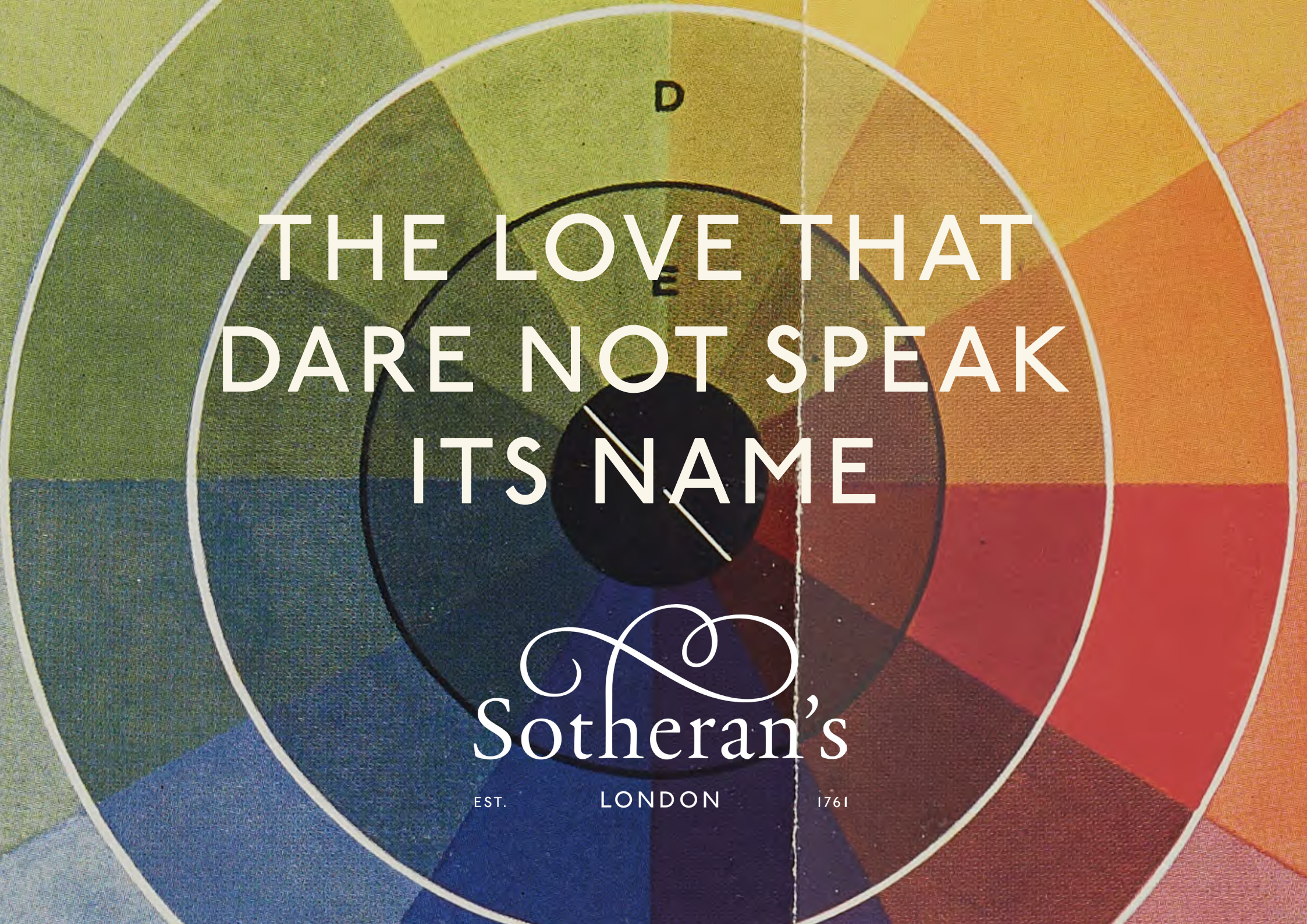




THE LOVE THAT
DARE NOT SPEAK
ITS NAME

Sotheran's

EST.

LONDON

1761



THE LOVE THAT DARE NOT SPEAK ITS NAME

A Selection of Works by LGBTQ+
Authors for Pride Month

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EST. **Sotheran's** LONDON 1761

‘The Mysteries of Falling Asleep and the Oddness of Waking Up in the Morning’

1. **BISHOP, Elizabeth.** *The Complete Poems.* London: Chatto and Windus. 1970. £120

8vo. Original blue cloth lettered in gilt to the spine, in the dust-jacket designed by Roxanne Cumming, priced £2.25 / 45s net to front flap; printed on laid paper; pp. [vii], 216; light rubbing to spine tips and corners, faint spotting to fore-edge of page-block, wrapper lightly rubbed to extremities, else a near fine copy.

A smart first UK edition of one of the indispensable poetry books of the twentieth century.

Containing three of the four perfectly formed collections published by Elizabeth Bishop during her lifetime, *North and South* (1946), *A Cold Spring* (1955), and *Questions of Travel* (1965) (*Geography III* followed in 1976, three years before she died), this, the first Collected Bishop, was greeted with remarkable critical acclaim, winning the National Book Award for Poetry in 1970.

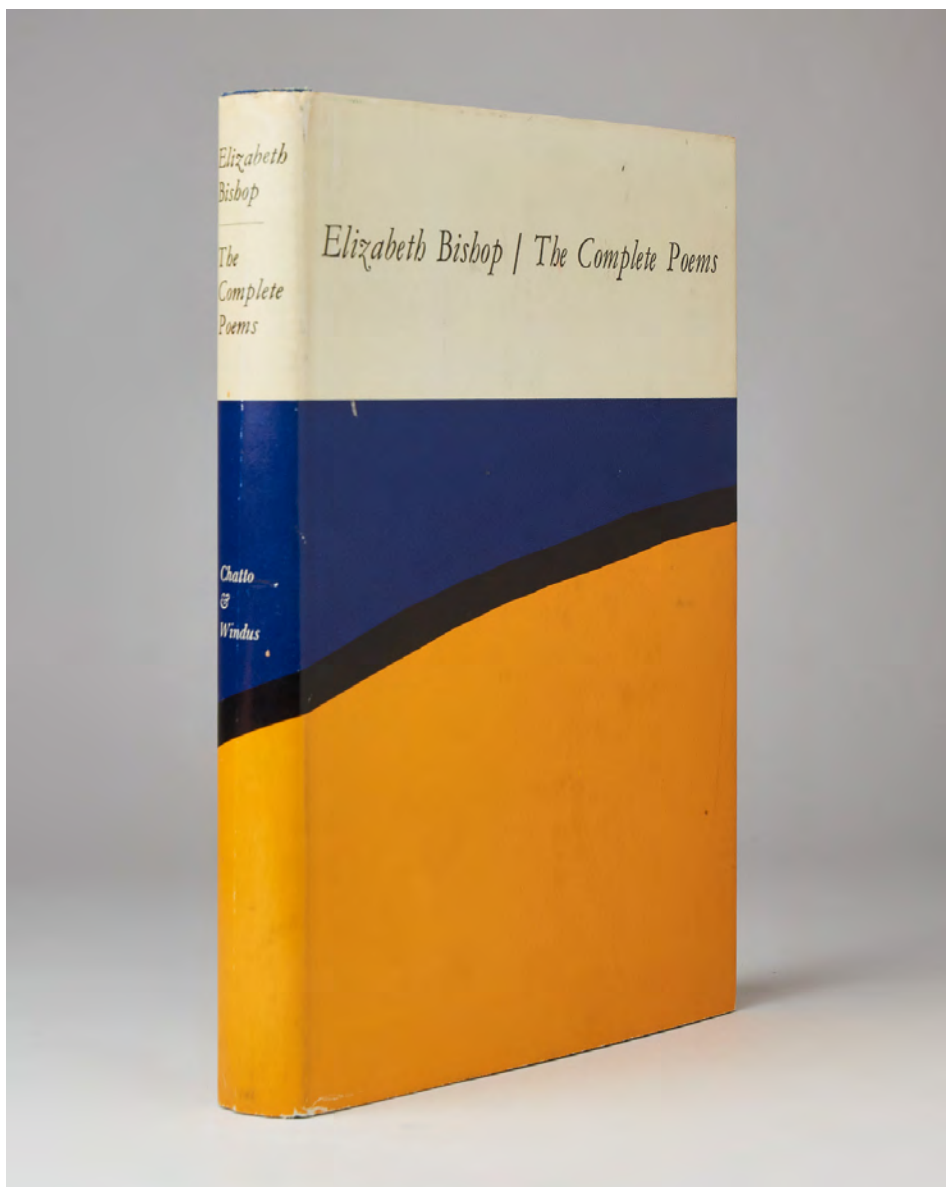
Reviewing the book in the *New York Times* (1 June 1969), John Ashbery observed that although the volume ‘runs to a little more than 200 pages, [...] the proportion of pure poetry in it outweighs many a chunky collected

volume from our established poets’.

He singles out Bishop’s attention to ‘the life of dreams, always regarded with suspicion as too “French” in American poetry; the little mysteries of falling asleep and the oddness of waking up in the morning’, her ‘diversions and reflections on French clocks and mechanical toys that recall Marianne Moore’.

The US edition was published April 29, 1969 in an edition of 5500 copies, swiftly going through a number of reprints. This first UK edition (offset from the third impression of the US edition, with a near-identical jacket) appeared on October 29, 1970, in a more modest edition of 1000 copies.

MacMahon A9. (b1).



Presented to Colette's Wedding Witness

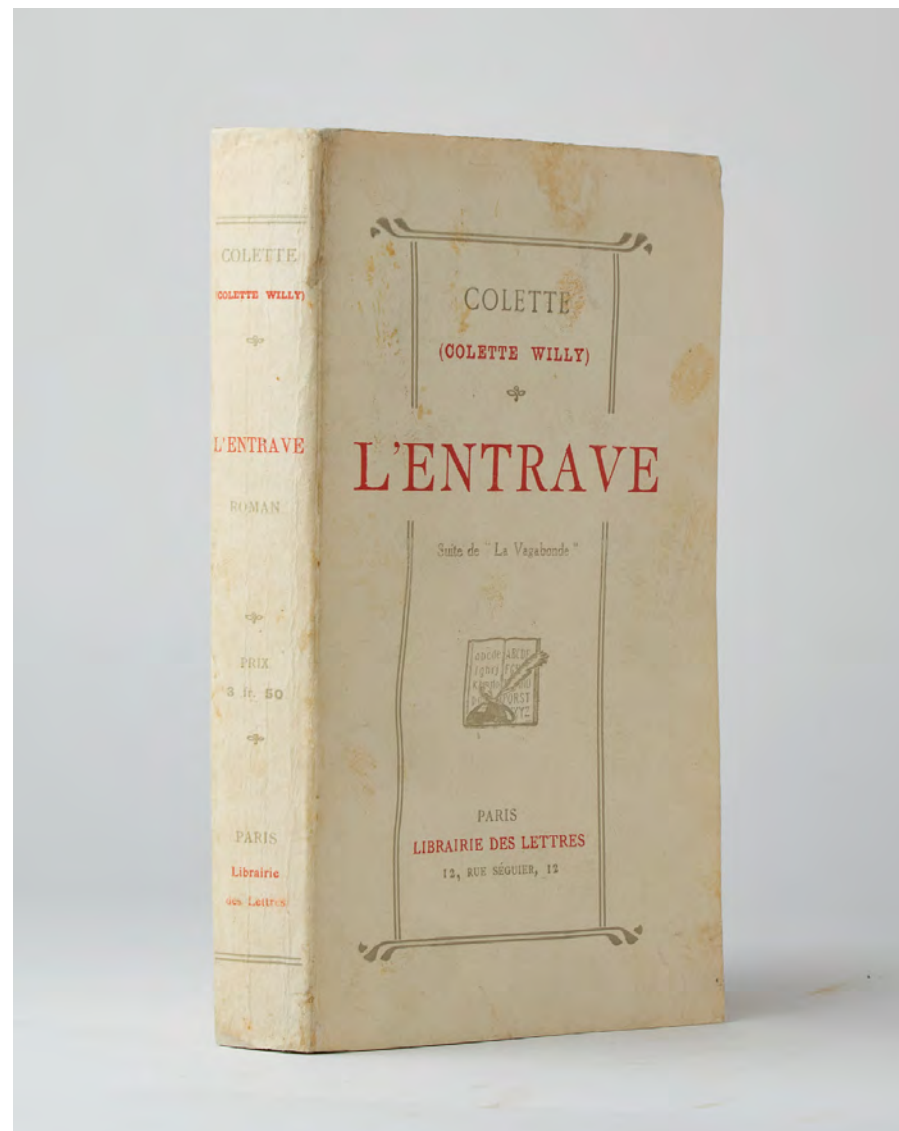
2. 'COLETTE', pseud. [i.e. Sidonie-Gabrielle COLETTE]. *L'Entrave*. Paris: Librairie des Lettres. 1913. £2500

8vo. Original cream wrappers printed in grey and red, uncut, preserved in a modern cloth slipcase; pp. [iv], 307, [1 (blank)]; book and inkwell device to upper wrapper and title; a few light stains to upper wrapper, short tear to head of upper joint neatly repaired, hinges reinforced; uniform light toning, light marginal dampstaining, mostly at the beginning, small hole (repaired) and traces of adhesive to inner margin of front free endpaper and half-title; overall a remarkably good copy; presentation inscription to half-title in ink: 'A Georges Abric en témoignage d'une grande sympathie, Colette de Jouvenel' (see below).

First edition in book form, particularly rare in the original wrappers, inscribed by Colette to one of the witnesses at her second wedding.

Originally serialised in *La Vie Parisienne*, *L'Entrave* (The Shackle) is the sequel to *La Vagabonde* (1910). Reflecting Colette's own life, however, the tone of the two novels differs markedly: if *La Vagabonde* celebrates independence and self-discovery, *L'Entrave* turns inward, exploring the ambivalence and quiet disillusion that come with love's constraints.

In the intervening years, Colette (at the time of publication married to Henri Gauthier-Villars, better known by his pen name, Willy) had married the journalist and diplomat Henry de Jouvenel (1876–1935) and given birth to their daughter, Colette de Jouvenel (1913–1981). **She recalled with characteristic humour, in *L'Étoile Vesper*, the double strain of childbearing and serial publication:** 'The child and the novel were racing me, and *La Vie Parisienne*, which was publishing my unfinished novel in instalments, was gaining ground. The child announced that it would arrive first, and I screwed the cap back onto my pen.'

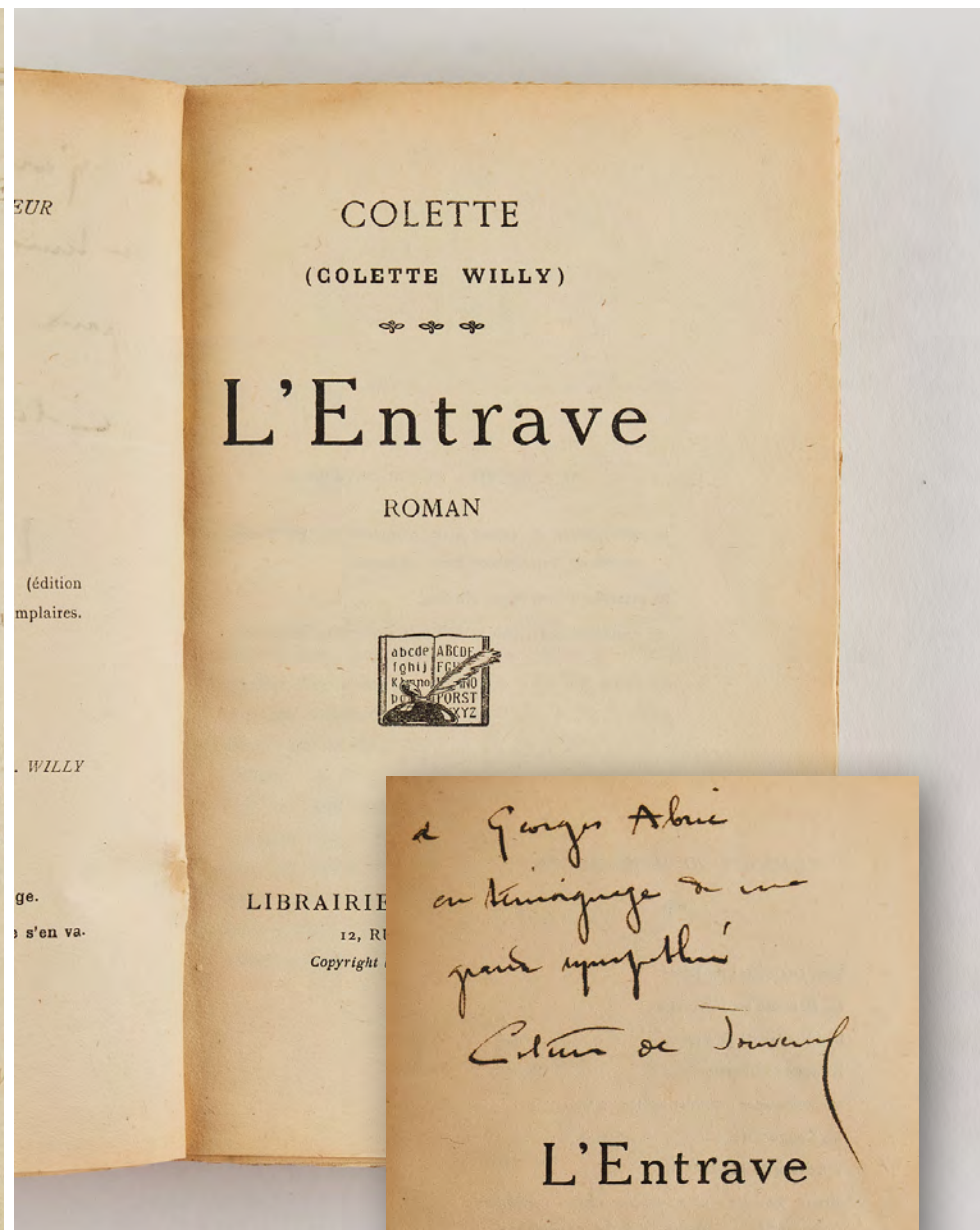
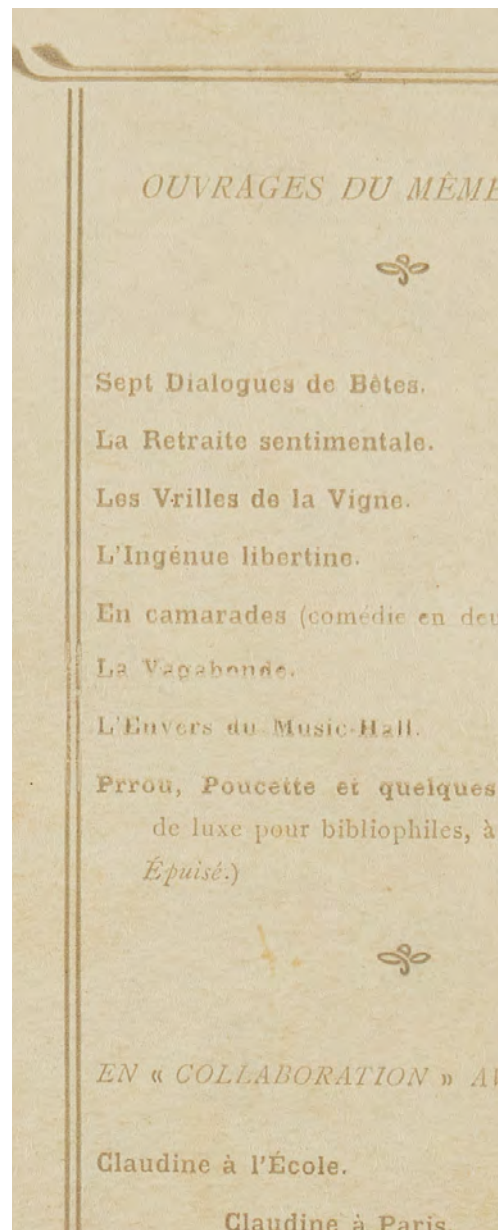


Colette and de Jouvenel divorced in 1924 after she became romantically involved with his son, their affair inspiring her the characters of Phil and Mme Dalleray in *Le Blé en herbe* (1923).

In later years, Colette was unsparing in her assessment of *L'Entrave*, criticising its 'narrow ending', 'diminished heroes', and 'blessing tone'.

Provenance: From the library of Georges Abrie, editor-in-chief of *Le Matin* and a close friend of Henry de Jouvenel. Together with Léon Hamel and Jean Sapéne, Abrie was one of the witnesses (*témoins*) at the wedding of Colette and Jouvenel on 19 December 1912.

See *La Société des amis de Colette*, online.





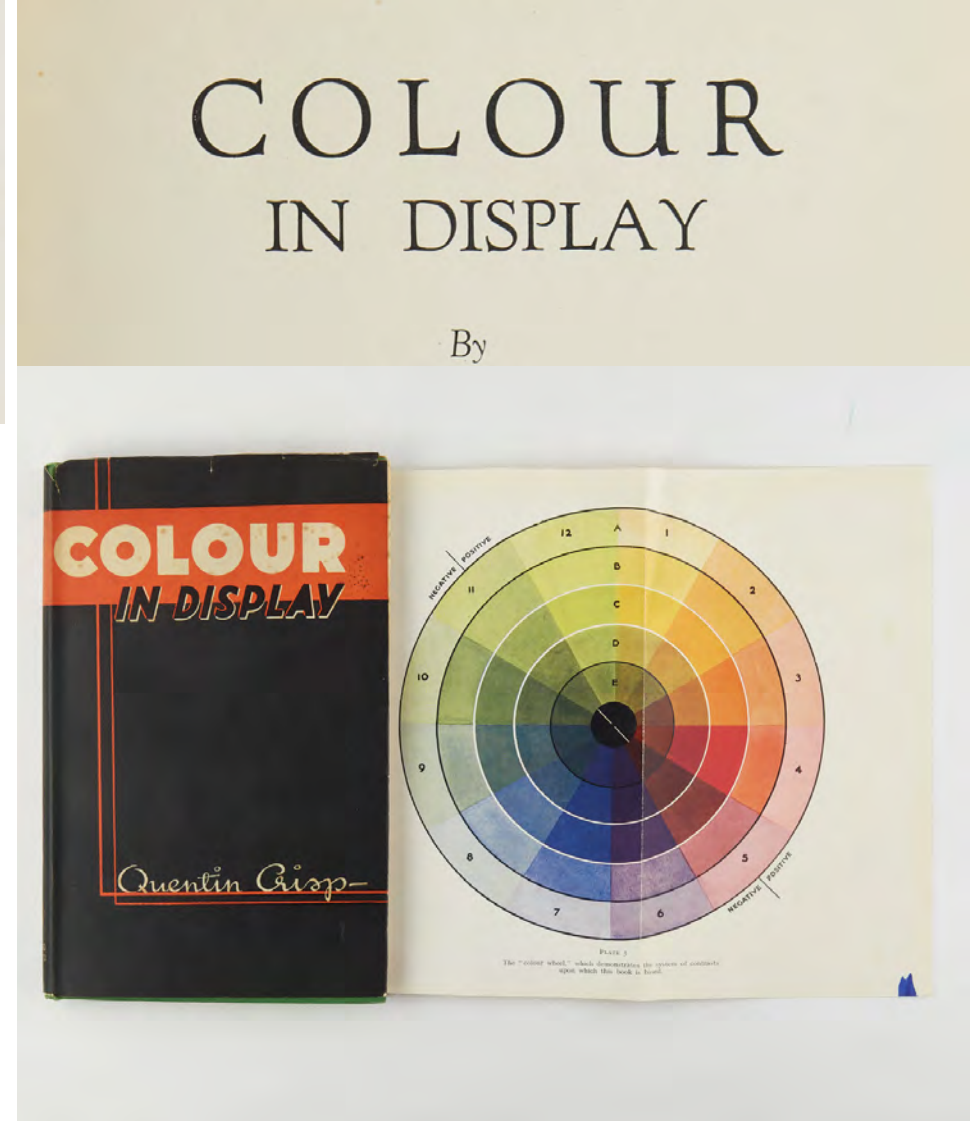
‘Colour Is Like Style’ – Crisp on Colour Theory

3. **CRISP, Quentin.** *Colour in Display.* London: Blandford Press. 1938. £200

8vo. Publisher's green cloth, upper board and spine lettered in black, in the publisher's price-clipped black and red-orange jacket printed in white and black; pp. 131, [1 (blank)], 4 colour plates and numerous black-and-white diagrams in the text, folding colour chart at end; a few nicks to jacket; some spotting to edges of textblock; a very good copy; occasional pencil marking or underlining, bookplate of Cecil. C. W. Landale to front pastedown, loosely inserted advertisement for J. Barcham Green's 'Pasteless Hand Made Boards'.

First edition of the first book authored solely by queer icon Quentin Crisp, a 'lucidly explained' treatise on the use of pictorial art in backgrounds and colour gradation is displaying goods.

Crisp (born Denis Charles Pratt, 1908–1999) had co-authored in 1936, with Albert Frederick Stuart, *Lettering for Brush and Pen*, a calligraphic manual for advertisers. In the present work, Crisp, then working as a freelance designer for advertising and publicity companies, argues that the mistake of the window designer is to confuse 'commercial art' and 'fine art' with the art of display. Crisp gives readers much practical and witty advice such as 'the desire to display something of everything seems to have resulted in the display of nothing'.



Later the subject of Sting's *Englishman in New York* and author of the pioneering 1968 memoir *The Naked Civil Servant*, Crisp self-described as a 'flamboyantly effeminate homosexual', and in the posthumously published autobiography *The Last Word* declared that 'at the age of ninety, it has finally been explained to me that I am not really homosexual, I'm transgender. I now accept that', expressing regret that gender-affirming surgery had not been more readily available in Crisp's youth.

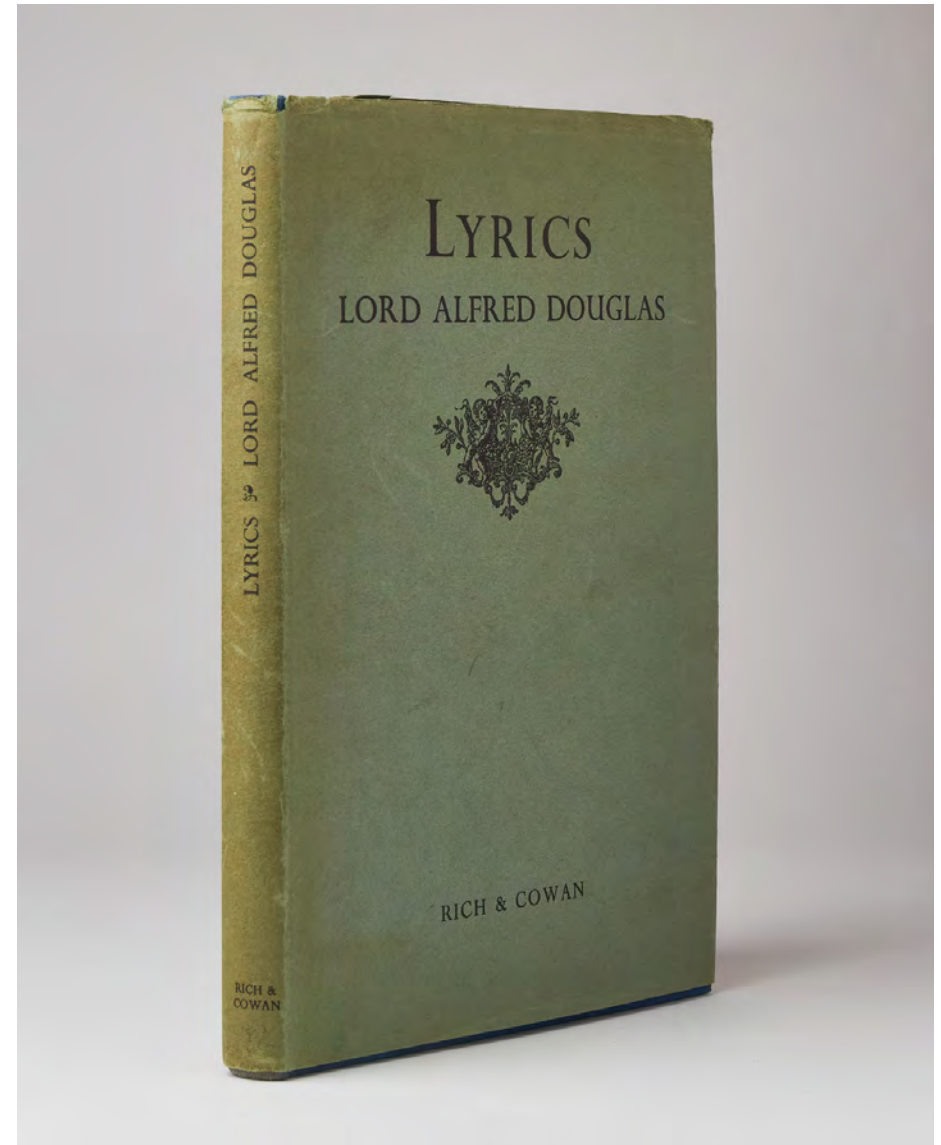
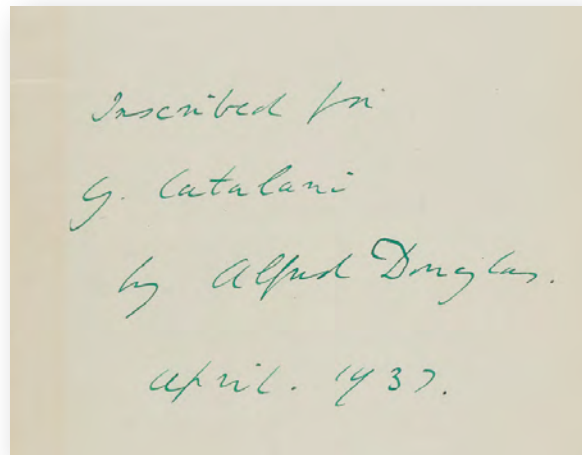
‘Far Be It for Me to Run Down Oscar Wilde’

4. **DOUGLAS, Alfred, Lord.** *Lyrics.* London: [Westminster Press for] Rich and Cowan. 1935. £500

8vo. Publisher's blue cloth, upper board stamped in blind, spine lettered in gilt, in the very good, unclipped blue-green dust-jacket (7/6 net), top-edge stained blue, the others untrimmed, partially unopened; pp. ii, 110, [2]; frontispiece portrait of 'Lord Alfred Douglas in his 24th year'; a few nicks to spine ends of jacket and to upper edges with corresponding sunning to cloth; slight offset to title; else a near-fine copy; front free endpaper inscribed 'Inscribed for G. Catalani by Alfred Douglas. April 1937' in green ink.

First edition thus of the collected lyric poetry of Lord Alfred 'Bosie' Douglas (1870–1945), a presentation copy 'inscribed for G. Catalani' in April 1937, containing the polemical 'Two Loves' used as evidence against Oscar Wilde in court and previously suppressed by the author.

Most of Douglas's homoerotic poetry was written between 1893 and 1896 and appeared in undergraduate literary journals such as *The Spirit Lamp*, which he edited, and *The Chameleon*, or in small-circulation magazines like *The Artist*. Some of these poems appeared in a French edition of Douglas's verse in 1896, but most were not republished until the present *Lyrics* of 1935, along with a companion volume of *Sonnets*, which appeared in the same year.



Like pallid lilies, and his lips were red
 Like poppies, and his hands he clenched tight,
 And yet again unclenchèd, and his head
 Was wreathed with moon-flowers pale as lips of death.
 A purple robe he wore, o'erwrought in gold
 With the device of a great snake, whose breath
 Was fiery flame: which when I did behold
 I fell a-weeping and I cried, "Sweet youth,
 Tell me why, sad and sighing, thou dost rove
 These pleasant realms? I pray thee speak me sooth
 What is thy name?" He said, "My name is Love."
 Then straight the first did turn himself to me
 And cried, "He lieth, for his name is Shame,
 But I am Love, and I was wont to be
 Alone in this fair garden, till he came
 Unasked by night; I am true Love, I fill
 The hearts of boy and girl with mutual flame."
 Then sighing said the other, "Have thy will,
 I am the Love that dare not speak its name."

18 Cadogan Place, September 1892

Published in *Poems* (Mercure de France edition, 1896) and suppressed by me in all subsequent collections. This poem was used against me in the Law Courts in cross-examination at the instigation of that stern moralist the late Robert Ross, in a court presided over by another moralist, Mr. Justice Darling. As I tried to explain then (unsuccessfully) it is merely the outcome of a classical education and a passion for the sonnets of Shakespeare. Its morality or immorality is in "the eye of the beholder" or, I should say, more properly, the mind of the reader.

DE PROFUNDIS

I love a love, but not as other men
 Who tell the world their love for very pride,
 For the cold world loves not my love; and when
 My voice would sing my love I needs must hide,
 Under a cloak of black ambiguous words,
 The jewelled thoughts and all the scented fancies
 That beat against my lips, like prisoned birds
 Caught in a cage when yellow sunlight dances
 Without, and the tall trees stretch out green branches.
 Yet well for them they cannot pass the gates
 And fly to freedom, for the north wind launches
 Swift shafts of icy death on those he hates:
 And as the north wind hates the painted birds
 That sing i' the South, so the unkindly world
 Would freeze my fancies and abhor my words.
 Therefore, a ship with never a sail unfurled,
 I drift perforce; and never from the lute
 Of mine own lips comes a clear note and strong,
 But only broken murmurs; and the fruit
 Of many silent years is like a song
 Sung in a prison by the lips of Fear,
 With a hushed voice and a quick glance behind
 At what is not. Ah! cruel world and drear!
 And yet—I care not, so my love be kind.

London, November 1892

Published in *Poems* (Mercure de France edition, 1896) and suppressed by me in all subsequent collections.

In contrast to the 'art-for-art's sake heresy [...] promulgated by Oscar Wilde, who summed it up by saying that "in all art style is of more importance than sincerity", Douglas 'maintains that good poetry cannot be written without sincerity any more than it can be written without style [...] Far be it for me to run down Oscar Wilde. I was the first to admire and pay homage to his genius and to put him in the very high place to which he belongs as a dramatist and a writer of prose [...] Being essentially a great artist he lived to write one really great poem, "The Ballad of Reading Gaol" [i.e. *De Profundis*], which is an answer to and an implicit repudiation of his own heresy' (pp. 5-6).

This collection features Douglas's 1892 'Two Loves' (pp. 56-58), featuring the line 'I am the love that dare not speak its name', weaponised against Wilde (along with his letters to Bosie) in his trials for 'gross indecency', as well as Douglas's own 'De Profundis', 'published in *Poems* (Mercure de France edition, 1896) and suppressed by [Douglas] in all subsequent collections' (p. 59).



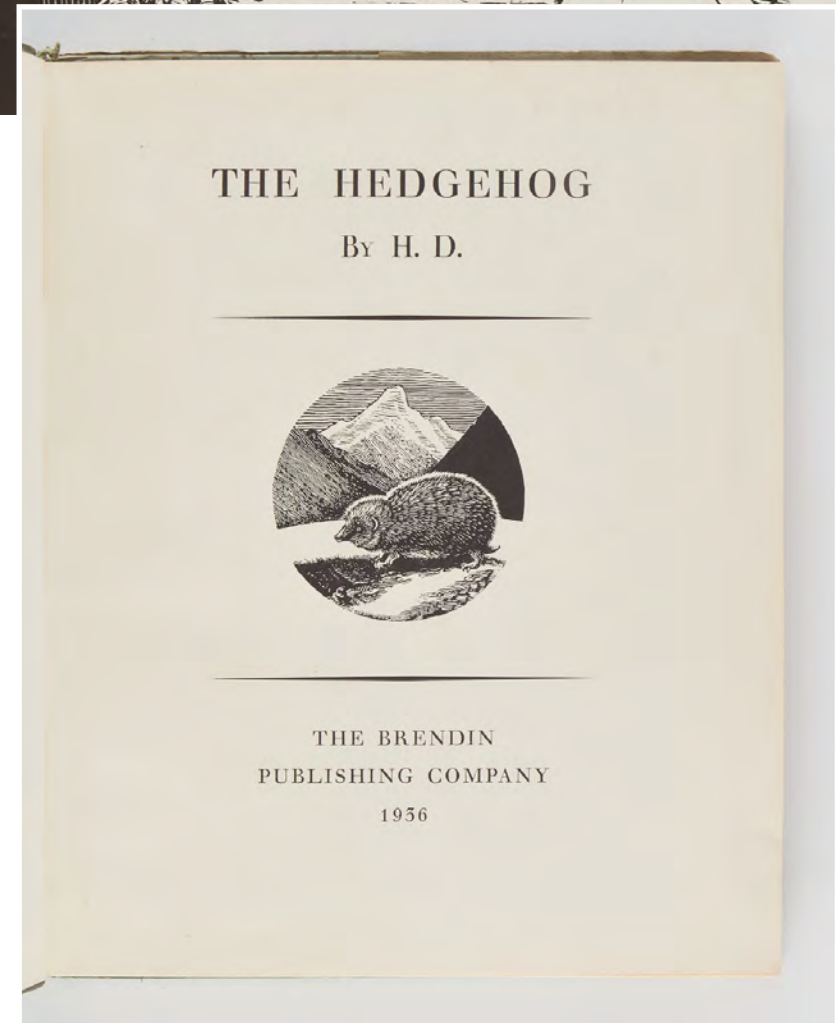
H.D.'S Only Work for Children

5. **H.D.** *The Hedgehog*. London: [Curwen Press for] *The Brendin Publishing Company*. 1936 [(Colophon): 1925]. £500

4to. Original green printed boards, title to upper board within filleted border, in matching green dust-jacket; pp. [vi], 77, [3], woodcut headpieces and title vignettes by George Plank; some dampstaining to spine of boards (resulting in spotting to interior of jacket) and some darkening and spotting to spine and fore-edges of both jacket and boards; some spotting to top-edge of text block and to endpapers and first few ff., mild creasing to upper corner; otherwise internally very good.

First edition, one of 300 copies, of American Imagist poet H.D.'s only book for children, published by the Curwen Press for the Brendin Publishing Company, founded by H.D.'s partner, the Modernist novelist Bryher.

The work was first conceived in 1924 as a pacifist treatise by H.D. (Hilda Doolittle, 1886–1961), one of the most prolific women poets of the Modernist era. When Richard Aldington, to whom H.D. was married from 1913 to 1938 (although they had separated in the early 1920s) served in the First World War, H.D. took over his role as assistant editor of the *Egoist*. In 1916, she went onto publish her first poetry collection, *Sea Garden*. Her brother was killed in action in 1918.



In the same year, she began what would become a forty-year relationship with the iconic novelist Bryher (born Annie Winifred Ellerman, 1894–1983), who used her financial status to promote the careers of the likes of William Carlos Williams as well as Sylvia Beach's bookshop Shakespeare and Company.

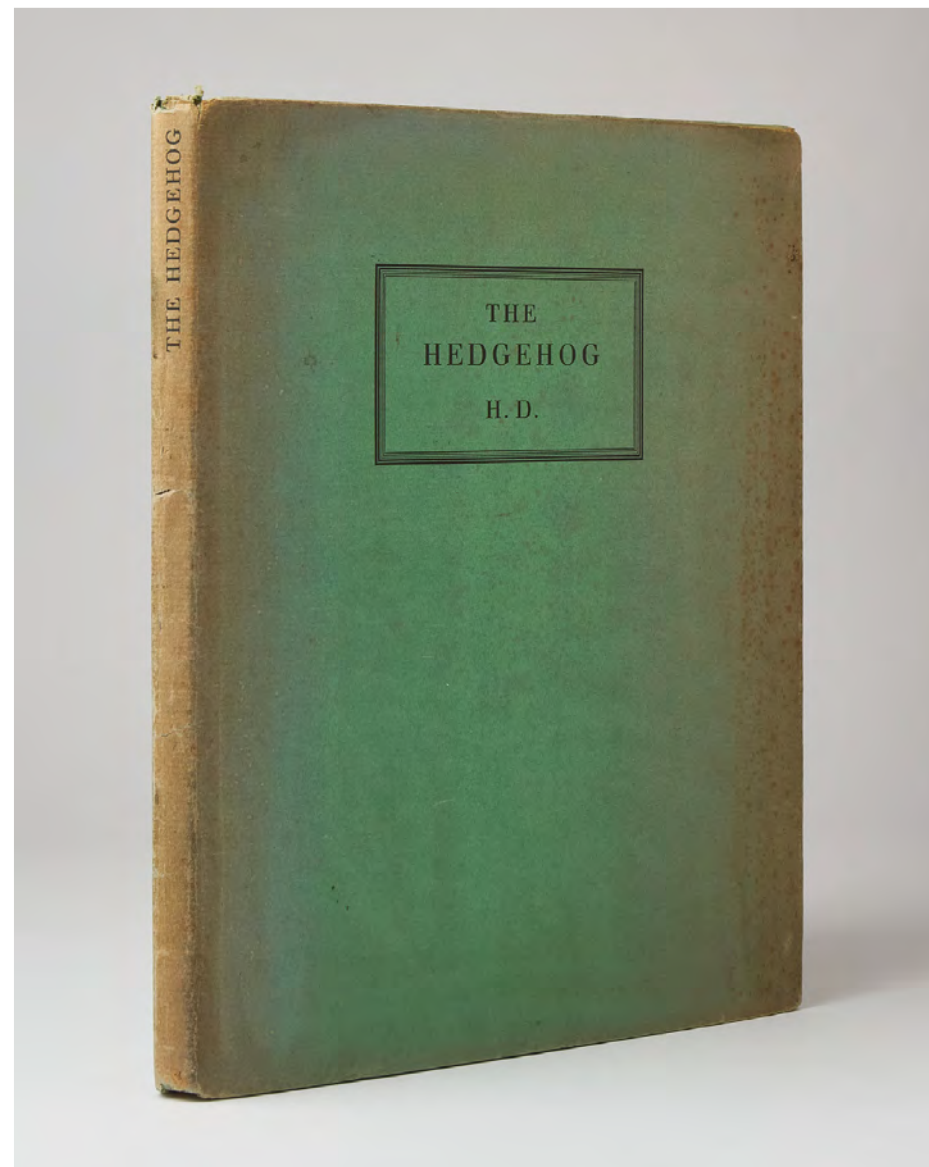
In the early 1930s, Bryher and novelist and filmmaker Kenneth Macpherson (then Bryher's husband and co-founder, with Bryher and H.D., of the POOL Group) built Villa Kenwin in La Tour-de-Peliz, Switzerland, where H.D. wrote *The Hedgehog*.

During the Second World War, Bryher used the funds from her inheritance and the safe position of Villa Kenwin to provide crucial passage to the philosopher Walter Benjamin and more than one hundred Jewish refugees escaping the Nazi regime.

The Hedgehog details the story of Madge, a fatherless child living with her mother in Switzerland, protected from the reality of the Second World War as it draws near but not safe from the turbulence and volatility of growing up. From her anxieties surrounding the knowledge of mysterious *herissons* (hedgehogs), her woes soon expand into more adult concerns as she discovers what it means to exist on the precipice of the adult life. In her preface to the 1988 edition of *The Hedgehog*, H.D.'s daughter, Perdita Macpherson Schaffner, recalls hearing about the book at the age of fourteen: H.D. 'revealed – casually, over the teacups – that she had a manuscript, a story, well not exactly a story, too long, not exactly a novel, too short. A little book for children set in Switzerland, no not really for children, but about a child, about me, well sort of'.

Boughn A17a.i.

'Oh, vipers,' said André, vipers being no more to him than brown moles, than gray- and brown-speckled squirrels (speckled like a bird egg with little wood-leaf speckles), than lizards who are very near relations anyway to wood snakes. 'Oh, vipers,' said André in a funny little voice, as much as to say, 'You, Madge, what a female creature you are to think of vipers.' And Madge, seeing that little perked-up sneer on André's brown face, cried: 'Oh, it wasn't *me*, André, I love them, and anyhow maybe it really wasn't. It was that old Miss Hayes who made me angry coming



Mathematics as Art

6. HENNIX, Catherine Christer. Notes on Toposes & Adjoints. [Stockholm:] Moderna Museet. 1976. £3500

Blue paper folder (301 x 219 mm); pp. 67 ff. unbound photocopies, hole-punched to left margin; spine of folder slightly creased with small chip at head; numerous diagrams in the text; near fine.

First edition, extremely rare, of the first published work by the transgender Swedish polymath Catherine Hennix (1945–2023), issued in conjunction with her only solo exhibition of visual art, *Toposes and Adjoints*, at Stockholm's Moderna Museet in 1976, our copy presented by the author to the painter Jasper Johns.

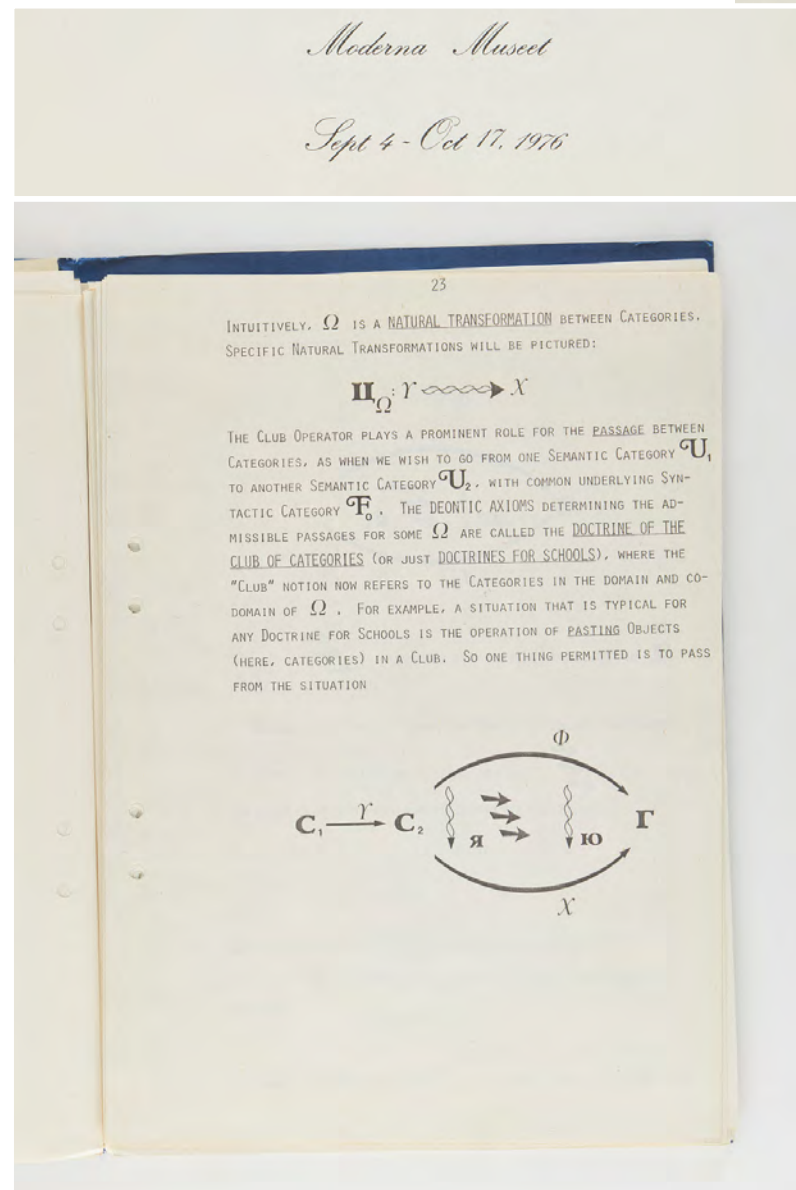
"Notes on Toposes and Adjoints" was originally written for an exhibition of paintings, sculptures, and installation works, with the idea of a canvas as a logical space, and "4-color algebras" computing in that logical space' (Boon). The present work, central to Catherine Hennix's (born Christer Hennix) artistic output, explores mathematical concepts of space and relationships around which Catherine Hennix (born Christer Hennix), a maths professor as well as an artist and musician, created her visual and musical works.

The exhibition contained black-and-white and colour expressions of her equations, while musically she explored the mathematical relationships within just intonation, a non-Western tuning system in which the interval between each note is a whole number ratio.

She had learnt this as a disciple of the raga master Pandi Pran Nath and took it into musical collaborations with La Monte Young and Henry Flynt in a quest to combine logic, altered consciousness, and non-Western philosophy.

OCLC finds three copies only (Getty, MoMA, and Stanford); no copies traced in the UK.

See Boon, *The Politics of Vibration: Music as a Cosmopolitical Practice* (2022).



The Intersection of Music and Mathematics

7. HENNIX, Catherine Christer; Henry FLYNT (editor). Modalities and Languages for Algorithms. Bearsville, New York: [self-published]. 1983. £2000

Black binder with clear plastic front panel (c. 290 x 230mm); ff. '42' (i.e. 47) unbound photocopied typescript, printed to rectos only; a few small marks to covers, else very good; Hennix's address inscribed in her hand to foot of first leaf.

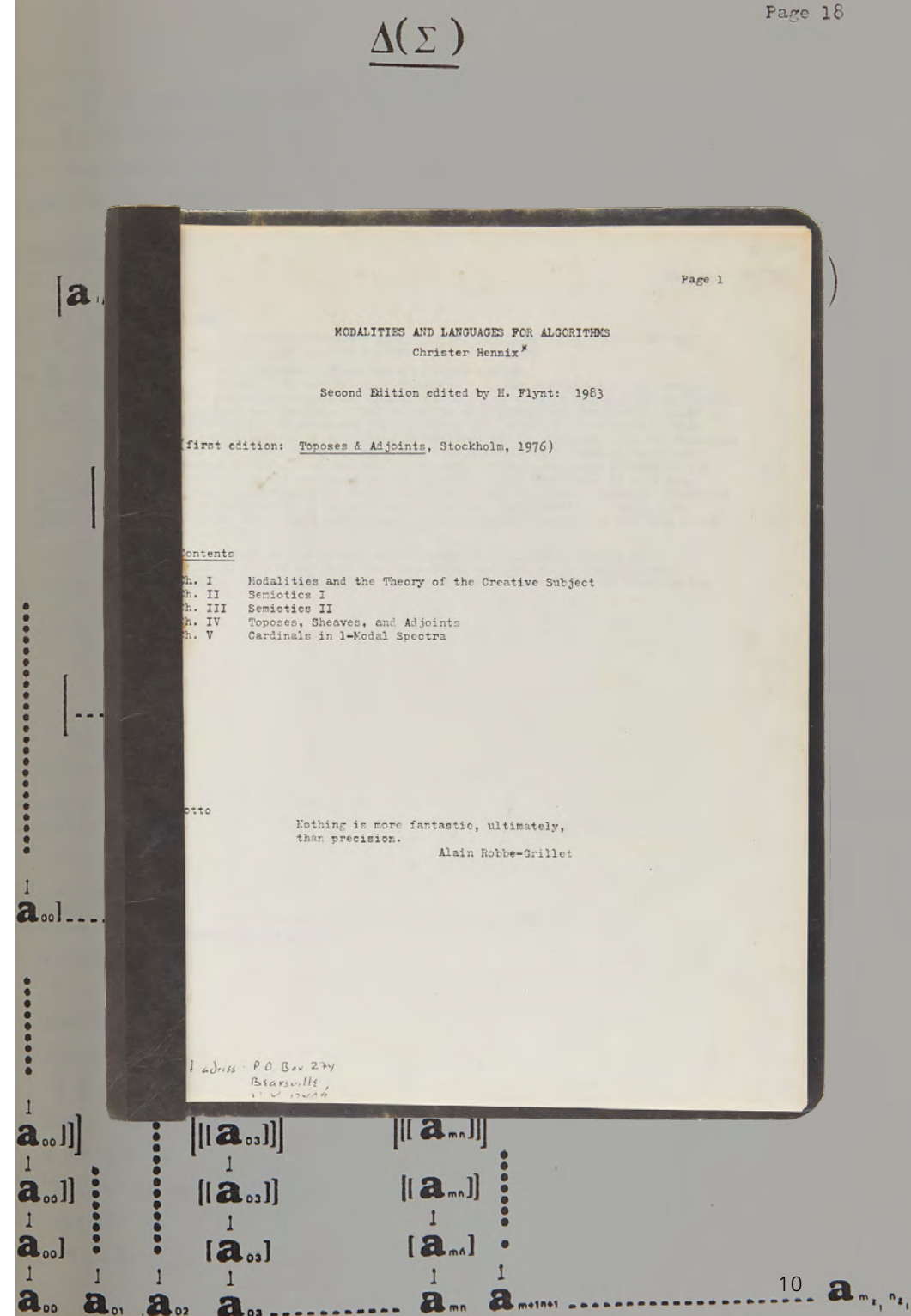
Very rare typescript 'second edition' of *Toposes and Adjoints*, in fact a parsing by Henry Flynt of the work of the same name by the pioneering Swedish transgender avant-garde composer, mathematician, poet, visual artist, and musician Catherine Hennix, conceived as part of a visual installation of the same name exhibited at the Moderna Museet in Stockholm in 1976.

Modalities and Languages for Algorithms seemingly circulated only in typescript until its inclusion in Hennix's *Poësy Matters and Other Matters* (2019). Catherine Hennix (born Christer Hennix, 1948–2023) studied biochemistry and linguistics at Stockholm University; in 1968 she met Dick Higgins and Allison Knowles of the Fluxus movement and began collaborating with Henry Flynt.

Hennix taught at MIT's AI lab in the 1970s and studied under Alexander Esenin-Volpin, whose influence is present in this work. Hennix and Flynt co-founded the guitar and drum duo Dharma Warriors, recording in her rented house in Bearsville (Woodstock, NY) at the same time as they revised her book.

The resulting record consists of two wild improvisations, a sharp contrast to the logical precision of the present work; both *Toposes and Adjoints* and this revised edition feature a particularly representative quote from Alain Robbe-Grillet: 'Nothing is more fantastic, ultimately, than precision.'

No copies traced on OCLC or Library Hub.



Isherwood Battles Chaotic Accordion Folder

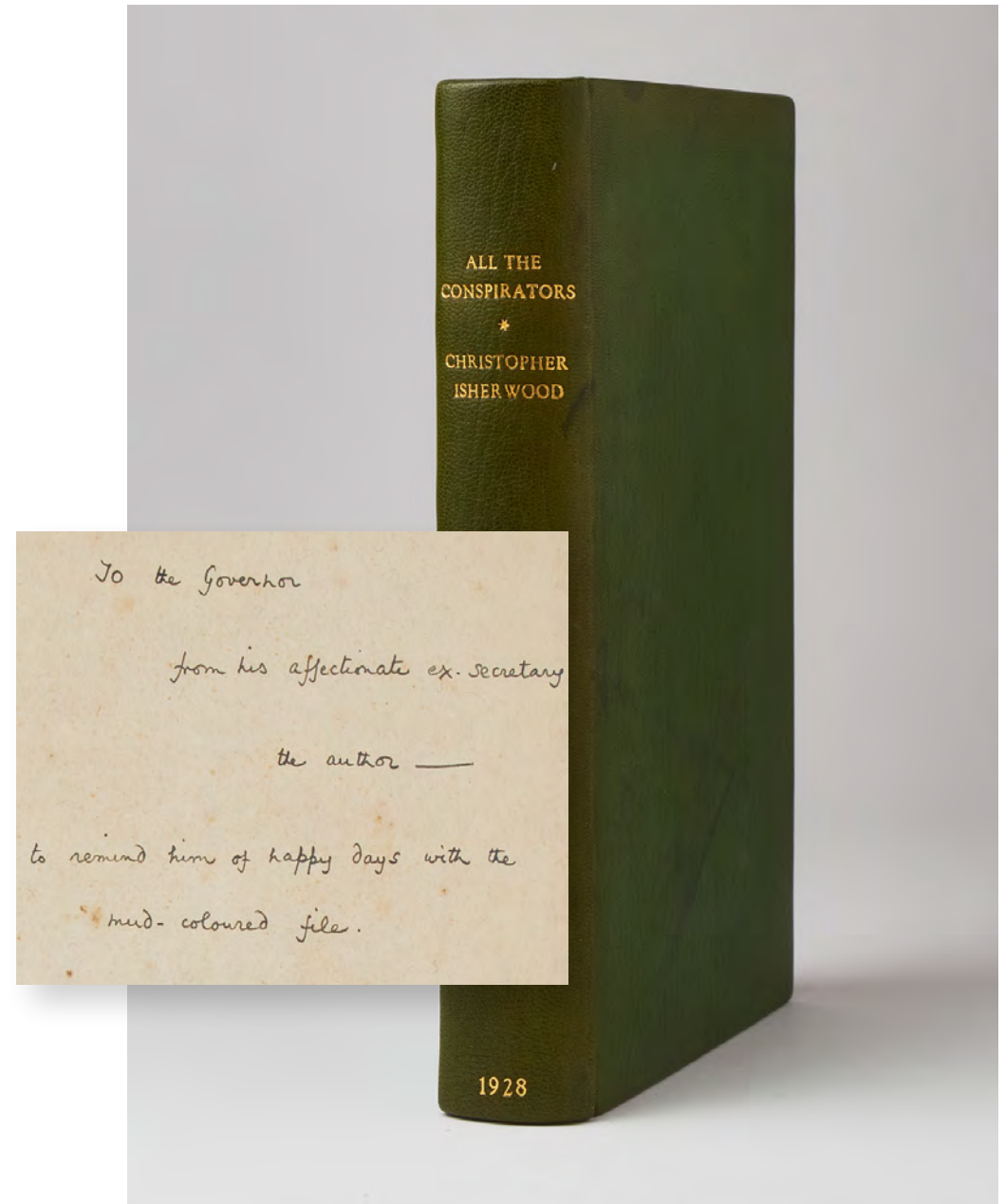
8. **ISHERWOOD, Christopher.** *All the Conspirators.* [Guernsey: the Star and Gazette Company for] London: Jonathan Cape. 1928. £2500

8vo. In an attractive modern binding of olive green morocco by the Brockman Bindery, Oxford, green endpapers, spine lettered directly in gilt, top-edge gilt, original endpapers bound in; pp. 255, [1 (blank)], first leaf blank; spine lightly sunned; some very occasional light foxing; a very good copy; presentation inscription to original front free endpaper 'To the Governor | from his affectionate ex-secretary, | the author - | to remind him of happy days with the | mud-coloured file', dated May 1928 (see below).

First edition of Isherwood's first novel, presented to 'The Governor', André Mangeot (1883-1970), the French violinist who gave Isherwood his first job as secretary to his string quartet; Isherwood lived at Mangeot's mews house in Chelsea whilst writing this work.

Isherwood began work on *All the Conspirators*, portraying generational struggle and the slow deterioration of middle-class English life in the wake of the First World War, at the age of twenty-one.

This copy is inscribed to 'the Governor', Isherwood's affectionate nickname for Mangeot, 'from his affectionate ex-secretary, the author - to remind him of happy days with the mud-coloured file'. Whilst in the violinist's employ, Isherwood wrote *All the Conspirators* at Mangeot's home, Cresswell Place in Chelsea, later depicting it 'with almost photographic accuracy in *The Memorial*, where it became the London home of Mary Scriven, a character closely based on Olive Mangeot, André's wife.



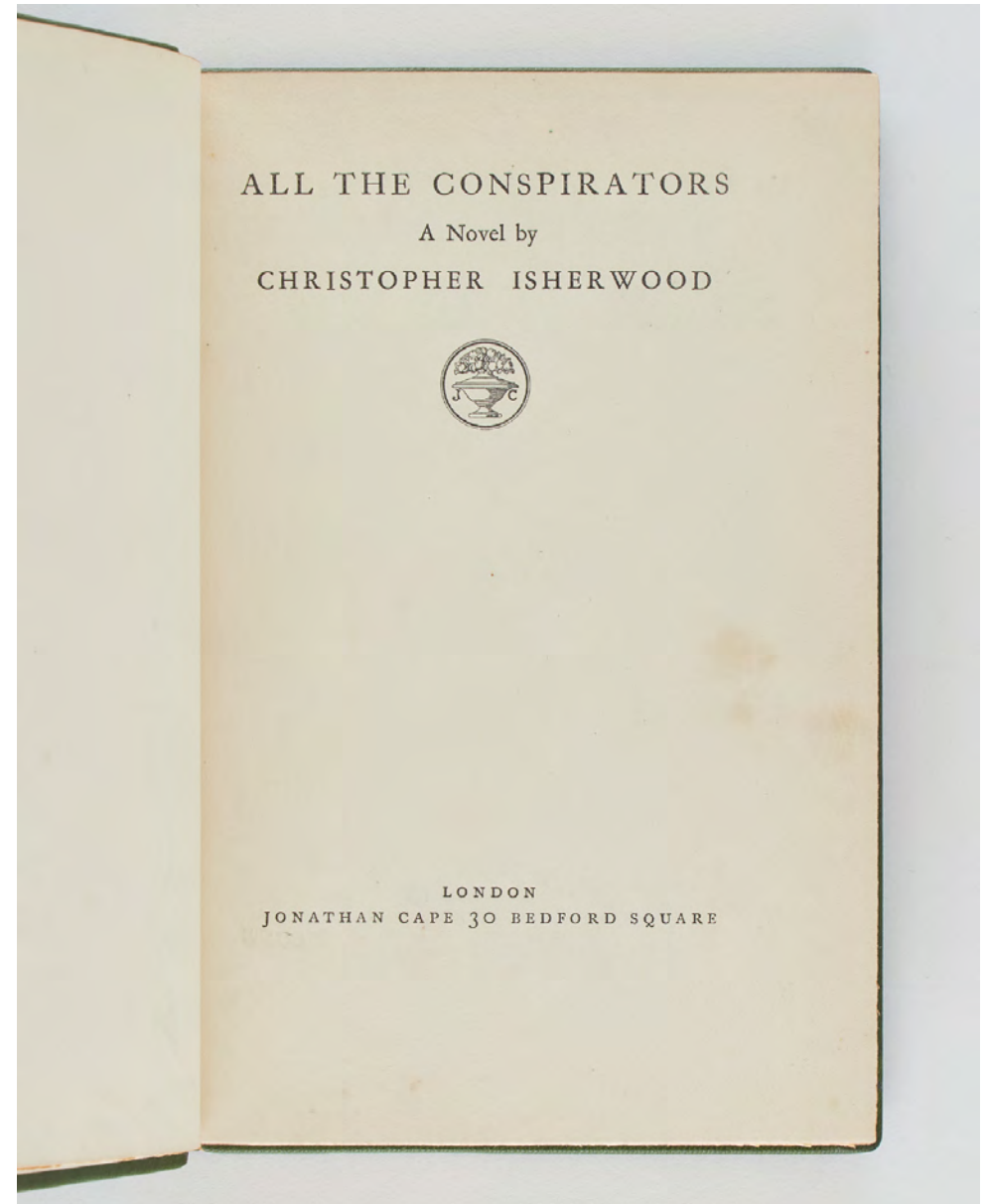
As Mangeot's secretary, Isherwood handled correspondence, checked tickets on the door at the quartet's concerts, and drove the players to and from events.

The 'happy days with the mud-coloured file' mentioned in the inscription are described in Isherwood's *Lions and Shadows*, in which Mangeot is given the pseudonym 'Cheuret': Isherwood describes mountains of Cheuret's unanswered correspondence spilling out like avalanches from cupboards or stuffed into suitcases under the bed. The 'mud-coloured file' was a concertina-style folder for filing these letters (and copies of answers thereto), which gave Isherwood 'more trouble than any other inanimate object I have ever encountered, before or since. How often, on arrival, I would be greeted [...] with the news: "The Mud-Coloured File's lost again! Have you seen it? The Governor's been

hunting for hours!' And then, at last, it would be discovered, lying innocently unnoticed on a chair, toning perfectly with dull grey shadows of a late autumn morning and, from the distance of a few yards, nearly invisible. Not only could the mud-coloured file uncannily disappear: its roomy pockets seemed to swallow letters like a conjurer's vanishing-box. Cheuret's conception of filing differed radically from my own: if he put a paper away under the letter P, then I was sure to hunt for it in M, N, O, Q, and R – and vice versa' (p. 106).

Presentation copies of this early work are rare; even amongst the few known copies made out to colleagues, friends and associates, this is a particularly early example, dated May 1928.

See Parker, Isherwood: A Life (2005).



Ushered into Print by Isherwood

9. **KIRSTEIN, Lincoln.** *For my Brother.* London: The Hogarth Press. 1943.

£800

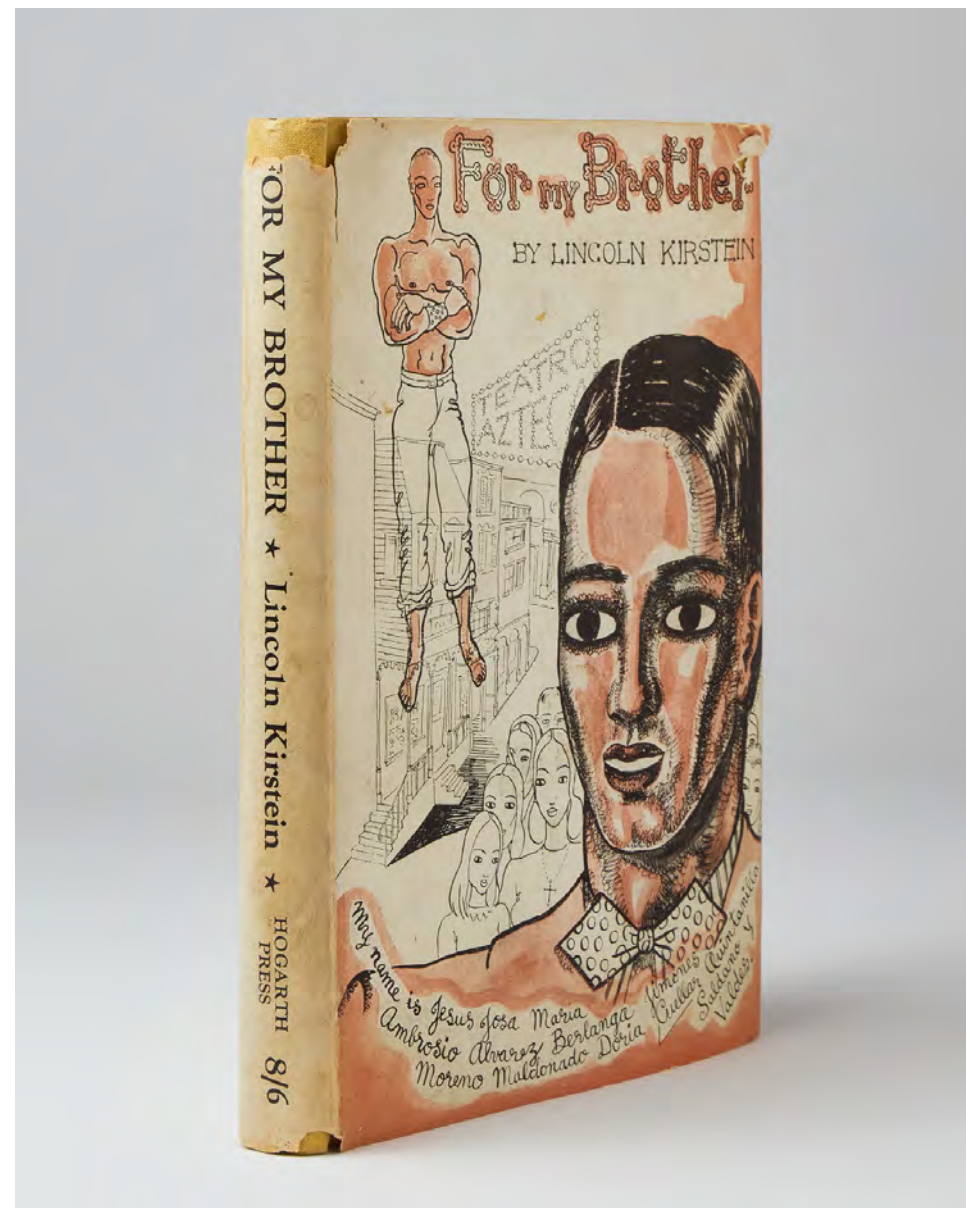
8vo. Publisher's yellow cloth, spine lettered in red, in the unclipped, illustrated dust-jacket by William Chappell printed in black and coral, priced 8s. 6d. net to front flap; pp. 189, [1 (blank)], without rear free endpaper; small loss to jacket at head of spine and chip at foot, corners of jacket chipped, slight soiling to rear cover of jacket; marginal creasing and small nick to head of pp. 107-22; else a very good copy.



First edition of this novel based on the childhood memories of Mexico-born dancer José 'Pete' Martinez-Berlanga as recounted to Lincoln Kirstein (1907–1996), director of New York's School of American Ballet in New York, co-founder (with George Balanchine) of the New York City Ballet, and Martinez-Berlanga's lover from 1936 until Kirstein's marriage in 1941.

Martinez-Berlanga, later known as Pete Martinez (1913–1997), was raised in Los Angeles and studied at Kirstein's School of American Ballet after finishing school. Upon graduation, he joined the touring Ballet Caravan company, also organised by Kirstein; he was the subject of numerous drawings by Fidelma Cadmus, drawings and paintings by Paul Cadmus, and nude photographs by George Platt-Lynes.

When Kirstein married Fidelma Cadmus in 1941, the three lived together in Greenwich until 1942, when Martinez attempted to enlist in the army, but was unsuccessful.



CHAPTER I

MY legal name is Jesús José M Berlanga Jimenes Moreno M Quintanilla Saldaña y Valdés.

Mother and father call me Chu the diminutive of Jesús ; in the U.S. My American friends call me Jesse don't think it possible to call me I can't be bothered to pronounce the I made out my application to become all my names surprised the immigrants are really quite simple. The Álvarez the Jimenes, mother's. Father's parents Saldaña ; mother's parents, Jimenes rest is hardly necessary to go into, but names are mentioned came from a town from the town of Linares, State of Mexico. We Álvarez do not use a the United States.

José Álvarez, my father, emigrated. He lost everything he once owned due to fighting and civil trouble, wished to educate us children in London was headed for Corpus Christi, but the great hurricane and tidal wave was permitted at that time to go past settled in that small town, later met Harrison. When we entered the U.S. my parents, Señor and Señora Porfiria Berlanga de Jimenes ; the Juan José, Jesús (myself), Artemisa

U.S. soon arrived Azucena. Mother always said it was only natural her youngest, born off Mexican soil, first saw light on the 16th of September, which is the Mexican

FOR MY BROTHER

A TRUE STORY BY JOSÉ MARTÍNEZ BERLANGA
AS TOLD TO

LINCOLN KIRSTEIN

THE HOGARTH PRESS
37 MECKLENBURGH SQUARE
LONDON, W.C.1

1943

He subsequently moved to Haverford, Pennsylvania, to work at a Quaker hostel for Jewish refugees, where Christopher Isherwood was working at the same time, although they had been introduced by Kirstein several years earlier. Following a brief sexual encounter in September 1942, they remained close friends, and reconvened several times throughout their lives in both New York and California. Martinez suffered a career-ending injury in 1947 and worked thereafter as a dance instructor.

The title is a reference to 'Martinez's renegade older brother, who died after an accident on a construction site near Mexico City. Isherwood adored the book and helped persuade Lehmann to publish it in England at the Hogarth Press [...] Isherwood even worked on the manuscript, cutting it drastically and transforming it to a memoir into a novel. He also tried to find a U.S. publisher, praising the book to Tennessee Williams and James Laughlin among others' (Bucknell).

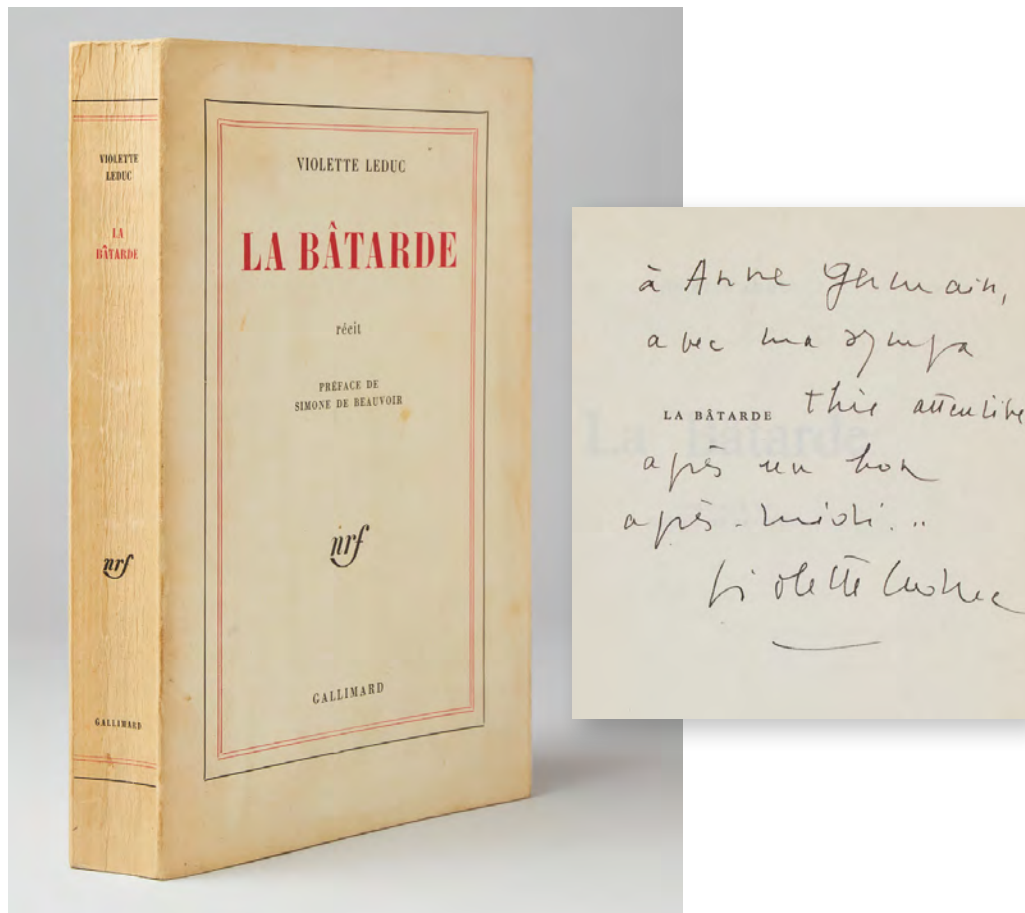
Although two thousand copies were printed, very few made it to bookshops: the reviews (mostly unfavourable) were based on galley proofs, and the printed copies were stored in a London warehouse prior to distribution and were largely destroyed during a Nazi air raid (Duberman, p. 385).

Woolmer 503. See Bucknell, Christopher Isherwood *Inside Out* (2024); Duberman, *The Worlds of Lincoln Kirstein* (2007).

‘France’s Greatest Unknown Writer’

10. LEDUC, Violette; Simone de BEAUVOIR (preface). *La Bâtarde*. Paris: Gallimard. 1964. £600

8vo. Publisher’s wrappers printed in red and black; pp. 462, [2], first leaf blank; very minimal toning to spine and a few marks to upper wrapper; otherwise near-fine; authorial inscription to half-title ‘à Anne Germain, avec ma sympa très attentive après un bon après-midi ... Violette Leduc’ (see below).



First edition of Leduc’s (1907–1972) memoir, one of the boldest explorations of sex, queer desire, and the female experience in twentieth-century French literature, this copy intimately inscribed to the singer Anne Germain, affectionately thanking her for a pleasant afternoon.

‘A woman is descending into the most secret part of herself’, writes Simone de Beauvoir in her illuminating preface, ‘and telling us about all she finds there with an unflinching sincerity, as though there were no one listening’ (trans.). Leduc was de Beauvoir’s protégée, and they had met in 1945; through De Beauvoir’s efforts, Gallimard published Leduc’s first novel, *L’Asphyxie*. In the same year, De Beauvoir sent a letter to Leduc rejecting her sexual advances, describing it as ‘strange to find out that you are so precious to someone [...] there is a mirage effect there which will certainly dissipate quickly’ (trans.). De Beauvoir frequently cited Leduc in her analysis of lesbianism contained within *The Second Sex*.

Leduc sought not provocation but precision: of the lesbian passages suppressed from her earlier novel *Ravages*, she explained that she was ‘trying to render as accurately

as possible, as minutely as possible, the sensations felt in physical love [...] not aiming for scandal but only to describe the woman’s experience with precision’ (trans.). After the success of *La Bâtarde*, Leduc planned to have a rival edition of the suppressed passages of *Ravages* published, at Genet’s suggestion, by Jean-Jacques Pauvert, publisher of the *Story of O*; Gaston Gallimard forced Leduc to cancel her contract with Pauvert and hastily brought out the work as *Thérèse and Isabelle*, albeit in a censored edition.

An immediate bestseller, *La Bâtarde* sold 170,000 copies within only a few months of publication and narrowly missed the Prix Goncourt.

Provenance: the Anne Germain to whom this copy was presented ‘après un bon après-midi’ is likely the French singer (1935–2016) of the same name, known for dubbing the singing voice of Catherine Deneuve in *Les Demoiselles de Rochefort* and *Peau d’Âne*. After studying under soprano Ninon Vallin, she became a member of the original lineup of the vocal jazz group The Swingle Singers in the early 1960s, and later worked as a backing vocalist for the likes of Charles Aznavour, Françoise Hardy, and Sylvie Vartan.

By the First Woman Awarded the Nobel Prize for Literature

11. LAGERLÖF, Selma. Nils Holgerssons underbara Resa genom Sverige ... första [-andra Bandet]. Stockholm: Albert Bonniers Forlag. 1906-1907. £4500

Two volumes, 8vo. Publisher's pictorial green wrappers, both vols priced to spine (*Haft 3:50; Inb. 5* and *Haft 3:50; Inb. 7*) with publisher's device, partly uncut; I: pp. [iv], 237; II: pp. [iv], 486, [2]; with numerous halftone photographic plates; wrappers slightly rubbed, a few small chips to extremities, spines chipped at head and foot (30 mm loss to foot of vol. I), vertical creasing to spines; internally very good; a handsome set, rare in the original wrappers and remarkably so in this condition, known in only a handful of copies.

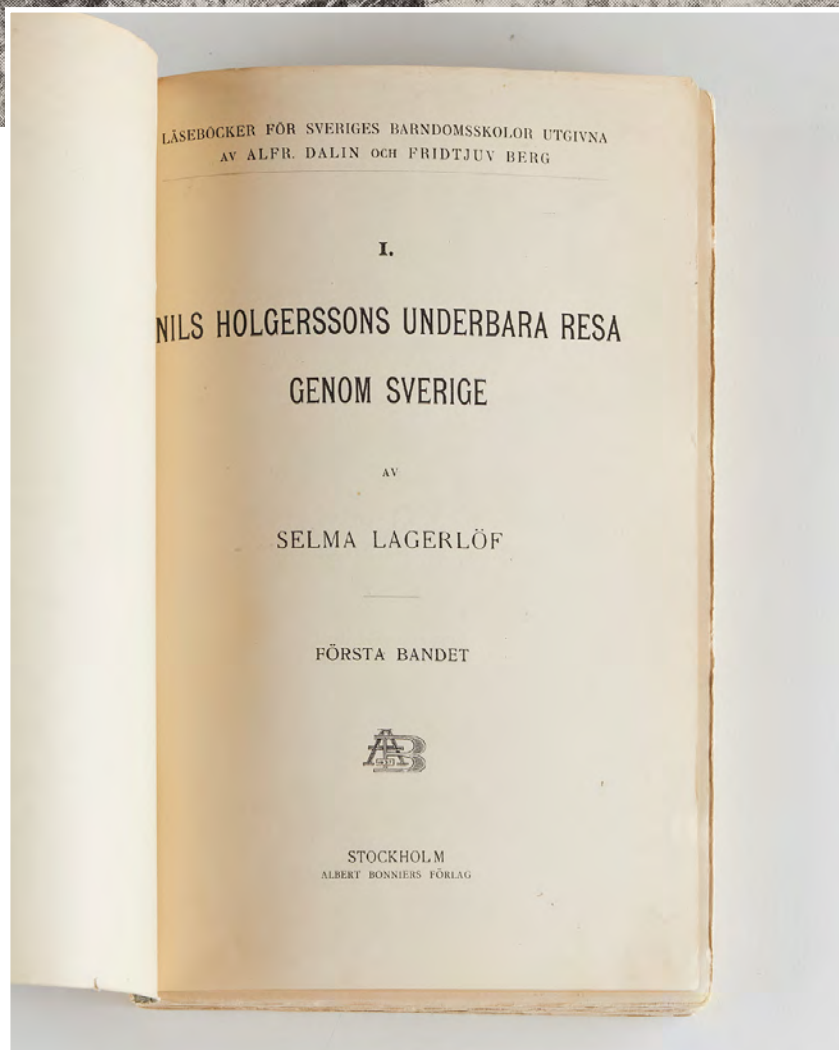


First edition, extremely rare in the publisher's printed wrappers, of *Nils Holgerssons underbara Resa genom Sverige* (*The Wonderful Adventures of Nils*), the beloved children's book by the queer, disabled writer, educator, and suffragist Selma Lagerlöf (1858-1940), the first female Nobel laureate for literature.

Lagerlöf, an advocate of Swedish spelling reform, first conceived *Nils Holgerssons underbara Resa* in response to a 1902 request for a new geography primer for schools by the Swedish National Teachers' Association. It was one of the earliest works to adopt the new spelling system introduced with the 1906 royal order standardising orthography used in primary schools and the lower three levels of secondary schools. The eponymous Nils, shrunk to the size of a thumb by a vengeful elf, relates travels through Sweden on the back of a goose, with historical and geographical facts about the country's various provinces embedded throughout.

Her work, formatted for use in schools, was simultaneously issued in wrappers (as here) and in pictorial cloth.





The fragility of the version in wrappers makes it extremely rare in commerce; the few copies we have traced have had one or both wrappers bound into a later binding. All subsequent printings appeared solely in cloth.

The success of *Nils Holgerssons underbara Resa* was instrumental in the decision to award Lagerlöf the Nobel Prize 10 December 1909, making her the first woman – and the first Swede – to win a Nobel Prize for Literature. In 1991 she became the first woman to be depicted on a Swedish banknote, the twenty-Kronor note (replaced by Astrid Lindgren in 2016), an example of which is loosely inserted.

Lagerlöf was affected by lifelong hip dysplasia and at the age of three fell ill, causing paralysis of her legs; although she regained the ability to walk, she encountered difficulties with mobility and walked with a limp for the rest of her life, deliberately slowing her pace to make her limp less obvious. 'It is this disability that has forced

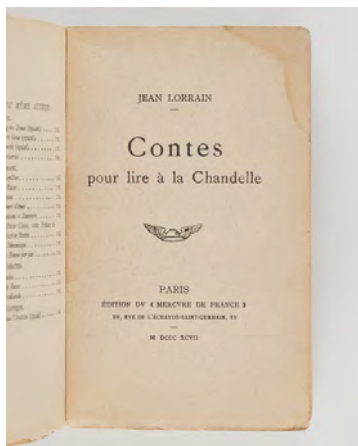
me to sit still, to look within myself, and that is the reason I became a writer. If I had been healthy like everybody else, I should probably have become the wife of some factory manager ("bruksförvaltare")' (trans. De Vrieze, p. 36). She stipulated that her love letters to women should not be published until fifty years after her death; she exchanged over three thousand letters with her longtime partner, the Swedish-Jewish writer Sophie Elkan, published in 1993 as *Du lär mig att bli fri* (*You Teach Me to Be Free*); they travelled together to Italy, France, Belgium, the Netherlands, Egypt, and Palestine. Elkan was the dedicatee of Lagerlöf's *Jerusalem*, in which she is described as the author's 'companion in life and letters'.

Not in Cotsen (cf. 6143–44) or *Josephson* (calling for the 1919 edition only, cf. p. 21). See De Vrieze, *Fact and Fiction in the Autobiographical Works of Selma Lagerlöf* (1958); 'Selma Lagerlöf', in *Nobel Lectures* (1969).

Presented by Proust's Dueller

12. 'LORRAIN, Jean', pseud. [i.e. Paul DUVAL]. Contes pour lire à la Chandelle. Paris: [C. Renaudie for] Mercure de France. [30 April] 1897. £750

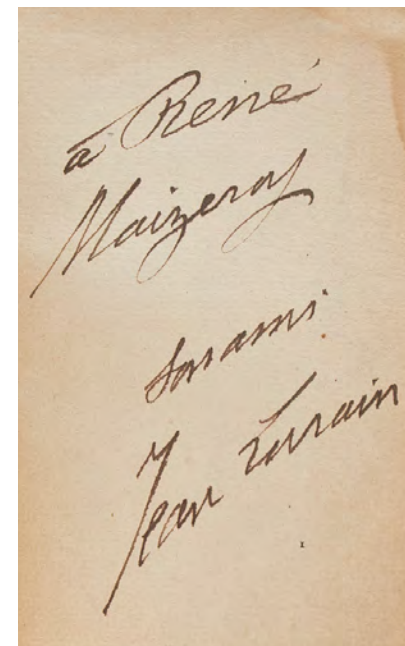
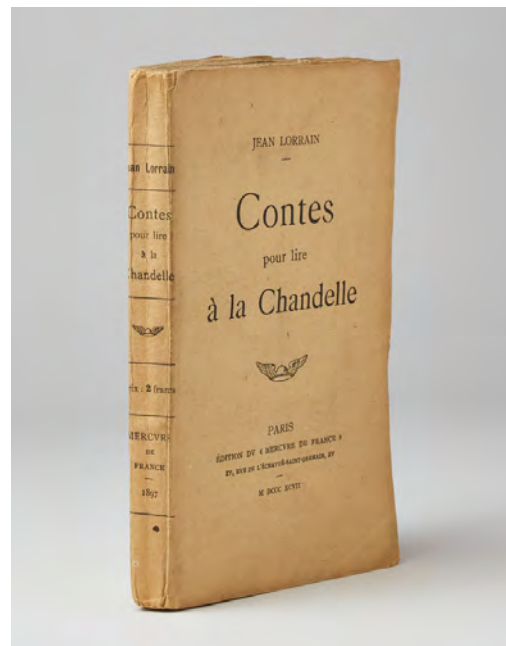
12mo. Publisher's drab printed wrappers, Mercure de France device to upper wrapper and spine, uncut and partly unopened; pp. [175], [4], [1 (blank)]; slight creasing to spine, small chip to upper joint, spine ends lightly bumped; uniform light toning, slight dampstaining to upper corner; a very good copy; presentation inscription to front free endpaper 'à René Maizeroy, son ami Jean Lorrain' (see below).



Uncommon first edition of these short stories 'to be read by candlelight' by the openly gay Symbolist poet and novelist Jean Lorrain, notorious for duelling Proust (after Lorrain had subtly outed him in print) only two months before the publication of the present work.

Lorrain (born Paul Duval, 1855–1906) came to Paris in 1881, where he became colloquially known as 'Sodom's ambassador to Paris'. A friend of Sarah Bernhardt, Colette, and Samuel Pozzi, he was known for his long-standing addiction to ether (it is said that his grave reeked of it decades after his death), his pugnacity, and his 'great fondness for hoodlums, fairground wrestlers, butcher-boys and assorted pimps', as he wrote to a friend in an 1890 letter (*trans.* Sibalis, GLBTQ Archive, *online*).

Lorrain narrowly avoided a duel with his childhood friend Maupassant, offended at recognising himself in one of Lorrain's fictional characters, in 1886, and two years later closely escaped coming to blows with Verlaine after Lorrain had mistakenly reported that he had been committed to an asylum.



Perhaps his most notorious conflict is his duel with Proust, who challenged Lorrain after reading a review of his first book, *Les Plaisirs et le jour*, in which Lorrain hinted at the sexual nature of Proust's relationship with Lucien Daudet (son of the novelist Alphonse Daudet). Lorrain, with the bibliophile Octave Uzanne as his second, intentionally missed his shot, as did Proust.

Provenance: This copy was presented by Lorrain to another former duelling partner, the journalist René Maizeroy (the pseudonym of Baron René-Jean Toussaint), who challenged Lorrain

on 18 April 1887 following a press controversy. 'On the first and second attempts, Maizeroy was struck twice in the arm with a sword, and witnesses broke up the fight' (*Le Matin*, 19 April 1887, *trans.*); the two remained fast friends following the altercation.

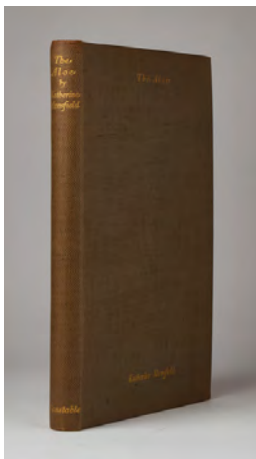
OCLC and Library Hub find six copies outside continental Europe, of which four in the US (Illinois, Oberlin, UNC Chapel Hill, Stony Brook), one in the UK (Glasgow), and one in Australia (ANU).

Not in Vicaire (see vol. V, col. 399).

Uncanny Aloe

13. MANSFIELD, Katherine. *The Aloe*. London: Constable and Co. 1930. £150

8vo. Publisher's brown buckram, spine and upper board lettered in gilt, in the original tan dust-jacket printed in dark brown, unclipped (priced 15/- net to front flap), top-edge gilt, the others uncut; pp. vii, [1 (blank)], 162, [2 (colophon, blank); red woodcut initials; a short closed tear to foot of spine (repaired with adhesive to interior of spine), small loss to jacket at head of spine (with resultant light sunning to small portion of buckram) and short closed tear to rear cover; else a near-fine copy, uncut and unopened.



First edition, one of 750 copies, of Mansfield's 'first great New Zealand story' (Bennett), drawing on her childhood memories of her country house at Karori.

The Aloe, published seven years after Mansfield's (née Beauchamp, 1888–1923) death, is the full version of the short story 'The Prelude', published in 1918 by the newly established Hogarth Press at the suggestion of Virginia Woolf.

'There were tensions and jealousies between the two women, but Virginia Woolf entertained her and visited her, and in her diaries showed the value she placed on their meetings: 'to no one else can I talk in the same disembodied way about writing; without altering my thought more than I alter it in writing here' (*Diary of Virginia Woolf*, 45). Again, Woolf wrote that she got 'the queerest sense of an echo coming back to me from her mind the second after I've spoken' (*ibid.*, 61)' (ODNB).

The Aloe is based largely on the family's 1893 move, when Mansfield was five years old, from Wellington to the country suburb of Karori. At the centre of the work stands the unsettling and uncanny 'image of the aloe, one of the strange new plants that Kezia comes across as she wanders in the family's new garden [...]

The aloe appears elsewhere in Mansfield's work, but a comment from Walter Pater's chapter on "The Poetry of Michelangelo" in *The Renaissance* seems to suggest that the plant had a literary as well as a personal resonance for Mansfield: "A certain strangeness, something of the blossoming of the aloe", remarks Pater, "is indeed an element in all true works of art: that they shall excite or surprise us is indispensable" (*ibid.*, p. 57).

The Beauchamps returned to Wellington in 1898, where Mansfield

studied at Miss Swainson's school; in 1903 she began studying at Queen's College in London, the first girls' school to be granted a Royal Charter and the first educational establishment in Britain to grant academic qualifications to women.

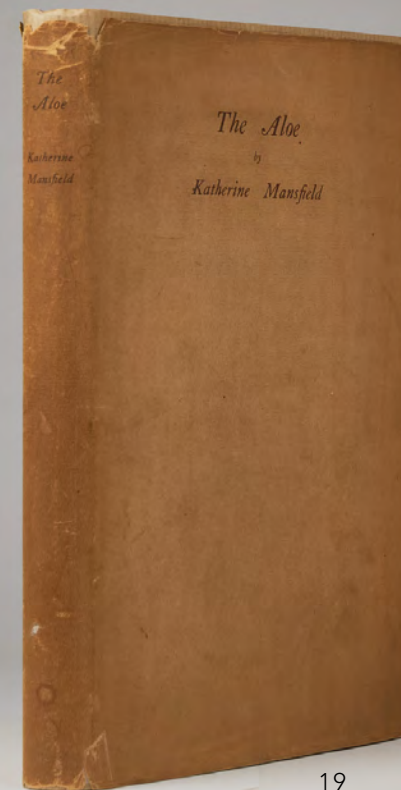
Kirkpatrick A11a. See Bennett, Katherine Mansfield (2004); Coad, 'Lesbian Undertones in Katherine Mansfield's Short Stories', in *Literature and Homosexuality* (2021).

Introduction

IT is probable that Katherine Mansfield destroyed more than three-quarters of her manuscripts. She preserved only those to which she attached importance, as notes for future work. That is the reason why she so carefully kept the manuscript of *The Aloe*, which she wrote in the early spring of 1916.

The greater part of *The Aloe*, after much reshaping and rewriting, was incorporated into *Prelude*, a year later, in 1917. But *The Aloe* contains much material that was not used in this way, as readers familiar with *Prelude* will quickly discover.

It could not, however, fairly be included in the ordinary edition of Katherine Mansfield's work, because it repeats, in a less perfect form, the material of *Prelude*. Nor was it possible to separate the additional matter, which needs the context in order to be properly understood. On the other hand there were two cogent reasons for printing it: first, because Kezia and Lottie and Linda and the



Sontag on Mapplethorpe

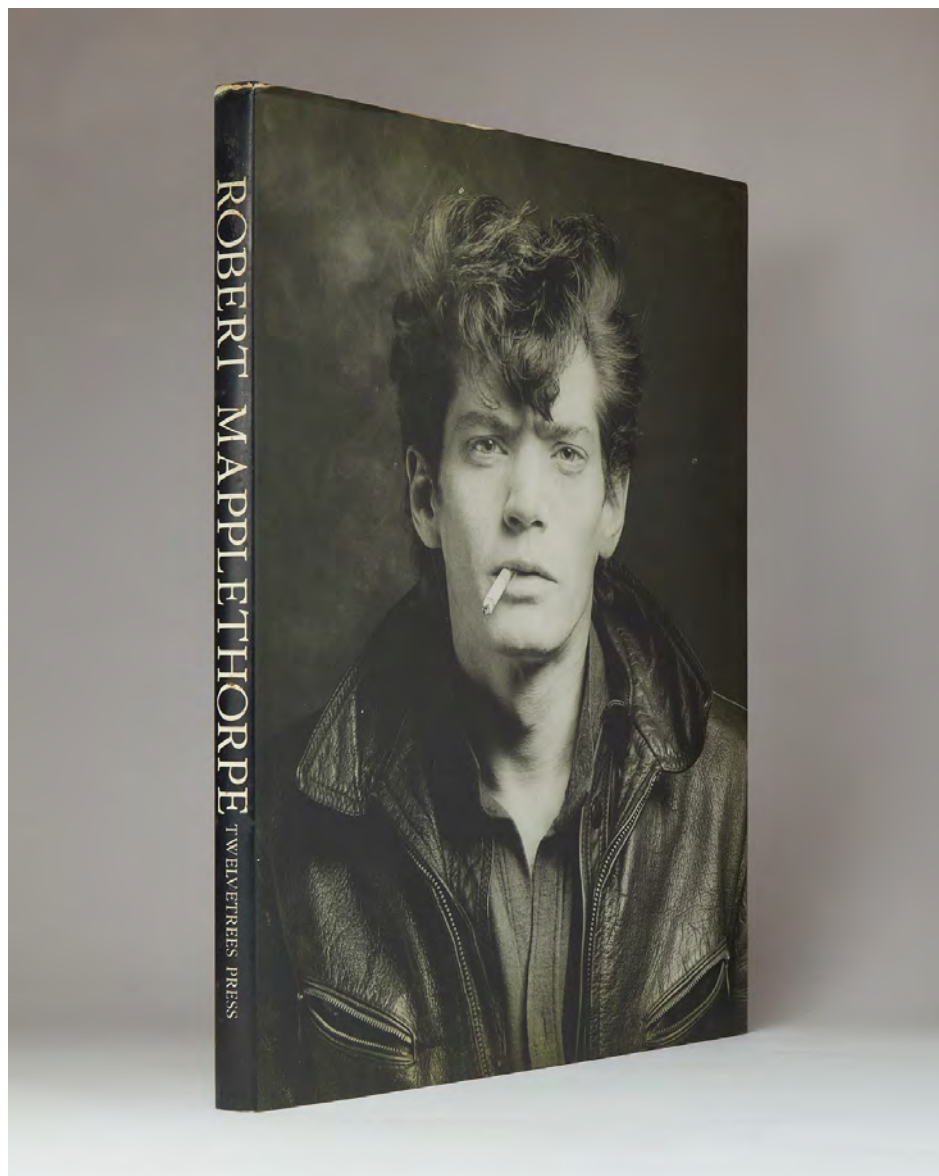
14. MAPPLETHORPE, Robert; Susan SONTAG (introduction). *Certain People: A Book of Portraits.* Pasadena: Twelvetreepress Press. 1985. £950

4to. Original blue cloth, lettered in black to front cover and spine, in photographic dust-jacket; pp. [102]; black-and-white photographic illustrations throughout; extremities of cloth a little sunned, minimal creasing to edges of jacket; near-fine in like jacket; signed by Mapplethorpe in blue ink to half-title; publisher's advertisement loosely inserted.

Third edition of this sweeping collection of Mapplethorpe's portrait photography, published at the height of his international acclaim and only four years before his death in 1989, limited to 5,000 copies and signed by the photographer.

Certain People presents his expansive exploration of black-and-white portrait photography, displaying Mapplethorpe's ability to transcend social and cultural boundaries for which he became known. It reproduces portraits of some of the most well-known celebrities of the day alongside those of the artist's lovers, bikers, and leather fetishists, as well as gender-exploring self-portraits. It also includes the iconic early portraits of Patti Smith, one of which was used for the cover of her 1975 album *Horses*.

Certain People opens with an introductory essay by the writer and critic Susan Sontag, in which she reflects on the experience of being photographed by Mapplethorpe; a portrait of Sontag is also included in this edition.





Catherine Milinaire, 1979



Spanning Mapplethorpe's Career

15. MAPPLETHORPE, Robert; Arthur C. DANTO (essay). Mapplethorpe. London: Jonathan Cape. 1995. £100

4to. Original grey cloth, in photographic dust-jacket, housed in photo-illustrated cloth slipcase; pp. 382, [2]; black-and-white photo-illustrations throughout; minimal wear to edge of jacket and slipcase; a near-fine copy, in like dust-jacket and slipcase.

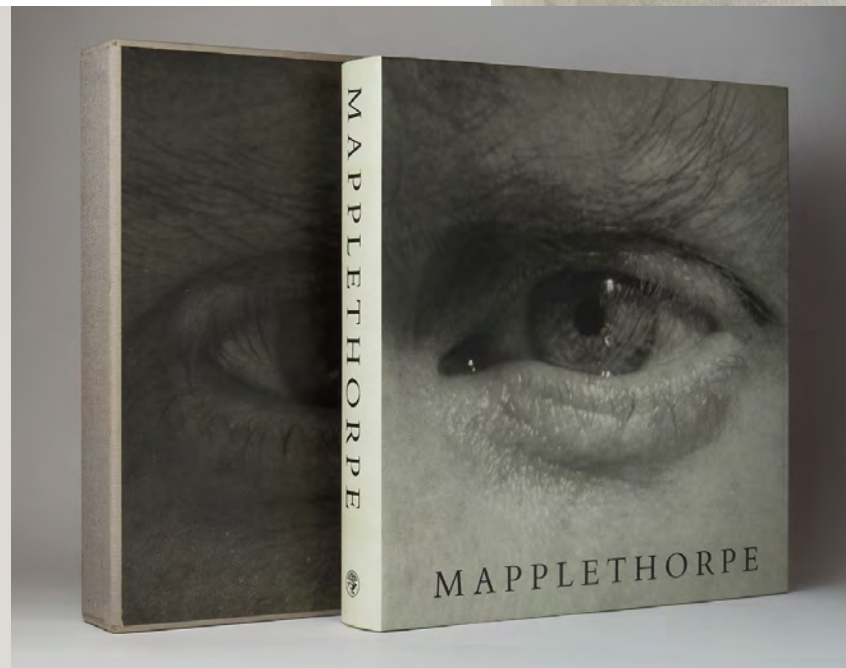
First UK edition, second impression, with over three hundred full-page photographs, of this collection of over three hundred full-page photographs, produced in collaboration with the Mapplethorpe Foundation.

The foundation had been established a year before Mapplethorpe's death to provide funding for AIDS research and photographic projects.

First published in 1992, this edition presents the full range of Mapplethorpe's expansive oeuvre, from early polaroids to some of the last self-portraits taken shortly before his death in 1989. Arthur C. Danto (1924–2013), art critic, philosopher, and professor at Columbia University, had also contributed a prefatory essay to *Playing with the Edge: the Photographic Achievement of Robert Mapplethorpe*.

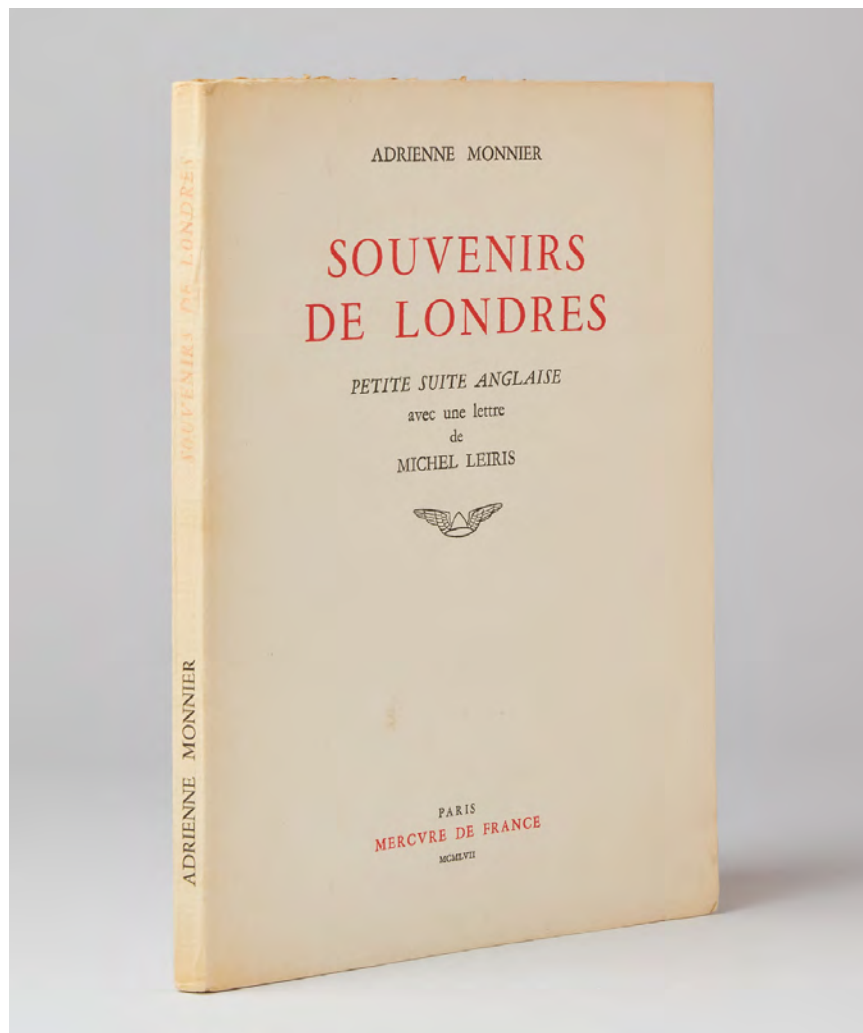


Sotheran's



PATTI SMITH, 1978

59



ON s'étonnera peut-être — et je suis la première à m'étonner — que je sois restée si longtemps sans aller à Londres : je n'y suis retournée qu'en 1948. C'est qu'à partir du moment où j'ai ouvert ma librairie, je n'ai jamais pu quitter la rue de l'Odéon, sauf au mois d'août où j'allais me reposer en montagne. Sylvia Beach a partagé le même sort ; avant la fondation de Shakespeare and Company, c'était une voyageuse ; comme Valéry

A Parisian Bookseller in London

16. MONNIER, Adrienne. *Souvenirs de Londres. Petite suite anglaise.* Paris: *Mercure de France*. [8 July] 1957. **£250**

8vo. Publisher's wrappers printed in red and black, pp. 105, [4], [3 (blank)], first leaf blank; uncut and largely unopened; spine lightly toned; a few leaves opened roughly resulting in short closed tear to first blank, uniform light browning; a very good copy.

First edition of influential bookseller, writer, and publisher Adrienne Monnier's (1892–1955) reflections on her past trips to London, including a lengthy account of her meeting with T.S. Eliot.

One of the first women in France to found her own bookstore, La Maison des Amis des Livres, she was also the lover of Sylvia Beach, owner of Shakespeare and Company and responsible for the publication of Joyce's *Ulysses* in 1922. *Souvenirs de Londres* details Monnier's experiences in England and includes an eight-page account of Monnier's meeting with T.S. Eliot, whose poetry she published in her French language review, *Le Navire d'Argent* (*The Silver Ship*). A translation (prepared by both Monnier and Beach) of 'The Love Song of J. Alfred Prufrock'

appeared in the review's first issue in May 1925. She also describes visits to the National Gallery and the Wallace Collection; her first trip to London, aged seventeen, spurred by her early fascination with the Pre-Raphaelites; stopping in front of the Savoy in memory of Oscar Wilde; the streets of London festooned for the coronation of Elizabeth II in 1953; and much else.

There follows Monnier's preface to Bryher's 1948 edition of *Beowulf* (the work was dedicated to Beach and Monnier), as well as a letter from the Surrealist writer and ethnographer Michel Leiris praising *Souvenirs de Londres* and providing additional insights into the mythology and iconography of the figure of Aurora in relation to his 1946 surreal novel of the same name.

Edith Olivier's Owen, Inscribed by Sassoon

17. OWEN, Wilfred; Edmund Blunden (editor). *The Poems of Wilfred Owen. A New Edition Including Many Pieces Now First Published, And Notices of his Life and Work.* London: Chatto and Windus. 1931. £4250

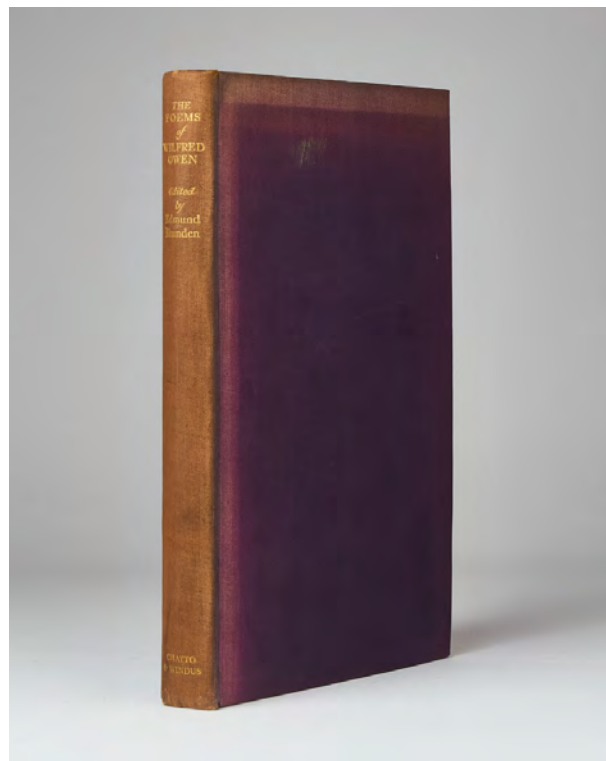
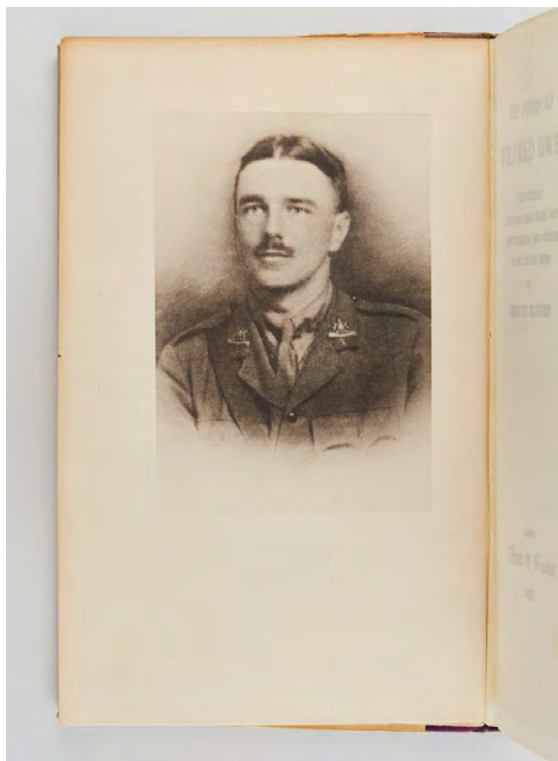
8vo. Original purple cloth, spine lettered in gilt, in the dust-jacket (printed in burgundy and black) priced 6s. net to the front flap; pp. vii, [1 (blank)], 135, [1 (blank)]; photographic portrait frontispiece with tissue guard, fore- and tail-edges untrimmed; spine and upper edge sunned, slight soiling and rubbing to spine, a few marks to covers, some wear to spine ends and corners; else a very good copy in like wrapper; Siegfried Sassoon's monogrammed presentation inscription to Edith Oliver to half-title, dated 21 March 1931; housed in a custom drop-back solander box of red quarter morocco with cloth sides, spine lettered directly in gilt.

Blunden's extended edition of Owen's poems, presented by Owen's first editor and instigator of this edition, Siegfried Sassoon, to his friend, confidante, and matchmaker Edith Olivier (1872–1948).

This edition appeared eleven years after the slimmer volume edited by Siegfried Sassoon and Edith Sitwell in 1920. A war veteran and distinguished poet himself, Blunden was urged to edit the volume by Sassoon, who was never pleased with the earlier edition. '[A] more experienced and exacting editor' (Stallworthy), Blunden added thirty-seven poems to the twenty-three in the 1920 edition, as well as a memoir of Owen and notes to the poems. Like Sassoon and Sitwell, he reprints Owen's short sketch for a preface, adding the poet's own table of contents ('with its perplexities'). The edition 'helped to consolidate Owen's reputation and elevate him to the iconic status he was to hold for poets and readers of poetry in the 1930s and after' (Stallworthy); it was the volume that endeared Owen to Auden, and later Larkin.

The recipient of this copy, Edith Olivier, was founder of the Women's Land Army (for which she was appointed MBE in 1920), and later mayor of Wilton from 1938 to 1941.





Her duties as mayor included becoming president of the local St John Ambulance Brigade. She clearly had a talent for friendship, her friends including much of 'the artistic circle of the day' (ODNB), including Rex Whistler, Cecil Beaton, and William Walton. Olivier described Sassoon as 'the best of friends', his character 'by turns violently intolerant, sympathetically appreciative, and savagely satirical. I suppose that everyone talks best in an intimate circle of friends, but this applies to Siegfried more than to anyone I know. When he does wake up and begin to talk, his conversation is very racy and amusing. He makes fun of himself as well as of other people and his descriptive powers are quite astonishing.'

(Without Knowing Mr Walkley) A trusted confidante, and a mediator between Sassoon and the larger-than-life figure of his lover, Stephen Tennant, she would also help facilitate the relationship between Sassoon and his wife Hester in 1933.

Olivier wrote novels, a biography of Alexander Cruden (1934), a book on Wiltshire, and her autobiography, *Without Knowing Mr Walkley* (1938), which remains in print. She died in 1948. 'There was honour', Cecil Beaton wrote of the mood at her funeral, 'for what she had done; but there was love for what she was and is' (Salisbury Journal).

White, p. 13; Kirkpatrick B47.

THE NEXT WAR

War's a joke for me and you,
While we know such dreams are true.
SASSOON.

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland,—
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,—
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

ANTHEM FOR DOOMED YOUTH

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

THE POEMS OF
WILFRED OWEN

A NEW EDITION
INCLUDING MANY PIECES NOW
FIRST PUBLISHED, AND NOTICES
OF HIS LIFE AND WORK

BY
EDMUND BLUNDEN

LONDON
Chatto & Windus
1931

Uncovering the 'Conspiracy of Silence' Surrounding Owen's Sexuality

18. OWEN, Wilfred; Edmund BLUNDEN (editor). The Poems of Wilfred Owen: A New Edition, Including Many Pieces Now First Published, and Notices of His Life and Work, by Edmund Blunden. *London: Chatto & Windus. 1931.*

[with:]
COHEN, Joseph. Owen Agonistes. [*Privately printed offprint from:*] English Literature in Transition vol. VIII, no. 5, December 1965. S.l.: s.n. [*Not before 1965.*]
£2500

Cohen: 8vo. Pale blue printed card wrappers, stapled as issued; pp. 24. With accompanying envelope addressed to Cohen in typescript 'from Professor Blunden', typescript letter from Blunden to Cohen (175 x 135 mm, single leaf, pp. [2]) dated 12 January 1967 and signed 'E. Blunden', and facsimile typescript letter from Cohen to Blunden dated 12 December 1966 (280 x 215 mm, *see below*).

Owen: 8vo. Original brown buckram over bevelled boards, spine lettered in gilt, top-edge gilt, tail- and fore-edges untrimmed, partly unopened; pp. [ii], vii, [1 (blank)], 135, [1 (blank)]; photographic portrait frontispiece with tissue guard; light spotting to endpapers and prelims, spine ends slightly rubbed; a very good copy.

No. 11 of 160 'special edition' copies (of which 150 were for sale) of the first edition of Edmund Blunden's landmark edition of Wilfred Owen's poems, this copy signed by Blunden at the foot of his biography of the poet; offered with Blunden's copy of the scarce offprint of Joseph Cohen's controversial pamphlet, *Owen Agonistes*, with Cohen's letter to Blunden on Owen's homosexuality and Blunden's dismissive reply.

Blunden's extended edition of Owen's poems appeared eleven years after the slimmer volume edited by Siegfried Sassoon and Edith Sitwell in 1920. A war veteran and distinguished poet himself, Blunden was urged to edit the volume by Sassoon, who was never pleased with the earlier edition. '[A] more experienced and exacting editor' (Stallworthy), Blunden added thirty-seven poems to the twenty-three contained in the 1920 edition, as well as a memoir of Owen and notes to the poems. Like Sassoon and Sitwell, he reprints Owen's short sketch for a preface, adding the poet's own table of contents ('with its perplexities').

The edition 'helped to consolidate Owen's reputation and elevate him to the iconic status he was to hold for poets and readers of poetry in the 1930s and after' (Stallworthy); it was the volume that endeared Owen to Auden, and later Larkin. **Blunden has signed this copy at the foot of his memoir and to Owen's preface.**

Joseph Cohen, the owner of this copy, scholar of First World War poetry, and biographer of Isaac Rosenberg, was a professor at Tulane University. In 1965, Cohen published the influential article 'Owen Agonistes' *English Literature in Transition*, 1965, later issued in the pamphlet offered here. The essay, which sought to uncover what Cohen describes as a 'conspiracy' of silence regarding Owen's homosexuality, was greeted with some hostility among existing Owen scholars. A reaction against Sassoon's claim in the introduction to the 1920 edition of Owen's poems that '[a]ll that was strongest in Wilfred Owen survives in his poems; any superficial impressions of his personality, any records of his conversation, behaviour, or appearance, would be irrelevant and unseemly', the essay broke new ground and has been influential for later scholars. The signed copy of *Owen Agonistes* is accompanied by a facsimile copy Cohen's letter to Edmund Blunden, sent with a copy of the pamphlet (presumably this copy), along with Blunden's original typed, hand-signed reply to Cohen, on Blunden's printed writing paper and complete with the stamped envelope.

I take it he did his duty, and he tells us why he went back to France at that time (I could tell you why I did so myself). The current reference to some sort of sex motives doesn't cable - had you been with us,

OWEN AGONISTES

by
JOSEPH COHEN



December 12, 1966

Edmund Blunden, Esq.
Hall Mill
Long Welford
Sudbury
Suffolk, England

Dear Mr. Blunden:

I have hesitated a bit about sending you the enclosed essay on Wilfred Owen since I am convinced that it can give you no pleasure. On the other hand, I think that you will at least be interested in seeing it and will understand that after waiting some years to publish this material I felt that in the interests of scholarly truth (if that does not sound too pretentious) that I should go ahead and get it into print. In short the article deals with Owen's inverted homosexuality, which I feel was the principal motivating factor in his writing his war poems. Harold Owen's *Memoirs* convinced me that I was on the right track. In any case, I have tried to discuss the matter with discretion and restraint. Should you be so inclined I would be pleased to know your reaction.

With very best wishes,

Yours sincerely,

The short, but fascinating letter is at once heartfelt and angry, while remaining civil: 'Your kindness in sending me the inscribed pamphlet on W. Owen I much appreciate, though as you wrote in your letter I might not enjoy your thesis. **You seem (p. 4 and elsewhere) to describe me as a deliberate writer of untruth about Owen. The word "conspiracy" is not a pleasant one in such connections, if any.** Your conclusion on p. 24 connects me with a "windy and empty legend" etc. I can only say that I wrote, long ago, by request, quite simply about Owen, from all see sources I had, and had no wish to do anything but record him and edit his poems. **From his father, mother, sister and brother I had no evidence (why should they think as you say about his private life)?** Having been in the army myself I can follow what you say, but I believe Wilfred merely gave his life, and was given a decoration for gallantry, in 1918. [c]'

Owen Agonistes: OCLC finds eight copies in the US (UT Austin, UC Davis, Kansas State, Historic New Orleans Collection, Ohio, Tulsa, and Texas A&M), and only one in the UK (Edinburgh Napier).

White, p. 13; Kirkpatrick B47b. See Stallworthy, *Owen: A Biography* (1974).

The First Collected Proust

19. PROUST, Marcel. Œuvres complètes. Paris: NRF. 1929-36. £1,500

Eighteen vols, 8vo. Contemporary half morocco with red and gilt marbled sides, spines tooled in black with two red morocco lettering-pieces, top-edges gilt, marbled endpapers, green silk place-markers, original wrappers bound in; minimal rubbing to extremities, spotting to edges of textblocks; variable light foxing (especially to first and final leaves), a few marks to upper edge of p. 137 of *À l'ombre ... III*, small loss to upper inner corner of title of *Le Côté ... I*; overall a very good set.

First collected edition of the works of Marcel Proust, the first to establish the canonical division of *À la recherche du temps perdu* (In Search of Lost Time), numbered and printed on Chiffon de Bruges.

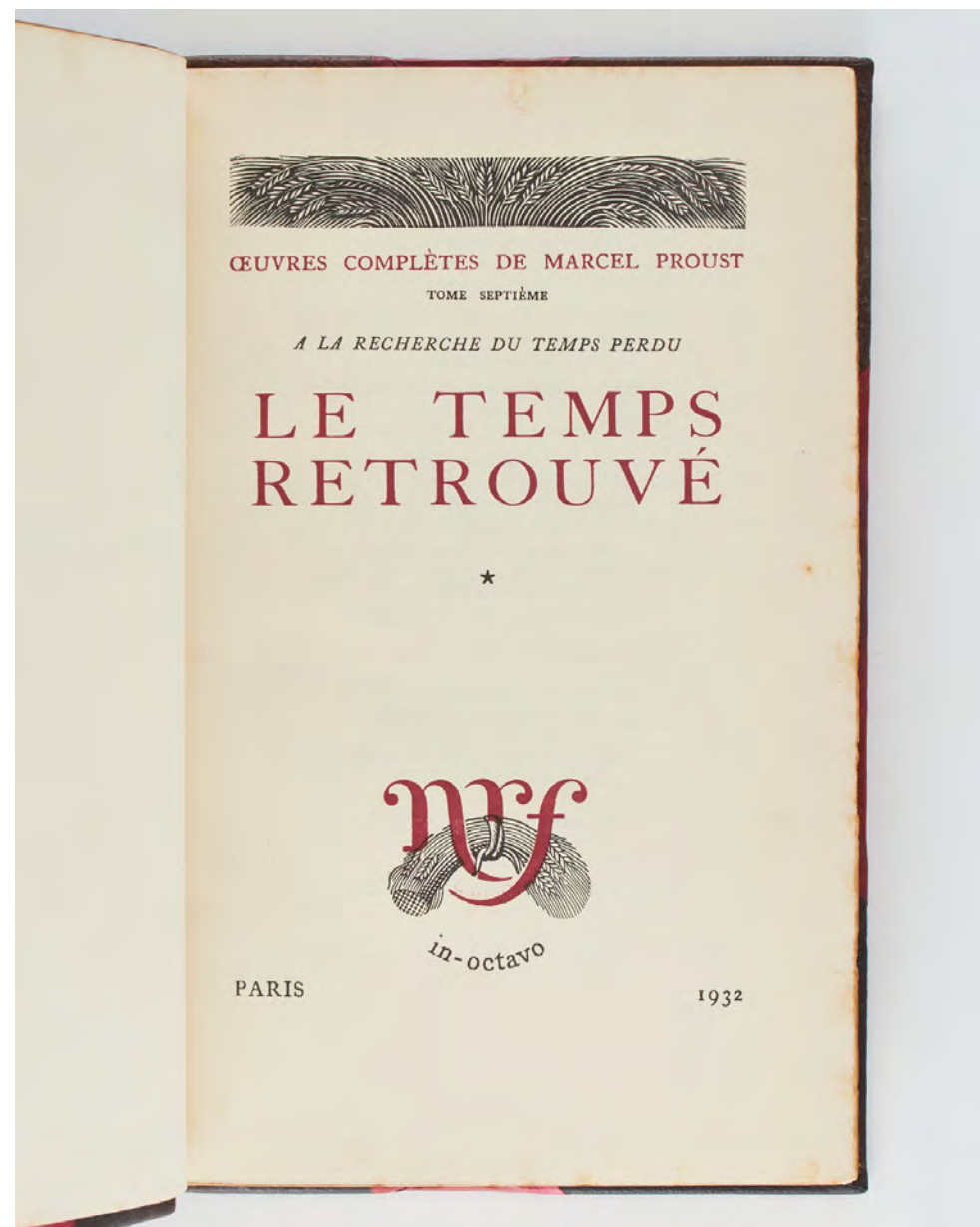
Published by Gaston Gallimard's Nouvelle Revue Française (NRF) in collaboration with Proust's

brother Robert, this edition, known as the *édition à la gerbe*, was the first attempt to gather the author's works into a uniform collected set and to revise the text following the posthumous publication of *Le Temps retrouvé* (Time Regained), the final volume of *À la recherche du temps perdu*, in 1927. It also fixed the volume structure of the *Recherche* that has since become standard.

Most significantly, the sections originally published as *Sodome et Gomorrhe* I and II were reorganised into a single volume divided into two parts, while the former third section became simply *La Prisonnière*. **According to the publisher, this arrangement reflected a division that Proust himself had intended for the first edition of the work. The resulting structure became the model adopted by all subsequent editions and reprints of the *Recherche*.**

The first fifteen volumes are devoted to *À la recherche du temps perdu*, followed by *Pastiches et mélanges*, *Les Plaisirs et les Jours* (with a preface by Anatole France), and *Chroniques*.

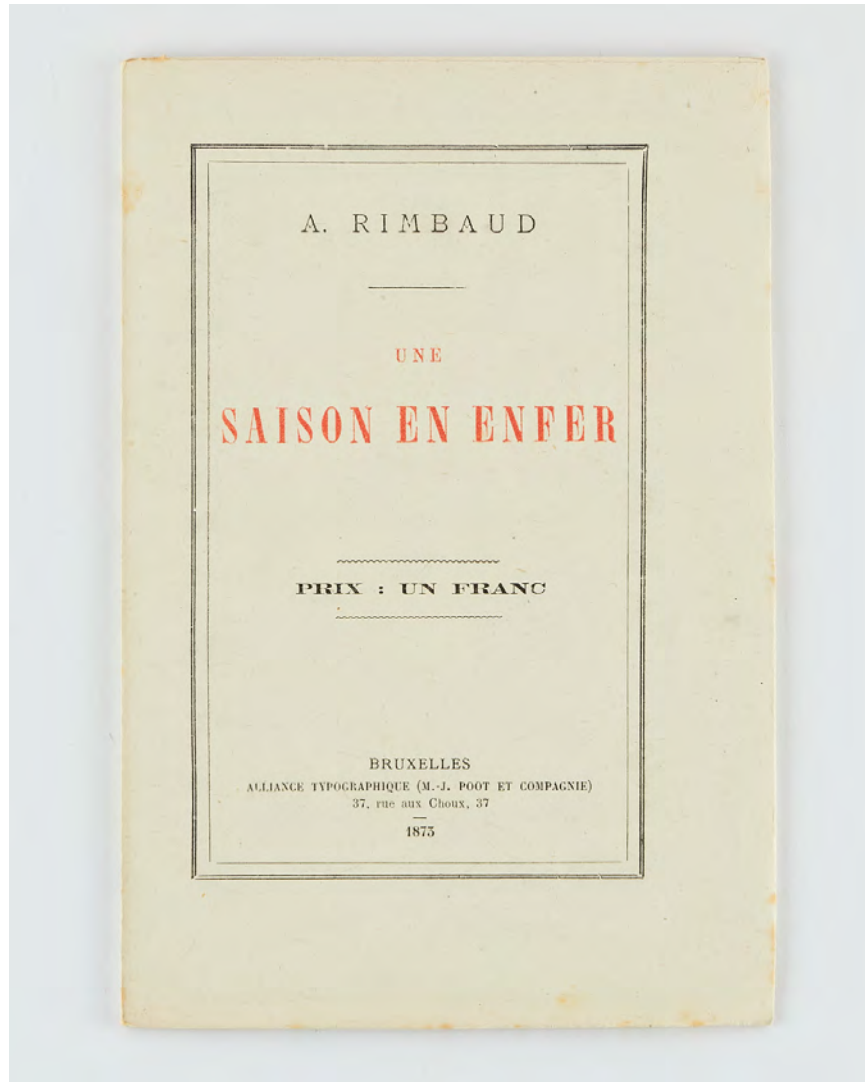
Mauriac Dyer, *Le cycle de Sodome et Gomorrhe: remarques sur la tomaisson d'À la recherche du temps perdu* (1992).





A Season in Hell – Concealed for Thirty Years

20. RIMBAUD, Arthur Une saison en enfer. Brussels: Alliance Typographique (M.-J. Poot et Compagnie). 1873. **£25,000**



8vo. In the original publisher's wrappers, printed in red and black, housed in a suede-lined black morocco-backed chemise with orange marbled sides, within a matching slipcase; pp. 53, [1 (blank)]; the slightest trace to foxing to fore-edge; else an excellent copy, uncut and unopened.



First edition, in exceptional condition, of Rimbaud's highly influential, confessional prose poem *Une saison en enfer* (A Season in Hell), the only work published at Rimbaud's expense, printed shortly after the dissolution of his turbulent relationship with Verlaine.

In *Une saison en enfer*, the eighteen-year-old Rimbaud (1854–1891) 'gathers and reassembles the chaos of his life, leaving behind him the burning, powerful lines of a delayed poetic art' (*En français dans le texte, trans.*). Rimbaud had met Verlaine in Brussels in July of 1873, where Verlaine shot him in the arm with a revolver. Verlaine, charged with attempted murder, was sentenced to two years in prison, and Rimbaud returned to Charleville to complete the present work, begun in April and finished in August.

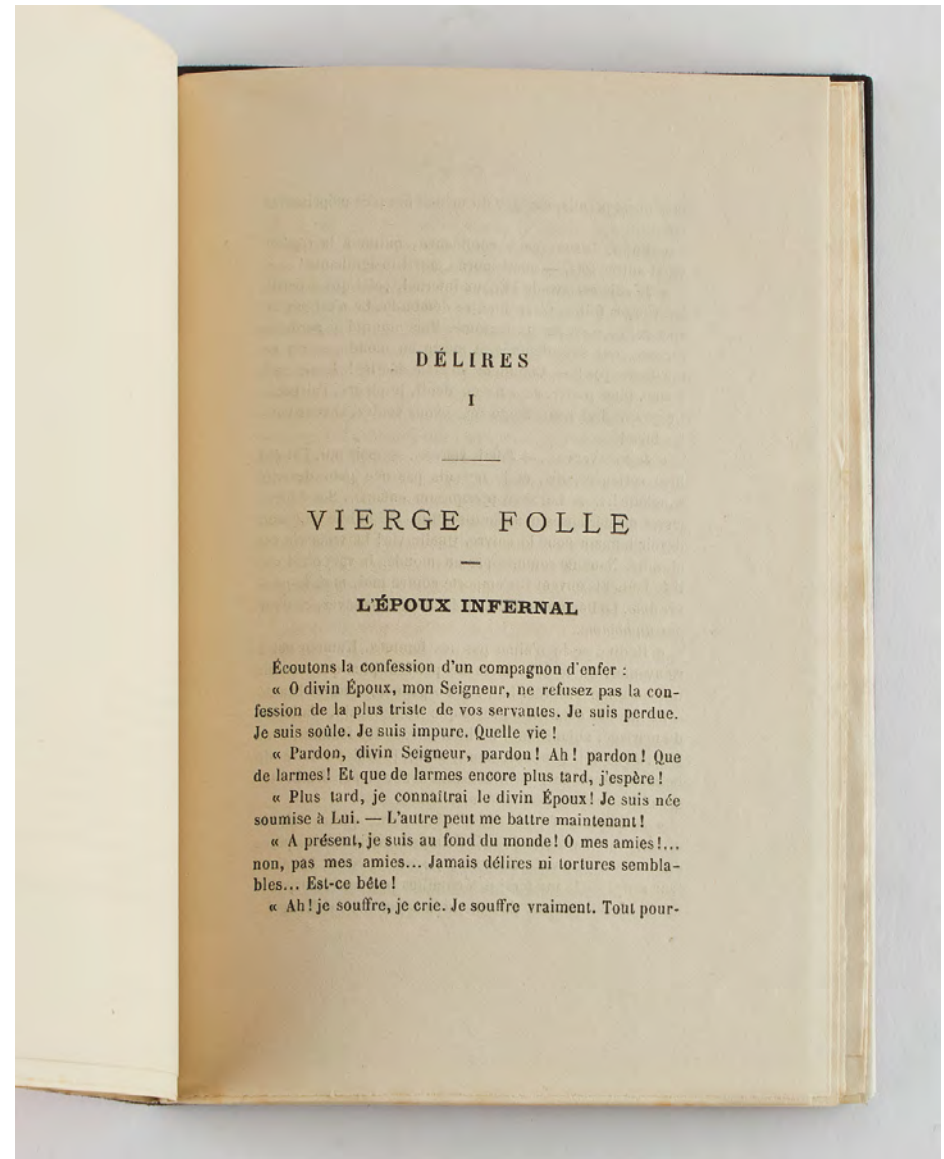
At the time of publication, only six copies were known, distributed by Rimbaud to Verlaine, Delahaye, and his childhood friend Ernest Milllot, amongst others, the remainder thought to have been destroyed by Rimbaud along with his manuscripts; the completion of *Illuminations* the following year would mark the beginning of *le silence de Rimbaud*, his promise never to return to poetry.

The opening poem positions Rimbaud as 'the infernal bridegroom' (*l'époux infernal*) and Verlaine 'the foolish virgin' (*la vierge folle*).

Rimbaud had made an initial payment to the printer for *Une saison en enfer* but failed to settle his subsequent accounts, and the majority of the print run was retained in the printer's warehouse in Brussels for nearly three decades. 425 copies (the remainder discarded due to water damage) were discovered in the printer's warehouse by Belgian lawyer and bibliophile Léon Losseau in 1901, although he would not publicise the discovery until 1915. Despite attempts by Rimbaud's brother-in-law (and posthumous publisher), Pierre-Eugène Dufour, to convince Losseau to destroy the newly discovered copies in keeping with Rimbaud's wishes, Losseau secretly distributed copies to a group of close friends, whom he had sworn to secrecy, sent others to Stefan Zweig, Emile Verhaeren, Maurice Maeterlinck, and Viele-Griffin, and on 24 November 1912 presented several copies to his fellow members of the Société des Bibliophiles Belges.

OCLC finds ten copies in the US (Dartmouth, Harvard, Indiana, Morgan, Newberry, Northwestern, NYPL, UCLA, UT Austin, Yale), and only one in the UK (BL).

Carteret II, p. 271 (calling for a total print run of c. 300 copies); *En français dans le texte* 299 (pp. 278–89, 'this edition is all the more valuable as it is the only work whose publication was intended by its author', trans.). Not in *Vicaire* (cf. vol. VI, cols 1134–5). See Michaelides, 'Stefan Zweig's Copy of Rimbaud, "Une saison en enfer" (1873)', in *The British Library Journal* 14.2 (1988), pp. 109–203.



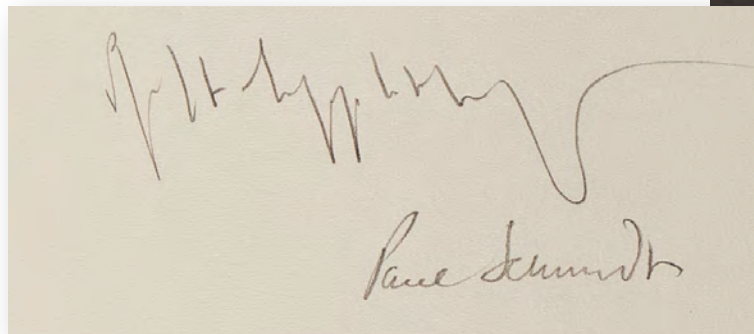
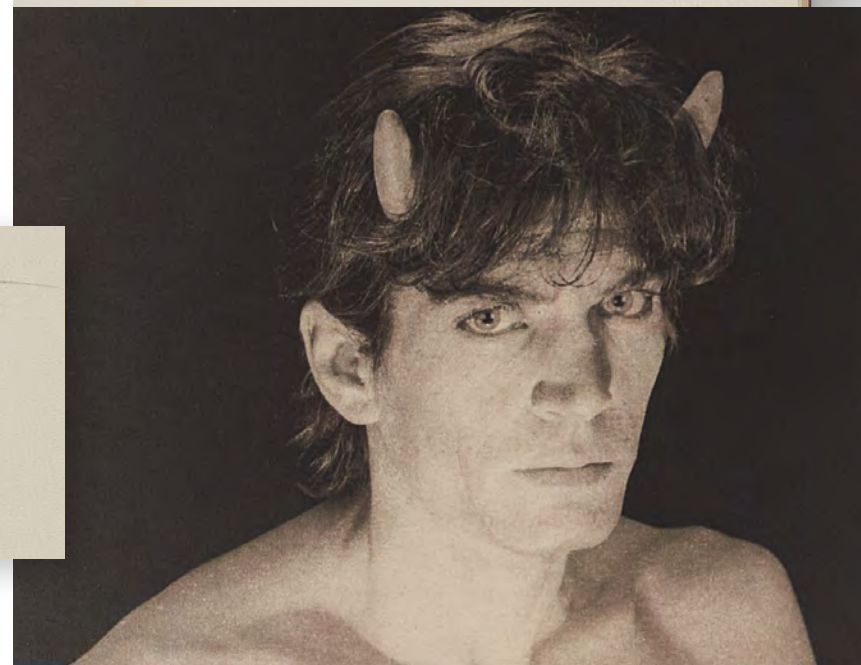
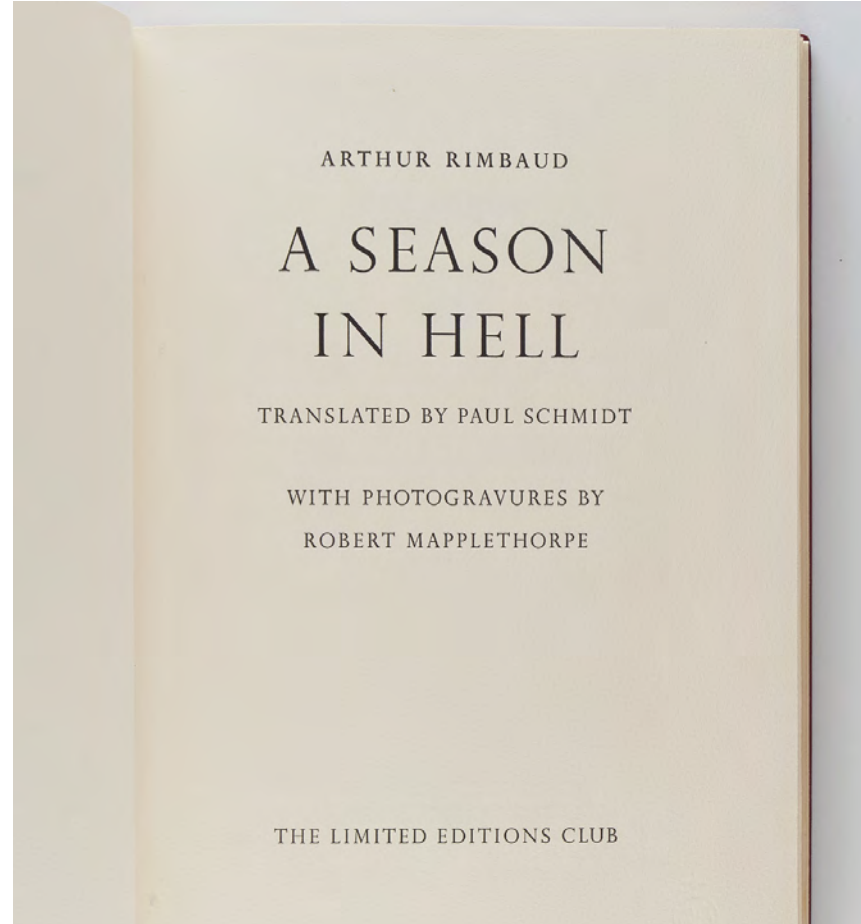
Rimbaud with Photographs by Mapplethorpe

21. RIMBAUD, Arthur; Robert MAPPLETHORPE (photographer); Paul SCHMIDT (translator). [New York:] Limited Editions Club. 1986. £1250

4to. Original red morocco, lettered in black to front cover and spine, in plush-lined black cloth slipcase; pp. [6], xii, 87, [7], printed in parallel French and English on facing pages, with 8 photogravure plates by Mapplethorpe, loosely inserted tissue guards; minimal scratching to slipcase; a near-fine copy; signed by Mapplethorpe and Schmidt in pencil to colophon.

First edition, one of 1,000 copies, with photogravure illustrations by Robert Mapplethorpe, signed by the photographer and the translator.

Arthur Rimbaud's incendiary, hallucinogenic and groundbreaking prose poem is here presented in the original French alongside Paul Schmidt's English translation. In his introduction, Schmidt describes *A Season in Hell* as 'a work of adolescent passion – not the passion of exuberance, but passion as suffering', and retraces the desperate circumstances which produced this frenzy of artistic expression. It was originally self-published by Rimbaud in 1873 as *Une saison en enfer*. Published only three years before the photographer's death, this edition is illustrated by Robert Mapplethorpe's spectacular photogravures. Bringing together a selection of the photographer's self-portraiture, still lifes, and experimental double exposures.



‘The Most Openly Lesbian Edition’ of Sappho since Renée Vivien’s

22. SAPPHO; Rolande CANUDO (*translator*); ESPÉRANCE [*pseud., i.e. Suzanne THEUREAU (illustrator)*]. [Fragments des poèmes éoliens.] Sappho. Quatorze burins par Espérance. Paris: [Imprimerie nationale for] Éditions du Raisin. [22 December 1944]. £400

4to. Publisher’s printed wrappers on handmade paper, loose as issued, in the original matching chemise (lined with paper patterned with violets) and glassine jacket, printed spine label in Greek and French; ff. [35], of which 14 blue-green line engravings by Espérance; text printed in blue; slight creasing and chipping to tissue guards and very faint central crease to upper wrapper; a near-fine copy.

First edition of this groundbreaking queer translation of fourteen of Sappho’s fragments with striking engravings by Espérance, printed four months after the liberation of Paris in August 1944.

This edition was translated by the portrait artist Rolande Canudo, here aged twenty-two, the daughter of Jeanne Canudo and the early film theorist Ricciotto Canudo (also the former partner of the futurist Valentine de Saint-Point and a friend of Picasso and Marinetti); her 1957 letter to Picasso, presenting him with a portfolio of her work, is held at the Musée Picasso in Paris.



This is 'the most openly lesbian edition [of Sappho] since [Renée] Vivien's. The less erotic poems are made to appear so by the overtly homoerotic etchings that accompany each of them. Even the fragment known as "Alceus to Sappho" and used by German chastity theorists as a proof of Sappho's heterosexuality, since it indicates that a man was interested in her, appears homoerotic because of the accompanying iconography [...] this elaborate collector's edition of an openly lesbian Sappho corpus, as a French national gesture and as an act of defiance against German ideals, as the ultimate fulfillment of the political agenda shared by the Reinachs, the Barney sisters, and Vivien' (De Jean, pp. 157-58). Vivien, lover of Natalie Barney from 1899 to 1901, had produced the first 'explicitly lesbian translation of Sappho's poetry' (Mendès-Leite, *Gay Studies from the French Cultures* 25 (1993), p. 102).

The fourteen striking engravings by Suzanne Theureau (1910-2004), best remembered as an illustrator of children's books, are frequently misattributed to Sylvain Sauvage, i.e. Jules Louis Félix Roy.

OCLC finds a single copy outside continental Europe, at Columbia. Not on Library Hub.

*Bonnet, p. 367. See De Jean, 'The Time of Commitment: Reading "Sappho 1900"', in *Modern Language Quarterly* 65.1 (2004), pp. 149-59.*



Inscribed by Symonds

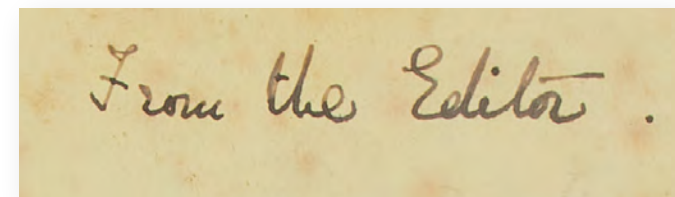
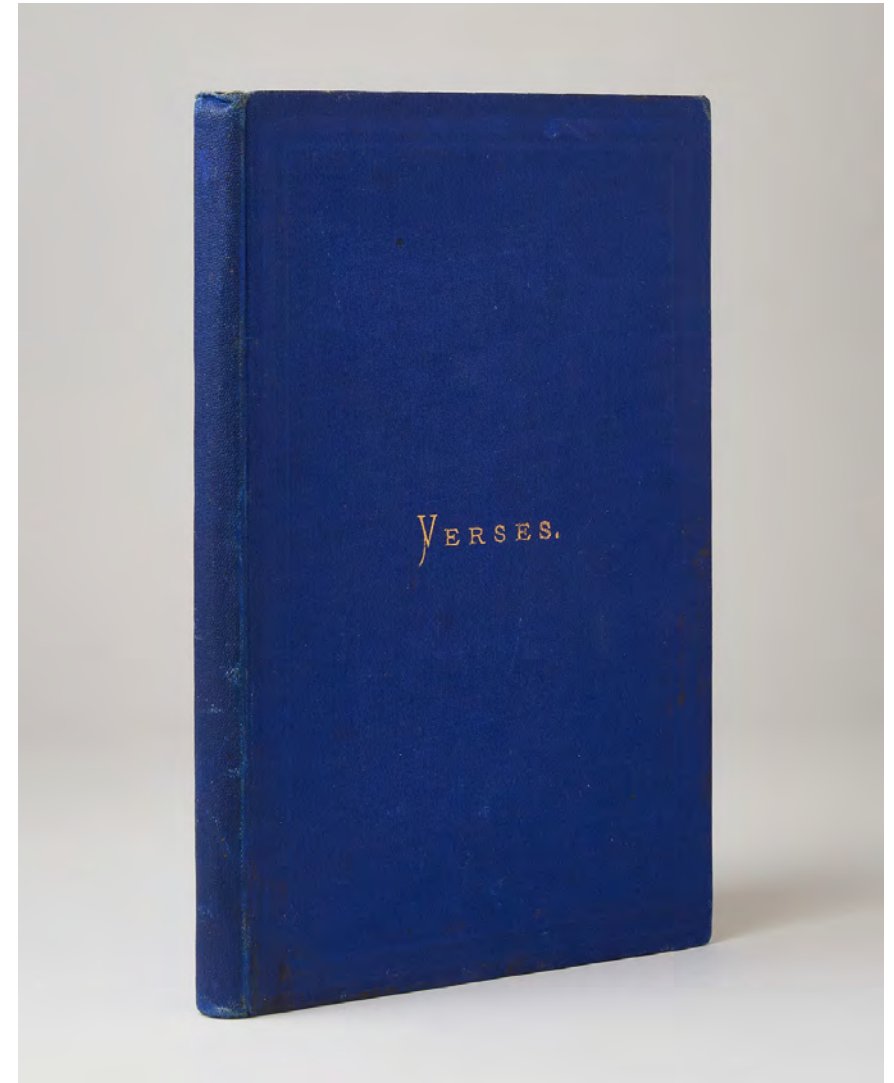
23. SYMONDS, John Addington. *Verses.* [Drop-head title:] *Verses by John Addington Symonds, M.D., F.R.S.Ed., &c., &c. [Bristol: Arrowsmith.] 'Printed for private circulation only'. 1871.* £300

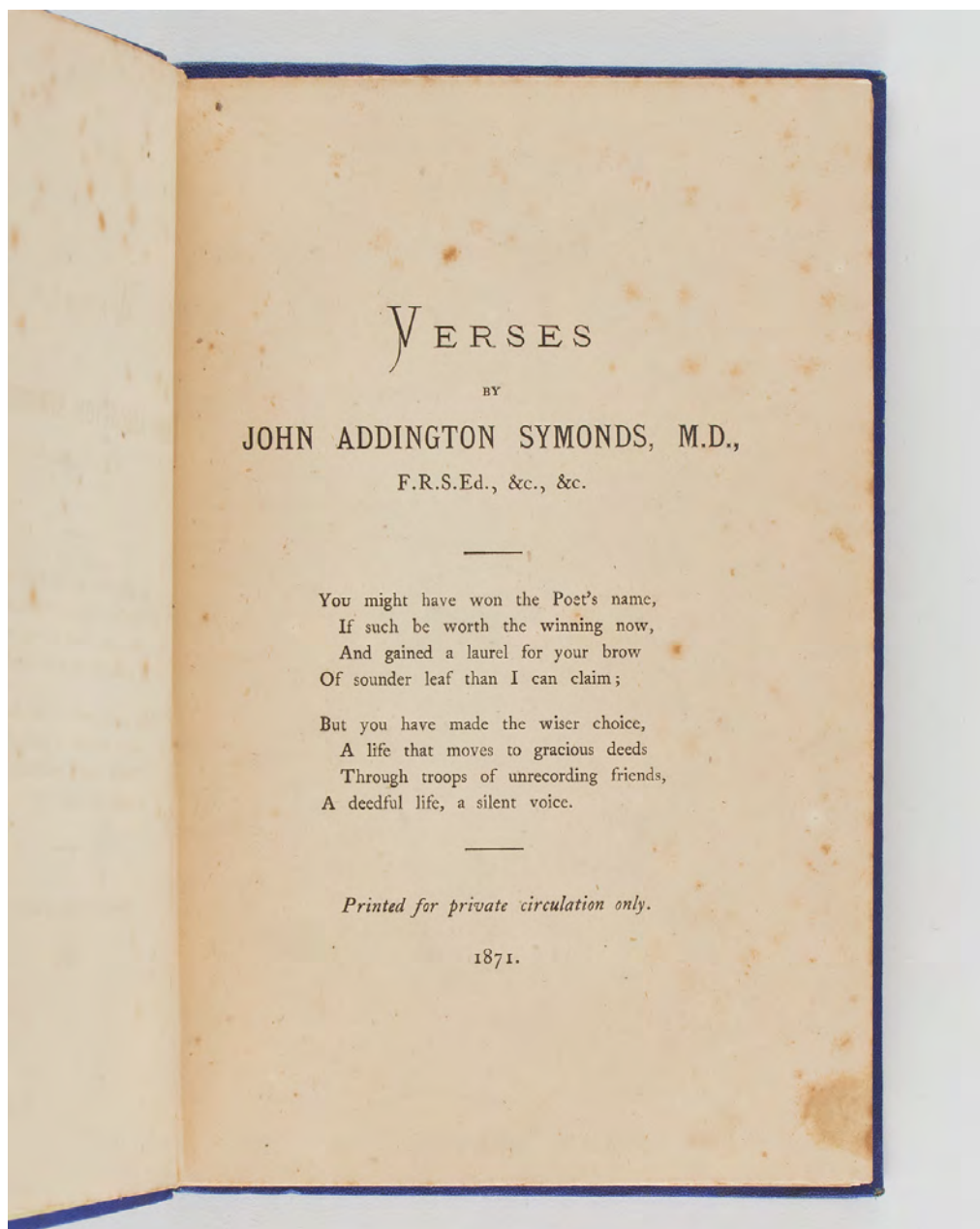
8vo. Original blue pebble-grained cloth, filleted in blind, upper board lettered in gilt, yellow endpapers; pp. viii, 100, [4 (blank)]; joints lightly rubbed; uniform light browning, occasional light spotting (heavier to first and final leaves); a good copy; front free endpaper inscribed 'From the Editor' in ink.

First edition of the poems of John Addington Symonds, MD (1807–1871), edited and posthumously published for private circulation by his son, the 'Uranian' poet John Addington Symonds (1840–1893), co-author (with Havelock Ellis) of *Sexual Inversion*, and the first English-language writer to use the word 'homosexual' in print.

Symonds primus, as he was known, had been a successful medical practitioner. 'Averse to hobbies or non-academic diversions to the extent of denying his son music lessons, Symonds was a leader of the Literary and Philosophical Society of Bristol. He bought the elegant Clifton Hill House in 1851. His reputation attracted prominent people to Bristol and Clifton. A man able to discuss Greek prosody with Gladstone and Tennyson, he frequently entertained Benjamin Jowett, Robert Louis Stevenson, Leslie Stephen, Holman Hunt, Professor James Forbes, Edmund Gosse, and Edward Lear among many friends' (ODNB).

Symonds secundus was educated at Harrow, where he was 'was disturbed by the boys' sexual rough-housing. The headmaster Charles Vaughan's affair with one of the boys appalled Symonds because of Vaughan's hypocrisy and because it threatened the idealization of homosexual love that Symonds was formulating with the help of Plato's *Symposium* and *Phaedrus*. Symonds dated the birth of his real self from spring 1858, when he fell in love with Willie Dyer, a chorister at Bristol Cathedral. He confessed his romantic affection to his father, who persuaded him gradually to end the affair.





In 1859 Symonds revealed the story about Vaughan to a friend during an argument about 'Arcadian love', and was persuaded to tell his father, who forced Vaughan to resign his headmastership and hindered his subsequent career' (*ibid.*). He subsequently studied at Balliol College, Oxford and became a fellow at Magdalen College; after 'unsuccessful attempts to repress his forbidden desire for another cathedral chorister, Alfred Brooke', he suffered a nervous break as well as an eye infection, and was urged to marry a woman as a 'cure'.

The preface to the present work was written at Dr Symonds's Clifton Hill House in Bristol; Symonds moved there with his wife (with whom he had an open marriage) and four children seven months after his father's death in February. Symonds primus, prior to his death, had chosen the paper, the type, and even the binding, and the publication of the present work is a fulfillment of his last wishes and the execution of a 'scheme which had been planned and partly carried out by him' (p. 5).

In spite of the complexity of their relationship, Symonds secundus remarked after the physician's death that 'I have not only lost a father, but a best friend' (Brown, *John Addington Symonds: a Biography* (1903), p. 280).

It is during his period at Clifton that he produced his earliest books, *An Introduction to the Study of Dante* (1872) and *Studies of the Greek Poets* (1873), and later *Sketches in Italy and Greece* (1874), *Renaissance in Italy: the Age of the Despots* (1875), and *Studies of the Greek Poets, Second Series* (1876). 'He withdrew his nomination for the professorship of poetry at Oxford in 1876 when he was violently attacked for defending paiderastia in the last chapter of *Studies of the Greek Poets*' (ODNB). It was also at this time that he wrote his *A Problem in Greek Ethics* (1873), although it would not be printed until 1883, in an edition of ten copies. 'The first history of homosexuality in English', the work 'carefully argues that if homosexual relationships were honourable in ancient Greece, they cannot be diagnosed as morbid in modern times' (*ibid.*).



‘Did You Ever See a Starry Man | With So Beautiful a Face?’

24. TENNANT, **Stephen.** My Brother Aquarius.
Bournemouth: Nash Publications. 1961.
[with:]
HOARE, Philip. Serious Pleasures. The Life of Stephen Tennant. London: Hamish
Hamilton. 1990. £425

Tennant: 8vo. Original blue cloth lettered in gilt to spine and upper board, lacking the dust-jacket; pp. [x], 62; **full colour frontispiece by the author** (the same image graces the missing wrapper); cloth rubbed to extremities with a few small marks, marginal marks to a few pages; else a very good copy; **front free endpaper inscribed ‘For Rupert Lord, with kindest thoughts and best wishes from the author Stephen Tennant’ in blue ink** (see below).

Hoare: 8vo. Original black cloth lettered in gilt to the spine, in the dust-jacket designed by the Senate, priced £20.00 net to the front flap; pp. xvi; 463, [1]; minimal pushing to lower spine tip, else a fine copy in near-fine jacket.

Stephen Tennant’s sole volume of poetry; an intimate self-portrait of the brightest of the Bright Young Things; with a fine first printing of Philip Hoare’s landmark Tennant biography.

Few figures better capture the glamour, eccentricity, and aesthetic sensibility of interwar England than Stephen Tennant (1906–1987). The brightest and most glamorous of the Bright Young Things, he moved among an extraordinary constellation of writers, artists, and socialites, counting among his friends and admirers Rex Whistler, Cecil Beaton, Virginia Woolf, E.M. Forster, and Truman Capote. He is thought to be the model for the character of Cedric Hampton in Nancy Mitford’s *Love in a Cold Climate* and may also have contributed something to Sebastian Flyte in Waugh’s *Brideshead Revisited*.

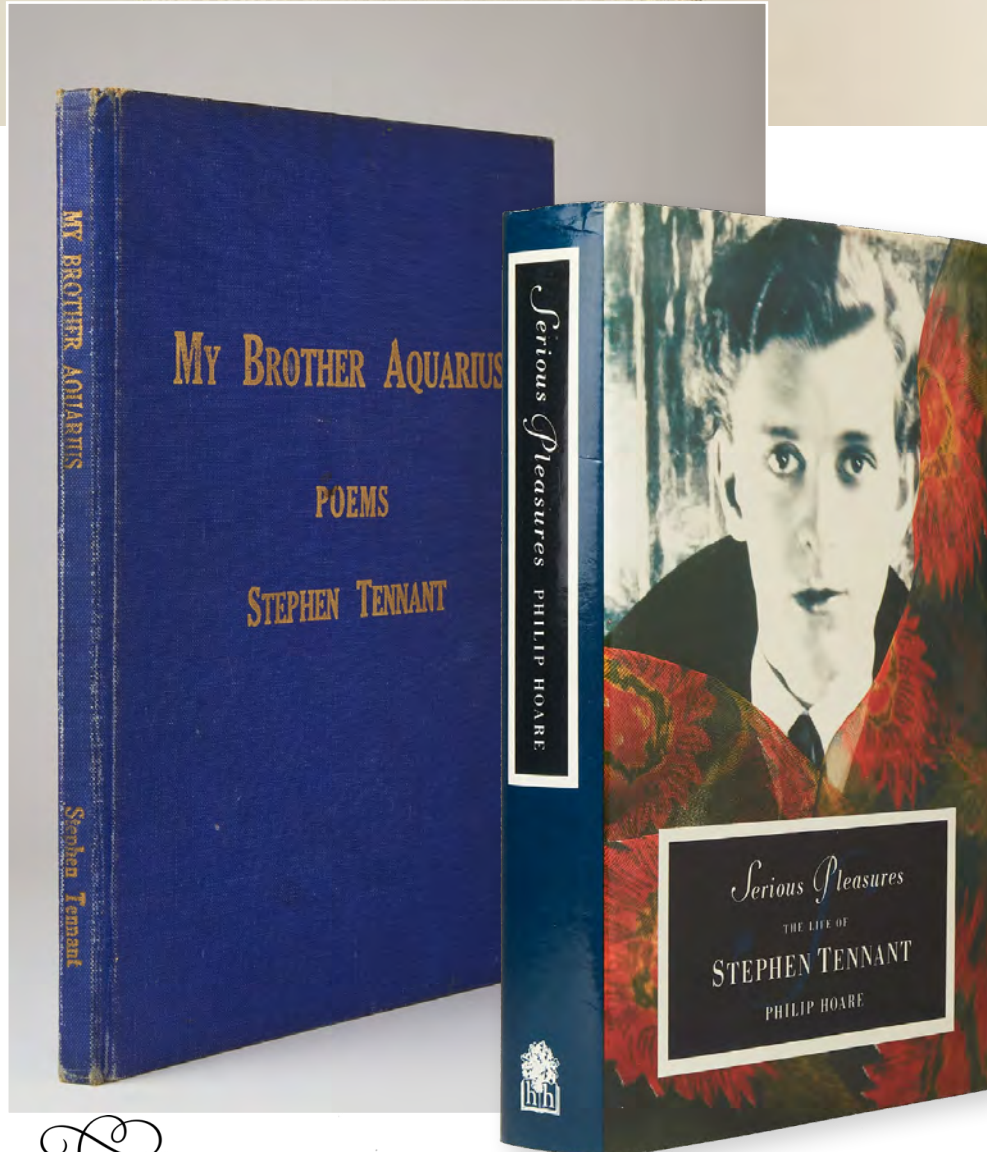
His turbulent relationship with Siegfried Sassoon was formative for both men, while Wilsford Manor, his Wiltshire home, became a gathering place for many of the century’s most celebrated literary and artistic personalities.

Conceal thy Gold,
thy destination, and
thy Coxed,
Rupert Lord
With kindest thoughts,
and best wishes
from the author
Stephen Tennant
(a very recent saying)
Oriental
I think
I love it
Only Love that which can
carry you away,
a horse, a ship –
(Persian)

THE LOVERS

I shall come dreaming to your heart.
 No memories, no past.
 Nothing to grate or fray
 This perfect thing, our love.
 Without ambition, cares or hope,
 And restless as the honied winds of Heaven

I hear you call me. Yet you have not uttered
 A winged silence and a radiance clear—as scent of
 thyme banks, musk
 And the sun-warmed honeysuckles; a mystic spell; Greek
 Islands
 In the dawn—Remembered and unspoken;
 burgeoning Isles.
 Near us, a fountain's silver meshes snare the gloom
 And mournful traceries of hallowed Night give to the
 moon a boding mournfulness
 Yet these are illusions; for our love, our joy, our kiss
 Transcend the passive hours of Day or Night:

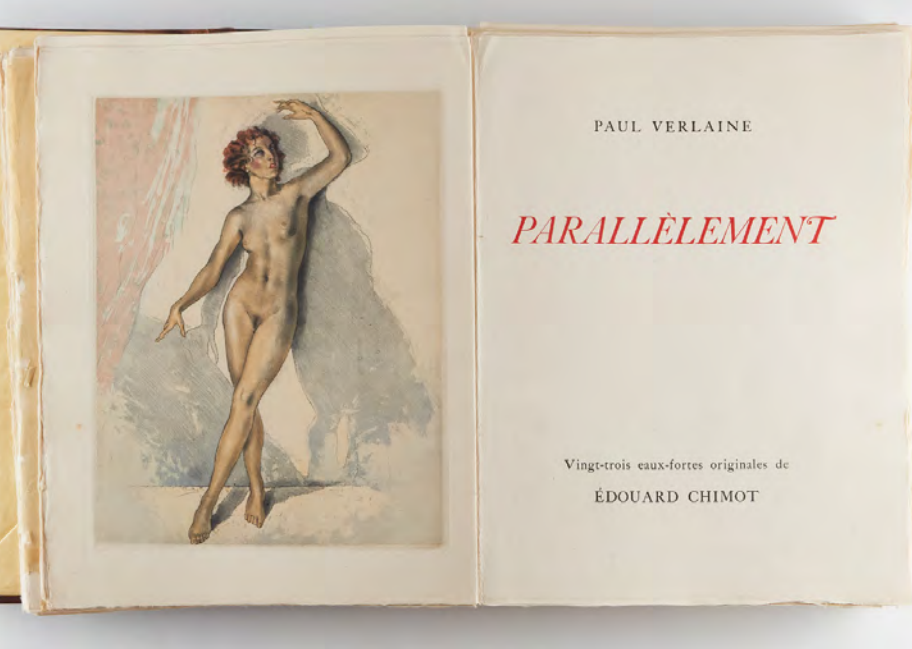


V. S. Naipaul rented a cottage on the estate for a time (Tennant's tenant, if you will), an experience later finding its way into his semi-autobiographical *The Enigma of Arrival* (1987).

intimate self-revelation: recalling travels and lost romances, the poems amount to a lyrical self-portrait of one of the century's most elusive and fascinating personalities.

My Brother Aquarius, Tennant's only volume of poetry, was privately printed in 1961. Taking its title from Keats's *Endymion* — 'Crystalline brother of the belt of Heaven: Aquarius' — and dedicated to Barbara Hutton, the American heiress and socialite, the collection brings together fifty-two poems, many addressed to friends and members of his circle. The prefatory letter to Princess Bibesco serves as both poetic manifesto and acknowledgement of literary debts, a curious list including Ruth Pitter, Lawrence Whistler, Bruce Cutler, Thomas Parkinson, and Dylan Thomas. The book's chief interest lies less in its literary achievement than in its disarmingly

This copy is lavishly and affectionately inscribed in blue ink on the front free endpaper by Tennant: 'For Rupert Lord, with kindest thoughts and best wishes from the author Stephen Tennant', complete with quotations from Persian poetry and proverbs. In the upper corner he has written, 'Conceal thy gold, thy destination, and thy creed', glossing it as '(a very ancient saying) oriental, I think – I love it' (a proverb, or part of one, referring to forms of dissimulation in the interests of self-protection). At the foot of the page Tennant adds, 'only love that which can carry you away, a horse—a ship—' (Persian), perhaps recalling a line from Rumi.



Censored Sapphic Poetry with Illustrations of Montmartre Models

25. VERLAINE, Paul; Édouard CHIMOT (illustrator). *Parallèlement*. Vingt-trois eaux-fortes originales de Édouard Chimot. [Argenteuil, R. Coulouma and Paris, Cerbellaud & Jonnart for the artist and Devambez. 25 May 1931]. **£3,500**

Large 4to (c. 330 x 250 mm). Loose in sheets, uncut, in the original printed wrappers and glassine jacket, housed in a contemporary morocco-backed chemise with marbled sides, gilt red morocco lettering-piece to spine, in a matching marbled slipcase; pp. pp. [vi (blank)], [2 (half-title, limitation)], [2 (blank)], [4], 147, [2 (contents, colophon)], [1 (blank)]; text printed in red and black; lower portion of spine (c. 70 mm) reinforced (affecting one word of text); small marginal blue ink spots to a few ff.; 23 full-page etchings with aquatint (some colour-printed or tinted) in the text in three states, one interleaved and the other two contained in a separate folder; as well as copper plate with proofs of the plate in nine states (signed and with manuscript notes by the artist) with a further two pencil drawings and one engraving of the same; a very good copy. a few manuscript notes in Chimot's hands to folder of dossier.

First edition thus, privately printed by the illustrator, number XVI of 23 copies on japon ancien reserved for the artist and his friends (of a total edition of 198), of this very rare collection of poetry by Verlaine; this copy has Chimot's aquatint etchings in the first state, in the second state with *remarques* printed both in black and in sanguine, and an original copper plate.

Parallèlement, Verlaine's seventh collection of verse, was first published in 1889 and appeared in an expanded edition in 1894. The collection features 'Laeti et errabundi', his poem about Arthur Rimbaud, their travels, and the experience of 'two men living together, far more than model spouses', in a relationship based on deep mutual feeling; Verlaine had written the poem in 1887 after hearing a rumour that Rimbaud had died in Abyssinia. Also of note is Verlaine's collection of erotic sonnets on lesbianism, *Les Amies*, first published separately and pseudonymously in late 1867 but condemned for destruction by authorities in Lille, and subsequently reissued in the first edition of *Parallèlement*.

This set not only comprises the additional versions of the illustrations, but also, in the *dossier complet d'une planche*, all stages of the plate to *Prologue d'un livre*, including the copper plate, a first charcoal and bistre study, the pencil drawing for the etching (signed by the artist), an early proof of the etching combined with the text, comprising altogether, apart from the copperplate and the print in the book, fourteen different stages of this particular plate.

The French artist, book illustrator, etcher, and editor Édouard Chimot (1880–1959) rented a studio in Montmartre, haunted by 'jeunes et jolies femmes', his models, many of them sex workers or queer women he encountered at bars. His career briefly was interrupted by the First World War, and he subsequently rented Renoir's old atelier; during the Roaring Twenties he developed numerous connections to artistic and literary circles, including the Surrealists, and had a brief stint as a film-maker in 1924. He described in *L'Ami du Lettré* that women were his favourite – and his only – subjects. 'I sought out models with elegant and slender bodies with a modern, somewhat androgynous look. I make several drawings in keeping with the mood of the text, then I choose from among them. The engraving becomes a free translation of my drawing' (*trans.*).

From 1923 to 1931, as artistic director of Les Éditions d'Art Devambez, he oversaw the production of many outstanding illustrated private press books but reserved some texts for his own art as etcher and printmaker, among them this collection of erotic poetry by the Symbolist *poète maudit* Verlaine. *Parallèlement* is Chimot's last French limited edition artistic book production; the Wall Street Crash of 1929 had eliminated the economic basis for such productions for a long time. He later settled in Spain and continued illustrating books.

OCLC finds only two copies, at the Bibliothèque nationale de France and the Menil Collection in Texas; not on Library Hub.





15



RENÉE VIVIEN

Le

nt des Vais



PARIS

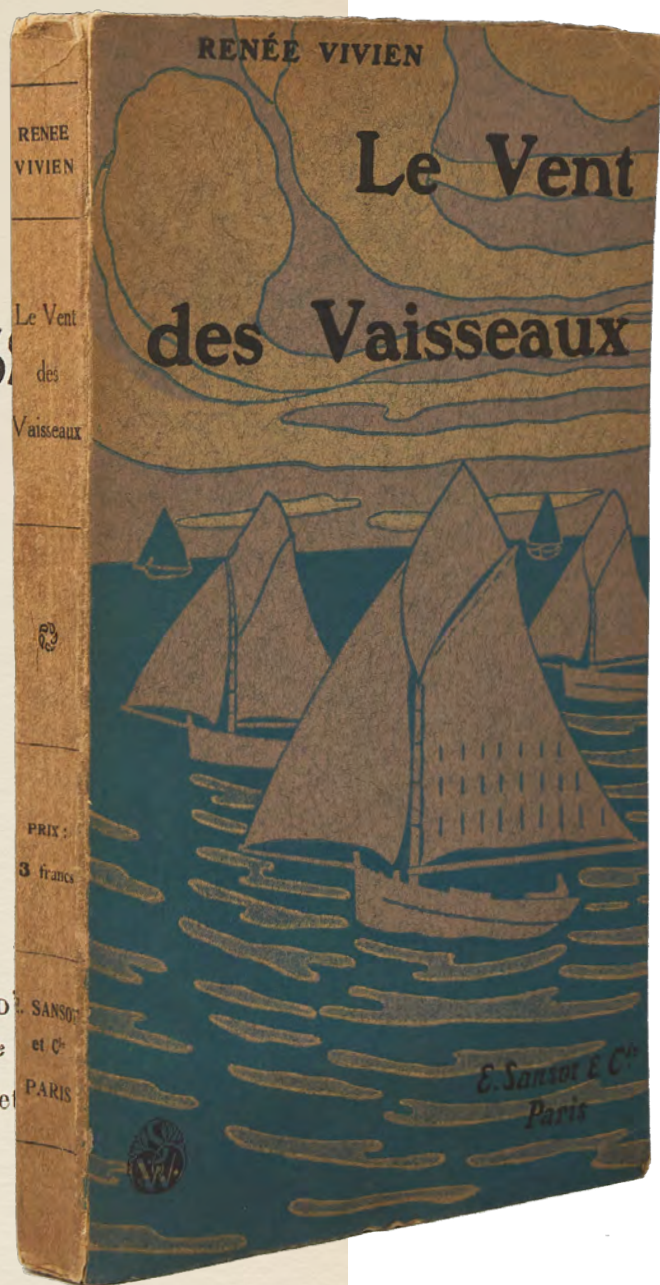
IBLIOTHÈQUE INTERNATIONALE D

E. SANSOT & C^{ie}

7 et 9, RUE DE L'ÉPERON, 7 et

MCMX

Sotheran's



‘Sapho 1900’ at Sea

26. VIVIEN, Renée. *Le Vent des vaisseaux*. Paris: E. Sansot & C^{ie}. 1910. £350

8vo. Publisher's illustrated wrappers; pp. 103, [1]; upper hinge cracked (textblock partly coming away from spine), short split to upper joint, small chip to head of spine; otherwise a very good copy, uncut and unopened.

First edition of this collection of twenty-four Symbolist poems by the London-born lesbian poet Renée Vivien, published the year after her death at the age of thirty-two.

Vivien (born Pauline Mary Tarn, 1877–1909) studied Greek for the express purpose of reading fragments of Sappho's poetry in the original, and in 1903 published *Sappho*, the first explicitly queer translation of Sappho, earning herself the nickname 'Sappho 1900'. She and her on-and-off lover, the American heiress Natalie Barney (who, similarly inspired by Sappho, began writing love poetry to women as early as 1900) spent time in Lesbos in 1904, where they discussed the prospect of a Sapphic school of poetry for women; by 1908, Vivien's health had declined: she drank heavily and ate almost nothing. She died in 1909, a year after her attempted suicide attempt by means of overdosing on laudanum.

This is the second of her three posthumous collections of verse, along with *Haillons* and *Dans un coin de violettes*, also published in 1910. Here, she writes about the beauty of nature, the search for identity, solitude, and love between women, incorporating elements of ethereal landscapes and of Greek myth. In 'Aveu dans le silence', for example, she describes the 'jalousie extreme' which prevents her from expressing her love for a woman for whom Vivien 'lives only for the light in her hair', the soft 'rays of her smile', and her 'miraculous' green-grey eyes (pp. 70–71, *trans.*). There was also a de luxe large-paper edition of fifty numbered copies on Japon Impérial, in a variant binding.

We find ten copies in the US (Cornell, Harvard, Indiana, NYPL, Princeton, UC Davis, UCLA, Umass Boston, Wisconsin, Yale) and none in the UK; this edition not on Library Hub.

'We Two Boys Together Clinging | One the Other Never Leaving'

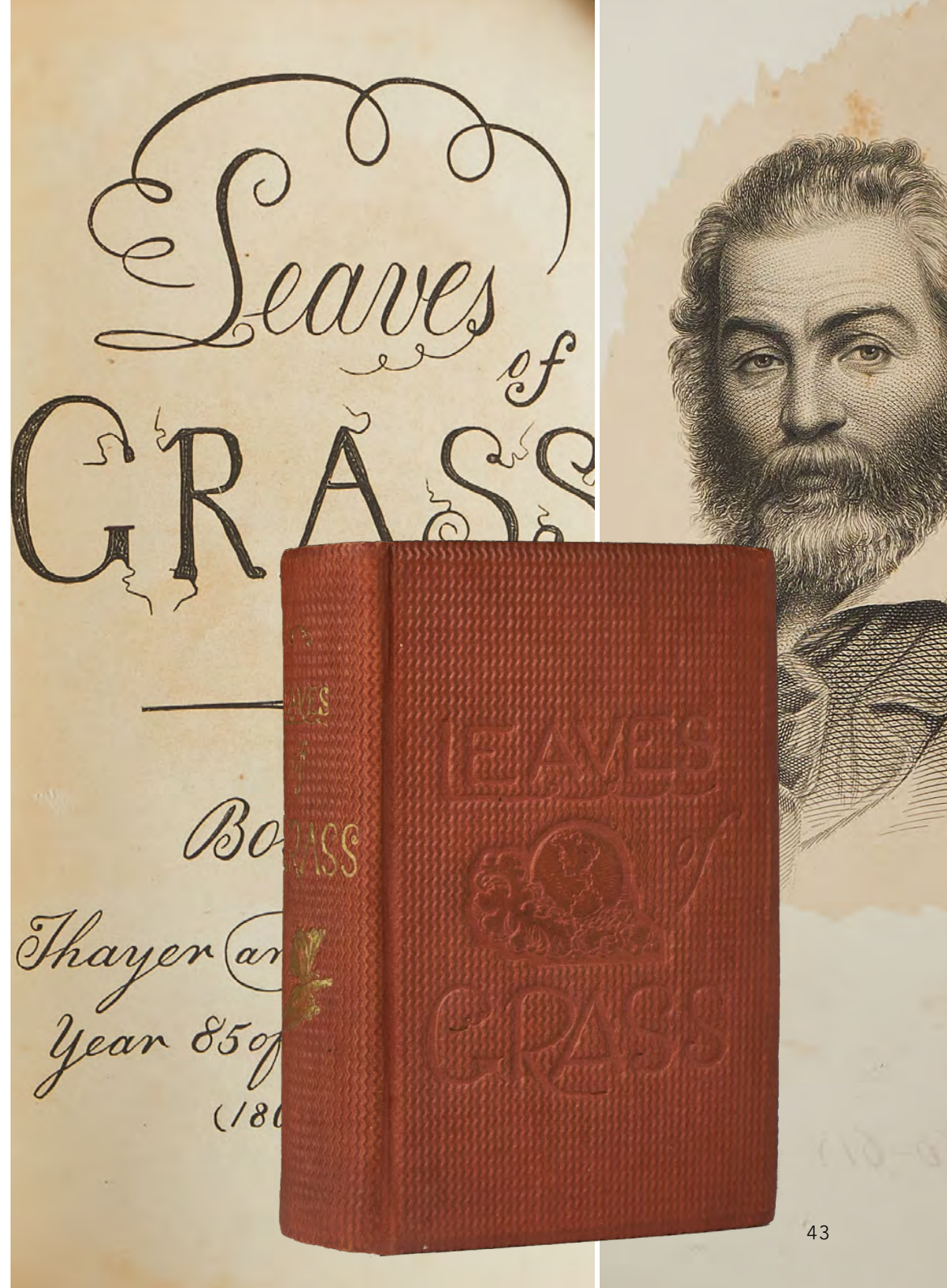
27. **WHITMAN, Walt.** *Leaves Of Grass.* Boston: Thayer and Eldridge. 1860. £7,000

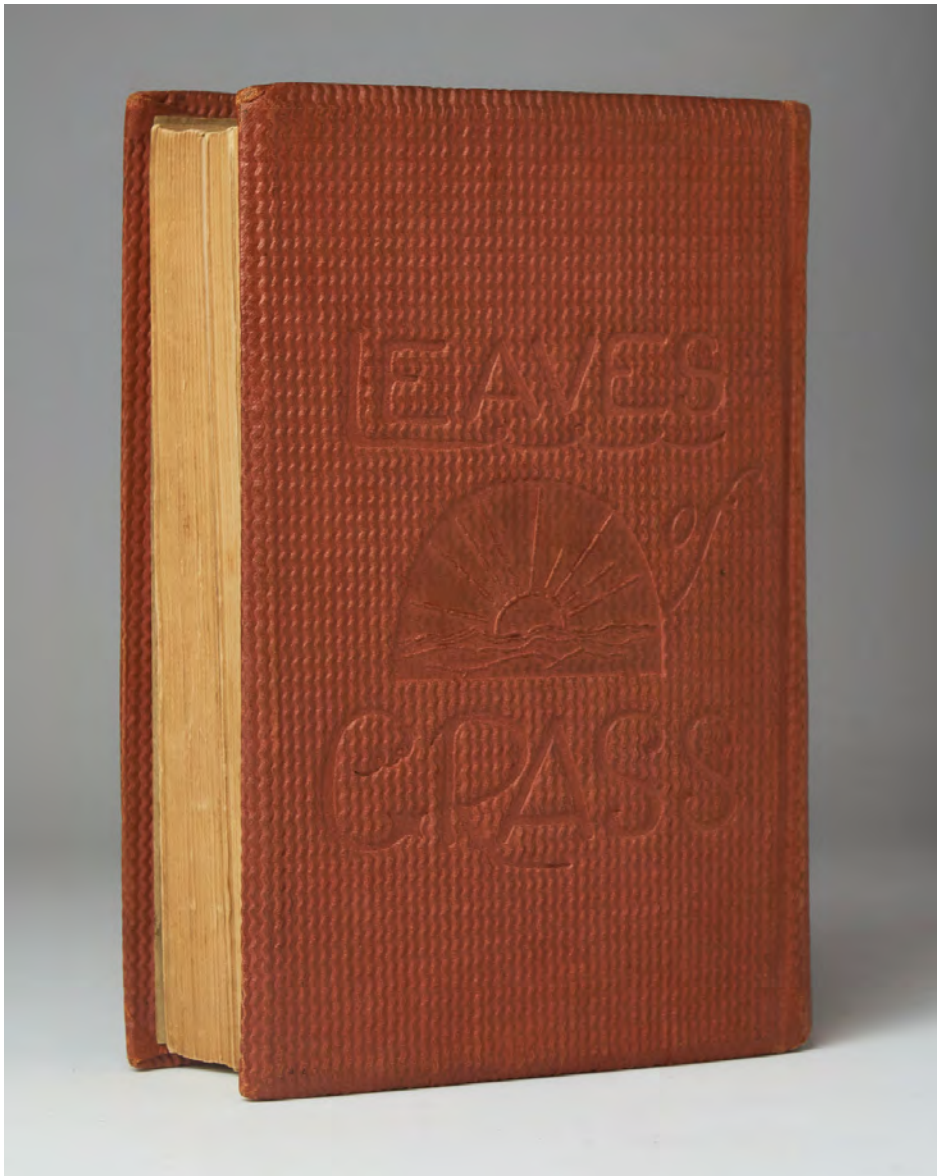
8vo. Original rust-coloured vertical wavy-grain cloth with blind-stamped boards, bevelled edges, spine with gilt lettering and design of a butterfly; pp. [vi], 456, [2], frontispiece engraving of Whitman (signed 'Schoff'), engraved tailpieces to pp. iv and 456 of a butterfly perched on a finger; slightly cocked, minor soiling to pastedowns, otherwise a very good copy.



Extremely rare first issue of the third edition, the first edition published by someone other than the poet himself, including the first publication of the major poems 'A Word Out of the Sea', retitled 'Out of the Cradle Endlessly Rocking' in later editions, and 'I Hear America Singing'.

This edition of Whitman's work is significantly expanded from the two self-published pamphlets of 1855 and 1856, which contained twelve and thirty-three poems respectively. The success of the second edition persuaded Thayer and Eldridge to take the work on but, in a stroke of the kind of luck that dogged Whitman's professional career, the company went bust shortly after publication and could barely pay him \$250. 'The author went to Boston to superintend the printing and binding. The publishers failed during the period of financial depression at the beginning of the Civil War and the plates were sold at auction to R. Worthington, who surreptitiously used them for the original imprint. There are, for this reason, four or more editions bearing the original Thayer and Eldridge imprint.





The first issue is distinguished by the engraved portrait which is on an irregularly tinted background and by the gilt embossed butterfly on the backbone of the binding [...] Copies of the first issue with the tinted portrait are extremely scarce' (Shay).

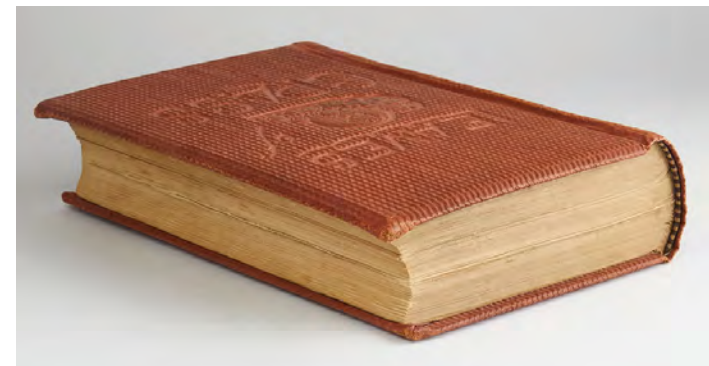
This edition is the first to justify Whitman's description of the work as America's 'New Bible'. It had been expanded to include 146 poems, the largest single jump in the work's life.

Among the poems included here for the first time are the 'Calamus' cluster, the most overtly homoerotic section, and 'Enfans d'Adam', which shocked contemporary readers with its sexualised reading of the Adam and Eve myth.

Despite the controversy and outrage that greeted Whitman's work upon its first publication – one reviewer called it a 'mass of stupid filth' (*The Criterion*, 10 November 1855) – it has come to be considered a central work of American poetry, radical in form, epic in its treatment of democracy, nature and love, and courageous in its sexual frankness.

This is Myerson's Binding C, with a globe surrounded by clouds to the front board and a sun behind mountains to the rear; our frontispiece portrait of Whitman is in the first state, with the irregularly coloured background.

BAL 21397; Myerson A.2.3a (with the frontispiece in the first state); Shay, p. 19; Wells & Goldsmith, pp. 7–8; cf PMM 340.



‘The Mystery of Love is Greater Than the Mystery of Death’

28. WILDE, Oscar; [Lord Alfred DOUGLAS (*translator*); Aubrey BEARDSLEY (*illustrator*)]. *Salome. A tragedy in one act*. London: Elkin Mathews & John Lane. 1894. £4,000

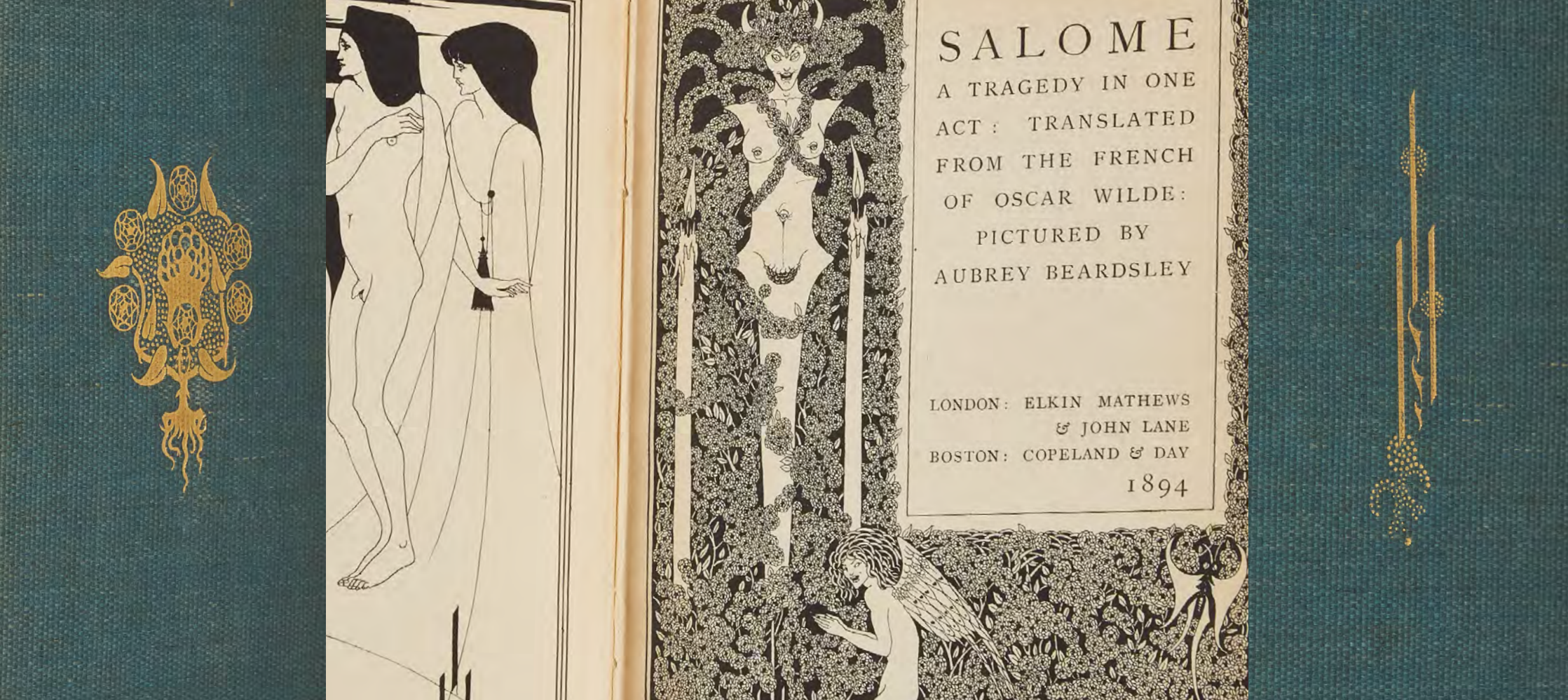
Small 4to. Original blue-green woven cloth, gilt designs after Beardsley blocked to boards, spine lettered in gilt, fore- and tail-edges uncut; pp. [x], 67, [1], 14 (advertisements), [2], 10 plates including frontispiece, illustrated title-page, contents page, and tailpiece by Aubrey Beardsley, printed on glazed paper from line blocks engraved by Carl Hentschel; a few chips to joints and corners, small loss to head of spine affecting 2 letters of gilt text, spine sunned; internally very clean; a very good copy; bookplate of William Forbes Morgan (1841-1916) to front pastedown.

First English edition of Wilde's one-act tragedy, the first with Beardsley's illustrations (four of which contain caricatures of Oscar Wilde), one of only 500 copies, translated by and dedicated to Wilde's lover, Lord Alfred Douglas.

Salomé was written in French in late 1891 while Wilde was staying in Paris, and accepted for production by Sarah Bernhardt at the London Opera House in 1892. However, the Lord Chamberlain prohibited performances because of a ban on Biblical figures being presented on stage, an outcome that understandably incensed Wilde. It was finally published in French in 1893, and then in this translation in 1894.

Translating the nuances of Wilde's original text, written in an idiosyncratic French, has been acknowledged as a Herculean task by all those who have attempted it, including Beardsley. Even though Wilde himself assisted Douglas, the author and the translator nearly came to blows: 'Wilde immediately complained of Douglas's sloppy, schoolboy French, and an infuriated Douglas blamed any faults upon the original.





He and Wilde nearly split over the disagreements, and Robbie Ross – doubtless to his later regret – made peace between them that Fall’ (Daniel). Though Wilde tried to fix some of the errors, Douglas raged when he did, and wrote to the publishers that September, ‘as I cannot consent to have my work altered and edited, and thus to become a mere machine for doing the rough work of translation, I have decided to relinquish the affair altogether.’ (Daniel).

Nevertheless, their relationship recovered, and the translation has since become the text most familiar to Anglophone audiences.

Steven Berkoff used the Douglas translation for his critically acclaimed *Salome* at the National Theatre in 1988, with all its archaisms and errors unabridged.

Sadly, Wilde never saw the play produced. Its only performance during his lifetime was a one-off presentation at the Théâtre de la Comédie-Parisienne on 11 February 1896, by which time he was already in prison. It was not performed publicly in Britain until 1931.

Mason 350; Ross, ‘Later Work’ 86; Samuels Lasner 59. See Daniel, ‘Lost In Translation: Oscar, Bosie and Salome’, Princeton University Library Chronicle (2007).

The First Collected Wilde

29. WILDE, Oscar; Robert ROSS (editor). [The Works.] London: Methuen and Co. 1908. £2,750

Fourteen vols, 8vo. Original white buckram, upper boards lettered in gilt with gilt roundels designed by Charles Ricketts, spines lettered directly in gilt, top-edges gilt, the others uncut; slight soiling to spines, lettering to spines tarnished, slight discolouration and a few marks to boards; occasional spotting to endpapers, but internally bright and clean; a good set.

First collected edition of Wilde's works, edited by Robert Ross, his friend, sometime lover, and literary executor, limited to 1,000 sets printed on handmade paper.

'The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time' (Mason, p. 459). One volume, *The Picture of Dorian Gray*, though entirely uniform with the others, was published by Charles Carrington in Paris.



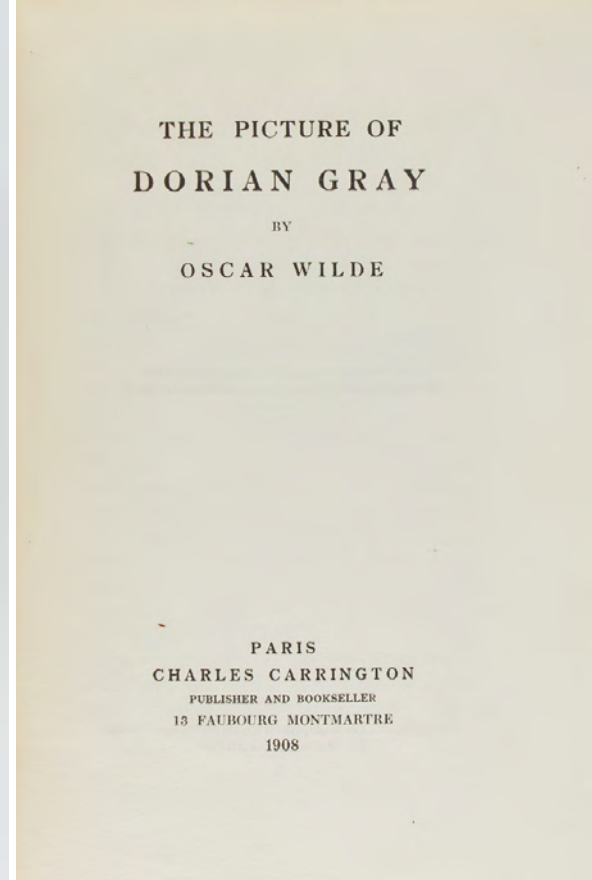
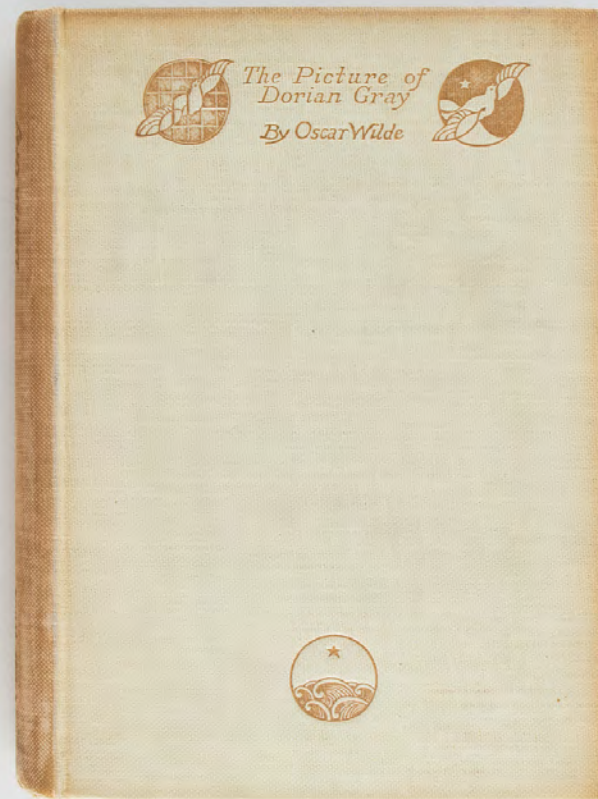
THE IMPORTANCE
OF BEING EARNEST

A TRIVIAL COMEDY FOR
SERIOUS PEOPLE

BY

OSCAR WILDE

METHUEN AND CO.
36 ESSEX STREET W.C.
LONDON



Wilde died bankrupt in Paris in 1900; the journalist and gallery owner Robert Baldwin Ross remained loyal to his friend after Wilde's 1895 trial for gross indecency and subsequent prison sentence. 'Before his release from Reading gaol, Wilde had appointed Ross his literary executor; but, with Wilde's estate bankrupt, it was not until 1905 that Ross was able to pay Wilde's creditors and annul the bankruptcy. In 1905 Ross published *De Profundis*, an abridged version of Wilde's tormented prison letter to Lord Alfred Douglas. In 1908 Ross published, in fourteen volumes, *The Collected Works of Oscar Wilde*' (ODNB).

This set is without the seldom-found fifteenth volume, *For the Love of the King*, published in 1922 as a supplementary volume to the 1908 *Works*. Mabel Cosgrove

Wodehouse-Pearse, Princess Chan-Toon, had approached Methuen with letters purportedly by Wilde formerly in the possession of Robert Ross, as well as the manuscript of the 'long-lost' play by Wilde; Wilde's bibliographer, Christopher Sclater Millard – better known by his pseudonym, Stuart Mason – sued Methuen for libel on the grounds that they had knowingly offered for sale as genuine a book which they knew to be a forgery. Wodehouse-Pearse was unable to attend the trial as she was then in prison for defrauding an elderly woman, following a stint in a Mexican prison for blackmail.

Mason, pp. 459–85.

Pre-Publication Fragment of *To the Lighthouse*

30. [WOOLF, Virginia, Charles MAURON (translator), et al.] Commerce. Cahiers trimestriels ... hiver 1926. Paris: Librairie Henri Leclerc. 1926. £475

4to. Original brown printed wrappers, uncut; pp. 200, [2 (colophon, blank)]; creasing and minor chipping to spine; old repaired tear to head of front wrapper with small trace of adhesive, a few nicks to edges; very light creasing to a handful of leaves; a very good copy; bookplate of William Beekman to inner front cover.

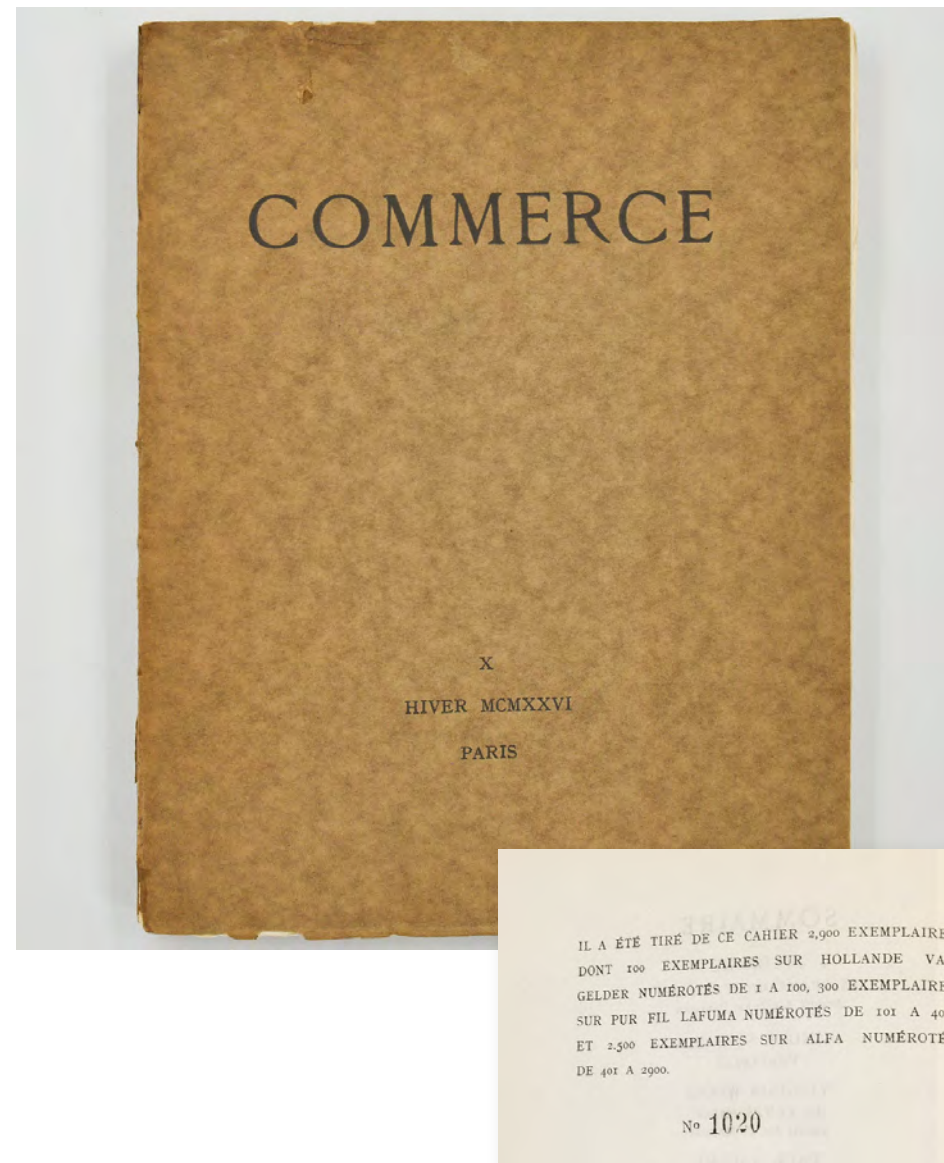
First edition, no. 1020 of 2,500 copies on Alfa paper from a total edition of 2,900, of the tenth issue of the Parisian literary review *Commerce*, containing the first published excerpt of Woolf's *To the Lighthouse*, predating its publication in book form by five months.

The extract is a French translation ('Le temps passe') of 'Time Passes', the experimental middle portion of *To the Lighthouse*, completed in draft form in English by the end of May 1926 (pp. 89–133 here). Woolf's diary makes clear that it was a piece of writing that gave her more than usual trouble.

Recording the passage of ten years between the two outer sections of the novel (set pre- and post-war), the central presence is the Ramsays'

holiday house on the Isle of Skye (where the events of the outer sections takes place), now empty, with the objects inside the house as 'minor characters', all subjected to the passage and erosion effected by time.

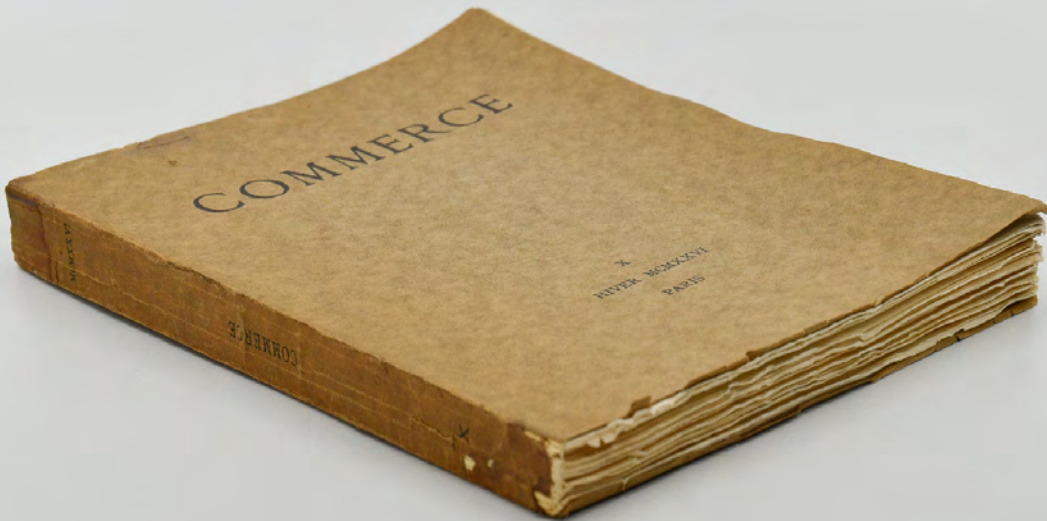
The literary critic and aesthete Charles Mauron, a close friend of Roger Fry, began translating works by Virginia Woolf and E.M. Forster in 1925, at Fry's suggestion; Mauron had been suggested to Woolf as a translator of 'Time Passes' by Forster in October 1926, who, as Woolf writes in a letter to Mauron, 'so much admires your translation of the *Passage to India*'.



et saisit le roc au bord de la falaise et se sauve, ainsi, au moment même où ils tombaient, ils s'éveillèrent tout grand ; ils furent dressés sur leur couche ; leurs yeux furent ouverts ; voici qu'il faisait jour.

VIRGINIA WOOLF

Traduit par C. MAURON.



Fry, who had collaborated with Mauron on the translation of *A Passage to India*, was 'forced to reconstruct' his translations of Mallarmé's poems with Mauron's help after they were 'lost in a stolen suitcase in June 1933 [...] [Mauron] co-edited them with Julian Bell, for publication after Fry's death' (King's College, Cambridge, Roger Eliot Fry). Mauron would later translate Woolf's *Orlando* and *Flush* into French, as well as works by Katherine Mansfield, D.H. Lawrence, T.E. Lawrence, and Laurence Sterne.

Commerce had been established in 1924 by Marguerite Caetani, Princess of Bassiano, in collaboration with Paul Valéry, Léon-Paul Fargue, and Valéry Larbaud (and, initially, Adrienne Monnier), publishing twenty-nine issues between 1924 and 1932.

The first issue had featured the first fragments of Joyce's *Ulysses*, translated into French and 'overseen by Adrienne Monnier, who had to resign her position as administrator of the journal in August 1924, due to overwork. Monnier's exhaustion was not due to Joyce's demands on her time, but rather to Léon-Paul Fargue's strange working habits. He claimed he could contribute poems to the review only by dictating them at night, after Adrienne had spent

a long and fatiguing day in the bookshop' (Benstock, *Women of the Left Bank* (1986), p. 226).

'It is noteworthy that Woolf's middle section of *To the Lighthouse* was issued in a French translation before the original, published in 1927 in Great Britain – partly because *Commerce* only accepted unpublished literary texts, and partly because of Woolf's connections: not only had T.S. Eliot, the editor of the *Criterion* to which Woolf regularly contributed, shared interests with *Commerce*, but Valéry Larbaud, who had discovered James Joyce, played a major role in the diffusion of anglophone literature, including the work of Virginia Woolf' (Rigeade, p. 190).

Here, 'Time Passes' appears as a free-standing text, more overtly experimental than the modified version that would appear as part of the complete novel in 1927. The French translation is without any allusion to the rest of *To the Lighthouse*: mentions of the Ramsays have been omitted, as has the first portion of the text, describing William Bankes's return from the terrace and the lamps in the Ramsay house being extinguished one by one.

In his useful introduction to a reprint of Mauron's translation, together with a recently discovered intermediate English typescript, James M. Haule proposes that 'Woolf saw periodical publication as a way to present a version of the entire section in a form that conveyed her original intention: a separate but important statement of belief and unbelief. It had not become the "corridor" between the two large sections of the novel that she sketched in her notebooks. It had become something more. By publishing this section with the help of Roger Fry and by publishing it in translation, she not only saw it into print, but also accomplished something else. She put it in the hands of a critic she admired and, owing to her severe misgivings about this section, reduced her risk of unfavourable impact from what she feared was a "hopeless mess" by publishing it in a language other than English'.

One hundred copies of this issue of *Commerce* were printed on Hollande Van Gelder paper and three hundred on Pur fil Lafuma. Other contributions include Valéry's 'Oraison funèbre d'un fable', Fargue's 'Second recit du naufrageur', and a translation of Nietzsche's *Greek Music Drama* by Jean Paulhan, director of the *Nouvelle Revue Française*.

Provenance: From the library of William Beekman, noted collector of Woolf's works. The William Beekman Collection of Virginia Woolf and Her Circle is now held at the New York Public Library, featuring numerous books originally owned or gifted by Virginia Woolf and Leonard Woolf.

Kirkpatrick D44. See Haule, 'Virginia Woolf and Charles Mauron', in *Twentieth Century Literature*, 29.3 (Autumn 1983); Hutcheon, *Formalism and the Freudian Aesthetic: the Example of Charles Mauron* (2010), appendix B; Rigeade, 'To the Lighthouse: Recycling, Remixing, Iconising', in *Recycling Virginia Woolf in Contemporary Art and Literature* (2021).

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