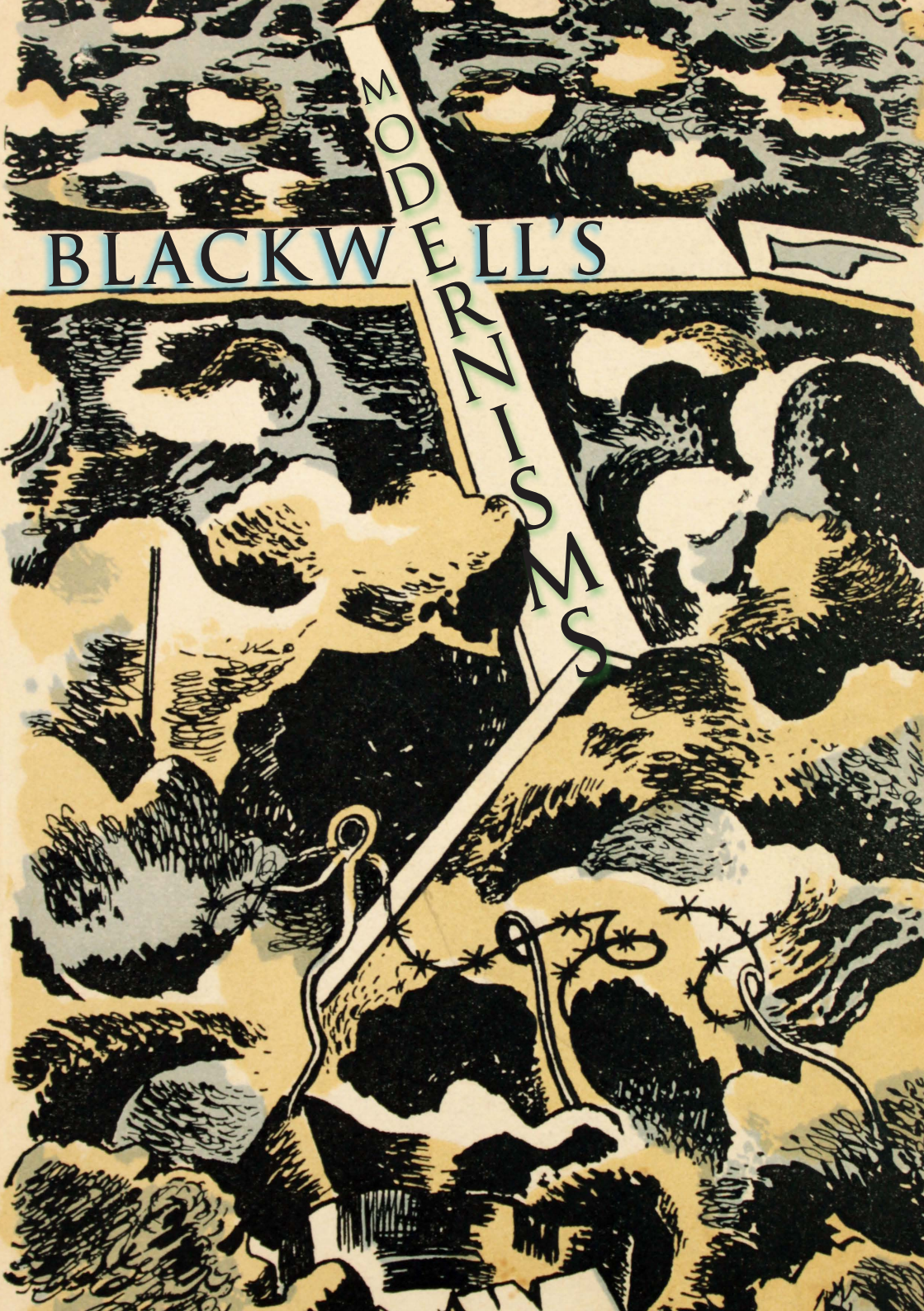


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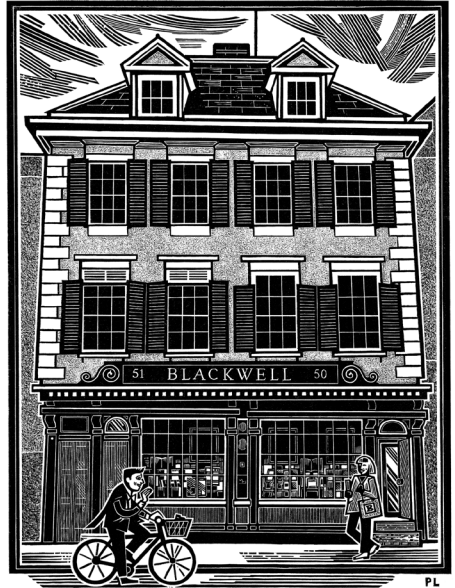
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Susan Theobald - Photography and Catalogue Design.

Email: susan.theobald@blackwell.co.uk



Front cover illustration: Item 3
Rear cover illustration: Item 122

INSCRIBED BY SYLVIA TOWNSEND WARNER

1. Ackland (Valentine) *Twenty-Eight Poems*.

[*Privately Printed for the Author,*] 1957, *FIRST EDITION*, pp. 23, foolscap 8vo, original stapled brown wrappers, near fine £450

Inscribed at the head of the title-page by the author's partner: 'H.A. Rappaport, from Sylvia Townsend Warner'. The recipient was a New York-based bookdealer and collector.

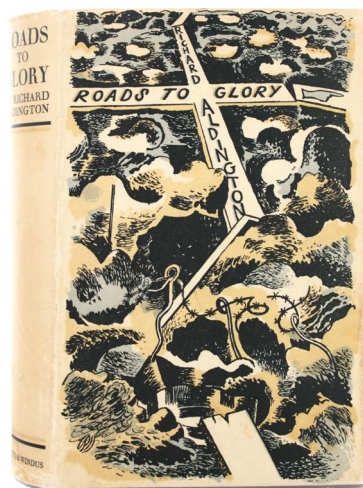
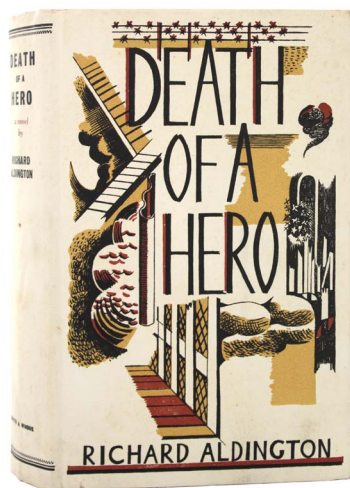
A scarce collection from the poet's wilderness years, following two decades after her last published volume.

PAUL NASH DUSTJACKETS

2. Aldington (Richard) *Death of a Hero. A Novel*.

Chatto & Windus, 1929, *FIRST ENGLISH EDITION*, *incredibly faint spotting to prelims*, pp. xi, 440, crown 8vo, *original black cloth, backstrip lettered in gilt, top edge red, tail edges untrimmed, some light spotting to edges, a couple of tiny spots and faint partial browning to free endpapers, dustjacket with Paul Nash design, faintest of spotting to this and a couple of miniscule nicks, very good* (Kershaw 53) £400

An expurgated edition, preceded by the author's note explaining the use of asterisks 'to show where omissions have been made' and considering it 'better for the book to appear mutilated than for me to say what I don't believe'. An attractive example of the Paul Nash dustjacket.



3. **Aldington (Richard) *Roads to Glory*.**

Chatto & Windus, 1930, *FIRST EDITION*, pp. [viii], 278, [4], crown 8vo, original brown cloth, backstrip lettered in gilt, top edge brown, other edges a little toned with tail edge roughtrimmed, bookseller ticket at foot of rear pastedown, dustjacket by Paul Nash, backstrip panel lightly sunned, a little chipping to extremities, very good (Kershaw 135) £400

War-time stories, in a striking dustjacket by Paul Nash.

JULIAN SYMONS' COPY OF BARKER'S 'POETIC ORPHAN'4. **[Barker (George)] *Elegy on Spain*.**

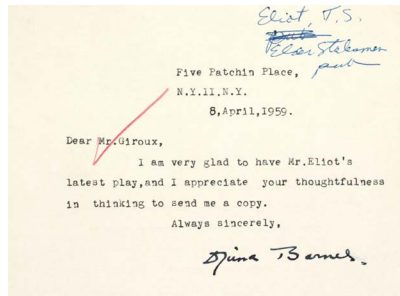
Manchester: Contemporary Bookshop, 1939, *FIRST EDITION*, reproduction of a photograph tipped in, pp. [iv], 12, crown 8vo, original red cloth with printed label to upper board, dust-darkened around head, dustjacket with loss at head of front panel, faded to borders and backstrip panel, good £150

Julian Symons' copy with his ownership inscription to the flyleaf: a notable association - Robert Fraser describes in his biography of Barker how Symons had written to the poet, asking if clues as to its authorship might feature in *Twentieth Century Verse*, to which Barker replied that, until inclusion in his next collection disclosed his identity, he would prefer the poem 'to be read more as a poetic orphan than a prize child'.

5. **Barnes (Djuna) *Typed Letter signed to Robert Giroux*.**

8 April 1959, typed letter headed with her Greenwich Village address, signed in black ink at foot, Robert Giroux's note in blue ink at head referring to content of letter, check-mark in red pencil at head, pp [1], crown 8vo, sometime folded, very good condition £750

Djuna Barnes, a recent acquisition to the Farrar, Straus & Giroux list, thanks her publisher for 'your thoughtfulness' in sending 'Mr. Eliot's latest play', which she is 'very glad to have'. Eliot's endorsement of Barnes at Faber, on the basis of her novel *Nightwood*, established her reputation - and it was on his recommendation that F.S.G. published her work.



6. (Barnes.) GIROUX (Robert) [Original, corrected typescript:] 'The Annals of Publishing: Djuna Barnes'.

circa 1985, xerox typescript with manuscript corrections, pp. 18, 4to, the sheets stapled and in filing folder with Giroux's manuscript note ('Djuna Barnes') to tab, very good condition £950

Publisher Robert Giroux records his memories of working with Djuna Barnes at his firm Farrar, Straus and Giroux - a catalogue of frustrations with the recalcitrant genius, with whom his association began in the late 1950s, after the most eminent of his authors, and publishing colleague, T.S. Eliot, had sent the firm the typescript of her play *The Antiphon*.

He recounts progress with having the work translated into Swedish, a broadly positive episode, which induces 'the most tension-free and informative session I had ever had with Djuna Barnes' - one which he 'might have known couldn't last', as she proceeded to list various revisions she now deemed necessary, but which, having imported sheets from Faber, F.S.G. could hardly execute (in spite of which, he confesses ruefully, 'I [...] merely nodded to what she said'). The solution found was to include it, corrections and all, in a new anthology of her Selected Works. A visit to her home in Greenwich Village causes alarm at her dishevelment - Giroux earlier notes the perpetual elegance of her appearance and dress in public, corroborating his impression with the recollections of Marianne Moore, Elizabeth Bishop and T.S. Eliot. Her bedraggled state in this latter scene is partly explained by the tragic death of her Swedish translator, Dag Hammarskjöld - but also indicates the 'suffering' and 'self-neglect' of her final decades, in which the adventure of the Dramaten staging of her play in Stockholm had been one of few moments of pleasure.

Giroux's article was published in The New York Times in December 1985 as "The Most Famous Unknown in the World" - Remembering Djuna Barnes'.

[With:] A copy of the *Selected Works* referred to in the article (1962), review copy (slip laid in) in dustjacket.

7. Barry (Iris) *Splashing into Society*.

Constable, 1923, FIRST EDITION, a couple of leaves with gentle crease to top corner, very faint spots to title-page, the odd spot to margin within, pp. [iv], 111, crown 8vo, original black cloth lettered in white to upper board and backstrip, the lettering a little rubbed, more so on the

backstrip, slightly knocked and rubbed at extremities, a few tiny spots to edges, good £225

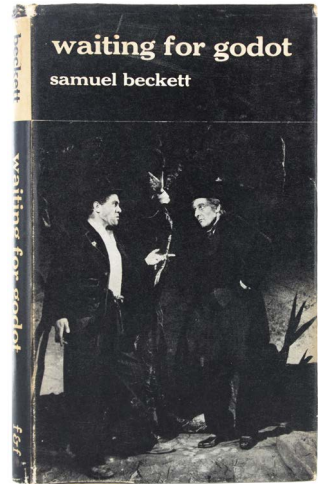
Her first book, scarce; a Bohemian spoof of Daisy Ashford's *Young Visitors* - wherein Harold Withersquash enjoys the fruits of a large inheritance.

Barry had had two children with Wyndham Lewis, but married the poet Alan Porter in the year of this publication. It was also the year she published her first film criticism (in *The Spectator*), and she was among the founders of the Film Society in 1925, going on to be the first film curator at MOMA.

8. **Beckett (Samuel) *Waiting for Godot. A Tragicomedy in Two Acts.***

Faber and Faber, 1956, FIRST ENGLISH EDITION, with the publisher's note concerning textual changes tipped-in, a few leaves with crease at top corner, pp. 94, crown 8vo, original yellow cloth, backstrip lettered in red, top edge dusty, a little browning to free endpapers, contemporary gift inscription to flyleaf (see below), dustjacket, the backstrip panel lightly sunned and slightly nicked at head, very good (Federman & Fletcher 373.1) £450

The gift inscription is that of the Indian theatre director, then resident in England, Rajan Chetsingh.



9. **Beckett (Samuel) *All that Fall.***

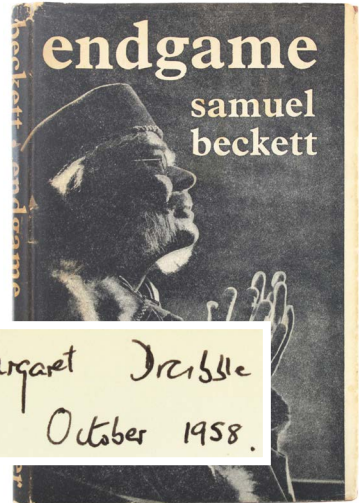
Faber and Faber, 1957, FIRST EDITION, pp. 37, crown 8vo, original wrappers with integral dustjacket with design by Peter Snow, very faintly sunned to backstrip and borders of rear cover, very good (Federman & Fletcher 34.1) £65

10. **Beckett (Samuel) *From an Abandoned Work.***

Faber and Faber 1958, FIRST EDITION, pp. 22, crown 8vo, original wrappers, slightly browned around the spine which is gently knocked at head, small chip at head of front, good (Federman & Fletcher 33.2) £30

11. **Beckett (Samuel) Endgame. A Play in one Act, followed by 'Act Without Words', A Mime for one Player.** Translated from the original French by the author.

Faber and Faber, 1958, FIRST ENGLISH EDITION, a handful of words to the text glossed in pencil with the French originals (by Margaret Drabble, see below), pp. 60, crown 8vo, original terracotta linen, backstrip lettered in pale blue, a few small spots to top edge, contemporary ownership inscription of Margaret Drabble to flyleaf (see below), dustjacket browned to white areas (this the version with white strip at fore-margin of front panel) with a few light marks, slightly chipped, nicked and creased at extremities, very good (Federman & Fletcher 376.1)



£500

The copy of author Margaret Drabble, during her undergraduate years at Newnham College, Cambridge; she had initially embarked on a career as an actor (joining the RSC upon graduation, in 1960) and was married to actor Clive Swift - into whose library this copy then passed, and whose later fame in 'Keeping Up Appearances' need not encourage any speculation as to how his on-screen wife might have pronounced the playwright's last name.

Drabble's continuing interest in Beckett is evinced by her 2018 essay 'The Maternal Embrace: Samuel Beckett and His Mother May'.

12. **Beckett (Samuel) Waiting for Godot. A Tragicomedy in Two Acts.**

Faber and Faber, 1959, FIRST ENGLISH PAPERBACK EDITION, pp. 94, crown 8vo, original salmon-pink wrappers with the publisher's laminate, the backstrip lightly faded with laminate a little chipped at ends, ownership inscription to half-title, very good (Federman & Fletcher 373.1)

£50

The ownership inscription is that of Bill Hopkins, the British composer and music critic, using the form of his name associated with the latter capacity ('G.W. Hopkins').

13. **Beckett (Samuel)** [Trilogy:] *Molloy, Malone Dies, The Unnamable.*

John Calder, 1959 [but 1960,] FIRST ENGLISH COLLECTED EDITION, a couple of tiny spots to half-title, pp. 418, 8vo, original blue boards, backstrip gilt lettered, edges slightly spotted, free endpapers browned, dustjacket a little rubbed, nicked and chipped, with a little fading to backstrip panel, good (Federman & Fletcher 377.12) £100

14. **Beckett (Samuel)** *Poems in English.*

John Calder, 1961, FIRST EDITION, a few early leaves with crease at top corner, pp. 56, crown 8vo, original blue cloth, backstrip gilt lettered, edges a little spotted, very faint partial browning to free endpapers, a couple of tiny spots to flyleaf, dustjacket a little browned to backstrip panel with a few faint marks to front, gently rubbed at extremities, good (Federman & Fletcher 40) £60

15. **Beckett (Samuel)** *Happy Days. A Play in Two Acts.*

Faber and Faber, 1962, FIRST ENGLISH EDITION, pp. 48, crown 8vo, original red cloth, backstrip gilt lettered, a couple of faint spots and light dustiness to top edge, dustjacket with just a touch of rubbing at extremities, very good (Federman & Fletcher 39.1) £110

16. **Beckett (Samuel)** *Play and Two Short Pieces for Radio.*

Faber and Faber, 1964, FIRST EDITION, one page with a couple of faint handling marks (not touching text), pp. 48, crown 8vo, original red boards, backstrip gilt lettered, top edge a trifle dusty with some very faint spots to free endpapers, dustjacket a touch rubbed at extremities, very good (Federman & Fletcher 42) £110

17. **Beckett (Samuel)** *Endgame. A Play in one Act, followed by 'Act Without Words', A Mime for one Player. Translated from the original French by the author.*

Faber and Faber, 1964, FIRST ENGLISH PAPERBACK EDITION, pp. 60, foolscap 8vo, original wrappers, backstrip faded, very good (Federman & Fletcher 376.1) £40

18. **Beckett (Samuel)** *Imagination Dead Imagine. Translated from the French by the author.*

Calder and Boyars, 1965, FIRST ENGLISH TRADE EDITION, incredibly faint spot at head of half-title, pp. 14, crown 8vo, original wrappers, the design to front incorporating Giacometti head, faintly browned at extremities with a couple of very faint spots to rear, very good (Federman & Fletcher 385.1) £35

19. **Beckett (Samuel) *No's Knife. Collected Shorter Prose, 1945-1966.***

John Calder, 1967, FIRST EDITION, partial faint browning to half-title and final text-page, pp. 168, crown 8vo, original terracotta boards, backstrip gilt lettered, edges a little toned with spots to top edge, a few faint spots to margins of free endpapers, dustjacket with gently faded backstrip panel and some light handling, very good (Federman & Fletcher 386.1) £50

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

20. **Beckett (Samuel) *Eh Joe and other Writings.***

Faber and Faber, 1967, FIRST EDITION, pp. 44, crown 8vo, original red boards, backstrip gilt lettered, top edge a trifle dusty with some very faint spots to free endpapers, dustjacket a little rubbed at extremities, very good (Federman & Fletcher 45) £100

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

21. **Beckett (Samuel) *Come and Go. A Dramaticule.***

Calder & Boyars, 1967, FIRST EDITION, pp. [vi], 10, crown 8vo, original wrappers with integral dustjacket, some faint dustsoiling, very good (Federman & Fletcher 46) £30

22. **Beckett (Samuel) *More Pricks than Kicks.***

Calder & Boyars, 1970, SECOND TRADE EDITION, pp. 204, crown 8vo, original dark grey boards, backstrip gilt lettered, spots to top edge, dustjacket with a few tiny nicks, slightly larger one at head of rear panel, very good (Federman & Fletcher 16.1) £50

First published in 1934, but not reissued until these Calder editions (which began with limited editions a few years earlier).

23. **Beckett (Samuel)** *The Lost Ones*. Translated from the original French by the author.

Calder & Boyars, 1972, *FIRST ENGLISH EDITION*, pp. 63, crown 8vo, original lilac boards, backstrip gilt lettered, top edge slightly spotted, dustjacket with a touch of rubbing at extremities, very good £50

BECKETT DISJECTA

24. **Beckett (Samuel)** *MAC*, being passages from *Mercier et Camier* [...] excluded from the English edition, now gleaned, translated and printed, for private circulation only, by John Crombie [...] in advance of any edition as may eventually be published as and when Copyright Laws or Copyright Owners so permit [i.e., a pirated edition].

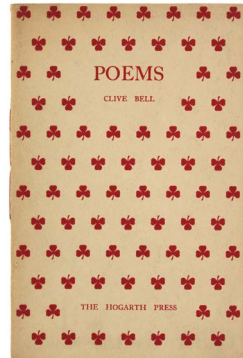
Paris: Kickshaws, 1987, *ONE OF 40 COPIES*, pp. [38], 4to, original wrappers (on which the text begins), enclosed in printed portfolio (this the white variant), fine £150

A project of considerable scholarly value, whose scarcity can be ascribed to its failure to reach the permission stage that might have granted it wider circulation; a letter from the following year, from Granary Books in Minnesota to a previous owner, laid into this copy, refers to the printer's conviction of Beckett's own authorisation of the project, but doubts there is anything concrete enough in that to spare it from the predictable fate of withdrawal from distribution.

The text, arranged typographically to read somewhat like a concrete poem ('designed for haphazard, truly desultory reading'), is formed of Beckett's disjecta from his wartime novel (not published in English until almost thirty years later) - it is intended, Crombie explains in his notes to the panels of the portfolio, as a 'doubtless unwelcome but nonetheless sincere tribute to the author'.

25. **Bell (Clive)** *Poems*.

Leonard & Virginia Woolf at *The Hogarth Press*, 1921, *FIRST EDITION*, a few very faint spots to title-page and page of ads at rear, pp. 29, [1], crown 8vo, original sewn buff wrappers, the front patterned with a clover-design printed in red, preserved in custom dropback box, very good (Woolmer 12) £400



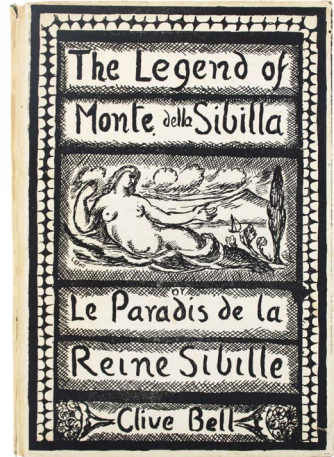
LYTTON STRACHEY'S COPY

26. **Bell (Clive)** *The Legend of Monte della Sibilla, or Le Paradis de la Reine Sibille.*

Hogarth Press, 1923, FIRST EDITION, fontispiece and head- and tail-piece illustrations by Duncan Grant, some very faint spots, pp. 25, royal 8vo, original white boards, the upper board with a design by Duncan Grant printed in black, a few small marks and some light wear, including a little splitting to surface paper at head of backstrip, slight bump to top corner of upper board, the front pastedown with the bookplate of Lytton Strachey (see below), ownership inscription of Barbara Bagenal to facing flyleaf (see also below), edges and endpapers very lightly spotted, dustjacket a little browned and chipped, with Bagenal's note regarding provenance to front flap, good (Woolmer 27)

£2,500

The copy of the author's friend, Lytton Strachey, with his bookplate (a design by Carrington) to the front pastedown - a superb Bloomsbury Group association. The subsequent association with artist Barbara Bagenal provides further links to both Bell and Carrington; she, neé Hiles, was a friend of the latter from the Slade, and then Bell's 'devoted companion' (ODNB) for the final two decades of his life. Her note records that it was given to her by John Russell (the art critic, one presumes) in 1968.



27. **Bell (Clive)** *Civilization. An Essay.*

Chatto & Windus, 1927, FIRST EDITION, light spotting at either end of text, pp. ix, 257, [4, list], crown 8vo, original blue cloth, backstrip gilt lettered, light rubbing to extremities, edges and free endpapers toned, good

£30

The book bears a long printed dedication to Virginia Woolf.

CATHARINE CARRINGTON'S COPY

28. Bell (Clive) **Proust.**

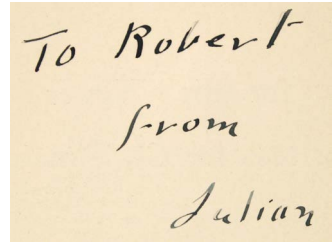
Leonard & Virginia Woolf at The Hogarth Press, 1928, FIRST EDITION, spots to prelims and a few to borders within, pp. 89, foolscap 8vo, original red cloth patterned in black, backstrip with printed label a little browned, wear at backstrip tips and corners, a little to lower joint, lean to spine, top edge red, ownership inscription dated 1929 (see below), good (Woolmer 156) £90

The ownership inscription is that of Catharine Carrington - née Alexander and the wife of Noel Carrington, and linked to the Bloomsbury Group via his sister Dora (or, simply, 'Carrington'). Catharine Carrington was herself an artist, following her sister-in-law into the Slade School of Art,

'THERE IS ALWAYS A NEXT THING – ALMOST ALWAYS/[...] IT IS DIFFICULT TO BELIEVE IN THE FUTURE'

29. Bell (Julian) [Cover title:] **Work for the Winter. More or less for Christmas.**

Privately printed for the author, n.d. [circa 1935,] FIRST EDITION, final leaf a little creased at top corner, pp. 8, crown 8vo, original stapled cream wrappers printed in black, some faint dustsoiling and faintest of spotting, very good £2,000



Presentation copy of this scarce pamphlet, inscribed by the author on the inside front-cover: 'To Robert, from Julian'.

A smattering of poems printed as a Christmas greeting ('More or less' making dubious the dating of it to the end of one year or the beginning of the text) by the son of Clive and Vanessa Bell. A collection with a similar title, but differing contents, was printed at the Hogarth Press of his aunt and uncle in 1936. The author's promising career – the verse here is impressive – was curtailed by his participation as a volunteer ambulance driver in the Spanish Civil War; he died from shrapnel wounds soon after his arrival at the Front. The tragedy set Virginia Woolf's mind back to the death of her brother Thoby a few decades earlier; his mother's hair reportedly turned white overnight in horror at the news.

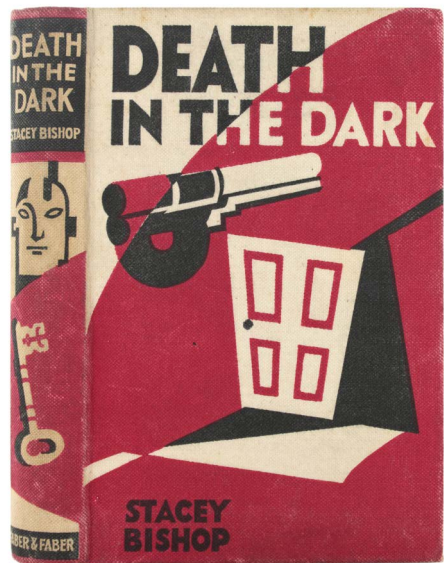
Scarce, 2 copies in UK libraries (the British Library and The National Trust) and a handful in the US.

30. **Bishop (Stacey, pseud. for George Antheil) *Death in the Dark*.**

Faber and Faber, 1930, FIRST EDITION, full-page plan preceding text (presumably the author's design), small handling mark to fore-margin of first page, pp. 283, crown 8vo, original illustrated cloth, a striking overall design printed in black and red, a couple of tiny faint spots at very head of upper board, just a hint of rubbing, top edge black, very good £8,000

A superb copy of a rare book, the sole outing of this literary pseudonym for the avant-garde composer George Antheil; it is a detective novel, written whilst staying with Ezra Pound in Rapallo - apparently to entertain his company there, which included W.B. Yeats and Gerhart Hauptmann. Eliot, who accepted the work for publication at Faber, declared it as a 'very good detective story' and made various recommendations. In his memoir, *Bad Boy of Music*, Antheil recalled that the work's manuscript carried 'copious corrections and footnoting by T.S. Eliot, Yeats, Hauptmann, Pound and even [Franz] Werfel', which, he considered, must rather have added to its appeal - though those of Eliot must have come subsequent to the others, considering his letter to Pound in January 1930, when he promises to send him 'Death in the Dark, a detective novel of New York life by Stacey Bishop, which may amuse you' (wherein he also mentions that he had favoured the title 'Who Pulled that Fire Alarm?').

The book was published with a 'transmatic' jacket, its survival rate slim-to-none, the paper flaps of which carried a blurb, probably by Eliot, which called this a 'quick and thrilling narrative [...] by a New York criminologist of Red Indian ancestry'. Regarding the latter disguise, Eliot had contemplated, in his reader's report, allowing using the identity of the author (even if protected by a pseudonym) as an 'important coming musical composer' to be used in its marketing - particularly given that the novel, which describes the 'notorious Denny murders' taking place in New York City, draws upon Antheil's experience of that world.



ONE OF 5 COPIES SIGNED BY THE COMPOSER - AND EDWARD WADSWORTH

31. **Bliss (Arthur) Conversations. For Flute (and Bass Flute), Oboe (and Cor Anglais), Violin, Viola, and Violincello.**

Goodwin & Tabb, [1921,] FIRST EDITION, 2/5 HORS COMMERCE COPIES (from an edition of 250 copies), these copies signed by the composer, also signed by the publisher, pp. 30, royal 8vo, original buff wrappers, the front cover design by Edward Wadsworth (and signed by him, see below), slightly rubbed and a little darkened to edges, the rear free endpaper with a pencil sketch (by Edward Wadsworth? See below), very good



£750

A scarce work; Bliss's piece was first performed at the Aolian Hall on 20 April 1921 - it was sufficiently modern, bearing the influence of Bliss's recent spell in Paris, to alienate more conservative critics, and includes in its five movements both pastoral ('In the Wood') and urban pieces ('In the Tube at Oxford Circus'). This is believed to have been Edward Wadsworth's own copy, and the artist has signed in red ink beneath his cover illustration.

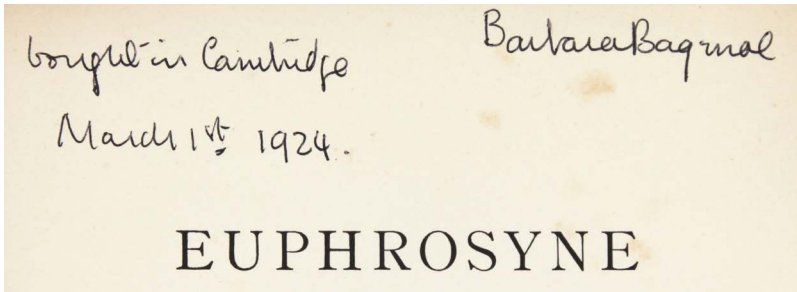
Rare in any form, but particularly desirable with the additional signature of Edward Wadsworth. The pencil sketch at the rear cannot be confidently attributed to him; it depicts a pulley, so at least aligns with the industrial themes of some of his work.

EARLY BLOOMSBURY GROUP, WITH A KEY TO THE CONTRIBUTORS

32. **(Bloomsbury Group.) [WOOLF (Leonard), Lytton Strachey, Clive Bell, Saxon Sydney-Turner (Contributors)] Euphrosyne. A Collection of Verse.**

Cambridge: Elijah Johnson, 1905, FIRST EDITION, light spotting, crease to top corner of title-page, title-page with ownership inscription of Barbara

| SECTION I. | | PAGE |
|--|-------|---------------------|
| LAY NIGHT | ..... | 6 |
| THE SONG OF THE HEARTS | ..... | 8 4 WOLF |
| LINES WRITTEN AT DUSK IN THE GREAT COURT | ..... | 9 C.B. BELL |
| NINGAMUS SERTA ROBARUM | ..... | 11 2. WADSWORTH |
| LIFE | ..... | 12 S. SYDNEY-TURNER |
| THREE LYRICS FROM "MELUSINE" | ..... | 13 S. SYDNEY-TURNER |
| SONNET | ..... | 18 |
| SONNET | ..... | 19 |
| DEAD LEAVES | ..... | 20 2. WADSWORTH |
| SECTION II. | | |
| AT THE OTHER BAR | ..... | 23 |
| SECTION III. | | |
| DREAMLAND | ..... | 38 S. SYDNEY-TURNER |
| A PRISONER'S COMPLAINT | ..... | 39 S. SYDNEY-TURNER |
| PEREUNT ET IMPUTASTER | ..... | 40 C.B. BELL |
| DREAMS | ..... | 42 2. WADSWORTH |
| NARCISSUS | ..... | 45 S. SYDNEY-TURNER |
| SONNET TO | ..... | 47 |
| A DREAM | ..... | 48 |
| CASANOVA | ..... | 49 C.B. BELL |
| SONNET (TO MISS R—) | ..... | 50 S. SYDNEY-TURNER |
| SECTION IV. | | |
| THE TWO COMINGS | ..... | 53 S. SYDNEY-TURNER |
| IN THE DAYS OF UTTER NIGHT | ..... | 54 C.B. BELL |
| HANG ME JEWELS IN THE SUN | ..... | 55 S. SYDNEY-TURNER |
| AT DAWN | ..... | 56 C.B. BELL |



Baginval (see below), with her note about having bought the work in Cambridge in March 1924, pp. 90, 8vo, original grey wrappers, the front wrapper off, the backstrip lacking (a gnarled portion of it laid in), poor condition £4,000

A scarce volume of undergraduate verse, its principal contributors being the Trinity College friends Clive Bell, Leonard Woolf, Lytton Strachey, and Saxon Sydney-Turner; considered to be ‘the first book of Bloomsbury’ (Rosenbaum, p. 61ff) - or part of the prehistory of the group, notable as the only volume in which its members collaborated on an anthology of their own work, though all of the verse is contributed anonymously. This was the copy of artist Barbara Baginval (née Hiles), a friend of Carrington from the Slade who had long relationships with Clive Bell and Saxon Sydney-Turner, two of the contributors that she identifies on the Contents pages: she attributes four of the poems to Leonard Woolf, thirteen to Clive Bell, three to Strachey, sixteen to Sydney-Turner, leaving seven without attribution - these believed to be the work of Walter Lamb. Of the contributors, only Clive Bell continued to publish as a poet into maturity.

SIGNED BY CONTRIBUTORS

33. (Bloomsbury Group.) [Programme:] **A Gala Performance to help save Charleston.**

Theatre Royal Haymarket, 1981, COPY NUMBER 3 (the limitation unspecified), signed by Hugh Casson, Angelica Garnett, Richard Shone and Quentin Bell next to their contributions, some monochrome illustrations, pp. [24], 4to, original stapled wrappers with a design by Angelica Garnett, very faint spotting to rear, near fine £150

The performance being of Edna O’Brien’s play ‘Virginia’, with Maggie Smith in the title-role; the text of this programme consists of reminiscences of Woolf herself as well as Quentin Bell’s appeal on behalf of Charleston (‘the legend that must live on’). Scarce in signed state.

34. **Borges (Jorge Luis) *Poemas* [1922-1943].**

Buenos Aires: Editorial Losada, [1943,] FIRST EDITION, pp. 181, crown 8vo, original wrappers with integral dustjacket, colour-printed illustration to front, backstrip and borders browned with a couple of small spots to front, small knock to top corner of same, very good £200

His first collected poems, in the series 'Poetas de España y America'.

35. **Bosanquet (Theodora) *Henry James at Work. [The Hogarth Essays.]***

Leonard & Virginia Woolf at The Hogarth Press, 1924, FIRST EDITION, a few small spots, pp. 33, 8vo, original cream wrappers with the series design by Vanessa Bell printed in green to front, slightly sunned to backstrip and borders, the backstrip a little cracked at ends, good (Woolmer 42) £135

The author was Henry James's secretary from 1907 until his death in 1916, and the text offers an interesting insight into the master's processes.

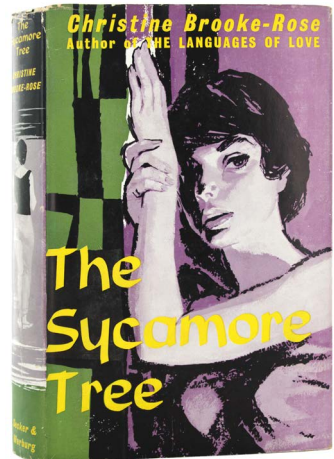
36. **Bosanquet (Theodora) *Paul Valéry.***

Leonard & Virginia Woolf at The Hogarth Press, 1933, FIRST EDITION, portrait frontispiece, pp. 136, foolscap 8vo, original quarter orange cloth with orange and white patterned boards, backstrip lettered in black, a little rubbed to extremities, edges and free endpapers faintly toned, ownership inscription to flyleaf, good £25

37. **Brooke-Rose (Christine) *The Sycamore Tree.***

Secker & Warburg, 1958, FIRST EDITION, near-contemporary ownership inscription to half-title, pp. 252, crown 8vo, original green boards, backstrip lettered in silver, edges spotted, a little spotting and browning to free endpapers, attractive dustjacket by John Raynes, very shallow chipping at extremities, a few tiny nicks and a hint of rubbing, backstrip panel gently faded, very good £175

Her second novel.



38. **Brooke-Rose (Christine) *Textermination*.**

Manchester: Carcanet, 1991, FIRST EDITION, a passage on p. 23 with three faint pencil dots to margin (these by David Lodge, see below), pp. [iv], 182, crown 8vo, original black boards, backstrip lettered in gilt, minor dink to tail edge of upper board, publisher's review slip laid in, dustjacket with merest hint of fading to backstrip panel, near fine £30

The copy of David Lodge - though without mark of ownership, it was evidently sent to him for reviewing purposes.

39. **Bryher (Winifred [Ellerman], Translator) *The Lament for Adonis [by] Bion the Smyrnæan. Translated from the original Greek.***

A.L. Humphreys, 1918, FIRST EDITION OF THIS TRANSLATION, printed in parallel text, pp. 15, 4to, original sewn grey wrappers, stain to top corner, a little chipped at spine ends, edges untrimmed and uncut, a little nicked and creased where overhanging, good £750

Bryher's second publication - which shows her working in the same vein as H.D., whom she met in the same year; she provides a 2pp. Introduction to her translation. H.D.'s partner, Richard Aldington, reviewed the work in *The Egoist*, describing it as 'not perfect [...] but it contains beautiful phrases'; privately he was more damning, imploring the author to 'learn Greek' in order to improve it.

40. **Bryher (W. [i.e., Winifred Ellerman]) *Development. With a Preface by Amy Lowell.***

New York: Macmillan, 1920, FIRST AMERICAN EDITION, from the English sheets, spotting to prelims, pp. xvi, 187, crown 8vo, original burgundy cloth, backstrip lettered in gilt and a little rubbed at ends, edges and endpapers a little spotted, good £285

Lowell's Preface, appearing for the first time here (added to the second English edition in the same year), concludes in adulatory terms: 'No better study of the growth of the artist's mind has been written, I think'. Bryher had published a 'Critical Appreciation of Amy Lowell' two years earlier.

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

41. **Bryher [i.e., Winifred Ellerman] *Two Selves*.**

Paris: [Printed by Darantiere for] Contact Publishing, [1923,] FIRST EDITION, a few small spots, pp. 126, crown 8vo, original green printed wrappers, faded to backstrip and borders, a little splitting at joint ends, edges untrimmed, good £475

Her continuation of *Development*, following the author's fictional surrogate Nancy through the years of the Great War and the first awakening of her creativity - often perceived in gender terms.

'NOT FICTITIOUS'

42. **Bryher [i.e., Winifred Ellerman] *Civilians*.**

Territet: POOL, [1927,] FIRST EDITION, light spotting, pp. [vi], 152, crown 8vo, original grey wrappers, backstrip browned with lean to spine, a few marks to front (the fore-margin of which also browned), edges spotted, good £300

Printed in Dijon by Maurice Darantiere, the work carries an inversion of the normal disclaimer regarding its basis in reality as part of its desire to emphasise the war-contribution of the titular group.

43. **(Bryher.) HERRING (Robert), Bryher, Dallas Bower. *Cinema Survey*.**

Brendin Publishing, [1937,] FIRST EDITION, decoration to title-page and Contents Page by Oswell Blakeston, a couple of faint spots to prelims, pp. 31, [1], foolscap 8vo, original stapled silver wrappers with a decoration by Blakeston to rear, small mark at foot of front, a touch of rubbing and creasing at extremities, the staples a little rusted, very good £125

A scarce pamphlet, the first in a series that included a *Shakespeare Survey* by William Empson and George Garrett and a *Pub Survey* by George List, but never seems to have got as far as the *Food Survey* by Adrienne Monnier or the *Theatre Survey* that are advertised as due to appear on the inside cover.

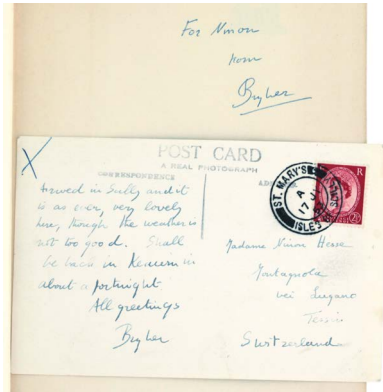
The essays, respectively, are on 'Film in Entertainment', 'Film in Education', 'Film in the Social Scene'; the publishing company was established by Bryher.

Four holdings on LibraryHub.

INSCRIBED WITH A POSTCARD,
TO NINON HESSE

44. **Bryher [i.e., Winifred Ellerman] *The Player's Boy. A Novel.***

New York: Pantheon, 1953, FIRST EDITION, pp. 202, crown 8vo, original quarter black cloth with patterned boards, backstrip lettered in white, some light wear to board edges, textblock edges a little toned with a small water spot to top edge, good £375



Inscribed by the author to the flyleaf: 'For Ninon, from Bryher'. The recipient was Ninon Hesse (née Ausländer), an art historian and the wife of Hermann Hesse. Her note in pencil to the rear pastedown records the receipt of the book 'Von Bryher, Mai 1953'.

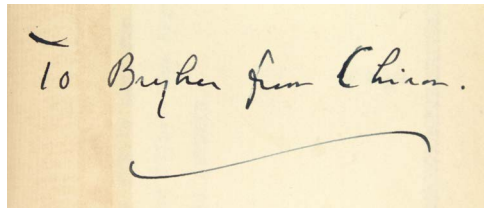
Laid in is a postcard to the same, postmarked 17 July 1953, written from the Isles of Scilly (appropriately, Ellerman having derived her nom-de-plume from her love of the region), describing it 'as ever, very lovely here, though the weather is not too good'.

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

TO BRYHER FROM 'CHIRON' [HAVELOCK ELLIS]

45. **(Bryher.) POWYS MATHERS (E.) *Sung to Shahryar. Poems from The Book of the Thousand Nights and One Night.***

The Casanova Society, 1925, FIRST EDITION, pp. [15], 108, 8vo, original boards of attractively marbled paper, backstrip lettered in black and slightly pushed at foot, edges untrimmed, tiny section missing at



bottom corner of flyleaf, bookplate of Bryher (by George Plank?) to front pastedown (see below), dustjacket with a couple of light handling marks and slightly browned backstrip panel, very good £1,000



With a gift inscription on the flyleaf: 'To Bryher from Chiron', with the recipient's attractive bookplate on the facing pastedown.

The latter is the nickname given by H.D. and Bryher to Havelock Ellis, the eminent sexologist whose theories played an important role in allowing the pair to develop a more complete sense of their individual and joint sexual identities - some of his own proclivities, most salaciously his urolagnia, were satisfied in return. Having met in 1919, their friendship and correspondence endured until his death twenty years later. It was with a letter of Introduction from Ellis that Bryher made the journey to see Freud in 1927 - and during her sessions with the latter, Ellis was one of a number of 'father-symbol' figures identified to Freud by H.D.

46. **Burford (Roger) Kay Walters. *A Woman of the People*.**

Jonathan Cape, 1928, FIRST EDITION, one or two faint spots to page-borders, pp. 319, crown 8vo, original brown cloth, backstrip lettered in gilt and a touch faded, slight lean to spine, a few faint marks to cloth, edges and endpapers lightly spotted, good £1,250

Inscribed by the author on the flyleaf, at time of publication: 'To Dorothy - with the author's best wishes - always, Roger Burford 28/2/28'.

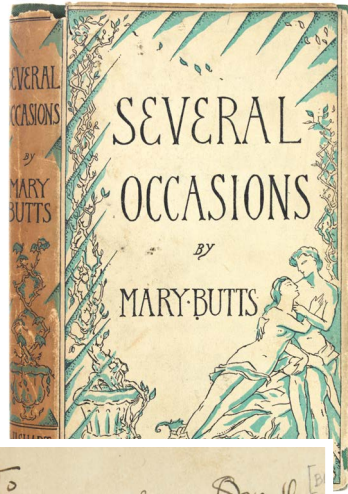
This is the author's first book, and scarce - a novel in a 'realist' vein but with a parade of eccentric characters, whose heroine moves from servitude, to vagrancy, to respectability.

The larger part of Burford's writing career, given to detective novels, used the pseudonym 'Roger East', anglicising his middle-name d'Este (an incorporation of his mother's surname), which is also the name his Cambridge-friend Christopher Isherwood gave to the character based on him in his novel *Lions and Shadows* (wherein Burford's wife Stella, a muralist, appears as Polly). Burford published poetry and enjoyed a long career as a screenwriter. His enthusiasm for the cinema had been the initial basis of his friendship with Isherwood, and it also brought him close to Oswald Blakeston - the two both wrote for *Close Up* magazine, and collaborated on a trio of eccentric detective novels under the name "Simon".

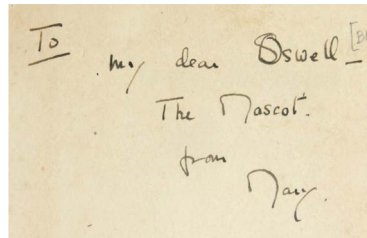
47. **Butts (Mary) Several Occasions.**
[Stories.]

Wishart, 1932, FIRST EDITION, pp. 232, foolscap 8vo, original green cloth, backstrip lettered in black with lean to spine, a little rubbed to extremities, the edges toned, dustjacket with attractive design by Gabriel Atkin (the author's husband), browned (particularly to backstrip panel) and a little chipped with some light soiling, very good

£3,750



Inscribed by the author on the flyleaf: 'To my dear Oswell - The Mascot, from Mary. 8.3.32'. The recipient was the author Oswell Blakeston, associated with Bryher and the POOL Group, and a fellow resident of Cornwall, where he socialised with Butts - in her diaries, she refers to him as 'the fashionable young man'.



Presentation copies of the author's works are scarce, and the dustjacket of this work, by her husband, is an uncommon survival. J.C. Squire, reviewing this work, admired the author's 'gift of the exact word and the pregnant image', considering that she 'may live to fulfil the promise that Katherine Mansfield showed' in advancing the art of the short story.

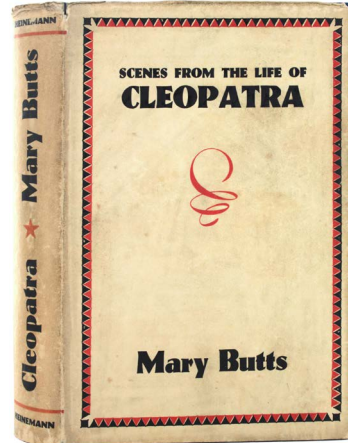
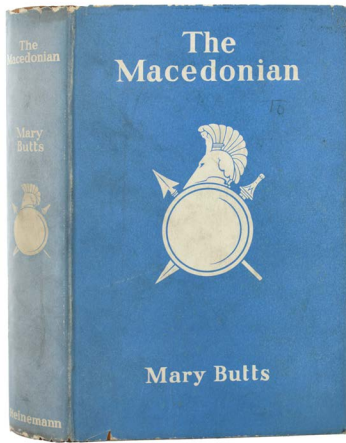
48. **Butts (Mary) The Macedonian.**

William Heinemann, 1933, FIRST EDITION, light spotting to borders of prelims, pp. xi, 211, crown 8vo, original quarter mustard cloth with red marbled boards, backstrip lettered in gilt, boards a little rubbed at tail, edges toned with a few small spots, tape shadows to free endpapers, dustjacket with faded backstrip panel, slightly chipped and nicked with a small area of loss at head of rear panel, faint pencil mark to front panel, very good

£1,000

Scarce in the dustjacket. A novel of Alexander the Great. It was declined by Eliot at Faber, who nevertheless professed to admire her work. In manuscript form it included illustrations by her husband Gabriel Atkin

- the work's dedicatee - which did not survive to the printed version. The author's 'Note on Sources' at the rear cites the work of Jane Ellen Harrison and E.M Forster, the latter also mentioned as an influence by Butts in her Preface. In a letter shortly after its publication, Forster told the author that 'I like *The Macedonian* very much, and feel proud that I should have been of any help to you in it'.



49. Butts (Mary) *Scenes from the Life of Cleopatra*.

William Heinemann, 1935, FIRST EDITION, pp. x. 286, crown 8vo, original blue cloth, backstrip lettered in gilt (and slightly sunned through the dustjacket, with gentle fading at tips), a few spots to top edge, faint ownership inscription to flyleaf, the front pastedown with the bookplate of author Larry McMurry, dustjacket lightly dustsoiled overall, a little chipped to extremities with backstrip panel browned, very good £1,650

The second of her great historical novels, following *The Macedonian*, and the final work published in her lifetime; it is an attempt to recover Cleopatra from 'the misconceptions which have crept in by Plutarch through Shakespeare' (blurb), in particular the obsession with a 'wanton' sexuality - in her Appendix, Butts complains that 'men - historians or not - do not like to think, and so refuse to believe, in an active woman, alone, enjoying the use of power'.

50. Butts (Mary) *The Crystal Cabinet. My Childhood at Salterns*.

Methuen, 1937, FIRST EDITION, frontispiece portrait by Jean Cocteau, pp. viii, 279, 8vo, original yellow cloth, backstrip lettered in maroon, top

edge spotted, dustjacket repeating frontispiece portrait, backstrip panel toned, slightly chipped and nicked with some rubbing at extremities, repricing sticker to front flap, very good £375

A memoir of her childhood and youth, written shortly before her death ('a calamity to literature', blurb).

51. Chamberlain (Brenda) *A Rope of Vines. Journal from a Greek Island.*

Hodder and Stoughton, 1965, FIRST EDITION, illustrated with drawings by the author, pp. 160, crown 8vo, original grey cloth, backstrip lettered in gilt, top edge grey, light spotting to fore-edge, dustjacket with the backstrip panel faintly toned and a couple of faint spots to rear panel, very good £60

The Welsh artist and author's final prose-work, an account of her time on the Greek island of Hydra.

52. Conrad (Joseph) *The Rover.*

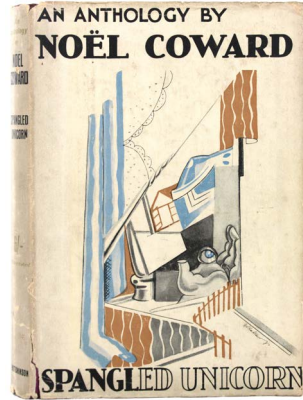
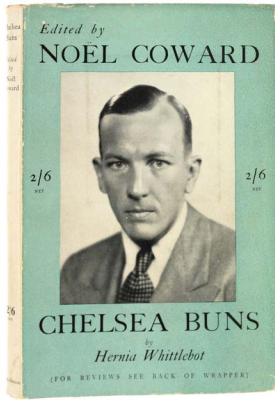
T. Fisher Unwin, 1923, FIRST ENGLISH EDITION, issue with missing 'g' to word 'go' on line 2 of page 221, preliminaries foxed, receding into text, pp. 318, crown 8vo, original dark green cloth, lettered in gilt to backstrip and upper board, touch of fading to cloth and a couple of light marks, extremities bumped with substantial knock to bottom corner of lower board, edges a little spotted, free endpapers likewise, ownership inscription to front pastedown faintly visible, dustjacket (the full-colour pictorial version), in good condition with a few nicks internally repaired with brown paper, very good (Smith 25) £150

AUTHORS WRITE TO CONRAD

53. (Conrad.) JEAN-AUBRY (G., Editor) *Twenty Letters to Joseph Conrad.*

Printed at the Curwen Press for The First Edition Club, 1926, ONE OF 220 SETS, the text on twelve separate pamphlets, various sizes and formats, original sewn wrappers of varying designs, the twelve pamphlets (a few spots to front of Introductory volume, otherwise fine) enclosed in structured cloth and board portfolio using Curwen paper, one internal fold-over split, a little browning and wear externally, good £150

Twenty letters from eleven correspondents - these including H.G. Wells, Rudyard Kipling, Henry James, Constance Garnett, et al.



54. (Coward.) WHITTLEBOT (Hernia [pseud. for Noel Coward]) *Chelsea Buns*. Edited by Noel Coward. With an Introduction by Gaspard Pustontin.

Hutchinson, [1925,] FIRST EDITION, frontispiece 'portrait' by G.E. Calthrop, light foxing to prelims, pp. 45, crown 8vo, original binding of patterned paper boards, printed label to upper board, light rubbing at extremities, a little spotting to edges and faint partial browning to free endpapers, dustjacket, very good £375

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

A superb copy, the best we have seen.

'SLAP THE CAT AND COUNT THE SPINACH'

55. [Coward (Noel)] *Spangled Unicorn, an Anthology by Noel Coward*. A Selection from the Works of Albrecht Drausler, Serge Lliavanov, Janet Urdler, Elihu Dunn, Ada Johnston, Jane Southerby Danks, Tao Lang Pee, E.A.I. Maunders, Crispin Pither and Juana Mandragágita (Translated by Lawton Drift).

Hutchinson, [1932,] FIRST EDITION, portrait frontispiece of Coward and 10 other plates offering portraits of the 'authors', half-title and title-page printed in black and red, pp. 101, crown 8vo, original quarter fuchsia cloth with pink paper sides, backstrip lettered in silver, top edge a little dusty, edges and endpapers very lightly spotted, dustjacket by G.E.

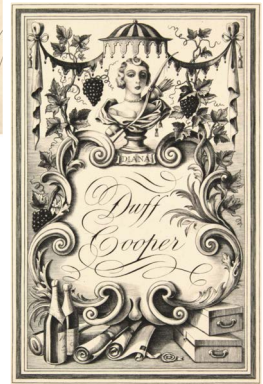
Calthrop, darkened backstrip panel and slightly chipped at extremities, some light dustsoiling, very good £325

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

A nice copy.

56. **Cunard (Nancy) Parallax.**

Leonard and Virginia Woolf at the Hogarth Press, 1925, FIRST EDITION, faint spotting to prelims, pp. 24, crown 8vo, original cream boards with overall design by Eugene McCown printed in black, soiled overall with some light spotting and a band of browning at head of lower board, extremities gently knocked with dink to leading edge of upper board, edges untrimmed and largely uncut, free endpapers spotted, front pastedown with bookplate of Duff Cooper (a Rex Whistler design, see below), good (Woolmer 57) £500



The copy of her friend, Duff Cooper - who does not seem to have got very far in reading this copy.

Approximately 420 copies printed; Virginia Woolf not only set the type but, her Diary records, chose the poem's title.

57. **Cunard (Nancy) Autograph Letter, signed.**

Nice, December 6th 1956, written in blue ink, pp. [8], crown 8vo, original folds, paperclip mark faintly visible at head of outer pages, very good £650

Cunard, then sixty years of age and in her troubled later years, writes, at length, to 'Dear Paul' - this being Paul Hanbury, who with his partner Bob Schootemeijer owned Pavillion de Bidaine in Lambesc (Aix-en-Provence), where Cunard had been a recent visitor.

She begins by pronouncing St Cezaire, recently departed, as ‘no country for me [...] somewhat evil, even, (as came true)’, and ‘beautiful... not to me!’ Her love is rather ‘for my own region’, though ‘I [...] recognise, with emotion, yours’, with its ‘great leaves’ that she hopes ‘you are raking madly’.

And they tell me you are a musician -
Excuse my telegraphese.
And best of thoughts and wishes to you all amid the enormous leaves,
Nancy

There proceeds a discussion of their mutual friend, Silvestre, regarding whom ‘I should heave a great sigh within me’ though she feels somewhat removed from the situation (unexplained) - in part due to her lack of familiarity with Catalans, with whom she has only ‘sojourned [...] rather dully [...] on the way to other regions, where all was sparks [...] and jokes-a-crackle’. More specifically, with regard to Silvestre, he is ‘surely a strange person, or case’ - as evinced by his ‘sudden and very lovely bit of dancing’ during their recent encounter.

Cunard then embarks on literary matters, thanking her correspondent for the ‘enormously and probably complete review of Tom Driberg’s book on Guy Burgess’ - considering that ‘knowing both well’, as she does, ‘the one has done I suppose, as well as he could by (and to) the other’. Her acquaintance with Burgess is limited - ‘I do not know him well’ - but ‘I cannot think of Guy as “serious” politically’; she refers in passing to Cyril Connolly’s comments on it all - ‘and, oh, various characters in London, whom you surely know better than I...’

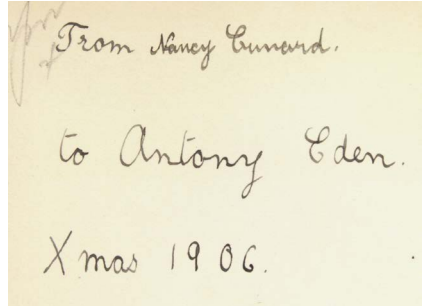
In tangent to this, an inkling of a further world conflict is corroborated by the knowledge that ‘SALT and METHYLATED SPIRITS are being collected, here. Who knows what else’ - ‘It sure will be a funny war, if/or when it begins [...] A chuckle on the way’.

In respect of Hanbury’s invitation to visit, Cunard relates her immediate plans - she is off to visit Max Beerbohm in Rome on the way to Rapallo - before digressing rhapsodically into how much the impression of their ‘exquisite chateau, on arrival’ has remained with her: ‘You somewhere on top of the outer steps; Bob, moving, lower down’; Silvestre [...] in arrested motion, his eyes [...] on me, staring, staring, staring’, and declaring that she might ‘wish to God I were A PAINTER’ in order to record Hanbury’s face, at the sight of which ‘all loving, romantic and every other feeling I’ve had for England rose in a gulp’. If not a painter, then she might wish to be ‘a play-setter, an actor [Schootemeijer’s profession] [...] And they tell me you are a musician’. She closes abruptly with the request that he ‘Excuse my telegraphese. And best wishes and thoughts to you and the enormous leaves, Nancy’.

'FROM NANCY CUNARD' [TO ANTHONY EDEN]

58. (Cunard.) STEVENSON (Robert Louis) *A Child's Garden of Verses*.
Illustrated by Charles Robinson.

New York & London: Charles Scribner's Sons [&] John Lane, 1902, lavishly illustrated throughout, pp. xiv, 137, [3], crown 8vo, original maroon cloth, Robinson designs to both boards and to backstrip stamped in gilt, backstrip lettering also gilt, top edge gilt, touch of rubbing, very good **£2,000**



The flyleaf is inscribed: 'to Antony[sic] Eden. Xmas 1906.' Above this is the likely contemporary note, presumably in the recipient's hand, recording it as a gift 'From Nancy Cunard'; Eden's armorial bookplate is on the facing pastedown. The future Prime Minister was then nine years old, whilst Cunard - poet, printer and political activist to be - was ten; both were from influential aristocratic families and evidently acquainted from an early age. Harold Nicolson's diaries record the attempts of Lady Cunard, Nancy's mother, to continue to exert her influence on Eden during the latter's political career.

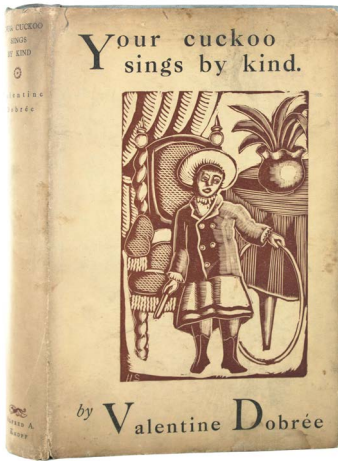
59. Davies (Idris) *The Angry Summer. A Poem of 1926*.

Faber and Faber, 1943, FIRST EDITION, pp. 56, crown 8vo, original green cloth, backstrip lettered in gilt, edges untrimmed, contemporary ownership inscription to flyleaf, dustjacket slightly chipped and nicked with gently faded backstrip panel, very good **£75**

The Welsh poet's account of the General Strike of 1926, a pivotal moment in his life; he had been a coal-miner in his native Monmouthshire, before events of that year - the loss of a finger, the Strike, the closure of the Maerdy Pit - turned him towards literature.

60. Dobrée (Valentine) *Your Cuckoo Sings by Kind*.

Alfred A. Knopf, 1927, FIRST EDITION, pp. 284, crown 8vo, original pale blue cloth, backstrip lettering in gilt (now dulled), a few light stains to edges of cloth, including a rust-mark at head of lower board (also to rear free endpaper) where paperclip sometime attached, top edge pink, tail



edge roughtrimmed, dustjacket with a design by Hester Sainsbury to front panel, soiled overall with a few marks to edges, nicked, good £150

Valentine Dobrée's debut, scarce; a novel of childhood (based on the author's own - 'the innocent years!', she told Mulk Raj Anand), narrating the life of Christina Maynard, a girl of eleven, written without any 'trace of that false straining after pseudo-childish psychology' (blurb).

The author, née Gladys Brooke-Pechell, was the wife of Bonamy Dobrée, to whom this book is dedicated - the couple were on the fringes of the Bloomsbury Group as well as part of Eliot's circle, and he professed to like the present work 'immensely' (see letter of 25th March, 1927). Her second novel, as well as a later collection of poetry, were published by Faber.

Dobrée was also highly regarded as an artist; her portrait by Mark Gertler hangs, the blurb tells us, in the Tate Gallery.

61. **Dobrée (Valentine) *Your Cuckoo Sings by Kind*.**

Alfred A. Knopf, 1927, FIRST AMERICAN EDITION, using the English sheets, pp. 284, crown 8vo, original quarter lilac cloth with patterned paper boards, backstrip lettered in maroon, top edge yellow with tail-edge roughtrimmed, dustjacket with a design by Hester Sainsbury to front panel, slightly darkened backstrip panel and the odd tiny nick, very good £100

The blurb of the US edition misnames the protagonist as 'Caroline'.

62. **Dobrée (Valentine) *The Emperor's Tigers.***

Faber and Faber, 1929, FIRST EDITION, pp. 160, crown 8vo, original green cloth, backstrip lettered in gilt, top edge maroon, other edges untrimmed, endpapers and dustjacket patterned with the same design (by Hester Sainsbury?), printed in maroon on pale green, a couple of miniscule nicks, near fine £300

A scarce book, and a fresh copy - her second novel, an allegorical fantasy set in Transmappamondia 'a country not far removed from Paradise', where the ruler's closed garden houses the titular beasts.

63. **Dobrée (Valentine) *To Blush Unseen.* [The Cresset Library.]**

Cresset Press, 1935, FIRST EDITION, light spotting, pp. ix, 143, foolscap 8vo, original turquoise cloth, backstrip lettered in gilt with lean to spine, cloth darkened around head, edges and endpapers spotted, address blind-stamp to top corner of initial blank, dustjacket, frayed with some surface abrasion at foot of rear panel, good £150

Scarce. A collection of stories, preceded in this series by Sylvia Townsend Warner's *More Joy in Heaven* and Graham Greene's *The Basement Room* - the title is drawn from Gray's 'Elegy'.

64. **Dobrée (Valentine) *This Green Tide.***

Faber and Faber, 1965, FIRST EDITION, pp. 72, crown 8vo, original green boards printed in a darker shade, dustjacket repeating board design strip of browning at head of front panel, backstrip panel gently toned, a few tiny nicks around head, very good £45

Inscribed by the author on the flyleaf, without dedication: 'With best wishes from Valentine Dobrée'.

Her first (and only) collection of poetry.

65. **Donleavy (J.P.) *The History of The Ginger Man.***

Viking, 1994, FIRST ENGLISH EDITION, photographs to the text, pp. 517, [1], 8vo, original black boards, backstrip lettered in gilt, a few tiny spots to top edge, dustjacket, near fine £100

Inscribed by the author on the flyleaf: 'To Elizabeth, J.P. Donleavy, 6 June 1994'.

His own autobiography, through the story of his most famous book - the troubled publication of which, with decades of litigation with its original publisher, Maurice Girodias, dominating his subsequent career.

WITH THE MOUSTACHE AND BEARD OF THE MONA LISA

66. (Duchamp.) HUGNET (Georges) **Marcel Duchamp.**

Paris: [The Author,] 1941, ONE OF 180 COPIES (from an edition of 200 copies), folded sheet printed in blue, one panel opened (as issued) for application of frontispiece, this the tipped-in 'La Moustache sans La Joconde.' by Marcel Duchamp, graphite and pochoir, slightly offset (pleasingly so) to facing page, pp. [5], oblong 12mo, touch of faint soiling, very faint dots visible at corners (not affecting text), very good £1,500



Hugnet's poem in tribute to his fellow-artist is notable for the inclusion of a frontispiece by Duchamp, being the beard and moustache (but these only) from his famous readymade 'L.H.O.O.Q.' - where they are sported by the Mona Lisa.

67. Eliot (Charlotte) **Savonarola. A Dramatic Poem. With an Introduction by T.S. Eliot.**

R. Cobden-Sanderson, [1926,] FIRST EDITION, a sliver of water-staining at head of early leaves, a few very faint spots to page-heads at opening and close, pp. xv, 99, crown 8vo, original black cloth, backstrip with printed label (this browned and slightly chipped), a little rubbed to extremities, edges untrimmed, free endpapers browned, the flyleaf with slightly later ownership inscription, good (Gallup B4) £300

Savonarola was Eliot's mother's only published work, the printed dedication 'To My Children' - the most notable of whom, T.S. Eliot, contributes a 6pp.

'Introduction', which contains significant general statements ('Every period of history is seen differently by every other period; the past is in perpetual flux, although only the past can be known'; 'The play, like a religious service, should be a stimulant to make life more tolerable and augment our ability to live'), and refers to the work of George Eliot, Ford Madox Hueffer, Shaw, Chekhov and Ibsen more directly than to the present work.

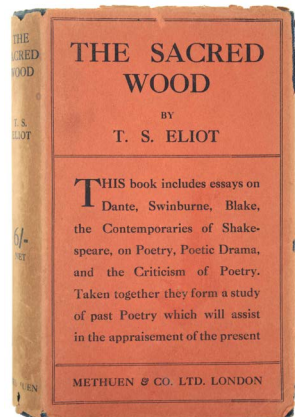
Ackroyd notes the 'bloodless character of her poem': 'there is a faint consonance with the work of her son [...] It is almost as if a certain rhythm had entered the blood of the child, a flatness of emphasis'.

Scarce, 300 copies printed.

THE FIRST ISSUE OF HIS FIRST VOLUME OF ESSAYS

68. Eliot (T.S.) *The Sacred Wood*.

Methuen, 1920, FIRST EDITION, faint handling mark to fore-margin of title-page, pp. xx, 155, foolscap 8vo, original blue cloth, blind-stamped lettering and border to upper board, backstrip lettered in gilt (the first issue, identifiable by the size of the lettering to the publisher at foot), a few faint spot around joints, bottom corners gently bumped, edges slightly toned with tail edge roughtrimmed, faint partial browning to inner margins of free endpapers, Indian bookseller ticket to front pastedown, this with tiny wormhole that extends to p. xi, the first issue dustjacket ('Companionable Volumes by E.V. Lucas' to rear panel), chipped and a little sunned to backstrip panel and borders, very good (Gallup A5a)

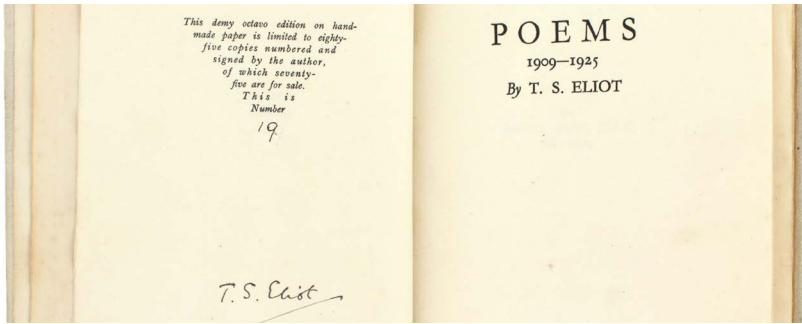


£750

A collection of seventeen essays, including 'Tradition and the Individual Talent' along with assessments of Dante, William Blake, Shakespeare, Ben Jonson and Christopher Marlowe. The first issue dustjacket is uncommon.

69. Eliot (T.S.) *Poems, 1909-1925*.

Faber & Gwyer, 1925, FIRST EDITION, 19/85 LARGE PAPER COPIES signed by the author, pp. [ii], 99, 8vo, original white buckram, bevelled edges, backstrip lettered in gilt and slightly browned with a few tiny spots towards foot, a couple of faint handling marks and a tiny scuff towards



foot of upper board, edges untrimmed and uncut, free endpapers faintly browned, in custom dropback box of matching cloth, very good (Gallup A8b) £12,500

The first of Eliot's trade publications to be issued in a signed, limited edition.

Notable as the first printing of 'The Waste Land' to include the dedication to Ezra Pound, and the first appearance in book-form of 'The Hollow Men'.

70. Eliot (T.S.) *Animula*. [Ariel Poem, No. 23.]

Faber and Faber, 1929, FIRST EDITION, 146/400 COPIES signed by the author, printed on hand-made paper, full-page wood-engraving printed in 3 colours and a further wood-engraved design by Gertrude Hermes, pp. [9, rectos only], crown 8vo, original yellow boards lettered in gilt with asterisk design to upper board, some very light handling and a couple of very faint spots along joints, the spine slightly pushed at foot, very good (Gallup A14b) £800

An excellent copy, without the usual cracking to the fragile spine.

71. Eliot (T.S.) *Typed Letter signed, to Elsie Elizabeth Phare [later Duncan-Jones]*.

6th February 1929, on Faber and Gwyer headed-paper, p. [1], 4to, original folds, very good condition £400

Eliot begins by expressing his honour at receiving her renewed invitation but regrets that he is unable to accept: 'I am afraid that I should be ill advised to make any arrangements at Cambridge or Oxford for another two terms. I wish I could do so but I am gradually coming to learn my limitations', and sending best wishes for her Society.

Phare, who later married the philosopher Austin Duncan-Jones, had attended Newnham College, Cambridge, where she was president of the college's undergraduate literary society - to which this letter refers; an authority on Marvell's work, she also wrote essays on Eliot's poetry.

SENT BY SYLVIA BEACH

72. Eliot (T.S.) *Marina*. With Drawings by E. McKnight Kauffer.

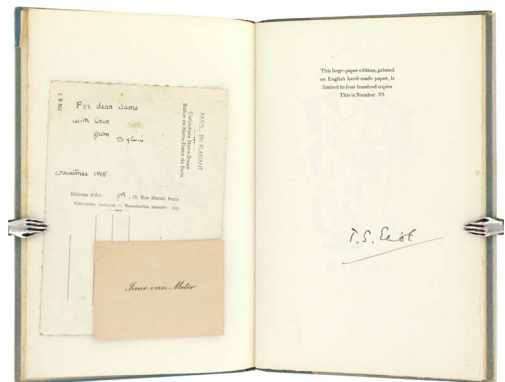
Faber and Faber, 1930, FIRST EDITION, 53/400 COPIES, half-title design and full-page colour-printed illustration by E. McKnight Kauffer, pp. [13], crown 8vo, original blue boards, lettered in gilt to upper board, a few tiny spots to boards and gentle rubbing to extremities, knock at centre of spine, edges untrimmed, ticket of Shakespeare and Company bookshop to rear pastedown (see below), original glassine jacket, good £2,250

Laid in is a postcard showing the statue of the Madonna inside the Cathédrale Notre-Dame, the verso of which bears the message: 'For dear Jane, with love from Sylvia, Christmas 1948' - this being Sylvia Beach, modernist bookseller and publisher sans pareil, to her former assistant in the bookshop whose ticket this copy carries. Jane van Meter worked for Beach on the rue de l'Odéon between 1932 and 1936, Beach calling her 'the first and only really professional assistant I ever had', and their friendship and correspondence (the letters to Beach held at Princeton, letters from at the University of Kansas) continued.



Beach's admiration for Eliot's work was unstinting - it was she, Adrienne Monnier recalled, who 'revealed [Eliot's poetry] to me - just as she revealed Ulysses to me', and he in turn was full of praise, in a memorial tribute, for the 'important [...] part' she 'played in the artistic and intellectual life' of the 1920s.

An excellent association.



INSCRIBED TO ALEC RANDALL

73. Eliot (T.S.) **Triumphal March. [Ariel Poem, No. 35.]**

Faber and Faber, [1931], FIRST EDITION, colour-printed full-page illustration by E. McKnight Kauffer, pp. [4], foolscap 8vo, original sewn grey wrappers with a design by McKnight Kauffer to front, a little splitting to lower half of spine (but all secure) and small chip at head, a little soiling, and a sliver of ink-staining to inside-margin of covers at head, good (Gallup A19a) £850

Inscribed by the author at the foot of the poem: 'Alec Randall, from T.S. Eliot'.

The recipient was a university friend of Richard Aldington, who became a regular contributor to *The Criterion* under Eliot's editorship – largely reviewing German literature. By the time of his first introduction to Eliot, in the latter half of 1922, he had already embarked on his career as a diplomat, and shortly after became Second Secretary to the Holy See.

74. Eliot (T.S.) **Sweeney Agonistes. Fragments of an Aristophanic Melodrama.**

Faber and Faber, 1932, FIRST EDITION, pp. 31, foolscap 8vo, original blue boards, backstrip lettered in red, top edge a trifle spotted, very good (Gallup A23) £50

75. Eliot (T.S.) **The Rock. A Pageant Play written for performance at Sadler's Wells Theatre 28 May - 9 June 1934 on behalf of the Forty-Five Churches Fund of the Diocese of London.**

Faber and Faber, 1934, FIRST EDITION, ownership inscription to half-title, pp. 86, crown 8vo, original grey wrappers printed in black, lightly handled and a little rubbed at edges, good (Gallup A26a) £100

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

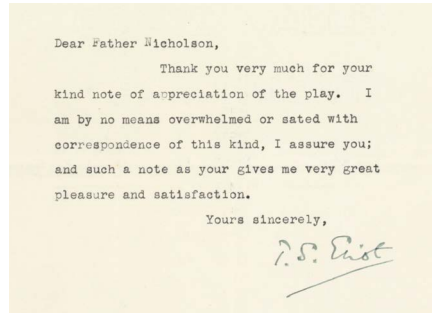
WITH A LETTER FROM THE AUTHOR

76. Eliot (T.S.) **Murder in the Cathedral.**

Faber and Faber, 1935, FIRST COMPLETE EDITION, pp. 87, crown 8vo, original purple cloth, backstrip lettered in gilt, a couple of small spots to edges and to margins of endpapers, dustjacket with chip to centre of browned backstrip panel, but otherwise in nice shape, very good (Gallup A29b) £925

Laid in is a typed letter signed by the author, thanking 'Father Nicholson' for his 'kind note of appreciation of the play' - assuring him that he is 'by no means overwhelmed or sated with correspondence of this kind' and it gives him 'very great pleasure and satisfaction'.

The recipient, Donald Nicholson (later the Revd Canon Nicholson), continued to correspond with Eliot and - as he relayed in a letter to the author's wife, Valerie, following Eliot's death - 'had the great privilege of working with him at St Stephen's, Gloucester Road, from 1936 to 1939, and living in the same house at 9 Grenville Place'.

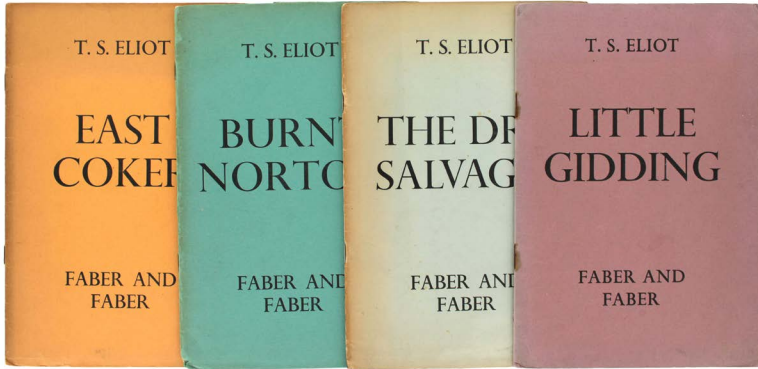


77. **Eliot (T.S.) *Old Possum's Book of Practical Cats*. Nicolas Bentley drew the pictures.**

Faber and Faber, 1940, FIRST ILLUSTRATED EDITION, 14 colour-printed plates and further line-drawings in the text by Nicolas Bentley, pp. 51, 8vo, original cream cloth with Bentley illustration in red, yellow and black stamped to upper board, the backstrip lettered in red, a few faint spots with top edge of cloth a little dust-darkened, ownership inscription and small address sticker to flyleaf, dustjacket with Bentley design (repeated from upper board), toned overall and a little nicked and chipped, some light handling, the backstrip panel browned with some faint water-staining just creeping round to front panel, very good (Gallup A34c) £500

78. **Eliot (T.S.) *Four Quartets* [East Coker; Burnt Norton; The Dry Salvages; Little Gidding.]**

Faber and Faber, 1941-1942, FIRST SEPARATE EDITIONS, first printings, the third volume with ownership inscription to half-title, a few spots to this and first volume, the paperstock of last volume a little runkled, pp. 15; 15; 15; 16, 8vo, original stapled (including 'Little Gidding', sometimes sewn) wrappers of different colours, a little browned around the spines, a few faint spots to third volume, borders of wrappers to first volume a little darkened with a small and very faint splash mark at head of rear, edges untrimmed and in the case of 'Little Gidding' largely uncut, very good (Gallup A36c; A37; A39; A42) £1,250



East Coker had first appeared, in two editions, as a supplement to the *New English Weekly* in Easter of 1940; *Burnt Norton* had been included in Eliot's *Collected Poems* from 1936; the latter two poems from the sequence make their first appearance in this form.

79. Eliot (T.S.) **Four Quartets.**

Faber and Faber, 1944, FIRST ENGLISH COLLECTED EDITION, pp. 44, crown 8vo, original tan cloth, the backstrip lettered in gilt, the upper board bowing slightly, a very faint spot to cloth at head of both boards, edges roughtrimmed, free endpapers faintly spotted, dustjacket slightly browned to backstrip panel, a couple of tiny nicks, short closed tear at head of front panel, a few very faint spots, very good (Gallup A43b) £375

80. Eliot (T.S.) **Typed Letter signed, to Austin Duncan-Jones.**

7th December 1944, on Faber and Faber headed paper, a single manuscript correction, pp. 2, 4to, original folds, very good condition £700

Eliot writes to the philosopher Austin Duncan-Jones, regarding the latter's submission of a proposal for a periodical concerned with higher education.

His reply has been slightly delayed because of the 'extremely formidable' nature of Duncan-Jones's letter. He recalls having 'met your wife in Cambridge a number of years ago', as well as having 'some correspondence with her' in the past, and 'I know her work' (she was an authority on Marvell); his father, Arthur Duncan-Jones, Dean of Chichester is also familiar to Eliot who assures his correspondent that he knows 'perfectly well who you are' - a preamble to what is a lengthy and considered rejection

of the project on Faber's part, for which, he nevertheless considers, 'there ought to be a place' (as the existing journals offer too partial a view).

Eliot's hesitation is, in part, prompted by the ongoing conflict: 'it is very unlikely that Faber and Faber will want to undertake any periodicals after the war', after which it is 'so difficult to know what the conditions will be'. Though sceptical of his own qualifications for 'a criticism of the project or for offering helpful suggestions', Eliot would be 'very glad to talk the whole matter over with you if you still thin [...] that I can make any useful contribution'.

81. Eliot (T.S.) *The Cocktail Party, a Comedy.*

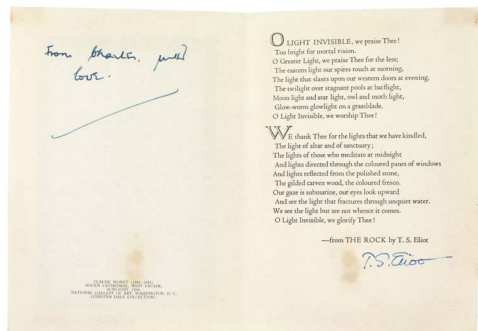
Faber and Faber, 1950, FIRST EDITION, first state, with 'here' uncorrected at line 1, page 29, pp. 168, [3], 8vo, original green cloth, backstrip lettered in gilt, top edge slightly dusty, endpapers lightly spotted, front pastedown with contemporary bookplate (dated March 1950), dustjacket with browned backstrip panel, a little nicked, very good (Gallup A55a) £50

82. Eliot (T.S.) *The Three Voices of Poetry.*

Cambridge University Press for the National Book League, 1953, FIRST EDITION, pp. 24, foolscap 8vo, original stapled cream wrappers printed in green, a little darkened around the spine and a few faint spots, very good (Gallup A63a) £30

83. Eliot (T.S.) [Greetings Card, signed:] *Two verses from 'The Rock'.*

Hallmark, n.d., circa late 1950s[?], folded card with reproduction of Monet's painting of Rouen Cathedral tipped to front within a gold border, internally the left panel inscribed by Charles Monteith ('from Charles, with love'), the right with two verses from 'The Rock', these signed at the foot by T.S. Eliot, foolscap 8vo, a couple of dried adhesive patches to rear, that at foot causing a faint spot internally, some faint spots and light surface abrasion to the blank rear panel also, good condition £800



A scarce ephemeron, the commercial usage of Eliot's poetry here acquiring the uncommon attribute of the poet's own signature. The message to the card is from his fellow Faber director, Charles Monteith; the recipient was their colleague, Faber's first female director, Rosemary Goad.

SIGNED BY T.S. ELIOT

84. (Eliot.) BAUDELAIRE (Charles) *Intimate Journals*. Translated by Ch. [Christopher] Isherwood. Introduction by T.S. Eliot.

The Blackamore Press, 1930, 46/50 COPIES signed by T.S. Eliot, frontispiece and 6 further plates from drawings by the author, one or two very faint spots, pp. 126, [1], crown 8vo, original beige cloth, lettered in gilt to backstrip and upper board, bevelled edges, some very light soiling, top edge gilt, others untrimmed, free endpapers very faintly browned, the flyleaf with near-contemporary ownership inscription, very good (Gallup B14b) £2,000



Eliot, who signs this limited edition, contributes a 19pp. essay on Baudelaire's work.

INSCRIBED 'FOR TONUS DIABOLICUS'

85. (Eliot.) TAMBIMUTTU. *Natarajah*. A poem for Mr T.S. Eliot's sixtieth birthday. [PL Pamphlets, No. 6]

Editions Poetry London, 1948, FIRST EDITION, pp. [vi], 10, crown 8vo, original sage-green wrappers printed in black and red, some light handling and a little browned to spine and borders, shallow chipping at head of spine, very good £75

Inscribed by the author on the flyleaf 'For Tonus Diabolicus, from Tambi, 29ix48'; and then inscribed by the recipient to 'Sylvia the Eternal' four years later. This last is obscure, but Tonus Diabolicus is Anthony Dickins - his bookplate on the facing inside-cover. Dickins was Tambi's General Editor, and co-founder, of Poetry London magazine.

As the prefatory letter to Eliot describes, Tambi's poem is a 'birthday garland' incorporating snatches of the recipient's own verse - a 'general practice in Sanskritic India and in the Tamil Nad'.

86. (Eliot.) **Order of Service in memory of THOMAS STEARNS ELIOT, born 26th September 1888, died 4th January 1965. Thursday, 4th February 1965, 12 noon.**

Westminster Abbey, 1965, SOLE EDITION, opening faintly browned from previous insert, pp. 8, 8vo, original stapled self wrappers, the staples a touch rusted, a couple of tiny spots at foot of front, light horizontal central crease, good £50

Without mark of ownership, but from the collection of Rosemary Goad, his colleague and first female director at Faber and Faber.

JAZZ OPERA, WITH NOTE FROM THE COMPOSER

87. (Eliot.) **DANKWORTH (John) Sweeney Agonistes: Full Score.**

n.p., n.d. [circa 1965,] photocopy facsimile of the composer's manuscript score, the stiff paper a little pink to borders, pp. [i], 48, folio, quarter blue cloth with grey boards, title printed in black to upper board with numeral ('11') to top corner of same, backstrip lettered in gilt, boards bowing a little with some wear, large water stain to front, good £375

An unpublished jazz opera score for Eliot's 'Aristophanic Melodrama', by jazz musician and composer (largely for the screen), John ('Johnny') Dankworth.

Laid in is a typed letter to the composer in 1996 asking for information on this work, at the foot of which Dankworth has replied with a manuscript message, explaining that it was 'first performed at a TS Eliot Memorial Concert in London [in 1965]', and mentioning that it has only been performed 'a few times in US & UK', with its principal 'disadvantage' being its short running time - 'only [...] 23 minutes (or so!)'. Dankworth lists some of the original cast, which included Nicol Williamson in the title-role, John Le Mesurier, Anna Quayle, Alex McGowan, Clive Revill, as well as Dankworth's wife Cleo Laine.

Dankworth's score is a suitably visceral one, drawing on his background as a jazz musician, with the text adapted by Peter Wood and stage settings by Bridget Riley.

88. **Eliot (T.S.) & Groucho Marx.** 'Dear T.S. Eliot... Yours, Groucho' [a selection of letters in *The Sunday Times*, *Weekly Review*]

The Sunday Times, 12 November 1967, large broadsheet, the cover-illustration a composite-portrait of Eliot and Marx, faintly toned, pp. 45-64 [the entire supplement], folio, original self wrappers, folded, very good condition £30

This selection of correspondence from *The Groucho Letters*, on the eve of the book's publication in the UK, comprises six letters from Eliot to Marx and four letters in return - as well as two letters from Groucho concerning the poet, one to Gummo describing their meeting. They are the record of an unexpected friendship and fandom - they discuss an exchange of portraits, and their mutual admiration, with warmth and humour; most amusing is the comedian's description of their first face-to-face meeting, each trying to impress upon the other their enthusiasm for their work rather than receive the intended compliment.

89. **(Eliot.) ROSE (P.E., Artist)** [Original etching:] 'T.S. Eliot, Poet'.

1987, 1/20 COPIES, etching signed in pencil at foot of image, 14 x 11 cm (image size), mounted, very good condition £90

A portrait of the elderly Eliot, bespectacled, from the collection of his colleague at Faber, Rosemary Goad - the firm's first female director.



MCKNIGHT KAUFFER DUSTJACKET

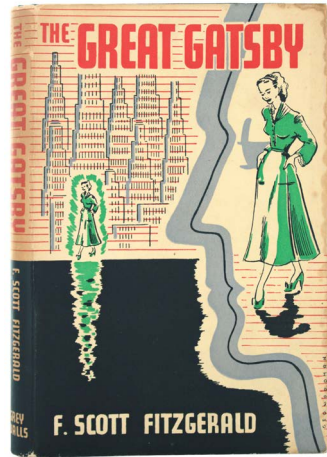
90. **Faulkner (William)** *Intruder in the Dust*.

New York: Random House, 1948, FIRST EDITION, title-page initials printed in blue, pp. [iv], 247, 8vo, original black cloth, stamped in gilt and blue to the upper board and backstrip, the lettering at foot of latter slightly rubbed, knock to bottom corner of upper board, dustjacket by E. McKnight Kauffer, very shallow chipping at extremities, a couple of nicks and a very short closed tear to folds, these internally tape-repaired, very good £200

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

91. Fitzgerald (F. Scott) *The Great Gatsby*.

Grey Walls Press, 1948, *SECOND ENGLISH EDITION*, very faint handling mark to fore-margin of one page, pp. 164, foolscap 8vo, original green cloth, backstrip lettered in gilt, slight lean to spine and a little discolouration to cloth along joints, pencilled ownership inscription to flyleaf, the endpapers very faintly browned, dustjacket with a design by George Woodman, a little browned to backstrip panel and along flap-folds, a couple of very faint spots to rear panel, very good (Brucoli A11.7) £900



A notable and scarce edition, with an attractive design; it is, effectively, and categorised as such by Brucoli, the first distinct English edition - the earlier Chatto & Windus having been from the American plates.

BOTH GREY WALLS PRESS EDITIONS

92. Fitzgerald (F. Scott) *Tender is the Night*.

Grey Walls Press, 1948, *SECOND ENGLISH EDITION*, pp. 278, crown 8vo, original pale blue cloth, backstrip lettered in gilt, dustjacket by George Woodman, very lightly dustsoiled overall, the backstrip panel faintly browned with internal reinforcement of brown paper, a couple of tiny nicks, very good (Brucoli A14.4) £400



[With:] Fitzgerald (F. Scott) *Tender is the Night*. With the author's final revisions and a preface by Malcolm Cowley. Grey Walls Press, 1953, *FIRST ENGLISH EDITION OF THE REVISED TEXT*, pp. xxii, 418, crown 8vo, original tan cloth, backstrip lettered in gilt, dustjacket by Edward Pagram, the backstrip panel lightly toned, very good (Brucoli A15.2.a)

Each copy with the book-label of poet and radio producer D.G. Bridson to the front pastedown, the first with a couple of brief notes by him in pencil to the rear free endpaper.

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

THE COPIES OF C.H. ST. JOHN HORNBY

93. Flaubert (Gustave) *Madame Bovary. Mœurs de Province* [2 Vols.]

Paris: Alphonse Lemerre, n.d., [circa 1890s?], vignettes to title-pages, these printed in red and black, pp. [vi], 251; [iv], 278, 12mo, contemporary half red morocco with marbled boards, backstrips lettered in gilt in compartments between five raised bands, a touch of rubbing at extremities, top edge gilt, others roughtrimmed, endpapers matching board marbling, bookplate of C.H. St. John Hornby to each front pastedown, very good £300

The set of C.H. St. John Hornby, founder of the Ashendene Press.

94. Flaubert (Gustave) *Salammbô. Englished by M. French Sheldon.*

Saxon & Co., 1886, FIRST EDITION IN ENGLISH, title-vignette, one or two very faint spots, pp. xxiii, 421, [2], crown 8vo, original bevel-edged blue cloth, backstrip and upper board lettered in gilt, rubbed at extremities with some light wear, lean to spine, a couple of ink-marks to lower board, edges roughtrimmed and a little toned, patterned endpapers, ownership inscriptions to initial blank, good £300

Flaubert's second novel, set in ancient Carthage, and the first to be rendered into English. The introduction is by Edward King. The translator, May French Sheldon, dedicates her work to Henry M. Stanley, who inspired her own exploring.

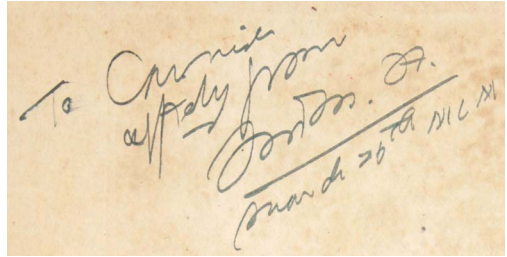
INSCRIBED TO CONSTANCE GARNETT

95. (Ford.) HUEFFER (Ford Madox) *The Fifth Queen Crowned.*

Eveleigh Nash, 1908, FIRST EDITION, a few faint spots at page-heads of opening leaves, pp. xi, 314, [1, ad], crown 8vo, original red cloth lettered in gilt to upper board and backstrip, the latter with ornate decoration also in gilt, backstrip faded, edges and endpapers spotted, the flyleaf with library label of David Garnett (see below), the recto of rear free endpaper

with some pencil notes by Constance Garnett (see below), very good
(Harvey A25a) £1,750

Inscribed by the author on the flyleaf: 'To Connie, Afftely from F.M.H., March 25th MCMVIII'. The recipient was translator Constance Garnett, whose friendship with the author was longstanding - his *English Review* periodical, begun in the same year as



this presentation, included her Russian translations from the outset, and it was having joined the Garnetts in the Fabian 'simple life' community at Limpsfield in 1898 that they introduced him to Conrad. Garnett's comments in pencil at the rear are approbatory, citing a few pages and remarking largely on the 'picturesque'. The book evidently subsequently passed into the library of her son, the author, publisher and bookseller David Garnett.

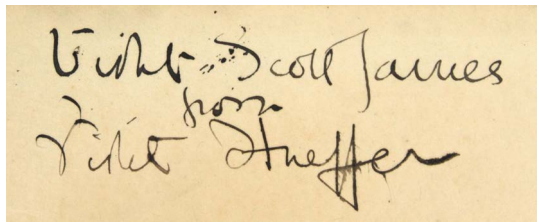
A superb association copy.

ULTRA-VIOLET FLEIGHT

96. (Ford.) HUEFFER (Ford Madox) *Mr Fleight*.

Howard Latimer, 1913, FIRST EDITION, light spotting to prelims and some occasional foxing to page-borders and the odd light handling mark, more concerted outbreak of foxing to final page, pp. [viii], 306, crown 8vo, original brown cloth, lettered in gilt to upper board and backstrip, the latter gently faded with a hint of wear at ends, slight lean to spine, touch of wear at corners, light overall soiling, tail edge roughtrimmed, edges toned and spotted, faded bookplate to front pastedown, the rear hinge with cracking to surface paper (but secure), fair condition (Harvey A39) £850

Inscribed on the flyleaf: 'Violet Scott James, from Violet Hueffer' - the latter was how Violet Hunt, his partner and sometime collaborator, was then styling herself, but the



two were never married. The recipient was a literary critic and editor, the wife of Rolfe Arnold Scott James and a friend of Edward Garnett and Winifred Holtby - she wrote the latter's obituary for *The Times*.

The book itself is a rarity, to the extent that the author didn't think it had ever got beyond the stage of review copies being sent out: 'In the event, the book was seized by the sheriff's office because Byles's firm could not pay its printer's bills, so that it was never actually published' (cited in Harvey).

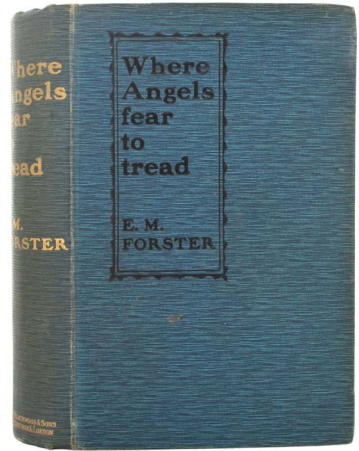
97. **Ford (Ford Madox) *The Last Post*.**

Duckworth, 1928, FIRST ENGLISH EDITION, pp. 292, [4, ads], crown 8vo, original green cloth, backstrip lettered in gilt, a sliver of water-staining at foot of cloth and a tiny amount of wear to bottom corners, edges and endpapers a little spotted, ownership inscription to flyleaf, small bookseller ticket at foot of facing pastedown, good (Harvey A65b) £50

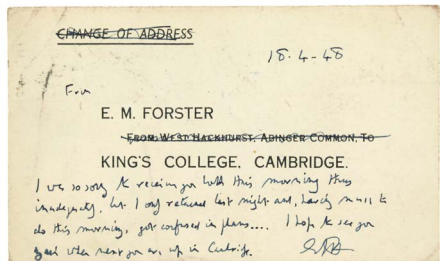
The final volume in the *Parade's End* tetralogy.

98. **Forster (E.M.) *Where Angels Fear to Tread*.**

Edinburgh & London: Blackwood, 1905, FIRST EDITION, ownership inscription at head of half-title, pp. [iv], 320, 32 [ads, dated 10/05], crown 8vo, original blue cloth, backstrip gilt lettered and a little darkened, lean to spine, upper board lettered in black within black frame, extremities rubbed, corners a little pushed, edges toned, mulberry endpapers (as issued), good (Kirkpatrick A1a) £1,650



Laid in is a printed 'Change of Address' card for Forster, recording his move from West Hackhurst to King's College, Cambridge - here repurposed and carrying his holograph message to Miss Philothea Thompson (addressed by Forster on the verso). Dated 18th April



1948, Forster says that he ‘was so sorry to receive your letter this morning thus inadequately’ having ‘only returned last night, and, having much to do this morning, got confused in plans’, saying that he will hope to see her when she is next in Cambridge and signing with his initials. The recipient worked for the *Bookseller* magazine, later becoming its Editor.

The author’s first book, the ads in Kirkpatrick’s third state.

99. **Forster (E.M.) *The Longest Journey*.**

Edinburgh & London: Blackwood, 1907, FIRST EDITION, half-title browned, Contents page a little creased to inner margin, pp. [viii], 360, crown 8vo, original dark green cloth, backstrip and upper board lettered in gilt, lean to spine, mottled discolouration at top corner of both boards, a couple of tiny spots of wear at extremities, lean to spine, top edge a little dusty, other edges and endpapers faintly spotted, good (Kirkpatrick A2a)
£250

The author’s second book, and his own favourite of his novels.

PETER BURRA’S COPY

100. **Forster (E.M.) *The Eternal Moment and other Stories*.**

Sidgwick & Jackson, 1928, FIRST EDITION, half-title and final page of text with faint partial browning to inner margin as usual, pp.[vii], 188, crown 8vo, original maroon cloth, backstrip and front cover lettered and bordered in gilt, a little rubbing to extremities, dustjacket in two pieces (separated along lower joint-fold) with loss to browned backstrip panel, good (Kirkpatrick A13a)
£135

The copy of critic Peter Burra, with his pencilled ownership inscription to the flyleaf. Burra’s most celebrated essay was ‘The Novels of E.M. Forster’, first printed in 1934 and subsequently used as the Introduction for the Everyman edition of *A Passage to India* - it was praised by Forster himself, who called it ‘a great privilege for an author to be analysed so penetratingly’.

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

101. Forster (E.M.) *A Letter to Madan Blanchard*. [Hogarth Letters, No.1.]

Leonard & Virginia Woolf at The Hogarth Press, 1931, FIRST EDITION, a full-page illustration, a few very faint spots, pp. 27, foolscap 8vo, original sewn wrappers with John Banting design printed in blue and black to front, a hint of toning around the spine, near fine (Woolmer 254; Fitzpatrick A14a) £50

INSCRIBED BY FORSTER TO BARON KENNET

102. (Forster.) [CRABBE (George, Rev., Jr.)] *The Life of George Crabbe, by his Son. With an Introduction by E.M. Forster* [pp. vii-xix]. [The World's Classics series, CDIV.]

Oxford University Press, Humphrey Milford, [1932,] FIRST FORSTER EDITION, pp. xxiv, 324, foolscap 8vo, contemporary full calf binding by Morrell, the backstrip decorated gilt in compartments between five raised bands, lettered gilt on a chestnut brown label, gilt borders to both boards, the upper board stamped with the letter K (for Baron Kennet, see below), a little rubbed to joints and corners, marbled edges and endpapers, the front pastedown with the bookplate of 'Kennet of the Dene' (i.e., Edward Hilton Young, 1st Baron Kennet), very good (Kirkpatrick B6) £600

E. M. F.
George x Crabbe + every good wish = all that seems possible. Xmas 1932

Inscribed by E.M. Forster, who provides an excellent scholarly Introduction, longitudinally on the inner margin of the initial blank, in the form of an equation: 'E.M.F [over] George x Crabbe + every good wish = all that seems possible, Xmas 1932'. The recipient, this copy bound for his library, was the politician (by this time a Conservative) and author, Edward Hilton Young - a Cambridge contemporary of Forster and others who would form the bedrock of the Bloomsbury Group, though Young's friendship with the Stephen siblings (principally, Thoby) predated that period, and extended to a failed marriage proposal to Virginia.

Though his political career curtailed Young's literary endeavours (following a volume of War poetry, *The Muse at Sea*, in 1919) he continued to move in the literary circles of Bloomsbury, and Forster credited him with advice that stimulated the completion of *A Passage to India*.

BURRA'S ESSAY AND HIS COPIES OF THE NOVELS

103. (Forster.) BURRA (Peter) [Offprint:] 'The Novels of E.M. Forster'.
Reprinted by kind permission of the Editor of *The Nineteenth Century*
and *After*, November 1934, Vol. CXVI, pp. 581-594.

[Constable,] [1934,] pp. 14, 8vo, original blue stapled wrappers, slightly
split to spine, good £300

Inscribed by the author at the head of the text, to a fellow critic: 'T. Balston, with good wishes from PJSB'. Despite the inscription this copy remained with Burra's own papers.

Forster himself - in a memorial tribute following Burra's death, at the age of twenty-seven, in an aeroplane crash a few years after its publication - 'read [the article] with pleasure and pride', calling it 'a great privilege for an author to be analysed so penetratingly, and a rare one', and describing himself as 'particularly gratified' by Burra's esteem for *The Longest Journey*.

[With:] A printer's proof of the article, marked 'URGENT' at head, requesting clarification in places (largely for words missing in copy) and with a few authorial corrections

[And:] A copy of the issue in which the article was first printed

[And:] Burra's own copies of a few of Forster's novels, each with his pencilled ownership inscription: *Where Angels Fear to Tread* (Arnold, Uniform Edition, 1924, remnants of dustjacket laid in); *The Longest Journey* (Arnold, Uniform Edition, 1924, remnants of dustjacket laid in); *Howard's End* (Arnold, Kingfisher Library, 1932)

[And:] The posthumous Everyman edition of *A Passage to India* with Burra's essay reprinted as the Introduction, preceded by Forster's tribute to Burra.

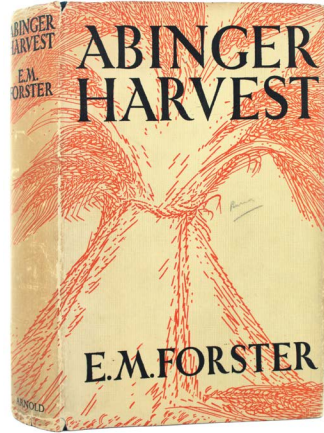
PETER BURRA'S REVIEW COPY

104. Forster (E.M.) *Abinger Harvest*.

Edward Arnold, 1936, FIRST EDITION, first issue with pages 277-82 in uncanceled state, pp. viii, 351, 8vo, original dark blue cloth, backstrip lettered in gilt, a touch of rubbing at extremities, top edge blue, faint partial browning to free endpapers, the flyleaf with clipped excerpt from Peter Burra's review in the TLS laid down, the full review laid in (see below), along with another, publisher's 'Advance Copy' review slip laid in, dustjacket with backstrip panel slightly browned, a little chipping at corners, the front panel with the discreet ownership inscription in pencil

of *Burra* (i.e., Peter Burra - see below),
very good (Kirkpatrick A18a) £400

The review copy of noted critic, Peter Burra - an authority on Forster's work, and lauded by Forster himself (discerning in him a 'rare combination of gifts'). This copy encloses clippings of Burra's own reviews of what he calls a 'harvest of scattered writings' - including social commentary and literary criticism (subjects include T.S. Eliot, Forrest Reid, Proust, Virginia Woolf, et al.)



Burra, educated at Christ Church (Forster calls him 'of Oxford without being Oxfordy'), died in a plane crash in 1937 - his vast promise largely unfulfilled, but with notable publications on Wordsworth (his review of this book closes with a comparison to the poet) and Van Gogh behind him; his essay on 'The Novels of E.M. Forster' (1934) was used posthumously as the Introduction to the Everyman edition of *A Passage to India*, prefaced by Forster's tribute to Burra.

This issue contains the article 'A Flood in the Office'. The inclusion of the article brought about a libel action; publisher's unsold copies and those returned by booksellers were re-issued with the offending material removed and a cancel inserted.

105. **Garnett (David)** *Lady into Fox*. Illustrated with Wood-Engravings by R.A. Garnett.

Chatto & Windus, 1922, FIRST EDITION, frontispiece with tissue-guard, title-page vignette and 9 further illustrations with 1 full-page, spare label tipped in at rear, pp. [viii], 91, crown 8vo, original black and pink patterned cloth, backstrip with pink printed label slightly sunned, top edge gilt, others roughtrimmed with a few spots, bookplates of Samuel García Asher and Hogarth Press collector William Beekman to the front pastedown, dustjacket with browned backstrip panel and some light handling, a couple of spots of internal tape repair to nicks, very good

£275

The author's first novel under his own name, following the pseudonymous *Dope Darling*. The illustrations are by Garnett's wife Ray (née Marshall), whilst the book is dedicated to his lover Duncan Grant.

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

106. **Gascoyne (David) *Poems 1937-1942.***

Poetry London, 1943, FIRST EDITION, illustrated title-page and 5 other plates by Graham Sutherland, some printed in three colours, pp. [vi], 62, 8vo, original quarter orange cloth, the boards with overall designs by Sutherland repeated on the dustjacket, gilt lettered backstrip slightly faded at tips where the dustjacket chipped, the jacket slightly rubbed at extremities, very good (Benford A6a) £100

107. **Genet (Jean) *The Maids. Translated from the French by Bernard Frechtman.***

Faber and Faber, 1957, FIRST ENGLISH EDITION, pp. 43, crown 8vo, original wrappers, slightly rubbed, very good £30

108. **Genet (Jean) *The Screens. Translated from the French by Bernard Frechtman.***

Faber and Faber, 1963, FIRST ENGLISH EDITION, pp. 176, crown 8vo, original red cloth, backstrip lettered in gilt, slight lean to spine, dustjacket with backstrip panel and borders a little darkened, minor rubbing to extremities, very good £50



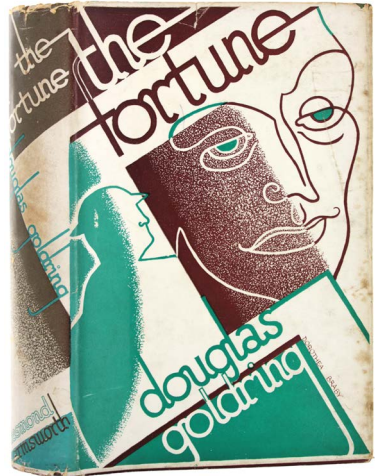
[With:] A gelatin silverprint of a Lee Friedlander photograph of Genet, Chicago 1968.

109. **Goldring (Douglas) *The Fortune. With a preface by Aldous Huxley.***

Desmond Harmsworth, [1931,] FIRST ENGLISH EDITION, some light foxing largely restricted to prelims (slight recurrence at rear), one leaf in Introduction with light vertical crease, pp. xxv, 352, crown 8vo, original

turquoise cloth, backstrip lettered in black and slightly sunned through the dustjacket, edges spotted, slightly later ownership inscription to flyleaf, dustjacket with a design by Dorothea Braby, price-clipped, backstrip gently faded, slightly chipped and nicked at extremities with a small faint crease to right-margin of front panel, some light spotting to borders and flaps, very good (Bromer B29) £1,350

An important, neglected work - praised by Eliot (who reviewed it as 'unquestionably a brilliant novel'), as well as by Aldous Huxley, who provides the Preface here, wherein he credits it with being the 'the earliest, indeed the only contemporary, fictional account of war-time pacifism'. It had earlier been published in Dublin, in 1917. Its themes of conscientious objection, reflecting the author's own strident views, and the dramatic climax of the Easter Rising were not palatable to a contemporary audience - but once 'the expression of anti-war sentiment became acceptable in the late twenties' the work's 'ground-breaking nature' could be 'fully appreciated' (ODNB). As well as Huxley's Preface, this edition adds a long Introduction by the author, who concludes by offering it 'to the younger generation as, in a sense, an "historic" document to which the mere passage of time must add a certain value'.



The Dorothea Braby dustjacket design is wonderful.

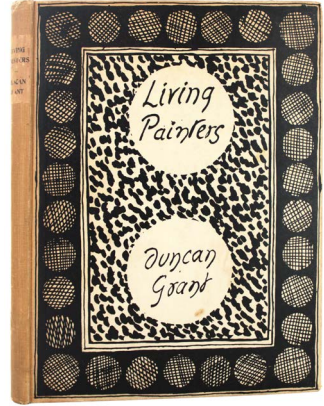
ORIGINAL GRANT SKETCH LAID IN, THE BOOK EX DONO J.M. KEYNES

110. (Grant.) FRY (Roger) **Duncan Grant**. [Living Painters series.]

Leonard & Virginia Woolf at The Hogarth Press, 1923, FIRST EDITION, 24 plates, each with a monochrome reproduction of Duncan Grant's work printed on coated paper and with captioned interleaves, pp. xii, + Plates, 4to, original quarter cream cloth, white boards, the upper board with



a design by the artist printed in black, backstrip with printed label, a little wear at backstrip ends, the boards browned with wear at corners, a few spots to edges and endpapers, contemporary ownership inscription of Barbara Bagenal (recording it as the gift of 'J.M.K. [Keynes], see below), good (Woolmer 31) £2,000



Laid in is an invitation to the opening of an exhibition, 'Design at Work', at Burlington House - addressed to Duncan Grant, and with his original sketch to the verso, in black and blue ink, of a female nude sat under a tree.

The copy of artist Barbara Bagenal (née Hiles), a friend of Grant (and David Garnett, et al.), and a member of the Bloomsbury Group - which she entered alongside Carrington, her friend from the Slade School of Art. She assisted the Woolfs with their early printing, and had long relationships with Saxon Sydney-Turner and Clive Bell. She is mentioned as being probably the first heterosexual relationship of John Maynard Keynes - this book offering a token of that association, with her ex dono inscription recording it as the gift of 'JMK' (i.e., John Maynard Keynes).

The scarce first edition of this work, one of at most 400 copies - the majority of the initial print-run of 1,000 copies were bound in 1930 with a cancel title-page calling it a 'New Edition'. The inaugural (but only) volume in a series.

111. Hamsun (Knut) *Sult* [*Hunger*.]

Copenhagen: P.G. Philipsens, 1890, FIRST EDITION, ownership initials (with a flourish) to half-title, pp. [v], 333, foolscap 8vo, contemporary half tan morocco binding with sides of dark-brown pebbled cloth, backstrip lettered and decorated in gilt between three raised bands, a touch of rubbing, very good £1,750

The author's early masterpiece, one of the key modern novels.

112. Hawkes (John) *The Lime Twig*. With an introduction by Leslie A. Fiedler.

Neville Spearman, [1962,] FIRST ENGLISH EDITION, pp. xiv, 175, crown 8vo, original red boards, backstrip lettered in black, a few faint spots to

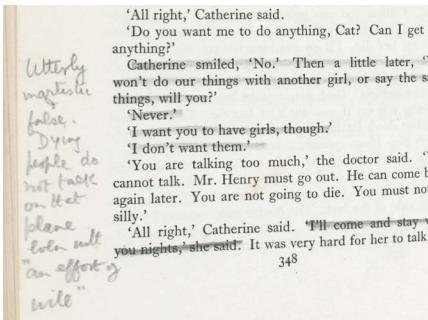
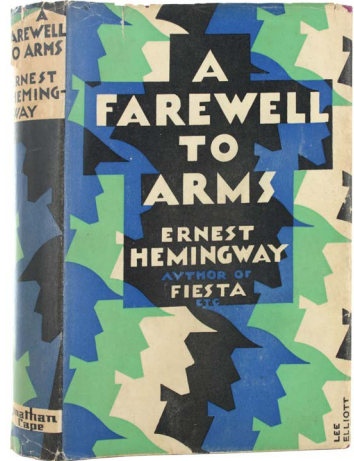
edges and endpapers, dustjacket rubbed and chipped at extremities with some light soiling, good £115

His fourth novel, but the first to be published in England - appropriately, for it is set there, in what Fiedler terms a 'Gothic [...] lunar landscape [...] called England', describing it as '*Brighton Rock* recalled in delirium or by a drowning man [...] *Brighton Rock* rewritten by Djuna Barnes'.

HENRY WILLIAMSON'S COPY

113. Hemingway (Ernest) *A Farewell to Arms*.

Jonathan Cape, 1929, FIRST ENGLISH EDITION, the second issue with 'serious' correctly spelt on page 66, a few faint spots to half-title, a couple of faint handling marks, pages at close with pencil markings and marginal annotations by Henry Williamson (see below), pp. 350, crown 8vo, original magenta cloth, publisher device blind-stamped to lower board, backstrip lettered in gilt with a very faint water stain at foot, slight lean to spine, small mark at head of lower joint (corresponding to dustjacket stain), a couple of very faint spots to upper board, textblock edges a little darkened with tail edge roughtrimmed, free endpapers with faint partial browning and even fainter spots, the flyleaf with ownership inscription of 'Henry Williamson, Filleigh 1929' (see below), the Lee Elliott dustjacket, a little chipped and nicked, very short closed tears at either end of lower joint-fold, and one at head of front panel, very good (Hanneman A35a) £1,500



Henry Williamson's copy of Hemingway's novel of the First World War, published in the same year that Williamson also began publishing works based on his experience of the conflict (*The Wet Flanders Plain*, followed by *The Patriot's Progress* in 1930).

Williamson, whose pencil when reading rarely alighted on the positive, reserves expression of his antipathy for the close

of Hemingway's lauded novel: in the passage describing the child born by Caesarean, he calls Hemingway's descriptions 'untrue' and 'BAD ART' (p. 342), before condemning the dialogue on p. 348 as 'utterly unartistic & false', because 'dying people do not talk on that plane'. His final correction is a little odd; where the narrator responds that he has 'nothing to say' on p. 349, Williamson removes it from speech and amends to 'I said nothing'. An interesting record of critique between two major novelists of the Great War on either side of the Atlantic.

114. Hemingway (Ernest) ***Across the River and into the Trees.***

Jonathan Cape, 1950, FIRST EDITION, pp. 256, crown 8vo, original pale green cloth with design blocked in red to upper board, backstrip lettered in silver against a red ground with a touch of fading at tips, tail edge roughtrimmed, gift inscription to flyleaf, dustjacket by Hans Tisdall, in excellent shape, slightly rubbed with a couple of tiny nicks, very good (Hanneman 44A) £250

Published prior to the American edition, and more attractive in its design thanks to the superb work of Hans Tisdall.

115. Hemingway (Ernest) ***The Old Man and the Sea.***

Jonathan Cape, 1952, FIRST ENGLISH EDITION, pp. 128, crown 8vo, original blue boards, vignette to upper board stamped in red, backstrip lettered and decorated in red, partially against a pale blue ground, backstrip a little sunned, dustjacket by Hans Tisdall, its verso carrying an alternate (non-pictorial design), the backstrip panel a little faded, a little rubbed and nicked with shallow chipping at extremities, very good (Hanneman A45a) £275

The English and the American edition were published simultaneously; the former rendered more attractive by Hans Tisdall's superb dustjacket design.

116. Hemingway (Ernest) ***The Old Man and the Sea.***

The Reprint Society, 1953, FIRST ILLUSTRATED EDITION, 16 engraved illustrations by C.F. Tunnicliffe and 18 by Raymond Sheppard, pp. 117, [1], 8vo, original sea-green cloth, vignette to upper board stamped in silver, backstrip lettered in silver (partially against a maroon ground), top edge maroon, Tunnicliffe illustration repeated to endpapers, dustjacket repeating frontispiece, this a little chipped, but bright, very good (Hanneman A45b) £150

Though the illustrators had been commissioned separately, their work is united here - which, despite carrying the imprint of The Reprint Society, precedes all other illustrated editions.

117. **Hemingway (Ernest) *A Moveable Feast*.**

Jonathan Cape, 1964, FIRST ENGLISH EDITION, pp. 192, crown 8vo, original brown boards, backstrip lettered in gilt, top edge pink, ownership inscription to flyleaf, dustjacket by Hans Tisdall, very good (Hanneman 46A) £125

118. **(Hemingway.) [PRIN (Alice, a.k.a. 'Kiki de Montparnasse')] *Kiki's Memoirs*. Translated from the French by Samuel Putnam. Introduction by Ernest Hemingway.**

Paris: Edward W. Titus at the Sign of the Black Manikin, 1930, FIRST EDITION, ONE OF 1,000 COPIES, 20 full-page monochrome reproductions of paintings by Kiki, and with reproductions of portraits of her by Foujita, Hermine David, Kisling, et al., including 4 photographs by Man Ray, pp. 187, 4to, original illustrated cream wrappers printed in red and black with monochrome portrait of Kiki laid down to front, original wraparound band (unbroken) laid in at front, near fine (Hanneman B7) £450



Printed by Maurice Darantiere in Dijon.

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

IMAGIST PARODY?

119. **(Imagism.) *BARING (Maurice) Translations, Ancient and Modern (with originals)*.**

William Heinemann, 1925, 112/175 COPIES printed on Kelmscott handmade paper, pp. xiii, 77, crown 8vo, contemporary binding of full burgundy morocco by Dulau & Co (their stamp to verso of flyleaf), gilt border to both boards, backstrip lettered in gilt between five raised bands, a little rubbed to extremities with a few light pressure-marks, original

brown wrappers bound in, the edges untrimmed and uncut with some light spotting, margins of free endpapers browned from turn-ins, very good £225

Pseudo-translations concocted by Baring and published under a pseudonym - the first edition of the work, published by Blackwell in 1916 with Baring's identity concealed by the initials 'S.C.' is scarce; it was reissued by Secker under Baring's name in 1918 with 8 new poems, and then here by Heinemann - who finally lifted the veil and added fictitious originals from Mario Praz, André Maurois, Ronald Knox, et al.

From the wilful obscurantism of the first edition, where a note explained that he had been unable to trace the originals, there emerges a picture not only of a single author to these fragments but a unifying context that adds considerably to their power - in his Preface to this third edition, an expanded version of the holograph note in that preceding, Baring explains that the pieces (their status as poetry or prose is a matter of ambiguity that is only partially clarified by the back-translated 'originals') were 'written at spare moments during the War'. Whilst at first they were intended to pursue flights of 'fancy' - i.e., a means of escape from the present situation - 'I found myself more and more drawing on my memory, on the realities of the past, and, finally, on the realities of the present: the sights and incidents of everyday life during the War'. The title of the French edition, *Carnets de guerre d'un officier d'Etat-major*, brings this aspect into relief.

In the end, then, the brand of translation that is being enacted is not primarily linguistic - although that aspect is developed from a jeu d'esprit into a more sophisticated literary game - but rather one of circumstance, converting the personal experience of the present into a universal experience, not fixable in time but with clear obeisance to a classical model; in this, Baring's hard poetic prose (or is it prosaic poetry?) aligns itself surprisingly with the work and programme of the Imagists; a comparison that neither party could be given to expect - although given its synchronicity with the emergence of that movement, there is the possibility (further encouraged by the use for the first edition of pseudonymous initials - perhaps a nod to H.D.?), that it had originally been intended partly as a pastiche of the sparse classicism found therein.

120. **Jaeger (Muriel) *Shepherd's Trade*.**

Ilfracombe: A.H. Stockwell, [1965,] FIRST EDITION, handling mark to border of one page, pp. vii, 190, crown 8vo, original lime-green cloth, backstrip lettered in black, a few spots to edges, dustjacket with backstrip panel slightly sunned and a few spots, very good £200

Inscribed on the flyleaf: 'Agnes Harler, from the Author', and also signed by Muriel Jaeger on the half-title.

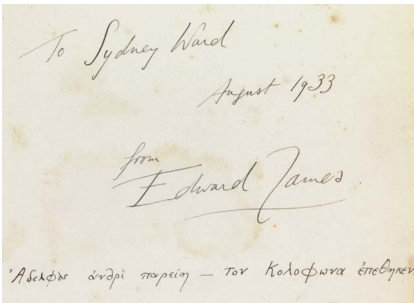
The author had attended Somerville College, Oxford, where she was a contemporary and friend of Dorothy L. Sayers, who called her 'Jim' - both were founding members of the Mutual Admiration Society, which would later count Winifred Holtby and Vera Brittain amongst its ranks.

Jaeger published two science fiction novels with The Hogarth Press in the 1920s; this late collection of essays is a series of reflections on writing and writers.

INSCRIBED

121. **James (Edward) *The Next Volume*. With decorations by Rex Whistler.**

The James Press, 1932 [but 1933,] FIRST EDITION, 86/500 COPIES (from an edition of 525 copies), printed on pure rag machine-made paper, title-page design and illustrations throughout from drawings by Rex Whistler, 4 of which full-page, pp. vii, 83, [3], 4to, original white buckram with a design of asterisks gilt-stamped, faintly soiled overall with some spots to margins of lower board, top corners bumped, top edge gilt, others untrimmed, endpapers faintly spotted, bookplate of artist and historian John Haddown Frowd Holman Sutcliffe to front pastedown, very good **£350**



Inscribed by the author on the initial blank: 'To Sydney Ward, August 1933, from Edward James'. A further inscription in Greek below directs the recipient to look at the colophon of this work, where a printed note states that 'Publication of this book was withheld until January 1933 owing to the serious illness of the author's wife'; the author's own dissatisfaction with the opening poem on Shelley provided a further obstacle, and it is thought that fewer than 100 copies were actually bound.

122. [James (Edward)] *The Perfectly Ended Chapter*. A Poem to the Memory of George V, an Irreproachable and Saintly King, on the Occasion of His Late Majesty's Jubilee, Followed by an Epilogue upon His Death in the Following Year.

Oxford: at the University Press, 1936, FIRST EDITION, two headpieces by Edward Carrick, some light spotting, pp. 14, imperial 8vo, original sewn wrappers with a striking uncredited photomontage design wrapping around, a little rubbed to spine, nicked to leading edges of both covers, very good £400

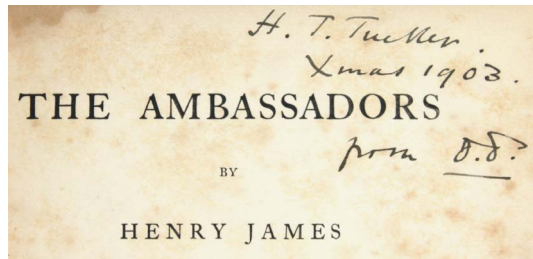


Though his career, as a writer and patron of the arts, was hardly characterised by predictability, the present work, published anonymously, is an odd entry within his oeuvre - a seemingly unironic poetic tribute to the recently deceased King, though with various eccentric flourishes and a restlessness that depart from the traditional handling of the theme. The cover-design itself is more in keeping with his patronage of the Surrealists (he was at the beginning of his partnership with Dalí at this point) than with other examples of Jubilee or memorial tributes.

A GIFT FROM OLIVIA SHAKESPEAR TO HER BROTHER

123. James (Henry) *The Ambassadors*.

Methuen, 1903, FIRST EDITION, foxing to prelims, receding to margins, contemporary gift inscription to title-page: 'H.T. Tucker, Xmas 1903, from O.S.' (see below), pp. [iv], 459, 40 [ads, dated July 1903], crown 8vo, original red cloth, lettered in gilt to upper board and backstrip, each within a gilt border, the backstrip darkened, light wear with a few marks, edges toned, endpapers lightly spotted, those at front with small stain at head of gutter, good



£500

The gift inscription to the title-page is from the novelist Olivia Shakespear, to her brother Henry Tudor Tucker. She had been Yeats's lover and became Ezra Pound's mother-in-law through his marriage to her daughter, Dorothy; Tucker was also linked to Yeats, who subsequently married his stepdaughter Georgie Hyde-Lees.

The English edition was published over a month prior to the American edition.

124. **James (Henry)** *A Small Boy and others.*

Macmillan, 1913, FIRST ENGLISH EDITION, frontispiece tissue-guarded, a smattering of light foxing, pp. [iv], 436, [2, ads], 8vo, original blue cloth, backstrip lettered in gilt, the rules in gilt to backstrip and blind to boards, tiny spot of wear to lower joint, a mite rubbed at extremities, edges roughtrimmed and lightly spotted, free endpapers faintly browned, good (Edel & Laurence A71b) £40

125. **James (Henry)** *Notes of a Son & Brother.*

Macmillan, 1914, FIRST ENGLISH EDITION, portrait frontispiece (tissue-guard present) and 5 further plates, pp. [iv], 490, [2, ads], 8vo, original blue cloth, backstrip lettered in gilt, the rules in gilt to backstrip and blind to boards, a little rubbing at extremities, top edge slightly dusty with edges untrimmed, slightly later gift inscription to flyleaf, free endpapers browned, very good (Edel & Laurence A72b) £70

126. **James (Henry)** *The Middle Years.*

Collins, [1917,] FIRST EDITION, tissue-guarded portrait frontispiece, pp. [vi], 118, crown 8vo, original brown cloth, backstrip and upper board lettered in gilt, a little faded to backstrip and border, edges roughtrimmed and toned, bookplate of American collectors Frank and Hannah Schwabacher to front pastedown, very good (Edel, Laurence & Rambeau A79a: Wolff 3566) £30

PRESENTED TO HIS UNCLE PHIL

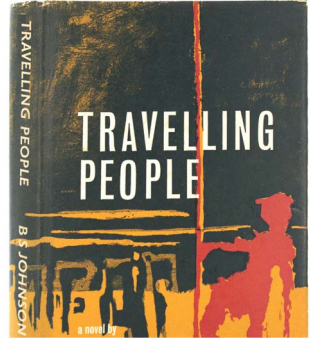
127. **Johnson (B.S.)** *Travelling People.*

Constable, [1963,] FIRST EDITION, some pages with sections blocked in black or grey (for narrative purposes), one leaf rendered slightly oversize from creasing to paperstock, a few leaves with faint mark to border,

pp. 303, crown 8vo, *original black boards, backstrip lettered in gilt, dustjacket slightly rubbed at extremities, faintly spotted to rear panel, very good* £1,250

His first novel, this copy inscribed by the author at time of publication: 'for Uncle Phil and Auntie Pat, with best wishes, from Bryan, 30/6/63'.

The recipients were his mother's brother, Phil Lambird, and his wife. In his biography of Johnson, Jonathan Coe conjectures that 'uncle and nephew had a good deal in common, temperamentally'; this on the basis of fond mentions of his uncle in notes for the 'Matrix Trilogy', left unfinished at Johnson's death, in respect of which he also - with a more tragic resonance - quotes Phil Lambird's remark that 'If we all knew what was coming, then we'd commit suicide tomorrow'.



*for Uncle Phil and Auntie Pat,
with best wishes
from Bryan
30/3/63.*

128. **Johnson (B.S.) *Trawl*.**

Secker & Warburg, 1966, *FIRST EDITION*, pp. 184, crown 8vo, *original black boards, backstrip lettered in gilt with a gentle bump at head, top edge a trifle dusty, dustjacket, very good* £150

Laid in is a postcard to Johnson's friend and collaborator, Giles Gordon, from his fellow literary agent Peter Straus.

129. **Johnson (B.S.) *The Unfortunates. A Novel*.**

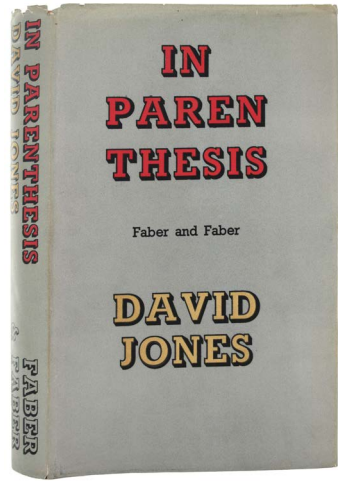
Panther Books in association with Secker & Warburg, 1969, FIRST EDITION, the 27 sections, together with the wrap-around band sealed, a touch of creasing to top corner of front section, 8vo, original box with fading to back (as commonly found), slightly rubbed at joint, a couple of tiny spots to inside of box, very good £200

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

130. Jones (David) **In Parenthesis.**
Seinnnyessit e gledyf ym penn mameu.

Faber and Faber, 1937, FIRST EDITION, frontispiece and plate at rear, both by the author, also a map, pp. xv, [vi], 225, [1], crown 8vo, original beige cloth, backstrip lettering in gilt and grey, the former against a grey ground, gentle bump to bottom corner of upper board, dustjacket slightly chipped at head of backstrip panel, faint vertical crease to rear panel, very good £3,750

A superb copy of one of the finest books to emerge from the Great War.

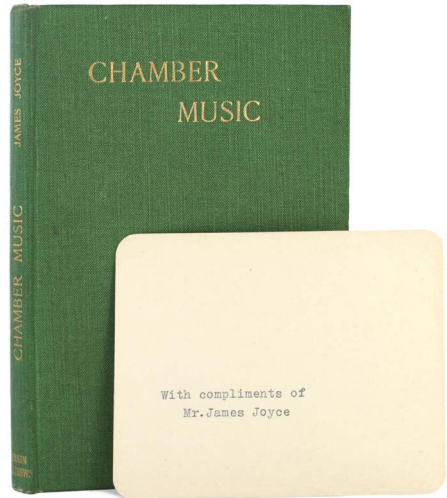


FIRST ISSUE, ASSOCIATION COPY - 'COMPLIMENTS OF MR. JAMES JOYCE'

131. Joyce (James) **Chamber Music.**

Elkin Mathews, 1907, FIRST EDITION, title-page design, the odd very faint spot to margins, pp. [40], foolscap 8vo, original green cloth, lettered in gilt backstrip and upper board, touch of rubbing at backstrip ends, a few faint spots to edges and endpapers, the free endpapers faintly browned, the flyleaf with 1907 gift inscription ('Joe, with Kathleen's love', see below), in custom dropback box, very good (Slocum & Cahoon 3) £8,750

Laid in is a card with a typed message, 'With compliments of Mr. James Joyce'.



*Joe, with Kathleen's
 love & best wishes*

An excellent copy of the author's first book, with significant provenance: it was latterly in the collection of Joyce's friend, Thomas Pugh - though their acquaintance postdates the book's publication, and it is not clear whether the typed compliments card relates to this or the 1907 inscription. If it belongs to the latter, one might speculate that the 'Kathleen' concerned is Sheehy (later O'Brien), one of the sisters that Joyce encountered at the monthly salon at the house of his schoolfriend Eugene Sheehy - she is suggested to be the model for Miss Ivors in 'The Dead' by Richard Ellmann, who also refers to her sister Mary as the author's 'secret adolescent love'. At the time of this book's publication, Joyce was writing 'The Dead', and was in Trieste - perhaps asking for this copy to be sent by the publisher to an old acquaintance that was much on his mind.

As the contemporary inscription dictates, this copy is in the first variant of the binding listed by Slocum & Cahoon; from the total edition of 509 copies, there is believed to be only 50 to 100 copies in this state.

132. **Joyce (James) Exiles. A Play in Three Acts.**

Grant Richards, 1918, FIRST EDITION, pp. [v], 158, crown 8vo, original quarter sea-green cloth, dark green boards, printed labels to backstrip and upper board, both slightly chipped, that to backstrip a little browned, nick at head of backstrip, lean to spine, gentle rubbing to extremities, top corners slightly bumped, a few light marks, faint spots to edges, flyleaf with pencilled ownership inscription, good (Slocum & Cahoon 14) £650

The author's only play.

133. **Joyce (James) Ulysses. [Fourth printing.]**

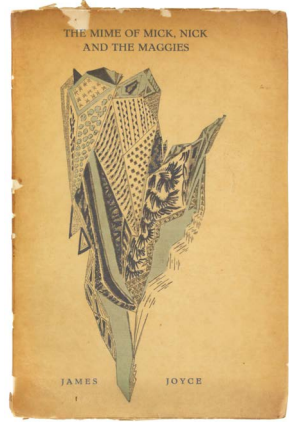
Paris: [Printed by Maurice Darantiere in Dijon for] Shakespeare and Company, 1924, poor quality paper browned and brittle, the leading edge of prelims nicked, pp. 736, 4to, contemporary half vellum with marbled boards, backstrip with leather label lettered in gilt, slightly rubbed and worn, three-inch crack at head of upper joint, top edge red, good £1,000

The copy of politician Walter Runciman, 1st Viscount Runciman of Doxford - though without mark of ownership.

The fourth printing, the second Paris edition, had been the first to be issued in wraps that invert the colour-combination of its predecessors; the text was corrected in respect of previously identified errata, but further typographical errors emerged and form a section of 'Additional corrections' at the rear.

134. **Joyce (James)** *The Mime of Mick, Nick and the Maggies. A Fragment from Work in Progress.*

The Hague: The Servire Press, 1934, FIRST EDITION, 496/1,000 COPIES (from an edition of 1,029 copies), the colour-printed initial letter, tail-piece and the cover illustration all designed by Lucia Joyce, pp. [iv], 80, 8vo, original card wrappers with integral white dustjacket printed in blue and with Lucia Joyce design to front, a little browned at extremities (where protective tissue jacket, itself browned, has chipped), edges untrimmed and a little toned, very good (Slocum & Cahoon 43) £300



135. **Joyce (James)** *Stephen Hero. Part of the first draft of 'A Portrait of the Artist as a Young Man'. Edited with an Introduction by Theodore Spencer.*

Jonathan Cape, 1944, FIRST EDITION, pp. 210, crown 8vo, original black cloth, backstrip lettered in gilt, the cloth musty and discoloured, dustjacket a little darkened overall, small inkspot at head of front panel, nicked, good (Slocum & Cahoon 51) £150

One of 2,000 copies in the first edition.

136. **Joyce (James)** *Ulysses.*

The Bodley Head, 1960, pp. [viii], 939, crown 8vo, original green cloth, backstrip lettered in gilt, top edge green now faded, dustjacket a little chipped, nicked and creased at extremities, a little sunned to the white of backstrip panel (i.e., Gill's Homeric bow), faint spots and browning to border to flaps, each with a vertical crease to fore-margin, very good £135

The first printing in this appealing stout format; a notable new edition.

THE FILM TIE-IN EDITION

137. **Joyce (James)** *Ulysses.*

The Bodley Head, 1966, pp. [viii], 939, crown 8vo, original green cloth, backstrip lettered in gilt, top edge green, ownership inscriptions to flyleaf,

the earlier effaced by the later owner, two dustjackets (as issued), the outer one (using stills from the film) with a touch of rubbing, very good £95

The fifth printing of an edition first published by The Bodley Head in 1960 - but this notable as the first printing to feature the unusual attribute of two dustjackets, here uncommonly well-preserved here, which fashion a link to the 1967 Joseph Strick film version of Joyce's novel. The film being released the year after this printing was published, suggests that the jacket relating to that production was added subsequently - both correctly state 'fifth impression', in correspondence with the book itself.

138. Joyce (James) *Ulysses*.

The Bodley Head, 1969, faint creasing to paperstock of a couple of leaves, pp. [viii], 939, crown 8vo, original green cloth, backstrip lettered in gilt, ownership inscription to flyleaf, dustjacket with Homeric bow to backstrip panel very faintly sunned, rear panel with faint handling mark at head and tiny nick at foot, very good £90

The tenth printing of this new Bodley Head edition (the first in 1960), and the first in that sequence to call itself a 'Revised Edition' - though whether these revisions touch the text at all is hard to establish (it would seem to be the first to feature a Standard Book Number, the creation of a TCD Professor, as part of its paratextual make-up).

139. Joyce (James) *Ulysses. The Corrected Text, Edited by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior, and with a new Preface by Richard Ellmann.*

The Bodley Head, 1986, pp. xiv, 650, 8vo, original blue boards, backstrip lettered in gilt, faint mark to upper board, a couple of tiny spots to edges, dustjacket a touch sunned to backstrip panel and around head, very good £100

The first printing of this major new edition.

FINNEGANS HAKE

140. (Joyce.) BOULENGER (E.G.) *Queer Fish, and other inhabitants of the rivers and oceans. With illustrations, many sketched from nature, by L.R. Brightwell.*

Partridge, 1925, FIRST EDITION, frontispiece and further monochrome plates, with illustrations to the text, some full-page, pp. 189, [1], crown

8vo, original red cloth, lettered in black to upper board and backstrip, the latter faded, a couple of light handling marks to cloth, corners a little pushed, edges lightly spotted, bookplate and contemporary ownership inscription in pencil to flyleaf, very good £100

A scarce book, notable as source material for James Joyce, whose reading notebooks for *Finnegans Wake* record it as part of his research - and, indeed, aquatic wordplay is abundant in the novel, as it had been in the earlier 'DabLingers' 'Perchtrout of the Flatfish as a Young Manta-Ray', and 'Oilyseas' (with apologies).

Joyce in his notebooks, as described by Scarlett Baron in *Strandentwining Cable*, her study of the author's intertextuality (alongside Flaubert), transcribed phrases such as 'no eyelids', 'pectoral fins' and 'bullhead', as well as noting down 'sole' and 'plaice' - in respect of the latter, probably in consideration of their usefulness for punning, an activity that in *Finnegans Wake* also makes much use of carp, perch, tench, and herring, whilst trout, shark, salmon, sturgeon and eel also receive recurrent mentions. Indeed, as consultation of Hart's *Concordance* quickly corroborates, the sheer volume of fish-puns and references in *Finnegans Wake* is too extensive to enumerate, but some are worth reciting: they range from exclamations such as 'o me awful omegrims!' and 'way, lungfush!' (there is a chapter on lung-fish in Boulenger's book), analogies for character or behaviour ('Our Human Conger Eel'; 'and be turbot [...] as you were soused me thought out of the mackerel'), to more general descriptive passages - 'Splesh of hiss splash springs your salmon', 'With winkles whelks and cocklesent jelks', 'extench of the supperfishies, lamme the curves of their scaligerance and pesk the everurge fiossity of their pectoralium, them little salty populators'.

Aside from these examples, Joyce also uses the very title of this work more than once in his text: 'he's a jarry queer fish betimes, I grant you', and, in what seems the most direct reference to Boulenger's treatise, 'another queer fish or other in Brinbrou's damned old trouchorous river again'.

NOT IN SLOCUM & CAHOON

141. (Joyce.) GRAVES (Alfred Perceval, Editor) *The Book of Irish Poetry*. [Every Irishman's Library.]

Dublin & London: The Talbot Press & T. Fisher Unwin, n.d. [circa 1928?], frontispiece by George Morrow, title-page printed in black and green, pp. xlv, 347, crown 8vo, original blue cloth, upper board and backstrip lettered in black, edges slightly toned and spotted, dustjacket

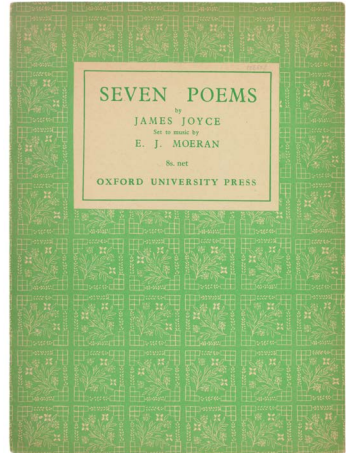
a little faded to backstrip panel with a few chips, the most substantial of these at head of front panel, very good £350

A scarce volume, combining traditional and contemporary verse - and notable for the inclusion of James Joyce's 'Strings in the Earth and Air', an appearance not mentioned in Slocum & Cahoon. It also collects four poems by W.B. Yeats (these not mentioned in Wade).

Dating of the volume, with no orientation provided in the useful places on the book itself, is a bit uncertain - the 'late A.H. Leahy' in the Acknowledgements suggests it may be as late as 1928, but Francis Ledwidge, who died in 1917, is not referred to as 'late', and Katharine Tynan's *Wild Harp* (published in 1913) is counted as 'recent'. The earliest mention of the anthology that we have found is in an issue of *The Bookman* from 1915; the dustjacket advertises a book published in 1923.

142. Joyce (James) & E.J. Moeran (Composer)
[Cover title:] *Seven Poems. Set to music...*

Oxford University Press, [1930,] FIRST EDITION, musical notation throughout, outer pages slightly browned from contact with covers, ownership inscription at head of first page, light crease to top corner of last couple of leaves, pp. 20, 4to, original stapled green wrappers patterned with a floral design printed in white, faint vertical crease to front, faintly browned, a little rubbed along spine, very good (Slocum & Cahoon F13) £300

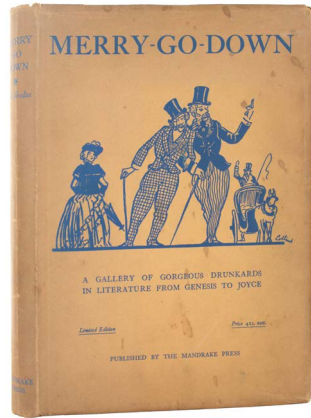


The seven poems, from *Chamber Music*, are printed to the inside front-cover, preceding their musical settings by Moeran; they date from a period when the composer's friendship with Peter Warlock (Philip Heseltine) and the hedonism that came with it were having a deleterious effect on his work.

ASSOCIATION COPY, IN DUSTJACKET

143. (Joyce.) NOOLAS (Rab, pseud. for Philip Heseltine) *Merry-Go-Down. A Gallery of Gorgeous Drunkards through the Ages, Collected for the Use, Interest, Illumination and Delectation of Serious Toppers.*

The Mandrake Press, [1929,] FIRST EDITION, 121/600 COPIES, Hal Collins illustrations and decorations throughout, some light spotting, pp. xi, 231, 4to, original bevel-edged brown buckram, backstrip lettered in dark blue, top edge gilt, others untrimmed and toned, free endpapers browned, the flyleaf with ownership inscription and a long note (see below), dustjacket with a design by Hal Collins, a little darkened with a few marks, very good (Slocum & Cahoon B9) £200



‘Rab Noolas’ was a palindromic pseudonym for Philip Heseltine, who was better known - as a composer and music scholar - by his pseudonym of Peter Warlock. Heseltine attended Eton College and - briefly - Christ Church, Oxford; he was associated with Frederick Delius, and forged a tempestuous friendship with D.H. Lawrence - the depression and alcoholism of his later life lend a more tragic complexion to this anthology, which is otherwise notable for featuring the first English publication of the closing part of James Joyce’s *Ulysses*, Episode XIV (here ‘All off for a Buster’).

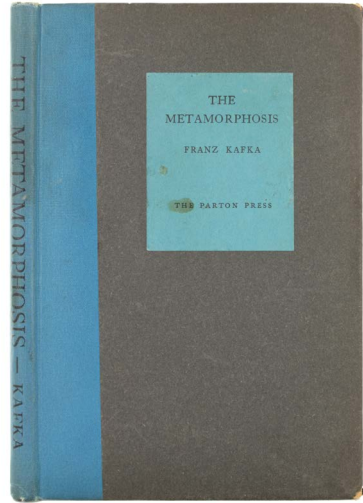
The ownership inscription to this copy is that of E. Arnold Dowbiggin, a Lancastrian chemist who is the dedicatee of a number of compositions by Warlock/Heseltine, including his last known song, ‘Bethlehem Down’ - the two were friends and correspondents. His long note to the flyleaf explains that “‘Rab Noolas’” is a ‘freak pen-name (used only for this publication)’ for Heseltine, and identifies the persons depicted in the woodcut headpiece to the Preface - E.J. Moeran (another correspondent of Dowbiggin), John Ireland, Hal Collins, and Peter Warlock.

144. **Kafka (Franz)** *The Metamorphosis*. Translated by A.L. Lloyd.

Parton Press, 1937, FIRST SEPARATE EDITION IN ENGLISH, pp. [vi], 74, crown 8vo, original quarter blue cloth with black boards, backstrip lettered in black and the upper board with blue printed label, the label with a couple of small spots, spine slightly rolled, a little wear at corners and some light rubbing to extremities, small ownership blind-stamp to top corner of flyleaf, very good £2,500

An important translation, following the Muirs’ earlier version (as ‘The Transformation’) of the author’s best-known story.

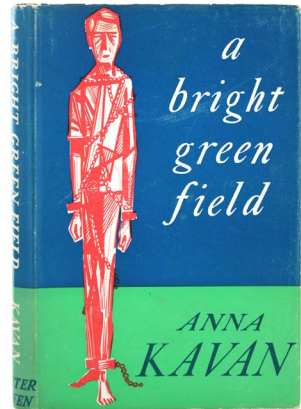
The translator, A.L. ('Bert') Lloyd was an interesting figure: the greater part of his career, and its legacy, being as an ethnomusicologist and folk-singer, which began during a decade in Australia - on his return from which he began a programme of self-education at the British Museum reading room; finding employment in the Foyles foreign book department, and a circle of left-wing intellectual friends that included Dylan Thomas and Jack Lindsay, he began to publish his own writing and translations - including Kafka and Lorca.



145. **Kavan (Anna, pseud. for Helen Ferguson)**
A Bright Green Field, and other stories.

Peter Owen, 1958, *FIRST EDITION*, small faint stain to a few pages, pp. 192, crown 8vo, original blue boards, backstrip lettered in gilt, top edge a trifle dusty dustjacket by Eric Patton slightly rubbed at extremities, very good £375

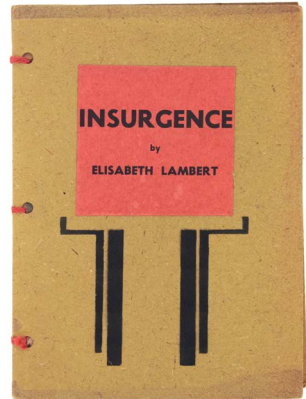
Her final collection of stories; the first such with the sympathetic publisher of her latter years, Peter Owen.



146. **Lambert (Elisabeth) Insurgence. Poems. Decorations** by Bessie J. Mitchell.

Sydney: The Viking Press, 1939, *FIRST EDITION*, 8 tailpieces by Mitchell, typed erratum slip tipped in to p. 23, pp. [26], crown 8vo, original buff boards sewn with three red thread ties, stencilled decoration in black to upper board with printed label to same, the upper board with browned sliver at head and tail, inside of each board with small patch of adhesive residue (presumably trace of previous protective covering), edges untrimmed, free endpapers browned in part, the flyleaf with gift inscription to verso, interesting contemporary clippings regarding both publisher and author laid in, very good £275

The first book of both press and author – Lambert, who published two further collections with the press before curtailing her poetic career, later gained a reputation as a cookery writer, specialising in Latin American and Caribbean cuisine; born in England, her family emigrated to Australia in her youth, where she published poetry and journalism in newspapers and magazines, including the disruptive *Angry Penguins* of Max Harris, with whom she collaborated. She later returned to the UK, and then to the Americas – meeting her husband, the UN diplomat Cesar Ortiz Tinoco, in New York, and travelling extensively alongside him throughout the following decades. Her early interest in radical politics of the left is reflected in the poems on the Spanish Civil War that open this collection, which is characterised by a certain verve throughout.



The Viking Press, the private press of illustrator Bessie J. Mitchell, was established expressly for the purpose of publishing Lambert's work – it was active for five years, during the Second World War, until paper shortages made the venture unviable. At the time of its foundation, Mitchell was announced in the *Sydney Morning Herald* as 'Australia's first woman publisher' – all of the books it published were designed and illustrated by her, and the work often reflected her own feminism.

147. **Lawrence (D.H.) *The Escaped Cock. With Decorations in Color by the Author.***

Paris: Black Sun Press, 1929, FIRST EDITION, 348/450 COPIES (from an overall edition of 500 copies) printed on Holland Van Gelder Zonen paper by Harry and Caresse Crosby, vivid frontispiece watercolour reproduction with tissue-guard, 4 watercolour reproduction vignettes in red and green, title printed in red and black, internally clean, pp. [vi], 95, [v], small 4to, original white wrappers with title printed in black and red, backstrip slightly spotted, rough-trimmed with a few spots at top and fore-edge, glassine jacket, backstrip torn with loss, good (Roberts A50a: Minkoff A27) £300

The first appearance of the complete text, generally considered to be Lawrence's last significant work of fiction, in this edition, privately published for subscribers only – the first part having previously appeared

in February, 1928 in *The Forum* magazine. The contentious title, though Lawrence denied the charge of double-entendre, was changed to *The Man Who Died* for later editions.

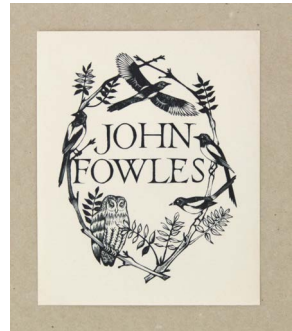
ESCAPED COCK FROM FOWLES' LIBRARY

148. Lawrence (D.H.) and Leonard Baskin (Illustrator) *The Man Who Died. A Story by David Herbert Lawrence With a Suite of Woodcuts by Leonard Baskin And a Commentary by John Fowles.*

Covelo, California: The Yolla Bolly Press, 1992, ONE OF 20 COPIES ('S') reserved for the contributors (from an overall edition of 135), signed by Baskin and Fowles, the nine woodcut plates and title-page printed in black and pale tan, text in Bembo type, printed on mould-formed Somerset paper, pp. [iv], 104, folio, original cream Japanese cloth, upper board with blind-stamped cross, backstrip with a few pale spots, fore-edge untrimmed, front pastedown with Fowles' engraved bookplate (his name framed by foliage, magpies and an owl), linen slipcase (backstrip with printed label edged with silver), very good £1,950



A handsome edition, Baskin's highly expressionistic images equal to Lawrence's text - his final short novel, originally published by Black Sun Press in Paris in 1929 as *The Escaped Cock*, which describes with unflinching realism Christ's resurrection and painful final days on earth. The commentary by Fowles, who had long cited Lawrence as a major influence ('[I have] discovered a deep recrudescence of sympathy for his almost metaphysical attitude to the now' - Vipond 1999:201) acknowledges the writer's political and stylistic shortcomings, but defends his ability to directly convey a true awareness of being, describing the work as symbolic fiction or parable which should be read 'by someone fully aware of the despairing, almost hectic seriousness with which Lawrence saw mankind's deep-rooted psychological and emotional problems'.



[with:] **Fowles (John) Commentary on The Man Who Died.** [Covelo, California: The Yolla Bolly Press, 1992], ONE OF 50 COPIES for private distribution, a few passages marked in margin in red, presumably by Fowles, pp. [ii], 14, folio, original grey wrappers, cover with printed label edged with gold, very good. A separately issued version of the text included in the work above.

DESIGN BY PAUL SMITH

149. **Lawrence (D.H.) Lady Chatterley's Lover.**

Penguin, 2006, 947/1,000 COPIES, printed in purple, pp. xxxvi, 364, 8vo, original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, stripe-design page-marker, clear perspex slipcase with limitation label, shrink-wrapped (this slightly open, in a winsome way, at rear), fine **£800**



One of five titles selected by Penguin, issued to celebrate the house's sixtieth anniversary each with a dustjacket design by a notable modern artist or designer - here with a playful floral design by British fashion designer, Paul Smith.

FROM THE LIBRARY OF DAVID GARNETT, WITH HIS NOTES

150. **(Lawrence.) LEAVIS (F.R.) D.H. Lawrence.** [Minority Pamphlet, No. 6.]

Cambridge: Minority Press, Gordon Fraser, 1930, FIRST EDITION, one or two spots encroaching to page borders, a few leaves dog-eared at top corner, verso of final text-page with the notes of David Garnett (see below), pp. 33, foolscap 8vo, original sewn grey wrappers with the series design by Raymond McGrath printed to both covers, slightly creased and darkened to overhanging edges, faint mark at foot of rear, textblock edges untrimmed and slightly spotted, library label of David Garnett to verso of flyleaf (see below), very good (Roberts F10) **£125**

An excellent association, being the copy of author, publisher and bookseller David Garnett - his notes at the rear are not substantial, but demonstrate a clear engagement with the text and Lawrence's bibliography.

Garnett's father, Edward Garnett, then at Duckworth, was an important figure in Lawrence's early career and via that friendship the author became close to his son.

Published in the year of the author's death.

151. **Lehmann (Rosamond)** *A Letter to a Sister.* [Hogarth Letters No.3.]

Leonard & Virginia Woolf at The Hogarth Press, 1931, FIRST EDITION, one or two faint spots, pp.24, foolscap 8vo, original sewn cream wrappers with John Banting design printed in red and black to front, a little water-staining around the spine, a few faint spots to edges, very good (Woolmer 263) £25

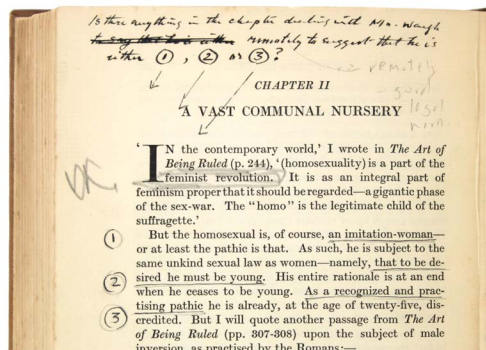
WAUGH AGAINST LEWIS

152. **Lewis (Wyndham)** *Doom of Youth.* [2 copies.]

Chatto & Windus, 1932, FIRST ENGLISH EDITION, the 'Waugh' copy with marginal marking in pencil to passages in II.7, the 'Lewis copy' with similar marginal markings beginning earlier and extending to other parts of text, including a note in ink at the head of p. 206 that is identifiably in Wyndham Lewis's hand, this latter copy with light spotting to prelims, each pp. xxix, 266, 8vo, original tan cloth, backstrips lettered in black, the cloth a little soiled in both cases, a touch of wear to the 'Lewis' copy, edges of both a little spotted, the 'Waugh' copy with judiciary stamp and other markings to the flyleaf referring to its use in the King's Bench Division of the High Court, 'Waugh v Chatto & Windus' [...] in the affidavit of Ronald F Rubinstein', this copy with letters from the complainant enclosed (see below), good (Morrow & Lafourcade; Pound & Grover A15b) £8,500

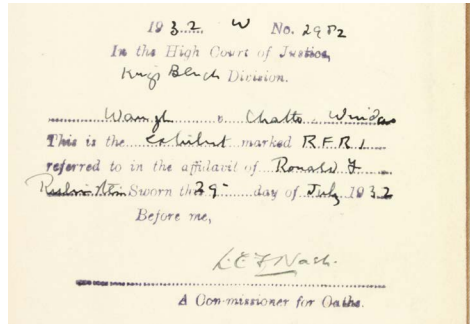
A notorious book, this principally resting on the libel action to which these copies directly relate.

The book was withdrawn following demands by the solicitors of Alec Waugh and Godfrey Winn, who come under sustained attack beginning in Part II, Chapter 6. Though Lewis



was not found to be libellous, the book was withdrawn by the publisher and unsold copies were pulped (increasing its scarcity), and the fall-out from this episode meant that Lewis - livid at their compliance - did not again publish with Chatto & Windus.

The copy of the book used as evidence on Waugh's side encloses two autograph letters from him to his solicitor following the case (June and July the following year), the first thanking him for the cheque and the outcome - remarking of 'the way the action has been handled' that 'I don't see how it could have ended more satisfactorily' and praising him and his brother (Ronald, Harold and Stanley Rubinstein were all partners in the family firm of Rubenstein, Nash & Co) - and in the second congratulating him on the birth of a child, joking that his delight at the event perhaps displays 'what Lewis would call my thwarted maternal impulses in full spate'.



The dispute had an enduring legacy in respect of both Lewis's attitude towards publishers and his own reputation: Harold Rubinstein, advising Victor Gollancz five years later, with regard to a character based on Lewis in Edith Sitwell's *I Live Under a Black Sun*, declared that 'Wyndham Lewis is a dangerous person. I speak from experience. I suggest, therefore, that no loophole be allowed him to make trouble'.

Lewis's principal objection to the content of the case was the suggestion that he had labelled Waugh a homosexual, and his notes on p. 206 refer to the definition there and queries whether he has, in the passages on Waugh, done anything 'remotely to suggest' that he conforms.

153. **Lewis (Wyndham) *One-Way Song: Engine Fight-Talk, The Song of the Militant Romance, If so the Man You Are, One-Way Song, Envoi.***

Faber and Faber, 1933, FIRST EDITION, 26/40 COPIES signed by the author, border to the title-page and design on each fly-title by Lewis, pp. 132, 8vo, original yap-edged vellum lettered in gilt to upper board and backstrip, the latter with a small dink at foot, top corners bumped, top edge gilt, others untrimmed and a little toned, faintly visible ownership inscription to flyleaf, front endpapers with a couple of faint marks at foot,

£750

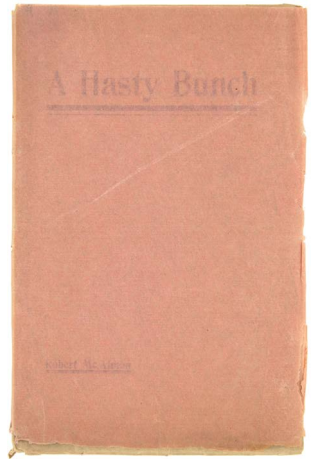
The deluxe edition of this successful turn to verse from the artist and author, which prompted this appealing exchange with Herbert Read at the ticket machine of Piccadilly tube station:

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

‘I never knew it was so damned easy, Read.’

154. **McAlmon (Robert) *A Hasty Bunch*.**

[Paris:] [Privately Printed by Darantiere in Dijon,] [1922], FIRST EDITION, [ONE OF 300 COPIES], pp. [iv], 291, crown 8vo, original buff wrappers printed in brown, a couple of tiny dark patches to the backstrip, edges untrimmed and uncut, the majority of the original pink tissue jacket remaining, very good **£400**

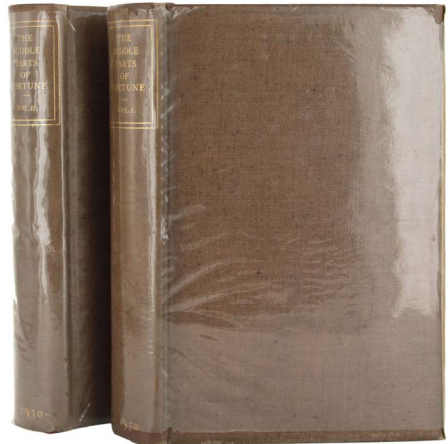


With the publisher’s broadside ‘From and h’English Printer to an English Publisher’ loosely inserted. The precursor of McAlmon’s ‘Contact Editions’ imprint (sometimes regarded as its first book), which published Hemingway, Bryher, Gertrude Stein, et al.

WITH GLASSINE JACKETS INTACT

155. **[Manning (Frederic)] *The Middle Parts of Fortune, Somme and Ancre* 1916. [2 Vols.]**

The Piazza Press, 1929, FIRST EDITION (UNEXPURGATED), 418/520 SETS printed on handmade paper, title to first volume printed in red, pp. [vii], 226; [iii], 227-453, crown 8vo, original brown buckram, backstrips lettered in gilt, top edge gilt, others untrimmed, maroon page-markers, marbled endpapers, glassine dustjackets, that to first volume with paper flaps (as issued?), the jackets with a little chipping, cloth slipcase, very good **£1,350**



An important book; Arnold Bennett wrote that 'I have read no book which gives so complete, fine and true a picture of military life in the trenches before an attack, and of military life "over the top" and through the enemy's wire'; for Hemingway it was 'the finest and noblest book of men in war'. The glassine jackets, that to the first volume with paper flaps, are probably original.

Issued in expurgated form as *Her Privates We* a year later.

156. **Manning (Frederic)** *Two Autograph Letters signed, to W.D. Ross, Provost of Oriel College, Oxford.*

7th January and 13th February 1932, written in black ink, the first on the headed-paper of The Alexandra Hotel in London, the second with Manning's manuscript heading of 'The Bull Hotel, Bourne, Lincs.', small patch of browning to first page of first letter, pp. [4]; [4], foolscap 8vo, original folds for sending, very good condition £500

The author writes on philosophical matters to W.D. Ross, then Provost at Oriel College - he was later Vice-Chancellor at the University.

Manning begins, 'My publisher is ill and I fulfilled a Christian duty yesterday by visiting the sick', whereupon he was advised of 'a series of biographies, short biographies; and asked me whom I thought would be the man to write of Socrates' - upon which, he recommended Ross. 'It seems he had already asked A.E. Taylor. My feeling is, though I like Taylor's work immensely, that the Platonist never quite does justice to Socrates', Manning explains before a long explication of the latter point, going on to concede that 'all this is neither here nor there, for my pillowed friend began to wonder whether you would write a short account of Aristotle'. Manning's view is that 'I do not know that I like the notion of a popular series; but if such things must be, it becomes important that the right men should make them', apologising to Ross for a 'hasty letter' and that he can 'never write intelligently in London' - 'in one sentence I seem to imply you are a contemporary of Socrates'.

By the time of the next letter, Ross has evidently declined on the basis of his workload, and Manning opens by admitting that 'I thought mine would probably find you overwhelmed at the beginning of term', and will pass on Ross's 'suggestion about Mr Maclagan to my publisher'. Manning is pleased that among the work preventing his correspondent is a 'survey of Plato's development as a metaphysician', recounting a conversation that the two of them had about the Parmenides, and expressing his view that this work 'marks the point of departure for the later development of Plato's thought'. Manning's learning was all done at home under the tutelage of Arthur

Galton, because of his asthma, and it is on the basis of the latter that he refrains from being affirmative in relation to Ross's proposal that he should come to see him - 'I am almost afraid to make any visits at this time of the year for fear of being suddenly incapacitated by my asthma', having 'had a touch of influenza' recently.

157. **Mansfield (Katherina [i.e., Katherine], Contributes) 'A Fairy Story', pp. 162-76, in *The Open Window* (Number III).**

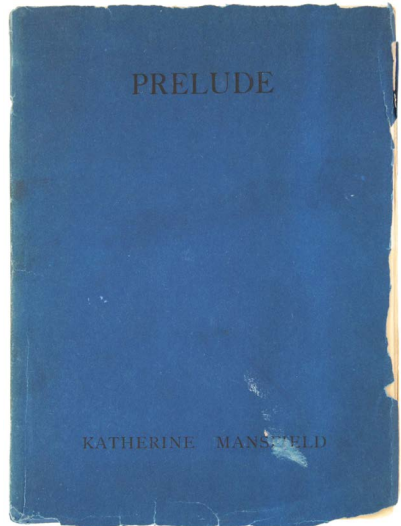
Lock Ellis, December 1910, FIRST EDITION, frontispiece and one other plate, flyer for Augustus John exhibition at Chenil Gallery laid in, pp. [ii], 123-196, [16, ads], 16mo, original parchment-paper backed blue wrappers, printed in white to front, edges untrimmed with a couple of spots to top edge, very good £40

Early work by Katherine Mansfield, preceding her first book, and the only instance in which her published work was signed as 'Katherina Mansfield'. Other contributors include Gilbert Cannan and St. John Lucas.

From the collection of Sir Ambrose Heal, but without mark of provenance.

158. **Mansfield (Katherine) *Prelude*.**

Leonard & Virginia Woolf at The Hogarth Press, [1918,] FIRST EDITION, [ONE OF 300 COPIES], pp. 68, crown 8vo, original blue wrappers, the issue without the J.D. Fergusson illustrations to covers, small mark to front, tiny hole to upper joint, some chipping and nicking to edges, bottom corner of rear cover lacking (this section now laid in at rear), edges untrimmed and largely uncut, preserved in cloth dropback box, good (Woolmer 2; Kirkpatrick A2)
£6,500



A short story, and the second book of both the author and printers (although Woolmer clarifies that it followed A3 in publication). A work of manifest fragility - this is a good copy.

159. **Mansfield (Katherine) Journal.** Edited (and with an Introduction) by J. Middleton Murry.

Constable, 1927, FIRST EDITION, a few faint spots to margins of early leaves, pp. xvi, 252, crown 8vo, original grey cloth, the lettering and border to backstrip and upper board stamped in purple, slight rubbing to extremities and one corner slightly bruised, edges spotted, free endpapers faintly browned, very good (Kirkpatrick A9a) £100

A journal kept from 1910 to the development of her illness in late 1922 (she died early the following year). The printed dedication, somewhat unusually, is to Murry's second wife, Mary Arden.

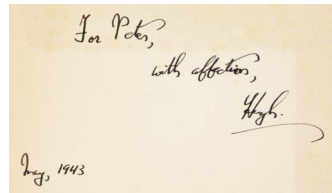
160. **(Masson.) CHISHOLM (Hugh) Several Have Lived.**

New York: Gemor Press, 1942, FIRST EDITION, ONE OF 500 COPIES, 2 tipped-in plates by André Masson, pp. [44], royal 8vo, original black wrappers with Masson illustration laid down to front, backstrip with printed label, head of spine chipped (loss of 3cm), a little rubbed otherwise with a few light marks, bookplate of Peter Daniel Coats to verso of flyleaf (see below), fair £200



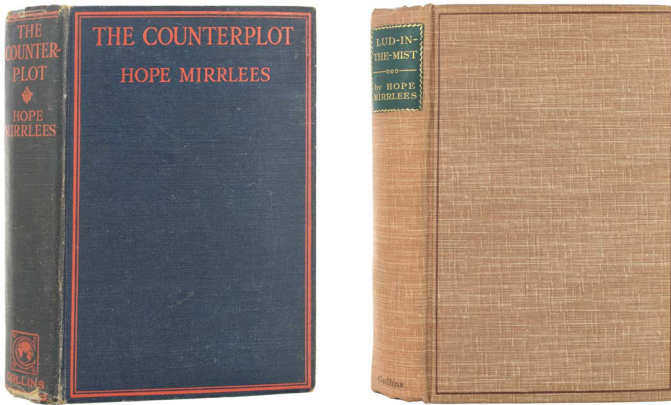
Inscribed by the author on the initial blank, to British garden designer and writer Peter Coats ('Petticoats'): 'For Peter, with affection, Hugh May 1943'.

Prose poems by the American surrealist. The short-lived Gemor Press was founded by Anaïs Nin, principally for her own work.



161. **Mirrlees (Hope) The Counterplot.**

W. Collins, [1924,] FIRST EDITION, light spotting to opening leaves, recurrent to ads at rear, pp. [vi], 323, [6, list], crown 8vo, original blue cloth, lettered and bordered in orange to upper board and backstrip, the latter with some slight wear at tips, lean to spine, rubbing at extremities, dink to top edge of lower board, light spotting to edges and rear free endpaper, the flyleaf with faintly visible erased contemporary ownership inscription, good £1,150



Scarce. The second of her three novels, and the only one with a contemporary setting; it is, as the publisher describes it, 'a study of the literary temperament', in which the protagonist attempts to reconfigure her family experiences into art.

The printed dedication is to Jane Ellen Harrison.

162. **Mirrlees (Hope) Lud-in-the-Mist.**

Collins, 1926, FIRST EDITION, pp. viii, 319, crown 8vo, original light brown cloth (the earliest issue binding), the upper board with border in dark brown, backstrip with green morocco label lettered in gilt, slightly pushed at ends, very good £1,150

The author's most enduring novel, a seminal work of fantasy.

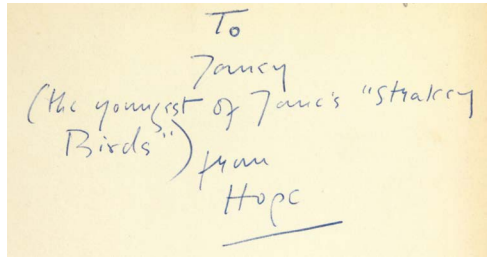
An excellent copy.

INSCRIBED BY HOPE MIRRLEES

163. (Mirrlees.) (Harrison.) STEWART (Jessie G.) **Jane Ellen Harrison. A Portrait from Letters.**

The Merlin Press, [1959,] FIRST EDITION, frontispiece (slightly creased) and 5 monochrome plates (a couple with pencil annotation), further illustrations to the text, pencil correction to a date on p. 130 (probably by Michael Holroyd, see below), pp. xvi, 216, crown 8vo, original brown boards, backstrip lettered in gilt, top edge slightly dusty with a couple of light marks to fore-edge, bookplate of Michael Holroyd to front pastedown, dustjacket slightly nicked and marked with a little splitting to lower joint-folds, good £285

Inscribed on the flyleaf by Hope Mirrlees: 'To Janey (the youngest of Jane's "Strachey Birds")', from Hope'. Mirrlees is mentioned numerous times in the text, including in the Acknowledgements, as Harrison's 'latest and closest friend' as well as literary executor.

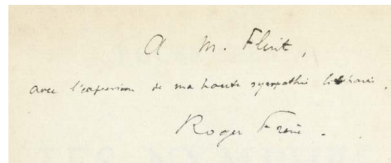
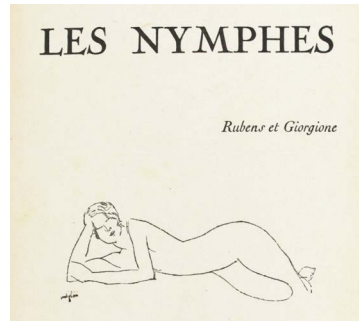


The recipient is probably Janie Bussy (born 1906), daughter of Simon Bussy and Dorothy Strachey, and niece of Holroyd's biographical subject Lytton Strachey et al. (including Pernel Strachey, principal of Harrison's Cambridge college, Newnham).

MODIGLIANI ILLUSTRATIONS, INSCRIBED TO AN IMAGIST

164. (Modigliani.) **FRÈNE (Roger) Les Nymphes.** [Poème. Orné de cinq dessins de Modigliani.]

Paris: Ronald Davis & Cie, 1921, FIRST EDITION, 25/120 COPIES (from an edition of 130 copies) printed on Japon Ancien paper, title-vignette and 4 full-page drawings by Modigliani, the odd incredibly faint spot to margin, a few of the page-heads a little dust-darkened, pp. 30, crown 8vo, original buff wrappers with integral dustjacket, this a little darkened and faintly spotted to borders, a touch of rubbing, edges untrimmed and a little darkened, most so the top edge, free endpapers a little spotted, good



£1,500

Inscribed by the author on the half-title, to a fellow poet: 'À M. Flint, avec l'expression de ma haute sympathie littéraire, Roger Frère'. The recipient was the Imagist poet, also a translator of French verse, F.S. Flint.

The volume is principally of note for the superb line-drawings by Modigliani, his only book-illustrations – published posthumously, the year after his death at the age of 35.

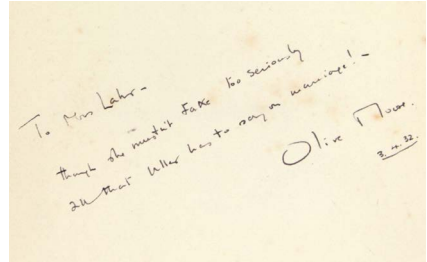
165. Moore (Olive, pseud. for Constance Vaughan) *Celestial Seraglio*.

Jarrolds, [1929,] *FIRST EDITION*, pp. 270, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt with a faint mark at foot, slight lean to spine, good £800

Her debut, scarce. A coming-of-age novel set in a Belgian convent school, whose protagonist, Mavis, is a self-portrait by the author.

166. Moore (Olive, pseud. for Constance Vaughan) *Spleen*.

Jarrolds, [1930,] *FIRST EDITION*, faint foxing to prelims with the odd recurrence at opening and close of text, pp. 283, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt, slight lean to spine, some light wear and fading, free endpapers browned, a couple of pencil notes to rear pastedown, ticket removal at foot of same, good



£1,350

Inscribed by the author on the half-title, referring to a character from the novel: 'To Mrs Lahr, though she mustn't take too seriously all that Uller has to say on marriage! Olive Moore, 3.4.32'. Also signed by the author to the title-page. The recipient was Esther Lahr (née Argeband), the wife of bookseller and publisher Charles Lahr, whose Blue Moon Press published Moore's work in the year of this gift - his Progressive Bookshop on Red Lion Street was a meeting-point for authors, including Moore.

A scarce book (only four locations for the first edition on COPAC)

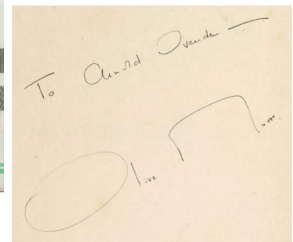
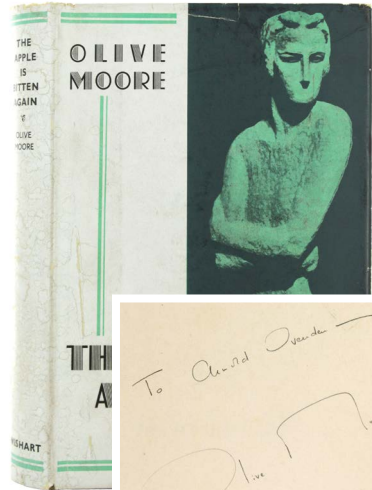
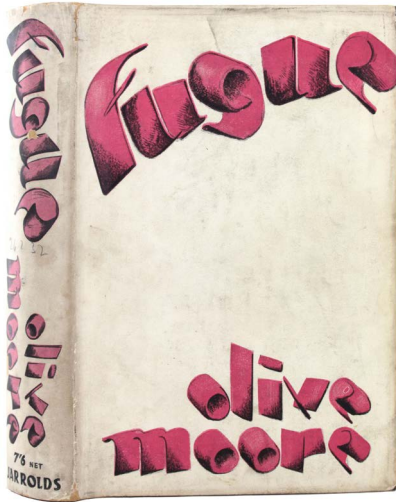
Spleen is perhaps the most powerful statement by this neglected and elusive novelist, the narrative concerning a woman in self-imposed exile on an Italian island following the birth of a child with deformed feet.

167. Moore (Olive, pseud. for Constance Vaughan) *Fugue*.

Jarrolds, [1932,] *FIRST EDITION*, pp. 283, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt with slight lean to spine, very minor indentation towards foot of backstrip, light spotting to edges and the free endpapers faintly browned, the scarce dustjacket, shallow chipping at corners, the backstrip panel a little nicked

and chipped and reinforced internally with brown paper, publication date[?] written discreetly in pencil to backstrip panel (26.2.32), very good
 £3,250

Signed by the author on the title-page. Her signature is uncommon, and first editions of her work are scarce. The rear panel of the dustjacket carries praise for her previous novel, *Spleen*, by H.M. Tomlinson and Frank Swinnerton. The present work is an account of a circle of friends, authors and aesthetes, in London, then Paris and Strasbourg. It is rich in description, as encapsulated by the blurb's exaltation of her 'prose [...] as a fountain playing in the sunlight, [...] alternating an icy brilliance and a luminous warmth'.



168. Moore (Olive, pseud. for Constance Vaughan) *The Apple is Bitten Again.* (Self Portrait).

Wishart & Co, [1934,] FIRST EDITION, frontispiece showing sculpture of author by Sava Botzaris, some very faint spotting to opening leaves, small mark below colophon at rear, pp. [viii], 207, crown 8vo, original quarter green cloth with sides of Cockerell marbled paper in shades of green, black and gold, backstrip lettered in a darker green, dustjacket with a nick at head of front panel and very short closed tear at head of rear panel, crack to surface at margin of front panel and some very faint blotching to backstrip panel, very good
 £2,500

Inscribed by the author on the flyleaf: 'To Arnold Ovenden, Olive Moore'.
Presentation copies of her work are rare.

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

169. **Mortimer (Raymond)** *The French Pictures. A Letter to Harriet.* [Hogarth Letters, No.4.]

Leonard & Virginia Woolf at The Hogarth Press, 1932, FIRST EDITION, a few leaves slightly creased at top corner, the first few leaves with a light pressure-mark at head, pp. 31, foolscap 8vo, original cream wrappers with John Banting series design printed in orange and black, lightly soiled with a small spot at head of front, very good (Woolmer 299) £20

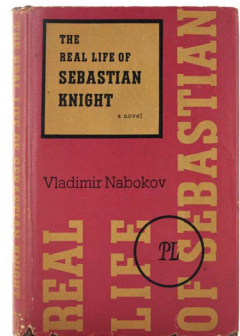
Of the print-run of 2,500 copies, 1,000 were subsequently pulped.

170. **Musil (Robert)** *Tonka, and Other Stories.* Translated from the German by Eithne Wilkins & Ernst Kaiser.

Secker & Warburg, 1965, FIRST ENGLISH EDITION, pp. 222, crown 8vo, original dark green boards, backstrip lettered in gilt, a few spots to top edge, dustjacket lightly handled to front panel and a couple of light marks to rear panel, very good £50

171. **Nabokov (Vladimir)** *The Real Life of Sebastian Knight.*

Editions Poetry London, 1945, FIRST ENGLISH EDITION, pp. 181, crown 8vo, original plum cloth, backstrip lettered in gilt, small spot to fore-edge and top edge (just encroaching onto page-border of prelims), dustjacket slightly browned to pale areas, a little chipped at extremities, very good (Juliar A21.2) £225



Notable as the first of the author's works to appear in the UK; also the first of his novels to be written in English - the US edition was published in 1941. An excellent example of a fragile dustjacket.

ADDING A DIGRESSION FROM THE PUBLISHER

172. Nabokov (Vladimir) *Lolita*. [Traveller's Companion series, no. 66.]
[Second printing.]

Paris: The Olympia Press, 1958, typographic border to title-page printed in green, pp. 190; 223, foolscap 8vo, original green wrappers, a little rubbed at extremities with backstrips sunned, lean to spines, a little corner-creasing, small mark to margin of front on first volume, the half-titles with ownership inscription, good (Juliar A28.1; Kearney 141) £400

The second printing of Nabokov's masterpiece is important as the first to feature Girodias's Publisher's Digression: here he explains the book's paradigmatic status in respect of 'the machinations of censorship', commenting on the self-defeating aspect of such denunciation ('any book is immediately boosted by the threat of ban') and - in declaring censorship 'an adult practice, invented by adults who themselves suffer from some sexual inferiority complex' - couples the book with *Lady Chatterley's Lover* as one that endangers children less than the Victorian legacy of 'the heavy atmosphere of adult hypocrisy'. This latter passage, and its literary comparison, is among those omitted by the time this Digression was revised and extended for the subsequent printing - though its terms and tone only gain conviction as the evidence in the case grew.

173. Nabokov (Vladimir) *Mary. A Novel*. Translated from the Russian by Michael Glenny, in collaboration with the author.

New York & Toronto: McGraw-Hill, 1970, FIRST EDITION IN ENGLISH, pp. xiii, 114, 8vo, original black cloth, lettered in blind to upper board and in gilt to backstrip, top edge pink, others roughtrimmed, hint of fading to backstrip and borders and a couple of tiny nicks, very good £50

The author's debut novel, originally published under his 'V. Sirin' nom-de-plume in 1926 - but translated into English for the first time here.

174. (Nabokov.) BERGELT (Tatjana) *Pas de Deux*.

Helsinki and Weimar: Tatjana Bergelt, 2022, 9/22 COPIES (plus artists' proof), two books bound as facing volumes, type set in Eliot Sans and Lucida Grande, printed on Japanese Kozo Inbe and Kozo Murakumo paper among others, text in English and Russian, typographical designs and varied illustration styles throughout, using inkjet and photo collage, two Nabokov facsimiles, each book with a fold-out map leporello tracing, in parallel, the migratory journeys of Nabokov and

his lepidoptery study, the Polyommatus Blue butterfly, ff. 14, leporello; 13, leporello, oblong, 27.5 x 35cm, original French door binding by Thomas Lüttich with silver-blue iridescent paper-covered boards, hot foil embossed title, right spine Japanese bound, left spine stitch bound, housed in shimmered paper box with silver-stamped parallel symbol on upper board, new £4,750



A tour-de-force from the renowned Finnish artist/printer, combining meticulous scholarship with a striking aesthetic in a highly detailed exploration of the parallels between Nabokov's life as writer and lepidopterist, and that of his particular study, the Polyommatus Blue butterfly. The parallel pages include genealogy/phylogenetic development depicted in a complex multi-imagined tree, a crossword puzzle (a favourite Nabokov activity) opposite a decorative lattice flower-head butterfly environment, a coded chess game record (Rubinstein and Lasker) facing a microscopic photograph of a butterfly wing, and the two maps, one outlining Nabokov's flight from the revolution in Russia to Europe then America, the other showing the migration of the Polyommatus from Asia to South America 11 million years before; the butterfly-informed leaves throughout printed on the more fragile gossamer-style paper. Bergelt's attention to detail is such that even in the colophon it states that the book is not published by 'Gosizdat', the Soviet State publishing house, thus alluding to Nabokov's issues with censorship. Overall, an extraordinary combination of entomology, linguistics, typography, literature, design and illustration.

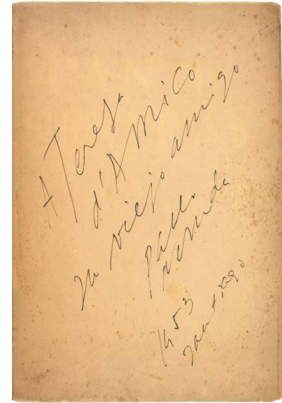
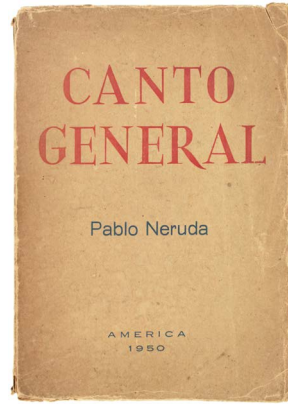
[With:] **Tatjana Bergelt: Image, Word, Book.** 2024, pp. 104. An illustrated catalogue of essays on Bergelt's work, including one on Pas de Deux by Viola Shat.

175. Neruda (Pablo) **Canto General.**

Mexico City [but Santiago]: [Printed at the Imprenta Juárez for] 'America', 1950, FIRST CHILEAN EDITION, title-page printed in red, 2 tipped-in photographs at either end of text, numerous woodcut illustrations by José Venturelli, the paper browned throughout, spotting to some pages, pp. [xiii], 447, royal 8vo, original wrappers printed in red and blue, browned overall with a few marks, some splitting at joint ends, a little chipped, nicked and creased, a couple of light marks to rear, good £3,250

Inscribed by the author on the flyleaf: 'A Teresa d'Amico, sa viejo amigo, Pablo Neruda, 1953, Santiago'. The recipient was a Brazilian artist.

A clandestine edition, published by the Communist Party of Chile (their leader in Chile, Galo González Díaz, provides an Introduction) under a false imprint, whilst the author was in exile in Argentina. Presentation copies are uncommon.

176. Nin (Anaïs) **Ladders to Fire. With Engravings by Ian Hugo.**

New York: E.P. Dutton, 1946, FIRST EDITION, pp. 213, crown 8vo, original black cloth, Hugo vignette to upper board stamped in gilt, backstrip lettered in gilt (the lettering slightly rubbed), fore-edge roughtrimmed, small nick at head of rear free endpaper, dustjacket a little chipped with the rear panel faintly browned, very good £275

Inscribed by the author on the flyleaf: 'For Mrs Butcher, Sincerely, Anaïs Nin'.

The first book in what became the *Cities of the Interior* sequence; a novel of Americans in 'the gay bohemian atmosphere of life among the artists in Paris' (blurb), with illustrations by her husband.

177. Norman (Sylva) *Nature has no Tune*.

Leonard & Virginia Woolf at The Hogarth Press, 1929, FIRST EDITION, light spotting to prelims, last few leaves nicked at leading edge, pp. 358, crown 8vo, original yellow cloth, backstrip lettered in black and darkened with a few small specks, some light marks to cloth, edges faintly spotted, later ownership inscription to flyleaf, good (Woolmer 203) £200

Scarce. The author's first novel; its title is drawn from Blake, who provides the epigraph, and the story has spiritual themes. Woolmer says green cloth lettered in gilt, so the present example may be a variant. 1,000 copies were printed.

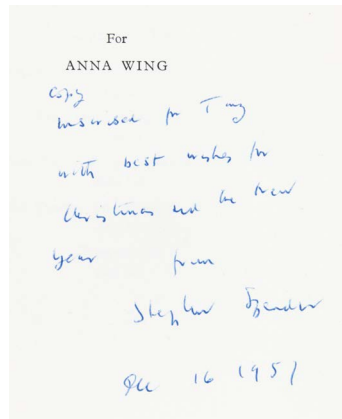
Norman later married Edmund Blunden.

INSCRIBED TO TONY HYNDMAN, SPENDER'S LOVER

178. O'Connor (Philip) *Memoirs of a Public Baby*. With an Introduction by Stephen Spender.

Faber and Faber, 1958, FIRST EDITION, pp.232, crown 8vo, original sage-green cloth, backstrip lettered in red, a few spots to edges, dustjacket with a touch of faint dustsoiling, very good £800

Inscribed by the author on the flyleaf, before publication: 'To Tony, who knows the costs of survival fairly[?] well, from Philip, 22.12.57'. The recipient was Tony Hyndman, who has written his address in Sutton at the foot of the half-title. Hyndman is notable as the lover of Stephen Spender, who provides this book's introduction, and a further inscription to him from Spender (with an earlier date to the author's own) occupies the space below the printed dedication: 'Copy inscribed for Tony, with best wishes for Christmas and the New Year, from Stephen Spender, Dec 16, 1957'.



Hyndman, a former Welsh guardsman whom Spender met in 1933 (apparently whilst cruising in Soho) and lived with in the middle years of the decade - before Spender married and Hyndman, distraught, left to fight in Spain. Hyndman is 'Jimmy Younger' in Spender's own memoir, *World Within World* - he remained a presence in Spender's life, in various menial

capacities, perhaps reinforcing the class distinction between the two that their affair had once dissolved.

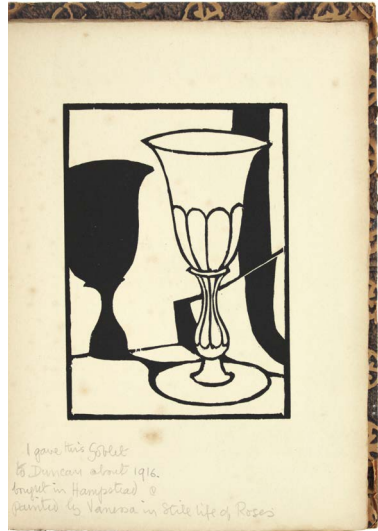
O'Connor's self-portrait is, as the title prepares us for, a disarmingly candid one - a record of a man at odds with the world, and lucidly attuned to the faults in either party.

'BARBARA BAGENAL, FROM J.M.K., CHRISTMAS 1918'

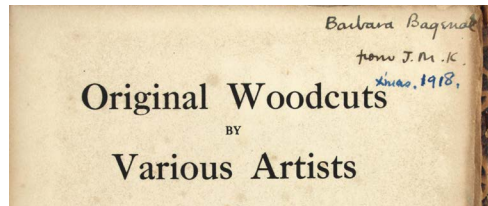
179. (Omega Workshops.) VARIOUS ARTISTS [i.e., Roger Fry, Mark Gertler, Vanessa Bell, Duncan Grant, Simon Bussy, Edward Wolfe, Roald Kristian, E. McKnight Kauffer.] **Original Woodcuts.**

Omega Workshops, 1918, FIRST EDITION, 36/75 COPIES, the title-page with woodcut device and a few small spots, ex dono inscription of Barbara Bagenal (see below) to the title-page, recording this as the gift (at Christmas 1918) of 'J.M.K. [i.e., John Maynard Keynes], pencil note at foot of 'The Cup' by Fry, this by Barbara Bagenal noting her having given said object to Duncan Grant in 1916 and that is was also painted by Vanessa Bell in 'Still Life of Roses', pp. [27], royal 8vo, original purple patterned boards (a hand-printed Omega design), worn, the spine largely perished (but the boards secure), edges untrimmed and toned, poor condition

£11,000



A notable association: the copy of artist Barbara Bagenal (née Hiles), a friend of Carrington from the Slade who - alongside Winifred Gill and Gladys Hynes - assisted at Omega.



Amongst her relationships within the Bloomsbury Group were Saxon Sydney-Turner and later Clive Bell - and she is noted as having been, prior to her marriage to Nicholas Bagenal (though that presumably needn't have been an obstacle), probably the first heterosexual partner of J.M. Keynes,

whom she records this book as having been a gift from (in the year of her marriage, and his first acquaintance with Lydia Lopokova).

Twelve cuts; the final publication of the Omega Workshops.

180. **Phillips (Tom, Artist) *A Humument. A Treated Victorian Novel.***

Thames and Hudson, 1980, FIRST TRADE EDITION, colour-printed images throughout, being various 'treatments' of his source-text 'A Human Document', pp. [vi], 368, [5, Notes on...], foolscap 8vo, original purple cloth, backstrip lettered in gilt, light spotting to edges and endpapers, dustjacket, very good

£100

A project begun in 1966, this the first trade edition of his radical revisioning of *A Human Document* (by his 'unwitting collaborator' W.H. Mallock).

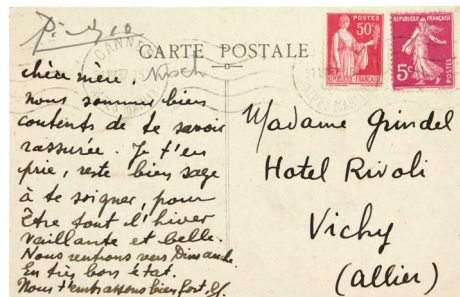
181. **(Picasso.) ELUARD (Paul) *Autograph Postcard to his mother, signed by Éluard, Picasso, and Nusch.***

[postmarked 'Cannes, Alpes-Maritime 31.VIII.37'] [1937], written in black ink by Éluard, signed by Picasso and Nusch in pencil, the verso with a drawing of a Mougins street-scene, p. [1], 9 x 14 cm approx, very good condition

£3,000

Éluard writes to his mother, Madame [Jeanne-Marie] Grindel, signing E.G. (i.e., Eugène Grindel, the name she gave him), whilst on holiday with his wife Nusch, and Picasso - occasionally intersecting with others such as Man Ray, Dora Maar, Roland Penrose and Lee Miller. His message states their happiness at her being reassured (presumably of their well-being) and asks that she look after herself - promising their return 'vers Dimanche', when 'nous t'embrassons bien fort'. Picasso and Nusch have signed together at the head of Éluard's message.

Though in the midst of turbulent times in Europe, with the Spanish Civil War ongoing and the Nazis advancing, the party was in a good moment in a personal and creative sense. Picasso's 'Guernica' had been completed in June and displayed for the first time in July; a poem by Éluard accompanied it. During the



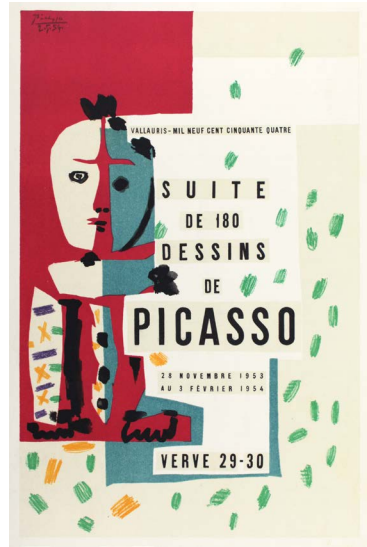
holiday, in fact at the beginning of the month in which this postcard was written, Picasso completed his portrait of Nusch - similarly well-known paintings of another muse, Dora Maar, introduced to the artist by Éluard, were also completed around this time, which constitutes a definite high-point in his illustrious career.

The 2019 film 'Un été à la Garoupe' is an account of this fertile holiday on the French Riviera - a testament to its status in the history of their joined careers.

INSCRIBED BY REBECCA WEST

182. (Picasso.) **VERVE Nos 29-30. Suite de 180 dessins de Picasso. Vol. VIII. 28 Novembre 1953 au 3 Février 1954.**

Paris: Éditions de la Revue Verve (distributed by A. Zwemmer), [1954,] 16 colour-printed Picasso lithographs (12 of these tissue-guarded) by Mourlot Frères and 164 drawings by the same reproduced in photogravure by Draeger Frères, the text by Michel Leiris, Tériade and Rebecca West, pp. [220], 4to, original illustrated boards with an overall design by Picasso, defective at backstrip ends (more so at head), a few spots to edges and endpapers, fair condition £1,750



*With love to Margaret (genus "model") and Robert (genus "artist") Barlow.
From Rebecca West and Henry Andrews
Christmas: 1954.*

Inscribed by Rebecca West on the flyleaf: 'With love to Margaret (genus "model") and Robert (genus "artist") Barlow, from Rebecca West and Henry Andrews, Christmas: 1954'. The first recipient was the celebrated actress, Margaret Rawlings, Lady Barlow following her wartime marriage to industrialist Sir Robert Barlow; the two were close friends of West and her husband in their later years.

West contributes a 4pp. account of this group of late drawings by Picasso.

INSCRIBED BY PICASSO

183. Picasso (Pablo) *Les quatre petites filles. Pièce en six actes.*

Paris: Gallimard, [1968,] FIRST EDITION, pp. 114, foolscap 8vo, original cream wrappers printed in black and red, a couple of faint spots and some very light handling, perforated 'S.P.' (Service de Presse) stamp to rear cover and last few leaves identifying this as an advance copy, very good
£4,500

Inscribed by the author on the flyleaf, in an attractively elaborate style: 'Pour Barbara, L'Auteur, 3.3.69'. The recipient was the artist Barbara Bagenal, a member of the Bloomsbury Group who knew Picasso through his friendship with Clive Bell - with whom she travelled in France and Italy throughout the 1950s and 1960s. During her travel diaries of those journeys, she records at one point during their socialising with Picasso and Jean Cocteau that 'P kissed me!'

His second work for the theatre.



WITH THE ALLEN GINSBERG FLEXI-DISC

184. (Poetry London.) TAMBIMUTTU (Editor) *Poetry London/Apple Magazine. Vol. 1, No. 1, Autumn 1979.*

Poetry London/Apple, 1979, colour-printed folding plate by Graham Sutherland, a few other monochrome illustrations, a Thomas Blackburn poem in manuscript facsimile, sticker residue to corner of Contents page, pp. 112, 4to, original wrappers with Graham Sutherland's Lyre-bird illustration to front, very good
£35

[With:] The flexi-disc of Ginsberg's 'Plutonium Ode' within paper sleeve laid in at rear, this in excellent condition

Contributors include George Barker, Gerald Durrell, Ted Hughes, Elizabeth Jennings, Iris Murdoch, Kathleen Raine, David Gascoyne, et al.; the 'Apple Magazine' section is, Tambimuttu explains, a continuation of a publishing project of The Beatles that their break-up curtailed - it includes lyrics by Bob Dylan and Leonard Cohen, along with work by Allen Ginsberg, John Cooper Clarke, et al.

JOHN QUINN TO GWEN BAXTER

185. (Pound.) FENOLLOSA (Ernest) & Ezra Pound. 'Noh' or, Accomplishment. A Study of the Classical Stage of Japan.

New York: Alfred A. Knopf, 1917, FIRST AMERICAN EDITION using the English sheets, the prelims on noticeably whiter paper, frontispiece foxed, faint stain at foot of pp. 80-90 (not affecting text), pp. viii, 268, 8vo, original dark blue cloth, backstrip with printed label a little chipped and browned, light wear at extremities, a few marks to cloth, edges untrimmed and toned, endpapers a little spotted, good (Gallup A13b)

£300

Inscribed on the flyleaf, by Pound's friend and patron, the New York lawyer and collector John Quinn: 'To Miss G. Baxter from John Quinn at the suggestion of Ezra Pound June 29, 1917'. The recipient was the sculptor Gwen Baxter, whom Pound had encouraged Quinn to help in a letter of February 1917 - her sister, Viola, had met Pound at Hamilton College, and formed a lasting friendship (also, via Pound's introduction, with William Carlos Williams).

186. Pound (Ezra) ABC of Reading.

George Routledge, 1934, FIRST EDITION, a few small spots to borders, pp. xii, 197, crown 8vo, original red cloth, backstrip lettered in gilt (now dulled), gentle rubbing to joints with short split to cloth at foot of lower joint, edges a little spotted, dustjacket a little spotted and marked, internal tissue repair to a few short closed tears, good (Gallup A35) £150

187. Pound (Ezra) Polite Essays.

Faber and Faber, 1937, FIRST EDITION, pp. [viii], 207, crown 8vo, original red cloth, backstrip lettered in gilt, gentlest of bumps to top corner of upper board, top edge green, dustjacket with backstrip panel gently faded, a touch of nicking and chipping at folds, very good (Gallup A42a)

£350

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

188. Pound (Ezra) The Cantos...

Faber and Faber, [1964,] pp. 798, 8vo, original black cloth, backstrip lettered in gilt with a touch of fading at tips, some very light spotting

to edges, a couple of tiny spots to endpapers, original dustjacket, some faint toning to white areas, a couple of faint spots to rear panel and the backstrip panel slightly nicked at head, very good (Gallup A61d) £100

The new collected edition, running to Canto CIX.

189. **Quin (Ann) Berg.**

John Calder, 1964, FIRST EDITION, pp. [viii], 168, crown 8vo, original grey boards, backstrip lettered in gilt, dustjacket with a hint of sunning to backstrip panel, very good £275

Her debut novel, a 'grey spectre of a book' (blurb) - establishing the taut, experimental style, blending the interior and the exterior, that characterises her work.

190. **Quin (Ann) Three.**

Calder and Boyars, 1966, FIRST EDITION, pp. [vi], 143, crown 8vo, original red boards, backstrip lettered in black, dustjacket price-clipped by publisher with new price sticker, very good £165

Her second novel, continuing her exploration of the themes of death and identity from *Berg*; its title, as the blurb describes, refers not only to the menage of characters - depleted by the likely suicide of the young woman who lives with the married couple, Ruth and Leonard, but who remains in the form of tape-recordings and journals - but also to the combination of 'prose and dialogue' with 'an unusual sense of poetry'.



191. **Quin (Ann) *Three*.**

New York: Charles Scribner's Sons, [1966,] *FIRST AMERICAN EDITION*, pp. [viii], 143, 8vo, original orange cloth, backstrip lettered in dark blue, edges toned, faint partial browning to free endpapers, dustjacket, very good £115

Her second novel, but the first to be published in the US, where she was then resident on a Harkness Fellowship.

192. **Quin (Ann) *Passages*. A novel.**

Calder and Boyars, 1969 [but 1972,] *FIRST EDITION*, pp. [iv], 112, crown 8vo, original wrappers, touch of rubbing to upper joint, barcode sticker to rear, faint handling mark to flyleaf, very good £100

Her third novel, perhaps the most formally experimental of her oeuvre, constructing the narrative from lyrical prose and annotated diary entries.

This paperback issue must follow a few years after its counterpart in boards, given that the blurb to the rear refers to 'her fourth novel *Tripticks*' having 'just been published'.

193. **Quin (Ann) *Tripticks*. Illustrated by Carol Annand.**

Calder and Boyars, 1972, *FIRST EDITION*, Annand's drawings throughout, pp. 192, crown 8vo, original black boards, backstrip lettered in silver, top edge a trifle dusty, dustjacket with Annand design, price-clipped with very short closed tear at head of front flap-fold and a couple of tiny nicks elsewhere, a couple of very faint marks, very good £275

The scarce first edition of the author's fourth and final novel, before her suicide the following year - the only one of her works to be illustrated, by her partner Carol Annand, and the only one to be set in America (whither a Harkness Commonwealth Fellowship had taken her for two years).

A 'super-satirical vision of that much maligned "American Dream"' (dustjacket blurb).



ROBERT GRAVES INTRODUCES

194. Ransom (John Crowe) *Grace after Meat*. With an Introduction by Robert Graves.

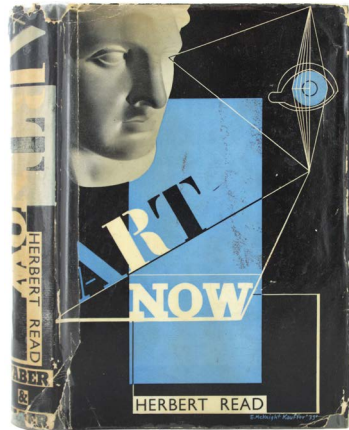
Leonard & Virginia Woolf at the Hogarth Press, 1924, FIRST EDITION, pp. 57, 8vo, original patterned yellow boards, printed label to upper board, the backstrip faintly browned and slightly chipped at head, tiny nick to paper at head of upper board, some very faint browning to endpapers, very good (Higginson & Williams B8: Woolmer 51) £400

One of 400 copies; the Tennessee poet reached the Hogarth Press via the offices of Robert Graves - who provides the Introduction and receives the printed dedication - as well as, Graves' remarks refer, T.S. Eliot.

MCKNIGHT KAUFFER DESIGN

195. Read (Herbert) *Art Now*.

Faber and Faber, 1933, FIRST EDITION, Cocteau frontispiece and 128 monochrome plates showing the work of various artists, a few pages (including plates) with light spotting to margins, pp. 144, 8vo, original black cloth, the backstrip and upper board with lettering and ruled decorations stamped in white and blue, the design by E. McKnight Kauffer, light spotting to edges and endpapers, pencilled ownership inscription to flyleaf, McKnight Kauffer design to dustjacket also, dustjacket chipped and rubbed, laminated overall, backstrip panel a little faded, good



£125

196. Read (Herbert) *Pursuits and Verdicts*. With a Preface by Graham Greene.

Edinburgh: Tragara Press, 1983, FIRST EDITION, 82/110 COPIES (from an edition of 135 copies), pp. 24, 8vo, original stiff card wrappers with printed label to front, very good (Halliwell A100) £40

This volume collects Read's reviews of detective fiction for *Night and Day* magazine.

197. **Reavey (George) Nostradam. A Sequence of Poems.**

Paris: Europa Press, 1935, FIRST EDITION, 68/200 COPIES (from an edition of 250 copies), this originally marked 'Press Copy' but then numbered and signed with initials by the author, pp. 30, 8vo, original black wrappers, front cover printed in white with a design by Stanley William Hayter, tiny chip at foot of spine and small nick to leading edge of flyleaf, very good £250

Inscribed by the author on the half-title, to a French literary critic: 'To Jacques-Henri Levesque, With my sincerest compliments, George Reavey, June 1935'.

The inaugural book of the Press, from the tail end of the Irish poet's spell in Paris, with poems dedicated to Samuel Beckett (whose 'Echo's Bones' it also published that year), Hayter, and Boris Pasternak.

198. **Richardson (Dorothy M.) Interim.**

Duckworth, 1919, FIRST EDITION, pp. [vi], 293, crown 8vo, original blue cloth, lettered in black to upper board and backstrip, lower board with publisher device stamped in black, gently faded around the backstrip with a tiny spot of wear at head, very good £185

The 5th instalment of Richardson's *Pilgrimage* series, in which she sought 'a feminine equivalent of the current masculine realism' (as she put it in her 1938 Foreword to the series) - it was in relation to Richardson's attempt to locate this reality firmly in the impressions of her heroine Miriam Henderson that May Sinclair first coined the term 'stream of consciousness', in which regard Richardson predates the better known experiments of more canonical modernists such as Woolf and Joyce. Sinclair's term was one that Richardson disliked, but which has come to define her technique somewhat.

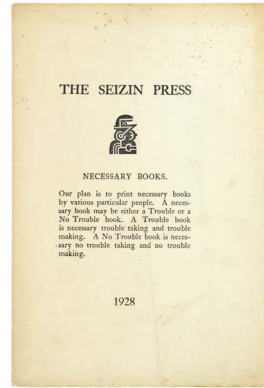
WITH PRESS PROSPECTUS

199. **Riding (Laura) Love as Love, Death as Death. [Seizin One.]**

Seizin Press, 1928, FIRST EDITION, 81/175 COPIES signed by the author, printed on Batchelor handmade paper, pp.[vi], 64, crown 8vo, original brown buckram, backstrip lettered in gilt, US bookseller ticket at foot of front pastedown and near-contemporary ownership inscription to flyleaf, protective glassine wrapper, very good (Wexler A8) £800

A handsome copy of her second collection of poems - but the first publication of the Seizin Press that she founded with Robert Graves, at that time based in Hammersmith.

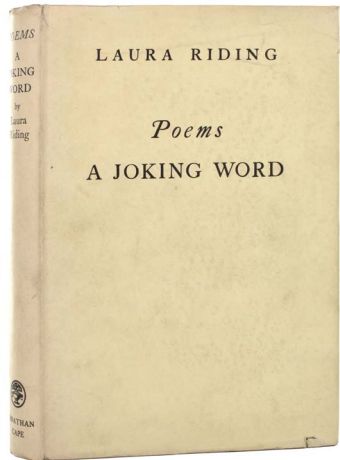
[With:] Seizin Press leaflet, 'Necessary Books', listing its first four publications (but this the only one available, and with a specimen-page from the work to internal recto) - a little creased vertically and spotted to front



IN THE DUSTJACKET

200. Riding (Laura) Poems, A Joking Word.

Jonathan Cape, 1930, FIRST EDITION, pp. 171, crown 8vo, original beige cloth, backstrip lettered in gilt with publisher device in blind to lower board, cloth very faintly spotted at head, edges untrimmed and partly unopened, a couple of very faint spots to fore-edge, very faint partial browning to free endpapers, dustjacket, slightly nicked at foot of front panel and with a short closed tear at head of front flap-fold, very good (Wesker A9) £1,000

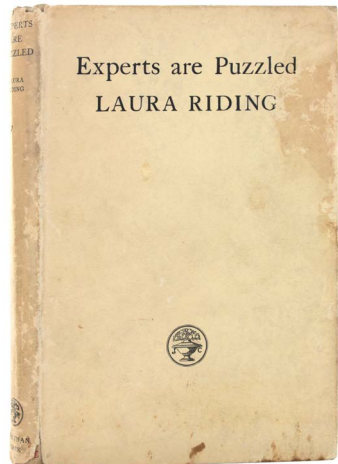


Scarce in the dustjacket.

An early poetry collection, including some from 'The Close Chaplet' and 'Love as Love, Death as Death' and with a Preface in the circumlocutory style that came to define her prose. Uncommon.

201. Riding (Laura) Experts are Puzzled.

Jonathan Cape, 1930, FIRST EDITION, pp. 160, crown 8vo, original beige cloth, backstrip lettered in red, publisher device in blind to lower board, edges toned, tail edge roughtrimmed, mark to



fore-edge, bookplate of author Larry McMurtry to front pastedown, free endpapers lightly browned in part, dustjacket price-clipped, backstrip panel gently browned, a couple of faint stains and lightly nicked and chipped at extremities, very good (Wexler A11) £1,250

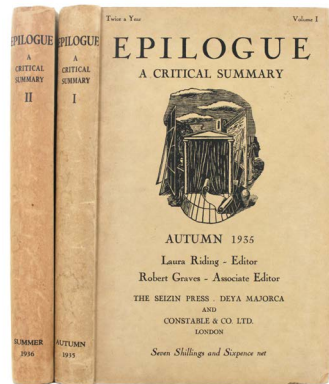
A scarce book of prose meditations, often in the form of - but not restricted to - stories.

A POET'S COPIES

202. **Riding (Laura) & Robert Graves (Editors and Contributors) Epilogue: A Critical Summary. Autumn 1935 & Summer 1936 [2 Vols.]**

Deya, Majorca and London: The Seizin Press and Constable, 1935-1936, FIRST EDITIONS, the first volume with 5 monochrome plates (4 works by John Aldridge and a Ward Hutchinson photograph), a few faint spots at either end of textblocks, pp. vi, 245, [1]; vi, 252, crown 8vo, original buff and green boards, each with a repeated vignette (by John Aldridge?) to upper board, the second volume faded to backstrip and borders, a few faint water spots to backstrips, one corner gently knocked, edges and endpapers slightly spotted, each volume with ownership stamp of James Laughlin IV to flyleaf (see below), very good (Wexler A27 & A32; Higginson & Williams B22 & B24) £500

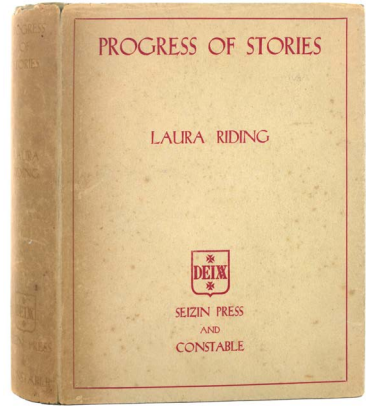
The copies of poet and publisher, James Laughlin IV, whose New Directions imprint published work by many of Graves and Riding's contemporaries. These book-format issues of *Epilogue* are heavy in the work of Riding in particular: as well as five and four poems by her respectively, she also contributes diverse prose pieces - including in collaboration with her own pseudonym, Madeleine Vara. Other contributors include Katherine Burdekin (a.k.a. Murray Constantine), Len Lye, T.S. Matthews, John Aldridge, et al.



203. **Riding (Laura) Progress of Stories.**

Deyá, Majorca & London: Seizin Press & Constable, 1935, FIRST EDITION, occasional light spotting, pp. 340, small 4to, original pale green cloth, backstrip lettered in black and a little faded with a touch of wear at tail, light spotting to edges, dustjacket browned around backstrip panel

with a light smattering of spots to front panel, price-clipped, very shallow chipping to extremities, very good (Wexler A29) £1,750

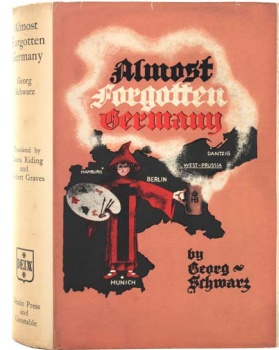


Scarce in the dustjacket. Her attempt, both absorbing and difficult, to evolve the short-story form - it was praised by Rebecca West, who regarded it as 'uniquely delightful', and Susan Sontag, for whom it 'set a standard of writing'.

IN THE DUSTJACKET

204. (Riding.) **SCHWARZ (Georg)** *Almost Forgotten Germany*. Translated by Laura Riding and Robert Graves.

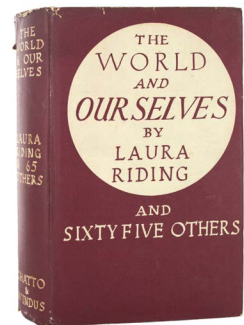
Deyá, Majorca & London: Seizin Press & Constable, 1936, FIRST EDITION, frontispiece photograph, pp. viii, 278, crown 8vo, original brown cloth, backstrip lettered in black, textblock edges lightly spotted, front pastedown with the bookplate of author Larry McMurtry, dustjacket, a few very faint spots to backstrip and rear panels, a couple of tiny nicks (Wexler A30; Higginson & Williams A45) £450



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

205. **Riding (Laura)** *The World and Ourselves*.

Chatto & Windus, 1938, FIRST EDITION, one or two small spots to margins, pp. xi, 529, 8vo, original maroon cloth, backstrip lettered in gilt, one corner slightly knocked, top edge maroon, tail edge roughtrimmed, a few spots to edges, dustjacket, the backstrip panel slightly browned, a little chipped and nicked to extremities, with a short closed tear at head of lower joint-fold internally tape-repaired, flaps faintly spotted, very good (Wexler A36; Higginson & Williams B28)



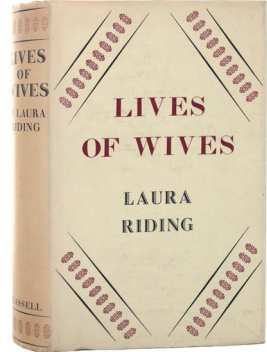
£165

A large survey at a time of crisis, with commentary in response to Riding's letter on International Affairs and their relation to the self from Eddie Marsh, Naomi Mitchison, Robert Graves, L.A.G Strong, Willa Muir, Len Lye - and others of the Riding/Graves circle.

206. **Riding (Laura) *Lives of Wives.***

Cassell, 1939, FIRST EDITION, pp. 323, 8vo, original green cloth, backstrip lettered in gilt, edges faintly spotted, dustjacket with toned backstrip panel, very good (Wexler A39a) £400

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



207. **Roberts (Lynette) *Gods with Stainless Ears. A Heroic Poem.***

Faber and Faber, 1951, FIRST EDITION, pp. 67, crown 8vo, original green cloth, backstrip lettered in gilt, edges roughtrimmed, a few spots to endpapers, dustjacket a little browned to backstrip panel and borders, a few tiny nicks, the printing of the blurb slightly misaligned (i.e., its edge visible on the adjacent panels), good £165

Scarce.

A long poem, with a contemporary setting during the Second World War, in a rural Welsh village, written - Roberts states in her Preface - expressly 'for filming'; its blurb, attributed to T.S. Eliot, emphasises the poem's difficulty, though offers assurance that it is nevertheless 'astonishingly readable [...] and we found it had [...] the quality of emotional communication, before it was understood' - a very Eliotian description, indeed. The poet's Notes at the rear elucidate the allusions to Welsh folklore and literature throughout.

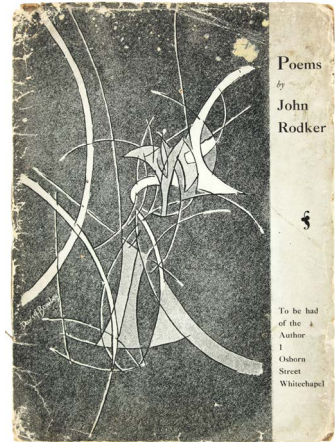
BOMBERG COVER DESIGN

208. **Rodker (John) *Poems.***

To be had of the Author, n.d. [circa 1914,] FIRST EDITION, a few very faint spots to prelims, and the odd spot within, pp. 31, crown 8vo, original sewn wrappers with a design by David Bomberg, a little soiled

overall with a few light marks, slightly rubbed, nicked and chipped to overhanging edges, a little corner-creasing, good £265

His debut collection, impressive work - striking various notes typical of modern experimental verse, including a prose-poem, and occasionally drawing on the elliptical style of Imagism, which in the urban setting that dominates offers a foreshadowing of T.S. Eliot's early work. Not without ambition, the volume closes with 'The Descent into Hell', which the poet asks 'should be read many times in order that the time-sense [shoulder-notes advise the successive passage of 'A million years'... 'many years'...] may become so essential a part of the poem as not to interfere with the sequence of the lines'.



The cover design is by Rodker's fellow 'Whitechapel Boy', David Bomberg.

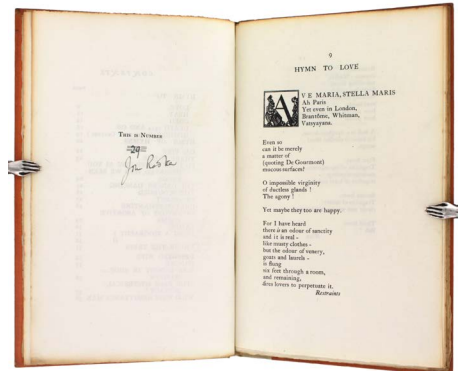
ONE OF 20, DECORATIONS BY WADSWORTH

209. Rodker (John) **Hymns.**

The Ovid Press, 1920, FIRST EDITION, 29/20 COPIES signed by the author (from an edition of 190 copies), printed on handmade paper, initials and publisher's device (printed in green to title-page and then in larger-form in black to colophon) by Edward Wadsworth, pp. 39, 8vo, original quarter white cloth with orange cloth sides, printed label to upper board, light dustsoiling with the backstrip slightly browned, edges untrimmed and toned, good (Cloud A8b) £265

The author's second collection of poetry, printed by him and his wife Mary Butts (to whom the book bears a printed dedication) at his short-lived Ovid Press - which in the same year published important work by Pound and Eliot.

Rodker's verse is expressionist in style, and in a negative review by Richard Aldington



what it was seen to be expressing was a 'vain and morbid sensibility' - this is perhaps nowhere more pronounced than in the war poem (Rodker had been a conscientious objector) 'Hymn to Death 1914 and On'.

210. **Rylands (George) *Russet and Taffeta.***

Leonard & Virginia Woolf at the Hogarth Press, 1925, FIRST EDITION, a few faint pencil annotations to left margin, a water stain to bottom corner, visible to both inside-covers and throughout textblock (but not close to text), some light spotting, pp. 8, 4to, original marbled wrappers with printed label to front, this slightly soiled, gentle wear along spine, a little creased and rubbed at extremities, good (Woolmer 75) £400

Signed by the author on the title-page.

One of around 300 copies printed. The printed dedication is to Virginia Woolf.

IN THE ORIGINAL TISSUE WRAPPER

211. **Rylands (George) *Poems.***

L,[sic] & V. Woolf at The Hogarth Press, 1931, FIRST EDITION, 48/350 COPIES signed by the author in red ink, one or two small spots at either end of text, pp. [20], 12mo, original pale green boards patterned with a design in green and red, printed label to front, a little faded around the spine, original tissue jacket a little chipped, top edge a little dusty, other edges untrimmed, a couple of spots at head of rear free endpaper, very good (Woolmer 269) £285

The second collection by a Cambridge Apostle, who had earlier assisted the Woolfs at the Press - 'Dadie' was, by this time, an eminent theatre director and a fellow at King's College (having earlier attended Eton College). The tissue wrapper is an uncommon survival.

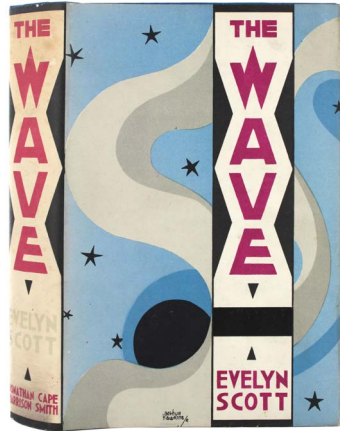
The early state (as often), with a comma after Leonard Woolf's initial on the title-page.

212. **Scott (Evelyn) *The Wave.***

New York: Jonathan Cape and Harrison Smith, 1929, FIRST EDITION, pp. [10], 625, 8vo, original blue cloth, lettered and decorated in white to backstrip and upper board, top edge blue a little faded, a few miniscule

spots to edges, dustjacket with a striking design by Arthur Hawkins, the backstrip panel slightly browned, very good £400

An excellent copy of her magnum opus, a novel of the American Civil War - a complex and diverse social portrait, rooted in her native South and with an emphasis on female experience. The most experimental of her work, it was almost the most successful - one notes that her star was sufficiently high following its publication, that the publisher used her to promote Faulkner's *The Sound and the Fury*, publishing her essay on that novel as a pamphlet (by one of 'the outstanding literary figures of our time') in the hope that his latest work would 'place William Faulkner in company with Miss Scott'.



213. Shepherd (Nan) *The Quarry Wood*.

Constable, 1928, FIRST EDITION, pp. [vi], 307, [4, list], crown 8vo, original dark green cloth, lettered in a lighter shade to upper board and backstrip, the latter faded, soiling to cloth, a little fraying to upper joint, the edges browned, the free endpapers faintly so, fair £275

The first of the author's novels of life in her native Aberdeenshire, all of which are scarce; it includes a Glossary of Scots terms at rear.

We presume this is the earliest issue binding - it has also been seen in blue cloth, with a much later publisher's list at rear. The TLS called it an 'unusually good first novel' in its review, and - though sales at the time would seem to have been slow - the author's reputation has grown greatly in recent years and all her work remains in print.

INSCRIBED TO MAY SINCLAIR, 'FOR HAVING WRITTEN WHAT SHE HAS'

214. (Sinclair.) WIDDEMER (Margaret) *Graven Image*.

New York: Harcourt, Brace, [1923,] FIRST EDITION, pp. 19-30 creased, the last few of those leaves with some light spots, pp. 319, crown 8vo, original dark green cloth, lettered in red to upper board and backstrip

within a border stamped in same, a little rubbed at extremities, the edges toned, good £285

Inscribed by the author on the flyleaf, to a fellow novelist: 'For May Sinclair, with gratitude for having written what she has, from Margaret Widdemer'.

Sinclair was then perhaps at the zenith of her fame, having published the well-received *Life and Death of Harriett Frean*; Widdemer herself was on an upwards trajectory as both novelist and poet, having won the Pulitzer Prize in respect of the latter in 1919.

The present work, in which a carved wooden image, brought back from Armenia by Judson Gaylord, begins to exert an influence over the lives of his family and their relations (and rivals) the Westerns, has elements of Sinclair's mastery of psychological suspense in a domestic setting.

In her later exposition of her craft, *Do You Want to Write?*, Widdemer continued to praise her predecessor, identifying Sinclair as a modern author who retains enough of the 'old way' to be instructive, recommending the novel *Mary Olivier* in particular.

An excellent association copy.

215. [Sitwell (Edith, Edits and Contributes)] **Wheels: an Anthology of Verse.**

Oxford: B.H. Blackwell, 1916, FIRST EDITION, pp. 84, crown 8vo, original quarter yellow cloth with yellow boards, illustration by Phyllis Boyd to upper board, backstrip lettered in black, this darkened, slightly rubbed and browned overall, touch of wear at corners, good (Fifoot EB1a) £300

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

216. Sitwell (Edith, Poet) & William Walton (Composer) **Facade. An Entertainment** [Decorations by John Piper.]

Oxford University Press, 1972, ONE OF 250 COPIES (from an edition of 1,000 copies) signed by the composer, this copy out of series, frontispiece and section-title designs by John Piper, reproductions of two sketches for set designs for the ballet by John Armstrong, pp. xxxix (the poems), 111 (the score), 4to, original quarter black morocco, the boards repeating a

design by John Piper in black, red and green, backstrip lettered in gilt, top edge gilt, endpapers repeating a Piper design, acetate dustjacket, with 7-inch EP of original 1929 recordings of Constant Lambert and Edith Sitwell speaking the poems over music conducted by Walton, these together in cloth solander box lettered in gilt to top with back a little faded as often, light dust-speckling to the lid, contents fine



£365

217. Stein (Gertrude) **Wars I Have Seen.**

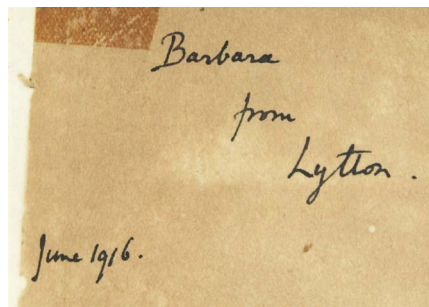
New York: Random House, 1945, FIRST EDITION, title-page and first run of text printed in blue, pp. [iv], 259, crown 8vo, original navy blue cloth with printed labels to upper board and backstrip, top edge orange with others roughtrimmed, dustjacket (Wilson A38a) £85

HIS FIRST BOOK, INSCRIBED

218. Strachey (G.L. [Lytton]) **Landmarks in French Literature.** [Home University Library of Modern Knowledge.]

Williams and Norgate, [1912,] FIRST EDITION, a couple of small pencil notes, the textblock slightly open at head of title-page, pp. 256, 8 [Publisher's list], foolscap 8vo, original green cloth, rebacked preserving the majority of the original backstrip, some light wear at corners, top edge green, recased with new endpapers, the original flyleaf laid down (see below), fair £1,500

Inscribed by the author on the original flyleaf: 'Barbara, from Lytton, June 1916'. The recipient was then Barbara Hiles (later Bagenal), an artist-friend of Carrington from the Slade, alongside whom she was venturing into the circle of the 'Bloomsberries'. This inscription dates from the early months of their acquaintance.



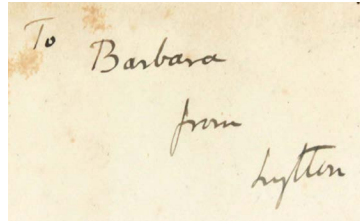
A scarce book, the author's debut - on the title-page, he is styled as a 'Sometime Scholar of Trinity College, Cambridge'. It is prone to the defects in condition that have affected this copy, but crucially it retains the association with the Bloomsbury Group and with Carrington.

PRESENTATION COPY

219. **Strachey (Lytton) *Eminent Victorians*.**

Chatto & Windus, 1918, FIRST EDITION, 6 portraits of the subjects, Cardinal Manning's as frontispiece, title-page browned from tissue-guard, occasional faint spots throughout, pp. xiii, 310, 8vo, original black cloth, printed label to backstrip (browned and rubbed), general wear, splitting to cloth along joints, corners knocked, top edge gilt, others roughtrimmed, edges browned, a few spots to these and endpapers, ownership inscription of Barbara Bagenal to front pastedown (see below), poor £2,000

Inscribed by the author on the flyleaf: 'To Barbara, from Lytton, 1918'. The recipient was the artist Barbara Bagenal (née Hiles) – see above. Bagenal has noted in pencil two typographic errors, with corresponding marks to the margins on pp. 165 & 188.

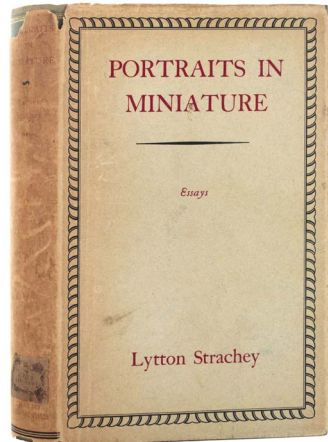


The first edition of Strachey's major work is uncommon.

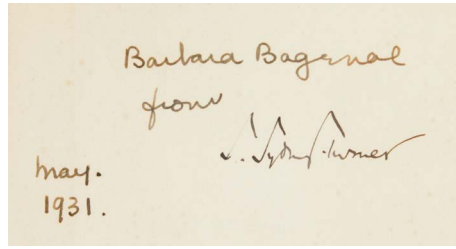
HIS FRIENDS' COPY, WITH THE AUTHOR'S CARRINGTON-DESIGNED BOOKPLATE

220. **Strachey (Lytton) *Portraits in Miniature and other Essays*.**

Chatto & Windus, 1931, FIRST EDITION, some light spotting, pp. [viii], 218, crown 8vo, original blue-grey cloth, backstrip lettered in gilt and a little faded with slight lean to spine, top edge grey, and slightly dusty, other edges faintly spotted with tail edge roughtrimmed, the flyleaf with the ownership inscription of Saxon Sydney-Turner (converted to



an ex dono inscription for Barbara Bagenal, see below), dustjacket slightly browned and chipped with the book-label of the author (a design by Carrington, rather rubbed) affixed to backstrip panel, very good £300



An excellent Bloomsbury association copy, with the signature of Saxon Sydney-Turner incorporated into the ex dono inscription of Barbara Bagenal (dated May 1931).

ELIZABETH JANE HOWARD'S COPY

221. (Strachey.) 'Olivia' [i.e., Dorothy Bussy, née Strachey] **Olivia**.

Hogarth Press, 1949, FIRST EDITION, a couple of passages faintly marked in pencil (by Elizabeth Jane Howard, see below), these corresponding to the pencilled page numbers to rear free endpaper, pp. 109, crown 8vo, original violet boards with decoration stamped in gilt to upper board, backstrip lettered in gilt and faded (the lettering dulled), spine slightly cocked, top edge purple, others slightly toned with a couple of tiny pink ink spots to fore-edge, good £100



The copy of Elizabeth Jane Howard, with her contemporary ownership inscription to the flyleaf, which also carries her later ownership stamp.

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

INSCRIBED

222. (Surrealism.) MELLY (George) & Michael Woods (Photographer) *Paris and the Surrealists. With 104 Illustrations.*

New York: Thames and Hudson, 1991, FIRST AMERICAN EDITION, monochrome photographs, pp. 160, 4to, original maroon boards, backstrip lettered in gilt with publisher's device in same to upper board, dustjacket with just a hint of fading around the backstrip panel, very good £50

Inscribed by the author on the half-title: 'For Barbara, Yours ever, George Melly'.

INSCRIBED BY STEPHEN TENNANT

223. (Tennant.) CATHER (Willa) *On Writing. Critical Studies on Writing as an Art.*

New York: Alfred A. Knopf, [1949,] FIRST EDITION, pp. xxvi, 126, [1], crown 8vo, original sea-green cloth, backstrip lettered in black with device to upper board stamped in same, top edge red, fore-edge roughtrimmed, dustjacket slightly chipped and nicked, very good £175

Inscribed on the flyleaf by Stephen Tennant - poet, artist, and Bright Young Thing - who provides a 20pp. Foreword to the book under the title 'The Room Beyond': 'With kindest remembrances - and in special memory of the wonderful visit to Newark- Stephen Tennant'.

The recipient was Tennant's aristocratic contemporary Mary Montagu Douglas Scott (née Lascelles), Duchess of Buccleuch, with her ownership initials (as Mary Buccleuch) beneath, located to Newark & Bowhill in April 1951.

A collection of Cather's reflections on her own work and assessments of other authors.

224. Toklas (Alice B.) *What is Remembered.*

Michael Joseph, 1963, FIRST ENGLISH EDITION, 12 photographic plates, pp. 192, 8vo, original brown cloth, backstrip lettered in gilt, bookplate to front pastedown, dustjacket a little chipped and rubbed, good £50

Her second autobiography, but the first to be written by her (her first auto-autobiography?); it begins with her own childhood and ends with the death of Gertrude Stein.

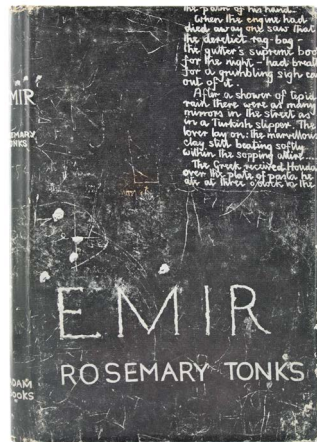
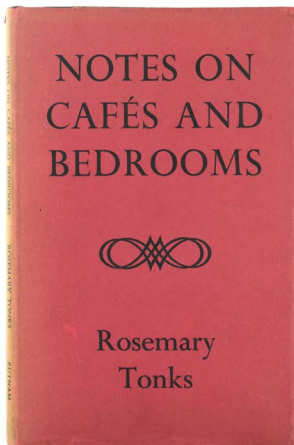
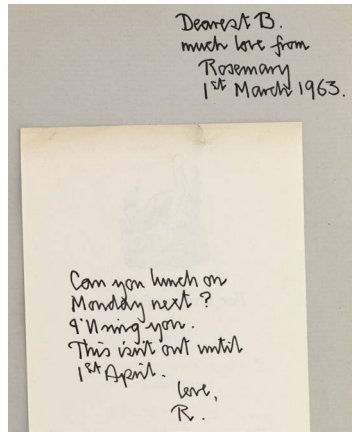
PRESENTATION COPY WITH NOTE

225. Tonks (Rosemary) *Notes on Cafés and Bedrooms.*

Putnam, 1963, FIRST EDITION, pp. 32, crown 8vo, original quarter black cloth with marbled boards, a little rubbing along tail, dustjacket a little sunned to backstrip panel and a small chip at head of lower joint-fold, very good £2,500

Inscribed by the author on the flyleaf: 'Dearest B., much love from Rosemary, 1st March 1963'. This was a month before the book's publication, and whilst the identity of the recipient is obscure, it was clearly a close friend - as a laid-in note, on the verso of a printed Review slip for this book, further corroborates: 'Can you lunch on Monday next? I'll ring you. This isn't out until 1st April'.

Her first collection. Poetry of London as a 'great European metropolis' (author's note to dustjacket) or 'Imperial rubbish heap of wastrels' ('Bedroom in an Old City'), experienced in squalid compartments both public and private as the title suggests.

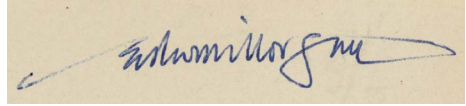


EDWIN MORGAN'S COPY

226. Tonks (Rosemary) Emir.

ADAM Books, 1963, FIRST EDITION, pp. 122, crown 8vo, original blue cloth, dustjacket, slightly rubbed at extremities with some chipping at head of rear panel, very good £500

The copy of Scottish poet, Edwin Morgan - with his ownership inscription to the flyleaf.



A scarce book - the 'half-hilarious and half-haunting chronicle of the creative doubts and experiences of a young woman poet alone in London today' (blurb), published in the same year as her debuts in both fiction (*Opium Fogs*) and poetry (*Notes on Cafés and Bedrooms*).

FIRST ENGLISH 'FUTURIST MANIFESTO' AND EARLY WYNDHAM LEWIS

227. (Tramp.) GOLDRING (Douglas, Editor) *The Tramp: An Open Air Magazine.* [Complete run of 13 issues, bound in 2 vols.]

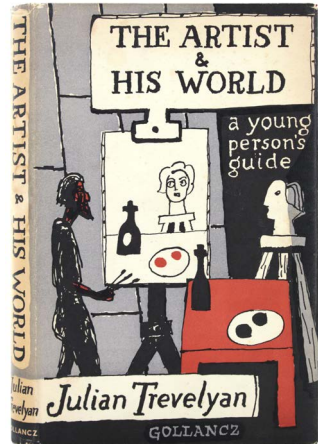
Adelphi Press, 1910-1911, various illustrations, including occasional maps and photographs, some light spotting, pp. 584; 584, royal 8vo, contemporary binding of pebbled black cloth, backstrips lettered in gilt, slight lean to spine, a little worn at corners and to joints of second volume, sprinkled edges, endpapers a little browned and spotted, the first volume with a sliver of water-staining at bottom corner of flyleaf, good (Morrow & Lafourcade D5, D6, D7, D8, D9) £450

Scarce. Douglas Goldring's short-lived pre-war periodical provided an odd mix of the rabble-raising with the ramble-espousing - in a way that perhaps adumbrates forthcoming turbulence to the bucolic way of life. Nominally devoted to the pleasure of the outdoors - it billed itself as an 'Open Air Magazine' and roams around Europe - its legacy resides in the first appearance in English of extracts from Marinetti's 'Futurist Manifesto', prefaced by his epistolary diatribe against Venice, for which 'common-sensible' English readers are prepared with the comments 'It is such fun!' and 'Is it not thrilling?', and some early work by Wyndham Lewis, including his first published poem ('Grignolles (Brittany)') and stories subsequently collected, with revisions, in *The Wild Body* and *Unlucky for Pringle*.

Other contributors, a roll-call that indicates the journal's awkward blend of the old-guard and the avant-garde, include Ford Madox Hueffer (with whom Goldring had cut his editorial teeth at the *English Review*), Edward Thomas, Arthur Ransome, Arnold Bennett, Algernon Blackwood, Eden Phillpotts, F.S. Flint, et al.

228. **Trevelyan (Julian)** *The Artist and His World. A Young Person's Guide.*

Victor Gollancz, 1960, *FIRST EDITION*, pp. 192, crown 8vo, original maroon boards, backstrip lettered in gilt, textblock edges a little toned, free endpapers faintly browned in part, dustjacket with a design by the author, price-clipped, backstrip panel slightly browned, gently rubbed at extremities, very good £200



An excellent introductory guide; one of the more collectable titles from the Gollancz series, outlining different professions for younger readers - others of which have dustjackets designed by Trevelyan.

229. **West (Nathanael)** *The Day of the Locust.*

Grey Walls Press, 1951, *FIRST ENGLISH EDITION*, pp. 207, crown 8vo, original dark blue cloth, backstrip lettered in gilt, free endpapers faintly browned in part, dustjacket with backstrip panel and borders sunned, a couple of miniscule nicks, very good £35

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

230. **West (Rebecca)** *Typed Letter signed, to Hunter Davies.*

27th April 1976, signed in black ink on headed paper, some annotations in ink and pencil by the recipient to margins, p. [1], 4to, original folds, very good condition £100

Dame Rebecca West writes to the biographer and novelist Hunter Davies, with regard to his work on George Stephenson; West has a friend who would like to know what to do with the diary of an Elizabeth Ridder - Stephenson's god-daughter - which narrates 'a journey down the Nile with

Robert Stephenson and a mixed bag of friends'. Though she concedes that it does not seem 'a thing that would interest an agent, [...] it might interest some scholar' and 'is definitely[sic] not the sort of thing that should be thrown away'. Davies' annotations pertain to the likely academic interest, but the fate of Ridder's diary is unclear - it does not seem to have ever been published.

WADSWORTH'S COPY, INSCRIBED

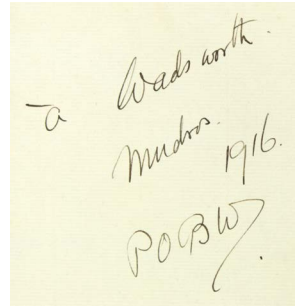
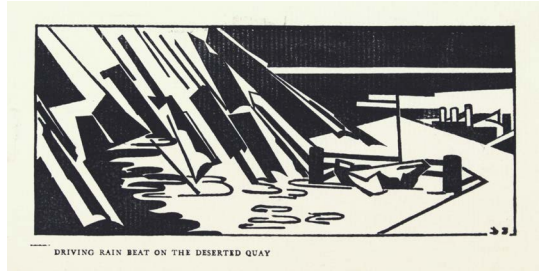
231. Windeler (B.C.)

**Elimus. A Story. With
Twelve Designs by D.
Shakespeare.**

*Paris: Three Mountains
Press, 1923, FIRST
EDITION, 97/300
COPIES, frontispiece,*

*headpiece and tail-
piece, with 9 further full-page illustrations,
all by Dorothy Shakespeare (the frontispiece
noted as being 'engraved on wood by Rob't
Dill'), a couple of faint spots, pp. 45, royal
8vo, original quarter red cloth with grey
boards, a little rubbed to extremities, the
boards lightly soiled and spotted with a
touch of wear at corners, edges untrimmed
and toned, free endpapers browned, good*

£500



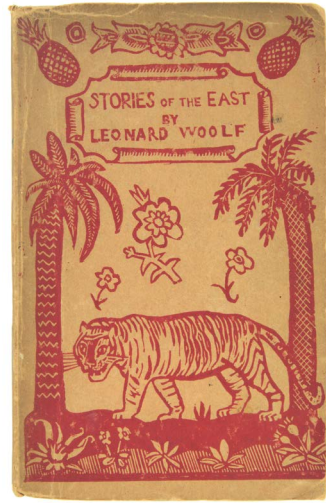
Inscribed by the author on the front pastedown: 'à Wadsworth, Mudros, 1916, POBW [i.e., 'Pilot Officer Bernard Windeler]'. The recipient is the artist Edward Wadsworth; the reference to a date some years prior to the book's publication is to record the pair's first meeting in the Greek town of Mudros during the war - they would subsequently collaborate on *Sailing-Ships and Barges of the Western Mediterranean and Adriatic Seas* in the Haslewood Books series.

One of six books published by William Bird's press, under the editorship of Ezra Pound with the series title of 'The Inquest into the State of Contemporary English Prose' - the striking illustrations here are provided by Pound's wife. Bernard Cyril Windeler was an Australian wool-broker whom Pound met in London, and whose visionary experience is mentioned in *The Cantos*.

A FRIEND OF CARRINGTON'S COPY

232. Woolf (Leonard) *Stories of the East*.

Leonard and Virginia Woolf at the Hogarth Press, 1921, FIRST EDITION, [ONE OF 300 COPIES], pp. 55, [1], foolscap 8vo, original tan wrappers with a woodcut design by Carrington to front printed in red, the wrappers a little darkened and creased at extremities, contemporary ownership inscription of Barbara Bagenal in pencil to flyleaf (see below), good (Woolmer 16; Luedeking & Edmonds A18a) £4,000



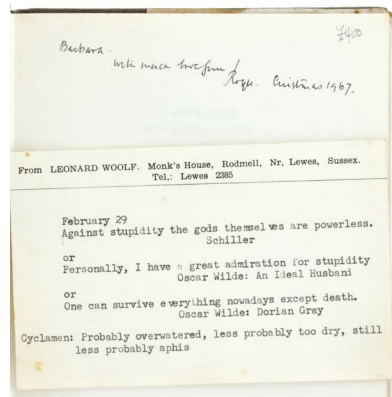
The copy of artist Barbara Bagenal (née Hiles), a friend of Carrington from the Slade who assisted the Woolfs with their early printing (*Mansfield's Prelude* is the only work with which she is known to have been directly involved); the striking cover design is the last of her friend's contributions to Hogarth publications, having also illustrated the inaugural *Two Stories*.

BARBARA BAGENAL'S COPY: WITH AN EXTRA 'THOUGHT' FROM LEONARD WOOLF, AND INSCRIBED BY ROGER SENHOUSE

233. Woolf (Leonard, Editor) *A Calendar of Consolation. A Comforting Thought for Every Day of the Year*.

The Hogarth Press, 1967, FIRST EDITION, pp. 101, crown 8vo, original grey boards, backstrip lettered in gilt, top edge spotted, gift inscription to flyleaf (see below), dustjacket with two large chips, slightly nicked and creased otherwise, good £400

Inscribed on the flyleaf: 'Barbara, with much love from Roger. Christmas 1967'. These being Bloomsbury Group members, artist Barbara Bagenal and publisher and translator



Roger Senhouse (his hand altogether distinctive) - both of whom close to Lytton Strachey (in Senhouse's case romantically, whilst Bagenal was a friend of Carrington from the Slade).

Laid in is a postcard to Bagenal from Leonard Woolf (unsigned but with his heading at Monk's House); she had evidently written to her old friend to say that, 1968 being a leap year, she was lacking the promised 'comfort' for February 29th - Woolf, in his typed message, provides three quotations, respectively one from Schiller and two from Wilde (the first two of which concern stupidity, the last death), adding a note about the care of cyclamen at foot.

234. **Woolf (Leonard) Typed Letter signed, to Nicholas Bagenal.**

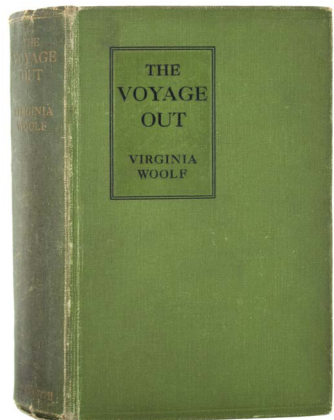
24th February 1969, typed direct on paper headed to Monk's House, Rodmell, signed at foot 'Yours, Leonard', p. [1], oblong 8vo, original folds, very good condition £400

A late letter from Leonard Woolf, in the year of his death, to the horticulturalist Nicholas Bagenal - who, decades earlier, had been part of the Woolfs' circle in Bloomsbury, alongside his wife Barbara Bagenal (née Hiles).

Woolf declares it a 'pleasant surprise to hear from you again after so many years', and is 'glad you liked my book' (probably *A Calendar of Consolation*). In reference to G.E. Moore's *Principia Ethica*, Woolf clarifies that 'it was not published by the Hogarth Press', but has been reprinted - closing with a friendly overture, suggesting that 'if your grandson or you are ever in this neighbourhood, I hope you will look in and see me' but stating that he is 'very rarely' in Cambridge.

235. **Woolf (Virginia) The Voyage Out.**

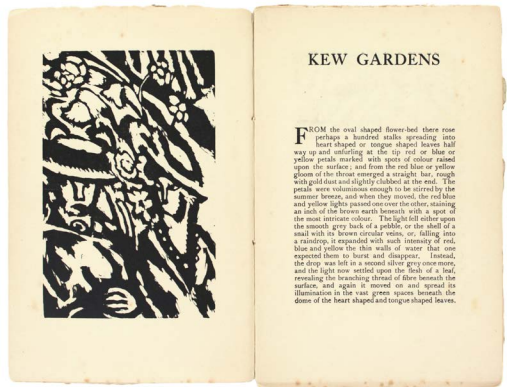
Duckworth, 1915, FIRST EDITION, pp. [viii], 458, [6, ads], 16 (list), crown 8vo, original green cloth, the rules to upper board and publisher-device to lower board both blind-stamped, lettering in black to upper board in gilt to backstrip, the latter darkened with some rubbing along joints and tiny spots of wear at tips, slight lean to spine, edges a little toned and dusty, good (Kirkpatrick A1a) £2,500



Her first novel, with a dual Bloomsbury Group association, being originally the copy of civil servant Saxon Sydney-Turner - one of that circle's founding members, having befriended Leonard Woolf, Thoby Stephen et al. at Cambridge; his ownership inscription is then converted into the ex dono inscription of Barbara Bagenal (née Hiles) - a friend of Carrington from the Slade who assisted the Woolfs with their early printing and forged various relationships within the group, the longest of which was with Sydney-Turner. Both are mentioned recurrently, generally in fond terms (though Saxon is often made a figure of fun), in Virginia's diary and letters.

236. Woolf (Virginia) **Kew Gardens.**

[Printed by Richard Madley for the] Hogarth Press, 1919, SECOND EDITION, [ONE OF 500 COPIES], frontispiece and tailpiece woodcuts by Vanessa Bell, pencilled ownership inscription of Barbara Bagenal to title-page (see below), pp. [14], crown 8vo, original wrappers of hand-painted paper, printed label to front, the covers heavily chipped and the front cover off (the rear cover just holding), poor (Woolmer 7; Kirkpatrick A3b)



£2,000

Though in poor condition, the work is scarce and this copy has Bloomsbury Group provenance, being the copy of the artist Barbara Bagenal (née Hiles).

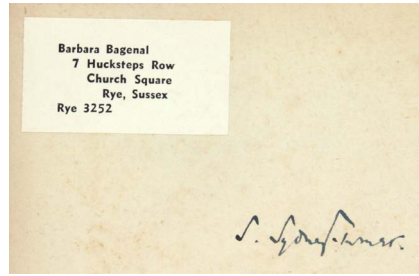
BLOOMSBURY ASSOCIATION COPY

237. Woolf (Virginia) **Night and Day.**

Duckworth, 1919, FIRST EDITION, pp.[iv], 538, [2, ad for 'The Voyage Out'], crown 8vo, original black boards, lettered in white to upper board, lacking the backstrip, some wear at corners, top edge grey and a little dusty, ownership inscription of Saxon Sydney-Turner to flyleaf with the later address-label of Barbara Bagenal (see below in respect of both), poor condition (Kirkpatrick A4a)

£800

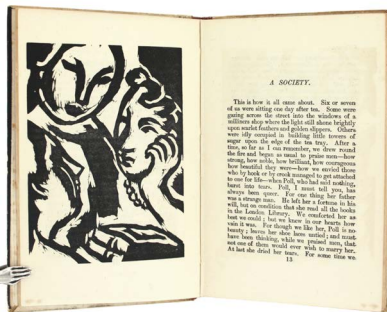
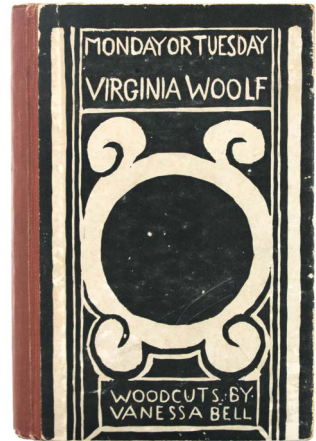
A tired copy, but with an excellent dual-association to the Bloomsbury Group. This copy of Woolf's second novel originally belonged to Saxon Sydney-Turner, a civil servant who had been at Trinity College, Cambridge with Leonard Woolf, Lytton Strachey, and Clive Bell; the subsequent owner, Barbara Bagenal (née Hiles), was an artist, a friend of Carrington from the Slade, with whom she entered the circle of that older generation - beginning a long relationship, in greater part platonic, with Saxon Sydney-Turner.



The printed dedication is to her sister, Vanessa Bell.

238. Woolf (Virginia) Monday or Tuesday. With Woodcuts by Vanessa Bell.

Leonard & Virginia Woolf at The Hogarth Press, 1921, FIRST EDITION, 4 woodcuts with usual faint off-setting and show-through, a few small spots, pp. 91, [1], crown 8vo, original quarter brown cloth, the upper board with a design by Vanessa Bell, lower board faintly spotted, some light wear to board-edges, textblock edges toned, endpapers spotted, ownership inscription of Barbara Bagenal (recording it as the gift of Saxon Sydney-Turner, see below), very good (Kirkpatrick A5a; Woolmer 17) £2,500

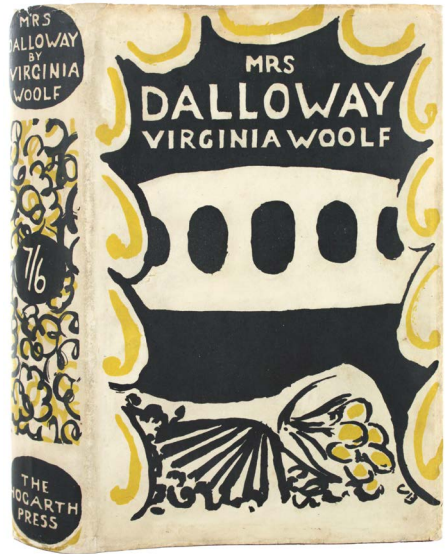


The copy of artist Barbara Bagenal (née Hiles) - in the period before her marriage to Nicholas Bagenal she had been involved with both David Garnett and John Maynard Keynes, and was later the 'devoted companion' (ODNB) of Clive Bell, but the present copy bears her ex dono inscription recording it as the token of perhaps her most enduring relationship within the group, with Saxon Sydney-Turner.

One of 1,000 copies in the first edition.

239. Woolf (Virginia) *Mrs. Dalloway*.

Leonard & Virginia Woolf at The Hogarth Press, 1925, FIRST EDITION, pp. 296, crown 8vo, original maroon cloth, backstrip lettered in gilt, slight lean to spine, extremities gently rubbed, edges spotted with a little very faint spotting to endpapers, the front pastedown with the original price faintly visible, a couple of other numbers faintly visible to rear pastedown, the dustjacket with Vanessa Bell's designs to front and backstrip panels very bright, some very light dustsoiling to folds and rear panel, a few tiny nicks, neat

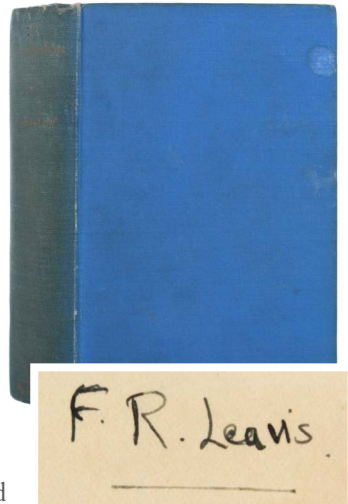


professional restoration addressing some light chips to extremities as well as a short closed tear at head of rear panel and a touch of splitting to lower joint-fold, very good (Kirkpatrick A9a; Woolmer 82) £25,000

LEAVIS'S COPY OF WOOLF'S 'ONLY GOOD' NOVEL

240. Woolf (Virginia) *To the Lighthouse*.

Leonard & Virginia Woolf at The Hogarth Press, 1927, FIRST EDITION, some light spots, a little heavier at prelims, pp. 320, crown 8vo, original mid blue cloth, backstrip gilt lettered, the backstrip darkened with some wear at tips, a few inkspots to lower board, a couple of water spots to upper board, light rubbing to extremities, a few spots to edges, bookseller ticket at foot of front pastedown, the flyleaf with the ownership inscription of F.R. Leavis (see below), later bookplate beneath, good £2,250



The copy of critic F.R. Leavis. Both Leavis and his wife are well-known for their negative

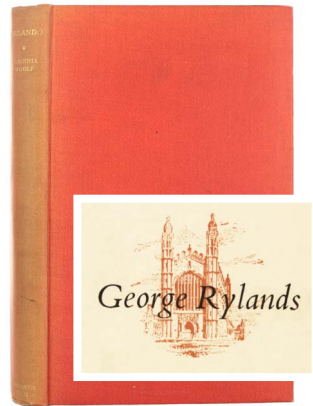
influence on Woolf's legacy as a novelist - but he made an exception for this book, which was, he declared in an essay for *Scrutiny* prompted by *Between the Acts* ('After "To the Lighthouse"', 1942), 'the only good one'.

DADIE RYLANDS' COPY

241. Woolf (Virginia) *Orlando. A Biography.*

Leonard & Virginia Woolf at The Hogarth Press, 1928, FIRST ENGLISH EDITION, frontispiece and 7 plates, pp. 209, crown 8vo, original orange cloth, backstrip lettered in gilt and slightly faded, very slight lean to spine, light handling to cloth, single faint spot to fore-edge, free endpapers faintly browned, the front pastedown with the bookplate of George Rylands (see below), very good

£700



The copy of the author's friend, George 'Dadie' Rylands, a Hogarth Press author who is cited by Woolf in the extensive acknowledgements of her Preface.

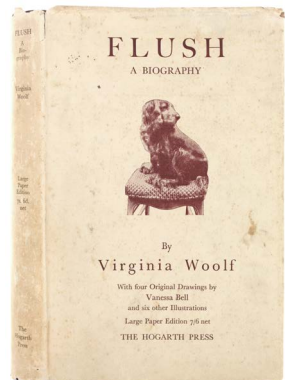
242. Woolf (Virginia) *The Common Reader: Second Series.*

Leonard & Virginia Woolf at The Hogarth Press, 1932, FIRST EDITION, a couple of spots at head of prelims, recurrent at rear, pp. 270, 8vo, original green cloth, backstrip lettered in gilt, pencilled ownership inscription to flyleaf, dustjacket designed by Vanessa Bell, this a little chipped and spotted with browned backstrip panel, very good (Kirkpatrick A18a)

£500

243. Woolf (Virginia) *Flush. A Biography.*

Leonard & Virginia Woolf at The Hogarth Press, 1933, FIRST EDITION, 10 plates (including 4 drawings by Vanessa Bell), occasional spotting to borders, sliver of water-staining at head of first couple of plates, pp. 163, 8vo, original buff cloth, backstrip lettered in gilt, the cloth darkened around the backstrip panel with a couple of dark spots elsewhere (but less than sometimes found),



edges spotted, free endpapers more faintly so, dustjacket lightly spotted and slightly chipped at extremities, very good (Woolmer 334: Kirkpatrick A19a) £275

A biography of Elizabeth Barrett Browning's dog 'Flush', an inspiration to its owner and a character deserving of celebration. Called a 'Large Paper' edition on the dustjacket, and certainly amply-margined - this presumably to distinguish it from the subsequent 'uniform' edition.

'THE EMBER STILL CAN BE BLOWN INTO A THIN FLAME'

244. **Woolf (Virginia) Autograph Letter signed, to Nicholas Bagenal.**

Christmas Eve, [1936,] black ink on paper headed to Monk's House, pencil sketch to verso (probably that of Barbara or Nicholas Bagenal), p. [1], 4to, original folds, very good condition £7,500

An unpublished letter, in which Woolf writes to the horticulturalist, Nicholas Beauchamp Bagenal, who had earlier been part of her Bloomsbury circle, and possibly - the letter itself hints - at one time her lover; he married the artist Barbara Hiles, a friend of Carrington from the Slade who had assisted the Woolfs with their early printing.

The tone of the letter suggests that some time has passed since they were last in touch: 'It was very nice of you to write to me...', and acquiesces with his suggestion that their former relationship may be rekindled - the terms employed suggestive of a friendship slightly more than platonic ('I'm glad to think that the ember still can be blown into a thin flame. So can mine

have often cursed
I don't think I've ever cursed you -
ought I to have? If so, I've forgotten all
about it.

It's a lovely Spring morning, & we're
driving off to visit the Tomb of Gibbon
since it's his Centenary & I have to celebrate it.
So love from us both & Good wishes -
& thanks.

Virginia Woolf

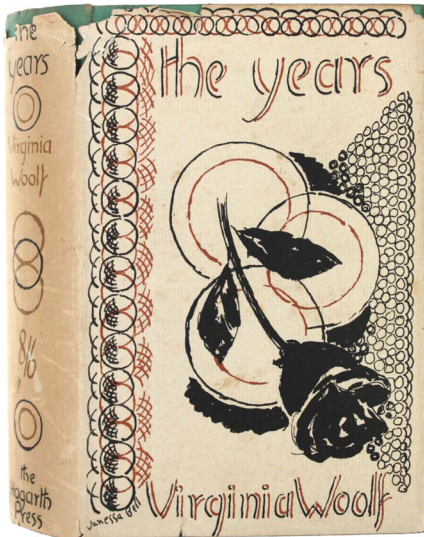
be – for you, I mean'). However, she is mystified by her sense of a grudge on Bagenal's part ('I'm puzzled to know why you have often curse me for many things'), and cannot recall a basis for her to share this sentiment ('I don't think I've ever cursed you – ought I to have?'). Woolf closes her letter in reference to Gibbon's centenary, mentioning that she and Leonard will drive to visit his tomb ('I have to celebrate it'), before sending 'Love from us both [...] Yr, Virginia Woolf'.

Bagenal's vocation, he is referred to as 'the fruit grower' by Woolf elsewhere, suggests the sketch of a tree on the verso is probably his - though it might also be the work of Barbara Bagenal.

245. Woolf (Virginia) *The Years*.

Leonard & Virginia Woolf at The Hogarth Press, 1937, FIRST EDITION, pp. [iv], 472, crown 8vo, original green cloth, backstrip lettered in gilt, a little rubbing to extremities, the edges toned and endpapers faintly spotted, clipped review (The Times) laid in, the flyleaf with contemporary ownership inscription of Barbara Bagenal (ex dono 'S.S.-T.', i.e. Saxon Sydney-Turner, see below), dustjacket with a design by Vanessa Bell, a little chipped and soiled with browned backstrip panel, very good (Kirkpatrick A22a; Woolmer 423) £1,200

The copy of artist Barbara Bagenal (née Hiles), a friend of Carrington from the Slade who assisted the Woolfs with their early printing and forged



various relationships within the group - including with Saxon Sydney-Turner, who gave her this copy, a figure of legendary intelligence (one of the only solver's of the fiendish mystery *Cain's Jawbone*) though often a target of affectionate ridicule in Woolf's diary and letters.

246. **Woolf (Virginia)** *The Death of the Moth and other Essays*.

Hogarth Press, 1942, FIRST EDITION, one or two very faint spots to borders, pp. 157, 8vo, original blue buckram, the backstrip lettered in gilt and a little faded, top corners bumped, light spotting to edges and endpapers, the rear free endpaper with the letters 'SB' written in ink, Vanessa Bell dustjacket, a little chipped at top corners and at head of backstrip panel, some light handling and a couple of tiny nicks, very good (Kirkpatrick A27a) £325

247. **(Woolf.) BURRA (Peter)** [Offprint:] 'Virginia Woolf'. Reprinted by kind permission of the Editor of *The Nineteenth Century and After*, January 1934, Vol. CXV, pp. 112-125.

[Constable,] [1934,] *small spot carrying through page-heads, pp. 14, 8vo, original stapled blue wrappers, slightly browned along the spine, very good* £100

From Burra's own papers, sold at Bonham's in 2022, but without mark of ownership. An overview of Woolf's fiction up to this point, in a similar manner to his article later that year on 'The Novels of E.M. Forster', Burra closes by asserting that 'Mrs. Woolf has used prose as few or none have used it before. She has successfully used it as a vehicle for poetry'. The comparison, also used by Burra in respect of Forster, is with music - a subject on which Burra also wrote (he was a close friend of Benjamin Britten and Peter Pears).

[With:] A copy of the issue in which the article was first printed

248. **Yeats (Jack B.)** *Apparitions. Three Plays: Apparitions; The Old Sea Road; Rattle. Illustrations from Drawings by the Author*.

Jonathan Cape, 1933, FIRST EDITION, the verso of title-page with pasted slip asserting the author's copyright, pp. 157, crown 8vo, original mid blue cloth, backstrip lettered in a lighter shade, lower board with publisher's device blind-stamped, top edge slightly dust-darkened, dustjacket with a design by the author to front panel, a few small nicks, very good £300

249. Yeats (Jack B.) *Ah Well. A Romance in Perpetuity.*

George Routledge, 1942, *FIRST EDITION*, frontispiece drawing by the author, pp. 90, [1], foolscap 8vo, original quarter black cloth with pale green boards, backstrip lettered in gilt, dustjacket with some light handling and the backstrip faintly sunned, very good £150

250. Yeats (W. B.) *The Secret Rose. With Illustrations by J.B. Yeats.*

Lawrence & Bullen, 1897, *FIRST EDITION*, frontispiece with tissue-guard (a little offset browning) and 6 other plates, title-page printed in black and red, pp. xii, 208, crown 8vo, original dark blue cloth, the covers with gilt lettering and designs by Althea Gyles, a little rubbed at extremities and to surface of lower board, edges untrimmed and toned, the endpapers very faintly spotted, good (Wade 21) £400

251. Yeats (W. B.) *Poems.*

T. Fisher Unwin, 1901, *THIRD ENGLISH EDITION*, Revised, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, lacks the errata-slip referred to by Wade, pp. xiv, 304, crown 8vo, original dark blue cloth with an overall gilt blocked design incorporating the lettering by Althea Gyles, slightly rubbed at extremities with a couple of tiny spots of wear, edges untrimmed and toned, good (Wade 18) £300



The copy of garden designer Norah Lindsay, with her ownership inscription in pencil to the flyleaf - the pencil transcription of a few lines to the front endpaper are probably also hers.

This edition adds a new Preface, with the note in the Glossary on 'The Countess Cathleen' substantially revised.

252. Yeats (W. B.) **Celtic Twilight.**

A.H. Bullen, 1902, SECOND EDITION (Revised and Enlarged), frontispiece portrait by J.B. Yeats tissue-guarded, title-page printed in black and red, light spotting, one brief pencil note to margin and to rear endpaper, pp. x, 234, [1], crown 8vo, original blue cloth, lettered in gilt to backstrip and upper board, the backstrip with elaborate decoration in gilt, upper board with small decoration in same, rubbed at extremities with a couple of tiny spots of wear, edges untrimmed and toned, good (Wade 35) £300

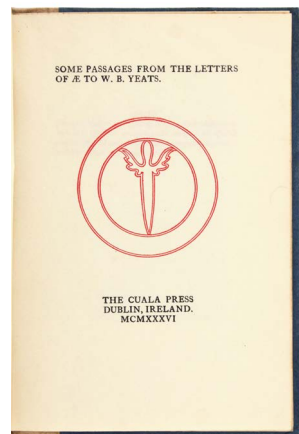
The copy of garden designer Norah Lindsay, with her ownership inscription in pencil to the flyleaf.

253. Yeats (W.B.) **Responsibilities, and Other Poems.**

Macmillan, 1916, FIRST EDITION, half-title browned, pp. xii, 188, crown 8vo, original mid blue cloth, the backstrip and the upper board gilt blocked overall to a design by Sturge Moore, that to backstrip slightly dulled and the cloth a little faded, top edge dusty, others untrimmed and a little toned, very good (Wade 115) £200

254. (Yeats.) **Æ [i.e., George William Russell]**
Some Passages from the Letters of Æ to W.B. Yeats.

Dublin: Cuala Press, 1936, FIRST EDITION, ONE OF 300 COPIES, title-vignette (designed by the author), Note, and colophon all printed in red, pp. [iv], 63, crown 8vo, original quarter beige linen and blue boards, backstrip with printed label (slightly browned and chipped, but not affecting text), lettered in black to upper board, the cloth faintly spotted, edges untrimmed and unopened, very good (Miller 56; Denson 55) £350

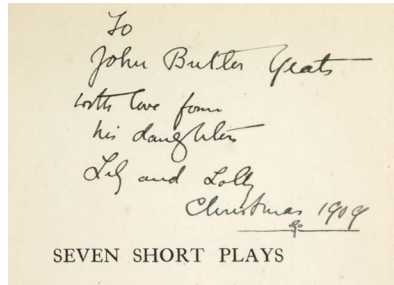


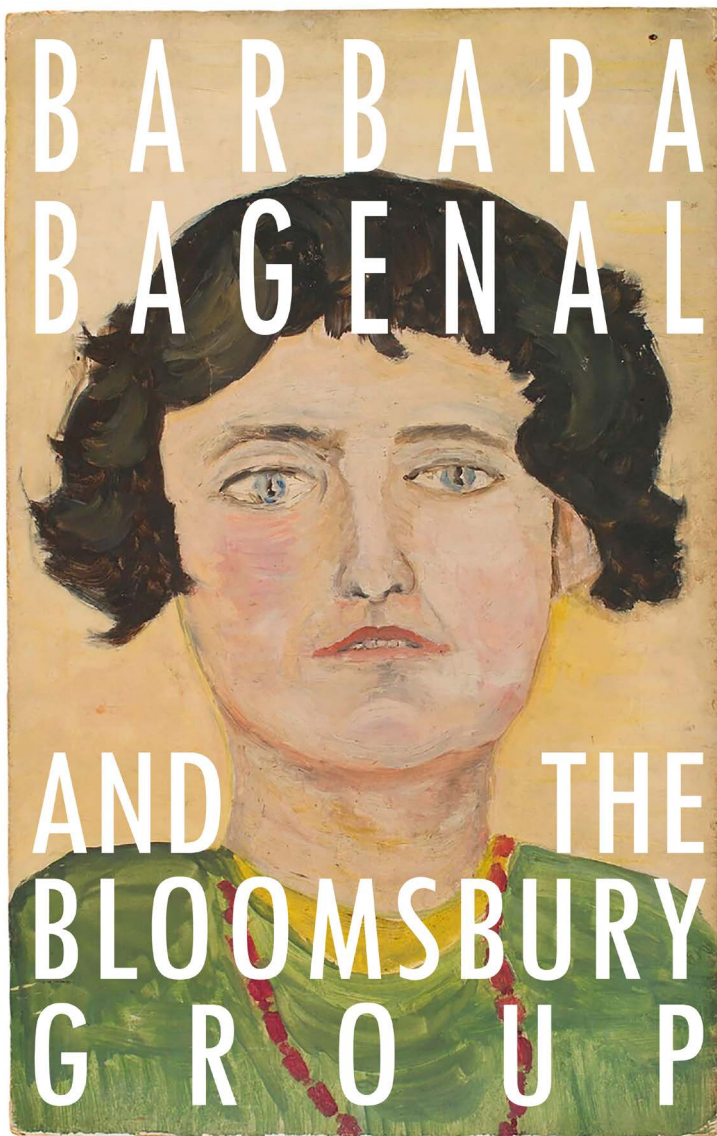
YEATS FAMILY INSCRIPTION

255. (Yeats.) GREGORY (Lady [Augusta]) *Seven Short Plays*.

Dublin: Maunsel, 1909, FIRST EDITION, tissue-guarded portrait frontispiece, a few faint spots to half-title, pencil sketch to blank at rear (see below, the work of John Butler Yeats?), pp. [vii], 211, [1], crown 8vo, original quarter vellum and blue cloth sides, backstrip lettered in gilt, top edge gilt, others untrimmed and slightly toned, marbled endpapers, light blue page-marker, very good £900

Inscribed on the half-title: 'To John Butler Yeats', artist and father of W.B. and Jack Butler Yeats, 'with love from his daughters Lily and Lolly, Christmas 1909'. These, née Susan Mary and Elizabeth Corbet Yeats, were notable in their respective fields of embroidery and printing - Lolly's Dun Emer and Cuala Press imprints published work by both of her brothers. The pencil sketch at the back is conceivably the work of the recipient, but it is very rough.





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