



RECENT ACQUISITIONS

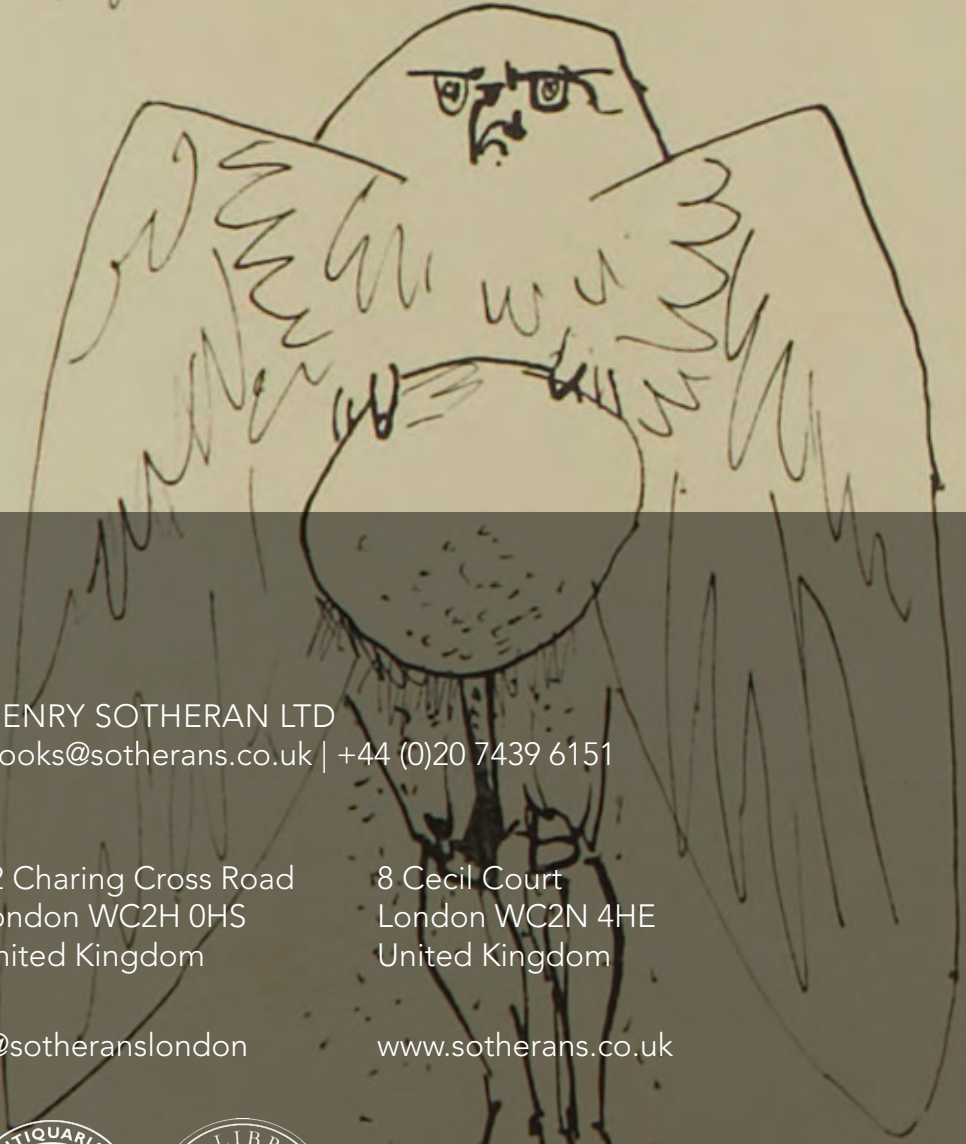
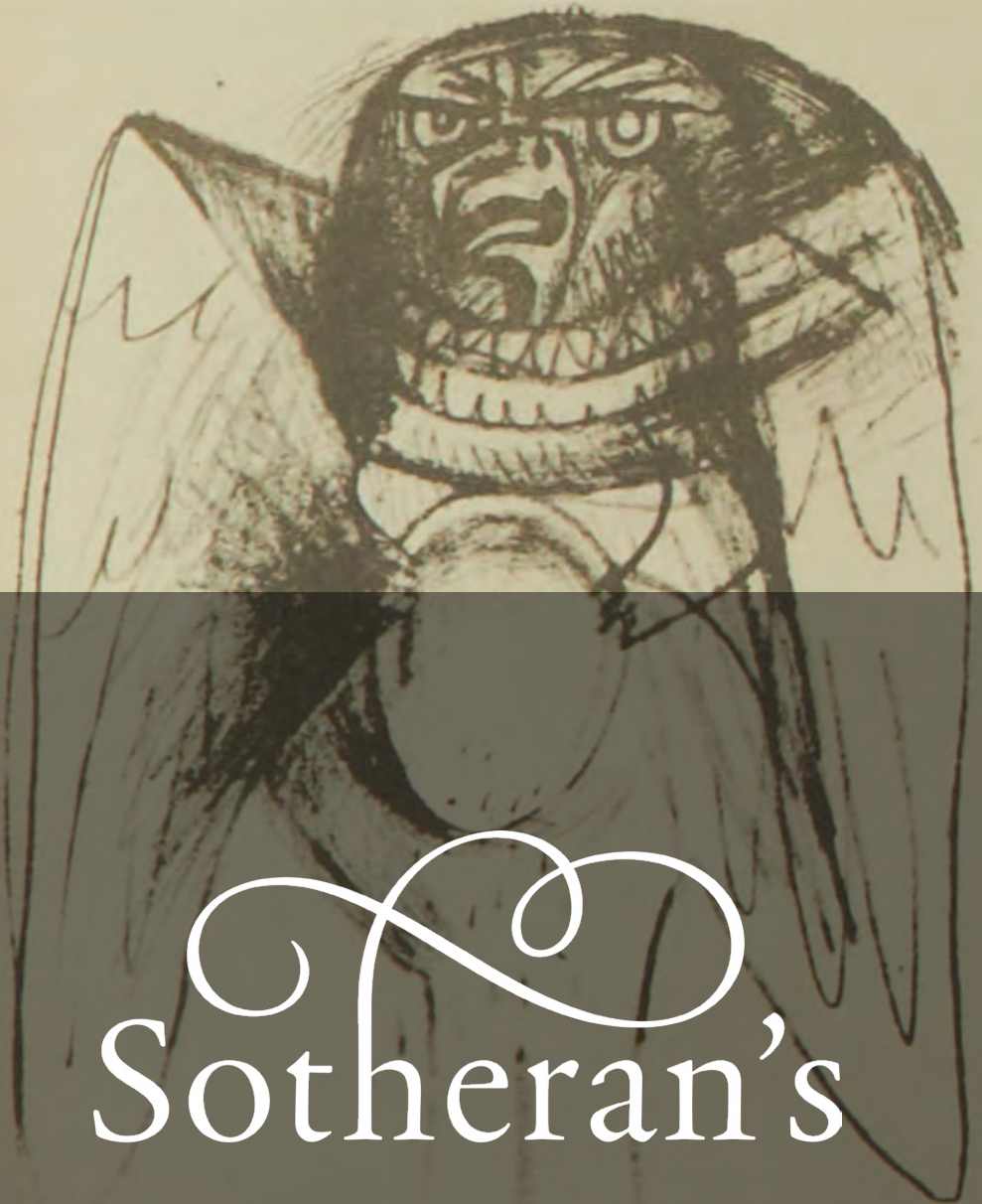
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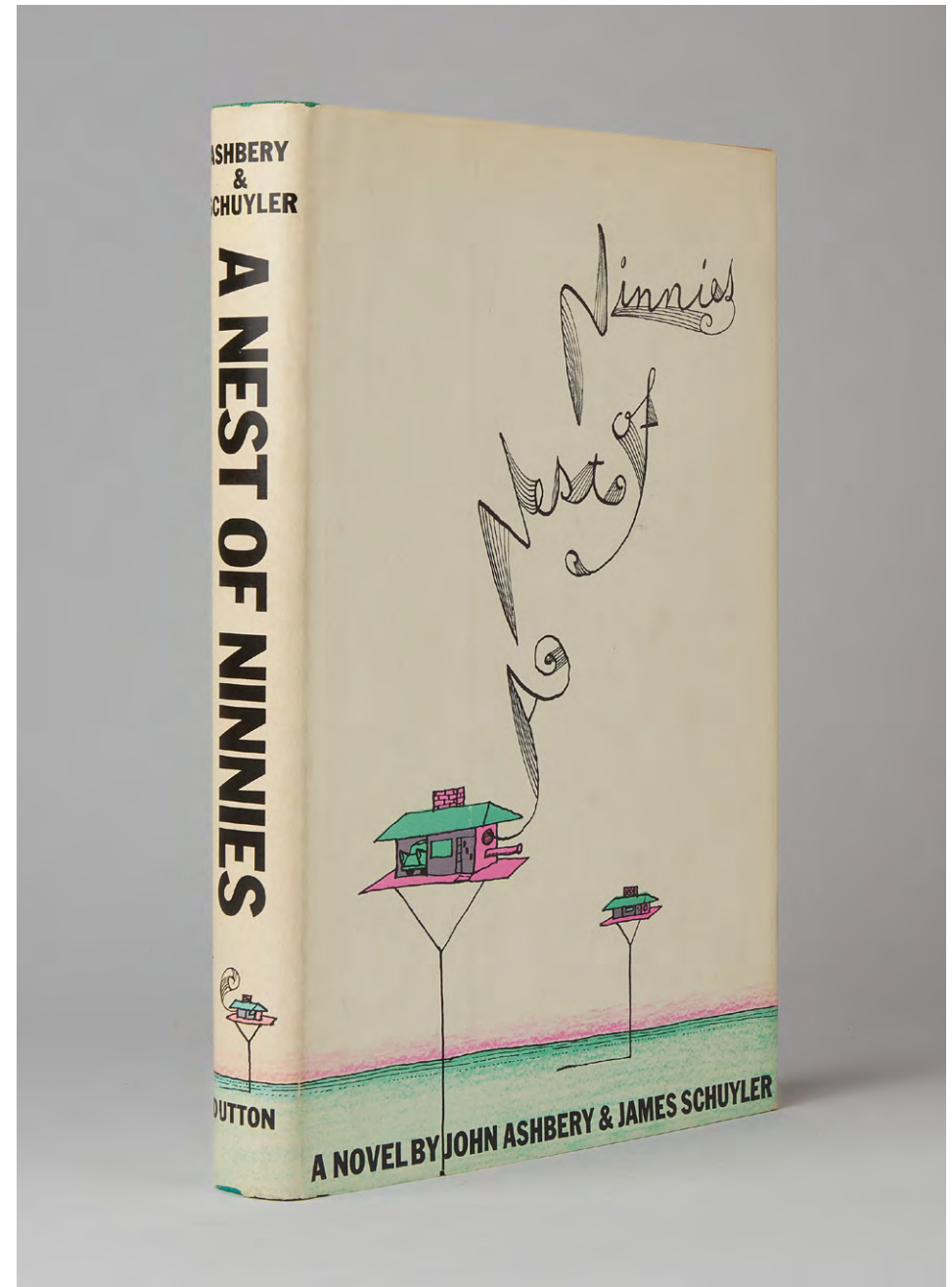
Lee Harwood's Copy

1. **ASHBERY, John; James SCHUYLER.** *A Nest of Ninnies.* New York: E. P. Dutton and Co. 1969. £850

8vo. Original quarter turquoise cloth over lavender boards, spine lettered in metallic lavender, in the dust-jacket designed by James McMullan, priced \$4.95 to front flap; pp. 191, [1]; some spotting to top-edge and three or four small spots to fore-edge of textblock, jacket a touch rubbed to spine tips and corners, 5-mm closed tear to upper corner of rear flap; a bright, near-fine copy in like wrapper; presentation inscription in blue ink to front free endpaper from John Ashbery to Lee Harwood, dated 5 May 1970 (see below).

First edition, first printing, collaboratively written by Ashbery and Schuyler over the course of nearly two decades, this copy with an uncharacteristically extended presentation inscription from Ashbery to his friend and sometime lover, the English poet Lee Harwood (1939–2015).

The novel, according to Ashbery, was conceived as an amusement during car journeys from the Hamptons to New York City. '[Schuyler] pulled out a pad and said, "Think of a first line." So I did, and he thought of the second line. We proceeded along that way, gathering inspiration from the suburban countryside we were going through [...] But we never had any intention of finishing it, much less publishing it [...] There was a period of seven or eight years in which we didn't do anything on it at all, because I never saw Jimmy while I was living in Europe'. Although the writers initially began by contributing alternate lines, they gradually began to contribute longer passages, 'but it did seem to require us being together; we once tried to do it by correspondence, but it just didn't work at all.'



...n no time at all the four travelers, none the worse for wear
...e alighting beneath a sparse canopy in the vicinity of
...tral Park. "I'm glad I didn't wear the light gloves," Mrs
...gewater said, looking about for signs of soot.

...s parking permitted here?" Dr. Bridgewater asked, sternly

...o the sign
...ne up fo

...per, "Aux
...guess I sh

...Bridgewa
...ghts. "I ca

...és vers de
...tactful to

...ture. Goo
...as they c

...ewater an
...Victor I t

...n. Please c

...ossible di
...House Pun

...nor." As i
...from a further room.

...ften miss our Tommy," Mrs. Bridgewater said. "He was
...s known as a money cat."

...rile, of course," Mrs. Kelso said, moving quickly to the

The resulting novel – named for Robert Armin's 1608 jest book and published in an edition of six thousand copies – is both very funny and very literary, an American novel of manners owing its particular brand of high camp to England, and to Ronald Firbank and Ivy Compton Burnett in particular. Although it received little critical attention at the time, **the novel's most generous review came from W. H. Auden** in *The New York Times* (4 May 1969): 'Like many folk tales, the idylls of Theocritus, the *Alice* books, *The Importance of Being Earnest*, the novels of Firbank and P. G. Wodehouse, *A Nest of Ninnies* is a pastoral: the world it depicts is an imaginary Garden of Eden, a place of innocence from which all serious needs and desires have been excluded.' The jacket features a blurbs from Ned Rorem and, more unexpectedly, Anthony Burgess ('Very neat and funny and – for a foreigner like myself – most informative of American life today').

Provenance: Inscribed by John Ashbery to the English poet Lee Harwood: 'For Lee | with love | John | New York | May 5, 1970', followed by two quotations from the novel in Ashbery's hand: "'Or you can have the zuppa inglese – the English trifle soup". – p.138' and "'To think that the Gradus ad Parnassum should end—here". – p. 180'.

The *zuppa inglese* is perhaps a playful nod to Harwood's origins.

Ashbery lived in Paris for most of the 1960s, but met Harwood in London, at a reading of Ashbery's at the US Embassy. Harwood got to know him at a party afterwards, and recalls that 'after that I went over to stay with him several times in Paris. Then he had to move back to the States. In the mid-to late 60s I was spending a lot of time going back and forth to New York, and I usually stayed with him. A lovely warm friendship built up between us.'

The two were, for a while, lovers; Harwood's *The Man with Blue Eyes* (1966) is a poetic chronicle of sorts of the affair the two poets conducted between 1965 and 1966. Although Harwood was the 'junior' figure, he was among a handful of contemporary English poets important to Ashbery (others including F. T. Prince and Mark Ford), and poetic influence moved in both directions.

Kermani A14. See Ford, 'No one else can take a bath for you,' LRB (March 1988).

Pirated Auden Erotica in America ...

2. **AUDEN, W. H.** *The Platonic Blow*. New York: *Fuck You Press*. 1965. **£250**

4to. Original printed wrappers, stapled as issued; pp. [12]; slight toning to spine, small inkstain to rear wrapper; else a very good copy.

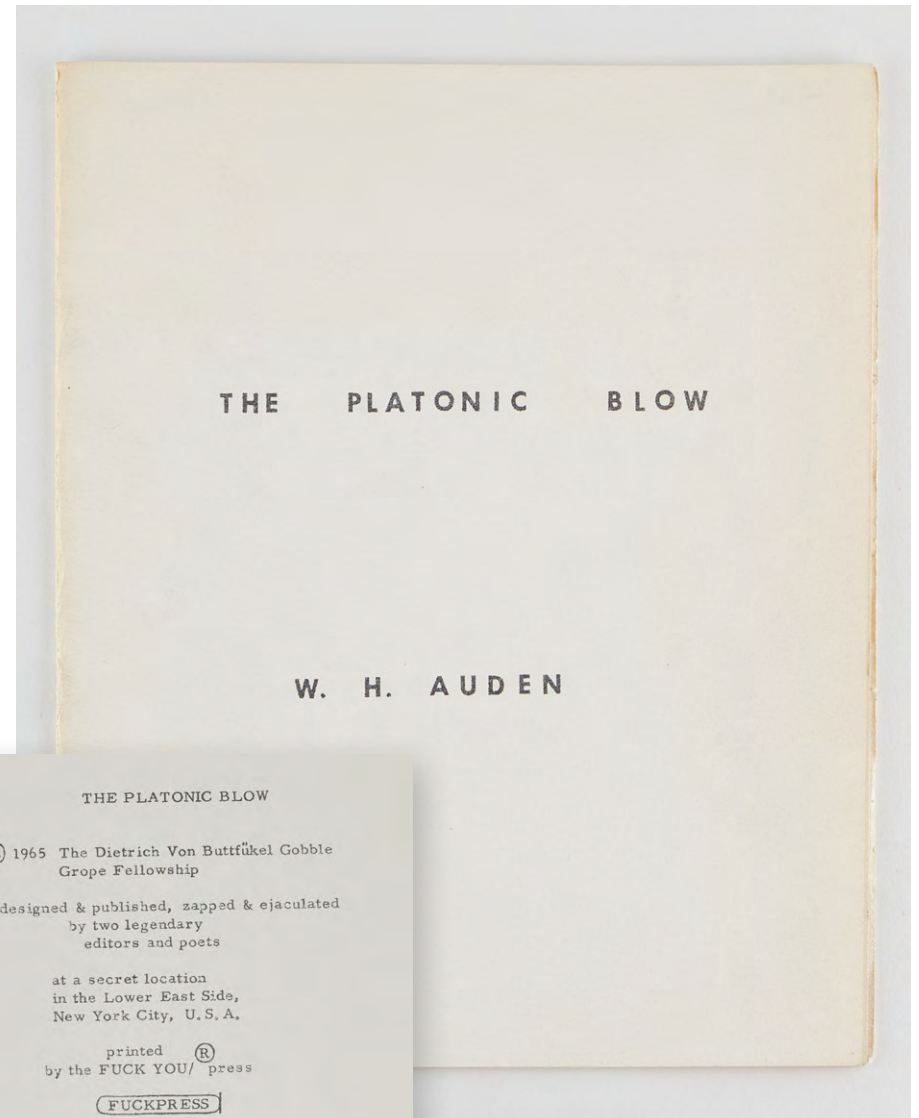
First separate edition, one of 300 trade copies, of Auden's erotic poem detailing a spontaneous sexual encounter with a twenty-four-year-old mechanic, written in 1948 and issued in the same year as its pirated first appearance in print in Ed Sanders's *Fuck You / A Magazine of the Arts* in March.

Sanders allegedly obtained a copy of the typescript from an employee of the Morgan Library, reproducing it in vol. 5, no. 8, of the magazine of the Fuck You Press without Auden's permission (under the title 'The Gobble Poem'), with cover illustrations by Andy Warhol. This edition was 'designed & published, zapped and ejaculated by two legendary editors & poets' at the Fuck You Press for the 'Dietrich von Buttfükel World Gobble Grope Fellowship'. In addition to the present trade edition, the final page also advertises 'a Rough Trade Edition of 5 numbered copies, each with beautiful slurp drawings' by Joe Brainard; 'an edition of 3 numbered copies, each with a sealed packet sewn in, containing secret gobble relics from the body of W. H. Auden'; and a 'Turkey Edition' of two copies, revealing 'the names of the publishers, both evil young poets, Toe Queens, & cocksman, scandalously freaking in the Lower East Side'.

Bloomfield & Mendelson, pp. 366–67.

It was a Spring day, a day, a day for a lay, when the air
Smelled like a locker-room, a day to blow or get blown;
Returning from lunch I turned my corner and there
On a near-by stoop I saw him standing alone.

I glanced as I advanced. The clean white T-shirt outlined
a forceful torso; the light-blue denims divalged



... and in England

3. **AUDEN, W.H.** A Gobble Poem. Snatched from the Notebooks of W.H. Auden & Now Believed to be in the Morgan Library ... First English Printing [Wrapper:] The Gobble Poem. London: Fuck Books Unlimited. 1967. **£90**

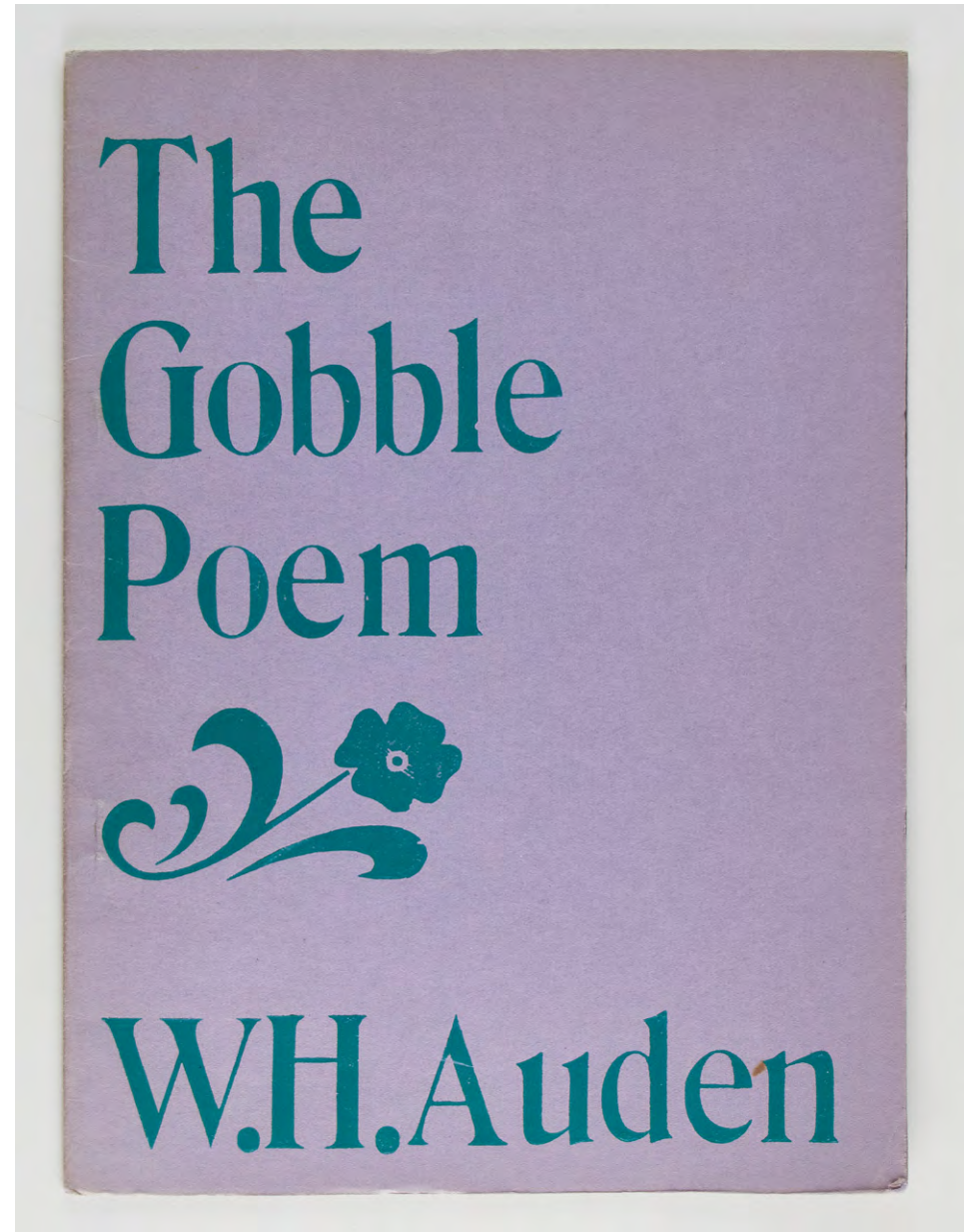
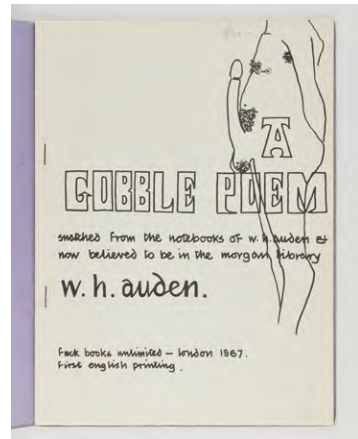
8vo. Stapled as issued in purple wrappers printed in green; ff. [1], 5, text to rectos only; title with profile illustration of a depicted from the neck down; spine slightly sunned, slight wear to extremities; a very good copy.

Pirated second English printing (purportedly the first) of W. H. Auden's erotic poem about a spontaneous sexual encounter with a twenty-four-year-old mechanic, first published in the *Fuck You Magazine* in New York in 1965.

Ed Sanders, the founder of *Fuck You Magazine*, allegedly obtained a copy of the typescript from an employee of the Morgan Library, reproducing it in vol. 5, no. 8, of the magazine of the Fuck You Press without Auden's permission (under the title 'The Gobble Poem'), with cover illustrations by Andy Warhol, publishing it separately as 'The Platonic Blow'.

Of this edition, 'copies which were put together first have light violet [...] card covers, but when this stock was exhausted vivid green [...] card covers were used' (Bloomfield & Mendelson).

Bloomfield & Mendelson, pp. 367–68.



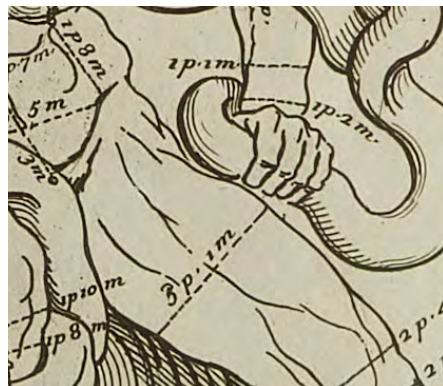
Revolutionary Proportions

4. AUDRAN, Girard. Les proportions du corps humain, mesurées par les plus belles figures de l'antiquité. Paris: [Jacques-François] Chéreau. 1785. **£1,650**

Folio. Contemporary mottled calf, borders roll-tooled in gilt, upper board lettered 'DONNE. A L'ÉCOLE CENTRALE DU DEPT. DE LA SEINE INFÉRIEURE. L'AN 6. DE LA REPUBLIQUE FRANCOISE', gilt red morocco lettering-piece, flat spine decorated in gilt, marbled endpapers, green silk place-marker; pp. [viii], 30 numbered copper-engraved plates; plate 29 signed 'R. Vrbn. in.' / 'G. Au. Sculp. cum. privil.', and plate 30 signed 'R.V. In.' and 'G. Au.s. C.P.R.', woodcut vignette to title; upper joint splitting but holding, a few chips to spine ends and upper joint, corners worn, small closed marginal paperflaw to title, small marginal loss to lower corner of plate 24, a few small marks; a very good copy.

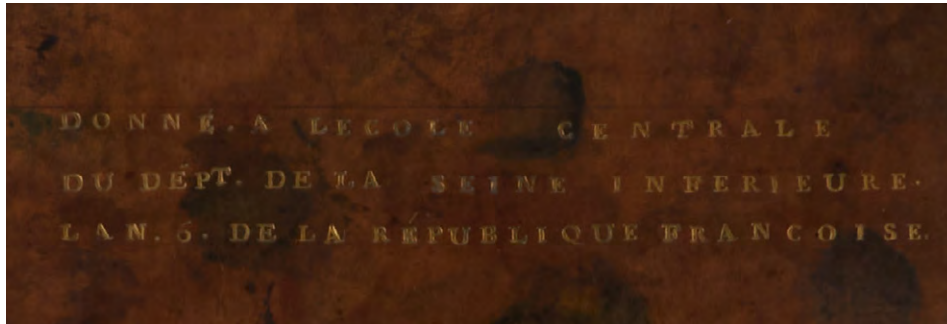
Rare second French edition – reusing the plates of the self-published *editio princeps* of 1683 – of this study of human anatomy based on Greek, Roman, and Egyptian statues by the *graveur du roi* Gérard Audran (1640–1703), our copy in a binding dated 'an VI' of the French republican calendar (*i.e.* 1797–98) for the newly established, short-lived *École Centrale du Département de la Seine-Inférieure*.

Central schools were established in 1795 under the First Republic – and abolished in 1802 – as secular replacements for the arts faculties of the *ancien régime*; in early 1796, the Collège National de Rouen (established in 1592 by the Jesuits and renamed the Collège Royal from the 1762 expulsion of the Jesuits until 1791) reopened its doors as the *École Centrale du Département de la Seine-Inférieure*. The project was short-lived, however: the classrooms suffered from a lack of heating, and teachers were on multiple occasions paid six months late (their salaries also included rations of bread).



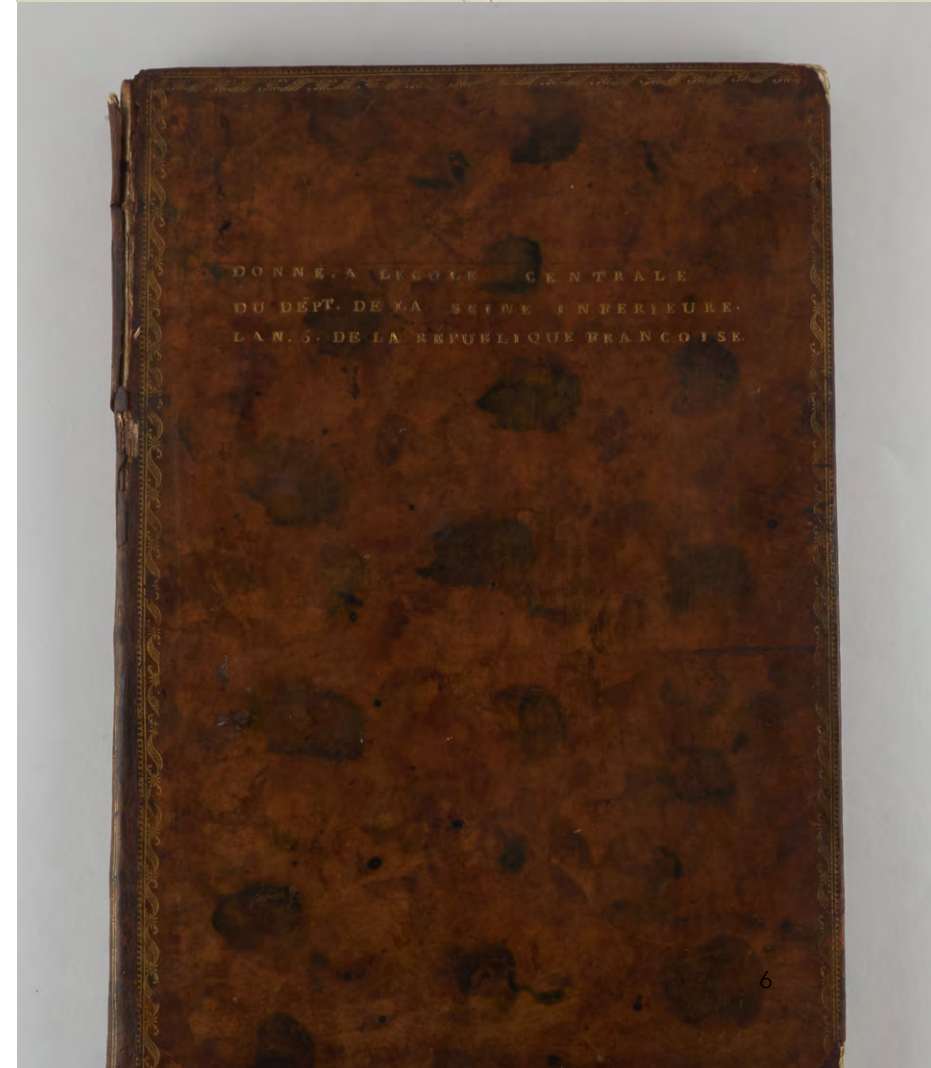
*Ce Vend a Paris Chez Audran Rue S. Jacques
aux deux Piliers d'or. Avec privilege du Roy*



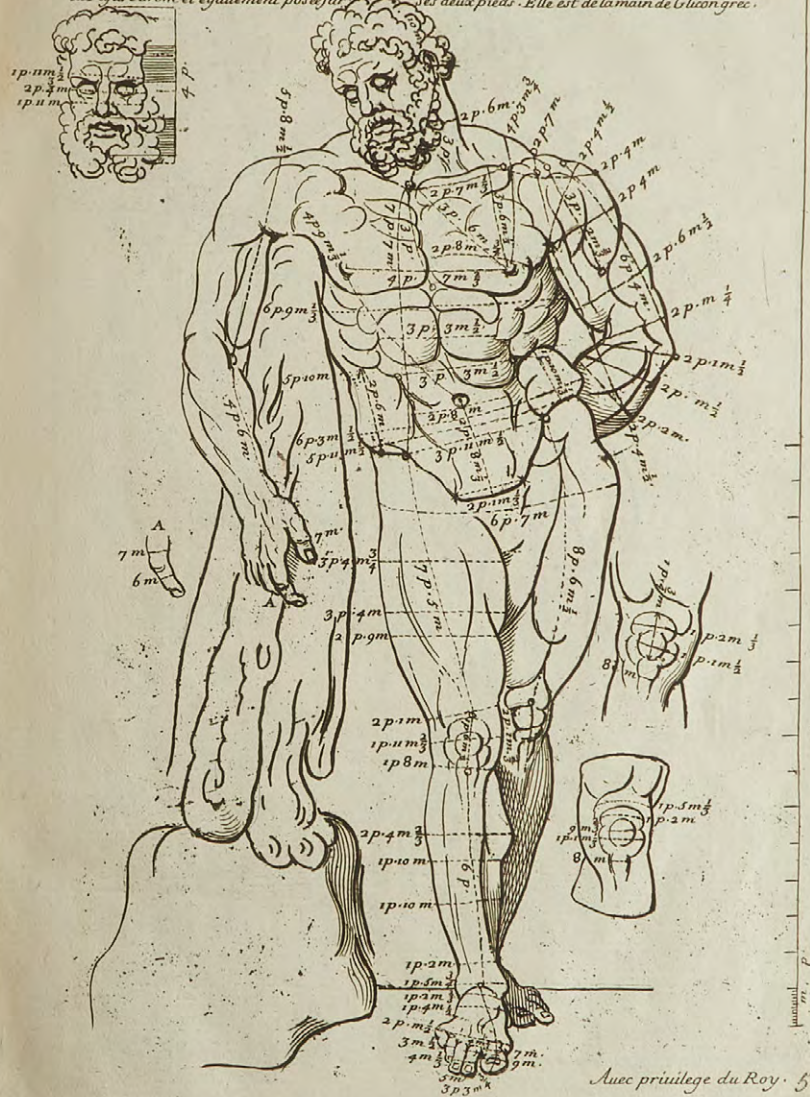


Despite attempts by the Republican government – influenced by Condorcet – to promote the sciences and to favour the study of commercially useful modern languages over Latin and Greek, the school at Rouen had no students of German, Spanish, or Italian. The school was reestablished as the Lycée Impérial in 1803 (now Lycée Pierre Corneille). Audran's dedication notes the book's particular importance as a tool for draughtsmen. By 1800, the École Centrale had some one hundred and fifty students of drawing – a third of the student body – and this volume was likely used in teaching.

The present work uses Greek and Roman statues as models, breaking down the proportions of each part of the body and showing each figure from multiple angles. All the statues depicted were held in Rome in the seventeenth century, and Audran likely made his preparatory drawings during his sojourn in the city from 1667 to 1670; he is thought to have trained with Carlo Maratta and resided in Rome until he was recalled by Jean-Baptiste Colbert. Upon his return Audran was made a member of the council of the Académie Royale and was appointed *graveur du roi*. Among Audran's subjects are *Laocoön and His Sons* (Laocoön illustrated on plates 1–4 and his sons on plates 24–25); the *Farnese Hercules* (held at the Palazzo Farnese until 1787), the *Ludovisi Gaul*, the *Belvedere Antinous*, the *Dying Gaul*, and the oft-copied *Venus de' Medici*. He also illustrates details of individual facial features of the *Apollo Belvedere* and has two plates after Raphael, the first respectively showing details from the *Vision of the Cross* and the *Battle of the Milvian Bridge*, both in the Hall of Constantine at the Vatican.



La Statue d'Hercule dit de Farnese à 7 testes 3 parties 7 minutes de hauteur suposant
 la Figure droite et également posée sur ses deux pieds. Elle est de la main de Glicon grec.

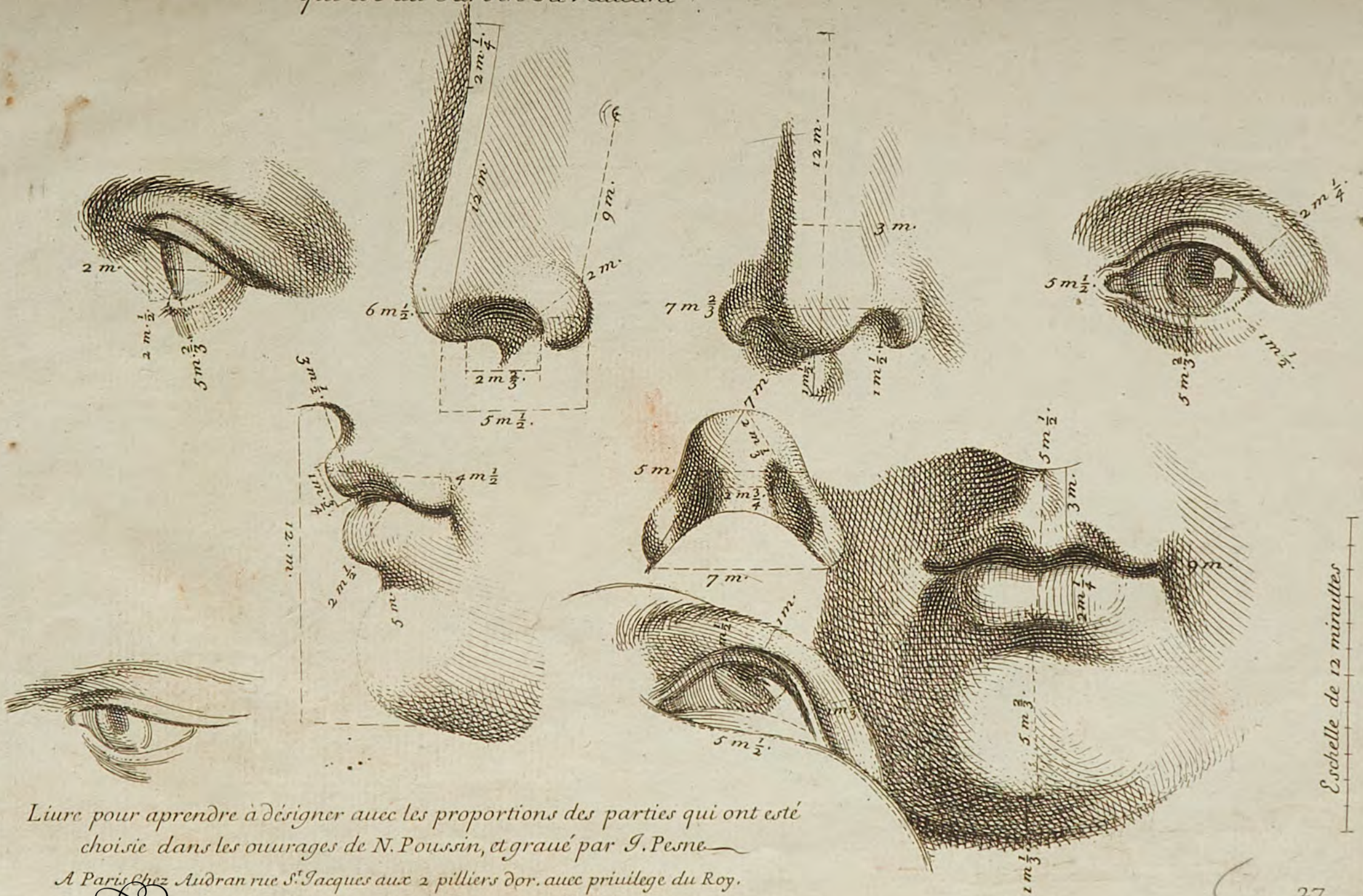


Following Audran's death in 1703, the business was continued by his widow 'at the sign of the two golden pillars' until 1718, when the remaining stock – and the premises – were bought from her by the printseller and engraver François I Chéreau (d. 1729), who had previously studied under Audran; Chéreau's son, François II, took over the business in collaboration with his mother. This edition – likely printed by François II's son, Jacques-François Chéreau – reuses the plates of the 1683 edition, which retain Audran's imprint and *privilège du roi*. Jacques-François was found dead in the Seine on 15 May 1794, two weeks after his son-in-law had been sentenced to death as a political offender by the Revolutionary Tribunal.

We find another copy of the same edition in a gilt prize binding, given to the school by the prefect of the Département de la Seine-Inférieure at the end of the eighth year of the French Republic (i.e. 1800).

Outside continental Europe, OCLC finds two copies of this edition in the US (Minneapolis, Yale) and only one in the UK (CUL).

For the first edition, see Brunet, *Supplement* 6752; Cicognara 291; Graesse I, p. 251; Robert-Dumesnil IX, p. 316, nos 186–215.

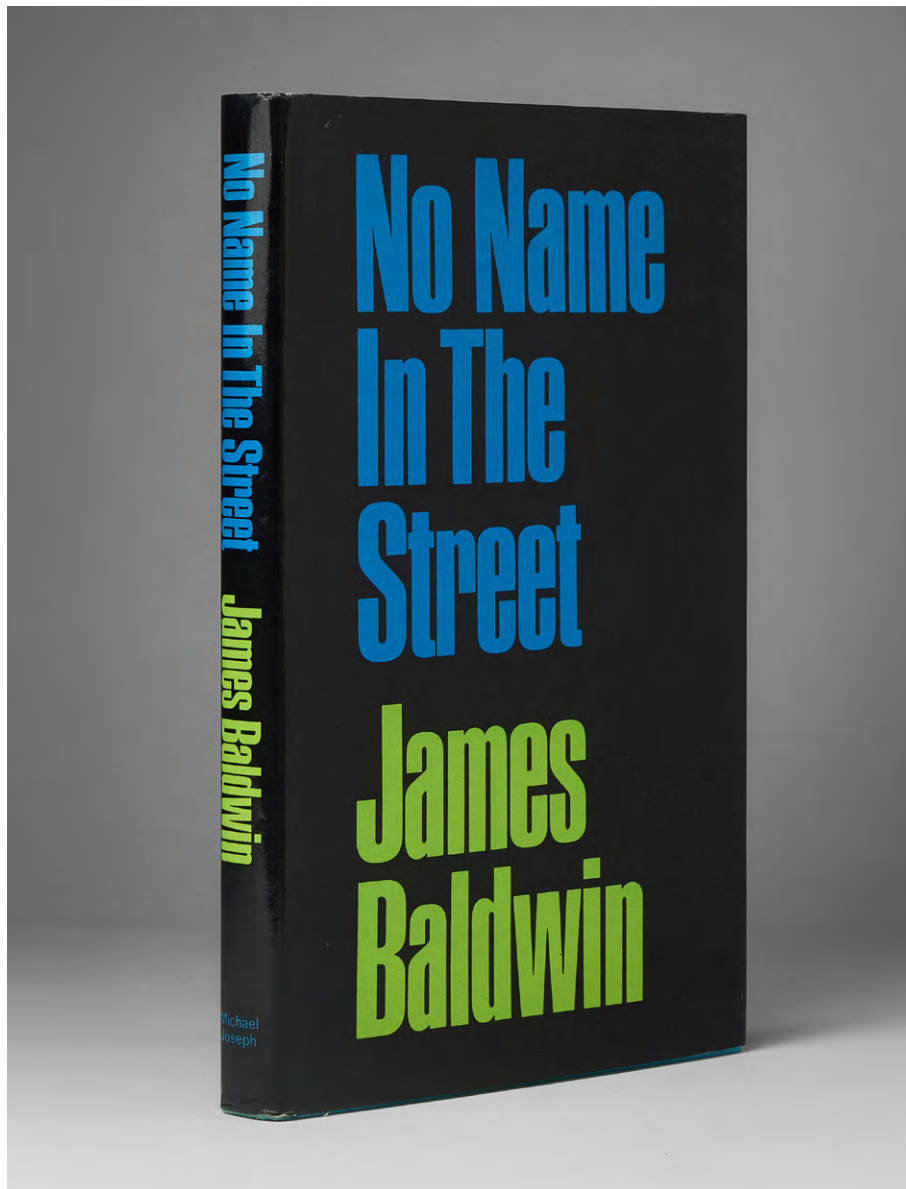


Eschelle de 12 minutes

Liure pour apprendre à désigner avec les proportions des parties qui ont esté choisie dans les ouvrages de N. Poussin, et gravé par J. Pesne

A Paris chez Audran rue S^t Jacques aux 2 pilliers dor. avec privilege du Roy.

Sotheran's



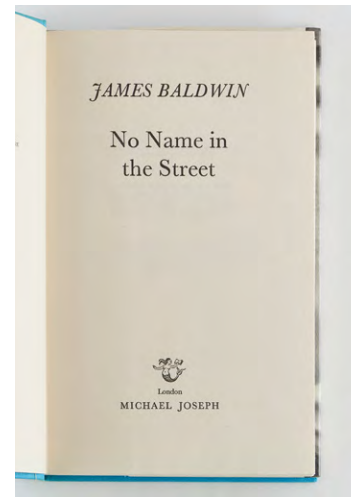
'Ignorance, Allied with Power, Is
the Most Ferocious Enemy Justice Can Have'

5. **BALDWIN, James.** *No Name in the Street.* London: Michael Joseph. 1972. **£120**

8vo. Publisher's light blue cloth, black spine label lettered and framed in silver, in the black dust-jacket lettered in blue and light green, priced £2.00 net to front flap; pp. 168; a little general shelf wear, light spotting to top edge of textblock; else a sharp, near-fine copy.

A bright first UK edition, first impression of this personal reckoning with post-Civil Rights America.

Part memoir and part political testament, *No Name in the Street* is Baldwin's deeply personal reckoning with the upheavals of 1960s America. Written in the shadow of the assassinations of Martin Luther King Jr, Malcolm X, and Medgar Evers, it draws together reflections on race, exile, identity, and the unfinished struggle for justice. By turns elegiac, angry, and incisive, the work ranks among Baldwin's most searching assessments of the moral and political condition of the United States. 'If one really wishes to know how justice is administered in this country, one does not question the policemen, the Judges, or or the protected members of the middle class [...] Ask any Mexican, any Puerto Rican, any black man, any poor person – ask the wretched how they fare in the halls of justice, and then you will know, not whether or not the country is just, but whether or not it has any love for justice, or any concept of it. It is certain, in any case, that ignorance, allied with power, is the most ferocious enemy justice can have.' (p. 130).



'Gone is the Word as Word'

6. **COBBING, Bob, Ernst JANDL, and Dom SYLVESTER HOUÉDARD.** Sound Poems. Sprechgedichte ... to Accompany Writers Forum Record *One. [London:] Writers Forum. January 1966. **£400**

4to. Publisher's black-and-white wrappers, stapled as issued; ff. [23], mimeographed text to rectos only.

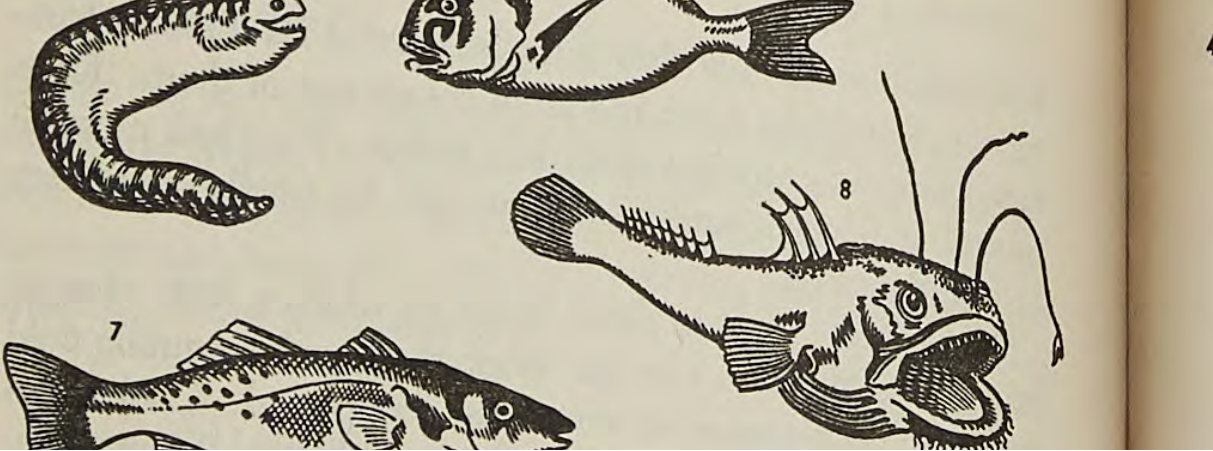
Very rare second edition of this important work (first 1965), self-published by English sound and concrete poet Bob Cobbing, including *Sprechgedichte* by the Austrian poet Ernst Jandl and an introduction by the English concrete poet and Benedictine priest Dom Sylvester Houédard.

Cobbing (1920–2002) was the manager of the iconic bookshop Better Books at 94 Charing Cross Road, a hub for the avant-garde and counterculture movements in London. In 1963 he established the Writers Forum press with John Rowan and Jeff Nuttall, publishing over one thousand pamphlets and books by the likes of Allen Ginsberg, Brion Gysin, and John Cage between 1963 and 2002. 'Cobbing's work drew on elements of concrete and sound poetry; he foregrounded language as material, as sign or mark, while developing sound as an element of non-semantic meaning. Cobbing wrote of his practice in "Some Statements on Sound Poetry": "Gone is the word as word, though the word may still be used as sound or shape. Poetry now resides in other elements." (Poetry Foundation, *online*). The first edition was issued to accompany the LP 'Writers Forum Record No. 1' (of which 100 copies were produced), featuring readings of Cobbing's *Sound Poems* and *ABC in Sound*, recorded at Better Books, and Jandl's *Sprechgedichte*, recorded privately in Austria and at Better Books. The wrappers are attributed to the visual artist Jennifer Pike (1920–2016), Cobbing's second wife and frequent collaborator.

Library Hub records the 1965 edition only (of which OCLC records ten copies in North America). OCLC finds only one copy of this edition, at Mart in Rovereto.

Writers Forum Checklist 21.





Introducing Italian Cuisine to British Readers

7. DAVID, Elizabeth; Renato GUTTUSO (*illustrator*). *Italian Food*. London: Macdonald and Co. 1965. £85

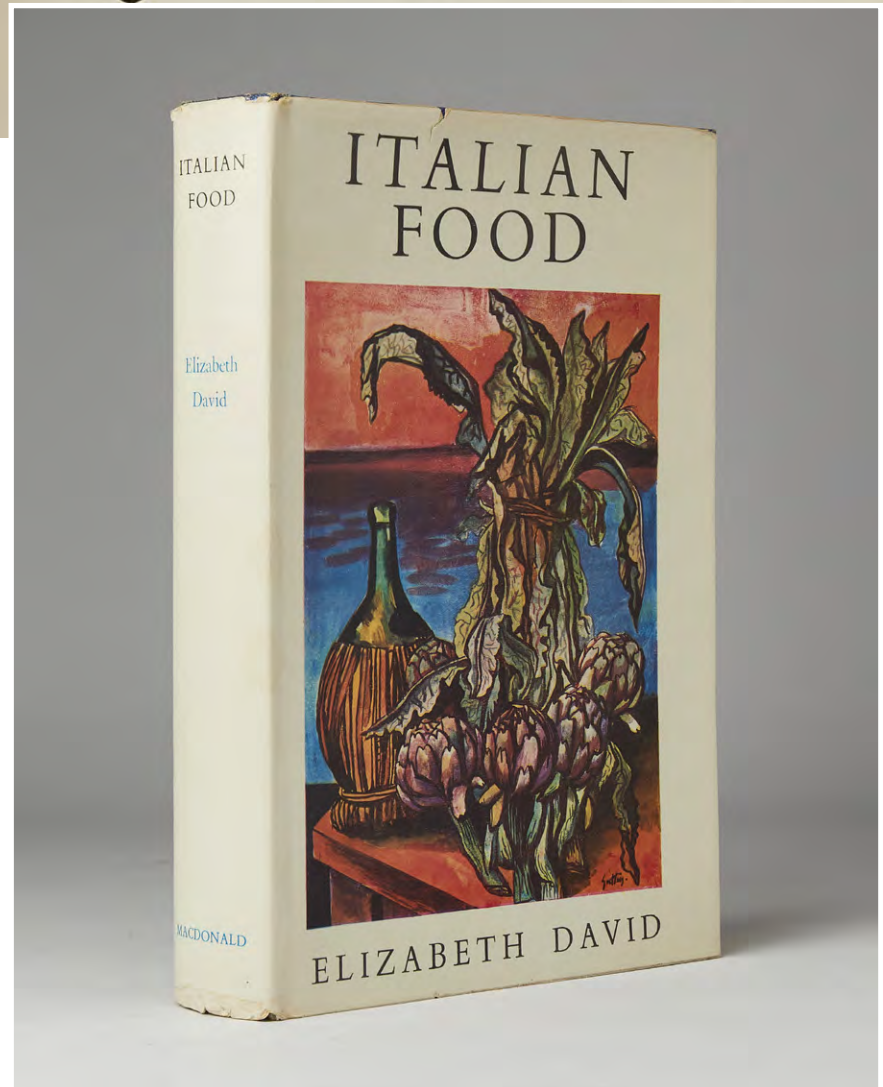
8vo. Publisher's blue cloth lettered in gilt to spine, illustrated dust-jacket with printed price of 30s to front flap; pp. 362, [2 (blank)]; frontispiece and a further 8 full-page illustrations (in pagination) by Renato Guttuso; short closed tear to front cover of jacket at head (c. 10 mm), slight wear to edges with a few small chips to spine, slight fading and wear to spine ends; very minor spotting to edges of textblock; a very good copy.

Second edition, revised, of David's celebrated introduction to Italian cuisine for home cooks, instrumental in transforming the post-war British palate, strikingly illustrated by the anti-fascist politician and Italian Expressionist painter Guttuso.

First published in 1954, this edition contains numerous revisions, largely in the form of footnotes. 'Because so many recipes in this book have over the years become familiars in my own kitchen they have in the course of time evolved, as recipes do, into something

rather different from the originals' (preface). David also includes a list of wholesalers of Italian produce and, both in the original text and the new footnotes, the addresses of London retailers of Italian goods.

Italian Food 'is no mere collection of "tourist dishes", but a genuine exploration of Italian cuisine [...] When *Italian Food* first appeared, Evelyn Waugh named it in the *Sunday Times* as one of the two books which had given him the most pleasure that year' (blurb).



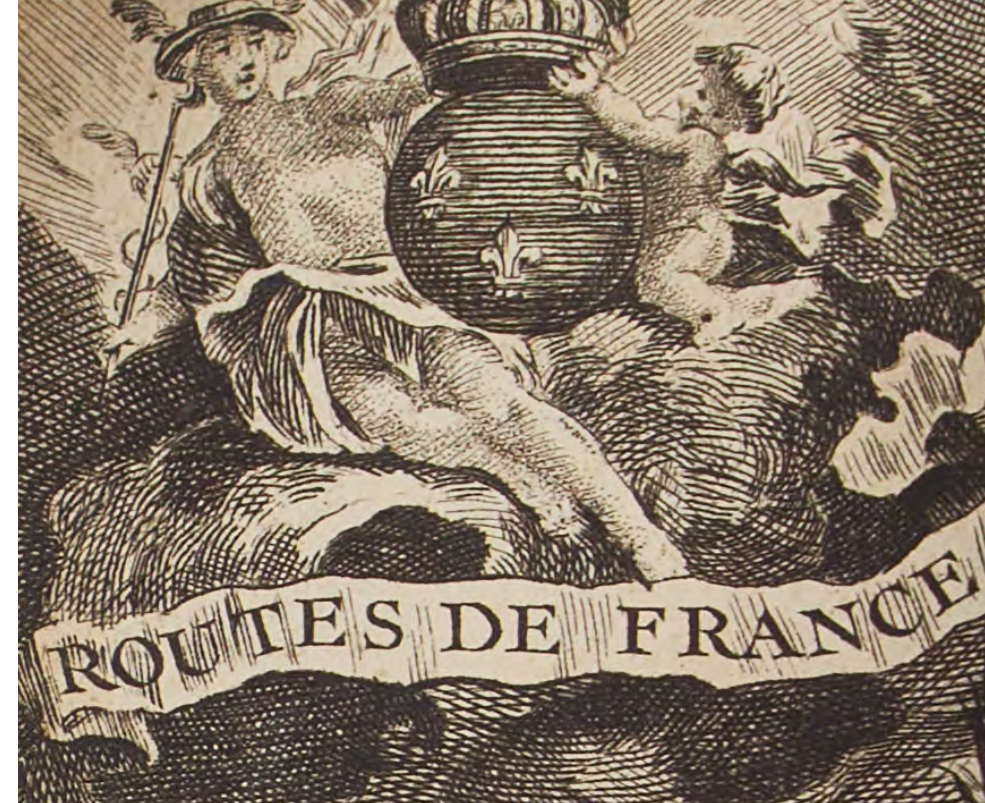
French Mercantile Maps from Caen to Croydon

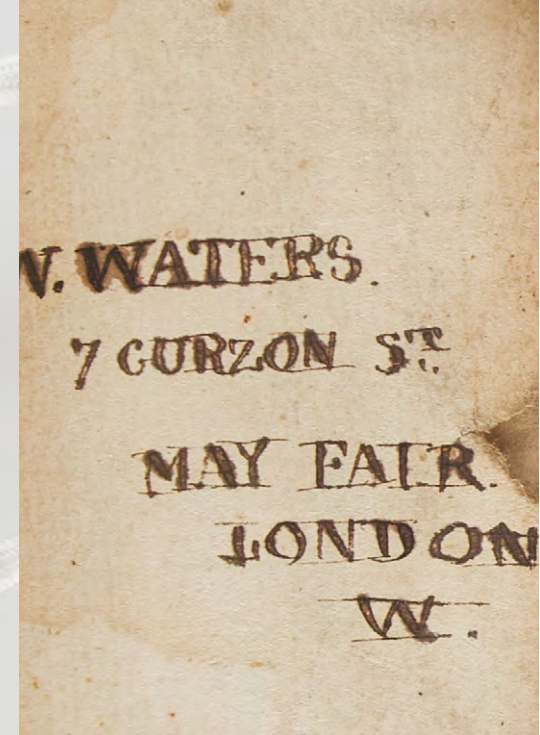
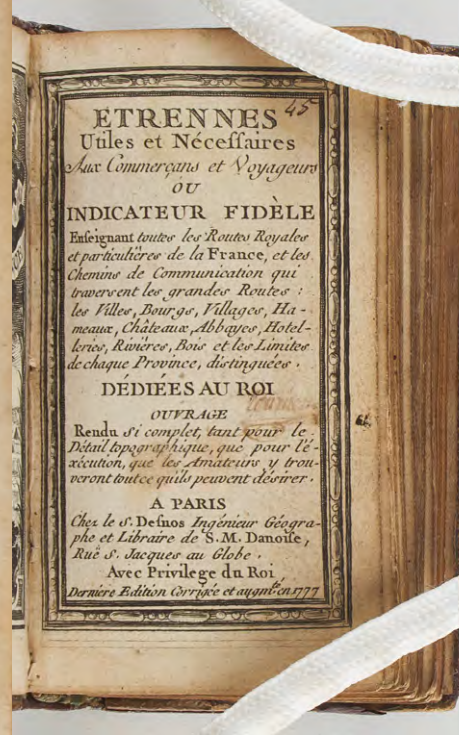
8. DESNOS, Louis-Charles. *Étrennes utiles et nécessaires aux commerçans et voyageurs ou indicateur fidèle enseignant toutes les routes royales et particulières de la France, et les chemins de communication qui traversent les grandes routes ... dédiées au Roi ... Paris: [Louis-Charles] Desnos. 1777. £750*

24mo. Contemporary red morocco, borders roll-tooled in gilt, flat spine richly gilt in compartments, green gilt morocco lettering-piece, edges gilt, turn-ins roll-tooled in gilt, blue silk place-marker (detached); ff. [iv], 176, 47 (index), [1], comprising comprising 156 maps in pagination, bound without preliminary map of Paris; frontispiece copper-engraved and titled 'Routes de France', contemporary hand-colouring in blue, green, and red, part-title to index; lower edge of rear board chipped and worn; old repair to front free endpaper verso at head, sporadic light toning and spotting, a few small pale dampstains; else a very good copy; faint contemporary ownership inscription to title, early ownership inscriptions 'William Waters' and 'W. Waters, 7 Curzon St, Mayfair' to front flyleaf, nineteenth-century armorial bookplate of Cornelius Walford, F.S.S. to front free endpaper verso (engraved by Harry Soane, Franks 30564).

Very rare edition of this guidebook of maps for merchants and travellers in France and surrounding countries, another issue of which would be used by Thomas Jefferson on his 1787 tour as United States Minister to France, our copy from the library of a founding committee member of the London Topographical Society.

Geographer Louis-Charles Desnos (1725–1805), self-styled in the imprint as 'geographical engineer and bookseller to His Danish Majesty' (*trans.*), was a prolific printer of almanacks as well as Royal Globemaker to Christian VII of Denmark (for which he received an annual stipend of five hundred livres), and in 1768 published the first edition of his *Étrennes utiles*, under the title *Almanach de l'indicateur fidèle*, with revised editions in 1771 (*Étrennes pour l'année 1771, ou petit indicateur fidèle*) and 1777 (the present edition), reissued several times until 1793.





The Library of Congress holds a copy of the *Étrennes utiles* (the publication date erased), presented by Jefferson's daughter, Martha Randolph, with the recipient's inscription that 'this Itineraire ... was the travelling guide which Mr. Jefferson took with him in the tour he made in the south of France & the north of Italy in the year 1787'.

The present work provides numerous maps illustrating journeys within France (from Paris to Lyon, Strasbourg, Rouen, Caen, etc.), as well as to Flanders, Germany, Netherlands, Austria, and England.

The map to p. 81 shows the route from London to Newhaven in Sussex, with stops along the way at Croydon, 'Piddino' (Piddenhoe), 'Radmel' (Rodmell), and East Grinstead (in the index called 'Eastgrimpstead'). Also included are routes from London to Portsmouth (p. 82), and a map of south-east London and Kent (p. 69).

Provenance:

1. Early nineteenth-century ownership inscriptions of William Waters of Curzon St. to front flyleaf.
2. With the bookplate of the barrister and author of the *Insurance Cyclopaedia* Cornelius Walford (1827–1885). Walford was a member of the Archaeological Society, the Royal Historical Society, the Statistical Society, and the Sette of Odd Volumes, as well as a founding committee member of the London Topographical Society, established in 1880. It was Walford who set out the Topographical Society's aim as 'the reproduction of maps, drawings, and charts of London ... This work no other Society has attempted to accomplish' (London Topographical Society, *online*).

We find no copies of the 1777 edition on OCLC, or Library Hub. CCfr records a single copy, in La Ferté-Macé in Normandy.

Grand-Carteret 581 (see also 405n).

The Alexandria Quartet in Proofs

9. DURRELL, Lawrence. [The Alexandria Quartet:] *Justine*; *Balthazar*; *Mountolive*; *Clea*. London: Faber and Faber. 1957–1960. **£2500**

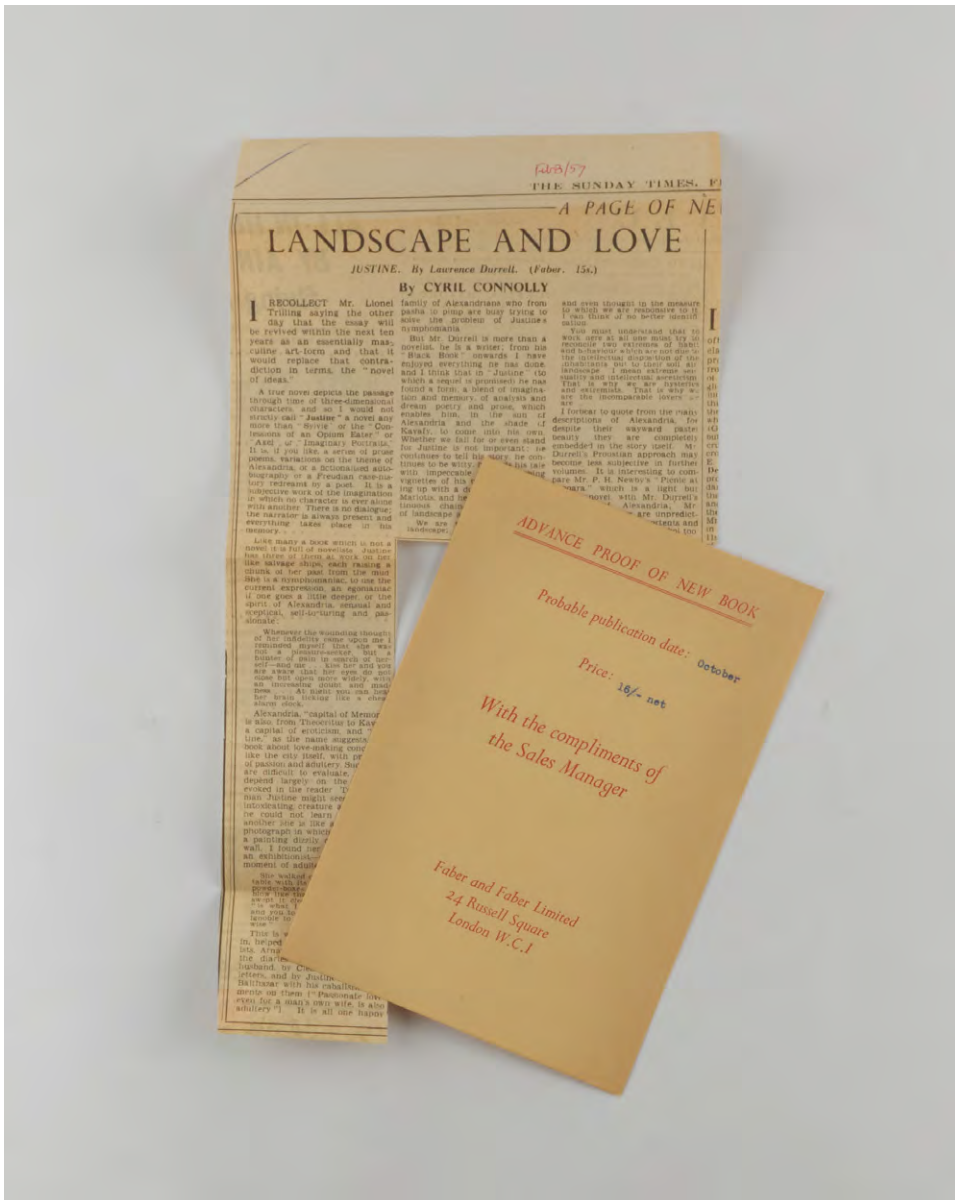
Four volumes, 8vo. Original marbled green card wrappers lettered in black to spine and front panel; *Justine*: pp. 253, [3 (blank)]; *Balthazar*: pp. 250, [2 (blank)]; *Mountolive*: pp. 320; *Clea*: pp. 287, [1 (blank)]; spine of *Clea* rolled and creased (binding holding firm), light spotting to textblock of *Balthazar*, minor rubbing to lower spine tips of *Clea* and *Justine*, manuscript publication date and price in blue ink to front panel of *Mountolive*, which also includes a loosely laid in Faber and Faber compliments slip from the Sales Manager with the same date and price typed in blue; a very good to near fine set.

A scarce complete and uniform set of bound first edition proofs for Durrell's *Alexandria Quartet*, with a number of pre-publication variants to preliminary pages and endnotes.

Although Durrell's monumental tetralogy has not (yet) been accorded the exalted status of comparably ambitious works of twentieth-century modernism, it deservedly stands with them and, like them, has been discussed more often than read. If there are 'parts of the work that few readers, I suspect, will navigate without skipping, there are many passages of such grand inspiration that reaching them feels like emerging from choppy seas into marvellously clear blue Mediterranean waters' (Morris).

The individual novels, published between 1957 and 1960, were critically and commercially successful and, in 1962, bound together in a single volume with the author's final revisions included. Durrell described the *Quartet* as '**an exploration of relativity and the notions of continuum and subject-object relation, with modern love as the theme**' and, in this spirit, the first three volumes – set in the years leading up to the Second World War – present the same sequence of events from three different perspectives (which we might describe as a species of literary cubism); the fourth volume, set six years later, moves the story into the period during and after the war.





The sequence is also, of course, an evocation of the vibrant multi-ethnic city of the title, moulded by the time Durrell spent there working for the Foreign Service, as well as E. M. Forster's *Alexandria, A History and Guide* (1922), and the works of the great Alexandrine poet Constantin Cavafy (1866–1933) 'whose drifting presence in the books is almost as haunting as the presence of the city itself' (*ibid.*).

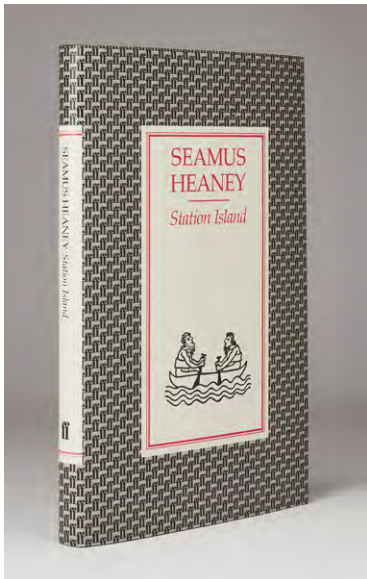
According to the author, the first edition of *Justine* contained 'about 250 errors which were put right in the 2nd, though some caused beautiful muck-ups in the French translation, notably "her tree" for "her knee"' (quoted by Alan Thomas). The proof copy offered here includes a number of minor details that were changed for the published edition. The proof dedication to Durrell's second wife, Eve, who inspired the title character – reads 'TO THE FIRST EVE | *these memorials of her beloved city*', which became '*To Eve | these memorials of her native city*'. The appended 'CONSEQUENTIAL DATA' is, in proof stage, referred to as 'SOME CONSEQUENTIAL NOTES'; while the final 'NOTES IN THE TEXT' [paginated endnotes] include, in proof, fifteen entries for the published edition's thirteen. **Four of the fifteen notes, however, are exclusive to the proof, and were deleted and replaced with two which do not appear in the proof.**

Thomas 27, 29, 30, and 33. See Morris, *Rereading: The Alexandria Quartet by Lawrence Durrell*, *The Guardian* (24 February 2012).

Imagined Meetings with the Poets of the Past

10. HEANEY, Seamus. *Station Island*. London: Faber and Faber. 1984. £500

8vo. Original black cloth, spine lettered in gilt, in the Pentagram-designed dust-jacket printed in red and black, front flap priced £5.95 net; pp. [3]–123, [1 (blank)], bound without front free endpaper, i.e. pp. 1–2 (as with all copies of the first hardback printing); small scuff to foot of upper board, a few pale dampstains to interior of jacket; else a fine copy in like dust-jacket; title-page signed by Heaney.

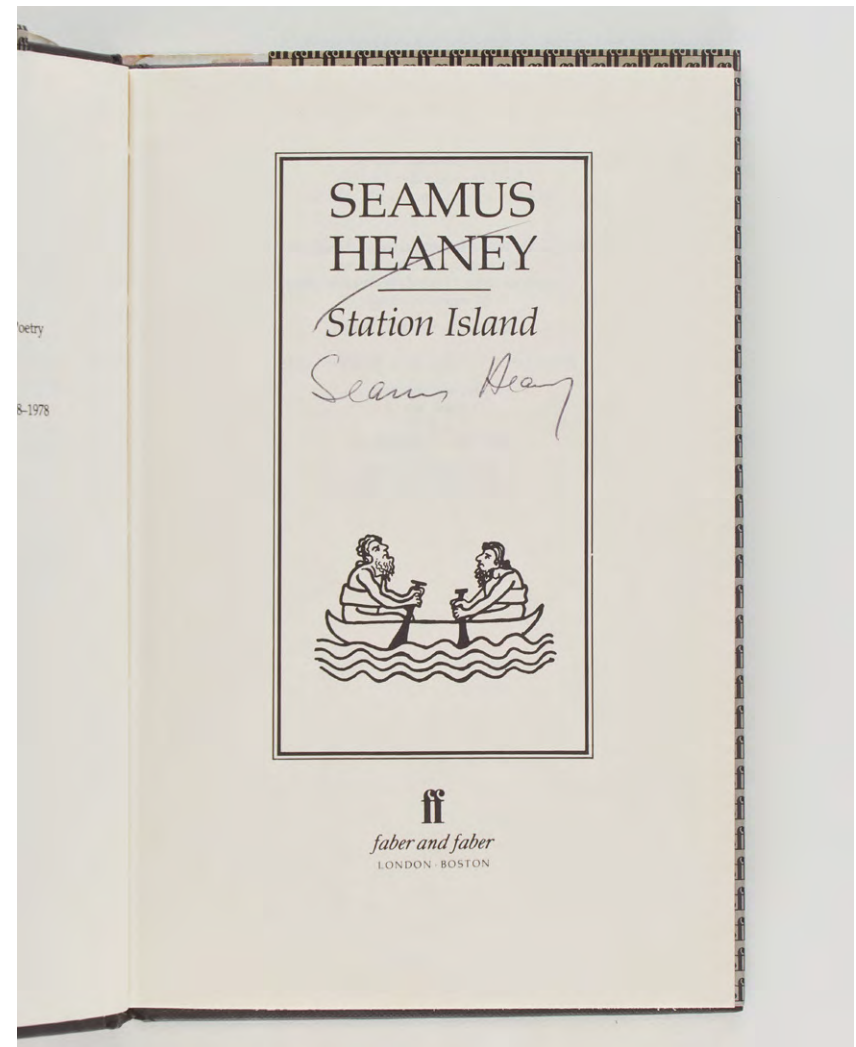


Signed first edition, first printing of Heaney's first volume following *Field Work* (1979), centred around its title sequence, described as 'a sequence of dream encounters with familiar ghosts' and set on the eponymous island in Lough Derg, Co. Donegal.

One of Heaney's finest achievements, the sequence stages a series of encounters with figures from the poet's own past, alongside imagined meetings with earlier Irish writers – William Carleton, Patrick Kavanagh and, above all, James Joyce. The sequence, deeply indebted to Dante, frequently employs the Italian poet's signature *terza rima*.

Flanking the sequence are a series of shorter lyrics and 'Sweeney Redivivus', where, following *Sweeney Astray* (1983), the poet's voice once again merges with 'the seventh-century Ulster king who was transformed into a bird-man and exiled to the trees by the curse of St Ronan.'

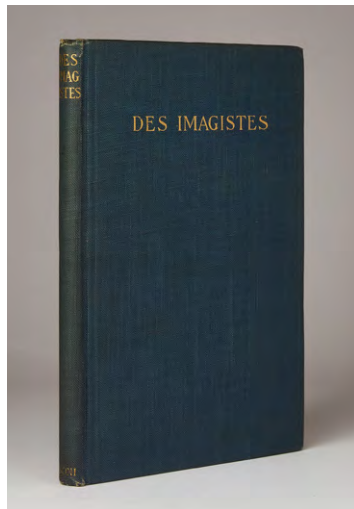
Brandes & Durkan A36a.



The First Anthology of Imagism

11. [IMAGISM.] [Ezra POUND (editor).] *Des Imagistes. An Anthology.* New York: Albert and Charles Boni. 1914. £250

8vo. Publisher's blue cloth, upper board ruled in blind, spine and upper board lettered in gilt, bookseller's ticket to front pastedown; pp. 63, [1 (blank)]; spine ends bumped, corners slightly worn; slight foxing to endleaves and half-title, else internally clean and bright; a very good copy, partly uncut.

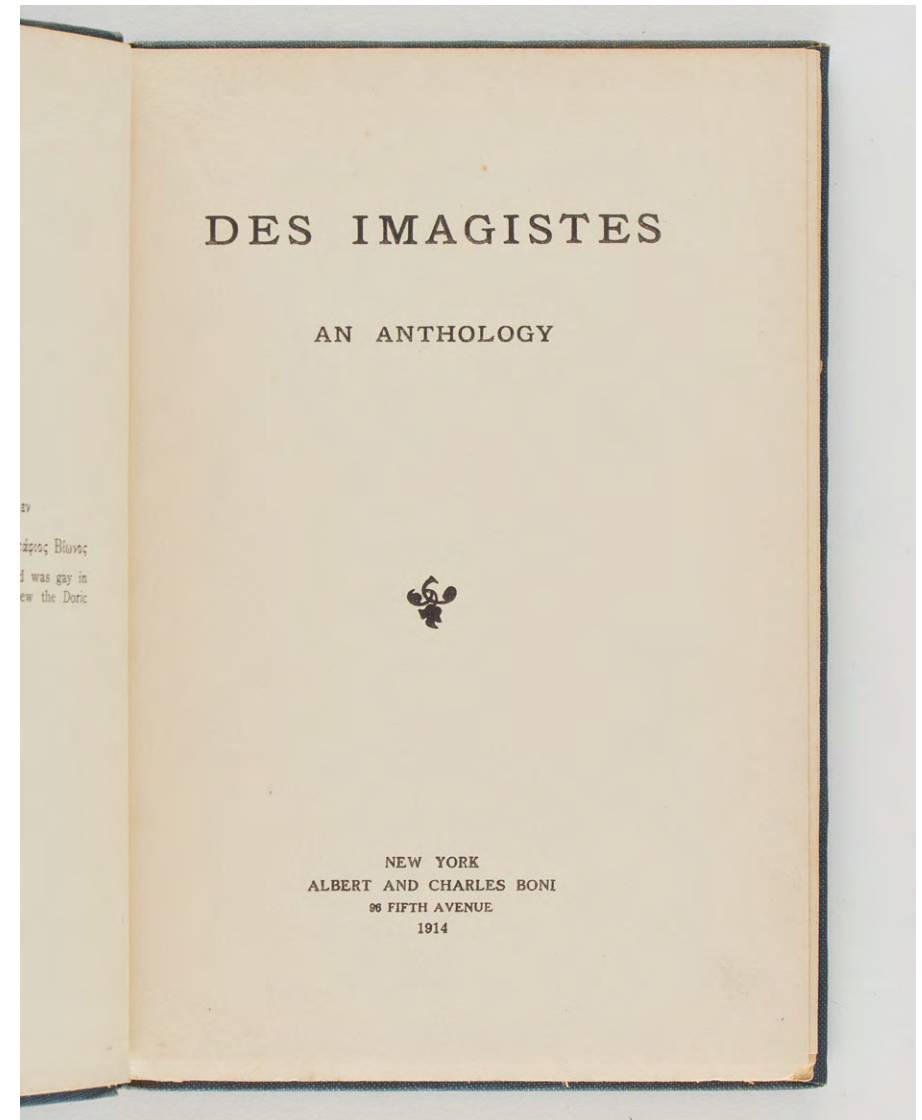


First edition in book form of the first anthology of the Imagist movement, with contributions by Ezra Pound, the editor of the volume, as well as H. D., James Joyce, Richard Aldington, and William Carlos Williams, among others.

It was published the month after its first appearance in print, in vol. 1 no. 5 (February 1914) of the avant-garde literary magazine *The Glebe*, edited by Man Ray and Alfred Kreymborg.

Pound had sent the manuscript to Kreymborg, who had intended to publish *Des Imagistes* as the magazine's first issue, 'but the plans were changed by Albert and Charles Boni when they took over the financing of the periodical. (The first number when it appeared was dated September 1913.)' (Gallup).

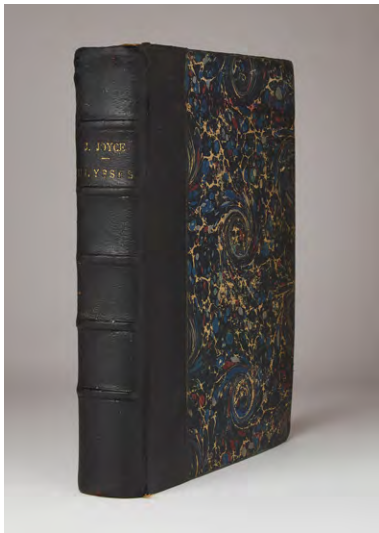
Boughn B2a; Gallup B7; Slocum & Cahoon B4.



'A Most Goddamn Wonderful Book' (Hemingway)

12. **JOYCE, James.** *Ulysses*. Paris: Shakespeare and Company. 1925. £750

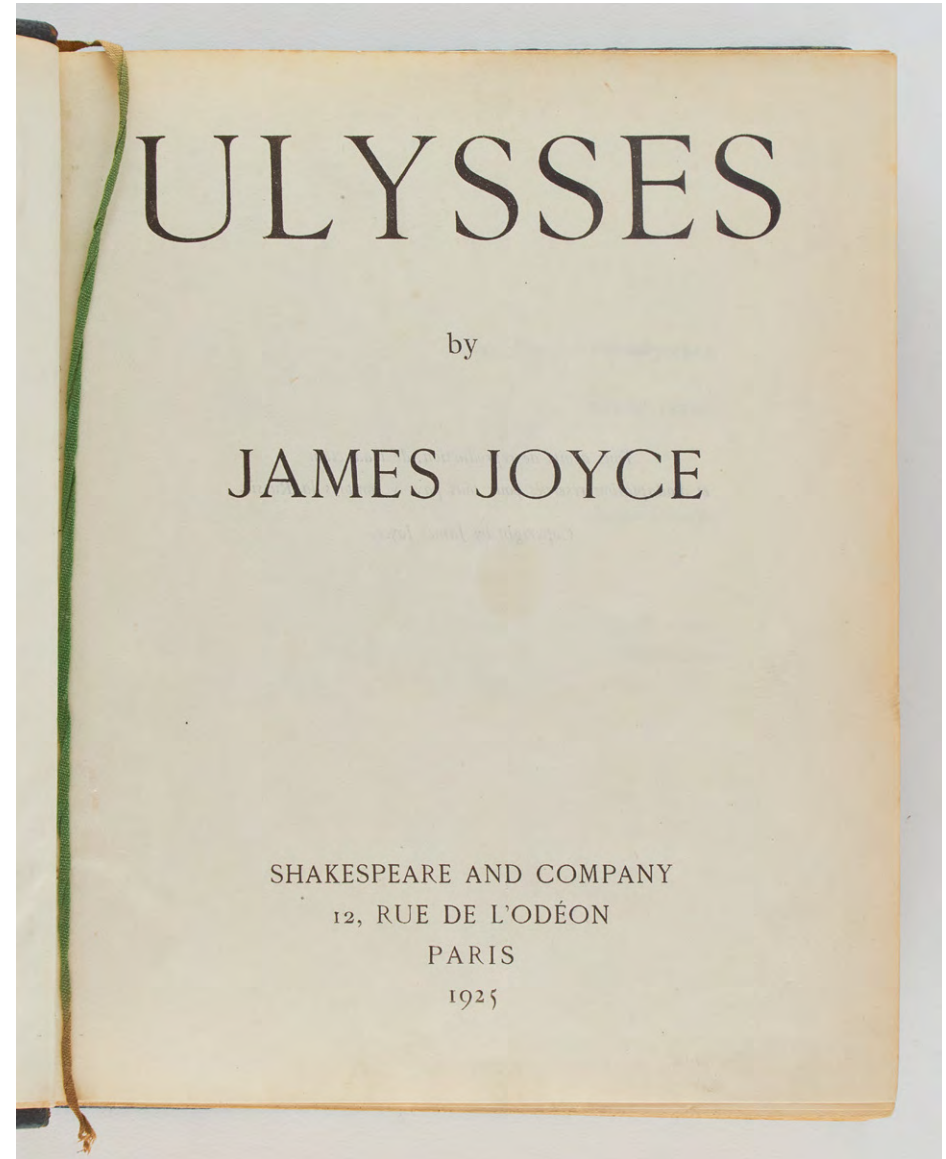
4to. Twentieth-century morocco-backed boards with marbled sides, spine lettered directly in gilt, marbled endpapers, green place-marker; pp. [vi], [1 (blank)], 736; joints subtly restored, slight wear to corners; lightly toned, sporadic light foxing, small loss to upper corner of pp. 715–16, affecting pagination & a single letter of text.



First edition, sixth printing, of Joyce's modernist masterpiece.

This was the penultimate printing from the original setting of type before the 1926 reset. *Ulysses* 'has no consistent tragic grandeur and bogs down in several stylistic exercises which have nothing to do with the novel proper; yet the early Dedalus sections, the middle parts of Bloom and the Nighttown orgy and Molly's final reverie stand out like Gaudi's unfinished cathedral [...] somehow it does achieve greatness like a ruined temple soaring from a jungle – and should be judged perhaps as a poem, a festival of the imagination' (Connolly).

Slocum & Cahoon A17 (see p. 25 for sixth printing); see Connolly 42.



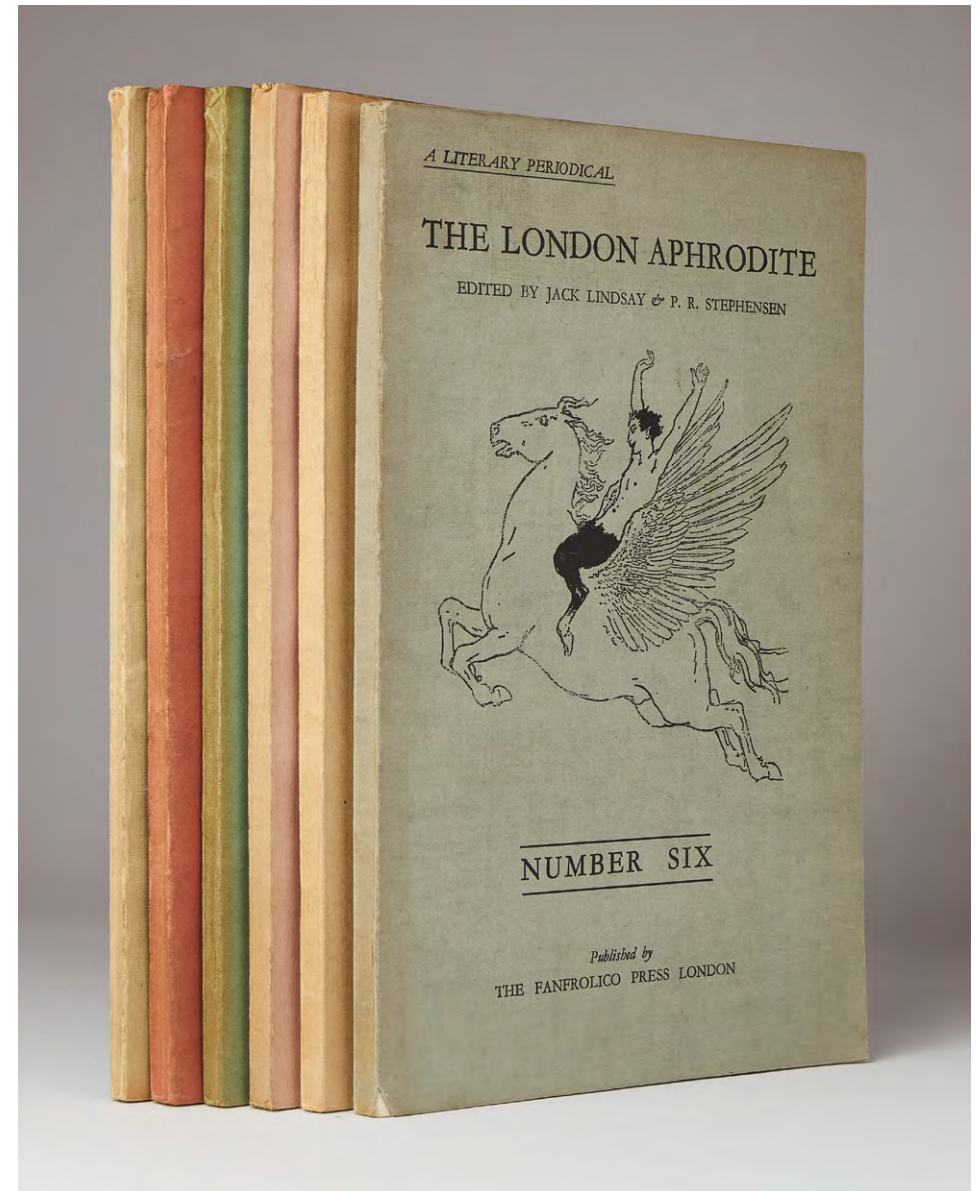
Produced 'Not for Profit, but for the Fun of the Thing, Obviously'

13. LINDSAY, Jack and STEPHENSEN, P. R. (editors). *The London Aphrodite*. Number 1[-6 (all published)]. London: *The Franfrolico Press*. August 1928[-July 1929]. £300

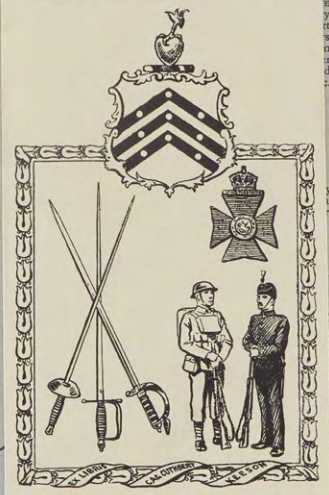
Six volumes. Publisher's printed wrappers (respectively on pale green, coral, blue-green, lilac, beige, and grey paper) with illustration of faun astride a winged horse to upper cover, vol. I with round inkstamp 'per copy 2/- nett.' to front cover; I: pp. '64' (i.e. 66), photographic reproduction of *The London Aphrodite* by Lionel Ellis facing p. 2; II: pp. [65]-160, plate after p. 66; III: pp. [161]-232; IV: pp. [233]-316; V: pp. [317]-400; VI: pp. [401]-496; woodcut to head of each title-page, vols I, II, III, IV, and VI with photographic plate after title; some creasing and mild discolouration to spines, small chip to upper joint of vol. VI; contemporary bookplate of C. A. G. Cuthbert Keeson to inner front covers.

A complete run of this short-lived, humorous literary journal produced by the Franfrolico Press in London – first established in Sydney as Australia's first private press.

The first issue announces that there would be only six issues, published bi-monthly, and features an editorial manifesto setting out the journal's aims in 'equally [outraging] the modernist and the reactionary. It is certain that J. C. Squire and T. S. Eliot, Wyndham Lewis and Dean Inge, Humbert Wolfe and Robert Graves, E. E. Cummings and Alfred Noyes, Maritain and James Douglas, Roger Fry and William Orpen, would, if compelled by physical force to read our magazine, heartily (or at least irritatedly) dislike it' (p. 2).



The Fanfrolico Press Announces
NEW FANFROLICS



THE LONDON
APHRODITE

edited by Jack Lindsay and P. R. Stephensen

No. 6	CONTENTS	JULY 1929	PAGE
	ENTER VENUS	Jack Lindsay	402
	NUDE	Lionel Ellis	
	BAKUNIN	P. R. Stephensen	421
	FOUR LOVE POEMS	Philip Lindsay	433
	NOTE ON THE FORM OF THE NOVEL	Brian Penton	434
	FOUR FABLES OF LA FONTAINE	Edward Marsh	444
	DUNG OF PEGASUS. (Part VI)	Peter Meadows	447
	LUCIFER VISITS PAN	Bertram Higgins	457
	HAVE WE FREE WILL?	Albert Parsons Sachs	458
	MOONSTRUCK	Brian Penton	463
	POETRY AND LIFE	Jack Lindsay	464
	THE WIDOW OF EPHEBUS	Philip Owens	488

The six promised numbers have been issued and can now be obtained, bound, for fifteen shillings. Orders may be sent to the booksellers or direct to the publishers, THE FANFROLICO PRESS, 5, Bloomsbury Square, London, W.C.1—who have now had their joke.

There are numerous contributions by Philip and Jack Lindsay – the latter contributing a particularly scathing condemnation of Eliot ('Waste of Time. Or, T. S. Eliot of Boston. A Yawn', pp. 224–27) – as well as by Kenneth Slessor, Robert Nichols, Liam O'Flaherty, James Pittendrigh Macgillivray, and **Aldous Huxley, who contributes two sonnets, 'The Pergola' and 'Sheep' (p. 166), seemingly their first appearances in print, predating their inclusion in *Arabia Infelix* (1929) and *The Cicadas, and Other Poems* (1931).**

Provenance: with the bookplates of Lt Col. Cuthbert Alfred Garnet Cuthbert Keeson (d. 1968); Keeson was awarded a Military Cross for his service as Captain during the First World War and was Commanding Officer of the Queen Victoria Rifles from 1934 to 1938.

Eschelbach & Shober 582 and 605; Ransom, Franfrolico 22.

With an Autograph Letter to the 'Best-Hated Man in Scotland'

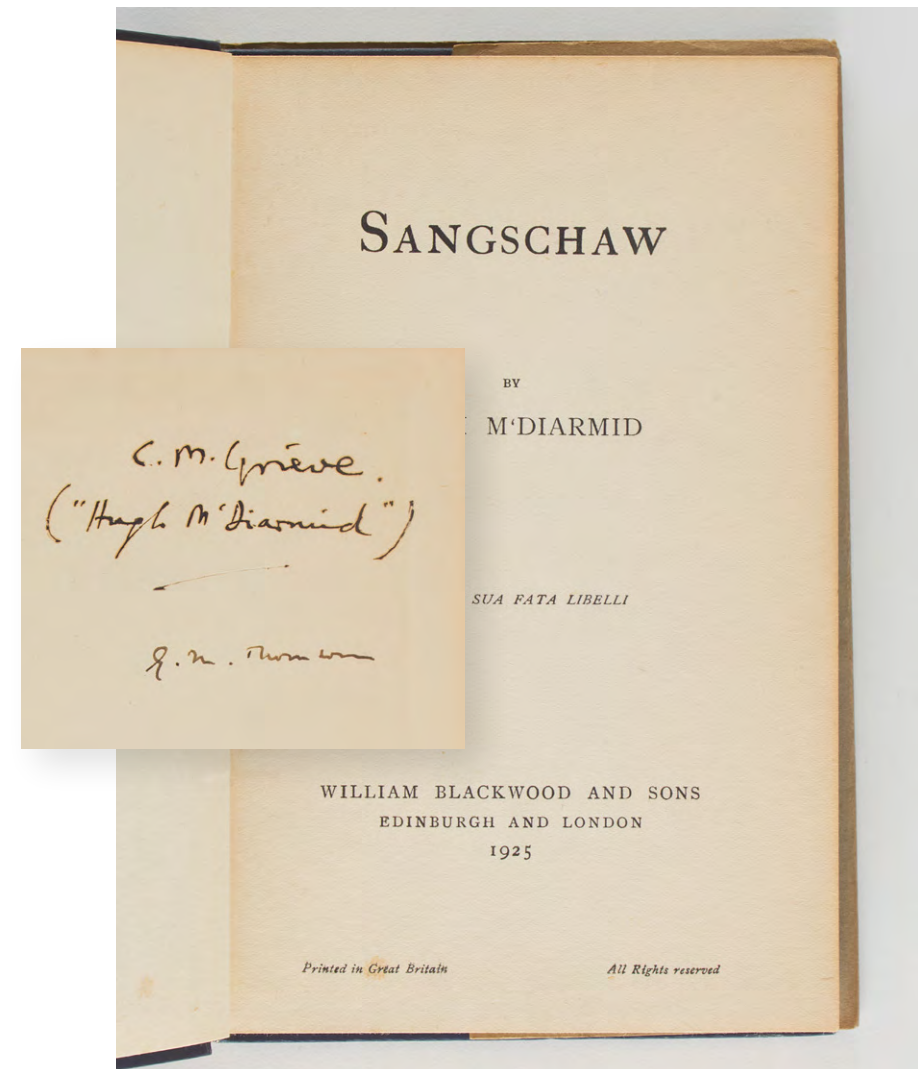
14. **MACDIARMID, Hugh.** *Sangschaw.* Edinburgh and London: William Blackwood & Sons Limited. 1925. £1,000

8vo. Publisher's dark blue boards, gilt vignette to upper board, spine and upper board lettered in gilt, in the publisher's pale blue printed dustwrapper; pp. xii, 58, [4 (testimonials)], [2 (colophon, blank)]; jacket faded, spine sunned, spine ends lightly bumped, a few small chips to jacket at head of spine; light toning; else a very good copy; front free endpaper signed 'C. M. Grieve ("Hugh M'Diarmid")', contemporary ownership inscription of G. M. Thomson.

First edition of MacDiarmid's pioneering volume of verse in 'synthetic Scots', signed by the poet using his given name and his pen name, with a seemingly unpublished autograph letter from the author (signed 'Christopher Grieve') to the journalist George Malcolm Thompson (1848–1933), a portrait photograph of MacDiarmid, and an invitation to his seventieth birthday party.

Thomson was co-founder in 1922 of the Porpoise Press, with Roderick Watson Kerr and John Gould, MacDiarmid's successors as editors of the *Broughton Magazine* (1910–11). He had written of MacDiarmid that 'he has done more than anyone else to put Scotland on the map' (quoted in McKechnie, p. 137). The year after the publication of *Sangschaw*, he and

MacDiarmid became embroiled in a curious publishing triangle. In a letter to George Ogilvie, his former English teacher, dated 1 January 1928, MacDiarmid writes: '*Albyn* (which has been selling well) I am not proud of [...]. About a year before it had appeared I had written to the publishers [Kegan Paul] suggesting that I should do a vol entitled *Caledonia: or the Future of Scotland* for their [Today and Tomorrow] series. They agreed – and then I found I wasn't in the mood [...]. I kept putting them off. Finally a period of months ensued during which I heard nothing from them. Then I happened to hear that they were announcing a book entitled *Caledonia: or the Future of the Scots* by G. M. Thomson. I immediately wrote to them – but they said their acceptance of Thomson's book in no way prevented them accepting mine, written from a different angle – and would I send on my MSS at once?'



MacDiarmid was displeased at the lack of editorial corrections to his own hastily published work, but Thomson's work was sent to him in proofs in advance.

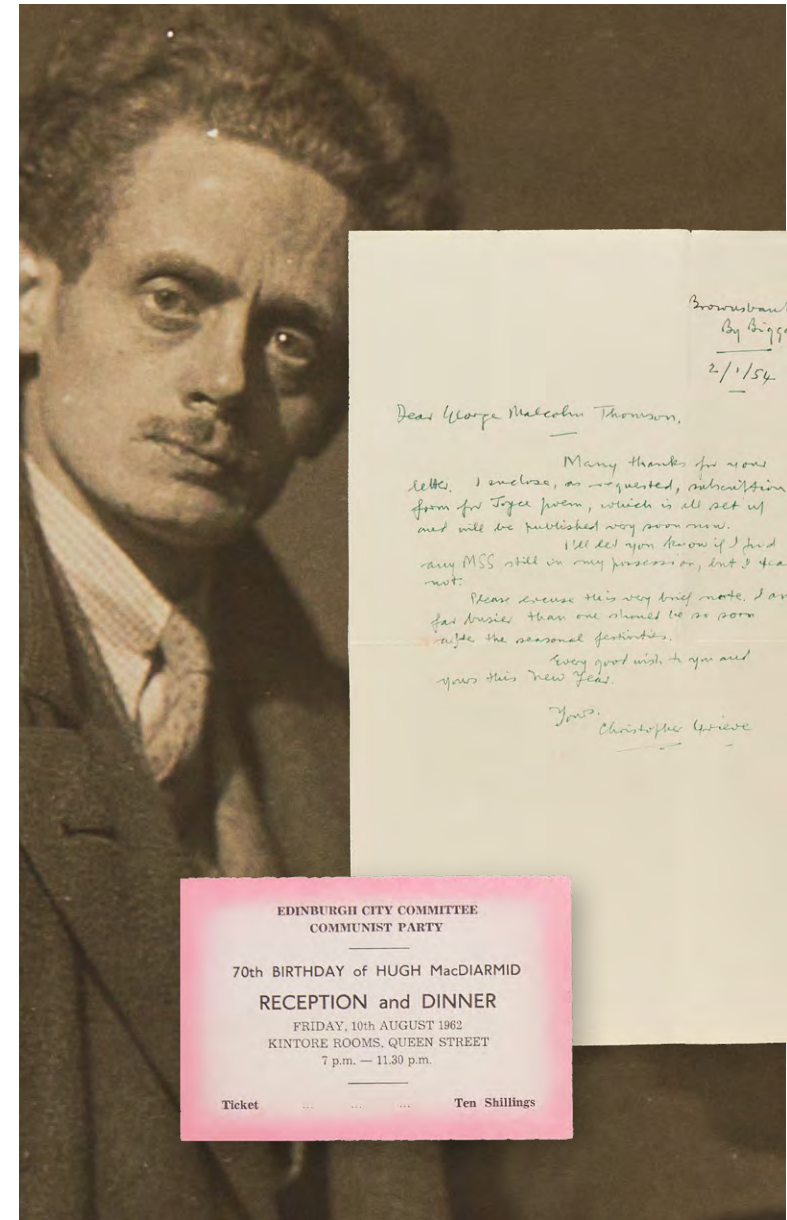
In a letter to the businessman and Scottish nationalist politician R.E. Muirhead on 16 July 1927, MacDiarmid writes that **'Mr Thomson and I agree entirely as to the present condition of Scotland and its cause. Where we differ is that while he recognises that nothing but a timely revival of Scottish Nationalism on an adequate scale can avert the calamity of the complete de-Scotticisation of Scotland, he does not believe that will happen – he thinks the time already past. I think otherwise'**. In spite of this divergence, he calls Thomson's essay 'the most compact, comprehensive, incisively-written unanswerable demonstration of the need for Scottish Home Rule that has yet been penned' (*ibid.*); he arranged for his review of Thomson's *Caledonia* to appear in the September issue of Muirhead's *Scottish Home Rule*, **one of over thirty different reviews MacDiarmid wrote on Thomson's essay and what he refers to in his letter to Ogilvie as a 'journalistic grand slam'**.

By the 1930s, however, MacDiarmid's and Thomson's views had further diverged: they clashed in 1934 over the formation of the Scottish National Party (SNP) in 1934; by this time, Thomson was widely regarded as Scotland's 'best-hated man', largely for his alarmist national politics arguing that Scotland was doomed, which he blamed unequivocally

on the mass immigration of Irish Catholics to Scotland. T. S. Eliot, in a 26 June 1935 letter to Emily Hale, describes lunching with Thomson to 'talk about Scottish Nationalism and try to tell him how his pamphlet on the decline of industry in Scotland ought to have been written and he said he would re-write it'.

Their differing political stances evidently did not prevent MacDiarmid and Thomson from establishing a lasting relationship: loosely inserted in the present copy are an autograph letter from MacDiarmid to Thomson, written at Brownsbank Cottage and dated 2 January 1954, in which **MacDiarmid discusses his forthcoming *In Memoriam James Joyce* (1955), an encyclopaedic poetic tribute to Joyce: 'I enclose, as requested, subscription form for Joyce poem, which is all set up and will be published very soon now. I'll let you know if I find any MSS still in my possession, but I fear not'**. The work was published on behalf of the subscribers, one of whom was Thomson. There is also an invitation to MacDiarmid's seventieth birthday reception and dinner arranged by the Edinburgh City Committee Communist Party, as well as a portrait photograph of MacDiarmid by the celebrated Inverness photographer Andrew Paterson (1876–1948), who had photographed the likes of George Bernard Shaw, Noël Coward, Alfred Hitchcock, and John Gielgud.

See *Bold ed., The Letters of Hugh MacDiarmid* (1984); *McKechnie: The Best-Hated Man* (2013).



The Driving Force of the Scottish Renaissance

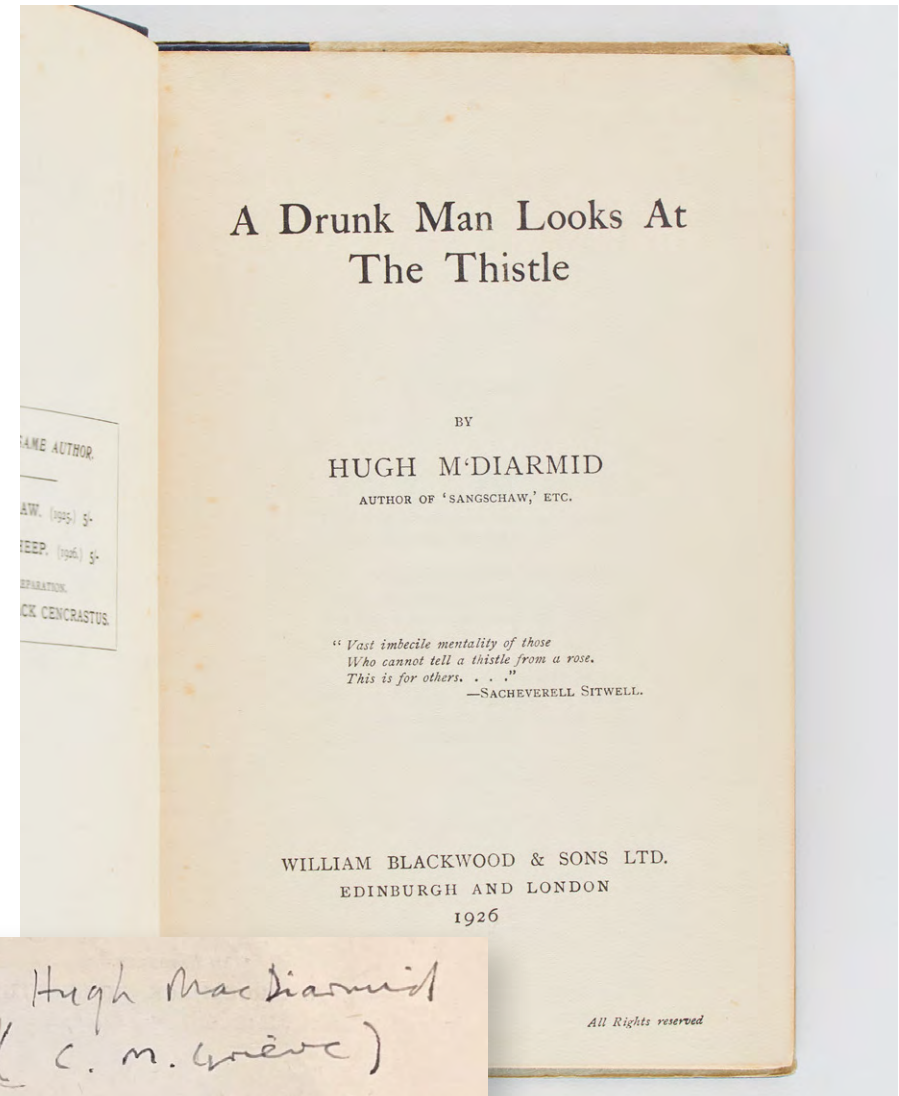
15. MACDIARMID, Hugh. *A Drunk Man Looks at the Thistle.* Edinburgh and London: William Blackwood & Sons Limited. 1926. **£2,500**

8vo. Publisher's dark blue boards, gilt vignette to upper board, spine and upper board lettered in gilt, in the publisher's pale blue printed dust-jacket; pp. [viii], 108; jacket somewhat faded with spine somewhat sunned and small loss to head of spine, corners and spine ends of boards lightly worn; some offsetting to endpapers, sporadic light spotting, p. 3 somewhat browned; a very good copy; half-title inscribed 'Hugh MacDiarmid | (C. M. Grieve) | Montrose. | March | 1946'.

First edition, signed by the poet in his own name and his pen name, the culmination of MacDiarmid's use of 'synthetic Scots'.

MacDiarmid (born Christopher Murray Grieve, 1892–1978) 'almost single-handedly forged a Scottish Renaissance movement [...] MacDiarmid chose to write in Scots rather than Gaelic, but saw that it was necessary to improve the capabilities of the language by reviving old Scots words and borrowing freely from Gaelic and other sources. Thus he created a synthetic Scots, later sometimes known as "Lallans"' (National Library of Scotland, [online](#)). This 'synthetic Scots' is exemplified here, this edition providing a twelve-page glossary of Scots terminology used in the text.

This copy was signed in Montrose in 1946; MacDiarmid had moved to the coastal town in 1919, where he worked for a time as editor and reporter for the *Montrose Review*, and it was there that he wrote the present work, as well as his first book, *Annals of the Five Senses*, as well as *Sangschaw* and *Penny Wheep*.



Subscriber's Copy

16. MACDIARMID, Hugh; FERGUSSON, John Duncan (illustrator). In *Memoriam James Joyce. A Vision of World Language*. Glasgow: 'Published on behalf of the subscribers by William MacLellan'. 1955. £400

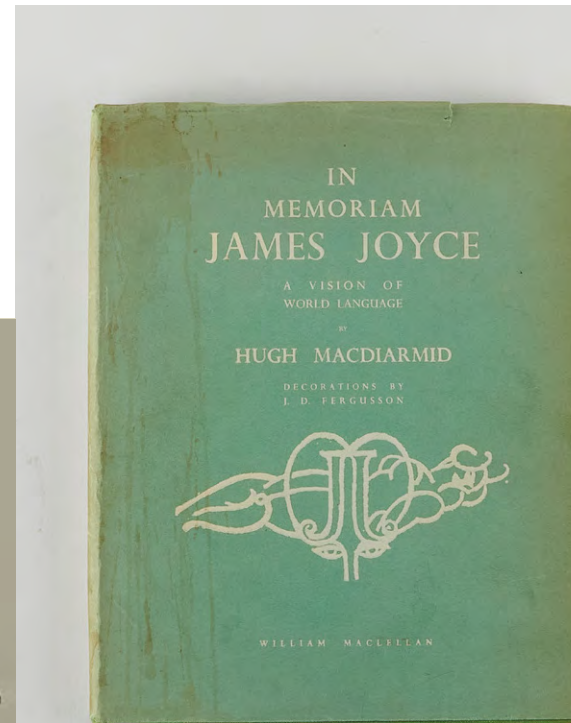
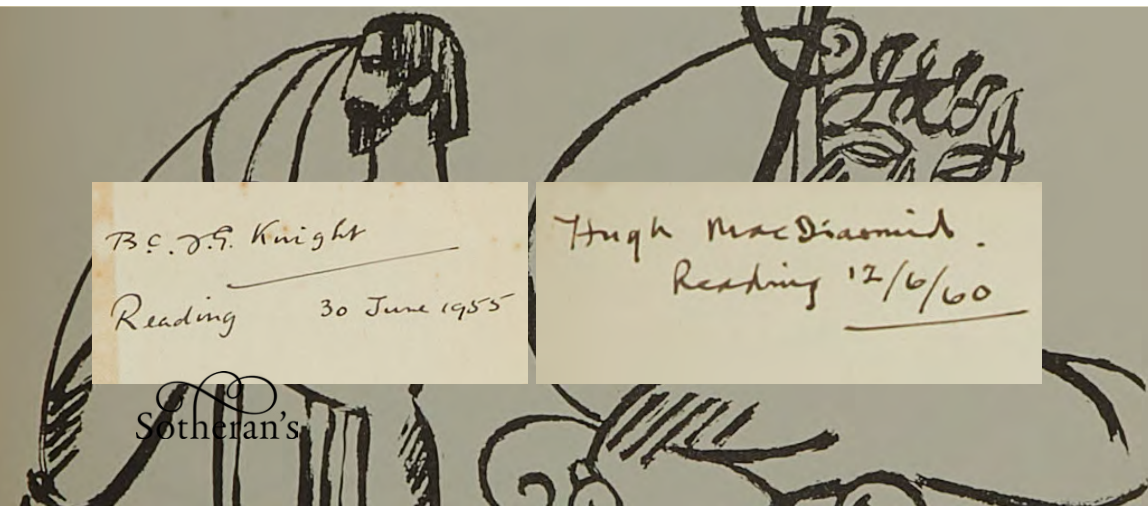
4to. Publisher's green cloth, gilt design by Fergusson to upper board, in the pale green dust-jacket printed in white; pp. 150, numerous in-text illustrations by Fergusson, one full-page and printed in green (p. 5); slight sunning to lower edge of upper board and to spine of jacket, spine ends bumped, front cover of jacket faded and stained with short closed tear at head; some offsetting to endpapers; ownership inscriptions of B.C.J.G. Knight to front free endpaper and subscribers' list (p. 149), both dated 30 June 1955, the first made in Reading, title signed 'Hugh MacDiarmid | Reading 12/6/60'.

First edition, signed, of MacDiarmid's encyclopaedic poetic tribute to James Joyce, the subscriber's copy of influential British biochemist and microbiologist B. C. J. G. Knight (1904–1981).

MacDiarmid began writing the poem on the Shetland Islands shortly after Joyce's death in 1941, but publication was delayed by the death of the intended publisher, Jack Kahane of the Obelisk Press in Paris, as well as by paper shortages and increased printing and binding costs during and after the Second World War. The illustrations to the text by Fergusson incorporate Joyce's initials in Ogam, or early Irish script, 'together with other symbols that convey Joyce's concern with music, creation, feeling and his native Ireland' (p. 10).

Provenance: Microbiologist and biochemist B. C. J. G. (Bert Cyril James Gabriel) Knight was editor of the *Journal of General Microbiology* and a founding member of the Society for General Microbiology, as well as the first to use monomolecular film measurements to determine chemical structures. His ownership inscription and MacDiarmid's signature were made in Reading, where Knight was the university's first professor of microbiology. 'He was directly involved in developing the Second World War immunisation programme against tetanus and gas gangrene' (University of Reading), and the university's Knight Building is named for him.

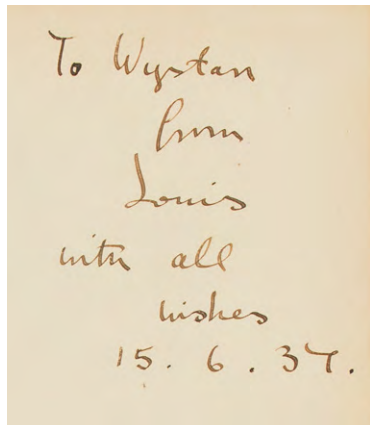
For MacDiarmid's letters to B. C. J. G. (mistakenly identified as 'Jonathan') Knight and his wife Frida, from July 1960 to October 1964, see Bold ed., The Letters of Hugh MacDiarmid (1984), pp. 664–70.



Presented to Auden

17. MACNEICE, Louis. *Out of the Picture: A Play in Two Acts.* London: Faber and Faber. 1937. £5,000

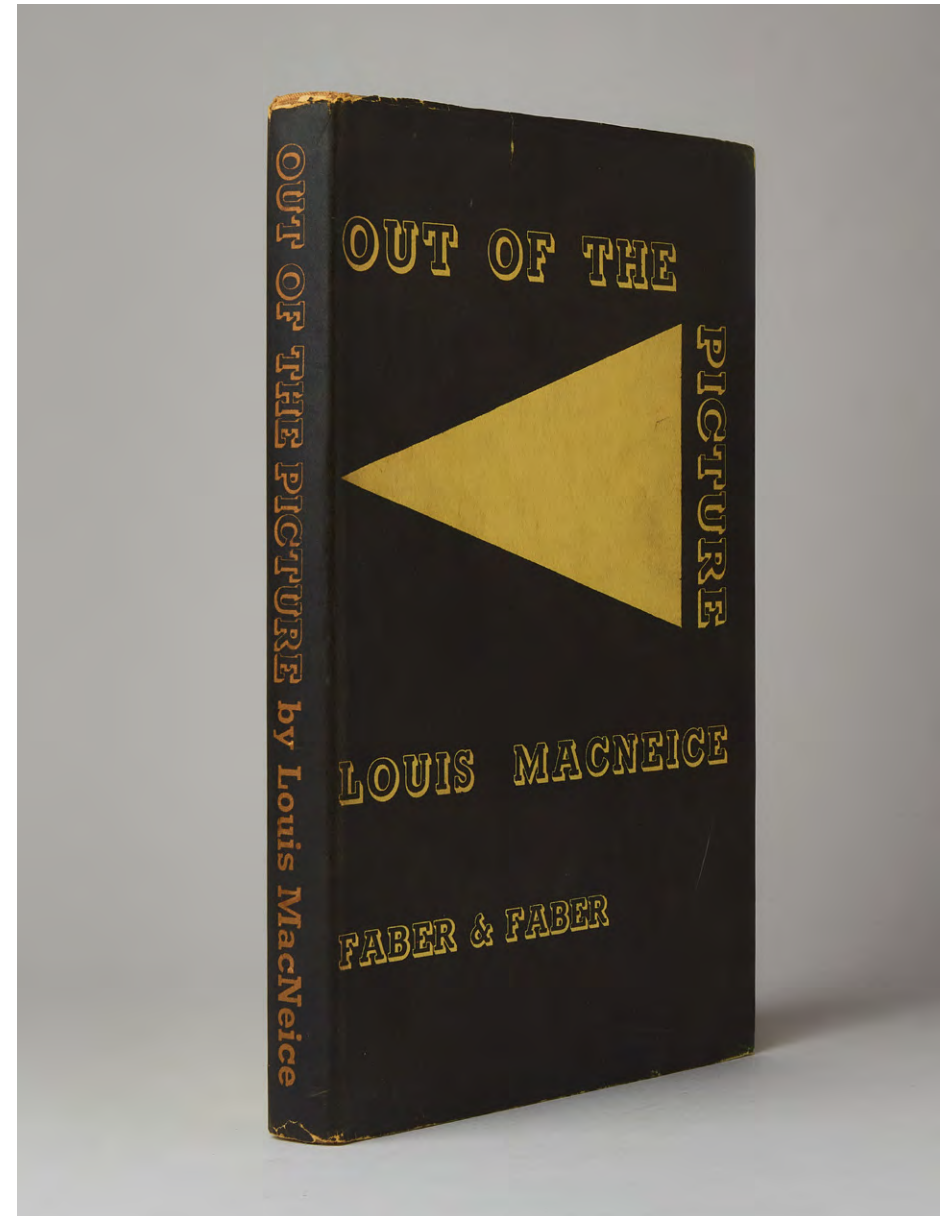
8vo. Original light brown cloth lettered in blue to the spine, in the supplied first state dust-jacket priced 6s. net to the front flap; pp. [4], 127, [1]; cloth toned and dusty (notably to rear board; with a handful of stains to rear board; the dust-jacket, lightly toned to spine, is a little dusty to the rear panel, rubbed and nicked to spine tips and corners with a closed tear (c. 20 mm) to the lower edge of the rear spine fold; presentation inscription in black ink to front free endpaper, dated 15 June 1937 (see below).

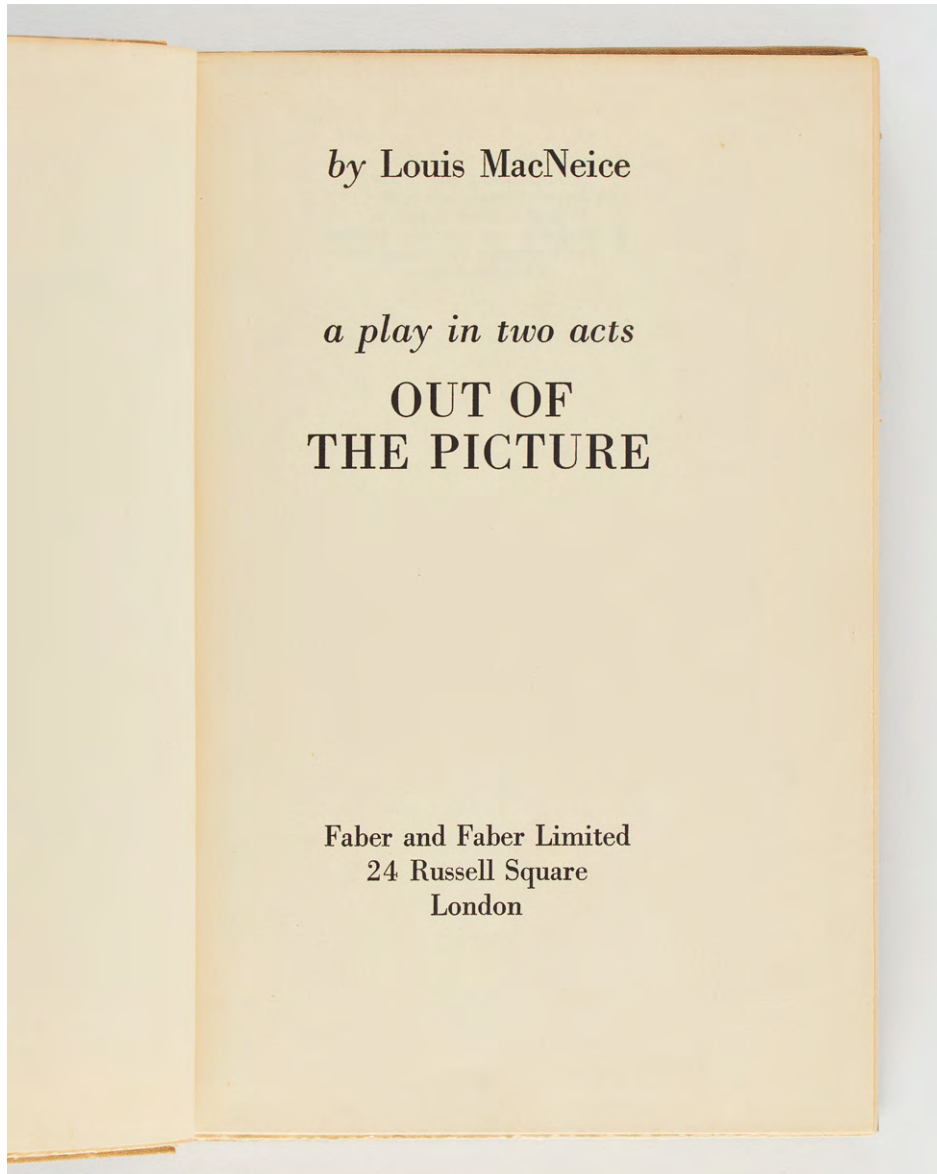


To Wystan
from
Louis
with all
wishes
15. 6. 37.

First edition, first printing, inscribed by Louis MacNeice to W. H. Auden in the month of publication, 'To Wystan | from | Louis | with all | wishes | 15. 6. 37.' If books signed or inscribed by Auden are relatively common, those by MacNeice are notably harder to find, making this volume, warmly inscribed to Auden, particularly pleasing.

MacNeice and Auden met as students at Oxford. By the time MacNeice arrived in 1926, Auden, already in his second year, already had a reputation as a poet. Also present were Stephen Spender and Cecil Day Lewis, but in spite of later 'Thirties Poets' and 'Auden Generation' labels, there was never a group or gang of any kind. Auden and MacNeice became and remained close friends, and it is their work that has clearly stood the test of time influencing later (and current) generations of poets. In the summer of 1936, the pair famously travelled to Iceland, resulting in *Letters from Iceland*, a vivid collection of poems, letters (some in verse), and essays which has never been out of print since.





The Iceland volume was published by Faber and Faber (where T. S. Eliot was poetry editor) in August 1937. Two months earlier, Faber had issued MacNeice's *Out of the Picture*, a play in verse, published in advance of the first performance, which was staged at the end of the year by the Group Theatre with original music by Benjamin Britten.

The jacket states that MacNeice had been at work on the play, his first original work for the stage, 'for a considerable time, [...] put[ting it] aside in order to prepare the translation of the *Agamemnon* [also staged by the Group Theatre with music by Britten] which we published last year.' Faber had also published MacNeice's *Poems* in 1935.

In his autobiography, MacNeice recalls that during this time he was 'dreaming about bombs and the fascists, was worried over women', and 'was mortifying my aesthetic sense by trying to write as Wystan did, without bothering too much with finesse (witness *Out of the Picture*).'

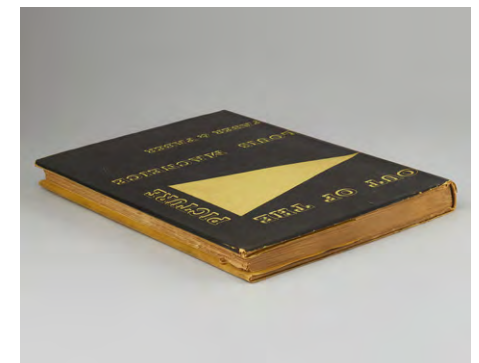
A number of critics at the time and since have pointed out that the play, an elaborate romp involving a painting (*The Rising Venus*) with magical

powers, an artist named Portright, a quack psychiatrist with a parrot named Bill, parody church services, and more besides, is as close to Auden in tone and technique as the Irish poet ever got.

Although the two poets remained friends and mutual admirers until MacNeice's death in 1963, they saw little of each other following Auden's relocation to the United States in 1939, making this inscribed copy of MacNeice's early play a valuable token of a period when the pair, the finest poets of their generation, were at their closest.

Published in June 1937, 3,040 copies of the first edition were printed.

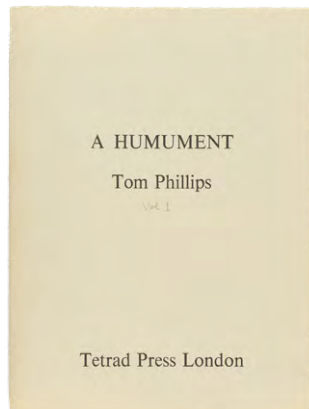
Armitage A5a; MacNeice, 'The Strings are False' (1965).



A New *Hypnerotomachia Poliphili*

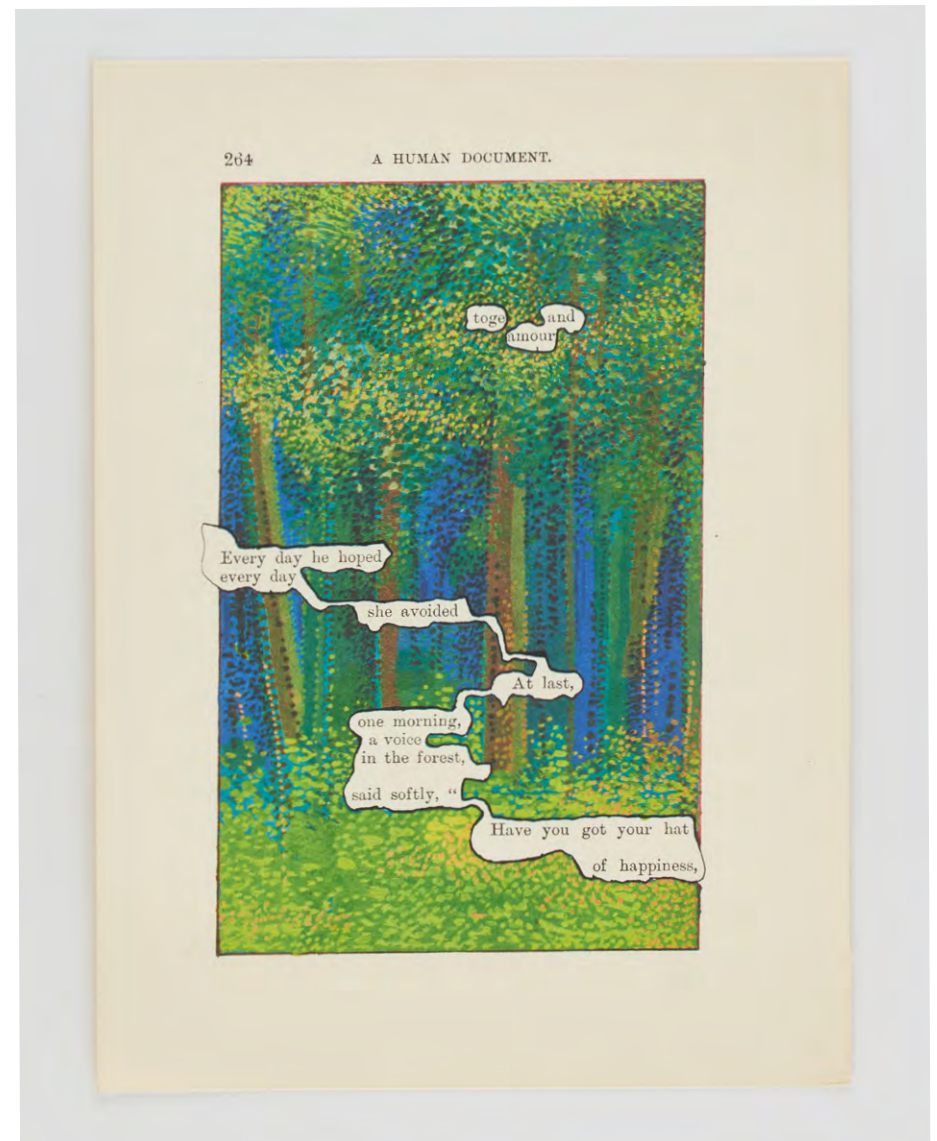
18. PHILLIPS, Tom. A Humument. Volume I[-X, with two volumes of additional material]. London: Tetrad Press. 1970. **£10,000**

Twelve volumes, loose in sheets as issued (largely initialled by Phillips in pencil, see below), printed by lithography, silkscreen, and letterpress. Each housed in its original coloured card box (c. 190.5 x 139.7 mm), vols I-X with publisher's printed spine label and the stamp (or sticker in the last instance) of the Croydon College of Design and Technology Library to inside of lid; comprising ff. [428]; some wear to boxes, spine labels somewhat worn and frayed, boxes for vol. I and 'misc. Spares' sunned; contents in fine condition, with occasional light wear; a very well-preserved set; limitation leaflets to vols I-IX numbered in pencil; leaflet to vol. XI inscribed 'for Andrew Crozier' by the author.



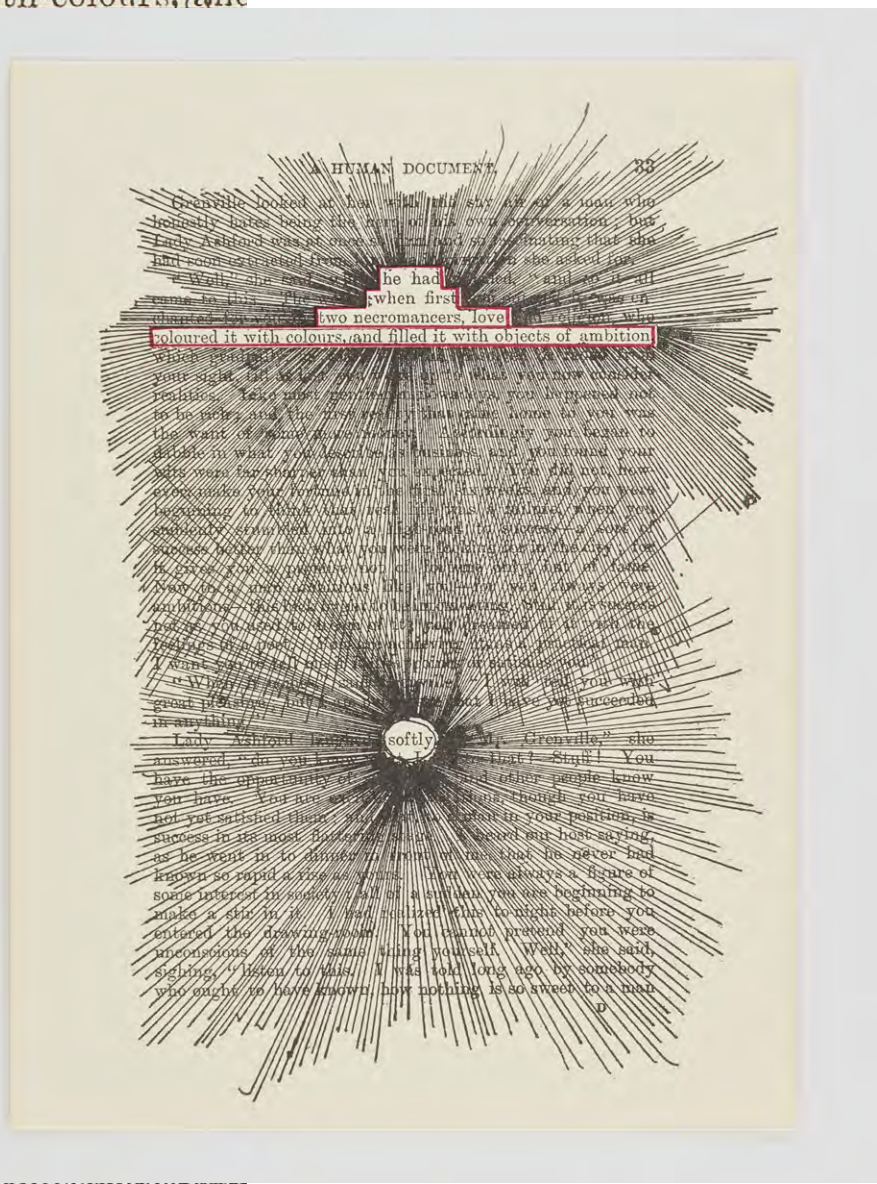
First limited edition, signed by the artist, one of one hundred sets, of Tom Phillips's *Humument* (1937–2022), his experimental modification and adaptation – through painting, collage, and cut-outs – of his copy of the 1892 novel *A Human Document* which he had bought for three pence in 1966, from the library of Phillips's collaborator, the British Revival poet Andrew Crozier.

This so-called 'treated work' is the culmination of Phillips's page-by-page metamorphosis of the text of Mallock's Victorian novel, excavating its text 'for new ambiguities of character and situation and new ironies and paradoxes of utterance [...] The version has its own characters who mingle with the protagonists of the original in a non sequential plot-structure within which the elements of music, philosophy, poetry and painting are fused together to make a true *gesamtkunstwerk*' (prospectus). Using techniques suggested by William Burroughs in a 1965 Paris Review article, Phillips used the book to draw out new meanings, commentary and suggestions.



...soon extracted from
"Well," she said
me to this. The
anted for you
two nec
oured it with colours, and

...be
...sight
...hties,
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...ble in
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...ake a stir in it. I had
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...hing, "Sotheran's
...no ought to have known,

Of the process of adapting Mallock's text, Phillips writes: 'Many rules have grown up in the course of the work. Although Mallock's original hero (Grenville) and heroine (Irma) have their parts to play, the central figure of this version is Bill Toge (pronounced 'toe-dj'). His adventures can only (and must) occur on pages which originally contained the words 'together' and 'altogether' (the only words from which his name can be extracted). He also has his own recurrent iconography; his insignia include a carpet and a window looking out onto a forest and his amoeba-like ever-changing shape is always constructed from the rivers in the type. His story, the Progress of Love, is a favourite neo-platonic topos and there are deliberate parallels with the *Hypnerotomachia Polophili*, the most beautiful of printed books, published in Venice in 1499.'

The bibliography of this first edition is complicated so that it is unclear what the exact contents of each box should have been; the possibility of confusion is hinted at by Phillips, who refers to having produced over twenty different versions of page 89 alone.

As a leaflet for the project (included here in vols I to III) states, each fascicle 'will consist of a selection of loose pages varying in number and chosen for their appropriateness to the printing medium used for that particular set'. Vols I, II, and IV here also have a sheet specifying the number of leaves and the method of printing, and vol. VI has a tipped-in slip of uncertain origin, where perhaps each box might originally have had one. In addition, every volume has a leaflet acting as a colophon, with volumes I to IX signed by Phillips and (except for vol. III) numbered out of 100 (the numbers mostly varying).

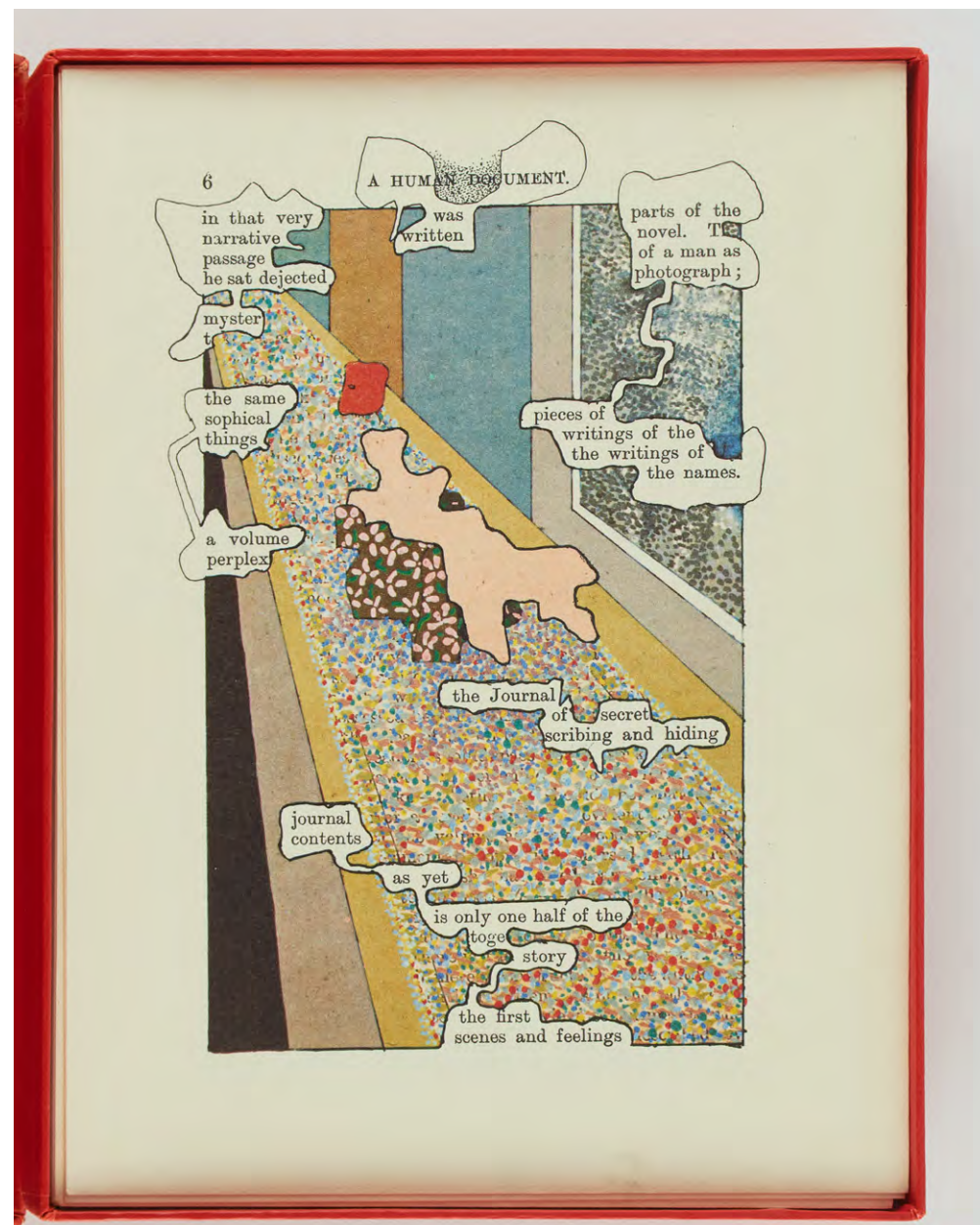
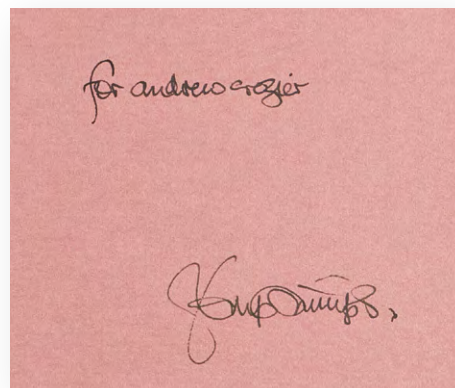
The eleventh volume, which was evidently a gift of the assorted additional pages, has been signed by Phillips with an inscription to the poet Andrew Crozier. Every page is initialled by Phillips except for those in the eleventh volume, the two coloured examples of page 209, and a third of the 'misc. spares' (of which a few are uncoloured, whether or not as intended, and one of which appears to have been overprinted in error). Some of those spares are signed rather than initialled.

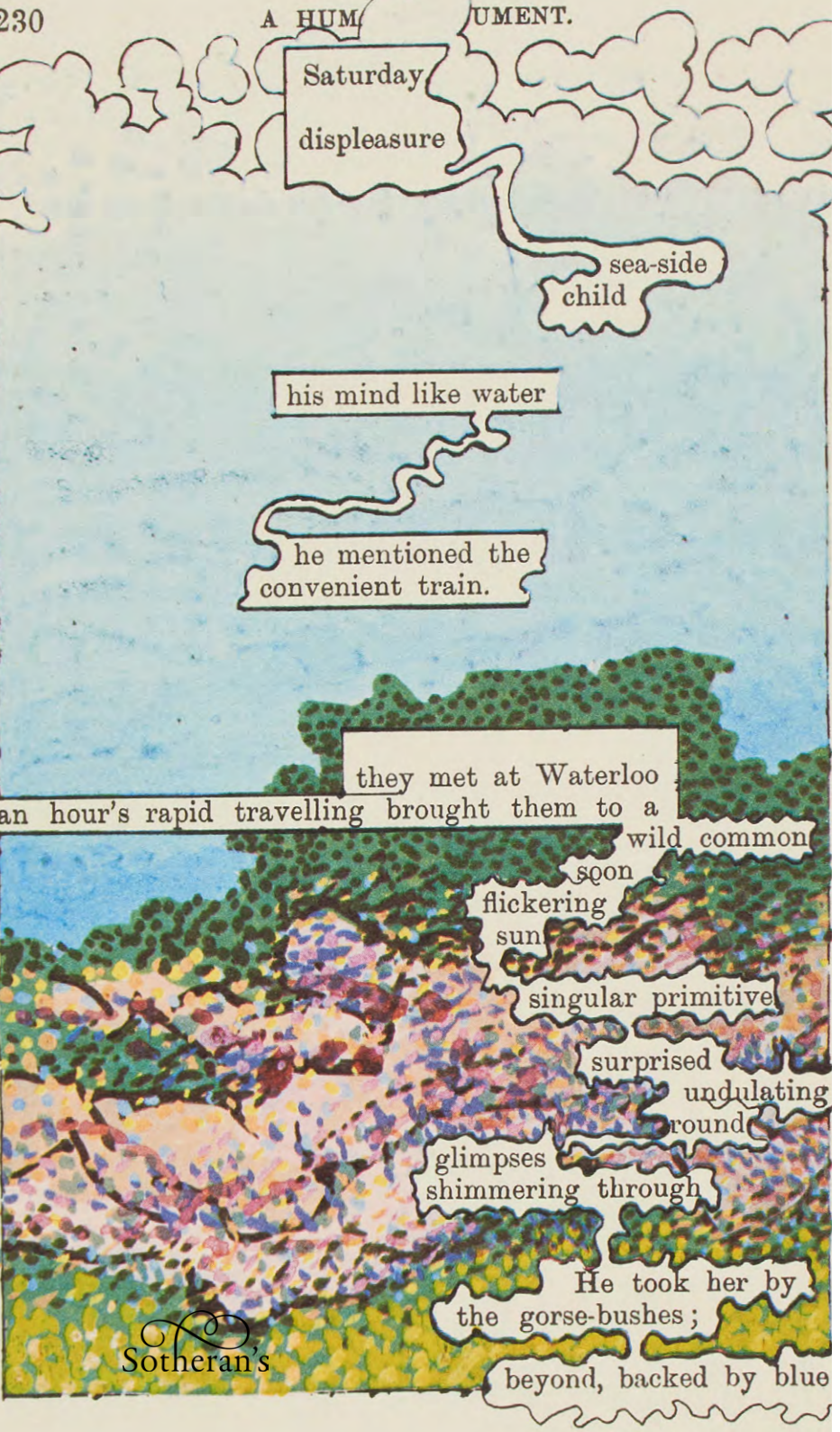
There should be two parts to volume X; this set comes with an eleventh volume in a red card box without a spine label, holding 54 additional pages otherwise found across half of the regular boxes plus one page not found elsewhere. Excluding that eleventh volume, the set at that point included 309 pages of the book out of 368 (which total includes the endpiece, doubling as a dedication). Two pages appear twice across volumes I to X (although the page 173 in volume VI is different from the page 173 in volume VII) and three pages appear more than once within a box (with the two extra copies of page 209 being different from the third). Added to this initial set is an additional green box, annotated by the artist as 'misc. spares etc', which contains all of the remaining pages bar one (page 324) which is provided as a scanned copy).

Phillips was apparently unenthusiastic about the boxes, which he likely bought from a stationer's, and which were not designed to provide a permanent home for the book. He hoped that people would have their copies bound, as some did, contributing to the rarity of this original presentation.

Provenance: Presented by the author to the British poet Andrew Crozier (1943–2008), Professor of Prose at the University of Sussex, winner of the 1976 Alice Hunt Bartlett Prize (awarded jointly to Lee Harwood), and co-editor of the highly influential British Revival anthology *A Various Art*.

It appears Crozier may have acquired the first ten volumes and was gifted the eleventh separately. **In 1970 – the same year *A Humument* was published – Crozier's Ferry Press published *In One Side & Out the Other*, a volume of poetry by Crozier and John James with wrappers and twenty-one illustrations by Phillips.**





Contents:

Vol. I: in publisher's green card box with printed spine label; ff. [10], screenprinted, initialed by the artist in pencil; with contents leaf and limitation statement (bifolium, printed on cream paper, numbered 'vol. 1' in pencil), numbered 74/100 and signed by the artist; spine and upper lid of box sunned, short split at foot of box, some wear to spine label.

Vol. II: in publisher's red card box with printed spine label; ff. [20], printed letterpress, initialed by the artist in pencil; with contents leaf and limitation statement (bifolium, printed on mauve paper, numbered 'vol. 2' in pencil), numbered 38/100 and signed by the artist, with an additional two copies of the prospectus (bifolium) for the project loosely inserted; spine of box lightly sunned, slight wear to spine label; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

Vol. III: in publisher's yellow card box with printed spine label; ff. [9], initialed by the artist in pencil; with a copy of the prospectus (bifolium) and limitation statement (bifolium, printed on orange paper, numbered 'vol. 3' in pencil) signed by the artist but not numbered; slight discolouration to spine and soiling to box, spine label worn and peeling slightly; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

Vol. IV: in publisher's pale pink card box, printed spine label; ff. [20], initialed by the artist in pencil, printed by offset lithography; with contents leaf (printed on orange paper) and limitation statement (bifolium, printed on pale blue paper, numbered 12/100 and signed by the artist, front cover numbered 'vol. 4' in pencil); slight wear to spine label; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

Vol. V: in publisher's pale blue card box, printed spine label; ff. [20], initialed by the artist in pencil; with prospectus (bifolium, numbered 'vol. 5' in pencil) numbered 12/100 and signed by the artist; some spotting to interior of box; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

Vol. VI: in publisher's white card box, printed spine label; ff. [40], initialed by the artist in pencil; limitation statement (bifolium, printed on yellow-green paper, numbered 'vol. 6' in pencil) signed and numbered 27/100 by the artist with pasted-in (now loosely inserted) typescript note 'this Volume contains 39 pages'; slight soiling to spine label; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

Vol. VII: in publisher's cream card box, printed spine label; ff. [50], initialled by the artist in pencil; with limitation statement (bifolium, printed on orange paper, numbered 'vol. 7' in pencil) signed and numbered 25/100 by the artist; slight wear to spine label; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

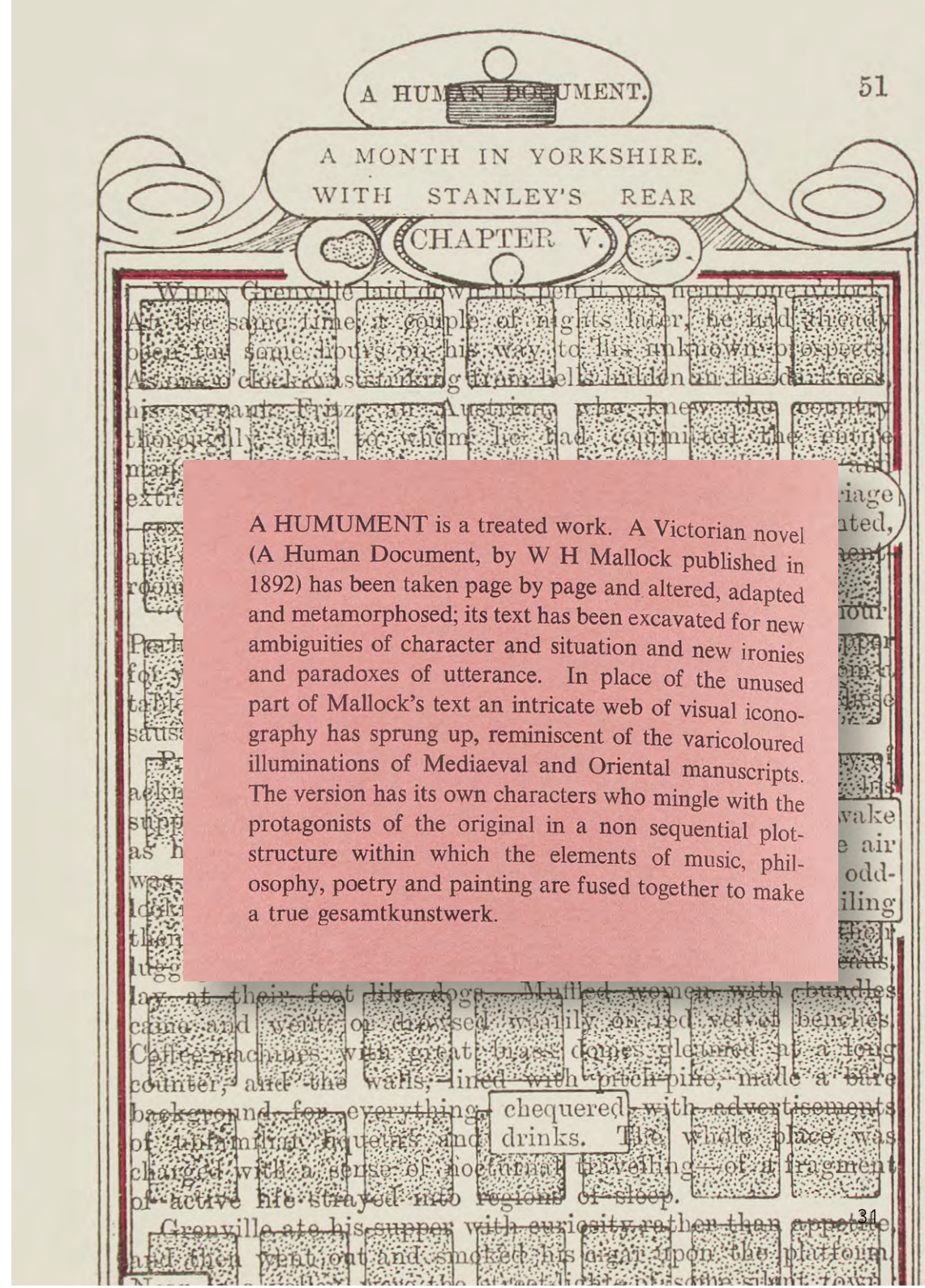
Vol. VIII: in publisher's cream card box, printed spine label; ff. [49]; with limitation statement (bifolium, printed on pale green paper, front cover numbered 'vol. 8' in pencil), signed and numbered 26/100 by the artist.

Vol. IX: in publisher's blue card box, printed spine label; ff. [36]; with limitation statement (bifolium, printed on pink paper, front cover numbered 'vol. 9' in pencil), signed and numbered 21/100 by the artist; slight staining to interior and exterior of box, spine label lightly soiled; ink stamp of the Croydon College of Design and Technology Library to inside of lid.

Vol. X: in publisher's black card box, printed spine label; ff. [61]; with limitation statement (bifolium, printed on pink paper) not numbered or signed by the artist; paper label with ink stamp of the Croydon College of Design and Technology Library adhered to inside of lid.

Vol. [XI]: in publisher's red card box; ff. [55]; with limitation statement (bifolium, printed on pink paper) signed and inscribed by the artist 'for andrew crozier'; very slight sunning to exterior of box, lower edges slightly rubbed.

Vol. [XII]: in publisher's green card box, lid lettered 'numbered A-P | numbered 51/100' in pencil, spine lettered 'misc. Spares etc' in ink; ff. [58]; with limitation statement (bifolium, printed on coral paper); exterior of box sunned.





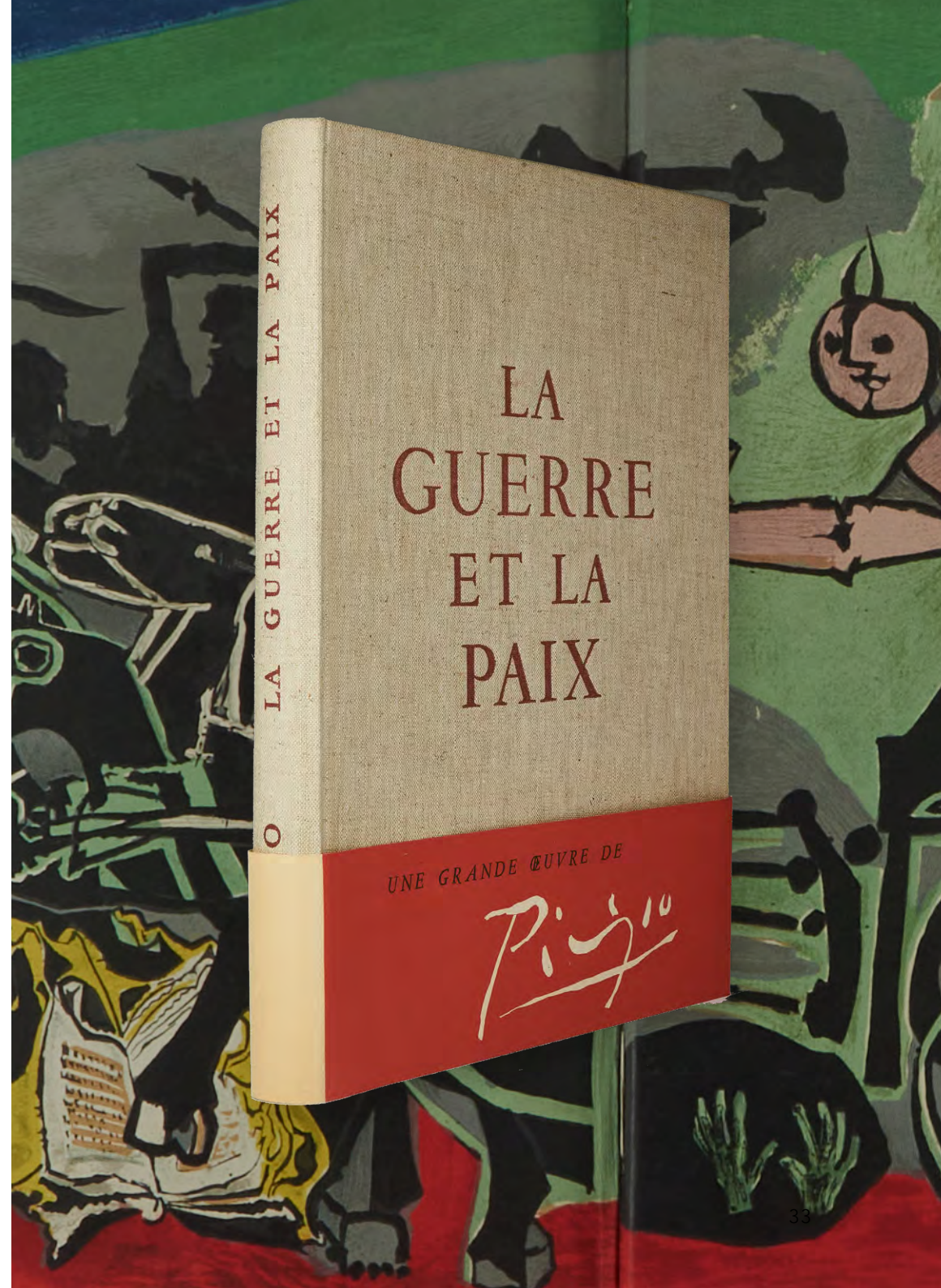
Picasso's *War and Peace*

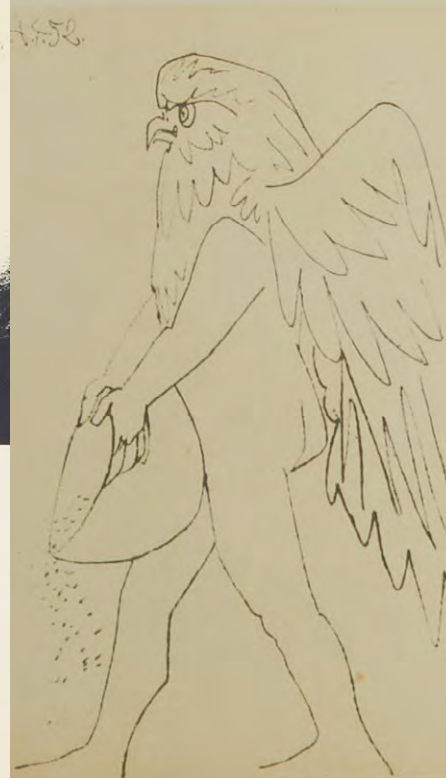
19. **PICASSO, Pablo; Claude ROY.** *La Guerre et la Paix.* Paris: Editions Cercle D'Art. 1954. £900

Folio. Publisher's oatmeal cloth, with orange belly-band printed in black and white, no dust-jacket (as issued), spine and upper board lettered in burgundy; pp. '153' (i.e. 151), [1], [2 (colophon, blank)], with the two large folding plates in pocket to rear board; slightly shaken; else a very good copy.

First trade edition, one of 6000 copies, of this monumental work on Picasso's enormous two-panel *La Guerre et la paix* (*War and Peace*) – even larger than *Guernica* – for the deconsecrated Romanesque chapel of the the Château de Vallauris, published five years before the chapel was officially opened to the public and instrumental in publicising the work.

There were also one hundred copies of the *édition de tête* with an original lithograph by Picasso. To accommodate the vaulted ceilings of the deserted chapel – which Picasso aimed to turn into a 'temple of peace' – he structured the panels on thirty-two pieces of hardboard. He made over two hundred and eighty preparatory drawings, several of which are reproduced here. Between 1952 and 1959, the installation 'remained largely unknown. Claude Roy's book on *La Guerre et la paix* [...] brought these large panels to wider attention before the chapel's public opening' (Forest, *trans.*).





Jean Cocteau, who saw the work being created in Picasso's studio at Fournas – along with, amongst others, Françoise Gilot and Claude Roy, author of the present work – wrote that 'the first impression [of *La Guerre et la paix*] is that of a nave, a church; it seems that everyone who enters [the studio] takes off their hat. I take off my hat' (*ibid.*). Picasso left the drips of paint as they were, arguing that 'one doesn't advise an unhappy person to wipe away their tears.'

Goeppert 67. See Forest, 'Picasso, la guerre et la paix', in Michel and Vandebussche eds, *L'idée de paix en France et ses représentations au xxe siècle* (2018), pp. 349–54.



47.10.10.11.12.13.14.15.16.17.18.19.20.21.22.23.24.25.26.27.28.29.30.31.32.33.34.35.36.37.38.39.40.41.42.43.44.45.46.47.48.49.50.51.52.53.54.55.56.57.58.59.60.61.62.63.64.65.66.67.68.69.70.71.72.73.74.75.76.77.78.79.80.81.82.83.84.85.86.87.88.89.90.91.92.93.94.95.96.97.98.99.100.



116.40



'Let Us Not Forget the Inherent Music of the Nursery Jingle'

20. **SACKVILLE-WEST, Vita.** *Nursery Rhymes.* London: *The Dropmore Press.* 1947. £125

4to. Publisher's blue cloth by Evans of Croydon, gilt griffin to upper board, spine lettered in gilt, uncut, in the publisher's printed jacket, griffin printed in dark blue to upper cover, turn-ins richly gilt; pp. [vi], 66, [2 (blank)], [2 (colophon, blank)]; title printed in pink and black; few small chips to head of jacket, spine lightly toned; else a very good, clean copy.

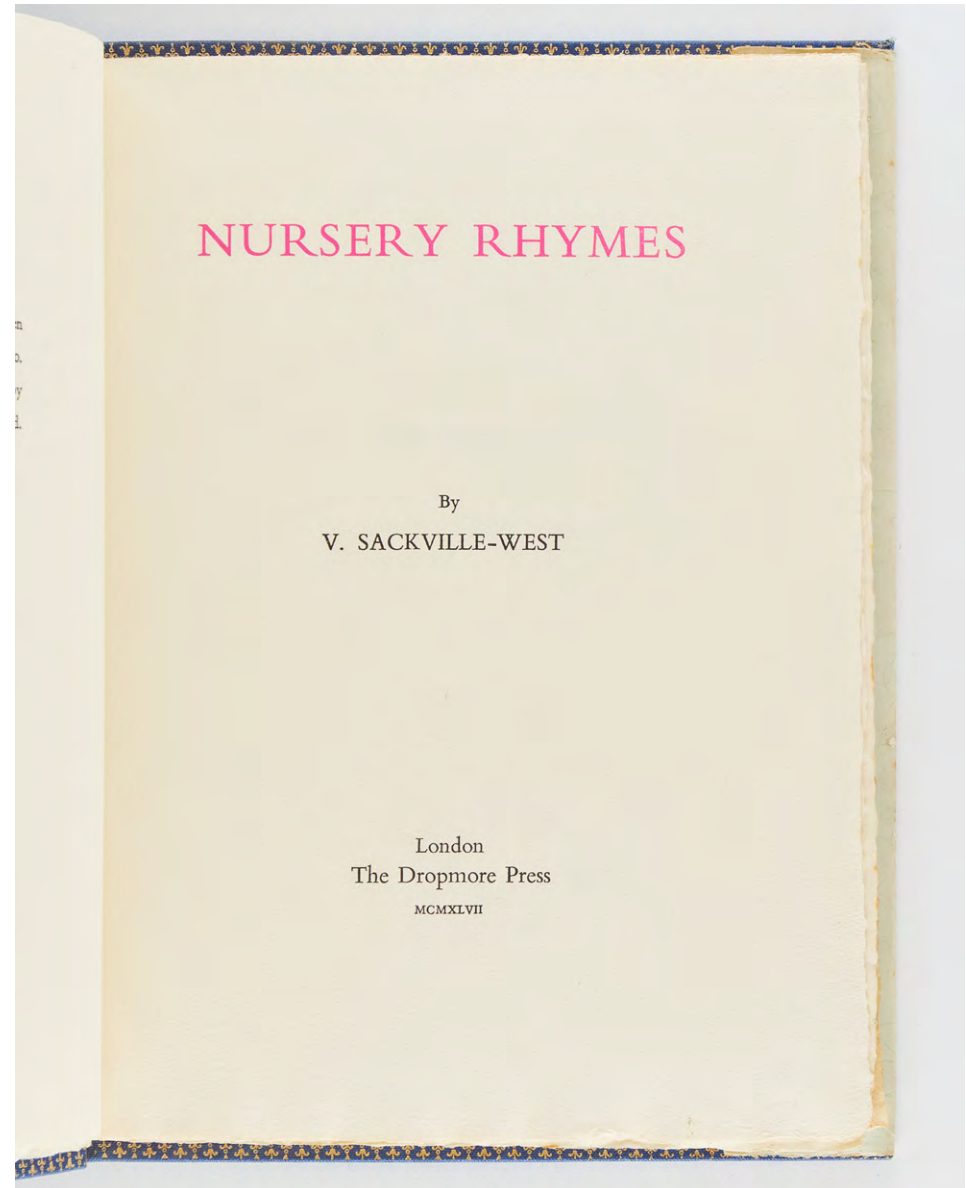
First edition, no. 242 of 550 numbered copies, of Vita Sackville-West's humorous essay on English nursery rhymes.

She begins with a bibliographical overview and a brief history of nineteenth-century rag books (including the children's books published by Dean and Son in London) before assessing, *inter alia*, Old King Cole, Mother Hubbard, and Hey Diddle Diddle. 'What', she writes on 'Rock-a-bye Baby', has the modern child-psychologist to say to this sort of thing? How has the entire British race escaped growing up into millions of nervous wrecks, from the reign of say Richard II downwards? We have all been brought up on it, and it does not appear to have done us any harm. Or has it?'

'Are our minds secretly haunted by such excruciating visions as blinded mice with raw pink stumps for tails [...]? One bright-eyed, entirely caudate mouse is apt to be more than enough for many people' (p. 10).

This is the fourth in the 'Dropmore Essays' series, after Harold Nicolson's *The English Sense of Humour* (1946), Edward Shanks's *The Universal War and the Universal State* (1946), and Arthur Bryant's *Historian's Holiday* (1946). The Dropmore Press had been established in 1945 by Gomer Berry, 1st Viscount Kemsley, who had acquired the type, paper-stock, printing equipment of the Corvinus Press.

Cross & Ravenscroft-Hulme A.45.



Engraved Sassoon

21. SASSOON, Siegfried; Charles SIGRIST (engraver). *Vigils*. [Bristol: Privately printed for Douglas Cleverdon]. 1934. £550

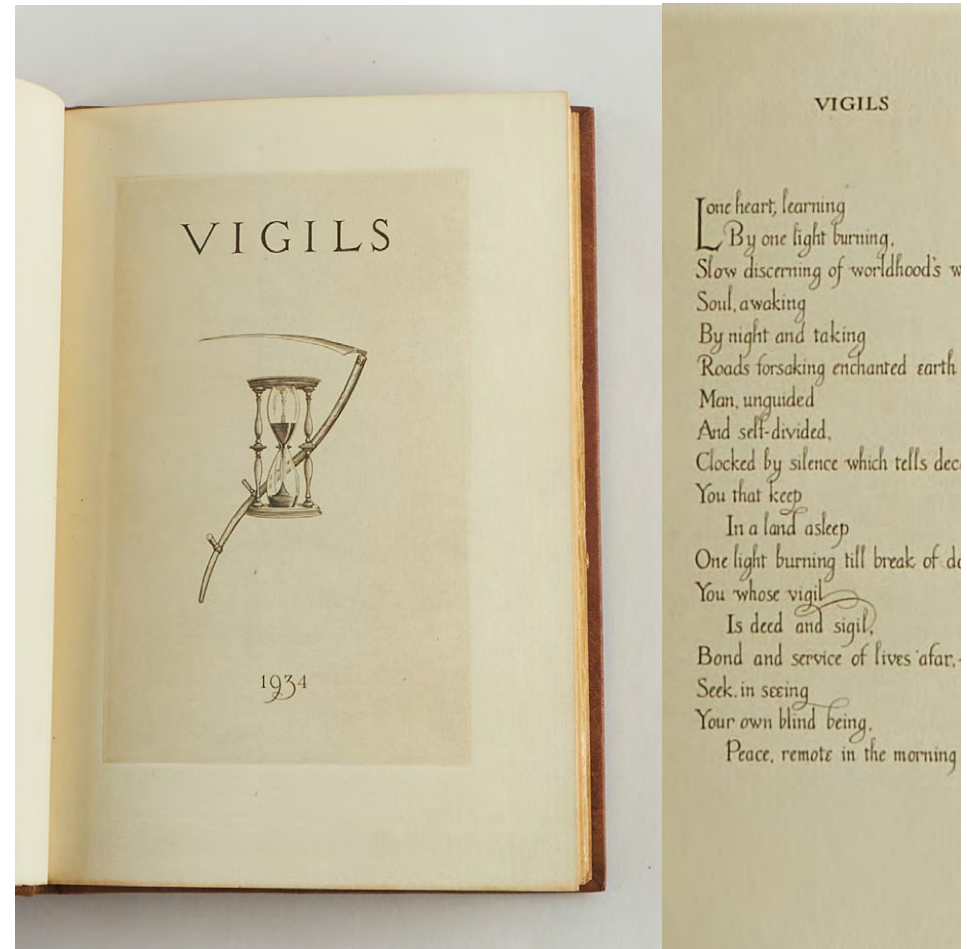
8vo. Contemporary tan niger by John D. Gray & Son Ltd, Cambridge (front free endpaper signed in gilt), spine lettered directly in gilt, turn-ins ruled in blind, top edge-gilt; ff. [25], copper-engraved throughout; paper watermarked '1399' with image of Sudarium (Barcham Green & Co, Maidstone), scythe and hourglass to title; slight offsetting to endpapers, else a near-fine copy; contemporary ownership inscription of L. C. Kempson to front endpaper.



First edition, no. 207 of 272 copies signed and numbered by the author (from a total edition of 303); the trade edition followed the next year.

Conceived after Sassoon sought the advice of his friend (and later bibliographer) Geoffrey Keynes on issuing a limited edition of his poems, the work was beautifully copper-engraved throughout in a script derived from Sassoon's distinctive hand. Keynes writes in his memoirs that although 'publication seemed to be an invasion of [Sassoon's] privacy, he disliked being ignored [...] Any publication was therefore an ordeal, which could be mitigated by the preliminary issue of an inconspicuous private edition. I formed the notion of presenting these serious and reflective poems in a novel and attractive form by having the entire book engraved on copperplates' (Keynes, *The Gates of Memory* (1981), p. 233).

The title-page, bearing a scythe and hourglass, was designed by Stephen Gooden. Two hundred and twelve copies were bound in tan niger, as here, and a further sixty (of which fifty in boards) were for presentation.



Provenance: With the ownership inscription of Lucy Caroline Kempson (1874–1958), great-granddaughter of Josiah Wedgwood II, alumna of Somerville College, Oxford, and friend and correspondent of Dorothy L. Sayers.

Keynes A39a.

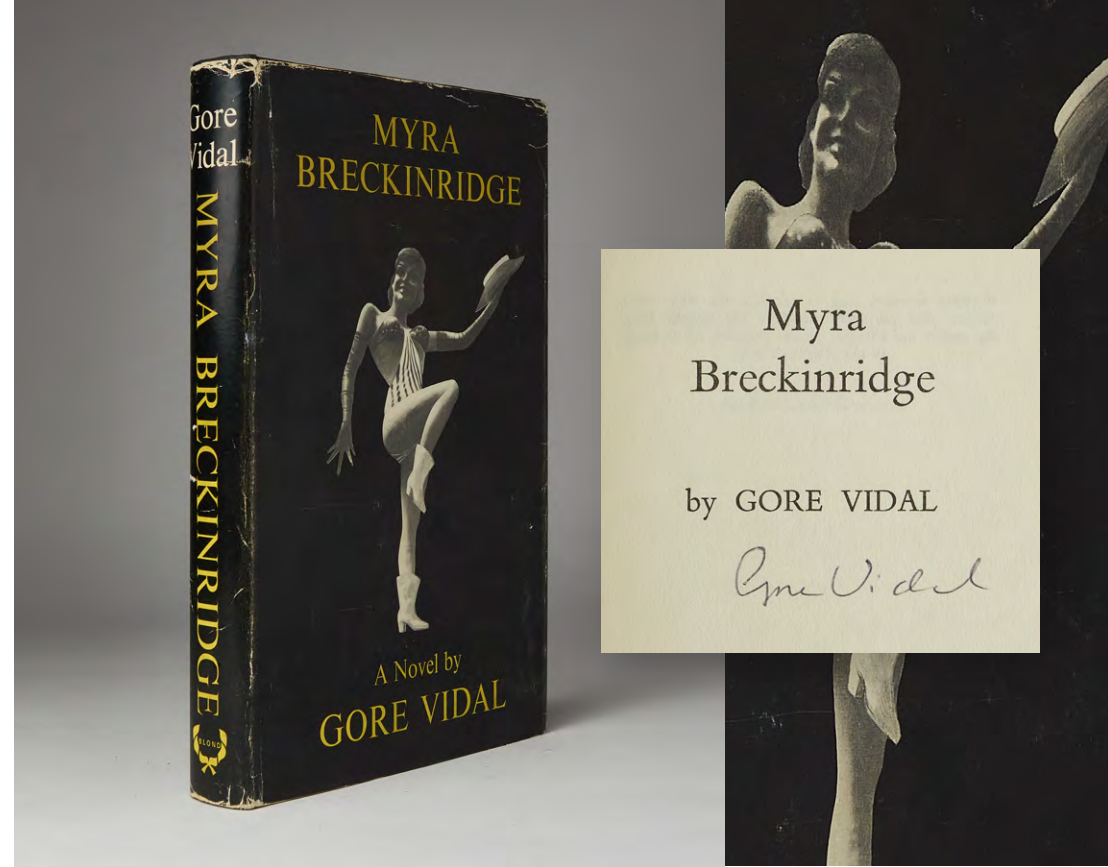
A Transgender Actress in Hollywood

22. VIDAL, Gore. *Myra Breckinridge*. London: Anthony Blond. 1968. £300

8vo. Original black cloth, spine lettered in gilt, in the dust-jacket priced 35s. net to the front flap, lettered in white and yellow; pp. 205, [3]; very slight spotting to upper and fore-edges, jacket rubbed and nicked to spine tips and edges; a near-fine copy in a very good jacket; title-page signed by the author in black.

An uncommon signed first UK edition, first printing of Vidal's landmark novel, issued with authorised excisions from the American text and carrying the author's sardonic note regarding his adaptation to the 'high moral climate that envelops the British Isles'.

One of the most provocative and widely discussed novels of the 1960s, and the author's own favourite among his works, *Myra Breckinridge* is a flamboyant assault on the sexual and social orthodoxies of post-war America. Presented in the form of the diary of its transgender heroine – formerly Myron Breckinridge – the novel follows Myra's arrival in Hollywood, where her project of social and sexual transformation unfolds amid the glamour, artifice, and kitsch of the film industry. Comic, irreverent, and subversive, the novel anticipated debates about gender and identity that would only later enter the cultural mainstream. Although the work was published uncut by Little, Brown in the United States, Vidal's London publisher, Heinemann, declined to issue it, 'fearing that an association with the book would affect Heinemann's reputation in a way that would damage sales' (Kaplan).



Anthony Blond, 'a smaller but less timid publisher' (*ibid.*), subsequently acquired the book, on condition that Vidal 'would respond satisfactorily to pages of objections raised by its own lawyers, some of which had to do with obscenity, some with libel'. Vidal made the requisite alterations and cuts, adding a characteristically tart note to the British edition: 'Wanting in every way to adapt to the high moral climate that envelops the British Isles, the author has allowed certain excisions to be made in the American text.'

The novel is dedicated to Christopher Isherwood, who had dedicated *A Single Man* to Vidal four years earlier.

Joshi 25.b.; Stanton, p.11. See Kaplan, Gore Vidal: A Biography (1999).

Extraterrestrials on the Moon

23. WELLS, H. G. *The First Men in the Moon* London: George Newnes Limited. 1901.

£1,500

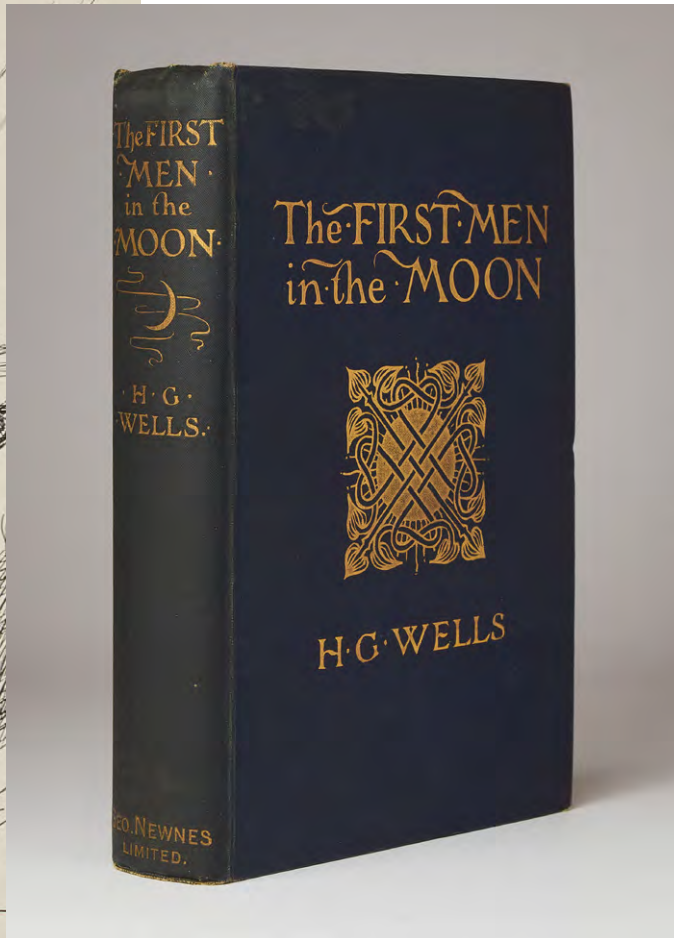
8vo. Publisher's dark blue cloth, upper board and spine lettered in gilt with gilt central floral vignette and crescent moon, respectively, black endpapers; pp. vii, [1 (blank)], 342; illustrated frontispiece and a further 11 plates by Claude Shepperson; some pushing and wear to spine ends; a few light creases to corners, plate facing p. 101 slightly loose; a very good copy.

First edition, first issue in book form of the first book by H. G. Wells to be adapted as a film (1919).

C. S. Lewis – who took *The First Men in the Moon* as a model for his *Out of the Silent Planet* (1938) – called Wells's novel 'the best of the sort I have read.' In it, 'a scientist and a young adventurer, working in secret in a remote English country setting, build a spherical spaceship out of gravity-repellent material and travel to the moon, where, captured by insectlike inhabitants who dwell beneath its inhospitable surface, they inadvertently reveal the brutality of the human race and are brought before the "Grand Lunar" for judgment' (Zaleski and Zaleski, *The Fellowship* (2015), p. 253). The work was first published serially in the *Strand Magazine* – founded by George Newnes, publisher of this edition – between December 1900 and August 1901.

Wells 18.

"Three thousand stadia from the earth to the moon. . . . Marvel not, my comrade, if I appear talking to you on super-terrestrial and aerial topics. The long and the short of the matter is that I am running over the order of a Journey I have lately made."—LUCIAN'S *Icaromenippus*



"I was progressing in great leaps and bounds"

Sotheran's

Proof Copy

24. WOOLF, Virginia; Nigel NICHOLSON (editor). *The Letters of Virginia Woolf. Volume I: 1888–1912.* (Virginia Stephen). London: *The Hogarth Press*. 1975. £150

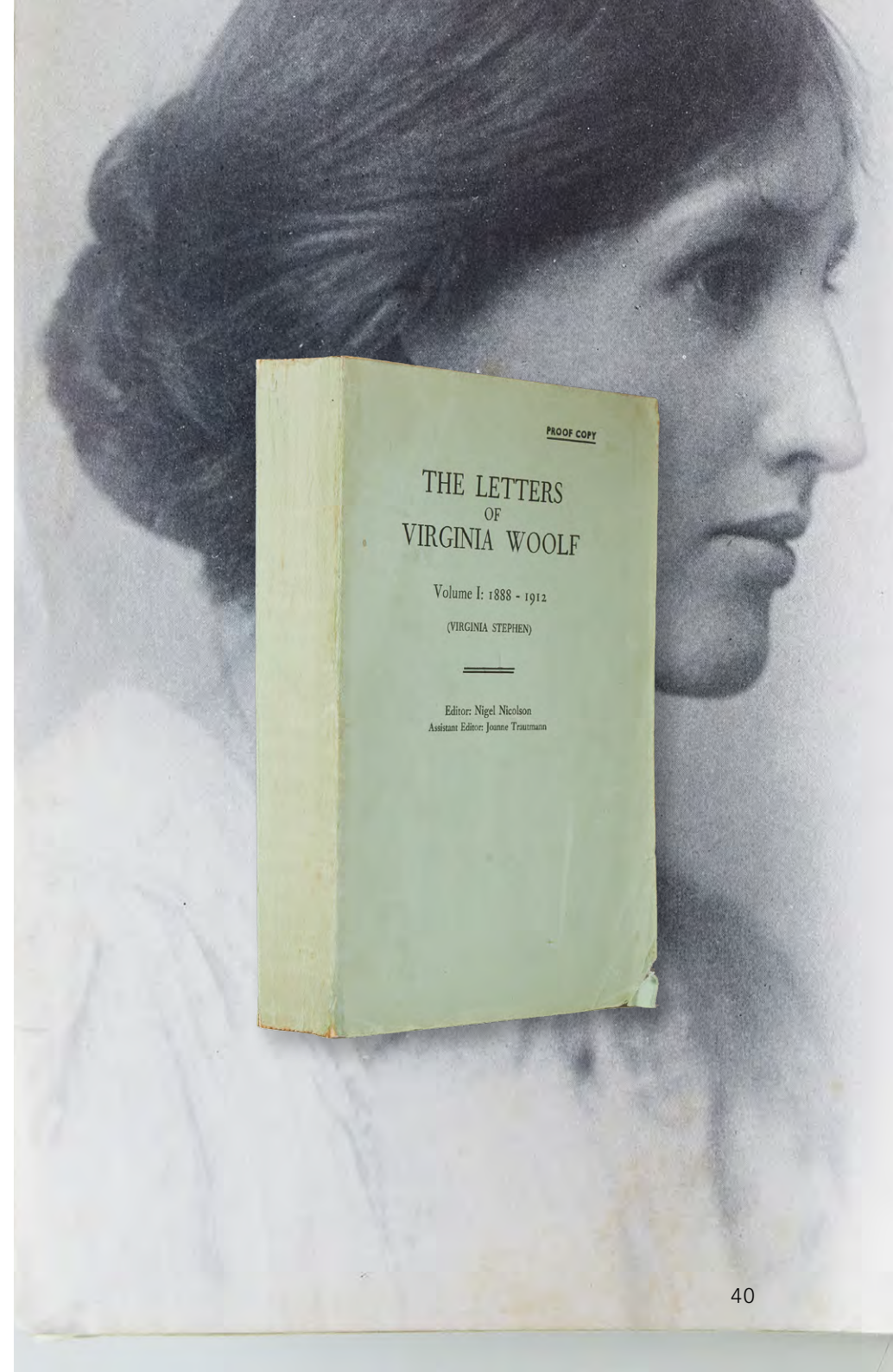
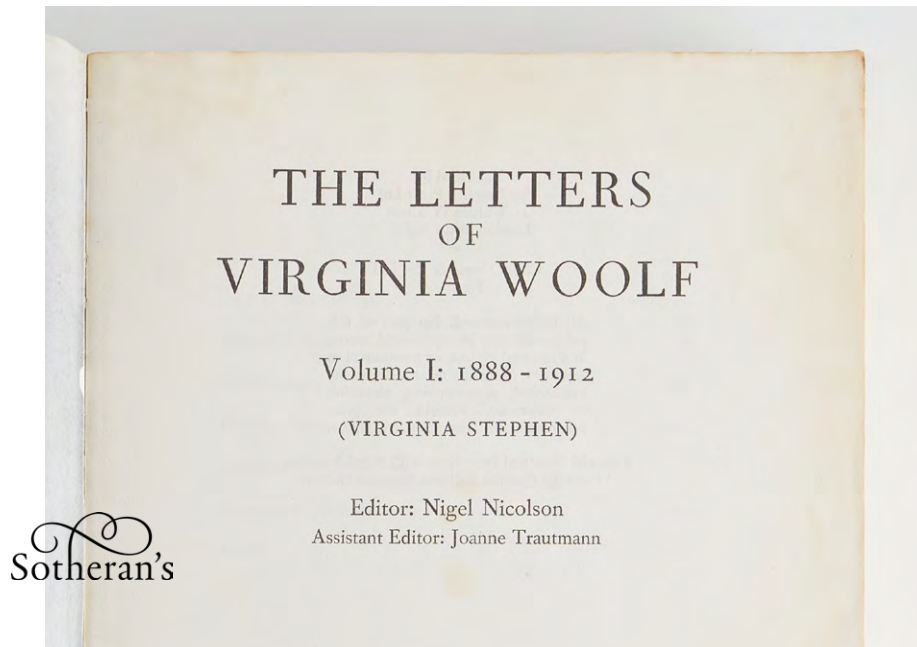
8vo. Publisher's printed pale blue-green wrappers, 'PROOF COPY' to upper cover; pp. xxi, [2 (family tree)], [1 (blank)], 510, with photographic portrait frontispiece and a further 4 photographic plates; spine creased and slightly sunned, small tear to lower corner, short split to upper joint neatly repaired, a few nicks to extremities; small stain to fore-edge of last few leaves and rear cover; a very good copy.

Proof copy of the first volume of the definitive edition of Virginia Woolf's letters, edited by Nigel Nicholson, son of Vita Sackville-West and Harold Nicholson.

The present volume largely comprises her letters to Violet Dickinson – Woolf's mentor, confidante, and perhaps lover – as well as to Vanessa and Clive Bell, Madge Vaughan, Lady Ottoline Morrell, and Lytton Strachey.

The *Letters of Virginia Woolf* were published by the Hogarth Press in six volumes, between 1975 and 1980.

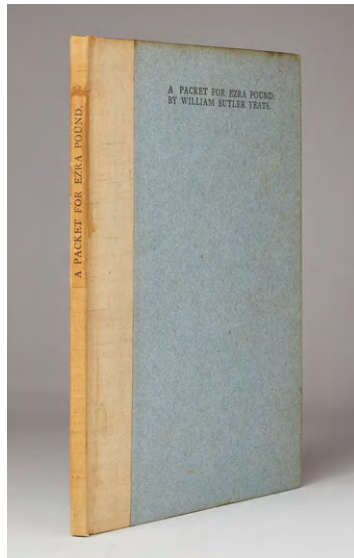
See *Kirkpatrick A44*.



'We Discuss Guido Cavalcanti and Only Quarrel a Little' – Yeats on Pound

25. YEATS, William Butler. *A Packet for Ezra Pound.* Dublin: Cuala Press. [June] 1929. £500

8vo. Publisher's linen-backed boards with blue paper sides, upper board lettered in black, printed spine label, blue endpapers, bookseller's ticket to front pastedown; pp. [1], [3 (blank)], 37, [2]; woodcut vignette to title by Thomas Sturge Moore; slight discolouration to spine, a few small stains to cloth; a very good, clean copy.

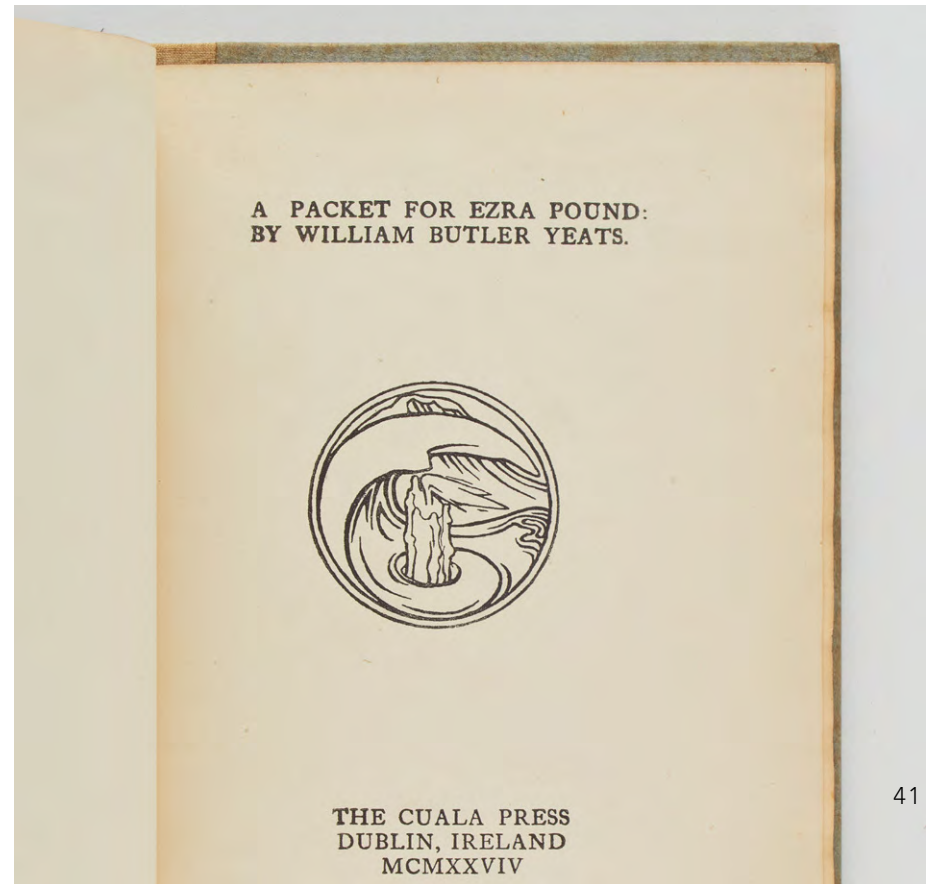


First edition, one of 425 copies, of Yeats's musings on his complex relationship with Pound, later forming the introduction for his 1937 revision of *A Vision*, printed by Elizabeth 'Lolly' Corbet Yeats, Yeats's sister and co-founder of the Cuala Press in Dublin.

Yeats and his wife arrived in Rapallo, near Genoa – a reflection on which opens the present work – in February 1928 for William's health. Ezra and Dorothy Pound had been there since 1924. Here, Yeats characterises Pound's 'art as the opposite of mine'; his 'criticism condemns what I most condemn, a man with whom I should quarrel more than with anyone else if we were not united by affection. Here, Yeats describes, *inter alia*, his lengthy conversations with Pound in Rapallo on the structure and development of the *Cantos*, Pound feeding the stray cats of Rapallo, his conflicted and shifting reception of Pound's work ('I had never understood until now that the translations from Chinese, from Latin, from Provençal, are as much a part of his original work ... as the vituperation, the railing, which I had hated but which now seem a necessary balance'), and a long letter to Pound.

Elizabeth Yeats had trained at the Women's Printing Society in London at the suggestion of Emery Walker of the Doves Press, and in 1908 she and her sister Lily set up Cuala Industries, an embroidery workshop and printing house. 'In total she published seventy-seven volumes [...] each corresponding to their earliest ideal of 14 point Caslon old style font, light ivory-toned rag, mould-made paper manufactured near Dublin, bound in a small quarto format between blue- or grey-covered boards with a linen spine. Her clearly legible, slender volumes with their distinctive paper labels may be seen as the sole survivors of the handcrafted ideal established in 1900 by Walker and T. J. Cobden-Sanderson's Doves Press' (*ODNB*). W. B. Yeats was the press's editor, and the Cuala Press published more than twenty of his works.

Wade 163; postdates Ransom (see pp. 238–41).





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We will be swapping our usual stock for books by and about Ginsberg, other members of the Beat Generation (including Burroughs and Kerouac), and the writers who influenced or were influenced by them – from Blake, Whitman and Rimbaud to Patti Smith, Bob Dylan, and a generation of poets who followed.

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