

A vintage, sepia-toned photograph of the Shakespeare and Company bookstore in Paris. The building is a two-story structure with a prominent sign above the entrance that reads "Shakespeare and Company" and the number "18" to the right. The entrance is a large, arched doorway. To the left of the doorway, a sign on the wall reads "Lending Library". To the right, a sign reads "Book-Sellers". A woman in a long, dark coat and hat stands in the doorway, holding a book. The interior of the shop is visible through the glass panes of the doorway, showing shelves filled with books. The overall atmosphere is historical and literary.

18 Shakespeare and Company

INEXHAUSTIBLE LIFE

A MODERNIST CENTENARY

PETER HARRINGTON
LONDON



James Joyce's *Ulysses* was published at Sylvia Beach's Paris bookshop Shakespeare and Company on 2 February 1922. One hundred years later, the book is still fascinating and maddening readers around the world, and the first edition occupies a central place in any modernist collector's ideal bookshelf.

Edmund Wilson, in his 1931 appraisal of the modernist movement *Axel's Castle*, already understood that with *Ulysses* Joyce had created something for all time: "The world of *Ulysses* is animated by a complex inexhaustible life: we revisit it as we do a city . . . And when we reread it, we start in at any point, as if it were indeed something solid like a city which actually existed in space and which could be entered in any direction". Though it may exhaust some readers, the text itself remains inexhaustible. We keep returning to *Ulysses* because, like all great works of literature, it abides as a source of ever renewable energy.

Not one but three first editions of *Ulysses* feature here (items 45–47), one of each issue, including the coveted one-of-100 signed by Joyce, all three in the original blue wrappers. We have Joyce's earliest obtainable publication, "The Day of the Rabblement" (41), a mischievous article printed while still a student in Dublin, alongside inscribed copies of *Dubliners* (43, one of the very first he handled) and *A Portrait of the Artist as a Young Man* (44, inscribed to a reviewer of *Ulysses*). Two significant translations of *Ulysses* also appear: the French in a copy inscribed by Joyce to his favourite tenor (48), and the Japanese (49), inscribed by the translator Ito Sei who has added the censored Molly Bloom soliloquy back into this copy.

This 100 item catalogue takes the centenary as an opportunity also to celebrate the remarkable number of other modernist masterpieces that were published or written in 1922. T. S. Eliot's *The Waste Land* first appeared in October 1922 in the debut issue of *The Criterion*: we have the publisher's own copy, included among a rare complete run of the

magazine (23). The first edition as a standalone book, published in New York later that same year, is another keystone for literature collectors, and we are pleased to have one surviving in fine condition in jacket and glassine (24).

Other highlights from this literary *annus mirabilis* include: Virginia Woolf's *Jacob's Room* (one of forty special advance copies signed for subscribers, 95); Edna St Vincent Millay's *Ballad of the Harp Weaver*, which won the 1922 Pulitzer Prize (one of only five copies printed on japon, and signed, 73); Edith Sitwell's *Façade*, which she recited to a shocked audience through a megaphone (Sitwell's own copy, 88); and Rainer Maria Rilke's *Duino Elegies* (86), which the poet completed in a "savage creative storm" in the same month that *Ulysses* was hitting the shelves in Paris.

The creative explosion between the wars certainly had Paris as its hotspot, featuring extraordinary characters like the "amazon" salonnière Natalie Clifford Barney (1) or the wild Harry and Caresse Crosby of the Black Sun Press (18–20, 53). Further bold expatriate publishers were Robert McAlmon of Contact Editions (2, 12, 34, 64, 65), and of course Sylvia Beach (2, 51).

Beyond Paris, modernist experiments and breakthroughs were occurring worldwide, bringing into the story writers as disparate as Bulgakov (9) in Russia, Cavafy (14) in Alexandria, and even Borges (5) and García Lorca (63) in Buenos Aires.

February is here – Eliot's April is not far off. I hope this collection inspires, "mixing memory and desire, stirring dull roots with spring rain".

Sammy Jay

sammy@peterharrington.co.uk

Front cover image: Sylvia Beach in the doorway of her bookshop in 1921

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Rear cover image of Sammy Jay, Literature Specialist:
Diandra Galia

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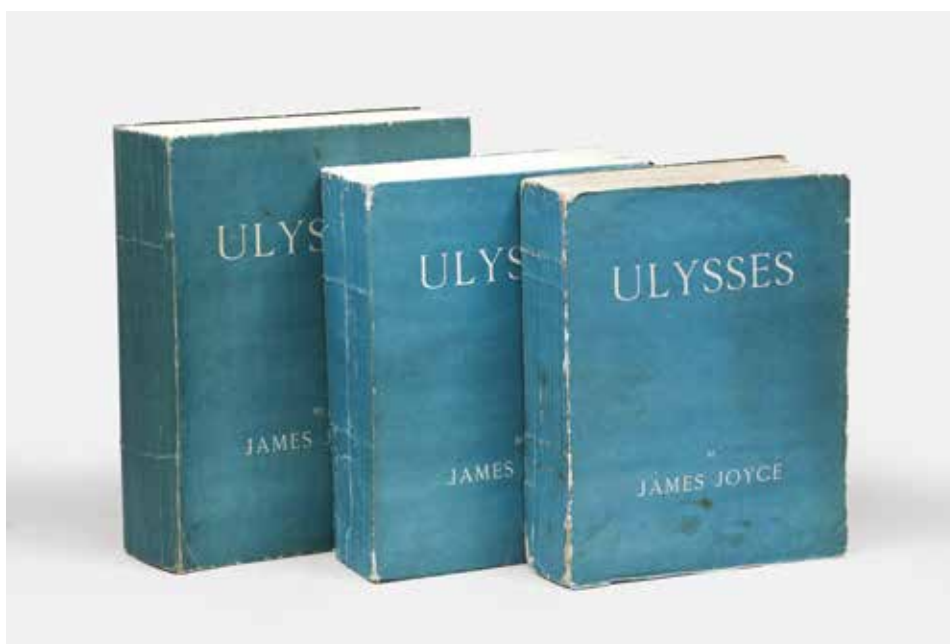
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PETER HARRINGTON
L O N D O N

CATALOGUE 181

INEXHAUSTIBLE LIFE
A MODERNIST CENTENARY



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1

BARNEY, Natalie Clifford. *Pensées d'une Amazone*. Paris: Émile-Paul Frères, 1920

First edition, first printing, presentation copy inscribed by the author on the half title: "au petit groupe des artistes charmants de Vence, leur amie et leur alliée, Natalie C. Barney, Vence 18 avril 1920". The Paris-based American expatriate writer Natalie Clifford Barney (1876–1972) was known as the "Amazon" of Paris and was one of the most influential lesbian and feminist writers of the period.

Her life inspired Radclyffe Hall's *The Well of Loneliness*, and her Paris salon at 20 rue Jacob was for 60 years the crucible of Left Bank culture. Guests included Colette, Pierre Louÿs, Mata Hari, Auguste Rodin, Ezra Pound, Jean Cocteau, T. S. Eliot, F. Scott Fitzgerald, Rainer Maria Rilke, Rabindranath Tagore, Nancy Cunard, Peggy Guggenheim, Caresse and Harry Crosby, Sylvia Beach, and Isadora Duncan. Barney promoted women's writing and formed an Académie des femmes in response to the all-male Académie française, while also supporting and inspiring male writers from Remy de Gourmont to Truman Capote.

Octavo. Original cream wrappers, titles printed in black and red, untrimmed. Minor chips to wrappers at ends, small superficial split to wrapper affecting spine titles, some general light marking and rubbing, sound, somewhat toned but clean within, very good.

£1,500

[154043]



2

2

BEACH, Sylvia – McALMON, Robert (ed.) *Contact Collection of Contemporary Writers*. Paris: Contact Editions, 1925

PRESENTATION COPY FROM SYLVIA BEACH, WHICH MAY HAVE FORMED PART OF HER LIBRARY

First edition, sole printing, one of 300 copies. This is a superb association copy, with a loosely inserted card from Sylvia Beach inscribed "For Bill, with love and best wishes for a Merry Christmas. A souvenir of our exhibition of Les Années Vingt, Sylvia". The recipient was Morrill "Bill" Cody, an American diplomat in Paris who helped facilitate the exhibition at the US Embassy.

Robert McAlmon's magnificent collection of work by his peers contains important contributions by Djuna Barnes, Bryher, Norman Douglas, Ford Madox Ford, Ernest Hemingway, H.D., James Joyce, Mina Loy, Ezra Pound, Edith Sitwell, Gertrude Stein, William Carlos Williams, and others. The collection has a printed dedication to Harriet Weaver. Joyce's



2



3

contribution, entitled "Work in Progress", is the introductory passage of H. C. Earwicker later published in *Finnegans Wake*. Hemingway's story, entitled "Soldier's Home", was his first published contribution to a book or pamphlet.

The exhibition *Les Années Vingt: Les Écrivains Américains à Paris et Leurs Amis, 1920–1930* ("The Twenties: American Writers and Their Friends in Paris") was mounted in Paris in 1959. It was a public exhibition of items from Shakespeare and Company's archives and ran for ten weeks at the United States Embassy. The inscription strongly suggests that this book was part of Sylvia Beach's own collection, exhibited on this occasion, and then presented to Cody as thanks for his involvement.

(For Robert McAlmon, see items 64 and 65; for Sylvia Beach, item 51.)

Octavo. Original grey wrappers, printed in black, all edges untrimmed, many unopened. Housed in an elaborate burgundy morocco and marbled paper chemise and slipcase. Some browning to wrappers, short tears to joints, some nicks to edges; a very good copy with clean contents. Chemise and slipcase worn at extremities with some splitting. ♣ Grissom, *Hemingway B1*; Slocum, *Joyce B7*.

£3,750

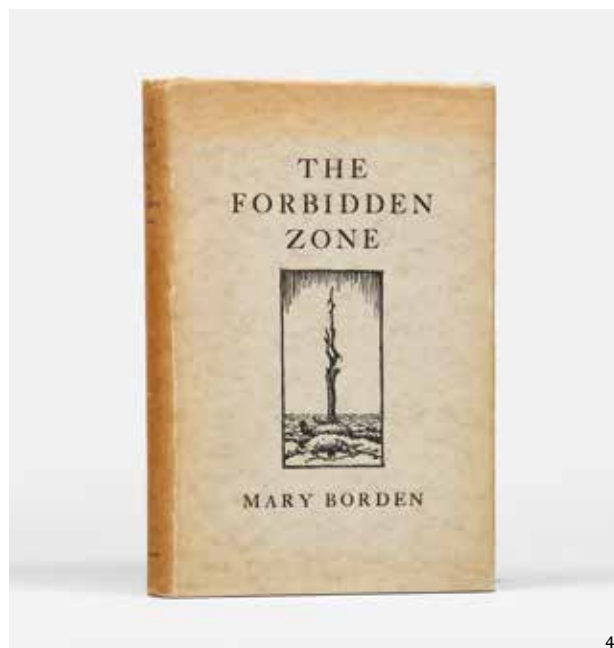
[153851]

3

BECKETT, Samuel, & others. *The European Caravan. An Anthology of the New Spirit in European Literature.* New York: Brewer, Warren & Putnam, 1931

BECKETT'S FIRST APPEARANCE IN AN AMERICAN PUBLICATION, IN THE STRIKING DUST JACKET

First edition, first printing. Containing four poems by Beckett, this was the sole volume published of an extensively planned project designed to bring a cross-section of cutting-edge world literature to the American public. The venture was never fully realised, though perhaps its lasting legacy will prove to have been as Beckett's first appearance in a US publication.



4

Octavo. Original black cloth, spine lettered in green, top edge green. With dust jacket. Front hinge starting, tips rubbed. An excellent copy in the price-clipped jacket with toned spine, some nicks and chips to extremities. ♣ Federman & Fletcher ga; b; c; d.

£1,250

[96870]

4

BORDEN, Mary. *The Forbidden Zone.* London: William Heinemann, Ltd, 1929

ONE OF THE GREATEST OF ALL WARTIME BOOKS BY A WOMAN

First edition, first impression, an exceptional copy in the jacket, rare thus. In 1915 Chicago-born Mary Borden (1886–1968) "went to Dunkirk to work in a typhoid hospital; she remained in France, running (at her own expense) a mobile hospital at the front. In recognition of her services she received the Croix de Guerre and was made a member of the Légion d'honneur . . . [her] most enduring book is *The Forbidden Zone* (1929), sketches and poems written with a bleak realism that make this one of the greatest of all wartime books by a woman" (ODNB).

This "collection of fragments", as Borden calls it in her Preface, is dedicated to "the Poilus who passed through our hands during the war" and is divided into three parts: "The North", "The Somme: Hospital Sketches", and "Poems", four of which are included in *Poetry of the First World War: An Anthology* (Kendall, pp. 75–84).

Octavo. Original black cloth, gilt-lettered spine, shattered tree motif (reproduced from frontispiece) on front cover, grey patterned endpapers. With dust jacket. Half-tone frontispiece of "The zone at Thiepval, near the Somme, in 1916. From the drypoint by Percy Smith"; title page printed in blue and black. A fine copy in an exceptional jacket, marred only by some toning around spine and along top edge. ♣ Not in Falls or Lengel. Tim Kendall, ed., *Poetry of the First World War: An Anthology*, 2013.

£1,500

[153778]



5

5

BORGES, Jorge Luis – GÜIRALDES, Ricardo. *Don Segundo Sombra*. Buenos Aires: Editorial Proa, 1926

FROM THE LIBRARY OF JORGE LUIS BORGES

First edition, first printing, a major association copy, being the copy of Jorge Luis Borges read, with his ownership signature dated Buenos Aires 1936 on the title page.

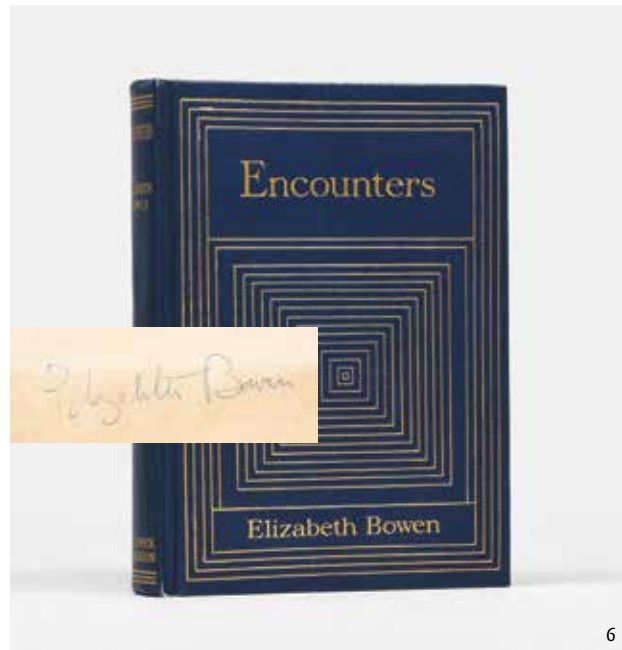
Güiraldes and Borges each influenced the literary career of the other. They met around 1924–5, and Borges helped Güiraldes launch the magazine *Proa*. It was Güiraldes who gave Borges his copy of Joyce's *Ulysses*, and he would often visit Borges with his guitar.

“Later Borges confessed that he could never finish Güiraldes’s novel *Don Segundo Sombra*; this gives us an insight into how Borges read, for he rarely finished any novels” (Wilson, p. 72). Nevertheless, Borges contributed an article on it to the magazine *Sur* in 1952, in which he compared the work to Mark Twain’s *Huckleberry Finn*.

Don Segundo Sombra, the best-known work of Güiraldes, had a significant role in the development of “gauchesque” literature. A heavily romanticised “gaucho” was a recurrent figure in South American literature from the 1870s onwards. Güiraldes redefined the character, no longer so heroic, but still presenting an elegiac view of a way of life that has passed. The novel was published to acclaim, and Güiraldes died a few months later, after a literary career generally marked without popular success.

The copy was later passed to his brother-in-law, the Spanish poet and Ultraist Guillermo de Torre (1900–1971), with his illustrated ex-libris stamp to the first blank. This is one of several books with Borges’s ownership signature or annotations that appeared in the Buenos Aires sale of Guillermo de Torre’s library in 1980.

Small quarto. Original brown printed wrappers. With glassine jacket. Housed in a black cloth flat-back box by the Chelsea Bindery. Light



6

chipping at extremities, short split at head of front joint. A very good copy. ¶ Jorge Luis Borges, “Don Segundo Sombra”, *Sur*, nos. 217–8, 1952; Jason Wilson, *Jorge Luis Borges*, 2006.

£3,500

[130488]

6

BOWEN, Elizabeth. *Encounters*. London: Sidgwick & Jackson, Ltd, 1923

FROM THE LIBRARY OF HUGH WALPOLE, HER FRIEND, ADMIRER, AND FELLOW NOVELIST

First edition, first impression, of the author’s first book, a collection of short stories, signed by the author on the front free endpaper. This is a wonderful association copy, with the Brackenburn bookplate of Hugh Walpole to the front pastedown.

Walpole was a great admirer of Bowen’s writing and included three of her stories in his anthology *A Century of Creepy Stories* (1934), and, writing in his own copy of *The Death of the Heart*, he declared it “the most beautiful novel of 1938”. It was in 1938 that he developed a stronger friendship with Bowen and, writing to a friend, “thanked God that she and Virginia Woolf no longer frightened the life out of him, as they used to do” (Walshe).

Octavo. Original blue cloth, titles and geometric square design to spine and front board in gilt, fore edge untrimmed. Binding square and tight, minor rubbing to spine ends and tips, offsetting to endpapers and a little light foxing to outer leaves, short closed tear to fore edge of pp. 177–8; a near-fine copy. ¶ Luke Thurston, *Literary Ghosts from the Victorians to Modernism: The Haunting Interval*, 2012; Eibhear Walshe, ed., *Elizabeth Bowen: Visions and Revisions, Irish Writers in their Time*, 2008.

£1,750

[151587]

7

BRETON, André. *Manifeste du surréalisme. Poisson Soluble*. Paris: Éditions du Sagittaire, 1924



7

INSCRIBED TO A PIONEER OF PROLETARIAN LITERATURE

First edition, service de presse copy, inscribed by the author on the front free endpaper: "A Henri Poulaille André Breton". Poulaille and Breton were significant literary figures of the anti-Stalinist left, and both wrote for the short-lived magazine *Clé*, the publication of the International Federation for Independent Revolutionary Art (FIARI), begun by Breton in 1938.

FIARI was proposed and primarily organised by Breton, after his return to France from Mexico, where he had spent four months with Trotsky. The subsequent journal was intended as a monthly periodical, but only published two issues: January and February of 1939. It was significant as a demonstration of the intended unity between Marxists and anarchists, and the National Committee included a broad range of anti-Stalinist leftists: Poulaille (1896–1980), the autodidact son of an anarchist carpenter, was among them. Unfortunately "1939 was not an auspicious time to begin such a journal, and the proletarian-populist writers such as Martinet and Poulaille were uncomfortable with the many surrealists in the new movement" (Collins, p. 206).

Breton's *Manifeste du surréalisme* is one of the first manifestos of the surrealist movement, published just weeks after the manifesto of opposing surrealist Yvan Goll. Both Goll and Breton published their manifestos in October 1924 and clashed repeatedly over the definition of the term "surrealism", at one point literally fighting at the Comédie des Champs-Élysées. Posterity has awarded victory to Breton, who defined surrealism as "pure psychic automatism" and claimed the term for "his own, highly programmatic, ideological aims" (Robertson).

Octavo. Original orange wrappers, titles to spine and front black, publisher's imprint to front. With glassine jacket. A bright, firm copy, spine a little rolled and sunned, dampstain and tiny chip to foot, lightly creased with minor abrasion to rear, a few spots of foxing, light offsetting to endpapers, else fresh and internally clean. A very good



8

copy indeed. ♣ Cath Collins, *Post-Transitional Justice: Human Rights Trials in Chile and El Salvador*, 2010; Eric Robertson & Robert Vilian, eds., *Yvan Goll – Claire Goll: Texts and Contexts*, 1994.

£2,250

[153113]

8

BRYHER, Winifred. *Film Problems of Soviet Russia*. Territet: Pool, 1929

THE FIRST ENGLISH-LANGUAGE BOOK ON SOVIET CINEMA

First edition, first printing, scarce in such a bright jacket, of this early study of Soviet film-making by a "central figure in modernist and avant-garde cultural experimentation in the early twentieth century" (Winning).

Bryher's *Film Problems of Soviet Russia* approached Soviet films from purely an aesthetic perspective, avoiding knotty political questions that might hamper artistic appreciation. "This aestheticist attitude was continuous with the exhibition practices of the so-called little cinemas, the art houses of the time, and cinema clubs, which screened Soviet work back-to-back with *The Cabinet of Dr. Caligari*, *Un Chien Andalou*, or *Rain*, grouping these titles together on the basis of form and ignoring their widely divergent cultural politics" (Suárez, p. 90).

The rear panel advertises *Close Up*, the film periodical also published by Pool and edited by Kenneth Macpherson with financial backing from Bryher.

Octavo. Original red cloth, title to spine and front board in gilt. With illustrated dust jacket. Half-tone frontispiece, 43 half-tone plates. Cloth bright, spine ends lightly bumped, couple of spots to fore edge, internally sharp. A fine copy in very good dust jacket with small inkspot, light soiling to back panel, two minor closed tears and couple of chips. ♣ Juan Antonio Suárez, *Pop Modernism: Noise and the Reinvention of the Everyday*, 2007; Joanne Winning, *Bryher: Two Novels*, 2000.

£1,500

[153544]



9

9

BULGAKOV, Mikhail. *Dyavoliada*, rasskazy ("Diaboliad; short stories"). Moscow: Nedra, 1925

THE AUTHOR'S FIRST BOOK – BANNED IN 1929

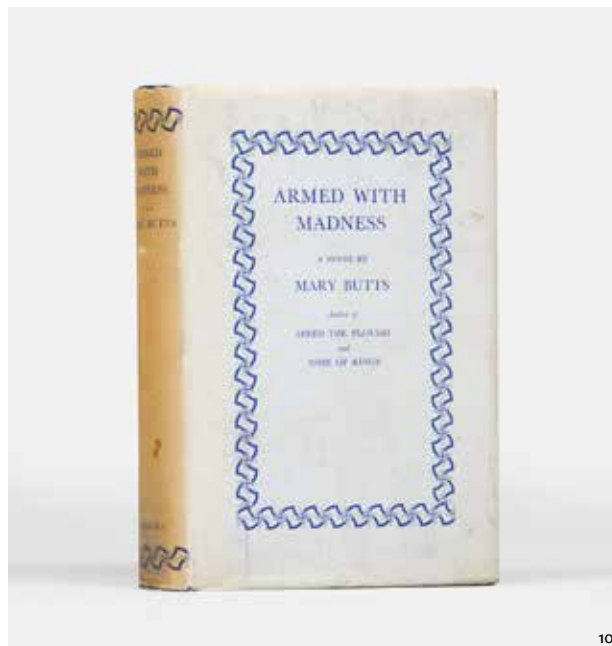
Rare first edition, first impression, of Bulgakov's first book and the only one printed in the Soviet Union in his lifetime. *Diaboliad* contains five irreverent, satirical, and imaginative stories: the title story, the novella "The Fatal Eggs", "No. 13, the Elpit-Workers Commune", "A Chinese Tale", and "The Adventures of Chichikov". In the latter story, Gogol's antihero from *Dead Souls* is transplanted to Soviet Russia, where he finds life equally bemusing.

Yevgeny Zamyatin, author of the dystopian novel *We* (1921), who later befriended Bulgakov, hailed the author's "true instinct in choosing a compositional setting: fiction, rooted in life, fast as in a movie . . . from the author, apparently, you can expect good work". But the general critical reception was hostile and it is said that some of the 5,000 copies printed were confiscated. In 1929 Glavpolitprosvet, the main censorship organ of Soviet Russia, placed the book on its list of banned titles, and no further books by Bulgakov were printed in the Soviet Union during his lifetime.

Octavo. Original wrappers printed in black and red. Housed in a black cloth flat-back box lettered in red by the Chelsea Bindery. Rebacked with part of the lettering on title of front wrapper supplied in facsimile, restoration to extremities of wrappers, occasional restoration to page edges, ownership inscription to wrapper and title page and a few ink annotations to the text, some marks within, restoration notwithstanding still a nice copy of a rare and fragile book in its original wrappers. ♪ Blum, *Zapreshchennye knigi russkikh literatorov* ("Banned books by Russian authors") 1917–1991, #95; *Sobranie Sochineniy, Mikhail Bulgakov*, vol. 2, 1989.

£4,500

[131768]



10

10

BUTTS, Mary. *Armed with Madness*. London: Wishart & Company, 1928

"ELIOT AND I ARE WORKING ON A PARALLEL"

First edition, first impression, trade issue, of the author's second novel, "a modernist treatment of the grail myth" (ODNB). The first edition is scarce, particularly so with the dust jacket, this being a remarkably attractive example.

This novel, Butts's first to be published in the UK, combines Modernist concerns about the spiritual wilderness of the period with the powerful symbol of redemption and healing found in the Holy Grail. In a journal entry from 1927 Butts half-jokingly complains that *Armed with Madness* "might well have been called *The Wasteland* [sic]. Eliot always anticipates my titles . . . Eliot and I are working on a parallel, but what is interesting is that he is working on the San[c] Grail on its negative" (Kroll, p. 159). Butts, on the other hand, uses this novel to suggest "readily available cures for the condition of barrenness and sterility illustrated in Eliot's poem" (ibid.).

Butts's writing remained somewhat overlooked until the 1980s when several of her novels were republished and her work has continued to receive growing scholarly interest. She is "now recognized as one of the most important and original modernist authors of the inter-war years" (Blondel, p. 1).

A limited issue of 100 copies with four lithographed illustrations by Jean Cocteau was also produced, as well as a US edition later in 1928.

Octavo. Original blue cloth, titles to spine in gilt. With dust jacket. Spine slightly cocked, spine ends and tips rubbed, dent to centre of rear board and rear endpapers, corresponding puncture to rear panel of dust jacket, rear board and onto rear endpapers, light offsetting to endpapers; a very good copy, contents bright and clean, in the like jacket, spine browned, edges very lightly creased. ♪ Nicholas Blondel, *The Journals of Mary Butts*, 2002; Amy Clukey, "Enchanting Modernism: Mary Butts, Decadence, and the Ethics of Occultism", *Modern Fictions*



Studies, 2014; Merve Emre, "Modernism's Forgotten Mystic", *The New Yorker*, December 2021; Jennifer Kroll, "Mary Butts's 'Unrest Cure' for *The Waste Land*", *Twentieth Century Literature*, 1999.

£2,750

[154069]

11

ČAPEK, Karel. *Továrna na absolutno* ("The Absolute at Large"). Román-feuilleton. Brno: Polygraphie, 1922

**"IN A FEW DECADES' TIME WE WILL MANAGE TO
CREATE A WAR WHICH IS EVEN GREATER"**

First edition, first printing, inscribed by the author on the first blank to the young actress Těňa Čuprová (b. 1900) and dated in the year of publication. The recipient is noted in the Czech National Theatre archives as having started work there in this year, going on to become art director from 1945. It was at the Prague National Theatre that Čapek's famous play *Rossum's Universal Robots* had debuted in 1921.

Továrna na absolutno was Čapek's first novel, and noted as "one of the genuine masterpieces" of the science fiction genre (Mullen). Set in 1943, it imagines the invention of a seemingly

utopian energy reactor which annihilates matter to produce an abundance of cheap energy. As an unexpected by-product, however, vast quantities of "the absolute" are released, racking the minds of men with religious and nationalistic fervour and precipitating a global war. Writing in the shadow of the First World War, Čapek imagined the next war over the horizon: "you should not listen to those people when they proudly say what they lived through was the greatest war of all time. We all know, of course, that in a few decades' time we will manage to create a war which is even greater." The illustrations and book-design are by the author's brother Josef, who was to die in a concentration camp in 1945.

Octavo. Original wrapper, titles blue to spine, front wrapper with titles and design in blue and orange. Decorative title page printed in blue and black, 20 full page black and white illustrations. Small chip to wrappers at head of spine, and some light creasing to spine and around joint folds, neatly repaired closed tear to front joint from the head, first gathering discreetly reattached. Some leaves loose as issued. Very good condition. ♣ R. D. Mullen, ed., *Science Fiction Studies*, no. 7, vol. 2, part 3, November 1975.

£3,750

[139802]



12

12

CARNEVALI, Emanuel. *A Hurried Man.* Paris: Contact Editions, [1925]

“TOO QUICK FOR LIFE”

First and sole edition of the only published lifetime work by Italian-born poet Emanuel Carnevali (1897–1942), issued in Paris by Robert McAlmon’s Contact Editions. It is extremely uncommon on the market, an online search of institutional libraries showing Cambridge and Queen’s University Belfast only in the UK.

After moving to the United States in 1914 at the age of 16, Carnevali became friends with poets such as William Carlos Williams and Ezra Pound and his poems were published in the magazine *Poetry*, which was founded in 1912. Williams was dogged by ill health and returned to Italy in 1922, where he died 20 years later.

Octavo. Uncut in original orange wrappers with flaps, lettered in black. A fine copy, the wrappers sharp, internally crisp.

£1,000

[147824]

13

CATHER, Willa. *Death Comes for the Archbishop.* New York: Alfred A. Knopf, 1927

AN EXCEEDINGLY BRIGHT COPY OF THE SIGNED LIMITED ISSUE

First edition, first impression, number 45 of 50 copies on japon, signed by the author and issued in a deluxe full vellum binding, this example in extraordinarily bright condition with the original slipcase. This major modernist novel was included in Modern Library’s list of 100 best English-language novels of the 20th century.



13

There were three issues of the book: 50 copies on japon, 175 copies on rag paper, and 20,000 trade copies. The novel was first published serially in *Forum* between January and June 1927.

Octavo. Original cream parchment boards, lettering to spine in gilt, decorations to spine and front cover in gilt, publisher’s device to rear cover in gilt, top edge gilt, many gatherings unopened. Publisher’s green card slipcase with paper label to spine. Housed in a custom brown morocco-backed folding box. Spine very slightly bumped and toned; a near-fine copy. Slipcase a little worn and slightly soiled.

♣ Crane A16.a.i.

£10,000

[152967]

14

CAVAFY, C. P. *Poemata* (“Poems”) (1905–1915) and (1916–1918). Alexandria: *Typographica Katastemata Kasimate & Iona*, [printed c.1925–1930, assembled and issued c.1930]

WITH A SIGNIFICANT AUTHORIAL CORRECTION TO TWO LINES OF THE POEM “TO SENSUAL PLEASURE”

An excellent example of one of Cavafy’s carefully assembled poetry collections, privately printed at Cavafy’s expense and arranged by the poet himself, here unusually copious with two volumes comprising 68 poems in all (40 in the first, 28 in the second). There are 23 hand corrections to the pagination, and a meaningful textual alteration to the poem “Hedone” (“To Sensual Pleasure”), in Cavafy’s hand.

C. P. Cavafy (1863–1933) lived for the best part of his 70 years in Alexandria. The city’s cosmopolitan citizenry, his “exiled” lifestyle there, and his pride in his Phanariot descentance all undoubtedly influenced the “cultural hybridism” of Cavafy’s corpus (Charalambidou-Solomi, p. 123). During his lifetime he was largely ignored by the Athenian literary world, due to his frank treatment of homosexual themes and epigrammatic style. An essay by his great admirer E. M. Forster, “The poetry of C. P. Cavafy”,



14



14

published in the *Athenaeum* in April 1919, did much to establish his literary reputation in the English-speaking world as the author of some of the now most celebrated sensual poems in Western literature.

The imprints of the Alexandria print-shop of Kasimate & Iona found at the foot of many of the poems are here dated between 1925 and 1930, and the table of contents at the back of each volume is dated 1930, suggesting that these volumes were assembled and issued that year. Produced relatively late in Cavafy's life, this example likely represents a more mature take on the proper contents and order of his life's poetry than some earlier folders or booklets.

2 volumes, octavo (245 × 155 mm). Original wrappers, titles printed to front in black and green respectively. Loose folded sheet laid in to vol. 2 printed with dates of the poems collected. Light toning to spine and edges of wrappers, some minor creasing, but entirely sound, mild toning within and a few minor marks, an exceptional survival in excellent condition. ♣ Despina Charalambidou-Solomi, "Gender Dualism in Cavafy's Erotic Poetry", *Journal of Modern Greek Studies*, vol. 21, no. 1, 2003, p. 113–125; Edmund Keeley, *The Cavafy Rare Book Collection in Firestone Library*, vol. 67, no. 1, Autumn 2005, pp. 140–145.

£15,000

[149487]

15

CÉLINE, Louis-Ferdinand. *Voyage au bout de la nuit*. Roman. Paris: Editions Denoël et Steele, 1932

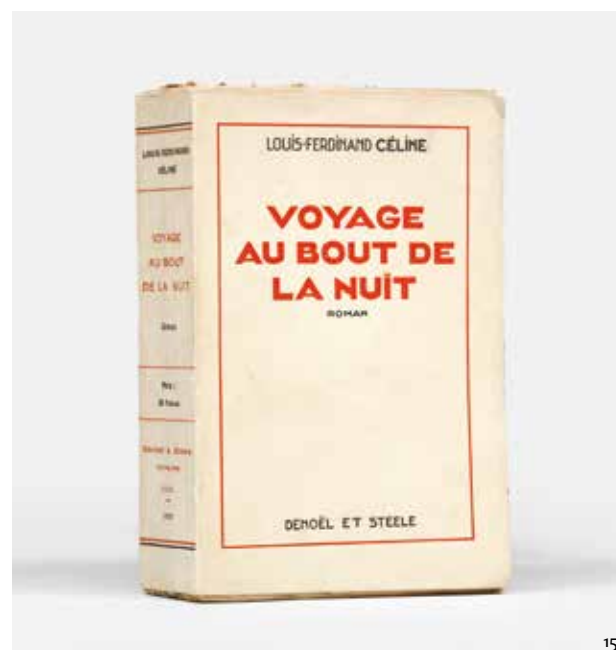
First trade edition, first impression, of the author's debut novel, which won the Prix Renaudot and influenced a generation of authors including Henry Miller, George Orwell, and Henry Green. This is an unusually nice copy in wrappers of the first printing of the trade issue, with the requisite points, not the reprinted remainder of the edition transferred to a different press. There were also 110 copies printed on special paper.

The points for the first trade printing are as follows: "Grande Imprimerie de Troyes" imprint at rear colophon, 8 pp. publisher's advertisements at the rear on grey-blue paper dated 1932, "Le Flute Corsaire" advertised on bottom right of rear wrapper as "Sous presse" and with no imprint beneath the red frame, and a lowercase "m" printed upside down on p. 150 line 10 and p. 541 line 37 (some first printing copies are noted with only one of these; this copy has the added reassurance of both).

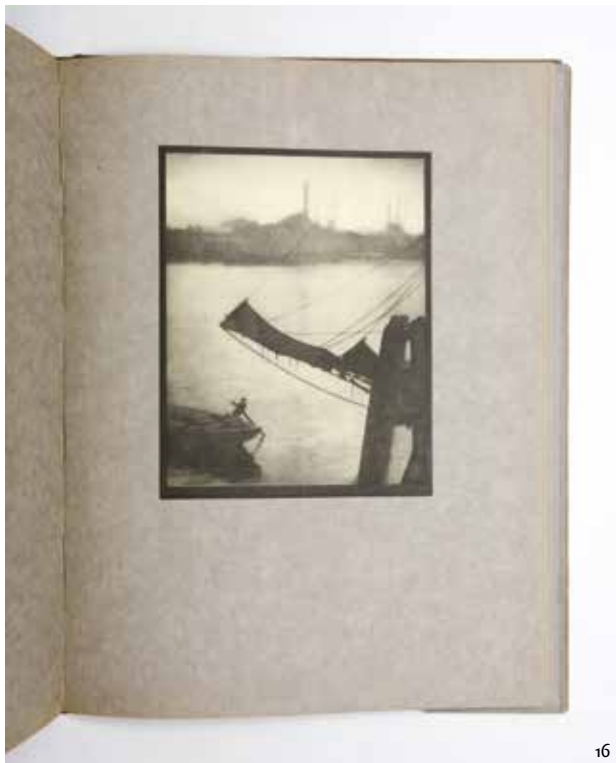
Octavo. Original white wrappers printed in red and black. Wrappers fresh with a few minor marks, general light toning within, an excellent copy. ♣ Connolly, *The Modern Movement* 74; *En français dans le texte* 366.

£3,750

[153788]



15



16

COBURN, Alvin Langdon. London. With an Introduction by Hilaire Belloc. London & New York: Duckworth & Co., Brentano's, [1909]

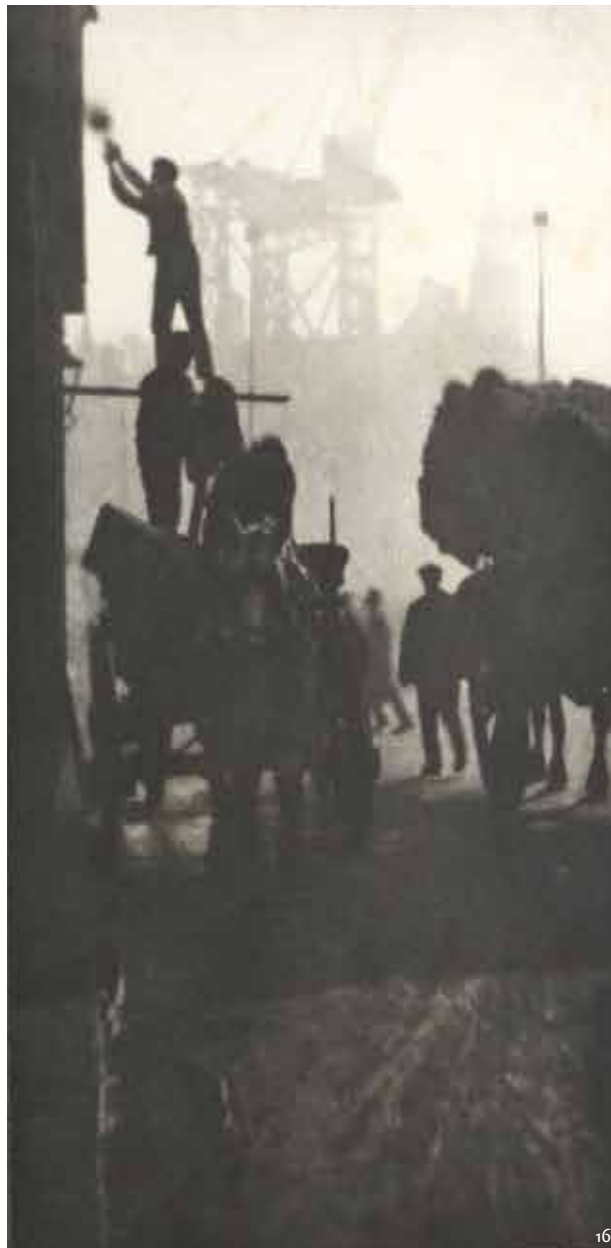
"TWENTY LUSCIOUS HAND-PULLED PHOTOGRAVURES"

First edition, first impression, of this masterpiece of early 20th-century photography.

Boston-born Coburn based himself in London from around 1906, learning how to make photogravures at the London County Council School of Photo-Engraving, and establishing a studio with two copperplate printing presses at the home he shared with "his domineering mother" in Hammersmith.

These two publications, *London* and *New York*, were intended as the start of a series, exploring "the adventures of cities" each "containing twenty luscious hand-pulled photogravures" (Parr & Badger). Though Coburn had also envisaged publications on Edinburgh, Paris, Venice, Liverpool, Birmingham, Boston, and Pittsburgh, only these two titles were published.

A member of the Photo-Secession group with Stieglitz and Steichen, Coburn began working within a symbolist-pictorialist framework, but he came to be influenced by modernism: "A friend of the Cubists, Vorticists and Imagists, Coburn had one foot in the 19th century and one foot in the 20th century. At their best his photographs straddled the divide". Coburn's credentials as a modernist are further asserted in his pioneering 1916–17 series of kaleidoscopic photographs, dubbed "Vortographs" by the poet Ezra Pound – several portraits of Pound were included in the series.



Folio. Original bottle-green sheep-backed brown-grey paper covered boards, title gilt to front cover, mottled grey endpapers. With grey paper dust jacket, front panel with the title blocked to match the binding. With 20 photogravure plates, hand-pulled by Coburn, tipped on to heavy grey mottled paper. Spine sunned to brown, skilful restoration to joints and head and tail, prelims lightly foxed; jacket with tan-burn to spine, slightly rubbed and spotted, small chip at tail edge of the front panel, splits to joints now lined with Japanese tissue, some similar reinforcement along edges. A carefully restored copy of this austere handsome but rather fragile book. ♣ Parr & Badger, I, p. 74; Roth, 101, p. 38.

£20,000

[132333]



17



17



16



17

17

COBURN, Alvin Langdon. New York. With a foreword by H. G. Wells. London & New York: Duckworth & Co., Brentano's, [1910]

ONE OF THE CORNERSTONE PHOTOBOOKS OF THE 20TH CENTURY

First edition, first impression, with the rare dust jacket: a remarkable survival, we have traced just two copies at auction since 1975.

Of the two sister publications, "it is the *New York* volume that might be considered the more proto-modernist in spirit, not only because New York itself was the most palpably modern city, epitomized by that great leitmotif of early modernist photography, the skyscraper, but also because the form of the city, as created by these large, monolithic buildings, pushed Coburn towards a more radical way of seeing" (Parr & Badger).

Folio. Original calf-backed grey boards, titles to front board gilt. With dust jacket. Housed in a custom black cloth box by the Chelsea Bindery. With 20 photogravure plates hand-pulled by Coburn mounted on heavy grey stock marbled paper. Jacket and binding professionally restored, jacket spine toned and with a few old wax stains to front panel, touch of foxing internally. A very good copy. ¶ Parr & Badger I, p. 74.

£22,500

[114434]



18

18

CROSBY, Caresse. *Crosses of Gold. A Book of Verse.* Paris: Léon Pichon [Black Sun Press], 1925

CARESSE AND HARRY'S OWN COPY

First edition, out of series from a limited issue of 100, the Crosby's own copy with Caresse and Harry's gilt-tooled bookplate incorporating their "Crosby Cross" (with their names crossed over one another at the "R"). *Crosses of Gold* was one of the first two books published by the Crosbys, and the first to incorporate the Crosby cross, in Caresse's printed dedication to herself and her beloved Harry.

Harry and Caresse Crosby were a wild and wealthy couple of expatriate Americans in Paris between the wars, who embedded themselves in the avant-garde cultural scene. They befriended the likes of Dalí and Hemingway, and founded the Black Sun Press which published Joyce, Eliot, Pound, and Hart



18



18



19

Crane. Following Harry's death in 1929 (he was found shot in the same bed as Josephine, "The Fire Princess", one of his many lovers), Caresse continued issuing books in Paris and New York, publishing her memoir *The Passionate Years* in 1953, and surviving until 1970. This copy is in wrappers, as opposed to Minkoff's leather binding.

Octavo. Original white wrappers, titles black to spine and front cover, rose motif to front cover. With glassine jacket. Housed in a custom black cloth chemise and black quarter morocco slipcase, red spine labels. Illustrated with pochoir-coloured plates and vignettes by Daniel Girard. A clean, square copy, single nick to foot of spine, wrappers lightly toned, a few spots of foxing to top edge, trivial offsetting to "Harry" title page, else free from creasing and marks, near-fine. ¶ Not in Minkoff, see A2 for first edition in leather binding.

£2,750

[153112]

19

CROSBY, Harry. *Sonnets for Caresse.* Paris: Albert Messein, Editeur, 7 October 1926

Presentation copy of the most complete edition of Harry Crosby's first book, inscribed by Crosby to Helenka Adamowski Pantaleoni, "Helenka from Harry Paris MCMXXVII". This copy is number 23 of 100 copies on Arches paper, with the original wrappers bound in to the hand-painted vellum as issued. There were a further seven copies issued on japon, and one on vellum.

Pantaleoni (1900–1987) was a renowned actress and intellectual who founded the US Fund for UNICEF and served as the president of the US Committee for UNICEF from 1953 until her retirement in 1978. Pantaleoni met Crosby at Harvard when he was there as a student after the First World War. She remembered him at this time as "an incredibly sensitive, high-strung, poetic individual" (Wolff, p. 68).

Sonnets for Caresse was first printed in October 1925 and marked the beginning of Crosby's extraordinary literary love



20

affair. The first and second edition contained 30 and 37 poems respectively; this third was expanded to 48. The fourth edition of the following year was halved in size with only 24, making this third the most complete edition. For the Crosbys, see previous note.

Octavo. Original presentation vellum, hand-painted titles to spine and border to sides, yapp edges, marbled endpapers, top edge gilt, others untrimmed, silk page marker loosely inserted. With the original wrappers bound in. Title page vignette in red. Spine a little soiled, page marker detached but retained, contents clean and bright; a near-fine copy. ♣ Minkoff A3-c; Geoffrey Wolff, *Black Sun: The Brief Transit and Violent Eclipse of Harry Crosby*, 1976.

£3,750

[144892]

20

CROSBY, Harry. *War Letters*. Paris: The Black Sun Press, 1932

FRESH CONDITION

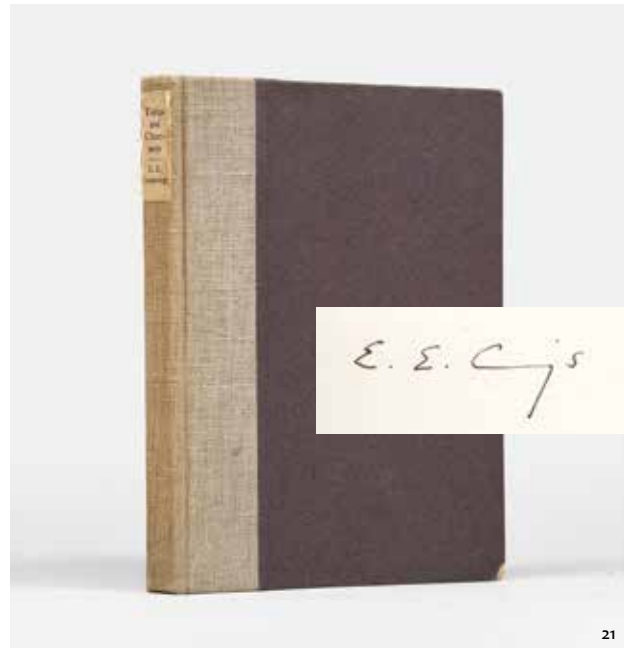
First edition, one of 125 copies only, of this posthumously printed collection of Harry Crosby's letters written home to his family during his traumatic, formative war experiences serving as a volunteer in the American ambulance corps. Crosby had ended his own life in a dramatic suicide pact the year before this book's publication.

The calf binding is particularly susceptible to wear and this is an unusually handsome example.

Octavo. Original calf-backed marbled boards, titles gilt to spines with raised bands and olive morocco title labels, marbled endpapers. Photographic portrait frontispiece showing Crosby in his military uniform. Very light wear to extremities, an attractive, fresh copy.

£2,500

[153795]



21

21

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

CUMMINGS'S POETIC DEBUT SIGNED

First edition, first printing, of the author's first book of poetry, signed on the front free endpaper and scarce thus. *Tulips and Chimneys* includes several enduring poems such as "In Just- / spring when the world is mud- / luscious . . .", as well as two poems on the First World War ("The bigness of cannon / is skilful . . ." and "O sweet spontaneous / earth . . .").

Cummings's first book was *The Enormous Room* (1920), a novel based on his internment by the French during the war. His experience of prison did not destroy his love of France, and after hostilities ended he returned to live in Paris between 1921 and 1923, there writing much of the poetry that would make up this volume. In this first book Cummings's avant-garde approach is already clear. "His eccentric use of grammar and punctuation are evident . . . though many of the poems are written in conventional language. 'The language of *Tulips and Chimneys*, . . . like the imagery, the verse forms, the subject matter, and the thought, is sometimes good, sometimes bad,' wrote Robert E. Maurer in the *Bucknell Review*. 'But the book is so obviously the work of a talented young man who is striking off in new directions, groping for original and yet precise expression, experimenting in public, that it seems uncharitable to dwell too long on its shortcomings'" (*The Poetry Foundation*).

Octavo. Publisher's buckram-backed brown paper boards, printed paper label, top edge brown, others untrimmed. New York bookseller's ticket to rear endpaper. Spine title label a little rubbed around edges, tips somewhat worn, but a remarkably fresh copy, some minor offset tape marks to endpapers, otherwise clean within and sound, very good indeed overall.

£3,750

[153770]



22

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

ADDITIONALLY SIGNED BY THE AUTHOR

First edition, number 107 of 150 copies, this copy signed by the author, though not called for in the limitation.

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

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

Small folio. Original red and white patterned-paper boards designed by Elliott Seabrooke, printed paper label to front board, untrimmed. Covers slightly soiled and rubbed, occasional mark to contents, but overall a very good, bright copy.

£1,250

[152736]

23

ELIOT, T. S., & others. *The Criterion*. London: R. Cobden-Sanderson, 1922–26

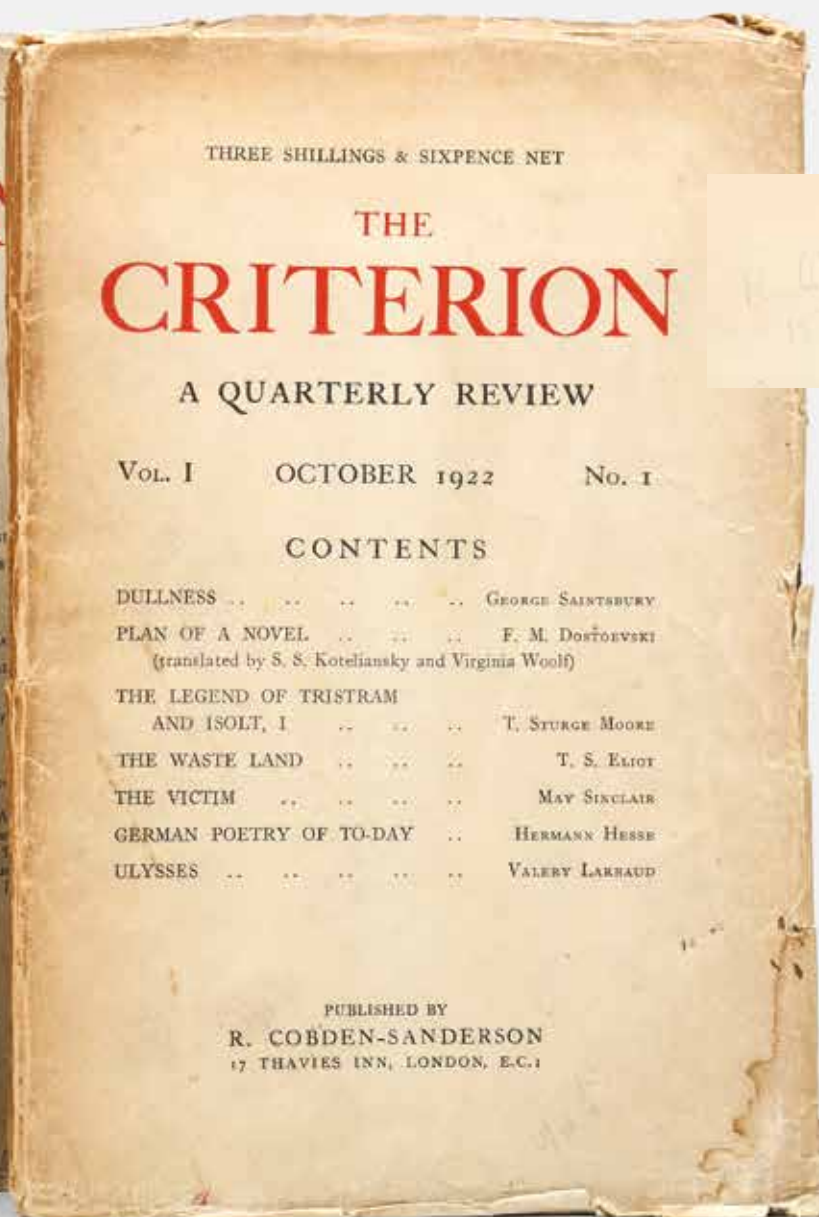
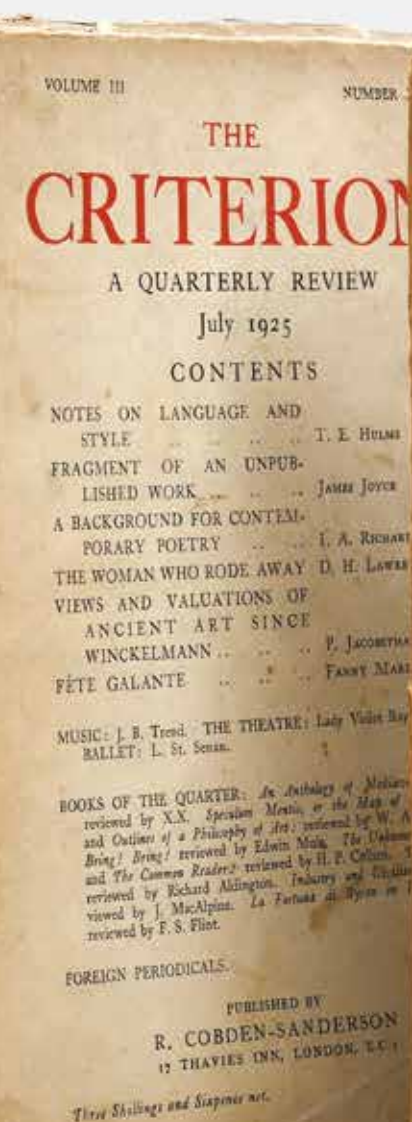
WITH THE PUBLISHER'S OWN COPY OF THE FIRST VOLUME, INCLUDING THE FIRST APPEARANCE OF "THE WASTE LAND"

A rare complete run of *The Criterion* under its original title, including the scarce and highly sought-after first volume,



which featured the first appearance in print of "The Waste Land", here with an excellent provenance, being the publisher's copy with the pencil ownership inscription, "R. Cobden-Sanderson, 15 Upper Mall, W6".

Founded with the financial backing of Lady Rothemere, *The Criterion* was the leading literary periodical of the 1920s and 1930s, publishing, among others, Virginia Woolf, Ezra Pound, W. H. Auden, D. H. Lawrence, and W. B. Yeats. Eliot's wide literary perspective situated the magazine at the centre of not only the British but also the wider European intellectual



scene, and over the years *The Criterion* included early British appearances of Marcel Proust, Paul Valéry, and Jean Cocteau. It was taken over by Faber in January 1926, when it was retitled *The New Criterion* and later *The Monthly Criterion*.

Notably, volume I also includes works by Dostoyevsky (translated by S. S. Koteliensky in collaboration with Virginia Woolf, who though she did not read Russian, taught herself enough to understand Koteliensky's problems with translation, and polished Koteliensky's rough English translation); T. Sturge Moore; May Sinclair; Hermann Hesse;

and Valery Larbaud (reviewing Joyce's *Ulysses* which had just been published).

12 volumes, octavo. Original card wrappers printed in black and red. Housed in a black cloth flat-back box by the Chelsea Bindery. Wrappers somewhat browned, nicked and chipped, a few old faint splash marks, repair to front wrapper of vol. XI, some minor loss to spines, contents clean. A well-preserved set of this vulnerable and rare publication. ♪ Gallup C135; Kirkpatrick C232, 238.

£12,500

[146274]

24

ELIOT, T. S. *The Waste Land*. New York: Boni & Liveright, 1922

A FINE COPY WITH THE DUST JACKET AND PUBLISHER'S GLASSINE

First edition in book form, first printing, number 83 of 1,000 copies, and rare with the dust jacket and publisher's glassine. With unopened gatherings, this is a near-fine example. Arguably the most significant poem of the 20th century, *The Waste Land* was first published in *The Criterion* in October 1922, a couple of months before book publication.

This is the first issue in the flexible cloth and with the stamped numbers in the colophon 5 mm high. Donald Gallup notes that "approximately the first 500 copies bound have the flexible cloth binding and figures 5 mm high in the colophon". Line 339 on page 41 has "mountain" with dropped text, a variant state within the first printing but not an issue point.

Though without mark of ownership, this copy is likely one of a small number of exceedingly fine copies emerging from the estate of of American poet and editor Schofield Thayer (1889–1982). As editor of *The Dial* magazine he had included "The Waste Land" in November 1922. Thayer awarded Eliot the \$2,000 prize for the year, the announcement for which appears on the front of the dust jacket.

Octavo. Original black cloth, spine and front cover lettered in gilt, edges untrimmed. With dust jacket and publisher's glassine. Housed in a custom chemise and black morocco slipcase. Slight browning to front endpapers, jacket spine panel faintly sunned, trivial nicks to extremities of jacket and glassine, otherwise a fine copy, fresh and crisp. A beautiful example. ♪ Gallup A6a.

£125,000

[152808]



25

ELIOT, T. S. *The Waste Land*. London: printed by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona, for Faber & Faber, 1961 [1962]

A MAGNIFICENT EDITION

First Bodoni edition of Eliot's masterpiece, number 286 of 300 copies signed by the poet. This is a magnificent piece of book

THE WASTE LAND

By
T. S. ELIOT

Winner of The Dial's 1922
Award.

This prize of two thousand
dollars is given annually to
a young American writer in
recognition of his service
to letters.

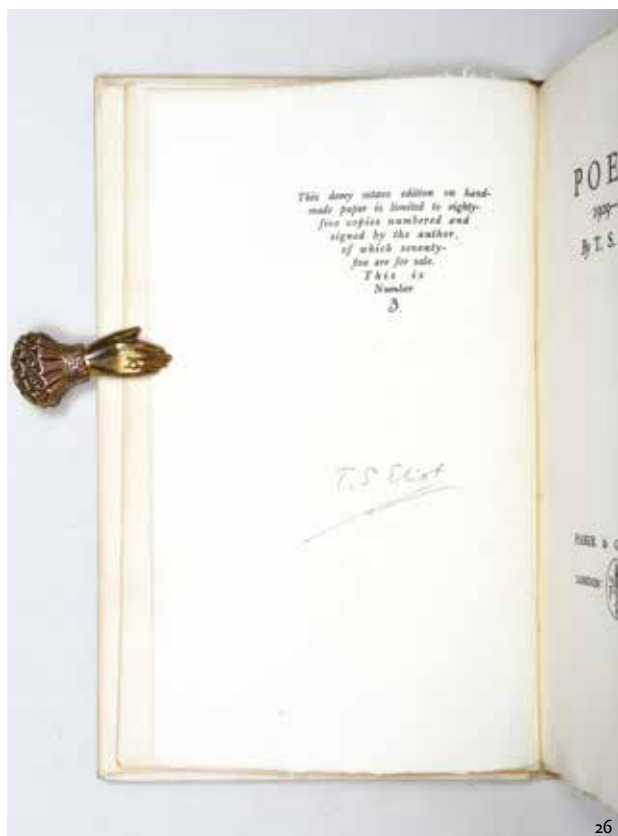
production executed in Verona under the direction of Giovanni Mardersteig, the greatest printer of the 20th century. *The Waste Land* – arguably the most significant poem of the 20th century – was first published in *The Criterion* magazine in 1922.

This copy was owned by D. G. Bridson (1910–1980), the distinguished radio producer, poet and correspondent of Eliot. On 11 January 1938 Bridson produced a 45-minute broadcast of *The Waste Land* as part of a BBC series entitled *Experimental Hour*.

Quarto. Original white quarter parchment marbled boards, lettering to spine in gilt, top edge gilt, others untrimmed. With original marbled slipcase. Bookplate of D. G. Bridson to front pastedown. Edges of slipcase slightly rubbed and with minor abrasions; a fine and bright copy. ♪ Gallup A6d.

£6,000

[152583]



26

ELIOT, T. S. *Poems 1909-1925*. London: Faber & Gwyer, 1925 [1926]

HIS FIRST RETROSPECTIVE COLLECTION, AND HIS FIRST SIGNED LIMITED EDITION

First edition, copy number 3 of 85 copies signed by the author, printed on handmade paper and specially bound. This was Eliot's first signed limited edition and his first retrospective collection. Ordinary copies were published on 23 November 1925, with the signed copies published 6 January 1926 at 25 s. The famous dedication to *The Waste Land* ("For Ezra Pound, il miglior fabbro"), originally inscribed by Eliot in the presentation copy he gave Pound, is here printed for the first time.

Demy octavo. Original white linen bevelled boards, titles in gilt direct to spine, boards panelled in blind, edges untrimmed. Very mild toning to spine panel, minimal scuffs to two corners, but an exquisite copy, fresh and near fine. ♣ Gallup A8b.

£12,500

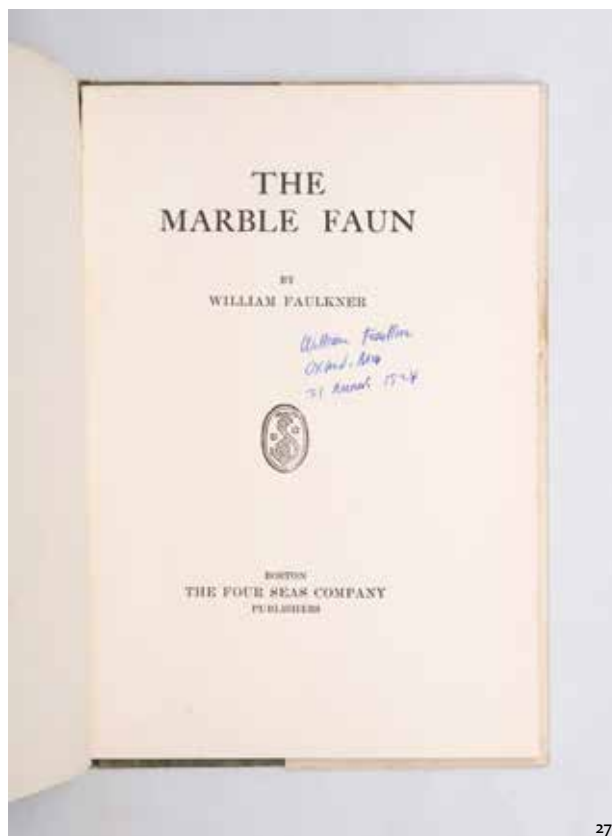
[154064]

27

FAULKNER, William. *The Marble Faun*. Boston: The Four Seas Company, 1924

FAULKNER'S FIRST BOOK, INSCRIBED TWICE TO THE MAN WHO INSPIRED DINK QUISTENBERRY'S NAME

First edition, sole printing, presentation copy of Faulkner's first book, inscribed on the front free endpaper, "To Dink



27

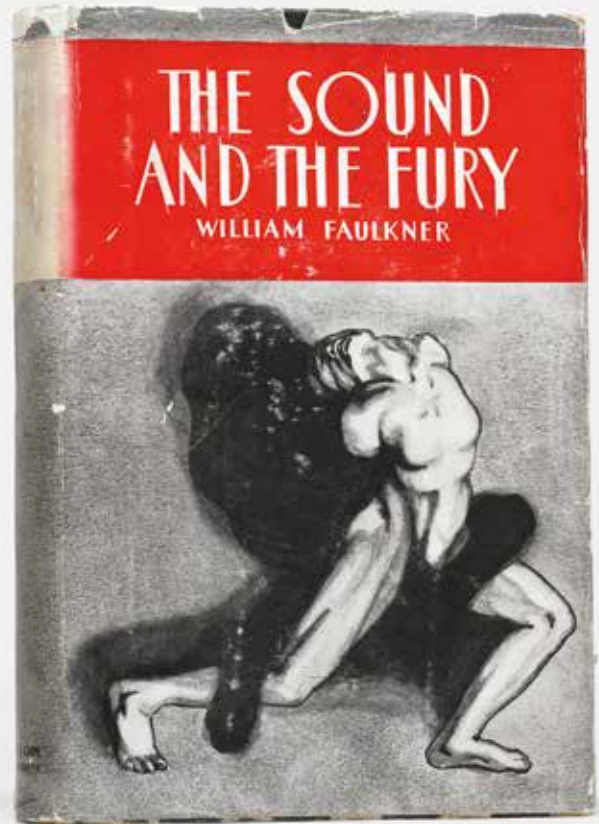
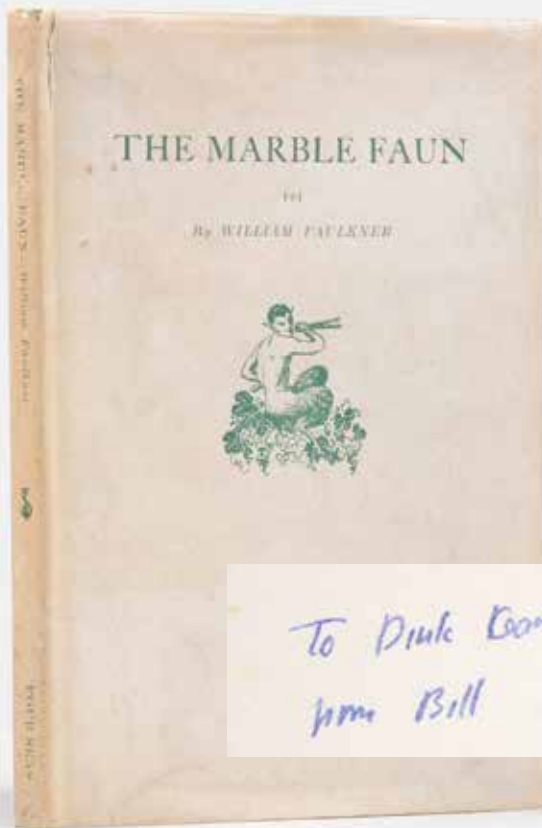
Cearley from Bill Faulkner" and signed and dated 31 December 1924 on the title page. Fittingly for this debut collection of juvenile poems (described in the Preface as being "drenched in sunlight and colour as is the land in which they were written, the land which gave birth and sustenance to their author"), the recipient of this rare presentation copy was a young friend from Oxford, Mississippi.

C. L. ("Dink") Cearley was in 1924 the 19-year-old son of Abb W. Cearley (69 years old, married at age 36) and Mollie Cearley. Abb was the jailor in Oxford, Mississippi, and would probably have been elected to that position. Abb and Mollie were both born in Mississippi, as were all four of their parents. The Cearley family (including several siblings) lived on the premises of the jail. In 1931 there is a record of a minor (\$2) payment to a Mr Woodward "in the Dink Cearley Case" and there are occasional references to Cearley Service Station, but otherwise the family seems to have lived quietly.

The fact that Faulkner uses the familiar form of his own forename suggests that he was on easy terms with the younger Dink. Faulkner employed his unusual forename for the character Dink Quistenberry in *The Town*, who marries into the Snopes family and runs the Jefferson (formerly Snopes) Hotel.

The Marble Faun is the author's first book, of which only 500 of the projected 1,000 copies were printed and some 300 of those were later pulped. The official publication date was, after some delay, fixed as 15 December 1924 and the earliest dated presentation copies were signed on the 19th.

Octavo. Original mottled green boards, white paper title labels to front board and spine printed in green. With dust jacket. Housed in a black



27, 28

quarter morocco solander box by the Chelsea Bindery. Front inner hinge starting, small production flaw to rear hinge, small tear to top of front joint of jacket, but a stunning copy of a famously vulnerable publication. ¶ With thanks to John Ward, professor in the English department at Quinnipiac University, Hamden, CT, for information about the recipient.

£50,000

[118733]

28

FAULKNER, William. *The Sound and the Fury*. New York: Jonathan Cape and Harrison Smith, 1929

IN THE FIRST ISSUE DUST JACKET

First edition, first printing, first issue dust jacket, with *Humanity Uprooted* advertised at \$3.00 on the rear panel. *The Sound and the Fury* was Faulkner's own favourite of his works: "It's a real son-of-a-bitch . . . This one's the greatest I'll ever write" (Churchwell).

This is his fourth novel, and the second to be set in the fictional Yoknapatawpha Country, Mississippi, Faulkner's "apocryphal country" (ibid.) Faulkner's first Yoknapatawpha story, *Flags in the Dust*, was initially turned down by his publishers, and only published after heavy editing as Sartoris

(1928). Out of this frustration came *The Sound and the Fury*: "I continued to shop [Sartoris] about for three years with a stubborn and fading hope, perhaps to justify the time which I had spent writing it. This hope died slowly, though it didn't hurt at all. One day I seemed to shut a door between me and all publishers' addresses and book lists. I said to myself, Now I can write. Now I can make myself a vase like that which the old Roman kept at his bedside and wore the rim slowly away with kissing it. So I, who had never had a sister and was fated to lose my daughter in infancy, set out to make myself a beautiful and tragic little girl" (Faulkner).

Octavo. Original white cloth-backed black and white patterned paper boards, titles to spine in black, patterned endpapers, top edge blue. With dust jacket. Spine ends faintly toned, else sharp and bright, an exceptionally nice copy in the dust jacket, spine panel sunned (as the fugitive red is notoriously prone to do so), a little loss to ends, extremities rubbed and slightly creased, couple of shallow chips. ¶ Sarah Churchwell, "Rereading *The Sound and the Fury* by William Faulkner", *The Guardian*, 20 July 2012. William Faulkner, "An Introduction for *The Sound and the Fury*", *The Southern Review*, 1972, pp. 705–10, available online.

£10,000

[151153]

FITZGERALD, F. Scott. "I Didn't Get Over", two draft manuscripts and typescripts, with holograph corrections, for the short story. [Asheville, NC: Grove Park Inn, summer 1936]

THE FIRST AND LAST DRAFT MANUSCRIPTS FOR A PUBLISHED SHORT STORY, GIVEN BY FITZGERALD AS A GIFT TO HIS OBLIGING YOUNG TYPIST

Two original drafts, the first draft and the second and final draft, for Fitzgerald's short story "I Didn't Get Over", written in summer 1936 and published in *Esquire* magazine that October. The most noticeable differences between the two drafts are at the beginning and end of the piece. The title is slightly changed: in the first draft, it is "I Never Got Over"; in the second, that is amended in manuscript to "I Didn't Get Over". In the story, a former army captain who failed to make it to the front in the First World War confesses his responsibility for a training-camp accident that claimed the lives of several soldiers. At the end of the second draft, Fitzgerald adds in pencil the coda that makes the identity of the army captain clear: "I was that captain, and when I rode up to join my company he acted as if he'd never seen me before. It kind of threw me off – because I used to love this place. Well – good night."

The summer of 1936 was a difficult one for Fitzgerald. From February to April 1936, he had published the essays in *Esquire* magazine that are now well known as *The Crack-Up*, the articles that helped invent confessional journalism, in which he revealed the collapse of his life and his hopes, and his determination to save himself with his art. A year or so later, he would begin work on his last, unfinished novel, *The Last Tycoon*.

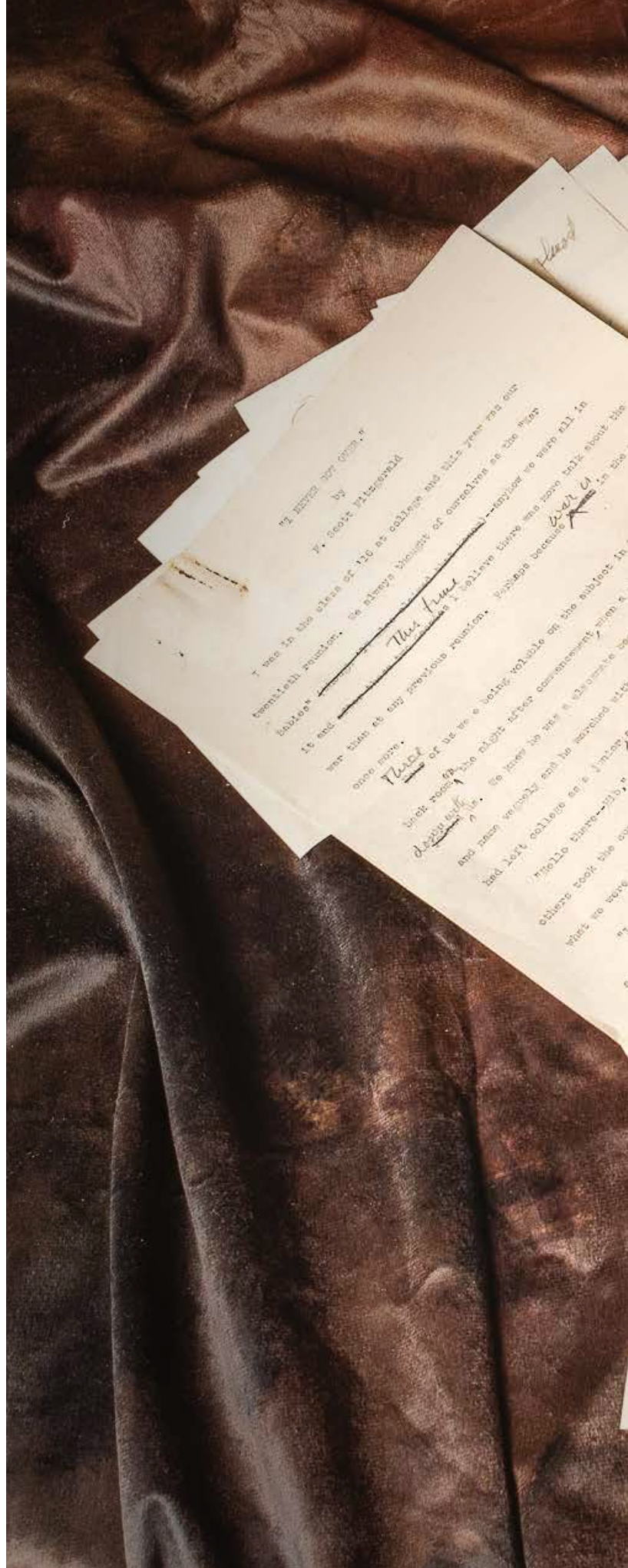
The two drafts were given by Fitzgerald to James B. Hurley, who had answered a classified advert to do some typing and found himself employed by F. Scott Fitzgerald. In 1936, having just graduated from Brown University with a BA in English, Hurley left his hometown of Providence, RI, and went to North Carolina looking for work. Hurley typed Fitzgerald's manuscripts, which were written in longhand, on a Remington portable designed for double-spaced work. Fitzgerald wanted his first drafts triple-spaced in order to edit between the lines, so Hurley had to turn the roller by hand at the end of each line to provide the extra space. Hurley worked for Fitzgerald for nine months, at the end of which Fitzgerald inscribed three of his novels to Hurley and presented him with the manuscripts of two short stories, this and the Civil War story, "The End of Hate".

The story was first published in book form in the posthumous collection *Afternoon of an Author* (1957).

First draft: 20 leaves, various sizes (largest 330 × 214 mm), partly triple-spaced typescript with pencil holograph amendments, completed in pencil manuscript. Second draft: 9 pages (US Letter: 11 × 8.5 ins), double-spaced typescript with pencil holograph amendments. ♪ Brucoli C266.

£85,000

[100917]



"Dinner
his

(2) Abe commended
the company but
the day most of the soldiers
old stove-alter, set
bell down the mouth.

They

and of what they
a battalion--it was the
ment and headquarters
porters and the one-
mounted orderlies--

ds. But he
Something of

DIDN'T GET
"I NEVER GOT OVER."
by

P. Scott Fitzgerald

called

I was in the class of '16 at college and this year was our
twentieth reunion. We always thought of ourselves as the "war
babies"--anyhow we were all in it and this time I believe there was
more talk about the war than at any previous reunion, perhaps because
war is in the air once more.

Three of us were being ^{to} ~~to~~ on the subject in Pete's back
room as the night after commencement, when a classmate came in and
sat down with us. We knew he was a classmate because we remembered his
face and name vaguely, and he marched with us in the alumni parade, but
he had left college as a junior, and hadn't been back these twenty
years.

"Hello there, Hib," I said after a moment's hesitation, and the
others took the cue. ^{and} ~~and~~ we ordered a round of beer and went on with what
we were talking about.

"I tell you it was kind of moving ^{when we layed} ~~when we layed~~ that wreath this
afternoon." ^{Someone was referring} ~~Someone was referring~~ to a bronze plaque commemorating
the 'sixteens who died in the war, ^{to} ~~to~~ read the names of Abe Danzer
and Pop McGowan and ^{these fellows} ~~these fellows~~ and to think they've been dead for twenty
years and we've been getting on."

"I'd take a chance on another war, ^{to} ~~to~~ be that young again," I
said, "Did you get over, Hib?"

"No," he said, "I was in the army but I didn't get over."
The war and the beer and the hours flowed along. Each of us
shot off our mouths about something amusing, or unique, or terrible--
all except Hib. Only when a ^{friend came} ~~friend came~~ ^{and} ~~and~~ almost apologetically:
"I would have gotten over except that I was supposed to have slapped
a little boy."

... said, "Good night."

and when I rode up he'd never seen
my company he'd never seen
seen me before. Still ~~apologetically~~
kind of threw me off--because I used to
love this place once. Well--good night.



30

30

FORSTER, E. M. *The Story of the Siren*. London: The Hogarth Press, 1920

AN UNOPENED COPY IN EXCEPTIONAL CONDITION

First edition, first impression, one of only 500 copies, printed by Virginia and Leonard Woolf at the Hogarth Press. The wrappers appear in either blue or green without priority, and the label in three forms; Leonard Woolf identified this format to the bibliographer Kirkpatrick as the most probable first state, with the label lettered "The Story of the / Siren" (the others with the title on a single line).

The *Story of the Siren* was unsuccessfully submitted for publication to the *Temple Bar* periodical in 1904, and went unprinted until this edition. This was the ninth Hogarth Press publication, and the first by a member of the Bloomsbury Group other than the Woolfs themselves. The story tells of a swimmer who is disfigured by a siren and who marries a woman similarly disfigured, but is then killed by locals who fear their child will be a monster.

"One need not go as far as a later critic and claim that *The Story of the Siren* is the 'archetype of all his fictions' to see that it displays some recurrent features of Forster's Edwardian writings, including Apostolic ruminations on the nature of reality. As in *The Story of a Panic* the opening narrator is a priggish Englishman abroad, though a student this time. Instead of Pan, the Siren is the sexual deity who induces an awakening that is more disastrous than sexual liberation" (Rosenbaum, pp. 47–8).

Octavo. Original blue marbled paper wrappers, white paper title label to front wrapper lettered in black, edges uncut. Light peripheral rubbing, couple of nicks at head of front wrapper, contents entirely unopened; an exceptional copy. ♪ Kirkpatrick A10a; Woolmer 9. S. Rosenbaum, *Edwardian Bloomsbury*, vol. 2, 1994.

£1,500

[153796]



31

31

FORSTER, E. M. *A Passage to India*. London: Edward Arnold & Co., 1924

SIGNED LIMITED ISSUE OF FORSTER'S NOVEL, RECOGNISED AS HIS "FINEST ACHIEVEMENT"

First edition, limited issue, number 138 of 200 copies signed by the author on the limitation page, this an unusually fresh copy with the slipcase intact. The novel is noted by Forster's biographer as the author's "masterpiece and . . . finest achievement". It was adapted into the Academy award-winning film of 1984 of the same name, starring Peggy Ashcroft, Judy David, James Fox, and Alex Guinness.

Octavo. Original brown cloth-backed boards, paper spine label, top edge gilt, others uncut and unopened. Title page printed in red and black. With original slipcase. Housed in a blue morocco-backed folding box. Ownership signature of George Whitney Martin, dated 19 May 1967, on front free endpaper. Light abrasions to paper label, light browning to boards and endpapers, occasional minor tears; a very good copy with some leaves unopened. Slipcase a little worn with some chips, but intact. ♪ Kirkpatrick A10a (see note on p. 44). P. N. Furbank, *E. M. Forster: A Life*, II, 1978, p. 123.

£6,000

[152481]

32

GOLL, Ivan. *Die Chapliniade*. Dresden: Rudolf Kaemmerer Verlag, 1920

First edition, first impression, presentation copy inscribed by author to the prominent Spanish Dadaist Guillermo de Torre, "à Guillermo de Torre, fraternellement, Ivan Goll, Paris, Dec 1921". Ivan Goll's "cinipoem" was based on the character of Charlie Chaplin and illustrated with the famous cubist portraits of "The Tramp" by Fernand Léger, who would develop the theme of a deconstructed Chaplin puppet in his avant-garde film *Ballet Mécanique* (1924).

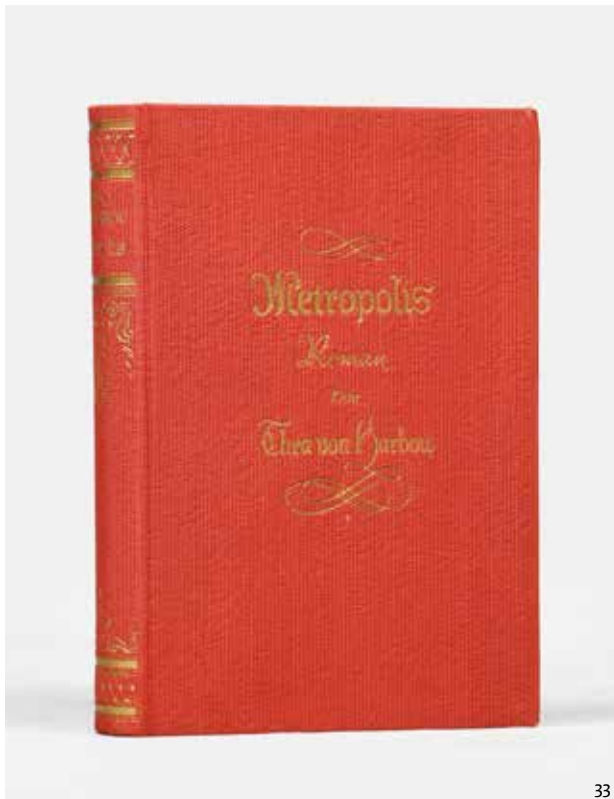


This is a remarkably early modernist association for the young de Torre (1900–1971), who would go on to be a member of the Spanish avant-garde “Generation of ‘27”, alongside the likes of Luis Buñuel, Federico García Lorca, and Salvador Dalí. He married the artist Nora Borges, the sister of the Argentine writer Jorge Luis Borges, in 1928, and eventually settled in Argentina, where he headed the department of literature at the University of Buenos Aires and co-founded the publishing house Losada.

Square octavo. Original cream paper boards printed in black, Charlie Chaplin design with pink and green labels to front board by Hans Blanke. Housed in a custom harlequinade folding case. Text in German. Four black and white illustrations by Fernand Léger. Repair to spine and extremities of wrappers, some minor marks to front, internally clean, very good overall.

£3,500

[153835]



33

33

HARBOU, Thea von, & Fritz Lang. *Metropolis*. Berlin: August Scherl, [1926]

SIGNED LIMITED EDITION, SPECIALLY BOUND IN SILK FOR THE GALA PREMIERE

Signed limited edition, number 40 of 100 copies signed by both von Harbou and Lang and bound in silk, issued as a souvenir of the world premiere of the film *Metropolis* on 10 January 1927.

The limitation page specifies that this was for the premiere held at Ufa-Palast am Zoo, a grand occasion to which only the most important people, such as Chancellor Wilhelm Marx, Foreign Minister Gustav Stresemann, the minister of defence Otto Gessler, and the President of the Reichsbank Hjalmar Schacht, as well as critics of leading newspapers, were invited. There was a parallel screening, at Ufa-Pavillon am Nollendorfplatz, for critics of lesser importance and the general public.

The text chosen for this deluxe issue is the second printing (seventh to eleventh thousand); the first printing in book form was issued in advance of the film. It contains the full text, not the cheap abridgement issued the same year.

The novel was based on the original screenplay written in 1924 by Thea von Harbou and her husband, the director Fritz Lang. The work was conceived and written with the intention of being adapted for the screen; it was first serialized in the magazine *Illustriertes Blatt* in 1925, accompanied by promotional screenshots from the upcoming film.

Octavo. Original bright red textured silk, gilt titles and decoration to spine and front board, cream endpapers, top edge gilt, cream silk bookmark. Housed in a custom black quarter morocco and red cloth



33

solander box. A near-fine copy, light wear to gilt on spine, lower tips, and a spot to edge of rear board, one tip lightly bumped with trivial creasing to first few leaves, else bright and fresh. ¶ Bleiler (1990), 1040, for the first edition in English; *Anatomy of Wonder III*, 2–123.

£15,000

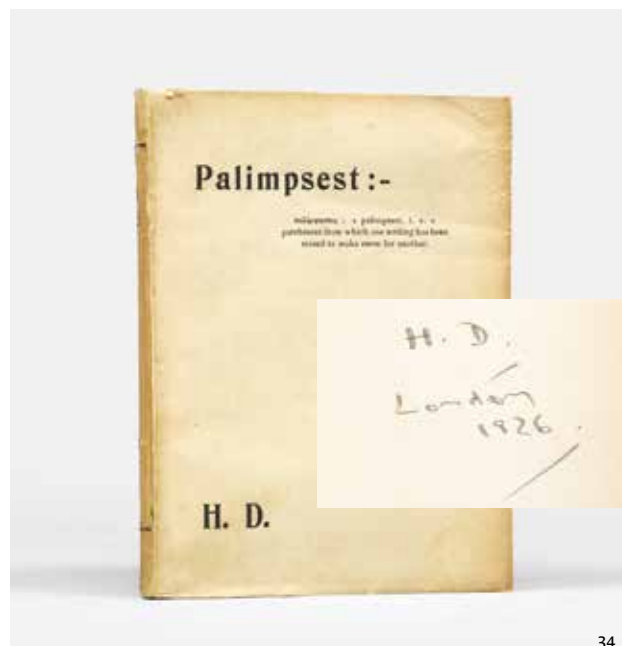
[152390]

34

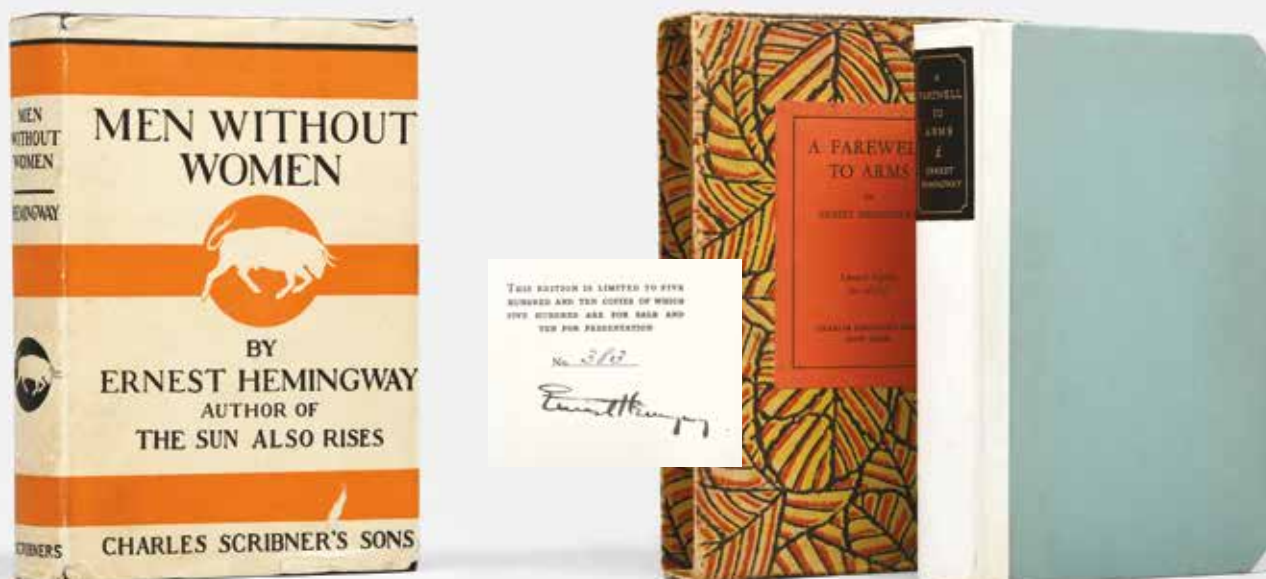
H.D. (Hilda Doolittle.) *Palimpsest* :- Paris: Contact Editions, 1926

SIGNED COPY OF THE AUTHOR'S FIRST NOVEL

First edition, first impression, signed by the author on the preliminary blank: "H.D., London 1926". This is the first of the author's *Magna Graeca* cycle of novels (followed by *Hedylus* in 1928). Michael Boughn notes that the true first edition, as here, was printed by Maurice Darantiere in Dijon. The first American edition used sheets printed in France, but was issued later.



34



35, 36

Octavo. Original pale yellowish-brown wrappers printed in black. Housed in a custom grey card case. Spine tanned, some skilful restoration to spine preserving all lettering, several folds strengthened, some minor internal browning; a very good and attractive copy. ♣ Boughn A8 a.i.

£1,750

[153848]

35

HEMINGWAY, Ernest. *Men Without Women*. New York: Charles Scribner's Sons, 1927

RARE IN DUST JACKET AND IN SUCH FINE CONDITION

First edition, first printing, of Hemingway's collection of 13 stories in which, as noted by the blurb, "the softening feminine influence is almost wholly absent – either through training, discipline, death, or situation". This title is uncommon in the dust jacket and in such fine condition. The volume was the author's second collection of short stories. Reviewing the book in *The New York Times* on 16 October 1923, Percy Hutchison claimed "Mr Hemingway shows himself a master craftsman in the short story".

Grissom provides details of five dust jackets of which the present example is the "1st printing" (Jacket B) version. Grissom's bibliography queries the standard view that "copies weighing '15.5 oz., or more', and with a 'perfect folio 3' on p. 3, are the first copies of the first impression of *Men Without Women*". The present copy weighs 16 oz. and has an unbroken number on p. 3.

Octavo. Original black cloth, gold labels printed in black to spine and front cover (Grissom's A binding), yellow decorated endpapers,

top edge red. With dust jacket (Grissom's Jacket B "first printing"). Ownership signature to front free endpaper. Collector's book label with abrasions to rear pastedown. Head and foot of spine very slightly bumped, corners slightly worn and bumped, some minor marks to rear cover, minor holes to outside joints, minor creases to final leaves and rear free endpaper; nevertheless, a tight and attractive, near-fine copy. Dust jacket consistently toned, extremities slightly frayed with minor tears and loss, small abrasion to front panel; a very good example of an unclipped jacket. ♣ Grissom A.7.1.a; Hanneman A7a.

£6,750

[151228]

36

HEMINGWAY, Ernest. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929

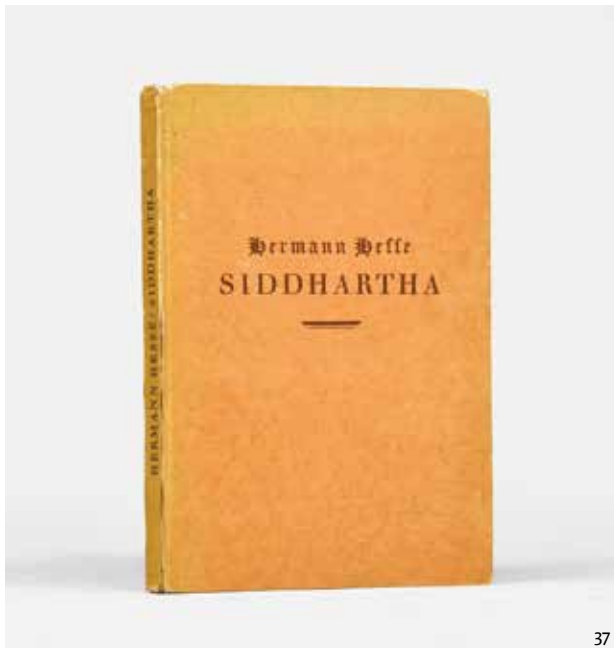
HEMINGWAY'S ONLY SIGNED LIMITED EDITION

First edition, first printing, signed limited issue, number 383 of 510 copies printed on large paper and signed by the author, of which 500 were for sale, published simultaneously with the trade issue on 27 September 1929. This edition of *A Farewell to Arms* is "the only signed limited issue of Hemingway's works" (Grissom, p. 115).

Octavo. Original half japon, blue-green paper sides, black morocco spine label, edges uncut, blue-green endpapers. Housed in the original black and red leaf-patterned slipcase with numbered printed label. Title page printed in black and green. A lovely copy, contents clean and crisp, in the original slipcase, edges a little rubbed, otherwise square and clean. ♣ Grissom A.8.1.a2; Hanneman 8b.

£12,500

[147660]



37

37

HESSE, Hermann. *Siddhartha*. Berlin: S. Fischer, 1922

First edition, first printing, with "Erste bis Sechste Auflage" on the copyright page, an excellent example of the fragile trade issue in boards. Hesse's landmark novel of spiritual discovery, *Siddhartha*'s presentation of Buddhism and the struggle for enlightenment would later have a significant impact on the hippy subculture.

Octavo. Original orange boards, spine and front cover lettered in black. Contemporary ownership inscription to title page. Some superficial splitting along joints, light rubbing to ends and corners, but an unusually handsome copy in the fragile boards, sound and clean within, very good indeed.

£3,000

[153079]

38

HESSE, Hermann. *Steppenwolf*. London: Martin Secker, 1929

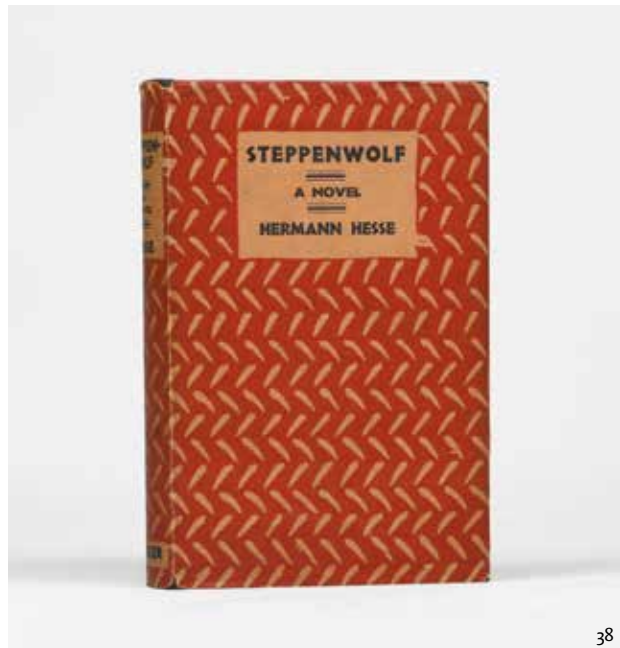
First edition in English, first impression, in an exceptional example of the scarce dust jacket, retaining its 7s 6d price. The cloth on this copy is a rare variant: black with red titles as opposed to red with black titles, and has a red top stain absent from the red cloth issue, suggesting that this more handsome product may have been the first issue.

Now a classic of international literature, in its time *Der Steppenwolf* was castigated by the Nazis as a corrupting force for its depiction of a disaffected outsider and his lapse into decadence and drug use. After the war, the novel became totemic to the free-thinking generation which came of age in the 1960s. The novel was first published in German in 1927.

Octavo. Original black cloth, titles to spine red, top edge dyed red. With dust jacket. 4 pages of publisher's advertisements at rear. An exceptional copy, the jacket only a little nicked at ends and corners.

£4,750

[148629]



38

39

ISHERWOOD, Christopher. *Goodbye to Berlin*. London: The Hogarth Press, 1939

A RARE INSCRIBED COPY

First edition, first impression, inscribed by the author on the front free endpaper, "For Gerald Carter, with best wishes, Christopher Isherwood. March 1947". Inscribed copies of this title, widely accepted as the author's masterpiece, are rare. We can find only one copy recorded at auction in the last few decades. The book was signed by Isherwood during his first post-war visit to London between January and April 1947.

Cyril Connolly chose this collection of six pieces as one of his 100 key books within *The Modern Movement*. Connolly noted that "Berlin under the emergent Nazis provided a stiffening of tragedy here shown in his moving story 'The Nowaks', in the two remarkable Berlin diaries, with 'Sally Bowles' for comic relief".

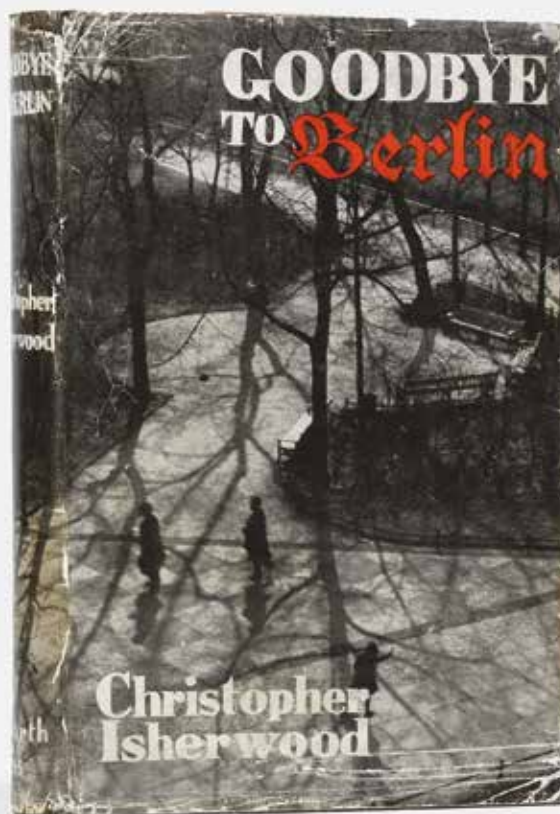
The short story "Sally Bowles" would form the basis for Kander and Ebb's 1966 musical entitled *Cabaret*. It won the Tony Award for "Best Musical" and was adapted into a film version in 1972, directed by Bob Fosse and starring Liza Minnelli as Sally Bowles.

Octavo. Original grey cloth, lettering to spine in red, top edge red. With dust jacket. Bookplate to front pastedown. Light toning to spine and edges, some internal foxing, minor tears to rear hinge, some dampstaining to top edge and staining to top edges of some leaves; a good copy. Soiled and worn dust jacket with repairs to reverse and added colour to head of spine; a good example, unclipped.

£15,000

[152260]

For Gerald Carter
with best wishes,
Chris Isherwood



39

40

JONES, David. *In Parenthesis*. London: Faber & Faber Limited, 1937

AN EXCEPTIONALLY FRESH COPY

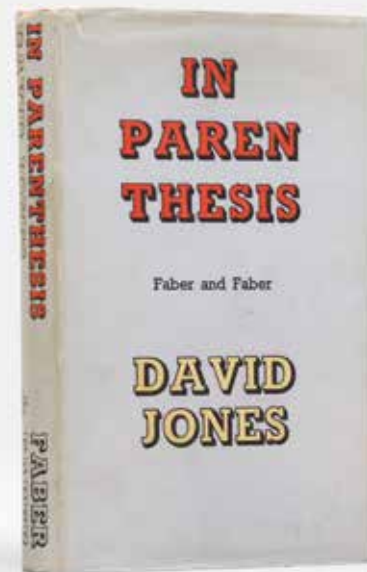
First edition, first impression, of David Jones's epic poetic memoir, tackling the trauma of his trench experiences in the First World War after his breakdown from shell-shock in 1932. The first impression is rare in such condition.

In Parenthesis won Jones the Hawthornden Prize and the praise of such writers as W. H. Auden, who considered it "a masterpiece" in which Jones did "for the British and Germans what Homer did for the Greeks and the Trojans", and of T. S. Eliot, who declared it "a work of genius" in the preface to his 1961 Faber reissue.

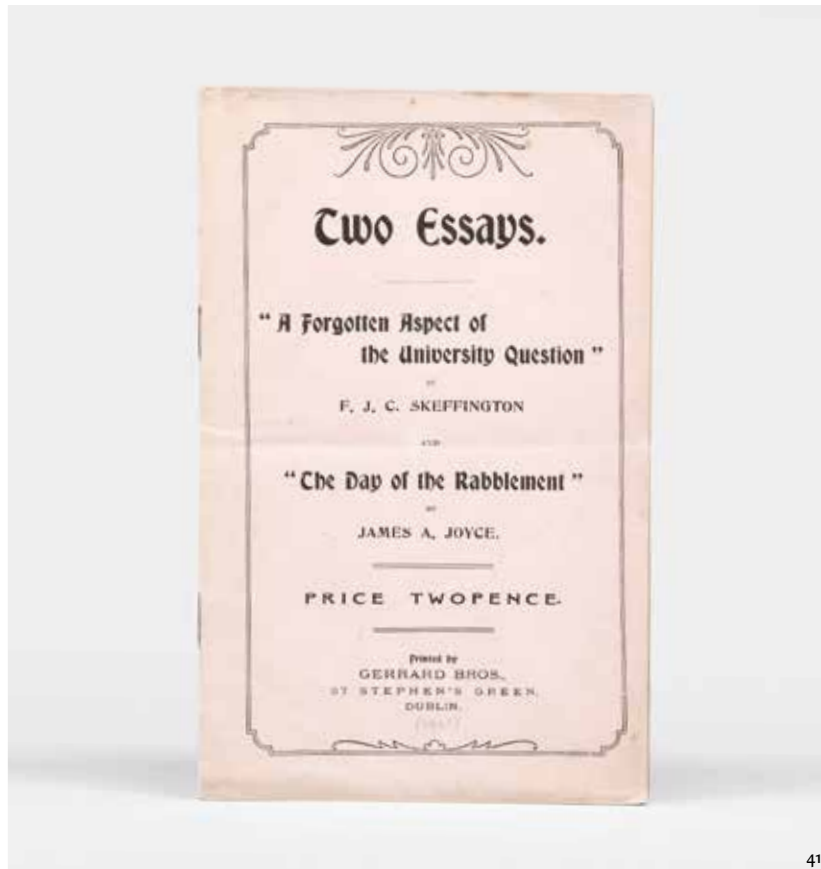
Octavo. Original beige cloth, title gilt to spine on a grey ground. With dust jacket. Two illustrated plates (one as frontispiece) after etching by Jones, and a map plate, each with tissue guard. Cloth bright, faint spotting to endpapers and around the few plates, a near-fine copy with the notably bright dust jacket bearing only a few minor chips and small closed tears to the extremities, and faint toning to margins of white rear panel.

£3,250

[124934]



40



41

41

JOYCE, James, & F. J. C. Skeffington. *Two Essays. A Forgotten Aspect of the University Question and The Day of the Rabblement.* Dublin: Privately printed by Gerrard Bros., October 15, [1901]

JOYCE'S FIRST OBTAINABLE PUBLICATION

First edition, sole impression, of the author's first obtainable separate publication, a plea for the freedom of the theatre, published when he was 19.

Joyce was a student at University College, Dublin in 1901 when he penned *The Day of the Rabblement*. The essay, and one advocating female equality within the university by Joyce's schoolmate F. J. C. Skeffington (*A Forgotten Aspect of the University Question*), were both rejected by the University College newspaper, Joyce's because he mentioned D'Annunzio's *Il Fuoco*, which was on the *Index librorum prohibitorum*, and Skeffington's for its radical content. The two young men paid to have the essays published as a pamphlet in a small run which they hand-delivered. The exact number of copies printed is unrecorded, but was surely small. The figure was cited as 85 in the 1933 *Catalogue of Rare Books* by the Ulysses Bookshop and estimated by Skeffington's son as around 100–200 copies (Slocum & Cahoon). Few were preserved, as Joyce did not reach any degree of literary fame for many years. As the pamphlet is often found with crease-marks from folding, book collecting lore holds that they are where the pamphlet was hand-folded by Joyce and Skeffington to fit into university letterboxes.

In the essay, Joyce attacks the Irish theatre for catering to popular tastes and promotes free expression. "Joyce was stirred by a group of fellow university students – the 'rabble' of the title – signing a letter of protest on political and religious grounds against the Irish Literary Theatre's first performance of *The Countess Cathleen* by W. B. Yeats. Joyce critiques the Irish Literary Theatre for its response to the protest which, Joyce claims, saw them bow to public pressure and 'prejudice', and become 'shy of presenting Ibsen, Tolstoy or Hauptmann'. In Joyce's opinion, the work of these three European writers was profound, innovative and worthy of attention. Significantly, the essay shows Joyce upholding the principle of artistic freedom and condemning censorship in all its forms – an outlook that he would maintain throughout his career. Joyce claims that the artist should never 'court the favour of the multitude'. The artist's primary aim is to stay true to his or her vision: 'Until he has freed himself from the mean influences about him . . . no man is an artist at all'" (British Library, "*The Day of the Rabblement*", accessible online).

Joyce's only previously published works were *Et Tu, Healy!*, a pamphlet printed by his father when he was aged nine, of which no known copies survive, and an article on Ibsen included in the *Fortnightly Review*, April 1900.

Octavo, 8 pp. Original pink wrappers printed in black. Housed in a red cloth solander box. Old bookseller's description (John Howell of San Francisco) loosely inserted. Central creases as usual, light staining at top margin. An excellent copy. ♣ Slocum & Cahoon Br.

£12,500

[153751]



42

JOYCE, James. *Chamber Music*. London: Elkin Mathews, 1907

INSCRIBED ON HIS CARD, "AS YOU WERE KIND ENOUGH TO WRITE ME OFTEN ABOUT MY BOOK"

First edition, first impression, in the first issue binding, presentation copy with Joyce's inscribed card inserted. The inscription reads: "Dear Mr Simson, as you were kind enough to write me often about my book."

Theodore Spicer-Simson was an American medallist, painter, sculptor and illustrator. Born in Le Havre, he first met Joyce in Paris in 1903. Two letters to him from Joyce are printed in Ellmann's edition of the *Letters*. The first was written in 1910 when Joyce was correcting the proofs of *Dubliners*, apologising for not being able to attend an evening in honour of Laurence Sterne. The second was in 1922 in reply to Spicer-Simson's request for a sitting for a medallion to be reproduced in his *Men of Letters of the British Isles* (1924).

On 8 June 1910, Joyce wrote to Simson, apologising for missing him on a brief trip to Paris, adding: "I enclose some extracts of press reviews of a book of my verses which came out in London some three years ago. I regret that it is so incomplete as I forgot to have the later ones added".

The enclosure was the leaflet "Press Notices of *Chamber Music*", which Joyce had printed in Trieste in spring 1910. It is a reasonable assumption that this prompted Simson to ask where he might procure a copy of Joyce's poetry, evidently

unknown to him until that date, and Joyce sent him this copy with his card. The book Joyce refers to in his inscription is presumably *Dubliners*.

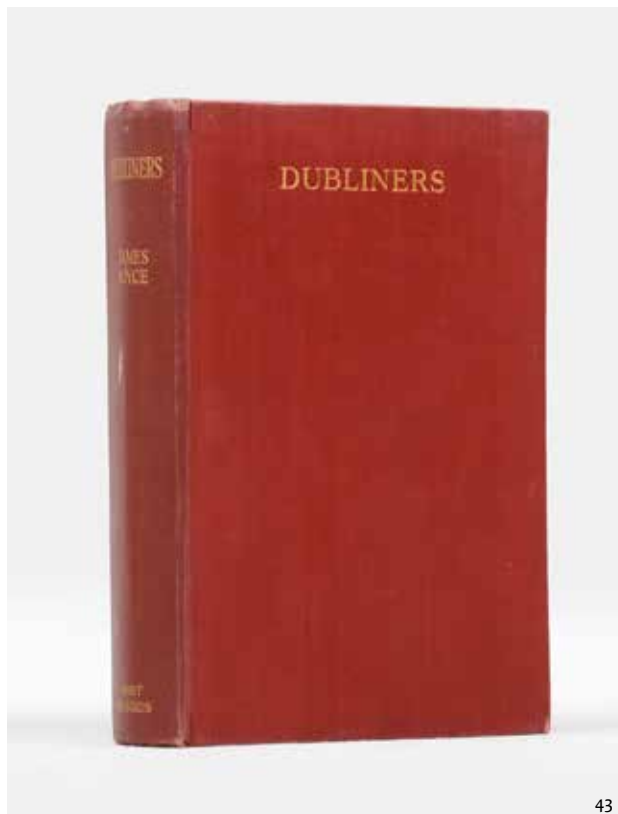
The publishing history of *Chamber Music* has been well mined though still has some lacunae. The book was published on 10 May 1907 in an edition of 500 copies, but Mathews did not bind all copies at once. There have been various guesses as to how many he first bound. It was probably somewhere between the 205 copies which he accounted for in July 1908 and 300, the threshold after which Joyce was due a royalty. In Trieste, Joyce set about selling or giving away copies himself; he distributed 64 copies between 7 September 1909 and February 1913. This burst of activity prompted Mathews to bind up some of the remaining sheets in or about 1911, with a third issue some time later.

This first issue is the largest of the three (162 × 110 mm), in a slightly lighter shade of green cloth, and has thick laid endpapers with horizontal chain lines and the poems in signature C well centred vertically on the page.

Small octavo. Original green cloth, spine and front cover lettered in gilt. With original glassine. Housed in a green morocco slipcase and chemise. Illustrated title page. Very light foxing to edges and contents, still a near-fine copy, the cloth clean, bright, and fresh. Glassine chipped. ♪ Slocum & Cahoon A3.

£15,000

[140266]



43

43

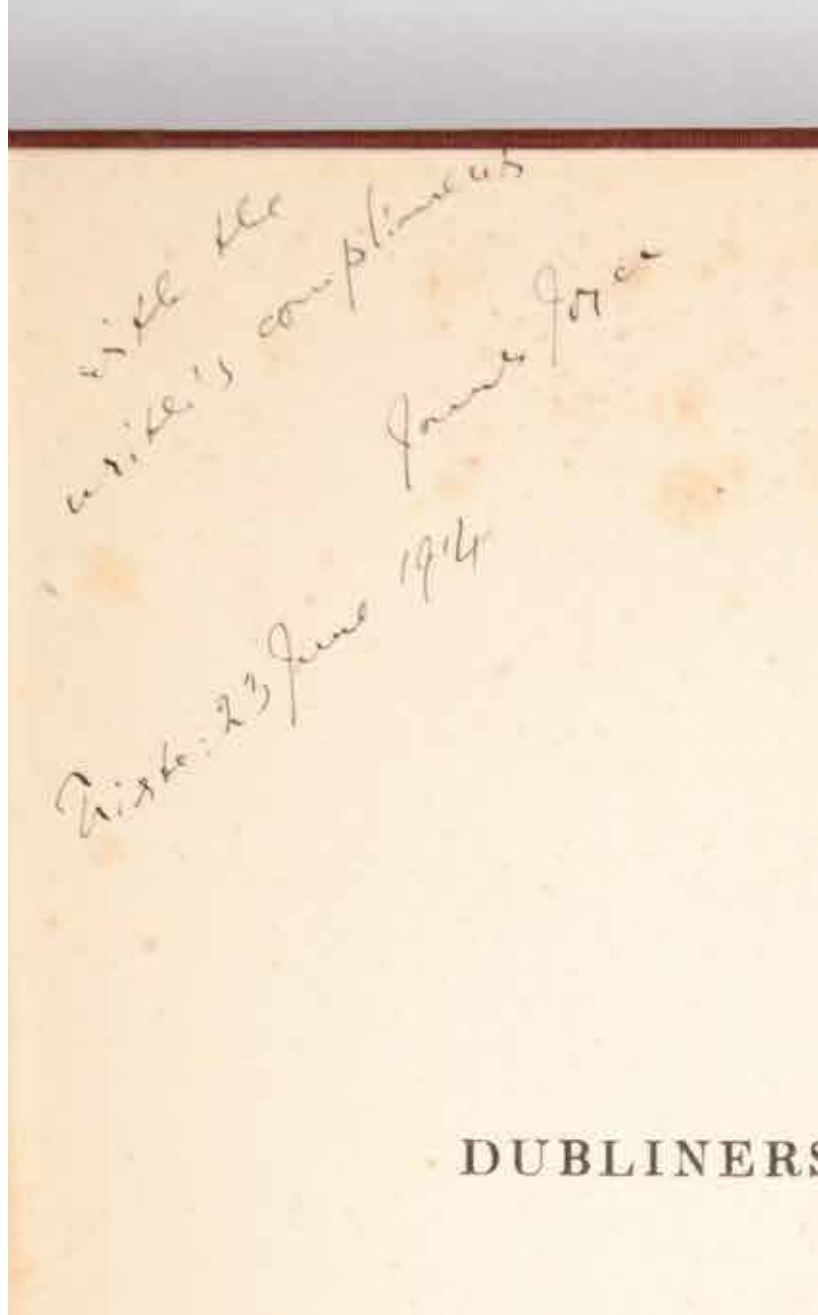
JOYCE, James. *Dubliners*. London: Grant Richards Ltd, 1914

INSCRIBED IN TRIESTE WITHIN THE FIRST FEW DAYS OF RECEIPT

First edition, first impression, first issue, presentation copy, inscribed by the author in the month of publication on the half-title, "With the writer's compliments James Joyce Trieste 23 June 1914". This is among the earliest presentation copies of the book that Joyce finished composing in Trieste.

The official publication date in London was Monday, 15 June, but Joyce did not receive the first of the 120 copies he had agreed to buy from Grant Richards until Friday of that week. Joyce inscribed only very few copies that first Friday – to Roberto Preziosi, the Italian who had paid excessive attentions to Nora, to Moses Dlugacz, his Zionist friend, and to Bice Randegger, the model for Beatrice in *Exiles* and the "dark lady" in his Triestine prose-poem *Giacomo Joyce*. This copy is dated the following Tuesday, 23 June. Joyce's Triestine friend Ettore Schmitz (Italo Svevo) seems to have been sent his copy around the same date, to judge from his letter of thanks, which is dated 26 June.

In the years leading up to publication, Joyce had supported himself in Trieste by giving private lessons and by teaching English and business correspondence. The form of words used in the inscription here – "with the writer's compliments" – suggests that Joyce inscribed it for one of his pupils, or perhaps one of their wealthy parents, whom he hoped to impress with evidence of his writerly craft.



The first issue of *Dubliners* comprises 746 sets of sheets bound by Grant Richards and issued in London. The remaining 504 sets of the 1,250 printed were shipped to Huebsch in New York, where they were not issued until much later, sometime between 15 December 1916 and 1 January 1917.

Octavo. Original red cloth, spine and front cover lettered in gilt. Housed in a custom red quarter morocco cloth slipcase, with matching chemise. Spine slightly faded, small white mark to centre of spine, light foxing to contents. A very good copy. ♪ Slocum & Cahoon 8.

£275,000

[152605]

44

JOYCE, James. *A Portrait of the Artist as a Young Man*. London: Egoist Press, 1917

INSCRIBED TO AN EARLY REVIEWER OF ULYSSES



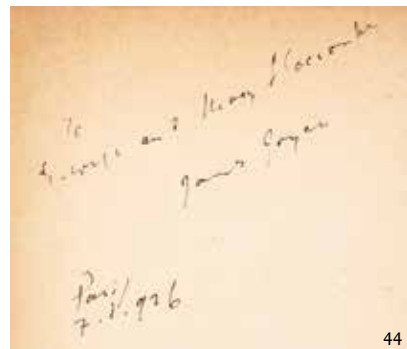
43

First edition to be printed in Britain, inscribed by the author, "To George and Mary Slocombe, James Joyce, Paris 7. i. [1]926" on the half-title. George Slocombe was an English journalist writing for the American papers. Joyce asked Sylvia Beach to send him a press copy of *Ulysses*, and he was among its first reviewers, telling the readers of the *Daily Herald* that it was "as large as a telephone directory or a family Bible, and with many of the literary and social characteristics of each".

Joyce's inscriptions usually appear on the front free endpaper; in this copy, however, that space was already taken by the ownership inscription, dated and located "Paris 1921" of Allan Ross "Dougie" MacDougall (1893–1956), a gay expatriate Scotsman in Paris, friend, and later biographer, of Isadora Duncan. In the early 1920s MacDougall had a regular column in the *Chicago Tribune* and he and Slocombe shared a close mutual friend in Edna St Vincent Millay. Presumably



44



44

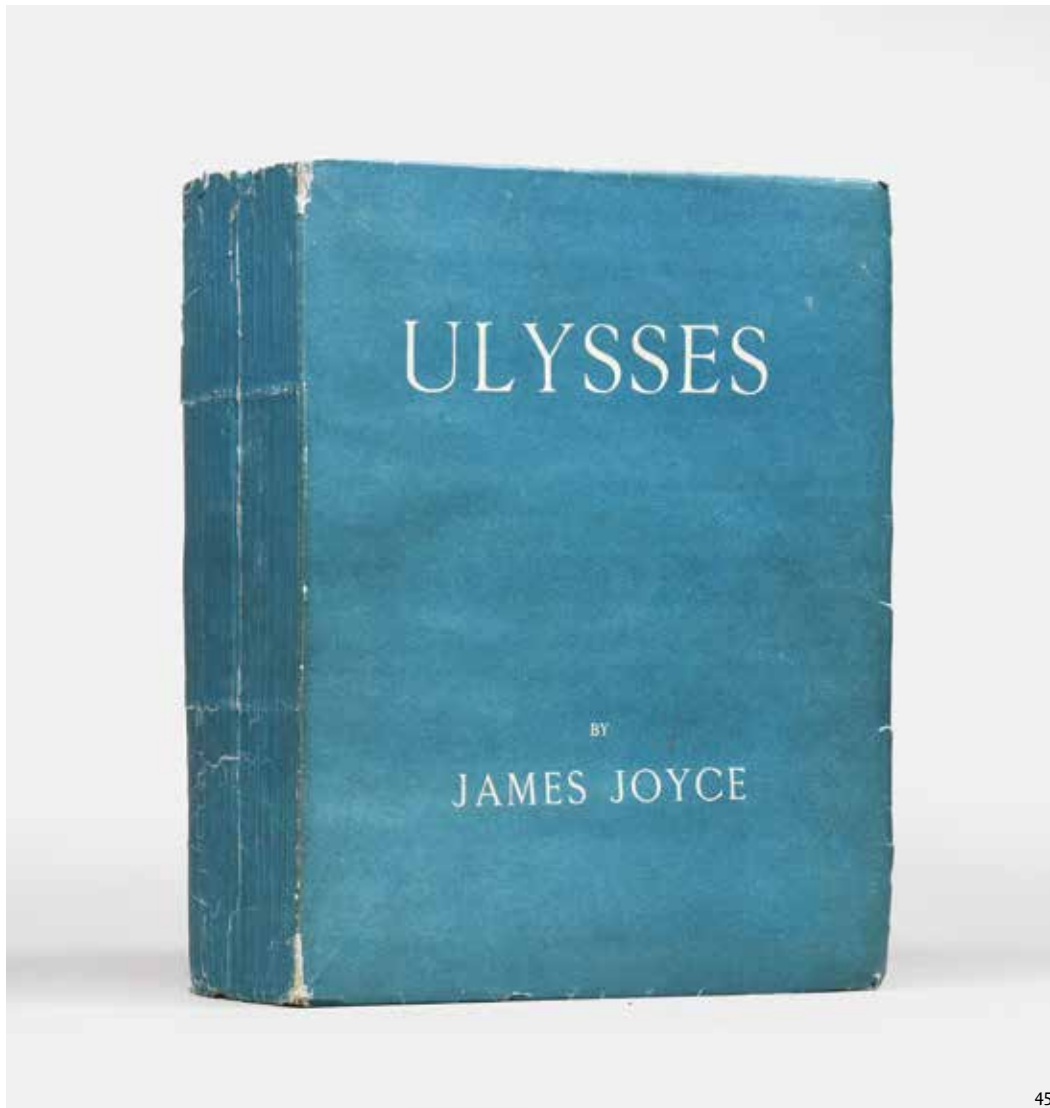
MacDougall gave the book to Slocombe, who then asked Joyce to inscribe it.

Portrait was serialized in the English literary magazine *The Egoist* in 1914 and 1915, and first published as a book in 1916 by B. W. Huebsch of New York, from whom Harriet Shaw Weaver, proprietor of the *Egoist* Press, purchased and bound some 750 sets of the US sheets, issuing them in London under the *Egoist* imprint. This second edition is the first to be printed in Britain. Presentation copies of this printing are rare and examples with such intriguing Parisian provenance are exceptional.

Octavo. Original green cloth, titles to front board in blind and to spine in white. Housed in a navy blue morocco backed cloth solander box by the Chelsea Bindery. Spine heavily toned and somewhat rolled, some toning around margins within, but still a sound copy in good condition. ♪ Slocum & Cahoon Ar2.

£27,500

[154058]



45

45

JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

THE PREMIER ISSUE OF THE DEFINING MODERNIST NOVEL, ONE OF 100 COPIES SIGNED BY THE AUTHOR

First edition, first issue, number 74 of 100 copies signed by Joyce; the most desirable issue of the defining modernist novel, increasingly uncommon in private hands. This example is in exceptionally bright condition, and untouched by restoration.

The novel was published on 2 February 1922 in imitation of the traditional three-tiered French format aimed at both connoisseurs and readers: 100 signed copies on Dutch handmade paper, as here; 150 copies printed on heavier vergé d'Arches, and the remaining 750 copies on vergé à barbes forming the smaller trade issue.

Sylvia Beach's notebook records that this copy was sold to Librairie Terquem, the Paris bookshop, on 20 May. Terquem

was a significant outlet for the first edition, selling two copies of the signed issue, three copies of the large paper, and twenty-nine copies of the ordinary issue.

Following the publication of the superficially similar second edition in October that year, Beach wrote to Joyce, claiming that "Paris booksellers had threatened to boycott *Ulysses* since they felt she had palmed off a 'bogus' first edition of *Ulysses* on them. To counter this, Joyce sent his 17-year-old son Giorgio and his friends to some of the main bookshops to ask about *Ulysses*. Brentano's, he discovered, had one copy of the first edition for sale at 850 francs and said copies were rare. Terquem's had no copy of the first edition, but had two copies of the second, selling at 200 francs each" (James Joyce Centre).

Small quarto. Original blue wrappers, titles to cover in white. Housed in a custom blue cloth chemise and slipcase. A lovely example, contents clean and fresh, minor peripheral nicks and rubbing, central vertical split to spine panel, but sound, the colour of the wrappers remarkably bright and fresh, entirely unrestored. ¶ Slocum & Cahoon A17; Horowitz, *Census*, p. 117. James Joyce Centre, available online.

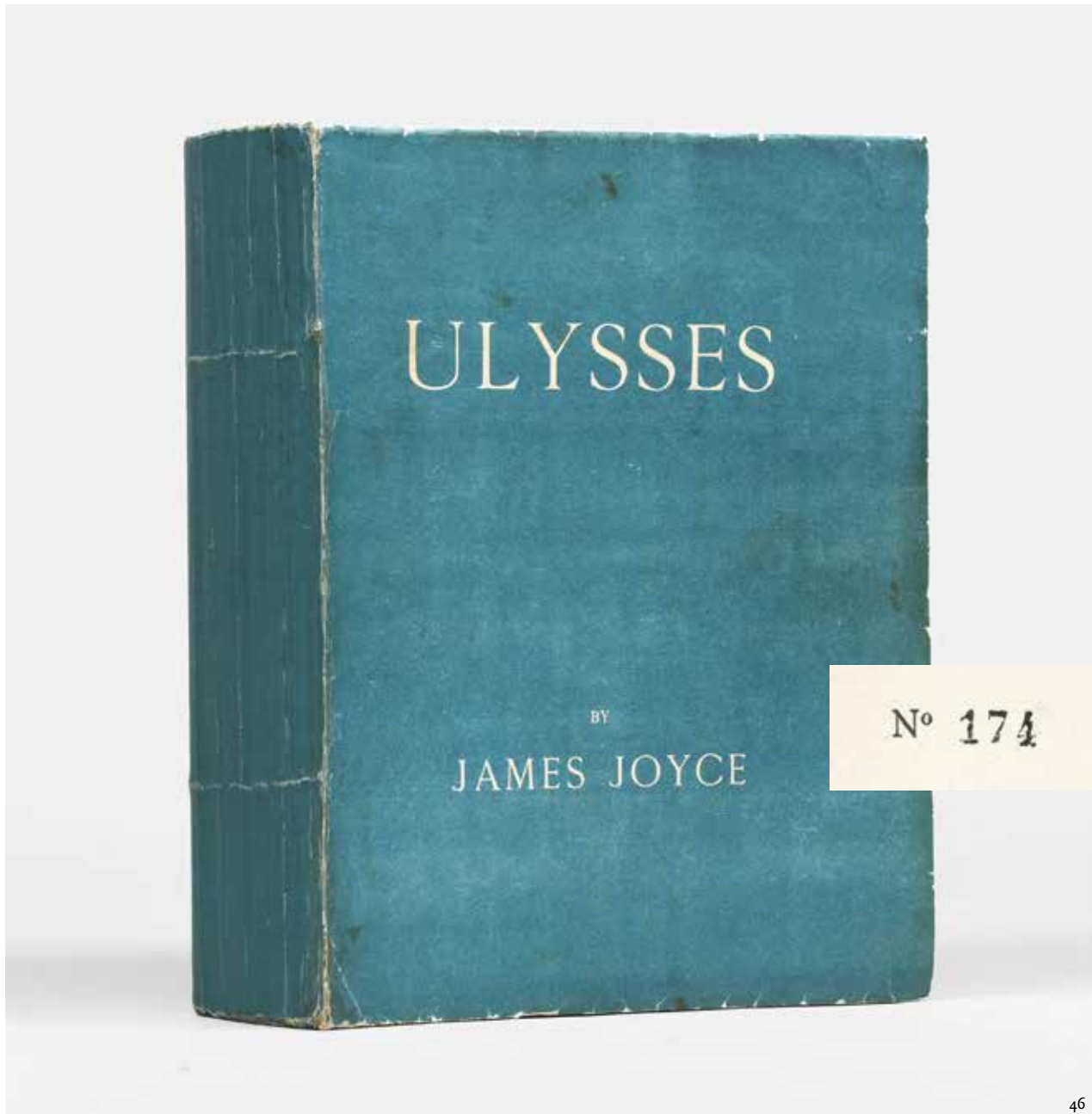
£300,000

[153726]

THIS EDITION IS LIMITED TO 1000 COPIES:
100 COPIES (SIGNED) ON DUTCH
HANDMADE PAPER NUMBERED FROM
1 TO 100; 150 COPIES ON VERGÉ
D'ARCHES NUMBERED FROM 101 TO 250;
750 COPIES ON HANDMADE PAPER
NUMBERED FROM 251 TO 1000.

N° 74

James 9072



46

46

JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

“STATELY, PLUMP . . .”

First edition, first printing, number 174 of 150 large paper copies numbered 101–250 and printed on vergé d’Arches, a scarce survival in the original wrappers. With its generous margins, the large paper format is the most aesthetically pleasing of the three formats.

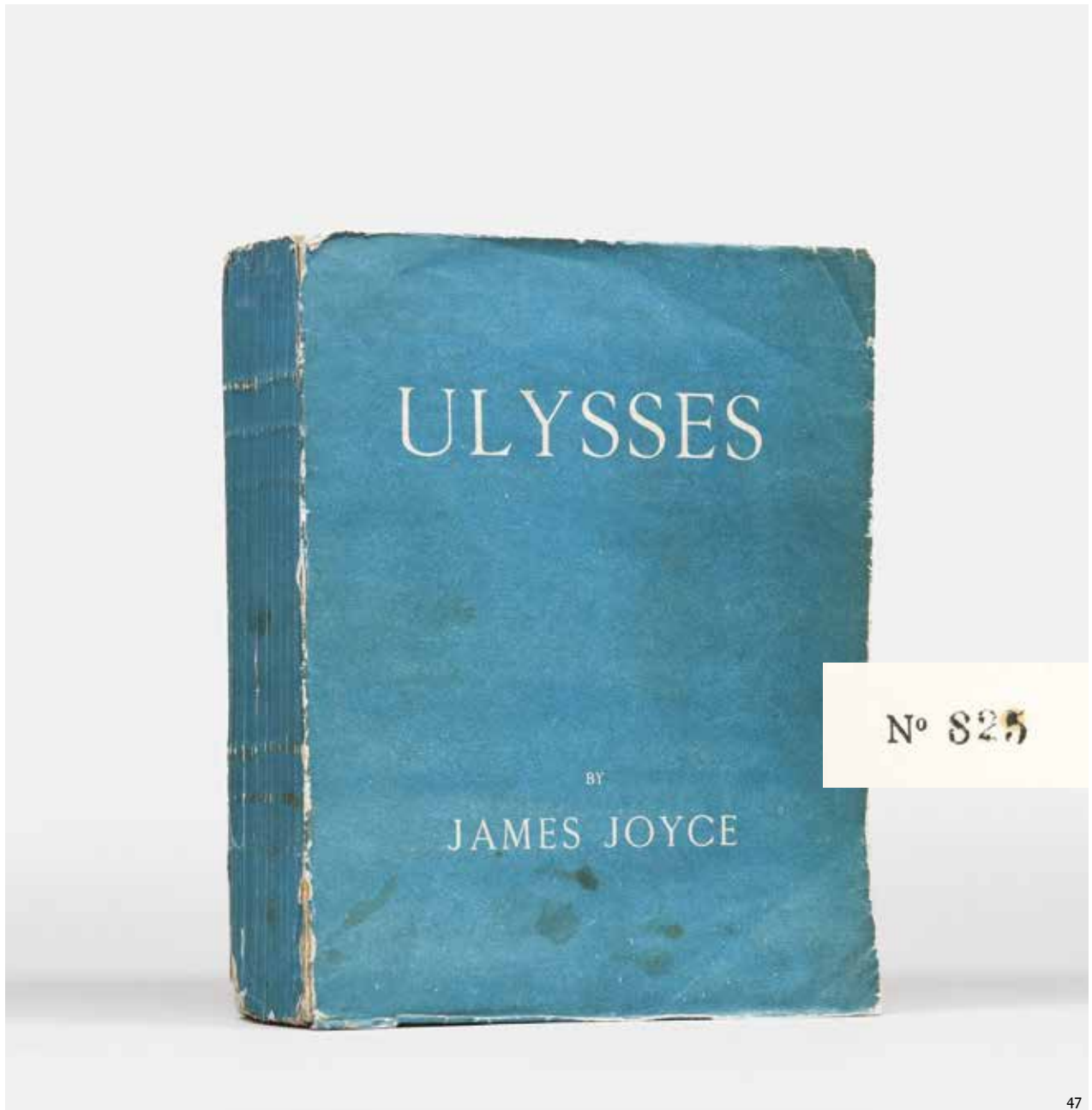
Quarto. Original blue wrappers, titles to cover in white. Housed in a custom blue quarter morocco and cloth solander box. Spine sensitively rebaked and one small tear to rear wrapper repaired, some nicks and

small tears to wrapper edges, a few minor marks, fresh within, faint partial toning to limitation page likely offset from some now-absent cutting, an eminently presentable copy in very good condition.

¶ Slocum & Cahoon A17; Horowitz, *Census*, p. 121.

£57,500

[153723]



47

47

JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

UNRESTORED IN WRAPPERS, DISTRIBUTED BY HARRIET SHAW WEAVER

First edition, number 825 of 750 copies on handmade paper numbered 251 to 1,000, an attractive example in the iconic blue wrappers entirely untouched by restoration.

Sylvia Beach's notebook records that this copy was one of a number sold to "Miss Weaver (on sale)". Harriet Shaw Weaver was Joyce's indispensable patron, without whose backing both *Ulysses* and *A Portrait of the Artist as a Young Man*

might never have been published. The 24 copies of the first edition so marked in Beach's notebook suggest Weaver hard at work finding buyers and readers for his masterpiece. As a measure of Weaver's paramount importance to Joyce, he inscribed copy number 1 to her.

Small quarto. Original blue wrappers, titles to cover in white. Housed in a navy blue leather-backed bookform box. Pencil ownership inscription to first blank, "Alfred T. Cowie, 1954". Mild rubbing to extremities with some loss to wrappers around spine corners, some light soiling but the whole still fresh and attractive, and entirely untouched by restoration, very few trivial spots within, a very good copy indeed. ♪ Slocum & Cahoon A17; Horowitz, *Census*, p. 131.

£55,000

[153854]



48

48

JOYCE, James. *Ulysse*. Traduit de l'anglais par M. Auguste Morel, assisté par M. Stuart Gilbert. Paris: La Maison des Amis de Livres, Adrienne Monnier, 1929

“THERE WAS NO PERHAPS ABOUT SULLIVAN’S VOICE” – PRESENTED TO AN UNQUALIFIED GENIUS

First edition in French, number 164 of 170 copies on alfa vergé “exemplaires d’auteur hors-commerce”, presentation copy inscribed by Joyce on the half-title to the Irish tenor John O’Sullivan (1877–1955), “A John Sullivan, dalla voce eroica, Parigi, di 17 9mbre [i.e. November] [1]929”. This pleasingly polyglottal copy of Joyce’s international masterpiece, translated into French, and inscribed in Italian, to an Irishman, has a superb association: O’Sullivan was one of the most prominent people in Joyce’s life around this time.

Born in Cork, O’Sullivan had lived and worked in Paris since the turn of the century and toured internationally. Joyce (himself an amateur tenor) was alerted to O’Sullivan by his brother Stanislaus, who encountered him in Trieste reading a copy of Joyce’s *A Portrait of the Artist as a Young Man*. He went to see the tenor perform in Wagner’s *Tannhäuser* at the Paris Opera in October 1929 and was bowled over by his “heroic voice”. They soon became friends and drinking companions (he appears in *Finnegans Wake* as “Jean Souslevin” [i.e. “under the wine”]), and Joyce set about promoting his fellow countryman’s career.

This Joyce took to excess, himself caught in a creative slump around his own work on *Finnegans Wake*. His letter to Harriet Shaw Weaver on 18 March 1930 reveals O’Sullivan’s great significance to him at this time: “When I ceased contributing to *Transition* I felt a sudden kind of drop as I was determined not to try to attack the second part [of *Finnegans Wake*] in such an ill-equipped state . . . In this frame of mind I first heard Sullivan singing and for the last four and a half months I have been working incessantly to try to get him past the Italian ring which protects the London, New York and Chicago opera houses . . . No doubt I may have . . . made myself ridiculous in the eyes of soberthinking people, but I do not care very much, for it is incomparably the greatest human voice I have ever heard”.

Few others, however, sided with Joyce’s enthusiasm for O’Sullivan’s booming voice. Sylvia Beach later remembered, “with Joyce, Sullivan’s cause became an obsession, and the more he failed the more he persisted in his efforts. Mrs Joyce grew so tired of it that she forbade the mention of Sullivan’s name at home” (*Shakespeare and Company*, p. 190).

Morel’s French translation was only the second translation of the novel, after the German edition of 1927. It was begun in 1923 at Joyce’s request by Varlery Larbaud, but Joyce then halted the project, saying that Larbaud would turn *Ulysses* into a “mutilé de guerre” – a casualty of war (Casado). Morel’s translation was overseen by Larbaud with the direct input of Joyce, who was far happier with the result. The edition was published by Adrienne Monnier at her bookshop La



49

Maison des Livres, across from Sylvia Beach's Shakespeare and Company on the rue de l'Odéon. The complete edition was 1,200 copies (on various papers), of which this is one of only 200 "exemplaires d'auteur hors commerce".

As sometimes found in continental books, a partial chemical erasure of Joyce's inscription to O'Sullivan has been attempted at some point, though the wording remains clearly legible.

Quarto (225 × 180 mm). Original wrappers bound into contemporary tan three-quarter pigskin, stylised onlay letting to spine, brown coated endpapers. Covers generally somewhat worn, superficial split from top of front joint but entirely sound, clean within, very good condition overall.

♣ Slocum & Cahoon D12.

£22,500

[153730]

49

JOYCE, James. *Yurishizu* ("Ulysses"). Translated by Ito Sei, Nagamatsu Sadamu and Tsujino Hisanori. Tokyo: Daiichi Shobo, 1931 & 1934

THE FIRST NON-EUROPEAN TRANSLATION, INSCRIBED BY THE TRANSLATOR

First edition in Japanese, first printing, presentation copy, inscribed by the translator to fellow novelist Narasaki Tsutomu on the front free endpaper of volume 1, transcribed on a loosely inserted slip, "Ito Sei – Narasaki Tutomu".

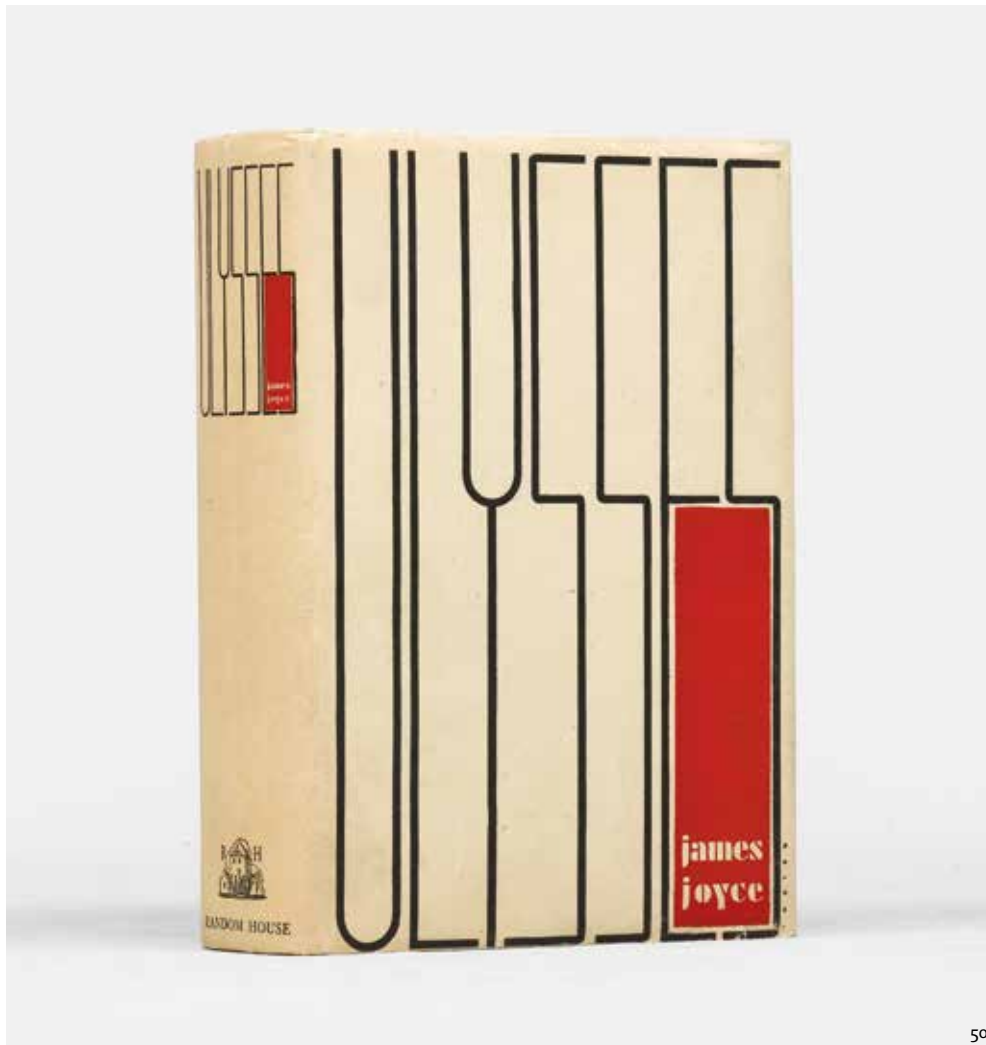
This is the first non-European translation; it predates the publication of the work in England and the United States. Much of the more direct Molly Bloom soliloquy is tipped in on xerox sheets, reinstating the expurgated text. Despite this omission for the censors, the sale of the second volume was banned in 1934 on the basis that what was included represented a "portrayal of the lustful meanderings of a middle-aged female". Of this edition volume 1 was printed in a run of 2,000 copies and volume 2 in a run of 1,500.

Ito Sei (1905–1969) played a significant role in the transmission of English literature to a Japanese audience, also translating *Lady Chatterley's Lover* in 1950, resulting in a landmark obscenity trial. He was a highly successful critic, poet, and novelist and in 1963 won the Kikuchi Kan Prize for his achievements in Japanese literature. This highly important edition is notably scarce, with just one other set traced at auction, volume 1 of which was a reprint.

2 volumes, octavo. Original limp blue cloth, titles to spines in gilt, beige endpapers. Vol. 2 with dust jacket and original glassine wrapper. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Text in Japanese. Occasional pencil annotations. Bookseller's ticket to pastedowns of vol. 2. Spines a little rolled and toned, slight mottling and a couple of marks to cloth, touch of wear to spine ends and tips, occasional foxing and water marks to contents; a very good set, spine of dust jacket to vol. 2 lightly sunned. ♣ Slocum & Cahoon D91.

£12,500

[131239]



50

50

JOYCE, James. *Ulysses*. New York: Random House, 1934

First authorized American edition, trade issue, first state jacket (with designer's name present). Laid-in to this copy is a single leaf advertisement for Joyce's reading of *Anna Livia Plurabelle* and a promotional print of one of Berenice Abbott's most iconic photographs of Joyce (1926). Joyce would immortalise Abbott in *Finnegans Wake* as "the Tulloch-Turnbull girl with coldblood kodak" (quoted in Marler).

This edition was preceded by the pirated edition of the Shakespeare and Company *Ulysses*, published in New York for Samuel Roth (1929), unauthorized by Joyce and sold illegally in the United States.

Octavo. Original cream cloth, bevelled edges, titles to front and spine black and red, top edge red. With dust jacket. Housed in a custom black cloth chemise and quarter morocco slipcase. Square and firm, boards and edges very lightly foxed, two tiny marks to rear board, a fine copy, in the bright, clean jacket, small chips to tips, occasional crease and nick to extremities, remarkably fresh. ♣ Slocum & Cahoon A21.

£5,000

[153756]



50



51

51

JOYCE, James. Pomes Penyeach. Paris: Shakespeare and Company, 1927

RARE PRESENTATION COPY INSCRIBED BY SYLVIA BEACH

First edition, first impression, rare presentation copy of this small collection of Joyce's poems, inscribed by the publisher Sylvia Beach on the half-title, "for George Kennedy with best wishes from Sylvia Beach, Paris June 27 1933". We have never encountered, nor can trace in any auction record, another copy of Pomes Penyeach inscribed by Beach – this copy is recorded as having appeared at Sotheby's 24 July 1980, at which point it was already in this binding.

This copy has a Byzantine Hollywood provenance: George Kennedy was the private secretary of Hollywood mogul Billy Wilkerson (1890–1962). He has inscribed the book onward in the 1960s to "Mike Connolly, Joycean of Joyceans – scholar of scholars". Connolly (1913–1966) was a longtime journalist at Wilkerson's *Hollywood Reporter*, who reportedly "daydreamed about . . . writing a great novel à la James Joyce, or even writing a biography of Joyce" (Holley, p. 138). The book seems to have passed back to Kennedy after Connolly's death, as he has inscribed it in 1969 to his godson W.R. Wilkerson, the son of his old employer, who mentions the gift of this book on his 18th birthday in the biography of his father (*Hollywood Godfather: The Life and Crimes of Billy Wilkerson*, 2018). It seems likely the binding was executed for W. R. Wilkinson junior.

Duodecimo. Original pale green paper-covered boards, covers lettered in dark green. With the errata slip tipped to final leaf. Sewn into a later blue full morocco binding, titles gilt to spine and armorial crest to front. With the errata slip tipped in at the rear. Rebacked and sewn into later leather binding, some toning around board edges, clean



52

within, good condition. ¶ Slocum and Cahoon A24. Val Holley, Mike Connolly and the Manly Art of Hollywood Gossip, 2003.

£6,500

[153804]

52

JOYCE, James. Anna Livia Plurabelle. New York: Crosby Gaige, 1928

ROGER SENHOUSE'S COPY

First edition, first printing, signed limited issue, number 404 of 800 copies signed by the author, preceding the UK edition by two years. Anna Livia Plurabelle is an early published chapter from Joyce's famous "work in progress" that would eventually become *Finnegans Wake*. This is an unusually fresh copy, and has the ownership inscription of Roger Senhouse, dated 1930, in pencil to the front free endpaper.

Senhouse (1899–1970) was a writer and publisher association with the Bloomsbury Group, the sometime lover of Lytton Strachey, the translator of Colette, and from 1935 the co-owner of Secker & Warburg publishing house, which published Orwell's *Animal Farm* and *Nineteen Eighty-Four*. Published in America, contemporary association copies of Anna Livia Plurabelle that tie it back in to the European literary scene are not often encountered.

Duodecimo. Original brown cloth, titles and decoration to spine in gilt, triangle device to front cover in gilt, triple rule and triangle patterned frame blocked in blind to covers, top edge gilt, fore edge untrimmed. Discreet stamp "N. M. Tyrrell & Co., Toronto" to front free endpaper. An exceedingly fresh copy, minimal rubbing to ends and tips, with the gilt very bright, small abrasion to limitation and facing page perhaps a production fault, otherwise clean within, and entirely sound. ¶ Slocum & Cahoon A32.

£5,000

[153767]

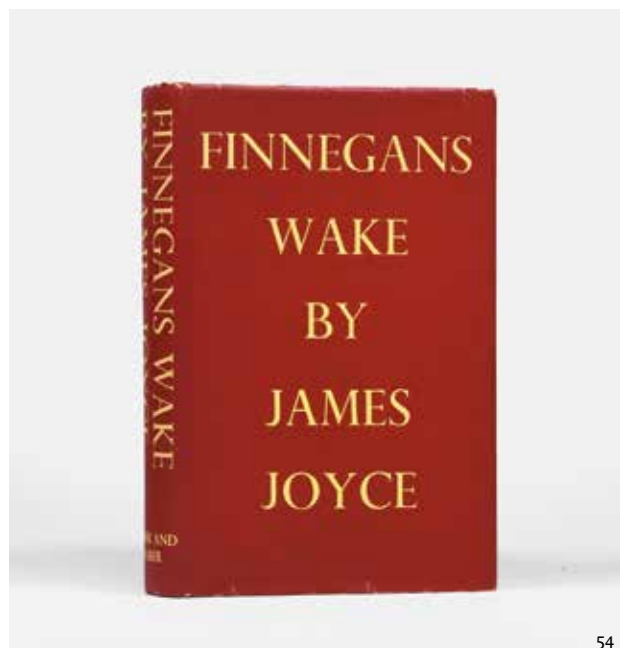


53

JOYCE, James. *Tales Told of Shem and Shaun. Three Fragments from Work in Progress.* Paris: Black Sun Press, 1929

First edition, number 17 of 100 copies signed by Joyce and printed on japon, this a particularly handsome example in the Black Sun Press's striking metallic slipcase.

Preceded by *Anna Livia Plurabelle* (1928), this is the second separately published portion of what was to become *Finnegans Wake* (1939). It contains "The Mookse and the Gripes", "The Muddest Thick that was ever heard dump", and "The Ondt and



the Gracehoper". It also includes introductory comments on Joyce's use of language by C. K. Ogden, the inventor of Basic English and the co-author of *The Meaning of Meaning* (1923). The total edition comprised 650 copies, of which 100 were issued thus; 500 unsigned copies were printed on Holland paper; and 50 copies were not released for sale.

Small quarto. Original white paper wrappers, titles to spine and front cover in red and black, publisher's device in black to rear cover. With original glassine wrapper and publisher's green suede and metallic slipcase. Housed in a black morocco backed slipcase and chemise. Frontispiece abstract portrait of the artist by Brancusi, with glassine guard. A fine copy, fresh inside and out, with a perfect glassine. The fragile slipcase is a little rubbed at extremities and the suede somewhat toned, but nonetheless in unusually good condition. ♣ Slocum & Cahoon A36.

£8,750

[153764]

54

JOYCE, James. *Finnegans Wake.* London: Faber and Faber, 1939

First edition, first impression, trade issue, of Joyce's final work. "The most conspicuous innovation of *Finnegans Wake* is its use of 'dream-language'. After *Ulysses* Joyce believed that he had 'come to the end of English', and his last novel is a pervasive layering of multilingual puns in successive drafts which produces a fabric rich in semantic possibilities" (ODNB).

A signed limited edition was also published on the same date; 3,400 copies of the standard trade edition were printed, of which 950 were destroyed.

Octavo. Original red cloth, lettering to spine in gilt, top edge yellow, others untrimmed. With dust jacket. Some tiny closed tears along jacket edges, but an exceptionally nice example, some light foxing to edges and endpapers, excellent condition. ♣ Slocum & Cahoon A47; Connolly, *The Modern Movement*, 1965, 87.

£4,750

[153771]



55

55

JOYCE, James – ALBERTS, Julien. *A Bouquet of Blooms*. Essays by Will Barnet, Pieter Bekker, Claude Marks, Harry Sternberg, Steve Wheeler. Nice: Nighttown Press, 1996

A COMPELLING VIEW OF JOYCE'S "NIGHTTOWN"

First edition, number 33 of 200 copies including an additional print, from a total edition of 650. This is a



55

powerful evocation of chapter 15 of *Ulysses*, customarily referred to as the Circe episode: Joyce's hero Leopold Bloom, along with Stephen Dedalus and Vincent Lynch, visit Dublin's red-light district, known familiarly as the Monto, but which Joyce calls "nighttown", the haunt of "women of ill fame and swell mobsmen".

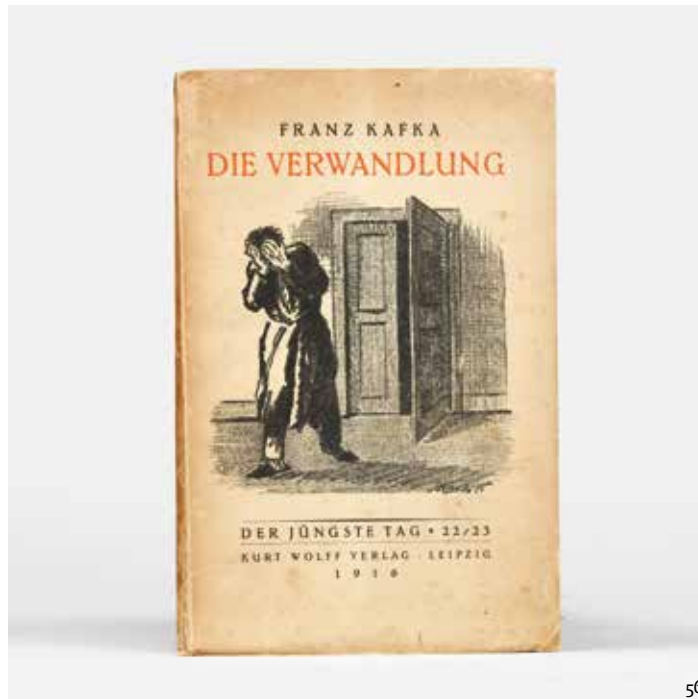
Julien Alberts (1916–1986) studied at the Art Students League of New York. He exhibited at the Whitney, MoMa, and the Met, and had many one-man shows. These woodcuts were first published, in reduced size, as "A Bouquet for Bloom" in *Mosaic: An Interdisciplinary Critical Journal* in 1972 (Vol. 6, No. 1). Here they receive plaudits from five contributors, including Alberts's teacher, the distinguished printmaker Harry Sternberg, who writes touchingly, "I recall my reactions when Julien first talked about wanting to do a set of illustrations for *Ulysses*. Why, I wondered was this shy, quiet and most sensitive of all my students attracted by the book, and was he capable of the epic qualities that were demanded by such a project? . . . He has produced a splendid work of art with a fine mixture of intuition and intellect . . . I am indeed proud of him".

It is interesting to speculate that Alberts may have been inspired also by Marjorie Barkentin's play *Ulysses in Nighttown*, which had a successful off-Broadway run in 1958, garnering Zero Mostel an Obie Award for his portrayal of Bloom. This is a fine edition, Alberts's work showing a deep indebtedness to German Expressionism.

Elephant folio. Original pale yellow marbled heavy card portfolio, window to front cover, black cloth ties. 10 woodcuts by Alberts, relief prints by Keith Garrison, all with tissue guards and loose in portfolio; the additional print showing Joyce and T. S. Eliot at the entrance to "nighttown". Lower flap of portfolio detached but present, pale brown splash-stain across lettering of title page, otherwise an excellent copy.

£3,000

[140014]



56

56

KAFKA, Franz. *Die Verwandlung* ("Metamorphosis"). Leipzig: Kurt Wolff Verlag, 1915

HIS MASTERPIECE, IN ORIGINAL WRAPPERS

First edition, first impression. The first of Kafka's masterpieces was issued both in boards and, as here, in wrappers. Sales were unimpressive; after a year or so the numerous unsold copies were stamped on the title pages with the official stamp of the German censors. This copy has no stamp and is therefore of the original issue.

After learning that Ottomar Starke would provide an illustration for the book, Kafka wrote to the publisher in October 1915: "The insect itself must not be illustrated by a drawing. It cannot be shown at all, not even from a distance".

Octavo. Original cream paper wrappers printed in red and black, illustration by Ottomar Starke to front cover, red endpapers, edges uncut. Housed in a green cloth folding case. Bookplate to front endpaper. Spine toned, some foxing to wrappers, short tears to joints; a very good example of a notoriously fragile book. ¶ Dietz 26.

£6,500

[153853]

57

KAFKA, Franz. *In der Strafkolonie*. Leipzig: Kurt Wolff, 1919

IN THE DELUXE BINDING

First edition, first impression, in the deluxe binding; one of 1,000 unnumbered copies of Kafka's short story set in an unnamed penal colony, which he wrote in October 1914.

The "relatively long time span between composition and first publication is due in part to Kafka's dissatisfaction with the original conclusion of the story", however, "Kafka revised the end of the text in November 1918" (Gray et al., p. 134).

In November 1916 Kafka presented a version of the text "at a public reading – something to which Kafka rarely agreed – at the Goltz Gallery in Munich" (*ibid.*, p. 134). The first edition was issued in the present deluxe binding, a cheaper issue in brown leather, and in firm wrappers. The work was first translated into English by Eugene Jolas in 1941, published in the *Partisan Review* as *In the Penal Colony*.

Octavo. Contemporary black half roan, spine lettered in gilt, marbled boards, cream endpapers, top edge gilt, others uncut, white silk page marker. Housed in a custom slipcase. Text in German. Printed in blue



57



59

and black. Rubbing at spine ends, otherwise a fresh copy, contents clean. ♣ Dietz 50. Richard T. Gray, et al., *A Franz Kafka Encyclopedia*, 2005.

£3,750

[153777]

58

LAWRENCE, D. H. *England My England and Other Stories*. New York: Thomas Seltzer, 1922

First edition, first printing, of Lawrence's second collection of short stories. The American edition was published in October

1922, predating the British edition, which was published in January 1924.

Octavo. Original blue cloth, titles to spine and upper cover gilt. With dust jacket. Housed in a blue morocco-backed blue cloth solander box. Spine ends slightly bumped, leaves uniformly tanned but a near-fine copy. Spine of dust jacket lightly tanned with extremities slightly frayed, repaired tear to rear panel, minor paper flaw to front panel and adhesive tape repairs to verso, else a very good dust jacket. ♣ Roberts & Poplawski A23a.

£750

[148546]

59

LAWRENCE, D. H. *Pansies*. London: Privately printed for subscribers, by P. R. Stephensen, [August] 1929

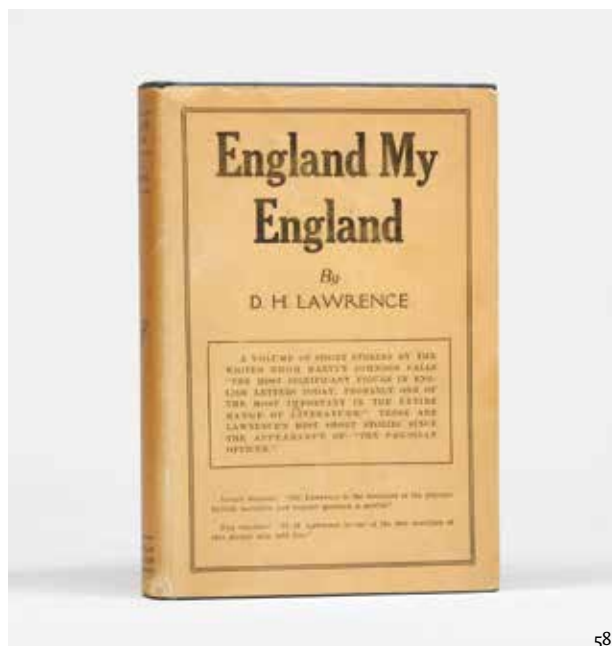
THE LAST OF THE "SPECIAL COPIES" IN BLUE MOROCCO

First unexpurgated edition, number 50 of 50 "special copies" (Roberts & Poplawski) signed and numbered by the author and bound in blue morocco. This privately printed edition contains 14 poems and Lawrence's original preface which were censored from the first edition. It was published in August 1929, although June is the date on the title page, one month after the first edition published by Martin Secker. There was also an issue, limited to 500 copies, in paper wrappers.

Octavo. Original light blue morocco, lettering to spine and front cover in gilt, Lawrence phoenix to rear wrapper in gilt, rules and ornaments to binding in blue, title page in brown and blue, top edge trimmed, others untrimmed. With original blue marbled card slipcase. Portrait frontispiece printed in sanguine. Spine slightly faded, soiling to binding, minor browning to leaves; a very good copy. Slipcase somewhat worn with abrasions and some fading. ♣ Roberts & Poplawski A47d.

£2,750

[152430]



58



First edition, first impression, of this second, wartime number of Lewis's landmark magazine. *Blast* only ran for two numbers, 1914–15, but holds a prominent place in literary and artistic history as the platform for the modernist manifesto of Wyndham Lewis and Ezra Pound.

Aside from the editors' own substantial contributions, this War Number includes contributions by Ford Madox Ford, T. S. Eliot (with this issue featuring the first appearance of his important poems "Rhapsody on a Windy Night" and "Preludes"), Gaudier-Brzeska (who had been killed in the war that June), C. R. W. Nevinson, Dorothy Shakespear, and Edward Wadsworth.

Quarto. Original wrappers, titles and design to front wrappers in black. Numerous vignette and full page woodcuts, one illustrated plate by Gaudier-Brzeska. An excellent copy, spine ends a little rubbed and a few small chips along edges of front wrapper, wrappers and leaves unusually fresh and bright.

£3,750

[153793]

61

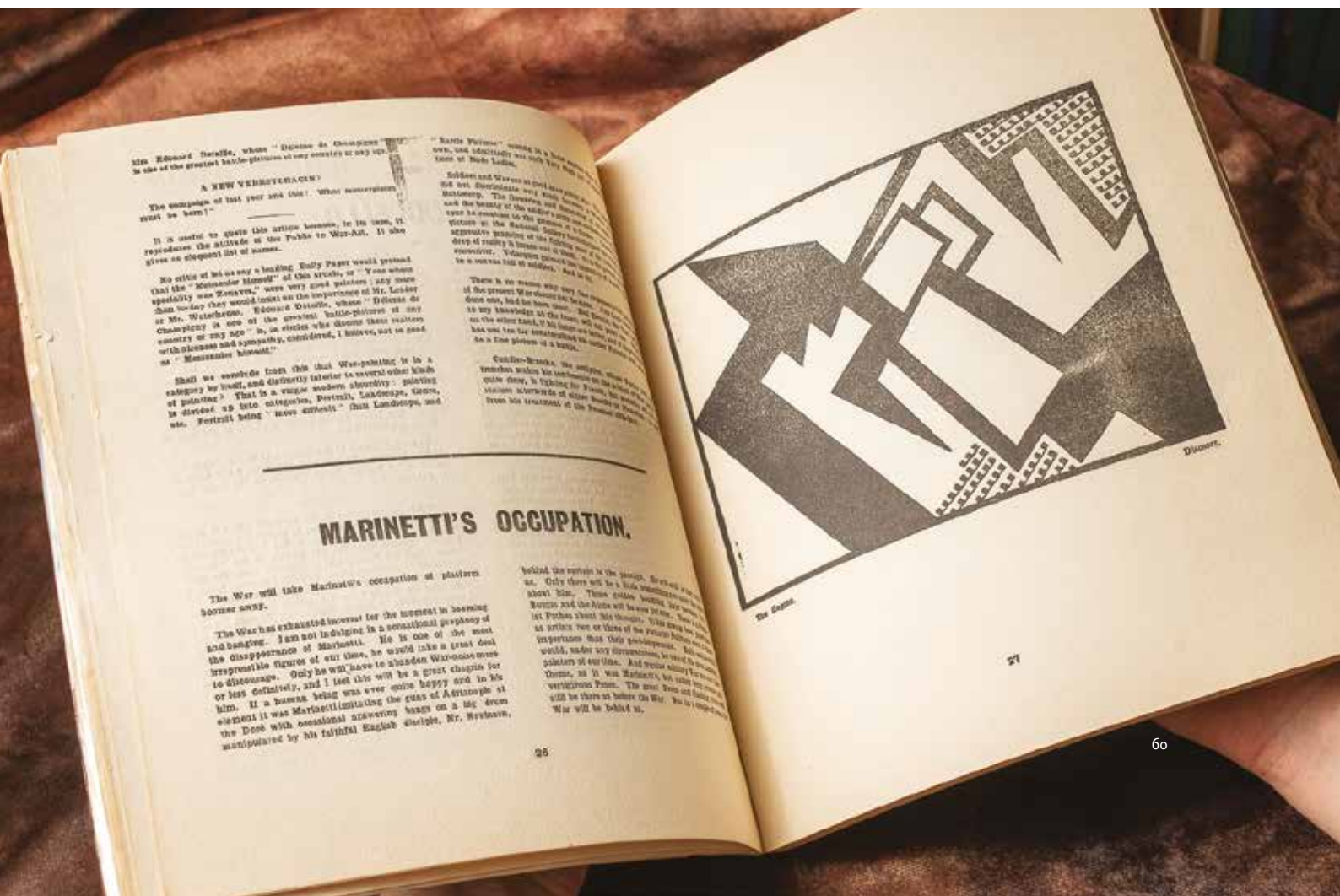
LEWIS, Wyndham. *Hitler*. London: Chatto & Windus, 1931

THE COPY OF LEWIS'S FRIEND AND CRITIC

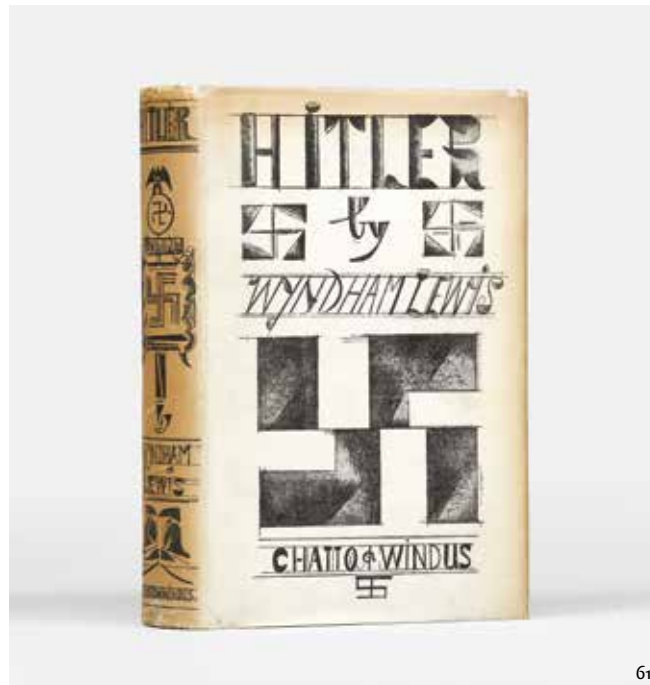
First edition, first impression, retaining the scarce and striking jacket, and with the bookplate of Lewis's friend, D. G. Bridson, with his bookplate to the front pastedown and a few pencil annotations to text.

60

LEWIS, Wyndham (ed.) *Blast*. War Number. London: John Lane, Bodley Head, July 1915



60



61

Bridson (1910–1980), the distinguished radio producer and poet, was a close friend of Wyndham Lewis in the latter part of his life. He published a study of Lewis in 1972, entitled *The Filibuster*. He studied the present volume in that work: “The articles were not intended as an apology for Hitlerism so much as a plausible explanation for its sudden emergence”. Unfortunately, they “were hastily written, and very sketchily researched”, taking much propaganda at face value, and suggesting that Nazi antisemitism was a mere “racial red herring” and Hitler a “man of peace”. “Given the benefit of hindsight, all this sounds remarkably naïve. But one has to remember that precisely those arguments provided a basis for British foreign policy over the next eight years” (*The Filibuster*, p. 101–2). In 1939, Lewis published *The Hitler Cult*, in which he reversed his previously favourable impression of Hitler; Lewis’s flirtation, however, permanently stained his reputation.

Octavo. Original pale red and white cloth, titles to spine black, swastika to front board in black, top edge yellow. With dust jacket. Frontispiece and 7 plates. Light foxing else a fine copy, in very good jacket with slight shelf wear and tape reinforcement at verso extremities, slight toning to spine panel, price intact. ♣ Morrow & Lafourcade A13.

£2,000

[153761]

62

LOOS, Anita. *Gentlemen Prefer Blondes*. New York: Boni & Liveright, 1925

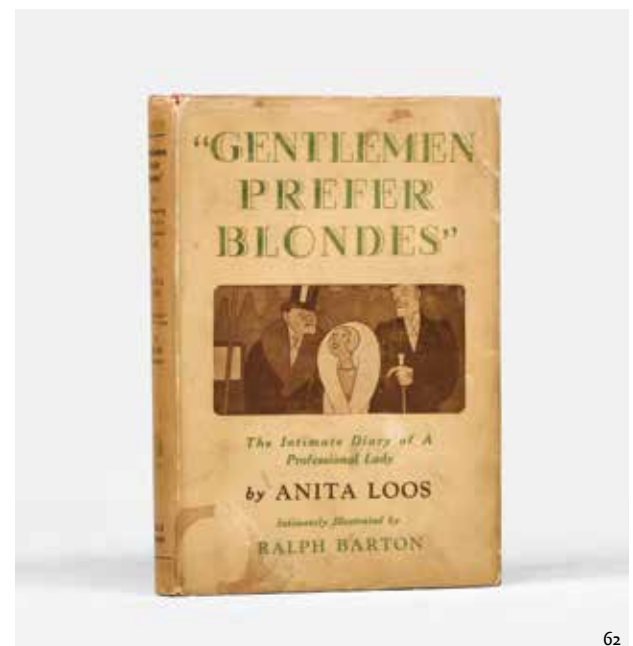
First edition, first impression, first issue (“Divine” for “Devine” on title page). The author’s classic satire of the Jazz Age was an instant bestseller and has serious Modernist credentials. It was hailed by Edith Wharton as “the great American Novel” and was selected by James Joyce for his daily designated reading time when he was half-blind and working on the first draft of *Finnegans Wake* (see Graham). The novel

was first adapted into a Broadway musical in 1949. It is the 1953 film adaptation, starring Jane Russell and Marilyn Monroe, which is remembered as one of the greatest films of all time.

Octavo. Original red cloth, lettering to spine and front cover in gilt. With dust jacket. Housed in a custom green cloth folding box. With black and white illustrations within the text by Ralph Barton. Extremities slightly rubbed, an excellent copy, with the dust jacket worn at extremities, spine toned, some marks to front cover, and occasional tears. ♣ Elyse Graham, “Gentlemen Prefer Blondes”, *The Modernism Lab*, available online.

£1,250

[152906]



62



63

63

LORCA, Federico Garcia. *Romancero gitano* (1924–1927). Buenos Aires: Sur, 1933

LORCA'S KEY COLLECTION, WITH A SUPERB ASSOCIATION

First Argentine edition of Lorca's key poetry collection, copy G of 10 lettered copies from the deluxe issue of 100 copies, fittingly inscribed by Lorca to Guillermo de Torre, "Para my viego camarade Guillermo con un abrazo de Federico, Buenos Aires 1934". *Romancero gitano* was first published in Madrid in 1928 and today remains one of the most popular poetry collections in the Spanish language.

De Torre (1900–1971) was an important bridge between the Iberian and South American literary worlds, having been a key member (alongside Lorca) of the avant-garde "Generation of '27", before marrying the artist Nora Borges (sister to Jorge Luis Borges) and settling in Argentina as the head of literature for the University of Buenos Aires. De Torre also co-founded the publishing house Losada, for which he oversaw the completion of Lorca's complete works.

This copy has the blue illustrated ownership stamp of Guillermo de Torre to the first blank recto, and the later bookplate of his son Migel de Torre to the verso.

Octavo. Original wrappers, titles black and red to spine and front, edges uncut. Some marks to spine, light toning to spine and around wrapper edges, occasional spotting within. A very good copy.

£15,000

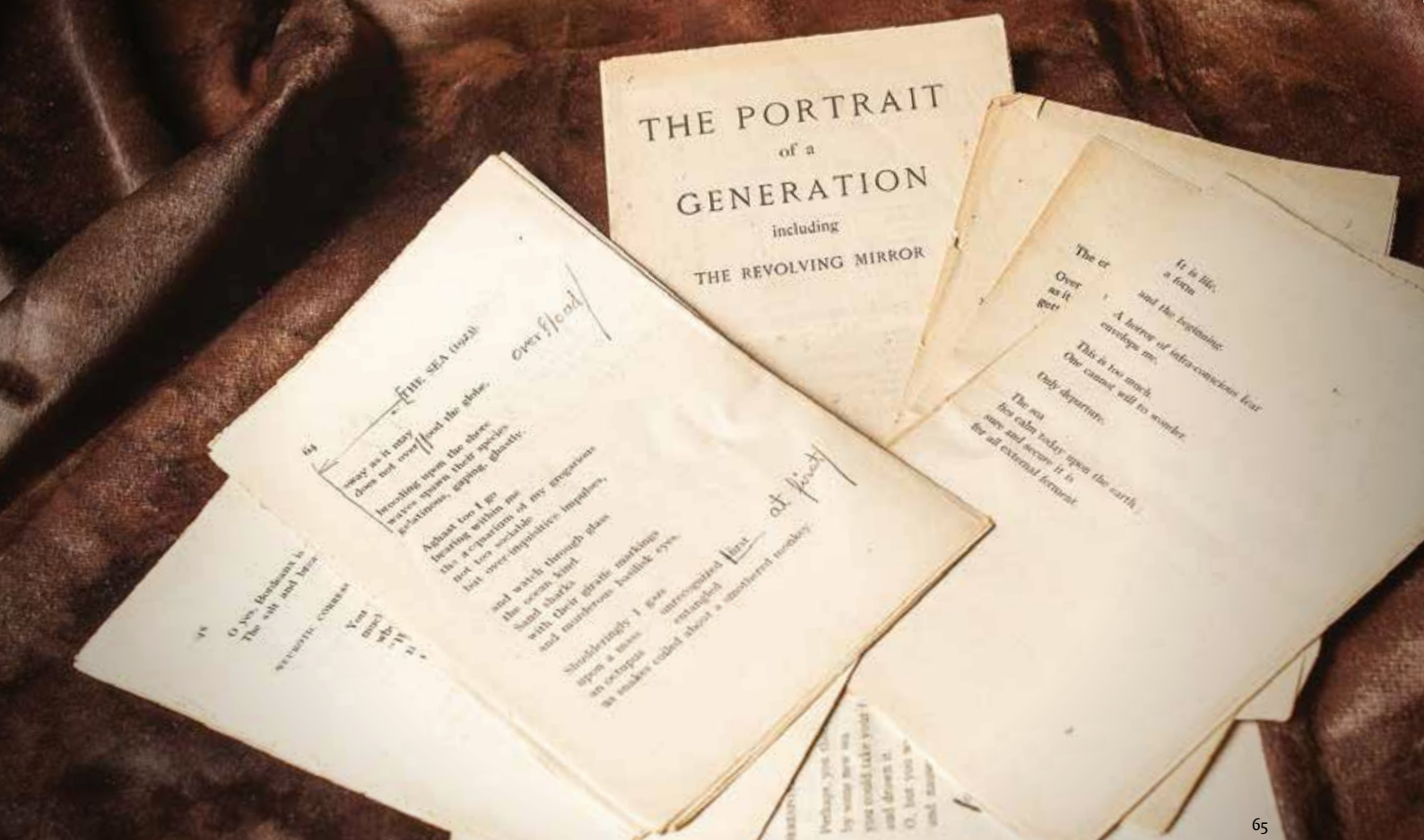
[151987]

64

McALMON, Robert. *A Hasty Bunch*. [Paris: Contact Publishing Co., 1922]

First edition, first impression, one of 300 copies printed. This is an exceptional copy, preserving the original publisher's tissue sleeve.

McAlmon, a "dedicated professional editor", moved to France in 1921. His Contact Publishing Company was a short-lived enterprise, active from 1922 to 1929, but it is notable for publishing Ernest Hemingway's first book as well as works by various writers including William Carlos Williams, Emanuel Carnevali, Ford Madox Ford, and Gertrude Stein.



Octavo. Original light brown wrappers, front wrapper lettered in dark brown, top edge trimmed, others untrimmed, some uncut. With original publisher's tissue sleeve (chipped and a little torn). Housed in custom card sleeve with label. With loosely inserted leaf, as issued, "From an h'English Printer to an English Publisher". A fine copy.

£750

[152047]



64

65

McALMON, Robert. Corrected proof sheets for *The Portrait of a Generation*. [Paris: printed at Dijon by Darantiere for] Contact Publishing Co., [5 January 1926]

**"MONKEY-GLAND VOICES CHATTER
OVER YOUR ANCESTORS' BONES. . ."**

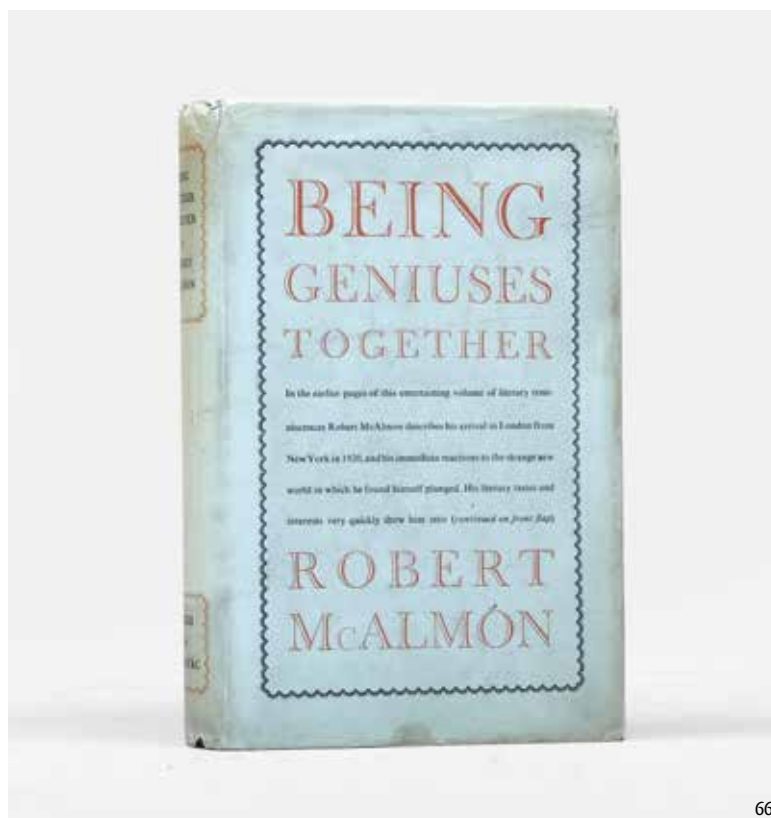
Corrected proof sheets, with manuscript and typewritten annotations on 23 pages, the majority in McAlmon's hand, of this modernist poem by a key mover in the Paris expatriate literary scene. *The Portrait of a Generation* was published in 1926 by McAlmon's own Contact Publishing Company in an issue of 200 copies. Proof copies of any of the Contact editions are uncommon.

Though unmarked as such, this copy originated from the library of the Bullitt family, perhaps acquired in Paris by William C. Bullitt (1891-1967), the American writer who became U.S. ambassador to France in 1936. Bullitt moved in modernist literary circles, was psychoanalysed by Freud, and published a satirical novel, *It's Not Done*, in 1926..

Octavo. Unbound sheets with typewritten and manuscript corrections in ink and pencil, 8 gatherings. Publisher's date stamp to second blank. Small punctures from staple, no longer present, minor loss from staple rusting, going through the first two gatherings, creasing to page corners, light browning to edges; a very good copy.

£3,250

[123869]



66

McALMON, Robert. *Being Geniuses Together*. London: Secker & Warburg, 1938

“WHAT AN IMPORTANT PERIOD PIECE”

First edition, first impression, the copy of Roger Senhouse, the co-owner of the book's publisher Secker & Warburg, with his ownership signature to the front free endpaper, his notes to the margins and endpapers, and associated letters.

Senhouse has made a lengthy pencilled note on the front free endpaper beginning “The book Cyril C[onnolly] is so desperate to find. There is no other copy available. Why no index?”. He notes it was an “early ‘failure’ – but what an important period piece”. Senhouse has annotated the text with references to mentioned individuals, noting typos, and occasionally exclaiming over the author's poor style and errors. Loosely inserted is a note card with Senhouse's pencilled list of McAlmon's Contact Editions, along with a typed letter signed (8 February 1954) from literary biographer Frank MacShane, thanking Senhouse for his efforts to find out the whereabouts of McAlmon for him. MacShane writes that he saw Alice Toklas in Paris the previous month, and she said he was in America, acting as a salesman.

“McAlmon completed *Being Geniuses Together*, a memoir of his life abroad, in 1934, but he had to wait until 1938 before Secker & Warburg agreed to publish it after considerable excising. Its salty frankness alienated some old friends like Joyce but captivated recent ones like Katherine Anne Porter. McAlmon's best-known book, *Being Geniuses Together* has proved indispensable for any study of expatriate life and

writing in the 1920s” (ANB). His best-known book, it is one of the scarcest (barring limited editions), and copies with the dust jacket in such nice condition as the present example are very uncommon.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Light



toning and trivial nicks to a few pages else a near-fine copy, in very good jacket, spine panel lightly sunned, minor chipping and creasing at extremities, lightly soiled, price intact without repair.

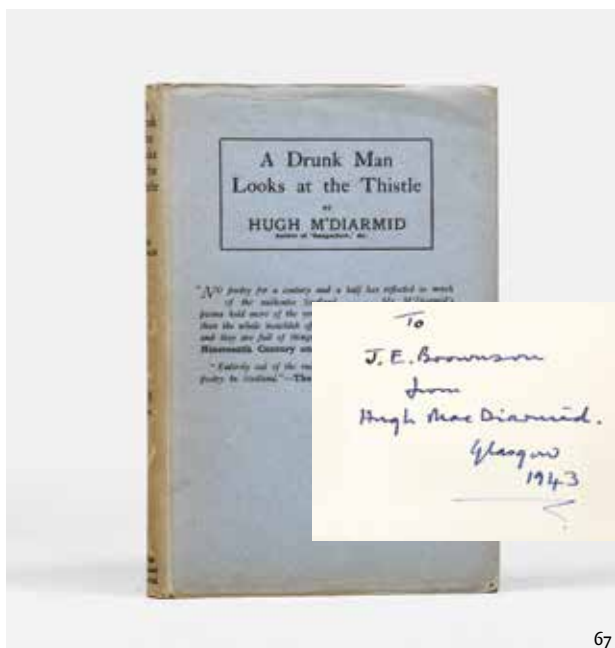
£6,000

[145672]

67

MacDIARMID, Hugh. *A Drunk Man Looks at the Thistle*. Edinburgh: William Blackwood & Sons Ltd, 1926

First edition, first impression, first issue in dark blue cloth, an exceedingly sharp copy in the jacket, inscribed by the poet, “To J. E Brownson from Hugh MacDiarmid, Glasgow 1943” on the front free endpaper. This early poem by MacDiarmid was the central masterpiece of Scottish modernism.



67

Octavo. Original dark blue cloth, spine and front cover lettered in gilt, double rule border in blind to front cover enclosing gilt vignette. With dust jacket. A near-fine copy, some trivial spotting to fore edge, the jacket a little sunned to spine panel, and minimally nicked at ends and corners.

£2,750

[154054]

68

MANN, Thomas. *The Magic Mountain*. New York: Alfred A. Knopf, 1927

First edition in English, signed limited issue, number 120 of 200 copies signed by the author. The novel, one of the defining works of 20th-century German literature, was first published in Germany as *Der Zauberberg* in 1924.

2 volumes, octavo. Original japon vellum-backed patterned paper boards, lettering to spine in gilt. Housed in a custom grey cloth slipcase preserving original label. Frontispiece portrait of the author by E. O. Hoppé in first volume and facsimile of final page of author's manuscript in second volume. Minor dampstains to front cover of volume 1, extremities slightly rubbed, original label on slipcase worn with abrasions; a very good set.

£3,500

[153007]

69

MANNING, Frederick. *The Middle Parts of Fortune*. Somme & Ancre, 1916. London: The Piazza Press issued to subscribers by Peter Davies, Ltd, 1929

"IT JUSTIFIES EVERY HEAT OF PRAISE"

First edition, first impression, the original unexpurgated text, number 433 of 525 copies thus. The first edition is extremely scarce complete with its rather ill-made original slipcase.

On publication it was hailed as a powerful personal vision of the Great War. In *Men at War* Hemingway described it as



68

"The finest and noblest book of men in war that I have ever read". T. E. Lawrence remarked that "No praise could be too sheer for this book . . . it justifies every heat of praise."

An expurgated edition, *Her Privates We* (taken from the line in Shakespeare's *Hamlet* immediately following "the middle parts of fortune"), was published the following year. Manning never achieved lifetime fame and died of pneumonia at a nursing home in Hampstead in 1935, and it was not until the reissue of the full text in 1977 that the novel received the recognition that it deserved.

2 volumes, octavo. Original brown buckram, titles gilt to spines, marbled endpapers, top edges gilt, others uncut, red silk bookmarkers. With original red cloth slipcase. Spines slightly rolled, tips very faintly rubbed, otherwise a fine set, with the slipcase only a trifle rubbed here and there.

£1,500

[120858]



69



70

70

MANSFIELD, Katherine. *Prelude*. Richmond: Printed and Published by Leonard & Virginia Woolf at the Hogarth Press, [1918]

AN EXCEPTIONAL COPY

First edition, sole printing, one of 300 copies hand-printed by the Woolfs. This is a copy in exceptionally good condition: this scarce and fragile early Hogarth Press title is usually found rebound, repaired, or otherwise in less-than-ideal state.

Woolmer notes that a few copies only were issued with a line block by J. D. Fergusson on the front wrapper. The block had been selected by Katherine Mansfield, but Virginia Woolf disliked it and it was dropped from the great majority of copies, as in this copy.

The original intention was that *Prelude* would be the second publication of the Hogarth Press, but they set it aside to publish *Poems* by C. N. Sidney Woolf, so that it was the third book published by the press.

Octavo. Original blue wrappers, titles to front wrapper in black, untrimmed. Housed in a custom blue cloth chemise and blue quarter morocco slipcase. Spine a touch sunned and overlapping edges creased as usual, else a fine copy, two negligible nicks, the wrappers strikingly vivid, internally fresh. ♪ Woolmer 2.

£6,750

[150010]

71

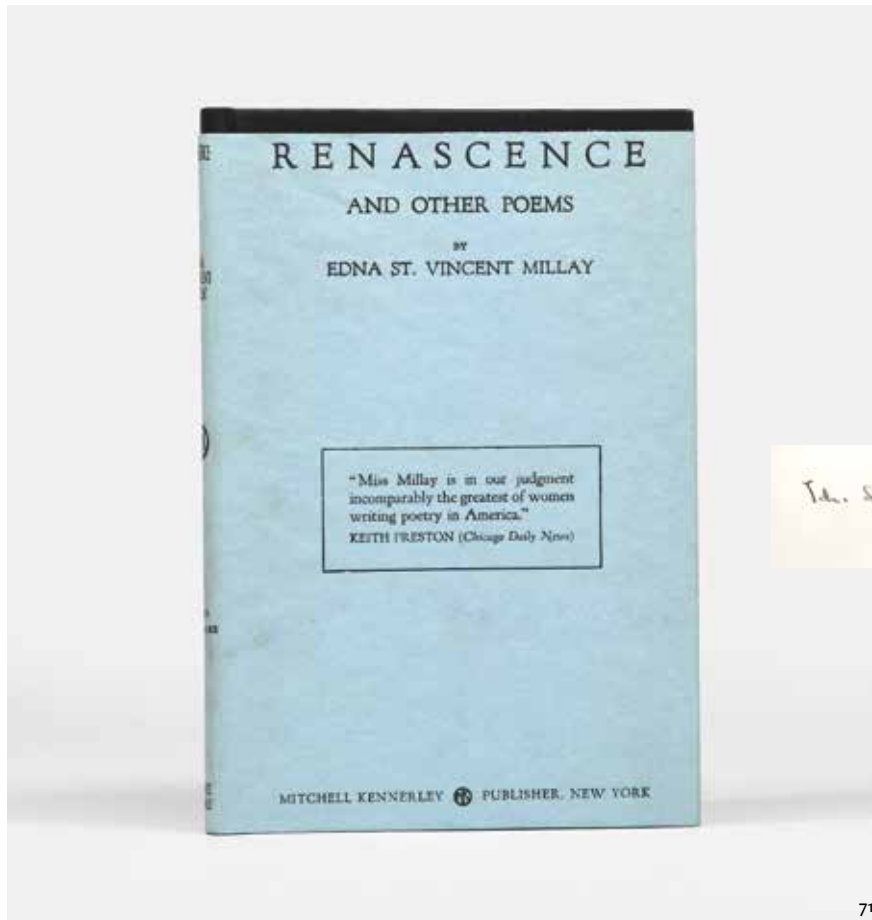
MILLAY, Edna St Vincent. *Renascence and Other Poems*. New York: Mitchell Kennerley, 1917

THE FIRST ISSUE OF THE POET'S DEBUT COLLECTION, SIGNED AND IN SUPERB CONDITION

First edition, first printing, first issue, signed by the author on the half-title. This exceptionally fine copy has an appealing literary association, with the bookplate of publisher Donald S. Friede (1901–1965).

Edna St Vincent Millay's lyric poem "Renascence" came to prominence when she entered it into a poetry competition in *The Lyric Year* in 1912. The award of fourth place caused a scandal and both first and second place winners announced their support of Millay.

After being expelled from Harvard, Princeton and Yale, Donald S. Friede tried nine jobs in three years before becoming a stock clerk at the publishing firm of Alfred A. Knopf. Deciding that his interests lay in publishing, Friede in 1925 bought a half interest in Boni and Liveright (which had been responsible for the publication of the 1922 first edition of Eliot's *The Waste Land*) and became the firm's vice president at the age of only 24. In 1928 Friede founded the firm of Covici, Friede, etc. with Pascal Covici. The firm would publish E. E. Cummings, Radclyffe Hall, and (prominently) John Steinbeck.



71

This has the first issue points of the text printed on laid and watermarked paper and blank leaves before the half-title.

Octavo. Original black cloth, lettering to spine and front cover in gilt, edges untrimmed. With dust jacket. Housed in a chemise and blue morocco-backed slipcase. Bookplates of Donald S. Friede and Henry Lewis Batterman Jr. to front pastedown. Some minor browning to front endpapers; an exceptionally fine and sharp copy. Short dust jacket, as issued, similarly fine. Some wear to slipcase.

£7,500

[153850]

72

MILLAY, Edna St Vincent. Second April. New York: Mitchell Kennerley, 1921

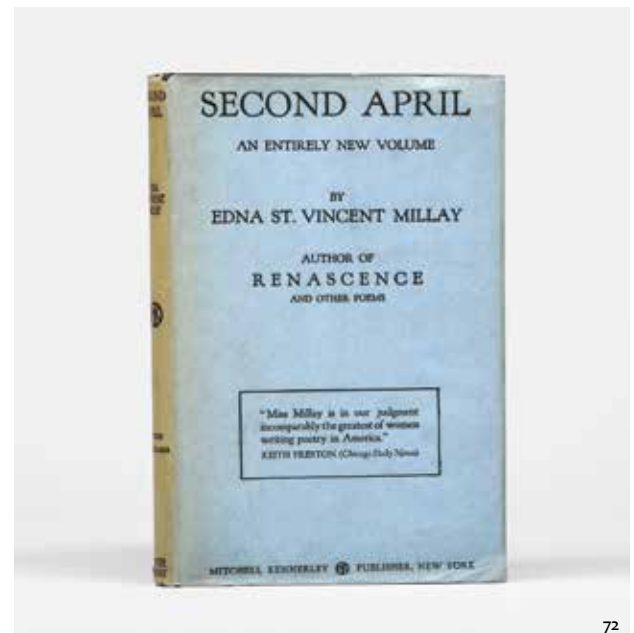
First edition, first printing, in the very scarce dust jacket (printing rave reviews for Millay's debut "Renaescence"). This early collection includes her short but significant poem "Spring" which anticipated, in its stark satire of vernal regrowth, the famous opening lines of Eliot's *The Waste Land*, published the following year: "Life in itself / is nothing, / an empty cup, a flight of uncarpeted stairs. / It is not enough that yearly, down this hill, / April / comes like an idiot, babbling and strewing flowers."

Octavo. Original black cloth, titles gilt to spine and front. With dust jacket. An exceptional copy, cloth bright, sound and clean within, the

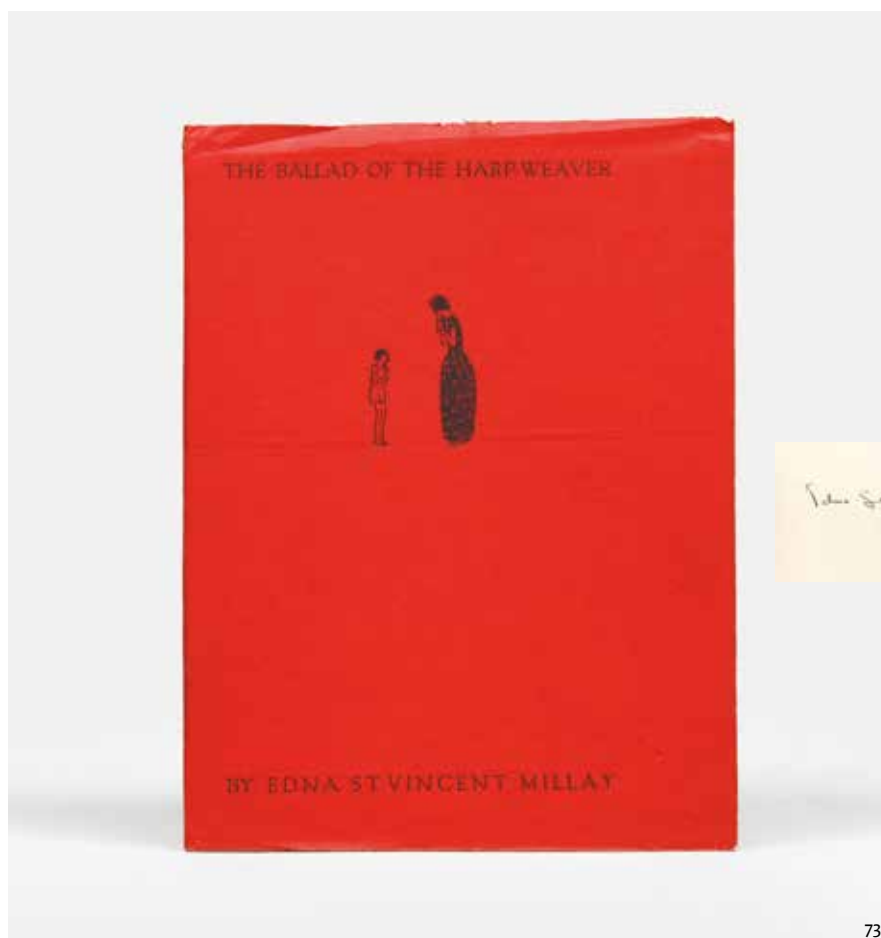
jacket somewhat sunned to spine panel and with very minor nicks to ends and corners, but still near-fine.

£1,500

[153918]



72



73

73

MILLAY, Edna St Vincent. The Ballad of the Harp Weaver. New York: printed for Frank Shay, 1922

First edition, one of five copies printed on japon and signed by Millay on the half-title, the rarest and most desirable issue of this poem, which won the 1922 Pulitzer Prize for Poetry.

There were also 500 copies on regular paper, with 425 in orange wrappers, and 75 in five other colours in batches of 15. This copy has the bookplate of Henry Lewis Batterman Jr., once tipped-in to the inside cover of the chemise, now loose. A torn leaf from an early (but undated) auction catalogue is laid in, listing this rare japon copy as "the first copy to appear at public sale". Of the five copies on japon, the only one we can trace in more recent auction records is the Efreim Zimablist copy.

Small octavo. Original red wrappers lettered and illustrated in black to front cover. Housed in a custom red cloth chemise and red morocco-backed slipcase. Frontispiece and four further black line illustrations by Frank Shay. Slight creasing to top edge of notably bright wrappers, contents clean, a near-fine copy, well-preserved in the lightly rubbed slipcase, its silk pull frayed short.

£6,750

[153731]

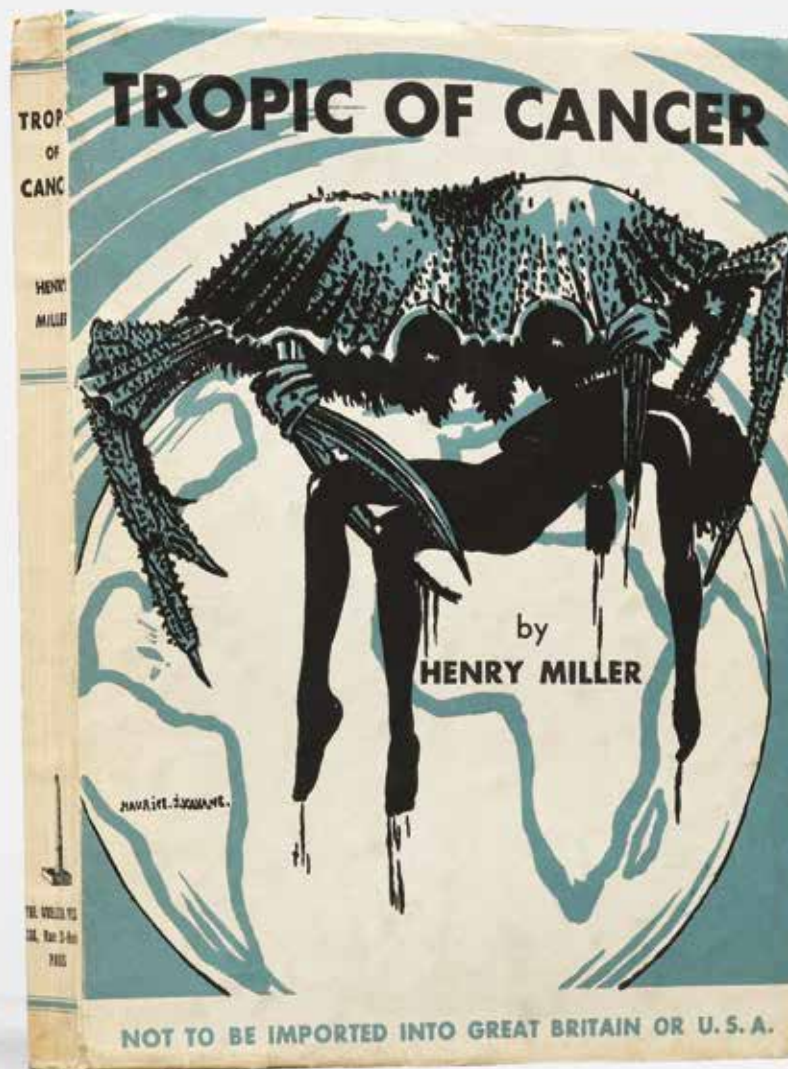
74

MILLER, Henry. Tropic of Cancer. Preface by Anaïs Nin. Paris: The Obelisk Press, 1934

RARE IN THE ORIGINAL WRAPPERS AND WITH THE ORIGINAL PROSPECTUS LOOSELY INSERTED



74



74

First edition, first printing, one of 1,000 copies. This first appearance of *Tropic of Cancer* was a seminal event in 20th-century publishing, printed by Kahane's expatriate Obelisk Press and later the subject of a landmark obscenity trial in the 1960s. The work was a significant influence on the Beat Generation.

The first edition is particularly scarce in the original wrappers, as the vast majority of surviving copies were rebound either at the time or in the intervening years. The design is by Maurice Kahane (later Maurice Girodias) of whom, Neil Pearson notes, "we must forgive since he was fourteen years old at the time".

Octavo. Original wrappers, lettering to spine and front cover illustration in blue and black. Publisher's single leaf prospectus loosely inserted. Housed in a custom chemise and black morocco slipcase. Skilful repairs to head and foot of spine, light browning to wrappers, minor marks to fore edge, a near-fine copy in the rare wrappers.
 J Pearson A-32.

£25,000

[152829]



75

75

NEVINSON, C. R. W. *Modern War Paintings*. London: Grant Richards Limited, 1917

THE MECHANIZATION OF WAR

First edition, first impression, signed by the artist in pencil below the colour frontispiece. "Having gone to France with the Red Cross and been invalided home soon afterwards, he announced that he would be using 'Futurist technique' to express the reality of war in his new work. In subsequent paintings Nevinson confirmed that he saw the Great War essentially as a tragic event. Bleak, outspoken and often angry, his paintings of 1915–16 are among the masterpieces of his career, bravely opposing the prevailing jingoistic tendency" (Tate online).

Quarto. Original green cloth-backed green boards, paper label to spine and front cover. Remains of dust jacket loosely inserted. Colour frontispiece with captioned tissue guard, 24 monochrome plates. Head and tail of spine a little sunned, front cover only slightly sprung. A very good copy.

£2,000

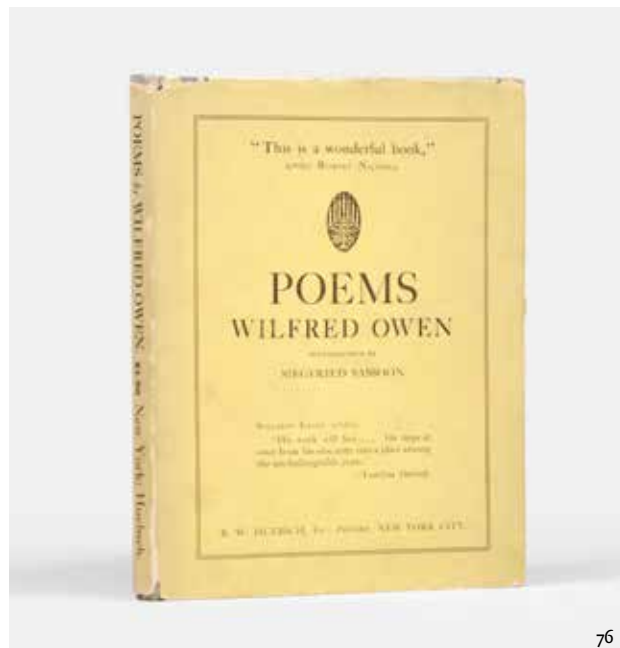
[140292]

76

OWEN, Wilfred. *Poems*. With an introduction by Siegfried Sassoon. New York: B. W. Huebsch, [1920] 1921

A BEAUTIFUL EXAMPLE OF THE DUST JACKET

First edition, US issue bound from the original UK sheets with the US cancel title page in the subsequent year, very scarce in such a sharp dust jacket. This American edition was taken up by the notably modernist B. W. Huebsch, the American publisher of James Joyce and D. H. Lawrence.



76



77

The collection was promoted and published by Sassoon after Owen's death with the backing of Edith Sitwell. The work, which is often described as the greatest collection of First World War poetry, contains all of Owen's best-known poems, including "Dulce et decorum est", "Insensibility", "Anthem for Doomed Youth", "Futility" and "Strange Meeting".

Quarto. Original grey boards, titles to spine gilt, publisher's device blind to front cover, top edge blue, others untrimmed. With dust jacket. Photogravure portrait frontispiece with tissue guard. Negligible creasing and touch of wear to spine ends and tips, offsetting to endpapers; else a near-fine, notably fresh copy, the dust jacket uncommonly well-preserved, with light soiling and scuffs to panels, slight creasing and nicks to extremities, and small chips to spine ends and tips.

£5,750

[134273]

77

PARKER, Dorothy. Not So Deep as a Well. Collected Poems. New York: The Viking Press, 1936

INSCRIBED "UNEXPECTEDLY" IN PARIS TO A FELLOW WRITER

First edition, signed limited issue, number 416 of 485 copies numbered and signed by the author, this copy additionally inscribed, and scarce thus, on the half title: "To Hugh Mills with love, admiration, and envy, Dorothy Parker. Paris – unexpectedly – August, 1939."

Mills (1906–1971) was an English playwright and screenwriter who worked in Hollywood prior to his move to Paris. It is likely that he and Parker were already acquainted before their "unexpected" encounter: they frequented the same Hollywood haunts, with Parker a regular figure in Stanley Rose's bookshop, across the street from the Screen Writers Guild on Hollywood Blvd, next door to Musso & Frank, the Back Room of which catered to "writers, artists, and hard-drinking intellectuals". This inscription marks an



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inauspiciously timed encounter, dated as it is just one month prior to the outbreak of the Second World War.

Octavo. Original black quarter cloth, pink paper boards, spine lettered in gilt, vignette in white to boards, top edge black, gold silk bookmark. Housed in the gold slipcase, as issued. Title page and chapter headings printed in black and pink. Neat bookseller label of Stanley Rose to rear pastedown. A sharp, bright, near-fine copy, a few spots of rubbing, some light offsetting from illustrations, a little toning to gutters of endmatter. Slipcase lightly worn, a few marks and cracks to joints, else firm and bright. ♪ Hadley Meares, "Stanley Rose's Humble Bookstore", LAist, 19 March 2019, available online.

£1,750

[153704]

78

PIRANDELLO, Luigi. Sei personaggi in cerca d'autore. Firenze: R. Bemporad & Figlio, Editori, 1921

SIX CHARACTERS IN SEARCH OF AN AUTHOR

First edition, first printing, very scarce, of the Nobel prize-winner's ground-breaking piece of absurdist metatheatre. The play was published as volume 3 of the playwright's "Maschere Nude" sequence.

The debut performance in Milan was greeted with shouts from the audience of "Manicomio!" ("Madhouse"), though it was nonetheless a quick success and had a run on Broadway by 1922. This copy has a faint ownership inscription of an Italian in Marseilles, "Riccardo Gianella, Marsiglia", and the faint blind-stamp of the Societa Italiana degli Autori to the title page.

The first edition is scarce in trade, with no copies listed at auction; this is the second example that we have handled.

Octavo. Original white wrappers, titles in black and red. An exceedingly fresh copy, some minor nicks to wrapper fore edges, wrappers pulling somewhat from book block but sound, internally clean, excellent condition overall.

£2,750

[154007]



80

79

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

POUND'S "MASTERPIECE OF MODERNIST POETRY"

First edition, first impression, one of 1,000 printed, this copy with the scarce publisher's prospectus laid in. Cathay constitutes Pound's significant adaptations from the ancient Chinese poets, including Rihaku who, Pound pointedly notes, "flourished in the eighth century of our era. The Anglo-Saxon *Seafarer* is of about this period. The other poems from the Chinese are earlier." Pound's modern English



79

translation of said *Seafarer*, one of his best such works, is also included in this collection.

Literary scholars point to Pound's Cathay, alongside the translations by his contemporary Arthur Waley, as responsible for introducing the still relatively unknown great poets of Chinese history to English-speaking audiences. Pound's adaptations defined the wording and form of Chinese poetry for a generation of readers, leading T. S. Eliot to observe that "Pound is the inventor of Chinese poetry for our time" (quoted in Nadel, p. 1).

Octavo. Original tan wrappers printed in black. Wrappers very slightly browned and rubbed, but still extremely sharp, foxed within, but a very good copy indeed. ♪ Gallup Ag. Christopher Bush, ed., Cathay: A Critical Edition, 2018; Ira Nadel, Cathay: Ezra Pound's Orient, 2015.

£1,100

[151398]

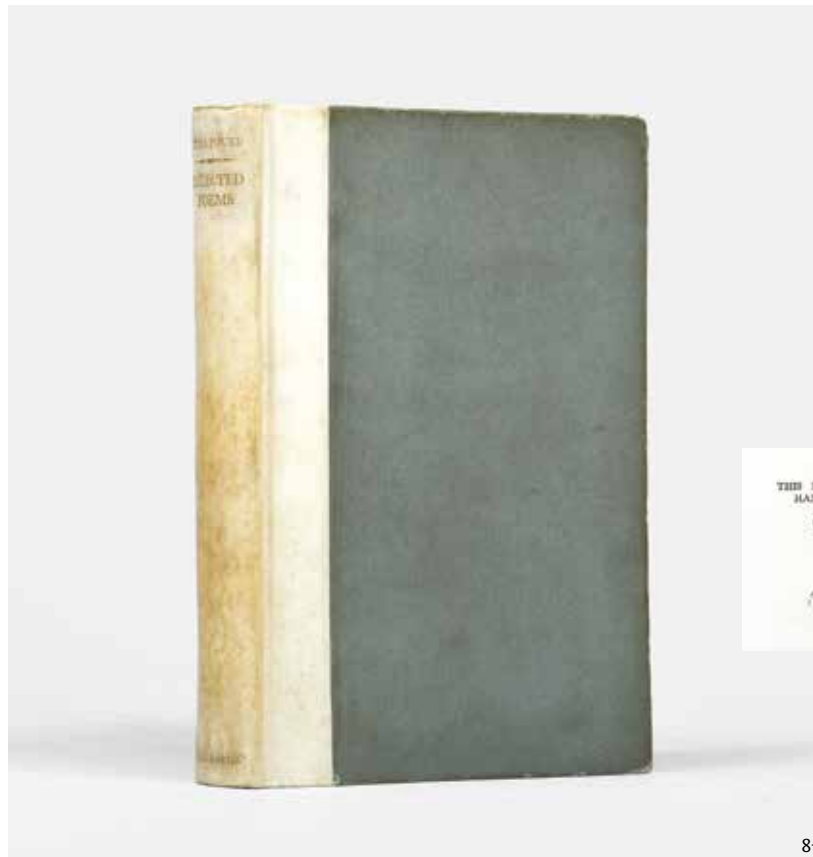
80

POUND, Ezra (ed.) The Exile: no. 1-4. Dijon: Maurice Darantieri; [then] Chicago: Pascal Covici; [then] New York: Covici Friede, 1927-28

COMPLETE SET OF POUND'S MODERNIST LITERARY MAGAZINE

First editions, all published, of Pound's modernist literary magazine featuring work by Ezra Pound, Richard Aldington, Ernest Hemingway, W. B. Yeats, William Carlos Williams and many others. The first number includes the correction of the title of Hemingway's contribution, "Neothomist Poem", in Pound's hand. The author's name also appears incorrectly as "E. W. Hemingway" on the front wrapper.

The first number of *The Exile* was, in reality, published in a sort of exile (albeit self-imposed), being printed by Darantieri (the printer of *Ulysses*) and issued by Pound to the US and the UK from the European continent. Copies of the first number are frequently stamped "Made in France", but this copy is not



81

so marked. Pound later moved publication to Chicago, and, for the last number, to New York.

As noted by Hoffman, Allen, and Ulrich in *The Little Magazine*, "The four issues of Pound's *Exile* afford him an opportunity for full expression of his editorial temperament. Pound's career . . . has always been marked by a wish to dogmatize, impress, or shock. He regards only a small group of persons intelligent enough for conversation or friendship. There is always something of the poseur in Pound's attitudinizing, but his judgment, especially in matters aesthetic, is often surprisingly good, and always refreshing".

4 volumes, small octavo. Original orange or red wrappers printed in black. Housed in a custom cardboard folding case with paper labels. Spines slightly faded, some short creases and tears to covers of no. 1, minor chip to rear cover of no. 3, minor scratches to front cover of no. 4, some occasional light soiling, occasional chips to edges of leaves of no. 1 as usual, indentation to fore edge of no. 2, edges of no. 3 a little foxed, otherwise a good set with clean contents.

£2,000

[150565]

81

POUND, Ezra; ELIOT, T. S. (intro.) *Selected Poems*. London: Faber & Gwyer, 1928

SIGNED BY POUND

First edition, signed limited issue, number 18 of 100 copies printed on handmade paper and signed by the author. This edition was published on 10 December 1928, following the

trade issue of 1,000 copies, published on 23 November the same year.

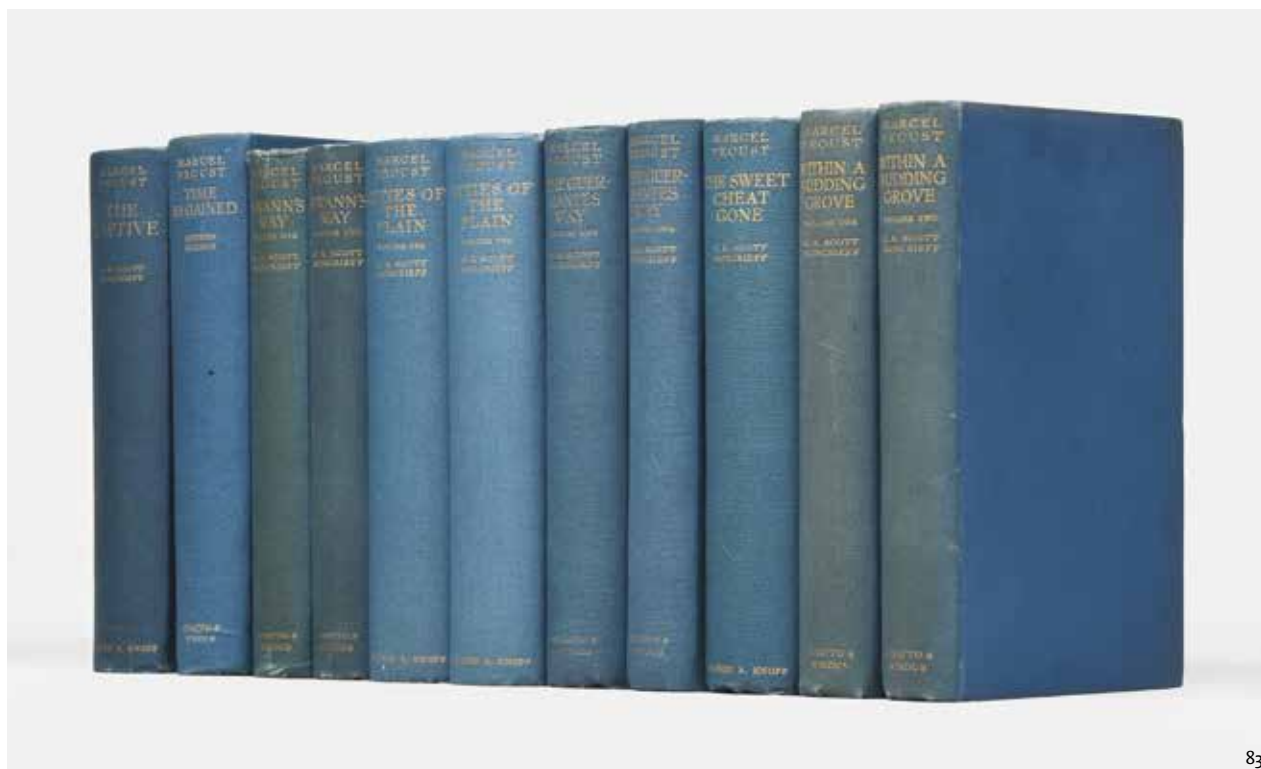
In his introduction to this important edition of Pound's poetry, T. S. Eliot gives an extended commentary on the originality of Pound's work, his influences ("Browning and Yeats . . . Swinburne and William Morris", p. ix), and the ways he has been read and misread by some of his contemporaries.

This copy is from the library of actor Basil Burton (1906–1970), with his bookplate designed by Blair Hughes-Stanton on the front pastedown. Burton met Eliot on a number of occasions in the 1930s, and the poet mentions Burton and his wife Vera Poliakov in a letter to John Hayward: "The party was by no means a failure – the mechanical difficulties only just enough to make it real. I thought Mrs Poliakov very lovely and hollow-sounding – spoke perfect English but she didn't smell quite English, if I may be so bold – and she tired me. Is Basil Burton quite real either?" (25 February 1936). Burton later appeared as the "Third Tempter" in the 1957 film adaptation of Eliot's *Murder in the Cathedral*, playing alongside Eliot himself, who provided the voice for the "Fourth Tempter". The actor was something of a collector of Eliot's works, with his copies of *Poems* 1909–25 and *Dante* appearing at auction in 2020.

Octavo. Original vellum-backed grey boards, spine lettered in gilt, top edge gilt, others untrimmed. A very good copy, spine slightly browned and spotted, minor wear to tips, contents clean and crisp. J Gallup, Pound, A30b & Eliot, Brob. Valerie Eliot & John Haffenden, eds, *Letters of T. S. Eliot*, vol. 8: 1936–1938, 2019.

£4,000

[147191]



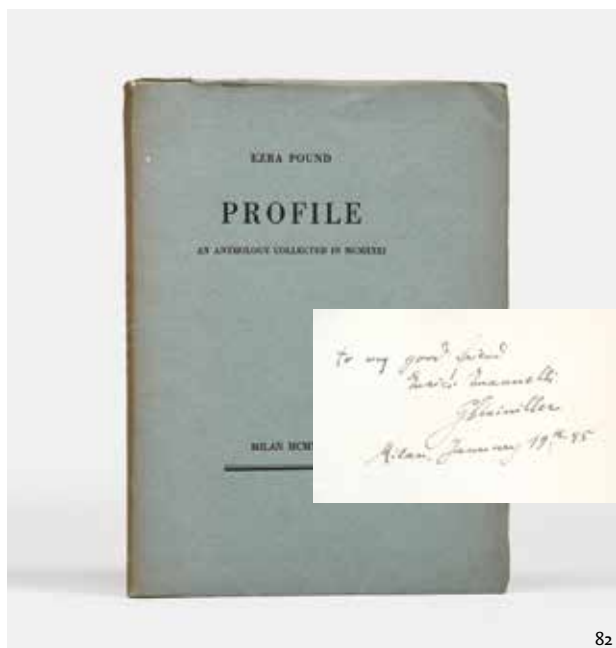
83

82

POUND, Ezra (ed.) Profile. An Anthology Collected in MCMXXXI. Milan: printed for John Scheiwiller, 1932

INSCRIBED BY THE PUBLISHER

First and limited edition, first printing, number 165 of 250 copies only, inscribed by the publisher on the front free



82

endpaper "to my good friend Enrico Giannelli [?] [signed] J. Scheiwiller Milan, January 19th, 45".

This collection contains poems by Modernist writers including W. B. Yeats, T. S. Eliot, E. E. Cummings, and Marianne Moore. These works were chosen because Pound considered them to be poems which "have stuck in my memory and which may possibly define their epoch, or at least rectify current ideas of it in respect to at least one contour" (preface).

Octavo. Original grey-green wrappers, title to spine and front cover in black. Head of spine a little worn and reglued, slight toning to spine and creasing round extremities, a few spots to lower edge. A very good copy. ♪ Gallup B28.

£1,500

[153806]

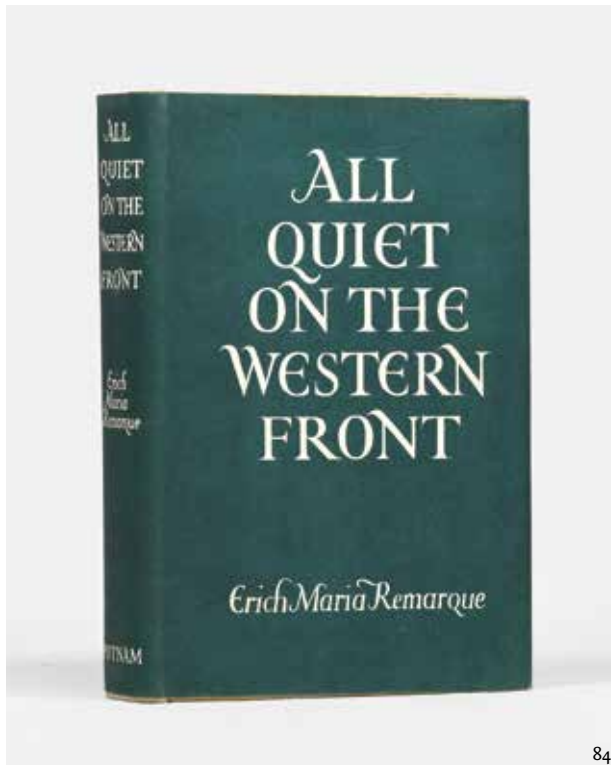
83

PROUST, Marcel. Remembrance of Things Past. Translated by C. K. Scott Moncrieff. London: Chatto & Windus / Alfred A. Knopf, 1922–31

A COMPLETE SET OF THE FIRST ENGLISH TRANSLATION

First editions in English, first impressions, of Proust's celebrated roman-fleuve, scarce and sought after with all volumes in first impression and in such sharp condition. The final volume, *Time Regained*, has the original publisher's prospectus for the complete set laid in.

Proust's *À la recherche du temps perdu* was first published in France from 1913 to 1927. It is universally acclaimed as among the most influential works of modern fiction. Proust read and



84

approved Scott Moncrieff's translation, writing to him on 10 October 1922, after the release of *Swann's Way*, to compliment his "fine talent". Scott Moncrieff's Proust "was the classic text which exerted an incalculable influence on readers and on literature in English in the 20th century. There are errors and omissions in the translation, but it is generally scrupulous, rendering Proust's rhythms and images with remarkable flair. His English has acquired a not inappropriate period flavour; although some feel that his version prettifies Proust, he creates in language an attractive and witty narrator worthy of the original" (ODNB).

7 works in 11 volumes, octavo. Original blue cloth, spines lettered in gilt. Remains of the dust jacket laid in at rear of *Time Regained*. Mild toning to some spines, some minor marks and rubbing, but on the whole an excellent set, very fresh, *Time Regained* with some foxing to endpapers only.

£6,750

[139929]

84

REMARQUE, Erich Maria. *All Quiet on the Western Front*. London: G. P. Putnam's Sons, 1929

THE FIRST EDITION IN ENGLISH, IN A TRULY FINE EXAMPLE OF THE FIRST ISSUE JACKET

First edition in English, first impression, in the first state jacket with "German Opinions" on the front flap, this example in exceptionally fine condition. Originally serialised in the *Vossische Zeitung* in late 1928 and published in German as *Im Westen nichts Neues* in January 1929. The first edition in English was published three months before the US edition.

Remarque's elegy to the generation that had been "destroyed by war, even though it might have escaped its shells" sold 2.5 million copies in 22 languages in its first eighteen months in print (Falls, p. 293). It was adapted into a critically acclaimed film in 1930, directed by Lewis Milestone.

Octavo. Original beige cloth, lettering to spine and front cover in green, top edge green. With dust jacket. Housed in a green morocco-backed book-form slipcase and chemise. A truly fine copy, exceptional.

¶ Cyril Falls, *War Books: A Critical Guide*, 1930.

£7,500

[153354]

85

RICHARDSON, Dorothy M. *Revolving Lights*. London: Duckworth, 1923

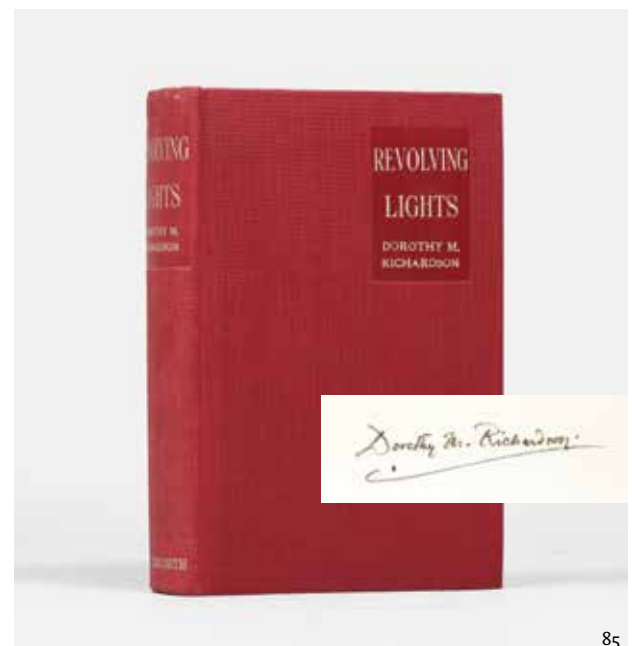
SCARCE SIGNED COPY, FROM THE PILGRIMAGE SERIES

First edition, first impression, signed by the author on the half-title and very scarce thus. *Revolving Lights* was the seventh instalment in Richardson's 13-book Pilgrimage series, the first of which, *Pointed Roofs*, appeared in 1915. The author was a clear precursor to James Joyce and Virginia Woolf, and it was to describe her work that the phrase "stream of consciousness" was first applied in a literary context, by May Sinclair in *The Egoist*.

Octavo. Original red cloth, titles white to spine and front. Neat ink ownership inscription of Anglo-Canadian author John Metcalf to front free endpaper. Slight sunning to spine, but an exceedingly sharp copy, effectively fine.

£950

[153847]



85



86

86

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

**“ALTHOUGH ONLY ONCE: HAVING BEEN
OF THIS EARTH, APPEARS IRREVOCABLE”
(TRANS. RUTH SPEIRS)**

First edition, one of 300 deluxe large-paper copies printed in red and black on handmade Zanders paper, this one of 200 in the morocco-backed binding (the first 100 being in full morocco). Rilke's *Duino Elegies* represent what is arguably the greatest work of lyric poetry of the 20th century.

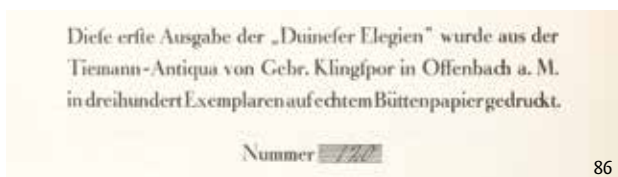
The origin story of Rilke's two masterpieces, this and his *Sonnets to Orpheus*, is legendary: how the first words came to him in the sea wind on the rocks outside Duino Castle in 1912; and how in 1922, after a hiatus of ten years, Rilke in “a savage creative storm” completed not only the *Duino Elegies* (only two of which had been written at the time), but also the entire fifty-nine *Orpheus* sonnets within the space of a month in Muzot, Switzerland, in 1922.

This copy has the discreet ex-libris stamp of Dutch writer, publisher, and collector Johan B. W. Polak (1928–1992) at the rear pastedown.

Quarto. Original green morocco-backed boards, titles gilt to spine with raised bands, patterned paper sides. Housed in a leather-backed cloth folding case. Spine a trifle rubbed, otherwise a fine copy.

£4,000

[154037]



86



87

87

SACKVILLE-WEST, Vita. Challenge. New York: George H. Doran Company, [1923]

First edition, first printing, of Vita Sackville-West's fictional account of her affair with Violet Trefusis (née Keppel), which began while the pair were still at school, and continued by the two women long after their respective marriages.

The novel was printed in Britain for publication by William Collins, but Vita's mother Lady Sackville objected to its publication, and prevailed on Vita to withdraw it. The suppressed sheets were bought by George H. Doran in 1923 and published in New York with a cancel title page. The novel was afterwards reprinted in the US, distinguished by red rather than green cloth, and remained unpublished in the UK until 1974.

Challenge was the first novel to feature Sackville-West in a male persona, preceding Woolf's *Orlando* (1928) and Trefusis's *Broderie anglaise* (1935). Sackville-West's dedication is a coded declaration to Trefusis: “This book is yours, honoured witch. If you read it, you will find your tormented soul changed and free” (translated from the Romani).

Octavo. Original light green cloth, spine and front cover lettered in orange, floral decoration to front cover in orange. Bookseller's ticket to rear pastedown. Minimal darkening to spine and peripheral bumping, notwithstanding a particularly sharp, near-fine copy. ♣ Cross & Ravenscroft-Hulme Aga.

£750

[152308]

88

SITWELL, Edith. Facade. Kensington: The Faval Press, 1922

THE AUTHOR'S OWN COPY

First edition, first impression, one of 150 copies, this copy is unnumbered, of the author's key contribution to modern



88

poetry. A loosely inserted label from the National Portrait Gallery shows that this copy was shown in their "The Sitwells" Exhibition, October 1994 – January 1995, and that the copy was lent by Francis Sitwell.

Edith Sitwell first started to publish the poems that would become *Façade* in a literary periodical, *Wheels*, in 1918. A version in which verses were spoken over an instrumental accompaniment by William Walton was first privately performed at the Sitwells' home on 24 January 1922. For that performance, the texts were printed in a programme with a note that "all these poems, and some additional ones, will appear in a book called *Façade* which Miss Sitwell is publishing privately in a limited edition with a special frontispiece in colour by Gino Severini".

This book comprises five poems under the sectional title of "Winter" and nine poems under the title of "Façade". Of those 14 poems, two are printed for the first time, four are collected from previous appearances in periodicals and nine first appeared in the January 1922 programme.

The first public performance of Walton and Sitwell's *Entertainment* was in the Aeolian Hall, New Bond Street, London, on 12 June 1923. The audience included Virginia Woolf, Evelyn Waugh and Noël Coward. This pointedly avant-garde premiere, in which Sitwell declaimed the poems through a megaphone, was widely condemned by the press.

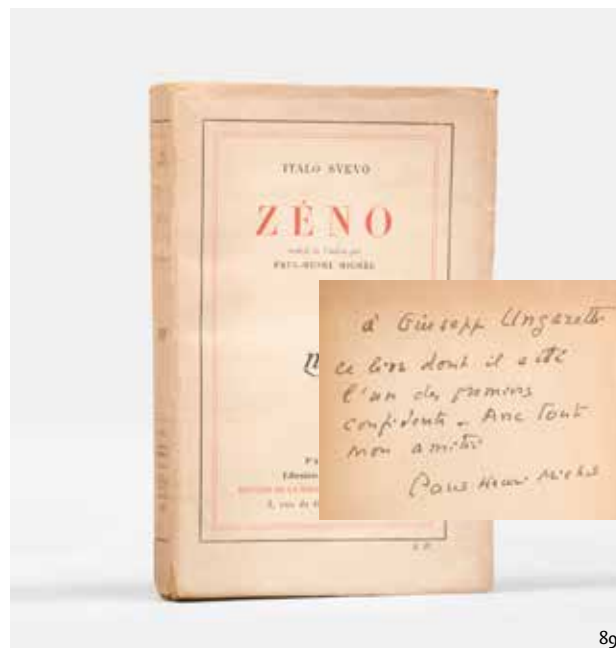
Octavo. Original boards with brick wall pattern, printed title label to front. Colour frontispiece by Gino Severini. Extremities worn, minor loss to spine and title label, minor browning to free endpapers; a good and internally clean copy. ♣ Fifoot EA6(b).

£4,750

[153849]

89

SVEVO, Italo. *Zéno*. Traduit de l'italien par Paul-Henri Michel. Paris: Gallimard, 1927



89

INSCRIBED BY THE FRENCH TRANSLATOR TO GIUSEPPE UNGARETTI

First edition in French, service de presse issue, presentation copy, inscribed by the translator on the front free endpaper "à Giuseppe Ungaretti, ce livre dont il a été l'un des premiers confidents. Avec toute mon amitié, Paul Henri Michel".

The recipient Giuseppe Ungaretti (1888–1970) was an Italian poet who, like his close friend Paul-Henri Michel (1894–1964) had an interest in hermeticism. Michel was the author of *La cosmologie de Giordano Bruno* (1962), an important study of the famous Italian Dominican friar, philosopher, mathematician, poet, cosmological theorist, and hermetic occultist.

This key modernist novel was originally published in Italian in 1923, under the title *La coscienza di Zeno*, at the author's expense. It received little attention until James Joyce, who had taught the author English in Trieste, championed the work in Paris. Before his death following a car accident in September 1928, Svevo lived to see himself hailed as the Proust of Italy and was received into the Parisian literary scene. "Svevo, lacking the confidence in his genius that carried Joyce through so much frustration, was amazed. Calling himself, in the face of his belated fame, a 'bambino di 64 anni', he charmed his hosts at a 1928 Paris literary dinner in his honour by filtering his ingenuous joy through a screen of cigarette smoke. He was even more amazed to discover, as the young poet Eugenio Montale championed his cause in Italy, that he was being hailed as the revolutionary father of a new generation of Italian writers" (Lebowitz).

Octavo. Original red and black printed wrappers, unopened and uncut. Faint dampstain to spine, a few small nicks and closed tears to extremities, mostly to foot of spine, some browning, mostly to verso of wrappers; an excellent copy. ♣ Naomi Lebowitz, *The Philosophy of Literary Amateurism*, 1994, p. 98.

£1,750

[132462]



90

90

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

INSCRIBED BY THE AUTHOR

First edition, first printing, inscribed by the author on third page "Hommage Tristan Tzara Zurich Hôtel Seehof, Schifflände". This early publication of Tzara marks his first collaboration with Hans Arp.

This is "an important document of the Dada movement by two of its founders. The non-objective woodcuts are similar to Arp's wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists" (*The Artist and the Book*, 2).

Small quarto. Original wrappers, printed label to front cover. With 10 woodcuts in the text by Hans Arp, 2 of which are repeated. Wrappers and contents lightly toned, repairs along joints and to splits to wrappers. A very good copy.

£8,750

[153801]

91

WARNER, Sylvia Townsend. Lolly Willowes, or the Loving Huntsman. London: Chatto & Windus, 1926

DID THE AUTHOR PRACTICE WITCHCRAFT?

First edition, first impression, of the author's first novel, signed by her on the front free endpaper, and uncommon thus, even more so in the attractive jacket. The novel's "mixture of fantasy and acerbic wit in this story of a disregarded woman who turns to witchcraft as the only practical way of asserting herself had a wide appeal, and the book was a considerable success" (ODNB).

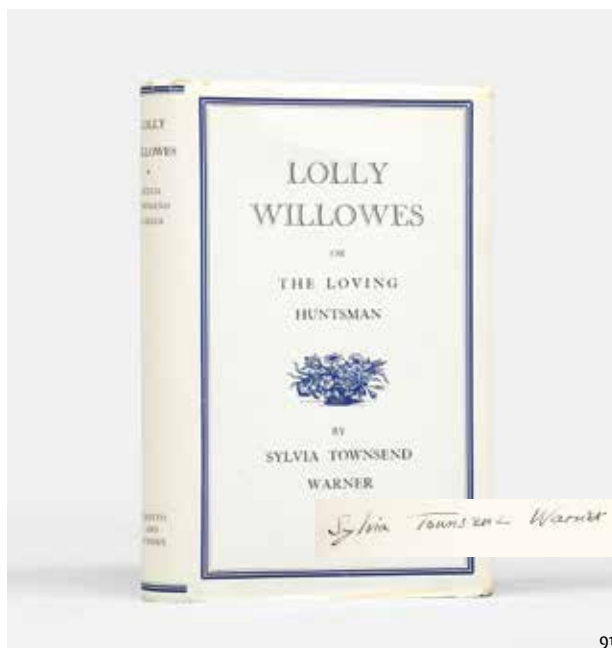
The unique and vivid insights into witchcraft that Sylvia Townsend Warner provides in *Lolly Willowes* left her close friend Virginia Woolf perplexed; when questioned by Woolf



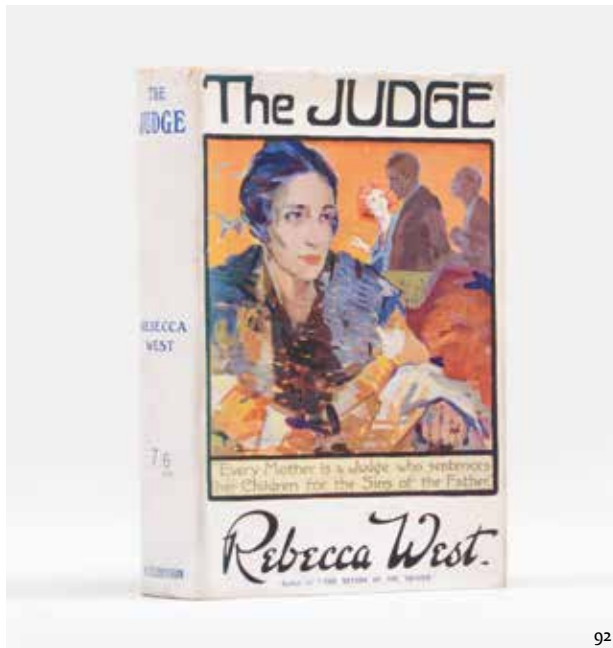
90

how she knew so much about witches, Warner simply replied: "Because I am one" (Harman). It is therefore perhaps no surprise that the novel "made many speculate whether its author actually practised witchcraft herself. [Its] themes – its view of Satan as a liberator, and its feminist critique of Christianity as a pillar of patriarchy – make it still a relevant read amidst the current occult revival" (Faxneld, p. 29).

In her writing Warner "shares as many similarities as differences with the high modernists who dominated the literary landscape of the interwar period" (Plock, p. 725). She was close friends with many key authors of the period, and had previously published a collection of poetry, *The Espalier* (1925).



91



92

In both that collection and *Lolly Willows* she “works toward another kind of ‘third way’, using tightly-structured stanzas and rhythms, as of the Georgian poets, to articulate very unconventional thought and feeling” (Gibbons, p. 14).

This copy is from the library of the English-born Canadian writer John Metcalf, with his ownership signature to the first blank. Loosely inserted is the publisher’s four-page advertisement pamphlet for the third impression of the work, featuring several glowing reviews.

Octavo. Original black and blue marbled cloth, paper label to spine, the spare label tipped-in to rear, lower edge untrimmed. With dust jacket. Spine very gently cocked, cloth bright, lower edge faded, offsetting from advertisement pamphlet to p. 49, else clean and bright. A near-fine copy, in like jacket, not price-clipped, short nicks and creasing to top edge, else sharp. ♣ Bleiler, *Supernatural Fiction* 1660; Wessells 19, pp. 84–7. Per Faxneld, “Spinster Satanism”, *The Summoning Issue*, 2021; Reginald Gibbons, “Elsewhere”, *The American Poetry Review*, vol. 39, no. 4, 2010; Claire Harman, *Sylvia Townsend Warner: A Biography*, 2015; Vike Martina Plock & Alex Murray, “Re-Visiting Sylvia Townsend Warner”, *Literature Compass*, Special Issue: Sylvia Townsend Warner, December 2014.

£3,000

[153196]

92

WEST, Rebecca. *The Judge*. London: Hutchinson & Co., [1922]

A YOUNG SUFFRAGETTE STRUGGLES TO LIVE FREELY

First edition, first impression, in the scarce and appealingly illustrated jacket, of the author’s follow up to her debut *Return of the Soldier*. *The Judge* is a romance of a young suffragette Ellen Melville, struggling to live freely in spite of her own beauty: “her body would imprison her in soft places. She would be allowed no adventures other than love, no achievements other than birth”. West (1892–1983) had started her career as a columnist for the suffragist weekly *The Freewoman*.



93

Octavo. Original red boards, titles to spine black. With dust jacket. Ownership inscription to front free endpaper. Spine a little faded, faint foxing to extremities, tips lightly bumped. An excellent, bright copy in the scarce jacket with just a little light wear and nicks to extremities.

£2,250

[105427]

93

WILLIAMS, William Carlos. *Manikin Number Two*. Go Go. New York: Monroe Wheeler, 1923

INCLUDING “THE RED WHEELBARROW”

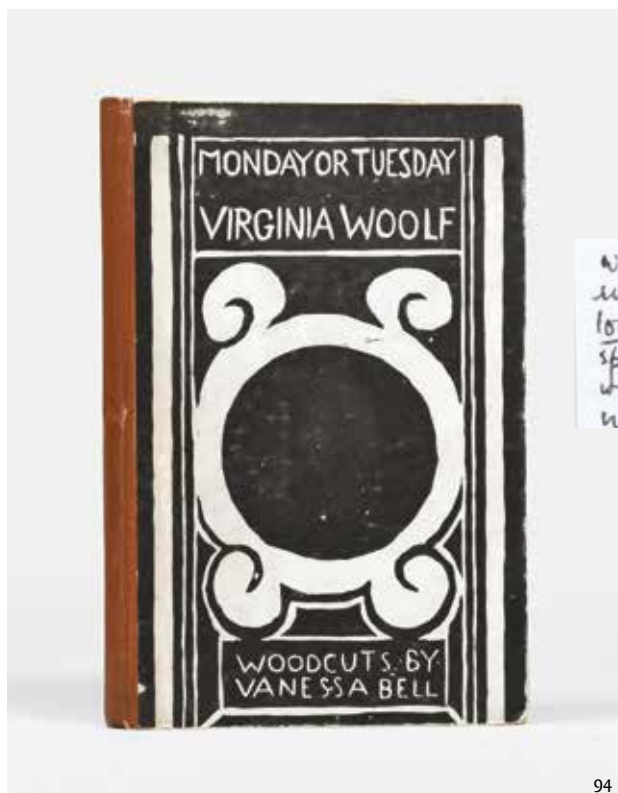
First edition of this scarce collection of Imagist poetry, including “The Red Wheelbarrow”, one of the most influential masterpieces of modern American poetry. Its inclusion in Monroe Wheeler’s *Manikin* series marks its first publication in the United States, preceded only by its inclusion in the exceedingly scarce collection *Spring and All*, a hybrid collection which incorporated alternating selections of free verse poetry and prose, published in Paris earlier in the same year in an edition of 300 copies only.

Manikin Number Two had half the print run of *Spring and All*, with only 150 copies printed, and is scarce today. *Spring and All* had almost no circulation on the continent, and copies entering America were stopped at customs. Williams himself later said of the first publication, “Nobody ever saw it”, and a mere handful of copies remain in circulation today. Monroe Wheeler’s *Manikin* collection of Williams’s poetry includes nine poems previously published in *Spring and All*, plus a new poem, “The Hermaphroditic Telephones”.

Small octavo. Original grey card wrappers sewn at the fold, titles and illustration to front in blue. A fine copy.

£850

[150245]



We had to stop every few minutes & clean everything, but even so the pages were an appalling sight. We machined 1000 copies, & at the end we sank down exhausted and speechless on the floor by the side of the machine where we sat & silently drank beer until I was sufficiently revived to crawl battered & broken back to Hogarth House.

94

94

WOOLF, Virginia. *Monday or Tuesday*. With woodcuts by Vanessa Bell. Richmond: The Hogarth Press, 1921

ROGER SENHOUSE'S ANNOTATED COPY

First edition, first impression, Roger Senhouse's copy, with his bookplate, ownership signature and pencil notes to front free endpaper, and his slip of ink notes on the printing of the book, which he helped with, and which he deplores as "one of the worst printed books ever published".

Senhouse (1899–1970), educated at Eton and Oxford, was a prominent member of the Bloomsbury Group and in 1935 became partner with Fredric Warburg of the publishing firm Secker & Warburg, where he published translations of Colette and Simone de Beauvoir, as well as important English titles such as his fellow Etonian George Orwell's *Nineteen Eighty-Four* and *Animal Farm*. He was a lover of Lytton Strachey, who first met Senhouse in 1924, and Strachey's affair with the handsome young Old Etonian lasted from 1925 until just before Strachey's death in 1932.

Virginia Woolf arranged the printing of *Monday or Tuesday* by the printer F. T. McDermott at the Prompt Press in Richmond, as the demand for orders outstripped what the Hogarth Press's small hand press could produce. Senhouse aided McDermott with the printing, a project he felt was a disaster, and his slip of notes in a cramped hand on the publication provides a valuable insight into the book's genesis.

"The Prompt Press 'lucus a non lucendo' [Latin: 'lamp without a light'] I am sorry to say reproduced one of the worst printed books ever published – A 1st class compositor (printers of *The Spectator*), he was a terribly impatient,

slapdash worker, and in other branches almost as much an amateur as I was. I gave him *Monday or Tuesday* to print. Bound in paper bds [sic] with a woodcut designed by Vanessa and 4 in the text. My greatest mistake was to let him choose the paper. He produced a nasty spongy antique wove. I went down & helped him print the beastly thing. I have never seen a more desperate, ludicrous – but for me tragic – scene than McD insisting on ptg [sic] with the letterpress. The consequence was that in order to get the right 'colour' for the illustrations, he had to get 4 or 5 times more ink on his rollers than was right for the type, soon dogged with ink; but that was not the worst. Fluffy little bits of paper were torn off with the ink & stuck to the blocks, to the rollers & eventually to the type. We had to stop every few minutes & clean everything but even so the pages were an appalling sight. We machined 1000 copies, & at the end we sank down exhausted and speechless on the floor by the side of the machine where we sat & silently drank beer until I was sufficiently revived to crawl batter & broken back to Hogarth House".

Senhouse's views broadly concur with Leonard Woolf's account given in his autobiography *Beginning Again* (1964). Senhouse's comments on the poor quality of the book's production has been noted many times by collectors over the years, poorly imprinted on paper which feels of a low quality.

Alongside the slip, Senhouse has noted on the front free endpaper "1000 copies / 'The Prompt Press'", and underneath "A Haunted House – Asheham / A Society - hints at 'Dreadnought' Hoax".

These few words cover a range of Bloomsbury ground: Asheham House was where the Woolfs spent most of their holidays from 1912 to 1919, and hosted parties for members of the Bloomsbury Group. Virginia Woolf's *A Haunted House* was based on Asheham, with both Woolfs believing it to be haunted. The "Dreadnought Hoax" was a prank involving Virginia Woolf, her brother Adrian Stephen, and painter Duncan Grant, who disguised themselves as Abyssinian princes and won an audience on HMS *Dreadnought*. The



95

uncovering of the hoax by the *Daily Mirror* brought attention to the young Bloomsbury Group and their pacifist ideals.

Octavo. Original brown quarter cloth, paper-covered boards, black and white woodcut to front cover designed by Vanessa Bell. No jacket issued. With 4 full-page woodcuts by Vanessa Bell, and 1 p. of publisher's advertisements at end. Slight rubbing and soiling, toning to endpapers. A very good copy. ♣ Kirkpatrick A5; Woolmer 17.

£3,750

[153738]

95

WOOLF, Virginia. *Jacob's Room*. London: The Hogarth Press 1922

ONE OF 40 ADVANCE COPIES FOR SUBSCRIBERS

First edition, first impression, one of 40 "A" subscribers' copies, with the part-printed limitation label on the front free endpaper completed in ink by Virginia Woolf and signed by her.

These copies were issued in advance of the trade edition and were issued without dust jacket; they were given to active subscribers who had supported the press's early publications. The recipient of this copy, Arthur Lindsay Dakyns (1883–1941)

was a barrister and occasional writer who had met VW as early as 1908 and was on friendly terms with E. M. Forster, Bertrand Russell, and J. M. Keynes.

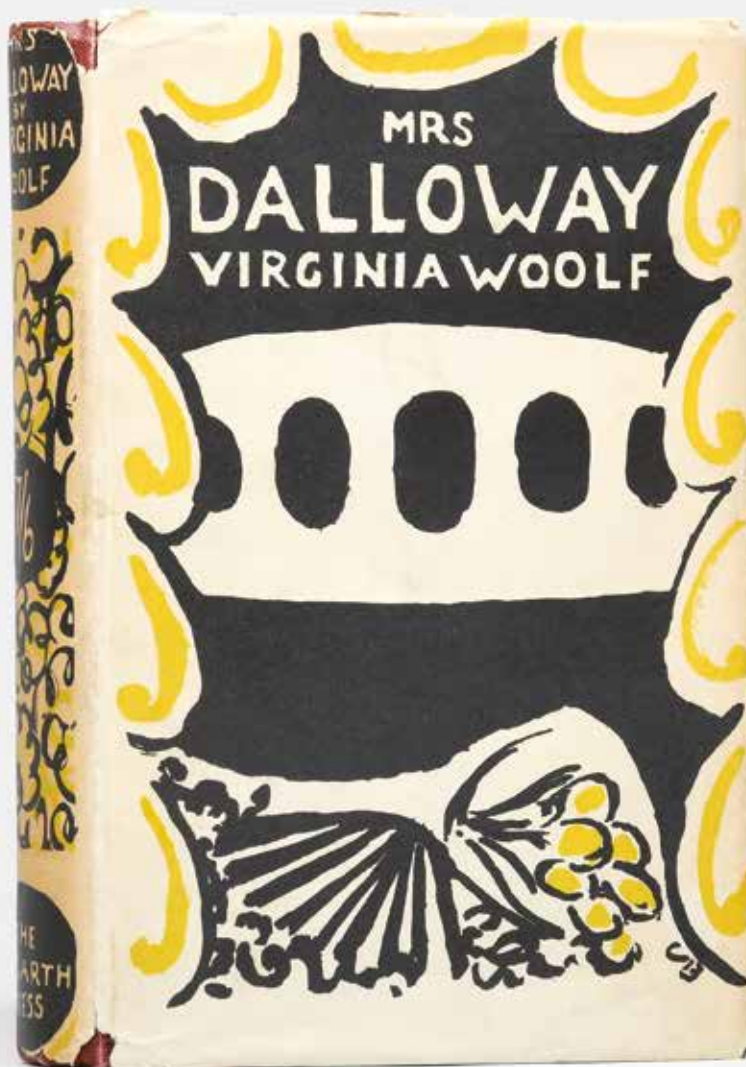
The publication of this, Woolf's breakthrough third novel, marked the point at which Leonard and Virginia Woolf decided to take the Hogarth Press forward as a serious commercial publishing venture.

The novel was "recognized, in its stunningly mischievous ellipses and its often absent protagonist, as a new development in the art of fiction; it was hailed by friends such as T. S. Eliot ('you have freed yourself from any compromise between the traditional novel and your original gift') and attacked by, for example, John Middleton Murry for its lack of plot . . . From this time onwards Woolf was regarded as one of the principal exponents of modernism" (*Oxford Companion to English Literature*).

Octavo. Original yellow cloth, printed paper label on spine. Housed in a dark blue morocco-backed folding case by the Chelsea Bindery. Contents a little spotted and rather shaken, spine label slightly rubbed. Very good. ♣ Kirkpatrick A6a; Woolmer 26.

£25,000

[65828]



96

96

WOOLF, Virginia. *Mrs. Dalloway*. London: Hogarth Press, 1925

“MRS DALLOWAY DID BREAK THE MOULD”

First edition, first impression, of Woolf’s mould-breaking masterpiece, in the very scarce Vanessa Bell jacket. Only 2,000 copies of the first printing were produced, and the dust jacket is rare in collectable condition.

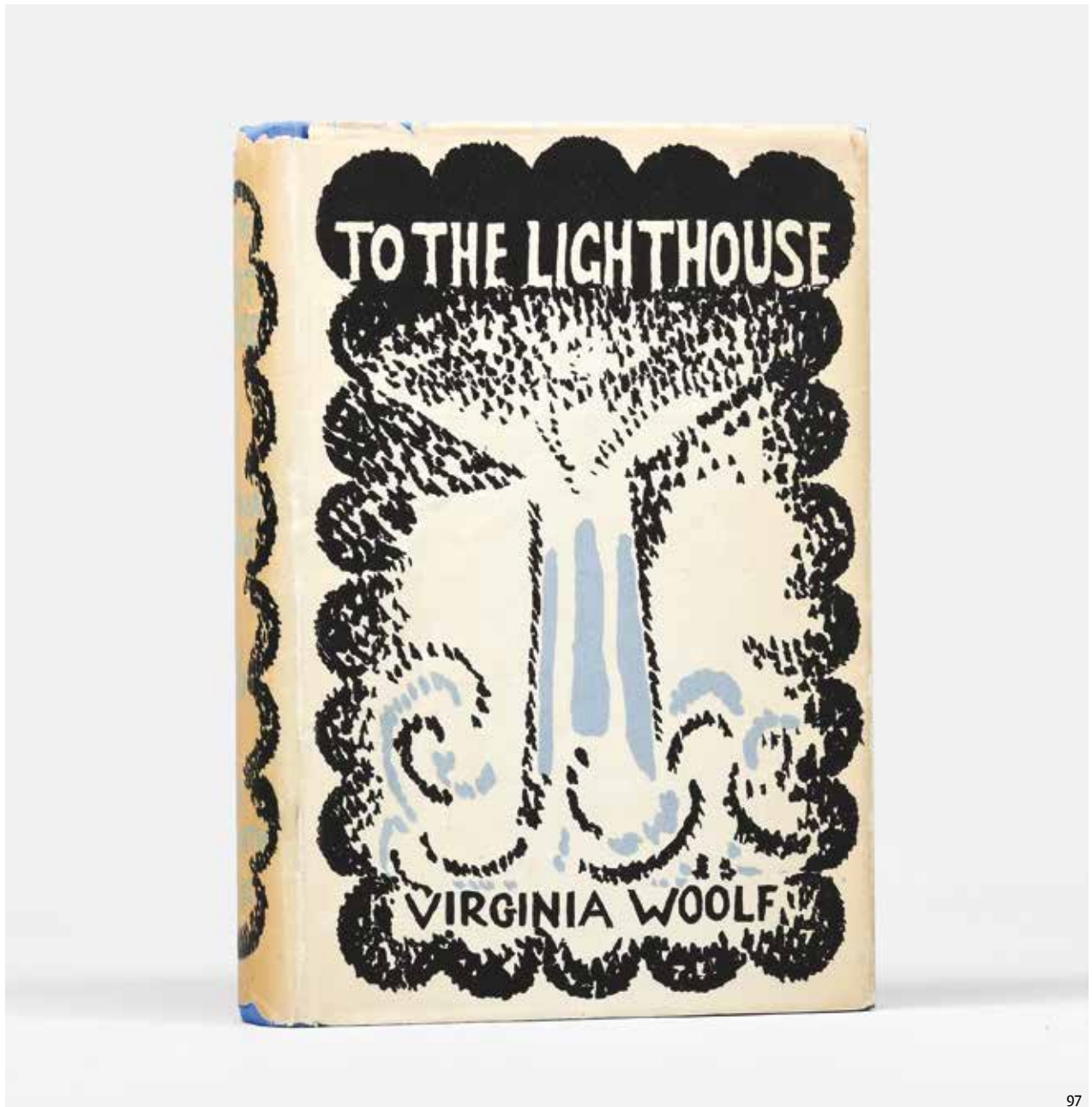
“Woolf maintained that her generation had to break the mould of the novel in order to speak of the radically changed world around them [and] *Mrs. Dalloway* did break the

mould . . . It established her as a powerful force in the British Modernist literary scene” (Miller, p. 153).

Octavo. Original dark red cloth, spine lettered in gilt. With dust jacket. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Bookseller’s ticket (Philip C. Duschnes) to rear pastedown. A very nice copy indeed, cloth bright with just a little sunning to head of spine, offsetting to endpapers, a few pencilled underlinings to contents, in the well-preserved jacket, spine panel toned, ends a little chipped, closed tear to head of rear panel and a few nicks, else a nice, bright example. ♣ Kirkpatrick Aga; Woolmer 82. Marlowe Miller, *Masterpieces of British Modernism*, 2006.

£32,500

[150306]



97

97

WOOLF, Virginia. *To the Lighthouse*. London: Hogarth Press, 1927

“THE HEIGHT OF HER LUMINOUS IMPRESSIONIST VISION”

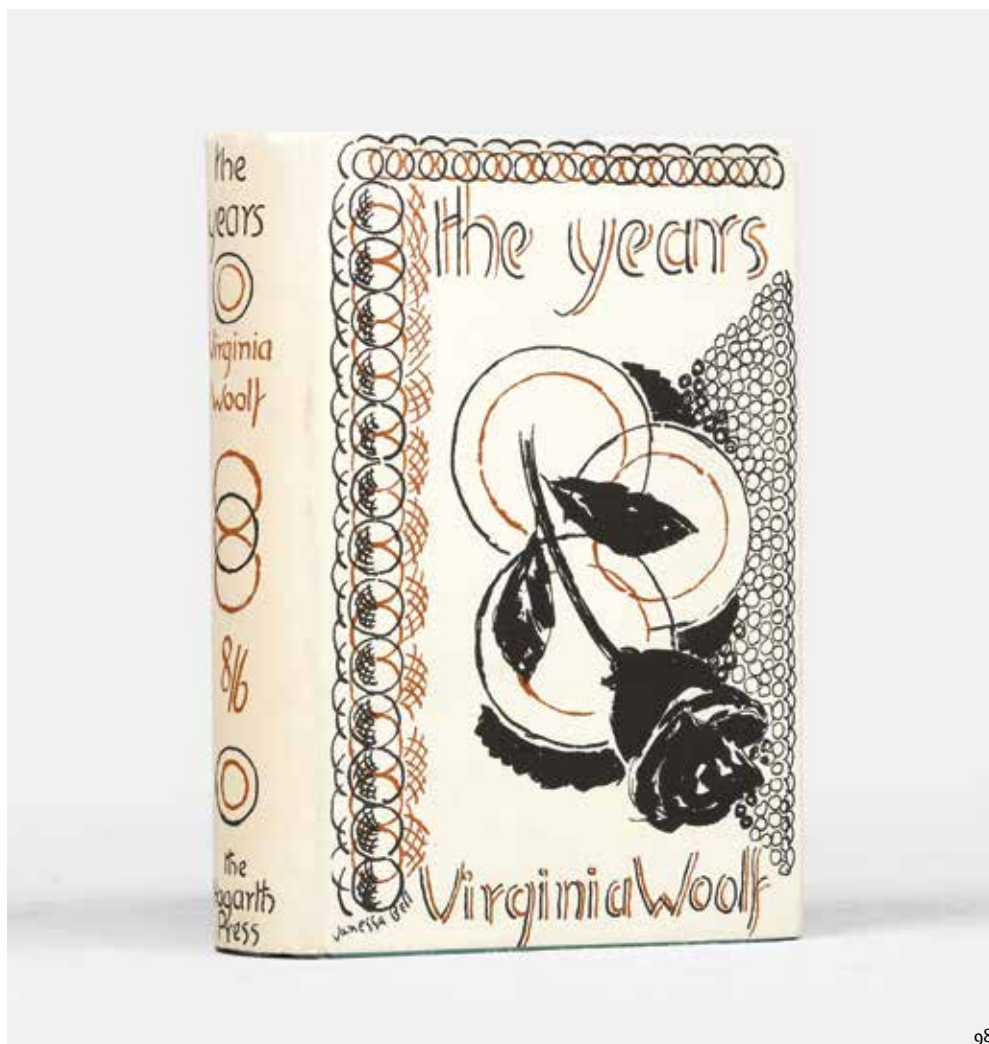
First edition, first impression, uncommon with the jacket in such nice condition. *To the Lighthouse* was “written at the height of her luminous Impressionist vision . . . It is the sunniest of her books and shows the obsession with rendering the passage of time which dominated her later work” (Connolly); the novel “displays Woolf’s technique of narrating through stream

of consciousness and imagery at its most assured, rich, and suggestive” (Drabble, p. 990).

Octavo. Original blue cloth, titles to spine in gilt, top edge yellow. With dust jacket, designed by Vanessa Bell. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. National Portrait Gallery bookmark loosely inserted. Bookseller’s ticket to rear pastedown (Philip C. Duschnes). Ownership inscription to front free endpaper. A near-fine copy, cloth notably bright, just a hint of fading to spine, slight offsetting to endpapers, else contents clean, in a nice example of the dust jacket, spine mildly toned as usual, closed tear to head of rear panel, a few shallow chips and nicks to extremities, else notably bright and well-preserved. ♪ Kirkpatrick A10; Woolmer, *Hogarth Press*, 154; Connolly, *The Modern Movement* 54.

£25,000

[150307]



98

98

WOOLF, Virginia. *The Years*. London: Leonard and Virginia Woolf at The Hogarth Press, 1937

AN EXCEPTIONAL COPY

First edition, first impression, rarely encountered in such lovely condition. This is Woolf's penultimate novel, also the most popular during her lifetime. She began writing it in the early 1930s as a novel-essay titled *The Pargiters*, and subsequently divided it into two parts: the fiction portion became *The Years* and the essay portion the basis for *Three Guineas*.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket designed by Vanessa Bell. Housed in a custom black quarter morocco and red cloth box. A fine copy, fresh and clean, the jacket sharp and bright, exceptionally well-preserved. ♣ Kirkpatrick A22a; Woolmer 423.

£4,500

[153306]

99

YEATS, W. B. *The Tower*. London: Macmillan and Co., Limited, 1928

YEATS'S KEY COLLECTION, IN A NEAR-FINE JACKET

First edition, first impression, in a superb jacket, of what is generally accepted to be Yeats's single most important collection. *The Tower* includes many of Yeats's greatest and most enduring poems, including "Sailing to Byzantium", "Nineteen Hundred and Nineteen", "Leda and the Swan", and "Among School Children".

Allan Wade notes that a first edition of 2,000 copies was published 14 February 1928. A second impression was required the following month and a third impression the following year.

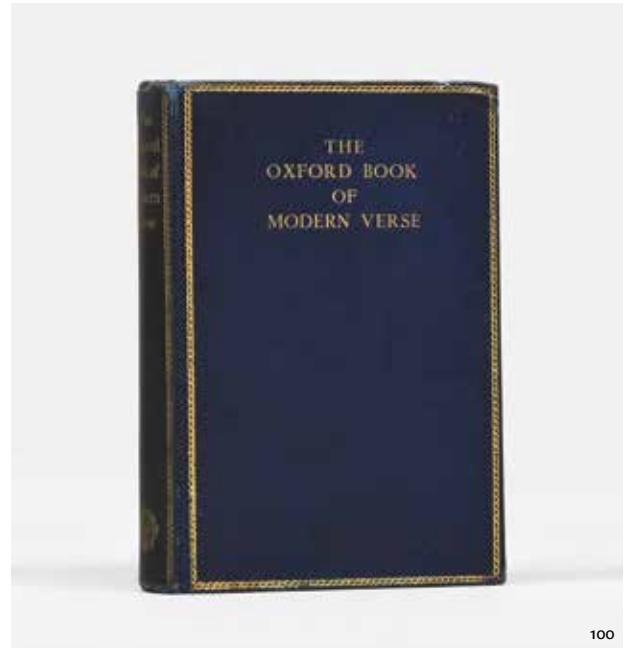
Octavo. Original green cloth, titles and pictorial decoration to spine and front cover in gilt, fore and lower edges untrimmed. With dust jacket. Housed in a green morocco-backed folding box. Binding design by T. Sturge Moore. Extremities slightly bumped, front cover very slightly bowed, gilt dull in places, browning to endpapers, foxing to edges; a very good copy, in an exceedingly smart jacket, slight darkening to spine panel and a few very minor nicks to extremities. ♣ Wade 158.

£5,000

[152478]



99



100

100

YEATS, W. B. (ed.) *The Oxford Book of Modern Verse 1892–1935*. Oxford: at the Clarendon Press, 1936

INSCRIBED TO HIS LOVER, CONTRIBUTOR TO THE VOLUME, AND POETIC INSPIRATION

First edition, first impression, presentation copy, inscribed by the author to his lover Margot Ruddock on the front free endpaper, "Margot from W.B.Y. Nov 1936." Marguerite ("Margot") Ruddock (1907–1951) had an intense relationship with Yeats in the mid-1930s; she was also known by her stage name, Margot Collis.



99

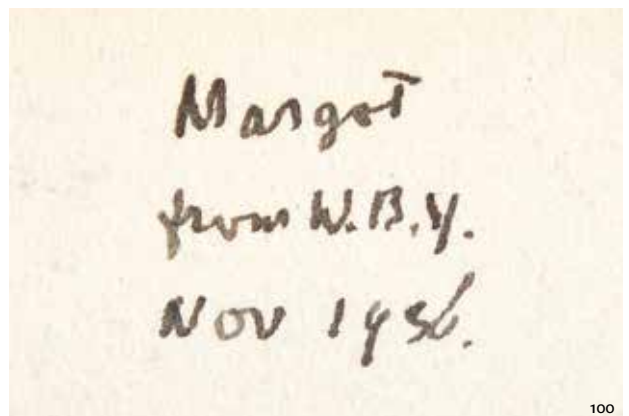
Ruddock was also a poet and Yeats is said to have helped edit her works. Seven of her poems appear in this edition of *The Oxford Book of Modern Verse 1892–1935*. Yeats noted in his introduction that he had chosen "half a dozen little poems, which remind me of Emily Brontë, by Margot Ruddock, a young actress well known on the provincial stage".

At the time of her relationship with Yeats, Ruddock was married to actor Raymond Lovell. She fell passionately in love with Yeats, though he remained married to Georgie. The relationship unravelled and Ruddock became unstable, pursuing the poet to Majorca. She is thought to have provided Yeats with the inspiration for his poem "A Crazy Girl". Their correspondence was later published under the title *Ah, Sweet Dancer* in 1970.

Octavo. Original blue cloth, lettering and decorative borders to spine and front cover in gilt, top edge gilt. Extremities bumped and rubbed, spine tanned and covers lightly soiled, some light internal browning and finger-soiling; a good copy. ♪ Wade 250.

£3,500

[151379]



100

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43

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