



POETRY

PETER HARRINGTON
LONDON

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My very first catalogue for Peter Harrington was dedicated to poetry, a subject close to my heart, but also, I have found, to those of our customers. In the years since, the font of wondrous and unforeseen books has flowed unceasingly: this new catalogue is rich with unique associations, memorable stories, and rarities I have not seen before and may never again. And we continue to find new custodians. Each time someone unexpectedly steps forward and reveals that they too are desperately in love with Cavafy (19), Mary Oliver (87–8), or Rainer Maria Rilke (104–7), I rejoice in the role of matchmaker.

Some of the most remarkable books here tell a story of devotion and inspiration: witness the first edition of *Endymion* (71) owned by Robert Browning, who worshipped Keats and called him, wonderfully, “God’s glow-worm”; or the school-prize Horace given to a precocious young Gerard Manley Hopkins (63–4), who would translate several Horatian Odes.

The most significant piece may be the poems of mid-17th-century colonial New Englander Anne Bradstreet (10), the first female poet published in English. She stands amid a cohort of female voices stretching across time from Sappho (see Dacier 35, her first woman translator, and Vivien, 139, her first lesbian translator) to the Arab-American visionary Etel Adnan (1). Sylvia Plath (91–3) looms large in the typescript poems from her Smith College days and a letter to Ted Hughes offering a commanding critique of his mawkish verses together with a newly written poem of her own.

We have Nobel winners from W. B. Yeats (152–4) to Louis Glück, (53–4). Particularly interesting is the spread charting the career of Derek Walcott (140–2), from a remarkable, inscribed copy of his rare Barbadian debut collection to the unpublished letters for the American publisher Bob Giroux, through whom Walcott would become the first Caribbean Nobel laureate.

Soon it will be spring, which, as Shakespeare put it, “sweet lovers love”, and this catalogue would feel downright unseasonal without love poetry. We have the dazzling brilliance of Donne (41) and Shakespeare (117, entailing the first obtainable printing of “Shall I compare thee to a summer’s day?”), the passion of Elizabeth Barrett Browning (16–7, pairing the first printing of her *Sonnets from the Portuguese* with her own copy of the 17th-century poetry of Brome which partly informed them), the concentrated yearnings of Housman (65, a rare signed first of *A Shropshire Lad*), and such liberated lovers of the 20th century as Ginsberg (50–52) and Neruda (83–5). An insuppressible favourite for me must be the manuscript volume of ardent verses by Mercedes de Acosta (38), written for one of her many celebrity lovers.

And since this is a poetry catalogue, what is there but to leave you with a haiku?

Books are like blossoms:
You love them for a season,
then you let them go.

Sammy Jay
sammy@peterharrington.co.uk

Cover image adapted from Dorothy Newkirk Stewart’s linocut for *A Midsummer Night’s Dream*, item 127. Back cover portrait of Sammy Jay by Sophia Vrahimi.

PETER HARRINGTON
LONDON

CATALOGUE 201

POETRY



ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET

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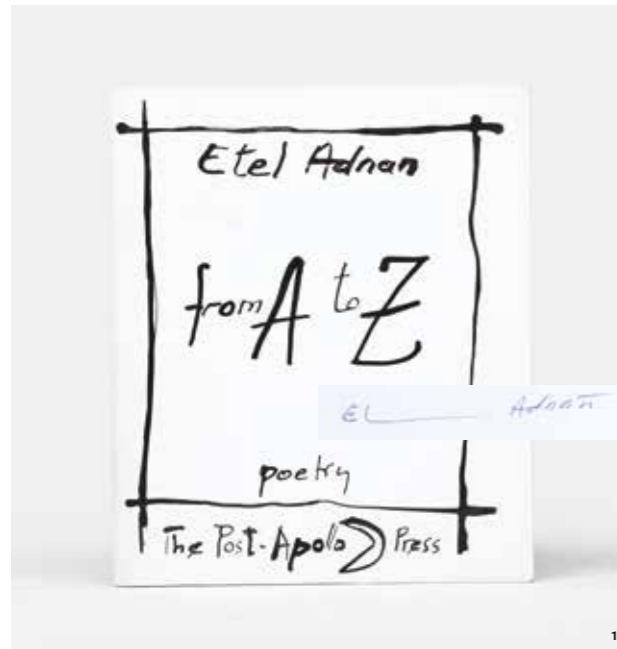
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1
ADNAN, Etel. From A to Z. Sausalito, California: The Post-Apollo Press, 1982

“THE FALLOUT SKY / MANHATTAN IS / RISING / INSTEAD OF THE SUN”

First edition, first printing, signed by the author on the first blank. A scarce early work by Adnan, the poem catalogues everyday life and the threat of nuclear war in New York City in the immediate aftermath of the Three Mile Island accident in 1979. This is the first book published by the Post-Apollo Press. Before her death in 2021, Adnan was hailed by the MELUS journal as “arguably the most celebrated and accomplished Arab American author writing today.”

Small quarto. Original white wrappers printed in black, wire-stitched as issued. Trace of sticker removal to front wrapper, a few tiny marks and creases, a very good copy.

£950 [169652]

2
AI, Qing. Fan faxisi (“Oppose Fascism”). Shanghai: Dushu chubanshe, 1946

A PROVOCATIVE POETRY ANTHOLOGY BY AI WEIWEI’S FATHER

First Dushu edition, first printing, the second overall following the exceptionally scarce 1943 Huabei shudian edition. The father of Ai Weiwei and one of modern China’s defining poets, “Ai Qing created a poetical world in which he set in opposition to each other the forces of light and darkness, truth and falsehood, humanity and cruelty” (Haft, p. 31).

Octavo. Original wrappers, front cover lettered in black and white with green and black decoration. Wrappers lightly rubbed and toned, even toning internally. A very good copy indeed. ¶ Lloyd Haft, ed., *A Selective Guide to Chinese Literature 1900–1949*, vol. III, 1989.

£750 [16989]



3
AKHMATOVA, Anna (trans.). Koreiskaia klassicheskaia poeziia (“Korean classical poetry”). Moscow: Gos. izdat. khudozhestvennoi literatury, 1956; [with] — Tsiui Iuan. Stikhi. Perevod s kitaiskogo (“Tsui Yuan, poems translated from the Chinese”). Moscow: Gos. izdat. khudozhestvennoi literatury, 1954

THE BARD OF ST PETERSBURG LOOKS EAST

First editions, first printings, presentation copies, both inscribed by Akhmatova to the linguist Aleksandr Kholodovich, who collaborated extensively with Akhmatova on her translations of Korean poetry. One of the most significant Russian poets of the 20th century, Akhmatova was shortlisted for the Nobel Prize in Literature in 1965 and 1966.

Koreiskaia klassicheskaia poeziia is inscribed on the front free endpaper verso in the year of publication, “Your own from your own I offer to you”, following the language of the Orthodox Eucharist. For the book of Chinese poems, she chooses a briefer inscriptive style.

Already renowned in the early 1910s, Akhmatova’s aristocratic manners and artistic integrity earned her the sobriquets “Queen of the Neva” and “Soul of the Silver Age”. During her lifetime, she endured the revolution, Nazi occupation, and the terror of Stalin, keeping her poetic flame alive by carefully committing her verses to memory and then burning the paper they were written on. “Always grand in her restraint, lucid in the agony she was able to convey, Akhmatova was the bard of St Petersburg. She managed to be everything the city has always been: elegant, expressive and laden with grief. She was, in her disciple Joseph Brodsky’s unforgettable phrase, ‘the keening muse’” (*New York Times*).

Her decision to translate Korean and Chinese poetry mirrors, and was to a certain extent a product of, the close political ties between the Soviet Union, Mao’s China, and North Korea in the aftermath of the Korean War. The 1950s were the high tide of socialist brotherhood, offering writers and artists exciting intellectual and creative opportunities.



For the Korean poems, Kholodovich provided literal translations on which she could build and penned an introduction and scholarly notes. The Kontsevich system for Cyrillizing Korean is based on his early work in the field of linguistics.

2 works, octavo. Korean Poems: original black cloth, spine and front cover lettered in gilt and decorated in blue, red, and gilt, red pictorial endpapers. Chinese Poems: original reddish-brown cloth, covers decorated with embossed cloud motif, spine and front cover lettered in black on gilt ground. Monochrome frontispiece to Chinese Poems, title pages printed in blue and black, contents of Korean Poems printed in blue and black. Chinese Poems lightly rubbed, with faint marginal stains to front endpapers, excellent copies. ¶ Michael Specter, “St Petersburg Journal: If Poet’s Room Could Speak, It Would Tell of Grief”, *New York Times*, 28 Jun. 1995.

£6,000 [142729]

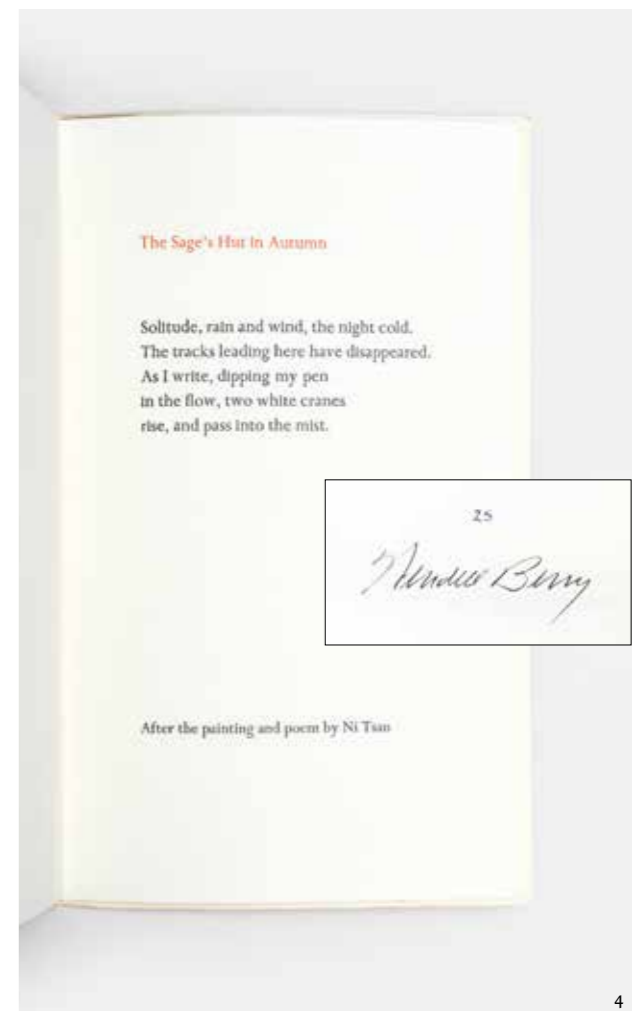
4
BERRY, Wendell. An Eastward Look. Berkeley: Sand Dollar, 1974

First edition, signed limited issue, number 25 of 26 copies signed by the author on the final page and printed on mould-made paper. Drawing from Japanese and Chinese influences, the work comprises a series of haiku and the section “Chinese Painting Poems”. A trade issue of 350 copies was published simultaneously.

This copy is from the library of Berry’s fellow environmentalist poet William Henry Matchett, with his ownership inscription on the first leaf, dated December 1974, shortly after publication. Matchett (1923–2021) eschewed modern technology, perhaps taking a leaf from Berry’s essay “Why I Am Not Going to Buy a Computer” (1987).

Small octavo, pp. 22. Original sewn yellow wrappers, front cover lettered in red, device on rear cover in white, fore and bottom edges uncut. A fine copy. ¶ Freedman A24a.

£750 [170252]



The Sage’s Hut in Autumn

Solitude, rain and wind, the night cold.
 The tracks leading here have disappeared.
 As I write, dipping my pen
 in the flow, two white cranes
 rise, and pass into the mist.

25
 Wendell Berry

After the painting and poem by Ni Tsun



5

5
BISHOP, Elizabeth. Questions of Travel. New York: Farrar, Straus and Giroux, 1965

First edition, first printing, presentation copy, inscribed by the author on the title page with her printed name struck through, "Elizabeth Bishop's [Questions of Travel] that were much alleviated by the kindness of friends in Seattle, including Jean Russell. April 24th, 1966", and with three corrections in Bishop's hand (on pp. 16, 40, and 95).

The recipient was a noted Seattle art collector and patron, whom Bishop met while teaching in Seattle in early 1966. The two took a day trip to Lummi Island, together with the palaeontologist Wesley Wehr. It was during her time in Seattle that Bishop began her affair with Roxanne Cummings, which partly contributed to the breakdown of her relationship with Lota.

Questions of Travel is Bishop's third collection and includes poems based on her experiences living in Brazil, notably "The Armadillo" and "Sestina". It is also her first collection to include a short story, "In the Village".

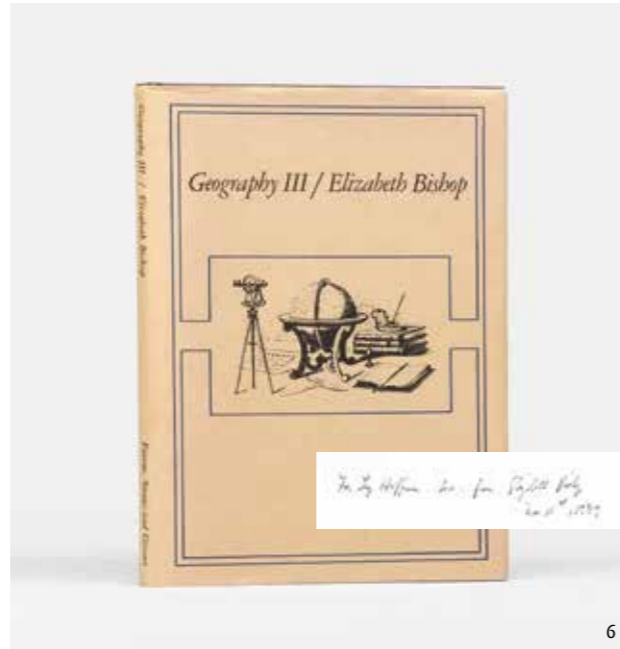
Octavo. Original blue cloth, spine lettered in purple, silver, and green, green endpapers, top edge pink. With dust jacket, designed by Adrianne Onderdonk. A couple of tiny nicks to foot of spine, cloth lightly rubbed at extremities; jacket lightly rubbed, a few tiny marks and nicks, one small chip to head of spine, light crease to rear flap, not price-clipped: a near-fine copy in very good jacket.

£3,500

[168781]

6
BISHOP, Elizabeth. Geography III. New York: Farrar, Straus and Giroux, 1976

First edition, first printing, inscribed by the author on the title page to fellow poet Elizabeth McFarland, "For Liz Hoffman – love – from Elizabeth Bishop, Nov. 11th 1979", with one sheet of hand-corrected typed notes by the poet Daniel Hoffman, husband of McFarland,



6

introducing a reading by Bishop at the University of Pennsylvania. This is a review copy with the publisher's compliments slip laid in.

Elizabeth McFarland (1922–2005) was poetry editor of Ladies' Home Journal from 1948–1962, and an instrumental figure in broadening the influence of eminent poets like W. H. Auden, Marianne Moore, Richard Eberhart, and Walter de la Mare, and popularizing promising newcomers like Maxine Kumin, Sylvia Plath, Adrienne Rich, William Stafford, and John Updike.

Daniel (1923–2013) called his wife a "one-woman Guggenheim Foundation" as she fought for fair pay for poets. Together they were a formidable poetic pairing: he was the 22nd Consultant in Poetry to the Library of Congress, a decorated author of nine books of poetry, and the Felix E. Schelling Professor of English at the University of Pennsylvania. Bishop was invited to the university in 1979 to award a number of annual poetry prizes, including the Ellis Ames Ballard memorial prize, and give a reading of her own work. Daniel's introduction refers to this, "her most recent book", and praises Bishop's career: "there is no prize of honor for a poet in this country which has not been given to Elizabeth Bishop . . . when we read [her] poems we feel as does the old fisherman in her poem 'At the Fishhouses', dipping his hand into the sea".

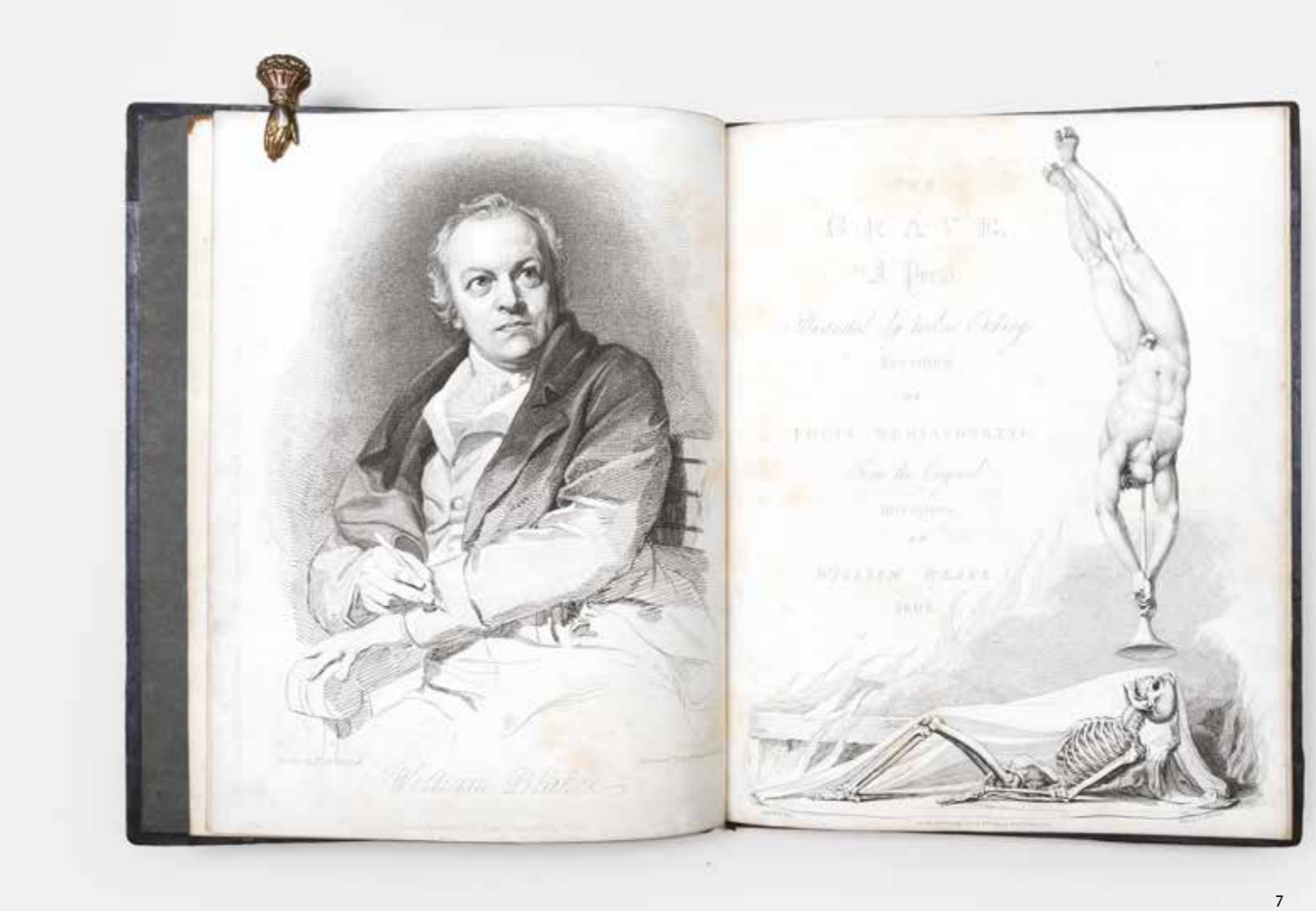
Bishop has misdated her inscription: she died on 6 October 1979 of a stroke.

Octavo. Original brown cloth, spine lettered in gilt, tan endpapers. With dust jacket. Illustrated title page. Loosely inserted are two newspaper clippings, one a review of Geography III, the other an obituary of Bishop. Trivial scratch to rear cover, front inner hinge just starting. A near-fine copy in fine jacket. ♪ Dan Hoffman, "Elizabeth McFarland, a Poet Who Brought Poetry to the Millions", Poetry Society, available online.

£4,750

[155736]

7
BLAKE, William (illus.); BLAIR, Robert. The Grave. London: by T. Bensley, for the proprietor, R. H. Cromek; and sold by Cadell and Davies [& 6 others in London, another in Edinburgh], 1808



7

IN AN UNUSUAL SOMBRE BINDING

First edition with Blake's illustrations, the publication by which Blake was best known in his lifetime, with a very impressive list of subscribers. The book is dominated by Blake: the 12 plates are after his designs, his name is prominent in the engraved title, the dedicatory poem is his, and the volume is prefaced by the famous Phillips portrait of him as a highbrow mystic.

Despite all this, the publication disappointed Blake because his own engravings, done in a bold and unfamiliar "white line" style, were rejected by Cromek as too "wild" and "extravagant", and replaced by the fashionable smoothness of Luigi Schiavonetti's. Nevertheless, Blake's title page showing a naked angel trumpeter awakening the sleeping skeleton is surely one of the most memorable and astonishing in all 19th-century art. This edition was issued in both folio and quarto, the quarto issue being the form

much more usually met with. Ackerman republished the book in 1813, after Cromek's death, again in quarto.

This copy has the fish-themed bookplate of Thomas Gosden (1780–1843), famed as the bibliographer of the art of angling. He also bound books, and it is possible that he bound this himself in a sombre style appropriate to Blair's mournful theme. His distinctive and lavish bindings on copies of Walton's *Compleat Angler* are notable examples of early Victoriana.

Quarto (349 × 278 mm). Early 19th-century black half morocco, spine gilt lettered and decorated in blind between low bands, black paper sides, gilt winged and crowned skull above crossed swords as cornerpieces, drab green endpapers, gilt edges. Frontispiece portrait after Phillips, engraved title and 11 plates designed by William Blake, all engraved by Luigi Schiavonetti. Later gift inscription to front free endpaper verso. Small inkstain at upper outer corner intruding into margin by 4 mm at most, else a very good copy. ♪ Bentley 435B.

£5,000

[165835]



7



7



8

BLAKE, William. Songs of Experience. Edmonton: William Muir, 1885

First Muir edition, one of a putative 50 copies. Muir's was the first facsimile of Blake's Songs of Experience to be produced. It was copied from the Beckford copy of Blake's original at the Hamilton Palace Library, then owned by Bernard Quaritch.

William Muir (1845–1938) was variously a quarry manager on the Ross of Mull, a journalist in Aberdeen, a businessman in London, as well as an author, printer, and publisher. He is now best-known for these facsimile editions of Blake's work. Muir's productions, which he painstakingly hand coloured, "capture something of the spirit of the originals, their various textures and hand-made craftsmanship, better than any photographic reproductions" (Davies).

This copy has the bookplate of Muir's fellow Scotsman Charles K. N. Ballantyne on front pastedown, neatly dated 26 September 1925, and his ownership inscription on the first blank. Ballantyne was a noted book collector, and in his role as secretary of the New Club, Edinburgh, became a well-connected literary correspondent. He had particular scholarly interest in Sir Walter Scott, Marc Raffalovich, John Gray, and Aubrey Beardsley.

Quarto (270 × 216 mm). Early 20th-century tan calf, spine lettered in gilt, green gold-vein marbled endpapers, board edges ruled in gilt, turn ins elaborately rolled in gilt, edges gilt. With 27 facsimile leaves, all hand coloured, with tissue guards, the hand-coloured title page for Songs of Innocence and Songs of Experience included at the end. Subtle repair to front joint. Rubbing to extremities, wear to bottom corners, a couple of shallow scuffs to leather, inner hinges starting, book block remaining firm, light offsetting and occasional marks to guards, plate colouring bright and fresh, a very good copy.

£6,000

[156590]

9

BLAKE, William; ROMANIN, Tiziana (illus.). The Tyger. Milan: il Buon Tempo, 2017

"FEARFUL SYMMETRY"

First edition thus, number 24 of 30 copies only, signed by the illustrator, Italian artist Tiziana Romanin, and hand-printed by Lucio Passerini at the Il Buon Tempo press, using superimposed linocuts of different colours: a stunning depiction of Blake's enduring poem, first published in 1794 in his Songs of Innocence and of Experience.

Romanin said of the project: "Il libro si sviluppa a leprello, traducendo visivamente e rieccheggiando, attraverso la sequenza d'immagini e la tipografia, le simmetrie del testo e i suoi rimandi fonetici" ("The book develops like a leporello, visually translating and echoing, through the sequence of images and the typography, the symmetries of the text and its phonetic references").

Quarto (262 × 206 mm). Original blue concertina- or leporello-bound boards, title printed to front in black, top and bottom edges untrimmed. With original card sleeve, rear edge untrimmed, printed in red. Title page printed in blue and black. Linocuts printed throughout in various coloured inks, text printed in black. A fine copy.

£1,250

[150660]



9



9

10

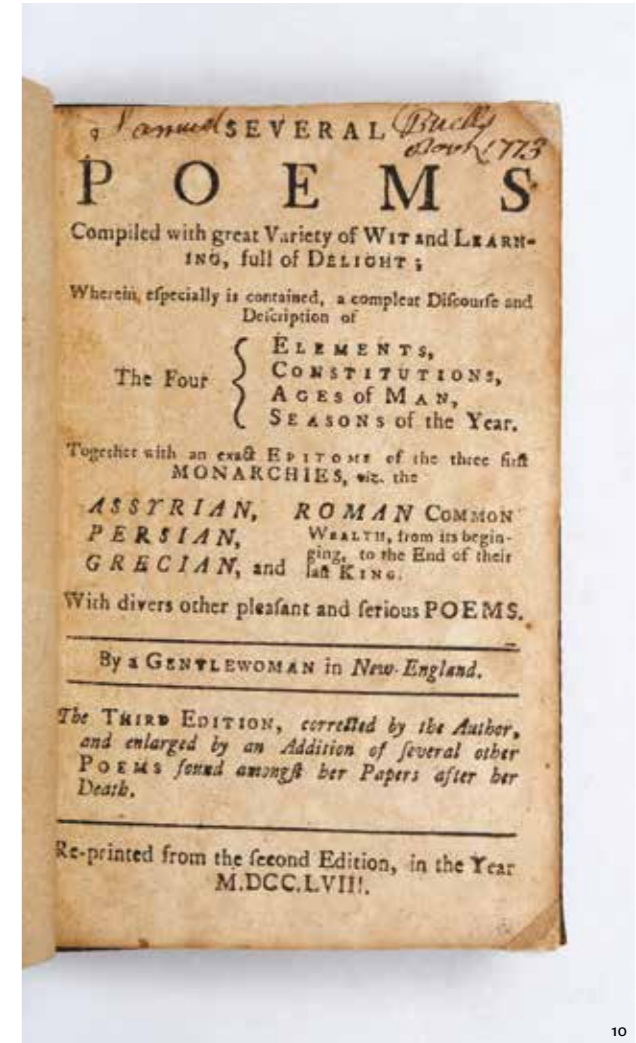
BRADSTREET, Anne. Several Poems Compiled with great Variety of Wit and Learning, full of Delight . . . By a Gentlewoman in New-England. [Newport, Rhode Island?:] Re-printed from the second Edition [by Anne Smith Franklin or James Franklin, Jr?], 1758

THE FIRST FEMALE POET AND THE FIRST COLONIAL POET IN ENGLISH

The earliest edition realistically obtainable as a complete copy, by the writer credited as not only "the first American to publish a book of poetry" (ANB), but also "the first English woman and the first New Englander to publish a collection of original poems, and so may claim to be both the first female poet and the first colonial poet in English" (ODNB).

Anne Bradstreet (1612/13–1672) was born in England and moved to America in 1630. The Bradstreets were one of the most politically significant families in 17th-century New England, both her father and husband serving as governors of Massachusetts. Bradstreet was dedicated to poetry from an early age, and following the circulation of her work in manuscript, her poems were first published in London in 1650 under the title *The Tenth Muse Lately Sprung up in America*, without her knowledge or consent. A greatly expanded edition was posthumously published in America in 1678, by John Foster in Boston, revised by the author for publication and including 18 further poems, some found among her papers at the time of her death. Both of those editions are very rare on the market, and very possibly unprocurable in a complete copy – a copy of the 1650 edition was last recorded at auction by Rare Book Hub in 1979, that lacking leaves, with three other copies known to pass through the hands of William Reese in the last three decades, also lacking leaves; a copy of the 1678 edition is last recorded at auction by Rare Book Hub in 1948, similarly lacking leaves. This edition of 1758 is the earliest where complete copies are heard of on the market and is still exceedingly rare. Textually, it reprints that of 1678, with the errata corrected.

"Her work was highly valued in her time (hers was the only book of poetry found in Edward Taylor's library at his death), devalued in the nineteenth century, and appreciated anew in the twentieth. It is avowedly Puritan but multivocal, sometimes patriarchal, sometimes feminist . . . throughout Bradstreet's work the largest issues and greatest truths find expression in humble details, and those details are in turn examined for what they will reveal of God . . . her contemporaries and such successors as Cotton Mather heaped praises upon the poetry in which their own beliefs were so profoundly questioned. In Bradstreet's work, such



10

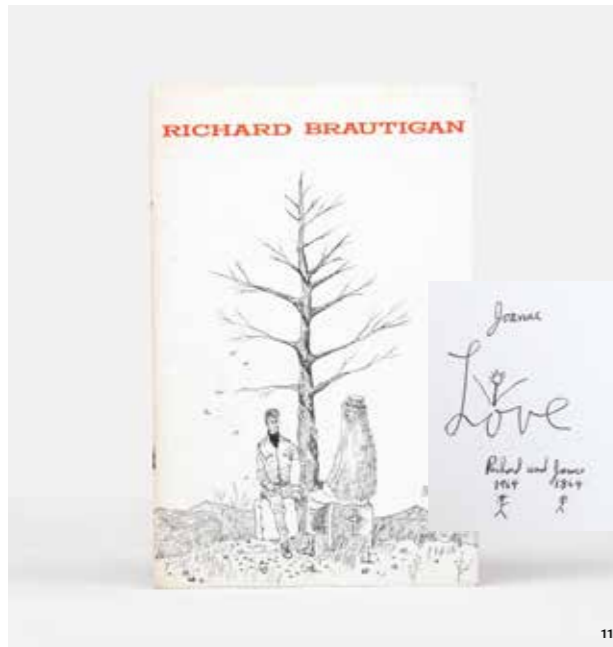
paradoxes argue not hypocrisy but integrity. She was what she appeared to be – a poet, a woman, and a Puritan – and her work continues to suggest how complex such categories can be" (ANB).

Duodecimo (151 × 93 mm). Recent sprinkled calf to style, red morocco spine label, raised bands, gilt twin fillets on spine and boards, new endpapers preserving earlier front free endpaper with early female ownership. Woodcut printer's ornaments. Signature of "Samuel Buell's Book 1773" on title page and "Polly Buell [l] Owner" on preserved front free endpaper (one letter obscured by loss) – that is, Reverend Samuel Buell (1716–1798) and his daughter Mary Polly Buell (1768–1849). Contents browned and occasionally foxed, trimmed close in places (in some cases slightly shaving text but sense fully recoverable), repaired closed tear at outer edge of R1, some page numbers and catchwords affected by print shop accidents, with resulting tiny holes and short tears neatly repaired (R2, T1, A45–6, Bb1), some with pen facsimile, small instances of loss professionally infilled (upper margin of T5, outer corners of title lead and Bb2–6). Overall a very good copy. ♣ Evans, *A Bibliographical Description of Books and Pamphlets of American Verse*, 116; Wegelin, *Early American Poetry*, 30. This edition is ascribed by Evans and others to have been printed in Boston, but Stoddard and Whitesell suggest Newport, Rhode Island, identifying the printer's ornaments as used by Anne Smith Franklin or James Franklin Jr.

£55,000

[157473]

7



11
BRAUTIGAN, Richard. Lay the Marble Tea. Twenty-four Poems. San Francisco, California: The Carp, 1959

A BIRTHDAY PRESENT FOR A LEADING POET OF THE SAN FRANCISCO RENAISSANCE

First edition, first printing, one of 500 copies only, presentation copy, inscribed on the front free endpaper by the author, and on behalf of his girlfriend, to his fellow poet Joanne Kyger, "A Happy 30 to Joanne, Love Richard and Janice [Meissner], 1964 1864", and embellished with stickmen doodles of Brautigan, Meissner, and three little dogs. Brautigan's second book is rare inscribed.

When Kyger moved to San Francisco in 1956, she and Brautigan became fast friends. He introduced her to City Lights Bookstore and its resident Beat poets, including Ginsberg, Kerouac, and McClure. They lost touch for a period of about six years, as Kyger travelled widely, spending significant periods in Japan and India with Ginsberg and her husband, Gary Snyder.

She and Brautigan rekindled their friendship in 1946 when she returned to San Francisco following the disintegration of her marriage. In July, Brautigan partly dedicated his new novel *In Watermelon Sugar* to her. This inscription predates her first successes as a writer; she published her first book of poems, *The Tapestry and the Web*, the following year.

Kyger was "a rare female voice of the male-dominated Beat generation" (McMurtrie), publishing over 30 books of poetry and prose, including the important *Strange Big Moon: the Japan and India Journals, 1960-1964*, praised by Anne Waldman as "one of the finest books ever in the genre of 'journal writing'" and "a surprisingly (surreptitiously) feminist tract as well: woman artist struggles for identity and independence in the 1960s".

Carp Press was a self-publishing venture involving Brautigan and his first wife, Virginia Alder. This was Brautigan's first published collection of poetry; he designed the book, arranged the poems, and oversaw all aspects of its production.

Octavo, 16 pp. Original wire-stitched white wrappers, front cover lettered in red with illustration in black. Staples rusty, wrappers lightly toned with



12
BRAUTIGAN, Richard. All Watched Over By Machines Of Loving Grace. San Francisco: The Communication Company, 1967

£4,750 [168979]

12

BRAUTIGAN, Richard. All Watched Over By Machines Of Loving Grace. San Francisco: The Communication Company, 1967

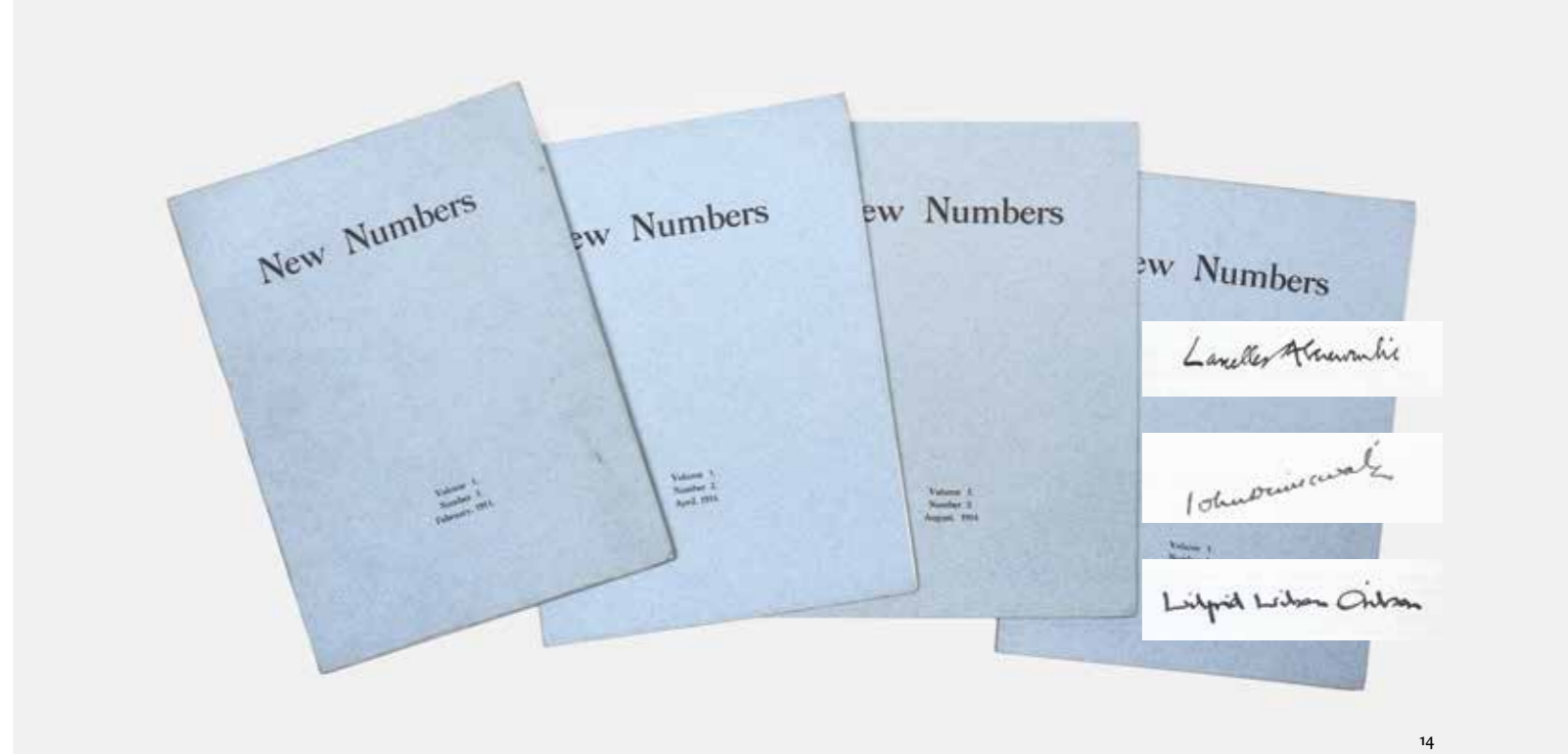
WITH THE POET'S CHECK TO AN ICONIC BEAT WATERING HOLE

First edition, first printing, one of 1,500 copies, this copy with a banker's check signed from the author to Vesuvio, the historic San Francisco bar and Beat haunt across the road from City Lights Bookstore.

Vesuvio was opened by Henri Lenoir in 1948, as "a bohemian meeting place for artists to come to life" (Celli). Brautigan was a regular patron, as were Jack Kerouac, Allen Ginsberg, Neal Cassady, Jack Spicer, and Lawrence Ferlinghetti, the proprietor of City Lights. On vacating his Greenwich Village apartment, Brautigan briefly rented a narrow studio above the entrance to the bar; his desk faced the room's sole window, which looked across the alley to City Lights. Lenoir and Brautigan were friends for over 25 years, and Brautigan "was exactly the sort of tenant Lenoir enjoyed having" (Hjortsberg). Brautigan's check to the bar, stamped 5 February 1981, is for the substantial amount of \$30.

Square octavo. Original wire-stitched yellow wrappers printed in black. Spine sunned, extremities a little rubbed, wrappers bright with trivial marks, a few spots of foxing to rear wrapper, damp stain to head of rear wrapper and final three leaves. A very good copy indeed. ♣ Robert Celli, "Vesuvio Café", *Found SF. William Hjortsberg, Jubilee Hitchhiker: The Life and Times of Richard Brautigan*, 2012.

£1,750 [155817]



13
BRONTË, Charlotte, Emily, & Anne. Poems by Currer, Ellis, and Acton Bell. London: Smith, Elder and Co., 1846 [but 1848]

THREE DEBUTS FROM THE GREAT LITERARY SISTERHOOD OF THE CENTURY

First edition, second issue as usual, with the cancel title page, this an attractive copy in the original cloth. The first issue is extant in tiny numbers – only 39 of the 1,000 copies printed by Aylott and Jones were sold or otherwise dispersed – and is now virtually unobtainable. These poems entailed the first book publication of any of the Brontë sisters

The book's failure on publication in May 1846 was transformed by the success of *Jane Eyre*, published in October 1847. In September 1848, Smith, Elder & Co. bought the unsold stock of *Poems* and reissued it the following month with a cancel title page with their imprint but retaining the original publication date. The collection contains 19 poems by Charlotte Brontë ("Currer"), and 21 each by Emily ("Ellis") and Anne ("Acton").

Octavo. Original green embossed cloth by Westleys & Co., London (their ticket to rear pastedown), spine lettered in gilt, pale yellow coated endpapers. Spine faded and a little frayed at head and foot, a couple of faint marks to covers, extremities bumped and rubbed, small hole to rear free endpaper, some browning on pp. 32-33, contents otherwise clean. A very good copy. ♣ Smith I; Wise 2.

£4,500 [162104]

14

BROOKE, Rupert; Lascelles Abercrombie; John Drinkwater; Wilfrid Wilson Gibson. New Numbers. Numbers 1-4 [all published]. Ryton, Dymock, Gloucester: Crypt House Press, 1914

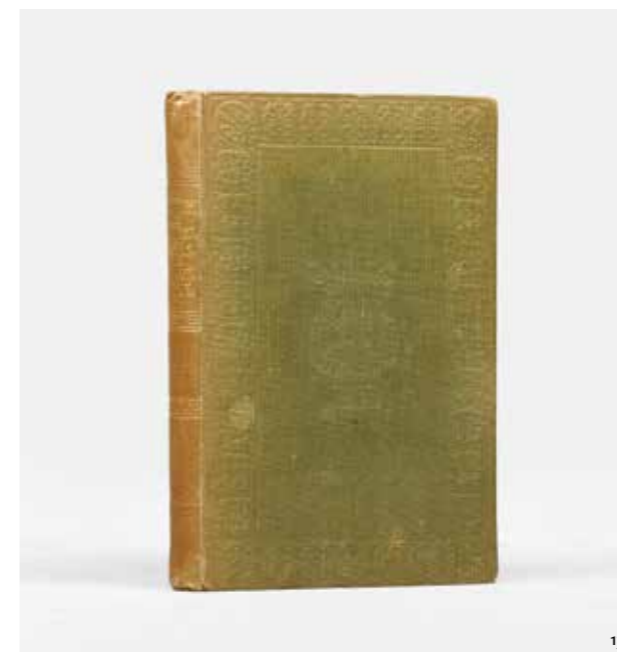
SIGNED BY THREE OF THE DYMOCK POETS

First editions, first impressions, each poem signed by its author, except those by Brooke, who from August 1914 was enlisted in the Royal Navy, and who died in April 1915. A half-title, title page, and contents are provided in the final number for readers who wished to bind together the separate numbers. Sets in the original wrappers are scarce in such bright condition.

The periodical ran from February to December 1914, and prints 41 poems, of which 15 are by Brooke. The majority of the verses in his 1914 *and Other Poems* first appeared here, including his celebrated poem, "The Soldier".

4 issues, large octavo. Original blue-grey wrappers, lettered in black. Light foxing to edges, else a fine set. ♣ Keynes, pp. 115-17.

£3,000 [169700]





15

15
BROOKS, Gwendolyn. For Illinois 1968. A Sesquicentennial Poem. [Chicago:] Illinois Sesquicentennial Commission, 1968

First edition, sole printing, signed by the author on the colophon as issued. This limited publication marked the 150th anniversary of the founding of Illinois. The slender volume, which was published the same year Gwendolyn Brooks became the state's poet laureate and in the year of the Civil Rights Act, is now scarce in commerce. Brooks turned away from the major publishing houses around the time of its publication and committed herself soon afterwards to publish only with Black-owned presses.

Brooks was the first Black woman to hold the post of poetry consultant to the Library of Congress and was the first Black author to win the Pulitzer Prize.

Octavo, pp. 4. Original blue wrappers, seal of Illinois on front cover and of Illinois Sesquicentennial Commission on rear cover in blue, clear free endpapers printed with rivers of Illinois. Text printed in blue. Tiny mark to one letter, still legible. A fine copy.

£1,250

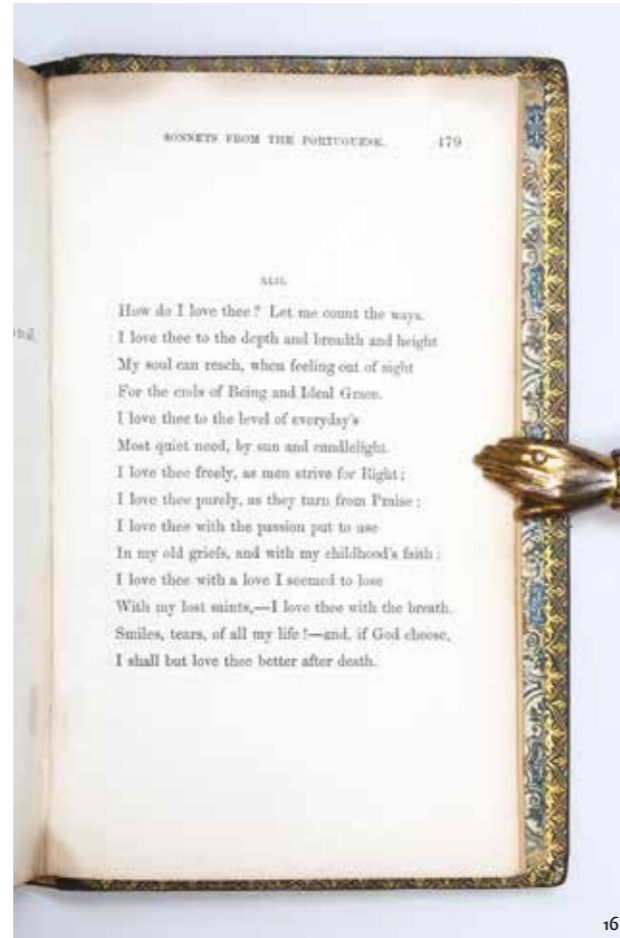
[157211]

16
BROWNING, Elizabeth Barrett. Poems. New Edition. London: Chapman & Hall, 1850

THE FIRST APPEARANCE OF SOME OF THE GREATEST LOVE POEMS IN THE ENGLISH LANGUAGE

Second edition, revised and expanded from the first, with the author's celebrated love poems, *Sonnets from the Portuguese*, printed here for the first time. This is also the first publication to give EBB's married name on the title page.

The first edition, published in 1844, at once captured the attention of the poet's future husband, Robert Browning. On 10 January 1855, almost immediately after reading the book, and despite never having met its author, he wrote to her to declare his affection:



16

"I love your verses with all my heart, dear Miss Barrett . . . and I love you too". This was the beginning of the whirlwind love story which inspired EBB's celebrated sonnet sequence. She composed the 44 love poems between August 1845 and the spring of 1846, but only showed them to Browning in 1849, and he persuaded her to include them in this second edition. Alongside the sonnets is a new version of EBB's translation of Aeschylus's *Prometheus Bound*, "The Runaway Slave at Pilgrim's Point", and further sonnets, including some on EBB's sisters, her dog, and Hugh Stuart Boyd.

This copy is in the second state, as usual, with the publisher's imprint "193 Piccadilly" instead of "186 Strand". For Robert Browning, see item 71.

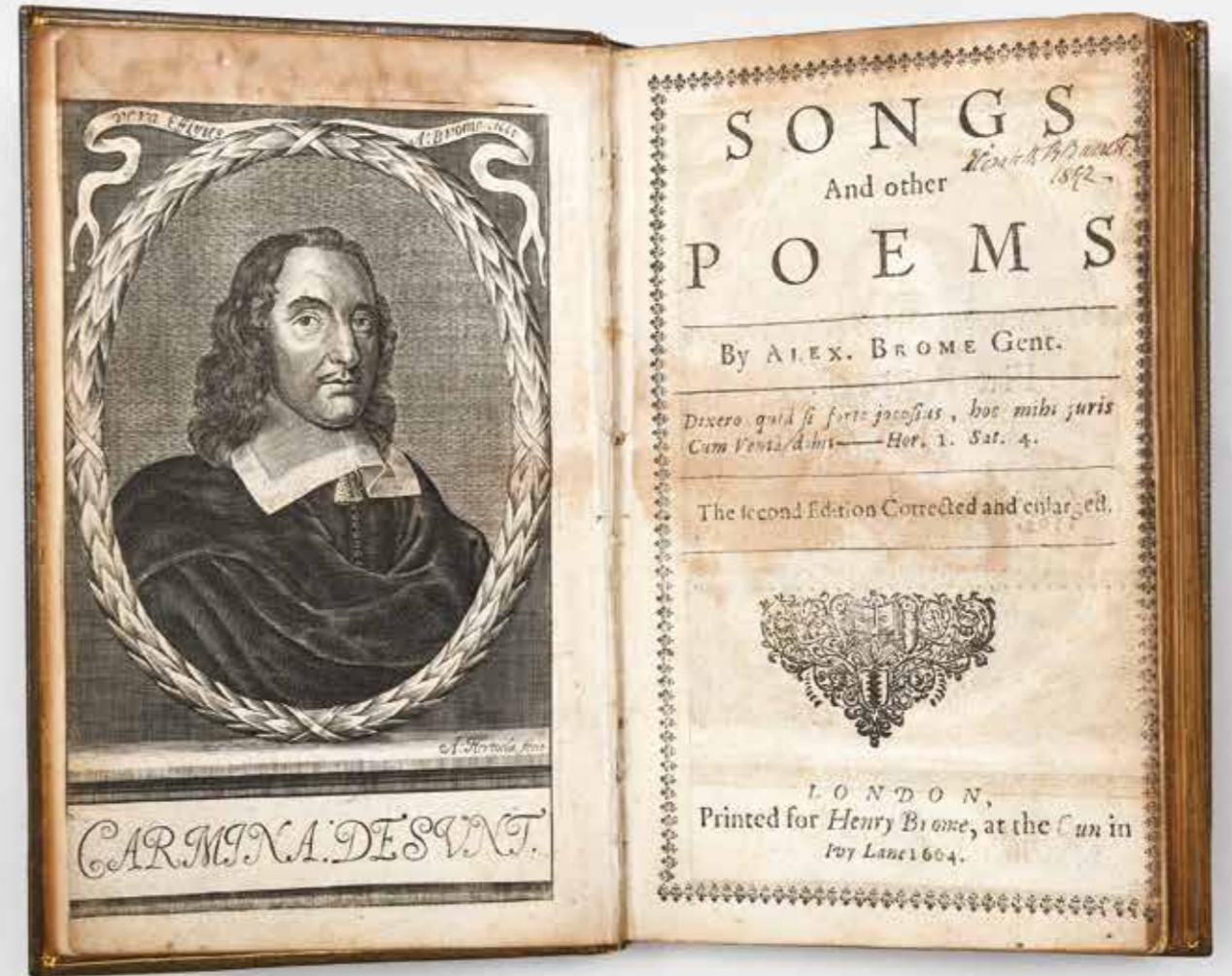
2 volumes, octavo (170 × 111 mm). Contemporary black morocco, spines with five raised bands, lettered in blind in second and fourth compartments, remaining compartments and covers decorated in blind, blue and gilt patterned endpapers, edges gilt. Early gift inscriptions to first blanks. Spine ends and corners expertly restored, endpapers toned at edges, occasional pencil annotations to contents. A very good copy. ♪ Barnes A6.

£7,500

[167819]

17
BROWNING, Elizabeth Barrett (her copy) – BROME, Alexander. Songs and Other Poems. London: Henry Brome, 1664

Elizabeth Barrett Browning's copy of the poems of Alexander Brome, with her ownership inscription as Elizabeth Barrett dated



17

1842 on the title page. The volume was still in her library when she was writing her *Sonnets from the Portuguese* (see previous item). Her poem "If thou must love me, let it be for nought" (Sonnet 14) is in conversation with Brome's love poem, "Tis not my lady's face that makes me love her."

A lawyer by training, Alexander Brome (1620–1666) gained fame as a poet; his drinking songs inspired by the Greek lyric tradition gained him the title of "the English Anacreon". Between 1640 and 1660, "Brome composed over 200 poems, including love poems in the cavalier mode, satires attacking the enemies of the king and, later, the Commonwealth government, drinking songs in the Anacreontic tradition, an assortment of occasional poems, translations of epigrams from the Greek and Latin, and other translations" (ODNB). The first collected edition was published in 1661; the second edition includes, among the new poems, Brome's epistle "To his Friend Thomas Stanley, Esq., on his Odes" and his "Cromwell's Panegyrick", and it is prefixed by additional verses by Charles Steynings and Valentine Oldis in praise of the poet.

Barrett was a skilled translator of the Greek poets and a writer of Greek-inspired poems, such as her "Ode to the Swallow", a paraphrase of Anacreon's ode on the same theme. The year of her ownership inscription was a prolific one: she published new poems, translations, and a series of essays on the Greek and

English poets on the 1842 issues of *Athenaeum*. Her letters of this period are almost entirely written to her teacher of Greek, the blind scholar Hugh Stuart Boyd; in the letters, she frequently talks about her "true love for Greek poetry" (Kenyon, p. 101), and dwells on the meaning and interpretation of Greek words, discussing how to better translate them into English.

This copy appeared in the Sotheby, Wilkinson & Hodge auction of EBB's son "Pen" Browning's library, 5 May 1913, lot 420, noting the dated signature on the title page; the "old sheep broken" binding was evidently replaced after that sale.

Small octavo (162 × 104 mm). Early 20th-century green morocco, spine with raised bands, compartments lettered and ruled in gilt, gilt frames to covers, board edges and turn-ins ruled in gilt, orange endpapers, edges gilt. Engraved portrait frontispiece, woodcut floriated initials and headpieces. 20th-century bookplate of one Michael James Miscoe to front pastedown, early inscription cancelled from verso of title page. Spine faded to brown, the binding overall firm with the gilt bright, upper edges cut a bit short, without loss of text, intermittent browning and mainly marginal foxing to contents, short closed tear to lower margin of one leaf, otherwise clean. A very good copy, attractively bound. ♪ Frederic G. Kenyon, *The Letters Of Elizabeth Barrett Browning*, vol. 1, 1898.

£12,500

[159692]



18

18
CATULLUS, Caius Valerius; BLAKE, William (illus.).
 The Poems. London: Printed for J. Johnson, 1795

THE FIRST FULL ENGLISH TRANSLATION, ILLUSTRATED BY WILLIAM BLAKE

First edition in English of Catullus' complete poems, in a fine contemporary binding. The publisher Joseph Johnson hosted and issued the works of political and Romantic radicals throughout the 1790s. "The publication of such writers, whose work is marked by heightened emotionalism, provided a fecund publication list for the emergence of Catullus in English" (Stead, p. 27).

For this edition, William Blake produced stipple-engraved frontispieces of Catullus and Cornelius Nepos. This technique was "unusual for him in book illustration" and resulted in "a pleasing softness quite different from the effect conveyed by the ordinary line engraving" (Ryskamp, p. 40). In his 1912 bibliography of Blake's engravings, Archibald Russell was unable to locate the work in which these illustrations appeared. This was achieved by Geoffrey Keynes, who described these volumes in his bibliography of 1921 and noted they "are very rare and have not been recorded before". The Catullus engraving was reproduced in the 1894 edition of the *Carmina* by Richard Burton and Leonard Smithers, who revealed that Blake's illustration was after the statue in the Council House of Verona.

This set is from the library of Emily "Elinor" Dunsmuir (1887–1938), formerly of Craigdarroch Castle, British Columbia, and has

her ownership inscription on the versos of the front free endpapers and the remnants of what is likely her engraved bookplate, sometime removed from the front pastedowns. Elinor was one of the "Dunsmuir Kids", who "came of age during the years their father was lieutenant-governor, and they were already at society's peak when they made their debuts" (Reksten, p. 243). Elinor set herself apart from her sisters by her masculine fashion sense and her literary taste. "Unlike her parents and sisters, who regarded books as decoration to be selected for their attractive binding rather than their content, she accumulated an eclectic collection of prose, poetry, and philosophy" (ibid., p. 244).

The translator, John Nott (1751–1825), opted to reproduce the coarse expressions of the original, a decision which perhaps contributed to the contemporary preference for George Lamb's sanitized version of 1821.

2 volumes, octavo (212 × 131 mm). Contemporary sprinkled calf, black spine labels, central gilt lyre device in compartments, double gilt fillet ruling covers, marbled endpapers and edges. With 2 stipple-engraved portrait frontispieces by William Blake. Bound with half-titles. Both volumes bound without rear errata. Previous descriptions of this copy loosely inserted and tipped to front of vol. I. A little rubbing, one corner worn, frontispieces with faint peripheral splash marks, offset of engravings on title pages, contents with occasional light foxing and creases, still a fine copy. ♣ Bentley 441; Bentley & Nurmi 357; ESTC N12190; Keynes 110; Russell 82; Ryskamp 50. Terry Reksten, *The Dunsmuir Saga*, 1991; Henry Stead, *A Cockney Catullus: The Reception of Catullus in Romantic Britain, 1795–1821*, 2015.

£2,500

[167948]



19

19
CAVAFY, C. P. (contrib.). *Grammata*. Four issues: Jan.–May 1917, June–Oct. 1917, July–Sep. 1919, Oct.–Dec. 1919. Alexandria: *Typographika Katastemata Kasimate & Iona*, 1917–19

Four issues of the rare Alexandrian literary magazine *Grammata*, including 11 poems by Constantine Cavafy (1863–1933), many of which are now among his best-known works. The self-critical poet eschewed conventional publication, preferring to privately print poems for very limited circulation. These issues, which were distributed across the capitals of the Greek diaspora, represent moments when Cavafy granted himself "some degree of exposure among the readers outside the circle of his immediate acquaintances" (Ondráček, p. 19).

Grammata published Cavafy's poetry first in 1911–12 and again in 1917–19. These later issues feature the poems "In the Month of Athyr", "Afternoon Sun", "Remember, body . . .", "The Tomb of Lanes", "Imenos", "Demetrios Soter", "Grey", "The Tomb of Iasis", "I've Looked So Much", "Of the Jews", and "Understanding".

The highly cosmopolitan and multi-lingual issues also include a critical article by Cavafy, some translations of his verse into Italian by Atanasio Catraro, and translations into Greek of English writers such as Rupert Brooke and Vernon Lee. In the June–October 1917 issue, Cavafy's poems are published adjacent to an article (in Greek) on Rupert Brooke by the British poet and civil servant Robin Allason Furness (1883–1934). A well-connected Alexandrian host, Furness introduced Cavafy to many British writers including E. M. Forster, who became Cavafy's literary champion back in England.

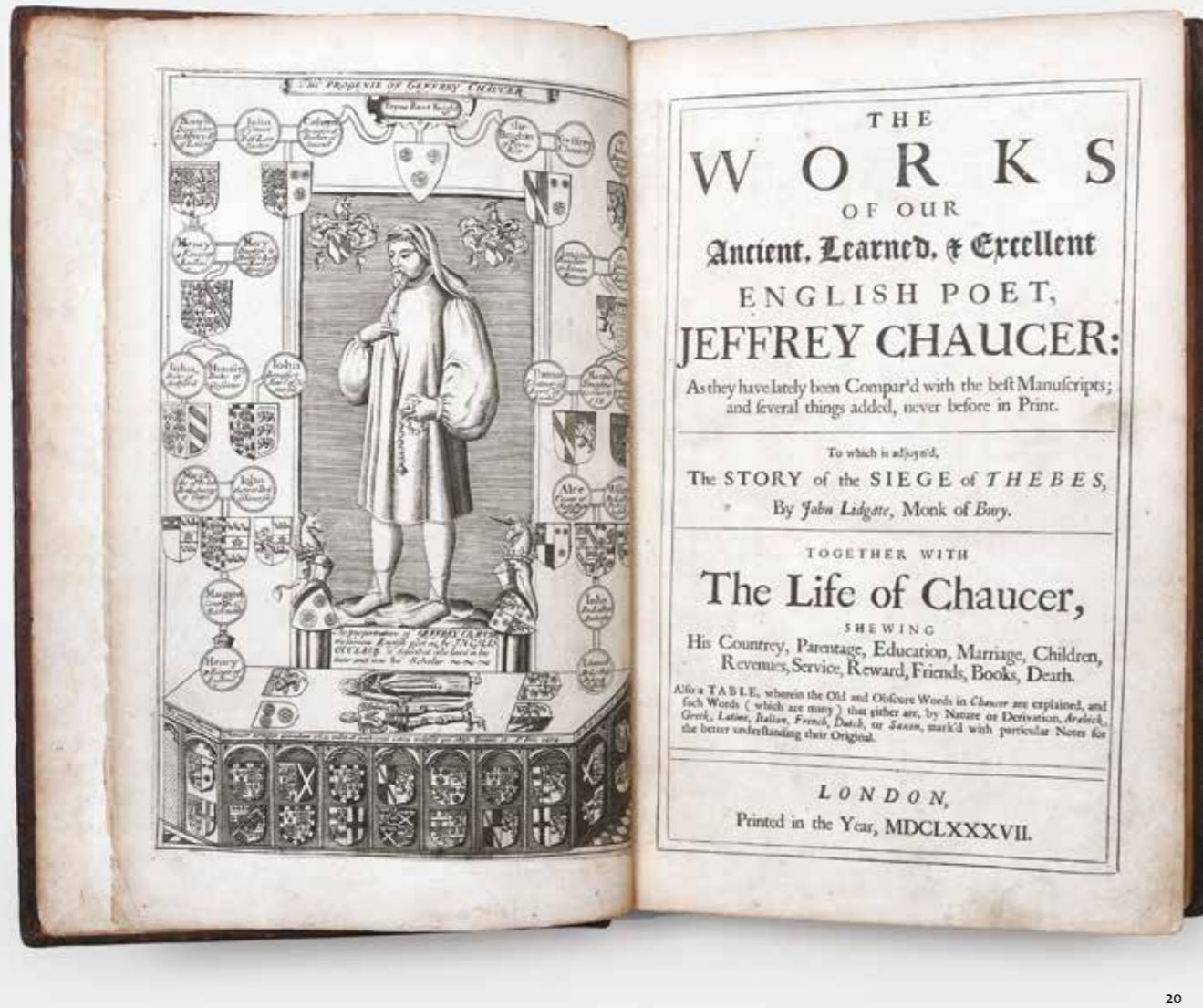
4 volumes, quarto. Original various coloured wrappers, covers printed in black, publisher's advertisements on coloured paper at rear. 3 half-tone portrait plates of Rupert Brooke, Cavafy, and Félix le Dantec. Occasional pencil annotations in modern Greek to margins. Wrappers soiled, nicked, and creased, occasional worming, some gatherings proud. Very good copies. ♣ Petr Ondráček, "Towards an Alexandrian Text: Cavafy, Forster, Durrell", unpublished thesis, Masaryk University, 2018.

£5,750

[162147]



19



20
CHAUCER, Geoffrey. *The Works.* London, 1687

THE LAST BLACKLETTER EDITION

Final Speght edition, the last to be printed in blackletter, and the eighth collected edition overall. This is a reprint of Thomas Speght's 1602 edition, with the addition on the verso of the last leaf of the first printings of the conclusions to the Cook's and the Squire's Tales, then recently discovered.

Thomas Speght (d. 1621) developed a passion for Chaucer while studying at Cambridge and maintained this interest well after graduating. He worked on several editions of the complete works, the first published in 1598; his notes were more elaborate than in any other previous edition, and he was the first to provide a glossary. The present 1687 edition "remained in use even after the publication of John Urry's much reviled Chaucer edition of 1721. Thomas Tyrwhitt, editing the *Canterbury Tales* in the 1770s, used the 1602 and 1687 editions of Speght, taking the latter as his base text. With a period of influence stretching from the late sixteenth century to the late eighteenth, then, Speght's Chaucer has been the most durable of any Chaucer edition" (ODNB).

In this edition, the list of "Old and Obscure Words in Chaucer explained" is marked with derivations, and a gloss has been added translating the Latin and French "not Englished" by Chaucer. Speght's influential biography of Chaucer, also included, shaped all future descriptions of the poet's life up until the 1840s, and notably established the common belief that he was once fined for beating a Franciscan friar in Fleet Street. The imprint here has no mention of printers, as the copyright belonged to the Stationers' Company.

Folio, bound in fours (320 × 201 mm). Contemporary calf, rebacked with red morocco label and tooling to style, spine with blind ruled raised bands, edges red. Engraved frontispiece portrait of Chaucer and his progeny (laid down), woodcut arms on a2v, part title with large woodcut arms; text printed in double columns, black Gothic letter. Early 19th-century armorial bookplate of one John Gordon, engraved by W. Deeble, artist and engraver active in Cork, Ireland; the owner was likely Sir John Gordon (d. 1871), surgeon and apothecary, appointed Mayor of Cork in 1855. Extremities rubbed, some surface crackling and light scuffs to leather, spine and corners judiciously refurbished, endpapers and inner hinges repaired, contents mildly toned with occasional small marks, couple of tiny ink burns not affecting text, otherwise generally clean. A very good copy. ♣ Pforzheimer 179; Wing C3736.

£4,750 [160165]



21
CLARE, John. *Poems descriptive of Rural Life and Scenery.* London: printed for Taylor and Hessey; and E. Drury, 1820

AN ARISTOCRATIC FAN'S COPY OF THE PEASANT-POET'S DEBUT COLLECTION

First edition of the poet's first book, from the library of Lady Mary Lowther (1781–1862), gifted to her just a few weeks after publication, inscribed on the first blank: "Lady Mary Lowther, 23d of Feb. 1820, from Right Hon. H. Rutherford". Copies of Clare's books in such elegant contemporary morocco bindings are notably uncommon.

Lowther was a keen amateur landscape artist, who trained under painters Joseph Farington and Peter De Wint. She and her family were closely associated with William Wordsworth: her father William Lowther, 1st Earl of Lonsdale (1757–1844), served as the poet's patron, and is the dedicatee of *The Excursion* (1814), which opens with a sonnet to the Earl ("Oft, through thy fair domains, illustrious Peer, / In youth I roamed"). Wordsworth dedicated his 1819 poem "Lady! I rifled a Parnassian Cave" to Mary, and in the same year compiled a manuscript miscellany of English verse for her enjoyment. Her ownership of this copy of Clare's poems is an intriguing testament to the Northamptonshire poet's early aristocratic readership.

Duodecimo (172 × 104 mm). Contemporary burgundy straight-grain morocco, spine lettered and decorated with lyre tools in gilt, covers decorated in blind and gilt, brown endpapers, gilt edges. With half-title and glossary; bound without errata and publisher's advertisements, as often. Armorial bookplate to front pastedown. One corner lightly worn, tiny stains to first few leaves, occasional faint marginal marks, else a fine copy.

£3,750 [166547]



22
CLARE, John. *The Rural Muse.* London: Whittaker & Co., 1835

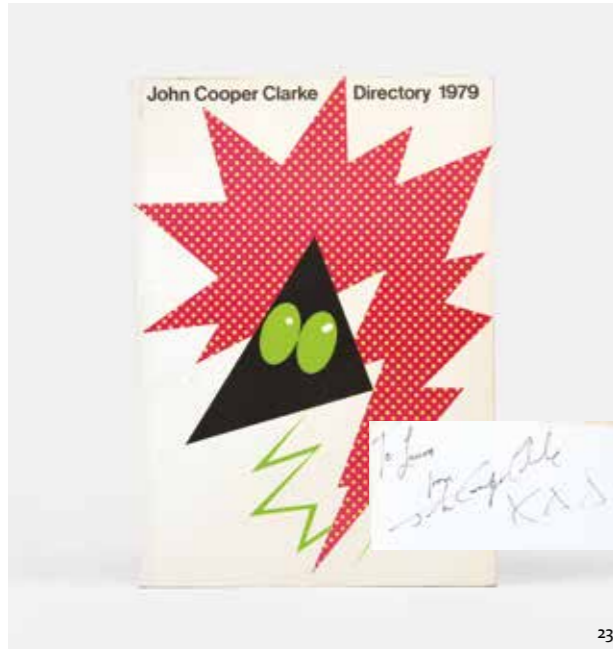
"FIVE EGGS, PEN-SCRIBBLED O'ER WITH INK THEIR SHELLS . . ."

First edition of the poet's final collection, rare in the original cloth. The book includes some of Clare's best-known poems, such as "The Skylark" and "The Yellowhammer's Nest".

"The experience of reading *The Rural Muse* is akin to a walk with Clare through wood and field: you think that you are encountering commonplaces, but suddenly the sharp eye of the poet draws your attention to a little thing hidden in a secret place. And he finds the words to transform the ordinary into something magical" (Bate, p. 378).

Octavo. Original dark green floral-patterned cloth (Carter's "A" variant), paper spine label printed in black (later issue, priced "7s" rather than "6/-"). Engraved frontispiece and title page by C. Marr, with tissue guard, vignette illustration to text of "On Leaving the Cottage of My Birth" (p. 171); page of advertisements at rear. Bookseller's ticket of William Whyte & Co., Edinburgh, to front pastedown; early gift inscriptions, dated 1836 and 1869, to front free endpaper. Spine label browned, cloth lightly bumped and worn at extremities, a couple of small pale stains to lower edge of front pastedown, outer leaves slightly foxed, contents otherwise clean. A very good copy. ♣ Jonathan Bate, *John Clare*, 2011.

£2,500 [163171]



23

23
CLARKE, John Cooper. Directory 1979. London: Omnibus Press, 1979

INSCRIBED BY THE BARD OF SALFORD

First edition, first impression, of the poet's first book, inscribed by him on the front wrapper verso, "To Laura, from John Cooper Clarke xxx". The book is styled as a London "oi" telephone directory, with the addresses and phone numbers of all the "Cooper" and "Clarke" listings struck through with a pen and overlaid with Clarke's poems – mostly lyrics from his 1978 album *Disguise in Love*.

Quarto. Original illustrated wrappers by Barney Bubbles, front cover lettered in black. With 22 black-and-white photographs by Kevin Cummins, Tom Sheehan, and Paul Slattery. A few tiny marks to front wrapper, title-page photograph of the author embellished by an early reader with a black pen moustache. A near-fine copy.

£600 [164001]

24
COHEN, Ira (ed.). *Gnaoua. Number One – Spring 1964* [all published]. Tangier: Ira Cohen, 1964

INSCRIBED "FROM BEHIND PINK SHADES OF REAL AFFECTION" TO MICHAEL MCCLURE

First and only instalment of this legendary literary magazine, association copy, inscribed by Ira Cohen to Michael and Joanna McClure on the first page with a long poetic inscription. Nine poems by McClure, entitled "Beast Sounds", were included by Cohen in *Gnaoua*.

McClure was a major poet of the Beat and counterculture scenes, who had participated at the epochal Six Gallery reading of Ginsberg's "Howl" and later befriended the likes of Bob Dylan and Jim Morrison. Bob Dylan featured a copy of *Gnaoua* prominently on the cover of his fifth album, *Bringing It All Back Home*, among other artefacts chosen to pay tribute to the his influences.



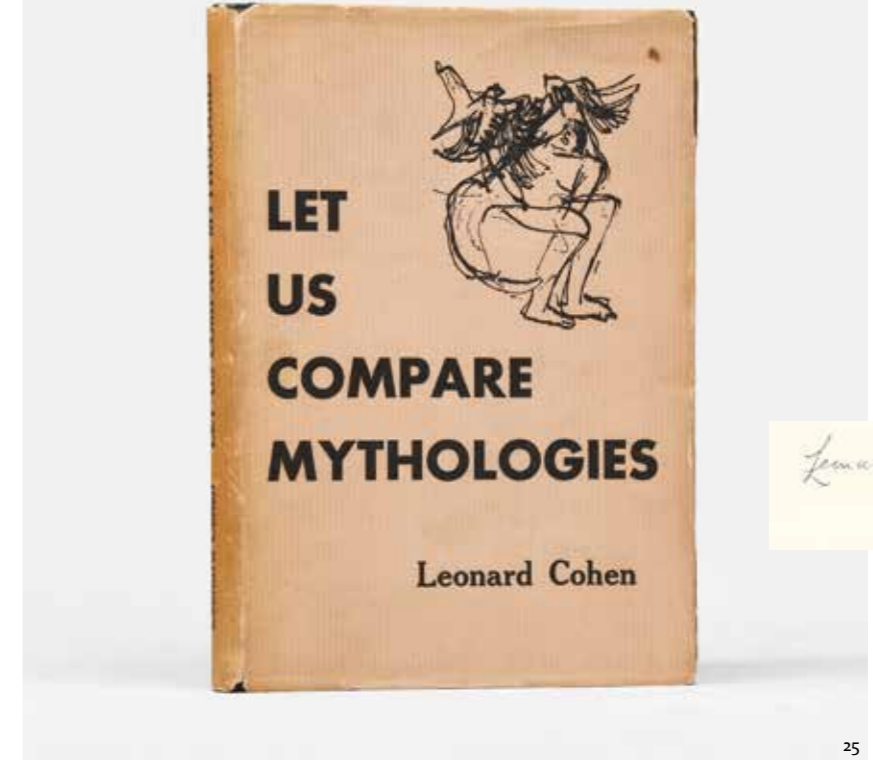
24

Cohen's inscription to the McClures, covering the first page, reads: "Face the light & your own shadow will run behind you / if you can catch your own shadow / then you can catch any shadow / shadowless in daylight / is the master of his own shadow / & they say that the shadowless man is dangerous – / Long Live the Zebra! / for Michael & Joanna in San Francisco July 25, 1981, from Ira Cohen, from behind pink shades of real affection".

Reflecting the expatriate Beat community in Tangier to which Ira Cohen had moved three years prior, *Gnaoua* features contributions from William Burroughs, Ian Sommerville, Brion Gysin, Harold Norse, Allen Ginsberg, J. Sheeper [Irving Rosenthal], Jack Smith, Marc Schleifer, Mohammed Ben Abdullah Yussufi (translated by Rosenthal), J. Weir, Stuart Gordon, Tatiana, and Alfred Jarry (translated by George Andrews). In Cohen's brief editorial statement he notes that the magazine is named for the ecstatic dancing and possession trances of the North African sect of the same name, concluding that "the object is EXORCISM". The issue was in fact printed in Antwerp by Roger Binnemans, with the striking cover art done by Cohen's then-girlfriend, the artist Rosalind Schwartz.

Octavo. Original pink printed card wrappers designed by Rosalind Schwartz, spine lettered in black. With 5 black and white photographic plates illustrating Jack Smith's "Superstars of Cinemaroc", reproducing images from Smith's infamous film *Flaming Creatures* (1963); black and white photographic illustration printed to recto of folding leaf for Ian Sommerville's "Mr & Mrs D". Covers unevenly sunned as often, some stains to front wrapper, clean within, intact, overall a very good copy.

£3,500 [169650]



25

25
COHEN, Leonard. *Let Us Compare Mythologies.* Montreal: McGill Poetry Series, 1956

THE MUSICIAN AS A YOUNG POET

First edition, first printing, signed by the author on the front free endpaper in the month of publication, "Leonard Cohen May 1956".

This collection of mostly teenage and student poetry was printed in small numbers as the first instalment of the McGill Poetry Series, edited by Cohen's professor Louis Dudek, advertised in the book as "the first venture of its kind in Canada . . . Its purpose is to present to the university community and the public the work of young writers at McGill of outstanding ability." Cohen dedicated himself to poetry in the first ten years of his adult life. It was only in 1967 that he moved to the United States to pursue his career as a folk singer.

Octavo. Original black cloth, spine lettered in silver. With dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. Illustrated plates. Slight pushing at spine ends, a couple of leaves with manufacturing creases, else fine in very good jacket, splits along folds, light chipping at extremities.

£17,500 [161566]

26
COHEN, Leonard. *You Do Not Have To Love Me.* San Francisco: Sore Dove Press, 2008

A POEM TO NICO, SIXTIES ICON AND EARLY COHEN MUSE

First edition thus, signed limited issue, "Publisher's copy no. 8", out of series from 26 copies signed by Cohen with an original painting by Soheyl Dahi, Cohen's close friend and the founder of the Sore Dove Press.

The object of the poem, and of Cohen's unrequited infatuation, was the singer-songwriter Nico, who was "idealized by Cohen and made a subject of his worship" (Mesic, p. 91).

You Do Not Have To Love Me first appeared in *Selected Poems 1956–1968* (1968), alongside a number of other poems that reference Nico. To Cohen, who was still early in his music career, "Nico represented all the women he had ever wanted and the more she rejected him, the more the poet suffered for the image of the Virgin" (*ibid.*, p. 92).

Octavo. Original black stiff card covers, author's name in silver on front cover, with 1 sheet letterpress poem (223 × 126 mm) and original painting by Soheyl Dahi (223 × 142 mm) tipped in with tissue guard. A fine copy. ♪ Jiri Mesic, *Leonard Cohen, the Modern Troubadour*, 2020.

£2,500 [164723]



26



27
COLERIDGE, Samuel Taylor. *Christabel: Kubla Khan, A Vision; The Pains of Sleep.* London: printed for John Murray, by William Bulmer and Co., 1816

First edition, a scarce survival in the original wrappers, preserving the half-title and advertisements.

The book prints three of Coleridge's finest poems for the first time: the gothic "Christabel", written between 1797 and 1800 but excluded from the 1800 edition of *Lyrical Ballads* on Wordsworth's advice; the mesmeric "Kubla Khan", accompanied by Coleridge's account of its composition one night after an opium dream having read a work describing Xanadu, the summer palace of the Mongol ruler and Emperor of China; and "The Pains of Sleep", considered a description of opium withdrawal symptoms.

Octavo. Original drab grey paper wrappers, unlettered. Housed in a custom green cloth slipcase and chemise. First and last leaves of advertisements mounted to inside of front and rear wrappers, remaining leaves of ads bound at rear as issued. Wrappers rubbed and creased, minor loss to spine, early inscription to front wrapper sometime erased, occasional spot of foxing to contents, otherwise clean internally. A very good copy. ♣ Haney 207; Hayward 207, Tinker 693.

£6,000 [169623]

28
CROSBY, Harry. *Red Skeletons.* Illustrated by Alastair. Paris: Editions Narcisse, 1927

First edition, limited issue, number two of only four nomatif copies hors commerce on divers papiers chiffrés, inscribed by the author



beneath the colophon, "pour Constance with love from Harry Paris 1927, tous ces squelettes sont des baisers [all these skeletons are kisses]". The recipient was Crosby's lover, the Boston Brahmin Constance Coolidge.

Coolidge was a friend of Crosby's wife Caresse, who introduced them in 1923. Although Caresse and Crosby both entertained other lovers, their intimacy bothered Caresse and Coolidge ended the relationship after only a few months. She married Count Pierre de Jumilhac in 1924, and the printed colophon gives her married name, "pour Constance Comtesse de Jumilhac". Around the time of this inscription, Crosby and Coolidge once more became lovers. They exchanged opulent gifts and declarations of love and continued their hedonistic romance until Crosby's suicide in 1929. Constance wrote in the back of another book he'd given her that "Harry committed suicide with a girl in Boston. He wanted to commit suicide with me – but I refused" (Wolff, p. 311).

Red Skeletons was published in an edition of 370 copies, but Crosby quickly disavowed the collection. He bought up all the unsold copies "and took them to Ermenoville, where he built a bonfire of eighty copies (around which the Crosbys danced a funeral jig) and shotgunned the rest till not a word was legible" (ibid.). Aside from the present copy, the other presentation copies were given to the illustrator Alastair; Crosby's friends François de Geetere and May den Engelsen; a retained copy for Crosby and his wife Caresse. Of the four copies for presentation, we only know of the one described by Minkoff, with the Crosby crest tooled on the covers, presumably Crosby's retained copy.

Quarto. Finely bound for presentation by L. Yseux in black morocco, spine lettered in gilt with gilt-tooled skull and raised bands, edges ruled and turn-ins tooled in gilt, marbled endpapers, top edge gilt, others untrimmed, wrappers bound-in at end. 9 colour plates by Alastair with captioned tissue guards, initials printed in red. Spine professionally repaired, extremities recoloured, a few scratches to covers, internally fresh: a very good copy. ♣ Minkoff A4. Geoffrey Wolff, *Black Sun: the Brief Transit and Violent Eclipse of Harry Crosby*, 1976.

£6,500 [169637]



29
CROWLEY, Aleister. *White Stains.* The Literary Remains of George Archibald Bishop a Neuropath of the Second Empire. [Amsterdam: printed by Binger Bros for Leonard Smithers,] 1898

THE GREAT BEAST'S EARLY EROTICA

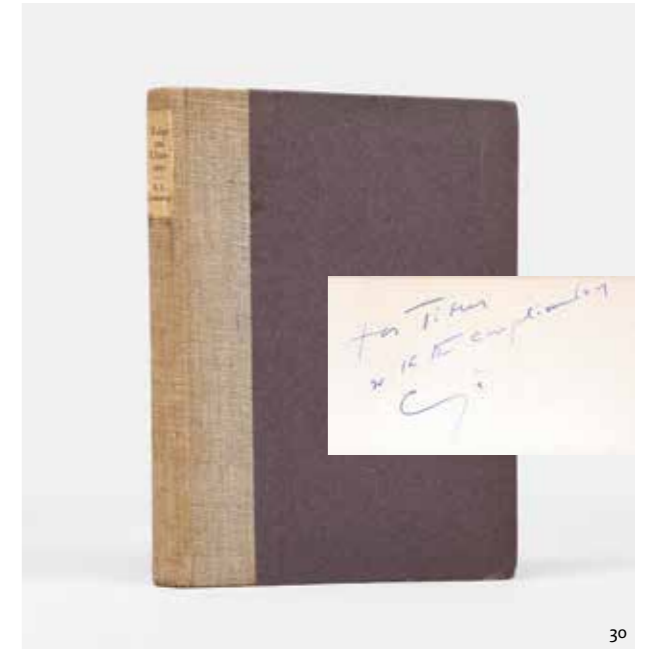
First edition of one of Crowley's rarest books: number 18 of 100 copies only, many of which were destroyed by British customs in 1924 due to the book's pansexually erotic content. We have traced two in British libraries (British Library and Warburg) and eight in America.

"Although tame by today's standards, some of its pieces – such as 'A Ballad of Passive Paederasty', 'With Dog and Dame,' and 'Necrophilia' – required the seasoned hands of an underground publisher" (Kaczynski, p. 49). Smithers sent the book to Amsterdam to be typeset and Crowley published it anonymously, as with his first work, *Acelanda* (1898). 100 copies of each were printed.

While many dubbed the work excessively pornographic, some scholars have seen it as a clear example of decadent literature, a poetry movement Crowley was keen to be part of. Although best known for his notorious occult writings, Crowley "was a prolific poet who displayed, intermittently, a pure and genuine talent, writing some of the most daringly original poems of this century" (Sutin, p. 4). This early work was published in the same year that he graduated from Cambridge. It was in that year that he also published his sentimental collection of poems *Songs of the Spirit*, self-consciously written in the style of Swinburne, to whom Crowley was devoted at the time.

Quarto. Original black cloth, white ankh or crux ansata device at head of spine, lettered in white on front cover, untrimmed. Housed in a custom black morocco-backed solander box. Bookplate of one Jane Grey and shelf label on front pastedown. Closed tear to foot of front joint, sometime retouched, likewise to head and foot of spine, inner hinges reinforced, offsetting to endpapers, contents clean, a very good copy. ♣ Yorke 46. Richard Kaczynski, *Perdurabo: The Life of Aleister Crowley*, 2010.

£8,750 [168551]



30
CUMMINGS, E. E. *Tulips and Chimneys.* New York: Thomas Seltzer, 1923

HIS FIRST POETRY COLLECTION, INSCRIBED TO A FELLOW AMERICAN IN PARIS

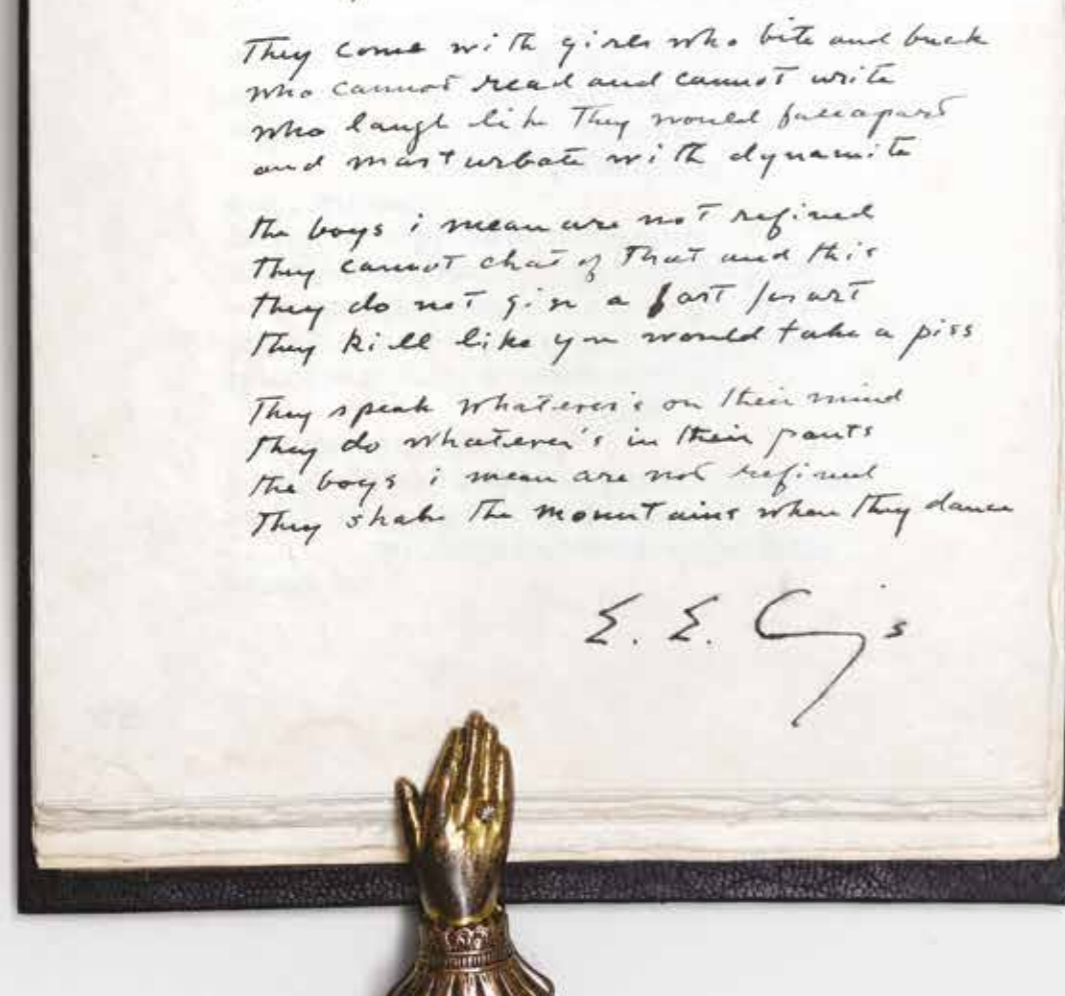
First edition, first printing, presentation copy, inscribed on the front free endpaper to the noted Parisian bookseller and publisher of modernist works, Edward W. Titus: "For Titus with the compliments of Cummings". Born in Poland, Titus was an American citizen who established himself in the left bank among other expatriate artists and intellectuals, including E. E. Cummings, who later contributed to Titus's *This Quarter* magazine.

Titus (1870–1952) founded the Montparnasse bookshop At the Sign of the Black Manikin in 1924 and the Black Manikin Press in 1926 with the financial backing of his wife, Helena Rubinstein, of the cosmetics company. Titus's publications include the first widely available authorized edition of D. H. Lawrence's *Lady Chatterley's Lover* (1928) in 1929, Aleister Crowley's translation of Baudelaire's *Little Poems in Prose* (1928), and *Kiki's Memoirs* (1930), with an introduction by Ernest Hemingway.

Tulips and Chimneys, the author's first book of poems and second book overall, was largely composed during Cummings's residence in Paris between 1921 and 1923. In this early volume, his avant-garde approach is already clear: "The book is so obviously the work of a talented young man who is striking off in new directions, groping for original and yet precise expression, experimenting in public" (Maurer, p. 11). The collection includes several enduring poems, such as, "In Just- / spring when the world is mud- / luscious".

Octavo. Original cream linen-backed brown boards, paper spine label printed in brown, top edge brown, other edges untrimmed. Housed in a black cloth flat-back box by the Chelsea Bindery. Binding square, toning and miniscule wear to label, corners worn, contents fresh. A very good copy. ♣ Connolly, *Modern Movement* 473; Firmage A3a. Robert E. Maurer, "Latter-Day Notes on E. E. Cummings' Language", *The Bucknell Review*, vol. 5, no. 3, May 1955, pp. 1–23.

£12,500 [166439]



31

31
CUMMINGS, E. E. *No Thanks*. New York: The Golden Eagle Press, 1935

**“THE BOYS I MEAN ARE NOT REFINED
 THEY SHAKE THE MOUNTAINS WHEN THEY DANCE”**

First edition, first printing, signed “holograph” issue, one of just nine special copies with the suppressed poem “the boys i mean are not refined” on p. 44 added by Cummings in manuscript, and hand-corrected by him on p. 69. The printer considered the poem obscene and unpublishable, and issued the work with a blank page in lieu of printing it.

Cummings struggled to publish this collection of poetry, in part due to the Depression. “Some publishers rejected the book for another, more ominous reason. Socialism was sacred to many writers and editors in the 1930s, and they wanted nothing to do with the man who had written *Eimi*. There were even a few writers who crossed the street if they saw Cummings approaching, to avoid speaking to him” (Reef, p. 92). Eventually Cummings self-published the volume. He dedicated it to the 14 well-known publishers who had turned it down, incorporating the title into the list of their names, “[No Thanks] to . . .”, printed in the shape of a funeral urn.

The book is unconventionally bound on the top rather than the left, like a stenographer’s pad. In a letter to his aunt on 11 March 1935, Cummings expressed his frustration at the alteration in the appearance of the poems printed from his typewriter to that of the publisher’s linotype machine.

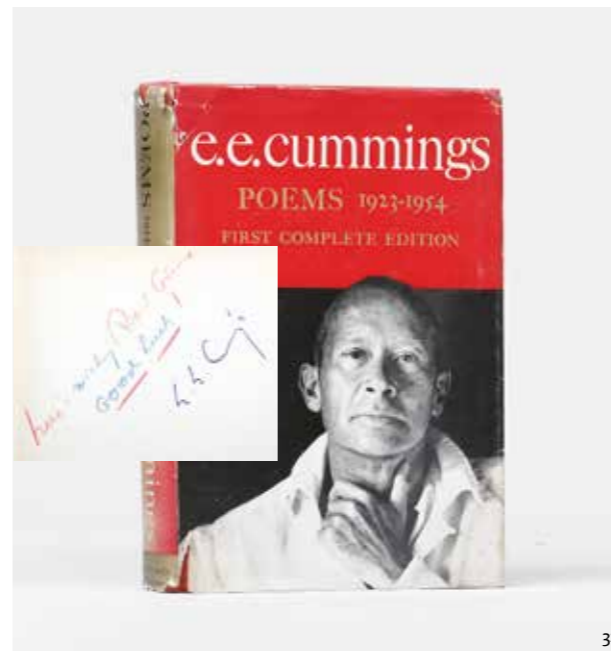
Oblong octavo. Original purple crushed morocco, spine and front cover lettered in gilt, edges untrimmed. Housed in a custom red quarter morocco slipcase and chemise. Boards very lightly rubbed and bowed, tiny chip to outer margin of p. 44/45, a couple of leaves faintly stained. A near-fine copy. **¶** Firmage A14a.

£10,000

[164506]



31



32

32
CUMMINGS, E. E. *Poems 1923–1954*. New York: Harcourt, Brace and Company, 1954

HIS FIRST COLLECTED WORKS, INSCRIBED TO THE EDITOR

First edition, first printing, presentation copy to the book’s editor, inscribed by the author in red and blue crayon and purple ink on the front free endpaper, “here’s wishing Robert Giroux Good Luck! E. E. Cummings”.

Giroux (1914–2008), one of the most prolific editors of his time, first proposed this volume of collected poems to Cummings, and brought it out despite the indifference of Harcourt boss Eugene Reynal. It was Reynal’s refusal to publish J. D. Salinger’s *Catcher in the Rye* that led to Giroux’s decision to leave Harcourt in 1955, a departure which Cummings references in his inscription.

Such was Giroux’s influence as an editor that, when he moved from Harcourt to Farrar, Straus and Young, he took with him 17 authors, including John Berryman, Jack Kerouac, and Robert Lowell, “who constituted seemingly half the total literary talent in America at the time . . . almost certainly the greatest number of authors to follow, on their own initiative, a single editor from house to house in the history of modern publishing” (Silverman, p. 27). Giroux became a partner at the firm in 1964 and continued as one of the most successful publishers of the 20th century.

Octavo. Original red cloth, spine and front cover lettered in silver on burgundy ground, top edge red. With dust jacket. Cloth a little rubbed and bumped; jacket slightly foxed and rubbed, spine sunned, extremities lightly chipped, not price-clipped: a very good copy in very good jacket. **¶** Firmage A25. Boris Kachka, *Hothouse: The Art of Survival and the Survival of Art at America’s Most Celebrated Publishing House, Farrar, Straus, and Giroux*, 2013; Al Silverman, *The Time of Their Lives: The Golden Age of Great American Book Publishers, Their Editors, and Authors*, 2016.

£2,750

[166809]



33

33
CUNARD, Nancy. *Parallax*. London: The Hogarth Press, 1925

FROM THE REBELLIOUS ICON OF THE JAZZ AGE TO THE GREAT DIVA, DAME NELLIE MELBA

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper, “To Helen Porter, very cordially, from Nancy Cunard, Paris 1925”. The great soprano Helen Mitchell was more widely known by her stage name, Nellie Melba.

Melba was adored by the public, railed against the press, fought openly with Puccini, and made an impression on Auguste Escoffier, who named the Peach Melba in her honour. She and Cunard dined together in Paris on occasion; they likely knew one another through Cunard’s mother, who was the foremost patron of the Royal Opera.

Parallax is an important modernist poem which offers a “critique of Eliot’s bleak vision of post-war life” (Tearle), mimicking his style and playfully challenging *The Waste Land*’s vision. “Virginia and Leonard Woolf themselves set the type at the Hogarth Press . . . because they so admired and relished it” (ibid.), but contemporary critics dismissed it as imitation. In recent years, scholarly interest in Cunard has led to reappraisals of *Parallax* as “a forgotten modernist masterpiece” (ibid.). It was printed in a run of 420 copies and is rare inscribed.

Octavo, pp. 24. Original white boards illustrated in black after design by Eugene McCown, front cover lettered in black, edges uncut. Paper on spine lifting, spine ends bumped with chip at head, boards less toned than usual, edges worn in places: a very good copy. **¶** Woolmer 57. Oliver Tearle, *The Great War, The Waste Land and the Modernist Long Poem*, 2019.

£2,500

[169546]



34

34
CUNARD, Nancy. *Poems (Two)* 1925. London: The Aquila Press Limited, 1930

First edition, sole impression, number 46 of 150 copies, this copy signed by the author though not called for in the limitation. This is a review copy sent to the literary editor of the *Times Literary Supplement* with a review slip and a typed letter in June 1930.

“Nancy Cunard was an outlaw, as she had envisaged in her poems, a serious political activist, who lived an intense and lonely life dedicated to her causes . . . Her name is important in the history of surrealism and *le tumulte noir* in Paris, the struggle against Franco and fascism in the Spanish Civil War, and the twentieth-century global struggle for the recognition of African culture and the fight for racial justice” (ODNB).

The Aquila Press was short-lived and closed the same year that this volume was published. The managing director, Wyn Henderson, later took over the running of the Hours Press so that Cunard could focus on producing *Negro Anthology*.

Small folio. Original red and white patterned-paper boards designed by Elliott Seabrooke, front board with printed paper label, top edge trimmed, fore and bottom edges untrimmed. Some slight marking and scuffs to covers but still attractive, sound, faint spotting to endpapers, otherwise clean within: very good condition.

£2,500 [169731]

35
DACIER, Anne Le Lefèvre (trans.); ANACREON, & SAPPHO. *Les Poésies, traduites de Grec en François.* Paris: Denys Thierry, 1681

“WHEN I LOOK AT YOU EVEN FOR A SHORT TIME, IT IS NO LONGER POSSIBLE FOR ME TO SPEAK”

First edition of the first translation of Sappho by a woman, paired with her version of *Anacreon*, in a contemporary binding, and complete with the frontispiece, often lacking. Prior to Dacier,



35

Louise Labé in France and Gaspara Stampa in Italy published poetic imitations of Sappho, but Dacier was the first woman to translate the poems themselves into any modern language.

The only daughter of the noted Hellenist Tanneguy Lefèvre, Anne Dacier (c.1654–1720) translated classical works from an early age, beginning with Callimachus and progressing to Anacreon and Sappho. “By choosing to translate Anacreon and Sappho into French, instead of presenting them with a Latin translation, as her father did, Anne Le Fèvre was seeking to introduce these two authors to a larger audience. That is indeed what she says in her preface to *Anacreon*, specifying that she is particularly thinking about women: ‘By translating Anacreon into our language, I wanted to give ladies the pleasure of reading the most urbane and gallant Greek poet that we have’. One can suppose that was also the case of Sappho, since Anne so closely associated the two poets, as her father had before her” (Fabre-Serris, p. 86). The preface to Sappho is a fine example of Dacier’s erudite work, including an extensive biographical note designed to “defend the moral reputation of Sappho, but without being explicit about the misconduct of which the poetess was accused” (ibid.).

Dacier is celebrated for her translations of the *Iliad* (1711) and the *Odyssey* (1716), the first by a woman. Her professional accomplishments and fine translations were referred to whenever an argument was made in favour of scholarly female education, and she is one of the “distinguished women” featured in Mary Hay’s *Female Biography* (1803). For Sappho, see item 139.

Duodecimo (156 × 91 mm). Contemporary mottled calf, spine with raised bands, lettering, and floral decoration in gilt on compartments, edges sprinkled red and brown. Engraved frontispiece by Pierre Giffart, woodcut ornament to title page, floriated initials, elaborate woodcut head- and tailpieces. Early manuscript shelf marks to pastedowns, 19th-century ownership inscription of one J. Duval on front free endpaper. Early 18th-century ownership inscription “Seguret” on title page; this was perhaps Jean-François Séguret (b. 1697), Nîmes bibliophile and collector. Binding sometime highly polished, corners rubbed, front joint cracked, but firm, splits at ends of rear joint, foxing to outer leaves and occasionally to text, faint damp stain to upper margin of first half, otherwise clean. A very good copy in an attractive contemporary binding. ♣ Jacqueline Fabre-Serris, “Anne Dacier (1681), Renée Vivien (1903). Or What Does it Mean for a Woman to Translate Sappho?”, in *Women Classical Scholars*, 2016.

£2,500 [168264]



36

36
DANTE ALIGHIERI. *The Divina Commedia*, consisting of the *Inferno-Purgatorio* and *Paradiso*. London: Printed by A. Strahan, for T. Cadell Jun. and W. Davies, 1802

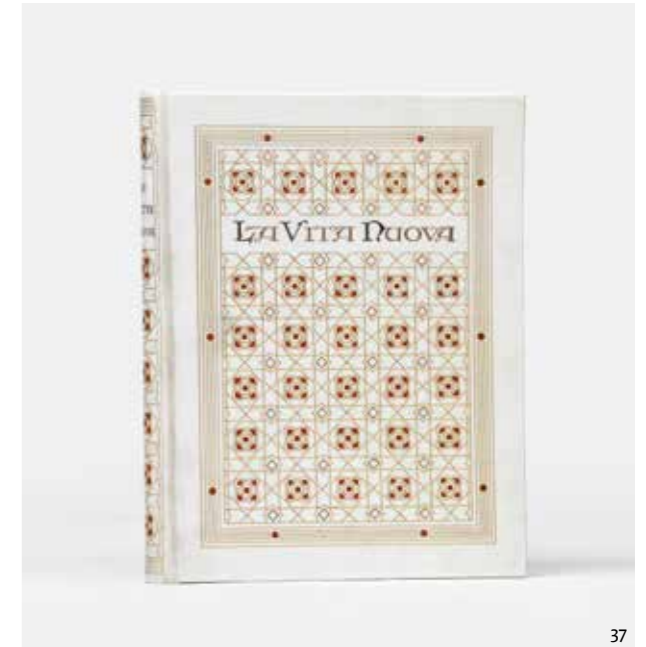
DANTE’S ENGLISH REPUTATION RESTORED

First complete edition in English of the *Divine Comedy* and the first publication in English of the *Purgatorio* and the *Paradiso*; the *Inferno* here in its fourth appearance in English, following the first edition of 1782 and the Dublin and London editions by Boyd in 1785.

This complete edition helped “re-establish an audience for Dante, whose reputation had suffered a decline in the previous century” (ODNB). The translator, the Church of Ireland clergyman Henry Boyd (1748/9–1832), stamped his own character on this text with a lengthy introductory preface and an historical essay, the latter in addition to his translation of Leonardo Bruni’s *Life of Dante*. Boyd celebrates Dante as an original genius whose reputation had been unjustly diminished by unimaginative laws of criticism dominated by the French propensity to “cast a damp upon original invention”. Interestingly, Boyd attempts to associate the resurgence of Dante with the contemporary rise of radical thought and politics “in this age of enlightened reason and adventurous discovery” (vol. I, p. 1).

3 volumes, octavo (229 × 142 mm). Contemporary half calf, smooth spines lettered and tooled in gilt, marbled sides. Vol. I with stipple-engraved frontispiece portrait, engraved by R. H. Cromek after T. Stothard. Bound without half-titles. Very light shadow of bookplates to front pastedowns, early signature “Beck” to front free endpaper of vol. I. Joints and extremities neatly restored, 55 mm closed tear to fore edge of B1 into text without loss, light spotting. A very good copy. ♣ Fiske Catalogue of the Dante Collection, vol. I, p. 43; Lowndes, vol. I., p. 589.

£7,500 [167883]



37

37
DANTE ALIGHIERI; ROSSETTI, Dante Gabriel (trans.). [La Vita Nuova.] *The New Life*. Pictured by Evelyn Paul, with music by Alfred Mercer. London: George Harrap & Co., [1916]

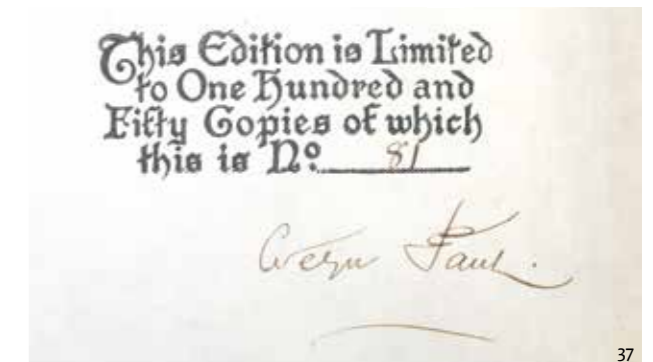
“THE SPIRIT OF LIFE, WHICH HATH ITS DWELLING IN THE SECRETEST CHAMBER OF THE HEART, BEGAN TO TREMBLE”

First Evelyn Paul edition, number 81 of 150 copies signed by the illustrator, printed on japon, and bound in vellum. This beautiful production presents Rossetti’s translation of his namesake Dante’s immortal sonnet sequence, with illustrations by Paul (1883–1963), who was heavily influenced by Rossetti as an artist.

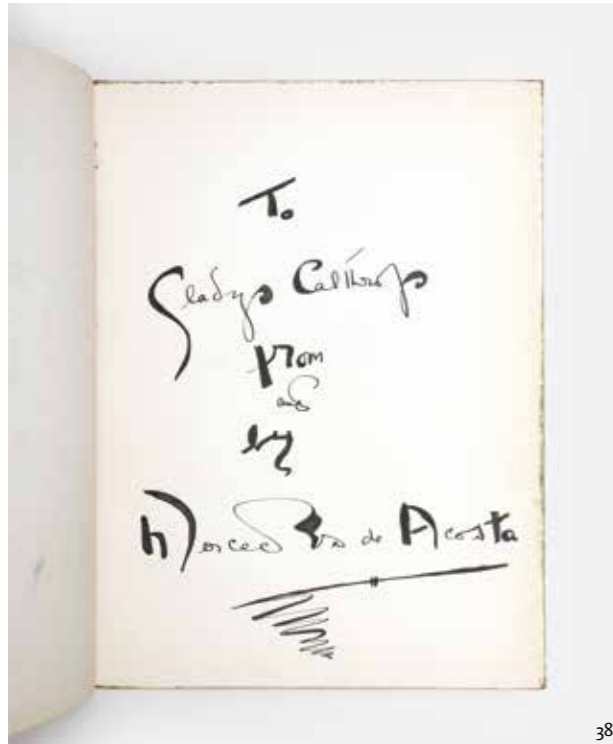
This copy is from the British issue, distributed by George G. Harrap; the US issue was published simultaneously by Brentano’s. The two issues are apparently identical other than their imprints on the title page.

Quarto. Original vellum, spine and front cover lettered and decorated in gilt, red, blue, and grey, illustrated endpapers, top edge gilt, others untrimmed. With 16 colour plates heightened with gilt, vignettes in text, all by Evelyn Paul. Front board slightly bowed, contents bright and crisp, a near-fine copy.

£2,500 [164232]



37



38

38
DE ACOSTA, Mercedes. "Poems to Gladys Calthrop". New York: 1928

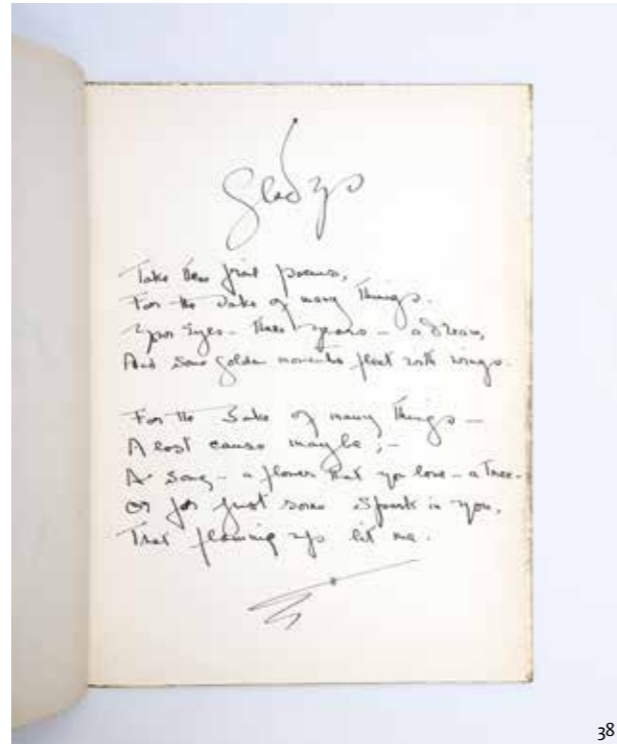
"YOU ARE A THROB OF A WOUND IN BEAUTY'S SIDE – LIKE A DARK HYACINTH, WET WITH THE PASSION OF A TROUBLED TIDE"

A spectacular manuscript book of sapphic verse by the playwright, poet, and "furious lesbian" Mercedes de Acosta, written for and presented to the artist and stage designer Gladys Calthrop. All but one of the twenty poems in this beautifully bound work appear to be unpublished. The poems are dramatic, despairing, and explicitly erotic, filled with de Acosta's yearning for her "dark hyacinth".

The opening address is as follows: "To Gladys, take these frail poems, for the sake of many things. Your eyes – these years – a dream, and some golden moments fleet with wings". The collection describes their previous encounters with the wistful tone of a forsaken lover and suggests that Calthrop was the one to end the affair: "A lost cause maybe; – A song – a flower that you love – a tree, or for just some spark in you, that flaming up lit me".

De Acosta lived openly as a lesbian in New York, and although she was nominally married to a man, this did not stop her from seducing some of the biggest stars of the era. She had affairs with Alla Nazimova, Isadora Duncan, Marlene Dietrich, Tamara Karsavina, Pola Negri, and Ona Munson, and an infamously volatile relationship with Greta Garbo. Alice B. Toklas (another potential flirtation) observed, "Say what you will about Mercedes, she's had the most important women of the twentieth century" (cited in Schanke, p. 2). She is largely remembered for her romantic liaisons and never achieved artistic distinction, likely because she refused to compromise herself or her work to fit standards of acceptability.

De Acosta and Calthrop first met in 1926, when Calthrop seduced de Acosta's lover Eva Le Gallienne, ending their five-year relationship. Two years later, Calthrop worked on the London production of de Acosta's play *Prejudice*, and, shortly after the



38

opening, they embarked on their own love affair. Le Gallienne was horrified: "surely [Gladys] couldn't be such a fool" (letter to her mother, quoted in Schanke, p. 91).

They went on trips to Paris and Berlin together, and de Acosta installed Calthrop in a little house she owned on Beekman Place in Manhattan. In de Acosta's memoir, *Here Lies the Heart* (1960), and in these poems, her desire for Calthrop is communicated by metaphors of dark tulips and hyacinths, described as "bending mysteriously in the wind", "wet with the passion of a troubled tide", and full of the "fragrance of your passion far away... deeply I will drink your ecstasy!". The only poem we have traced in print is "New Mexico", which appeared in *Poetry* (June 1931).

Calthrop made her name as a designer working with her close friend Noël Coward, to whom she gave this book. It was previously owned by Coward's housekeeper, Maggie Moore.

Large octavo (260 × 198 mm), pp. 48. Contemporary binding, likely for presentation, of green-speckled gilt boards, spine lettered in black, green-speckled gilt pastedowns, gilded orange endpapers. 49 pages of manuscript, written one side only, final page written on recto of endpaper. Housed in a contemporary green cloth chemise and quarter morocco slipcase. Spine ends rubbed, one nick and a little wear at foot, upper outer corner of front cover bumped, trivial damp stain to fore edge, not affecting text; slipcase and chemise worn, top edge of slipcase lost, spine toned. A beautiful survival. ¶ Martha Gever, *Entertaining Lesbians: Celebrity, Sexuality, and Self-Invention*, 2007; Robert A. Schanke, *That Furious Lesbian: The Story of Mercedes de Acosta*, 2003.

£8,750

[169645]



39

39
DICKINSON, Emily. *The Single Hound: Poems of a Lifetime*. Boston: Little, Brown, and Company, 1914

"THAT LOVE IS ALL THERE IS / IS ALL WE KNOW OF LOVE"

First edition, first printing, one of 595 copies. This posthumous collection prints 146 poems for the first time, almost all of them verses which Dickinson sent with flowers or letters to her sister-in-law, Susan Huntington Gilbert Dickinson ("Sister Sue"). Susan began transcribing and editing Dickinson's writing for publication within a few months of the poet's death in 1886, at which time only ten of her poems had been printed; the volume was still unfinished at the time of Susan's own death in 1913, when the task passed to her daughter, Martha.

In the introduction, Martha gives a compelling account of Dickinson and her mother's relationship, correcting the narrative of a lonely, eccentric genius presented in earlier editions by Mabel Loomis Todd. Martha characterizes the relationship between Dickinson and her mother as a "romantic friendship" and dedicates the book as "a memorial to the love of these 'dear, dead women'" (pp. v–vi). The pair's intimate correspondence, extracts from which Martha published in *The Life and Letters of Emily Dickinson* (1924) and *Emily Dickinson: Face to Face* (1932), hints at the romantic and sexual aspects of their relationship: "Susie, will you indeed come home next Saturday, and be my own again, and kiss me as you used to? . . . I cannot wait, feel that now I must have you – that the expectation once more to see your face again, makes me feel hot and feverish, and my heart beats so fast" (Hart & Smith, p. 36).

The Single Hound, together with two other collections edited by Martha, established Dickinson's reputation in the 20th century.

Octavo. Original white cloth-backed boards, spine lettered in black, top edge trimmed, others untrimmed. Extremities lightly worn, faint trace of label removal to front free endpaper, occasional faint mark within else clean. Very good. ¶ Myerson A5.1.a. Ellen Louise Hart & Martha Nell Smith, eds, *Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson*, 1998.

£2,250

[168136]



40

40
DI PRIMA, Diane. *This Kind of Bird Flies Backward*. New York: Totem Press, 1958

"HERE'S A SOUND NOT HEARD BEFORE" – LAWRENCE FERLINGHETTI

First edition, first printing, signed by the author on the first leaf. This was Di Prima's first book of poetry and is rare signed. An outspoken feminist, activist, writer, and self-avowed revolutionary, Di Prima forged a formidable voice for herself in the male-dominated Beat movement. She was named Poet Laureate of San Francisco in 2009.

"I wanted everything – very earnestly and totally – I wanted to have every experience I could have", she remarked in an interview with *Jacket Magazine*. She summarized her approach to life succinctly: "Well, nobody's done it quite this way before but fuck it, that's what I'm doing, I'm going to risk it".

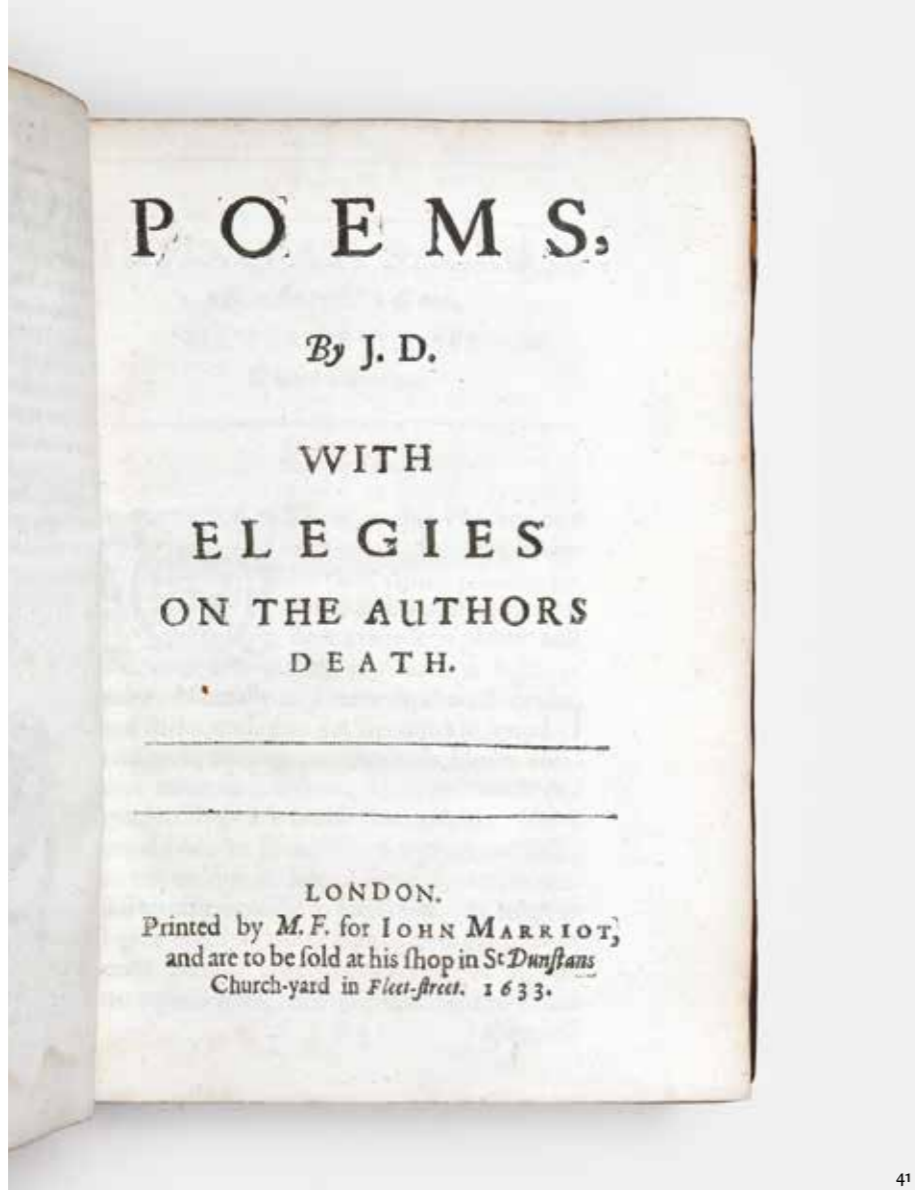
Small octavo. Original wire-stitched tan wrappers lettered in black with designs by Mike Wiener, edges uncut. With drawings by Bret Rohmer. Wrappers toned: a near-fine copy. ¶ David Hadbawnik, "Diane di Prima in Conversation", *Jacket Magazine*, Aug. 2001, available online.

£1,500

[169648]



40



41

41
DONNE, John. Poems. With Elegies on the Authors Death. London: Printed by M.F. for John Marriot, 1633; [with] —. Juvenilia, or certaine Paradoxes, and Problemes, written. London: Printed by E.P. for Henry Seyle, 1633

THE LEADING POET OF THE METAPHYSICAL SCHOOL

First edition of Donne's collected poems, issued two years after his death, here bound together in contemporary calf with the second edition of his *Paradoxes and Problems*, published the same year as the first. This posthumous collection represents the first printing of some of the greatest poems in the English language, including "A Valediction Forbidding Mourning", "The Good Morrow", "The Sunne Rising", and "The Flea".

The first edition remains "the best text" of the poems, and "has more authority than any other in print" (Keynes). Notably absent is Donne's more explicitly erotic elegy "To His Mistress Going to Bed", which the licenser refused to include, and which was not printed until 1669.

This copy has the leaf Nn1 (page 273) in the uncorrected state, with 35 lines of text instead of 30 or 31 and with the omission of the usual running headline. It is bound without the two preliminary

leaves "The Printer to the Understanders" and the publisher John Marriot's "Hexastichon Bibliopolae", which were "inserted only in a portion of the edition" (Keynes). Several lines on pages 330–31 and 341 are left blank, the originals having been thought offensive to the King and the Church. The present copy is bound with the second edition of *Paradoxes and Problems* – here re-titled *Juvenilia* and published the same year as the first – displays of wit which were not published during Donne's lifetime.

Small quarto (192 × 142 mm). Contemporary calf, sympathetically rebaked, recornered, and relined, red morocco label, spine ruled in blind and gilt, twin blind rule to covers, board edges rolled in gilt, red edges. Housed in a custom brown quarter morocco folding box. Woodcut printer's device to title page of *Paradoxes and Problems*, woodcut head- and tailpieces and initial letters throughout. Occasional faint damp stains to lower margins, discreet repair to upper outer corner of final leaf, contents otherwise remarkably fresh. An attractive, well-margined copy. ¶ ESTC S121864; Grolier, Langland to Wither, 286; Hayward 54; Keynes 78; Pforzheimer 296.

£45,000 [165749]

42
DOWSON, Ernest. Decorations in Verse and Prose. London: Leonard Smithers and Co., 1899



42

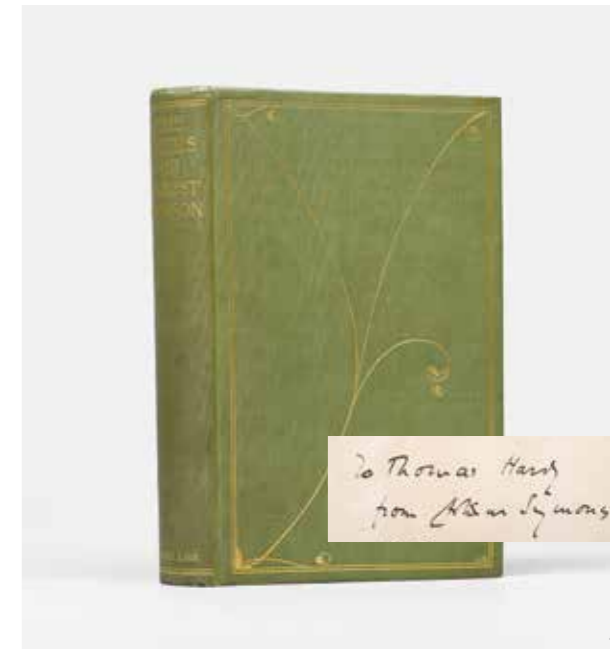
ELKIN MATHEWS'S COPY, TOGETHER WITH TWO AUTOGRAPH LETTERS SIGNED TO LEONARD SMITHERS

First edition of the last book published in Dowson's life, from the library of his publisher, Elkin Mathews. The book is offered together with two unpublished letters from Dowson to his other publisher, Leonard Smithers, written in Paris just a few months before his early death.

Mathews and Smithers were the two most important publishers of Dowson's brief career. Mathews published the two books of the Rhymers' Club (1892 and 1894), in which Dowson made two of his earliest appearances in print, as well as the writer's short story collection *Dilemmas* (1895); Smithers published Dowson's first book of poems, *Verses* (1896), his play *The Pierrot of the Minute* (1897), and the present collection.

Dowson's decision to give both *Verses* and *Decorations* to Smithers, rather than the more eminent and respectable Mathews, showed his commitment to the bohemian life. His letters to Smithers offer a fascinating insight into his subsequent financial struggles, and the business of bringing his poetry into print.

Square octavo. Original japon, spine and front cover lettered in gilt, covers decorated in gilt with art nouveau design by Althea Gyles in the style of Aubrey Beardsley, uncut edges. Together with 2 autograph letters signed, each a single sheet written on one side only, the first (204 × 128 mm) sent from Hotel St Malo, Paris, undated but June 1899, the second (206 × 131 mm) with the letterhead of the Paris Express News Bureau, also undated



43

but summer 1889. Title page printed in black and red. Decorations toned at spine and extremities, contents clean, unopened, and uncut; letters lightly creased from folding, a few tiny nicks to extremities, a couple of small tape repairs to verso of first letter: in very good condition.

£9,750 [169641]

43
DOWSON, Ernest. The Poems. With a memoir by Arthur Symons. London: John Lane, The Bodley Head, 1905

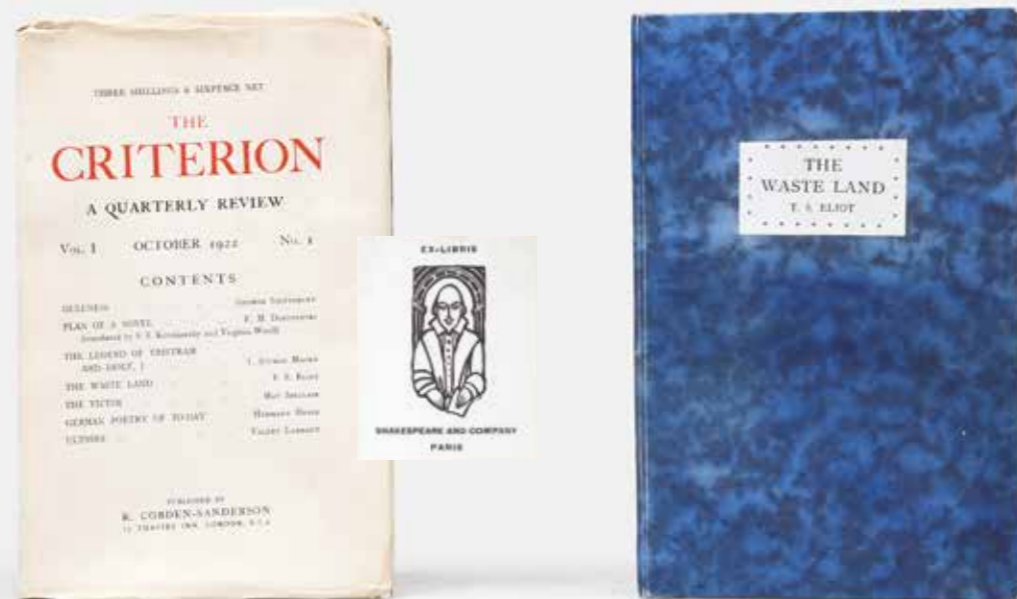
First edition, first impression, presentation copy, inscribed by the editor on the front free endpaper, "To Thomas Hardy, from Arthur Symons, 1905". This is a superb presentation, bringing together three of the finest poets of the fin de siècle. Books from Hardy's library are scarce. The *Poems* is the first collected edition of Dowson's verse, published posthumously by Symons. He published a study of Hardy's writing in 1927. For Dowson, see item 130.

Octavo. Original green cloth, spine lettered in gilt, front cover decorated after design by Aubrey Beardsley, top edge gilt, others untrimmed. Engraved portrait frontispiece, with tissue guard, photographic plate, illustrations by Aubrey Beardsley in the text. Title page printed in black and red. 2 pp. of publisher's advertisements at rear. Spine ends lightly bumped, light foxing to first few leaves, neat pencil annotation to p. 27, a near-fine copy.

£2,000 [169640]



42



44, 45

44
ELIOT, T. S., & others. *The Criterion. A Quarterly Review.* London: October 1922

FROM THE LENDING LIBRARY OF SHAKESPEARE & CO.

First edition, first impression, of the first issue of *The Criterion*, containing the first appearance in print of “The Waste Land”. This copy is from the lending library of Sylvia Beach’s Shakespeare and Co., with the bookplate on the front pastedown.

This is a superb modernist association copy; Beach had published James Joyce’s *Ulysses* a few months prior. Beach opened her Parisian literary haven in 1919 as a lending library and bookshop. “Lending books, just as I had forseen, was much easier in Paris than selling them” (p. 18), she recalled in her memoir. Her library proved popular with the Left Bank expats, though her filing system left a lot to be desired: she didn’t have a catalogue or lending cards, and her records “would have horrified an American librarian” (*ibid.*, p. 21). In theory, a borrower could take out “one or two volumes, could change them whenever he liked or keep them a fortnight”, but friends and favourites could bend the rules; “Joyce took out dozens, and sometimes kept them for years” (*ibid.*). Beach’s personal taste curated the shelves of Shakespeare and Co.: “I got everything I liked myself, to share with others in Paris” (*ibid.*).

It was a star-studded roster of book-borrowers, including André Gide, André Maurois, Gertrude Stein, and Ernest Hemingway. “Among the members of the lending library were a great many writers of the day, and, of course, there were all their anonymous friends who read them. I was particularly fond of those who demanded Joyce and Eliot, but the others had their rights respected . . . I was very fond of plain readers like myself. What would the writers do without us? And the bookshops?” (*ibid.*, p. 105).

This copy of *The Criterion* was borrowed by the lending library’s most prolific reader, Alice Killen, an Irish woman who sent Beach a postcard on her visits home each year. There are no suggestions that it was borrowed subsequently; its small circulation may account for its sparkling condition. Beach occasionally sold titles

from her library, and not all of her *abonnés* returned their books. When Princeton bought her papers in 1964, the university donated around 4,000 books to the University of Paris, and sold a number of others.

Octavo. Original card wrappers printed in black and red. Housed in a custom buckram cloth flat-back box. Extremities creased and nicked as usual, tiny chip at foot of front wrapper, front inner hinge cracked but holding at head. A near-fine copy. ♪ Gallup C135.

£15,000 [164055]

45
ELIOT, T. S. *The Waste Land.* Richmond, Surrey: Printed and published by Leonard and Virginia Woolf at the Hogarth Press, 1923

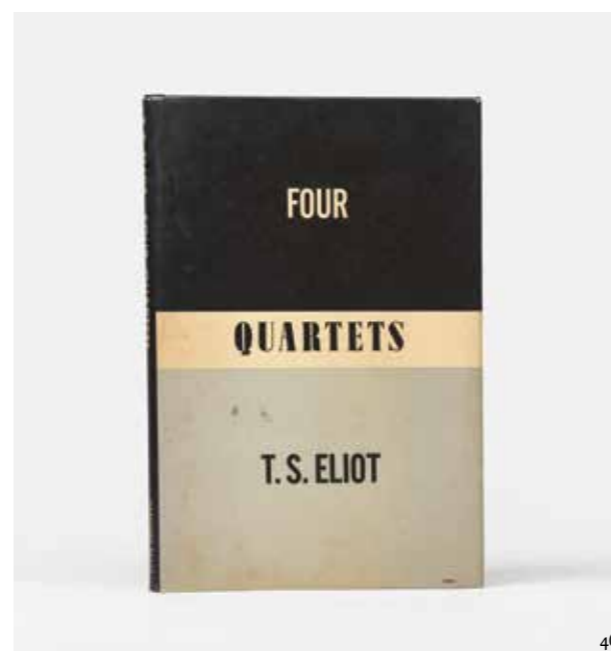
THE FINEST COPY WE HAVE HANDLED

First British edition in book form, sole impression, one of about 460 copies. The British edition was published by another icon of modernism, Virginia Woolf, who recalled “setting the whole of Mr. Eliots [sic] poem with my own hands” (see Woolmer).

The Waste Land was originally published in the first issue of *The Criterion* (see previous item), and was subsequently released in book form in New York on 15 December 1922 by Boni & Liveright. This Hogarth edition, however, was the one that Eliot preferred to use for his presentation copies. This copy has the title label in the first state with asterisks (one of three states noted by Gallup, with no priority). The blue marbled paper for the boards is generally thought to have been prepared by Vanessa Bell.

Octavo. Original blue marbled paper boards, white paper label to front cover printed in black. Housed in a custom green morocco folding box. Boards startlingly fresh, with no traces of the usual sunning or wear, just a hint of rubbing to corners, contents lightly foxed, neat numerical annotations to every tenth line. A fine copy. ♪ Gallup A6c; Woolmer 28.

£30,000 [169382]



46

46
ELIOT, T. S. *Four Quartets.* New York: Harcourt, Brace and Company, 1943

“FOOTFALLS ECHO IN THE MEMORY
 DOWN THE PASSAGE WHICH WE DID NOT TAKE”

First collected edition, first printing, one of 788 copies. Following Faber’s individual wrapped issues of the four parts in 1940 and 1941, this American edition marks the first time the poems are published together under the title by which they are now known. It is also the first hardback edition.

Two printings were produced prior to publication. The first printing constituted 4,165 copies, but the poor quality of the printing led to the publisher destroying all but 788, which were sent out to retain copyright while the work was reprinted. This copy has the relevant point for the first printing: “first American edition” printed on the title page verso. The relatively small number of copies of the first printing which survived means that the book is now scarce in any state, but especially so in such attractive condition.

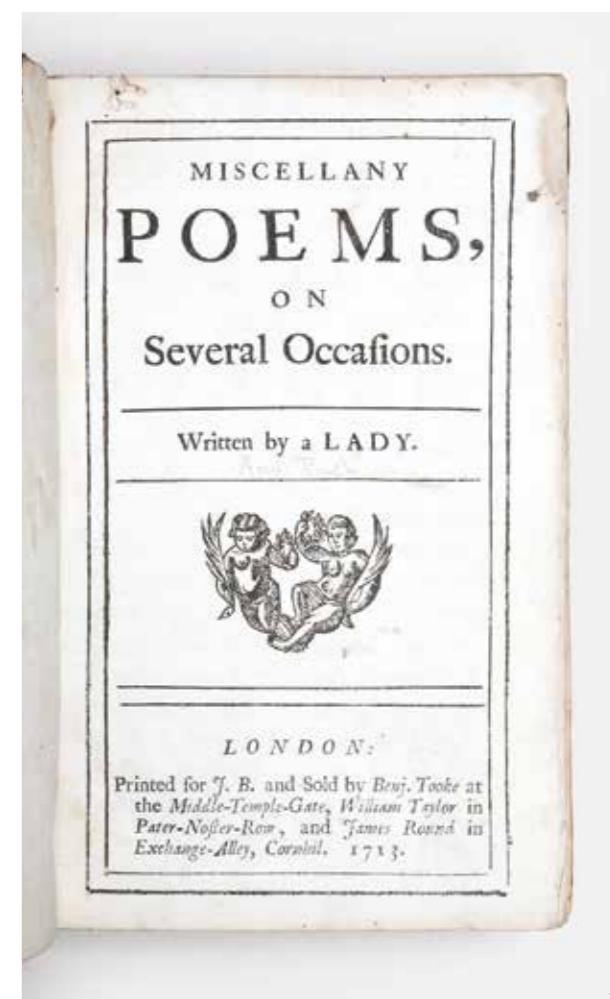
Octavo. Original black cloth, spine lettered in gilt. With dust jacket, designed by E. McKnight Kauffer. Boston bookseller’s ticket to front free endpaper. Top edge lightly foxed; dust jacket lightly toned, as usual, a couple of small marks, light creases to extremities, price intact: a near-fine copy in near-fine dust jacket. ♪ Gallup A43.a.

£5,000 [169558]

47
FINCH, Anne, Countess of Winchilsea. *Miscellany Poems, on Several Occasions.* London: printed for J.B., 1713

“MY HAND DELIGHTS TO TRACE UNUSUAL THINGS,
 AND DEVIATES FROM THE KNOWN AND COMMON WAY”

First edition, first issue, without the poet’s name on the title page, of Finch’s collected poems, including her celebrated lyrics “The Spleen” and “To the Nightingale”.



47

Despite some early popularity, Finch’s writing was neglected in the 18th century, though has since been reappraised as pre-Romantic and proto-feminist. For William Wordsworth, her nature poetry stood without equal in the literature of her time: he writes, in his “Essay, Supplementary to the Preface” (1815) that, excepting Finch’s work and “a passage or two” in Pope, “the poetry of the period intervening between the publication of *Paradise Lost* and *The Seasons* does not contain a single new image of external nature”. For Virginia Woolf in *A Room of One’s Own*, Finch – “noble by birth and by marriage [and] childless” – was one of the first women who possessed “the state of mind that is most propitious to the act of creation”. In the same essay, Woolf imagines Finch “wandering in the fields and thinking about unusual things”, and declares that “one has only to open her poetry to find her bursting out in indignation against the position of women”.

Octavo (195 × 125 mm). Contemporary panelled calf, rebaked and recornered with the original spine laid down, brown morocco label. Bookplate of the historian and Liberal politician Reginald Baliol Brett, 2nd Viscount Esher (1852–1930) to front pastedown. Front joint partly cracked but sound, a little worming to front pastedown and upper margins of first few leaves, small portions of loss to lower margins of A3, E3, and CC2–3 and short closed tears to H8, P6, and S5–6, not affecting text, contents otherwise clean. A very good copy.

£3,000 [165378]



48

48
FITZGERALD, Edward (trans.). *Rubáiyát of Omar Khayyám.* London: Macmillan and Co., Limited, 1903

**“AWAKE! FOR MORNING IN THE BOWL OF NIGHT
HAS FLUNG THE STONE THAT PUTS THE STARS TO FLIGHT”**

A beautiful, bright example of a “vellucent” binding by Cedric Chivers, with floral arabesque decorations and several choice mother-of-pearl inlays.

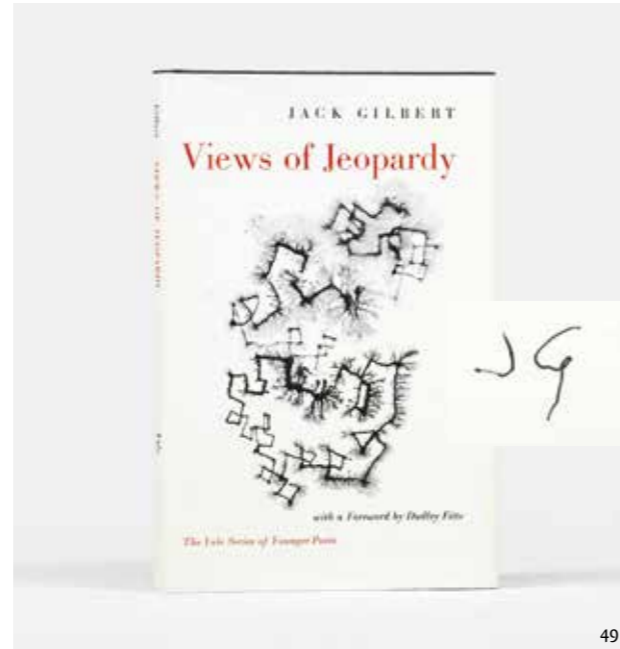
Chivers (1853–1929), one of the most successful bookbinders of the turn of the century, developed a new and distinctive technique for binding books in the 1890s. His elaborate cover designs were painted on paper and then covered by vellum, which had been treated in order to become thin and translucent (“vellucent”). Sometimes exotic materials, such as mother-of-pearl, were also added underneath the vellum, and gilt tooling applied over the top. Chivers patented his method in 1898 and used it to create some of the most beautiful books of the turn of the century, and his style became closely associated with the arts and crafts movement.

Fitzgerald’s translation of the *Rubáiyát* was first published in 1859; he continued to revise the poem throughout his life, publishing his fourth and final edition in 1879. The present publication prints the text of Fitzgerald’s first and fourth editions, as well as his preface and notes, with an appendix on “variations between the second, third, and fourth editions”.

Small quarto (203 × 147 mm). Finely bound in contemporary full vellum by Cedric Chivers of Bath over light bevelled boards, hand-painted in his distinctive “vellucent” style in blue, green, and red, elaborately decorated with floral arabesques and mother-of-pearl inlays, dotted in gilt, spine and front cover lettered in manuscript, twin gilt borders to covers and vellum doublures, yellow marbled endpapers, top edge gilt, others untrimmed. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Hint of rubbing to vellum, a fine copy.

£8,750

[166466]



49

49
GILBERT, Jack. *Views of Jeopardy.* New Haven: Yale University Press, 1962

“MY HEART SPLITS OPEN / AS A MELON / AND WILL NOT HEAL”

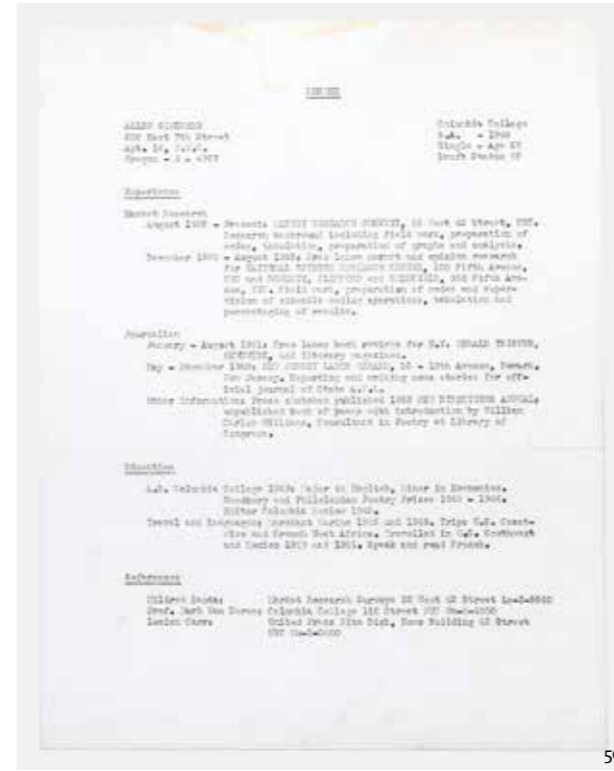
First edition, first printing, cloth issue, Gilbert’s own copy of his debut poetry collection, with his initials to the title page (inked in an ailing hand), and a letter of provenance from the dealer who handled the poet’s archive in 2016.

Jack Gilbert (1925–2012), though never a household name, is well respected as a poet’s poet, thrice nominated for the Pulitzer Prize, first for *Views of Jeopardy*, which was published as the winner of the annual Yale Younger Poets prize. This early promise was followed by years of travel (funded by a Guggenheim fellowship), solitude, and poverty, punctuated only by occasional publications, the majority heralded with further prizes. He shunned publicity however, living in what he termed “a self-imposed isolation”, dedicating himself to writing and romance. Linda Gregg, one of his lovers and a fellow poet, characterized Gilbert thus: “All Jack ever wanted to know was that he was awake – that the trees in bloom were almond trees – and to walk down the road to get breakfast. He never cared if he was poor or had to sleep on a park bench.” After his death in 2012 he was again nominated for the Pulitzer, with his recently published *Collected Poems* reaching the final with the following encomium: “a half century of poems reflecting a creative author’s commitment to living fully and honestly and to producing straightforward work that illuminates everyday experience with startling clarity”.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Small portrait frontispiece after a woodcut by Gianna Gelmetti dated 1960. A fine copy, bright and sharp, in like dust jacket.

£2,250

[152078]



50

50
GINSBERG, Allen. *Typescript résumé.* New York: 1953

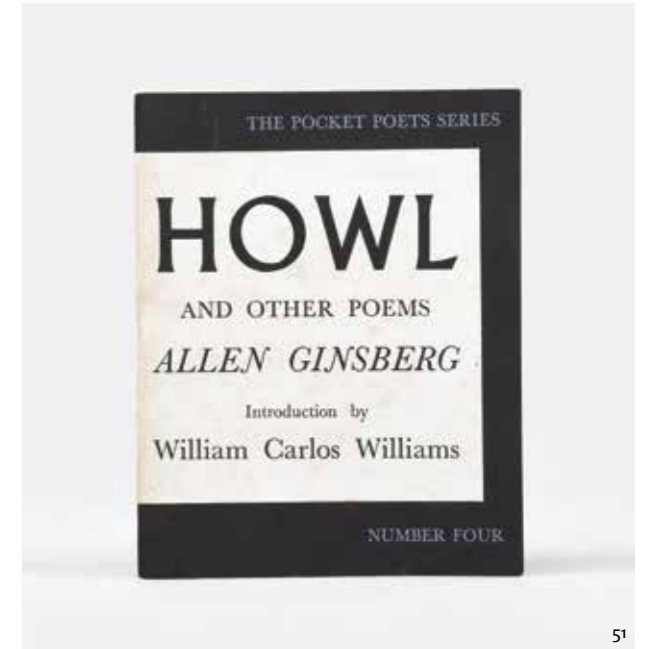
“AMERICA, I’M PUTTING MY QUEER SHOULDER TO THE WHEEL”

A résumé by a 26-year-old Allen Ginsberg at the beginning of his brief but successful career as a market researcher, with his preference for poetry already clear. He provides the contact details of Professor Mark Van Doren and Lucien Carr as referees, and gestures to the forthcoming publication of his masterpiece, *Howl* (1956).

After graduating from Columbia in 1948, Ginsberg supported himself with a series of domestic jobs in Harlem, none of which make it on to this résumé. “I was long out of Columbia”, said Ginsberg, remembering his first desire to be a poet. “I had already graduated and was actually probably working as a market researcher – no, working at Bickford’s, mopping floors. It was hard to get jobs”.

This résumé is from just prior to Ginsberg’s move to San Francisco the same year. It is addressed from his East 7th Street apartment, where he lived with William Burroughs, who around this time was compiling *The Yage Letters* (1963) and *Queer* (1985). That apartment was the backdrop for some of the earliest photographs of Ginsberg, Burroughs, Jack Kerouac, and Neal Cassady socializing together.

Ginsberg lists his education at Columbia College and poetic extracurriculars, and endeavours to bulk out the headings “Market Research” and “Journalism” with freelance work. Of particular interest is the section “Other Information”, in which Ginsberg notes the publication of his prose sketches in the *New Directions*



51

Annual (1953) and mentions an “unpublished book of poems with introduction by William Carlos Williams, Consultant in Poetry at Library of Congress”: *Howl*.

Two of the references he supplies are contemporary names of note: Professor Mark Van Doren, who was instrumental in getting both Ginsberg and Kerouac their first publishing deals, and Lucien Carr, a friend of the Beats who distanced himself from Kerouac and Burroughs after his imprisonment for murder in 1944. He served two years of his sentence and Ginsberg listed him in the dedications of *Howl*, though Carr requested his name be removed from subsequent publications.

Single sheet (280 × 218 mm), typed one side only. Lightly toned with a few nicks, horizontal crease where folded once with 2.5 cm closed tear at right edge, damp stain with tiny chip and two short closed tears at head, overall a well-preserved survival. ♣ Nikki Stiller & Sam Wallace, “Interview with Allen Ginsberg”, *Newark Review*, vol. 1, no. 3, 22 Apr. 1986.

£1,250

[169248]

51
GINSBERG, Allen. *Howl and Other Poems.* New York: City Lights Pocket Bookshop, 1956

First published edition, first printing, with the spelling “Lucien Carr” in the dedication, and the eighth line of the second paragraph on the rear cover beginning “Harlem.” (with a period rather than a comma).

A landmark collection, *Howl* is one of the principal works of literature that launched the Beat Generation. It was Ginsberg’s first regularly published book and was printed in a run of an estimated 1,500 copies.

Duodecimo. Original stiff black wrappers, wire-stitched as issued, white hand-pasted wraparound paper label printed in black. Wraparound label lightly foxed, else a fresh, near-fine copy.

£3,500

[164162]



52

GINSBERG, Allen. Autograph postcard signed to Peter Orlovsky. Charleville-Mézières, France, 1982

“FINALLY FOUND RIMBAUD’S BEDROOM”

An evocative postcard from Ginsberg to his life-partner, Peter Orlovsky, sent during his pilgrimage to the birthplace of their shared obsession, the French poet Arthur Rimbaud. Ginsberg’s writing, including his greatest work, *Howl* (1957), was heavily influenced by Rimbaud.

The postcard, dated 21 December, reads, “Dear Petey – Finally found Rimbaud’s bed-room, slept there last night. Wandering grey streets in rain where Jean Arthur walked. Big wet ghosts in the clouds over the river. Rimbaud born a few blocks from here. Love Allen.”

Rimbaud’s hometown of Charleville was Ginsberg’s first stop on the European tour he took from December 1982 to February 1983. He wandered Charleville with the Dutch poet Simon Vinkenoog and recorded his impressions across six pages in his notebooks. “I was in love with Rimbaud”, Ginsberg remarked in a lecture in 1975. “I was, in fact, physically, erotically, in love with Rimbaud when I was 18. It was my first”.

Ginsberg was not the only writer to fall for Rimbaud; he was the great love affair of the Beat Generation and of central importance to both Ginsberg and Orlovsky. In the late 1950s, following the success of *Howl*, the couple “reinvented themselves as a modern-day Rimbaud and Verlaine (Ginsberg even had his lover pose for a photograph savage-poet like, and titled it ‘Rimbaud Portrait’). Together they soared through Paris pissing in sinks, making out with famous surrealist artists at parties, asking for blessings, stealing books, taking heroin or peyote or Opium and camping out in monasteries for adventure” (Ayachi).

Photographic postcard (103 × 148 mm) of the Ducal Square in Charleville-Mézières, France, verso printed in grey ink and handwritten by Ginsberg in pink ink, stamped and franked. Lower corners slightly creased, fresh and very well preserved. ♣ Janette Ayachi, “Rebellious Love: Allen Ginsberg & Peter Orlovsky”, Poetry School; Allen Ginsberg, “Allen’s 1975 Naropa Class – 2”, The Allen Ginsberg Project, 8 December 2011, available online.

£2,500

[169238]



53

53

GLÜCK, Louise. *Firstborn*. New York: The New American Library, 1968

THE NOBEL-WINNER’S DEBUT

First edition, first printing, inscribed by the poet on the half-title, “February 20, 1970, for Sophie Wilkins, with all best wishes – Louise”. The recipient was likely Sophie Wilkins (1915–2003), an editor at Alfred Knopf from 1957 to 1971, and the wife of American poet Karl Shapiro (1913–2000).

Tall octavo. Original grey cloth, spine lettered in black, grey endpapers. With dust jacket. Binding lightly marked, small faint stain to spine, edges lightly spotted, contents clean; jacket lightly rubbed, tiny creases to extremities, not price-clipped: a very good copy in near-fine jacket.

£3,750

[168743]

54

GLÜCK, Louise. *The Wild Iris*. Hopewell, New Jersey: The Ecco Press, 1992

**“CRYING YES RISK JOY
IN THE RAW WIND OF THE NEW WORLD”**

First edition, first printing, cloth issue, signed by the author on the title page. “The book, written in three segments, is set in a garden and imagines three voices: flowers speaking to the gardener-poet, the gardener-poet, and an omniscient god figure” (Poetry). It collects some of Glück’s best known poems, including “Snowdrops”, “End of Winter”, and “The Silver Lily”, and won her the Pulitzer Prize for Poetry in 1993.

Octavo. Original black cloth-backed yellow boards, spine lettered in gilt. With dust jacket. Faint spotting to cloth, edges foxed, contents clean; dust jacket lightly creased at extremities, not price-clipped: a very good copy in near-fine jacket.

£1,500

[169220]



54

55

GRAY, John. *Silverpoints*. London: Elkin Mathews and John Lane, 1893

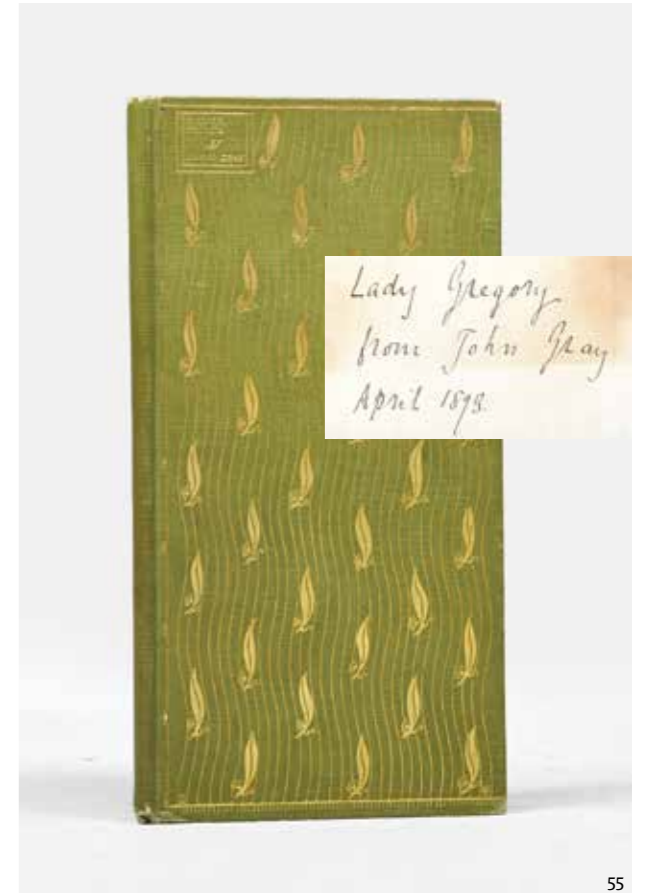
PRESENTED TO LADY GREGORY

First edition, number 116 of 250 copies, presentation copy, inscribed by the author on front free endpaper, “Lady Gregory from John Gray April 1893”. Signed or inscribed copies of this key 1890s collection are genuinely rare: even the deluxe issue of 25 copies was not signed by Gray, and we have traced no other inscribed copies of *Silverpoints* in auction records.

The connection between John Gray and Lady Gregory is probably the French poet Marc-André Raffalovich (1864–1934) who was Gray’s partner. Lady Gregory later participated in a spoof medium session organized by Gray when she appeared as “Lady Celeste” and kept a thimble in her mouth to facilitate a foreign accent.

The design and format of the book were of importance in Charles Ricketts’s attempts to define a new style of book design. Calling Charles Ricketts “the hero of the art nouveau book”, John Russell Taylor writing in *The Art Nouveau Book in Britain*, identifies the importance of *Silverpoints* as Ricketts’s “one notable contribution in format, evolving for it a curious upright shape based on ‘one of those rare Aldus italic volumes with its margins uncut’”. This collection of original poetry and adaptations or translations from French contemporaries includes Verlaine, Rimbaud and Mallarmé. The original cost of publication was borne by Oscar Wilde. The text was not reprinted during the author’s lifetime. Brocard Sewell, writing in *Two Friends*, notes that “several efforts” were made “to persuade the author to publish a new edition; but he would not agree. Father Gray, as the poet has then become, regretted his early poèmes noirs; and whenever he saw an opportunity to buy up and ‘immobilise’ a copy of the book he did so”.

This copy has a distinguished provenance. After Lady Gregory’s ownership it was acquired by Michael Sadleir (1888–1957), the collector, bibliographer and author. It then formed part of the library of Simon Nowell-Smith (1909–1996), librarian of the London Library



55

and president of the Bibliographical Society, and, later, that of his wife Judith Adams Nowell-Smith. It was subsequently in the Oscar Wilde collection of Philip K. Cohen. Simon Nowell-Smith referred to this copy in a contribution to “Bibliographical Notes and Queries” in the *Book Collector* for spring 1963.

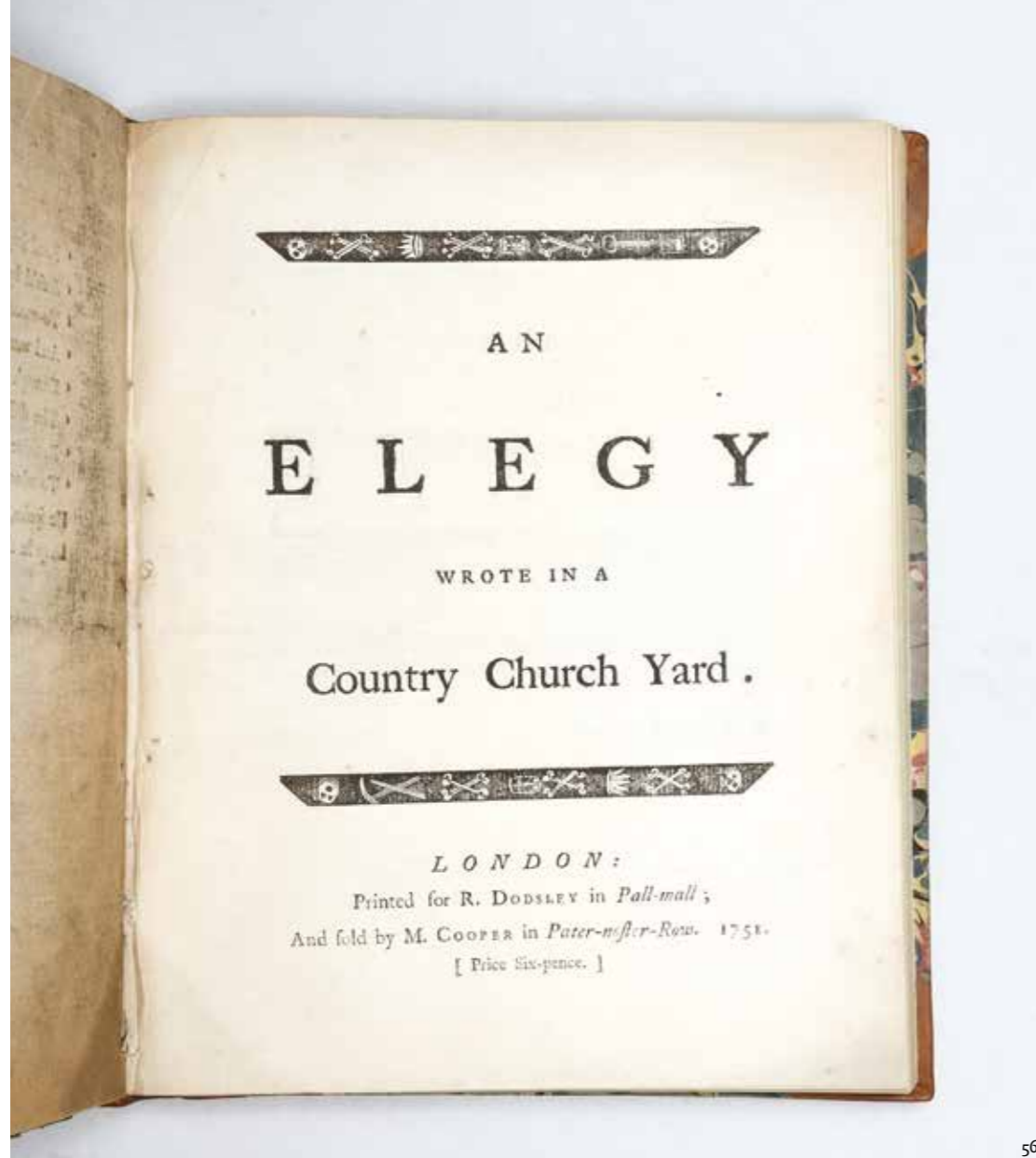
Tall octavo. Original green cloth, boards lettered and decorated in gilt, edges uncut. Bookplates or book labels of Lady Gregory, Michael Sadleir, Simon Nowell-Smith and Judith Nowell-Smith on front pastedown or front free endpaper. Head and foot of spine slightly bumped, corners slightly rubbed, browning to free endpapers, otherwise a near-fine copy which is clean and particularly bright.

£11,000

[150297]



55



56

GRAY, Thomas. An Elegy Wrote in a Country Church Yard. London: for R. Dodsley, and sold by M. Cooper, 1751

"THE PATHS OF GLORY LEAD BUT TO THE GRAVE"

First edition of one of the greatest, most influential, and widely cited poems in the English language, issued as a twelve-page pamphlet for six pence, and consequently with a low survival rate; this copy was safeguarded by an early reader who collected it in an eclectic pamphlet volume, a welcome medium for the poem, which is often found disbound or rebound when encountered in commerce.

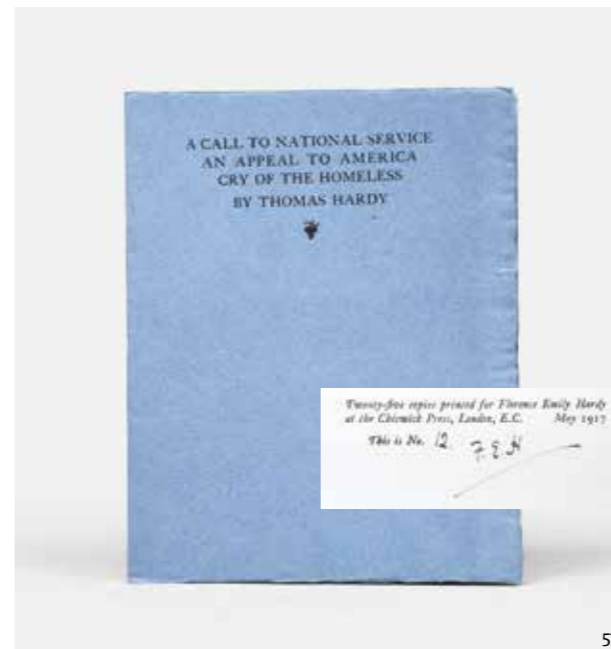
Gray's great meditative poem was begun in 1742 but not finished until 1750. Copies circulated in manuscript but fell into the hands of a piratical printer. To protect the integrity and textual accuracy of the poem Gray rushed it into print, apparently completed in just six days. It was issued on 15 February 1751, one day before its appearance in *The Magazine of Magazines*. It achieved popularity and acclaim very rapidly, with its influence found throughout the poetry of the next two centuries, and inspiring artists including William Blake, Owen Jones, and John Constable.

Copies of the first edition are not commonly encountered, either in commerce or institutionally – ESTC lists only four British holdings.

Pamphlet volumes like this allowed readers to collect together various unrelated and often ephemeral works in a single binding, saving on costs. Gray's bedfellows here are chiefly poems in a similar format, though including an important work on cryptography by John Davys.

The other works bound in the volume are:

- (1) **MACAULAY, Catharine.** A Remarkable Moving Letter! London: Robert Faulder, 1779
- (2) **POWYS, Thomas Philip.** The tablet of Cebes: or, a picture of human life. Oxford: for J. Fletcher, 1759
- (3) **DAVYS, John.** An Essay on the Art of Decyphering. London: for L. Gilliver and J. Clarke, 1737
- (4) **GRAY, Thomas.** Odes by Mr Gray. London: at Strawberry-Hill for R. and J. Dodsley, 1757
- (5) **CHURCHILL, Charles.** The Rosciad. Fourth edition. London: for the author, sold by W. Floney, 1741
- (6) **COOPER, John Gilbert.** The Power of Harmony: a Poem in Two Books. London: for R. Dodsley, 1745



57

- (7) **GIFFORD, Richard.** Contemplation. London: for R. Dodsley, 1753
- (8) **SCOTT, Thomas, editor.** The Table of Cebes, or, the Picture of Human Life. London: for R. and J. Dodsley, 1754
- (9) **MORGAN, McNamara.** The Piscopade: A Panegyri-Satiri-Serio-Comical Poem by Porcupinus Pelagius. London: For W. Owen, 1748;
- (10) **BOWEN, Thomas.** An Historical Account of the Origin, Progress, and Present State of Bethlem Hospital, founded by Henry the Eighth, for the Cure of Lunatics. London: 1783

Bound 4th of 11 works in 1 volume, quarto (249 × 197 mm). Contemporary quarter calf, rebaked and recorned with original spine laid down, later red morocco label, yellow edges. Housed in brown quarter calf solander box. Contemporary manuscript contents list and early signature "Lady Rooke" to front pastedown, alongside clipping reporting a purchase of a copy at Sotheby's in 1946; former seller's description loose in box. *Elegy* lightly toned with earlier sew-holes in gutter, small closed tear to title, in excellent condition; other works generally in similar condition, mostly without half-titles (*Elegy* is complete without), others a little more browned. Binding with light rubbing. Overall very good. ♣ ESTC T71256; Grolier English 49; Hayward 173; Northup 492; Rothschild 1056.

£20,000

[153996]

57

HARDY, Thomas. A Call to National Service; An Appeal to America; Cry of the Homeless. London: printed for Florence Emily Hardy at the Chiswick Press, May 1917

HIS GREAT WAR POEMS, PRIVATELY PRINTED BY HIS WIFE

Limited edition, number 12 of 25 copies, each initialled by the author's second wife, Florence Emily Hardy.

Hardy, who had written a number of evocative war poems during the Boer War, was again preoccupied by melancholy following the outbreak of the First World War, a feeling which characterizes much of his wartime poetry. Florence Hardy describes the period in her biography of her husband: "It was seldom he had felt so heavy at heart as in seeing his old view of the gradual bettering of human nature, as expressed in these verses of 1901, completely shattered by the events of 1914 . . . The war gave



58

the coup de grâce to any conception he may have nourished of a fundamental ultimate Wisdom at the back of things . . . 'Whether or no', he would say, 'Desine fata Deum flecti sperare precando' ['Do not hope to change the fates of the gods with prayer']" (pp. 162 & 165-6).

Beginning in 1916, Florence organized several private printings of her husband's poems and issued small volumes infrequently until the end of her life. "Mrs Hardy's pamphlets were largely printed by the Chiswick Press in a handsome format, the details overseen by Sydney Cockerell. The proofs were corrected, during his lifetime, by Hardy himself, and the pamphlets must be regarded in every way as authoritative" (Purdy, p. 350).

Quarto, pp. 8. Original blue wrappers, sewn at the fold, front cover lettered in black, edges untrimmed. A fine copy. ♣ Purdy, p. 191. Florence Hardy, *The Later Years of Thomas Hardy, 1892-1928, 1930.*

£2,750

[169680]

58

HARDY, Thomas. "And there was a great calm". 11 November 1918. London: printed for Florence Emily Hardy at the Chiswick Press, December 1920

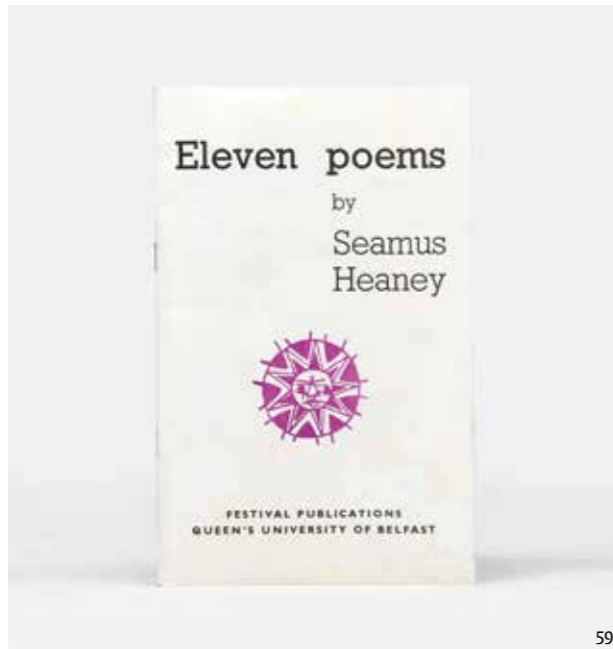
"THERE WAS PEACE ON EARTH, AND SILENCE IN THE SKY"

First separate edition, number 17 of 25 copies, initialled by the author's second wife, Florence Emily Hardy (see previous item). The poem was written for a special Armistice Day section of *The Times*, published on 11 November 1920, on the occasion of the interment of the Unknown Soldier.

Quarto, 8 pp. Original grey wrappers, sewn at fold, front cover lettered in black, edges untrimmed. Wrappers faintly creased at extremities, a few minor marks, else a fine copy. ♣ Purdy, p. 211.

£2,750

[169678]



59

HEANEY, Seamus. *Eleven Poems.* Belfast: Festival Publications, [1965]

"I RHYME / TO SEE MYSELF, TO SET THE DARKNESS ECHOING"

First edition, the coveted first issue with the nine-pointed star on the front cover. This was Heaney's first published work, with the printed notice regarding his "First book of poems, 'Death of a Naturalist', due from Faber, Spring 1966". Several popular Heaney pieces appeared first in *Eleven Poems*, including "Personal Helicon" and "Death of a Naturalist".

In Heaney's 1995 Nobel Prize acceptance speech, he would declare: "I credit [poetry] ultimately because [it] can make an order as true to the impact of external reality and as sensitive to the inner laws of the poet's being as the ripples that rippled in and rippled out across the water in that scullery bucket fifty years ago. An order where we can at last grow up to that which we stored up as we grew. An order which satisfies all that is appetitive in the intelligence and prehensile in the affections. I credit poetry, in other words, both for being itself and for being a help, for making possible a fluid and restorative relationship between the mind's centre and its circumference." In the opening poem of this debut collection, "Personal Helicon", Heaney prefigures the theme of his Nobel lecture by 30 years: "As a child, they could not keep me from wells / And old pumps with buckets and windlasses. / I loved the dark drop, the trapped sky . . . I rhyme / To see myself, to set the darkness echoing".

Single octavo quire. Original printed card wrappers. Housed in black cloth folding case. Some mild toning, with a few spots and creases, to wrappers, sound and clean within. A very good copy.

£9,500

[165089]



60

HEANEY, Seamus. *A Keen for the Coins.* Hickory, North Carolina: Shadowy Waters Press for Lenoir-Rhyne College, 2002

A LAMENT FOR THE LOSS OF IRISH COINAGE

First separate edition, signed limited issue, "Q" of 26 copies signed and lettered by the author. There was also a trade issue of 100 copies, published simultaneously on 6 October 2002. This is the only copy we can trace in commerce of either issue; WorldCat locates just six copies of the signed limited issue institutionally, all in America.

"A Keen for the Coins" first appeared in the Spring 2002 issue of *Irish Pages*, shortly after Ireland adopted the Euro. Heaney's poem commemorates his country's lost coinage, now only found "where the rainbow ends".

This separate edition was published to commemorate Heaney's reading at Lenoir-Rhyne College on 6 October 2002, which opened the "Seamus Heaney's Ars Poetica", an exhibition of his rare publications and manuscripts at the Hickory Museum of Art.

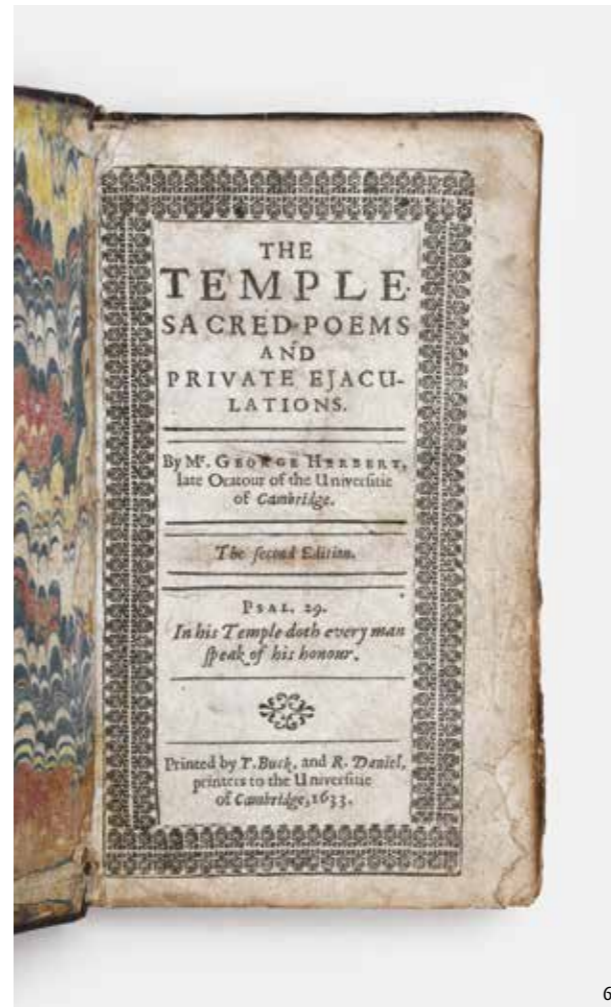
Square octavo, pp. 12. Original marbled wrappers, title label on front wrapper. Front free endpaper embossed with the reverse of a 1928 Irish coin, illustration of Irish coins on verso of half-title, text printed in red and black. Trivial spots on front free endpaper; a fine copy. ♣ Brandes & Durkan A82b.

£2,500

[165596]



60



61

HERBERT, George. *The Temple. Sacred Poems and Private Ejaculations.* Cambridge: by T. Buck, and R. Daniel, printers to the Universitie of Cambridge, 1633

"LOVE BADE ME WELCOME, YET MY SOULE DREW BACK"

Second edition, published a few months after the first, scarce in an unrestored contemporary binding. The book was edited posthumously by Herbert's friend, Nicholas Ferrer, after the poet on his deathbed told Ferrer either to publish or burn the manuscript.

With the exception of a dozen occasional poems, Herbert's verse is almost entirely contained within *The Temple*. His imagery is rich and surprising, influenced by his friend John Donne, and represents some of the finest devotional poetry in the English language. The verses "appealed to a readership spanning the political and ecclesiastical spectrum: Charles I read Herbert's poems when imprisoned in Carisbrooke Castle before his execution, while at the same time *The Temple* was undoubtedly admired by at least one of the regicides (Herbert's own stepfather) and recommended as devotional reading by the chaplain to Oliver Cromwell, Peter Sterry" (ODNB).

Herbert's poetry is also noted for its experiments with visual form. These include a number of shape poems, popularized in Renaissance England by George Puttenham's *Arte of English Poesie*



61

(1589). Puttenham describes "metres being by good symmetrie reduced into certaine Geometrical figures" and gives several examples, including the "pillar", which closely resembles Herbert's poem "The Altar" (p. 18). Another of his poems, "Easter Wings" (pp. 34-5), is printed vertically on the page, with the two stanzas each making the shape of an angel's wings. These pattern pieces anticipate the techniques of concrete poetry.

The first edition was published in Cambridge in September 1633 and proved immediately popular – one clergyman wrote to Ferrer in October, lamenting that "so few coppinges" were available – and the second edition was quickly printed and issued before the end of the year.

Duodecimo (146 × 85 mm). Contemporary calf, unlettered, ruled in gilt with a double fillet, marbled pastedowns, edges gilt. Title page with typographical border, occasional woodcut ornaments in text. Effaced early ownership inscription on title page verso; ownership signature of Isabella Caddys, dated 14 June 1833, on dedication page; signature of one Thomas Speakman, dated 1838, on front pastedown, his pen trials on last leaf verso; signature of one William Henry Williams, dated 1894, on rear pastedown. Binding rubbed, some loss to head and foot of spine, greater at foot, outer leaves lightly soiled, small chip to outer margin of title page, occasional small marks to contents, else clean and well-preserved, a very good copy. ♣ ESTC S122575; Hayward 66; Pforzheimer 466 (variant).

£8,500

[167938]



62

62
HESSE, Hermann. "September", autograph manuscript, illustrated with a watercolour flower. [c.1930]

A fine autograph manuscript of one of Hesse's best-known poems, charmingly illustrated by the author with a small watercolour flower. Written in 1927, the poem is a mesmerizing evocation of a rainy garden at the end of summer. It has frequently been set to music, mostly famously in 1948 as one of Richard Strauss's Four Last Songs.

Hesse was a keen watercolourist, and described his drawings as "Seelenbiographien", literally "biographies of the soul". In a letter to Helene Welti in 1919, he wrote that "my little watercolours are kinds of poems or dreams, they give only a distant memory of 'reality' and change it according to personal feelings and sentiments". Hesse's pale flower is entirely appropriate here, a pleasing complement to the poem's description of how "the rain sinks coolly into the flowers".

Single sheet (215 × 138 mm), handwritten and drawn on one side only. Faint creasing to extremities, fine condition.

£7,500

[169556]

63

HOPKINS, Gerard Manley (his copy); MILMAN, Henry Hart. *Life of Quintus Horatius Flaccus*. London: John Murray, 1854

"BRING NATURAL MYRTLE, AND HAVE DONE: / MYRTLE WILL SUIT YOUR PLACE AND MINE: / AND SET THE GLASSES FROM THE SUN / BENEATH THE TACKLED VINE"

A rare survival: a book from the library of Gerard Manley Hopkins, presented to him while he was a student at Highgate School in 1860, perhaps awarded for his poem "The Escorial" which won the school's poetry prize that year. This copy offers a precious surviving connection to Hopkins's poetic life before his conversion to Catholicism in 1867, when he burned all his own juvenile poetry.

The book was presented to Hopkins by the school's headmaster, John Bradley Dyne. Hopkins went up to Oxford in 1863 to read classics at Balliol and graduated in 1867 with a double first. He produced his own distinctive versions of Horace's *Odes* 1.38, 2.17, and 3 and referred multiple times to Horace in his significant lecture notes on "Rhythm and the Other Structural Parts of Rhetoric-Verse" (1873-4). In that essay, Hopkins observes that "bare rhythm would be monotonous. Monotony is prevented . . . by emphatic accent of the words. In Greek this was probably so slight as not to be felt, in French it is felt but is haphazard. In Latin it was marked and was made use of by the poets, especially the great masters of metre as Horace and Ovid to give counterpoint beat by which they produced forms"; in this, one might perceive some deep classical roots to the poet's revolutionary concept of "sprung rhythm".

Milman's *Life of Horace* was attractively produced by Murray, with variously coloured and decorated page borders and initials in a classical style, as well as engraved views of sites pertinent to Horace's life, such as Mount Soracte. The award of this Horatian volume to Highgate's promising young poet fits with the established preference for Horace in Victorian England, when "Horace was the classical author who was best remembered, and school children were expected to learn substantial portions of his work by heart" (Arkins). Horace was ingrained in an entire generation of British poets, with his influence evident from Dowson (whose best-known poem, "Non sum qualis eram bonae sub regno Cinarum", takes its title from *Odes* 1.4) to Stevenson (who borrowed the title of his first book of essays, *Virginibus Puerisque*, from *Odes* 3.1). Kipling remarked that his Latin teacher "taught me to loathe Horace for two years; to forget him for twenty; and then to love him for the rest of my days and through many sleepless nights".

Books or papers from Hopkins's library are scarce, most being held at the Bodleian and Balliol libraries.

Octavo (215 × 148 mm). Original paper boards, spine titled in red, sides with red-ruled borders, Highgate School coat of arms stamped to covers in gilt, red edges. With several illustrations to the text, patterned borders printed in various colours, initial letters printed in black and red. Boards rubbed, soiled, and slightly foxed, some superficial cracks to front joint, a few faint marks to outer leaves, short closed tear to lower margin of p. 193/4, contents otherwise clean. A good copy. ♪ Brian Arkins, "Gerard Manley Hopkins and Horace", available online.

£13,500

[164954]



63

64

HOPKINS, Gerard Manley. *Poems*. London: Humphrey Milford, 1918

"THERE LIVES THE DEAREST FRESHNESS DEEP DOWN THINGS"

First edition, sole impression, one of 750 copies, of which 700 were for sale, this an attractive example in the original boards.

Hopkins published very few poems in his lifetime and destroyed many of his early writings in a crisis of faith: after being received into the Roman Catholic faith (by Cardinal Newman himself), he made a bonfire of his juvenilia. It was only decades after his death that this "sensitive, handsome, and almost complete small edition" was published (ODNB), collected and largely designed by Hopkins's friend and admirer Robert Bridges. This single volume now ranks as one of the most important and influential poetry collections published in the century, and deeply influenced the next generation of poets such as Sylvia Plath and Dylan Thomas.

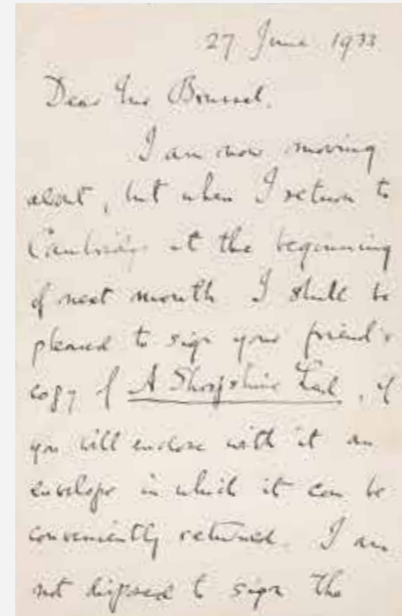
Octavo. Original cream cloth-backed blue boards, paper spine label printed in black, edges untrimmed. Housed in a custom brown cloth slipcase. With 2 photogravure portraits, with tissue guards, and 2 double-page plates. Bookplate of one A. A. E. Beck to front pastedown. Spine and edges slightly toned, spine label faded, hint of foxing to rear endpapers, contents fresh: a near-fine copy. ♪ Dunne A38; Hayward 335.

£3,000

[164127]



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HOUSMAN, A. E. *A Shropshire Lad*. London: Kegan Paul, Trench, Trübner, & Co. Ltd, 1896

RARE SIGNED BY THE AUTHOR, AND A GIFT FROM E. NESBIT

First edition, first impression, first issue, signed by the author and with a contemporary presentation inscription from Edith Nesbit. Signed or inscribed copies of the first edition are rare, with only five others recorded at auction in the past 50 years, the most recent in 2001.

The gift inscription from Nesbit on the front free endpaper offers an intriguing layer of association: "D'Arcy Reeve, from E. Nesbit. Aug 7, 1896". Edith Nesbit counted Laurence Housman, the poet's younger brother, as a significant friend. Nesbit, also a poet, had published *A Pomander of Verse* in 1895 with its cover and title page designed by Laurence Housman. As noted by Doris Langley Moore, Laurence "Housman was one of Edith's liveliest correspondents, and the only one, it would seem, whose letters she consistently preserved" (p. 116). Briggs notes that "it was [Laurence] Housman who suggested to her that a phoenix and a carpet might somehow be used in a story for children" (Briggs, p. 150).

D'Arcy Wentworth Reeve (1860–1926) was a wealthy member of the National Liberal Club and a key sponsor of the Fabian Society, providing them with the Society's first office in the Strand in 1891 (Laurence, p. 265). Reeve financed the republication of Nesbit's *Lays and Legends* and the publication of a second series (1892) and gave Nesbit £300 towards a holiday in the south of France so that she could recuperate from bronchitis. On the same day, his 36th birthday, Nesbit also gave Reeve a copy of Rossetti's *Poetical Works*.

Housman signed this copy at the behest of the bibliographer and book scout I. R. (Isidore Rosenbaum) Brussel (1895–1972), author of *Anglo-American First Editions*. Laid in is an autograph letter in which Housman agrees to sign the book but refuses to "explain

the meaning of poems on the grounds that a poem's meaning is the meaning it has to the reader". Housman notes he is "now moving about", but on his return to Cambridge he "shall be pleased to sign your friend's copy of *A Shropshire Lad*", stipulating it should be sent with "an envelope in which it can be conveniently returned". Brussel was based in Brooklyn but visited England often in pursuit of books: the address on the accompanying envelope is a guest house in Gower Street, London. The postmark of the envelope, Street in Somerset, suggests that A. E. Housman was visiting his siblings, Clemence and Laurence, who lived there from 1924.

The bookplate is that of Mary Elizabeth Hudson (1885–1973), the author of *A Bibliography of the First Editions of the Works of E. E. Somerville and Martin Ross* (1942). Yale University holds Hudson's personal papers and those relating to her friendship with Edith Somerville. It seems likely her fellow bibliographer Brussel solicited Housman's signature on her behalf.

There were 500 copies in the first edition of *A Shropshire Lad*, 250 of which were bound for the first issue. There are four variants of the spine label, with "A" (as here) having priority. The book was published in March 1896.

Octavo. Original japon-backed paper boards, Carter's "A" spine label, edges untrimmed. Autograph letter signed ("A. E. Housman") to I. R. Brussel, dated 27 June 1933, single sheet of wove paper (175 × 112 mm), written on both sides, together with envelope. Housed in green cloth folding box. Title page printed in red and black. Engraved bookplate of Mary Elizabeth Hudson to front pastedown. Head of spine slightly bumped, corners a little worn, some consistent light soiling to binding, occasional foxing and browning; autograph letter folded; envelope folded and crudely opened: a very good copy with like autograph letter and envelope. ♣ Carter–Sparrow–White 2; Hayward 305; Julia Briggs, *A Woman of Passion: the Life of E. Nesbit, 1858–1924*, 1987; Dan H. Laurence, *Bernard Shaw Collected Letters 1874–1897*, 1965; Doris Langley Moore, *E. Nesbit: a Biography*, 1966.

£35,000

[169264]



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HUGHES, Ted. *Animal Poems*. Bow, Crediton, Devon: Richard Gilbertson, 1967

INSCRIBED TO FRIEDA, WITH A VERITABLE ZOO OF ANIMAL POEMS IN MANUSCRIPT

First edition, unique presentation copy from the poet to his daughter, with 32 poems added in manuscript by Hughes and inscribed on the title page, "For Frieda, with love from Daddy, Christmas 1982".

This copy was from a proposed limitation of six, signed by the author, bound by Sangorski & Sutcliffe, and with 14 manuscript poems interleaved with their respective printed text. However, "according to Gilbertson only three copies were finally produced



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with all the poems in manuscript, and only two of these bound" (Sagar & Tabor).

To this, Hughes has added 18 poems, written across the remaining blank leaves: "Swans", "Mice are funny little creatures", "Eagle", "View of a Pig", "The Mosquito", "A Mountain Lion", "Little Whale Song", "The Iron Wolf", "Whiteness", "Honey Bee", "Woodpecker", "Very New Foal", "The Arctic Fox", "A Tigress", "The Brook Trout", "Moose", "A Sparrow Hawk", and "Amulet". He has also made a small manuscript correction to the printed text of "An Otter", adding the word "nervous" to the final stanza.

Hughes inscribed the other bound copy to his son Nicholas in July 1980 and added only nine manuscript poems. His copy was sold at Bonhams in 2018. The total edition of *Animal Poems* was also due to comprise: 10 copies with 3 poems interleaved in manuscript, 20 with a single manuscript poem, and the remaining 64 signed by the author (although Sagar & Tabor suggest that the full limitation may not have been printed).

Quarto. Original green morocco by Sangorski & Sutcliffe, spine lettered vertically in gilt, gilt rule to covers, patterned endpapers, edges gilt. Housed in pale brown cloth slipcase with brown morocco entry. A fine copy. ♣ Sagar & Tabor A13.

£17,500

[169243]

67

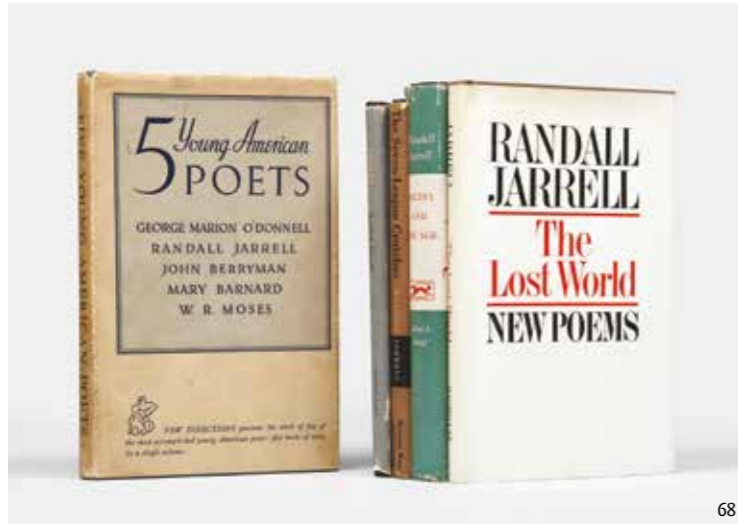
HUGHES, Ted. *Birthday Letters*. London: Faber and Faber, 1998

First edition, signed limited issue, number 1 of 10 copies reserved for the author, from a total edition of 310 numbered and signed by the author on the limitation page, and with the ownership signature on the front free endpaper of Frieda Hughes, the dedicatee. When the collection won the Whitbread Prize in 1999, Frieda accepted the award on her father's behalf.

Octavo. Original dark blue cloth-backed blue boards, spine lettered in gilt on black, yellow endpapers. Very light bumping to spine head: a near-fine copy.

£3,750

[169529]



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JARRELL, Randall. 5 Young American Poets; Losses; The Seven-League Crutches; Poetry and the Age; and The Lost World. New York: New Directions; Harcourt; Macmillan; Knopf, 1940-48-51-53-65

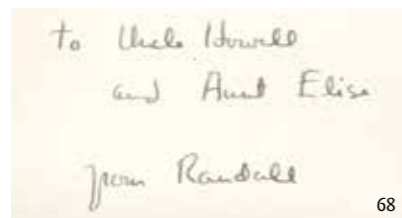
INSCRIBED TO HIS BELOVED UNCLE AND AUNT

First editions, first printings, a superb collection of family presentation copies, the first four works inscribed by Jarrell to his aunt and uncle, "To Uncle Howell and Aunt Elise, From Randall". The collection comprises Jarrell's first book appearance, in 5 Young American Poets, his third, fourth, and fifth books, and his final book, The Lost World.

Jarrell's uncle, Howell Campbell (1888-1961), was influential in both his upbringing and schooling. Jarrell's parents divorced when he was ten and his mother moved him and his brother Charles to Nashville, where they grew up surrounded by her family. His uncle, who ran a successful candy company which created the popular Goo Goo Cluster, provided most of the care for the Jarrell boys.

Despite Jarrell's early hopes for a literary career the expectation was that he would join the family business, and as such was initially sent by Howell to the local commercial school. However, during his first year, he developed a respiratory illness which forced him to drop out. Howell then agreed to send Jarrell to Vanderbilt, paying his day-student tuition.

Jarrell graduated magna cum laude in 1935, and, after a detour to study psychology, completed a master's degree in English in 1937. At Vanderbilt he met the Fugitive Poets and studied under Allen Tate and John Crowe Ransom, both of whom helped him publish poetry in national magazines by his senior year. He also befriended fellow graduate student Robert Penn Warren, who



68

helped Jarrell get his first job at Kenyon College, where he taught the young Robert Lowell.

Howell's influence is clear in Jarrell's writing style. In his third book, Losses, which includes many poems reflecting his experience the Second World War, Jarrell used Howell's "speech rhythms and businessman attitudes" for the piece entitled "Money". Jarrell's wife Mary recalls that Howell opened the book to that page and exclaimed: "Ran got it all from me! I give'm those ideeze! No mam! I won't quit braggin'! Got me some'n to brag on! Shoot! Ran don't know any folks 'cep' me's got money!".

The negative response from the press to what would be Jarrell's final work, The Lost World, including a notably derisive review in the New York Times, contributed to Jarrell's declining mental health and hospitalization in the summer of 1965. While he returned to teaching that autumn, in October of 1965 he died after being struck by a car. The present copy of The Lost World was inscribed by his wife to his brother Charles four days after his death, who then reinscribed it to his aunt Elise.

5 works, octavo. Original cloth, with dust jackets. Jackets lightly rubbed, peripheral shelfwear, ring stain to rear panel of The Seven-League Crutches, not price-clipped: fine copies in very good jackets.

£4,500

[142534]

69

JOHNSON, Linton Kwesi. Inglan is a Bitch. London: Race Today Publications, 1980

First edition, first impression, of this verse collection by the reggae poet and recording artist widely known as LKJ. Johnson's dub-poetry performances consist of his recitation of his own verse over beats often produced in collaboration with the renowned producer Dennis Bovell. The titular poem is one of his most-performed pieces.

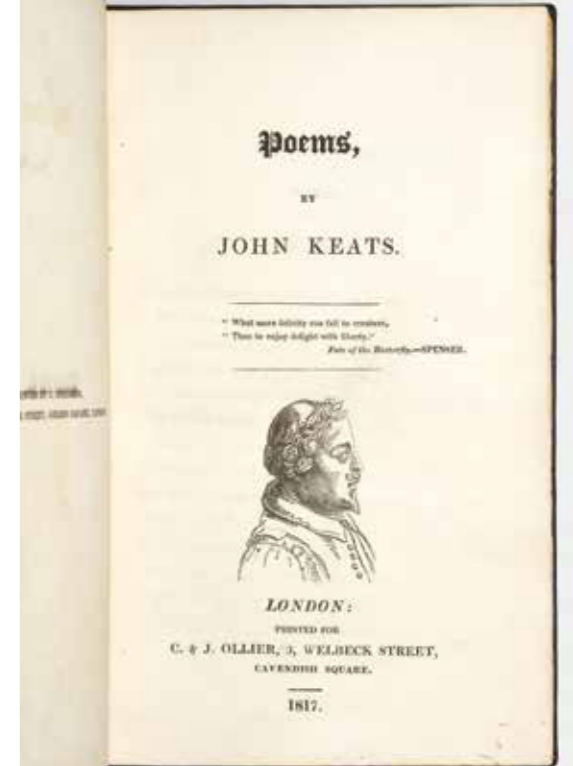
Octavo, pp. 32. Original white wire-stitched wrappers printed with photographic brick wall illustration, front wrapper lettered in red and rear in black. Photographic half-tone portrait of the author and a full-page line drawing. Spine a little rubbed, small price sticker on rear wrapper, else fresh. A near-fine copy. ♣ Nicholas Wroe, "I Did My Own Thing", The Guardian, 8 Mar. 2008.

£450

[164244]



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KEATS, John. Poems. London: C. & J. Ollier, 1817

INTRODUCING KEATS'S POETRY TO THE ROSSETTI

First edition of Keats's first book, from the library of the soldier-poet Robert Calder Campbell, with his ownership inscription dated 1824 on the first blank. A prolific writer of prose and poetry, he was also Dante Gabriel Rossetti's earliest literary mentor.

After retiring from the Indian army in 1839, Campbell published three volumes of poems, a novel, and his memoirs. Ray suggests that Campbell's works *The Palmer's Last Lesson* (1838) and *The Winter Nights* (1850) were strong influences on Rossetti: "The first is full of an ardent admiration for Keats, not easily to be found elsewhere at that date. It takes its motto from Keats, has a sonnet admirably addressed to Keats, and is full of Keatsean echoes. It is probable that Rossetti's first introduction to Keats was through the Major" (p. 454). Campbell contributed to a number of literary annuals, including W. M. Rossetti's *Germ*. The latter noted that Campbell "took to my brother most heartily; was a firm believer in his future, and watched with the kindest interest his actual stage of development . . . He was a lively writer in a minor way, an amusing chatty talker, who had seen many things here and there, and knew something of the publishing world, and a straightforward, most unassuming gentleman, whose society could do nothing but good to a youth like Rossetti" (Rossetti, pp. 110-11).

Keats's *Poems* was published on 3 March 1817 by Charles and James Ollier, who were already publishing Shelley. The first of only three lifetime publications, it is a work of youthful promise and includes "On First Looking Into Chapman's Homer", perhaps the greatest poem ever written about the joy and wonder of reading. *Poems* attracted

a few admiring reviews but these were followed by the first of several harsh attacks by the influential *Blackwood's Magazine*, mainly by critics who resented Keats's avowed kinship with the despised Leigh Hunt.

This copy later passed into the collection of the doctor, author, and inventor George Merryweather (1794-1870), and has his armorial bookplate on the front pastedown. The book was later in the library of noted American bibliophile Natalie Knowlton Blair (1887-1951): her morocco book label is on the front pastedown (her sale, 3 December 2004, lot 181a).

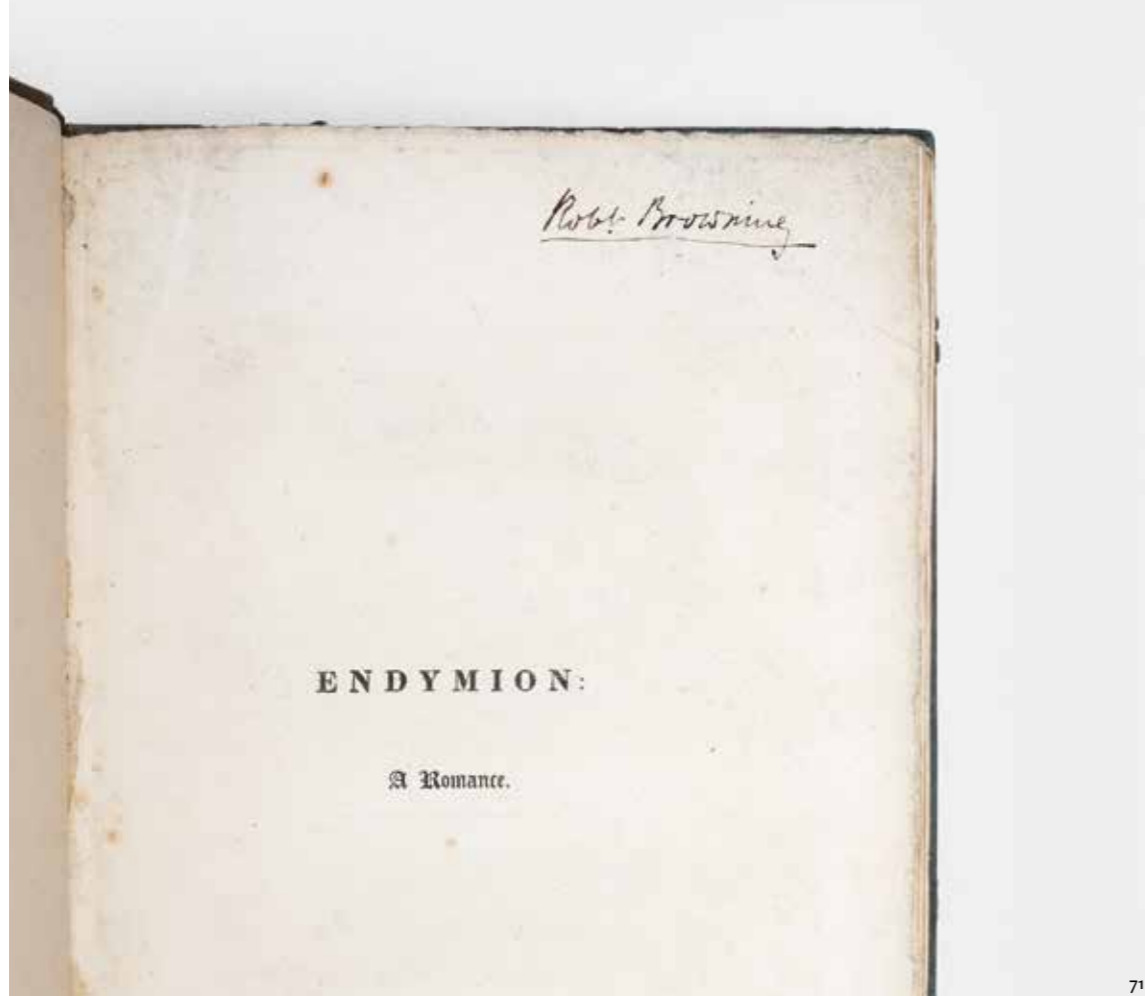
Octavo (161 x 195 mm). Near-contemporary purple calf, spine lettered in gilt, floral tool to compartments, decorative panels to sides with concentric borders of dog-tooth rolls, rules, and palmette frame in blind, vine shoot roll in gilt, marbled edges and endpapers. Housed in a custom blue silk chemise and blue morocco slipcase. With the half-title. Wood engraving of Edmund Spenser on title page. Extremities lightly rubbed, occasional corrections and underlining to text, light manuscript notes on final blank. A fine copy, very attractively bound. ♣ Ashley Library III, p. 9; Hayward 231; MacGillivray Ar. S. N. Ray, "The first literary friendship of D. G. Rossetti", *Notes and Queries*, vol. CCII, 1 October 1957; William Michael Rossetti, *Dante Gabriel Rossetti, His Family Letters, With a Memoir*, 1895.

£40,000

[159970]



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71

KEATS, John. *Endymion. A Poetic Romance.* London: Printed for Taylor and Hessey, 1818

“MY STAR, GOD’S GLOW-WORM!” – ROBERT BROWNING’S COPY

First edition, Robert Browning’s copy, with his signature on the half-title. This is an exceptional association copy, linking together two of the great visionary poets of the 19th century. Keats was an important influence on Browning, who became one of the first Victorian poets to champion his forebear’s work.

Browning first encountered Keats’s poetry in 1827, when he was 14. Having read William Benbow’s 1826 pirated edition of Shelley’s *Miscellaneous Poems*, he sent his mother out to purchase some more volumes by the poet. She returned from the Covent Garden bookseller Hunt and Clarke with every Shelley book they offered, and two by Keats: *Lamia* and *Endymion*. These books shifted Browning’s conception of poetry, and he absorbed Keats and Shelley into his psyche: “Their utterance was, to such a spirit as his, the last, as in a certain sense the first, word of what poetry can say; and no one who has ever heard him read ‘Ode to a Nightingale’, and repeat in the same subdued tones, as if continuing his own thoughts, some line from ‘Epipsychidion’, can doubt that they retained a lasting and almost equal place in the poet’s heart” (Orr, pp. 40–1).

Browning’s allusions to Keats are evident throughout his poetic career. In his lines on the Shelleyan “Sun-treader” in his early work “Pauline: A Fragment of a Confession” (1833), Browning describes himself as “a watcher whose eyes have grown dim / With looking for some star which breaks on him”; this is

surely an allusion to Keats’s “On First Looking into Chapman’s Homer”, in which Keats reads “like some watcher of the skies / When a new planet swims into his ken”. Though Shelley was the stronger influence on Browning’s earliest writing, as the years went on Shelley’s star began to fade, while Keats’s shone through, particularly in Browning’s collection of short, lyrical poems, *Men and Women* (1855). In that collection, Browning names Keats as the model of the visionary artist continuing to follow his intuitions in the face of unpopular reception, no doubt with the unfavourable contemporary reviews of *Endymion* in mind: “Stand still, true poet that you are! . . . remember one man saw you, / Knew you, and named a star! / My star, God’s glow-worm!”

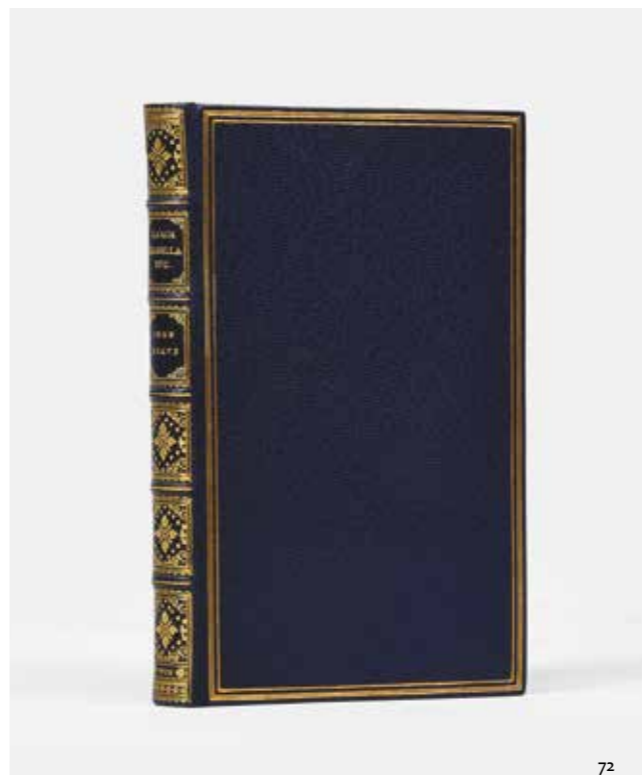
Following Browning’s death in 1889, this copy was sold in the Browning Collection sale at Sotheby, Wilkinson & Hodge in May 1913, where it was described as “broken, and label defective” (lot 799); it was expertly rebacked to style shortly thereafter. The sale also included flowers from the graves of Keats and Shelley, pressed by Browning while on a trip to Rome in 1859: a rosebud and ivy leaf for Shelley, and daisies for Keats (see Kelley & Coley, p. 516).

This copy has the second issue imprint on the half-title verso, reading “T. Miller, Printer, Noble Street, Cheapside”.

Octavo. Original pale blue boards, sympathetically rebacked and relined, retaining fragments of the original spine label. Housed in a custom green morocco pull-off box by R. Wallis. With half-title, 5-line errata leaf, and 4 pp. publisher’s advertisements dated 1 May 1818 at rear. Boards rubbed, contents slightly foxed but clean. A very good copy. ¶ Hayward 232; MacGillivray A2; Sterling 522; Tinker 1419. Philip Kelley & Betty Coley, *The Browning Collections*, 1984; Alexandra Orr, *Life and Letters of Robert Browning*, 1891.

£60,000

[169059]

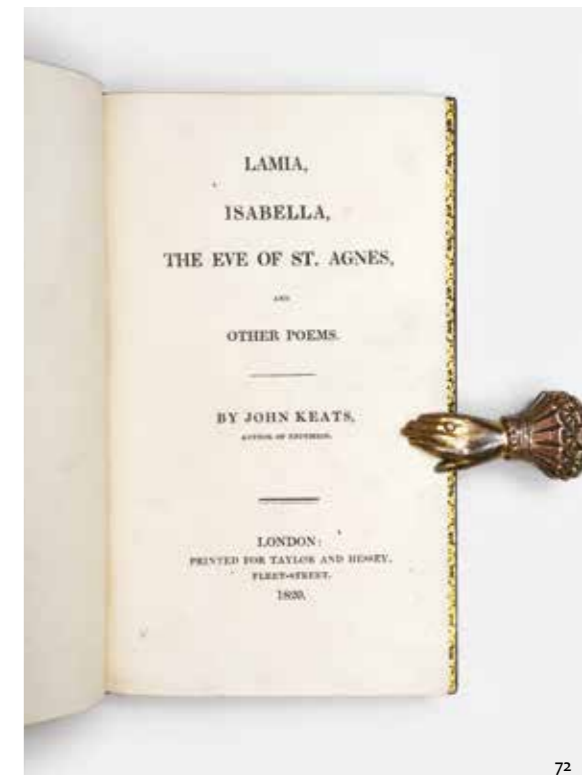


72

72

KEATS, John. *Lamia, Isabella, The Eve of St. Agnes, and other poems.* London: Printed for Taylor and Hessey, 1820

First edition of Keats’s third and final book published in his lifetime, containing the famous odes on which his reputation now rests, including “Ode on a Nightingale”, “Ode on a Grecian Urn”, and “To Autumn”.



72

Keats wrote to Charles Brown with regards to the work in June 1820, noting that he had “low hopes, though not spirits . . . this shall be my last trial; not succeeding, I shall try what I can do in the apothecary line” (White, p. 219). Though Keats did not live to see his fame confirmed, this last collection is his greatest single volume, containing the magnificent series of odes for which he is now best remembered, as well as his longer narrative poems – two medieval romances: the chilling “Isabella or the Pot of Basil” and the gothic romance “The Eve of St Agnes”; and two mythological fantasies: the weird “Lamia” and the ambitious, Miltonic fragment “Hyperion”.

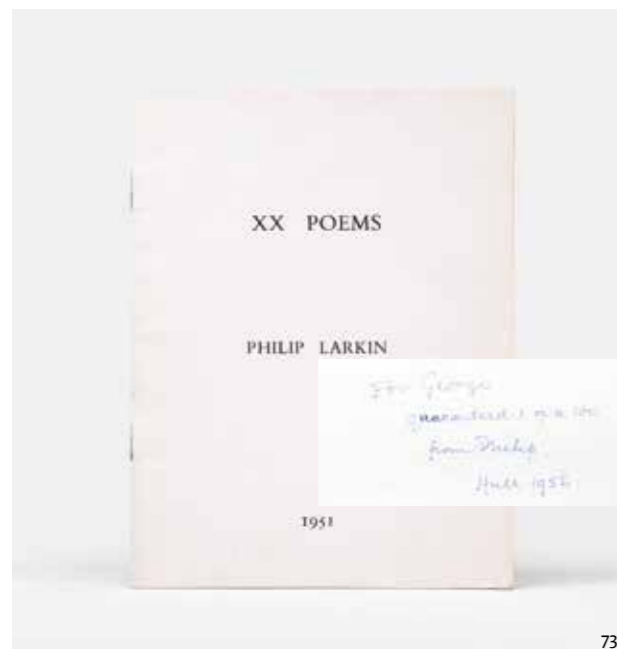
Duodecimo (167 × 97 mm). Early 20th-century blue morocco by Riviere & Son, spine lettered in gilt, gilt in compartments, triple gilt fillet to covers, gilt turn-ins, marbled endpapers, gilt edges. Housed in blue morocco pull-off case. Bound without half-title and terminal publisher’s catalogue. Short closed tear in gutter of contents leaf, light finger-soiling but generally fresh; an excellent, handsomely bound copy. ¶ Hayward 233; MacGillivray 3; Sterling 523; Tinker 1420. R. White, *John Keats: a Literary Life*, 2010.

£12,500

[164518]



71



73

LARKIN, Philip. *XX Poems*. [Belfast:] privately printed, 1951

AN INSCRIBED EXAMPLE OF THIS EARLY LARKIN RARITY, PRESENTED TO THE PUBLISHER WHO MADE HIS NAME

First edition, first impression, one of 100 copies only, inscribed by the poet beneath the printed dedication, "For George, guaranteed 1 of a 100, from Philip, Hull 1956".

George Hartley, together with his wife Jean, founded the Marvell Press in Hull 1954. With its small circulation *XX Poems*, Larkin's second collection, received little notice, but it was his follow up collection, *The Less Deceived*, published by Hartley's Marvell Press in 1955, which brought Larkin's distinctive poetic voice to the attention of the reading public and made his name. Several of the poems in this 1951 pamphlet were republished in *The Less Deceived*. Hartley also edited the Marvell Press's poetry magazine *Listen*, to which Larkin was a regular contributor.

During the late 1940s Larkin worked as a librarian at the University College of Leicester and published two novels, *Jill* and *A Girl in Winter*. But "in the autumn of 1950 Larkin made a decisive break with his former life, taking up the job of sub-librarian of the Queen's University in Belfast. It was Belfast that saw, as Larkin later acknowledged, his breakthrough as a poet. Within a few months he wrote some of his best and best-known poems. He had little immediate success with them and fell back on publishing at his own expense 100 copies of a pamphlet, *XX Poems*, set up by a local printer in 1951" (ODNB).

Though Larkin attempted to send copies of his pamphlet to prominent literary figures, he miscalculated the postal rates, and most recipients refused to pay the outstanding fees for delivery and turned them away.

Small quarto. Original pale pink wrappers, wire-stitched as issued, front wrapper printed in black. Trace of rusting at staples and some residual rust marks to rear wrapper, but a superb copy, sound, clean, and attractive: near-fine. ♣ Bloomfield A4.

£22,500

[169604]



74

LAWRENCE, D. H. *Birds, Beasts and Flowers*. New York: Thomas Seltzer, 1923

"AND SO, I MISSED MY CHANCE WITH ONE OF THE LORDS OF LIFE"

First edition, first printing, presentation copy, inscribed by the author on the front free endpaper, "Burr, from D. H. Lawrence, Paris. Jan. 1924". As confirmed by Lawrence's letters, "Burr" is Elizabeth Humes, who inspired the heroine Louise Carrington in Lawrence's novella *St. Mawr* (1925). The nickname "Burr" alludes to the rolling R's Lawrence perceived in Humes's Southern American accent.

Humes (1894–1970) was an American trade commissioner whom Lawrence met in Capri, Italy, in 1920. Fluent in multiple European languages, Humes provided Lawrence with an important new perspective on how to write American characters on the continent. Humes took as her fiancé Jan Juta, the South African-born painter who illustrated Lawrence's *Sea and Sardinia* (1921). Lawrence expressed his fondness for Humes in a letter to Gilbert Seldes in 1923: "If you go to Vienna, look up Elizabeth Humes, at the Office of the American Commercial Commission. I'm sure you'd like her. My wife & I like her very much" (Moore, *Letters*, II, p. 741).

This poetry collection contains the first book appearance of "The Snake", Lawrence's most famous and enduring poem. No other inscribed copy is recorded at auction since 1987.

Octavo. Original orange cloth, paper spine label. With dust jacket, supplied from another copy. Spine darkened, some mottling to cloth, sound and clean within; jacket with chips to ends and corners and a damp stain around foot of spine panel, not price-clipped: a very good copy in like jacket. ♣ Roberts & Poplawski A27a. Harry T. Moore, *The Collected Letters of D. H. Lawrence*, 1962, & *The Intelligent Heart: The Story of D. H. Lawrence*, 1955.

£3,750

[160306]



75

LEAR, Edward. "There was an old person of Calais". [c.1870]

AN ORIGINAL LIMERICK WITH AN UNPUBLISHED DRAWING

A rare Edward Lear limerick featuring the text written in the artist's distinctive handwriting. This limerick was unpublished during the artist's lifetime and is presented here in the earlier of two known manuscript versions. The illustration remains unpublished in any work on Lear.

In the early 1830s Lear was invited by Edward Smith-Stanley, 13th Earl of Derby, to draw the many animals in the menagerie at Knowsley Hall, near Liverpool. Knowsley Hall was, apparently, a country house "where children and mirth abounded". Lear visited the stately home at intervals until 1837 and it was there that he first started writing his famous limericks. Many examples were "struck off with a pen" to the "uproarious delight" of the many children Lear met when working on the Earl's drawings.

In 1846 Lear first published his limericks and, despite a slow beginning, his work became a publishing phenomenon. There were four collections of nonsense published in his lifetime: *A Book of Nonsense* (1846, second edition 1856, revised and expanded third edition 1861), *Nonsense Songs, Stories, Botany, and Alphabets* (1871), *More Nonsense, Pictures, Rhymes, Botany, etc.* (1872), and *Laughable Lyrics: a Fourth Book of Nonsense Poems, Songs, Botany, Music, etc.* (1877). Collectively they went through many editions and the limerick form is now synonymous with Lear's name (although he never used the word "limerick"). Lear wrote to Norah Bruce in 1870, "Nonsense is the breath of my nostrils" and the public responded to Lear's inventive wordplay and gentle humour. Perhaps Lear's greatest innovation, however, was the combination of limerick with a humorous pen and ink sketch.

Throughout his life Lear copied and recopied his "Nonsenses" as gifts for friends. In a diary entry for March 1886, for example, he

recorded that he had made ten copies of "Some Incidents in the Life of My Uncle Arly". Lear also produced albums of nonsense for special recipients. Many examples of Lear's own copies of his nonsense comprise limericks with text written in block capitals. In the present piece, he provides the text in his handwriting, which suggests one of the earliest examples of Lear's nonsense verses. The text is presented in five lines and a correction in the fourth line (the third letter of "encountered" has been changed) suggests that Lear was composing the text as he wrote or was momentarily distracted. The spacing of the final word, which is squeezed into too small a gap, indicates that the pen and ink drawing came before the text.

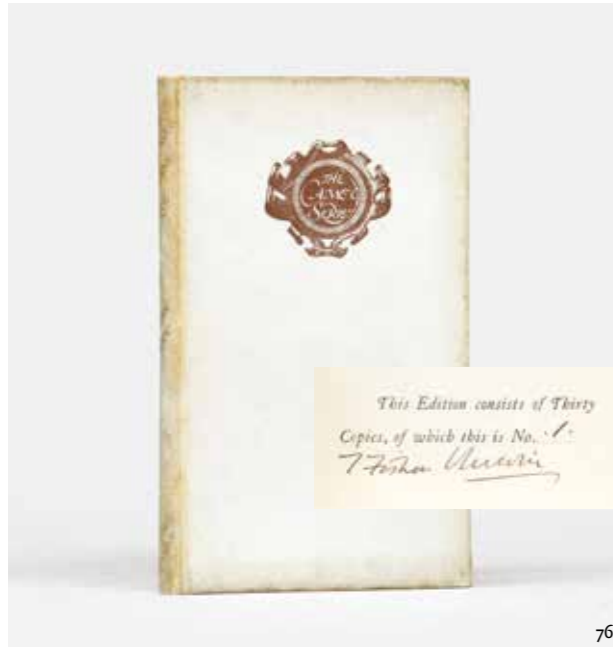
The text was first published in *Bosh and Nonsense* in 1982, using a manuscript in the Frederick R. Koch Collection of the Beinecke Rare Book and Manuscript Library. The published illustration is less detailed than in the present version. Moreover, there are a couple of minor textual variants ("But in coming downstairs" published as "But on coming downstairs" and "Who devoured that old person of Calais" published as "Who swallowed that person of Calais"). The simplification of the drawing and the correct number of syllables for the final line in the Koch variant strongly suggest that the present piece is the earlier of the two known versions.

Provenance: from the collection of Arthur A. Houghton, Jr. (1906–1990) and Nina R. Houghton (1937–2020). Arthur A. Houghton, Jr. was a major benefactor of Harvard University (he endowed the Houghton Library in 1942) and served as the president of the Metropolitan Museum of Art and the New York Philharmonic. He was also the curator of rare books at the Library of Congress at the beginning of the 1940s and, later, a vice president of the Pierpont Morgan Library.

Original pen and ink drawing (104 × 155 mm) on paper (124 × 200 mm), with text in Lear's hand, unsigned. Mounted, framed, and glazed (framed size: 260 × 335 mm). A couple of creases, some consistent light browning, finger-soiling on top right corner, minor offsetting from previous mount; a very good and unfaded example. ♣ Edward Lear, *The Complete Verse and other Nonsense*, 2001.

£12,000

[150832]



76

76
LEVY, Amy. *A London Plane-Tree and other Verse.* London: T. Fisher Unwin, 1889

First edition, the publisher T. Fisher Unwin's own copy of the limited issue, number 1 of 30 copies on Japanese vellum and signed by himself on the limitation leaf. This was Levy's final work – "marked by emotional integrity and condensed power" (ODNB) – for which she corrected the proofs only a week before her suicide.

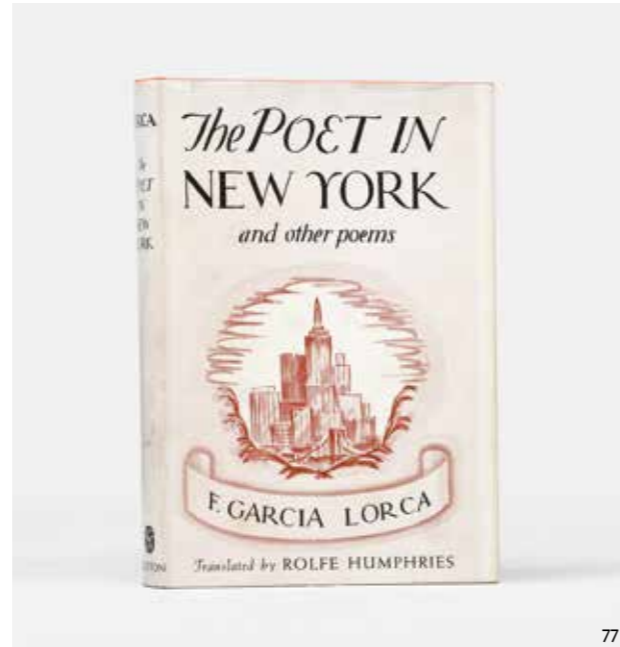
Levy "was a precocious writer who died (in 1889) so young that all her work might in other circumstances be classed as juvenilia. She is a remarkable poet, melancholy but forceful and individual . . . She is a writer of the urban and the modern, whose work is given extra interest by its sometimes painful engagement with her Jewish identity and with the position of Jews in the world of the English intelligentsia" (Orlando).

Unwin's Cameo series of poetry was a distinctively packaged sequence of books that caught the attention of the public and attracted imitators. Several of the titles constituted meaningful first appearances, with works by Henrik Ibsen, Richard Garnett, W. B. Yeats, Edward Willmore, and Alfred de Kantzow. Books in the series were also issued in trade formats without limitation. In each case, Unwin kept the top copy of the limited issue for himself.

Octavo. Original Japanese vellum, spine lettered in gilt, series title device to front cover in brown, publisher's device to rear in brown, edges uncut. Contents unopened. Binding lightly soiled and spotted, firm and intact. An excellent copy.

£3,750

[147102]



77

77
LORCA, Federico García. *The Poet In New York and Other Poems.* New York: W. W. Norton and Company Inc., 1940

"I SEEK MY FREEDOM, AND MY HUMAN LOVE"

First edition, first printing, of one of Lorca's most important works: his posthumously published collection of poems about New York. The work is a love-letter to the city that allowed Lorca to explore his homosexuality and enabled him to become a playwright. This edition precedes the Spanish edition by a few weeks.

When Lorca arrived in New York from Madrid in June 1929, "he was nearly suicidal" (Smith) in the wake of several disastrous love affairs, including an unrequited obsession with Salvador Dalí. A family friend was teaching at Columbia University that summer, and Lorca persuaded his father to send him to study English there. While he never mastered the language, his 10-month stay resulted in this collection, written in Spanish on the back of Columbia University stationery.

Originally from a wealthy rural Andalusian family, Lorca was shocked by the poverty and decay of New York. He witnessed the stock market crash of October 1929, discovered the thriving gay culture of Harlem, and encountered the poetry of Walt Whitman. Before New York, Lorca had tried and failed to write for the stage. His time in the city saw him finally blossom into a playwright, writing *Blood Wedding*, *Yerma*, and *The House of Bernarda Alba*.

Lorca was assassinated by Nationalist forces at the beginning of the Spanish Civil War in August 1936, at the age of 38. This posthumous collection "may well be one of the greatest books of poems ever written about New York City" (*New Yorker*).

Octavo. Original bright orange cloth, spine lettered in gilt and red on dark red and gilt ground, top edge dark red, others untrimmed. With dust jacket. Parallel text in Spanish and English. Gentle bump to head of spine; jacket a little nicked and soiled, short closed tear to head of front panel, not price-clipped: a fine copy in near-fine jacket.

£2,750

[166766]



78

78
MANNING-SANDERS, Ruth. *Karn.* Richmond: Printed and Published by Leonard and Virginia Woolf at the Hogarth Press, 1922

"THE PRIMITIVE SPIRIT OF POETRY"

First edition, sole impression, one of 200 copies only. *Karn* is a fantastical narrative poem informed by the fairy tales that Manning-Sanders collected throughout her life. We can trace only two copies of this book to have appeared at auction.

Manning-Sanders (1888–1988) is best known as a prolific children's writer, folklorist, and anthologist. Her first volume of original poetry, *The Pedlar, and Other Poems*, was published in 1919, and brought her to the attention of Virginia Woolf, who published her next two books: this work and *Martha Wish-You-Ill* (1922). She turned her hand to anthologizing fairy tales in the 1960s and 70s, many of which, including *A Book of Dragons*, *A Book of Mermaids*, and *A Book of Witches*, are still in print today.

Her poetry was well-regarded, and earned her the praise of Morton Dauwen Zabel, editor-in-chief of *Poetry*: "Her language, forms, rhythms, characters, and images all refer to the primitive spirit of poetry . . . she has trusted to the accuracy of her historical sense in reviving the true spirit of the early narratives". She was briefly the protégé of Walter de la Mare, and in 1927 she won the Blindman Prize for *The City*, published by the Dial Press, with Zabel noting that "a true talent is manifest in this volume".

Octavo. Original moiré-textured gold boards, red title label printed in black on front cover. Housed in a custom red cloth flat-back box. With 2 pp. advertisements at rear. Spine darkened, extending to rear cover with mark to head, a touch of wear to spine ends and corners, boards bowed. A very good copy indeed, remarkably bright. ♣ Woolmer 23. Morton Dauwen Zabel, "Review: A Prize Poem", *Poetry*, vol. 32, no. 6, Sep. 1928.

£4,500

[161820]



79

79
MARLOWE, Christopher, & George Chapman. *Hero and Leander.* London: printed by the Ballantyne Press and sold by Elkin Mathews and John Lane, 1894

"WHO EVER LOVED, THAT LOVED NOT AT FIRST SIGHT?"

First edition thus, one of 220 copies printed on handmade paper, of which 200 were released for trade. This work presents Christopher Marlowe's 1598 rendering of the romantic mythological legend of Hero and Leander with the contemporary continuation by George Chapman.

It was one of three productions by Ricketts and Shannon executed "at the Vale", the name of their Chelsea home, before the official establishment of the Vale Press in 1896. The work was produced to commemorate the 400-year anniversary of the first printing of Musaeus's sixth century Greek text of Hero and Leander by Aldus Manutius in Venice in 1494. The binding was designed by Ricketts and bears his initials on both covers.

Octavo. Original full vellum, spine lettered in gilt, decoration palm motif designed by Ricketts on spine and covers in gilt, fore and bottom edge untrimmed. Full-page woodcut title page, woodcut vignettes and initials all by Charles Ricketts and Charles Shannon. Front cover slightly bowed as often, gilt bright, occasional light foxing to contents, otherwise clean. A very good copy. ♣ Ransom 434.

£2,250

[164071]



80



81

80

MARVELL, Andrew. *The Works.* London: printed for the Editor, Dodsley, Ridley, Cadell, Becket [& 11 others in London], 1776

THE FIRST PRINTING OF HIS CROMWELLIAN ODES

First edition thus. Published at a time of intense Whig activity in the press, and an eloquent contribution to the current political debate on constitutional liberty, Thompson's "luxurious" edition (ODNB) was the first to bring Marvell's poems in praise of Cromwell – excised from previous editions – to public notice, and the first to include the author's works in prose.

Notably, among the subscribers were Burke, Wilkes, who had recently delivered a speech opposing the king's position in the American colonies, the American Revolution leaders Samuel Adams and John Hancock, Thomas Erskine, and the Whig historian Catherine Macaulay.

3 volumes, large quarto (293 × 227 mm). Contemporary tan calf, spines with gilt raised bands, elaborate foliate decoration in gilt to compartments, black and brown morocco labels, covers bordered in gilt with small flower tools to corners, board edges and turn-ins ruled in gilt, marbled endpapers, edges gilt. Engraved portrait frontispiece in vol. I. Early 19th-century visiting card of Sir William Abraham Chatterton, 2nd Baronet (1794–1855) loosely inserted. Board edges lightly rubbed, corners and joints of all volumes sometime repaired, inner hinges of vols. I and III strengthened, some scuffs and marks to covers, leather remaining quite bright, occasional foxing to contents, but generally crisp and clean. A very good, wide-margined set, presenting attractively.

£1,750

[159338]

81

MILTON, John. *Paradise Lost.* London: printed by Miles Flesher, for Richard Bently and Jacob Tonson, 1688

THE EDITION WHICH ESTABLISHED MILTON AS A NATIONAL POET

First folio and first illustrated edition of Milton's epic, "the earliest serious effort to illustrate an important work of English poetry" (Hodnett, p. 63).

In contrast to the plain dress first edition in small quarto of 1667 and the two octavo editions of 1674 and 1678, this folio edition (the fourth overall) announces Milton as a great national poet, a

deliberate venture by the publisher Jacob Tonson, who bought the copyright and the corrected manuscript of *Paradise Lost* in 1690.

"Tonson was highly instrumental in creating and nurturing an audience and an appreciation for the poem and for Milton, keeping the poet's reputation alive in a period dominated by a very different literary taste . . . Tonson approached the 1688 edition with great care: he was careful about the text itself, consulting the three



81



82

previous printings as well as Milton's manuscript, and making some important emendations. The book was printed, by subscription, in a large folio, with careful and attractive typography. Tonson also paid for illustrations by John Baptist Medina, which, together with the sumptuous look of the book, made a possibly daunting poem more immediately interesting and approachable. As a frontispiece, Tonson printed an engraving of Milton, with six lines by Dryden below it, designed to claim Milton as the great English poet, transcending his puritan times and deserving celebration by the new aesthetic and political regime" (ODNB).

The subscribers list, over 500 names long, includes such luminaries as the poets John Dryden and Edmund Waller, the actor Thomas Betterton, and the book collector Narcissus Luttrell.

Folio (329 × 225 mm). Contemporary mottled calf, rebaked, new brown morocco label. Engraved portrait frontispiece by R. White after William Faithorne, 12 full-page engraved plates, 10 signed by Michael Burghers, one by Peter Paul Bouche, three leaves of subscribers' names at the rear. Armorial bookplate of Michael Holland (1870–1956) to front pastedown. Binding rubbed, edges marked, a couple of marginal stains to and light finger-soiling to contents, short closed tear to frontispiece, not affecting image. A very good, well-margined copy. Full condition TBC ♣ Coleridge 93b (one of three variant imprints, no priority); ESTC R15589; Pforzheimer 720; Wing M2147. Edward Hodnett, *Five Centuries of English Book Illustration*, 1988.

£9,750

[169496]

82

MILTON, John; MARTIN, John (illus.). *The Paradise Lost of Milton.* London: Septimus Prowett, 1827

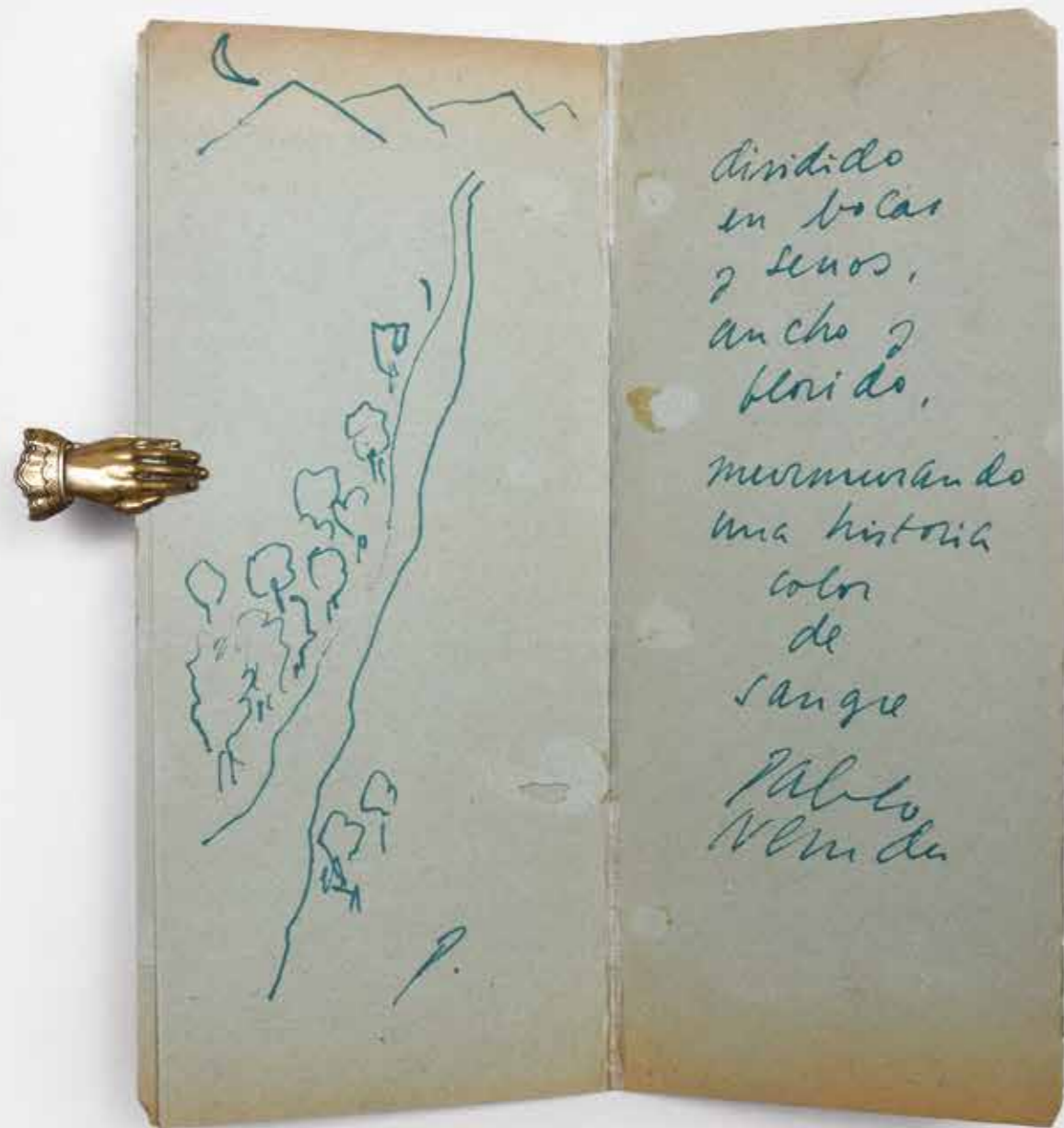
First Martin edition in book form, a most handsome copy of the scarcer and more desirable large plate issue. John Martin's *Paradise Lost* holds a strong claim to be the finest illustrated edition of the poem ever produced.

Martin engraved each illustration twice, on a larger and a smaller plate size. The work was issued in eight different formats, four with the larger plates and four with the smaller. There is no priority between the larger or smaller plate issues, or the eight formats. Yet the plate size is a major consideration for the collector and certainly to be preferred, as the larger plates are superior in detail and execution; the smaller mezzotints "suffer greatly from reduction" (Ray, p. 45). Prior to their publication in the present book form, the plates were first published in 12 parts from 1825 to 1827.

2 volumes bound in 1, large quarto (380 × 270 mm). Contemporary burgundy morocco, elaborately gilt-tooled, turn-ins and edges gilt. With 24 mezzotint illustrations by Martin with tissue guards, in the larger format. A very handsome binding with only minor rubbing to extremities, some offsetting from plates, occasional light foxing, chiefly to margins. Generally excellent condition. ♣ Muir, p. 75; Ray 69A.

£6,500

[157778]



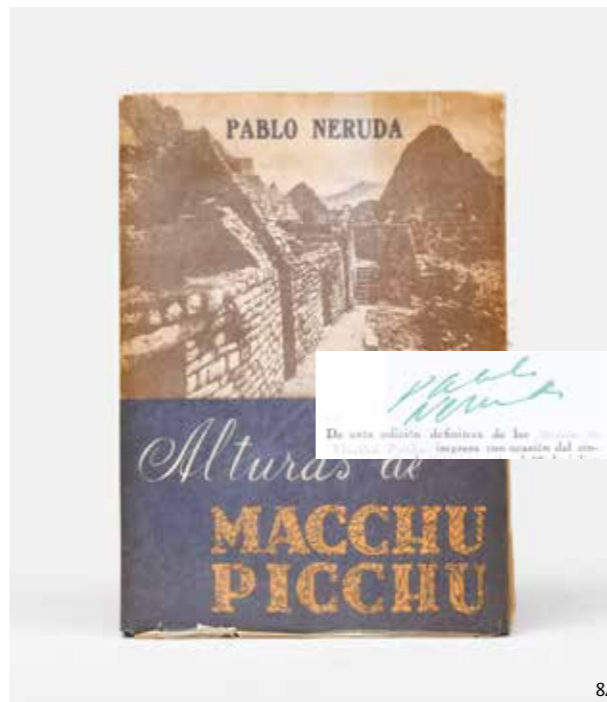
83

83
NERUDA, Pablo. "Bío-Bío", illustrated manuscript poem booklet. Ciudad de Mexico: 1950

ÚNICO EJEMPLAR

A highly unusual manuscript poem by Neruda, handmade in booklet format with illustrations by the poet, created as a "único ejemplar par Juan Florit", a fellow Chilean poet. "Bío-Bío" appears in part III of *Canto General*, published in Mexico City the same year as this manuscript was made.

Carlos Fuentes, in his lyrical memorial for Neruda in the *New York Times*, 11 November 1973, picked "Bío-Bío" out as one of the pieces by which Neruda's inspiring influence would live on: "And so, on his death, Neruda's poetry returns as a promise of freedom to his muzzled and shackled people, his poetry once again becomes sea and desert, mountain and rain, his poetry is again, as in the beginning, named Temuco, Atacama, Bio Bio. The poetry will survive. The people will survive . . . Temuco, Atacama, Bio Bio. From the names of Pablo Neruda's poetry will also rise the men of the Chilean revolution. Because he gave us a past and a present, Pablo Neruda will be with us in the perilous conquest of our future."



84

2 bifolia of thick pale green paper (folded to 236 × 105 mm), all pages with manuscript and drawings. Discreet professional restoration to spine and gutters, small perforation not affecting text to third leaf, small chips to a few page edges, some light browning and a few marks, very good.

£17,500

[163187]

84

NERUDA, Pablo. *Alturas de Macchu Picchu*. Santiago: Nascimento, 1954

"AMOR HASTA LA NOCHE ABRUPTA"

Signed limited edition, number 24 of 1,000 copies signed by the author; there were also 10 hors commerce copies, lettered A to J. The collection was originally published in 1948, and was translated into English in 1966. This limited edition, illustrated with 11 images by Peruvian photographer Martín Chambi (1891–1973), was printed on the occasion of Neruda's 50th birthday.

Folio. Original wrappers lettered in blue and yellow, sepia photograph by Martín Chambi to front wrapper, publisher's device to rear wrapper in yellow. With original glassine. With 11 photographs by Chambi; 4-page bibliography by Jorge Sanhueza loosely inserted, as issued. Wrappers slightly marked, glassine creased and torn at extremities, a few small chips to extremities, a near-fine copy.

£5,000

[169457]

85

NERUDA, Pablo. *Cien sonetos de amor*. Santiago: privately printed, 1959

"TE AMO COMO SE AMAN CIERTAS COSAS OSCURAS SECRETAMENTE, ENTRE LA SOMBRA Y EL ALMA"

First and limited edition, sole printing, one of 250 copies signed by the author and with a lithograph by Chilean artist Nemesio



85

Antúnez, signed by him in pencil, this copy out of series; there were also 50 copies issued with an original watercolour by Antunez and a manuscript sonnet by Neruda.

Neruda wrote the sonnet sequence over a period of three years for his wife, Matilde Urrutia, and dedicated it to her; it is widely regarded as one of his greatest works. The first edition is decidedly uncommon.

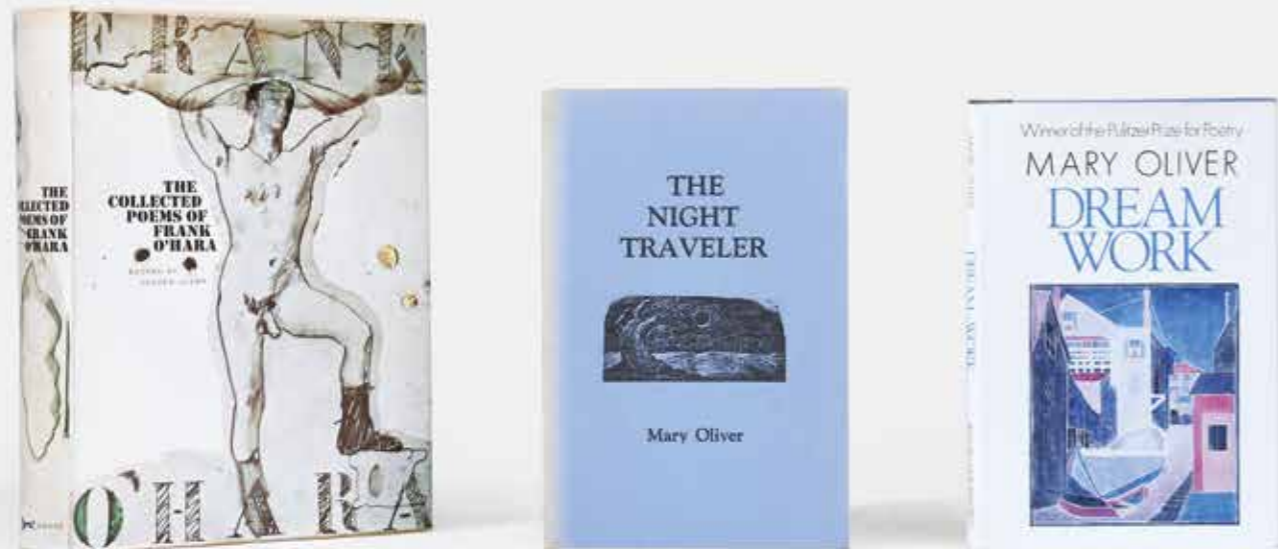
Folio. Original white wrappers, spine and front wrapper lettered in black and red. With original glassine. With a lithographic centrefold by Nemesio Antúnez, signed by him in pencil. Bookseller's ticket to front pastedown. Illustrated plate discreetly reinserted, a couple of tiny nicks to glassine, a near-fine copy.

£6,750

[169453]



85



86, 87, 88

86
O'HARA, Frank. *The Collected Poems.* New York: Alfred A. Knopf, 1971

“AND HERE I AM, THE CENTER OF ALL BEAUTY! WRITING THESE POEMS! IMAGINE!”

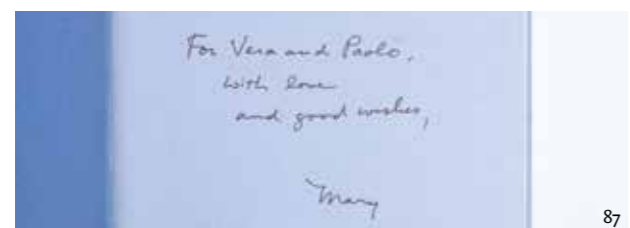
First edition, first printing, in the first issue suppressed dust jacket, featuring a nude design of the author by Larry Rivers dated 10/71, swiftly replaced with a green typographical design dated 11/71. The edition won the National Book Award in 1972.

Large octavo. Original cream cloth, spine lettered in brown, author's name in brown on rear cover, extending onto front cover, buff endpapers, pastedowns printed in brown with text of “Poem (Now the violets are all gone)”, top edge green. Half-tone photographic portrait of the author as frontispiece. Couple of tiny splash marks on top edge, else near-fine in like dust jacket, spine unfaded, tiny nick to head and rubbing to foot, slight crease to spine and head of front panel, still sharp overall.

£950 [162660]

87
OLIVER, Mary. *The Night Traveler.* [Cleveland:] Bits Press, 1978

First edition, first printing, inscribed by the author on the front free endpaper, “February 17, 1979, For Vera and Paolo, with love and good wishes, Mary. Provincetown, USA”. Paolo Vivante (1921–2004) was a Homeric scholar, a fitting recipient of this exploration of “themes



87

of birth, decay, and death through the conceit of a journey into the underworld of classical mythology” (*Encyclopedia Britannica*).

Mary Oliver (1935–2019) won the Pulitzer Prize in 1984 and the National Book Award in 1992. Susan Salter Reynolds has described the “Blake-eyed revelatory quality” of Oliver's writing – a quality reflected in the front cover design.

Octavo. Original blue wrappers, string-bound as issued, covers lettered in black, reproduction of woodcut by William Blake to front cover in black. Spine sunned, scattered pencil annotations to margins: a near-fine copy. ♪ Susan Salter Reynolds, review in *Los Angeles Times*, 30 Aug. 1992.

£3,750 [169326]

88
OLIVER, Mary. *Dream Work.* New York: The Atlantic Monthly Press, 1986

“YOU DO NOT HAVE TO BE GOOD”

First edition, first printing, the very scarce cloth issue. This collection includes the first appearance of Oliver's most ubiquitously loved poem, “Wild Geese”, along with “Starfish”, “Morning Poem”, and “The Journey”.

Mary Oliver's poetry is “an excellent antidote for the excesses of civilization, for too much hurry and inattention, and the baroque conventions of our social and professional lives. [She] is a poet of wisdom and generosity whose vision allows us to look intimately at a world not of our making. The humbling effect of that perspective is her lasting gift to readers” (Matson, p. 164).

Octavo. Original black cloth-backed blue paper boards, spine lettered in gilt, publisher's device in blind on front cover. With dust jacket. Rubbing spine ends, two corners barely bumped, one just worn. A near-fine copy in like jacket, not price-clipped, spine ends and head of rear panel a touch creased, short closed tear to head of rear panel, a few nicks to top edges, notably bright and fresh. ♪ Suzanne Matson, “[Review of] *New and Selected Poems by Mary Oliver*”, *Harvard Review*, no. 4, Spring 1993.

£2,500 [157330]



89

89
OMEGA PRESS: LUCRETIUS. *Lucretius on Death.* London: Omega Workshops Ltd, 1917

A SUPERB BLOOMSBURY ASSOCIATION

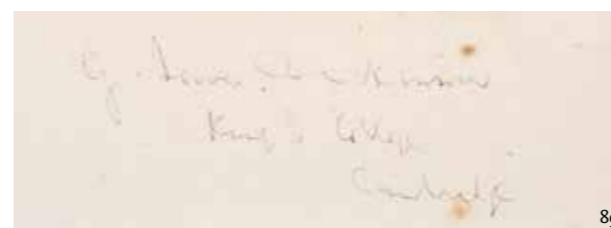
First edition, first impression, of this rare Omega Press publication, one of only four books printed at the experimental design studio founded in 1913 by Roger Fry. This copy is from the library of Fry's intimate friend Goldsworthy Lowes Dickinson, with his ownership inscription on the first blank.

A political scientist and philosopher, Dickinson (1862–1932) first met Fry at King's College, Cambridge, where the two were contemporaries and members of the Cambridge Apostles. Dickinson fell in love with Fry during their final year and, though his feelings were unrequited, the two became lifelong friends, and Fry published a memoir of Dickinson in 1933.

The three key artists of the Bloomsbury group served as directors of Omega Workshops: Vanessa Bell, Duncan Grant, and Fry. The studio, which produced textiles, furniture, and other works of decorative art, was influential but short-lived and closed down in 1919.

Quarto. Original brown wrappers, white label to front cover printed in black. Wrappers creased, some small loss to head, light foxing to label and occasionally to contents. A very good copy.

£2,750 [169630]



89



90

90
PAZ, Octavio. *No Pasaran!* Mexico: Simbad, 1936

PAZ NAILS HIS COLOURS TO THE MAST

First edition, first printing, scarce, with WorldCat locating just three copies: two in Mexico, one at the University of Delaware. Despite a print run of 3,500, very few copies of this publication have survived. This is an early work by Paz, who was awarded the Nobel Prize in Literature in 1990. It shows his early support of the Republicans in the Spanish Civil War.

Paz wrote *No Pasaran!* at the age of 22, and its publication precipitated his invitation to the Second International Congress of Antifascist Intellectuals in Paris, Barcelona, and Valencia the following year, at the recommendation of Pablo Neruda. In Paris he met, among others, Neruda, André Malraux, Cesar Vallejo, and Louis Aragon.

Paz was sympathetic to the Republicans during the Spanish Civil War, as *No Pasaran!* reflects, but later his political views became “very slippery for anyone thinking in rigid ideological categories. Paz was simultaneously a romantic who spurned materialism and reason, a liberal who championed freedom and democracy, a conservative who respected tradition, and a socialist who lamented the withering of fraternity and equality” (Grenier, p. 53).

Octavo, pp. 8. Original pale brown wrappers, front wrapper lettered in red and black. Housed in a black cloth flat-back box. 2 cm closed tear to head of wrappers and leaves, trivial nicks to foot of spine and fore edge of front wrapper. A near-fine copy of a fragile publication. ♪ Yvon Grenier, *From Art to Politics, Octavio Paz and the Pursuit of Freedom*, 2001.

£2,750 [157341]

PLATH, Sylvia. Annotated typescripts of five poems. Smith College: 1950–55

“THIS EXPERIMENT IS A MOST SUCCESSFUL ONE”

A significant collection of five early poems by Plath, with substantive authorial correction, and occasional annotations by Evelyn Page, one of Plath's teachers at Smith College. One example shows Plath responding to the critical comments of her teacher. Later versions of two of these poems were included in Ted Hughes's edition of *Plath's Collected Poems*.

Hughes wrote of Plath's early work: “At their best, they are as distinctive and as finished as anything she wrote later. They can be intensely artificial, but they are always lit with her unique excitement. And that sense of a deep mathematical inevitability in the sound and texture of her lines was well developed early. One can see here, too, how exclusively her writing depended on a supercharged system of inner symbols and images, an enclosed cosmic circus . . . As poems, they are always inspired high jinks, but frequently quite a bit more. And even at their weakest they help chart the full acceleration towards her final take-off” (*Collected Poems*, p. 16).

“The Dark River (P.N.)” comprises 16 lines in 4 stanzas, commencing “You are near and unattainable”. A date (“1948”) has been added by hand. This poem, the earliest in this sequence, was written before Plath went to Smith College; the initials refer to Plath's then-boyfriend, Charles Perry Norton.

“The Invalid” comprises 20 lines in 5 stanzas, commencing “Half-past four on an April morning”. The title has been added by hand, together with a date (“1950”). One incorrectly spelled word has been substituted and a comma changed to a full stop. During Plath's first year at Smith College (autumn 1950 to spring 1951), she did not study creative writing; this poem belongs to this period. Plath kept the poem and later submitted a typescript for one of her courses.

“Aquatic Nocturne” comprises 36 lines in 13 stanzas, commencing “Down where sound takes blind and man like the bronze toes of a woman going or the muffled jargon of a screaming man.”

particular importance is the original line “in wily spirals” which has produced a question of “Color?” on the second word and Plath has accordingly changed “wily” to “ivory”. The poem is included in *Plath's Collected Poems*.

“Van Winkle's Village” comprises 14 lines in 4 stanzas, commencing “Today, although the slanting light remains”. This is annotated “Rewritten” with substantive changes to three lines. The poem first appears in Plath's journal for 15 January 1952 (see Kukil, p. 102).

“Terminal” comprises 14 lines in 2 stanzas, commencing “Bolting home from credulous blue domes”. One line shows Plath's deletion in ink of a single word and the substitution of two words. Plath completed a “special studies” course in poetry with Professor Alfred Young Fisher (1902–1970) in spring 1955. Plath wrote this poem for that course; it was later included in *Plath's Collected Poems*.

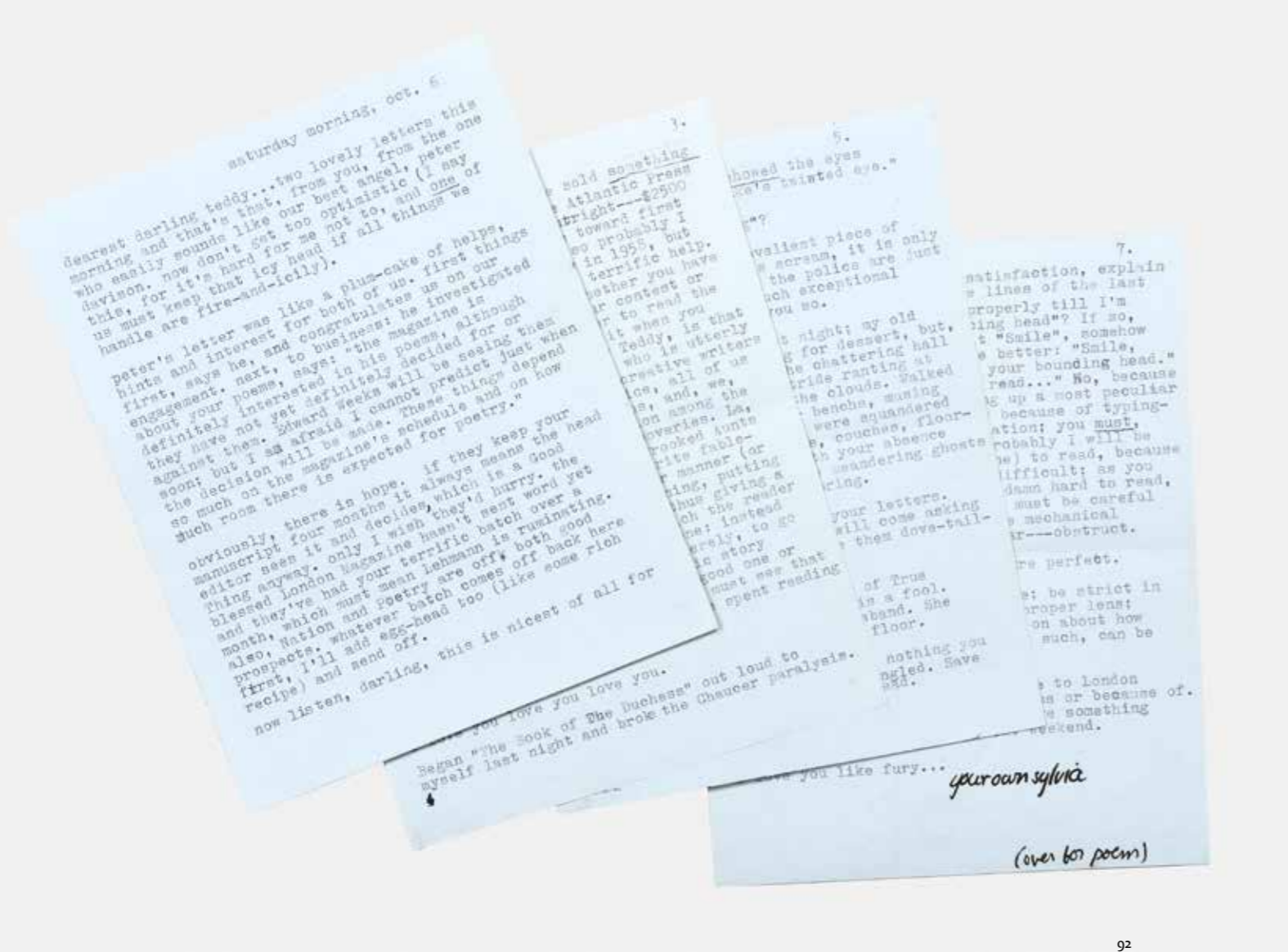
Evelyn Page (1902–1977) served at Smith College as an instructor of English from 1949 to 1953, and then as an Assistant Professor from 1953 to 1956. Under the pseudonym of Roger Scarlett, she and Dorothy Blair (1903–1976) co-wrote a number of mysteries featuring Inspector Kane, including *The Beacon Hill Murders* (1929), *The Back Bay Murders* (1930), and *Cat's Paw* (1931). In her “Information for the Smith College News Office” sheet she listed gardening and fencing as special interests outside her professional field.

We are grateful to Karen V. Kukil, Research Affiliate in English Language & Literature, Smith College, Prof. Amanda Golden, New York Institute of Technology, and Nanci Young, College Archivist, Smith College for their valuable insights into these poems.

5 leaves, comprising: 1) “The Dark River (P. N.)”, typescript, single leaf (269 × 207 mm, no watermark, unevenly trimmed at top), with pencil annotation “67a”; 2) “The Invalid”, carbon typescript, single leaf (279 × 216 mm, “Atlantic Duplicator Liquid” watermark), with pencil annotation “52b”; 3) “Aquatic Nocturne”, typescript, single leaf (280 × 217 mm, no watermark), headed “S.P. .”, with pencil annotation “85”; 4) “Van Winkle's Village”, typescript, single leaf (275 × 216 mm, no watermark), headed “Sylvia Plath / Lawrence House / Smith College / Northampton, Mass.”, with pencil annotation “80/2”; 5) “Terminal”, typescript, single leaf (275 × 216 mm, no watermark), headed “Sylvia Plath / Lawrence House / Smith College / Northampton, Mass.”, with pencil annotation “16/2”. Each housed in a white paper folder and contained within a black cloth folder. Minor paper marks and closed cut to “The Invalid”, minor closed tear to top edge of “Aquatic Nocturne”, crease to left edge of “Terminal”, other minor nicks and creases; a near-fine collection of manuscripts. ♪ Sylvia Plath, *The Collected Poems*, 1981; Kukil, ed., *The Journals of Sylvia Plath 1950–1962*, 2000.

£40,000

[161779]



92

PLATH, Sylvia. Typed letter signed, to Ted Hughes, with a typed draft of "Street Song". "Saturday morning, Oct. 6" [1956]

"MAKE THE VOID HORRIBLE; LET YOUR READER HAVE THE SWEET JOY OF EXCLAIMING: 'AH! HORRIBLE!'"

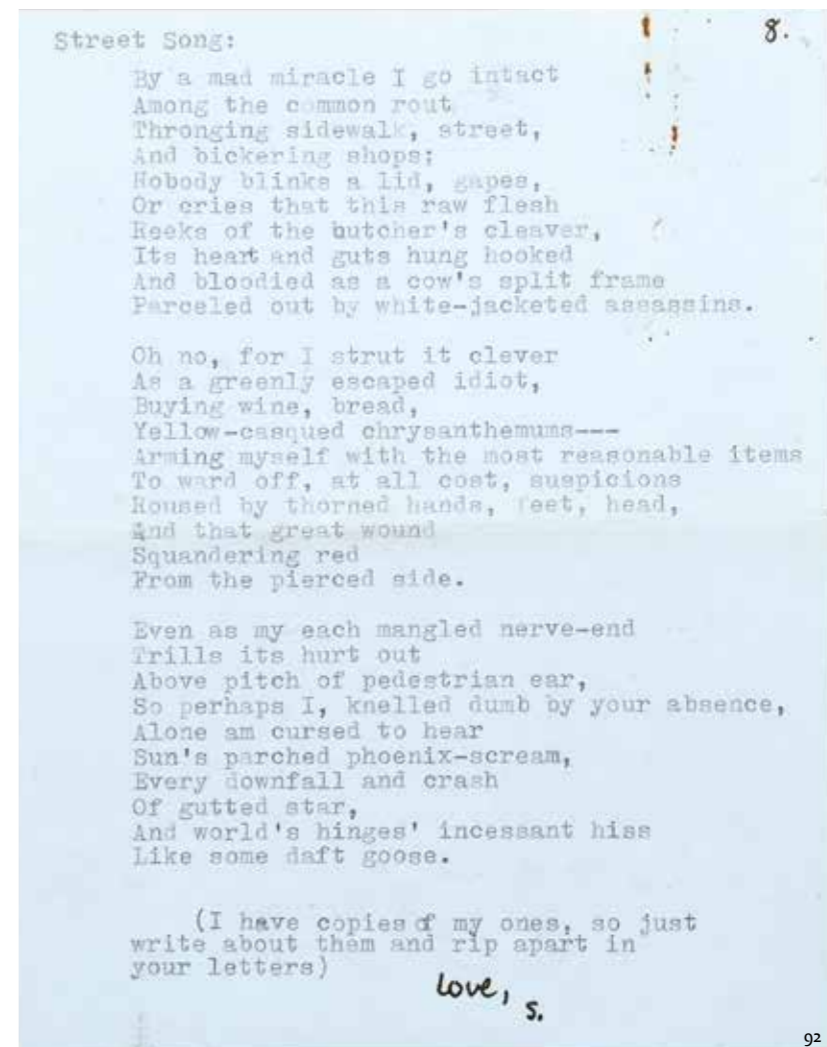
An exceptional, long letter from Sylvia Plath to Ted Hughes showing in great detail their collaborative creative processes and predicting their shared future as great poets. On the final leaf Plath has typed out her poem "Street Song" for Hughes's criticism, adding at the end "(I have copies of my ones, so just write about them and rip apart in your letters)" and signing it "love, s."

Plath opens with news of a letter from The Atlantic's Peter Davison, to whom she had written a week before to introduce Hughes's work to him and ask for advice about literary affairs. She asks Hughes not to "get too optimistic (I say this, for it's hard for me not to, and one of us must keep that icy head if all things we handle are fire-and-icily)". Nevertheless, "Peter's letter was like a plum-cake of helps, hints and interest for both of us," and The Atlantic were interested in both Hughes's poems and his children's fables. Plath, therefore, resolves to "take out two whole days

and type your fables and then Off to Mr. Davison". Davison also enclosed some advice about copyright laws and The Atlantic's novel competition; "Peter, my darling Teddy, is that rare rare good editor type person who is utterly unselfish . . . It would be so nice, all of us being so young, if he could help us, and we, in turn, could give him a reputation".

Plath writes on her workload, the study of Chaucer and St Augustine, and the need to "keep a hard head, not panicking at the seemingly endless stacks of reading". She also suggests that her first collection of poems be titled Firesong and have an epigraph by Yeats.

Besides acting as Hughes's agent and typist, Plath was an essential critic of his work. Particular attention is given to a poem Plath calls "Horses of the Sun", which Christopher Reid in *The Letters of Ted Hughes* calls an early version of "The Horses", which appeared in *The Hawk in the Rain*. If he is correct, then Plath's suggested revisions altered the poem drastically from the sections quoted in this letter. Her lengthy, detailed, and astute criticism is clearly a crucial part of Hughes's writing process: "Send it back, revised, and I'll type out final copy. To go through piece by piece: again, I don't think 'horrible void' is the best you can do; I'm eternally suspicious of editorializing with horribles, terribles, awfuls, and hideouses; make the void horrible; let your reader have the sweet joy of exclaiming: 'ah! horrible!'".



This was acknowledged and appreciated by Hughes, who had written to his brother earlier that year, "As a result of her influence I have written continually and every day better since I met her. She is a very fine critic of my work, and abuses just those parts of it that I daren't confess to myself are unworthy" (Reid, p. 47). He also confessed in a letter to his sister Olwyn that Plath was "as fine a literary critic as I have met" (ibid., p. 46).

Responding to a poem sent earlier by Hughes, Plath writes "I love your poem on the changeling. But please leave off at: 'Fondly I smile / Into your hideous eyes.' Have I your permission? If so, I'll type it up. It's too good a poem-as-poem to get slick and commercial-ironic". She also comments on a plot Hughes sent her in a previous letter ("your new plot is eminently worthy of True Confessions"), and on his continuing efforts at a TV play ("nothing you write should Ever Be Torn Up or Mangled. Save it, bring it to London for me to read").

Perhaps Plath's most insightful note is on complexity: "You must, wicked one, help the reader (probably I will be your most niggling demanding one) to read, because you know, your syntax is very difficult; as you admit yourself, your poems are damn hard to read, they are so complex, and so you must be careful to the death not to let any mere mechanical complexity—punctuation, grammar—obstruct". Plath is equally observant on what she admires in his work,

such as his "athletic inwoven metaphor which makes description both realistic, psychologically valid and musical".

Plath too, sought criticism from her spouse on her work, enclosing with this letter a typed draft of "Street Song". Despite informing Hughes that the poem could be "attacked brutally", he found no fault in it in his reply. "The movement is very good – firm, discreet, passionate. And the statement open, not tortoiséd in imagery" (Reid, p. 65). This suggests that the changes between the version in this letter and that which appeared in Plath's *Collected Poems* were Plath's own.

She signs off the letter by begging Hughes to come to London the next weekend, "I can work amazingly hard if I have something to live for. You. Next weekend. I love you like fury . . . your own sylvia".

8 typed sides, covering 4 sheets of blue letter paper, each folded horizontally, totalling approximately 1,900 words, with 2 autograph additions: "your own Sylvia (over for poem)"; "love, S.". Slight central crease from folding for postage, occasional ink blots to margins; well-preserved in near-fine condition. [¶] Published in volume I of *The Letters of Sylvia Plath*, 2017. Christopher Reid, *The Letters of Ted Hughes*, 2011.

£65,000

[151418]



93

93
PLATH, Sylvia. *Crystal Gazer and Other Poems.* London: Rainbow Press, 1971

THE FAMILY COPY

First edition, first impression, Ted Hughes's copy, inscribed by him on the front free endpaper with a poignant and apparently unpublished poem. This is number 1 of 20 copies bound by Zaehnsdorf in full vellum "in a Kelmscott style", from a limited edition of 400 numbered copies. It passed by descent to Frieda Hughes, with her ownership signature on the half-title.

The *Crystal Gazer* is a collection of 23 of Plath's previously unpublished poems, chosen by Ted's sister, Olwyn. It was the first book published by the siblings' Rainbow Press.

Tall quarto. Original limp vellum by Zaehnsdorf, front cover gilt, red silk ties, top edge gilt, others untrimmed. With the original red cloth folding box. With an illustration by Plath printed on Japanese paper, tipped in before p. v. Box rubbed at extremities: a fine copy in the original box. ♪ Tabor A9.

£5,000 [169280]

94
POPE, Alexander (trans.); HOMER. *The Iliad; [together with] The Odyssey.* London: Bernard Lintot, 1715–26

IN AN ATTRACTIVE STENCILLED BINDING

First edition, one of 750 quarto sets for subscribers, of one of the most important publications of its era, notable for establishing Pope as probably the first true professional poet in English. By presenting the poem in quarto, rather than the folios of Chaucer, Jonson, and Shakespeare, Pope's *Homer* introduced a new format for canonical literature into English publishing, following the pattern established in France around the middle of the 17th century. Pope's third large-scale enterprise, his edition of Shakespeare, completed in 1725, would appear in the same format.

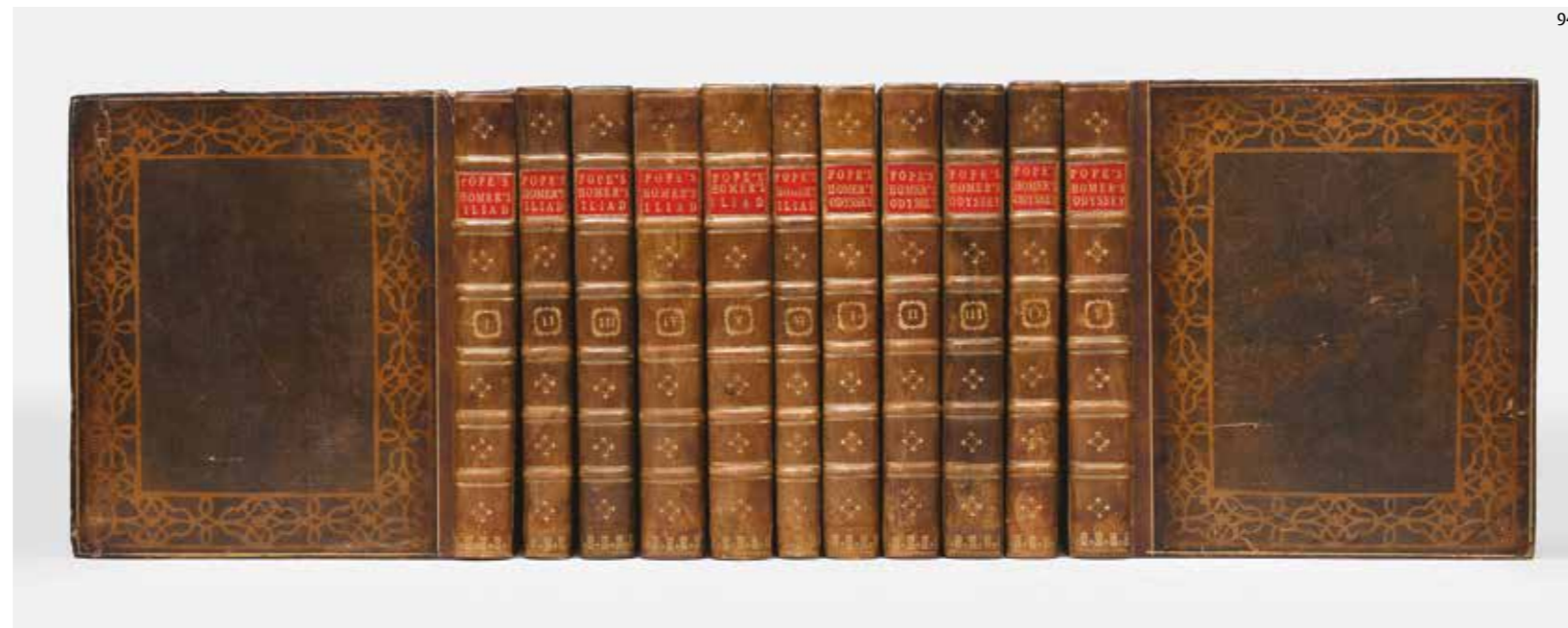
The method of publication by subscription in episodic annual volumes was innovative, allowing Bernard Lintot to use profits



93

generated from one volume to finance printing of the next. Pope signed a contract for his new verse translation of Homer's *Iliad* with Lintot on 23 March 1714, a contract which specified that Lintot could not sell other copies until one month after the poet's 750 special subscribers's copies had been delivered. After that first month, copies were issued in both large paper and small folio format.

The distinctive decorative borders to the covers were created using a stencil, over which a darker brown stain has been applied to the calf. We have traced two other examples of this very unusual binding, one of which is held in the British Library. The same stencil seems to have been used for both, and their edges are also green. While green edges are often a mark of Irish bindings, the provenance of these books suggests that the binder was either



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94

English or Scottish, and producing these stencilled bindings c.1760–80.

Provenance: from the library of Sir Ilay Campbell of Succoth, 1st Baronet, (1734–1823), a Scottish judge and politician, with his bookplates on the front pastedowns. His family library contained many of the ancient classics.

2 works in 11 volumes, quarto (269 × 213 mm). Near-contemporary calf, rebacked, raised bands, dark red morocco labels, spines gilt-numbered direct, compartments decorated with gilt central tool, covers with a single gilt fillet and stencilled decorative border, boards with unusually wide fore edge squares, marbled endpapers, green edges. *Iliad*: engraved frontispiece portrait of Homer by Vertue to vol. I, folding map as frontispiece to vol. II, double-page map to vol I; complete with the Shield of Achilles plate to vol. V, often lacking. *Odyssey*: a different engraved frontispiece portrait of Homer by Vertue and illustrated title page to vol. I. Pictorial head- and tailpieces and opening initial to each book, title pages printed in red and black. Binding edges worn and flaking, corners bumped and fraying consequent to board fore edges projecting beyond book blocks, some edges dust-toned, spots of foxing to contents, nicely wide-margined. A very good copy. ♪ Griffith 39, 47, 75, 93, 112, 116, 152, 155, 159, 166, 170. James M. Osborn, ed., *Joseph Spence: Observations, Anecdotes, and Characters of Books and Men*, 1966.

£9,750 [169767]



95

95
POUND, Ezra. *Cathay.* London: Elkin Mathews, 1915

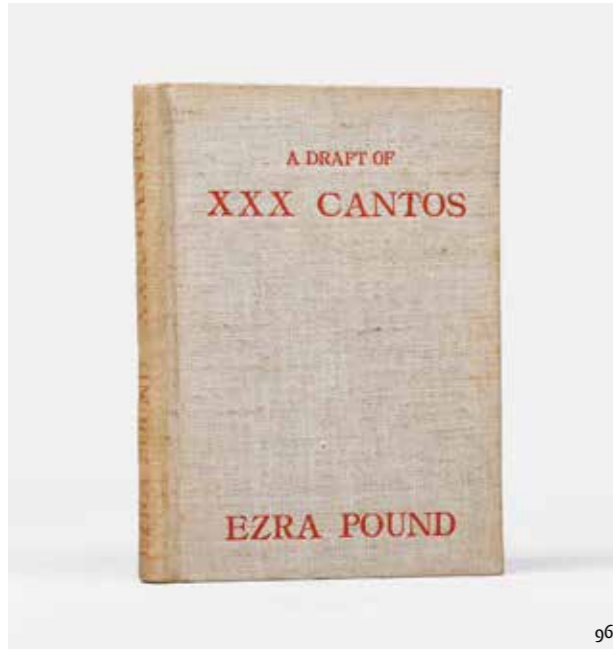
"IT IS LIKE THE FLOWERS FALLING AT SPRING'S END, CONFUSED, WHIRLED IN A TANGLE"

First edition, first impression, of Pound's adaptations from the ancient Chinese poets, this copy exceptionally well preserved in a later glassine jacket.

Pound's *Cathay*, alongside the translations by his contemporary Arthur Waley, were responsible for introducing the great poets of Chinese history to English-speaking audiences in the early 20th century. Pound's adaptations defined the wording and form of Chinese poetry for a generation of readers, leading T. S. Eliot, in his introduction to Pound's *Selected Poems* (1928), to declare his mentor "the inventor of Chinese poetry for our time". The collection includes adaptations of poems by Rihaku (Li Bai), who Pound pointedly notes "flourished in the eighth century of our era. The Anglo-Saxon Seafarer is of about this period. The other poems from the Chinese are earlier". Pound's modern English translation of "Seafarer", one of his best such works, is also included in this collection.

Octavo. Original tan wrappers, printed in black, fore and bottom edges untrimmed. With later glassine. A couple of leaves faintly foxed, else a near-fine copy. ♪ Gallup A9 (1,000 copies).

£1,750 [169561]



96

96
POUND, Ezra. *A Draft of XXX Cantos.* Paris: Hours Press, 1930

First edition, first impression, number 31 of 200 copies printed on Canson-Montgolfier soleil velin paper, from a total edition of 212 copies; there were also 10 signed copies on Texas Mountain paper, and 2 on vellum. This publication marks the first appearance of the poems that would make up Pound's *Cantos*, his magnum opus.

When Cyril Connolly wrote *The Modern Movement* in 1965, he selected *XXX Cantos* as "the best work in Pound's 'poem of some length'". Connolly remarks that "one enters them like a sunlit church with a service going in a dark corner and suddenly the music pierces . . . A moment later all is muttering and mumbling".

The Hours Press was owned and operated by Nancy Cunard, heiress to the Cunard shipping fortune. She first met Pound in 1915, when he approached her mother for support for Joyce and Wyndham Lewis. Cunard was able to fulfil an ambition to learn hand-printing when William Bird, proprietor of Three Mountains Press, agreed to sell her his press and types for £300. By late 1928, she had set herself up at Reanville, 50 miles from Paris, intending to publish experimental literature, with an emphasis on poetry: Pound's developing cantos suited her aims perfectly.

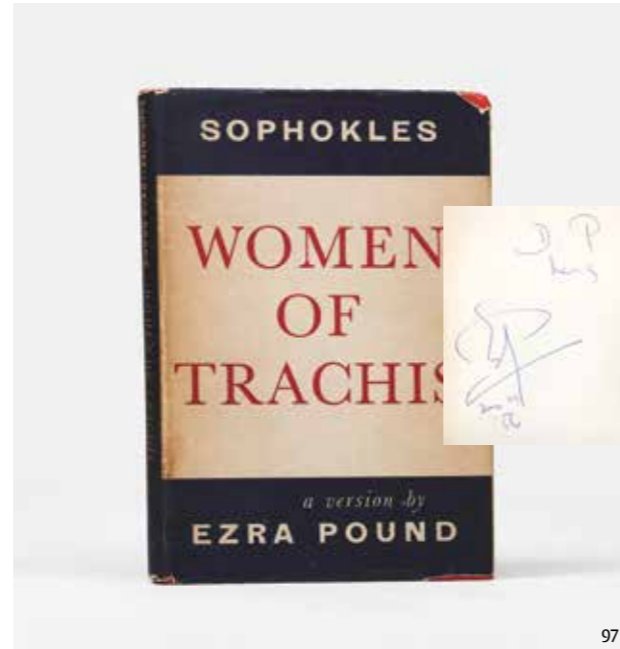
Octavo. Original grey buckram, spine and front cover lettered in red. Woodcut initial letters by Dorothy Shakespear. Bookplate of South African industrialist Sir Ernest Oppenheimer (1880–1957) and ink shelfmark to front pastedown. Spine slightly toned and faded, a few small marks to cloth, contents almost entirely unopened: a near-fine copy. ♪ Gallup A31a; Connolly 66.

£3,000

[164194]

97

POUND, Ezra (trans.); SOPHOCLES. *Women of Trachis.* London: Neville Spearman, 1956



97

PRESENTED TO HIS ESTRANGED WIFE

First edition, first impression, presentation copy, inscribed by the author to his wife on the front free endpaper, "D.P., hers, E.P. Dec 24, '56". Pound presented the book to his wife, Dorothy, from whom he was partly estranged, as a Christmas present in the year of publication.

Pound's inscription is terse but loving: the book is "hers", even if he no longer is. As a gift to an anathemized spouse, the play's content is apposite: Sophocles's tragedy dramatizes the murder of Hercules by his wife, Deianeira.

Octavo. Original red boards, spine lettered in gilt. With dust jacket. Portrait frontispiece of Pound by La Martinelli. Spine slightly cocked and bumped; dust jacket lightly toned, extremities chipped with some small loss, spine and rear panel split and neatly repaired with archival tape to verso, not price-clipped: a very good copy in good jacket.

£3,000

[163731]

98

PRYNNE, J. H. *Kitchen Poems.* London: Cape Goliard Press, 1968

First edition, first impression, signed limited issue, number 6 of 50 copies signed by the author. Prynne's second book of poems, influenced by the American modernist Charles Olson, is now considered one of his finest, though his poetry was not widely appreciated until the publication of his 1982 collected poems.

"The accomplishment of its language, the beauty of its music, and the seemingly hermetic quality of its significances, all combined to give an almost mythic quality of luminous opacity to the writing" (*Poetry*).

Large octavo. Original red boards, spine lettered in silver, brown endpapers. With dust jacket. Diagram to title pages printed in red, green patterned interleaves numbered in red. Jacket rubbed, extremities nicked, partially erased pencil annotation to front flap, price-clipped: a fine copy in very good jacket.

£850

[169628]



99

99

QU, Yuan; ZHU, Xi (ed.). *Chuci jizhu* ("The Songs of Chu"). Beijing: Renmin wenzue chubanshe, 1953

CHINA'S HOMER

First edition, first printing, with a splendid provenance, of this fine press presentation of the *Songs of Chu*, China's second oldest poetry anthology and the defining work of its most famous poet. This edition photographically reproduces an exceptionally scarce 13th-century printing of the *Songs* gifted to the Beijing Library in 1952 by the bibliophile Liu Shaoshan and considered one of the library's most important acquisitions.

Loosely inserted is the printed name card of the language scholar Yang Tsung-han (1901–1992) with his inscription: "Monsieur et Madame Rygaloff avec l'hommage de Tsung-Han Yang". Yang was one of the leading language educators of the Republican and early Mao periods. The inscription likely refers to Alexis Rygaloff (1922–2007), a French expert in Chinese linguistics and a student of Paul Pelliot.

The majority of the *Songs of Chu* is attributed to Qu Yuan (c.340–278), the first in a long line of famous Chinese poets. The contents include Qu's most famous composition, the *Li Sao*, "which translates shamanic longing for a spirit lover into the yearning for an ideal king that is central to the ancient philosophies of China. Qu Yuan was as important to the development of Chinese literature as Homer was to the development of Western literature" (Sukhu). A version of the *Songs* with a commentary by the Confucian scholar Zhu Xi (1130–1200) quickly became the most widely circulated form of the text and was adopted for the edition from Liu Shaoshan's library.

This edition was produced in a run of 3,000 copies for libraries, collectors, and scholars. Liu's donated text was reprinted again in 1972, with copies presented as gifts to foreign leaders by Mao during state visits.

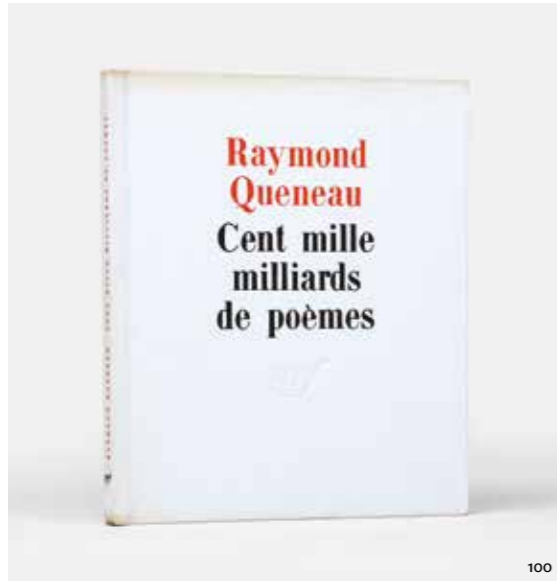
6 volumes, octavo (195 × 131 mm). Original brown paper wrappers, white xianzhuang stitching, front covers lettered in black. Housed in publisher's blue cloth folding case with title label and bone toggles. Mild toning to contents. A fine copy in near-fine case with light scuffing and soiling, old manuscript price on lining. ♪ Gopal Sukhu, ed., *The Songs of Chu*, 2013.

£1,500

[160511]



98



100

100
QUENEAU, Raymond. Cent mille milliards de poèmes. [Paris:] Gallimard, 1961

First edition, first printing, one of 250 copies hors commerce, from a total edition of 3,000. *One Hundred Thousand Billion Poems* is a set of ten sonnets printed on card, with each line printed on a separate strip. Each sonnet shares the same rhyming words, so that different lines from the ten sonnets can be combined with each other, allowing for a quadrillion (10 to the power of 14) different poems.

Quarto. Original embossed white buckram, spine and front cover lettered in red and black. Text printed in red and black. Boards toned at head, a near-fine copy.

£750 [169684]

101
QIANLONG; WESTON, Stephen (trans.). Ly Tang, an Imperial Poem, in Chinese, with a Translation and Notes. London: C. & R. Baldwin, 1809; [with] — The Conquest of the Miao-Tse, an Imperial Poem, Entitled a Choral Song of Harmony for the First Part of the Spring. London: C. & R. Baldwin, 1810

“BUT WHAT IS A TIGER WHEN COMPARED WITH THE ANIMAL WHICH MR. WESTON HAS VENTURED TO BESTRIDE!”

First editions, decidedly scarce in commerce, of these studies of two poems by Emperor Qianlong, China's Louis XIV. Records show only one copy of *Miao-Tse* and none of *Ly Tang* appearing at auction in the last 50 years, while WorldCat records less than a dozen copies of each in institutional collections.

Qianlong's "Li Tang" (romanized by Weston as Ly Tang) is an ode to a Ming dynasty Chinese porcelain aesthetic known as "chicken cup", still considered today to be the crowning glory of any Chinese porcelain collection. Following its composition in 1776, the poem was often included in the design of Qing dynasty reproductions of chicken cups. Examples of these can now be found in the Palace Museum, British Museum, and other major museums, and an encounter with one inspired Weston to produce his translation,



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leaving "my readers to give, with a better knowledge of the genius of the language, an improved version" (p. 3). "The Conquest of the Miao-Tse", dedicated to Sir George Staunton, generated no little controversy in the *Quarterly Review* when it was published – a controversy evincing the fragility of European understanding of the Chinese language in the early 19th century.

Weston (1747–1830) was an antiquarian and classical scholar. He produced the first English translation of the Rosetta Stone, presented verbally at a Society of Antiquaries meeting in 1802.

Bound at the end of this volume are ten plates from the translator's *Siao Çu Lin*, or a Small Collection of Chinese Characters, *Analysed and Decomposed* (1810).

2 works bound as 1 (218 × 134 mm), pp. [iv] + 22; [i] + 60. Contemporary calf, recently pragmatically rebacked with black spine labels lettered in gilt, boards tooled with gilt double-fillets and floral corner-roundels, additional blind-dotted frame, board edges with scrolling gilt rolls, turn-ins hashed in blind, endpapers renewed with traces of original marbled endpapers still visible, edges trimmed. *Ly Tang* with folding engraved frontispiece reproducing the poem in Chinese, vignette of porcelain cup on title page; *Miao-Tse* with engraved title page and 5 similar plates. Couple of contemporary annotations in texts. Boards lightly stained, two tips worn. *Ly Tang*: frontispiece shaved at top edge, just touching extremity of engraving, fore edge of title page stained and conserved, text unaffected; *Miao-Tse*: contents and plates well-preserved with occasional staining and browning. Very good copies. ♣ Cordier (2nd edition) 1789–91; Löwendahl 1093; Lowndes 2882; Lust 745.

£1,800 [162860]

102
RAHON, Alice; MIRÓ, Joan (illus.). Sablier couché (Hourglass Lying Down). Paris: Editions Sagesse, 1938

“MORE OF A TALISMAN THAN A BOOK”: INSCRIBED TO PEGGY GUGGENHEIM

First and signed limited edition, number 17 of 75 copies only, signed and numbered by the author, presentation copy from Alice Rahon to Peggy Guggenheim, inscribed by the author on the front free endpaper, "à Peggy Guggenheim, avec le grande amitié d'Alice Paalen, le 14 Janvier 1939". At the foot of the page she has inscribed two lines from her poem "Muttra" ("Seins délivrés qui



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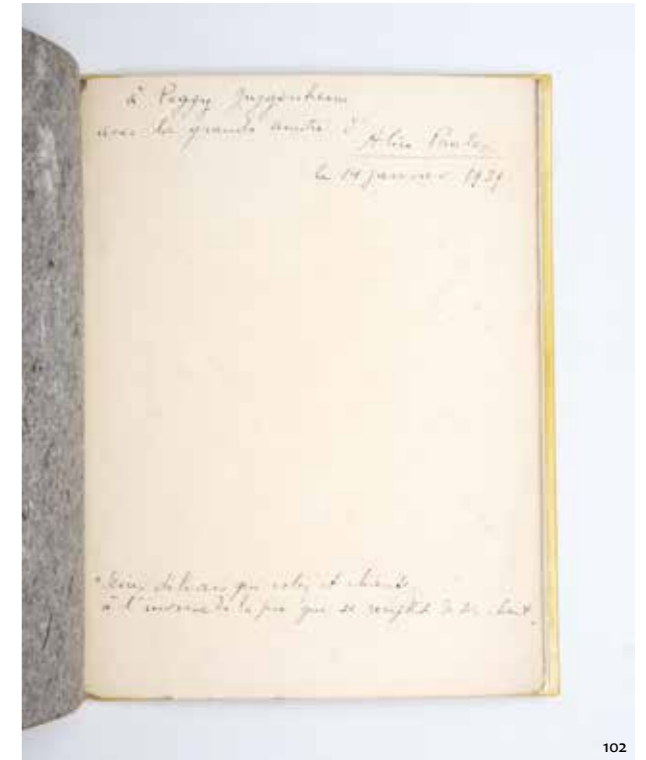
volez et chantez, à l'inverse de la pie qui se remplit de son chant") and on the rear free endpaper, "On ne mettra jamais le feu à cette grange . . .". The frontispiece is signed and numbered 17/75 in pencil by Miró.

This is the second of three books of poetry by surrealist poet turned painter Alice Rahon, which she published under her married name, Paalen. Upon publication, it was praised by André Breton, who considered it to be "more of a talisman than a book" (MOCA, p. 7). Rahon was born in France, moving to Paris in her twenties and arriving at the height of the avant-garde. Rahon's work was included in two exhibitions at Art of This Century, Guggenheim's New York gallery: *31 Women* (1943) and *The Women* (1945), which emphasized the role of female artists in the modern avant-garde. In 1945 the San Francisco Museum of Art presented the first of two solo exhibitions of her work.

Rahon's first husband was the Austrian-Mexican artist Wolfgang Paalen: in 1939, the year this copy was inscribed, he had an exhibition at Peggy Guggenheim's recently opened Guggenheim Jeune Gallery in London. Rahon's work has gained new acclaim in recent years following major Surrealist survey shows such as *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* (2012) at LACMA, and *Fantastic Women* (2020).

Rahon exhibited regularly in prominent galleries across the United States and Mexico, as well as Paris and London. Her and her husband's circle of friends included André Breton, Paul Éluard, Anaïs Nin, Pablo Picasso (with whom Rahon had a love affair), Leonora Carrington, Man Ray, Joan Miró, Diego Rivera, and Frida Kahlo. She later settled permanently in Mexico, becoming a citizen and a leading member of Mexico's avant-garde community. After her divorce, she re-established herself under her mother's maiden name, Rahon.

Octavo. Original wrappers bound in a decorative vellum, with black and orange calf onlay binding on yellow calf by Georges Leroux after a design by



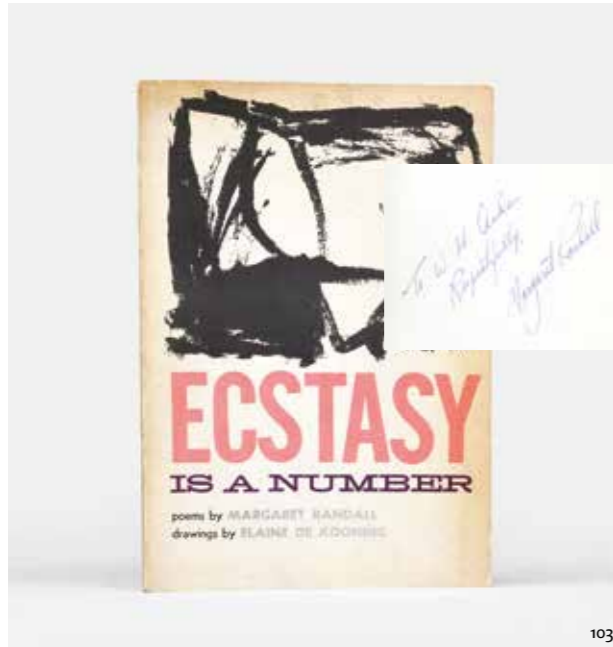
102

Miró, dated 1985, spine lettered in red and black, reversed calf doublures and endpapers. Housed in a quarter yellow calf chemise with grey boards and reversed calf lining, all housed in a yellow calf entry slipcase with grey cloth boards. Frontispiece etching printed in red on a yellow paper cutout pasted down on Arches laid paper, lower edge untrimmed (sheet size: 16 × 20,5 cm). A fine copy. ♣ Malet-Cramer, No. 5. Museum of Contemporary Art, Alice Rahon: Poetic Invocations, 2019.

£22,500 [150750]



102



103

103
RANDALL, Margaret; Elaine de Kooning (illus.). Ecstasy is a Number. New York: Orion Press, 1961

INSCRIBED TO AUDEN

First edition, first printing, inscribed by the author on the half-title, "To W. H. Auden, Respectfully, Margaret Randall".

Randall is an important American feminist, poet, and revolutionary. She became friends with De Kooning in New Mexico in 1958, and moved there in 1961, where she co-edited *The Plumed Horn*. On her return to the USA in 1984, the government ordered her deported as it considered her writing to be "against the good order and happiness of the United States" (*Poetry*). With the support of fellow writers and activists, she won her case in 1989, and has subsequently taught at several American universities. Both she and Auden had work published in *New Measure*, No. 1, Autumn 1965.

Octavo. Original yellowish-white wrappers, front cover lettered in black, pink, purple, and grey, design in black, price on rear cover in black. With 11 full-page black and white illustrations by de Kooning. Wrappers a little toned and soiled, a few splash marks to head of front cover, slight rubbing to extremities, internally fresh. A very good copy indeed.

£1,250 [159845]

104
RILKE, Rainer Maria. Das Stunden-Buch. Leipzig: Insel-Verlag, 1905

"LET EVERYTHING HAPPEN TO YOU: BEAUTY AND TERROR. JUST KEEP GOING. NO FEELING IS FINAL"

First edition, first printing, number 147 of 500 copies, of Rilke's first major publication. Edgar Snow, Rilke's English translator, praised the *Stunden-Buch* as "one of the strongest inaugural works in all of modern poetry. It arrives as if out of nowhere and seems to want to wipe the slate clean."



104

Octavo. Original linen-backed boards, titles to front cover in black and red and woodcut fountain design by Tiemann in black, top edge orange, others untrimmed. Decorative initials in red, woodcut title page and headpiece by Walter Tiemann. Ink ownership inscription of one "Alice Shroether" to front free endpaper. Slight lean to spine, some ruffling along fore edge of boards, sound and clean within, except for patches of offsetting at pp. 10–11 from a (now absent) cutting laid in: a near-fine copy.

£1,750 [169626]

105
RILKE, Rainer Maria. Das Buch der Bilder. Leipzig: Insel-Verlag, 1913

First edition thus, presentation copy, inscribed with a four-line poem on the third preliminary blank for his friend Lucy von Goldschmidt-Rothschild (1891–1977). This is one of 50 deluxe copies printed on japon and specially bound by the Weimar School of Fine Arts: the deluxe issue was one of the most lavishly produced volumes of Rilke's poems done in his lifetime, and would have functioned as a fitting gift for its aristocratic recipient.

Das Buch der Bilder, first published in 1902, was a key early achievement for Rilke's poetic development. "This book describes and animates the world in pictures and narrative vignettes. It is easy to see what von der Heydt meant when he praised *Das Buch der Bilder* as being exquisite 'jewelry'" (Freedman, p. 116). One of the most exquisite of these is Rilke's vision of fountains as "those incomprehensible trees of glass" ("den unbegreiflichen Bäumen aus Glas").

Lucy von Goldschmidt-Rothschild first met Rilke in November 1914, at the Frankfurt home of her older sister Lili Schey von Koromla, and developed a close relationship, visiting him in Munich several times, including with her fiancé Edgar Spiegl von Thurnsee. Lucy married Edgar in 1917, and the front pastedown has her bookplate using her married name Lucy Spiegl. Rilke's inscription quotes in full a poem he composed in Ronda, Spain, in January 1913: "Ich Wissender: oh der ich eingeweiht / in alles Handeln bin und mich nicht rühre, / fortwährend tritt der Held aus meiner Thüre / hinausentschlossen, wie mit mir enzweit . . .



105

/ Rainer Maria Rilke" ("I, knower, possessing the secrets / of all action and not stirring, / while the hero strides out of my door / outward-resolved, as if breaking off with me"). Given Rilke's romantic nature, it is tempting to read into this quotation a reference, playful or otherwise, to Lucy's decision to marry Edgar.

Quarto. Original yellow morocco by the Grand-Ducal Saxon School for Fine Arts, Weimar, spine and front cover lettered in gilt, vignette flower design to front cover in gilt, marbled endpapers, top edge gilt, others trimmed, yellow silk bookmark loosely inserted. Tiny marks to covers, else a fine copy. ¶ Ralph Freedman, "Das Studen-Buch and Das Buch der Bilder: Harbingers of Rilke's Maturity", in Erika Alma Metzger & Michael M. Metzger, eds, *A Companion to the Works of Rainer Maria Rilke*, 2001.

£25,000 [169535]

106
RILKE, Rainer Maria. Duineser Elegien. Leipzig: Insel-Verlag, 1923

First edition, first printing, trade issue, of Rilke's great poetic cycle, rarely found in the jacket. The trade edition was issued simultaneously with the limited edition of 300 copies.

Rilke suffered from a deep depression throughout the 1910s and spent years struggling to write. Although he began the *Duino Elegies* in 1912, the events of the First World War further strained his mental state, and he feared he would never finish the poems.

In 1921, Rilke journeyed to Switzerland, where he stayed at the Château de Muzot. In a frenzy, triggered by the death of a friend's daughter, Rilke wrote *Sonnets to Orpheus* and completed the *Duino Elegies* in less than three weeks. "I see an infinite blessing in the fact that with the same breath I was enabled to fill both sails: the little rust-colored sail of the *Sonnets* and the gigantic white sail of the *Elegies*" (Boney, Appendix A).

Octavo. Original orange cloth, front board lettered in gilt. With dust jacket. Titles printed in green. Bright boards slightly bowed, lower corners bumped, contents lightly toned; spine panel of jacket reinforced with tape on verso, a few chips and closed tears to edges with neat tape repairs, a little marked: a near-fine copy in a good example of the fragile jacket. ¶ Elaine E. Boney, ed., *Duineser Elegien*, 1975.

£2,500 [155281]



106



107

107

RILKE, Rainer Maria. *Die Sonette an Orpheus*. Leipzig: Insel-Verlag, 1923

First edition, deluxe issue, number 129 of 300 copies on handmade paper by W. Drugulin, deluxe copy in the full calf binding by H. Sperling. Copies are known in both green and blue calf. The *Sonnets to Orpheus* is considered, along with the *Duino Elegies*, Rilke's masterpiece. They were composed in what the author described as a "savage creative storm" during February 1922.

The collection was dedicated, as a "grab-mal" ("grave-marker"), to Wera Ouckama Knoop (1900–1919), whose death from leukemia inspired the sonnets. The 19-year-old dancer and musician was the daughter of Rilke's friend Gerhard Ouckama Knoop and a close friend of Rilke's own daughter Ruth. David Young notes, in introducing his 1987 English translation of the *Sonnets*, that Rilke "does not center his poem on love for a particular person, but writes instead a kind of extended love-poem to the world, celebrating such diverse love-objects as mirrors, dogs, fruit, ancient sarcophagi, roses, a strip of cloth, unicorns, breathing and childhood".

Octavo (214 × 139 mm). Bound for the publishers by H. Sperling in green calf, spine lettered in gilt with raised bands, boards ruled in gilt, front cover with gilt wreath emblem in centre, turn-ins gilt, gilt and green painted endpapers, top edge gilt, others untrimmed. Engraved bookplate of Wilhelm Kesten to front pastedown. Slight sunning to spine, sound, clean within: a near-fine copy.

£4,500

[169526]

108

RIMBAUD, Arthur. *A Season in Hell*. [New York:] The Limited Editions Club, 1986

First edition thus, number 783 of 1,000 copies signed by the illustrator Robert Mapplethorpe and the translator Paul Schmidt in pencil and retaining the publisher's 4-page "Limited Editions Club



108

Letter", loosely inserted as issued. Mapplethorpe's illustrations "display a certain visionary quality" (Classe, p. 1168).

In the translator's introduction, the poet, actor, and librettist Schmidt (1934–1999) comments that Rimbaud's poem "is a work of adolescent passion – not the passion of exuberance, but passion as suffering. It is the record of a failed attempt to create a new identity by creating a new world. Passion is universal, yet some particular facts may help to explain Rimbaud's feelings, to illuminate the smoky density, the nerve-edge screams, the sulphurous flicker of this little book" (p. vii). Originally self-published by Rimbaud as *Une Saison en Enfer* in 1873, this prose poem was finished in a frenzy after the break-up of his relationship with Verlaine, who wounded him with a revolver in the summer of that year.

Quarto. Original red morocco, black lettered spine and front cover. Housed in the publisher's plush-lined black cloth slipcase. With 8 tissue-guarded photogravure plates by Robert Mapplethorpe; parallel texts in French and English. The binding vibrant and firm, internally crisp, a fine copy. ¶ Olive Classe, ed., *Encyclopedia of Literary Translation into English*, vol. 2, 2000.

£1,500

[139016]

109

ROCHESTER, John Wilmot, Earl of. *The Poetical Works*, edited by Quilter Johns. [Halifax:] The Haworth Press, 1933

First edition thus, number 32 of 50 copies printed on handmade paper and bound in goatskin, one of the finest modern editions of the great Restoration poet.

According to master printer Vivian Ridler, the Haworth Press was founded by G. K. Pratt and type for some of the books was set up by hand, although most of the printing was done by Sherratt & Hughes of Manchester, as is the case here.



110

Octavo. Original russet niger by Sangorski & Sutcliffe, blind-tooled "hinge" motif around raised bands, top edge gilt, others untrimmed. With the original fleece-lined patterned paper slipcase. Portrait frontispiece of Rochester with tissue guard, wood-engraved dragon motif at colophon. Spine sunned, a couple of marks and scuffs to leather, light offsetting to margins of outer leaves, faint spots of foxing to paper edges, contents crisp and clean; an excellent copy.

£1,000

[153734]

110

ROSSETTI, Christina. *Goblin Market and Other Poems*. London: Macmillan and Co., 1862

First edition of Rossetti's first book of poems, "universally praised by reviewers as the herald of a new voice and an original talent" (ODNB), with two illustrations by her brother Dante Gabriel.

Octavo. Original blue vertically-ribbed cloth (binding A, no priority), spine lettered in gilt, covers decorated with woven frame and dot design in gilt on front cover and blind on rear, brown coated endpapers. Housed in a custom blue cloth folding box by Temple Bookbinders. Frontispiece and title page vignette by Dante Gabriel Rossetti, with tissue guard. Neat ownership signature of one S. M. Howard, dated 1864, to recto of frontispiece. Binding remarkably bright, just a few tiny bumps to extremities, trace of bookplate removal to front pastedown, faint foxing to first few leaves, else clean internally. A near-fine copy. ¶ Ives A3.1 (second state, "anguish fear" corrected to "aguish fear" on page 26, line 17, no priority).

£3,750

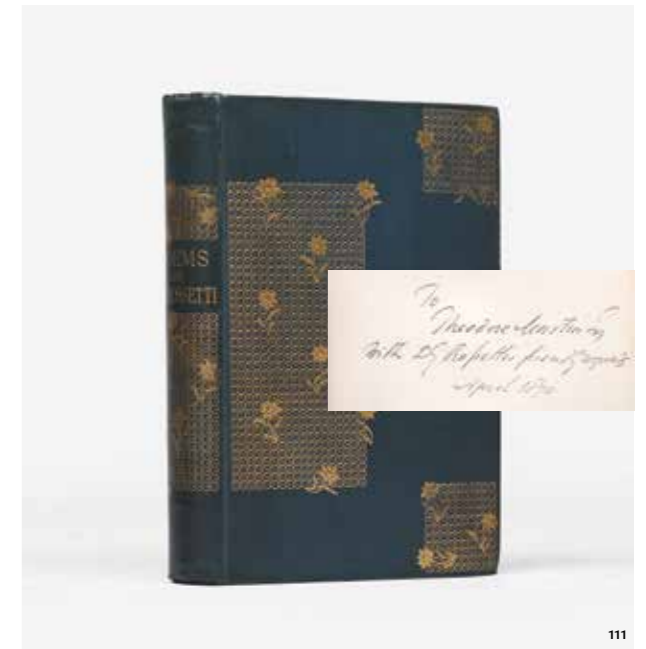
[168709]

111

ROSSETTI, Dante Gabriel. *Poems*. London: F. S. Ellis, 1870

FROM ONE TRANSLATOR OF LA VITA NUOVA TO ANOTHER

First trade edition, presentation copy, inscribed by the author on the half-title, "To Theodore Martin Esq., with D. G. Rossetti's friendly regards, April 1870". A biographer and versatile translator, Martin (1816–1909) published versions of Horace, Catullus, Virgil,



111

and Dante's *Vita Nuova*, the latter in 1862, the year after Rossetti published his own version in *The Early Italian Poets*.

Rossetti sent Martin this copy on publication; Martin acknowledged receipt in a letter, dated 28 April: "My dear Rossetti, I was on the point of writing to express my personal thanks to you for the admirable additions you have made to our poetical literature – for I got your book as soon as it was out – when a copy of it with your inscription reached me. I will not say how highly I value this act of remembrance, & how doubly welcome it has made your book" (Fredeman, p. 526). He and Rossetti kept up an occasional correspondence over the next two decades.

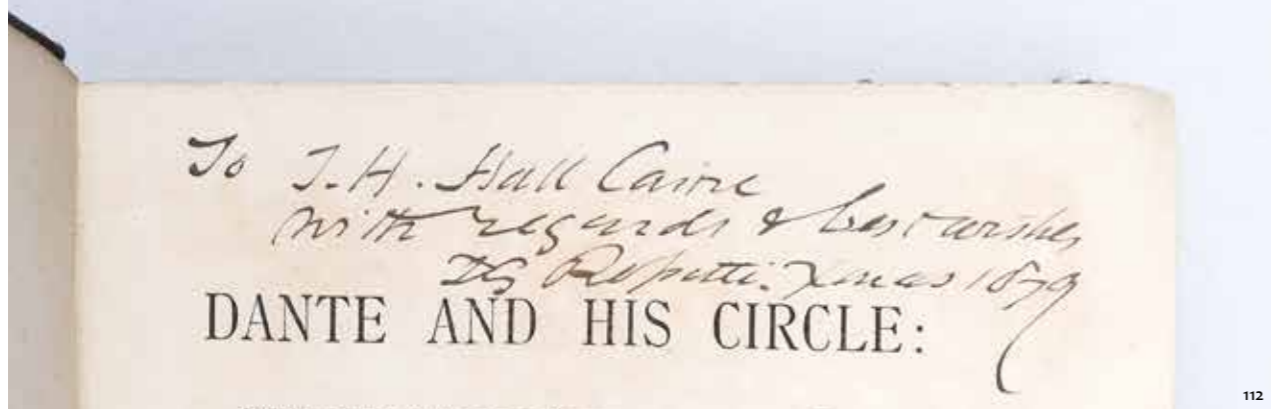
Rossetti's first commercially published collection of original poems was preceded by two private printings in 1869 and 1870. The events leading up to publication are notorious: when the poet's wife Elizabeth Siddal died in February 1862, Rossetti buried the original manuscripts of his poems with her in Highgate Cemetery. When he began composing new poems in 1869, he secretly exhumed the manuscripts from her grave and published them the following year.

This edition is "perhaps most remarkable for being one of the first books to be designed throughout by an author. Over a period of nine months, Rossetti supervised the printing of the proofs while painstakingly designing the covers and endpapers. The result had a great influence on writers and designers of the 1880s; Oscar Wilde's *Poems* (1881) and several of Walter Pater's books clearly were modeled on Rossetti's unique volume" (Stetz & Lasner, p. 32). This copy is in an early state binding, before the spine was recut, with an unsigned gathering bound at the rear.

Octavo. Original blue cloth, spine lettered in gilt, spine and covers elaborately decorated in gilt, illustrated endpapers, untrimmed edges. Housed in a green quarter morocco slipcase and chemise. With 4 pp. of publisher's advertisements bound-in at rear. Old bookseller's description tipped-in to first page of advertisements. A little rubbed, a couple of bumps and small creases to extremities of cloth, tiny stain to front cover, half-title split from gutter at head with some very marginal loss. A very good copy. ¶ William E. Fredeman, ed., *The Correspondence of Dante Gabriel Rossetti: The Chelsea Years, 1863–1872: Volume IV, 1868–1870*, 2004; Margaret D. Stetz and Mark Samuels Lasner, *England in the 1880s: Old Guard and Avant-Garde*, 1989.

£3,000

[163320]



112

ROSSETTI, Dante Gabriel. *Dante and His Circle.* London: Ellis and White, 1874

INSCRIBED AND SENT BY ROSSETTI TO THOMAS HALL CAINE

First edition thus, presentation copy, inscribed by the author on the title page to his friend and “constant correspondent”: “To T. H. Hall Caine, with regards & best wishes, D. G. Rossetti, Xmas 1879”. Thomas Henry Hall Caine (1853–1931) was Rossetti’s closest friend in the last years of the poet’s life and his first biographer after his death.

Their friendship began in July 1879, when one of Caine’s lectures, “The Poetry of Dante Gabriel Rossetti”, was published in *Colburn’s Magazine*. Caine sent a copy to Rossetti, who wrote back that same month, the first of some 200 letters they would send one another over the next two years. Rossetti later described them as “among the largest bodies of literary letters I ever wrote” (Caine, p. v). In one of the earliest, dated 23 November 1879, Rossetti offered to send Caine a copy of his latest work: “Have you got – or do you know – my book of translations called *Dante and His Circle*? If not, I’ll send you one”.

Caine visited Rossetti’s Chelsea home in September 1880, and was invited to live there the following year to look after the housebound Rossetti. He remained until Rossetti’s death in April 1882, after which he published his first major work, *Recollections of Dante Gabriel Rossetti*, the first biography of the poet. In it, he described how their friendship “extended over a period of between three and four years. During the first two of these years I was his constant correspondent; during the third year his attached friend; and during the portion of the fourth year of our acquaintance terminating with his life, his daily companion and housemate” (p. 96).

The biography launched Caine’s career as a writer; over the following two decades, he became one of the most popular writers of the century. *The Christian* (1897), which had taken inspiration from Rossetti’s painting *Mary Magdalene at the Door of Simon the Pharisee* (1858), became the first novel in Britain to sell a million copies; he was the dedicatee of *Dracula* (1897); and his novel *The Manxman* (1894) was filmed twice, first by George Loane Tucker in 1916, and then by Alfred Hitchcock in 1929, the director’s last silent production.

Dante and His Circle was first published as *The Early Italian Poets* in 1861. It was reissued in this revised and expanded form and includes Rossetti’s own translations of lyrics by Dante and his contemporaries.

Octavo. Original green cloth, spine lettered in gilt, spine and covers ruled in gilt. A little marked and rubbed, a couple of light abrasions to cloth, small ink stain to head of spine and top edge, endpapers and outer leaves lightly foxed, a few sprung gatherings neatly reinserted, small rust-stains around staples, contents otherwise clean. A good copy. ♣ Rossetti 29. Thomas Hall Caine, *Recollections of Rossetti*, 1882.

£3,000

[157678]

113

SACKVILLE-WEST, Vita. *The Land.* London: William Heinemann Ltd, 1926

PRESENTED TO HER LOVER, AT THE COUNTRY HOUSES WHERE THEY BUILT A “FANTASY LOVE-WORLD”

First edition, first impression, presentation copy, inscribed by the author on the front endpaper with a line from the poem, “Margaret from Vita. Long Barn April 1928. ‘Water alone remains untouched by snow’”, and on the rear free endpaper with two Sackville family mottos, “‘Toujours loyal [always faithful].’ Aut nunquam tentes, aut perlice [either do it perfectly, or never attempt it]. Knole April 30 1928.”

The recipient was the American novelist, translator, and literary agent Margaret Leland Goldsmith (1894–1971). Sackville-West first met Goldsmith in Berlin, in the spring of 1928, and the two quickly became romantically involved. In a letter to Virginia Woolf, dated 28 February, Sackville-West described Goldsmith as a “lady whose morals I strongly suspect”, a code she used when recognizing a fellow lesbian (*Letters*, p. 215). The two shared a passion for Rilke, whose poems Goldsmith helped Sackville-West translate; the latter’s edition of his *Duineser Elegien* was published by the Hogarth Press in 1931. Goldsmith dedicated her novel *Belated Adventure* to Sackville-West; the dedication copy is still held in the library at Sissinghurst.

The Land is “an ambitious attempt to write a modern version of Virgil’s *Georgics* by celebrating the annual round of the Kentish farming year” (ODNB). It was a critical and commercial success and won the Hawthornden Prize in 1927.

Octavo. Original brown cloth, white paper spine label printed in red, fore and bottom edges untrimmed, spare spine label loosely inserted. With dust jacket, illustrated by George Plank. Small mark to foot of spine, endpapers lightly browned and foxed, contents clean; dust jacket rubbed and toned, lightly worn at extremities, trace of tape residue to front panel: a very good copy indeed in very good jacket. ♣ Cross & Ravenscroft-Hulme A13(a). Louise DeSalvo & Mitchell Leaska, eds, *The Letters of Vita Sackville-West to Virginia Woolf*, 1984; Victoria Glendinning, *Vita: The Life of Vita Sackville-West*, 1983.

£1,500

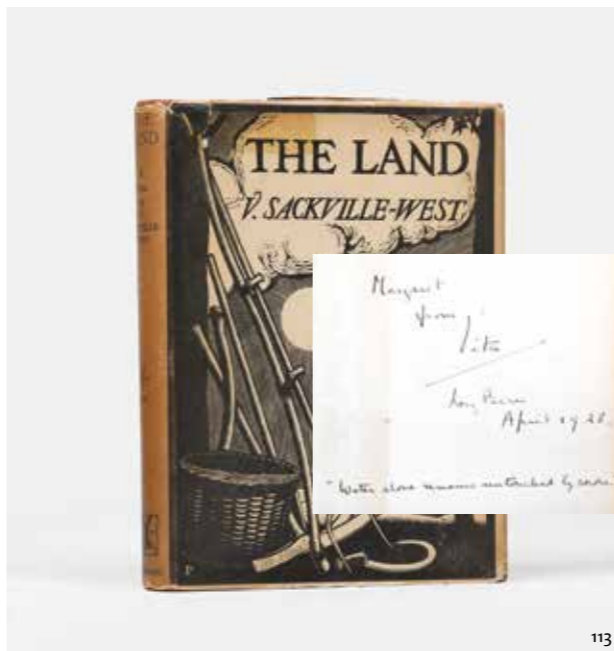
[162438]

114

SACKVILLE-WEST, Vita. *Solitude.* London: The Hogarth Press, 1938

“I DEDICATE THIS VERSE . . . TO YOU, WHO OPENED FIRST MY SHUTTERED EYES”

First edition, first impression, the dedication copy, inscribed by the author on the front free endpaper, “With love from V.”. This superb



113

copy bears the ownership inscription of Lady Gwendolen St. Levan [St. Aubyn], the author’s sister-in-law, bridesmaid, and lover, at her family seat at St Michael’s Mount.

The introductory poem is dedicated “To G. St. A.”, situating the pair exploring a ravine in Rocmadour, the poet being guided by her partner down “your cliff of solitude”, with the poem closing enigmatically: “How did you know that I was worldly-sick? / Because you knew, I dedicate this verse / To you for better or for worse; / To you, who opened first my shuttered eyes / To the first difficult and deep surmise.”

Lady Gwendolen Catherine St. Aubyn (1896–1995) was a writer and patron of the Red Cross. A bridesmaid at Sackville-West’s and Harold Nicolson’s wedding, she became intimate with the author in 1933 when she went to convalesce at their home at Sissinghurst following a car accident in the US. Their short-lived affair inspired the protagonist, Shirin le Breton, in *The Dark Island* (1934), which Sackville-West dedicated to her. Lady Gwendolen became a long-term companion of Sackville-West’s and remained at Sissinghurst on and off for seven years before moving to St. Michael’s Mount in Cornwall, which was inherited by her husband in 1940.

Octavo. Original orange cloth, spine lettered in gilt. With dust jacket. Spine cocked, extremities a little bumped, very slight foxing to edges and endpapers, a very good copy indeed with contents fresh, in the dust jacket, lightly marked, spine panel browned, extremities chipped and nicked, but overall an attractive example. ♣ Cross & Ravenscroft-Hulme A34.

£6,500

[160012]

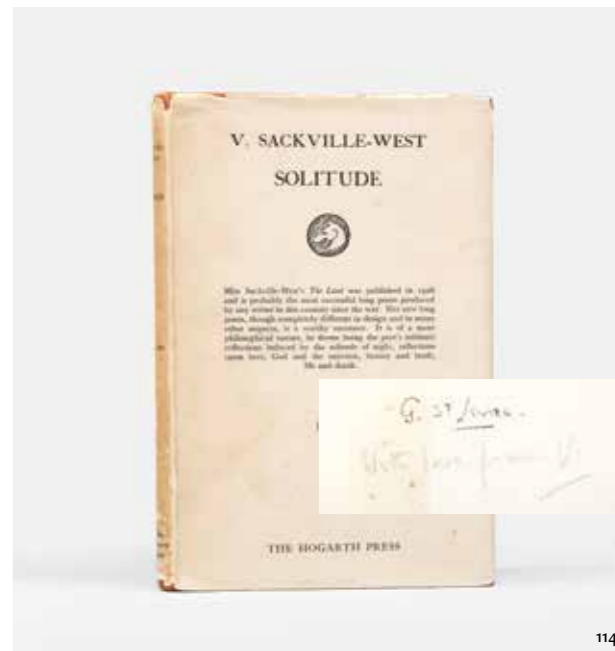
115

SEFERIS, George. *Collected Poems 1924–1955.* Princeton, New Jersey: Princeton University Press, 1967

“THE CORALS OF MEMORY SUDDENLY SHINE PURPLE”

First edition, first printing, inscribed by the author on the front free endpaper, “For Mr and Mrs Hazlett, with kind regards, George Seferis, Pittsburgh, 6. Dec. ‘68”.

The book was inscribed by Seferis during one of several poetry readings he made in the United States in December 1968. His



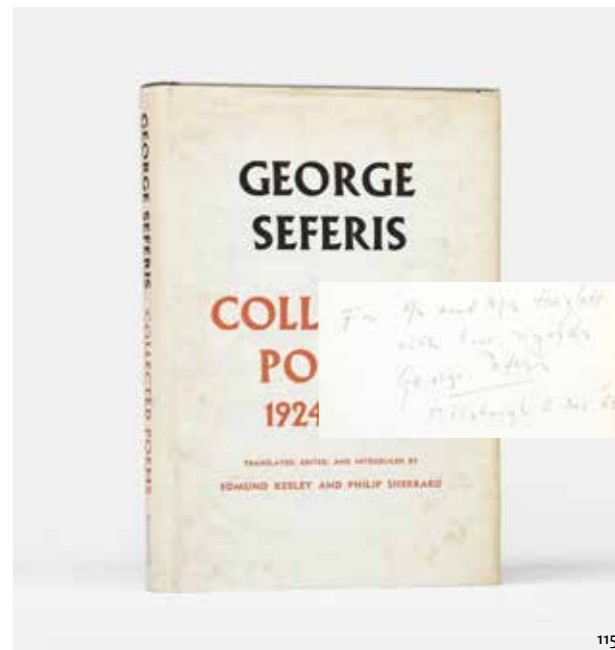
114

audiences, made up of mostly Greek-Americans, “responded to the poet as they might to Greece’s exiled king” (*New York Times*, 29 Mar. 1969). Seferis won the Nobel Prize for Literature in 1963.

Octavo. Original black and grey cloth, spine lettered in gilt. With dust jacket. Illustrated frontispiece by Yannis Moralis. Ownership signature of one M. Seferiades to front free endpaper. Spine ends lightly rubbed, edges foxed, contents clean; dust jacket a little marked and rubbed, small nicks and creases to extremities, not price-clipped: a very good copy in very good jacket.

£1,250

[169392]



115



116
SEGALEN, Victor. *Stèles.* Beijing: Pei-tang Press, 1912

“A FRESH SYNTHESIS OF WESTERN AND EASTERN AESTHETICS AND PHILOSOPHY”

First edition, number 70 of 81 copies on Korean imperial paper, of this influential modernist work, signed by the author's wife on the first blank, “Yvonne Victor Segalen, 21 Mars 1920”. Loosely inserted is a proof sheet of one of the poems – “Terre Jaune” – with the author's manuscript ink and pencil changes corresponding to the final printed version. This copy is from the library of Henry Bouillier, the author's biographer and the editor of critical editions of *Stèles*.

Victor Segalen (1878–1919) was a doctor, archaeologist, novelist, and modernist poet who was “one of the first occidental authors to incorporate artistically and knowingly the language and culture of China into a European literary work of art” (Shapiro, p. 24). In the opinion of Borges, he “was one of the most intelligent writers of our age, perhaps the only one to have made a fresh synthesis of Western and Eastern aesthetics and philosophy” (quoted in Taylor, p. 156). While T. S. Eliot once proclaimed Ezra Pound the “the inventor of Chinese poetry in our time”, *Stèles* shows that “the matter is more complicated than Eliot thought” (*ibid.*, p. 161).

The poems in the present work were inspired by the stone tablets used throughout Chinese history to memorialize, commemorate, and celebrate famous persons, events, and ideas. The collection offers insights into understanding of the self and other, exoticism, time, Chinese schools of thought –

Confucianism, Buddhism and Daoism – and Segalen's idea of the “aesthetic of the self”.

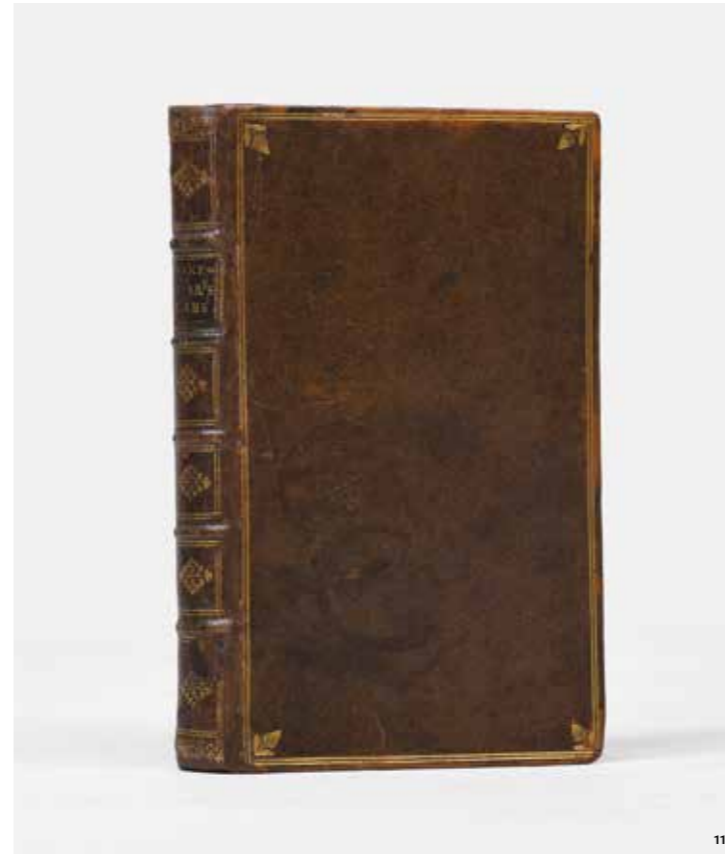
Stèles was printed on the press of the Lazarist fathers in Beijing. Segalen chose to print 81 copies on Korean imperial paper to correspond to the nine-by-nine arrangement of paving stones on the upper tier of the Temple of Heaven. Of these 81, the first 21 were printed on thicker sheets. The edition included a further 200 numbered copies on woven parchment paper and 5 unnumbered special copies. None were sold commercially.

Provenance: with the calling card of Henry Bouillier (1924–2014) loosely inserted and the first blank with his Latin inscription: “Whatever things are secret and unforeseen, I have learned – the second book of De La Sagesse”. Bouillier was a Segalen specialist, publishing numerous works including on him including a 1961 biography. The card has an inscription, in Bouillier's hand, stating that the signature of Yvonne Victor Segalen was verified by her daughter Annie Joly-Segalen, with whom Bouillier edited Segalen's correspondence for publication.

Slim quarto (288 × 143 mm), concertina-style. Original brown paper covers, front wrapper with title label lettered in black. Housed between original wooden boards with original yellow ribbon joints and ties. Half-title, chapter, and poem titles in a variety of Chinese calligraphic scripts. Near-contemporary red seal stamp on first blank. Covers foxed and creased, spotting on edges and occasionally internally, text bright. A very good copy in the near-fine case with light scratching to panels and a little soiling to ribbons. ♪ Joel Shapiro, “An introduction to the Chinese of Victor Segalen,” *Revue de Littérature Comparée*, vol. 51, no. 1, Jan.–Mar. 1977, pp. 24–9; John Taylor, *Paths to Contemporary French Literature: Volume 3*, 2012.

£15,000

[155784]



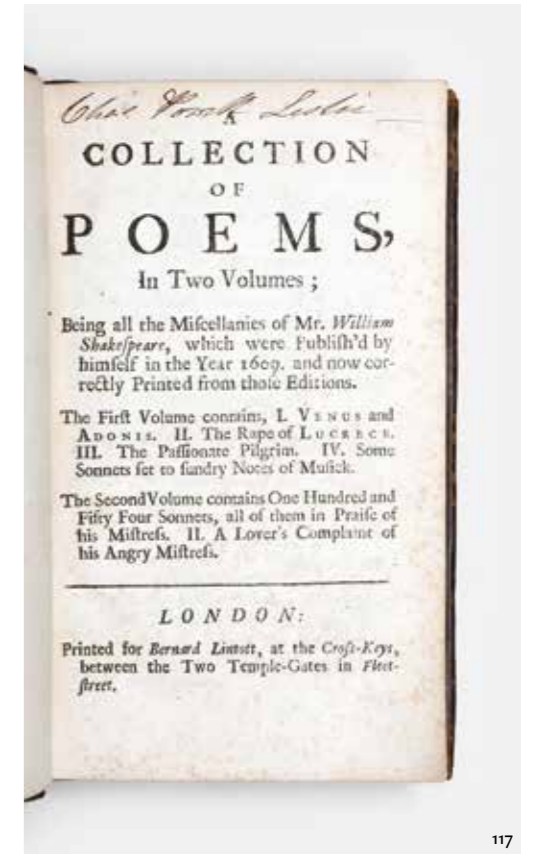
117
SHAKESPEARE, William. *A Collection of Poems, In Two Volumes; Being all the Miscellanies, which were Publish'd by himself in the Year 1609, and now correctly Printed from those Editions.* London: for Bernard Lintott, [c.1709–10]

HIS COMPLETE POEMS

First complete collected edition, comprising the first issue of the first collected edition of Shakespeare's longer poems, bound in a contemporary binding with the first edition of the second volume, containing 154 sonnets, and with a general title to both volumes. This is the third edition of the poems, after the 1609 *Sonnets* (now effectively unobtainable) and Benson's rearranged edition of 1640, both of which omitted the longer poems.

Curiously, Benson also omitted what has become the most popular sonnet, “Shall I compare thee to a summer's day?”, which is included here in its first obtainable printing.

The year 1709 was a watershed in Shakespeare scholarship, the year in which Rowe issued his first octavo edition of the plays. As Rowe had not purchased copyright in the poems, Lintott, a keen rival of Rowe's publisher Jacob Tonson, quickly issued these two volumes to supply the lack. The first volume contains the longer poems. It was re-issued with the second volume containing the sonnets several times in the following year, usually with its part titles (originally reading “1630”, “1632”, “1599” and “1599”) cancelled and replaced to read “1609” (as described by Ford, Jaggard and in ESTC T138086). There were evidently several permutations of these issues not adequately described in the current sources, and several



copies retain all the sheets of the first issue of volume 1. Our copy, while in a contemporary binding, retains these first issue sheets, as did the similar copy with the two volumes bound together sold by Sotheby's, Dec 13, 2001, lot 235.

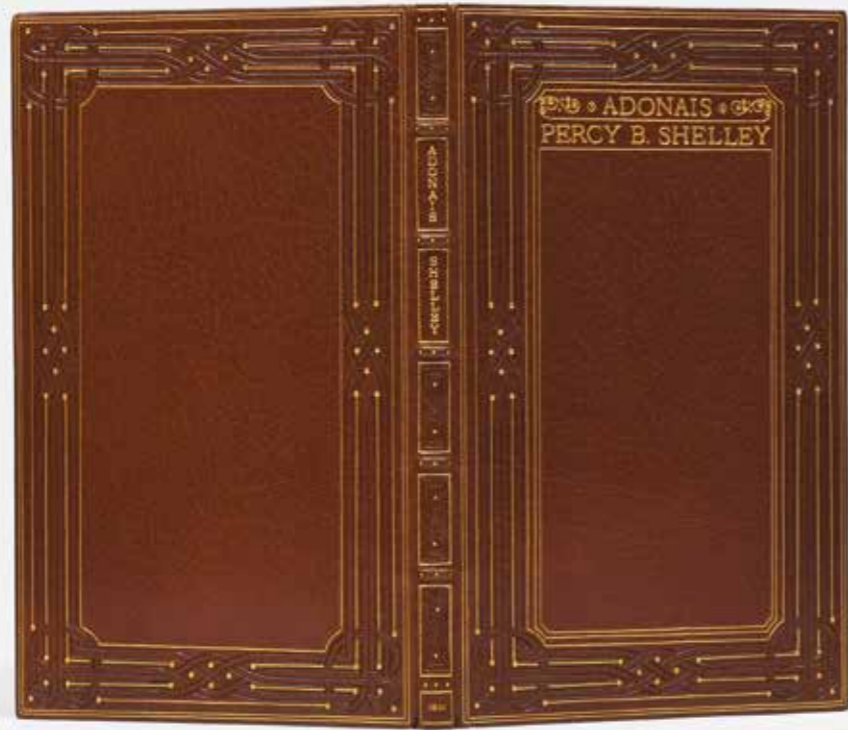
There are further variations in the composition of two-volume sets. Ours, like one of the British Library copies (1162.f.39), does not contain the title or the dedication (to “Mr. W.H.”) to vol. 2: the title to vol. 1 has been bound to serve in their place. While we cannot be certain when this transition occurred, it seems probable that the two missing leaves were not present at the time of binding.

In addition to these bibliographical points, our copy has: the version of the volume 1 title without the price of “One Shilling Six-Pence” at the foot; the catchword of the advertisement to volume 1 reading “To” (rather than “Ve-”); and the final leaf of volume 2 blank (rather than with an advert). None of these points is used by Jaggard or Ford to denote priority of issues. For Shakespeare, see item 127.

2 volumes bound together, octavo (167 × 90 mm), includes general title and vol. 1 title (the latter bound to serve as title to vol. 2, but without volume title and dedication to vol. 2 (i.e. 2 leaves); part titles to vol. 1 reading “1630”, “1632”, “1599” and “1599”. Contemporary sprinkled calf, gilt, sides with double gilt rules and acorn cornerpieces, panelled spine with 5 raised bands, gilt lozenges to panels, original black morocco label. Housed in a brown quarter morocco solander box by the Chelsea Bindery. Early price inscription to front free endpapers “0-1 [shilling]” and owner's name “Fira Ludlow”; 18th-century inscription of Charles Powell Leslie to head of title; late 19th-century bookplate of Sir John Leslie, Bart, Glaslough House, Co. Monaghan. Rubbed, joints starting but secure, slight loss at head and tail of spine, some spotting, mainly to vol. 1, a few shoulder notes just trimmed, but a handsome copy in a contemporary binding: rare thus. ♪ Ford 38–40; Jaggard 434.

£37,500

[165716]

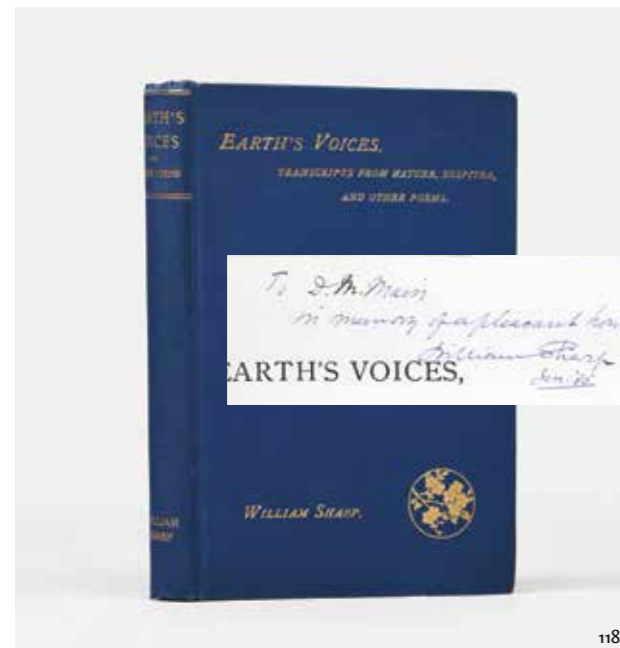


119

118
SHARP, William. *Earth's Voices*. London: Elliot Stock, 1884

THE POET-MYSTIC'S EARLY PAGAN VOICE

First edition, presentation copy, of the author's first poetry collection, inscribed by him on the title page, "To D. M. Main in



118

memory of a pleasant hour. William Sharp Jan: '85". Sharp has also added two quotations from St. Paul and Chaucer in manuscript on the verso of the half-title and on p. 163. This rare collection predates his debut under the better-known alias "Fiona Macleod" by a decade.

The recipient of this copy was David M. Main (1847–1888), who published Henry Septimus Sutton's *Poems* (1886) and edited *A Treasury of English Sonnets* (1881).

Octavo. Original blue cloth, spine and front cover lettered in gilt, gilt rules on spine, gilt floral roundel on front cover, green floral endpapers, edges untrimmed. With 3 pp. of advertisements at rear. Spine ends and corners lightly bumped and rubbed, a little shaken, cloth very bright: near-fine.

£750 [166240]

119
SHELLEY, Percy Bysshe. *Adonais*. Pisa: with the types of Didot, 1821

SHELLEY'S LAMENT FOR KEATS, BEAUTIFULLY BOUND

First edition of Shelley's finest poem, an elegy which ranks with "Lycidas", *In Memoriam*, and Gray's *Elegy* as the greatest elegiac poems in English. Keats died at Rome of consumption in his 24th year, on 23 February 1821, and by June Shelley had completed *Adonais* in Pisa, where it was beautifully printed in an edition of perhaps 250 copies. Shelley himself called it the "least imperfect" of his works.

The preface contains the famous condemnation of the critics whose adverse comments on *Endymion* were thought by Shelley to have caused the breakdown of Keats's health.

Quarto (208 × 130 mm). Early 20th-century full brown morocco by Sangorski & Sutcliffe, covers with strapwork borders in blind, gilt-rules and gilt dots,



120

spine similarly decorated in blind and gilt in six compartments with raised bands, board edges gilt-ruled, turn-ins with double gilt rule and blind-stamped and gilt floral cornerpieces, all edges gilt. Housed in custom fleecelined clamshell box. Some light spotting, mostly at start, outer margins trimmed, the binding fresh and sound, excellent condition. ♣ Granniss 66–8; Grolier English 100, 73; Hayward 229; Wise, Shelley, pp. 59–60.

£37,500 [160200]

120
SHELLEY, Percy Bysshe. *The Poetical Works*. Edited by Mrs. Shelley. London: Edward Moxon, 1839

"GIVING THE PRODUCTIONS OF A SUBLIME GENIUS TO THE WORLD"

First collected edition, a very attractive set in the deluxe red cloth, rare in such bright and fresh condition.

"Mary Shelley brought Shelley into the mainstream of the national culture. He was no longer the author of a notorious banned poem [*Queen Mab*] only obtainable from shops specializing in blasphemy, sedition and advice on birth control. He was the prophet of *Prometheus Unbound*, one of the most ambitious attempts ever made to uplift life by literature, and of other works such as the "Ode to the West Wind" . . . The notes that Mary added are masterpieces of editing, adding so immeasurably to the reader's understanding that nobody would now consider printing Shelley's poems without them" (St Clair, p. 492).

4 volumes, octavo. Original red pebble-grain cloth, spines lettered and decorated in gilt, covers panelled with arabesque decorations in blind, yellow coated endpapers. Engraved portrait frontispiece. Cloth a little rubbed, extremities bumped and lightly worn with some minor loss to front joint of vol. 4; faint foxing to first few leaves of vol. 1, front inner hinges of vols 3 and 4 partly cracked but firm, contents otherwise clean and crisp. A very good set. ♣ Dunbar, *Shelley Studies* 345; Granniss 88; Wise, p. 87. William St Clair, *The Godwins and the Shelleys: The Biography of a Family*, 1989.

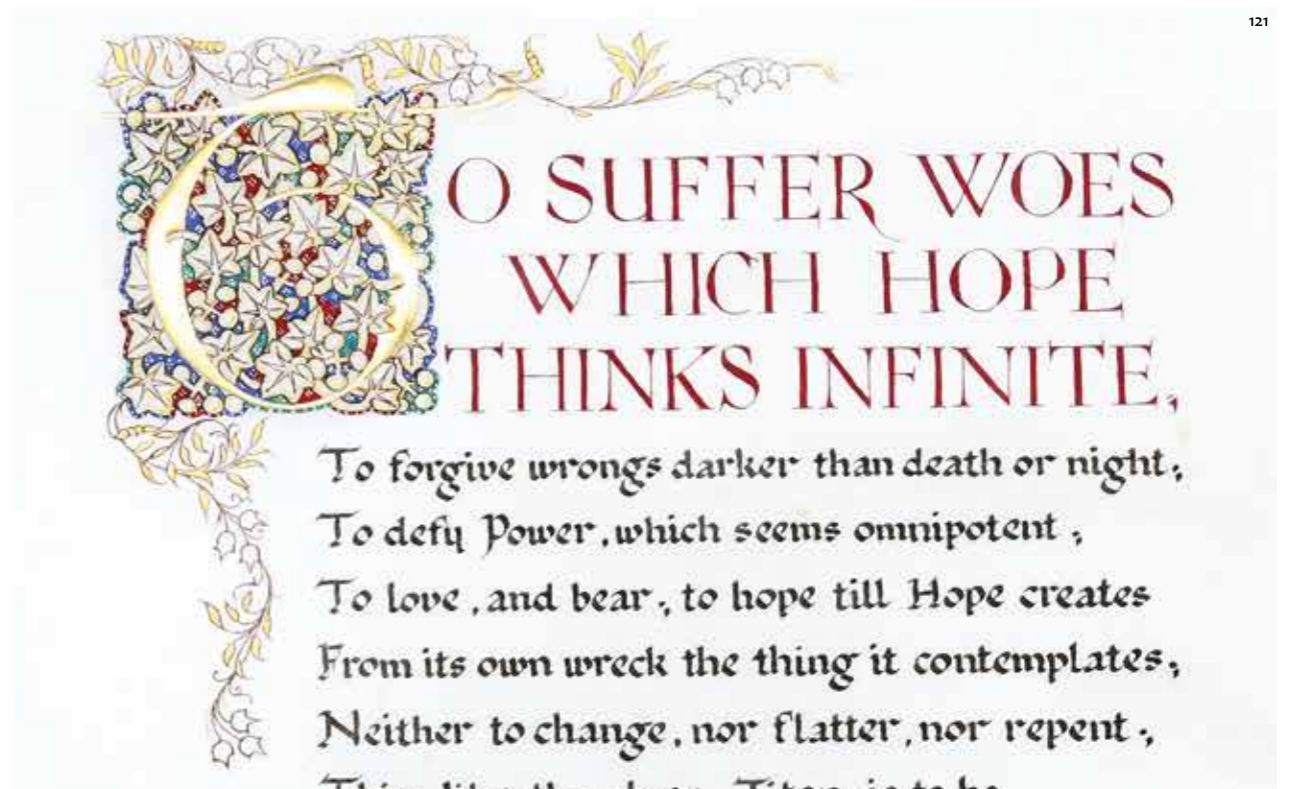
£3,000 [163218]

121
SHELLEY, Percy Bysshe. Nine lines from *Prometheus Unbound*, illuminated calligraphic manuscript on vellum. [c.1900]

A very attractive calligraphic manuscript on vellum, quoting the final nine lines from *Prometheus Unbound*, Shelley's closet drama, which he wrote "to familiarize the highly refined imagination of the more select classes of poetical readers with beautiful idealisms of moral excellence". The lines are spoken by Demogorgon, a daemon of the world "underneath the grave", celebrating his defeat of Jupiter, "the Oppressor of mankind", and the peace brought about by the end of his tyranny.

Single vellum leaf (213 × 202 mm), lettered by hand in red and black, initial letter illuminated in red, blue, green, and gilt. Housed in a custom brown card folding case. In fine condition.

£1,250 [164356]



121



122

122

SIDNEY, Sir Philip. *The Countesse of Pembrokes Arcadia*. London: Imprinted for William Ponsonbie, 1598

THE EDITION WHICH "ESTABLISHED SIDNEY'S REPUTATION AS A SECULAR, EROTIC, AND IMAGINATIVE WRITER" (ODNB)

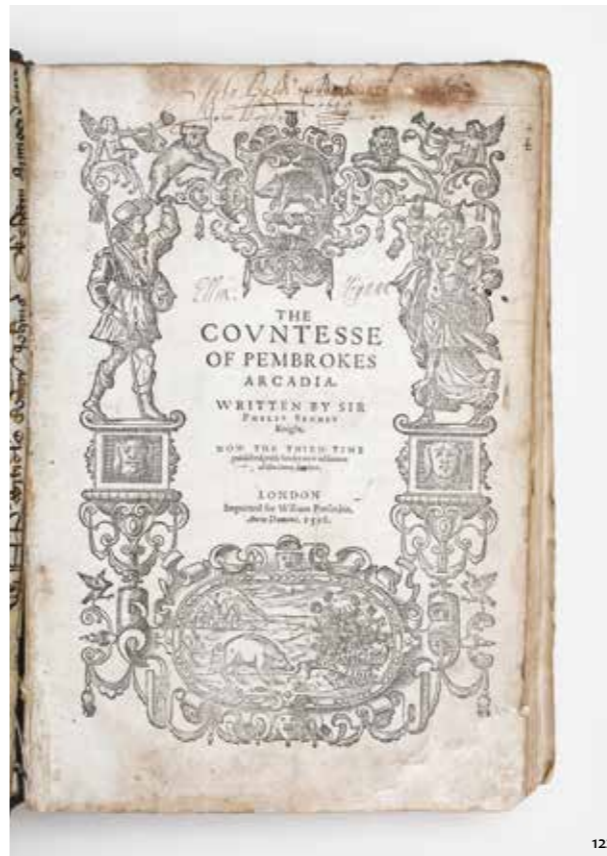
First collected edition of Sidney's works, comprising his *Arcadia*, *Defence of Poesy*, *Astrophel and Stella*, and the first printings of his masque, *The Lady of May*, and his *Certain Sonnets*. This is a pleasing copy, rare in unrestored contemporary calf.

Composed in the ten years before his death in 1586, Sidney's writings were not printed until the 1590s. The present publication marks the third editions of his *Arcadia* (first 1590, second 1593), *Defence of Poesy* (first and second 1595), and *Astrophel and Stella* (first 1591, second c.1597). For this edition, the text for each work was based on manuscripts supplied by Sidney's sister Mary (the Countess of

Pembroke and the *Arcadia's* dedicatee), arranged by printer Richard Field, and published by William Ponsonby.

"Produced through a close collaboration between the Countess, Ponsonby, and Field, the volume contained no new editorial address to the reader or even explanation of what it included: the purchaser was told it had 'sundry new additions', but its title remained *The Countesse of Pembrokes Arcadia* . . . While this obviously formed the bulk of the volume, its editors were aware it was already available to readers. For when they put in the collection of *Certain Sonnets* next in the book, they added the poems were 'Never before printed' . . . The folio of 1598 established a definitive text of Sidney's works and in doing so created the literary image of the author which has endured for the last 400 years" (Woudhuysen, p. 235).

This image was founded on his prose pastoral *Arcadia*, a landmark work in the imaginative literature of its time; on his *Defence of Poesy*, which represents "the first attempt at sustained literary criticism in English" (Alexander, p. lv); and his *Astrophel and Stella*, credited with



122

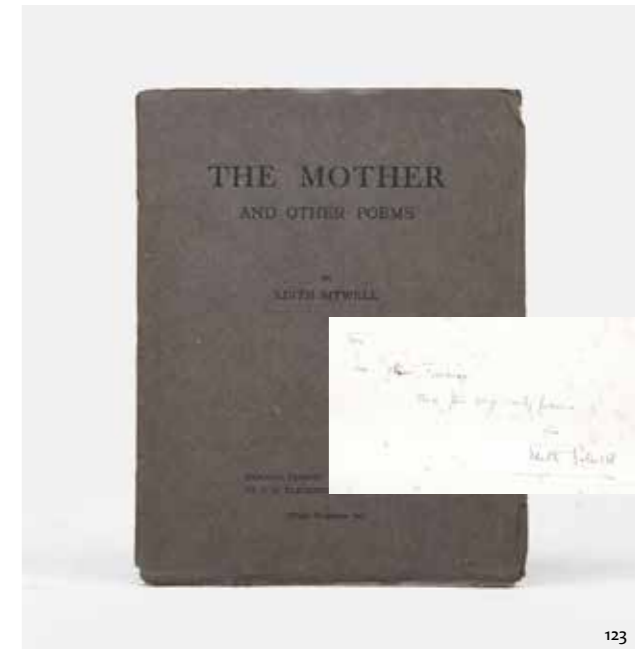
inaugurating the fashion for sonnet sequences in the 1590s which culminated in Shakespeare's own. Perhaps anticipating a collected edition of these works, Sidney's contemporary Gabriel Harvey wrote that "if all the Exercises which he compiled after *Astrophil & Stella* were consorted in one volume, works in mie phansie, worthie to be intituled, the flowers of humanitie" (Harvey, p. 226).

Provenance: signed on the upper margin of the title page by one John Bolde, dated 1650, as well as by one John Lloyd and one Ellin Wynne. The text is annotated throughout in 17th-century hands, with occasional headings and manicules, and with two couplets on prudence, signed "w:g.": the first on Z2v, dated "December:11:1654", next to Pamela's conversation with Cecropia on beauty ("Blest bee the Soule that first Compos'd these Lines / The Quintessence of prudence it defines"); the second on Aaa2v in the margins of the eighth song of *Astrophel and Stella* ("These Amrous poemes was Composed by a poete / That know most well with prudence how to show it").

Folio (290 × 198 mm). Contemporary calf, unlettered, five raised bands, compartments and covers decorated in gilt. Housed in a custom brown quarter morocco folding box. Woodcut title page, ornamental initials, and head- and tailpieces. Bound without first blank (Ar). Binding lightly worn, a few gatherings partly detached from gutter and slightly proud, still sound, some small loss to outer corners of title page, N2, Q2, Bb5, and Aaa4, occasional faint damp stains and tiny worm holes to margins, not affecting text, contents otherwise clean. A very good copy, well-margined and unsophisticated. ♪ ESTC S111864; Grolier, *Langland to Wither*, 715; Hayward 34; Lowndes 2395. Gavin Alexander, *Sidney's 'The Defence of Poesy' and Selected Renaissance Literary Criticism*, 2004; Gabriel Harvey, *Gabriel Harvey's Marginalia*, ed. by G. C. Moore-Smith, 1913; H. R. Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640*, 1996.

£37,500

[165703]



123

123

SITWELL, Edith. *The Mother and Other Poems*. Oxford: Printed for the author by B. H. Blackwell, 1915

FROM THE MODERNIST TO THE GEORGIAN

First edition, first impression, of Sitwell's first book, presentation copy, inscribed by the author on the half-title to fellow poet John Freeman, "For Mr. John Freeman, these few very early poems, from Edith Sitwell". This is a superb, if surprising, presentation: Freeman (1880–1929) was a Georgian poet of the old school, Sitwell a modernist pioneer.

The two began a correspondence in April 1923, after Sitwell publicly praised Freeman's poem "The Caliphs"; he wrote to her to express his disbelief that she had enjoyed the poem, to which Sitwell offered a characteristically sharp response: "I feel really distressed that you should feel incredulity when I speak of my great admiration for 'The Caliphs' . . . I have a very catholic taste in poetry and can and do admire poems for very many different qualities. Sometimes, when I first see a poet's work, I dislike it; this has happened with many poets for whose work I now feel a great respect; but in the long run, I am always won over by its qualities of music, beauty, and sincerity. When I first saw your work I distrusted it because you were in the company of people whose work I despise – Mr. [J. C.] Squire and Mr. [Edward] Shanks – but this distrust has now been displaced by real admiration and respect, and you rank in my mind among the very few modern poets whose work gives me unalloyed pleasure" (Greene, pp. 36–7). Sitwell and Freeman kept up a correspondence over the following years – she sent him an advance copy of her collection *The Sleeping Beauty*, and attempted in vain to persuade him of the merits of T. S. Eliot's *The Waste Land* – and they remained close until Freeman's death in 1929.

Octavo. Original grey wrappers printed in black, sewn as issued. Small chip to foot of spine, extremities of wrappers lightly nicked and creased, contents slightly foxed but clean. A very good copy. ♪ Hayward 329. Richard Greene, ed., *Selected Letters of Edith Sitwell*, 1997.

£1,250

[166412]



124

124

SMITH, Patti. *Early Work 1970–1979.* New York & London: W. W. Norton & Company, 1994

First edition, limited issue, number 5 of 150 copies signed by the author. “All of the works gathered for this volume were written in the seventies”, writes Smith, a time “which we assaulted – blurring and expanding the perimeters of love, consciousness and remorse” (Preface).

Many of the works appear here for the first time, including previously unpublished pieces from journals, performances, and Smith’s personal papers.

Octavo. Original black cloth, outer edges paper-covered, spine lettered in silver, facsimile signature on front cover in silver. With dust jacket and slipcase as issued. Illustrated with photographs by Judy Linn, Robert Mapplethorpe, Edward Maxey, and others. Fine.

£975

[163605]

125

SMITH, Stevie. *Harold’s Leap.* London: Chapman & Hall, 1950

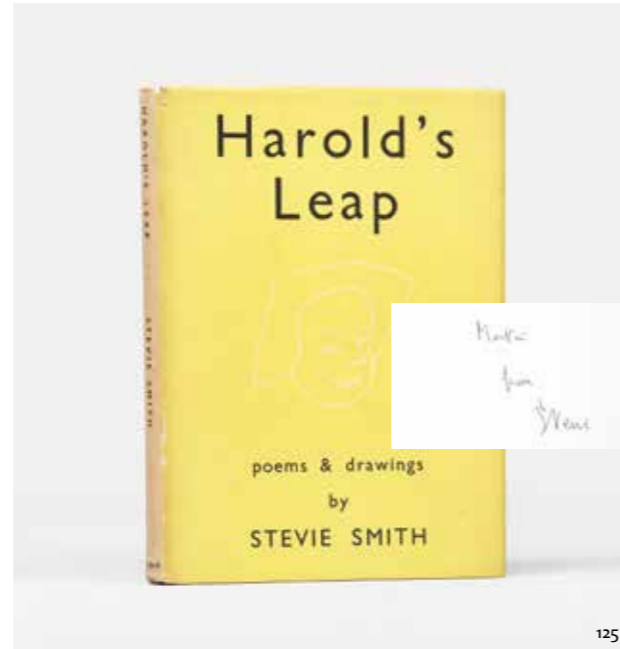
First edition, first impression, presentation copy, inscribed by the author on the front free endpaper, “Martin from Stevie, Jan. 1970”. The recipient, Martin Bax (b. 1933), founded the arts magazine *Ambit* in 1959, and served as its editor until 2013; in this role, he published a number of poems by Smith in the 1960s, as well as work by Tennessee Williams, J. G. Ballard, and others.

“This is a volume of stories in poems, wit in poems, temper and opinion in poems, and a sharp common sense in poems which is as surprising at times as a blow in the face from a perfect stranger” (jacket blurb).

Octavo. Original red cloth, spine lettered in black. With dust jacket. With line drawings by Smith in red throughout. Foot of spine bumped, top edge lightly spotted, contents clean; jacket lightly rubbed and nicked, spine toned, not price-clipped: a very good copy in very good jacket.

£500

[163599]



125

126

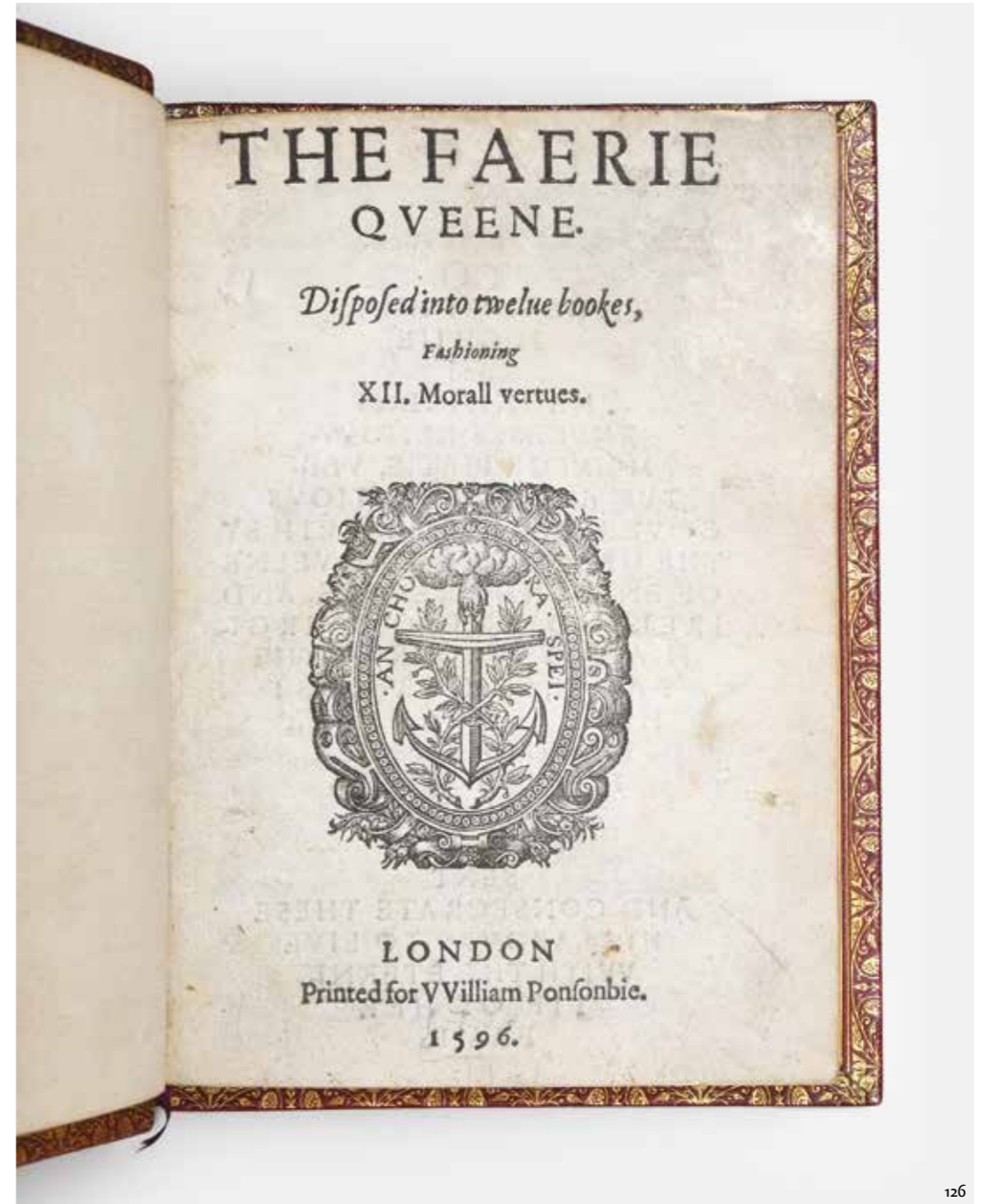
SPENSER, Edmund. *The Faerie Queene.* London: Printed for William Ponsonbie, 1596

First complete edition, comprising the first edition of the second part and the second edition of the first part. Written in praise of Elizabeth I and dedicated to her, Spenser’s allegorical masterpiece follows the adventures of six medieval knights, drawing on Arthurian legend, Italian romance, classical epic, and Chaucer.

John Dryden notes that “Spencer more than once insinuates, that the Soul of Chaucer was transfus’d into his Body; and that he was begotten by him Two hundred years after his Decease” (Dryden, f. A1). In its mingling of genres, the poem represented a new departure in English poetry, for which Spenser invented a new stanza, “a hybrid form adopted from the Scots poetry of James I, ‘rhyme royal’, and Italian ‘ottava rima’” (ODNB).

It is likely that Spenser began composing the work in the 1570s, sharing “parcels” of it among friends. Though no rough drafts, autograph copies, or foul papers for the poem have survived, the poet alludes to a manuscript copy as early as 1580, when in a letter to Gabriel Harvey he asks for one to be returned to him: “I wil in hande forthwith with my Faery Queene, whyche I praye you hartily send me with al expedition: and your frendly Letters, and long expected Judgement wythal” (*Three Proper, and wittie familiar Letters*). The poem, or some part of it, was almost certainly circulating in manuscript in London in 1588, when Abraham Fraunce quotes a stanza in his *Arcadian Rhetorick*, correctly citing its book and canto (“Spencer in his Faerie queene.2.book.cant.4”).

The first part was finally printed in 1590 – possibly intended to coincide with the publication of Philip Sidney’s *Arcadia* – and the second part followed, with a new edition of the first, in 1596. Spenser likely composed some of the second part around 1593, as the conversion of Henry IV of France to Catholicism that year provides the historical basis for the Bourbon episode in Book V. The poem, now six books, was entered into the Stationers’ Register on 20 January 1596, suggesting publication had been planned to fall during Elizabeth I’s Grand Climacteric – her 63rd year, thought by astrologers to be critical – which had begun on 7 September 1595.



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In 1599, with only six of his projected twelve books completed, Spenser died – his two fragmentary *Cantos of Mutabilitie*, thought to be intended for Book VII, are the only additional material published with the first folio edition of 1609.

Provenance: from the library of collector Henry White (1822–1900) of Queen’s Gate, London, with his armorial bookplate on the front pastedowns, and sold in his 1902 Sotheby’s sale, lot 2028. The book was bound, likely for White himself, by Roger de Coverly (1831–1914), the London binder under whom T. J. Cobden-Sanderson trained. An old description pasted on the front pastedown of the first volume, likely from a turn-of-the-century exhibition, notes that the books were “lent by H. White, Esq.”.

2 volumes, small quarto (195 × 145 mm). Bound by Roger de Coverly in late 19th-century red crushed morocco, spines with five raised bands, lettered in gilt direct to second and third compartments, remaining compartments richly gilt, triple gilt fillet border to covers, edges and turn-ins gilt, marbled endpapers, gilt edges. Woodcut device of printer Richard Field to title pages, full-page woodcut to M5 verso. Spines slightly darkened, upper margins closely trimmed touching a couple of headings, outer leaves of vol. I faintly soiled, a few spots to vol. II, else clean and fresh within. An excellent copy, handsomely bound. ¶ ESTC S117748; Pforzheimer 970. John Dryden, “Preface” in *Fables Ancient and Modern*, 1700; Edmund Spenser, *Three Proper, and wittie familiar Letters*, 1580.

£30,000

[165717]



127

127

STEWART, Dorothy Newkirk; SHAKESPEARE, William. A Midsummer Night's Dream. Santa Fe: Pictograph Press, 1953

SHAKESPEARE PRINTED IN "A RIOT OF COLOUR"

First and sole edition, number 17 of 117 copies signed and bound by the printer. Stewart's vibrantly illustrated abridgement of Shakespeare's play is an example of linoleum block-printing, produced with hundreds of individually cut blocks positioned beside and behind the dialogue in a creative and innovative form.

The pioneering printer Dorothy Newkirk Stewart (1891–1955) studied at the Pennsylvania Academy of Fine Art, before joining the Santa Fe Art Colony in 1925 and working with the WPA Artist Collective in the 1930s. She and her sister, Margretta Dietrich (a suffragette and indigenous rights advocate), ran an open gallery and studio in Santa Fe, at which they hosted musicians, activists, and staged numerous dramatic works. In 1948, Stewart acquired a second-hand printing press, and produced a number of richly illustrated works, including two promoting Native American culture (Indian ceremonial dances in the Southwest in 1950 and Handbook of Indian Dances in 1952) and two abridged acting editions of Shakespeare, Hamlet in 1949 and this Midsummer's Nights.

For this book, "as she had done with the Hamlet, Stewart energetically cut scores of linoleum blocks, depicting an elaborately



127



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costumed cast of Shakespearean characters – printed in a riot of colour . . . the text lines also appeared in various shades of pink, blue, red, and green, matching the colour of the character to which the speech was attributed . . . With the help of her friends she bound the 117 copies" (Smith & Polese, p. 99). For Shakespeare, see item 117.

Folio. Original paper boards lined at head and foot with blue cloth, titles and woodcut illustrations in purple, green, and yellow pasted to boards, woodcut illustrated endpapers in green, orange, pink, blue, and purple, fore and bottom edges untrimmed. Title page printed in purple within elaborate stage frame design in purple and green. Text printed in purple, green, red, pink, blue, and grey. Illustrated with numerous woodcuts throughout. Minor split to cloth at front inner hinge, light foxing to covers and sporadically to contents, otherwise clean. A near-fine copy of this fragile publication. ♪ Pamela S. Smith & Richard Polese, Passions in Print. Private Press Artistry in New Mexico, 1834–Present, 2006.

£4,000

[166785]

128

SU, Shi; LE GROS CLARK, Cyril Drummond (trans.). Selections from the Works of Su Tung-P'o. London: Jonathan Cape, 1931

First edition, first impression, of this tribute to Su Shi (Su Dongpo), a towering figure in the history of poetry. His prose poems bring "such joy that one feels enchanted by the beauty and elegance of his language, pleased by the quickness and agility of his mind, and persuaded by . . . his robust spirit and outlook on life" (Zhang).

During his lifetime, Su (1037–1101) was China's pre-eminent literatus. He was "not only the greatest poet and writer of the Song, but one of the greatest in the whole history of Chinese literature" (ibid.). As the foreword notes, "readers of this book will experience the feeling of glad surprise that came to Keats on first opening Chapman's Homer" (p. 13).

The translator (1894–1945) served as Secretary for Chinese Affairs in Sarawak during the reign of the fourth White Rajah. Illustrations for this work were provided by his wife Averil Salmond Le Gros Clark (1903–1975).



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Quarto. Original yellow cloth, spine lettered in gilt, red seal of Su Shi on spine and front board, top edge yellows, others untrimmed. With dust jacket. With wood-engraved frontispiece of Su Shi after a Qianlong-era painting, 18 similar illustrations in text, all by Averil Salmond Le Gros Clark, light brown horse vignette on title page; tailpieces. With 15 November 1941 ownership inscription of the agricultural scientist William Glynn Burton (1916–1989) on the front pastedown. Spine and head of boards sunned, front cover bright, faint foxing on rear cover, top edge a little dusty, contents fresh with just a little foxing; dust jacket foxed but not price-clipped, chipping at head of spine: a very good copy in like jacket. ♪ Zhang Longxi, A History of Chinese Literature, 2023, available online.

£1,400

[168028]

129

SWINBURNE, Algernon Charles. Poems and Ballads. London: Edward Moxon & Co., 1866

First edition, first issue (with Moxon imprint), of the most sensationally controversial book of English poetry of its century, its contents being a heady mix of sadomasochism, necrophilia, egalitarianism, and blasphemy. Frightened by rumours of imminent prosecution, Moxon withdrew the book from sale almost immediately. The book was reissued by John Camden Hotten later in the year with their imprint, the issue usually found.

Octavo. Original green cloth, spine lettered in gilt, covers panelled in blind with publisher's monogram in blind to front cover. Housed in a custom green cloth chemise within green half morocco slipcase. With 8pp. of publisher's advertisements inserted at front, as issued, the text of the advertisements conforming to Wise's first issue point. With the bookplate to the front pastedown of Edward Joseph Dent (1876–1957), British writer on music, and the loosely inserted bookplate, designed by Rockwell Kent, of Robert J. Hamerslag (1894–1973), sometime governor of the New York Stock Exchange. Inner hinges split though holding, very minor rubbing to joints, very faint stain at head of first few leaves, otherwise a bright, clean copy. ♪ Wise 25.

£2,000

[136507]

130

SYMONS, Arthur. London Nights. London: Leonard C. Smithers, 1895

A RICHLY DECADENT ASSOCIATION

First edition of Symons's key decadent poetry collection, presentation copy, inscribed to Ernest Dowson on the front free endpaper, "To Ernest Dowson, from Arthur Symons, 15 June 1895". Symons initiated Dowson into the ways of decadent excess, and after Dowson's early death it was Symons who edited his verse.

Dowson's friend Victor Plarr, in an April 1917 letter to Samuel Loveman, wrote of Symons that "his upbringing was of the strictest and most middle class British. Consequently his 'emancipating' took a violent turn, and he dragged all his subject with him into a vortex à la Baudelaire, and E.D. was one of them".

This is one of 500 copies from the trade issue, which Symons seems to have preferred for his presentation copies over the 50 signed large paper copies also produced. Beneath Symons's inscription is a sign of its later provenance, with a 1937 gift inscription from Dowson's Oxford friend Sam Smith (to whom this volume passed on Dowson's death) to L. Birkett Marshall, who wrote an article for the *Review of English Studies*, vol. 3, no. 10 (Apr. 1952), about his own friendship with Smith and about Smith's friendship with Dowson. For Dowson, see items 42 and 43.

Octavo. Original dark blue cloth, spine lettered in gilt, edges untrimmed. Small nicks to ends and corners, a few faint marks to cloth, but a smart enough copy, sound, and clean within: very good.

£7,500

[167294]

131

TENNYSON, Alfred, Lord. The Charge of the Light Brigade. [London:] 1855

"INTO THE VALLEY OF DEATH RODE THE SIX HUNDRED" – PRINTED FOR DISTRIBUTION TO THE TROOPS IN THE CRIMEA



130



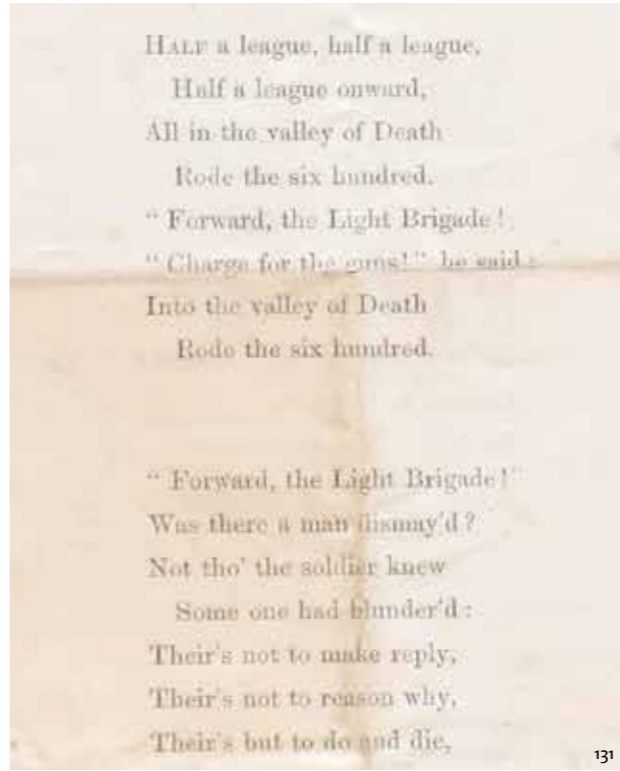
131

First separate edition, extremely scarce in this format, one of 1,000 copies published for distribution to the troops in the Crimea. This copy is from the library of Major Adolphus Burton, CB, 5th Dragoon Guards, who commanded the regiment in the Charge of the Heavy Brigade, the successful counterpoint to the disastrous Charge of the Light Brigade in the same action.

The charge took place on 25 October 1854, but news of the disaster did not reach the British public until the British commanders' dispatches from the front were published in an extraordinary edition of the *London Gazette* of 12 November 1854. The *Times* followed up with a famous leader on the action the following day. According to his grandson Sir Charles Tennyson, Tennyson wrote the poem in only a few minutes after reading the account of it in *The Times*. Published in *The Examiner* on 9 December 1854, just six weeks after the event, Tennyson's poem was published as a separate piece and sent to the troops in the Crimea at the behest of Jane, Lady Franklin, wife of the lost explorer Sir John Franklin.

Tennyson adds a footnote to the poem: "Having heard that the brave soldiers before Sebastopol, whom I am proud to call my countrymen, have a liking for my Ballad on the Charge of the Light Brigade at Balaclava, I have ordered a thousand copies of it to be printed for them." The text contains 55 lines, as opposed to the 46-line text first published in book form in July 1855, in the volume *Maud, and Other Poems*, and incorporates an extra stanza. The most notable addition is the line "Some one had blunder'd" which was omitted from the book publication. These changes were explained by Tennyson in a letter to John Foster in August 1855: "I wish to send out about 1000 slips, and I don't at all want the S.P. G. [Society for the Propagation of the Gospel] or anyone to send out the version last printed: it would, I believe, quite disappoint the soldiers."

Adolphus William Desart Burton transferred to the 5th (Princess Charlotte of Wales's) Dragoon Guards as a cornet on 30 May 1847, advancing to lieutenant on 10 April 1849 and captain on 24 December 1852, all steps by purchase. The regiment embarked



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for the Crimea at Ballincollig, Ireland on 27 May 1854, aboard the steamer *Himalaya*.

By 28 August, while still encamped at Varna, the 5th Dragoon Guards had lost 3 officers and 36 men to cholera and dysentery. At this point the commanding officer, Lieutenant-Colonel Le Marchant, chose to relinquish his command and retire to England "sick". This left Burton, with just seven years' experience, as senior officer. Lord Lucan, in overall command of the cavalry, underestimated Burton and thought him too young for the command, but Burton did not disappoint. He later gained the rank of lieutenant-colonel in the service of the 7th Dragoon Guards. Burton's ownership is recorded by a note in manuscript at the foot of the mount initialled by his eldest daughter, Grace Denys-Burton.

This is one of a very few surviving recorded copies of what is by nature an ephemeral piece: WorldCat locates four copies institutionally and only two copies appear in auction records since 1975. The poem remains the best remembered single piece of all Tennyson's poetry.

Bifolium with horizontal and vertical folds, tipped-in to a larger sheet. Text printed in black. Housed in a black cloth flat-back box by the Chelsea Bindery. Some occasional spotting and discolouration. In excellent condition.

£30,000

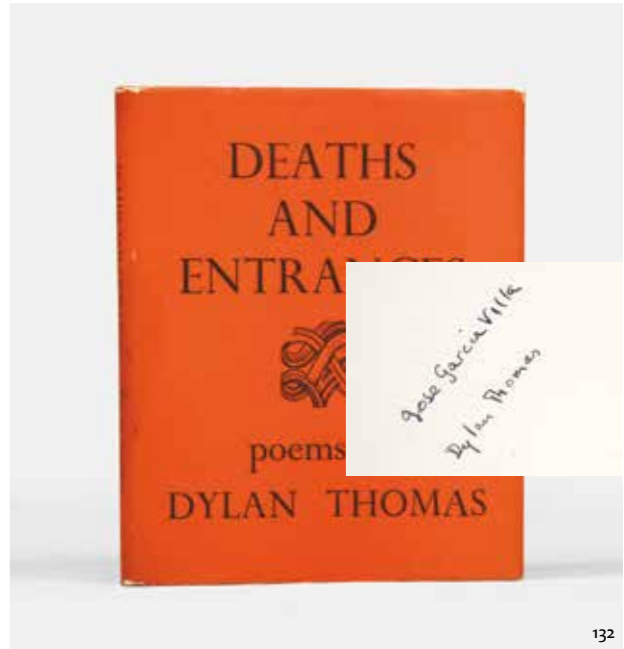
[111544]

132

THOMAS, Dylan. Deaths and Entrances. Poems. London: J. M. Dent & Sons Ltd, 1946

THE COLLECTION CONTAINING "FERN HILL", INSCRIBED TO A FELLOW POET AND WHITE HORSE TAVERN REGULAR

First edition, first impression, a rare presentation copy, inscribed by the author to his friend and fellow poet on the front free endpaper, "Jose García Villa Dylan Thomas". This is a superb association:



132

the two poets moved in the same circle, and Thomas remained an abiding influence on Villa's poetry.

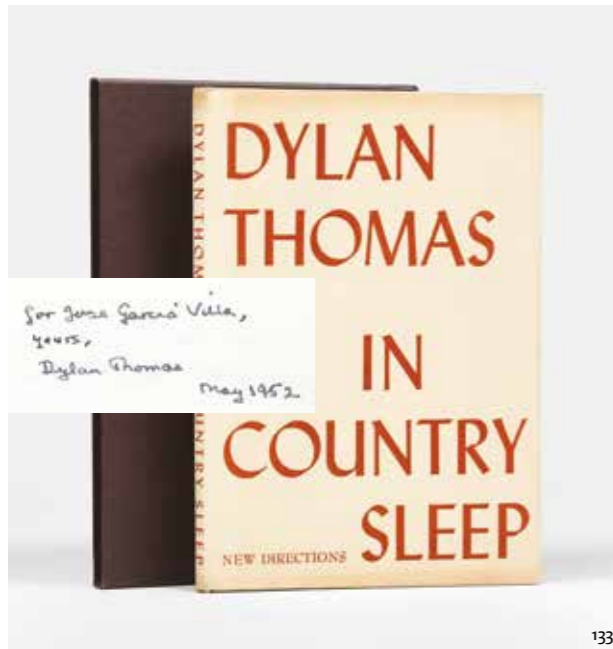
José García Villa was born in Manila in 1908. In 1929 he published a series of erotic poems called "Man-Songs" in the *Philippines Herald Magazine* and was fined for obscenity and suspended for a year from law school. That same year, his short story "Mir-i-nisa" won a prize of 1,000 pesetas, which he used to travel to the United States. He published a collection of stories, *Footnote to Youth: Tales of the Philippines and Others*, with Scribner in 1933. He then moved to the Greenwich Village, where he was the only Asian poet in the modernist community that included e.e. cummings, Marianne Moore, W. H. Auden, and devoted himself to poetry written under the pseudonym Dovegion (Dove, Eagle, Lion). His poetry won him many awards and fellowships, as well as positions at New Directions, CUNY, and the New School. Villa and Thomas were both regulars at the White Horse Tavern in Greenwich Village and were both promoted early in their careers by Edith Sitwell. One of the most widely circulated photos of Villa is of him at Thomas's funeral in 1953, and his 1954 poem "Death and Dylan Thomas" appears in many anthologies.

Deaths and Entrances includes "A Refusal to Mourn the Death, By Fire, of a Child in London," "Poem in October," "In My Craft and Sullen Art," and "Fern Hill". "The little square book contains some of the best war poetry (from the home front) and Thomas's incantatory descriptions of his childhood. His romantic, regional and religious standpoint is here combined with his surrealist manipulation of language to produce his greatest work" (Connolly).

Sextodecimo. Original orange cloth, spine lettered in gilt, fore and bottom edges untrimmed. With dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. Bookseller's ticket to rear pastedown. A superb copy, in the fresh, bright jacket, tiny closed tear to head of spine.

£15,000

[150715]



133

133
THOMAS, Dylan. *In Country Sleep and other poems.* New York: New Directions, 1952

“RAGE, RAGE AGAINST THE DYING OF THE LIGHT”

First edition, signed limited issue, number 16 of 100 copies, presentation copy, inscribed by the author on the front free endpaper to his friend and fellow poet José García Villa (1908–1997), who at the time was an associate editor at New Directions: “For Jose Garcia Villa, yours, Dylan Thomas May 1952”.

Thomas died the following year, after leaving the White Horse Tavern, the Greenwich Village institution where he and Villa were sometime drinking companions. Villa, a much acclaimed poet and painter, and recipient of numerous accolades, including the National Artist of the Philippines title for literature in 1973, a Guggenheim Fellowship by Conrad Aiken, and an Academy Award for Literature in 1943, was one of many friends who would publish verses in Dylan’s honour: “Sleep, Dylan. Sleep, gentle, genius. [. . .] Commandant, incendiary, oh, nightgold, Forerunning, verb, myth-hard, he, stands” (Villa, p. 189). This volume notably includes the first appearance in book form of “Do Not Go Gentle Into That Good Night” (pp. 18–19).

Octavo. Original olive green cloth, spine and front cover lettered in gilt, top edge red. With dust jacket. Housed in the brown paper slipcase, with printed label, as issued. Housed together in a black quarter morocco solander box by the Chelsea Bindery. Photographic portrait mounted on title page. A fine copy, spine a little cocked, in the sharp, not price-clipped jacket, a little toned, single nick to front flap, else fresh, a few spots of rubbing and light offsetting to slipcase. ♣ José García Villa, “Death and Dylan Thomas”, *Doveglion: Collected Poems*, ed. John Cowen, 2008.

£15,000 [150716]



134

134
THOMAS, Edward. *Last Poems.* London: Selwyn & Blount, 1918

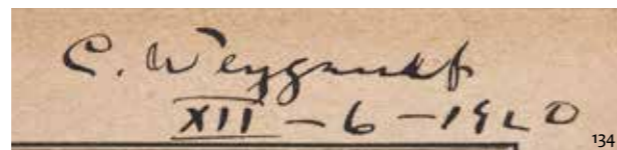
OWNED BY ONE OF THE POET’S EARLIEST ADMIRERS

First edition, first impression, in the rare dust jacket, from the library of Cornelius Weygandt (1897–1957), a professor of literature at the University of Pennsylvania and a close friend of Robert Frost, with his ownership inscription on the title page dated 6 December 1920.

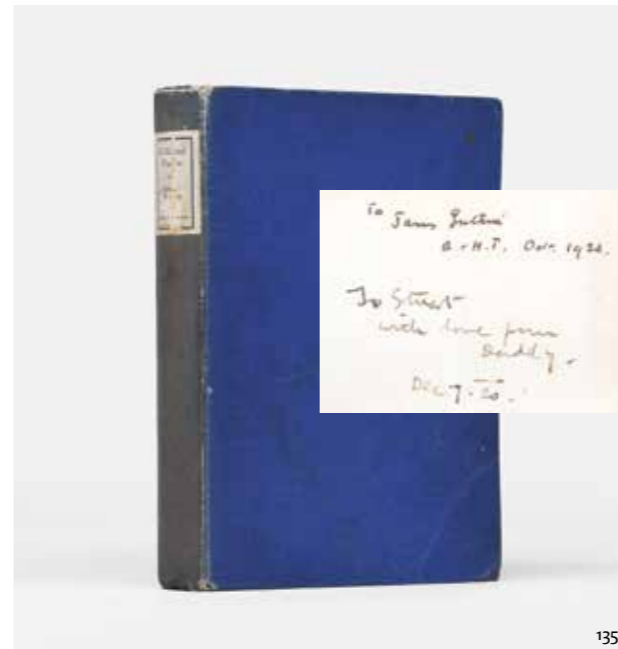
Weygandt was an early admirer of Thomas’s writings and praised his work to Frost, himself one of Thomas’s closest friends. Frost would sometimes pass Weygandt’s thoughts to Thomas himself, mentioning in a letter to Thomas in 1916 that “one of my professors at the University of Pennsylvania was liking the ‘perfect texture’ of your prose just the other day – thought he had read all you had written” (Sheehy, p. 495). Frost meant to introduce his two friends but Thomas died in 1917 before they could meet; Frost wrote to Weygandt to inform him that the poet “was killed by a shell at Arras on Easter Monday – if I can make you know how much that means to me. I’m glad you liked so much of his poetry. I had just been telling him about your letter in a letter he will never see . . . I meant to have you know him” (ibid., p. 551).

Eckert notes that the book is “obviously a wartime production, of poor paper and binding” (p. 246); this copy is in an unrecorded state, with no advertisements at the rear.

Octavo. Original grey-beige boards, printed paper spine label, cream endpapers, untrimmed. Boards lightly bumped, contents toned as usual, else clean and unmarked; jacket marked and rubbed, edges slightly chipped and worn with some loss to spine, short closed tear to front fold, flaps without price as issued: a very good copy in very good jacket. ♣ Eckert,



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135

pp. 245–6. Donald Sheehy, Mark Richardson, and Robert Faggen, eds., *The Letters of Robert Frost: Volume 1, 1886–1920*, 2014.

£3,750 [165271]

135
THOMAS, Edward. *Collected Poems.* London: Selwyn and Blount Ltd, 1920

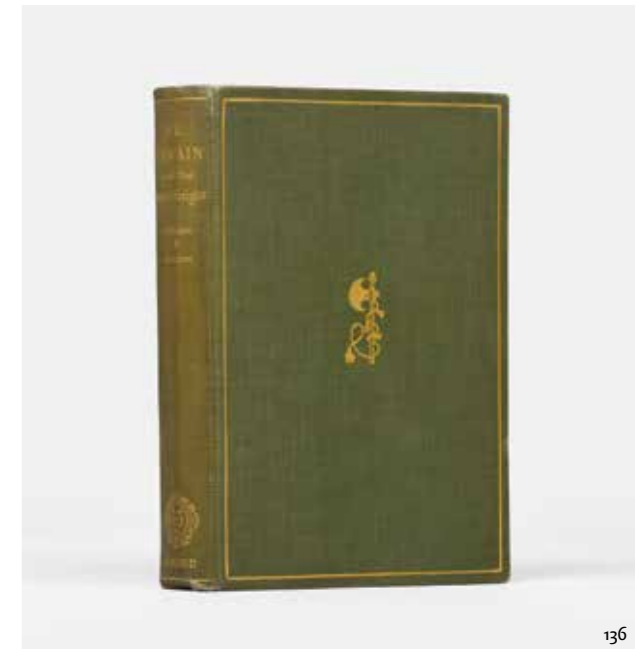
A POIGNANT ASSOCIATION

First edition, trade issue, presentation copy, inscribed by the poet’s widow on the front free endpaper, “To James Guthrie, E & H[elen].T. Oct 1920”. Guthrie was a close friend of Thomas, and published his first poetry collection, *Six Poems* (1916). It was the only collection of Thomas’s poetry to appear before his death at the Battle of Arras on 9 April 1917.

Guthrie later passed this book onto his son, adding his own presentation inscription below Helen’s: “To Stuart, with love from Daddy, Dec 7 20”. Loosely inserted is an autograph postcard from Guthrie to Stuart, dated 28 July 1939 and signed “D[addy]”, together with two newspaper clippings of other poems: “The Branch to the Bird” by A.E., and “The Donkey”, by G. K. Chesterton.

Thomas and Guthrie would often visit each other with their respective families and meet for long companionable walks through Bognor Regis. “Guthrie admired Thomas’s fine sense of balance that lacked the too sensitive nervousness of trying literary men and their irrational emphasis upon self-esteem; he found him a workman who put creative work first, and whose personal ambition was not constantly evident; he found no one more loyal as a friend. Thomas, having a rough time with his own work and the problems of raising a family, could sympathize with Guthrie, then having none too easy a time himself” (Eckert, p. 106).

In 1919, Guthrie published *In Memoriam: Edward Thomas*, dedicated to “Helen and the children”. It was the first of Guthrie’s three tributes to his fallen friend, followed by *These Things the Poets Said* (1935) and *To The Memory of Edward Thomas* (1937).



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Octavo. Original blue cloth, title label on spine lettered in black, fore and lower edges untrimmed. With autograph postcard signed “D” loosely inserted, addressed “S. Guthrie Esq., 33 Derwent Avenue, Grt Hendley [sic], Oxford”, stamped and franked 28 July 1939. Portrait frontispiece with tissue guard. Spine sunned, covers and label a little rubbed and soiled, spine ends and corners bumped, a few spots of wear to extremities, slight crease to front cover, offsetting on pp. 58–9 and pp. 170–1. A good copy. ♣ Eckert, p. 246.

£4,500 [166110]

136
TOLKIEN, J. R. R., & E. V. Gordon (eds). *Sir Gawain and the Green Knight.* Oxford: at the Clarendon Press, 1925

ONE OF THE MASTERPIECES OF MIDDLE ENGLISH POETRY

First edition, first impression, of Tolkien’s scholarly edition of one of the most important works of medieval English literature, the text reproduced from the sole surviving manuscript held at the British Library.

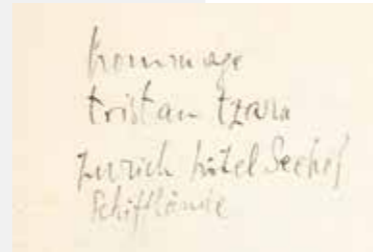
The poem was an important influence on Tolkien, who produced his own verse translation, published posthumously in 1975; he described the original as “one of the masterpieces of fourteenth-century art in England, and of English literature as a whole” (Tolkien, p. 72). His edition includes copious notes, details, and glossaries, and “opened new fields of study, remaining the standard, in revised form, throughout the 20th century” (ODNB).

Octavo. Original green cloth, spine lettered in gilt, vignette and single frame to front cover in gilt, edges untrimmed. Photographic frontispiece and plate reproducing pages of the manuscript; errata leaf tipped-in after p. vi, as issued. Neat ownership signature of “H. Jenkins” to front free endpaper. Spine creased with a couple of small nicks to ends, cloth otherwise fresh, light foxing to outer leaves, occasional underlinings and annotations to contents. A very good copy. ♣ Hammond B7a. J. R. R. Tolkien, *The Monsters and the Critics and Other Essays*, 1984.

£1,500 [166586]



137



137

TZARA, Tristan. Vingt-cinq poèmes. Zurich: Collection Dada, 1918

TZARA'S FIRST COLLABORATION WITH HANS ARP

First edition, first printing, inscribed by the author on the third page "Hommage Tristan Tzara Zurich Hôtel Seehof, Schifflande". This early publication of Tzara is "an important document of the Dada movement by two of its founders. The non-objective woodcuts are similar to Arp's wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists" (The Artist and the Book, 2).

Small quarto. Original wrappers, printed label to front cover. Housed in a black cloth flat-back box by the Chelsea Bindery. With 10 woodcuts in the text by Hans Arp, 2 of which are repeated. Wrappers and contents lightly toned, repairs along joints and to splits to wrappers. A very good copy.

£8,750

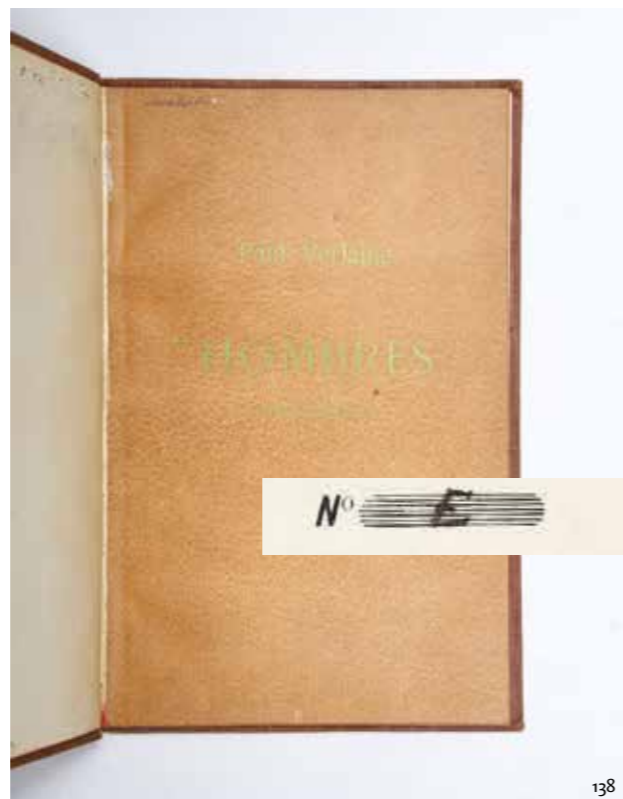
[153801]

138

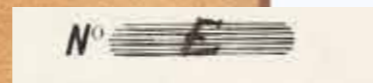
VERLAINE, Paul. Hommes (Hommes). [Paris: Albert Messein] Imprimé sous le manteau et ne se vend nulle part, [1903]

"OBSCENE, BLASPHEMOUS, JOYFUL CELEBRATIONS OF CARNAL LOVE" – TLS

First edition, first printing, copy E of 26 copies on japon. There were a further 500 copies printed on Hollande Van Gelder paper. This posthumously published collection of Verlaine's poems celebrates homosexual love, and is the third in his Erotic Trilogy, after *Les Amies* (1867) and *Femmes* (1895).



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manteau et ne se vend nulle part", meaning "printed under the coat and sold nowhere", hinting at the clandestine nature of the contents.

Octavo (184 × 120 mm). Early 20th-century reddish-brown cloth, front cover lettered in gilt and ruled in gilt and blind, pale green patterned endpapers, edges red, wrappers bound-in. Text in French. Ink ownership inscription partially erased from verso of front free endpaper, offset on head of front wrapper. Slight rubbing to head of spine, foot and corners just worn, a few faint marks to contents, inner hinge cracked but firm after title page; a very good copy indeed. ♣ D. M. Thomas, review of Alistair Elliot's translation of *Hombres*, *Times Literary Supplement*, 1979.

£4,000

[156392]

139

VIVIEN, Renée. Sappho; Etudes et préludes; Les Kitharèdes; Une femme m'apparut; Poèmes en prose; Flambeaux éteints; Sillages; Poèmes. Paris: Alphonse Lemerre; E. Sansot & Cie, 1903–09

"SAPPHO 1900" INSCRIBES HER WORKS TO A CLOSE FRIEND

Each volume is lovingly inscribed by the author to her childhood friend Marie Charneau; four are in first edition, including the first explicitly lesbian translation of Sappho's poetry. A cohesive set of Vivien's works, presented to the same recipient, is notably scarce, with no other such sets traced. On the occasions that Vivien did inscribe copies, she usually did so with her chosen name of Renée, rather than her given name as here.

Vivien (1877–1909), born Pauline Mary Tarn, was a British-born exegete and high-profile lesbian expatriated to Paris in the Belle Époque. Vivien was sent to school in Paris, where she met Marie Charneau (1878–1962). The two became fast friends, and Vivien threw herself into French life: she disliked her parents, and the chance of

adopting a foreign culture was a welcome rejection of them. This brief period of happiness was cut short when her father died in 1886, and she had to return to England. His death left Vivien the sole inheritor of his fortune at the age of nine: her mother purportedly tried to declare her legally insane, but the plot failed, and Vivien was left as a ward of the court for the remainder of her adolescence. In 1886, when she turned 21, Vivien fled to Paris with her inheritance, changed her name, and reached out to her old friend.

Vivien refused to write in any language other than French, and quickly gained notoriety in bohemian society, wearing lavish suits, and living openly as a lesbian. She began a relationship with another childhood friend, Violet Shillito, who introduced her to her next lover, the Amazon of Paris, Natalie Clifford Barney (1876–1972). She earned the nickname "Sappho 1900", and her keen interest in the classical world motivated her to move to Lesbos with Barney in 1904 to establish a women's school of poetry in imitation of Sappho.

Vivien and Charneau remained correspondents and close friends throughout Vivien's emotional and physical decline. After years marked by suicide attempts, anorexia, alcoholism, and drug abuse, she died in 1909 at the age of 32. Charneau donated their correspondence to the Bibliothèque nationale de France in 1950. It includes examples of Vivien's juvenilia, mostly poetry and youthful attempts at translating Dante. Charneau likely had these volumes bound to match at the time of publication. For Sappho, see item 35.

8 volumes, 5 octavo (180 × 123 mm), 3 quarto (123 × 144 mm; 237 × 158 mm; 250 × 162 mm). Bound to match in contemporary green half morocco by Creuzevault, green marbled sides and endpapers, top edges gilt, green silk book markers. Spines a little sunned, occasional spots of shelf wear, scattered foxing, a near-fine set. ♣ Marie-Ange Bartholomot Bessou, *L'imaginaire du féminin dans l'oeuvre de Renée Vivien*, 2004; Rommel Mendès-Leite, *Gay Studies from the French Cultures*, 1993.

£13,500

[161902]



140, 141

140
WALCOTT, Derek. 25 Poems. Bridgetown, Barbados: Advocate Company, 1949

GRATEFULLY INSCRIBED TO ROY FULLER, AN EARLY SUPPORTER

Presentation copy of Walcott's rare first book, inscribed by the author to the British poet Roy Fuller on the half-title, "To Roy Fuller, compliments of Derek Walcott, gratefully". This copy is from the second edition, published only three months after the first, and equally scarce: an institutional search reveals just three copies of the present edition (Emory University, the National Library of Barbados, and the University of the West Indies), and four of the first.

Fuller (1912–1992) was an early champion of Walcott's poetry, who helped him reach an international audience by reviewing his works in two episodes of the BBC's radio programme *Caribbean Voices*. Broadcast in 1949 and 1952, Fuller's pieces "may have helped determine Walcott's subsequent direction. For instance, in his review of *25 Poems*, broadcast on 22 May 1949, Fuller was as enthusiastic as any West Indian about the new 'find' [Walcott], but he was critically and analytically so. What is more, he assessed Walcott on equal terms, so to speak, without any condescension or any special consideration for his being from the outposts of empire" (Baugh, p. 36). Walcott promptly sent Fuller the present copy in gratitude.

The book is offered together with a contemporary issue of *Bim*, "the major literary magazine in the region" (King, p. 59), vol. 3, no. 10, including a poem by Walcott ("A Way to Live"), an early article on the poet by Frank Collymore, and a caricature of him by Harold Simmons. Collymore's article played an important role in introducing Walcott into a Caribbean-wide literary culture and "remains a very good introduction to Walcott's work, perceptive of its characteristics and the personality behind it" (ibid., p. 60).

First published in January 1949, the second edition of *25 Poems* appeared in April that year, consisting of "about 250 copies" (ibid., p. 61); Walcott revised two poems, "Of Time and the River" and "Travelogue", for the second edition.

2 works, octavo. *25 Poems*: original green cloth, printed paper spine label, second paper label (presumably once adhered to front cover) loosely inserted. With dust jacket. *Bim*: original pink wrappers printed in black, wire-stitched as issued. *25 Poems*: extremities lightly rubbed and creased; jacket spine and folds slightly toned, a few small nicks and creases to extremities with one short closed tear to head of rear panel, minor worming to lower edge of flaps, without price as issued: a very good copy in very good jacket. *Bim*: wrappers a little rubbed, contents clean, a very good copy. ¶ Edward Baugh, *Derek Walcott*, 2006; Bruce King, *Derek Walcott: A Caribbean Life*, 2000.

£15,000 [166108]

141
WALCOTT, Derek. *In A Green Night*. London: Jonathan Cape, 1962

PROOF COPY OF THE NOBEL LAUREATE'S FIRST BIG BREAK

Uncorrected proof copy of the first edition. In *A Green Night* was the author's first collection of poems to be published outside of the Caribbean.

Walcott went on to win the Nobel Prize in Literature in 1992 and is best known for his *Omeros* (1990), an epic poem retelling the Homeric legends in a modern Caribbean setting. This poetry collection was his first major and international success. Dedicated to his mother, Alix Walcott, the book "brought together what he considered to be the best of his verse to date . . . [it] represents a coming of age for Walcott, the first clear step on his Odyssean journey towards becoming a Caribbean Homer" (Thieme, pp. 14 & 38).

Octavo. Original light green paper wrappers decorated with white publisher's motif, lettered in black. With dust jacket. Tiny mark to top edge: a near-fine copy in like jacket. ¶ John Thieme, *Derek Walcott*, 1999.

£1,000 [163658]

142
WALCOTT, Derek. Three typed letters signed, to Robert Giroux. Petit Valley, Port of Spain, Trinidad: 1967–68

"ALORS, SEÑOR BOB, THE BENIGN, THE BEDEVILLED!"

Three unpublished letters from Walcott to his American publisher, Bob Giroux, primarily concerning Walcott's longest and most ambitious poem, *Another Life* (1973). Walcott writes in a warm and informal tone, sending his love to mutual friends, adding colourful salutations and sign-offs in manuscript, and demonstrating a transparent desire for advances and well-paying magazine publications, "as who couldn't use the money" (6 May 1968).

Walcott's *In a Green Night*, (1962), published by Jonathan Cape in the UK, won the Saint Lucian poet international acclaim. It caught the attention of America's "Golden Boy of Publishing", Robert Giroux. With the encouragement of his star writer, Robert Lowell, Giroux reached out to Walcott and arranged to publish his forthcoming *Selected Poems* (1964) in the USA. Their subsequent relationship saw Walcott invited to international conferences, contribute to the *Partisan Review* and *New York Review of Books*, and welcomed into the close-knit society of New York intellectuals.

In his first letter, dated 18 October 1967, Walcott hints at a number of works in various stages of completeness, including a long "autobiographical poem, (not as arrogant as it sounds)" which he intends to send to Tom Maschler at Cape within the next two months, and perhaps to Giroux, if his UK publisher approves. Giroux has added a brief and only partially legible manuscript note below, "Brigit [indecipherable, perhaps: agent – Ashley – Tomorrow]". Walcott was optimistic with this deadline: the second letter, dated 6 May 1968, accompanied an early version of *Another Life*. Walcott opens, "Senor Roberto, or Don Bob! [Bob in manuscript] here's the long book. I deeply hope you like it, but I know you'll let me know toughly what you think".

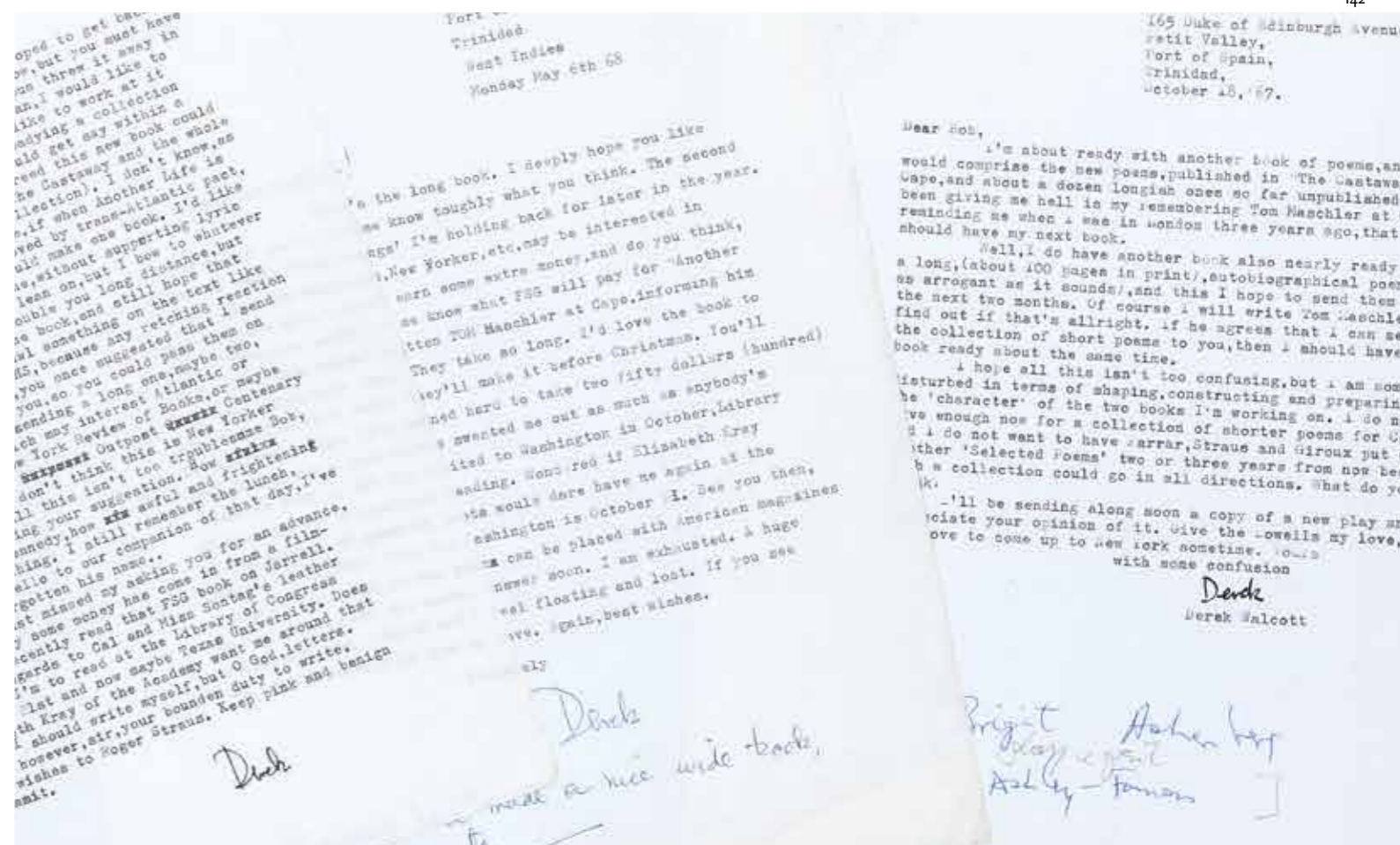
Three of Walcott's most sympathetic readers, William Plomer, Alan Ross, and his own wife, Margaret Walcott, felt that *Another Life* was still a work-in-progress. At the end of May 1968, Maschler raised these doubts to Walcott, while offering to publish the work regardless, if Walcott felt it was finished. Walcott replied to Maschler that, "after patient and painful reflection on what William Plomer has written about 'Another Life,' I suppose I agree with much of his criticism", and asked that Maschler return the typescript (11 July 1968, cited in Baugh & Nepaulsingh, p. 159).

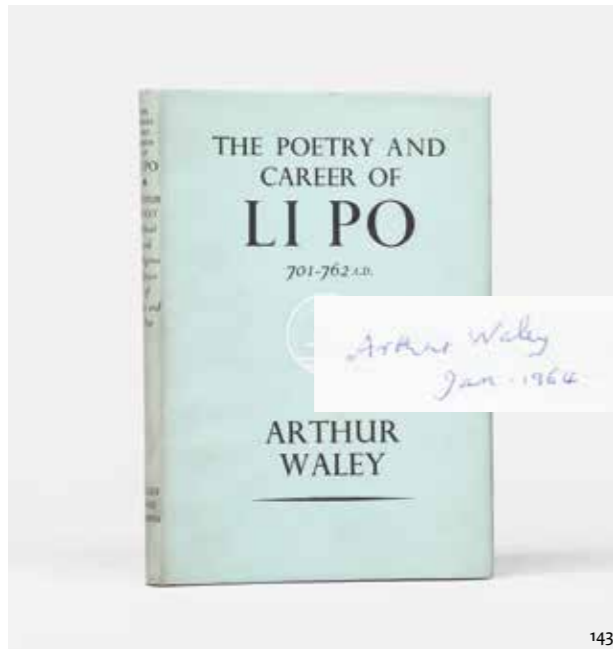
The next day, Walcott wrote the present letter to Giroux. Walcott writes, "Alors, Senor Bob, the benign, the bedevilled! I'd hoped to get back the manuscript of *Another Life* by now, but you must have forgotten, or perhaps Mr. [Michael] Di Capua threw it away in disgust. Anyhow, whenever you can, I would like to have it back, because I would like to work at it again". He expresses hopes that Giroux's critical "reader", perhaps Robert Lowell, might "scrawl something on the text like various UGHS and EECHS, because any retching reaction would help".

Walcott went back to the drawing board with *Another Life* and was still making edits right up to its publication, on both sides of the Atlantic, in 1973. It has since been hailed as Walcott's "first major peak" (Kirsch), followed by a series of literary accolades that saw him awarded a Nobel Prize in literature in 1992.

Three leaves (approx. 280 × 217 mm) typed on one side, dated 18 October 1967, 6 May 1968, and 12 July 1968; addressed 165 Duke of Edinburgh Avenue, Petit Valley, Port of Spain, Trinidad, West Indies. With paperclip and housed in paper folder with manuscript title, "Walcott Letters". Lightly creased with a few nicks, indent from paperclip to head, slight rust mark from same to July 1968, July 1968 and October 1967 creased from folding, two closed tears to edges of October 1967, not affecting text: bright and well-preserved examples. ¶ Edward Baugh & Colbert Nepaulsingh, eds, *Another Life: Fully Annotated*, 2004; Adam Kirsch, "Full Fathom Five: Derek Walcott's seascapes", *New Yorker*, 26 Jan. 2014.

£3,000 [166717]





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143
WALEY, Arthur. *The Poetry and Career of Li Po. 701–762 A.D.* London: George Allen and Unwin Ltd, 1950

First edition, first impression, signed and dated January 1964 by the author on the title page. Li Po is renowned as one of China's greatest lyricists. Since they were first composed, his poems have entertained, enthralled, and inspired with their emotional and literary depth.

Provenance: with the distinctive bookplate of Anthony Hobson (1921–2014) on the front pastedown. Hobson was a scholar, esteemed bibliophile, and expert on Renaissance bindings. He served as president of the Association Internationale de Bibliophilie between 1985 and 1999.

Octavo. Original purple bead-grain cloth, spine lettered in blue. With dust jacket. Cloth bright, rear cover slightly bowed and with light vertical strip of whitening caused by radiator, contents clean; dust jacket fresh, not price-clipped, slight abrasions to spine: a near-fine copy in fine jacket. ♣ Johns A33.

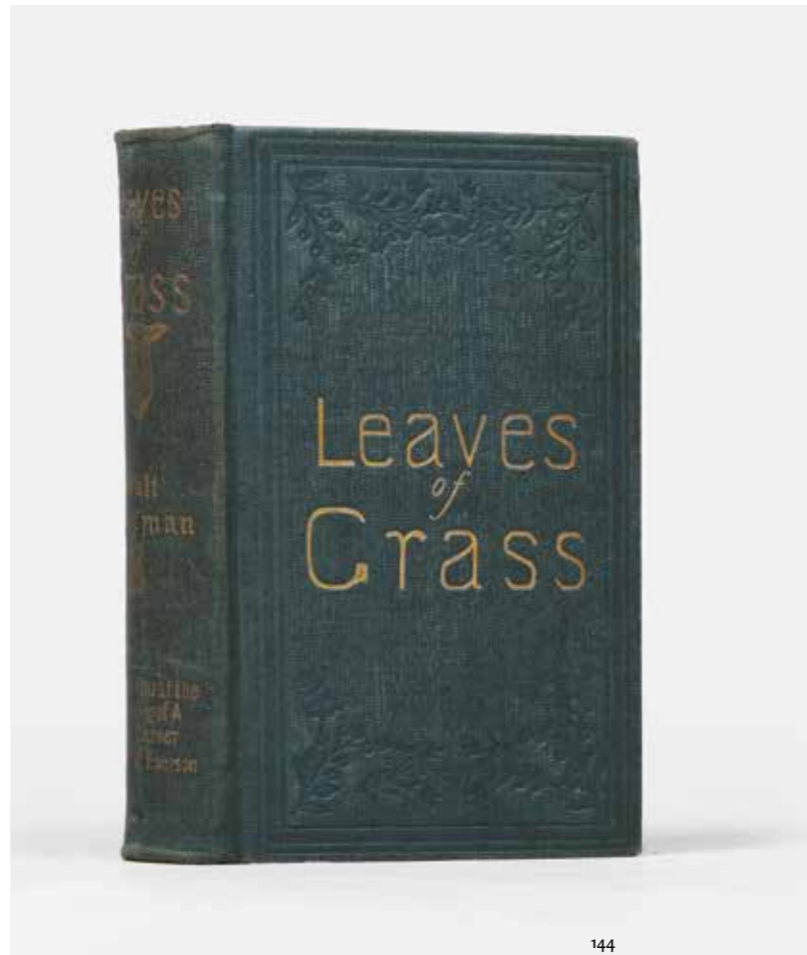
£750 [163363]

144
WHITMAN, Walt. *Leaves of Grass.* Brooklyn, New York: [printed for the author,] 1856

AN EXCEPTIONALLY FRESH COPY

Second edition, published a year after the first and expanded with 20 new poems, including "Crossing Brooklyn Ferry".

This edition also includes a collection of reviews of the first edition, most notably Ralph Waldo Emerson's letter to Whitman, which the poet published without Emerson's permission. The letter includes Emerson's famous endorsement – "I greet you at the beginning of a great career" – which Whitman printed conspicuously on the book's spine. In his letter, Emerson praises *Leaves of Grass* as "the most extraordinary piece of wit & wisdom America has yet contributed . . . I find incomparable things said incomparably well . . . I rubbed my eyes a little to see if this sunbeam



144

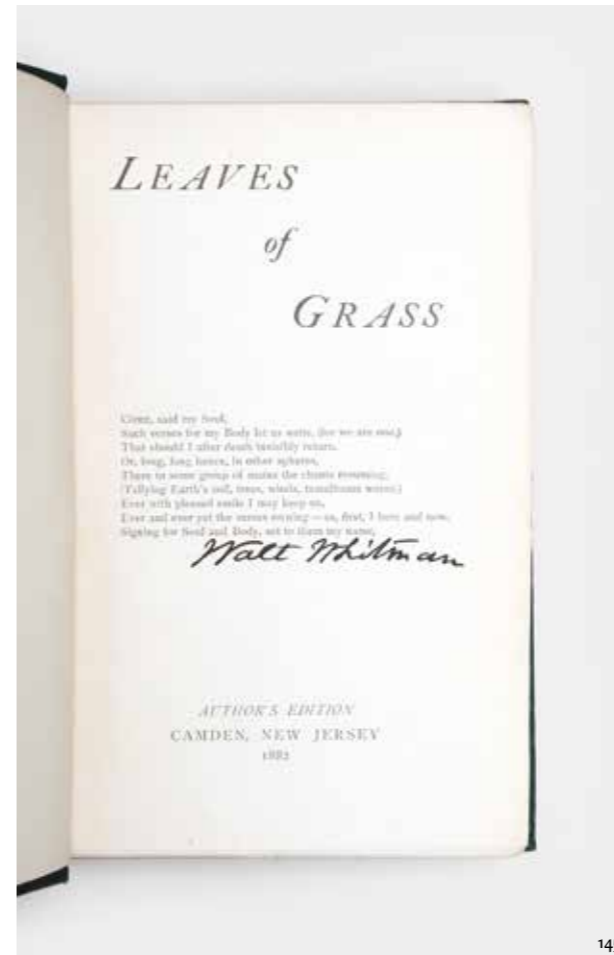
were no illusion". Emerson objected to the letter's contents being made public; Whitman later explained that he "supposed the letter was meant to be emblazoned; I regarded it as the chart of an emperor" (quoted in Trowbridge).

Octavo. Original green cloth, spine and front cover lettered in gilt, leaf decorations to spine in gilt, floral design and triple-rule frame to covers in blind, rear cover lettered in blind, pale yellow endpapers. Housed in a custom green quarter morocco folding box. Portrait frontispiece, with tissue guard, one page of advertisements at the rear. Ownership inscriptions of Buffalo music tutor Louisa Barrowcliffe Denton (d. 1902) to preliminary blanks; bookplate of Brooklyn policeman and army veteran Osceola "Ozzy" Fletcher (1922–2022) and his wife Pauline (1928–2022) to front pastedown. Binding fresh, minimal rubbing, contents lightly foxed as usual, gutter cracked between a couple of gatherings, but firm. A near-fine copy. ♣ BAL 21396; Meyerson A2.2; Wells & Goldsmith, pp. 5–6. John Townsend Trowbridge, "Reminiscences of Walt Whitman", *Atlantic Monthly*, Feb. 1902.

£32,500 [169394]

145
WHITMAN, Walt. *Leaves of Grass. Author's Edition.* Camden, New Jersey: [printed for the author,] 1882

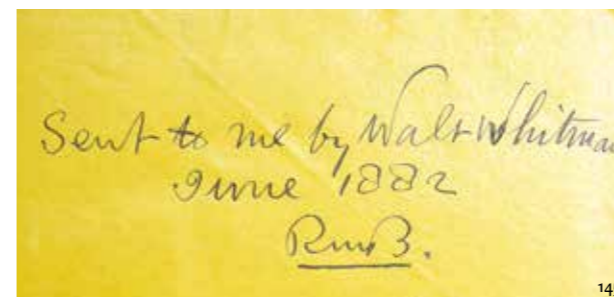
Signed by the author on the title page and sent to his friend and biographer, Richard Maurice Bucke, with Bucke's bookplate on the front pastedown and two inscriptions by him on the front free endpaper: "sent to me by Walt Whitman, June 1882, R.M.B." and "given to Dr. Beeman, with R. M. Bucke's kindest regards, Xmas



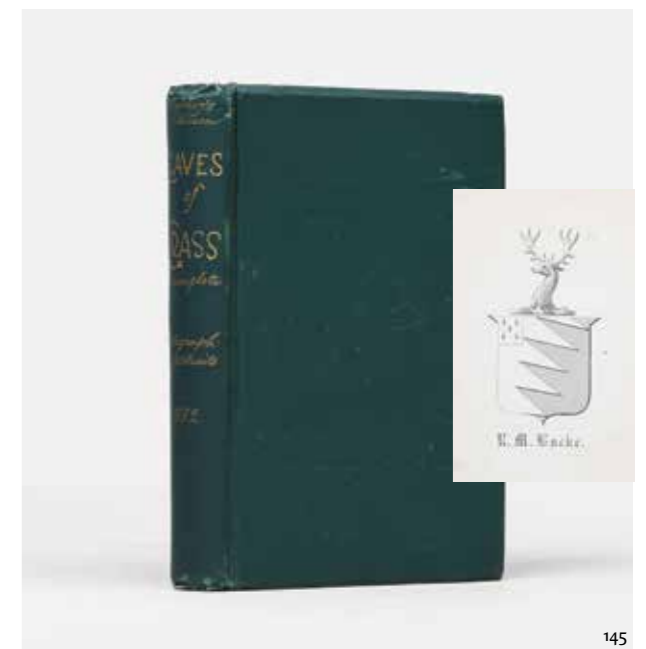
145

1884". Whitman records sending this copy in his Day Book on 12 June 1882: "sent new L of G to . . . Dr Bucke" (*Daybooks*, vol. II, pp. 295–6).

Bucke (1837–1902), a psychiatrist from London, Ontario, was first introduced to Whitman's poetry in 1867, and the poet quickly became the most important influence on his life. "Bucke credited Whitman with inspiring his first book [*Man's Moral Nature*, issued in 1879], and the poet was to inspire everything else Bucke published . . . The men met in Camden, New Jersey, on 18 October 1877. They became friends instantly, and soon afterward Bucke planned to write a biography of the poet. During the summer of 1880, Whitman was a guest of the Buckes on the grounds of the London asylum so that Bucke could gather information for his book. *Walt Whitman*, which with Whitman's heavy revisions virtually became a joint project, was published in 1883 . . . Many literary scholars have regarded Bucke's biography as 'Whitman's book',



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145

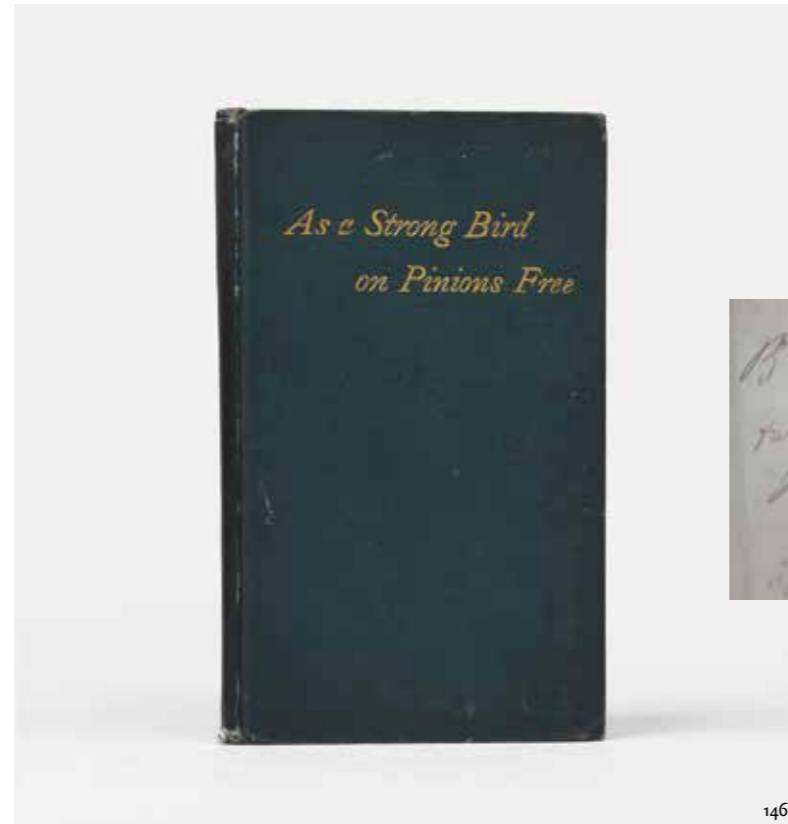
or autobiography" (ANB). Whitman sent this copy of *Leaves of Grass* to Bucke while the biography was still in progress, at a time when the two men were in near-constant correspondence; just two days before, Whitman noted in his Day Book that he "sent [a] letter to Dr Bucke, ab't 'motif' of his book & ab't printing in Phila" (*Daybooks*, vol. II, p. 295).

While Bucke was staying in Camden in June 1888, Whitman suffered a series of strokes, which he believed would have killed him had Bucke not been on hand: "I am quite sure – oh! I am quite sure! – Dr. Bucke this time saved my life: that had he not been here to roll up his sleeves and stay and work and watch, it would have been the final call" (quoted in Traubel, vol. I, p. 385). The two men stayed close in Whitman's final years, writing to each other every two or three days, and after the poet's death in 1892, Bucke became one of his literary executors. Bucke published selections of Whitman's letters, notes, and a ten-volume edition of his complete writings, and made the poet the central figure in his landmark spiritual study, *Cosmic Consciousness* (1901).

This is one of around 225 copies of the seventh edition, third printing, third issue of *Leaves of Grass*, the first issue after the book was banned in Boston on 1 March 1882 by the city's district attorney, an event which made national headlines. In the aftermath, Whitman's publisher James R. Osgood and Company withdrew the book and returned the plates, steel portraits, and "225 copies (more or less) in sheets" of the unsold stock of the previous issue to Whitman in May 1882 (quoted in *Daybooks*, vol. II, p. 289). He brought out the present issue with a cancel title page the following month.

Octavo. Original green cloth over bevelled boards by James Arnold, Philadelphia, spine lettered in gilt, yellow coated endpapers, top edge gilt, others untrimmed. With 2 engraved portraits of the author, with tissue guards. Spine ends creased, cloth rubbed, front inner hinge cracked, but firm, contents clean. A very good copy. ♣ Myerson A2.7.c3. Horace Traubel, *Walt Whitman in Camden*, 2 vols, 1906–15. William White, ed., *Walt Whitman: Daybooks and Notebooks*, Volume II: *Daybooks*, December 1881 to 1891, 1978.

£9,500 [169470]



146

146

WHITMAN, Walt. *As a Strong Bird on Pinions Free.* Washington, DC: [for the author,] 1872

INSCRIBED BY THE POET TO THE HUSBAND OF HIS "BRIGHT PARTICULAR STAR"

First and only edition, first printing, presentation copy, inscribed by the author on the front free endpaper, "B. F. C. Costelloe, from the author Walt Whitman, Sept. 11 '84". Benjamin "Frank" Conn Costelloe (1855–1899), was an Irish barrister, politician, and the first husband of Mary Whitall Smith (later Mary Berenson; 1864–1945), a political activist and art historian whom Whitman described in 1887 as "my staunchest living woman friend" (Miller, vol. IV, p. 89).

"Whitman admired Mary Whitall Smith from the start. She met him when she was a student at Smith College and soon brought him in to the family circle" (Ceniza, p. 1). The two were already close when Mary met Frank Costelloe, a visiting lecturer at Smith, in August 1884. The following month, Mary invited Costelloe to visit her family home in Germantown, Pennsylvania, and took him from there to meet Whitman, who was then living a few hours away in Camden. It was there that the poet presented Costelloe with a copy of his newest work.

Following Costelloe's departure for England, Mary wrote to Whitman that Costelloe "read the little book you gave him to passengers on the steamer going home, and both reader and audience enjoyed it sincerely, and were much enlightened and strengthened by the 'wonderful faith and hope' that breathed through the poetry. You certainly do 'blow grit' into people!" (Strachey & Samuels, pp. 27–8).

Costelloe and Mary married and settled together in London in 1885. From there, Mary and Whitman continued their friendship from afar: he read and praised her newspaper articles, telling Horace

Traubel that "Mary Costelloe has several times contributed pieces [to the *Pall Mall Gazette*]: I considered them very fine too . . . Mary is deeply interested in all that pertains to progress, suffrage, such things . . . [She is] very radical indeed – almost along with the Anarchists" (Traubel, vol. IV, p. 188). Whitman continued to hold Mary in his affections and, quoting *All's Well That Ends Well*, called her his "bright particular star" (quoted in Strachey & Samuels, p. 24).

Mary led an active life in London, but her marriage to Costelloe was unhappy, and they separated in the early 1890s. Though unmarked as such, this copy later passed into the library of their daughter, the author and suffragist Rachel "Ray" Strachey (1887–1940).

Whitman originally delivered the titular poem at Dartmouth College in June 1872. That same month, he wrote to Peter Doyle of his intention to "print my College Poem in a small book – it will be small – & is intended as the beginning of a larger one" (Miller, vol. II, p. 177). In his preface, he describes the work as a sequel to *Leaves of Grass*, a continuation of his "utterance, or attempt at utterance, of New World songs, and an epic of Democracy" (p. v). This copy is from the first, American, issue, without the London imprint stamped on the title page.

Octavo. Original green cloth, front cover lettered in gilt, grey endpapers. With 8 pp. of advertisements at rear. Small marks to cloth, extremities lightly bumped and worn, endpapers foxed, contents clean. A very good copy. ♪ Myerson A71.a1. Myerson A71.a1. Sherry Ceniza, *Walt Whitman and Nineteenth-Century Women Reformers*, 2013; Edwin Haviland Miller, ed., *Walt Whitman: The Correspondence*, 1961–69; Barbara Strachey & Jayne Samuels, eds, *Mary Berenson: A Self-Portrait from her Letters and Diaries*, 1983; Horace Traubel, *With Walt Whitman in Camden*, 1906–96.

£6,750

[169478]



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147

WILDE, Oscar. *The Ballad of Reading Gaol.* By C.3.3. London: Leonard Smithers, 1898

A RARE SURVIVAL COMPLETE WITH DUST JACKET

First edition, retaining the understandably rare thin plain jacket. We can trace only three copies complete with their dust jackets in auction records: at Parke-Bernet in 1941, and at Sotheby's in 1975 and 2004. This is one of 800 copies printed on handmade paper; an additional 30 copies were printed on japon.

Wilde published this work under the pseudonym "C.3.3." after his cell in Reading Gaol, the third cell on the third landing of Gallery C. The first edition sold out rapidly, and a second edition was printed within weeks.

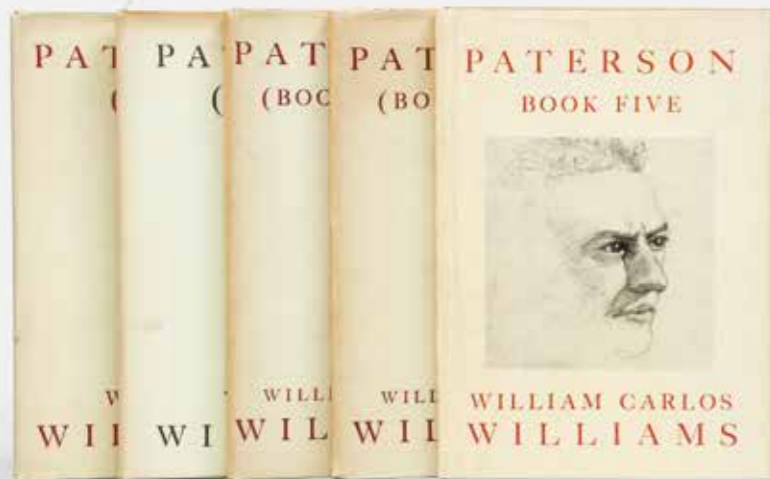
Octavo. Original white quarter cloth, spine lettered in gilt, yellow cloth sides, top edge cut, others uncut. With original unprinted dust jacket. Housed in a custom brown quarter morocco chemise with paper-covered sides and interior patterned in orange and green. Text printed on rectos only. Binding and contents fresh; fragile jacket with chips to spine and fold ends, large section of foot neatly repaired without loss, couple of short closed tears and marks: a fine copy in the very well-preserved jacket. ♪ Mason 371.

£9,750

[163178]



147



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148

WILLIAMS, William Carlos. *Paterson*. New York: A New Directions Book, 1946–48–49–51–58

“SAY IT! NO IDEAS BUT IN THINGS”

First editions, first printings, of Williams’s epic poem, Book 2 a review copy from the library of Ruth and Mark Schorer, with their bookplate on the front pastedown and a typed letter signed by the publisher Hubert Creekmore loosely inserted. This is an excellent association, sent to a significant friend and colleague of the author with a request for his comments.

Mark Schorer (1908–1977) was a writer and critic, who earned his MA at Harvard and went on to chair the University of California’s English Department from 1960 to 1965. He was a witness during the 1957 obscenity trial for Allen Ginsberg’s *Howl*, testifying in defence of the poem. He was one of Williams’s “teaching pals” (quoted in Mariani, p. 546), and in his autobiography, Williams recalls attending a two-week English conference in 1946 in Salt Lake City, Utah, where “Walter Van Tilburg Clark, Caroline Gordon, Mark Schorer, all swam with us in a nearby pool evenings, and at Alta we rode in the ski-lift (specially connected for us) over the snowless ground now blossoming profusely on the slopes between the tall firs . . . thrilling to be lifted that way above the mountainside, feet dangling, high over the earth to the shoulder of the slope”.

In his letter, Creekmore acknowledges this friendship, despite misspelling Schorer as “Shorer”, a common error: “knowing you are a friend of Williams, I wonder if you would read this new section of his longest and most mature poem and send us, as soon as possible, some comments on it”.

Paterson was influenced by *Ulysses* and embarked upon with the intent “to objectify the man himself as we know him and love him and hate him” (quoted in Lloyd, p. 190). The epic began life as an 85-line poem of the same name, which won the Dial award in 1926.

Williams struggled with “the impossible poem *Paterson*”, admitting in his autobiography that it “called for a poetry such as I did not know”. However, his belief in the project sustained him: “A cold east wind, today, that seems to blow from the other side of the world – at the same time to be blowing all poetry out of life. A man wonders why he bothers to continue to write. And yet it is precisely

then that to write is most imperative for us. That, if I can do it, will be the end of *Paterson*, Book IV. The ocean of savage lusts in which the wounded shark gnashes at his own tail is not our home. It is the seed that floats to shore, one word, one tiny, even microscopic word, is that which can alone save us” (Letter to José García Villa, 1950, quoted in Wallace).

5 volumes, octavo. Original buff cloth, title on front covers in gilt, thin rectangle stamped across front covers, spines, and rear covers in black (Book 1), green (Book 2), blue (Book 3), red (Book 4), and orange (Book 5), fore and lower edges untrimmed. With dust jackets. Ticket of the Holiday Bookshop, New York, on rear pastedown of Book 5. Spine and lower rear cover of Book 1 slightly foxed, a few marks to front cover, one corner bumped, a little offsetting to pastedowns; spine of Book 5 a little cocked; tiny bump to top edge of front cover of Book 4. A near-fine set, extremities occasionally toned, in lightly toned jackets, a little soiled, spine ends and corners occasionally chipped and nicked, a few short closed tears to panels of final three books, tiny damp stain to rear panel of Book 3, overall very sharp and attractive. ♪ Wallace A24a; A25a; A30a; A34a; A44a. Margaret Glynne Lloyd, *William Carlos Williams’s Patterson, A Critical Reappraisal*, 1980; Paul Mariani, *William Carlos Williams, A New World Naked*, 1981; William Carlos Williams, *The Autobiography*, 2017.

£2,500

[157372]

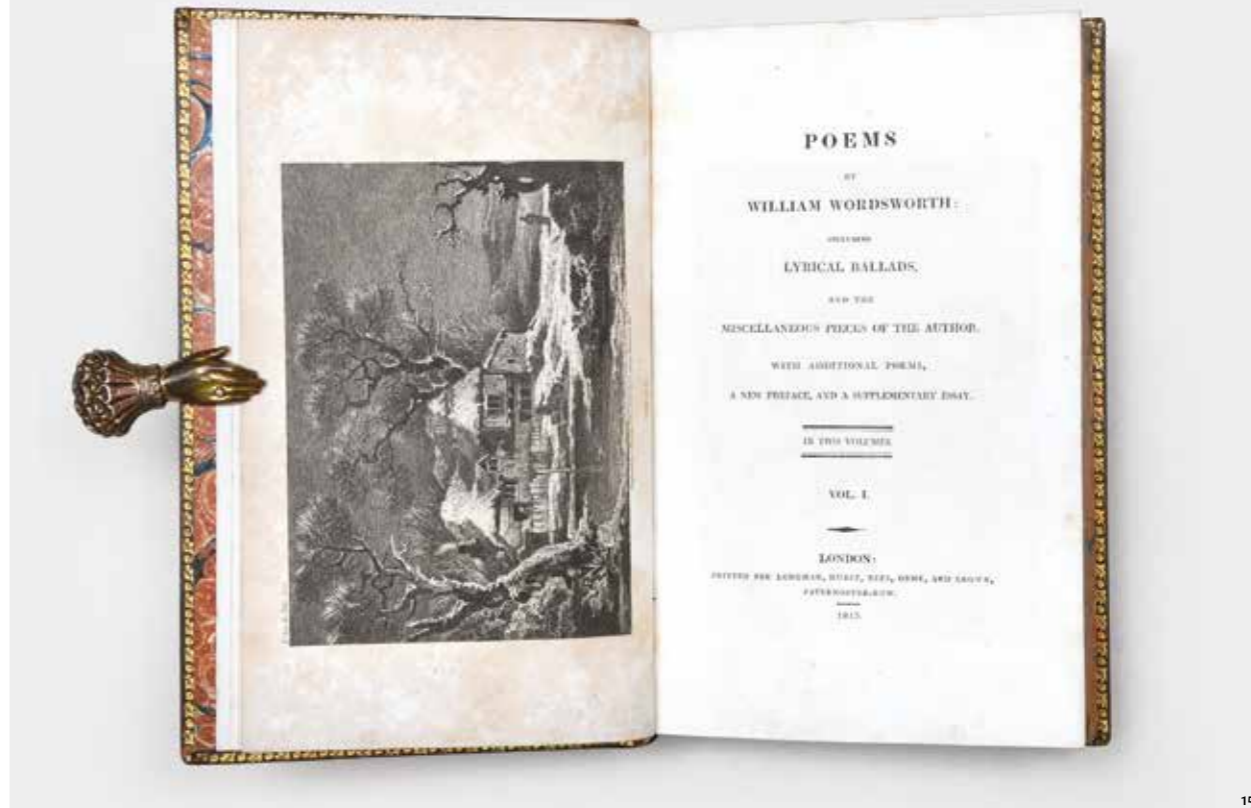
149

WILLIAMS, William Carlos. *The Clouds*. Aigeltinger, Russia, &c. [Aurora, New York:] The Wells College Press and The Cummington Press, 1948

“WHATEVER DISTINCTION I SUCCEEDED IN GETTING IS WITNESSED BY THE POEMS INCLUDED IN THE CLOUDS”

First edition, sole impression, number 235 of 310 copies, this copy signed by the author on the front free endpaper. The limitation states that the first 60 copies were signed.

In his autobiography Williams remarks: “I was in my stride now. I thought I had found my form. I said what I had to say, using the American idiom; I felt free with it. The rhythmical construction of a poem was determined for me by the language as it is spoken. Word of mouth language, not classical English. That feeling of the language was the fountainhead of what I wanted to do. If I could make that distinguished I would have accomplished my purpose.



150

Whatever distinction I succeeded in getting is witnessed by the poems included in *The Clouds*” (p. 74ff).

Octavo. Original greenish-grey cloth, spine label lettered in black, fore and lower edges untrimmed. Spine toned, extremities a little rubbed, light foxing to endpapers, a few marks to rear cover. A very good copy indeed, square and firm. ♪ William Carlos Williams, *I Wanted to Write a Poem*, 1978.

£2,000

[161406]

150

WORDSWORTH, William. *Poems: Including Lyrical Ballads, and the Miscellaneous Pieces. With Additional Poems, a New Preface, and a Supplementary Essay*. [bound with] *Peter Bell*; [and] *The Waggoner*. London: for Longman, Hurst, Rees, Orme, and Brown, 1815–1819–1819

WORDSWORTH’S FOUNDATIONAL COLLECTION

First edition of his first collected works, including previously unpublished poems alongside pieces which Wordsworth heavily revised for this publication. The edition is also notable for its preface, which contains his “most extensive discussion of the imagination and of imaginative poetry” (Hodgson, p. 273). This set has been attractively bound with two later works, *Peter Bell* and *The Waggoner*.

Wordsworth saw his first anthology as his moment to assert the literary unity of his canon and cement his name among the annals of great British poets. Towards this end, he devised a new scheme of poetic organization, in which poems are grouped into categories such as “Poems of the Fancy” and “Poems Founded on the Affections” according to “the power of mind predominant in their production” (ibid.) Anticipating criticism, Wordsworth defends this plan in a lengthy preface and essay which are notorious

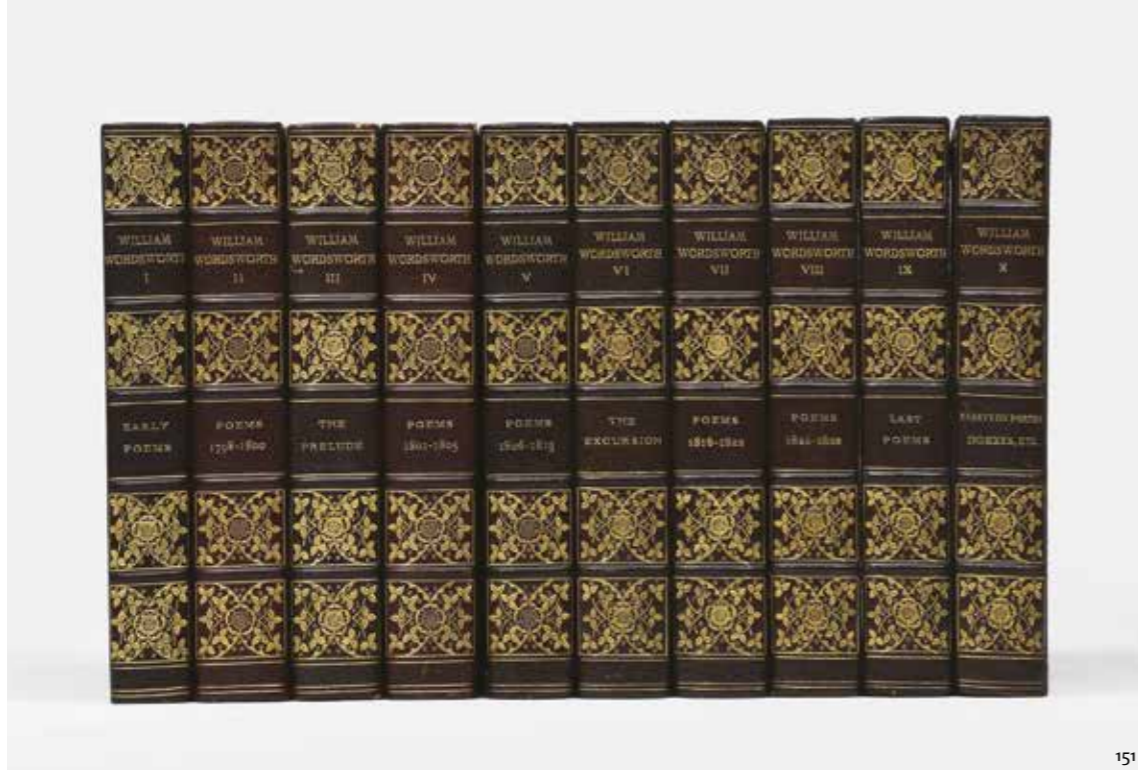
amongst critics and scholars, whose prevailing consensus is that this scheme is less systematic than idiosyncratic. Regardless, the great importance Wordsworth placed on the arrangement of the poems was fundamental in shaping the edition, upon which he hoped his legacy and national image would be judged.

Volume I is bound with *Peter Bell* in the second edition, called for a fortnight after the first due to intense public demand. Wordsworth originally wrote this piece in 1798 but excluded it from his *Lyrical Ballads*. News of the impending publication of *Peter Bell* in 1819 reached John Hamilton Reynolds, who caused a public spectacle by rushing out a pastiche of the work before it had appeared. Wordsworth released his highly anticipated original one week later and saw “his most immediate sales success” (Gill, p. 332). He then swiftly published another earlier poem, *The Waggoner*, which he first composed in 1806; its first edition is bound into the second volume.

3 works in 2 volumes, octavo (209 × 126 mm). Near-contemporary diced calf, spines with two green labels and elaborate floral tooling in compartments, covers bordered with twin gilt fillet and a foliate roll, board edges and turn-ins decorated in gilt, marbled endpapers and edges. With 2 copper engravings by John Charles Bromley and an aquatint by Samuel William Reynolds as frontispieces, all after Sir George Beaumont. Bookplate of Plymouth Iron Company in each volume, overlaid in the first with the bookplate of the Fothergill family, who acquired the company in 1862; hand-inked monograph of one A.J.C. on front free endpapers verso. Spines lightly and uniformly sunned, a little rubbing, usual oxidization of plates, sporadic light foxing. A near-fine set. ♪ Cornell Wordsworth Collection 30, 47, 49; Patton, pp. 8–12; Reed A13, A24b, A25; Wise, *Bibliography* 11, 16–17; Wise, *Two Lake Poets*, pp. 17–19, 21–2. Stephen Gill, *William Wordsworth: A Life*, 1990; John A. Hodgson, “Poems of the Imagination, Allegories of the Imagination: Wordsworth’s Preface of 1815 and the Redundancy of Imaginative Poetry”, *Studies in Romanticism*, vol. 27, no. 2, Summer 1988, pp. 273–88.

£2,500

[163058]



151

151
WORDSWORTH, William. The Complete Poetical Works. Boston: Houghton Mifflin Company, 1910–11

**“BUT THE INTELLECT CAN RAISE / FROM AIRY WORDS ALONE
 A PILE THAT NE’ER DECAYS”**

The “Large-Paper Edition”, number 42 of 500 sets, with an autograph manuscript poem signed and dated by Wordsworth window-mounted and bound after the half-title in the first volume. This set is extra-illustrated with ten hand-coloured plates bound before the frontispieces.

The manuscript quotes the last four lines from “Inscriptions For a Seat in The Groves of Coleorton”: “Communities are lost and Empires die / And things of holiest use unhallowed lie; / They perish; but the Intellect can raise / From airy words alone a pile that ne’er decays. Wm Wordsworth Rydal Mount Nov. 7th 1837.” The poem was written in 1806, while Wordsworth was a guest at Coleorton Hall, the seat of his friend Sir George Beaumont (1753–1827). It was first published in *Poems* (1815), and is printed in the present set (vol. V, p. 238).

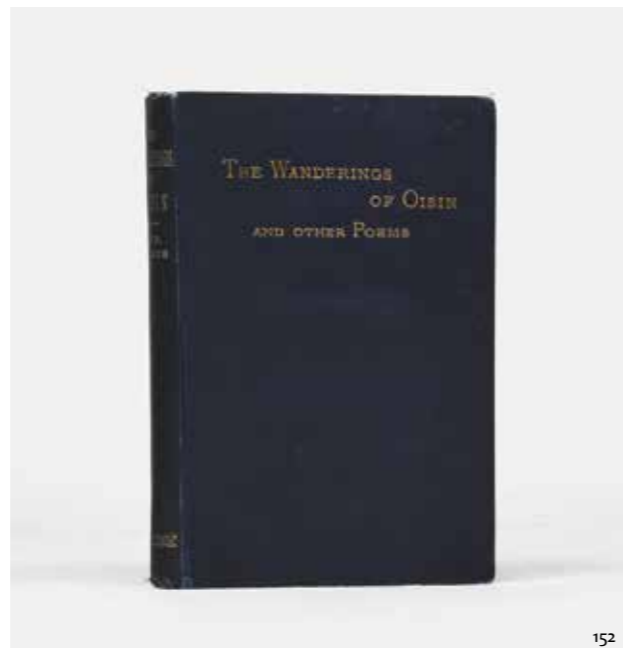
The photogravure plates were based on photographs taken by the Cumbrian firm Walmsley Brothers of Ambleside, and

were “intended to reproduce the atmosphere of Wordsworth’s poetry” (p. v).

10 volumes, octavo (226 × 157 mm). Early 20th-century brown half morocco, spines with five raised bands, second and fourth compartments lettered in gilt, remaining compartments decorated in gilt, marbled sides and endpapers, top edges gilt, fore and bottom edges untrimmed, green silk bookmarkers. Frontispieces and 56 photogravure plates, extra-illustrated with 10 hand-coloured photogravure plates, all with tissue guards. Title pages printed in red and black. Bookplate of Henry F. Schwarz, possibly the Wellesley College history professor (1904–1970), to front free endpapers. Faint damp stains to outer leaves, contents lightly toned, else clean. A very good set, attractively bound.

£9,500

[169642]



152



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152
YEATS, W. B. The Wanderings of Oisín and other poems. London: Kegan Paul, Trench & Co., 1889

**“AND LIKE A SUNSET WERE HER LIPS,
 A STORMY SUNSET O’ER DOOMED SHIPS”**

First edition of the author’s first book of poems, including “The Stolen Child”, “Down by the Salley Gardens”, and the eponymous epic romance, in which the ancient Irish hero Oisín travels to the land of Faerie with his supernatural lover, Niamh.

In 1938, Yeats wrote that the book was “published by subscription, John O’Leary finding almost all the subscribers”; Symons suggests this resulted in a print run of around 500 copies.

Octavo. Original blue cloth, spine and front cover lettered in gilt, publisher’s device in blind to rear cover, black coated endpapers, untrimmed edges. Ticket to rear free endpaper. Cloth bright, lifting slightly on front cover, rubbed and lightly frayed at extremities, gutter cracked between a few gatherings, else clean and sound within. A very good copy. ¶ Hayward 295; Symons 1; Wade 2.

£2,750

[168141]

153
YEATS, W. B. October Blast. Dublin: The Cuala Press, 1927

“THAT IS NO COUNTRY FOR OLD MEN”

First edition, first impression, one of 350 copies, including the first appearance in print of the author’s celebrated poem “Sailing to Byzantium”.

Octavo. Original linen-backed pale blue boards, white paper spine label printed in black, front cover lettered in black, blue endpapers, top edge uncut, other edges untrimmed. A very good copy indeed, some loss to spine label, spot of foxing to top edge, light browning to endpapers, small mark



154

to front free endpaper, contents otherwise clean and crisp. ¶ Wade 156; Ransom, p. 241.

£1,500

[147185]

154
YEATS, W. B. The Tower. London: Macmillan and Co., Limited, 1928

“HOW CAN WE KNOW THE DANCER FROM THE DANCE?”

First edition, first impression, in a fine dust jacket. *The Tower* is one of the poet’s most important collections, containing many of his finest and most enduring poems.

Yeats commissioned his friend and fellow poet Thomas Sturge Moore to create the cover. He hailed Moore as “one of the most exquisite poets writing in England” (quoted in *Poetry*) and was delighted with his design, which represents Yeats’s own Ballylee Castle and its reflection in a pool of water: “Your cover for *The Tower* is a most rich, grave, and beautiful design, admirably like the place” (quoted in Bornstein).

Provenance: from the library of the American poet Coman Leavenworth (1920–2007), with his bookplate on the front free endpaper. Leavenworth was a contemporary of Allen Ginsberg at Columbia University, where he was chosen over the young Beat for their class’s award for “Poet Most Likely to Succeed” (Bergman, p. 120). The book later passed into the collection of the Rolling Stones drummer Charlie Watts (1941–2021).

Octavo. Original green cloth, spine and front cover lettered and decorated in gilt, edges untrimmed. With dust jacket. 2 pp. publisher’s advertisements at rear. Gilt bright, just a hint of rubbing to edges of cloth; a few small nicks to extremities of jacket, price intact: a fine copy in fine dust jacket. ¶ Wade 158 (2,000 copies). David Bergman, *The Poetry of Disturbance*, 2015; George Bornstein, *Material Modernism: The Politics of the Page*, 2001.

£5,000

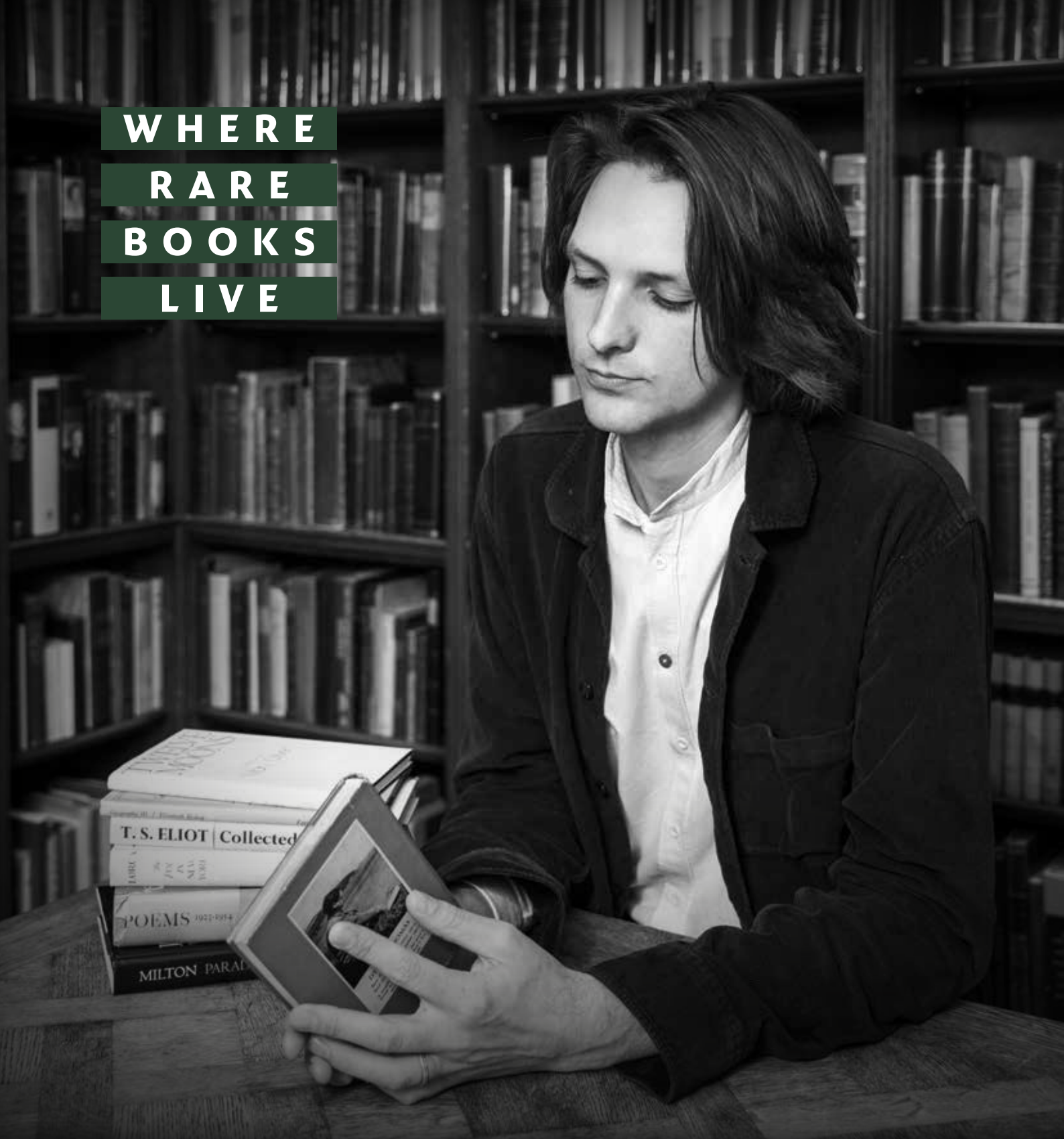
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