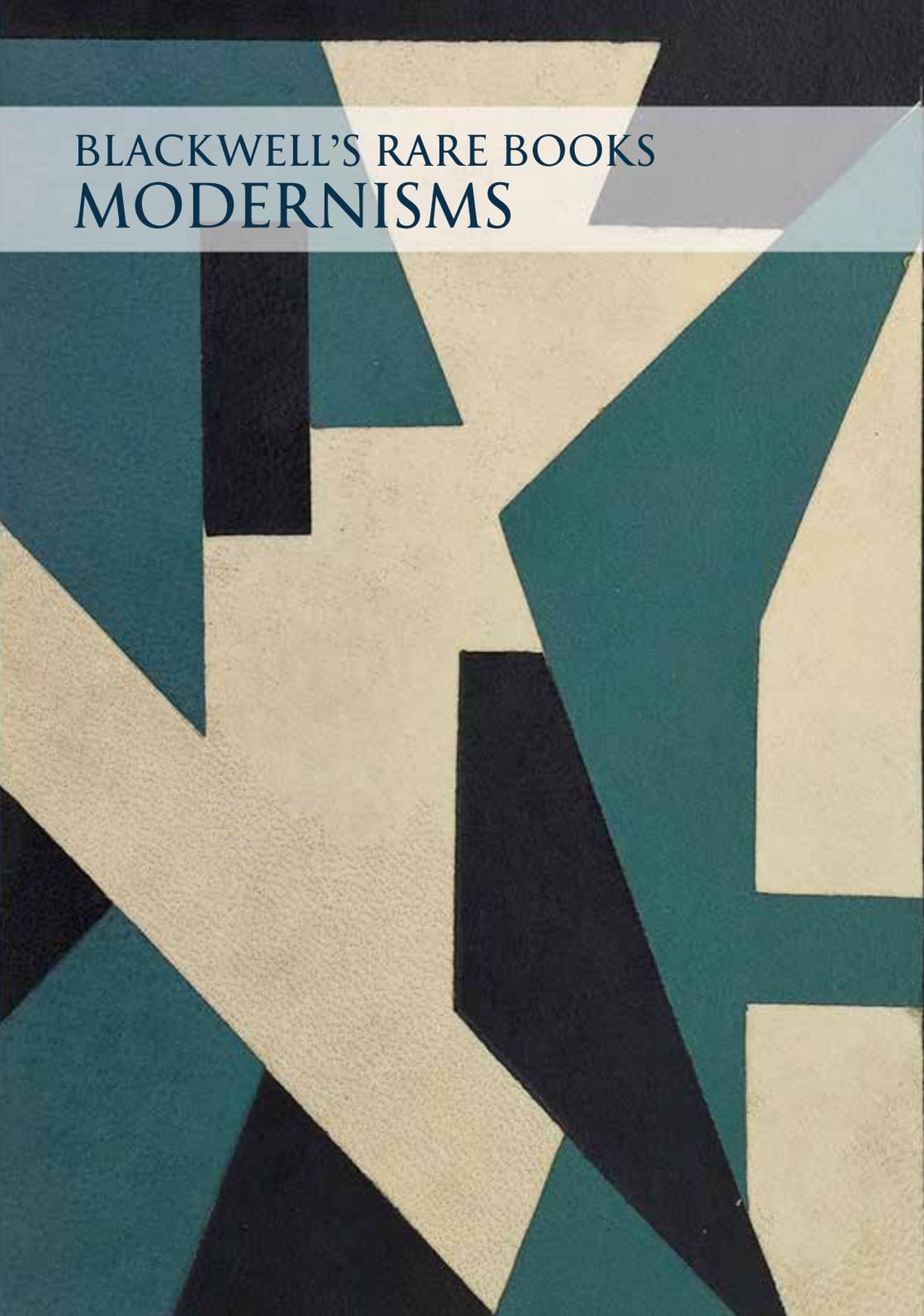


BLACKWELL'S RARE BOOKS  
MODERNISMS

The background of the cover is an abstract composition of geometric shapes. Large, irregular polygons in shades of teal, black, and beige are layered and overlapping. A horizontal white band is positioned near the top, containing the text. The overall aesthetic is modernist and minimalist.



# Blackwell's Rare Books

48-51 Broad Street, Oxford, OX1 3BQ

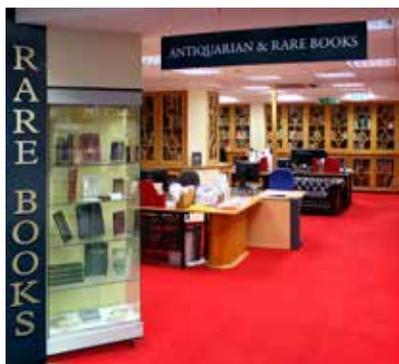


Direct Telephone: +44 (0) 1865 333555 Switchboard: +44 (0) 1865 792792

Email: [rarebooks@blackwell.co.uk](mailto:rarebooks@blackwell.co.uk) Fax: +44 (0) 1865 794143

[www.blackwell.co.uk/rarebooks](http://www.blackwell.co.uk/rarebooks)

Our premises are in the main Blackwell bookstore 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 second-hand books department. There is lift access to each floor. The bookstore 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

[blackwell.co.uk/rarebooks](http://blackwell.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.

All books subject to prior sale.

Front cover illustration: Item 87

Rear cover illustration: Item 9

1. **Aldington (Richard)** *Death of a Hero*. A Novel. Paris: Henri Babou and Jack Kahane, 1930, FIRST AUTHORISED UNEXPURGATED EDITION, ONE OF 200 COPIES (from an edition of 300 copies), this unnumbered, pp. xii, 194, 213, 4to, original fawn wrappers lettered in brown to front, backstrips lettered in brown and faintly toned, untrimmed and partly unopened, tissue-jackets, marbled board slipcase and chemise, near fine (Kershaw 56; Pearson A6) £1,000



A beautiful set, complete with the tissue-jackets.

Although the American and English editions were both issued prior to this edition, it is the first to carry the unexpurgated text. Although this is not the signed issue, printed on Japon paper, it is housed in the publisher's chemise as well as matching slipcase - which is at variance with Pearson. One of the most important books to emerge from the experiences of the Great War.

2. **Aldington (Richard)** *Last Straws*. Paris: Hours Press, 1930, FIRST EDITION, 167/200 COPIES (from an edition of 700 copies) signed by the author and printed on Haut Vidalon paper, pp.[iii], 61, royal 8vo, original green reversed calf effect over matching cloth, stamped in gilt to front heavily rubbed with some waterstaining to leading edge of upper board also affecting top corner of endpapers and a few further leaves, a small amount of spotting to free endpapers, a single instance of the pages being opened rather roughly, untrimmed, good (Kersjaw 143; Cunard, 'These Were the Hours', pp. 156-60) £30

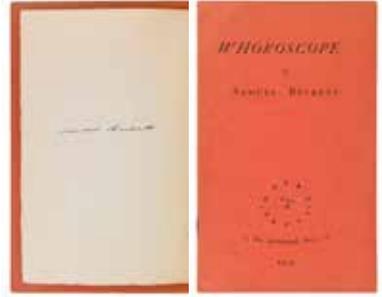
What Cunard describes as 'a bitter story of three Englishmen', the action begins in a Parisian nightclub where the men discuss, amongst other things, the War - which experience weighs heavily on the atmosphere of the piece overall.

3. **Apollinaire (Guillaume)** *Bleuet*. New York: Caliban Press, 2008, 90/100 COPIES (from an edition of 114 copies), printed on mouldmade paper, French to verso, English translation by Richard Stokes to recto, pp. [2], 12mo, original handmade paper wrappers printed in black to front, sewn endpapers using maps of the Middle East, prospectus laid-in at rear, fine £35

'Written during the First World War and originally published in the Parisian journal Nord-sud in 1917, Bleuet is Apollinaire's poetic meditation on youth and war. The original title is a reference to the new French recruits and their cornflower blue uniforms' [prospectus].

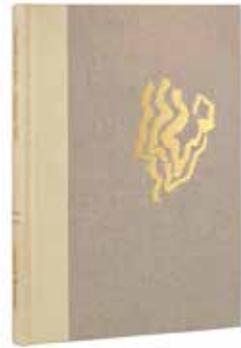
4. **Beckett (Samuel)** *Whoroscope*. Paris: The Hours Press, 1930, 266/200 COPIES (from an edition of 300 copies), a few tiny and faint pinprick foxspots at head, pp. [ii], iv, [2, notes], 8vo, original stapled orange wrappers printed in black to front, staples slightly rusted, some creasing and a patch of fading at head of rear, very good (Federman & Fletcher 5) £4,000

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



5. **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 with just a touch of expert restoration at the very head of the backstrip panel, near fine* (Federman & Fletcher 374) £220
  6. **Beckett (Samuel)** Fin de partie. Suivi de Acte sans paroles. *Paris: Éditions de Minuit, 1957, FIRST EDITION*, light toning to pages, pp.122, [1], foolscap 8vo, *original white wrappers printed in black and blue, backstrip a little darkened with slight lean to spine, a few spots to rear panel and one or two light marks, edges untrimmed, some dried adhesive showing at gutters of front endpapers, good* (Federman & Fletcher 265) £50
  7. **Beckett (Samuel)** Krapp's Last Tape and Embers. *Faber and Faber, 1959, FIRST EDITION*, ownership inscription to half-title, pp. 36, crown 8vo, *original wrappers over stiff card, a dark patch to rear panel and one or two other marks, backstrip with lightest of chipping at tips, good* (Federman & Fletcher 371) £45
  8. **Beckett (Samuel)** Company. *Calder, 1980, FIRST EDITION*, a couple of faint foxspots to margin of title-page, pp. 89, crown 8vo, *original black boards, backstrip lettered in silver and a touch pushed at head, one or two very faint foxspots to edges, dustjacket, very good* £30
- The publisher and dedicatee's copy**
9. **Beckett (Samuel)** Stirrings Still. Illustrated by Louise le Brocqy. *New York and London: Blue Moon Books and John Calder, 1988, FIRST EDITION, I/XV HORS COMMERCE COPIES* (from an edition of 226 copies) signed by author and illustrator, this marked 'BR', printed on *Velin de Rives* paper, frontispiece full-page lithograph in two shades of brown, 8 further lithographic drawings in black printed by *Pierre Chave*, pp. [40], folio, *original quarter parchment with linen sides, stamped in gilt to upper board, backstrip lettered in gilt, edges untrimmed, matching linen slipcase, fine* £3,500

The numbering and accompanying initials indicate that this was the copy of the publisher, Barney Rosset - for whom the story was written and to whom it is dedicated. Beckett's last prose work, a beautifully presented limited edition. With a review copy (a quarto in illustrated wrappers stamped 'Facsimile only review copy'), and a copy of the prospectus.



Item 9

10. **Beckett (Samuel)** *Soubresauts*. Paris: Éditions de Minuit, 1989, *FIRST FRENCH EDITION*, pp. 28, [2], foolscap 8vo, original white wrappers printed in black and blue, light toning to backstrip panel and edges, very good £25

Published in English, as *Stirrings Still*, a year earlier as a limited edition (see previous item).

11. **Beckett (Samuel)** *Imagination Dead Imagine*. [Introduction by Stanley E. Gontarski.] Dublin: Salavage Press, 2015, 16/40 COPIES (from an edition of 50 copies) signed by artist and printer, printed on mouldmade paper, 2 full-page lithographs by David O'Kane and 10 character drawings by Bobby Tannam, pp. [10], folio, original cloth portfolio and slipcase, sheets loose as issued, new £800

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

12. **Beckett (Samuel)** *Imagination Dead Imagine*. [Introduction by Stanley E. Gontarski.] Dublin: Salvage Press, 2015, 8/10 DE LUXE COPIES (from an edition of 50 copies) signed by artist and printer, printed on mouldmade paper, 2 full-page lithographs by David O'Kane and 10 character drawings by Bobby Tannam, with an additional typographic triptych based on the text exclusive to the de luxe, pp. [13], folio, original clamshell box, sheets loose as issued, new

£1,200

The de luxe copies have additional material and a more lavish binding.

13. **Black (E.L.)** *Why do They Like It*. With a foreword by Dorothy M. Richardson [Educational Documents 1.] [Territet: (printed in Dijon by Maurice Darantière) for POOL,] [1927,] *FIRST EDITION*, a little creasing to top corner of leaves in first gathering, pp. xii, 199, foolscap 8vo, original printed wrappers, slight lean to spine with a little chipping at backstrip ends affecting last letter of title to backstrip, a few handling marks and a small waterstain at foot of rear, untrimmed with a few faint foxspots to edges, good £400

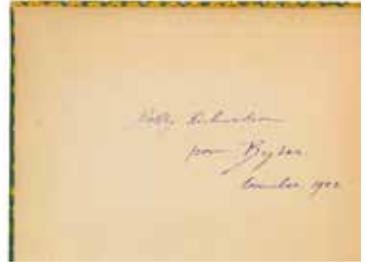
An attack on the English public school system, written pseudonymously by Sir John Reeves Ellerman - the scion of a wealthy shipping family, and 'during his lifetime [...] generally regarded as Britain's richest man' (ODNB). This book, written at the age of 15, records his unhappy experiences at Malvern College and was published with the assistance of his sister Winifred Ellerman (i.e., Bryher), who likely also helped to procure Dorothy Richardson's contribution. The rear cover advertises that it 'can

be obtained from Shakespeare & Co' in Paris and it was presumably hard to find anywhere else - although the precise number of copies is uncertain (the publishing details on the book itself are scant).

14. **Inscribed to May Sinclair**  
**(Bosschère.)** THE GOLDEN ASSE OF LUCIUS APULEIUS. Translated out of Latin by William Adlington, with an Introduction by E.B. Osborn and Illustrated in Colour and Black and White by Jean de Bosschère. *John Lane The Bodley Head, 1923, ONE OF 3,000 COPIES, this marked 'Complimentary', colour frontispiece and 15 further plates by Bosschère with tissue guards present to those in colour, title-page printed in black and red, faint foxing to prelims, pp. xxv, 282, [4], 8vo, original brick-red cloth stamped in gilt to upper board, backstrip lettered and decorated in gilt with rubbing at tips, indentation at foot of upper board with bumping to corners and tips of backstrip, t.e.g., others untrimmed and faintly toned, endpapers faintly browned with a little spotting, good* £180

Inscribed on the flyleaf, 'To May Sinclair from Jean de Bosschère, 1923'. Sinclair had provided the introduction to Bosschère's *The Closed Door* in 1917, whilst he had illustrated her *Uncanny Stories* from 1923.

15. **Inscribed to Dorothy Richardson**  
**Bryher [i.e., Winifred Ellerman]** *Arrow Music. n.p.: [Privately printed], n.d. [circa 1922,] FIRST EDITION, pp. 20, 8vo, original patterned paper wrappers, printed label to front, some chipping to edges and corners and light dustsoiling, wrappers sello-taped having separated at spine with textblock loose, sound* £500



An important and very desirable presentation copy, inscribed by the author on the inside front cover to the novelist Dorothy Richardson, and dated November 1923. Bryher was a friend and backer to the elder modernist. A very scarce and fragile book.

16. **Bryher [i.e., Winifred Ellerman]** BEOWULF. Roman d'Une Maison de Thé dans Londres Bombardé. Préface d'Adrienne Monnier. Traduit par Hélène Malvan. *Paris: Mercure de France, 1958, FIRST FRENCH EDITION, 50/100 COPIES on Vélín pur fil, p. 222, foolscap 8vo, original wrappers printed in black and red with some light toning to borders, untrimmed and unopened, very good* £100

The first appearance of Monnier's rather effusive preface (the book is described as already 'un petit classique'); the first edition had been dedicated to Monnier and Sylvia Beach, and Bryher's earlier *Paris 1900* had been translated by them.

With a copy of the unlimited edition of the same, with the pages lightly toned, a couple of short tears to unopened pages but very good condition overall.

**Desmond Harmsworth's copy**

17. **Campbell (Roy)** *The Flaming Terrapin. Jonathan Cape, 1924, FIRST EDITION, frontispiece illustration, one or two light handling marks and some marginal pencil markings*, pp. 94, crown 8vo, *original second state binding of quarter orange cloth, backstrip faded with printed paper label a little browned and chipped, boards rubbed and lightly soiled with water-staining to bottom half of lower board, wear to bottom corner of lower board, edges untrimmed and a little toned, endpapers browned with some water-staining at foot of rear end-papers, good* (Parsons A1a) **£40**

The author's first book, this the copy of Desmond Harmsworth with his ownership inscription on the flyleaf dated July 1924. Campbell - along with James Joyce, Wyndham Lewis, and Ezra Pound - was one of the authors that Harmsworth published in the early 1930s. See item 128 for a copy of the same inscribed by Ezra Pound.

18. **Campbell (Roy)** *Poems. Paris: Hours Press, 1930, FIRST EDITION, ONE OF 200 COPIES, this marked 'Out of Series', printed on handmade paper and signed by the author, occasional instances of very faint foxing*, pp.[iv], 18, small folio, *original quarter red leather with Vermilion paper boards each featuring a drawing by the author, backstrip lettered in gilt with rubbing at foot and wear at head, rubbed at edges, darkened strip to lower board and small pen mark across joint of upper, a little light foxing to endpapers, edges untrimmed, good* (Parsons A4) **£95**

19. **Camus (Albert)** *La Peste. Paris: Gallimard, 1947, FIRST EDITION, 815/2,000 COPIES (from an edition of 2,355 copies) printed on Alfa Navarre paper, title-page printed in black and red*, pp. 337, crown 8vo, *original boards with a Mario Prassinos design stamped in black and gilt, backstrip lettered in gilt with decorations in black and gilt, backstrip and borders a little toned, lightest of bumps to bottom corners, small pencilled ownership inscription to blank preceding half-title, very good* **£450**

20. **Cendrars (Blaise)** *Trans-Siberian Prosody and Little Jeanne from France. Translation by Dick Jones, Images Natalie D'Arbeloff. Llandogo: Old Stile Press, 2015, 18/150 COPIES (from an edition of 160 copies) signed by translator and illustrator, portrait of author to half-title, lettering on title-page and images throughout text printed from vinyl-blocks cut by Natalie D'Arbeloff, text printed in a variety of colours on Canaletto Liscio paper*, pp. [44], square 4to, *original quarter gold cloth with red and blue boards stamped in silver with lettering by D'Arbeloff, backstrip lettered in black, brown cloth slipcase with portrait of author stamped in black, fine* **£295**



A beautiful new edition of this important text, first published in 1913; it is one of the first great long modernist poems, from a poet whose restless imagination reflects his international heritage and nomadic existence.

21. **Conrad (Joseph)** *Almayer's Folly. A Story of an Eastern River. Fisher Unwin, 1895, FIRST EDITION, first state with title-page printed in black and red and with type missing in the last 2 lines on p. 110, preliminaries, final few leaves and endpapers lightly foxed, pp. 272, crown 8vo, original mid green fine-ribbed cloth, backstrip gilt lettered within gilt boxes, front inner hinge skillfully repaired, bookplate (or some other piece of paper) formerly attached at the corners to the front free endpaper, t.e.g., others untrimmed, preserved in a navy blue fleece-lined folding box, the lining foxed, very good (Smith 1)* £2,500

The author's first book.

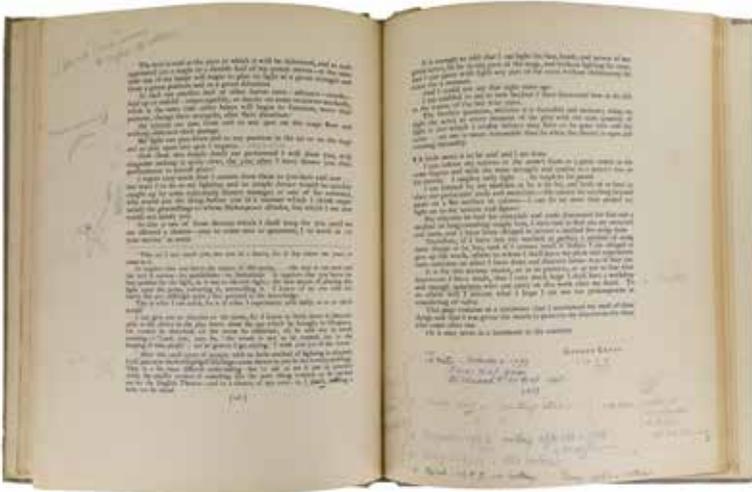
22. **The author's own copy, and then John Gielgud's**  
**Craig (Edward Gordon)** *Scene. With a Foreword and an Introductory Poem by John Masefield. Humphrey Milford, Oxford University Press, 1923, FIRST EDITION, 4 figures in text and 19 plates at rear with collotype reproductions of Craig's engravings, annotation by Craig throughout, pp. xi, 27 + plates, 4to, original boards rebaked with remainder of backstrip laid down, cloth tips repairing corners, edges a little rubbed, a few light marks and toning to borders, annotation in Craig's hand to upper board, Craig's circular bookplate to front pastedown with John Gielgud's ownership inscription also thereupon, annotation in pencil by Craig to rear pastedown, good (Fletcher & Rood A27b)* £1,500

An autograph postcard from the author's daughter, Nelly Craig, is loosely inserted, presenting this copy to John Gielgud (Craig's cousin) in 1968: 'This copy was father's, & it was always in use, he wanted to rebind it in Vellum, but it never left him. Father was looking at this a week before he died'.

At the head of the text Craig records that the book has been 'Re-read. 1962 in Vence, May 31st/EGC'. The occasion of this particular re-reading, we discover through his notes on p. 15, is the suggestion that it may be reprinted by Marotti - a process through which having 'lost all interest in this book - now I regain it'. This is evidently not the first re-reading by any means, however, as a sequence of notes to the margin of p. 14 makes clear: discussing the necessary length of time for his projected overhaul of the theatre, Craig first adds in pencil '(1947!) 25 years lost to England but gained by me', and then 'now 32 years lost (1954)', and finally 'now 40 years lost (1962)'. A further sequence of annotations, attending a similarly bitter reflection, extends from his hope in the text that 'I shall have a workshop and enough assistants who can carry on this work after my death': Craig writes, at the foot of the page, 'To date, November 2 1944, I was not given the means to do that - EGC', and then 'November 1947 - something stirs - E.J. writes to me', and further 'December 1952 nothing at all - just a breeze', 'May 1954 - still nothing', 'April 1959 - nothing', 'May 1962 - nothing'; and then in the margin, bracketing them all 'HERE IS SLOW MURDER'.

Craig's annotations, on the numerous occasions where they extend beyond typographical or linguistic corrections, are informative and often amusing. On the first page he wonders, following a comment which he attributes to Martin Shaw, whether he shouldn't rather have called the book 'Place', as he has selected this as a preferable term to 'scene'. Beside the report of the received opinion that Shakespeare and Molière were not themselves fine actors, Craig mentions, 'So we are told - of Molière records exist, of Shakespeare practically none'. On one of the initial blanks Craig has transcribed portions of Humbert Wolfe's 'Iliad', above which is pasted a cut-out of a

snowflake. A page from *Punch* magazine, July 20 1960, has been tipped in before the Foreword for no obvious reason, but has a couple of notes by Craig next to an article on Picasso and Braque. On the half-title Craig records that 'there were to have been more plates - I was glad to get 19 done', and here again notes the year of the book's conception and design as 1907.



The annotations are heaviest on pp. 14-20, wherein Craig reckons 'much has to be cut down and revised carefully' for any new edition. Here he sets down his belief that 'to revive the Shak. stage as we believe it to have been is futile', and next to a sentence beginning 'When I have a theatre' he considers 'a grim 5 words, EGC 1947 (October)'. The benefit of hindsight allows him to reflect, regarding a reference to Mussolini collaborating with Eleonora Duse towards a reinvigoration of Italian theatre, that 'he was powerless to do anything of the kind. She too - evidently', whilst further evidence of his sarcasm can be found next to a passage on p. 19 referring to society's tendency to 'fail your artists' - annotated in Paris 1947 with 'even today [...] Blake appearing there and the voices fail him - they compare him with Doré!!!!'.

His annotations continue into the plates (largely in the form of providing titles, but also mentioning their having been 'designed & engraved in Florence - all of them but one. EGC 1954') and the endpapers. In the absence of any new edition of this important work by Craig, this unique copy containing the author's notes and reflections provides the fullest possible glimpse of how it might have changed and with that an insight into Craig's own intellectual development.

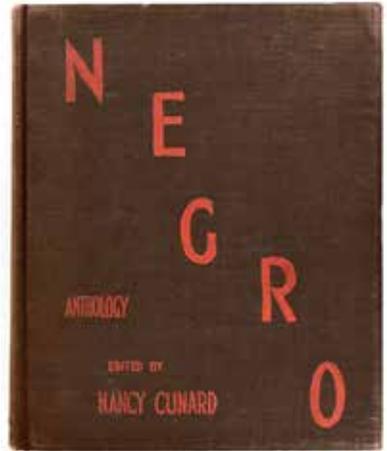
23. **A scarce greetings card**  
 (Cuala Press.) TYNAN (Katharine) A Christmas Toast. *Dublin, n.d., single sheet folded to form a card, printed to front only with hand-coloured image [by Dorothy Blackham?]* at head, pp. [1], foolscap 8vo, very good condition £175

A very attractive and well-preserved little piece of ephemera - and scarce, with no copies listed in COPAC or WorldCat.

- Signed by Nancy Cunard**
24. **Cunard (Nancy, Editor)** *Negro Anthology, 1931-1933. Nancy Cunard at Wishart & Co., 1934, FIRST EDITION, printed in dark brown on cream paper, numerous reproductions of photographs, some full-page, including portraits and works of African art, many of the latter photographed by Raymond Michelet and Raoul Ubac, fold-out map printed in black, red and blue with some creasing and a short closed tear at inside of lower fold, a little light creasing to top corner of prelims, small tear and a little creasing at fore-edge of p. 681, faint stain at head of pp. 75-100, occasional light handling marks, pp. viii, 856, 4to, original mid brown bevel-edged canvas, the backstrip and front cover lettered in red, the rear cover with a map 'The Black Belt of America' also blocked in red, backstrip gently faded, light wear to corners a couple of which are lightly bumped, a couple of dinks along top edge of boards, top edge of textblock brown, endpapers lightly dustsoiled, good* (Federman & Fletcher 489; Woolf B7; Gallup B33) £7,000

Signed by Cunard, and dated 1938, at the head of the front pastedown beneath a carefully erased inscription (the 'from' still visible, but the name not). This the copy of Neil Ritchie, bibliographer of Harold Acton (who is among the contributors), with his notes regarding sales and this copy laid in at front.

A vast survey, carefully curated by Nancy Cunard, who writes in her Foreword, 'It was necessary to make this book - and I think in this manner, an Anthology of some 150 voices of both races - for the recording of the struggles and achievements, the persecutions and the revolts against them of the Negro peoples'. Cunard's grand work is a groundbreaking and vast assemblage of voices from around the world that explores its theme in rich and imaginative ways. The sheer scale of the work and the quality of its production testify to its cultural and personal importance respectively, and this is a well-preserved copy of what is one of the greatest books on Black culture.



Among the large number of contributors are Langston Hughes, Zora Neale Hurston, William Carlos Williams, W.E.B. DuBois, Jacques Roumain, George Antheil, the Objectivists Louis Zukofsky and Carl Rakosi, Norman Douglas, Ezra Pound (in the form of an essay on Frobenius, but also as the recipient of a letter which is among Langston Hughes's contributions), and Cunard herself; Samuel Beckett's contribution, meanwhile, takes the form of nineteen essays translated from the French - one of which ('The Negress in the Brothel') is printed on slightly different paper and paginated separately.

The book is thought to have been published in an edition of 1,000 copies, although a large number were said to have remained unsold and destroyed during the Blitz, when the stock in a London warehouse was burnt.

25. **H.D. [i.e., Hilda Doolittle]** *The Tribute and Circe. Two Poems. Cleveland: [Printed by Charles Clinch Bubb at] The Clerk's Private Press, 1917, FIRST EDITION, 12/50 COPIES printed on laid paper, decorations printed in red, preliminary initial hand-drawn in gilt, pp. 39, 12mo, original grey wrappers with yapp edges, backstrip a little darkened with some creasing and darkening to overhanging edges, textblock edges untrimmed with very faint foxing to top edge, good (Boughn A3a)* £400

A scarce early work by H.D. (only the BL in COPAC), attractively printed, and dedicated to her husband Richard Aldington - the first poem deals directly with her feelings at his going off to war.

26. **H.D. [i.e., Hilda Doolittle]** *Collected Poems. New York: Boni and Liveright, 1925, FIRST EDITION, foxing, ink stain to top corner affecting a handful of leaves, pp. viii, 306, crown 8vo, original blue cloth stamped in gilt to upper board, backstrip lettered in gilt and faded with one or two faint spots, gentlest of bumps to bottom corner of lower board, edges roughrimmed and slightly toned, a few faint foxspots to endpapers, light browning to free endpapers, dustjacket with a couple of foxspots and light chipping at backstrip ends, good (Boughn A6a.i)* £350

Inscribed by the author on the flyleaf: 'Andrew Gibson from "H.D."', beneath which the author has written out a quote from 'Hymen' - 'But of her/Who can say if she is fair?'

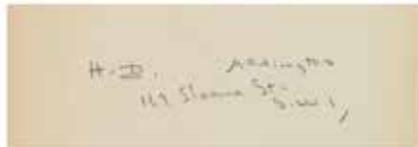
A card from Mrs P. Leeming of Andrew Boyle Booksellers, describing in scathing terms the sale at which this was bought, is loosely inserted at the front.

27. **H.D. [i.e., Hilda Doolittle]** *Palimpsest. Paris: Contact Editions, 1926, FIRST EDITION, pp. [iv], 338, crown 8vo, original wrappers with very light dustsoiling and one or two marks to front, a little chipping to backstrip ends, good (Boughn A8.a.i)* £425

Signed by the author to the flyleaf, and dated 'London 1926'. The author's first published work of prose fiction, a highly impressionistic novel in a triptych form that provides the structure for the author's characteristic shifting between time periods.

#### The author's own copy with her corrections

28. **H.D. [i.e., Hilda Doolittle]** *Hippolytus Temporizes. A Play in Three Acts. Boston: Houghton Mifflin, 1927, FIRST EDITION, ONE OF 550 COPIES, title-page printed in black and red with classical vignette, pp. [xii], 139, 8vo, original quarter black cloth with patterned paper boards of pink, grey and gold, backstrip lettered in gilt with a touch of fading and rubbing at tips, some rubbing to edges and light wear at corners, edges untrimmed, good (Boughn A9a)* £1,000



The author's own copy, with her signature ('H.D.' and then justified to the right at a distance from it 'Aldington') and her address (169 Sloane St, S.W.1) pencilled to the flyleaf and numerous corrections to the text - most of which take the form of minor improvements in punctuation but with a few corrections at word-level that allow us to identify her hand more clearly. An excerpt from a contemporary review, transcribed (not in H.D.'s hand) has been laid in at the front.

29. **H.D. [i.e., Hilda Doolittle]** *Red Roses for Bronze*. [The Poetry Quartos.] *New York: Random House, 1929, FIRST EDITION, ONE OF 475 COPIES*, pp. [4], 8vo, *original sewn tan wrappers with illustration to front printed in pink and black, a couple of tiny brown speckles at foot of front, very good* (Boughn A11a) £65

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

30. **H.D. [i.e., Hilda Doolittle]** *Red Roses for Bronze. Poems*. *Chatto & Windus, 1931, FIRST EDITION*, pp. viii, 148, crown 8vo, *original red cloth, backstrip lettered in gilt, gentlest of bumps to bottom corner of lower board, top edge red, others roughtrimmed with a few very faint foxspots, dustjacket with darkened backstrip panel, some very light dustsoiling and one or two small nicks, very good* (Boughn A13a.i) £350

Inscribed by the author to the flyleaf: 'H.D. in the past tense to E.A. in the future pluperfect. London Jan. 19 - 1945'. The recipient was a friend and analyst of the poet, with whom she became acquainted around this time.

#### **An unpublished letter, on her poetics**

31. **H.D. [i.e., Hilda Doolittle]** *Typed Letter signed, to Herbert P. Small. 18th February [1931,] printed in blue on one side of a single sheet with holograph additions in black ink*, pp. [1], 4to, *original folds, original envelope, near fine condition* £525 + VAT in the EU

A most interesting letter from this important poet, in response to an admirer of her work - Small had evidently undertaken to write to a select group of favourite authors, as correspondence with Josephine Pinckney from around the same time also exists.

H.D. insists that, in her view, 'poetry or literature should never be taught in a classroom [...] it is impossible to "teach" poetry'. Her statement that 'it is possible to say that no one other than the writer himself ever absolutely "understands" the image he is trying to create' is no great insight, but does have the interesting feature of her identification of the writer as male. Answering Small's question of 'What poetry to read?', H.D. offers - alongside her own work - 'the Elizabethan lyrics, always delightful [...] the Greek Anthology' (with regard to which, she mentions that Mackail's translations fail to match the 'terseness of the original'), The Winged Horse Anthology, Robert Frost, Henri de Regnier, Remy de Gourmont, Mallarmé, 'and some of the Negro writers in the States'. The letter is signed "'H.D." Aldington' - though long separated, they did not divorce until 1938 - with a handwritten note at the foot promising 'I will try to write you again!'.

32. **H.D. [i.e., Hilda Doolittle] Trilogy.** [The Walls Do Not Fall; Tribute to the Angels; The Flowering of the Rod.] *Oxford: University Press, 1944- 1946, FIRST EDITIONS, one or two faint foxspots to first volume, date at head of half-title of first volume with gift inscription to half-title of second, pp. 48; 42; 50, crown 8vo, original stiff card wrappers with some light dustsoiling and a few faint marks, one or two foxspots to edges, straining to textblocks in a couple of places as often found, good* (Boughn A19a.i, A20a, A21a) **£180**

Some of the finest poetry to come out of the Second World War, H.D. combines a documentary eye with a broad historical and mythic perspective.

33. **Inscribed to Gordon Bottomley**  
**H.D. [i.e., Hilda Doolittle] Tribute to the Angels.** *Oxford: University Press, 1945, FIRST EDITION, pp. 42, crown 8vo, original printed wrappers, small ringstain to front and a small trace of surface adhesion at foot of same, otherwise very good* (Boughn A20a) **£500**

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

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



34. **An inscribed copy**  
**H.D. Tribute to the Angels.** *Oxford: University Press, 1945, FIRST EDITION, pp. 42, crown 8vo, original printed wrappers with a little edge-browning and the odd nick, one leaf oversized and creased at corner, textblock strained between first and second gathering, newspaper clipping of contemporary review by Babette Deutsch laid in, good* **£245**

Inscribed by the author on the half-title: 'H.D. to Edith Luttman, "This is the flowering of the rod..." Dec. 4 1945, London'. The recipient, a lecturer on poetry, has made some notes regarding the angels referred to in the poem on a small piece of paper laid in at the rear.

35. **(Dun Emer Press.) October 1905 prospectus. Dundrum, 1905, single sheet, browned with some creasing at corners, pp. [2], crown 8vo, good condition** **£80**

Lists 6 published books (4 of which out of print; 2 of which by Yeats) and 2 in preparation (plus a framed drawing by Jack B. Yeats).

- A presentation copy**  
 36. **Duncan (Ronald)** O-B-A-F-G { K-M / R-N / S. *A Play in One Act for Stereophonic Sound. Rebel Press, 1964, FIRST EDITION, a little rubbing to surface of paper at head of half-title, a small area of browning to verso of title-page and first page of text, pp. 19, crown 8vo, original charcoal cloth with title stamped in red to upper board, backstrip lettered in red, a thin band of fading at foot and a few minor bumps to edges, dustjacket, very good* £80

Signed by the author to the half-title, with an ALS on Rebel Press headed paper laid in presenting the book to Frank Buchanan ('Canon Buchanan') and thanking him for his hospitality. Duncan published Buchanan under his Rebel Press imprint.

An intriguing and innovative play, with a title that is rather difficult to transcribe and which represents the elements of the sun and its planets.

- Inscribed to Eliot**  
 37. **(Eliot.) DUNCAN (Ronald)** *Abelard & Heloise. A Correspondence for the Stage in Two Acts. Faber and Faber, 1961, FIRST EDITION, strip of faint browning to inner margin of half-title, pp. 80, 8vo, original purple cloth, backstrip lettered in gilt, a few very faint foxspots to top edge and endpapers, dustjacket with very light chipping and rubbing at extremities and some light foxing to flap-folds, very good* £160

Inscribed on the flyleaf by the author, for T.S. Eliot - his friend, mentor, and publisher: 'for Tom Eliot, with affection, Ronnie, '61'. A few years after this inscription an irreparable schism between the two men had occurred, after Eliot took offence to a reference to his 'carefully manicured fingernails' in the proofs of Duncan's autobiography.

38. **Eliot (T.S.)** *The Sacred Wood. Methuen, 1920, FIRST EDITION, a single instance of pencil underlining in the Introduction, pp. xx, 155, foolscap 8vo, original blue cloth with title and border blind-stamped to upper board, backstrip lettered in gilt and very lightly faded with first issue letter height (3mm) for publisher's name at foot, a small amount of rubbing to extremities, tail edge roughtrimmed, very good (Gallup A5a)* £75
39. **Eliot (T.S.)** *The Waste Land [first printing, on pp. 50-64 of The Criterion, Vol. I, No. 1.] R. Cobden-Sanderson, October 1922, FIRST EDITION, one or two very faint foxspots to page borders in a couple of places (none to 'The Waste Land'), pp. 103, 8vo, original printed wrappers, backstrip lettered in red and a little rubbed showing binding in one small spot, edges a little darkened and rubbed with some light chipping, textblock edges untrimmed with one or two very faint foxspots, very good (Gallup C135)* £4,000

A remarkably well-preserved copy of this landmark publication: the first printing of 'The Waste Land', in its original form (without the 'Notes' and the dedication to Ezra Pound), in the first number of Eliot's own *Criterion*.

Although his own poem is very much the ‘headline act’, the other contributions are not without interest - not least for providing an insight into the poet’s taste (and address-book) at this time: George Saintsbury, Dostoevsky’s ‘Plan of a Novel’ (translated by Koteliansky and Virginia Woolf), T. Sturge Moore, Hermann Hesse on ‘German Poetry of To-Day’ and Valery Larbaud with an early essay on Joyce’s ‘Ulysses’ that Eliot in a footnote calls ‘the best introduction that has been offered to Mr. Joyce’s book’.



With the original subscription letter laid in.

40. Eliot (T.S.) *Homage to John Dryden. Three Essays on Poetry of the Seventeenth Century* [Hogarth Essays IV.] Hogarth Press, 1924, *FIRST EDITION*, light foxing at head of prelims with the odd outbreak further in, pp. 46, 8vo, original printed cream card wrappers with Vanessa Bell design, light overall dustsoiling and a couple of small marks to rear panel, chipping at foot of backstrip, some foxing to edges, bookplate tipped in to flyleaf, good (Gallup A7: Woolmer 43) £75
41. Eliot (T.S.) *Animula. [Ariel Poem, No. 23.]* Faber and Faber, 1929, *FIRST EDITION*, 55/400 COPIES printed on English large handmade paper and signed by the author, full-page wood-engraving printed in 3 colours and a further wood-engraved design by Gertrude Hermes, pp. [9, rectos only], crown 8vo, original yellow boards lettered in gilt to front, light overall soiling to boards with some heavy spotting along leading edge of upper board, a little cracking along backstrip and a hefty nick to leading edge of lower board, good (Gallup A14b) £200
42. Eliot (T.S.) *Sweeney Agonistes. Fragments of an Aristophanic Melodrama.* Faber and Faber, 1932, *FIRST EDITION*, pp. 31, foolscap 8vo, original blue boards, backstrip lettered in red with slight lean to spine, ownership inscription to flyleaf, free endpapers with usual browning, dustjacket with light overall dustsoiling and a little fraying at tips of backstrip panel, very good (Gallup A23) £140
43. Eliot (T.S.) *The Use of Poetry and the Use of Criticism. Studies in the Relation of Criticism to Poetry in England.* Faber and Faber, 1933, *FIRST EDITION*, pp. 156, 8vo, original brick-red cloth, backstrip lettered in gilt with slight bump at foot of upper joint, top edge blue, others untrimmed, bookplate to flyleaf, dustjacket with backstrip panel a shade darkened and a little chipped at head, sliver of darkening around head also with one or two nicks and a tiny amount of adhesive residue at head of rear panel, very good (Gallup A24a) £100

- Inscribed to one involved in the text, and with a manuscript correction**
44. 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 boards, backstrip lettered in blue and very gently sunned, one or two light handling marks, edges roughtrimmed, one or two faint foxspots to flyleaf and verso, good (Gallup A26a) £2,000

Inscribed on the flyleaf to the Rev. R. Webb Odell, 'with grateful thanks, T.S. Eliot, 9vi.34'. Webb-Odell is referred to in Eliot's Prefatory Note as having provided 'some historical scenes for the scenario of the drama'. Webb-Odell was the director of the Anglican fund referred to in the title, and it was at his prompting and insistence that Eliot was recruited to the project. On p. 9 Eliot has deleted the line 'Squeezed like tooth paste in the tube train next to you' - the line was accordingly omitted in the second impression and subsequent printings.

**A Review Copy**

45. Eliot (T.S.) *Collected Poems, 1909-1935*. *Faber and Faber, 1936, FIRST EDITION, REVIEW COPY*, pp. 191, 8vo, original blue cloth, backstrip lettered in gilt and a shade darkened with a little rubbing at tips, top edge pink with others untrimmed, bookplate to front pastedown and Faber Review slip tipped in to flyleaf, dustjacket with backstrip panel gently faded and a touch of fraying around head, very good (Gallup A32a) £120

46. Eliot (T.S.) *The Waste Land and Other Poems*. *Faber and Faber, 1940, FIRST EDITION THUS*, pp. 79, crown 8vo, original grey boards lettered in red to upper board and backstrip, top edge a trifle dusty, faint partial browning to free endpapers with ownership inscriptions to top corner of flyleaf, dustjacket with a little fading to backstrip panel and a couple of small white spots thereupon, very good (Gallup A35Xa) £60

Part of the publisher's 'Sesame Books' series, 'meant as an introduction to the work of contemporary poets' (rear panel blurb) - the selection is Eliot's own.

47. Eliot (T.S.) *Four Quartets* [East Coker; Burnt Norton; The Dry Salvages; Little Gidding.] *Faber and Faber, 1940- 1942, FIRST SEPARATE FABER EDITIONS*, a few foxspots at head of 'East Coker' and some marginal annotation in pencil to 'Burnt Norton', pp. 15; 15; 15; 16, 8vo, original card wrappers lettered in black to front, some toning and dustsoiling to borders, light creasing and a few small marks, short closed tear to rear panel of 'Burnt Norton', bookplate to flyleaves and some offsetting from absent adhesive tape on a couple of volumes, good (Gallup A36c; A37; A39; A42) £375

'East Coker' first appeared, in two editions, as a supplement to the *New English Weekly* in Easter of 1940; 'Burnt Norton' had been included in Eliot's *Collected Poems* from 1936; the latter two poems from the sequence are here in their first edition, with 'Little Gidding' in the earlier sewn binding.

48. **The first foreign *Quartet*, inscribed by the translator**  
 Eliot (T.S.) *Tam Domov Más* [East Coker]. Evergreen Series 1 [translated by Libuse Pánková.] [*P.E.N. Clubs*,] 1941, *FIRST CZECH EDITION*, tipped-in frontispiece by John Piper, one or two instances of pencil annotation to margins, pp. 22, 1, foolscap 8vo, original stapled printed wrappers a trifle dustsoiled, slip advertising Evergreen Series laid in at front, very good £300

One of 750 copies. The first translation of Eliot's work into Czech and the first translation in full of any of the 'Four *Quartets*', this publication is also notable as being the only work of Eliot to be illustrated by John Piper.

Inscribed to the flyleaf by the translator, Libuse Pánková - the small amount of pencil annotation, which glosses the translation, appears to be in the same hand.

49. **With original 'Author's Note' insert**  
 Eliot (T.S.) *Four Quartets*. Read by the Author [Vinyl Recording, 78rpm, 5 Vols.] *His Master's Voice*, made under the auspices of *The British Council*, [1947,] *FIRST EDITION*, playing surface largely clean with only the odd light surface mark, a few more conspicuous marks to one disc but without any discernible effect on playback (at least on this shop's gramophone), pp. [1] + 5 x 12 inch records, original plain brown sleeves, a couple with pencilled ownership inscription, adhesive completely dried and failing at edges of some with a couple of small tears to apertures, brief pencil notes to record labels to delineate poem breaks with one or two tipped in, original insert affixed to owner's notes with pencilled quotation from Helen Gardner glossing first line, good (Gallup E5f & E2e) £1,000 + VAT in the EU



The first commercially available recording of Eliot reading his poetry; the 'Language Study Leaflet' insert - giving a separate listing by Gallup - comprises a lengthy 'Author's Note', and is an interesting and characteristically measured assessment by Eliot of the value of hearing an author read their own work.

50. Eliot (T.S.) *Poetry and Drama*. The Theodore Spencer Memorial Lecture, Harvard University, November 21, 1950. *Faber and Faber*, 1950, *FIRST ENGLISH EDITION*, pp. 35, crown 8vo, original red cloth, backstrip lettered in gilt, small spot of wear to top and tail edges and a tiny waterstain through the jacket to lower board, bookplate to flyleaf, dustjacket with one or two very faint marks, very good (Gallup A57b) £45

51. Eliot (T.S.) *The Confidential Clerk*. *Faber and Faber, 1954, FIRST EDITION, first state with the typographical error 'Ihad' uncorrected on page 7, pp. 136, 8vo, original pale blue cloth, backstrip lettered in gilt, dustjacket, very good* (Gallup A64a) £70

**'In homage and friendship' to Denis Saurat**

52. Eliot (T.S.) *On Poetry and Poets*. *Faber and Faber, 1957, FIRST EDITION, pp. 256, 8vo, original blue cloth, backstrip lettered in gilt, very faint toning to edges, partial browning to free endpapers, dustjacket with a little fading and dustsoiling, a few faint foxspots to rear panel and light chipping at corners and backstrip ends, very good* £1,500

A Miltonian presentation copy, inscribed on the flyleaf to Denis Saurat - 'in homage and friendship, T.S. Eliot, 12.ix.57'. The crux of his tribute rests in the two essays on Milton, from 1936 and 1947, that occupy pp. 138-161 here. Eliot wrote to Sydney Schiff in April 1925 that he 'would very much like to see Saurat's book' (the recently-published translation into English of 'La pensée de Milton'), and his own opinion of Milton's character and legacy bears the clear influence of Saurat - as Jeffrey Shoulson writes, 'it becomes eminently clear that the Milton to whom Eliot objected was, precisely, the Milton of Saurat's 'Milton: Man and Thinker' ('Man and thinker: Denis Saurat, and the old new Milton criticism', in 'The New Milton Criticism', p. 197).



Aside from such a connection, this copy is of interest for some notes by Saurat on p. 212, against Eliot's description of Goethe, Dante, and Shakespeare as 'European men' because of their poetic achievements, in his essay on the former; Saurat insists, against Eliot's narrow conception, 'Voltaire? Montaigne? Pascal? are other kinds of European'. Additionally, Saurat has noted on the rear blank the page number 149 - this being the page on which he is mentioned.

53. Eliot (T.S.) George Herbert. [Writers and Their Work, No. 152.] *Published for the British Council and the National Book League by Longmans, Green, 1962, FIRST EDITION, pp. 36, crown 8vo, original stapled wrappers, fine* (Gallup A73a) £40
54. Eliot (T.S.) *To Criticize the Critic, and other writings*. *Faber and Faber, 1965, FIRST EDITION, pp. 189, 8vo, original blue cloth, backstrip lettered in gilt, bookplate to flyleaf and residue of adhesive to free endpapers, dustjacket with small nick at head of rear panel, very good* (Gallup A76a) £50
55. Eliot (T.S.) *Eeldrop and Appleplex*. *Tunbridge Wells: The Foundling Press, 1992, FIRST SEPARATE EDITION, 451/500 COPIES printed on mouldmade paper at the Rampant Lions Press, decorations and initial letters printed in green, pp. [iv], 11, 8vo, original grey wrappers printed in green and black, edges untrimmed, fine* £40

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').

56. **Eliot (T.S.)** *Four Quartets*. Cambridge: Rampant Lions Press, 1996, 28/200 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, untrimmed, bookplate at head of front pastedown, small bump to slipcase touching bottom corner of lower board, near fine £500
57. **(Eliot.) [ZAJDLEROWA (Zoë)]** *The Dark Side of the Moon*. With a preface by T.S. Eliot. Faber and Faber, 1946, FIRST EDITION, pp. 232, crown 8vo, original blue cloth, backstrip lettered in gilt and a little rubbed at tips, gentlest of bumps to bottom corners, bookplate to flyleaf and traces of adhesive to free endpapers, dustjacket with backstrip panel and borders of front lightly faded, rear panel lightly dustsoiled, chipping to corners and backstrip panel ends and a short closed tear at head of front panel, good (Gallup B49) £50

An account of Soviet deportations from Poland in 1939-40, using personal narratives from official records and documents, preceded by a note from Helena Sikorska - widow of General Sikorski - explaining how her husband's positive opinion of the anonymous author allowed her access to classified information.

58. **Inscribed to the dustjacket illustrator, with a copy in dustjacket Fletcher (John Gould)** *Parables*. With woodcut frontispiece by John J.A. Murphy. Kegan Paul, Trench, Trubner, 1925, FIRST EDITION, a few pinprick foxspots to prelims, p. xii, 143, crown 8vo, original black cloth with single fillet blind-stamped border to upper board, backstrip lettered in gilt, light wear to corners and tips of backstrip, a few faint spots, good £200

Inscribed for the artist Leon Underhill, referring to the image used on the dustjacket: 'For Leon, with many thanks for the black angel - which I hope will destroy all the Philistines, from John Gould Fletcher.'

With a dustjacketed copy of the same, showing the striking image of Underhill's to which the inscription refers, the dustjacket toned overall with fraying around edges and with some internal tape repair.

In a reader's report on Fletcher from 1927, T.S. Eliot described him as 'one of the best and one of the most reliable of living poets', whilst acknowledging that some of his poetry could be 'difficult' - the present volume belongs in that latter category, with Fletcher adopting a prophetic, almost Blake-ian tone, rather different to the Imagist practices with which he had begun on first arriving in Europe.



59. **Ford (Ford Madox [Hueffer])** *Mister Bosphorus and the Muses, or a Short History of Poetry in Britain. Variety Entertainment in Four Acts.* Words by Ford Madox Ford, Music by Several Popular Composers, with Harlequinade, Transformation Scene, Cinematograph Effects, and many other Novelties, as Well as Old and Tried Favourites. *Duckworth, 1923, FIRST TRADE EDITION, 11 wood-engravings (6 full-page) by Paul Nash, faint partial browning to inner margin of half-title, pp.127, imperial 8vo, original quarter black cloth, pale blue printed boards with a Nash design blocked on the front cover, a little dampstaining to leading edge of lower board, endpapers lightly spotted, dustjacket toned with areas of rubbing, a little chipping to corners and tips of backstrip panel, good* (Harvey A55) £250

60. **Ford (Ford Madox)** *A Man Could Stand Up. A Novel.* *Duckworth, 1926, FIRST EDITION, occasional very light foxing, pp.[ix], 275, crown 8vo, original mid-green cloth, backstrip lettered in gilt with slight lean to spine, trace of ticket removal from rear pastedown, good* (Harvey A61a) £50

The third of the Tietjens series.

61. **Forster (E.M.)** *Anonymity. An Enquiry [Hogarth Essays, XII.] Hogarth Press, 1925, FIRST EDITION, pp. 23, crown 8vo, original illustrated boards with a Vanessa Bell design to front, some light chipping to backstrip ends and toning to borders, browning to endpapers with a small bookseller's stamp at foot of front pastedown, good* (Woolmer 61; Kirkpatrick A11(1)) £80

One of 2,000 copies.

62. **Forster (E.M.)** *The Eternal Moment and other Stories.* *Sidgwick & Jackson. 1928, FIRST EDITION, pp.[vii], 188, crown 8vo, original maroon cloth, backstrip and front cover lettered and bordered in gilt, a few tiny and faint foxspots to top edge, dustjacket with backstrip panel and borders of flaps very gently toned, very good* (Kirkpatrick A13a) £275

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

63. **Forster (E.M.)** *The Development of English Prose Between 1918 and 1939. The fifth W.P. Ker Memorial Lecture delivered in the University of Glasgow, 27th April, 1944.* *Glasgow: Jackson, 1945, FIRST EDITION, some light creasing to page edges, pp. 23, crown 8vo, original printed brown stapled wrappers, a trifle chipped at head of spine, touch of rust to staples, good* (Kirkpatrick A25) £40

64. **Garnett (David)** *Lady into Fox. Illustrated with Wood-Engravings by R.A. Garnett.* *Chatto & Windus, 1922, FIRST EDITION, frontispiece with tissue-guard, title-page vignette and 9 further illustrations with 1 full-page, spare label tipped in at rear, pp. [viii], 91, crown 8vo, original black and pink mottled cloth, backstrip*

*with pink printed label, t.e.g., others roughtrimmed, dustjacket with darkened backstrip panel a trifle chipped at head and foot, further very light chipping to corners, very good* £450

Signed by the author on the half-title, and dated 'Feb. 13. 1931'. A scarce book, particularly in the present condition and with the dustjacket - the author's first novel under his own name, following the pseudonymous 'Dope Darling'. The illustrations are by Garnett's wife Ray (née Marshall), whilst the book is dedicated to his lover Duncan Grant.

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

65. **Hemingway (Ernest)** *A Farewell to Arms*. New York: Scribner's, 1929, FIRST EDITION, 367/500 COPIES (from an edition of 510 copies) signed by the author, title-page printed in blue and black, single spot at the head of a few leaves and the occasional light handling mark, ownership inscription to dedication page, pp. [viii], 355, 8vo, original half vellum with blue-green boards, light wear to edges and fading to borders, backstrip with leather label lettered in gilt a little rubbed and chipped to borders, slight lean to spine, light handling traces and a few marks overall, corners a little bumped, edges untrimmed, bookplate removed from pastedown, good (Hanneman 8B) £4,500



The only signed limited issue of any of Hemingway's first editions.

66. **Hemingway (Ernest)** *Across the River and into the Trees*. Jonathan Cape, 1950, FIRST EDITION, pp. 256, crown 8vo, original pale green cloth with design blocked in red to upper board, backstrip lettered in silver against a red ground, tail edges roughtrimmed, dustjacket price-clipped with some ghosting through the dustjacket onto cloth of upper board and backstrip, very good (Hanneman 44A) £180

Published prior to the American edition, and more attractive in its design.

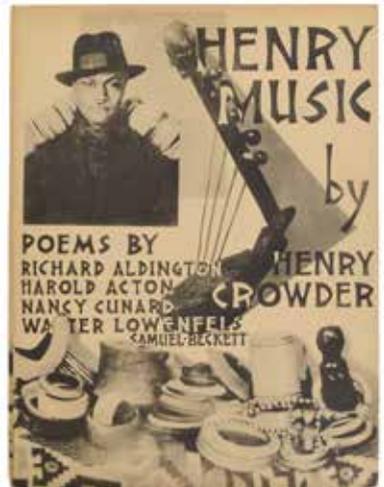
67. **Hemingway (Ernest)** *A Moveable Feast*. Jonathan Cape, 1964, FIRST ENGLISH EDITION, pp. 192, crown 8vo, original brown boards, backstrip lettered in gilt, top edge pink, contemporary ownership inscription to flyleaf, dustjacket, very good £120

68. **(Hemingway.)** Bibliographical Notes on Ernest Hemingway [leaflet.] *Chicago: The Walden Book Shop, 1930, single folded sheet, pp. [4], 24mo, original self wrappers, a little creasing to top corner, tail edge untrimmed, good* (Hanneman G433) £30

An excerpt from a 1927 Hemingway letter regarding his output so far, followed by a printed note correcting a couple of omissions on the author's part and updating the record to include the recently published 'A Farewell to Arms' - ending with the promise 'And more to come.'

69. **Hesse (Hermann)** Steppenwolf. Translated from the German by Basil Creighton. *Martin Secker, 1929, FIRST ENGLISH EDITION, a few very faint foxspots to top corner of half-title and title-page recurring at final text page and ads, pp. 322, [4, ads] original black cloth with author's monogram blind-stamped to upper board, some small chips to cloth at leading edge and corners, backstrip lettered in red with slight lean to spine, top edge red with some light foxing to other edges, a little faint foxing to endpapers with a numeral in blue pencil to flyleaf and a further pencil mark thereupon, dustjacket in excellent shape with very light chipping at corners and one or two faint marks, very good* £2,000

70. **(Hours Press.) CROWDER (Henry, Composer) Henry-Music. Paris, 1930, ONE OF 100 COPIES (this unnumbered) signed by the composer, faint foxing to prelims and poems but notational pages clean, pp. [ii], [6, poems], 20, 4to, original illustrated boards with Man Ray photomontage of Cunard's own collection, lightly toned with gentle rubbing to extremities and two small strips of surface removal to lower board, a small amount of faint foxing to endpapers with small Australian bookseller's stamp at foot of front pastedown, promo info for a modern recording of these songs laid in, good (Ritchie B4; Federman & Fletcher 6) £5,000**

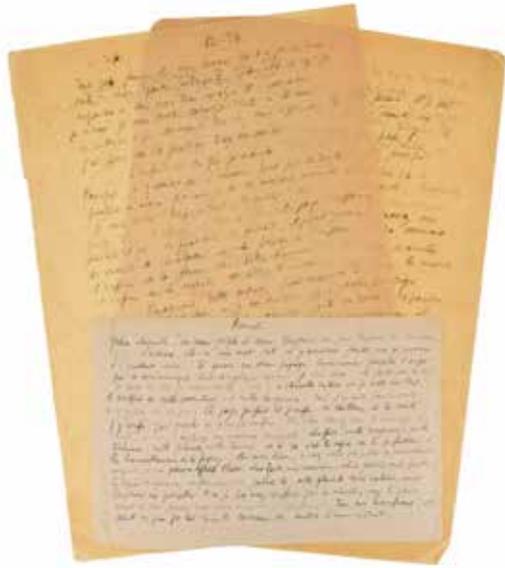


Formerly the copy of Acton's bibliographer Neil Ritchie, with his sales notes laid in.

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

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

71. **Jacob (Max)** Three manuscript meditations. [*'L'Enfer', 'Paradis', and one untitled.*] *n.d., holograph drafts in black ink on paper, larger sheets evenly toned with number written in red crayon to verso, pp. [2]; [1]; [2], various sizes, three tiny holes to 'L'Enfer' with only one touching a single letter, original quarter-folds to untitled poem, some very light creasing to borders, very good* £1,100 + VAT in the EU



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

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

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

### The voice of Joyce

72. **Joyce (James)** Reading 'Anna Livia Plurabelle'. [Vinyl Recording, 78rpm.] *Cambridge: The Orthological Institute, [1929,] FIRST EDITION, playing surface very clean with one or two very faint marks, 12 inch record, original plain brown sleeve, some creasing to corners and small tears around aperture, owner's date in pencil to label, very good* (Slocum & Cahoon p.173) £1,200 + VAT in the EU

A recording by C.K. Ogden of James Joyce reading from his own work, as part of the former's 'Basic English' project.

73. **Joyce (James)** *Tales Told of Shem and Shaun. Three Fragments from Work in Progress. Paris: Black Sun Press, 1929, FIRST EDITION, 124/500 COPIES (from an edition of 650 copies) printed in black and red on Holland Van Gelder Zonen paper, portrait frontispiece by C. Brancusi with tissue-guard, pp.[x], 55, [i], 4to., original white wrappers, backstrip and front cover printed in black and red, some light dustsoiling with a little chipping at foot of backstrip, the two gold slipcase boards and salmon-pink ribbon pull remaining only, very good (Slocum & Cahoon 36; Minkoff A21)* £850
74. **Joyce (James)** *Two Tales of Shem and Shaun. Fragments from Work in Progress. Faber and Faber, 1932, FIRST ENGLISH EDITION, pp. 45, crown 8vo, original pale blue-green boards, backstrip lettered in blue and a little nicked at head, sprinkling of foxspots to both boards with some darkening at edges, ownership inscription to flyleaf, dustjacket with edges rubbed and a few nicks, a little ragged at backstrip ends and corners, good (Slocum & Cahoon A37)* £70
75. **Joyce (James)** *Stephen Hero. Part of the first draft of 'A Portrait of the Artist as a Young Man'. Edited with an Introduction by Theodore Spencer. Jonathan Cape, 1944, FIRST EDITION, pp.210, crown 8vo, original black cloth, backstrip lettered in gilt with very slight lean to spine, tail edges roughtrimmed with top edge a trifle dusty, ownership inscription to front pastedown concealed by dustjacket flap, dustjacket lightly soiled overall with darkened backstrip panel, a little fraying at tips of backstrip panel and chipping to corners, good (Slocum & Cahoon 51)* £200
- One of 2,000 copies in the first edition, produced to the wartime 'economy standard'.
76. **Joyce (James)** *'A Flower Given to My Daughter'. [Calligraphy by Andy Moore.] n.d., [circa 2012,] lettered in black ink, with bordering and decoration in shades of yellow and red, pp. [1], 32 x 25 cm, fine condition* £85 + VAT in the EU
- A unique, specially commissioned rendering of this poem from *Pomes Penyeach*, attractively executed by calligrapher Andy Moore.
77. **Joyce (James)** *'Tilly'. [Calligraphy by Andy Moore.] n.d., [circa 2012,] lettered in black ink, with bordering and decoration in shades of red and green, pp. [1], 28 x 37.5 cm, fine condition* £85 + VAT in the EU
- A unique, specially commissioned rendering of this poem from *Pomes Penyeach*, attractively executed by calligrapher Andy Moore.
78. **Joyce (James)** *Gas from a Burner (1912). Illustrations by Jamie Murphy & Mary Plunkett. Dublin: Salvage Press, 2012, 15/100 COPIES signed by the illustrators, on Zerkall mouldmade paper, 2 full-page linocut illustrations, pp. [13], imperial 8vo, original quarter brown cloth, lettered in gilt to upper board and backstrip, image of guillotine blind-stamped to upper board, edges untrimmed, fine* £75

A handsome reprint of Joyce's broadside from 1912, a snarling invective against his Irish detractors - the freshest bile being reserved for the mouthpiece of the poem, George Roberts, the general manager at Maunsel & Co.

Having allowed the printed sheets for Joyce's *Dubliners* to lay dormant for a couple of years, Roberts - wary of censure and prosecution - finally decided against publishing; one copy, fortunately, remained with Joyce - the rest were destroyed by the printer John Falconer, Joyce said by fire although the official records give the less infernal method of guillotining and pulping.

79. **Joyce (James)** *Dubliners*. Illustrations by Stephen Crowe. Introduction by Paul Murray. *Paris: de Selby Press, 2014, 369/800 COPIES, 17 full-page illustrations*, pp. xx, 281, small 4to, *original printed wrappers, new* £20

An attractive centenary edition of Joyce's seminal collection of short stories.

80. **Joyce (James)** *The Dead*. Illustrated by Robert Berry with John Dallaire. With an Introduction by Senator David Norris. *Dublin: Stoney Road Press, 2014, 59/150 COPIES (from an edition of 175 copies) signed by the artist and by David Norris at the foot of his introduction, printed on Arches Blanc paper, 14 full-page drawings by Robert Berry, title-page printed in lilac, pp. [58], 4to, original grey boards illustrated in black, white and blue with publisher's device blind-stamped at head of upper board, backstrip of black cloth lettered in black, edges black, illustrated endpapers, cloth slipcase stamped in white, fine* £1,250



A lavish new edition of the last and longest story in Joyce's *Dubliners*, one of his defining works and a modern classic of the form.

81. **(Joyce.)** *Our Exagmination Round his Factification for Incamination of Work in Progress*. By Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Lloná, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, William Carlos Williams. With Letters of Protest by G.V.L. Slingsby and Vladimir Dixon. *Faber, [1929], FIRST EDITION, English issue with cancel title-page carrying the Faber imprint, outer margins a little browned, pp. [v], 194, crown 8vo, original pale blue cloth, backstrip lettered in gilt with light bump at head of lower joint, edges untrimmed, owner's signature on flyleaf, untrimmed, dustjacket sunned at backstrip panel and a little soiled (Slocum & Cahoon B10)* £200

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

- Presentation copy to André Maurois**  
 82. (Joyce.) MOZLEY (Charles, Illustrator) Concerning Ulysses and the Bodley Head. *Printed at the Stellar Press for private distribution, 1961, FIRST EDITION, 59/165 COPIES, 6 tipped-in autolithographs by Charles Mozley printed in sepia with occasional heightening in violet, quotation from Ulysses to each facing verso, pp. [13], 8vo, original pink printed wrappers, tissue jacket, very good* £160

Published to mark the 25th anniversary of the first publication of *Ulysses* by the Bodley Head, this copy is inscribed by Max Reinhardt of the Bodley Head to one of their authors: 'To André Maurois, In admiration, With best wishes, Max Reinhardt'. Maurois had written, some 36 years earlier in an introduction to the French translation of *Mrs Dalloway*, that *Ulysses* had many 'remarkable qualities' but ultimately 'was a failure' as a novel.

- The ABC of Ulysses**  
 83. (Joyce.) POPPER (Simon) *Ulysses*. *Printed and bound for the artist by Die Keure in Belgium, 2006, 971/1000 COPIES signed and dated by the artist, pp. 727, 8vo, original printed green wrappers with yapped leading edge, some light rubbing in places and bubbling to backstrip, very good* £50

Intended to resemble the first edition of Joyce's masterpiece, the 1922 text has been reordered alphabetically, dissolving the structural principle of Joyce's work into its units of composition, in a production that is high concept but not high spec: Popper's 'Borromean, Sinthome' was shortlisted for the Beck's Futures prize in 2006 and consisted of all of the printed copies displayed in a single block, conveying the monolithic status of the work, and some light rubbing or marks are the inevitable result of this original purpose.

84. (Kafka.) CANETTI (Elias) Kafka's Other Trial. The Letters to Felice. Translated by Christopher Middleton. *Calder and Boyars, 1974, FIRST ENGLISH EDITION, pp. [iv], 121, crown 8vo, original black boards, backstrip lettered in silver with very slight lean to spine, ownership inscription to flyleaf, dustjacket, near fine* £400

Inscribed by the author on the half-title: 'From Elias Canetti'. The Nobel prize-winning author's essay on Kafka's provides insights into his subject's creative and private personality, using as evidence the letters between the troubled author and his fiancée Felice Bauer.

- A holograph poem, dedicated to Paul Valéry**  
 85. Klat (Hector) *La Danse sous le Cèdre*. [Alexandria,] [1931,] *MANUSCRIPT, fair copy in author's attractive holograph, squared notebook, pp. 17, crown 8vo, original stapled self wrappers, a couple of spots front and rear, very good* £800

A long poem, dedicated to and evidently inspired by Paul Valéry, a quotation from whom is among four epigraphs used.



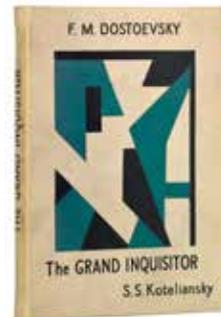
Item 85

Klat is an important author in our appreciation of early iterations of global modernism; born in Alexandria in 1888, but of Lebanese extraction, his diplomatic career returned him to the Lebanon at the beginning of the 1930s, subsequently taking him to São Paulo as the Lebanese Consul-general. Alongside the broad cultural perspective that his studies and subsequent career had fostered, the poetic imagery and themes of the francophone and francophile Klat richly evoke his homeland with a lyricism that is well captured by the present poem, which would go on to form a central part of his first published collection, *Le cèdre et les lys* - and later republished with a Preface by Jean Cocteau in 'Du cèdre aux lys'. This copy was in the collection of Lady Roberts, née Celeste Leila Beatrix Shoucair, wife of diplomat Frank Roberts, and herself from a distinguished Lebanese family.

86. (Koteliansky.) DOSTOEVSKY (Fyodor) *New Dostoevsky Letters*. Translated from the Russian by S.S. Koteliansky. *The Mandrake Press, [n.d., circa 1930] FIRST EDITION, frontispiece portrait, a little ink offsetting to first page*, pp. 102, foolscap 8vo, *original quarter black cloth with gilt snakeskin-patterned sides, backstrip with printed label, top edge a little dusty, dustjacket with darkened backstrip panel, one or two small spots and some light handling marks, very good* £150

Inscribed by the translator on the flyleaf: 'To Christopher, Good luck in the immediate future, and ever after, amen! Kot, Christmas 1957'. Arriving in London from the Ukraine in 1911, Koteliansky formed friendships with D.H. Lawrence, Katherine Mansfield and John Middleton Murry, H.G. Wells, and the Bloomsbury Group - by 1923 he had completed 8 translations for the Woolfs' Hogarth Press, before their relationship soured (Koteliansky's abrasive personality is well-documented). The present work was published by the short-lived Mandrake Press, run by Edward Goldston, P. R. Stephensen, and subsequently Aleister Crowley in its 18-month lifespan.

87. **Inscribed by Koteliansky**  
(Lawrence.) DOSTOEVSKY (F.M.) *The Grand Inquisitor*. Translated by S.S. Koteliansky. With an Introduction by D.H. Lawrence. (*Printed by George W. Jones at the Sign of the Dolphin for* Elkin Mathews & Marrot, 1930, 267/300 COPIES printed on Kelmscott handmade paper, title printed in black and turquoise, pp. xvi, 36, 8vo, *original cream vellum with a period abstract design of turquoise and black morocco onlays to upper board, backstrip lettered in black, some light dustsoiling and slight bowing to boards (as often found), top edge black, original slipcase a little rubbed, faded and split, very good condition* (Roberts B28) £400



Inscribed by the translator, an important presence in modernist circles including Bloomsbury, to the flyleaf: 'For Miriam and Raphael, With best wishes from Kot. May, 1934'. The recipients were Miriam Polianovsky, a Jewish Ukrainian poet published by Elkin Mathews, and her husband Raphael Salaman. Although there is no statement in the book to such effect, Koteliansky claimed Lawrence's shared responsibility for the translation of the work. The cover design is striking and somewhat reminiscent of the work of Paul Nash.

88. **Lawrence (D.H.)** David. A Play. *Martin Secker, 1926, FIRST EDITION, ONE OF 500 COPIES, browning to half-title and final page of text, some foxing to prelims, pp.128, 8vo, original yellow buckram, backstrip lettered in gilt with small bump at foot, bottom corner of lower board lightly bumped, top edge green, others untrimmed, bookplate to flyleaf, good (Roberts A34)* £85
89. **Lawrence (D.H.)** A Propos of Lady Chatterley. Being an essay extended from 'My Skirmish with Jolly Roger'. *Mandrake Press, 1930, FIRST EDITION THUS, ADVANCE COPY, pp. 63, foolscap 8vo, original blue cloth with lettering and single fillet border in red to upper board, backstrip lettered in red and gently faded, dustjacket, very good (Roberts A48c)* £125
- A printed statement on the half-title marking it as an advance copy; Roberts notes some variations from the published version, but only on the basis of typographical errors.
90. **Lawrence (D.H.)** The Man Who Died. *Martin Secker, 1931, FIRST ENGLISH EDITION, pp. 97, 8vo, original green buckram with Lawrence phoenix stamped in gilt to upper board, backstrip lettered in gilt and lightly faded, a small amount of very gentle fading through the jacket at head of upper board, free endpapers browned, original 1931 Bumpus sales invoice laid in, dustjacket slightly frayed with some light toning and dustsoiling and a small amount of foxing at flap-folds, very good (Roberts A50c)* £175
- Preceded by the Paris edition, published by The Black Sun Press, and the US copyright edition of 10 copies.
91. **Lawrence (D.H.)** Lady Chatterley's Lover. *Secker, 1932, FIRST ENGLISH EDITION and the FIRST AUTHORISED EXPURGATED EDITION, pp. 328, crown 8vo, original brown cloth, backstrip lettered in gilt and a touch rubbed at tips, a few scratches to cloth, tail edges roughtrimmed, edges toned with light foxing to free endpapers, small bookseller's sticker at foot of front pastedown and ownership inscription to rear pastedown, good (Roberts A42d)* £150
92. **Lawrence (D.H.)** Letters. Edited and with an Introduction by Aldous Huxley. *Heinemann and New York: Viking, 1932, FIRST EDITION, 339/525 COPIES printed on Oxford India Paper, title-page printed in orange and black, a little creasing to top corner of a handful of pages, pp. xxvi, 889, 8vo, original parchment with Lawrence phoenix stamped in black to upper board, backstrip lettered in black, very minor bump at foot of lower joint and one or two very small and faint marks, very good (Roberts A61a)* £120
93. **Lawrence (Ada) and G. Stuart Gelder.** Young Lorenzo. Early Life of D.H. Lawrence Containing Hitherto Unpublished Letters, Articles and Reproductions of Pictures. Lungarno Series, No. 8. *Florence: Orioli, 1931, FIRST EDITION, ONE OF 740 COPIES, photographic frontispiece with 13 further photographic plates and 9*

monochrome reproductions of Lawrence paintings, pp. [xii], 275, 8vo, original vellum stamped in red to upper boards, backstrip lettered in red, untrimmed, dustjacket lightly soiled in places with slightly faded backstrip panel and a few small nicks to edges, rubbing to front fold with two small chips, very good (Roberts B34) £120

**Inscribed by the author for the Spenders**

94. **Lawrence (Frieda) Not I, But the Wind.** Santa Fe, New Mexico: The Rydal Press, 1934, FIRST EDITION, 508/1,000 COPIES signed by the author, numerous photographic illustrations, small nick to fore-edge of one leaf and off-setting to top corner of colophon page from red endpapers, original quarter oatmeal cloth, backstrip with printed label, a little wear to corners and some light handling marks, untrimmed, small waterstain to top corner of rear endpapers, good £200

Inscribed by the author on the limitation page: 'for the Spenders, Summer '48'. The inscription dates from their first meeting: Stephen and Natasha Spender had visited Frieda Lawrence that Summer in Taos, New Mexico with an introduction from W.H. Auden.

95. **(Lawrence.) DOUGLAS (Norman) D.H. Lawrence and Maurice Magnus. A Plea for Better Manners.** [Florence:] privately printed [at the Tipografia Giuntina], 1924, FIRST EDITION, frontispiece portrait of Magnus, pages toned, pp. 54, crown 8vo, original brown wrappers lettered in red with a few nicks and creases, small area of loss at bottom corner of rear panel, backstrip darkened and rubbed with some loss at foot, split to top half of upper joint, untrimmed, sound (Woolf A23A) £80

Lacking the pink agent's slip on the half-title, but with no sign of it having been present.

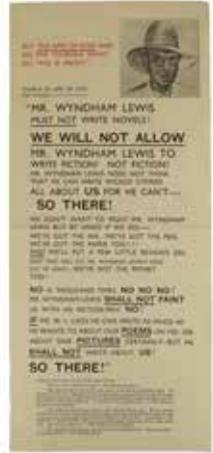
96. **(Lawrence.) WEST (Rebecca) D.H. Lawrence. Martin Secker, 1930, FIRST EDITION,** pp. 44, foolscap 8vo, original brown cloth, backstrip lettered in gilt, t.e.g., others untrimmed and lightly foxed, very faint browning to free endpapers, a smattering of foxspots to initial blank, dustjacket a little frayed and lightly dustsoiled with darkened backstrip panel and some light foxing to front panel, good (Roberts F7b) £30

97. **Lewis (Wyndham) Biographical Note** [promotional leaflet.] circa 1928, single folded sheet with photograph of Lewis at head, pp. [4], 8vo, original self wrappers, central fold and a little creasing at corners, light handling marks with a little splitting at points and one or two tiny closed tears, good £80

The final work listed is the second issue of *The Enemy*, without reviews - making 1928 the most likely year for this to have been distributed; it is not, however, listed in *Morrow & Lafourcade* or *Pound & Grover*. The *Biographical Note* emphasises his wartime experiences, and is followed by a statement of his 'Aims and Positions'; the 'Representative Opinions' of Eliot, Herbert Read, Osbert Sitwell, and David Garnett are followed by a short list of his works.

98. Lewis (Wyndham) 'We Will Not Allow Mr. Wyndham Lewis to Write Fiction!' [Arthur Press,] 1930, BROADSIDE, printed in black and red, with Lewis self-portrait at head, pp. [1], 31.5 x 19 cm, single folded sheet, some very light creasing around fold, very good (Morrow & Lafourcade A12a(b)) £150

An amusing piece of self-promotion by self-castigation, a satirical swipe at the author's critics. The bulk of the broadside is taken up by the 'Chorus of Apes of God (Off Stage)', which protests lengthily about Lewis's various cultural activities, followed by 'Extracts from some notices' about the book - all of them extravagantly negative and from various amusingly named organs, such as 'The Simian Sentinel' and 'The Literary Gazette of the Simiadae'.



99. Lewis (Wyndham) *The Apes of God*. The Arthur Press, 1930, FIRST EDITION, 341/750 COPIES signed by the author, Lewis design to title-page and to title of each part, recurrent light foxing to borders, pp. [iv], 625, royal 8vo, original tan cloth a little spotted overall, backstrip lettered in green, spotting to edges, armorial bookplate of Wyndham Edward Buckley Lloyd to pastedown, foxing to free endpapers, dustjacket darkened and lightly dustsoiled overall, rubbed to folds with edges a little frayed, light chipping to corners and tips of backstrip panel with small hole at foot of the latter, good (Morrow & Lafourcade A12a; Pound & Grover A11a) £425
100. Lewis (Wyndham) *America and Cosmic Man*. Nicholson and Watson, 1948, FIRST EDITION, some very faint foxing to prelims, pp. 231, crown 8vo, original pale blue cloth, second issue binding with backstrip lettered in black and faintly sunned through the jacket, ltail edges untrimmed, some faint foxing to endpapers, dustjacket a little frayed with a few spots of internal tape repair, good (Morrow & Lafourcade A34a(2)) £35

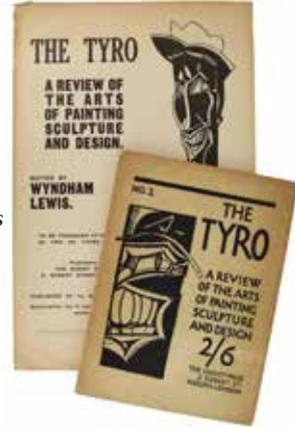
#### Julian Symons' copy

101. Lewis (Wyndham) *Rotting Hill*. Methuen, 1951, FIRST EDITION, a few faint foxspots to prelims, pp.xii, 308, crown 8vo, original blue cloth, backstrip lettered in green on a dark blue ground and lightly faded, light rubbing to extremities and small bump to bottom corner of upper board, top edge dustsoiled, a few foxspots to other edges, dustjacket faintly spotted overall with darkened backstrip panel, a little chipping to corners and a few spots of internal tape repair, good (Morrow & Lafourcade A36a; Pound & Grover A37a) £60

This copy belonging to author and Lewis biographer Julian Symons, with an envelope addressed to him heavily annotated in his hand with page numbers relating to incidents in the book; the review was for the 1985 Black Sparrow Press reissue, and the review slip and his review for *The Sunday Times* are additionally laid in.

**The complete Tyro**

102. (Lewis.) **THE TYRO.** A Review of the Arts of Painting, Sculpture and Design. Edited by Wyndham Lewis [2 Vols, all published.] *The Egoist Press*, [1921-1922,] *FIRST EDITIONS*, 6 illustrations in first volume with 3 by Lewis (others by Bomberg, Dobson and Roberts), a few handling marks, second volume with 18 illustrations on 17 plates by Lewis, Dismorr, Wadsworth, Dobson and Etchells plus Cedric Morris illustration to text, a few foxspots to opening pages of second volume, pp. 12, 4to; [4, ads], 63 + plates, small 4to, original wrappers with Wyndham Lewis illustrations to front, splitting from spine ends to staples of first volume, rear cover of first volume lightly browned with toning to borders of front, a little creasing and the odd nick, second volume with light overall toning and dustsoiling, a little creasing to corners of front, chipping at head of backstrip with a small waterstain at foot of same, good condition overall (Morrow & Lafourcade C3 & C4; Pound & Grover C3a & C4a; Gallup C119-20, C129) £900



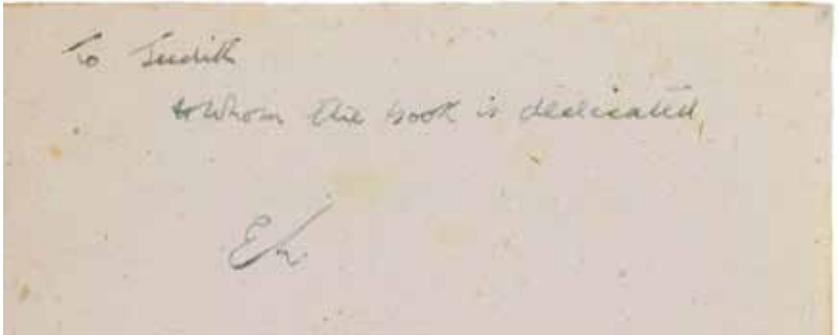
Although 4 numbers were intended, the review ran to only two issues - the advertised rate of production (the cover of the first number announces 'intervals of two or three months') proved an unmeetable one and the second and final issue was published a year later. As with a lot of Lewis's work, its importance - like its intentions - outweighs the apparent slightness of its results; alongside his own work, Lewis was able to enlist Herbert Read, John Rodker, Robert McAlmon, and T.S. Eliot - who contributes original prose and poetry ('Song to the Ophorian' under the pseudonym of Gus Krutzsch).

A well preserved set of this important publication.

**The dedication copy, with the author's army prayer book**

103. **Litvinoff (Emanuel) The Untried Soldier.** *Routledge*, 1942, *FIRST EDITION*, pp. 40, crown 8vo, original stiff card with pasted wrappers, backstrip printed in black and a little cracked with some chipping and fraying at tips, rubbing to edges and light dustsoiling to back panel, good  
[with:]  
(Litvinoff.) **PRAYER BOOK for Jewish Members of H.M. Forces.** *HMSO with the Authority of the Chief Rabbi*, 1940, *New Edition*, ff. 75, foolscap 8vo, original beige cloth blind-stamped to lower board, some spotting and dustsoiling, a few small foxspots to front endpapers, rabbinic stamps (London & Belfast) to rear flyleaf, Litvinoff's ownership inscription and address to pastedown, good £700

*The Untried Soldier* is inscribed on the flyleaf: 'To Judith, to whom the book is dedicated, EL'. A printed dedication to the same follows the title-page. The dedication copy of this scarce and important collection of Second World War poetry, written on active service by a British Jew and described by Adam Piette as a 'powerful expression of Jewish anger and denunciation' (*Cambridge Companion to the Literature of World War II*, p. 22).



This, Litvinoff's second book, was published by Routledge under the editorial control of Herbert Read, who had admired some of Litvinoff's poems in an anthology and got in touch with a view to publishing him in Routledge's New Poets series. When, in the following decade, Litvinoff publicly took T.S. Eliot to task for retaining apparently anti-Semitic references in his poetry in a collection published in the aftermath of the War, Read (chairing the event) was less impressed by the 'Jewish anger and denunciation' of his erstwhile protégé - although Eliot is recorded as having muttered that 'To T.S. Eliot' was 'a very good poem'.

The included Prayer Book is Emanuel Litvinoff's copy, with his details in holograph to the rear pastedown and (in a different hand) facing the title-page. Litvinoff served in Northern Ireland and West Africa, and the address information situates his ownership of this volume in the former territory. An interesting and appropriate addendum to the volume of war poetry.

104. **Lorca (Federico Garcia)** *Selected Poems*. Translated by J.L. Gili and Stephen Spender [New Hogarth Library, Vol. XI.] *Hogarth Press, 1943, FIRST EDITION*, pp. 56, foolscap 8vo, *original red cloth, backstrip lettered in gilt now dulled, contemporary ownership inscription to front pastedown concealed by dustjacket flap, dustjacket with fading to backstrip panel and some light overall dustsoiling, very good* £20
105. **Mann (Thomas)** *The Magic Mountain*. Translated from the German by H.T. Lowe-Porter [2 Vols.] *New York: Alfred A. Knopf, 1927, FIRST AMERICAN EDITION, 164/200 COPIES signed by the author, frontispiece photograph to Vol. 1 and facsimile of manuscript to Vol. 2 both tissue-guarded, title and press device printed in terracotta*, pp. xii, 434; [vi], 435-900, 8vo, *original quarter white parchment with patterned paper sides, a little rubbed and toned overall with some bumping to corners, some faint spotting to rear endpapers of second volume, good* £1,500

Originally published in German as *Der Zauberberg* in 1924. The first UK edition appeared in the same year.

**A beautifully produced example of Catalan modernism**

106. **Marquina (Eduardo) Elegías.**  
 Punta Secas por Laura Albéniz.  
*Barcelona: Gustavo Gili, 1935, FIRST ILLUSTRATED EDITION, 1/5 COPIES (from an edition of 176 copies) on Japon nacarado paper with an original drawing signed by the artist, the original metal plates of two of the illustrations, and a separate suite of prints on China paper, titles and decorations printed in orange, illustration at head of each poem, the occasional foxspot, pp. 233, [2], 4to, original wrappers, small tear at*



*foot, unbound as issued, edges untrimmed, the suite of prints and plates enclosed in their own folders, prospectus laid in, all housed in quarter vellum folder with blue sides, lettered in gilt to backstrip, faint handling marks, original slipcase a little rubbed and lightly dustsoiled, very good* £2,000

Originally published in 1905, this lavish new edition in the publisher's 'La Cometa' series enhances the original text with drypoint etchings by fellow Catalan Laura Albéniz; her illustrations are also provided as a separate suite of prints with two of her original plates and an original drawing.

107. **(Mayakovsky et al.) MARSHALL (Herbert, Translator)** A translator's archive of poetry from the Russian. [Including first editions of Marshall's translations, corrected typescripts including that of an unpublished anthology, etc.] *1942-1966, FIRST EDITIONS and FIRST REVISED EDITIONS of books, various sizes and formats for manuscript and typescript material, some with handling marks, original cloth or boards to books all with dustjackets where called for, some with Marshall's own corrections to the text as well as various inserts relating to the poets or Marshall's various activities, condition variable but ranging from good to sound (the latter in relation to the Indian revised edition, where it is the author's corrected proof copy), manuscript and typescript material all within folders, some with original folds and marks from paperclips etc, good condition overall* £2,500

Marshall, a professor of film and theatre, studied dramatic production and cinematography in Russia with Sergei Eisenstein on whom he would later write - he and his wife, the Polish sculptor and actress Fredda Brilliant, lived there for the latter half of the 1930s and this is where his contact with, knowledge of, and affection for Russian language and literature was formed. His are the first English translations of the majority of the poems here and as the letter to Marshall from Roman Jakobson included in the Mayakovsky folders suggests, the existence of the translations marks a valuable contribution to our understanding of Russian literature - even if the translations themselves were found wanting in the eyes of some. This large archive documents every stage of the process of translation, including publication, and includes an abundance of material not included in the published volumes. A summary of the contents follows:

1. Two folders relating predominantly to the Dennis Dobson expanded edition of his translations from Mayakovsky in 1965: one with typescripts of the text with holograph emendations and notes, as well as a typescript of C.M. (Sir Maurice) Bowra's Foreword along with a TLs presenting it; second folder containing notes for articles, talks and various ephemera regarding them, a TLs from Roman Jakobson from 1960 asserting that 'the decision of translating Majakovskij is welcome' but regretting that he 'found poor' the translations themselves, academic correspondence, correspondence with booksellers and publishers, reviews of his work, notes for updates and revisions, annotated and corrected typescripts of his translations. A copy of the Dobson edition, as well as 2 copies of the earlier 'Mayakovsky and his Poetry' (Pilot Press, 1942), and a copy of the Indian edition of the same (Current Book House, 1955).
2. Two folders relating to his translations of Yevtushenko: one a typescript of the text with additional poems not featured in published book as well as a draft preface and notes showing Marshall's original conception of a much larger volume - his dismay regarding this is one the subjects in his correspondence with his publisher (Dutton) that is found in the second folder, which also includes typescripts of notes, text and surrounding material for the edition with holograph emendations as well as photocopies. A copy of Pergamon's edition of Marshall's translations, as well as the Collins and Harvill edition of 'A Precocious Autobiography' (not translated by Marshall)
3. Five folders relating predominantly to his edition of Vosnesensky's work, three consisting of typescript and manuscript copies of the poems (and surrounding material), one with 4pp. typescript of notes in Russian marked - on a photocopy of the same with Marshall's notes - as being from the poet himself, another with a typescript version of the text (with one or two holograph emendations the other including correspondence with publisher, holograph notes, typescripts with holograph notes and emendations, various ephemera relating to Marshall's activities. A copy of Methuen's edition of Marshall's translations.
4. Spiral bound photocopied typescript for unpublished anthology '50 Years of Soviet Poetry', with translations by Marshall.

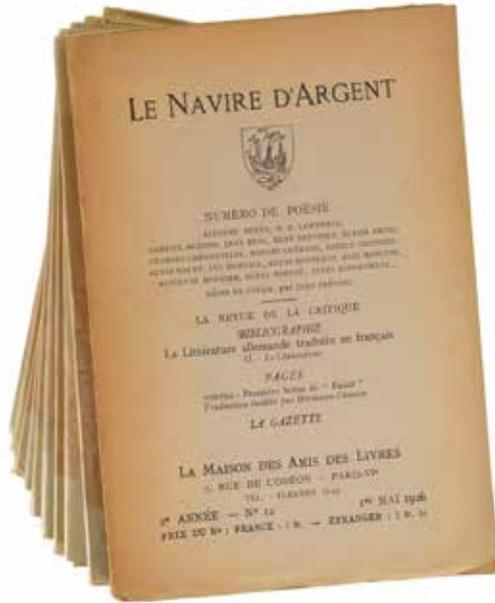
### Joyce, Eliot and others

108. **Monnier (Adrienne, Editor)** *Le Navire d'Argent*. June 1925-May 1926 [Complete run of 12 Vols.] *Paris: La Maison des Ami des Livres, 1925- 1926, 24 or 25/100 COPIES on pur fil Lafuma paper, fourth volume with two plates (a portrait of William Blake and an unpublished sketch by him)*, pp. 1-460; 1-504; 1-456 [each group of 4 issues paginated continuously], 8vo, *original wrappers evenly toned, short tear to front of volume 2, untrimmed and largely unopened with a little dustsoiling to top edge, original subscription leaflet laid in at rear of first volume with additional inserts in a couple of other volumes, tissue jackets, a very good set* (Gallup D109; Hanneman C169; Slocum & Cahoon C66) £3,500

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

The first issue opens with an essay by Valery Larbaud in praise of Paris, from which

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



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

#### The publisher's own copy, the scarce first state

109. Moore (Marianne) Marriage. [Manikin, Number Three.] *New York: Monroe Wheeler, [1923,] FIRST EDITION*, pp. [19], foolscap 8vo, *original stapled wrappers, a little rubbing at ends of spine-fold, 4 pp. essay by Glenway Westcott ('Miss Moore's Observations') laid in as issued, original envelope with Monroe's Wheeler's annotations, very good* (Abbott A2) £350

From the library of publisher Monroe Wheeler, later Director of Exhibitions at MoMA and a neighbour and friend of the author - the accompanying essay, by Wheeler's partner, the author Glenway Westcott, is a laudatory review of Moore's first book.

One of around 200 copies in the edition, with the majority having the address cancelled at the foot of the colophon - copies with the printed address uncanceled, such as this one, are scarce.

110. **Morand (Paul)** *Earth Girdled*. Alfred A Knopf, 1928, *FIRST ENGLISH EDITION*, 8 woodcuts by Hester Sainsbury, a small amount of marginal annotation, pp. 172, 8vo, original quarter green cloth with marbled sides, backstrip lettered in gilt, light rubbing to extremities and a few faint foxspots around head, top edge black with tail edge roughtrimmed, faint partial browning to free endpapers with ownership inscription to flyleaf, dustjacket with internal repair and restoration, good £30

**A mock-up for an unpublished artist's book**

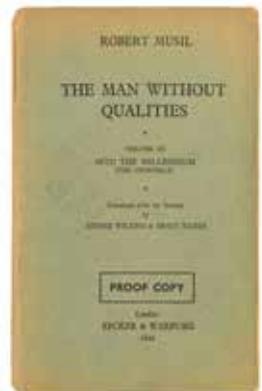
111. **Moore (Marianne)** *A Bestiary*. [Illustrated by Soichi Furuta and Edward Moran.] n.p., n.d., *UNPUBLISHED MOCK-UP*, illustrations in pen-and-ink pasted to rectos with quotations from Moore's poetry on facing versos with poem's title printed in red and pasted below, repeat of Pangolin illustration on extra leaf at rear, pp. [27], oblong 8vo, original stiff card wrappers with hand-drawn lettering and illustration pasted to front, textblock loose as issued, integral glassine dustjacket, very good £175

A delightful little 'book-that-never-was', lovingly executed by two established artists using animal-themed quotations from Moore's poetry as the basis for their illustrations.

112. **Musil (Robert)** *The Man Without Qualities*. Volume III, *Into the Millennium (The Criminals)*. Translated from the German by Eithne Wilkins & Ernst Kaiser. Secker & Warburg, 1959 [but 1960,] *UNCORRECTED PROOF COPY*, correction to publication date on title-page and extensive notes in pencil and red ink by Roger Senhouse, pp. xi, 445, crown 8vo, original printed wrappers, a little fading to backstrip and borders and slight lean to spine, pencilled note of date going to press to front, short split at head of upper joint, good £1,000

This was Roger Senhouse's copy of the proof for the first English edition, with numerous corrections and proofreading marks in his hand. A typed page of Senhouse's suggestions and queries is laid in at the front. Senhouse was a director at the publisher, and himself a translator (largely from the French); his frequent corrections to both syntax and wording are reflected in the published version. Senhouse has made further notes regarding the book on the half-title, whilst further notes on the end-blank seem to relate to something else.

An important and unique copy of the final volume in Musil's masterpiece, unfinished at the time of the author's death.



113. **Nabokov (Vladimir)** *Lolita. Paris [but, Jerusalem]: Olympia Press, 1955 [but 1958,] FIRST ISRAELI EDITION, 73/2,000[?] COPIES, ownership inscription at head of title-page, pp. 223, foolscap 8vo, original wrappers, some creasing and rubbing with backstrip sunned and slight lean to spine, one or two very faint spots to fore-edge, good (Juliar A28.1b) £600*

An important early edition, the first in a single volume, of the author's controversial masterpiece; the style of the numbering, thought to have been insisted upon as a means of tracking sales, makes the precise limitation uncertain - but numbers as high as 1772 have been seen, with around half the limitation believed to have been in wrappers (as here) and the remainder in boards.

114. **Olson (Charles)** *Selected Writings. Edited, with an Introduction, by Robert Creeley. New York: New Directions [1966,] FIRST EDITION, pp. [viii], 280, crown 8vo, original printed wrappers, a little rubbing to extremities and a light crease to front, very good £90*

Inscribed by the author on the half-title for the theatre director Patrick Garland, expressly in the latter's capacity as organiser of the Poetry Festival: 'For Patrick Garland at the magnificent festive ending of a festival I was indeed happy to be a part of. Charles Olson, Festival Hall, Sunday July 16, LXVII'.

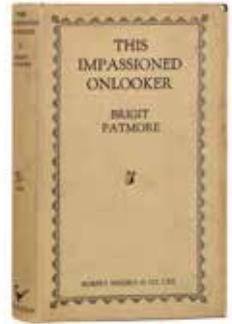
115. **Pasmore (Victor)** *Burning Waters. Visual and Poetic Images. Malta: Progress Press, 1988, FIRST EDITION, 105/150 COPIES with signed lithograph laid in, Pasmore's illustrations accompanying text throughout, ff. [66], 4to, original beige linen, backstrip lettered in black, matching slipcase, fine £900*

A poem, richly conveyed in Pasmore's abstract images. The numbering of the edition is confusing: the copyright page states that there exists 'an edition of 200 copies and a signed de luxe edition of 50 copies with an original litograph [sic]' - however, here (and indeed elsewhere) there is no numbering or signature on the book itself but the original lithograph is numbered to a different limitation.

116. **Patmore (Brigit)** *This Impassioned Onlooker. Robert Holden, 1926, FIRST EDITION, one or two faint foxspots to prelims with the occasional spot further in, a few faint handling marks, pp. [viii], 187, crown 8vo, original red and black patterned cloth, backstrip very gently faded with printed label, a small amount of creasing to cloth of upper board, a little bleed from red of cloth to top edge and dustjacket interior (a single spot showing to front panel), dustjacket with light overall dustsoiling and a small amount of chipping at corners, good £600*

Inscribed by the author on the flyleaf: 'To Kathleen Byass, from Brigit Patmore, Jan 17 1927'. An already scarce group of stories, the presence of the dustjacket and the inscription makes this a very special copy. The dustjacket has a notable error on the front flap with regard to its description of the binding, which it expects to be quarter cloth with paper sides - both copies seen by this cataloguer are full cloth and the finer points of the jacket's condition corroborate the expectation that it is original to this copy.

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



117. **(Periodical.)** MONTEMORA. [Complete in 8 Vols.] *New York, 1975- 1981, FIRST EDITIONS, occasional illustrations with some full-page, ownership inscription to title-page of first two volumes*, pp. 164; 124 [2, ads]; 210 [2, ads]; 299 [3, ads]; 283 [5, ads]; 158 [4, ads]; 233 [19, ads]; 229 [17, ads], crown 8vo, *original wrappers, occasional very light soiling to wrappers or edges, original inserts where called for, very good condition overall* £175

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

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

118. **Pound (Ezra)** *A Draft of the Cantos 17-27* [prospectus.] *John Rodker, 1927, printed in red and black, two specimen historiated initials by Gladys Hynes at head of sample pages, a small amount of faint foxing to borders*, pp. [4], folio, *original self wrappers, a little creased with some light foxing to borders and a small pencil mark beside the limitation statement to front, short split at foot of central fold, untrimmed, good* (Gallup A29 Notes) £150
119. **Pound (Ezra, Editor)** *The Exile*. [Complete in 4 Vols.] *Paris (Vol. 1), Chicago: Pascal Covici (Vols 2&3), and New York: Covici Friede, Spring & Autumn 1927-1928, FIRST EDITIONS, first volume a little toned, single-word pencil annotation beside Pound's name on p. 93 of second vol., pp. 92; [iv], 121, [2]; [iv], 109, [2]; [iv], 117, foolscap 8vo, original orange or red wrappers printed in black, backstrip of first volume a little darkened as are the untrimmed and largely unopened edges, water-speckling to front of final volume, Vol. 3 with two puncture marks at head of front, one of which extends to first handful of pages though not affecting text, and a small tear to bottom corner, good condition overall* £500

As Tryphonopoulos and Adams note in their *Ezra Pound Encyclopedia*, Pound used 'The Exile' for the express purpose of printing 'a range of work from friends and acquaintances'; amongst this roll-call are John Rodker, Richard Aldington, Ernest

Hemingway (mis-initialled as 'E.W.' on the front of No. 1), Carl Rakosi, Bob McAlmon, W.B. Yeats, Louis Zukofsky, William Carlos Williams, and John Allen Cournos - with a liberal sprinkling of Pound himself. Parts of Cantos XX and XXIII make their first appearances here, with the majority of his contributions taking the form of editorial comment. Hemingway's contribution, curt as it is, has had its title hand-corrected (from 'Nothoemist Poem' to 'Neothomist Poem') by Pound in pencil, as in each of the 500 copies of this first number.

120. **Pound (Ezra)** *How to Read*. Desmond Harmsworth, 1931, *FIRST EDITION*, pp.56, crown 8vo, original red cloth, backstrip lettered in silver and faded at tips, top corners lightly bumped, edges untrimmed, partial faint browning to free endpapers, ownership inscription to flyleaf and small bookseller sticker at foot of pastedown, dustjacket with edges frayed, chipping to corners, backstrip panel darkened with portions of loss at ends and internal tape repair to folds, good (Gallup A33a) £40

The cover illustration is a reproduction of a sketch portrait of Pound by Henri Gaudier-Brzeska.

121. **Pound (Ezra)** *ABC of Reading*. Routledge, 1934, *FIRST EDITION*, faint foxspot at head of opening leaves, pp. xii, 197, crown 8vo, original red cloth, backstrip lettered in gilt, one or two small spots to cloth, gentlest of bumps to top corners, light dustsoiling to top edge with faint foxing thereupon, ownership inscription to flyleaf, dustjacket lightly soiled overall with darkened backstrip panel a little frayed at tips, light chipping to corners and publisher's repricing sticker to front flap, good (Gallup A35) £150
122. **Pound (Ezra)** *The Fifth Decad of Cantos*. Faber and Faber, 1937, *FIRST EDITION*, pp.53, crown 8vo, original black cloth, backstrip lettered in gilt, ownership inscription to front pastedown concealed by dustjacket flap, faint foxing to endpapers, dustjacket, very good (Gallup A43(a)) £250
123. **Pound (Ezra)** Gaudier-Brzeska. A Memoir. Including the published writings of the sculptor and a selection from his letters, with thirty illustrations, consisting of photographs of his sculpture, and four portraits by Walter Bennington, and numerous reproductions of drawings. Laidlaw & Laidlaw, [1939,] *ONE OF 250 COPIES*, cancel title-page and list of illustrations, frontispiece photographic portrait, 3 further photographic plates and 26 plates showing examples of the artist's work all with cancelled numeration, foxing to prelims with the occasional spot further in, pp. [xii], 168, imperial 8vo, original green cloth, backstrip lettered in gilt, top edge dustsoiled, others untrimmed and lightly toned, dustjacket lightly soiled overall with large portions of loss and darkened backstrip panel, good (Gallup A10c) £75

Bound from the sheets of the John Lane first edition, but with the plates grouped differently and 8 of those originally featured omitted.

124. **Pound (Ezra)** *Seventy Cantos*. *Faber and Faber, 1950, FIRST ENGLISH COLLECTED (OFFSET) EDITION*, pp. 447, 8vo, *original black linen, backstrip lettered in gilt, a little very light dustsoiling to borders of cloth, top edge dustsoiled, a few small foxspots to free endpapers, dustjacket with faded backstrip panel, good* (Gallup A61b) £30

Collecting the four separate volumes of Cantos by Pound that Faber had previously published. This copy was sent out by Faber for review, with the 'review copy' slip laid in.

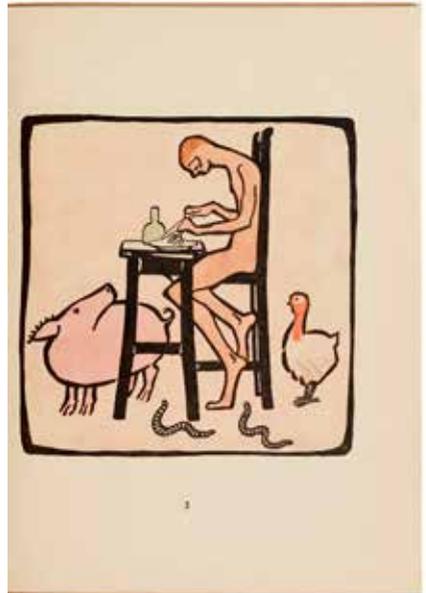
125. **Pound (Ezra)** *Thrones*. 96-109 de los cantares. *Faber and Faber, 1960, FIRST ENGLISH EDITION*, title page printed in black and red, pp. [iv], 126, 8vo, *original red cloth, backstrip lettered in gilt, top edge slightly dustsoiled, panels of light browning to free endpapers, ownership inscription to flyleaf, dustjacket price-clipped with backstrip panel darkened and a little chipped at tips, good* (Gallup A77c) £25

126. **Pound (Ezra)** *Drafts & Fragments of Cantos CX-CXVII*. *Faber and Faber, 1970, FIRST ENGLISH EDITION*, pp. 32, crown 8vo, *original black cloth, backstrip lettered in gilt, dustjacket with backstrip panel a shade darkened and faintly spotted, a couple of very short closed tears, very good* (Gallup A91b) £30

**With anonymous translations by Ezra Pound**

127. **(Pound.) BOSSCHÈRE (Jean de)** *12 Occupations*. French Text, With Twelve Designs by the Author, and an English Translation. *Elkin Mathews, 1916, FIRST EDITION, 34/50 COPIES signed by the author, 12 illustrations hand-coloured by the author, some very faint foxing to opening pages*, pp. 32, small 4to, *original illustrated boards, backstrip lettered in black and cracked with chipping at ends, some light dustsoiling and rubbing, good* (Gallup B12) £350

Writing to Margaret Anderson of The Little Review in 1916, Ezra Pound (whose translations are featured here) declared de Bosschère 'the most "modern" writer Paris can boast, not excluding Apollinaire' - in fact, the Belgian painter and poet was by then living in London and was an established presence in Imagist circles.



**Inscribed by Ezra Pound to Bertram Lloyd**

128. **(Pound.) CAMPBELL (Roy)** *The Flaming Terrapin*. *Jonathan Cape, 1924, FIRST EDITION, frontispiece illustration*, pp. 94, crown 8vo, *original first state binding of quarter green cloth with patterned boards, backstrip with printed label, light toning to boards and a little rubbing to extremities, top edge lightly dustsoiled, others untrimmed, free endpapers lightly browned with a small bookseller sticker at foot of pastedown, good* (Parsons A1a) £300

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

129. **(Pound.) CONFUCIUS.** *The Unwobbling Pivot & The Great Digest*. Translated by Ezra Pound. With notes and commentary on the text and on the ideograms, together with Ciu Hsi's 'Preface' to the Chung Yung and Tseng's commentary on the Testament. *Norfolk, Connecticut: Pharos, Winter 1947, FIRST EDITION*, pp. 52, [11, ads], 8vo, *original rose wrappers printed in black, a little creasing to yapp edges, preserved in envelope, very good* (Gallup A58a) £125

This copy from the library of Monroe Wheeler and Glenway Wescott, with the latter's bibliographic notes to the envelope.

130. **(Pound.) SOPHOKLES.** *Women of Trachis. A Version* by Ezra Pound. *Neville Spearman. 1956, FIRST EDITION, label pasted to title-page verso with statement concerning line length of the verse, portrait frontispiece of Pound by Sheri Martinelli*, pp. 66, foolscap 8vo, *original red boards, backstrip lettered in gilt with slight softening at head, dustjacket with lightest of chipping to top corners and a touch of rubbing to extremities, a few faint marks and one small spot of internal tape repair, a few faint spots to edges and endpapers, contemporary ownership inscription to flyleaf, very good* (Gallup A72a) £35

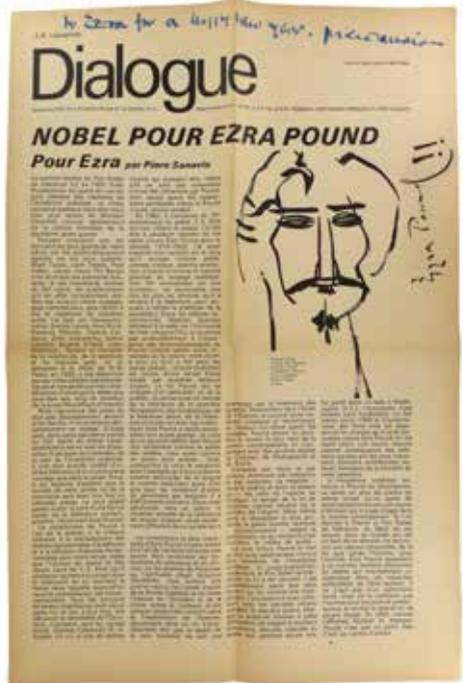
One of 1,000 copies printed. Two short essays on pages 56-66: 'Editorial Declaration' by Denis Goacher (who also contributes a Foreword) and Peter Whigham and 'Why Pound Liked Italy' by Riccardo Uberti.

131. **(Pound.) COOKSON (William, Editor)** *Agenda*. No. 1 [Volume 1.] *January 1959, FIRST EDITION*, pp. [4], crown 8vo, *single folded sheet printed on all sides, a little toning and creasing, very good* (Gallup C1865a) £30

Pound contributes, anonymously, a piece called 'Items', later reprinted as 'Del Mar' in his *Selected Prose*. Other contributions include a Peter Russell translation of a poem by Osip Mandelstam.

132. **(Pound.)** DIALOGUE. Journal des Livres et des Idées, No. 3. Lausanne, September 1967, single folded sheet, portraits of Pound by Gaudier-Brzeska and Jean Cocteau, pp. [4], folio, original self wrappers printed on all sides, light overall toning, quarter-folded with horizontal points starting, from the library of actor Douglas Fairbanks Jr. with his loose bookplate in separate envelope, very good condition

£650



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

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

133. **Read (Herbert)** Autograph Note signed to John Hampson. *n.d.*, written in black ink on both sides of a small 'Broom House' headed card, a couple of very faint pinprick foxspots, pp. [2], 9 x 12.5 cm, a couple of light creases, good condition

£30 + VAT in the EU

Read writes to novelist John Hampson (Simpson), to thank him 'for arranging such an agreeable "celebration"' - the occasion, and the date, are obscure.

134. **Read (Herbert)** Paul Nash. Penguin Modern Painters. Penguin Books. 1944, FIRST EDITION, 32 plates with 16 colourprinted, pp. 16 + plates, oblong 8vo, original printed fawn and white stapled card wrappers, covers a little dustsoiled, staples a little rusted, good

£30

**The influence of the Imagists**

135. **Read (Herbert)** TLS to John Graddon. *20th May 1954, single folded sheet of headed paper signed in blue ink*, pp. [1], 4to, *faint handling marks, very good condition* £150 + VAT in the EU

Read responds to an invitation from Graddon, of The Poetry Review, to contribute to their feature on 'The Poem that influenced me'. He professes it difficult to ascribe a 'predominant influence' on 'any single poem', but that '[p]articular poems, or rather particular poets [this underlined by Read], influenced me in succession'. He identifies his first contact with Blake's *Songs of Innocence and Experience* was 'an experience somewhat deeper than the rest', and then shifts to a more contemporary milieu to credit 'a more technical influence - the influence of the Imagists - F.S. Flint, Richard Aldington, H.D., Ezra Pound'. Read closes by thanking for a recent review of his *Collected Poems*, with this marked 'delete' in pencil by Graddon to demarcate the portion intended as Read's contribution.

136. **Roberts (William)** *8 Cubist Designs. Faval Press, 1969, ONE OF 200 NUMBERED COPIES (this unnumbered), 8 full-page drawings by Roberts*, pp. [12], small 4to, *original salmon pink boards stamped in black to front, some very light dustsoiling, very good*

[with:]  
**Roberts (William)** *Abstract & Cubist Paintings & Drawings. Canale [printed at the Faval Press], [1957], ONE OF 300 NUMBERED COPIES (this copy unnumbered), 12 monochrome plates, a small amount of ink annotation to margins*, pp. 16 + plates, small 4to, *original yellow boards printed with a Roberts illustration to front, light soiling to both boards, wear to corners and a small amount of splitting to joints, endpapers dusty with some pencil annotation to rear free endpaper, good* £100

Roberts provides the text to both volumes, providing an interesting insight into the scene at the time - particularly with regard to Vorticism, a movement in which Roberts had played a central role but found his involvement being underplayed by subsequent retrospectives.

**Inscribed to his publisher**

137. **Saroyan (William)** *The Daring Young Man on the Flying Trapeze. Faber and Faber, 1935, FIRST ENGLISH EDITION*, pp. 302, crown 8vo, *original red cloth, backstrip lettered and bordered in blue against a silver ground, light overall soiling with wear at corners and backstrip ends, splitting to cloth at head of lower joint, adhesive staining to free endpapers, newspaper obituary of author loosely inserted, sound* £50

Inscribed by the author on the flyleaf to the American director at his English publisher: 'To Morley Kennerley, of Faber & Faber, with good wishes & hopes for big sales on the next one, if any. William Saroyan. London. July 23, 1935'.

The author's first book, a collection of stories.

**Inscribed to Henry Festing Jones**

138. **Sinclair (May)** *The Belfry*. New York: Macmillan, 1916, *FIRST AMERICAN EDITION*, faint foxing to half-title and title-page, portion of dustjacket(?) pasted to verso of flyleaf and slightly offset to half-title, a single foxspot to border of one page and the odd handling mark, pp. [iv], 332, [6, ads], crown 8vo, original red cloth with single fillet border blind-stamped to upper board, backstrip and upper board lettered in gilt, slight lean to spine, light rubbing to extremities with a little bumping to a couple of corners, top edge a little dusty, fore-edge roughtrimmed with a few faint foxspots, some very faint foxing to endpapers with bookplate of Henry Festing Jones to front pastedown, good £115

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

139. **Sitwell (Sacheverell)** *The People's Palace*. Adventurers All Series No. XXII. Oxford: Blackwell, 1918, *FIRST EDITION*, one or two faint foxspots here and there, pp.53, [2] (ads), crown 8vo, original orange wrappers, usual creasing to edges and a few nicks with light handling marks, printed backstrip and front cover labels a little toned, edges untrimmed and lightly foxed, very good (Fifoot SA1; Ritchie A1) £45

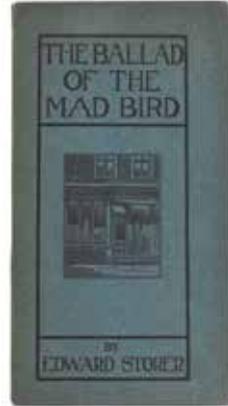
Eliot, reviewing the book in *The Egoist*, praised its 'distinguished aridity' and declared that he 'attributed more' to Sitwell than to any of his peers; Aldous Huxley was similarly effusive, pronouncing the younger Sitwell as 'le Rimbaud de nos jours' on the basis of this debut collection.

140. **Stein (Gertrude)** *Composition as Explanation*. [Hogarth Essays, Second Series, I.] Hogarth Press, 1926, *FIRST EDITION*, pp. 59, [2], foolscap 8vo, original green boards with Vanessa Bell design, browned overall and cracked along joints with some surface loss to backstrip and tips exposed, small bump at head of rear panel and rubbing to edges, endpapers browned from binding adhesive, sound (Woolmer 110) £35
141. **Stevens (Wallace)** *Selected Poems*. Faber and Faber, 1953, *FIRST EDITION*, pp. 143, crown 8vo, original purple cloth, backstrip lettered in silver with a touch of fading at tips, light dustsoiling to top edge with ownership inscription to flyleaf, laid in typed sheet with 3 Stevens poems from this collection, dustjacket with backstrip panel a shade darkened, good (Edelstein A19.a.I) £50

142. **Stevens (Wallace)** *The Man with the Blue Guitar*. Etchings by David Hockney, Who Was Inspired by Wallace Stevens, Who Was Inspired by Pablo Picasso. Petersburg Press, 1977, *FIRST EDITION*, printed on Abbey Mills laid paper, Hockney-designed title-page printed in red and blue, 19 further full-page colour

etchings by Hockney, pp. 51, 4to, original grey boards with paper label printed in blue and red inset to front, dustjacket, fine £60

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



143. **Storer (Edward)** *The Ballad of the Mad Bird. The Priory Press, 1909, FIRST EDITION*, pp. 41, [2, ads], 12mo, original wrappers, a touch darkened around backstrip with a tiny amount of chipping at tips thereof, one or two small foxspots to top and fore-edge, very good £275

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

144. **(Sutherland.) SACKVILLE-WEST (Edward)** *Graham Sutherland. Penguin Modern Painters. Penguin Books, 1943, FIRST EDITION*, 32 plates with 16 colourprinted, pp. 16 + plates, oblong 8vo, original printed fawn and white stapled card wrappers, covers lightly dustsoiled, staples a little rusted, good £30

145. **Torres-Garcia (J.)** *La Tradicion del Hombre Abstracto (Doctrina Constructivista). Montevideo: Publicaciones de la Asociación de Arte Constructivo, 1938, FIRST EDITION*, text in facsimile of author's holograph with illustrations to text by author, some very faint foxing, pp. [76], small 4to, original brown wrappers printed in black and faintly spotted, a little creasing to yapp edges, textblock edges untrimmed, very good £900

A scarce book, with no copies in COPAC. A key text in the formulation of Latin American Constructivism, written after the artist's return to his native Uruguay - having spent most of his adult life in Europe (and a short spell in America).



146. **Valéry (Paul)** *Les Merveilles de la Mer. Les coquillages. 15 planches en couleurs d'après les aquarelles de Paul A. Robert. Paris: Librairie Plon, 1936, FIRST EDITION, 15 colour plates, light foxing to prelims and one or two faint foxspots to text-pages, pp. 16 [+plates], 4to, original grey paper wrappers over stiff card, lettered in grey and brown to front with tipped-in colour illustration, foxing to inside covers, a few handling marks with a short closed tear and some light creasing at foot of front, light dustsoiling and a few faint foxspots to edges, very good* £80

Valéry's text is a short essay, 'L'Homme et la coquille', appearing here for the first time.

**Katherine Anne Porter's copy**

147. **Valéry (Paul)** *Le Cimetière Marin / The Graveyard by the Sea. [Translated by C. Day Lewis.] (Printed at the Officina Bodoni for) Martin Secker & Warburg, 1946, FIRST EDITION, 465/500 COPIES signed by the translator, printed on Magnani paper, title-pages printed in black and red, parallel texts of English and French, two lines of English translation in pencil to French text at head of p. 15, pp. 21, 8vo, original green, grey and red marbled paper over stiff card, printed front cover label, a short split at foot of upper joint and a touch of chipping at top corner of front panel, edges untrimmed, original card chemise a little frayed with title information and copy number printed to front, good (Mardersteig 74; Handley-Taylor & d'Arch Smith B15)* £300

From the library of author Katherine Anne Porter, with her ownership inscription on the flyleaf: 'Katherine Anne Porter, at George [Platt Lynne]s, Hollywood, 2 January 1948'. The 2-line translation at the head of p. 15 is Porter's own and has been transcribed and annotated by Monroe Wheeler (to whom the copy subsequently belonged) on a slip laid in at front.

Wheeler had published Porter's translations of some French songs at his Harrison of Paris imprint and they were part of the same cultural circles throughout their lives.

148. **(Whittington Press.) KENNEDY (Richard)** *A Boy at the Hogarth Press. With an Introduction by Bevis Hillier. Andoversford, 1972, FIRST EDITION, 350/520 COPIES printed on Wookey Hole mouldmade paper and signed by the author, numerous line-drawings, some full-page, by the author, title printed in red, a folding-plan illustrating the layout of the press room printed in black and red and tipped in at the end, pp. xii, 88, roy.8vo., original purple lettered cloth from a design by John Charleston, dustjacket, near fine (Butcher 1)* £200

Recollections of two years spent working for the Woolfs at the Hogarth Press.

149. **Woolf (Virginia)** *The Common Reader. Hogarth Press, 1925, FIRST EDITION, first issue, light scattered foxing throughout, pp. 305, crown 8vo, original quarter grey cloth with Vanessa Bell illustration to upper board printed in green and brown, backstrip lettered in black and a little sunned with rubbing at tips and a small nick at head, light foxing to boards with corners rubbed, light foxing to edges, patches of foxing to endpapers with erased ownership inscription to flyleaf, good (Kirkpatrick A8a)* £200

150. **Woolf (Virginia)** *The Common Reader: Second Series*. Hogarth Press, 1932, *FIRST EDITION*, pp. 270, 8vo, original green cloth, backstrip lettered in gilt, a little darkened to backstrip and borders, top corner of lower board bumped, edges toned, small bookseller sticker at foot of rear pastedown, final text-page half opened with a short closed tear to facing blank, dustjacket designed by Vanessa Bell with backstrip panel and borders toned, chipping to backstrip ends and corners, a few marks with a small chip at foot of rear panel, good (Kirkpatrick A18a) £180

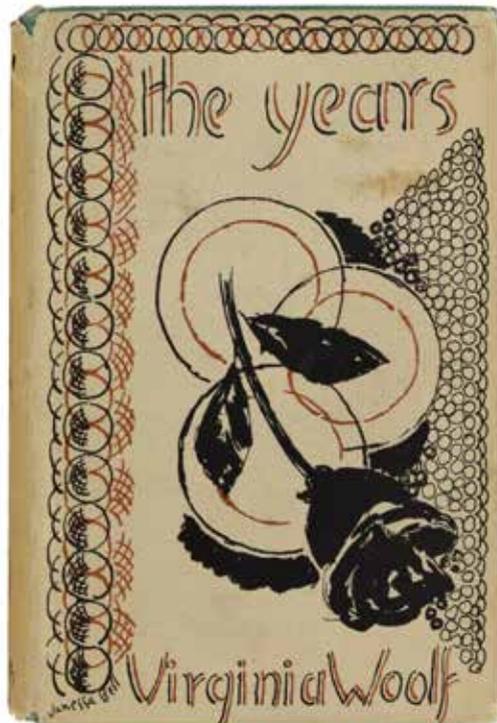
With a leaflet advertising the Uniform Edition of Woolf's works laid in at front.

151. **Woolf (Virginia)** *Letter to a Young Poet*. [Hogarth Letters No. 8.] Hogarth Press, 1932, *FIRST SEPARATE EDITION*, the odd faint foxspot, pp. 28, 16mo, original sewn wrappers with John Banting illustration to front, the odd nick and crease to one corner, light overall dustsoiling and a few small foxspots to borders, good (Kirkpatrick A17a) £50

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

152. **Woolf (Virginia)** Walter Sickert. *A Conversation*. Hogarth Press, 1934, *FIRST EDITION*, pp. 28, foolscap 8vo, original pale blue stitched wrappers with Vanessa Bell design to front, borders a trifle rubbed with a light crease to rear cover, very good (Kirkpatrick A20a; Woolmer A Checklist of the Hogarth Press 355) £60

153. **Woolf (Virginia)** *The Years*. Hogarth Press, 1937, *FIRST EDITION*, pp. [iv], 472, crown 8vo, original green cloth, backstrip lettered in gilt with a touch of rubbing at tips, Vanessa Bell designed dustjacket with the backstrip panel lightly browned, a little chipped at head and tail and with a tiny hole, the panels a trifle dustsoiled, good (Kirkpatrick A22a; Woolmer 423) £650



Item 153

154. **Woolf (Virginia)** *Reviewing*. With a Note by Leonard Woolf [Hogarth Sixpenny Pamphlets, No. 4.] *Hogarth Press, 1939, FIRST EDITION*, usual darkening to textblock, pp. 31, 16mo, original sewn blue wrappers printed in pink to front, wrappers a little darkened to borders, good (Kirkpatrick A24a) £45
155. **Woolf (Virginia)** *The Moment. And Other Essays*. *Hogarth Press, 1947, FIRST EDITION*, pp. 191, crown 8vo, original red cloth, backstrip lettered in gilt and slightly softened at head, corners of upper board lightly bumped, light foxing to inner margin of endpapers, Vanessa Bell dustjacket a little faded to backstrip and borders, a little frayed with heavy chipping at head of backstrip, good (Kirkpatrick A29a) £140
- With a newspaper clipping of a contemporary review by Desmond MacCarthy laid in at front.
156. **Woolf (Virginia)** *A Writer's Diary*. Being Extracts from the Diary of Virginia Woolf. Edited by Leonard Woolf. *Hogarth Press, 1953, FIRST EDITION*, pp. x, 372, 8vo, original orange cloth, backstrip lettered in gilt, top corners a trifle bumped, top edge salmon-pink, a few faint foxspots to endpapers, Vanessa Bell dustjacket with some light creasing around head and a few faint spots and marks to rear panel, very good £80
157. **Woolf (Virginia) & Lytton Strachey**. *Letters*. Edited by Leonard Woolf & James Strachey. *Hogarth Press, Chatto & Windus, 1956, FIRST EDITION*, frontispiece photograph of correspondents, pp. 118, crown 8vo, original cinnamon cloth, backstrip lettered in gilt and slightly softened at tips, top edge a trifle dustsoiled, dustjacket by Vanessa Bell with internal tape repair at backstrip ends and a small nick at head of rear panel, good (Kirkpatrick A32a) £80
158. **Woolf (Virginia)** *Granite and Rainbow*. *Essays*. *Hogarth Press, 1958, FIRST EDITION*, a few pseudo-editorial pencil corrections and comments, pp. 240, crown 8vo, original blue cloth, backstrip lettered in gilt, faint waterstaining at head of lower board, faint foxing to fore-edge, a few penmarks to gutter of front endpapers, Vanessa Bell dustjacket with darkened backstrip panel and a few faint foxspots, good (Kirkpatrick A34a) £100
159. **Woolf (Virginia)** *Freshwater*. A Comedy. Edited and with a Preface by Lucio P. Ruotolo. Illustrated by Loretta Trezzo. *Hogarth Press, 1976, FIRST ENGLISH EDITION*, frontispiece photograph of Angelica Garnett in the role of Ellen Terry, full-page illustration preceding each Act, pp. xi, 76, crown 8vo, original brown boards, backstrip lettered in gilt, boards sunned through dustjacket, top edge lightly dustsoiled, dustjacket price-clipped, good (Kirkpatrick A46b) £30

Woolf's only play, discovered in typescript amongst her husband's papers.

160. **Woolf (Virginia)** *The London Scene. Five Essays.* Hogarth Press, 1982, *FIRST TRADE EDITION*, pp. 44, crown 8vo, original mulberry boards, backstrip lettered in gilt, dustjacket by Angelica Garnett with just a hint of fading around the joint-folds, near fine £30
161. **(Woolf.) FORSTER (E.M.)** Virginia Woolf. *The Rede Lecture*, 1941. Cambridge: University Press, 1942, *FIRST EDITION*, a few recurrent foxspots to borders, pp. 28, 16mo, original cream wrappers printed in lilac, some light foxing and dustsoiling, good (Kirkpatrick A24a) £25

**With the original plain dustjacket**

162. **Yeats (W.B.)** *A Packet for Ezra Pound.* Dublin: Cuala Press, 1929, *FIRST EDITION*, ONE OF 425 COPIES printed on handmade paper, Sturge Moore woodcut to title-page, pp. iv, 38, crown 8vo, original quarter fawn linen with blue boards, printed in black to upper board, backstrip with printed label, bottom corners very gently bumped, blue endpapers with usual faint browning to free endpapers, untrimmed and unopened, plain dustjacket, very good (Wade 163; Miller 43) £900

An unread copy of this important late Yeats piece, in exceptional condition: internally this can be accounted for by its pages having not been opened; whilst externally, the presence of the exceptionally scarce original dustjacket - a little chipped to the corners and with short tears at either end of the backstrip panel - has kept the covers fresh and bright.



**Inscribed by the author for Ambrose Heal**

163. (Yeats.) SYMONS (A.J.A.) *A Bibliography of the First Editions of Books by William Butler Yeats. The First Edition Club, 1924, FIRST EDITION, 106/500 COPIES, printed on Japon paper at the Curwen Press, pp. viii, 46, crown 8vo, original boards, backstrip with printed label, gutters of rear endpaper a trifle dusty with spare label tipped in to rear pastedown, dustjacket lightly toned with a short closed tear at head of front panel, original prospectus and order form loosely inserted, very good* £200

Inscribed by Symons on the flyleaf: 'For Ambrose Heal, with the well meant blandishments of the compiler. July 1924'. Heal was a furniture designer, then at the height of his fame and cultural influence having expanded the family firm to include an art gallery 'showing works by Picasso, Wyndham Lewis, and Modigliani'. Heal had married Edith Todhunter, whose father John - an Irish poet and playwright - had been a close friend of Yeats'.



BLACKWELL  
RARE BOOKS

**VISIT OUR WEBSITE**

[www.blackwell.co.uk/rarebooks](http://www.blackwell.co.uk/rarebooks)

**Blackwell's Rare Books**

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

Email: [rarebooks@blackwell.co.uk](mailto:rarebooks@blackwell.co.uk) Fax: +44 (0) 1865 794143

[www.blackwell.co.uk/rarebooks](http://www.blackwell.co.uk/rarebooks)

