narrative’s presentation as well as predicting several of the tropes and preoccupations that would become staples of modernist practice.
The first English edition appeared in 1963 with an introduction by William Sansom - the most recent edition replaced this with one by Margaret Atwood.

14. **William Rothenstein’s copy**

*Gauguin.*) **RONCHAMP (Jean)** Paul Gauguin, 1848-1903. *Paris: Edouard Druet (Imprimé à Weimar par les soins du Comte de Kessler),* 1906, FIRST EDITION, 212/250 COPIES (from an edition of 300 copies), half-title and title-page printed in brown with the former slightly spotted and dustsoiled, 8 plates reproducing Gauguin’s work, the plates a little browned and spotted to borders, the odd spot to page borders with 3 manuscript corrections to typographical errors in William Rothenstein’s hand, pp. [vi], 227, [1], 8vo, contemporary binding of full brown buckram by W.H. Smith & Son (their ticket at foot of rear pastedown), backstrip with brown leather label lettered in gilt and a touch of wear at either end, boards rubbed to a mottled effect with a few light marks, bookplate of William Rothenstein to front pastedown with an empty envelope addressed to him (probably used as a bookmark) loosely inserted at rear, good £525

A scarce book, the first biography of the artist - this the copy of William Rothenstein and the gift of Count Kessler, as recorded by the inscription to the half-title (‘Wm Rothenstein from Harry Kessler’, in what looks to be the hand of the recipient); the two men had first met in 1902 and become fast friends, sharing a German heritage and a bent for patronship - amongst other things, it was Rothenstein who introduced Kessler to Edward Gordon Craig and occasionally mediated in his interactions with Eric Gill. This is an early publishing venture from Kessler, who would go on to print more sumptuous things with the latter artists mentioned here.

Inscribed to a schoolfriend of Yeats by the publisher, and Modernist patron, **John Quinn**

15. **Yeats (W.B.)** The Golden Helmet. *New York: Published by John Quinn, 1908, FIRST EDITION, 25/50 COPIES, light waterstaining to the bottom third of the text throughout, pp. 33, [3] (blanks), 16mo, original grey boards, rebacked to match, printed label on the front cover, grey endpapers, untrimmed, protective dark blue cloth box with a printed label, good (Wade 74) £2,000

Issued for copyright purposes by Quinn, the successful lawyer, patron of the arts, and a close friend of Yeats. This copy is inscribed by him to his and Yeats’ friend, Frederick James Gregg - a schoolmate of Yeats, who had initially introduced him to literature, and was latterly a New York journalist. Yeats inscribed a copy of ‘Mosada’ for Gregg. The initial page (containing the limitation statement) is
inscribed at its head ‘To F.J. Gregg with the publisher’s compliments, New York John Quinn June 10 1908’.

In 1913 the American Association of Painters and Sculptors opened their Armory Show in New York. Its exhibition of French art was as shocking as that of Roger Fry’s exhibitions in London in 1910 and 1912. The publication ‘For and Against’ was an account of the exhibition published at the time and contains a number of essays, including F. J. Gregg’s contribution ‘Letting in the Light’ on pages 7-14.

16. **Gide (André)** Autograph Letter signed, to Henri Bachelin. *8th March 1910*, written in black ink on all sides of a single folded sheet, alternating between portrait and landscape formats, pp. [4], foolscap 8vo, sometime folded horizontally, very good condition

Gide writes encouragingly, in his editorial capacity at the Nouvelle Revue Française, to an emergent author then still embroiled in his work as a bank employee, making reference to his short story ‘Pas comme les autres’ and to a novel (presumably ‘La Bancale’) which he has read and which they have discussed together - he regrets, however, that prior engagements will delay their meeting in person and signs, ‘Cordialement votre, André Gide’.

Though a volume of correspondence between the two authors has been published, this letter is not present there.

17. **Pound (Ezra)** *Canzoni*. Elkin Mathews, 1911, *FIRST EDITION*, title-page printed in red and black, a small amount of foxing to half-title and occasional light handling marks, pp. viii, 52, [4], crown 8vo, original grey cloth stamped in gilt to front, backstrip lettered in gilt, a touch of wear at foot of upper joint, edges darkened and a few small stains, light handling marks to endpapers with some foxing to flyleaf, good (Gallup A7a)

Gallup records that 1000 sets of sheets were printed, with around half of these issued as part of ‘Canzoni & Ripostes’ in 1913, making the present volume one of around 500 copies in this edition.

18. (Pound.) **GUILBERT (Yvette)** Selection from Collection. English Translations by Ezra Pound. Harmonized and arranged by Gustave Ferrari. *Augener Ltd*, 1912, *FIRST EDITION*, the second issue with the stamp regarding Ferrari to the title-page, musical notation throughout, a couple of spots at page-heads, one page with some faint erased pencil markings, pp. 30, 1, 4to, original first issue binding of quarter cloth with greyish-tan boards, printed label to upper board, the edges rubbed and a trifle worn, a couple of faint water-spots at foot of upper board, light adhesive browning to endpapers, pencilled ownership inscription to flyleaf, good (Gallup B3)
Singing translations undertaken by Ezra Pound for the celebrated French chanteuse's American tours - a scarce addition to his oeuvre, with some characteristic touches to the translation. The first song, ‘Suivez, beautez’ (its text from Villon) was used by Pound in his one-act opera ‘Le Testament’.

**Reviewed by Ezra Pound in the New Freewoman**

19. **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 £500

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’.

20. **Hall (Marguerite Radclyffe)** Songs of Three Counties and Other Poems. With an Introduction by R. B. Cunninghame-Graham. *Chapman & Hall, 1913, FIRST EDITION, fine spotting to prelims, recurrent to press notices at rear, pp. xii, 78, foolscap 8vo, original blue cloth with borders and lettering in a darker shade to upper board and backstrip, the latter very gently faded, mild rubbing to extremities and a couple of small patches of discoloration to upper board, edges untrimmed, good £300

Signed by the author on the flyleaf, and scarce thus.

21. **(Yeats.) Reid (Forrest)** W.B. Yeats. A Critical Study. *Martin Secker, 1915, FIRST EDITION, frontispiece, tissue-guard present and browned with faint off-setting to title-page, pp. 258, [2, ads], 8vo, original blue cloth, upper board lettered in gilt with a double fillet border and Celtic motif in same, backstrip lettered in gilt and a little rubbed at ends, t.e.g. with others untrimmed, dustjacket repeating cloth design with some border-toning and a chip at foot of backstrip panel, a track of adhesive residue down rear panel, very good £200
22. **Sinclair (May)** Anne Severn and the Fieldings. *New York: Macmillan, 1923, First American Edition*, pp. [vi], 320, crown 8vo, original red cloth lettered in gilt to upper board and backstrip, rubbing to extremities and top edges slightly dustsoiled, small bookseller sticker at foot of rear pastedown, very good £60

Inscribed by the author on the flyleaf: ‘May Sinclair, To Ruth Hamilton Kerr, With best wishes, May 2nd 1924’.

23. **Lewis (Wyndham)** Tarr. *New York: Alfred A. Knopf, 1918, First Edition*, a couple of tiny drink-spots and a crease to top corner of one leaf, pp. 379, crown 8vo, original red cloth, lettered in gilt to upper board and backstrip with that to latter dulled and rubbed on the rules, lean to spine, backstrip with a faint mark just below centre, mild rubbing to extremities and a hint of bumping to corners, top edge red, good (Pound & Grover A2a: Morrow & Lafourcade A3a) £5,500

A hugely important double-presentation copy of this key modernist novel. The initial presentation to the flyleaf is upon publication: ‘To Ezra Pound, with the kind regards of John Quinn, New York, June 29, 1918’. Quinn - an Irish-American lawyer - was the modernist patron whose support of Joyce, Yeats, Eliot, Lewis, and Pound has rendered him a major cultural figure of the era; ‘Tarr’ was one of the works that he played a key role in bringing to publication - with Pound’s exhortations on behalf of his friend, the author, the driving force behind his efforts. Illness had rendered Quinn unable to be as meticulous as usual with seeing the novel into print, however, and Lewis was left to lament the ‘bad American Tarr’ upon seeing the result.

Beneath Quinn’s presentation is the later ownership inscription of Agnes Bedford, which recurs at the head of the following blank above the blind-stamp of Pound’s Holland Place Chambers address - where Bedford lived after the Pounds departed for Paris - and an affectionate inscription from the author: ‘To my dear Agg, from W.L., Dec. 1927’. Bedford, a concert pianist, was an intimate of both Pound - with whom she collaborated - and Lewis. The inscription dates from their original affair, when they had considered marriage and she was referred to by him as ‘Twin’ - they subsequently fell out but were reunited in the 1950s, when she nursed him after his eyesight deteriorated.
24. Lewis (Wyndham) The Caliph’s Design. Architects! Where is your Vortex! The Egoist Press, 1919, FIRST EDITION, pp. 71, [1], crown 8vo, original blue marbled paper over boards, printed label to front, the backstrip faded (less than is common), a little rubbing to corners, very good (Morrow & Lafourcade A4; Pound & Grover A3) £400

One of 1,000 copies in the first (and only) edition of this early work by Lewis, which deals primarily with the application of Vorticism to ‘the weakest of the arts’ but - as is the author’s wont - moves around freely in terms of the subject at hand.

[With:] The original prospectus/order form, a single sheet printed on orange paper with the price revised (increased) in manuscript.

25. Yeats (W.B.) The Cutting of an Agate. Macmillan, 1919, FIRST ENGLISH EDITION, one or two tiny marginal marks in pencil, pp. viii, 223, crown 8vo, original blue cloth with T. Sturge Moore design stamped in gilt to upper board and backstrip, each lettered in same, the backstrip very gently faded with light rubbing to extremities, a couple of small faint marks, bookplate to front pastedown and ownership inscription to flyleaf, just a touch of wear at bottom corners, good (Wade 126) £150

Originally published in America in 1912. This, the first English edition, includes ‘Certain Noble Plays for Japan’ in place of ‘Thoughts on Lady Gregory’s Translations’ included in the American first.

The ownership inscription is that of ‘A. Wainwright 1923’; though the book was bought in Cumbria, there is nothing to indicate that this might be the early signature of the notable fellwalker Alfred Wainwright.

The author’s first book, which brought him instant acclaim and marked him as a central figure of the Dada movement, inscribed by him on the half-title to an author of the old-guard: ‘À Marius André, Louis Aragon’.

Whether this was an act of homage or provocation is unclear - André is on record a few years after this volume was published as a virulent opponent of Dadaism, which he denigrated as ‘une stupide mystification montée par deux étrangers résidant en France où ils trouvèrent des complices’.

‘Ulysses’ in preparation

27. (Egoist Press.) PUBLICATIONS List. circa 1920, single sheet printed on both sides, manuscript note relating to ‘Ulysses’ at foot and adding Marianne Moore’s ‘Poems’ at 2/6, pp. [2], crown 8vo, the verso faintly browned, very good condition £325

An important prospectus in the life of the press, and in the history of Modernism generally - indeed, it is difficult to imagine a better distillation of a literary moment, in terms of the significance of the texts and authors involved, than is here represented. One side advertises the Poets Translation series, the Egoist magazine, and Wyndham Lewis’s Tyro, whilst the other lists Lewis’s ‘Tarr’ and ‘The Caliph’s Design’, Joyce’s ‘Portrait’ (the price corrected by hand from ‘6-’ to ‘7/6’, Eliot’s ‘Prufrock’, Pound’s ‘Quia Pauper Amavi’ and ‘Dialogues of Fontenelle’, along with works by Aldington et al. - Marianne Moore’s presence comes a posteriori in the form of a manuscript addition at foot.

Of greatest significance are the titles listed as ‘In Preparation’ - these being Joyce’s ‘Ulysses’, the price for which (‘10/6’) is crossed through and a note added in manuscript to mark it ‘Postponed’ (i.e., until after the Paris edition was subscribed), and Eliot’s never-published ‘Art of Poetry’ (a group of essays based around his lecture of the same name).

The manuscript material is probably in the hand of Harriet Shaw Weaver.

Early presentation copy


head, edges untrimmed, protective tissue wrapper, very good
Inscribed on the flyleaf: ‘à Madame Ludmila de Sawwitzki, hommage respectueux de Paul Eluard’. An early work, and the signature in his early hand - a year before his ‘butterfly’ signature was developed. The recipient is Ludmila Savitzky, translator into French of - among others - work by Joyce (‘Dedalus’) and John Rodker (‘Dartmoor’, ‘Montagnes Russes’), with the later subsequently marrying her daughter.

29. **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**, 97/100 COPIES signed by the author and printed on handmade paper, pp. 128, foolscap 8vo, original quarter white parchment, backstrip gilt lettered, grey boards, the parchment and boards lightly soiled, corners a touch rubbed and two a trifle bumped, tail of backstrip a little more so, cream cotton-marker, t.e.g., others untrimmed, good

£1,000

30. **Aragon (Louis)** Anicet, ou le Panorama. Paris: Éditions de la Nouvelle Revue Française, 1921, **FIRST EDITION**, 446/800 COPIES (from an edition of 1,060 copies), printed on Vélin pur fil Lafuma-Navarre paper, pp. 197, [1], foolscap 8vo, original wrappers printed in red and black to front, backstrip and borders gently toned, the edges untrimmed, tissue jacket, very good

£100

The author’s second book, and first novel - with Aragon playing with the popular genre of crime fiction to create a roman à clef that numbers Breton, Picasso, and others from the author’s circle of friends amongst its cast. The author himself was the basis for the protagonist, with the city of Paris given a lead role.

31. **Pound (Ezra)** Poems 1918-21, including Three Portraits and Four Cantos. New York: Boni and Liveright, 1921, **FIRST EDITION**, pp. 90, 8vo, original quarter cream boards with blue sides, the backstrip lettered in gilt and slightly darkened, the backstrip ends slightly chipped and bumped with a little dried adhesive, edges untrimmed, good (Gallup A21)

£125

32. **Eliot (T.S.)** The Waste Land. Hogarth Press, 1922, **FIRST ENGLISH EDITION**, one or two small spots to page-heads, line numbers added to margins in pencil, the odd handling mark, pp. 35, [1], crown 8vo, original blue marbled boards, printed
label to upper board, some fading to margins and edges rubbed with a touch of wear at corners, backstrip lacking except for a couple of inches towards head, edges untrimmed with a few small spots, a little spotting to endpapers also, fair £2,000

The printed label is in the 2nd of the 3 states described by Gallup, with horizontal rules either side of the title and author information. The fragile backstrip is almost entirely absent here, but the textblock is sound and the covers secure.

33. Luxemburg (Rosa) Briefe, an Karl und Luise Kautsky (1896-1918).
Herausgegeben von Luise Kautsky. Berlin: E. Laub’sche, 1923, FIRST EDITION, tissue-guarded frontispiece and 1 further photographic plate with folding facsimile of letter with illustration at head towards rear, a few faint spots to prelims, nick to fore-margin of one page and some waterstaining to leading edge of textblock, pp. 235, [3, ads], crown 8vo, original wrappers with facsimile of author’s signature in gilt to front, backstrip lettered in white, dustjacket with chipping at backstrip ends, textblock a little strained following folded plate, good £80

Letters between prominent Marxist philosophers documenting turbulent times in Germany and Eastern Europe; the letters are in the main friendly and familiar in tone and only partly convey the intellectual basis for her politics, which began in accord with her correspondents until growing differences led to open dispute in 1910. The majority of letters, particularly after this schism, are to Luise Kautsky.

34. Morand (Paul) Open All Night. Translated into English by H.B.V. [i.e., Vyvyan Holland] Chapman and Dodd, 1923, FIRST ENGLISH EDITION, 266/275 COPIES signed by the author, title-page printed in black and red, half-title with vignette and browned, pp. 219, 8vo, original black buckram, lettered in gilt to backstrip and upper board, the latter with central vignette in same, patterned endpapers, small pen-mark to flyleaf and a few spots to verso of both free endpapers, edges untrimmed and toned, very good £100

[With:] Morand (Paul) Closed All Night. Translated by G.P.C, C.B.P, and H.M. Chapman and Dodd, 1923, FIRST ENGLISH EDITION, 77/275 COPIES signed by the author, half-title browned, pp. 222, 8vo, original black buckram, lettered in gilt to backstrip
and upper board, the latter with central vignette in same, minor bump to top corner of upper board, edges untrimmed and toned, very good

Two collections of short stories from the Anglophile French author, whose star was at its highest in the years entre les deux guerres - his global reputation soured following his support of the Vichy regime during World War Two.

Ezra Pound had originally been commissioned to undertake translation of the first volume, but on receipt of the work Guy Chapman assessed it as ‘quite appalling’ - and his opinion of it was confirmed by his reader A.B. Walkley, whose report was entirely damning. Pound immediately fired off a vituperative rejoinder to his critic - misidentifying him, however, as J. Middleton Murry in a letter that never reached its target, and was still fuming about the episode in a letter to Frank Morley of Faber and Faber in 1935 - ‘I believe a translation of Ouvert la Nuit, nacherly inferior to mine, wuz pubd. and did badly’. The translation was subsequently taken on by Vyvyan Holland, the son of Oscar Wilde. Chapman himself shared translation duties (with Hamish Miles, and C.B.P.[?]) for the second volume. New Directions recovered Pound’s translation of this work and ‘Tendres Stocks’ - which had met with the approval of the author if not his English publisher - and published them in 1984.

35. **Richardson (Dorothy M.)** Revolving Lights. Duckworth, 1923, **FIRST EDITION**, pp. 254, 16 [ads], crown 8vo, original red cloth, lettered in white to backstrip and upper board, publisher’s device in blind to lower board, a few tiny faint spots to edges, bookplate of Frances Scott Kimball to front pastedown and a couple of promotional clippings laid in, endpapers faintly browned, very good

Signed by the author at the head of the dedication page, the seventh novel in the author’s ‘Pilgrimage’ series.

36. **Rodker (John)** Montagnes Russes. Traduit de l’Anglais par Ludmila Savitzky. Préface d’Edmond Jaloux. Paris: Librairie Stock, 1923, **FIRST EDITION**, textblock browned, single instance of faint marginal marking (by Rageot, presumably) to Preface, a little creasing and flakiness to page corners, pp. xxviii, 209, foolscap 8vo, original wrappers, a little rubbed to extremities with some very light dustsoiling and a crease to top corner of front, vertical crease to backstrip with knock at head of same, good

Inscribed on the blank following the flyleaf for the French novelist Gaston Rageot, by both Rodker
and Jaloux: the first offering ‘hommage de l’auteur’, and the second ‘avec mes meilleurs souvenirs’.

An excellent presentation copy of the author’s first novel, which failed to find a publisher in England but was enthusiastically taken up in France in this translation by Rodker’s future mother-in-law. Jaloux’s Preface identifies him as part of a ‘nouvelle génération’ alongside Clemence Dane, Virginia Woolf, Rebecca West, Katherine Mansfield, Wyndham Lewis, James Joyce, Dorothy Richardson, and David Garnett, and quotes two of his poems in full to demonstrate his literary pedigree.

37. Williams (William Carlos) The Great American Novel. Paris: Three Mountains Press, 1923, FIRST EDITION, 42/300 COPIES on Rives hand-made paper, typographic headpiece and decorated initial to each chapter, pp. 79, royal 8vo, original quarter green cloth and grey boards, the printed label lacking (as often) from backstrip, a few handling marks and usual browning to board edges, extremities a little rubbed with a touch of wear and a small amount of bumping to corners, the edges untrimmed and toned with browning to free endpapers, good £250

With a later signature, in red ink, on a card tipped in facing title-page.

The author’s first published prose fiction, solicited by Ezra Pound for his Inquests series (which included work by Ford Madox Ford and Hemingway’s ‘In Our Time’) - though Pound’s editorship is not stated on the book itself.

38. Aragon (Louis) Une Vague de Rêves. Paris: Hors Commerce, 1924, FIRST EDITION, with distribution stamp to half-title of ‘Bureau des Recherches / la Révolution surréaliste’, pp. 38, 4to, original orange wrappers printed in black to front, light vertical crease to front and just a touch of soiling, very good £600

Inscribed by the author to the half-title, ‘à Monsieur le Docteur Bonniot, très respectueusement. Louis Aragon’ - the act of tribute can be regarded as extending beyond the recipient, to his father-in-law Stéphane Mallarmé.

A key foundational text for the nascent Surrealist movement.

39. Eliot (T.S.) Poems 1909-1925. Faber & Gwyer, 1925, FIRST EDITION, the occasional small spot to borders, pp. [ii], 99, crown 8vo, original blue cloth, backstrip with printed label and slightly nicked at ends, gentle rubbing around tail, faint endpaper browning, dustjacket with light overall soiling and a small amount of chipping to ends of backstrip panel, very good (Gallup A8a) £1,750

Notable as the first printing of ‘The Waste Land’ to include the dedication to Ezra Pound, and the first appearance in book-form of ‘The Hollow Men’.
40. **Hall (Radclyffe)** A Saturday Life. *Arrowsmith*, 1925, *first edition*, a few faint spots recurring throughout, pp. 320, crown 8vo, original teal cloth lettered in green to upper board and backstrip, minor rubbing to extremities with top corners gently knocked and some fine spotting to edges, a few tiny spots to flyleaf, **good** £100

A comic novel drawing on the life of the author’s partner Una Troubridge as the basis for her protagonist, Sidonia Shore, and using theosophy as the playful basis of its narrative structure.

**William Troy’s copy**

41. **Stein (Gertrude)** *The Making of Americans. Being a History of a Family’s Progress*, written [...] 1906-1908. *Paris: Contact Editions, Three Mountains Press*, [1925,] *first edition*, [one of 500 copies], pp. 925, 8vo, contemporary half morocco and blue cloth with the original wrappers bound in, gilt rules, the backstrip lettered in gilt between 5 raised bands and a little faded, a few spots of wear and the joints a little rubbed, the untrimmed edges toned and uncut after 60 or so pages (a commendable effort), a few small spots to endpapers, and contemporary ownership inscription to blank preceding half-title (see below), **good** £1,150

Printed by Maurice Darantière in Dijon.

The novel was identified by Stein as both a ‘monumental work’ and, more subjectively, as ‘the beginning, really the beginning of modern writing’ - the inclusion of its dates of composition on the title-page a clear assertion of its claim to the latter.

An interesting copy of a scarce edition, bearing the pencilled ownership inscription of William Troy, dated ‘N.H. 1926’ - this the academic and critic, who was teaching for a year in New Hampshire following his graduation from Yale in 1925. He later married poet Léonie Adams, who had known Stein in Paris. Troy is notable for having defended enthusiastically Stein’s later ‘Autobiography of Alice B. Toklas’ against the sort of ridicule that her obstinately irregular prose style tended to attract - proposing that ‘among books of literary reminiscences Miss Stein’s is one of the richest, wittiest, and most irreverent ever written’; he has, however, not made a great deal of headway with the present work.

full-page illustrations, the typographic design to the title-page likely by the author, pp. 38, 4to, original wrappers, repeating title-page design to front, very short split at foot of upper joint, edges roughtrimmed, glassine jacket gently toned as usual and a trifle frayed at foot of backstrip panel, very good £400

Scarce early work by the poet, this one of the ‘exemplaires de presse’ mentioned in the limitation (and marked ‘Service de Presse’ on rear panel). Printed by Maurice Darantière in Dijon, like so much important work of the period - Joyce’s ‘Ulysses’ being the outstanding example.

43. **Aragon (Louis)** *Le Paysan de Paris*. Paris: Éditions de la Nouvelle Revue Française, 1926, **FIRST EDITION**, 758/900 COPIES (from an edition of 1,053 copies), pp. 252, foolscap 8vo, original wrappers printed in red and black to front, some light dustsoiling and a crease to top corner of front, the edges untrimmed, tissue jacket, very good £100

A key work of Surrealism - a mythic vision of Paris, displaying the blend of the fantastic with the everyday that is so central to modernism, which would later influence Walter Benjamin in his formulation of The Arcades Project.

With the scarce dustjacket

44. **Ford (Ford Madox) [i.e., Hueffer]** *A Mirror to France*. Duckworth, 1926, **FIRST EDITION**, colour frontispiece, a few faint foxspots to prelims, pp. 290, crown 8vo, original green cloth, backstrip lettered in gilt, some very light foxing to edges, small Blackwell’s sticker at foot of front pastedown, dustjacket repeating colour frontispiece design a little chipped to corners and backstrip ends with a couple of small nicks and a short closed tear at head of rear panel, charming letter presenting the book laid in at rear, very good (Harvey A60) £1,400

The attractive dustjacket is in excellent shape, and an unusual survival on a Ford book from this era - it has also served to keep the book below in excellent condition.
45. **Forster (E.M.)** Cesta do Indie [Passage to India,] Romàn [Translated by Karel Kraus.] Prague: Cin, 1926, FIRST CZECH EDITION, pp. 389, [5], crown 8vo, original wrappers designed by Václava Maska, some rubbing and creasing with a short split at foot of upper joint, edges untrimmed, good (Kirkpatrick D4a) £100

Preceded by the Swedish, and in the same year as the Russian, this is nevertheless an early translation of Forster’s novel with a striking cover design.

46. **Read (Herbert)** Collected Poems, 1913-1925. Faber & Gwyer, 1926, FIRST EDITION, faint browning to half-title, pp. 116, crown 8vo, original brown cloth, backstrip with printed label and a touch of fraying at ends, the latter affecting corners also, edges untrimmed £80

Inscribed by the author on the flyleaf: ‘For Frank, Herbert, 17.xi.26’. The recipient is obscure, but the familiar form of the inscription makes F.S. Flint or Frank Morley the outstanding candidates.

**Inscribed to Alphonse de Châteaubriant**

47. **Rodker (John)** Dartmoor. Traduction de Ludmila Savitsky. Paris: Éditions du Sagittaire, 1926, FIRST EDITION, ONE OF 725 COPIES on vélin de Rives paper (this unnumbered from an edition of 750 copies), manuscript facsimile as frontispiece, pp. 125, [1], small 4to, original plain wrappers with integral dustjacket, a few spots to top edge, tissue jacket with spot to front panel, very good £95

Inscribed on the flyleaf by the translator to a novelist whose subsequent endorsement of Nazism brought him disgrace and exile: ‘à Monsieur A. de Châteaubriant, bien amicalement, Ludmila Savitzky’. Savitzky is notable as the first translator of Joyce’s ‘Portrait’, and was the mother of Rodker’s third wife, Marianne.

Rodker’s account of his time imprisoned as a Conscientious Objector in Dartmoor prison during the First World War was not published in English until it appeared in the anonymous ‘Memoirs of Other Fronts’ in 1932. A short note, describing for French readers the fate of English COs, precedes the text.

48. **Eliot (T.S.)** Journey of the Magi. [Ariel Poem No. 8.] Faber and Gwyer [1927,] FIRST EDITION, full-page 3-colour design by E. McKnight Kauffer, pp. [iv], foolscap 8vo, original sewn yellow wrappers with a design by McKnight Kauffer, a little incredibly faint spotting to rear panel, very good (Gallup A9a) £80
49. **Hesse (Hermann)** Der Steppenwolf. *Berlin: Fischer, 1927, FIRST EDITION,* with the ‘Tractat vom Steppenwolf’ separately paginated and in faux yellow wrappers that have as usual browning the surrounding pages, pp. 1-64, 1-33 [Tractat vom Steppenwolf], 65-289, crown 8vo, original blue cloth with single fillet gilt border to both boards and author’s monogram stamped in gilt to upper, gilt to border of upper board rubbed away in a couple of places, backstrip decorated in gilt with lettering in the same against a black ground, top edge brown with a small amount of rubbing, ownership inscription to flyleaf and stamp to following blank, good £400

50. **Lewis (Wyndham)** The Wild Body. A Soldier of Humour and other Stories. *Chatto & Windus, 1927, FIRST EDITION,* pp. 295, [4, ads], crown 8vo, original orange cloth with blind-stamped border to both boards, backstrip lettered in gilt, top edge orange, the cloth a little dusty, envelope with note in Lewis’s hand laid in at rear, tape shadow to this and facing endpaper, dustjacket with very light dustsoiling, very good (Morrow & Lafourcade A9b; Pound & Grover A8a) £1,600

A presentation copy, inscribed on the flyleaf: ‘To Lady Ottoline Morrell, from Wyndham Lewis, Dec. 1929’. The author had been in frequent attendance at Lady Ottoline’s Garsington gatherings, where his hostess had observed the effortlessness with which he created a negative energy around himself.

The envelope laid in at the rear identifies this as a Christmas present, and suggests a few stories within that ‘it is best to read first perhaps’ - signed ‘W. Lewis’.

**Inscribed to the dustjacket designer**

51. **Sinclair (May)** The Allinghams. *Hutchinson, [1927], FIRST EDITION,* a few small spots at page-heads, pp. 288, 16[ads], crown 8vo, original green boards, lettered in black to upper board and backstrip within a blind-stamped border, a little rubbing to extremities and bottom corners turned in, front endpapers browned
with ownership inscription of Dorothy E. Hyde to flyleaf and her bookplate to verso of same, dustjacket with a little internal tape repair to corners and backstrip ends, good £200

Inscribed by the author on the half-title: ‘Mrs Stanley Hyde from May Sinclair’; the recipient (she of the bookplate) was part of the author’s circle of friends in Stow-on-the-Wold - her husband the local garageman, and she an artist chosen by Sinclair to illustrate the dustjackets of ‘Far End’, ‘The History of Anthony Waring’, and the present work.

The first translation of any of her novels

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

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

53. Butts (Mary) Imaginary Letters. With Engravings on Copper from the Original Drawings by Jean Cocteau. Paris: Edward Titus at the sign of the Black Manikin, 1928, FIRST EDITION, ONE OF 250 COPIES (this unnumbered), 5 full-page drawings by Cocteau, pp. [vi], 49, [4, ads], 4to, original tan cloth, printed labels to upper board and backstrip, the latter just a touch faded, a few spots to untrimmed edges, the pages largely uncut, a little spotting to free endpapers with a little straining to the textblock either side, protective acetate jacket, very good £200

With Eliot’s compliments, to Mappie Mirrlees[?]

54. Eliot (T.S.) For Lancelot Andrewes. Essays on Style and Order. Faber and Faber, 1928, FIRST EDITION, initial blank and verso of final page partly browned as usual, a few pages with brown spot at foot, pp. 143, crown 8vo, original blue cloth, backstrip with printed label, fine spotting to flyleaf with the word ‘ballistic’ in pencil to flyleaf, a typed Faber compliments slip tipped in here also, dustjacket defective with loss around head and split into two pieces at backstrip panel, good (Gallup A12a) £1,575
A curious presentation copy with the tipped in note conveying an enigmatic message from the author: ‘For the Henwife from the puir daft makar’ - a laid in note from Stride & Son auction house to the purchaser of this copy in 1985 seeks to clarify the recipient, and does so with an accompanying note from the vendor. The ‘Henwife’, it explains was probably Eliot’s ‘pet name’ for Mappie (Emily) Mirrlees, the mother of Hope Mirrlees - ‘from whom I received the book’. The note apologises for being ‘so vague’, but at least seems to indicate secure provenance - it seems possible that Hope herself was the recipient, on the basis that the ‘hen wife’ appears as a character in her most famous novel, ‘Lud-in-the-Mist’, but if it was indeed her mother that probably puts the date of the gift back to post-1940 when Eliot was staying at the Mirrlees residence in Shamley Green to escape the Blitz. Either alternative would exercise an appeal, but if the latter the question of the choice of book becomes more ponderable - one might perhaps consider in this regard its printed dedication to his own mother. Might he have considered it an appropriate selection for one in whom he had found a surrogate maternal figure during a time of need? In any event, it is a playful presentation, with Eliot uncommonly styling himself in Scots as the ‘poor mad poet’.

55. **Eliot (T.S.)** A Song for Simeon. [Ariel Poem No.16.] Faber and Gwyer, [1928,] **FIRST EDITION**, full-page colour-stencilled illustration by E. McKnight Kauffer, pp. [4], foolscap 8vo, original sewn blue wrappers with a little fading around spine and a small scuff at head of rear, very good (Gallup A11a) **£60**

56. **Gide (André)** Le Voyage d’Urien. Maastricht: A.A.M. Stols for The Halcyon Press, 1928, 202/300 COPIES (from an edition of 330 copies), printed on hollande Pannekoek paper in van Krimpen’s Lutetia typeface with initial letters and title-page lettering designed by Alphonse Stols, the latter printed in red and the former in alternating red, black, and blue, headpiece wood-engravings by Alfred Latour printed with colouring in red or blue, a few dark brown speckles to bottom corner of title-page, pp. [vi], 94, 8vo, original wrappers printed in red, black and blue, faintly spotted, the edges likewise and untrimmed, very good **£115**
57. Eliot (T.S.) Animula. [Ariel Poem, No. 23.] Faber and Faber, 1929, FIRST EDITION, 146/400 COPIES signed by the author, printed on hand-made paper, full-page wood-engraving printed in 3 colours and a further wood-engraved design by Gertrude Hermes, the title glossed in pencil (‘=The SOUL’), pp. [9, rectos only], crown 8vo, original yellow boards lettered in gilt with asterisk design to upper board, a little wear to corners and backstrip ends, overall faint spotting and a minor scrape to upper board with a touch of cracking and chipping to spine (but less than often found), small monogram stamp to front pastedown with contemporary ownership inscription to flyleaf, good (Gallup A14b)

£275

Inscribed to his English translator

58. Gide (André) Voyage au Congo, suivi du Retour du Tchad et illustré de soixante-quatre photographies inédites de Marc Allégret. Paris: Gallimard, 1929, ONE OF 1,571 COPIES on Vélin d’Arches paper, this copy unnumbered but likely one of the 50 given over to the author for presentation, small photograph to title-page, 4 full-page maps printed in red and black, running headers in red, photographic plates throughout, pp. 305, 4to, original wrappers barely attached to the textblock (loose aside from final quarter) and heavily frayed and chipped overall, fair

£750

An important presentation copy of this travel narrative, inscribed by the author on the half-title to the English translator of this and many other of his works: ‘À mes amis Simon et Dorothy Bussy. André Gide’.

Dorothy Bussy, née Strachey, was among the thirteen children of Sir Richard and Jane Strachey, and the sister therefore of Lytton, James, Oliver, etc.; a large part of her education was in France and she married the French painter Simon Bussy - she was, like her siblings, connected to the Bloomsbury Group (her only novel, ‘Olivia’, was published anonymously by the Hogarth Press in 1949), but her most important friendship was with Gide, whom she first met in 1918. She came to be not only one of his closest friends, but his chief translator into English (her translation of this work, as ‘Travels in the Congo’, appeared in 1930).

The work itself recounts a journey undertaken in the company of the photographer, Gide’s partner at the time, in 1925 - its anachronistic use of the term ‘Congo’ (it was by then a part of French Equatorial Africa) was an intentional statement that imaginative geography was as important to the author as physical; the work is dedicated to the memory of Joseph Conrad, whose vision of the
region in works such as ‘Heart of Darkness’ formed the foundation of Gide’s own. As an exercise in ethnography, its approach is idiosyncratic - but it is a monumental work, with the photography of Allégret making a major contribution to its effect. Allégret’s documentary film of the expedition launched his career in that medium.

Though the copy is a poor one, the association is difficult to improve upon (particularly given the posthumous nature of the dedication).

59. **Morand (Paul)** Black Magic. Translated by Hamish Miles & With Illustrations by Aaron Douglas. Heinemann, 1929, FIRST ENGLISH EDITION, 8 plates by Douglas with one of these starting to come loose, ownership inscription of Lady Wolseley to half-title, a few pages a little dusty at head, pp. [viii], 196, 8vo, original patterned cloth, printed labels to darkened backstrip and upper board, small amount of rubbing to extremities, good £30

A record of the author’s travels to ‘28 Negro countries’, in America and Africa predominantly, precipitated by the burgeoning cultural influence of the ‘black experience’ in Western art and the author’s own encounters with it. The illustrations come from Harlem figure Aaron Douglas, whilst the translator acknowledges the assistance of NAACP leader Walter White with the rendering of African-American speech.

60. **Yeats (W.B.)** Three Things. Ariel Poem No.18. Faber and Faber, 1929, 78/500 COPIES signed by the author, 2 drawings by Gilbert Spencer (one in colour), pp. [12], 8vo, original blue boards, lettered in gilt to front with asterisk motif, a little edge-darkening and a couple of tiny speckles, the spine a little chipped at ends and with some paper loss around the middle, small gift inscription in pencil to flyleaf, good (Wade 166) £400

61. **Yeats (W.B.)** Three Things. [Ariel Poem, No.18.] Faber and Faber, 1929, FIRST EDITION, colourprinted drawing by Gilbert Spencer, pp. [3], foolscap 8vo, original sewn blue wrappers with Spencer illustration to front, very good (Wade 166) £50

62. **Cunard (Nancy)** Poems (Two) 1925. ['Simultaneous' and 'In Provins']. Aquila Press, 1930, FIRST EDITION, 122/150 COPIES signed by the author, pp. [14], 4to, original boards with an overall design by Elliott Seabrooke, printed label to upper board, the boards a little soiled and rubbed with a few small marks, faint spotting to free endpapers, good £800

A scarce work, printed by Wyn Henderson at her Aquila Press - though with the look of a production from Cunard’s own Hours Press, which Henderson later ran when the proprietor departed for the US to prepare her ‘Negro Anthology’.
63. **Crane (Hart) The Bridge. New York: Horace Liveright, [1930,] FIRST AMERICAN EDITION, frontispiece photograph by Walker Evans with a little creasing to paperstock at inner margin of same, title-page printed in black and red, pp. 82, crown 8vo, original navy blue boards lettered in gilt to upper board within a blind-stamped single fillet border, the backstrip lettered in gilt and slightly dulled with just a touch of wear at head, contemporary ownership inscription of Jesse L. Greenstein to front pastedown, protective glassine jacket, good** £450

One of the most important, and most fully realised, modernist long poems - using the landmark of Brooklyn Bridge from the author’s skyline as a departure point for a lyrical meditation on America. It had originally been published earlier in the same year by Harry Crosby’s Black Sun Press in Paris.

The ownership inscription belongs to an important US astrophysicist, a native New Yorker who had gone to Harvard aged 16 and attained his master’s there in the year this book was published - the same year he returned for a brief sojourn in the city of his childhood. As Robert P. Kraft recalls, in his ‘Biographical Memoir’ of Greenstein: ‘The period just before and immediately after the October 1929 stock market crash was for Jesse [...] a time not only of serious astronomical study but also a time for indulgence in modern art, fashionably avant-garde literature, and adventures in the theatre, not only in the Boston area but also in New York itself’.

64. **(Eliot.) PERSE (St.-J.) Anabasis. With a Translation into English by T.S. Eliot. Faber and Faber, 1930, FIRST EDITION IN ENGLISH, 185/350 COPIES signed by the translator, pp. 75, royal 8vo, original green cloth lettered in gilt to upper board and backstrip, the latter with small dark patch at head, couple of small bumps to edges, ownership inscription to flyleaf, slipcase worn (as often) with tape repair to splits, good (Gallup A16b)** £300

Eliot also provides a 5-page Preface to his translation, which was made in collaboration with the author.

The ownership inscription is that of Margaret E. Hecht, including her Chicago address and the date (7-3-44). She was a poet, reviewer, essayist and a teacher of English composition at the University of New Mexico and Yale, who later the same year would marry William K. Wimsatt - a Yale Professor who wrote on Eliot, associated with the New Criticism and most renowned for his formulation of the concept of the ‘intentional fallacy’.

65. **Eliot (T.S.) Marina. [Ariel Poem No.29.] Faber and Faber [1930], FIRST EDITION, 3-colourprinted full-page line-drawing by E. McKnight Kauffer, pp .[4], foolscap**
8vo, original sewn blue wrappers with a design by McKnight Kauffer, thin strip of dried adhesive residue at foot of inside cover, good (Gallup A17a) £60

**Proof copy**

66. **Lawrence (D.H.)** The Triumph of the Machine. Faber and Faber, [1930,] **PROOF COPY**, 2 illustrations by Althea Willoughby, one used as a front cover design the other full-page and incorporating four colours, pp. [4], foolscap 8vo, original sewn grey wrappers, fine condition (Roberts A58b for first edition) £150

A variant proof, constituting the first state of the publication - it differs in three respects from the published version: there is an orange surround to the centre of the coloured illustration rather than yellow, the wrappers are green in the published edition, and the Ariel Poem sequence number (28) is lacking on the rear cover.

[With:] A good copy of the published first edition, together in envelope.

![Image of The Triumph of the Machine](image)

67. **Lawrence (D.H.)** The Triumph of the Machine. Faber and Faber, [1930,] **FIRST EDITION**, 2 illustrations by Althea Willoughby, one used as a front cover design the other full-page and incorporating four colours, pp. [4], foolscap 8vo, original sewn green wrappers, fine condition (Roberts A58b) £40

68. **Riding (Laura)** Twenty Poems Less. Paris: Hours Press, 1930, **FIRST EDITION**, 189/200 COPIES signed by the author, single spot to title-page, pp. [iv], 33, royal 8vo, original quarter leather with boards by Len Lye, backstrip lettered in gilt, corners a little rubbed, small amount of foxing to untrimmed edges, very good (Wexler A13) £550

With the contemporary ownership inscription of novelist Simon Jesty to the flyleaf. An attractive copy of this early volume by Laura Riding, a companion piece to Robert Graves’ ‘Ten Poems More’ with the same press.
69. **(Woolf.)** Recent Paintings by Vanessa Bell. With a Foreword by Virginia Woolf. *London Artist’s Association,* [1930], *First Edition,* a few small spots, pp. [8] (incl. covers), crown 8vo, original stapled self wrappers, a few spots to covers and staples a little rusted, good (Kirkpatrick B10) £400

One of around 500 copies printed (at the Favil Press), distributed at the exhibition. ‘Mrs. Bell is as silent as the grave. Her pictures do not betray her. Their reticence is inviolable’.

70. **Aldington (Richard)** The Colonel’s Daughter. *Chatto and Windus,* 1931, *First Edition,* 82/210 copies signed by the author, the occasional faint spot to borders, pp. [xii], 365, 8vo, original bevel-edged green buckram, the backstrip lettered in gilt and faded with spine cocked, i.e. with others untrimmed, a few faint spots to edges and endpapers with erased pencil ownership inscription to front pastedown, good £50

A savage portrait of rural society in the wake of the Great War.

71. **Beckett (Samuel)** Proust. [The Dolphin Books, 7.] *Chatto & Windus,* 1931, *First Edition,* title-page vignette by Edward Bawden, pp. [vi], 72, 16mo, original cream boards with Bawden design stamped in brown to front, lettering to upper board and backstrip in brown, the former with a few very faint spots, slight dustiness and a few faint spots to top edge, ownership initials to flyleaf, dustjacket with Edward Bawden design, very good (Federman & Fletcher 7) £400

A superb copy of this early Beckett, his second separately published work - preceded only by the single poem ‘Whoroscope’.

72. **Campbell (Roy)** Choosing a Mast. [Ariel Poems No. 38.] *Faber and Faber,* 1931, *First Edition,* 66/300 copies signed by the author, printed on hand-made paper at the Curwen Press with a full-page drawing to the half-title and a further full-page colour-printed drawing both by Barnett Freedman, pp. [8], crown 8vo, original salmon-pink boards with lettering and asterisk design in gilt to upper board, a tiny amount of wear at corners with a few chips to slightly darkened spine, very good (Parsons A7b) £60

The last in the original series.
73. **Woolf (Virginia)** The Waves. *Hogarth Press, 1931, FIRST EDITION*, light foxing to prelims receding into text, pp. 325, crown 8vo, original purple cloth, backstrip gilt lettered, a touch of rubbing to extremities, the edges faintly spotted, cloth very faintly sunned through dustjacket, the dustjacket designed by Vanessa Bell split into three pieces along joint-folds, some overall spotting, chipping to corners and backstrip ends and a pink liquid-stain at foot of rear panel, good (Kirkpatrick A16a; Woolmer 279) **£750**

74. **Boyle (Kay)** Year Before Last. *New York: Harrison Smith, 1932, FIRST EDITION*, pp. [vi], 373, crown 8vo, original brick-red cloth, lettered in gilt to upper board and backstrip, top edge dark-grey, dustjacket with a few shallow chips and nicks, very good **£95**

The author’s second novel.

**The suppressed first edition, with an ALS**

75. **(Lawrence.) Carswell (Catherine)** The Savage Pilgrimage. *Chatto & Windus, 1932, FIRST EDITION*, frontispiece portrait of Lawrence with tissue-guard, a few tiny spots to prelims, pp. xiii, 296, 8vo, original brick-red cloth, backstrip lettered in gilt, top edge orange, fine spotting to edges and endpapers, press cuttings and ALS laid in at front, dustjacket with darkened backstrip panel, a few faint spots and a couple of nicks, very good (Roberts B37) **£200**

The author was a close friend of her subject throughout most of his literary life, and wrote this book as a refutation of J. Middleton Murry’s ‘Son of a Woman’. The threat of a lawsuit led the publishers - who had exercised a similar approach with Wyndham Lewis when legal sanction loomed - to withdraw the book, with what Roberts estimates as ‘some thousand copies’ having been sold. Secker picked the book up and published a version more to Murry’s liking later that year.

Carswell’s ALS thanks the recipient for their letter and their general approval - it goes on to address a handful of points that her correspondent has made, in part regarding some late and posthumous Lawrence publications, but also acknowledging her oversight regarding whether Murry had ever reviewed ‘The Rainbow’ and mentioning that ‘I shall correct it if possible for the American edition’. In the event, legal issues intervened and the American edition was based on the revised Secker text. The enclosed press cuttings largely refer to the legal action threatened by Murry, as well as a further one by Douglas Goldring.
76. **Morand (Paul)** *Orient Air Express*. Translated by Desmond Flower. Cassell, 1932, *FIRST ENGLISH EDITION*, pp. 127, crown 8vo, original black cloth, backstrip lettered in gilt and gently faded, a few tiny spots to edges and a couple of light scuffs, good £50

Inscribed by Desmond Flower to Peter Davies: ‘For one who holds the strings of my destiny, PD from DF, 1932’.

A nice association copy from Flower, whose role as translator links him to the text, and whose profession as a publisher links him to the recipient.

**Presentation copy to Giacomo Antonini**

77. **Quasimodo (Salvatore)** *Oboe Sommerso*. Genoa: Edizioni di Circoli, 1932, *FIRST EDITION*, 221/500 COPIES, pp. 121, [4], crown 8vo, original wrappers with integral green dustjacket printed in blue, some gentle fading and two small marks, very shallow chipping to ends of backstrip panel, very good £500

Inscribed by the author to the half-title, at time of publication: ‘A Giacomo Antonini, Cordiale omaggio, Quasimodo’ - the recipient was one of the most eminent Italian literary critics of his era, whose reputation soured at the disclosure of his role as an informer to the fascist government. He has been regarded as a model for the ‘conformista’ of his one-time friend Alberto Moravia.

Quasimodo himself was unambiguously anti-fascist, though not active in the Resistance movement and so not likely to have been implicated in Antonini’s reports to the OVRA (Opera Volontaria di Repressione Antifascista) he was nevertheless moving in the same circles as those that were directly affected by Antonini’s act of betrayal - the inscription here predates this episode and speaks of a more innocent time. The work itself is one of the principal works of Hermeticism, published by the magazine ‘Circoli’ to which Quasimodo was a key contributor. The author won the Nobel Prize for Literature in 1959.

78. **[Rodker (John)]** *Memoirs of Other Fronts*. Putnam, 1932, *FIRST EDITION*, pencil note identifying author to title-page, a few spots to prelims and the odd tiny faint spot to borders further in, pp. 262, original oatmeal cloth, backstrip lettered in black, gentle knock to top edge of upper board, top edge of textblock a trifle dusty, ownership inscription to flyleaf, Paul Nash dustjacket with backstrip panel a little browned, a sliver clipped from head of front flap, some internal tape repair along head and tail, very good £2,000

A rather scarce work by an important modernist figure - a printer and publisher, as well as author and translator - this
copy retaining the desirable Paul Nash dustjacket, which shows the Arc de Triomphe through the Archway of Dartmoor Prison.

The novel is a fictionalised memoir in three parts, with the central section recounting the author’s experience as a conscientious objector in the First World War - including an unflinching portrayal of his time at Dartmoor. Though published anonymously, a portion of this central section had earlier been published in France - in a translation by Ludmila Savitzky - under the title ‘Dartmoor’.

**Inscribed by Rachel Annand Taylor**

**Lawrence (D.H.)** The Ship of Death and other Poems. *Martin Secker, 1933, FIRST COLLECTED EDITION*, title-vignette and 12 other wood-engravings (10 full-page) by Blair Hughes-Stanton, pp. [ix], 106, 8vo, original quarter black cloth with terracotta boards, backstrip with red leather label lettered in gilt and lean to spine, a few faint marks and light wear at top corners, top edge pink, others untrimmed, very faint spotting to free endpapers with gift inscription to flyleaf, good (Roberts A66) **£55**

The gift inscription to the flyleaf is in the distinctive hand of Lawrence’s friend and correspondent, the poet Rachel Annand Taylor: ‘To Robin, from Banabhard, Christmas Eve 1933’ - Taylor, whose verse was much admired by Lawrence, characteristically signed using the Scots word for poetess. The recipient is obscure.

**Lewis (Wyndham)** One-Way Song: Engine Fight-Talk, The Song of the Militant Romance, If so the Man You Are, One-Way Song, Envoi. *Faber and Faber, 1933, FIRST EDITION, 17/40 COPIES signed by the author, border to the title-page and design on each fly-title by Lewis*, pp. 132, 8vo, original yapp-edged vellum, lettered in gilt to upper board and backstrip, the backstrip a little rubbed and darkened with spine very slightly cocked and a minor bump at foot, top edge gilt, edges untrimmed, good (Morrow & Lafourcade A21a: Pound & Grover A20b) **£650**

A successful turn to verse from the artist and author, which prompted this appealing exchange with Herbert Read at the ticket machine of Piccadilly tube station:

‘I didn’t know you wrote verse, Lewis.’

‘I never knew it was so damned easy, Read.’
81. **Eliot (T.S.)** *The Rock. A Pageant Play written for performance at Sadler’s Wells Theatre 28 May - 9 June 1934 on behalf of the Forty-Five Churches Fund of the Diocese of London. Faber and Faber, 1934, FIRST EDITION, pp. 86, crown 8vo, original grey wrappers printed in black, backstrip lettered in black and lightly toned, edges toned, bookplate to flyleaf with light foxing to free endpapers, very good (Gallup A26a) £120

One of 2,000 copies in this binding from the first edition.

Roland Penrose’s copy

82. **Ernst (Max)** *Une Semaine de Bonté, ou Les Sept Éléments Capitaux. Roman [Cahier 1-5.] Paris: Aux Éditions Jeanne Bucher, 1934, FIRST EDITIONS, EACH 13/800 COPIES (from an edition of 816 copies), text restricted to prelims, section titles and epigraphs, otherwise the narrative conveyed in full-page collage illustrations, one or two faint handling marks, and in a few cases a pencil cross at head of page (perhaps marking ownership of an original), 4to, original wrappers of different colours, the backstrips faded, some rubbing and light soiling the third volume with a small hole at head of backstrip, original slipcase a little worn and soiled with printed labels to top and back, good £4,500

A major association copy of this extraordinary work - a startlingly original, graphic novel composed entirely of recycled illustration: each volume carries the ownership inscription of Ernst’s friend and surrealist colleague Roland Penrose, who financed the project and its publication.

These are effectively the first of the copies with Arabic numerals, and aside from that fact there is something suitable about the number for this playfully macabre novel.

Ernst uses collage as his medium for generating an absurd narrative, for which the days of the week furnish an arbitrary structure - in each case associated with an element or property that constitutes its theme; nineteenth-century illustration is the raw material and provides a suitably staid surface for the artist to puncture with elements of the fantastical and the grotesque.

As a display of imagination and wit it is hard to surpass - sets are scarce on the market, and a better association would be difficult to conjure.

83. **Mann (Thomas)** *Nocturnes. With Lithographs by Lynd Ward. New York: Equinox Cooperative Press, 1934, FIRST EDITION IN ENGLISH, 731/1,000 COPIES signed by the author, title-page vignette, each of the three stories with a head-piece and a full-page illustration, pp. 61, crown 8vo, original illustrated blue cloth, the backstrip faded with paper label, publisher’s slipcase with label
84. **Empson (William)** Some Versions of Pastoral. *Chatto & Windus*, 1935, **FIRST EDITION**, pp. [vi], 298, crown 8vo, original green cloth, backstrip lettered in gilt with very slight lean to spine, cloth to upper board bubbling slightly, top edge green with a couple of tiny spots to fore-edge, ownership inscription to flyleaf (‘John F. Danby, Oct. 1943’), a few small spots to borders of endpapers, good **£35**

The copy of Empson’s contemporary, US critic John F. Danby - who similarly wrote on Shakespeare and Wordsworth, and engaged with Empson in critical debate; they worked together at Sheffield in the 1950s, and Empson briefly lodged with his colleague.

85. **(Lawrence.) E.T. [i.e., Jessie Chambers]** D.H. LAWRENCE, a Personal Record. *Jonathan Cape*, 1935, **FIRST EDITION**, the odd faint spot throughout, pp. 223, crown 8vo, original tan cloth, lettered in violet to upper board and backstrip, lean to spine, spotting to top edge, bookplate of Ernest Biggs with his ownership inscription to facing flyleaf, dustjacket price-clipped with darkened backstrip panel and a few handling marks, good (Roberts B43) **£60**

The author was a childhood friend, and the basis for Miriam in ‘Sons and Lovers’ - the adopted pseudonym referred to the title character of her unpublished novel, ‘Eunice Temple’.

86. **Read (Herbert)** The Green Child. A Romance. *Heinemann*, 1935, **FIRST EDITION**, pp. [iv], 256, crown 8vo, original green cloth lettered in gilt to upper board and backstrip, publisher device in blind to lower board, bottom corners a trifle bumped, a couple of tiny faint spots to tail edge, dustjacket, near fine **£700**

A superb copy of the author’s only novel.

87. **Richardson (Dorothy M.)** Pointed Roofs. With Introduction and Notes by Junzaburo Nishiwaki. *Tokyo: Kenkyusha*, [1935,] **FIRST JAPANESE EDITION**, one or two small spots to borders, pp. lxvii, 401, crown 8vo, original black cloth, backstrip lettered in gilt, publisher device blind-stamped to upper board, corners a little pushed and a few tiny white spots to upper board, faint spotting to endpapers with ownership inscription to flyleaf (see below), silk page-markers, good **£150**

The copy of Rose Isserlis Odle - the sister of Richardson’s husband, Alan Odle. This edition consists of a long introduction in Japanese, followed by the text of the novel in English, and then a section of Notes in Japanese and English - the author’s sister-in-law has added a couple of notes to the latter section at rear. An interesting association copy, though Rose Odle’s connection with Japan is obscure.
One of 10 presentation copies

88. Tzara (Tristan) Grains et Issues. Rêve Éxperimental. Paris: Denoel et Steele, 1935, FIRST EDITION, IX/10 COPIES reserved for the author and printed on pink paper, page edges slightly toned, pp. 317, [1], crown 8vo, original brown wrappers over stiff card with small printed labels to backstrip and both covers, that to backstrip a little sunned, the outer paper a little worn to backstrip and joint ends, and the hinges straining from the heavy textblock, faint spotting to top edge, good

£950

Inscribed by the author to the half-title: ‘à Jess, avec le souvenir de Tristan Tzara, 1937’. A series of prose-poems with their foundation in dream, each reflected upon in a section of notes at the rear.

89. Barnes (Djuna) Nightwood. Faber and Faber, 1936, FIRST EDITION, pp. 239, 8vo, original purple cloth, backstrip lettered in gilt with a small area of fading at head and slight lean to spine, slight knock to top corner of upper board, top edge purple now slightly faded, endpapers spotted with contemporary ownership inscription to flyleaf and a later ownership inscription to front pastedown concealed by flap, small bookseller ticket at foot of same, dustjacket with sunned backstrip panel, frayed around head with some loss at head of backstrip panel, a little tape repair to corners of front panel, good

£300

A scarce book, the dustjacket carrying Eliot’s warning that the book ‘has nothing to offer readers whose temperament attaches them to either an easy or a frightened optimism’.

90. Gide (André) ‘Il va sans dire...’ ['Il va de soi....'] [Working manuscript on the Spanish Civil War.] circa 1936, written in black ink on blue paper with many corrections and insertions in the same, the smaller leaf providing a passage marked for insertion ('v. feuillet') between the second and third paragraphs of p. 2, pp. [5, rectos only], various sizes and formats, very good condition

£1,000

Gide’s article, published as ‘Il va de soi...’ (the crossed-through title on the final sheet) in ‘Vendredi’, the organ of the Front populaire on 22nd January 1937, praises the Marxist volunteers going to fight in Spain and offers a damning assessment of Franco. Though, broadly speaking, the author’s allegiances are clear, the subtext of the piece is Gide’s ‘Retour de l’ U.R.S.S.’ from 1936, which had offered a critical account of communism and a repudiation of his previous sympathies. His compromise here takes
the form of a positive assessment of the isolated effects of communism without endorsing or referring to its general programme.

The present manuscript copy comprises the full article, with additional material within the deleted passages - it demonstrates the fluency and directness of Gide’s thought, even whilst balancing his convictions with editorial demands.

91. Alexandre (Maxime) Sujet à l’amour. Neuvième cahier de ‘Habitude de la poésie’. Paris: G.L.M., 1937, FIRST EDITION, printed on pink paper, pp. [16], 12mo, single folded sheet, stapled and uncut, bookplate of surrealist collector John Lyle to rear cover with his catalogue card laid in, very good £30

An Alsatian poet, associated with Louis Aragon - and with the surrealists, until the latter’s rupture with Breton split the group.

92. Warner (Rex) The Wild Goose Chase. A Novel. Boriswood, 1937, FIRST EDITION, pp. 442, 8vo, original blue cloth, lettered in yellow to upper board and backstrip, the latter slightly sunned through the jacket with some faint spotting to cloth overall and minor soiling at head of front board, top edge a little dustsoiled, dustjacket a little darkened with some minor soiling and creasing, very good £75

Warner’s striking fiction debut, a modern allegory which drew upon his classical education and earned comparison with the work of Kafka.

93. Ford (Ford Madox) Provence. From Minstrels to the Machine. George Allen and Unwin, 1938, FIRST ENGLISH EDITION, frontispiece in colour and other text illustrations by Biala, pp. 368, 8vo, original quarter orange cloth with blue cloth sides, backstrip lettered in blue, top edge blue, dustjacket with gentle fading to lettering of backstrip panel which is a little chipped at head (Harvey A74b) £300

94. Miller (Henry) Max and the White Phagocytes. Paris: Obelisk Press, 1938, FIRST EDITION, pp. 324, 8vo, original tan wrappers, printed in black and green, foot of lower joint a little nicked, top edge a trifle dustsoiled, others roughtrimmed, small numerical stamp at foot of rear free endpaper with a scrap of paper adhering to foot of same, original wraparound band, protective tissue jacket, very good (Pearson A-57) £400

The survival of the band is uncommon - it carries the warning that it ‘Cannot be Bought in England and U.S.A.’. The second in the Villa Seurat series.
95. Nin (Anaïs) The Winter of Artifice. Paris: Obelisk Press, 1939, **FIRST EDITION**, toning to textblock, small closed tear to leading edge of title-page, pp. 289, 8vo, original wrappers with lettering in black against a design in blue to front some light soiling and a few spots with a smudge-mark at foot of rear panel, a little cracking to joints, around half the pages uncut, small mark to fore-edge and a few small spots to endpapers, protective tissue jacket, good (Pearson A-63) £200

The third in the Villa Seurat series and the last title from the Press to be published in Jack Kahane’s lifetime.

**The blurb signed by Eliot**

96. (Eliot.) Billany (Dan) The Opera House Murders. Faber and Faber, 1940, **FIRST EDITION**, pp. 323, crown 8vo, original red cloth, backstrip lettered in gilt a little dulled, some waterspotting to both boards, a few spots to top edge, ownership inscription to flyleaf, dustjacket with tape repair to corners and backstrip ends, the backstrip panel a little darkened, good £1,500

The ownership inscription is that of the important modernist author Hope Mirrlees, the book likely to have been presented to her by her friend T.S. Eliot - who, during the Blitz, was staying at the Mirrlees home in Shamley Green. This likelihood is further bolstered by the discreet presence of Eliot’s signature (in the form of his initials) against the blurb on the front flap. Eliot was a prolific and adept writer of blurbs, but only a few - including this one, on the basis of the present copy - can be attributed to him with any certainty. His contribution to this paratextual aspect represents a shadow area not yet covered by any bibliography, but of enormous scholarly interest. Billany’s work originally bore the title ‘Opera is Such Fun’, but Eliot exercised his editorial better judgement to insist upon the change.

The author’s first novel, one of only two published in his lifetime - he died in the Apennine Mountains during the Second World War. Eliot’s blurb presents Billany as a ‘new writer of thrillers with new thrills’ and concludes with the ‘hope that Robbie Duncan will be called upon to solve other mysteries after this’ - a promise unfulfilled.

97. Epstein (Jacob) Let There Be Sculpture. An Autobiography. Michael Joseph, 1940, **FIRST EDITION**, frontispiece and close to 50 further monochrome plates showing examples of the artist’s work, pp. 335, 8vo, original maroon cloth, backstrip lettered in silver, very minor knock to bottom corner of upper board, faint...
partial browning to free endpapers, dustjacket with internal repair at head of gently faded backstrip panel, light chipping to corners and the odd nick, very good £200

Inscribed by the author on the half-title: ‘To T. Joy from Jacob Epstein, Nov. 28, 1940’.

98. **Trotsky (Léon)** D’une égratignure au danger de gangrène (Défense du Marxisme). [Paris: [Secrétariat International della Quatrième Internationale,] n.d. circa 1940, FIRST EDITION, errata slip laid in, one page bound upside down, pages browned, pp. [1], 40, 4to, original stapled orange wrappers printed in black to front with price doubled in manuscript, nicked and creased around the edges and a little rubbed along spine, good £250

A scarce booklet, with a solitary institutional holding in France, printing the author’s lengthy rejoinder to Max Shachtman’s ‘Open Letter to Comrade Trotsky’. His differences with his erstwhile American comrade had come to a head in relation to Soviet involvement in the Second World War.

The publication itself is not dated, but post-dates Trotsky’s death in the same year as the text was written.

Presentation copy

99. **Williams (William Carlos)** In the Money. White Mule - Part II. Norfolk, CT: New Directions, 1940, FIRST EDITION, pp. 382, crown 8vo, original blue cloth, backstrip lettered in silver with a small amount of fading at head, a touch of soiling to upper joint, top edge pale blue, edges roughtrimmed, adhesive browning to endpapers, dustjacket price-clipped with short closed tear at head of front panel, very good £450

Inscribed on the flyleaf: ‘To Paul C. French, William Carlos Williams’ - the recipient Paul Comly French, the journalist and author.

100. **Stevens (Wallace)** Notes Towards a Supreme Fiction. Cummington, MA: Cummington Press, 1943, SECOND EDITION, ONE OF 330 COPIES, decorations printed in yellow, small faint spot to recess of one line, pp. [ii], 46, crown 8vo, original quarter yellow cloth with grey boards, backstrip lettered in black with a touch of rubbing at ends, edges untrimmed, very good (Edelstein A6b) £250

101. **Camus (Albert)** Le Malentendu, pièce en trois actes [et] Caligula, pièce en quatre actes. Paris: N.R.F. Gallimard, 1944, FIRST EDITION, 427/1,000 COPIES, title-page printed in black and red, pp. 214, [1], foolscap 8vo, original cream boards with a Mario Prassinos overall design stamped in green, red, and black, faint pen-mark to upper board, the top edge a trifle dusty, very good £60
Roger Senhouse's copy of Kafka's The Trial. Secker and Warburg, 1945, SECOND ENGLISH EDITION, the textblock toned throughout, a single small marginal mark in pencil to Brod's 'Epilogue' (the passage regarding his intentions with the unfinished parts of the novel), pp. 200, foolscap 8vo, original blue cloth, backstrip lettered in red, dustjacket, TLs cutting regarding book laid in at front, very good £300

Roger Senhouse's copy of the first edition of this translation to be published at his house of Secker and Warburg - the Muirs translation had originally been published by Gollancz, and Senhouse was in large part responsible for the excellent list of European translation that Secker developed.

Senhouse's ownership inscription at the head of the flyleaf is dated 2.2.45 (he has added the date of publication, 1.3.45, next to the edition statement on the Copyright page), and below it an amusing tangential anecdote - all in his characteristically small, pencilled hand. The anecdote concerns the meeting of G. Humphreys-Roberts, 'who had just completed his translation of Max Brod’s Biography of Kafka’, and another (whose name is not legible) - the latter having recounted Rossini’s comment at Meyerbee’s nephew ‘playing an interminable elegy on the piano not long after his uncle's death’, that ‘I think it would have been better if the nephew had died and the uncle had written the elegy’. Returning to Kafka, he concludes his account of the meeting by adding that ‘Brod is a hunch-back, and neither agreed with any of his parochial interpretations’.

(Rimbaud.) MAILLART (Jean-Denis) [Invitation to a private view of his illustrations to ‘Le Bateau ivre’ by Arthur Rimbaud.] November-December 1945, single sheet lithograph with Maillart portrait of Rimbaud at head, pp. [1], 4to, the sheet a little toned and a couple of tiny spots at borders, chip at foot and a little corner creasing, sometime folded horizontally with one point starting, good £80

An attractive piece of ephemera related to what is the artist’s major work in the field of book illustration.

(Durrell.) CURTIS BROWN (Spencer) Typed Letter signed to Lawrence Durrell. 29th October 1946, typed letter-sheet with manuscript correction in blue ink, the addresses of sender and recipient typed to verso, pp. [1], 4to, original folds, good condition £120

A letter to Durrell, then in Rhodes, from his agent regarding the possibility of a contract with a publisher: ‘I will certainly see what I can do [...] though it would be easier if you had in the last ten years written any straight novels’. The course of action he proposes is to ask Faber in the first place, to see if he can propose giving them
overall rights for guaranteed royalties of £300 a year. He confirms receipt of ‘the play’ (presumably Sappho), which he has passed to John Green but intends to take it back from him in due course ‘because I fancy that I will enjoy it’.

**Inscribed by Eliot to Hope Mirrlees**

105. **Eliot. (Eliot) Hare (Cyril) With a Bare Bodkin. Faber and Faber, 1946, FIRST EDITION, pp. 183, crown 8vo, original pink cloth, backstrip lettered in gilt with slight lean to spine, a couple of small marks to same, endpapers faintly spotted with cracking to rear hinge, dustjacket, good £1,500**

Inscribed on the flyleaf: ‘H.H.M. from T.S.E. (but why is the pin controller given such a grand old Spanish name? See Don Quixote)’. The inscription is from Eliot to his friend, the poet, novelist and translator Hope Mirrlees - the reference to the character of Mr Palafox in the novel. Eliot records the sending of the book in a letter to Mirrlees of Easter Monday that year - ‘I am sending you the latest Cyril Hare, which I think is good’; the gift relates not only to his directorial role at Faber, but also his enjoyment of crime fiction. It is possible, and certainly the case with other such examples from the Faber list, that Eliot was also the writer of the blurb - which emphasises primarily his publisher’s perception of the author’s work.

106. **Sartre (Jean-Paul) Le Mur. Paris: N.R.F. Gallimard, [1946,] FIRST EDITION THUS, 18/1,000 COPIES, title-page printed in red and black, pp. 222, [1], foolscap 8vo, original black boards with a Mario Prassinos design stamped in green, white and gilt to both boards, backstrip lettered in gilt, a hint of rubbing to extremities, the textblock lightly toned, very good £45**

A collection of stories, issued in an attractive Prassinos binding.

‘I typed it four times’

107. **Williams (William Carlos) Paterson (Book One). New York: New Directions, 1946, FIRST EDITION, ONE OF 1,000 COPIES, pp. [50], crown 8vo, original tan cloth, decoration blocked in black carrying around the backstrip with lettering in gilt to upper board, a little spotting and heavy water-stain at bottom corner of both boards, edges untrimmed, good £70**

With a gift inscription to the flyleaf: ‘To Leslie Daiken, with best wishes, Kathleen Hoagland’. The recipient here is Leslie Daiken, an Irish author of poetry and fiction, whose lasting legacy has been through his work on children’s games - he founded the Toy Museum of Britain.
Hoagland is altogether closer to the author and to the text itself, as a further note by her at the foot of the flyleaf clarifies: ‘The poem is concerned with the history of Paterson New Jersey. Bill attempts myth. I typed it four times. I think its[sic] the first step towards the American epic’. As well as her friend’s typist, Hoagland was a poet and novelist who edited a wide-ranging anthology of poetry from her (and Daiken’s) native Ireland.

A pleasing association copy.

108. **Bataille (Georges)** *La Haine de la poésie.* [Propositions 3.] *Paris: Les Éditions de Minuit, 1947, FIRST EDITION,* toning to page-edges, pp. 180, [4], crown 8vo, original wrappers, ‘Service de Presse’ stamp to rear, some very light soiling, bookplate of John Lyle to inside cover with his catalogue note-card laid in, tissue jacket, good £200

[With:] 2 Autograph Letters signed to the surrealist Jacques Brunius laid in.

The first letter, from April 1948 begins by asking how the Lewis Carroll is going - a reference to Brunius’s translation of ‘The Jabberwocky’, completed that year - and states that he will be in England the following month, reminding Brunius of the mooted possibility of an engagement for Bataille at the BBC. The second is written from Wittersham during his visit (which has been slightly delayed) towards the end of June, beginning by saying that he might have telephoned but for the difficulty of understanding the ‘téléphonistes’; he goes on to express his thanks to Brunius for arranging the radio slot, and describes the work.

109. **Bataille (Georges)** *L’Alleluiah. Catéchisme de Dianus.* *Paris: K éditeur, 1947, FIRST EDITION, 558/800 COPIES* (from an edition of 1,220 copies), title-page printed in red and black, decorated initial at the head of each section, textblock toned, pp. 83, foolscap 8vo, original grey wrappers printed in red and black with typographic border to front, tissue jacket, the backstrip slightly sunned, bookplate of John Lyle to inside cover, very good £40

A succession of philosophical fragments.

110. **Mann (Thomas)** *Doktor Faustus. Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde.* *Stockholm: Bermann-Fischer, 1947, FIRST EDITION,* pp. 773, crown 8vo, original brown cloth with device in gilt to upper board and backstrip lettered in same, very minor bump to bottom corner of upper board, the top edge brown now faint, original prospectus for the book along with other original publisher ephemera
laid in, dustjacket with a couple of nicks and extremities lightly rubbed, very good £650

A superbly preserved copy of this reworking of the Faust legend against the background of Nazism - published in Stockholm, with the author then in exile from the Third Reich.

McKnight Kauffer dustjacket

111. Faulkner (William) Intruder in the Dust. New York: Random House, 1948, FIRST EDITION, title-page initials printed in blue, pp. [iv], 247, 8vo, original black cloth, stamped in gilt and blue to the upper board and backstrip, the latter with a touch of rubbing to the author’s name, top edge blue, a few very faint pinprick spots to edges and endpapers, dustjacket designed by E. McKnight Kauffer with backstrip ends just a little nicked and minimal rubbing to extremities, very good £450

A very bright copy of one of the key Faulkner titles, published the year before he won the Nobel Prize.

112. Faulkner (William) Knight’s Gambit. New York: Random House, [1949,] FIRST EDITION, title-page printed in black and red, pp. [vi], 246, 8vo, original red cloth with design to upper board and backstrip stamped in gilt, the lettering to both in same and against a black ground, top edge black, dustjacket by McKnight Kauffer with a hint of fading to backstrip panel, a small amount of rubbing and chipping to extremities with internal tape repair to corners and backstrip ends, a few small ticks to book-list on rear panel, good £265

A book of six stories of crime fiction - the protagonist, county attorney Gavin Stevens, is a recurrent character in Faulkner’s work.

113. Schwartz (Delmore) The World is a Wedding, and other stories. John Lehmann, 1949, FIRST ENGLISH EDITION, pp. 224, crown 8vo, original blue cloth, backstrip lettered in gilt against a black ground, very minor rubbing to extremities, dustjacket designed by Keith Vaughan with backstrip panel a touch faded and
some light chipping and rubbing in the expected places, a short split at head of upper joint-fold, good £50

The first of the author’s books to be published in England - short stories that offer a remarkably successful transmutation into prose narrative of Schwartz’s singular poetic gifts.

Inscribed to an original cast member, by Eliot and fellow players

114. Eliot (T.S.) The Cocktail Party. A Comedy. Faber and Faber, 1950, FIRST EDITION, first state with ‘her’ misprinted ‘here’ in line 1 on page 29, Appendix of musical notation, a few handling marks, pp. 168, [3], 8vo, original green cloth, backstrip lettered in gilt and faded, uneven fading to upper board, corners bumped and a handful of marks, some light spotting to endpapers with a couple of tears to fore-edge of rear free endpaper, sound (Gallup A55a) £1,600

Inscribed by Eliot, a week prior to publication: ‘To Donald Bain, with the author’s thanks, T.S. Eliot, 2.iii.50’. The recipient, as shown in the cast list for the first production (Edinburgh Festival, 1949) at the rear, was one of the Caterer’s Men - and in addition to this the play’s Stage Manager. This copy has furthermore been signed by five fellow members of the original cast, including Sir Alec Guinness whose signature, along with those of Cathleen Nesbitt, Irene Worth, Ernest Clark, and Robert Flemyng, is found beneath the list of characters on p. 6.

[With:]

Russell (Peter, Editor) NINE. A Magazine of Poetry and Criticism, Volume II Number 1, January 1950, the odd spot to page borders, pp. 70, crown 8vo, original wrappers printed in black and sunned to backstrip and borders, a few spots and a small amount of creasing, subscription form laid in.

Contains Donald Bain’s essay on ‘T.S. Eliot’s The Cocktail Party’, which he calls - not entirely impartially - a ‘significant advance for the English stage’, considering that Eliot has ‘dramatized the philosophy of the Four Quartets’.

Signed by the cast

115. Eliot (T.S.) The Cocktail Party. A Comedy. New York: Harcourt, Brace, 1950, FIRST AMERICAN EDITION, pp. 192, 8vo, original black cloth, backstrip gilt lettered, dustiness to top edge and a couple of very faint spots to flyleaf, dustjacket with some light soiling, backstrip panel gently faded and light chipping to a couple of corners, some surface removal at foot of rear panel, good (Gallup A55b) £350
Signed by various cast members in the original Broadway production of this play - Sir Alec Guinness, Cathleen Nesbitt, Irene Worth, Ernest Clark, Grey Blake, Avril Conquest, James Ottaway, Frances Clare, and Robert Flemyng. Without mark of ownership, this was the copy of Donald Bain - one of the Caterer’s Men, as well as the Stage Manager of this and the play’s original UK run.

Inscribed to Graham Greene

116. Chazal (Malcolm de) Petrusmok. Mythe. Port Louis, Mauritius: Standard Printing Establishment, 1951, FIRST EDITION, 299/400 COPIES, title-page printed in black and red, folded map preceding text, a few pages finely spotted at head, pp. xi, 579, [3], foolscap 8vo, original white wrappers printed in red and black, backstrip sunned, the odd nick with a short tear at foot of lower joint, tissue jacket, edges untrimmed and partly uncut, a couple of spots to flyleaf and to printing page at rear, bookplate of surrealist collector John Lyle to inside cover, very good £400

A mythopoeic proto-history, in the form of a novel, of the author’s home-island of Mauritius. This copy inscribed by the author: ‘À Graham Greene, Hommage de l’auteur M de Chazal, 24/7/51’, following which he gives his address.

Chazal, a painter, philosopher and poet, whose work was lauded by André Breton and classified as Surrealist, was an eccentric figure - a recluse whose work explores a profound association with his native island. The extent of his acquaintance with Greene is not known, but the latter (to judge by the page opening) has at least attempted to penetrate this idiosyncratic work.

The translator’s copy

117. Mann (Thomas) The Holy Sinner. Translated from the German by H.T. Lowe-Porter. New York: Alfred A. Knopf, 1951, FIRST EDITION IN ENGLISH, the translator’s own copy with a small typographical correction by her to margin of p. 201, pp. 336, [8], original black cloth lettered in blind to upper board, backstrip lettered in gilt with small nick at head, top edge red, dustjacket designed by George Salter with small split to rear panel and backstrip panel gently faded, very good £300

With the ownership inscription of the book’s translator H.T. Lowe-Porter to the flyleaf, dated ‘New York, July 1951’. The single correction indicates her general approbation of the edition.

Published in Germany as ‘Der Erwählte’ the previous year, this edition has a useful bibliography of his principal works at the rear.
118. **Ungaretti (Giuseppe)** Un Grido e Paesaggi. Milan: Schwarz Editore, 1952, **FIRST EDITION**, 7/300 COPIES (from an edition of 350 copies) signed by the author, printed on Fabriano paper with the title-page printed in black and blue and a facsimile of a manuscript page printed in green, 5 plates from pencil drawings by Giorgio Morandi, pp. 84, [iv], 4to, original wrappers printed in black and blue, a little corner creasing, tissue jacket a little frayed and browned to edges with backstrip panel lacking, clipping of Charles Tomlinson’s translation of the opening ‘Monologhettò’ laid in, good

£500

A presentation copy of this late work from perhaps the foremost Italian poet of the twentieth-century - inscribed by the author on publication ‘Per la Signora Antonini e Giacomo Antonini, il caro amico, Giuseppe Ungaretti’. The recipient was an eminent literary critic, with his wife Moussia, who shared with the poet the shame of a fascist past - whilst Ungaretti played an active role in Mussolini’s government, Antonini collaborated more discreetly as an informer to the OVRA (Opera Volontaria di Repressione Antifascista).

119. **Artaud (Antonin)** Vie et Mort de Satan le Feu. Suivi de Textes Mexicains pour un Noveau Mythe. Paris: Arcanes, 1953, **FIRST EDITION**, 99/95 COPIES (from an edition of 100 copies), a few pages of manuscript facsimile, slight knock to bottom corner of textblock, pp. 115, [5], crown 8vo, original wrappers printed in red and black, bookplate of John Lyle to inside cover, tissue wrapper lightly sunned to extremities, original wraparound band laid in, good

£95

120. **Beckett (Samuel)** Watt. Paris: Collection Merlin, The Olympia Press, 1953, **FIRST EDITION**, 733/1,100 COPIES (from an edition of 1,125 copies), 4 lines of musical notation at close of text, pp. 254, crown 8vo, original wrappers, a little nicked with some light rubbing and creasing to extremities, a small amount of chipping at head of backstrip, good (Federman and Fletcher 32)

£300

With the original publisher’s advertising slip laid in - providing ‘A list of unusual books just published by The Olympia Press’, with the present work at the head, followed by Miller’s ‘Plexus’.
121. Mann (Thomas) The Black Swan. Translated from the German by Willard R. Trask. Secker & Warburg, 1954, FIRST ENGLISH EDITION, pp. 128, crown 8vo, original dark green boards, backstrip lettered in gilt, dustjacket with a few nicks, very good £30

122. Beckett (Samuel) Molloy. A novel translated from the French by Patrick Bowles in collaboration with the Author. Paris: Olympia Press, 1955, FIRST EDITION IN ENGLISH, pp. 241, crown 8vo, original plain card wrappers, dustjacket rubbed to extremities, very good (Federman & Fletcher 374) £165

123. Joyce (James) Letters of James Joyce. Edited by Stuart Gilbert [Vol. 1] & Richard Ellmann [Vols 2 & 3]. Faber and Faber, 1957-1966, FIRST EDITIONS, photograph of Joyce family as frontispiece to first volume, volumes 2 & 3 illustrated with various plates including photographs as well as documents and letters reproduced in facsimile, a small amount of marginal marking in pencil to second volume, pp. 437; lxxii, 472; xxx, 584, 8vo, original grey cloth, backstrips lettered in gilt, top edges blue and gently faded, dustjackets with that to first volume carrying a chip to both front and rear panel either side of backstrip, the odd nick, crease or chip elsewhere but generally a very good set £285

The first volume here has the red first issue dustjacket - it was later reissued to match those of the following volumes. The collection begins marvellously with Joyce’s letter of 1901 to Henrik Ibsen; the second and third volumes add a considerable number of letters throughout the entire chronology of Joyce’s lifetime, including earlier letters.

124. Beckett (Samuel) Watt. [Traveller’s Companion Series.] Paris: The Olympia Press, 1958, SECOND EDITION, 4 lines of musical notation at close of text, pp. 279, crown 8vo, original green boards, printed labels to upper board and backstrip, the latter a shade faded, extremities a trifle rubbed, a few tiny spots at junction of fore-edge and tail edge, ownership inscription to front pastedown concealed by flap, dustjacket with a little chipping to corners and gentle fading to backstrip panel, very good (Federman and Fletcher 32.1) £175

The first hardback edition.
125. Beckett (Samuel) Endgame. A Play in one Act, followed by ‘Act Without Words’, A Mime for one Player. Translated from the original French by the author. Faber and Faber, 1958, FIRST ENGLISH EDITION, pp. 60, crown 8vo, original terracotta linen, backstrip lettered in pale blue, a few small spots to top edge, dustjacket with backstrip panel a touch toned, very good (Federman & Fletcher 376.1) £150

A letter to the artist, requesting to buy his portrait

126. Forster (E.M.) ALs to Colin Spencer. July 20th 1960, written in black ink on both sides of a folded single sheet of King’s College, Cambridge headed paper, pp. [2], in original envelope with holograph note in ink: ‘I am told Jasper Rose is the authority for exhibitions here’, very good £200

Forster writes to the artist Colin Spencer to let him know that Mrs Meredith (possibly the wife of his old Cambridge friend, Hugh Meredith) has decided not to buy the portrait of Forster, but ‘if you have no other intentions for it, I should very much like to have it myself (at the price named in your letter)’. Forster is evidently very taken with Spencer’s rendering, regarding his face as having been ‘glorified and transfigured’. The letter is signed, ‘With all good wishes - and I hope you have solved the studio problem, Morgan’.

127. (Officina Bodoni.) Eliot (T.S.) Four Quartets. [Printed at the Officina Bodoni for] Faber and Faber, 1960, 140/290 COPIES signed by the author, printed on Magnani paper using the Dante typeface, pp. [iv] (blanks), 56, [4] (blanks), sm.folio, original quarter cream vellum, backstrip gilt lettered, green and yellow Putois marbled boards, t.e.g., others untrimmed, matching marbled board slipcase rubbed and defective as usual, near fine (Mardersteig 119; Gallup A43c) £2,000

Leonard Clark’s copy

128. Seferis (George) Poems. Translated from the Greek by Rex Warner. Bodley Head, 1960, FIRST WARNER EDITION, pp. 127, 4to, original stiff card with integral pink dustjacket lettered in gilt to front with publisher device in same, fading around the backstrip and a couple of spots and marks, ownership inscription and bookplate to front endpapers, good £60
The copy of poet Leonard Clark, with his signature in green ink to the flyleaf and attractive wood-engraved bookplate to facing pastedown.

129. Eliot (T.S.) Geoffrey Faber 1889-1961. Faber and Faber, [1961.] FIRST EDITION, 29/100 COPIES, printed on Japanese rice paper and French-Folded, pp. 19, crown 8vo, original brown boards, upper board and backstrip lettered in gilt, the latter cocked, edges untrimmed, glassine jacket with a couple of short splits and crease at head of rear panel, very good (Gallup A71) £700

The dedication typescript

130. Johnson (B.S.) [Typescript:] Travelling People. A Novel. circa 1961, carbon copy typescript, title-page with blue printed label, the odd holograph correction to typos in black ink, pages of grey wash and black wash (as in published version), pp. [40, cancel pages], 370, [1], rectos only, 4to, original pink card folder, the pages held by metal clasp, printed label to backstrip, frayed with a few small areas of loss around edges, small waterstain to top corner of front, fair £2,250

The author’s debut novel. Inscribed on the title-page, ‘for Tony and June Tillinghast, most gratefully, but for whose encouragement and honest criticism this novel would have been far worse. B.S. Johnson. 4th July, 1961’ - the recipients were close friends of the author, and are among the short-list of dedicatees that is included here; in the published version this is refined to the two recipients alone, reinforcing the significance of the association.

Johnson’s self-deprecation was genuine, and he pronounced the novel a ‘disaster’ (more for its conception than its execution) - inscribed copies of any sort are, as a result, scarce.

Tony Tillinghast, a young academic at Nottingham University where Johnson had encountered him whilst gaining an insight into the production of the student magazine, had been shown the manuscript of the novel, upon which he commented extensively - given the author’s reticence for sharing work-in-progress, this goes some way to indicating the esteem in which Johnson held him, though the fullest statement of his profound regard for Tillinghast is the later novel ‘The Unfortunates’ in which Tillinghast’s death (from cancer) is the central event behind the book’s exploration of grief and memory.

The pages of grey and black wash, to indicate loss of consciousness and death respectively, are the first in a series of devices employed by Johnson in his fiction and bear a clear debt to Laurence Sterne (and one might further note that Tillinghast’s academic specialism was in the eighteenth century).
131. **Beckett (Samuel)** How It Is. Translated from the French by the Author. *John Calder*, 1964, **FIRST EDITION**, a couple of spots to prelims, pp. 160, crown 8vo, original grey boards, backstrip lettered in gilt, incredibly faint spotting to top edge and fore-edge, bookplate of Mathilda Mortimer, Duchess of Argyll to front pastedown, a sprinkling of spots to free endpapers, dustjacket with very minor soiling to rear panel, very good (Federman & Fletcher 384.101)  

£50

132. **Johnson (B.S.)** [Typescript:] Albert Angelo. A Novel. circa 1964, carbon copy typescript, the odd correction to typo and holograph additions in red ink mostly referring to formatting and typography, pp. 176, [2, cancel pages numbered 114b&c], 4to, original red card folder, a few rust-marks to title-page from metal clasp, the folder a little faded to backstrip and creased to extremities with a small waterstain to top corner of front, good  

£1,200

The author’s second book. Inscribed on the title-page, ‘A.A. (né S.A) for T, J and K, with L from B. (Sorry - typing errors not corrected)’ - the recipients his close friends Tony and June Tillinghast (the dedicatees of his earlier novel ‘Travelling People’) and their young son Kelvin.

This version of the text includes the four pages with a section cut-out - providing a window ahead into the narrative.

133. **Bataille (Georges)** La pratique de la joie devant la mort. Texte établi par Bernard Noël. *Paris: Mercure de France*, 1967, **FIRST EDITION**, 72/900 COPIES (from an edition of 950 copies) on vélin Clefcy paper, a few very faint spots at page-heads, pp. 47, [4], foolscap 8vo, original wrappers, bookplate of John Lyle to inside cover with his catalogue note-card laid in, edges untrimmed and uncut, front endpapers faintly spotted, tissue jacket, good  

£45

134. **Perse (Saint-John)** Anabase. Seguita dalle traduzioni di T.S. Eliot e Giuseppe Ungaretti. Illustrata da Berrocal. *Verona: La Rame*, 1967, **ONE OF 23 LETTERED COPIES** (this ‘Z’) from an edition of 122 copies, signed by the artist, printed on Pescia hand-made paper by Giovanni Mardersteig at the Stamperia Valdonega, 9 colour-printed linocuts with 3 of these double-spread, title-page printed in black and blue, pp. 131, 4to, loose as issued in card wrappers, cloth and board chemise with Berrocal design and board slipcase (the latter carrying a few marks), the book itself near fine  

£1,200

One of the most important modernist long poems - its significance enshrined by the eminence of its translators in the versions included here - in an edition illustrated with striking lino-cuts by the sculptor Berrocal, whose images convey the blend of the modern and the classical that is fundamental to the text.
135. Johnson (B.S.) [Typescript for documentary film:] ‘The Unfortunates’. circa 1968, mimeograph typescript, pp. [1], 17 [rectos only], folio, sheets stapled at top corner, the staple rusted with a few spots and light soiling to external sheets, horizontal fold, good condition £400

A short, 15-minute, film produced for the BBC, explaining the background to Johnson’s novel and released to accompany its publication; Johnson is the author and director, but not the sole voice - here the voice-over of extracts from the work is in the name of Patrick Magee (who, it is explained ‘I would very much like to use’ on the basis of his having done ‘my radio play ‘Entry’ some years ago’), but in the event William Hoyland was used (having earlier appeared as the lead in Johnson’s ‘You’re Human Like the Rest of Them’). The script had been written by Johnson whilst in Paris in 1968 and the film made the same year, but delay to the book’s production meant it was not screened until 1969.

The film concentrates on the coincidence of the author’s routine encounter with a place whose startling familiarity prompts an on-rush of memories relating to its association with a recently deceased friend: the place in question is Nottingham, and the film is shot at various locations around the city - the railway station, the City Ground, the university, Yates’s Wine Lodge - whilst Johnson recounts the circumstances of Tony Tillinghast’s death, interspersed with passages from the book.

Though without mark of ownership, this script is from the collection of Tony’s widow, June Tillinghast.

136. Artaud (Antonin) The Cenci. [Playscript 12, translated by Simon Watson-Taylor.] Calder & Boyars, 1969, FIRST ENGLISH EDITION, the odd faint spot at page-heads, pp. 60, [3], crown 8vo, original black boards, backstrip lettered in silver, bookplate of John Lyle to flyleaf with his catalogue note-card laid in, a few faint spots to endpapers, dustjacket a little rubbed, very good £30

The earliest production of Artaud’s Theatre of Cruelty, his treatment of a scenario previously handled by both Shelley and Stendhal.
137. **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) **£700**

138. **Artaud (Antonin)** The Theatre and its Double. Essays. Translated by Victor Corti [Signature Series, number 4.] Calder and Boyars, 1970, **FIRST ENGLISH EDITION,** some faint spotting to opening and terminal leaves, pp. 104, crown 8vo, original pale blue boards, backstrip lettered in gilt, top edge faintly spotted with faint partial browning to endpapers, bookplate of Surrealist collector John Lyle to front pastedown, dustjacket, very good **£40**

Originally published in French in 1938, and this edition preceded also by the US edition in 1958.

139. **Montale (Eugenio)** Xenia. Translated by G. Singh. Los Angeles, Black Sparrow Press & New Directions, 1970, **FIRST EDITION,** 268/300 COPIES (from an edition of 326 copies) signed by author and translator, title-page device printed in blue, printed in parallel text, pp. 42, royal 8vo, original patterned cloth with beige boards, backstrip with printed label, edges untrimmed, acetate jacket, fine **£135**

A sequence of poems addressed to his wife following her death. A very attractive edition.

140. **(Yeats.) Jacques (Robin)** [Original Illustration for] ‘Easter, 1916’ by W.B. Yeats. circa 1970, ink stipple drawing with water-colouring in blue, red, and brown, signed by the artist in pencil with pencil margins, and brief notes referring to placing in book at foot of sheet, pp. [1], 30.5 x 19.5 cm (image size 22 x 13 cm approx), faint browning to outermost edges, not touching image, stored in envelope, very good condition **£2,000**


141. **Eliot (T.S.)** The Waste Land / and Other Poems. Read by T.S. Eliot. *New York: Caedmon,* 1971, vinyl playing surface in excellent condition with the odd very faint mark but none affecting playback, 12 inch record, original inner and
outer sleeves, the latter with notes by Richard Howard to rear, small mark at foot of same with adhesive residue from removed price label at head of front, very good £30

142. Montale (Eugenio) Mottetti. The Motets [...] With Facing English Translations by Lawrence Kart. San Francisco: The Press of Grabhorn, Hoyem, 1973, ONE OF 300 COPIES signed by author and translator, title-page, initials and decorations in orange, pp. [64], tall 8vo, original mustard-yellow cloth, stab-bound in the Japanese style with black thread, the textblock formed of double-leaves, acetate wrapper, fine £150

Poems written in the 1930s, in an attractive signed edition that prints Montale’s essay ‘Two Jackals on a Leash’ at the rear of the volume - written to answer charges of obscurantism within the work.

143. (Artaud.) MAROWITZ (Charles) Artaud at Rodez. Marion Boyars, 1977, FIRST EDITION, pp. 112, crown 8vo, original grey boards, backstrip lettered in purple, faint spotting to top edge, bookplate of John Lyle to flyleaf with his catalogue note-card laid in, dustjacket, very good £30

A short drama depicting the climax of the author’s life and his interaction at Rodez with the psychiatrist Gaston Ferdière; enhanced by the inclusion of Marowitz’s working material, including interviews with Roger Blin and Arthur Adamov as well as the testimonies of Ferdière and Artaud’s sister.

144. Riding (Laura) Two letters signed [1 ALS, 1 TLs] to Christopher Whelen. 1981, both written from Wabasso, Florida, with manuscript sections in black ink, pp. [1]; [2], 4to, original folds, a small amount of edge-creasing, good condition £175

Laura Riding, under her later married name of Jackson, writes to the composer Kit Whelen - first in a short typed letter dated October 7, which begins by explaining that she is unwell, her deduction that he is collecting her work, and her inexact memory of where and when ‘The Last Covenant’ was written (Mallorca or England, in 1936 or ‘37); she goes on to summarily dismiss the poets that Whelen has mentioned in connection with his interest in her - these being Wallace Stevens, John Ashbery, and James Cozzens. ‘I do not care about Stevens’, she writes, whilst Ashbery she regards ‘as unfortunate’ and Cozzens ‘did not interest me’.
The second letter, from December 11 in the same year, is more expansive - the author remains unwell, but ‘you write so kindly: how could I, can I, not respond?’ The larger part of her response is to a postcard of Deya that Whelen has sent to her - ‘a place dear to me - its people also’. She recalls particularly the house constructed under her ‘building, planning, watch’, which introduces a sour note as it ‘became later the establishment of my [work, inserted] partner of those years’ - a remarkable reclassification of her relationship with Robert Graves (her ‘work partner’!), in whose hands it became ‘a center of ugly doing and saying in my regard [...] with much of treasonable and generally maleficent as to myself’, before reverting to a more general assessment of the place’s character. She closes by providing an assessment of her work in response to Whelen’s: ‘What is viewed as “abstract” in my work is large-as-life presentation of reality viewed with habitual[?] [visuals, inserted] smallening of life-size’, and goes on to contrast herself with Ben Nicholson - Graves’s erstwhile brother-in-law - before signing herself, Laura Jackson.

An entertaining pair of letters, in which her initial reluctance is over-ridden by a reflexive engagement with her past that reveals much of her personality.

145. **Broch (Hermann)** The Spell. Translated by H.F. Broch de Rothermann. *André Deutsch, 1987, FIRST ENGLISH EDITION, title-page printed in black and grey, pp. [vi], 391, 8vo, original blue boards, backstrip lettered in gilt, contemporary ownership inscription, dustjacket, near fine*  

£65

A book upon which the novelist was working at the time of his death and first published in Germany in 1976, translated by the author’s son; the narrative of Marius Ratti’s rise is an attempt to parallel and understand the phenomenon of Hitler.

146. **Meyer (Klaus)** Prepositions. Fifteen Relief Prints in Colour, Interleaved with Texts from Various Sources. *The Artist, 1987, 30/50 COPIES signed by the artist, printed on handmade paper with the prints on Japanese Hosho paper and the text on Shoji, the prints ‘cut in wood, lino and other materials’ and using various colour combinations, each of them numbered and initialled by the artist, one with a tiny spot at foot, [unpaginated], quarto, sheets loose as issued in an oatmeal cloth folder by Clare Skelton lettered in gilt on the back, near fine*  

£1,750

Laid in is a postcard flyer to a Meyer exhibition at the Primrose Hill Gallery in 1991, and an ALs (dated 25 Jan. 1992) from the artist to the book’s previous owner: Meyer expresses his delight ‘that “Prepositions” is giving you so much pleasure [...] I am pleased to know that my own excitement and satisfaction in making the book has been so effectively transmitted’, and goes on to insist that the Skeltons should have their due share of the credit (Christopher for the typography and Clare for the binding).
The prints each illustrate, and incorporate, a preposition; the nature of the part of speech is further delineated by the short textual quotations from a variety of sources - both literary and technical. The texts were, Meyer’s introduction clarifies, selected with the assistance of Christopher Ricks, and the authors include William James, Emily Dickinson, Wittgenstein, Gertrude Stein, and William Empson.

Meyer fled Nazi Germany and found his home in Hampstead; he studied woodcuts, etching and lithography at the Slade, where he had Anthony Gross and Ceri Richards as his teachers. In an article on Meyer, Colin Franklin reflects that ‘his place [...] was with the German Expressionists’, and describes this work - the second in a trilogy, preceded by ‘Urworte Orphisch’ in 1982 and followed by ‘Superimpositions’ in 1995 - as ‘an obscure and erudite delight’.

147. (Eliot.) STEADMAN (Ralph) ‘How Pleasant to Meet Mr. Eliot’ A Celebration of the Centenary of the Birth of T.S. Eliot. Queen Elizabeth Hall, Monday 26 September 1988, 7.45pm. [1988,] poster with Steadman illustration, printed in red and black, pp. [1], 595 x 420 mm, stored rolled, fine condition £70

Signed at the foot in black ink by the artist.


Originally printed in the May and September issues of The Little Review in 1917, this experiment in prose fiction by Eliot is unique amongst his oeuvre; somewhat in the vein of Flaubert’s ‘Bouvard et Pécuchet’, the work’s protagonists have been regarded as depictions of himself (‘a sceptic, with a taste for mysticism’) and Ezra Pound (‘a materialist with a leaning towards scepticism’).

149. (Rampant Lions Press.) ELIOT (T.S.) Four Quartets. Cambridge, 1996, 196/200 COPIES (from an edition of 226 copies) printed on mouldmade paper, title and fly-titles framed in different colours, pp.[xii], 47, folio, original quarter brown buckram with patterned paste-paper boards, backstrip with black leather label lettered in gilt, top edge trimmed, slipcase, fine £600

With a prospectus for the same, wherein Sebastian Carter outlines the personal resonance of this beautifully executed design project.
150. **Lorca (Federico García)** *Gipsy Ballads, 1924-1927*. Translated and illustrated with wood engravings by Eric Hebborn. *Girasole, 1999, 50/40 copies (from an edition of 60 copies)*, printed on laid paper in green and black, title-page calligraphy and decoration by the translator, 12 wood-engravings, pp. 100, 4to, original half brown leather with marbled sides, backstrip lettered in gilt between 5 raised bands, a few light scuffs, very good £150

An odd edition, undertaken as an exercise by the inquisitive translator whilst seeking to understand what links might exist between drawing and poetic language - Hebborn is most well-known as a forger of art-works, and created a scandal in the art world when his activity came to light. The translation was made from a parallel Spanish and Italian text, with the latter language more familiar to Hebborn.

151. *(Woolf.)* **VIRGINIA WOOLF & the Raverats, a Different Sort of Friendship.** Edited by William Pryor. *(Printed by The Fleece Press for) Clear Books, Bath. 2003, 53/500 copies printed on Rives Artist paper and signed by the editor, with numerous illustrations and portraits, some colourprinted, by Gwen and Jacques Raverat, also with a few full-page examples of correspondence, pp. 208, 8vo, original quarter mid green cloth with marbled boards, backstrip lettered in gilt, orange and yellow marbled boards, cloth and board slipcase, fine £185

Together with a proof pull from an original Gwen Raverat woodblock ‘Vence, La Place en Été’ *(printed by the Fleece Press)*, numbered to match book and enclosed in a green card folder within the book’s slipcase.
# Index by Item Number

**A**

Aldington (Richard) 70  
Alexandre (Maxime) 91  
Antonini (Giacomo) 77, 118  
Aragon (Louis) 26, 30, 38, 42, 43  
Ariel Poems  
  Campbell (Roy) 72  
  complete first series, ordinary and large paper  Special Item  
  Eliot (T.S.) 48, 55, 57, 65  
  Yeats (W.B.) 60, 61  
Artaud (Antonin) 119, 136, 138, 143

**B**

Barnes (Djuna) 89  
Bataille (Georges) 108, 109, 133  
Beckett (Samuel) 71, 120, 122, 124, 125, 131  
Billany (Dan) 96  
Boyle (Kay) 74  
Broch (Hermann) 145  
Butts (Mary) 53

**C**

Campbell (Roy) 72  
Camus (Albert) 101  
Carswell (Catherine) 75  
Castiaux (Paul) 19  
Chambers (Jessie) 85  
Chazal (Malcolm de) 116  
Crane (Hart) 63  
Cunard (Nancy) 62  
Curtis Brown (Spencer) 104

**D**

Durrell (Lawrence) 104

**E**

Egoist Press 27

Eliot (T.S.) 32, 39, 48, 54, 55, 57, 64, 65, 81, 96, 105, 114, 115, 127, 129, 134, 141, 147, 148, 149  
Eluard (Paul) 28  
Empson (William) 84  
Epstein (Jacob) 97  
Ernst (Max) 82

**F**

Faulkner (William) 111, 112  
Flaubert (Gustave) 1  
Ford (Ford Madox) 44, 93  
Forster (E.M.) 45, 126

**G**

Gauguin (Paul) 14  
Gide (André) 16, 56, 58, 90  
Greene (Graham) 116

**H**

Hall (Marguerite Radclyffe) 20, 40  
Hare (Cyril) 105  
Hesse (Hermann) 49

**I**

Ibsen (Henrik) 6, 7, 8, 9, 10

**J**

Jacques (Robin) 140  
James (Henry) 2, 3, 4, 5  
Johnson (B.S.) 130, 132, 135  
Joyce (James) 27, 123

**K**

Kafka (Franz) 102
L
Lawrence (D.H.) 66, 67, 75, 79, 85
Lewis (Wyndham) 23, 24, 27, 50, 80
Lorca (Federico García) 150
Luxemburg (Rosa) 34

M
Maillart (Jean-Denis) 103
Mann (Thomas) 83, 110, 117, 121
Marowitz (Charles) 143
Meyer (Klaus) 146
Miller (Henry) 94
Montale (Eugenio) 139, 142
Morand (Paul) 34, 59, 76

N
Nin (Anaïs) 95

P
Penrose (Roland) 82
Perse (Saint-John) 64, 134
Pound (Ezra) 17, 18, 23, 29, 31, 137

Q
Quasimodo (Salvatore) 77
Quinn (John) 15, 23

R
Read (Herbert) 46, 86
Reid (Forrest) 21
Richardson (Dorothy M.) 35, 87
Riding (Laura) 68, 144
Rimbaud (Arthur) 103
Rodker (John) 36, 47, 78
Rossetti Agresti (Olivia) 12
Rothenstein (William) 14
Rotonchamp (Jean) 14

S
Sartre (Jean-Paul) 106
Schwartz (Delmore) 113
Seferis (George) 128
Senhouse (Roger) 102
Sinclair (May) 22, 51
Söderberg (Hjalmar) 13
Stein (Gertrude) 41
Stevens (Wallace) 100

T
Trotsky (Léon) 98
Tzara (Tristan) 88

U
Ungaretti (Giuseppe) 118, 134

W
Warner (Rex) 92
Williams (William Carlos) 37, 99, 107
Woolf (Virginia) 52, 69, 73, 151

Y
Yeats (W.B.) 11, 15, 21, 25, 60, 61, 140
RECENT SHORTLISTS

MUSIC
SHORT LIST 57

books into film
SHORT LIST 60

Paper copies and PDFs available on request.