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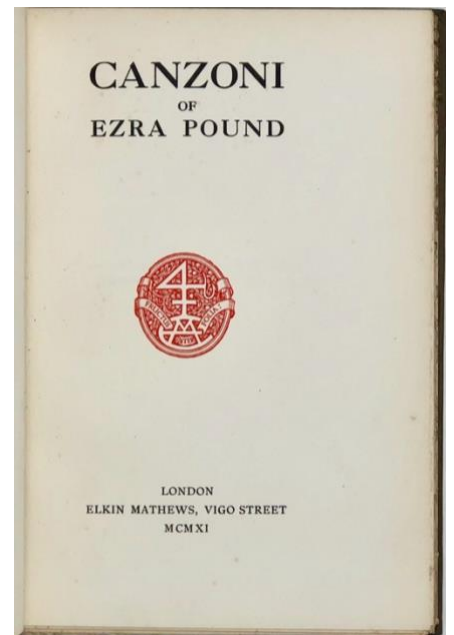
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1. **POUND (Ezra). Canzoni.**

First edition, second issue. 8vo. 19x13cm, vii, 51, [5]pp. Original brown paper boards with cover and spine lettered in gilt, fore and lower edges untrimmed. London, Elkin Mathews. 1911. **£175**

Very good, ink ownership inscription to the front pastedown, with a library number, head of the spine just nicked, endpapers lightly foxed.

An exemplary early collection of Pound's poetry, *Canzoni*, in its sheer breadth of style and homage, lays out many of the poetic coordinates – particularly the Provencal poets and Roman satirists – that Pound would go on to chart throughout *The Cantos*. Dedicated to Olivia and Dorothy Shakespear, this book was published in the same year that Pound's proposal to the latter was turned down on the grounds of insufficient funds; the two would go on to marry three years later, in 1914.



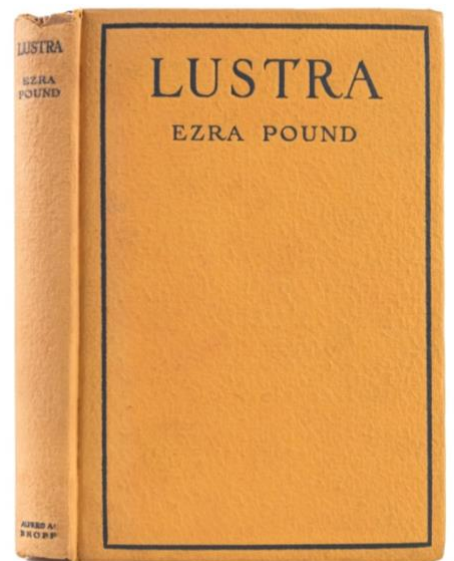
Inscribed to friend and fellow poet Victor Parr

2. **POUND (Ezra). Lustra.**

First American edition, trade issue (following the issue of sixty copies for private circulation). 8vo. 20x13.5cm, [2], 202, [4] pp. Original yellow boards lettered in very dark blue. New York, Alfred A. Knopf. 1917. **£2,500**

With a fine bold presentation inscription from the author on the front free endpaper “a Victor / companions in misfortune / E.P.”

The recipient is presumably Victor Plarr. Born in Strasbourg, educated in Edinburgh, he was a member of the Rhymers' Club with Dowson, Yeats and Johnson. He was a member of Pound's circle when he first arrived in London, and Pound was a regular visitor to his Sunday evening at-homes. They both wrote poems about each other, Pound famously describing Plarr's reminiscence of fin de siècle literary life in London in *Hugh Selwyn Mauberley*:



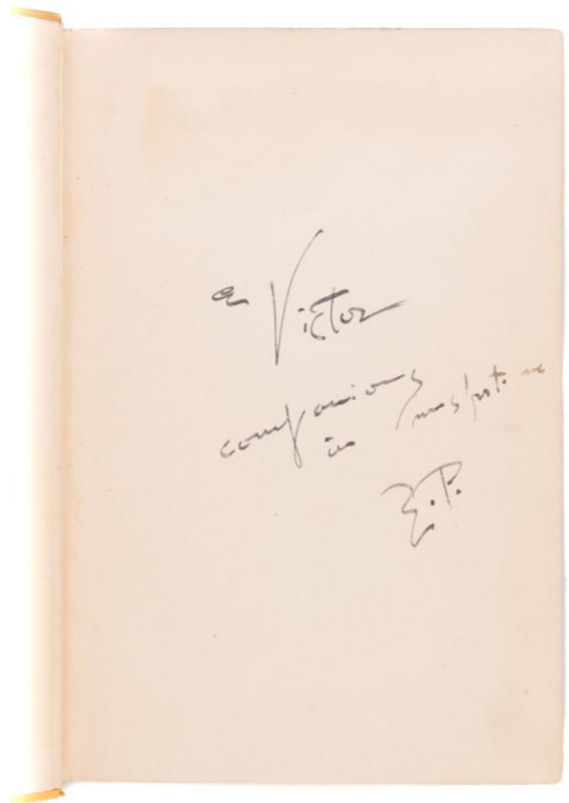
'Among the pickled fetuses and bottled bones,
Engaged in perfecting the catalogue,
I found the last scion of the
Senatorial families of Strasbourg, Monsieur Verog.

For two hours he talked of Gallifet;
Of Dowson; of the Rhymers' Club;
'Told me how Johnson (Lionel) died
By falling from a high stool in a pub . . .

But showed no trace of alcohol
At the autopsy, privately performed -
Tissue preserved - the pure mind
Arose toward Newman as the whiskey warmed.

Dowson found harlots cheaper than hotels;
Headlam for uplift; Image impartially imbued
With raptures for Bacchus, Terpsichore and the
Church.
So spoke the author of "The Dorian Mood."

M. Verog, out of step with the decade,
Detached from his contemporaries,
Neglected by the young,
Because of these reveries.'



What is less well known is the very bad-tempered poem Plarr wrote out on the endpaper of his copy of Pound's *A Quinzaine for this Yule*, formerly in the Alan Clodd collection, now at the University of Delaware. It can only be about Ezra:

'Oh, in our dwindling age, 'tis ours to meet
Rubbish Unspeakable at every turn.
Claudian the Teutons had perforce to greet,
And we dare not America now to spurn.
The Quack survives when Arts of Learning die,
And every critic learns to cringe & lie!
I have not long to live, but let me damn
Asses while I, once Victor Plarr, still am!

Very good, chipping to head of spine along with some very slight soiling, binding sprung at pp. 30-31.

This edition of Pound's early poetry is notable also for being the first appearance in a bound volume of what would become Pound's lifelong poetic project, *The Cantos*, titled here as 'Three Cantos Of A Poem Of Some Length'. Included also are Pound's most important early experiments in Imagist poetry, as well as *Cathay*, Pound's famous translated collection of Classical Chinese poetry.

Handwritten correction from Pound in margin

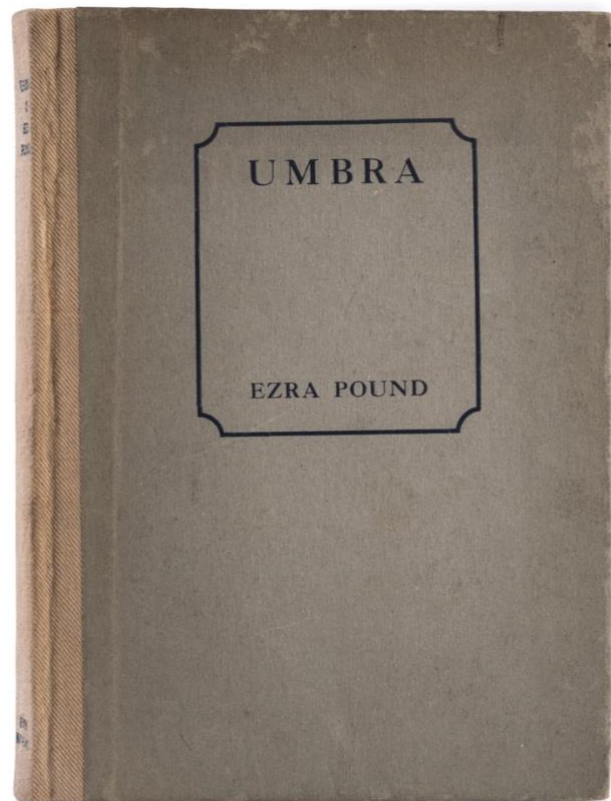
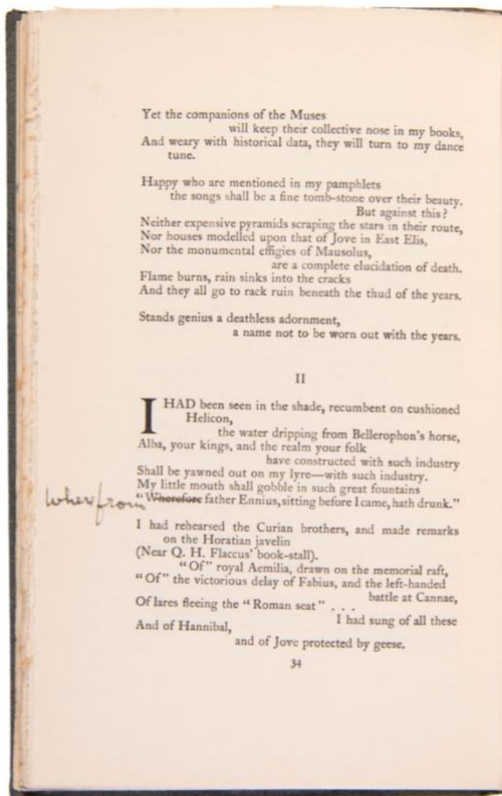
3. POUND (Ezra). **Quia Pauper Amavi.**

First edition, one of 500 copies. Tall 8vo. 25x16cm, 51, [1]pp. Original quarter green cloth over olive-green paper boards, paper label on spine, printed on woven paper. London, The Egoist, printed at the De la More Press. 1919. £375

Pound's handwritten correction to be found on p.34 as in most copies, correcting 'wherefore' to 'wherefrom'.

Very good, covers with some wear on corners and very faint spotting, label on spine lightly rubbed. Intermittent foxing to be found towards fore-edge of pages. Ownership inscription of Ian Angus on ffep, alongside indecipherable pen signature.

Containing the first publication of 'Homage to Sextus Propertius' alongside some early, rudimentary *Cantos*, *Quia Pauper Amavi* marks a significant development in the poet's early style. Also containing eight satiric vignettes angled at his contemporaries, this volume stands as one of the first forays into what would become Pound's lifelong goal of writing a modern epic, that is, 'a poem containing history' [Pound, *ABC of Reading*].



4. POUND (Ezra). **Umbra. The Early Poems.**

First edition. 8vo. 20x14cm, 128pp. Original linen spine over grey paper boards, lettered in blue, fore and lower edges untrimmed. London, Elkin Mathews. 1920. £400

Very good, endpapers toned, a few faint spots to the top board.

Announcing itself on the title page as being ‘All the poems that [Pound] now wishes to keep in circulation from “Personae”, “Exultations”, “Ripostes”, etc.’ *Umbra* stands as Pound’s opportunity to define with intention the canonical substance of his early verse. Accordingly, the last leaf contains Pound’s typology of his oeuvre thus far, excepting the Cantos, a list likely also included as a justification of this choice over that of his publisher’s. Notable also are Pound’s translations of the troubadour Arnaut Daniel, praised by Dante in his *Divine Comedy* as ‘il miglior fabbro’ (‘the better craftsman’); Eliot would go on to use this phrase as an epigraph to *The Waste Land*, so as to pay direct tribute to Pound and his key role in composing the poem.

5. **POUND (Ezra). How to Read.**

First edition. 8vo. 19.5x 13cm, 55pp. Red cloth boards with rough finish, title stamped on spine in silver. London, Desmond Harmsworth. 1931. £75

Good, lacking dust jacket, spine sunned and lower edge of front cover very lightly marked, leaning to text block. Signatures of ‘David Stewart, September ’39’ and Ian Angus neatly penned on ffep, pages otherwise lightly browned and unblemished.

Later condensed into the much-republished *ABC of Reading*, this far rarer book by Pound is a more personal and idiosyncratically ill-tempered overview of literature and the practice of good reading. Offering a literary curriculum in the guise of a ‘vaccine’ to inoculate against modern taste, Pound defines ‘the minimum basis for a sound and liberal education in letters’ as covering the works of Confucius, Homer, Ovid, the Provençal troubadours, Dante, Villon, Voltaire, Stendhal, Flaubert and Rimbaud. The sharply dismissive edge of Pound’s opinion can be indicated by his concluding remark that ‘Milton got into a mess trying to write English as if it were Latin’.

6. **POUND (Ezra). Guido Cavalcanti Rime.**

Sole edition, one of approximately 500 copies. 4to. 29x22.5cm, [6], 56, XVI, 40 numbered plates, 56, [2]pp. Stiff red paper wrappers with black text printed on covers and spine, edges untrimmed, printed on four different kinds of woven paper. Genova, Edition Marsano. 1932. £500

Good, spine cracked and lightly sunned with small chip at the head, covers intact but entirely separated from text block, with occasional light soiling and small tear on upper edge of rear cover close to hinge. Leaves intermittently uncut throughout, with some foxing on ffep.

Announced on its title page as an ‘edizione rappezzata fra le rovine’ (‘edition salvaged from the ruins’), this volume is a collection of Guido Cavalcanti’s poetry alongside facsimiles of the original manuscripts and Pound’s own translations and commentaries. The ‘ruins’ from which the text was ‘salvaged’ were Pound’s original efforts to have it published by Faber and Gwyer, who deemed it too expensive, and the Aquila Press, which folded after the first 56 pages had been printed. Pound took it upon himself to print the remainder of the text at his own expense in Genova, with the manuscript facsimiles printed in Germany, leaving the eventual book a transnationally printed assemblage. Guido Cavalcanti, 13th century troubadour and mentor to Dante Alighieri, had a vital influence upon Pound’s poetic aesthetic, a fact surely testified to by the lengths to which Pound went in seeing through this book’s publication.



7. **POUND (Ezra). The Fifth Decad of Cantos.**

First edition. 8vo. 21x15cm, 53, [2] pp. Original black cloth, lettered in gilt on spine, pink dust jacket lettered in black with blue border. London, Faber and Faber. 1937. **£150**

Very good, spine of dust jacket sunned, upper edge also slightly torn and creased, otherwise bright and clean inside.

The dust jacket of this volume offers a typically Poundian summary of his own work: "This is the third instalment, ten cantos of "a poem of some length," which is already *the* long poem of our time. It is an impertinence even to remark that this is the most important volume of poetry to be published in 1937". The boldness of this claim notwithstanding, this is also the set of poems that commenced Pound's decades-long tirade against 'usury', an ideological lynchpin which would go on to consume Pound's worldview and undergird his vocal support of Mussolini. A run of Cantos that marks something of a turning point in the trajectory of Pound's life, eventually leading him to imprisonment and institutionalisation.

Very rare edition of Pound's early translations of Confucius

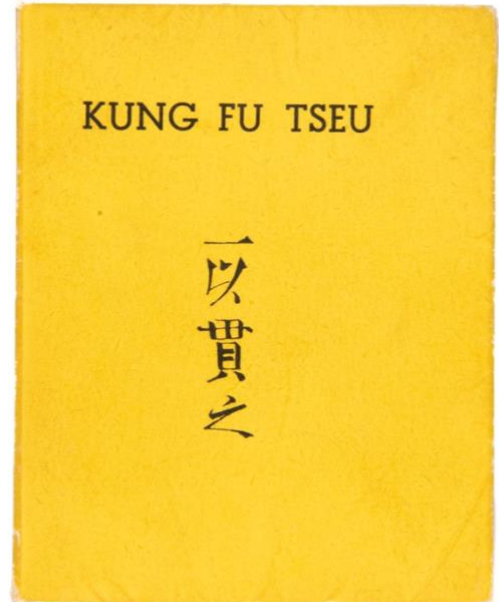
8. **POUND** (Ezra). **Confucius, Digest of the Analects.**

First edition, one of 245 copies. 9.8x7.8cm, [23]pp.
Yellow paper wrappers, folded on all sides over stiff white blanks and first and last blank leaves.
Milan, Giovanni Scheiwiller. 1937. £2,500

Very good, gentle marking and wear to paper wrappers, head and tail of spine knocked as well as bumping to corners. Single looseleaf publisher's advertisement from 'All'Insegna Pesce d'Oro' is included.

Very rare in commerce. A uniquely compact edition of several sayings of Confucius translated by Pound, later reprinted in 1938's *Guide to Kulchur* and retranslated in 1951's *Confucian Analects*. The Chinese philosopher attained an increasing importance in Pound's politics and poetry over the course of his life, becoming a central presence in his later *Cantos*. The book's palm-sized scale neatly matches the aphorism of its content. Its size, too, was apparently the product of a hostile market:

'Rapacity is the main force in our time in the occident. In measure as a book contains wisdom it is nearly impossible to force any printer to issue it. My usual publishers refused the *Ta Hio*. What hope have I with a translation of the whole *Analects*?' Pound would have to wait an additional 15 years to complete this project in full.



Signed and numbered by Pound's companion, Olga Rudge

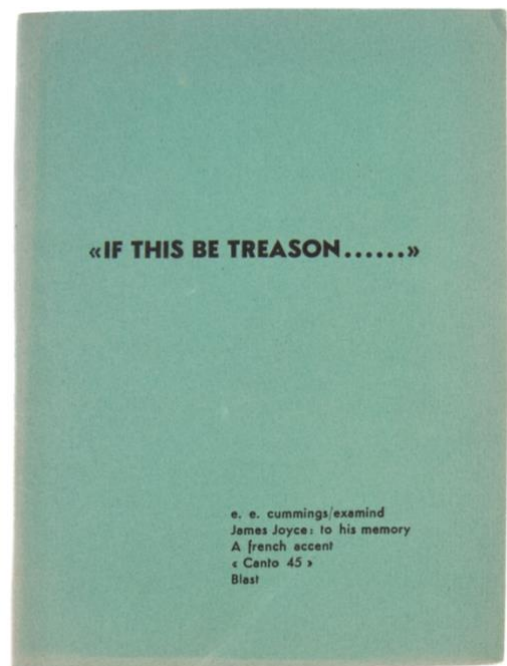
9. **POUND** (Ezra). **“If this be treason.....”.**

Sole edition, one of about 300 copies, no.100. 8vo.
21x15.5cm, 33, [1]pp. Stiff green paper wrappers printed in black on front cover, staple bound. Tip.
Nuova, Siena. 1948. £850

Inscription penned in Italian on ffep by Olga Rudge, mistress to Pound for whom this text was printed: 'copie dei ["manoscritti" struck through] dattiloscritti originale senza correzioni ne tagli - Olga Rudge' ('copies of ["manuscripts" struck through] typescripts without corrections or cuts - Olga Rudge').

Very good, some light sunning on spine and lower edge of front cover, pages lightly browned. Most copies of this text were left unnumbered; this copy is numbered '100' in Olga's hand.

At the time of publication of this pamphlet, Ezra Pound had been committed to St. Elizabeth's psychiatric hospital following the verdict that he was not mentally fit to stand trial for the charge of treason against the United States, following



the Italian radio broadcasts he made throughout the war in vocal support of Mussolini. "If this be treason....." contains several of these broadcasts without 'cuts, corrections or changes', as transcribed and assembled by Olga Rudge in an attempt to help exculpate her partner. Given the not infrequent defences of fascist leaders and the use of antisemitic slurs found in its pages, the collection hardly succeeds in this aim. Nevertheless, contained therein are important post-War reflections from Pound on Joyce, E. E. Cummings, Wyndham Lewis, and the periodical *Blast*, as well as an introduction to and defence of one of his later *Cantos*. An already scarce piece of literary history made rarer by the numbering and inscription from Rudge.

Pound's First Publication in India

10. **POUND (Ezra). Confucius, The Unwobbling Pivot & The Great Digest.**
First edition, one of 1100 copies. 8vo. 21x14cm, [8], 44, [2]pp. Cream paper wrappers with brown text printed on covers and spine. Calcutta, published by Orient Longmans Ltd. for Kavita bhavan.
1949. £10

Very good, small nick on tail of spine. Indian price of 'Two rupees eight annas' has been scored through in pen and replaced with 'Five shillings'; it is worth noting that this translation by Pound was not directly available from a UK publisher until 1952.

Lauded in its blurb as 'the first time that a creative writer of the West who is both eminent and contemporary is being published in India,' this collection is a reprint of Pound's 1947 edition of *Confucius*, prefaced here by an additional dedication to the Indian poet Amiya Chakravarty. Pound's engagement with *Confucius* was a lifelong project, becoming a key structural element of the *Cantos*. This volume also contains his translations and commentaries on a series of ideograms, composed simultaneous to the *Pisan Cantos* during his incarceration at the end of the War.

11. **[POUND (Ezra).] Tre Canzoni di Guido Cavalcanti.**
Sole edition, one of 300 copies, no. 166. 9 manuscript facsimile illustrations printed opposite to text. 4to., 24x17cm, 32, [2]pp. Stiff paper wrappers, title and printer's imprint on front cover printed in red, text otherwise in black. Case Editrice Ticci, Siena. 1949. £250

Good, both covers browned and worn at edges, top right corner of front cover bumped to the right of a small tear, very small black ink-mark near lower edge of front cover and close to spine of rear cover. Pages clean throughout.

No. XIX in the series 'Quaderni dell'Accademia Chigina', this slim collection of three of Guido Cavalcanti's poems in the original Italian is an ideal companion to Pound's edition of the troubadour poet from 15 years previous. Edited by Olga Rudge, this volume collects three *Canzoni* that were not included in Pound's *Guido Cavalcanti Rime* (1932), likely by reason of its lengthily troubled path to publication.

12. **POUND (Ezra). Money Pamphlets nos. 1-6.**

6 vols (all issued). Translated by Carmine Amore and John Drummond. 8vo. 21.5x14cm. Stiff cream paper wrappers printed in black and red on front cover, black on rear. London, Peter Russel. 1950-1952. **£250**

Very good, paper wrappers browned, some minor dinting to covers, staple bindings slightly rusted, and some corners gently knocked. Ian Angus' ownership inscription to be found on ffp in several.

A rare, full set of Pound's *An Introduction to the Economic Nature of the United States, Gold and Work, What is Money For?, A Visiting Card, Social Credit: an Impact, and America, Roosevelt and the Causes of the Present War*. Marking the first publication of many of Pound's mid-War economic tracts in English, Peter Russel begins each volume with an explanation that '[t]he object of this series of reprinted pamphlets is to present to the public at a reasonable price the evidence in the much discussed case of Ezra Pound,' claiming to have 'no political object in view'; one is indeed forced to draw one's own conclusions when reading them. On the one hand, Pound offers in these texts an extensive justification of the relationship between his poetry and his politico-economic stances: 'An epic is a poem including history. No one can understand history without understanding economics.' On the other, Pound's obsessive denouncement of usury is in evidence throughout, undergirding much of the fascism and antisemitism that can also be found in these pages. As uncomfortable and objectionable as much of this material can be, it is also deeply implicated in the development of his later *Cantos*. An illuminating yet often troubling companion to some of the most important poetry of the 20th century.



13. **POUND (Ezra). America, Roosevelt and the Causes of the Present War.**
First edition in English. Translated by John Drummond. 8vo. 21.5x14cm, [1], 17, [4]pp. Stiff cream paper wrappers printed in black and red on front cover, black on rear. London, Peter Russel. 1951. £40

Near fine. Ownership inscription of Ian Angus penned on ffep.

Translation by John Drummond of Pound's 1944 pamphlet, 'L'America, Roosevelt e le Cause Della Guerra Presente,' originally published in Mussolini's Italy. Diagnosing international conflict as 'not caused by any caprice on Mussolini's part, nor on Hitler's,' Pound describes instead 'the secular war between usurers and peasants'. Pound's monomaniacal history of usury 'begins with the loans of seed-corn in Babylon' and extends to the failed economic promise embedded in the founding of the U.S. Republic; an attempt to read the world through a lens that inexorably led the modernist poet towards his affiliation with fascism.

14. **[POUND (Ezra).] Fenollosa (Ernest). The Chinese Written Character as a Medium for Poetry. With offset of the Calcutta edition of Pivot**
8vo. 21x14cm, 96pp. Stiff grey original paper wrappers with integral flaps, staple binding. Washington D.C., Square \$ Series. 1951. £15

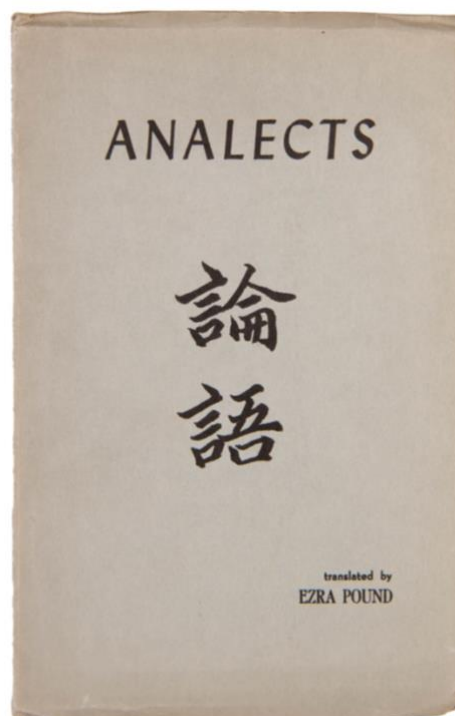
Near fine. 'John Kasper, Publisher | Box 552, G.P.O, N.Y. 1, N.Y.' stamped on title page and double-stamped on rear cover.

An offset reprinting of the 1949 Calcutta edition of Pound's translations and commentaries on Confucius, followed by a reprint of his 1920 edited edition of Ernest Fellosa's *The Chinese Written Character as a Medium for Poetry*. Finding in Chinese characters an ideogrammatic development of his early notions of imagism, Pound uses Fellosa's work to advance his own poetic theory. Sinologists and native speakers have long challenged the premises upon which Fellosa's ideas rest, but this text nevertheless offers a direct insight into how ancient Chinese poetry influenced Pound's later work, an influence that can be traced further through the poetry of Charles Olson and beyond.

15. **POUND (Ezra). Analects, or the more or less sorted out and related affirmations.**
First edition. 8vo. Original stiff grey original paper wrappers with yap edges, staple binding. New York, Square \$ Series. 1951. £50

Very good, some creasing on covers where they extend beyond pages. Two leaves uncut, at p.31 and p.47. Publisher's advertisement is inserted on the leaf following p.98.

Reprinted by permission of the *Hudson Review*, this volume contains Pound's complete translation of the *Sayings of Confucius*, a revision of his partial translation of 1937.



16. [POUND (Ezra).] EDWARDS (John). **A Preliminary Checklist of the Writings of Ezra Pound.**

8vo. 21.5x14cm, viii, 73pp. Stiff green paper wrappers, black text printed on front cover. New Haven, Kirgo-Books. 1953. £15

Very good, some chipping to spine, small black ink blot near lower right corner of front cover, some very small dots of black ink across top edge of pages. Pages inside browned but unblemished.

An early and preliminary attempt at a complete bibliography of Pound's publications, describing those published individually as well as the many articles that Pound contributed to periodicals over the decades. With a brief introduction by academic and former counterintelligence officer Norman Holmes Pearson, this book was of vital use to mid-century academics with an interest in modernist poetry.

17. POUND (Ezra). **Secondo Biglietto da Visita.**

First edition, one of 350 copies, no. 291. 3 b&w illustrations. 10.3x8.2cm, 91, [4]pp. Stiff blank paper wrappers, original white dust-jacket with text printed in black, red, and white, and paint-spatter illustration in grey-green and purple across both covers. Rome, Atlante. 1953. £150

Very good, bumping to corners of covers light knocking to upper and lower edges, very minor foxing to ffep and rfep.

A selection of passages from Pound translated into Italian by John Drummond. Much of the book is drawn from Pound's *Guide to Kulchur*, alongside a translation of 'Mediaevalism' and 'As Sextant'.



18. POUND (Ezra). **Lavoro ed Usura, Tre Saggi.**

First edition, one of 1000 copies, no. 358. 8vo. 18.x12.5cm, 99, [5]pps. Original grey paper wrappers folded over stiff cream blanks, text printed in black on front cover and on spine. Milan, All'insegna del pesce d'oro. 1954. £80

Very good, some light wear and knocking to corners of front and rear covers, spine beginning to separate from text block at ffep, pages otherwise slightly browned but unblemished.

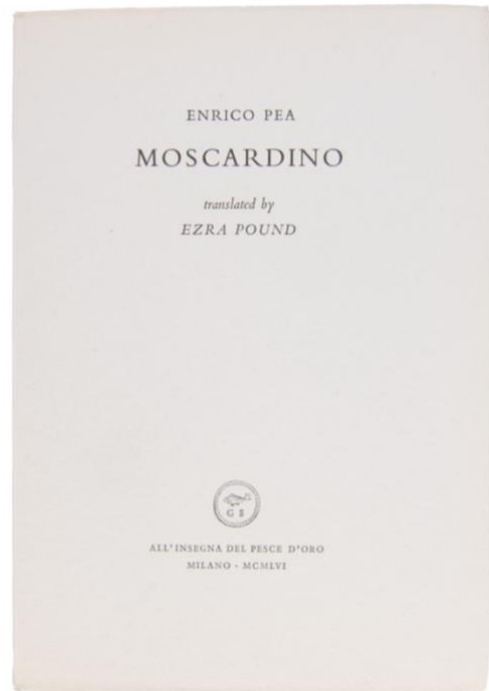
A compilation in the original Italian of three of Pound's essays on economics: *Gold and Labour*, *America, Roosevelt and the Causes of the Present War*, and *An Introduction to the Economic Nature of the United States*. Pound's note facing the title page is illustrative of the essays' joint obsession: 'Usury, a charge for the use of purchasing power, levied without regard to production, often without regard even to the possibilities of production'.

19. **[POUND (Ezra).] De Moribus
Brachmanorum.**

First edition, one of 500 copies, no.226. 8vo. 18x13cm, [4], 32, [5]pp. Original grey-green textured paper wrappers folded over stiff cream blanks, text printed in black on front cover and on spine. Milan, Apo Editions. 1956. **£125**

Fine.

An early Christian treatise in Latin edited anonymously by Pound. Historically attributed erroneously to St Ambrose, the text is in fact a free translation of the 'De gentibus Indiae et Bragmanibus', written by the bishop Palladius. First in a planned series of texts edited '[A Po]und,' hence the imprint title of 'Apo Editions'.



20. **[POUND (Ezra).] PEA (Enrico).
Moscardino.**

First edition, one of 1000 copies. 8vo. 18x12.5cm, 81, [3]pp. Original grey paper wrappers with integral flaps folded over stiff cream blanks, text printed in black on front cover and on spine. Milan, All'insegna del pesce d'oro. 1956. **£75**

Near fine, covers slightly knocked at corners and head of spine, but otherwise well-protected by clear plastic wrapping. Pages unblemished, if slightly browned.

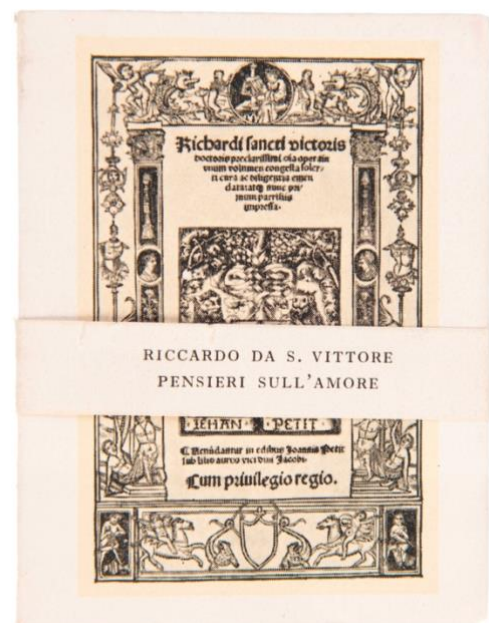
Pound's translation into English of *Moscardino*, a passionate recollection of Italian childhood from 1922 written by the poet and playwright Enrico Pea, and the first instalment in an eventual quartet of novels. A brief introductory note by Pea precedes the text, which is also concluded by a list of 'Books by Enrico Pea'.

21. **[POUND (Ezra).] RICHARD OF SAINT
VICTOR. Riccardo a S. Vittore, Pensieri
Sull'Amore.**

First edition, one of 500 copies, no. 474. Miniature, 7.1x 5.4cm, 40, [3]pp. White paper wrappers with original white belly-band, printed with brown and black facsimile illustration on front cover and black text on spine, folded over stiff white blanks. Milan, All'insegna del pesce d'oro. 1956. **£25**

Very good, slight knocking to corners of front cover and two very small tears to belly band.

A selection, in miniature, by Pound of 21 brief Latin excerpts from the medieval Scottish theologian Richard of Saint Victor, printed one to a page.

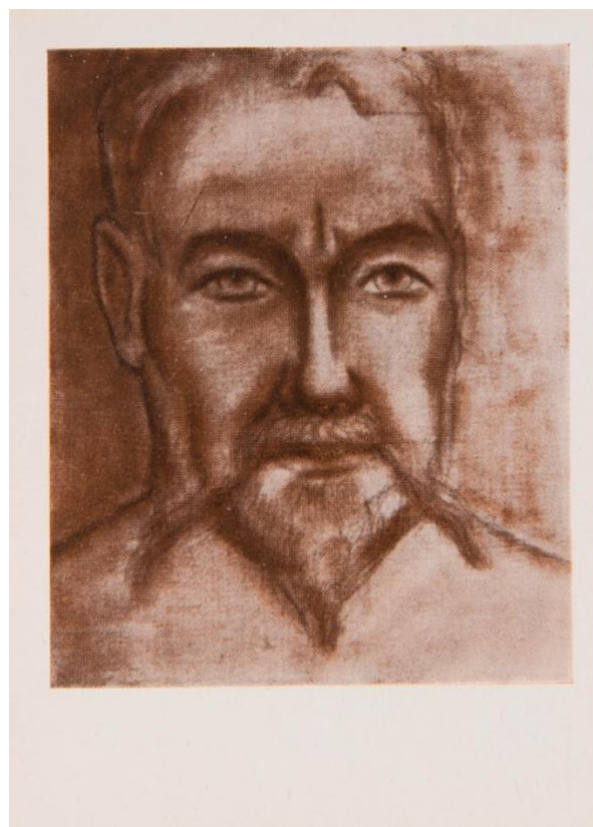


22. [POUND (Ezra).] MARTINELLI (Sheri). **La Martinelli**

First edition, one of 500 copies, no. 323. 11 colour plates, including one facing title page. 48mo. 10x7.4cm, 11, [24]pp. Stiff white paper wrappers with text printed in black on front cover and spine, original white dust-jacket with coloured reproduction of one of the plates and text printed in black on front cover and spine. Milan, Vanni Scheiwiller. 1956. **£120**

Near fine, minor knocking to lower corners of front and rear covers, otherwise in immaculate condition.

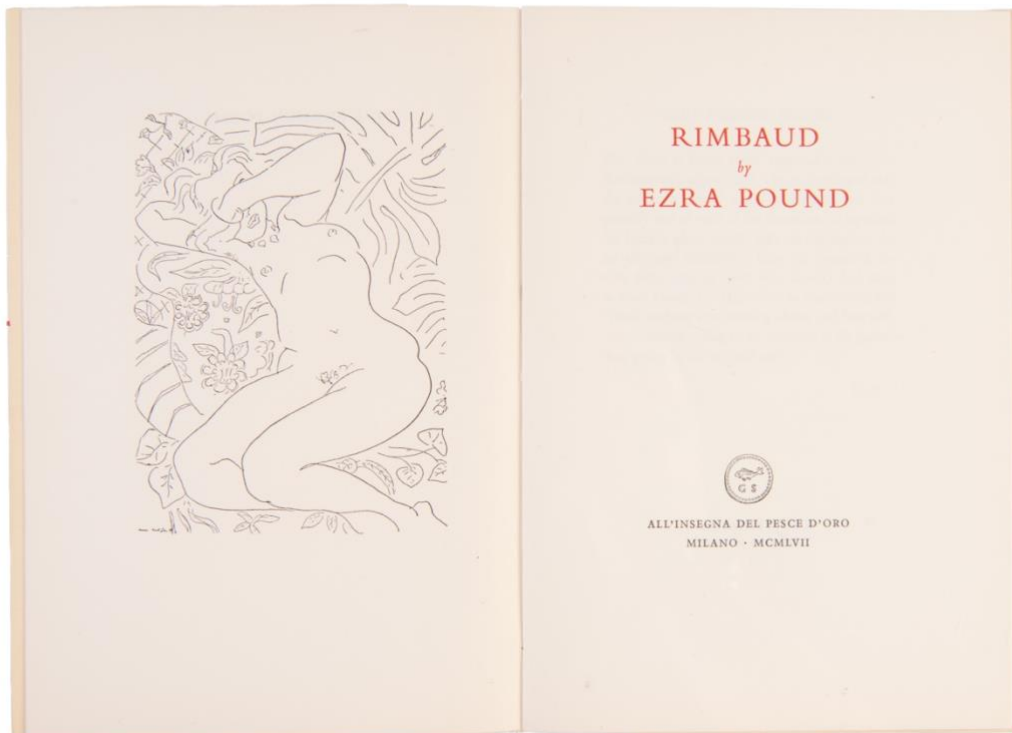
Rare in commerce. A very small collection of colour reproductions of the work of American artist, poet, and muse, Sheri Martinelli, with an introduction by Ezra Pound. A frequent appearance in the diaries of Anaïs Nin, model for a central character in William Gaddis' *The Recognitions* and close friend to Allen Ginsberg, Martinelli was also a confidant and muse to Pound in his later life. Her work is deemed by Pound in this introduction as 'the first to show a capacity to manifest in paint, or in la ceramica what is out to be prized in my writing'; one of the plates is a portrait of Pound.



Attractively illustrated, rare copy of Pound's Rimbaud translations

23. POUND (Ezra). **Rimbaud.**

First edition, one of 500 copies, no. 446. Title page headings printed in red. 4 black-line illustrations inside by Matisse, Modigliani and Picasso. 12mo. 18x12.5cm, 17, [4]pp. Cream paper wrappers with French flaps folded over white blanks, sewn binding, front cover printed with black text and red lines alongside 2 illustrations: one by Marcoussis of Rimbaud, the other by Brzeska of Pound. Verona, Stamperia Voldonega. 1957. **£200**



Fine.

Scarce in commerce. Bilingual edition of five of Rimbaud's poems, with Pound's translations printed facing the French originals alongside highly evocative drawings by some of the early twentieth century's most important artists. Reflecting in an opening note on his 'Study of French poets' from 40 years previous, Pound writes with typical acrimony that, since 'no adequate translations have yet appeared,' he 'now takes pity on those who haven't had time to learn French but might like to know what the French authors were writing about, and herewith starts to provide a guide to the meaning of the poems then given in the original only'.

Pound's written tribute to his late friend and lifelong inspiration, Gaudier Brzeska

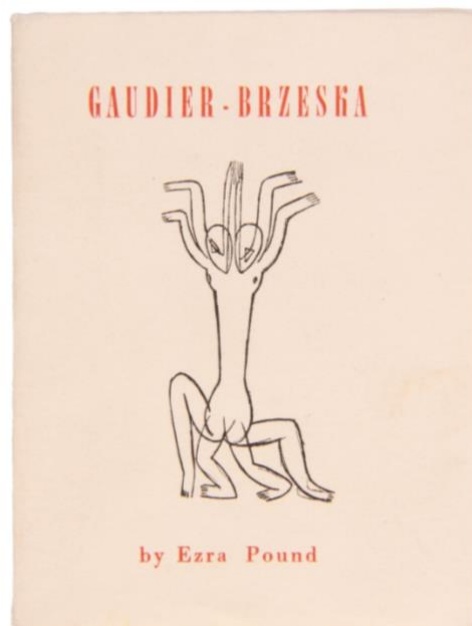
24. **POUND** (Ezra). **Gaudier Brzeska.**

First edition, one of 500 copies in English, no. 36. 29 b&w illustrations of Brzeska's sculptures, paintings, and drawings, as well as several photographic portraits of the artist and his practice. 48mo. 10x7.4cm, 27, [3], 28, [11]pp. Stiff plain white paper wrappers covered by original cream dust-jacket, printed in red text on front cover and black on spine, with a Brzeska drawing reproduced on the front cover. Milan, All'insegna del pesce d'oro. 1957.

£85

Near fine, very minor mark on rear cover, minor knock to head of spine, text block slightly leaning.

'His death ... is, to my mind, the gravest individual loss which the arts have sustained during the war;' so says Ezra Pound of his former friend, fellow Vorticist, and fallen soldier Gaudier Brzeska. This pocket-sized book was printed in Italy and, alongside reproductions of work from the artist's brief life, reprints two essays by Pound on Brzeska: one from the 1918 memorial exhibition for the artist, the other from the first issue of the short-lived yet astonishingly influential literary magazine *Blast*. Such was Brzeska's importance to Pound's conception of Vorticism that the tragedy of his death in 1915, aged just 24, knelled something of an end to the movement just as it was beginning.

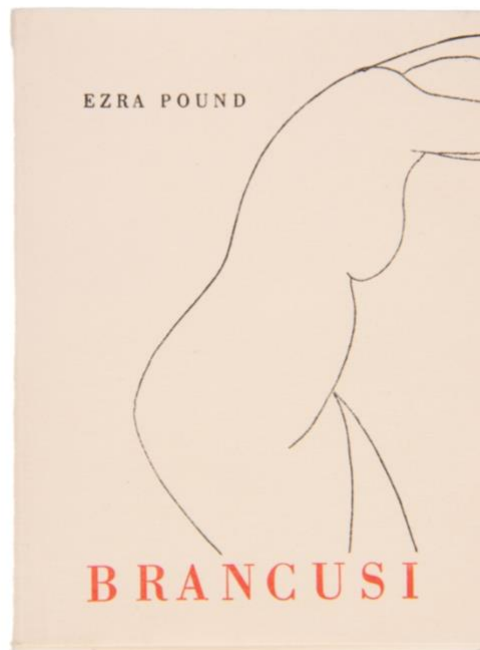


25. **POUND (Ezra). Brancusi.**

First edition, one of 1,000 copies, no. 487. 29 b&w illustrations of Brancusi's sculptures and drawings, as well as several photographic portraits of the artist and his work. 48mo. 10x7.4cm, 15, [7], 28, [14]pp. Stiff plain white paper wrappers covered by original cream dust-jacket, printed in red and black text on front cover and black on spine, with a Brancusi drawing reproduced on the front cover. Milan, All'insegna del pesce d'oro. 1957. **£115**

Fine.

A translation into Italian by Mary de Rachewiltz of Pound's 1921 essay on Constantin Brancusi, originally published in the *Little Review*. Included in this very small volume are a series of photographs of the artist and his work.



26. **POUND (Ezra). A Lume Spento.**

First edition, one of 2,000 copies, no. 772. 30 b&w illustrations, photo portraits and manuscript facsimiles. 48mo. 10x7.4cm, 63, [2]pp. Stiff grey paper wrappers printed in black on front cover and spine, original grey-green dust-jacket printed in black on both covers and spine. Milan, All'insegna del pesce d'oro. 1958. **£100**

Very good, lower edge of dust-jacket front cover knocked, tail of spine lightly chipped, text-block slightly leaning.

A very small edition of Pound's first collection of poetry, published on the occasion of its 50th anniversary. Despite its diminutive scale, it contains facsimiles of the original book and its manuscripts, photos of Pound and Venice, translations of the poems into Italian, and two poems from 1907: 'Statement of Being' and 'For Italic Brass', printed here for the first time.