



# ONLY ONE NEC

PETER HARRINGTON  
LONDON



The

force behind E. M. Forster's famous maxim is as pressing today as when he first expressed it in *Howard's End* over a century ago: "Only connect!

That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer". Especially in today's hyper-connected, lonely world, the quest to connect remains essential in life, as in literature.

The stories of connection revealed in presentations between fellow authors and friends, or in examples of meaningful readership, impart an irreplaceable value to the objects themselves and, I believe, to their pursuit. This catalogue gathers many exciting examples of literary connection, each a gateway to a unique story, part of that indispensable alchemy by which we "connect the prose and the passion".

We have presentation copies between authors who need no introduction: from Edith Wharton to Henry James, equal titans of the literary elite on both sides of the Atlantic, or from Ian Fleming to Noël Coward, who had in his latest novel depicted the James Bond author as a tropical island-dwelling lothario.

It is a special thrill to find presentation copies of major texts one seldom sees inscribed, such as Joseph Conrad's *Youth*, including "Heart of Darkness", inscribed to a fellow author who shared his Polish roots. A *Christmas Carol* is inscribed to a young lady with whose family Dickens stayed with when he gave the story its first public reading in Birmingham. Our recently discovered copy of *The Waste Land* has a wonderful international association, inscribed to Victoria Ocampo, doyenne of literary South America.

Sometimes the connection between reader and book tells its own story. A knockout example is the copy of Flaubert's *L'Éducation sentimentale*, owned by a teenage James Joyce when he was still a Dublin student, which provided the blueprint for *A Portrait of the Artist as a Young Man*. Neal Cassady's pocket Bible, given to him by his wife Carolyn with passages underlined urging him to "shun profane and vain babblings" and "flee also youthful lusts", is another.

We have found space for several other Beat relics, the most impressive being an archive of Neal Cassady letters sent from reformatory school to an early mentor, shedding light on his past as "a young jaillid shrouded in mystery" (as Kerouac would later mythologize him). My favourite, however, is the 1943 yearbook from a high school in Paterson, New Jersey, inscribed by each of its graduating classmates, including a young Allen Ginsberg whose entry declares him "the philosopher and genius of the class ... fiend for Beethoven and Charlie Chaplin ... hates dull teachers and Republicans".

Of all the connections we may experience, and of which books may tell, the greatest of these is love. Nancy Cunard's ground-breaking *Negro Anthology* is here in the most significant and moving copy imaginable: the dedication copy, inscribed to her lover, the jazz musician Henry Crowder who inspired the book, and on reading it, noted "you have made the name Cunard stand for more than ships". For further amorous frisson, look for the copy of *Madame Bovary* inscribed by Flaubert to his childhood crush, or Siegfried Sassoon presenting his *Memoirs* to his temperamental lover Stephen Tennant.

Other pieces are almost unbearably poignant: *A Passage to India* inscribed "my mother's copy" by Forster when he took possession of it after her death, and a love letter from Sylvia Plath to Ted Hughes, stained with tears and steeped in "a deep sense of terror". Perhaps most of all Antoine de Saint-Exupéry's *Pilote de guerre*, his fighter-pilot memoir of the war in which he was to lose his life, inscribed on his last meeting with the woman who had inspired many details of *Le Petit Prince*: she was the fox, her poodle the sheep, and her doll the Little Prince himself.

I could go on. These, in short, are the sort of books I love, and it is a privilege to be involved, albeit briefly, in their ongoing stories: each waiting only to make a new connection with you.

Sammy Jay  
[sammy@peterharrington.co.uk](mailto:sammy@peterharrington.co.uk)

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PETER HARRINGTON  
L O N D O N

## ONLY CONNECT

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AND MANUSCRIPTS

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the author's  
dear love

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1

**ACHEBE, Chinua.** Things Fall Apart; [together with] No Longer at Ease. London: Heinemann, 1958 & 1960

**A RARE INSCRIBED SET OF THE NIGERIAN NOVELIST'S FIRST TWO BOOKS, IN SPARKLING CONDITION**

First editions, first impressions, both copies inscribed by the author, of his debut novel and its sequel. Achebe has inscribed the front free endpapers respectively "For Doug, C.A." and "To Doug, C.A.", to the writer and collector Doug Moore, at a literary event, "Eat, Drink, & Be Literary", moderated by Bradford Morrow, held in Achebe's honour in Brooklyn, NY, 15 May 2008. Included with these two volumes are Moore's named ticket for the event, the programme (signed by Morrow), and also the seating plan showing Moore seated not far from Mr and Mrs Achebe.

Morrow was friends with Achebe since 1991, when they first met for an interview. In his introduction to that interview, Morrow observed: "I had heard that he was not just a man of immense literary greatness, but that he embodied a profoundly decent humanity" (Conjunctions, no. 17, 1991).

Two works, octavo. Original red cloth, spines lettered respectively in gilt and white. With illustrated dust jackets, that for *Things Fall Apart* supplied. Housed in custom green cloth slipcases, along with related ephemera housed in a matching green cloth envelope. An exceedingly attractive pair, *Things Fall Apart* with cloth somewhat mottled, and some very minor spotting to page edges, both jackets retaining vivid colouring, with a few small closed tears and mild soiling to the white portions, *No Longer at Ease*

price-clipped, and with the pink spine panel notably unfaded, generally excellent condition.

£17,500

[155634]



2

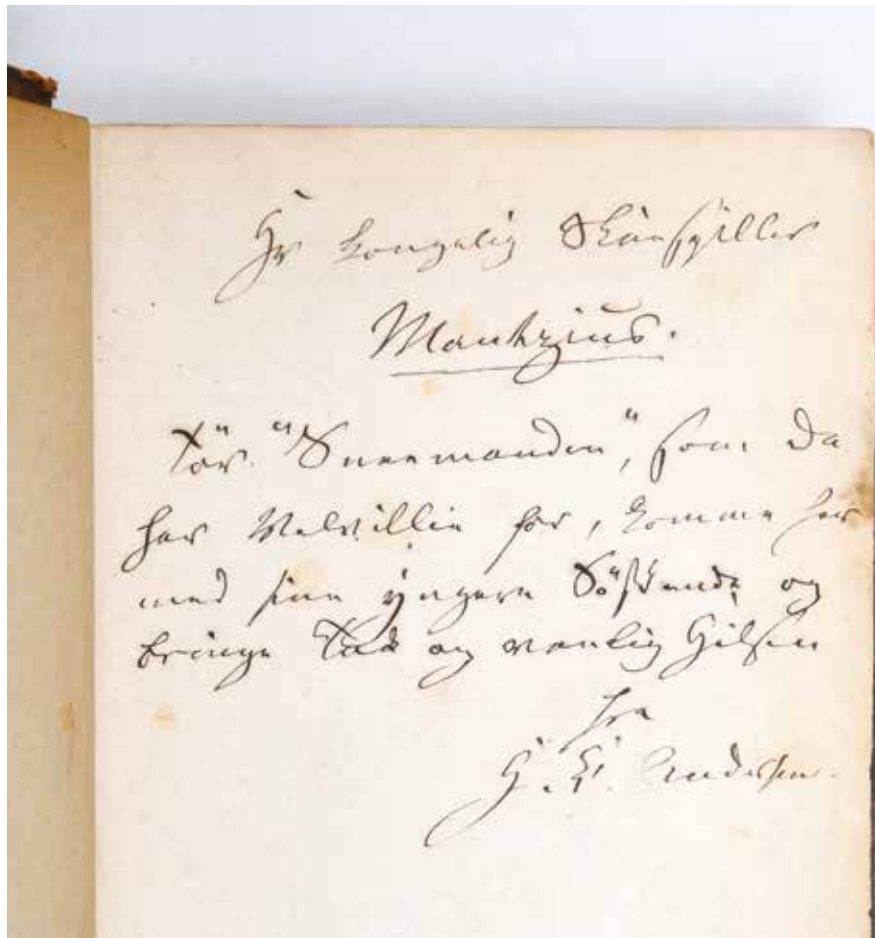
**ANDERSEN, Hans Christian.** Nye Eventyr og Historier ("New Fairy Tales and Stories"). Copenhagen: E. A. Reitzels Forlag, 1868

**INSCRIBED TO THE ACTOR WHO RECITED THE SNOWMAN**

A remarkable presentation copy, inscribed by the author on the second blank, "Hr. kongelig Skuespiller Mantzius. Tør 'Sneemanden', som De har Velvillie for, komme her med sine yngre Søskende, og bringe Tak og venlig Hilsen, fra H. C. Andersen" (loosely translated as: "Mr Royal Actor Mantzius. You have such fondness for the 'Snowman'. Dare he 'thaw' a little and come with his younger siblings, my other tales, to offer their

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ONLY CONNECT



2

thanks and kind regards. From H. C. Andersen").

These three volumes formed numbers 25–27 of the 33-volume *Samlede Skrifter* ("Collected Writings") of H. C. Andersen. They contain 63 stories, including "Sneemanden", referenced in the inscription, in which Andersen portrays a snowman's unrequited search for love, usually interpreted as a coded expression of his feelings for Harald Scharff, the lead male ballet dancer with Royal Danish Theatre, where Mantzius acted. In September 1872 Andersen records in his diary going with Scharff to Tivoli Gardens to hear Mantzius recite "Der Halskragen" ("The False Collar").

Kristian Andreas Leopold Mantzius (1819–1879) was a Danish actor, popular with audiences but challenging for employers on account of his temperamental and uncompromising character. Frederick VII, who found him amusing, appointed him to a post as royal actor in 1848. Mantzius continued to be a favourite of the Danish audience. After his dismissal as royal actor in 1871, he returned by popular demand to the Royal Danish Theatre as a guest actor. Mantzius and Andersen were both frequent visitors to the Student Association in Copenhagen. Andersen praised Mantzius in his autobiography: "recently and very often it is the royal actor Mantzius who has especially contributed to making my stories popular by his excellent dramatic talent" (Andersen, p. 157).

This copy gives us fascinating insight into the process referred to in the inscription – the adaptation of these tales for public recitation – as two fairy tales bear personal markings by Mantzius, clearly intended to assist with his readings, "Peiter, Peter og Peer" and "Taarnvægteren Ole". The markings include downward arrows for inflection, words underlined for emphasis, dashes for pause,

ties between words, and crosses. For additional emphasis some words are underlined in red pencil. Additionally, seven fairy tales have been underlined in pencil in the indexes.

This copy was later in the library of the Danish writer, Tage La Cour (1913–1993), author of *H. C. Andersen og fuglene: Et kompendium af eventyrene* ("H. C. Andersen and the Birds: A Compendium of the Fairy Tales"); it then passed to the Hollywood star Danny Kaye (1911–1987), famous for his depiction of the author in the 1952 film *Hans Christian Andersen*.

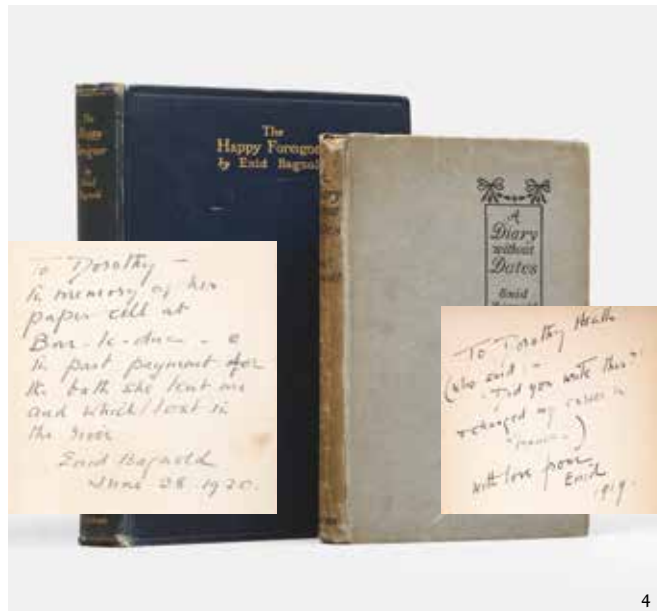
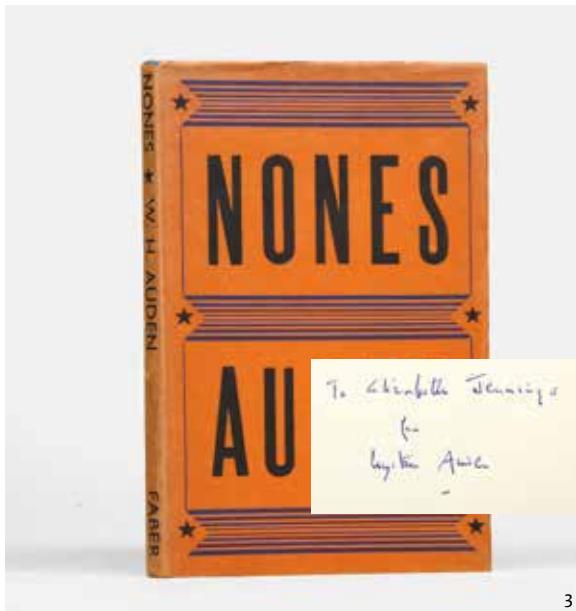
Andersen considered that "two of my best told fairy tales [are] 'What the Old Man Does Is Always Right' and 'The Snowman'. I wrote the latter at Christmas time during a stay at the beautiful Basnæs [an estate owned by his friend Jacob Brønnum Scavenius]. It is frequently singled out among my other fairy tales for special acclaim, mostly because of the royal actor Mantzius's excellent recitations" (Andersen, *Bemærkninger*, p. 20). The "younger siblings" of the inscription are presumably the other stories collected here.

3 volumes bound in one, small octavo (160 × 105 mm). Contemporary Danish half calf, spine gilt in compartments with two olive morocco labels, marbled sides, sprinkled edges, grey endpapers. Housed in custom solander box. Each work bound without the general series half-title and title. Binding somewhat worn, minor neat repairs to spine, chipped at head, front joint starting, some light spotting to edges, generally clean, a good copy. ♪ H. C. Andersen, *Bemærkninger til Eventyr og Historier*, II: 186, accessible online; H. C. Andersen, *Mit livs Eventyr*, 1876.

£12,500

[157571]





**3**  
**AUDEN, W. H.** Nones. London: Faber and Faber, 1952

**"STONES ENDURE AS YOUR FIRST AND LAST THINGS"**

First UK edition, first impression, presentation copy, inscribed by the author to his fellow Oxford poet Elizabeth Jennings, whom he greatly inspired, "To Elizabeth Jennings from Wystan Auden", his printed name on the title page struck through.

This is a compelling association: the year following publication Jennings published her first book while working as a senior assistant of Oxford City Library; she would later observe "my influences had been Auden, Edwin Muir, and Robert Graves, and, of course, the great lyrical tradition since Shakespeare" (quoted in Couzyn, p. 100). "From Auden she learned the use of the surprising adjective and how to turn an abstract idea into a poetic image" (Greene, p. 32). Commemorating Auden's death in 1973, Jennings wrote "Elegy for W. H. Auden", alluding to Auden's famous poem "In Praise of Limestone", which first appeared in book form in this collection.

Nones was first published in America the previous year and includes "Their Lonely Betters" ("We, too, make noises when we laugh or weep, words are for those with promises to keep").

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Front pastedown with stamp of Oxford bookseller. Spine faintly sunned, offsetting to free endpapers, contents clean. An excellent copy in very good dust jacket, not price-clipped, spine panel sunned, shallow chip at head, abrasion at foot of rear panel affecting a few letters, sharp and bright overall. ♪ Bloomfield and Mendelson A32b. Jeni Couzyn, ed., *The Bloodaxe Book of Contemporary Women Poets*, 1985; Dana Greene, *Elizabeth Jennings: The Inward War*, 2018.

£1,250 [154883]

**4**  
**BAGNOLD, Enid.** A Diary Without Dates; [together with] The Happy Foreigner. London: William Heinemann, 1918 & 1920

**HER TWO WARTIME WORKS, EACH INSCRIBED TO HER FRIEND AND NURSING COLLEAGUE**

Enid Bagnold's two wartime works, each inscribed by her to Dorothy Heath, her friend and fellow First Aid Nursing Yeomanry driver, together with three letters and a postcard from Bagnold to Heath.

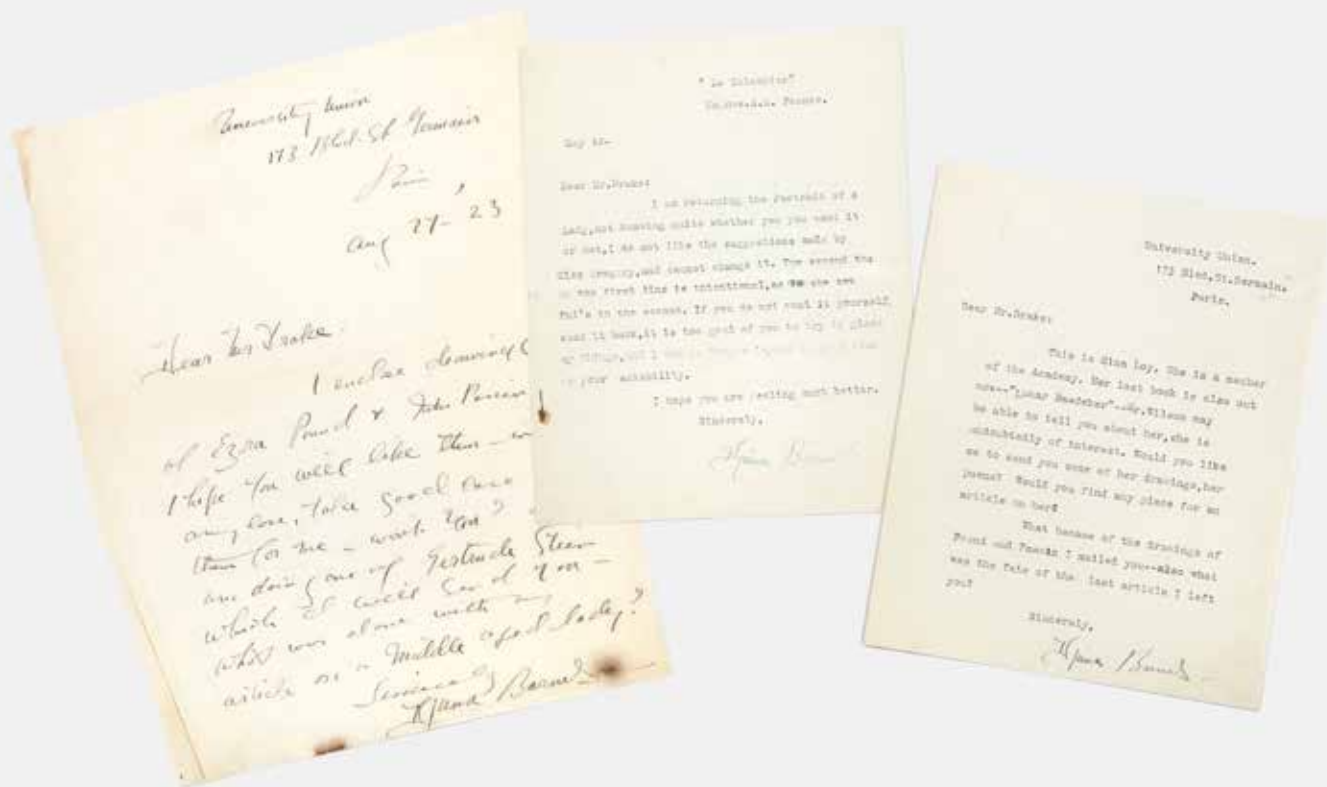
A Diary Without Dates is inscribed on the dedication page verso, "To Dorothy Heath (who said 'Did you write this?' and changed my career in France) with love from Enid 1919"; The Happy Foreigner is inscribed on the front free endpaper, "To Dorothy – in memory of her paper cell at Ber-le-duc and in part payment for the bath she lent me and which I lost in the river. Enid Bagnold June 28. 1920". A Diary Without Dates, Bagnold's war memoir of her work as a VAD from 1914 to 1918, was published in January 1918, and this is a third impression, published two months later; The Happy Foreigner is a first edition.

Though Bagnold received critical acclaim for A Diary Without Dates, she was expelled from her job after publication. She subsequently signed up to the First Aid Nursing Yeomanry (FANY), and her experiences there formed the basis of her semi-autobiographical novella, The Happy Foreigner.

Bagnold met Heath in France when she joined Unit 6 at Bar-le-Duc just after the Armistice in November 1918. There, they shared a makeshift hut on the brink of the river Meuse, where Bagnold presumably lost Heath's bath. In the book, Bagnold describes their "paper cells", which she referenced in the inscription: "A narrow corridor ran down the centre of it, and on either hand were four square cells divided one from the other by grey paper stretched upon laths of wood – making eight in all. At one end was a small hall filled with mackintoshes. At the other a sitting-room. This was the home of the women drivers attached to the garage. In one of these paper cells, henceforward to be her own, Fanny set up her intimate life . . . The daylight showed her nothing to wash in, no jug, no basin" (p. 10).

Their friendship continued after the war, as evidenced by the accompanying three letters and postcard from Bagnold to Heath arranging lunches together. Bagnold's most famous work, National Velvet, was published in 1935.

2 works, octavo. A Diary Without Dates: original green drab boards, spine and front cover lettered in black; The Happy Foreigner: original blue cloth, spine lettered in gilt. Together with 3 letters and a postcard: 1) typed letter signed, undated, on headed paper, 13 Hyde Park Gardens; 2) autograph letter signed, dated 29 June, on headed paper, 13 Hyde Park Gardens (an



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annotation to the latter ascribes a year of 1926); 3) autograph letter signed, 10 July, on headed paper, 8 Little College Street, Westminster; 4) sepia postcard from Paris, 4 December 1951. *The Happy Foreigner*: inner hinges cracked and sometime repaired, contents clean and unmarked. A *Diary Without Dates*: spine darkened, head of spine somewhat chipped, contents slightly toned, otherwise clean and unmarked. A very nice set. ♪ Janet Lee, *War Girls: The First Aid Nursing Yeomanry in the Great War*, 2005.

£1,500

[139421]

5

**BARNES, Djuna.** Three letters signed, two typed and one autograph. [1923]

**LETTERS FROM LOST GENERATION PARIS, NAME-CHECKING GERTRUDE STEIN, EZRA POUND, AND MINA LOY**

A remarkable group of three unpublished letters from Djuna Barnes to her editor, one Mr Drake, offering a rare insight into the experiences of a struggling writer in the restless and vivacious world of Paris in the 1920s.

The recipient may well have been William A. Drake (1899–1965), who worked as an assistant editor for *Vanity Fair* in New York throughout the 1920s, where Barnes also published a number of her early pieces. Drake was something of a minor player in his own right, translating the works of continental writers into English, and publishing essays on contemporary literature, many of which he collected together in his book *Contemporary European Writers* (1928).

The letters present a vibrant picture of modernism in the making, detailing Barnes's efforts to get poems, drawings, and journalism into print. In the first, dated "May 12", Barnes writes to Drake resisting any changes to her poem "Portrait of a Lady Walking", which remained unpublished in her lifetime ("I do not like the suggestions made by Miss Gregory . . . The second the in the first line is intentional, as are the two ful's in the second"); in

a second letter, "Aug 27 1923", Barnes writes about her drawings of three of her fellow Lost Generation writers and artists, Ezra Pound, Jules Pascin, and Gertrude Stein, and enquires about a piece of her journalism ("what was done with my article on a Middle aged Lady?"); and in the third Barnes recommends to Drake the work of her friend and fellow Parisian poet, Mina Loy ("she is undoubtedly of interest"), whose collection *Lunar Baedeker* had just been published. The three fragments together give a fascinating insight into the difficult business of publishing in the 1920s, as well as Barnes's own virtuosity as an artist.

Barnes lived the bohemian life for many years in Greenwich Village, contributing "short stories, Beardsley-esque drawings, theatrical reviews, interviews, and news reports for almost every English-language newspaper in New York" (ODNB), but it was in Paris where she first began experimenting with the modernist avant-garde. Her first visit there was on a journalistic assignment for McCall's magazine in 1921; her second, in 1922, was to interview James Joyce for *Vanity Fair*. The two became friends, and Joyce sent Barnes a copy of the proof sheets for *Ulysses*. By the following year, Barnes was firmly embedded within the community of expatriate modernists in Paris, appearing "in almost every literary memoir of Paris at this time" (ibid.).

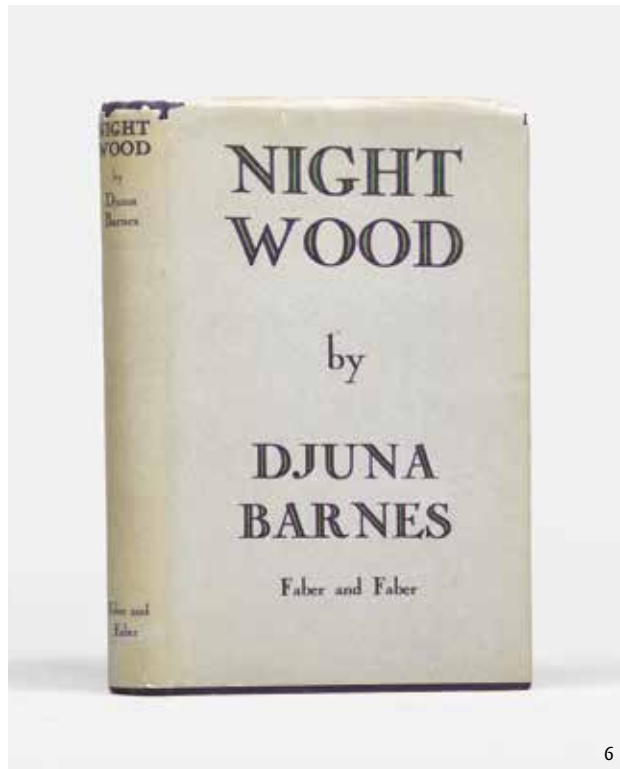
Together 3 items, 2 typed letters signed, addressed from the "University Union, 173 Blvd. St. Germain, Paris" and "Le Colombier", Cagnes A.M.", and 1 autograph letter signed, also from the University Union. Small rust marks from staples to two letters, lightly creased from folding, overall very good.

£4,000

[158179]



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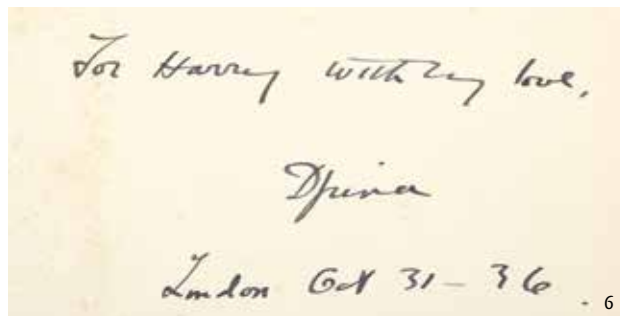
**BARNES, Djuna.** *Nightwood*. London: Faber and Faber Ltd, 1936

**INSCRIBED JUST AFTER PUBLICATION TO ONE OF THE MOST INFLUENTIAL MAGAZINE EDITORS IN AMERICA**

First edition, first impression, rare presentation copy, inscribed by the author to the American editor who had commissioned articles from Barnes earlier in her career, "For Harry with my love Djuna London Oct 31 – 36", on the front free endpaper. Inscribed just two weeks after publication, this copy wonderfully retains the original paper wrapper that Barnes used as an envelope.

This is a superb association: Harry Payne Burton (1931–1942) was a ground-breaking American editor of both *McCall's Magazine* and *Cosmopolitan*. Under his editorship, circulation of *McCall's* doubled to over \$2.5 million and advertising quadrupled to almost \$8.5 million, and during this time he began to commission articles from Barnes. Burton won over readers "by filling the magazine with big-name fiction writers" and became the most highly paid magazine editor in America (Luerck, p. 220). "More than any editor of his time [he] studied publishing trends to discover what American women wanted to read. What they seemed to want was sophistication, a hint of illicit romance, a peek at fashion – all of which Barnes's journalism provided" (Herring, p. 130).

"By 1917 Djuna Barnes was earning five thousand dollars a year as a freelance feature writer. Fifteen dollars for an article was considered good payment in the 1910s; Barnes could, and often did, write several a day. By the time she left for Europe in 1920, she had published more than a hundred articles and over twenty-five short plays and fictions. *The New York Tribune* employed her as a stringer during her early years in Paris, Berlin, and the south of France. *McCall's*, *Vanity Fair*, *Charm*, and the *New Yorker* commissioned articles and interviews that featured personages

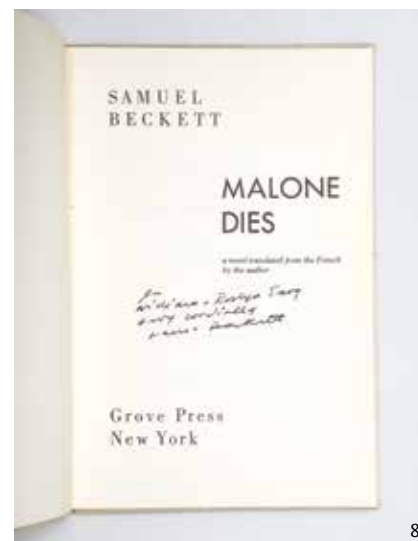
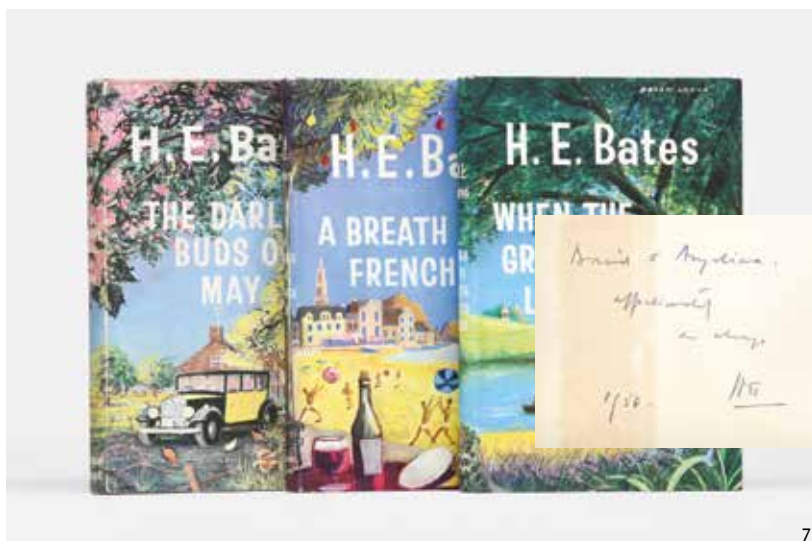


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famous, rich, or royal. *McCall's* editor, Harry Payne Burton, for example, sent Barnes a \$500 check to a Barcelona address in 1925 for an article on international marriage among the elite. During the 1920s, Barnes' popular journalism was an uncertain source of income, allowing her to publish her serious fiction and poetry in literary journals with small budgets . . . In these early pieces Barnes is flexing muscles she will use when she creates the characters of *Nightwood* . . . *Nightwood* is proof that Barnes absorbed, retained, and used what she had seen as a newspaper writer" (Levine, pp. 28–34).

This is Barnes's masterwork, "highly charged . . . linguistically complex, and riven with pain and loss. It centres on the anguished narratives of Matthew O'Connor, a transvestite gynaecologist, and Nora Flood, who is in love with the enigmatic and boyish woman Robin Vote," and is considered to have "one of the most shattering endings in modern literature. It took years for Barnes to find a publisher, until [her friend Emily] Coleman pressured T. S. Eliot at Faber and Faber to accept it. Eliot, who wrote the preface, thought it was like an Elizabethan tragedy for its 'quality of horror and doom'" (ODNB). It is now considered





one of the most important gay novels of the first half of the 20th century in the English language.

Octavo. Original purple cloth, spine lettered in gilt, top edge purple. With dust jacket. Contemporary brown paper wrapper used as envelope, addressed in Djuna Barnes's hand to "Harry Payne Burton, Esq/ c/o Cosmopolitan Magazine, 57 W & 8th Ave, New York City, U. S. America", with her return address in Paris ("9 Rue St. Romain, Paris, France"). Housed in a purple morocco-backed bookform box by the Chelsea Bindery. Slight lean to spine, light foxing to endpapers and first and last few leaves, a remarkably fresh copy in a lovely example of the jacket, unusually clean, small chips to head of spine panel and corners, a few short closed tears, in beautiful condition, superbly preserved by the contemporary brown paper wrapper. ♣ Phillip F. Herring, *Djuna: The Life and Work of Djuna Barnes*, 1995; Nancy Levine, "Bringing Milkshakes to Bulldogs": The Early Journalism of Djuna Barnes", *Silence and Power: A Reevaluation of Djuna Barnes*, 1991; Therese Lueck, *Women's Periodicals in the United States: Consumer Magazines*, 1995.

£15,000

[155857]

7

**BATES, H. E.** *The Darling Buds of May*; [together with] *A Breath of French Air*; [and] *When the Green Woods Laugh*. London: Michael Joseph, 1958–59–60

**"YOU ARE ONE OF VERY FEW PEOPLE WRITING WHO MAKES ME FEEL WARM IN A COLD WORLD"**

First editions, first impressions, with a strong personal and professional association with the author's close friends and Bloomsbury insiders Angelica and David Garnett, the first title being signed and inscribed on the front free endpaper: "David and Angelica, affectionately as always, H E, 1/58"; with David Garnett's bookplate to the front pastedown.

This set of the first three of Bates's bucolic Larkin titles reflects his close relationship with the Garnett family. The daughter of Vanessa Bell, Angelica Garnett (1918–2012) was an artist, painter, and writer, author of the 1984 memoir *Deceived with Kindness*, an account of her coming of age amongst the Bloomsbury group. Angelica's husband, David "Bunny" Garnett (1892–1981), was himself a member of the group and co-founder of the Nonesuch Press with Francis Meynell. The couple knew Bates through the patronage of David's father, Edward, who became Bates's mentor at Jonathan Cape at the outset of his career. They developed a close

relationship and David Garnett was for a keen supporter of Bates's work, writing to the author that he was one of only a few writers who made him feel "warm in a cold world" (Baldwin, p. 195).

Bates and David Garnett helped to found Rupert Hart-Davis's publishing company in 1946 and worked together with Hart-Davis on a brief biography of Edward Garnett, published in 1950.

3 works, octavo. Original red, blue, and green cloth, gilt lettering to spine. With dust jackets designed by Broom Lynne. Very good copies indeed, slight lean to spines, extremities rubbed, edges toned, minor offsetting to endpapers, in near-fine dust jackets, minor rubbing to extremities, one small chip to head of front panel to first title, three sharp unclipped examples. ♣ Eads A86a, A87a, A90a. Dean R. Baldwin, *H. E. Bates: A Literary Life*, 1987.

£2,500

[157987]

8

**BECKETT, Samuel.** *Malone Dies*. New York: Grove Press, 1965

**INSCRIBED TO HIS LITERARY AGENT**

First US edition, first printing, presentation copy inscribed by the author on the title page, "For William & Roslyn Targ very cordially Samuel Beckett"; number 431 of 500 copies.

Roslyn Targ (1925–2017) was Beckett's literary agent and was prominent in the 1950s and 1960s for selling translation rights for American books to foreign publishers. Her husband William (1907–1999) was a noted Beckett collector; he was editor at World Publishing and Putnam's before founding his own imprint, Targ Editions.

*Malone Dies* was originally published in French in 1951, under the title *Malone meurt*, and in English in 1958 in London.

Octavo. Original tan cloth, titles to spine and front cover in black. Pen underlining and annotations to pp. 12–16 (likely by the recipients), inner hinges toned; a very good copy.

£3,000

[153779]

**BECKETT, Samuel (his copy) – HAYMAN, David.**

*Ulysses: The Mechanics of Meaning.* Englewood Cliffs, NJ: Prentice-Hall, Inc., 1970

**THE ACCLAIMED COMMENTARY ON ULYSSES, INSCRIBED TO JOYCE'S DISCIPLE AND AMANUENSIS**

First edition, first impression, inscribed by the author to Samuel Beckett, who was Joyce's amanuensis during the writing of *Finnegans Wake*, on the front free endpaper, "For Sam Beckett, from whose first letter to me I quote: 'in Joyce the form of judgement more and more devoured its gist and the saying of all the saying of anything, in a way more consistent with Bruno's identification of contraries than with the intellectualism of Mallarmé.' Is the present position (mine) more to your liking? It is of course a blend. Warmly, David Sept '70. P. S. I hope yr eyes permit you to read this".

In a significant letter to James Knowlson, Beckett wrote of Joyce's powerful "influence *ab contrario*" on him as a writer: "I realized that Joyce had gone as far as one could in the direction of knowing more, in control of one's material. He was always adding to it; you only have to look at his proofs to see that. I realised that my own way was impoverishment, in lack of knowledge and in taking away, subtracting rather than adding . . . I had a great admiration for him. That's what it was: epic, heroic, what he achieved. I realized that I couldn't go down that same road."

David Hayman is a literary critic and professor at the University of Wisconsin-Madison who participated in the publication of Joyce's complete manuscripts and has also written a number of essays on Beckett's works.

Octavo. Original black cloth, titles to spine in silver. With dust jacket. An excellent copy in the lightly rubbed and toned jacket.

**£1,500**

**[158487]**

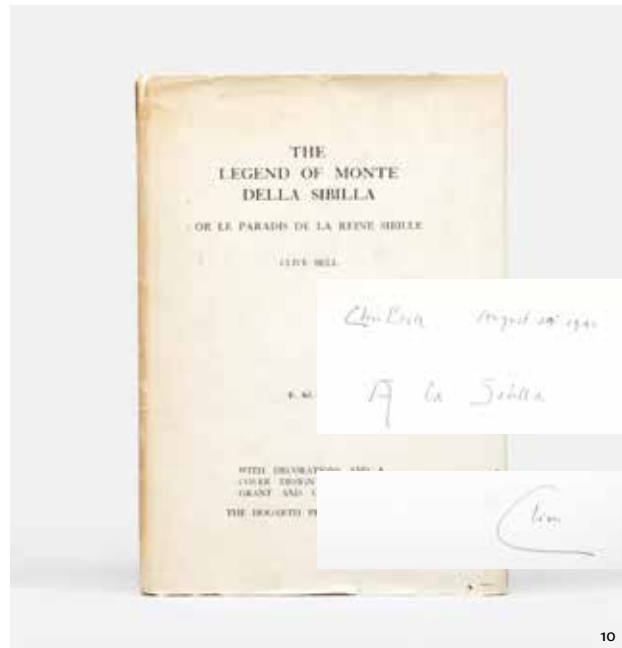
**10**

**BELL, Clive.** *The Legend of Monte Della Sibilla, or Le Paradis de la Reine Sibille.* Richmond: Leonard and Virginia Woolf at the Hogarth Press, 1923

**UNREQUITED AMOUR: BELL'S ORIGINAL ODE TO THE STAR OF THE BALLETS RUSSES**

First edition, first impression, inscribed by the author on the front free endpaper to Lydia Lopokova, "Clive Bell. August 24 1941. A la Sibilla de nos jours, Clive" ("de nos jours" partially erased but legible), with the original autograph final draft of his 19-line poem "To Lopokova Dancing", a rich expression of the romantic yearning Bell felt for her.

Lopokova (1892–1981) was the leading ballerina of Diaghilev's Ballet Russes. She first appeared in London in 1918, when she danced in Massine's *The Good-Humoured Ladies* ("Le donne de buon umore"). The following year she danced a raucous can-can alongside Massine in the world premiere of *The Magic Toyshop* ("La Boutique fantasque"). During his brief balletomane phase, Bell was smitten by her, as is evident from his poem. In July 1919 he praised her in a *New Republic* article as "the finest danseuse that this generation has seen . . . not only a genuine artist but a brilliant executant", contrasting Lopokova's "true artist" to Tamara Karsavina's mere "actress", and comparing her "deliciously gay temperament" to Mozart and Fra Angelico. All this was calculated to flatter, and Bell, ever the womanizer, made a spirited attempt at seduction. Though he was unsuccessful, and Lopokova married John Maynard Keynes in 1925, the two remained



10

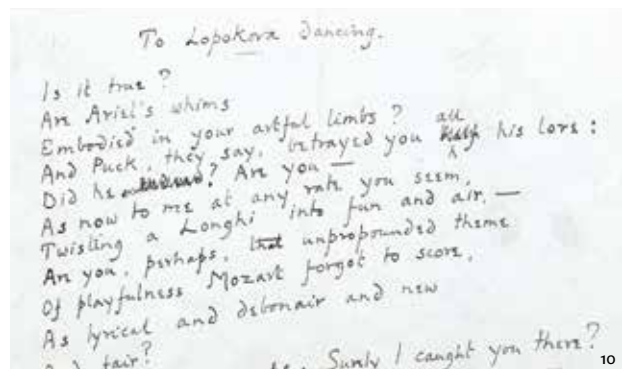
friends and correspondents throughout their lives. This later inscription dates from the period when Lopokova was nursing Keynes in his ill health.

This title is uncommon in the jacket, and rare inscribed. The manuscript has three textual corrections, with the published text matching the corrections made here. Signed by the poet, it has the additional presentation inscription "from Clive Bell. 46. Gordon Square. London. W.C.1". It also bears an earlier initial "C.B." below the text and an earlier location "Garsington. Oxford" inked out, suggesting perhaps the original location of the poem's composition. Bell lived at 46 Gordon Square from 1922 to 1929. The poem was composed in 1918 and published in *Poems* (1921).

Quarto. Original white boards, front cover illustrated and lettered in black. With dust jacket. With 1 sheet autograph poem signed. Front cover designed by Vanessa Bell; frontispiece, head- and tailpieces by Duncan Grant. Spine ends chipped, extremities a little toned and worn, trivial eraser abrasions to front endpapers, a few gutters cracked but firm, very occasional foxing. A very good copy in like jacket, lightly soiled and toned with a little foxing to front panel, edges chipped and nicked, short closed tears to spine, 4 cm closed tear to head. Poem folded twice, small damp stain to verso, nick to foot and a few trivial marks, abrasion from eraser to top right corner, two short closed tears to top left corner, not affecting text, one tiny closed tear to line 7. ♪ Woolmer 27.

**£4,500**

**[158195]**



10



11

11

**BELL, Julian, & T. H. White (contrib.)** Cambridge Poetry, 1929. Hogarth Living Poets. No. 8. London: Published by Leonard & Virginia Woolf at The Hogarth Press, 1929

**"WE SHALL KNOW BETTER SOMEDAY, BUT, GOD, WHAT GENIUS WE HAD THEN!"**

First edition, first impression, of the first volume in Hogarth's Cambridge Poetry series, including contributions from Julian Bell, William Empson, and T. H. White. This was editor Basil Wright's own copy, with his ownership inscription to the front free endpaper, and is signed by 14 other contributors, including Empson and White, both significant authors whose signatures are far from common.

The full list of signatories is: Roland Bottrall, J. Boronski, J. D. Cullen, John Davenport (who playfully adds "We shall know better someday, but, God, what genius we had then! Love John D. 1929"), William Empson, H. Romily Fedden, K. A. Matthews, J. P. A. Ragg, J. M. Reeves, Christopher Saltmarsh ("Coeditorially Kit"), Hugh Sykes, James Thornton, T. H. White, and Edmund M. Wilson.

Cambridge Poetry 1929 precedes Julian Bell's first book of poems Winter Movement, which was published the following year. It is one of 600 copies printed, and has the erratum slip laid in.

Octavo. Original green paper-covered boards, spine and front cover lettered in black, front cover with design by Vanessa Bell in black. Spine neatly repaired, some light tanning to spine and to margins of boards, a little rubbing to extremities, very good condition. ♣ Woolmer 189.

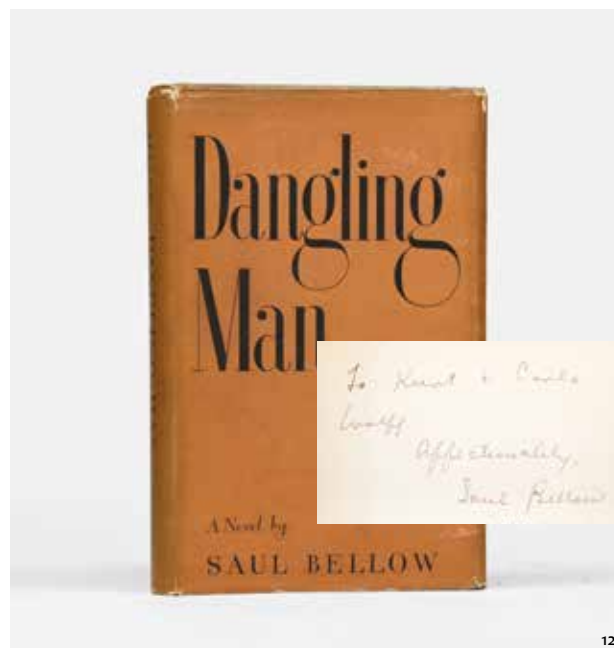
£1,250

[151412]

12

**BELLOW, Saul.** Dangling Man. New York: The Vanguard Press, 1944

**BRINGING TOGETHER SOCIOLOGY AND POETRY IN CHICAGO**



12

First edition, first printing, of the author's first book, inscribed by him on the front free endpaper, "To Kurt & Carla Wolff, affectionately, Saul Bellow". One of the Wolffs has added "[Chicago Ap 15, 44]" beneath Bellow's inscription and "Kurt & Karla Wolff, Chicago, Mr. 27, 1944 (H. Bookstore)" above.

This is an excellent association, from Bellow to his friend and fellow writer, the influential sociologist Kurt Wolff (1912–2003). They met in Chicago: Bellow was raised there, and Wolff "had fallen in love with the region, with the people and with the situation" (quoted in Stehr) while a research fellow at the Social Science Research Council in the early 1940s. Bellow wrote this book, about a young Chicago man waiting to be drafted, during his service with the merchant marine during the Second World War.

Both Bellow and Wolff were significantly engaged in one another's disciplines: Bellow was a writer educated in sociology, and Wolff a sociologist whose literary experiments Bellow encouraged. Bellow was a Canadian-born Lithuanian-Jew who had graduated from Northwestern University with an honours in anthropology and sociology, the study of which had a marked influence on his literary style. Wolff was a Jewish German-born sociologist forced out of Germany by rising Naziism, who recounted that "after a relatively short time in America I began to write literature, in which the most important help I received was from Saul Bellow, whom I got to know in Chicago in 1943".

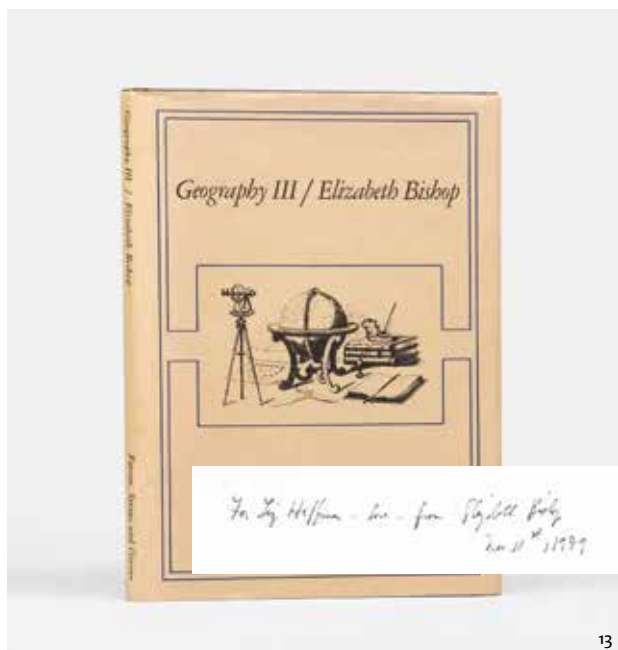
This is a significant association from the beginning of an intellectually fertile relationship.

Octavo. Original light green cloth, spine lettered in brown, small design of man with arm outstretched on front cover in brown, top edge brown. With dust jacket. Spine a touch sunned and cocked, spine ends just bumped, cloth and edges of book block lightly soiled, edges of endpapers toned. A very good copy indeed, internally clean, in like jacket, edges toned, shallow chips to head of spine and corners, rubbing to front panel, a few short closed tears to folds and one across spine, head of front panel and flaps a touch creased, edges nicked, not price-clipped, a clean example. ♣ Nico Stehr, "A Conversation with Kurt H. Wolff", Gary Backhaus & George Psathas (eds.), The Sociology of Radical Commitment: Kurt H. Wolff's Existential Turn, 2007.

£3,750

[157559]





13

13

**BISHOP, Elizabeth.** *Geography III*. New York: Farrar, Straus and Giroux, 1976

#### A FORMIDABLE POETIC COUPLE

First edition, first printing, review copy with the publisher's compliments slip laid-in, inscribed by the author on the title page to fellow poet Elizabeth McFarland, "For Liz Hoffman – love – from Elizabeth Bishop, Nov. 11th 1979", with one sheet of hand-corrected typed notes by poet Daniel Hoffman, husband of Elizabeth, introducing a reading by Bishop at the University of Pennsylvania.

Elizabeth McFarland (1922–2005) was poetry editor of *Ladies' Home Journal* from 1948–1962, and an instrumental figure in broadening the influence of eminent poets like W. H. Auden, Marianne Moore, Richard Eberhart, and Walter de la Mare, and popularizing promising upcomers like Maxine Kumin, Sylvia Plath, Adrienne Rich, William Stafford, and John Updike.

Daniel (1923–2013) called his wife a "one-woman Guggenheim Foundation" as she fought for fair pay for poets. Together they were a formidable poetic pairing: he was the 22nd Consultant in Poetry to the Library of Congress, a much-decorated author of nine books of poetry, and the Felix E. Schelling Professor of English at the University of Pennsylvania. Bishop was invited to the university in 1979 to award a number of annual poetry prizes, including the Ellis Ames Ballard memorial prize, and give a reading of her own work. Daniel's introduction refers to this, "her most recent book", and praises Bishop's career: "there is no prize of honor for a poet in this country which has not been given to Elizabeth Bishop . . . when we read [her] poems we feel as does the old fisherman in her poem 'At the Fishhouses', dipping his hand into the sea".

Bishop has misdated her inscription: she died on 6 October 1979 of a stroke. This copy was likely signed in the year of publication. *Geography III* was her last work and won the Book Critics' Circle Award for 1977. "This volume of nine beautifully crafted poems returns to themes of North and South but with greater intimacy and immediacy" (ANB).



Octavo. Original brown cloth, spine lettered in gilt, tan endpapers. With dust jacket. Illustrated title page. Loosely inserted are two newspaper clippings, one a review of *Geography III*, the other an obituary of Bishop. Trivial scratch to rear cover, front inner hinge just starting. A near-fine copy in fine jacket. ♪ Dan Hoffman, "Elizabeth McFarland, a Poet Who Brought Poetry to the Millions", Poetry Society, available online.

£4,750

[155736]

14

**BLAKE, William.** *The Marriage of Heaven and Hell*. [London: J. C. Hotten, 1868]

**OWNED BY FORD MADDOX BROWN, WHO THOUGHT BLAKE "THE MOST IMAGINATIVE ARTIST WHO EVER LIVED"**

First edition thus, the first facsimile of any of Blake's illuminated books, one of 150 copies printed, and this copy with a stupendous artist's provenance. It was owned by the Pre-Raphaelite artist



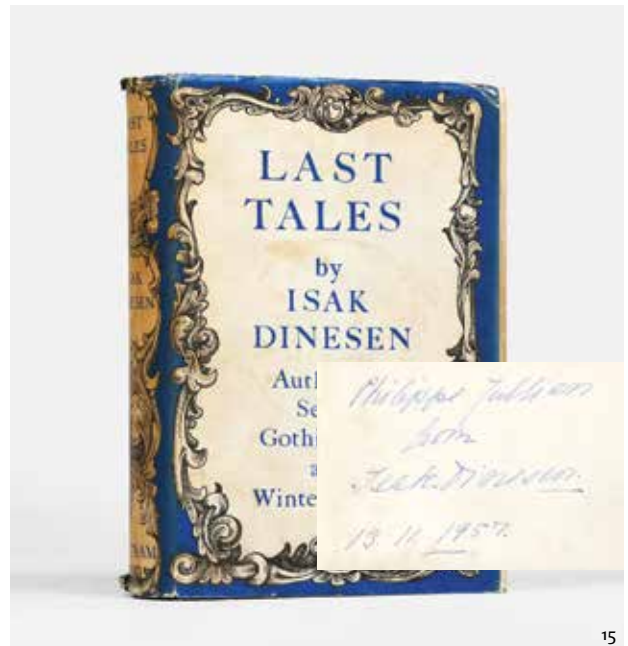


14

Ford Madox Brown (1821–1893), who praised Blake as “the most imaginative artist who ever lived . . . in the matter of genius second to none”.

The first blank is inscribed with a note on the provenance: “From the Collection of the historical painter Ford Madox Brown . . . and purchased by his pupil Frank Rathbone at the sale of Madox Brown’s effects after his death. 29th May 1894. H.S.R.”. The binding also has one of the title labels declaring Brown’s ownership of the volume. Brown was friends with Alexander Gilchrist and influenced by Gilchrist’s 1863 biography *The Life of William Blake*.

Small quarto (240 × 185 mm). Bound c.1900 in smooth red calf, spine gilt in compartments with raised bands and two black morocco title labels, sides bordered in gilt and panelled in blind, marbled endpapers, top edge gilt, others untrimmed. 24 lithographic facsimile plates, each hand coloured. Bookplate of Panof Grafsos Skinos on front pastedown, Japanese note on Ford Madox Brown tipped in to first blank. Some light rubbing to ends and corners, small abrasion to marbled paper at upper outer corner of pastedown, plates somewhat foxed, still an attractive volume in very good



15

condition. ♣ Colin Trodd, “Ford Madox Brown and the William Blake Brotherhood”, *Visual Culture in Britain*, 15:3, 277–298, 2014.

£2,750

[155258]

15

**BLIXEN, Karen, as Isak Dinesen.** *Last Tales*. London: Putnam, 1957

**PRESENTED TO A BON VIVANT**

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper, “Philippe Jullian, from Isak Dinesen. 13. 11. 1957”. The recipient was artist, author, and gay bon vivant Philippe Jullian (1919–1977).

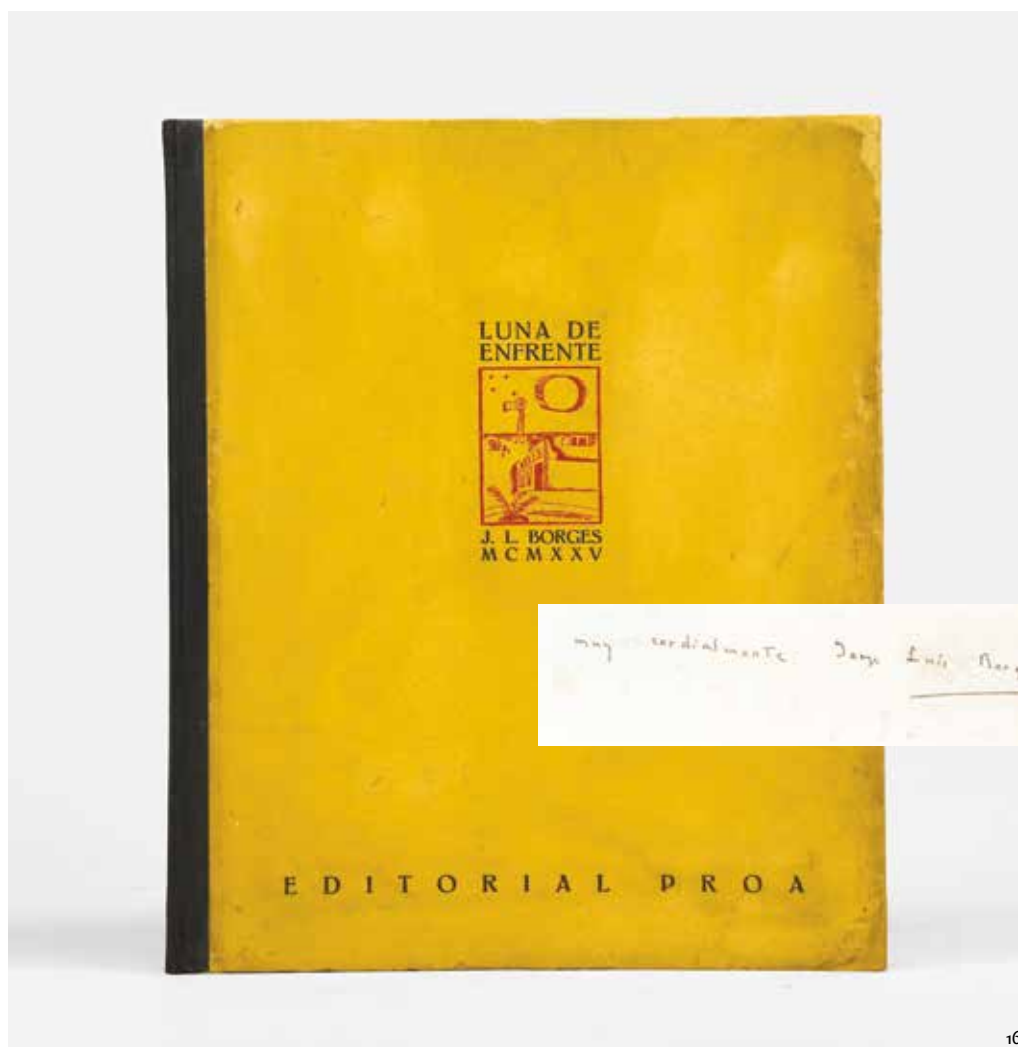
Jullian was the author of the book which effectively launched the Symbolist art revival in France, *Esthètes et Magiciens* (“Dreamers of Decadence”, 1969), and the dedicatee of Philip Core’s *Camp: The Lie that Tells the Truth* (1984). As an illustrator, he contributed to works by Violet Trefusis, Natalie Clifford Barney, and Vita Sackville-West, and illustrated editions of Proust, Wilde, and Dickens.

In his later years, Jullian moved to England, but regularly spent his winters in Africa. Blixen and Violet Trefusis became closer friends around the time of this inscription, and it is likely that Blixen knew Jullian through her; Trefusis was one of Jullian’s closest friends, and he wrote a biography of her, published in 1976.

Octavo. Original black cloth, spine lettered and ruled in gilt, top edge blue. With dust jacket by Owen Wood. Spine cocked, upper corners lightly bumped, covers a little soiled, contents slightly foxed. A very good copy indeed in toned jacket with a few spots of foxing, damp stains to front panel and rear flap, shallow chips to head of spine and one corner, extremities a little rubbed and creased with occasional nicks. ♣ Ian Buruma, *Theatre of Cruelty, Art, Film, and the Shadows of War*, 2014.

£2,500

[155698]



16

16

**BORGES, Jorge Luis.** *Luna de enfrente*. Buenos Aires: Editorial Proa, 1925

**“AND, IN THE END, WHAT MATTERS IS POETRY”**

First edition, first printing, number 74 of 300 copies only, a superb presentation copy of Borges's scarce second collection of poetry, inscribed by the author on the half-title to fellow Argentine poet Horacio A. Rega Molina (1899–1957), “al mejor imaginero de nuestra poesia, don Horacio Rega Molina – muy cordialmente Jorge Luis Borges” (“to the most imaginative of our poets, Horacio Rega Molina, very affectionately Jorge Luis Borges”). Borges has also added two small corrections to the text on pages 24 and 37.

Rega Molina was born in the same year as Borges and was the protégé of Leopoldo Lugones. He published a sequence of youthful collections from 1919, and in the year of this book's publication won the Buenos Aires Municipal Award for Poetry (which may account for Borges's praise of him as the “mejor imaginero de nuestra poesia”). Borges would include Rega Molina's poetry in his *Antología poetica Argentina* (1941).

Remembering Rega Molina in later life, Borges clearly upheld this high regard: “¡Un excelente poeta! ¡Un admirable poeta! Uno de los mejores poetas argentinos. Claro, personalmente no era

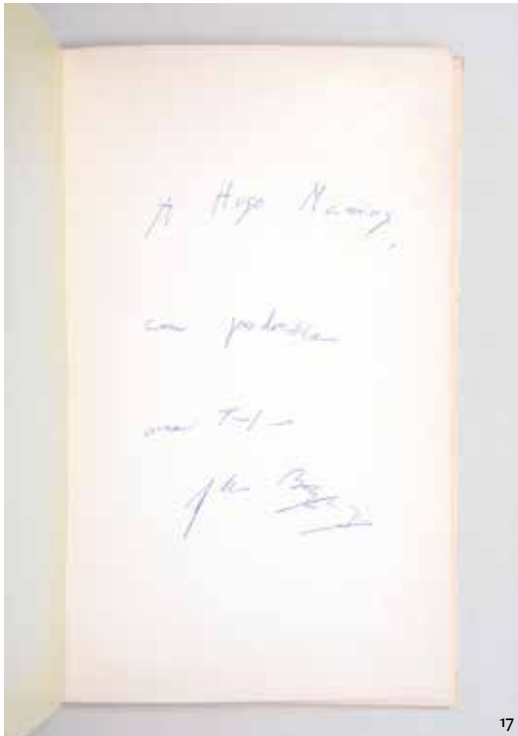
grato . . . Su poesía era muy superior a su diálogo, digamos. En el diálogo era cortante, fácilmente arrabalero; pero cuando escribía, no: era un poeta de una gran delicadeza. Y, al fin de todo, lo que importa es la poesia” (“An excellent poet! An admirable poet! One of the best Argentine poets. Of course, as a person he was rather ungracious . . . His poetry was far superior to his conversation, shall we say. In dialogue, he was brash, obviously suburban; but when he wrote, no: he was a poet of great delicacy. And, in the end, what matters is poetry”) (Borges & Carrizo, pp. 265–6).

*Luna de enfrente* was Borges's second poetry collection, and third publication overall, following the rare poetry collection *Fervor de Buenos Aires* (1923), and *Inquisiciones* (1925), a collection of essays. It was published with woodcut illustrations by his sister Norah Borges.

Quarto. Original black cloth-backed yellow boards, front cover with lettering in black and pictorial design by Norah Borges blocked in red, edges untrimmed. Housed in a custom black leather-backed folding case, with spine lettered in red. Wood-engraved vignettes to half-title, and to title, limitation, and colophon pages by Norah Borges. Light rubbing to spine ends, wear to extremities with some recolouring, yellow boards somewhat dust-soiled, patch of paper restoration to one corner of half-title not affecting text, otherwise internally clean, overall a very good copy. ¶ Jorge Luis Borges & Antonio Carrizo, *Borges el memorioso*, 1982.

£15,000

[155193]



17

17

**BORGES, Jorge Luis.** *El congreso*. Buenos Aires: El Archibrazo Editor, 1971

**TO HIS LIFELONG FRIEND AND ILLUSTRATOR OF THE ENGLISH EDITION**

First edition in book form, first impression, presentation copy, inscribed by the author on the front free endpaper to his lifelong friend and fellow writer, "A Hugo Manning, con perdurable amistad, J Luis Borges" ("With lasting friendship"). Borges remarked that "if of all my stories I had to save one, I would probably save the 'The Congress'".

Manning (1913–1977) was a Jewish poet, short story writer, and translator. He lived in Argentina from 1939 to 1942, working in various roles for newspapers and magazines including *La Nación*, *Argentina Libre*, and *The Buenos Aires Herald*. It was here that he met Borges, who would become a lifelong friend: Manning's portrait of Borges was used as the frontispiece for the English edition of this title, *The Congress* (1974). Manning was in the British intelligence corps during the Second World War, wrote and edited for Reuters, and became Poetry Editor for the *New Statesman* in 1948.

Large octavo. Original white wrappers with flaps printed in black and yellow. Photographic portrait frontispiece. Lightly soiled and toned, a very good copy indeed. ♣ Jorge Luis Borges, *The Book of Sand*, 1977.

£2,250

[135421]



18

18

**BUKOWSKI, Charles.** *Post Office*. Los Angeles: Black Sparrow Press, 1971

**THE AUTHOR'S DEBUT NOVEL, INSCRIBED TO THE PRINTER, "WELL, HELL, FRIEND – HERE'S ANOTHER"**

First edition, signed limited issue, number 12 of 250 copies in boards signed and numbered by the author, this a presentation copy to the printer, inscribed by the author on the front free endpaper, "To Phil Klein – well, hell, friend – here's another. Charles Bukowski, 3–5–71".

This is an excellent association. The Black Sparrow Press was founded primarily in order to print Bukowski's work, and this title was Bukowski's first novel, an autobiographical memoir of his time working at the United States Postal Service. The press was founded by John and Barbara Martin in 1966, and Phil Klein was their first printer. He worked in the print shop at the same company as John Martin, and printed Bukowski's first seven broadsides at cost because "it was a 'fun' project for him" (J. Martin, quoted in Debritto, p. 134). Bukowski wrote "here's another" in his inscription to Klein since he had printed Bukowski's first Black Sparrow publication, the poetry collection *The Days Run Away Like Wild Horses Over the Hills*, in 1969.

There were a further 2,000 copies issued in wrappers, and 50 hand-bound in boards with an original illustration by Bukowski.

Large octavo. Original red, blue, and white star-patterned cloth-backed pictorial pale blue boards, pale blue spine label, front cover lettered in red and blue, red endpapers. Title page printed in red, blue, and black, monochrome photographic portrait of the author on the final page. Extremities a little sunned, free endpapers darkened, slight offsetting to verso of front free endpaper. A very good copy indeed. ♣ Morrow & Cooney 99. Abel Debritto, Charles Bukowski, *King of the Underground*, 2013.

£7,000

[156551]





19

19

**BURDEKIN, Katherine, as Murray Constantine.** *The Devil, Poor Devil!* [Together with a rough proof.] London: Boriswood, 1934

#### THE DEDICATION COPY

First edition, first impression, dedication copy, a wonderful association, inscribed by the author on the front free endpaper to her friend and literary agent Margaret Goldsmith, "To Margaret, from Kay, November 3rd 1934", additionally signed as Murray Constantine on the title page, and with Goldsmith's name written out in Burdekin's hand beneath the dedication "To M.G.". This copy is presented together with a rough proof of the work.

It was Margaret who, upon Burdekin falling into a bout of depression in 1938, gave her research material on Marie Antoinette to lift her out of her creative slump. This material invigorated Burdekin, and resulted in a historical novel, *Venus in Scorpio*, credited to them both and published in 1940.

Burdekin's pseudonym, adopted from 1934, was first revealed in the 1980s by feminist scholar Daphne Patai and her writing has since garnered serious academic interest. *The Devil, Poor Devil!* is a satirical fantasy about how the Devil's power is undermined by modern rationalism.

Octavo. Original blue cloth, titles to spine in red. With dust jacket. Proof: octavo. Original brown paper wrappers, titles to front wrapper in black. Board edges a little bumped and toned, rubbing to spine lettering, light offsetting to endpapers; a very good copy in the toned jacket, not price-clipped, spine browned, nicks to edges, a couple of small chips to head of spine. Proof: spine cocked and toned, a couple of light pencil marks to front wrapper, damp mark to foot of gutters to second half of book block.

£3,000

[151274]

20

**BURROUGHS, William S.** *The Ticket That Exploded.* Paris: The Olympia Press, 1962

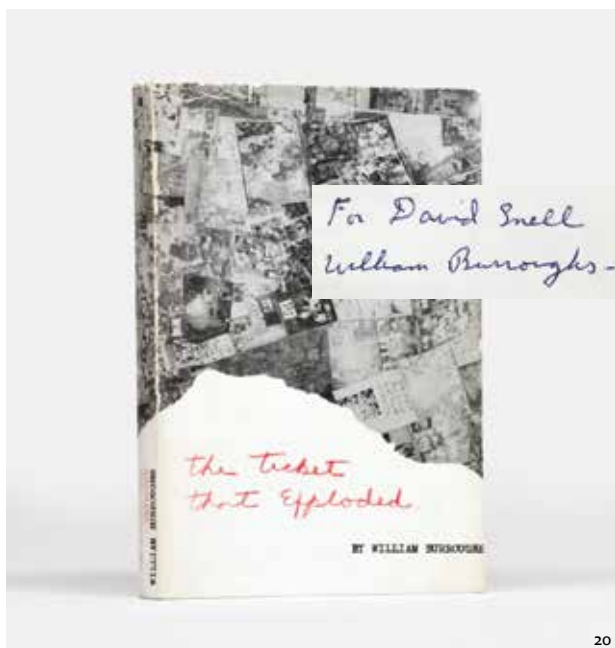
#### INSCRIBED TO A "FAR OUT CAT"

First edition, first printing, inscribed by the author on the title page, "For David Snell, William Burroughs". Snell (1921–1987) was one of two reporters for *Life* magazine, the other Loomis Dean (1917–2005), who were present when Burroughs and Brion Gysin invented the cut-up technique on 1 October 1959, and whose subsequent interview outed Burroughs as a heroin user to *Life* readers, among them Burroughs's own mother.

Snell's opening line upon meeting his interviewee was "Have an Old Gold, Mr Burroughs", a direct reference to *Naked Lunch*, in which two cops, O'Brien and Hauser, let themselves into Bill's flat; Snell's reference draws an excellent and knowing parallel between the two *Life* reporters and the cops, positioning himself as O'Brien: "they weren't bad as laws go. At least O'Brien wasn't. O'Brien was the con man, and Hauser the tough guy. A vaudeville team. Hauser had a way of hitting you before he said anything just to break the ice. Then O'Brien gives you an Old Gold – just like a cop to smoke Old Golds somehow . . . and starts putting down a cop con that was really bottled in bond. Not a bad guy" (Burroughs, p. 190).

Burroughs valued Snell's reference, writing to Allen Ginsberg that Snell and Dean were "2 far out cats with real appreciation for my work that can't be faked" (quoted in Roach, p. 164). Burroughs had no love for *Life* magazine, but he liked Snell and Dean, and exonerated them for their parts in the final piece, a vitriolic repudiation of the Beats penned by a staff writer. The *Life* article, a long list of character assassinations that targets Kerouac,





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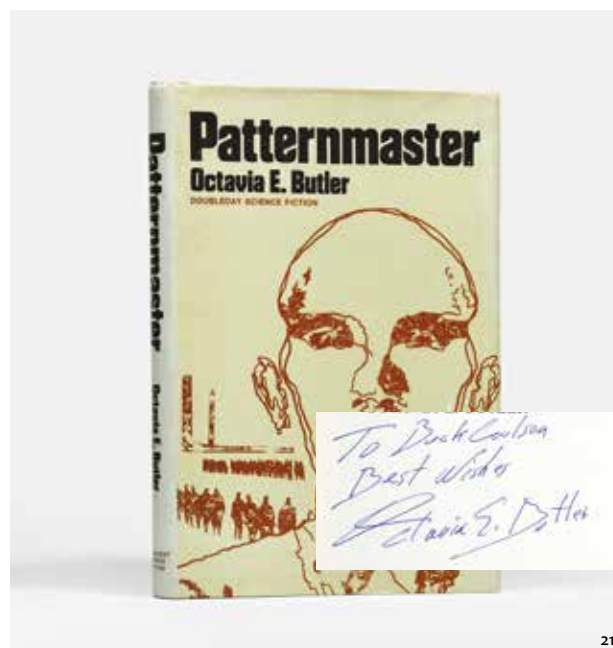
Ginsberg, Corso, and various others, characterizes “the bulk of Beat writers [as] undisciplined and slovenly amateurs who have deluded themselves into believing their lugubrious absurdities are art simply because they have rejected the form, style, and attitudes of previous generations and have seized upon obscenity as an expression of ‘total personality’”. Burroughs is painted with broad brush strokes: “for sheer horror no member of the Beat Generation has achieved effects to compare with William S. Burroughs . . . a pale, cadaverous and bespectacled being who has devoted most of his adult life to a lonely pursuit of drugs and debauchery. He has, first in Mexico and then in Tangier, dosed himself with alcohol, heroin, marijuana, kif, majoun and a hashish candy”. Burroughs’s mother was understandably horrified by the piece, while his response was more dismissive: “In order to earn my reputation I may have to start drinking my tea from a skull since this is the only vice remaining to me . . . I hope I am not ludicrously miscast as the wickedest man alive, a title vacated by the late Aleister Crowley” (quoted in Roach, p. 24).

This title, number 91 in The Traveller’s Companion series, contains two pieces written in collaboration with Michael Portman; “In a Strange Bed” and “The Black Fruit”. Together with *The Soft Machine* (1961) and *Nova Express* (1964), *The Ticket That Exploded* forms part of the Nova trilogy. It describes Burroughs’s idea of language as a virus and lays the groundwork for many of the ideas detailed in *The Electronic Revolution* (1970).

Octavo. Original green and white wrappers, printed in black. With Ian Sommerville dust jacket. Green border on title page, monochrome design on p. 183 by Brion Gysin. Trivial creases to front wrapper and spine, light offsetting to rear pastedown. A fine copy in jacket, a few marks to panels, folds lightly rubbed, crease to head of front panel, a few nicks to head of spine, two short closed tears to head of front panel and one to front flap, a very sharp example. ♪ Kearney 166; Maynard and Miles A6. William S. Burroughs, *Naked Lunch*, 1992; Paul O’Neil, “The Only Rebellion Around”, *Life Magazine*, 30 November 1959; Rebecca Roach, *Literature and the Rise of the Interview*, 2018.

£2,500

[156528]



21

21

**BUTLER, Octavia E.** *Patternmaster*. Garden City, NY: Doubleday & Company, Inc., 1976

**HER DEBUT, INSCRIBED TO A FELLOW SCIENCE FICTION WRITER**

First edition, first printing, review copy, inscribed by the author on the title page, “To Buck Coulson, Best wishes, Octavia E. Butler”, with the ownership stamp of the recipient and his wife on the front pastedown. Inscribed copies of this title are scarce. This was Butler’s debut novel, the first in the Patternist quintet, though chronologically the final.

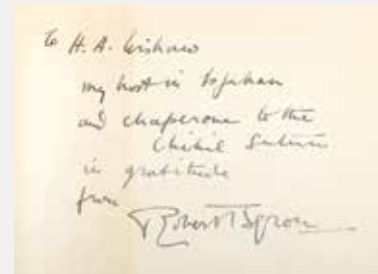
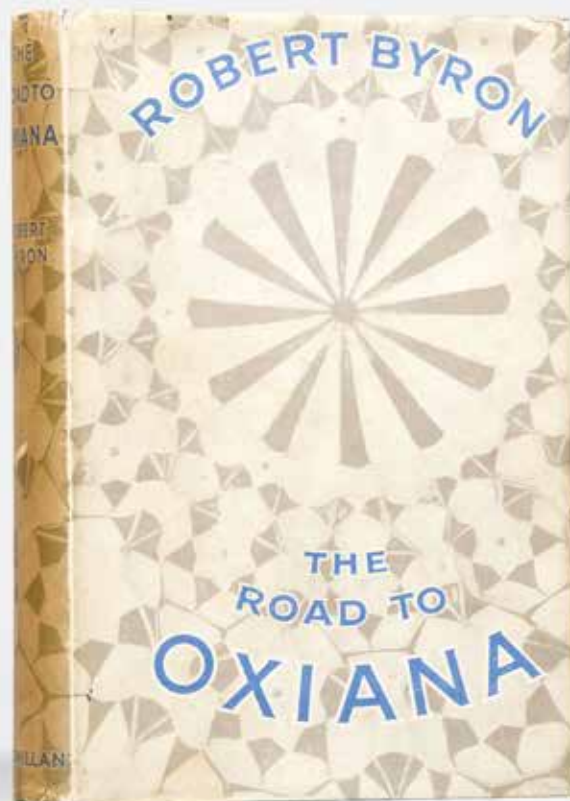
Robert Coulson (1928–1999) was a science fiction writer and reviewer who, together with his wife, writer Juanita Coulson, edited the fanzine *Yandro*, which was nominated for the Hugo Award 10 years in a row from 1959 through to 1968, winning in 1965.

Butler was the first Black woman to receive both the Nebula and Hugo Awards, and the first science fiction author to be granted a MacArthur fellowship. Her work “creates powerful images of black women in a genre in which and from which they have traditionally been marginalized and excluded . . . Frances Smith Foster argues that the heroines in Butler’s Patternist series represent ‘a new kind of female character in both science fiction and Afro-American literature’” (Boutler, p. 170).

Octavo. Original beige leatherette, spine lettered in black, fore edge untrimmed. With dust jacket. Loosely inserted is the publisher’s review slip, previously taped on the front free endpaper. Head of spine lightly creased, edges and endpapers a touch foxed, remnants of tape from review slip on front free endpaper, trivial rubbing from tape on rear free endpaper. A near-fine copy in jacket, spine sunned, a few spots of foxing, a touch of rubbing to extremities, very sharp. ♪ Amanda Boulter, “Polymorphous Futures”, *American Bodies, Cultural Histories of the Physique*, 1996.

£4,000

[156857]



22

22

**BYRON, Robert.** *The Road to Oxiana.* London: Macmillan & Co. Ltd, 1937

**“WISHAW’S CIGARS HAVE CHEERED US ALL UP” – PRESENTED TO HIS HOST AT ISFAHAN**

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper, “To H. A. Wishaw, my host in Isfahan and chaperone to the Chihil Sutun, in gratitude, from Robert Byron”. Wishaw was Isfahan branch manager of the Anglo-Persian Oil Company, described affectionately by Byron as “captain of oil” (p. 190).

Wishaw hosted Byron at Isfahan in March and April 1934 and is mentioned several times here, his hospitality noted with enthusiasm: “three bottles of Shahi wine, an orange salad, and Wishaw’s cigars have cheered us all up” (p. 235). The Chihil Sutun (or Chehel Sotoun) of Byron’s inscription is the beautiful 17th-century pavilion built for Shah Abbas II.

*The Road to Oxiana* is “an enquiry into the origins of Islamic art presented in the form of one of the most entertaining travel books of modern times” (ODNB). In his introduction to the 1981 re-issue, Bruce Chatwin called it “a work of genius” which he had elevated to the status of “sacred text”. He stressed that it remained an important book, as in between the “bravura passages” Byron

expounds a serious thesis about the significance of Afghan influence on Persian civilization. This copy is in the first issue binding of gilt-lettered royal blue cloth.

Octavo. Original blue cloth, spine lettered in gilt, top edge blue. With dust jacket. Half-tone frontispiece and 15 similar plates from photographs by the author. Spine lightly toned, rubbing at edges, faint offsetting to endpapers else contents clean and bright, a very good copy in like lightly foxed jacket, not price-clipped, spine browned, faint soiling to rear panel, nicks at fold ends, short closed tear to head of rear flap fold.

£7,500

[155673]

23

**CALVINO, Italo.** *If On a Winter’s Night a Traveler.* New York: Harcourt Brace Jovanovich, 1981

**INSCRIBED IN ROME**

First edition in English, first printing, inscribed by the author on the half-title, “For Ken & Lee Auchincloss, happy to find very good readers Italo Calvino Rome June 12th 1981”, with Ken’s bookplate on the front pastedown. Kenneth Auchincloss (1937–2003) was a journalist, author, and collector of fine printing and private press books. He and his wife Lee “played host to memorable gatherings of printers, artists, and wood-engravers from both sides of the Atlantic” (*Independent*).



23

Auchincloss was widely travelled, journeying to “more continents while stricken with cancer than most people do in a lifetime of good health” (Gordon). He and Lee evidently met Calvino in Rome, one year after the author’s move to Piazza Campo Marzio near the Pantheon, where he was occupied editing the work of Tommaso Landolfi for Rizzoli.

Octavo. Original yellow cloth-backed red boards, titles to spine in black, ISBN and star to rear cover in black, red endpapers. With dust jacket. Head of spine and tips slightly bumped, a few trivial marks to lower edge, else bright and firm. A very good copy indeed, in the sharp jacket, spine panel sunned, top edges a little toned, nicks to head of spine and one tip, lower tips a little rubbed and creased. ¶ Devin Gordon, “Remembering Ken Auchincloss”, *Newsweek*, 3 April 2003, available online; John Randle, “Kenneth Auchincloss Obituary”, *Independent*, 14 March 2003.

£3,000

[153781]

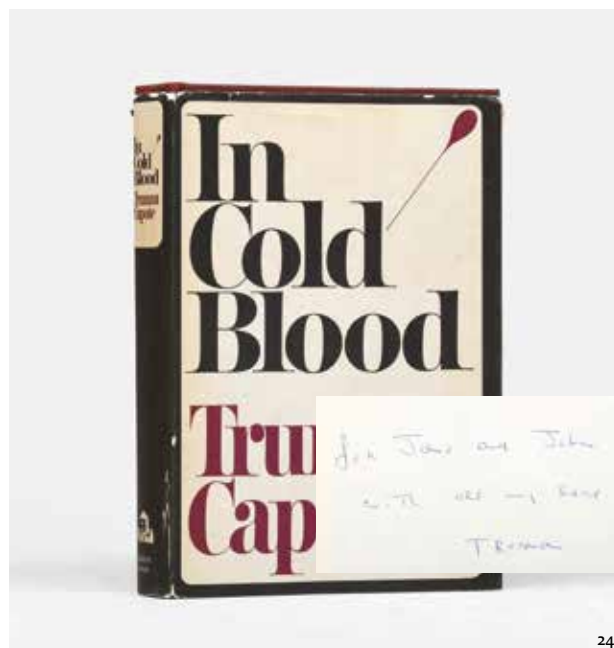
24

**CAPOTE, Truman.** *In Cold Blood*. New York: Random House, 1965

**INSCRIBED TO A GUEST OF HIS FAMOUS BLACK AND WHITE BALL**

First edition, first printing, inscribed by the author on the half-title, “For Jane and John, with all my love, Truman”. The recipients were the best-selling author and journalist John Gunther and his wife Jane. Gunther was one of the guests at Truman Capote’s famous Black and White Ball, an extravagant masquerade held at the Plaza Hotel in New York City. The ball took place in November 1966, not long after the publication of *In Cold Blood*, and many celebrities attended, including Andy Warhol, Frank Sinatra, and Harry Belafonte.

John Gunther (1901–1970) had been a fixture on best-seller lists since his publication of *Inside Europe* (1936), the first of his “Inside” books, a series of popular socio-political works that allowed him to abandon journalism and pursue writing as his full-time job. His work as a journalist for *Daily News* had allowed him to work in almost every European city; his *New York Times* obituary



24

states that he had “travelled more miles, crossed more borders, interviewed more statesmen, wrote more books and sold more copies than any other single journalist of his time”. Gunther’s most well-known book, *Death Be Not Proud* (1949) was a memoir describing the decline and death of his son, Johnny. Prior to its publication, memoirs about illness and grief were not common: Deborah Cohen, writing for *The Atlantic*, dubbed it “the book that unleashed American grief”.

Octavo. Original reddish-brown cloth, spine lettered in gilt and silver, author’s initials on front cover in gilt, red endpapers, top edge blue, fore-edge untrimmed. With supplied jacket. Foot of spine just sunned, tiny



24

splash mark to top edge. A fresh, near-fine copy in very good jacket indeed, lightly toned, spine ends and corners a little chipped, short closed tear to head of rear panel, edges a little nicked and rubbed, not price-clipped, sharp and striking. ¶ Deborah Cohen, “The Book that Unleashed American Grief”, *The Atlantic*, 8 March 2022; Albin Krebs, “John Gunther Dead; Wrote ‘Inside’ Books”, *The New York Times*, 30 May 1970, available online.

£5,000

[155789]





25

25

**CASSADY, Neal.** Collection of letters signed to Justin Brierly. 4 January 1943 – 26 March 1945

**“THIS IS ALL FAR BACK, WHEN DEAN WAS NOT THE WAY HE IS TODAY, WHEN HE WAS A YOUNG JAILKID SHROUDED IN MYSTERY”**

A collection of autograph and typescript letters from a teenage Neal Cassady, Beat icon and the model for Dean Moriarty in *On the Road*. The letters were all written to Cassady's friend and mentor, Justin Brierly, a significant number while Cassady was serving a sentence at the Colorado State Reformatory. They are the earliest surviving Cassady letters known, five of which remain unpublished. The archive also likely constitutes the largest such collection in private hands.

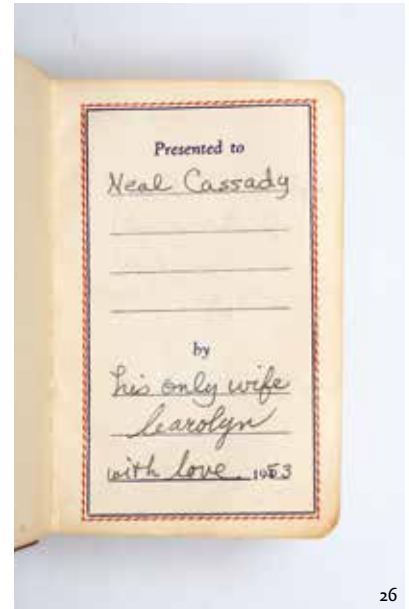
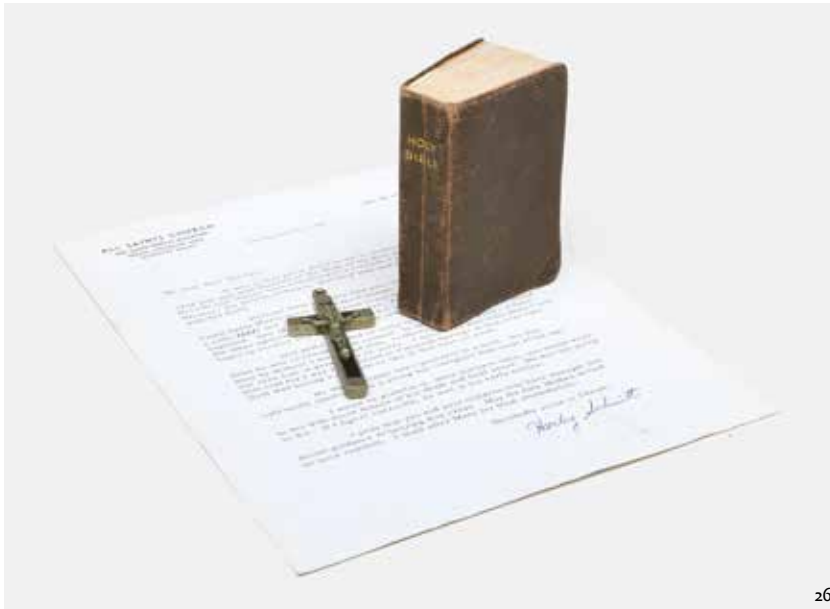
*On the Road* opens with the narrator's report of “Dean's legendary “jailkid” origins: “First reports of him came to me through Chad King, who'd shown me a few letters from him written in a New Mexico reform school. I was tremendously interested in the letters because they so naively and sweetly asked Chad to teach him all about Nietzsche and all the wonderful intellectual things that Chad knew. At one point Carlo and I talked about the letters and wondered if we would ever meet the strange Dean Moriarty. This is all far back, when Dean was not the way he is today, when he was a young jailkid shrouded in mystery.” At turns poignant, vulnerable, defiant, beseeching, grateful, and funny, this

exceptional archive of juvenile correspondence sheds light on a pivotal period in Cassady's youth, and Brierly's impact on it.

Brierly was a prominent member of Denver society, noted both as a patron of the performing arts in Colorado and for his efforts to place promising young misfits in highly regarded universities. He first met Cassady in 1941, when the rebellious 15-year-old was living with Brierly's uncle. Brierly took an active role in Cassady's life over the next few years, helping him get into high school, encouraging and supervising his reading, and finding employment for him. Cassady was introduced in 1946 to Jack Kerouac and Allen Ginsberg by another Brierly protégé, Hal Chase (“Chad King” in *On the Road*), whom Brierly had helped place at Columbia University. Kerouac met Brierly in 1947 during a trip to see Cassady in Denver, and established a friendship with him. In 1950, Brierly wrote an article for the *Denver Post* about Kerouac's debut novel *The Town and the City*, and organized a book signing for him in Denver. Kerouac in turn immortalized Brierly as “Denver D. Doll” in *On the Road*, “Justin G. Mannerly” in *Visions of Cody*, and “Manley Mannerly” in *Book of Dreams*.

The collection includes a critically important letter, devoted entirely to Cassady's “analizeing [sic] the influence you have had on my mind, character, temperament & in general my attitude & reaction to life”. Cassady references his voracious reading, praising Dickens, Twain, Thomas Wolfe, and Voltaire, updates Brierly on his self-development, and brags of his eloquence: “I shall not use a public defender as I feel my forceful oratory shall either carry the day for me, or put me where days aren't important”.





13 autograph and typescript letters, on both plain paper and printed stationery, several with franked envelopes. Generally very good condition.

£125,000

[154072]

## 26

**CASSADY, Neal & Carolyn.** Neal Cassady's Bible, inscribed to him by Carolyn, together with his crucifix and a typed letter signed to Carolyn from Neal's priest and godfather. 1953–68

### "HOLY NEAL"

A trio of religious artefacts belonging to Neal Cassady, offering an insight into the sincere and troubled faith of a man venerated for his vices. The collection includes his pocket Bible, presented to him by his wife Carolyn Cassady, inscribed on the printed presentation leaf, "[Presented to] Neal Cassady [by] his only wife Carolyn with love, 1953", with several pages marked up.

Accompanying the Bible, which has Carolyn's previous ownership inscription on the second blank, is Cassady's own crucifix, and a typed letter signed to Carolyn from Neal's godfather and priest, Reverend Harley Schmitt, dated 21 December 1968, from "All Saints Church, Colorado, 80219", offering his condolences on Neal's death, and reminiscing on the "lovable boy . . . generous to a fault".

Neal's faith was a significant part of his life. He had been an altar boy, and in his letter Schmitt remarks on Cassady's lifelong faith: "Especially, when he was in trouble or in turmoil, he would call me. Years would pass by without a word, and then, suddenly, he would write". Cassady and Schmitt had met in August 1937, when Neal had attended a Catholic summer camp for poor children and, "subjected to a full-force Cassady charm offensive, Schmitt found himself corralled into becoming Neal's spiritual godfather" (Vickers). Schmitt recalls Neal's baptism in his letter and remembers a devout child who "had studied his catechism well, and was eager to receive this holy sacrament".

The marked-up passages in the Bible attest to the trouble and turmoil at the core of Cassady's faith: the fast-talking, fast-living muse of the Beat generation, the party-man of the Merry

Pranksters who "took any drug, any pill, anyone handed him" (Cochrane), has marked up passages (or has had them marked for him) encouraging the faithful to "shun profane and vain babblings" and "flee also youthful lusts" (p. 305).

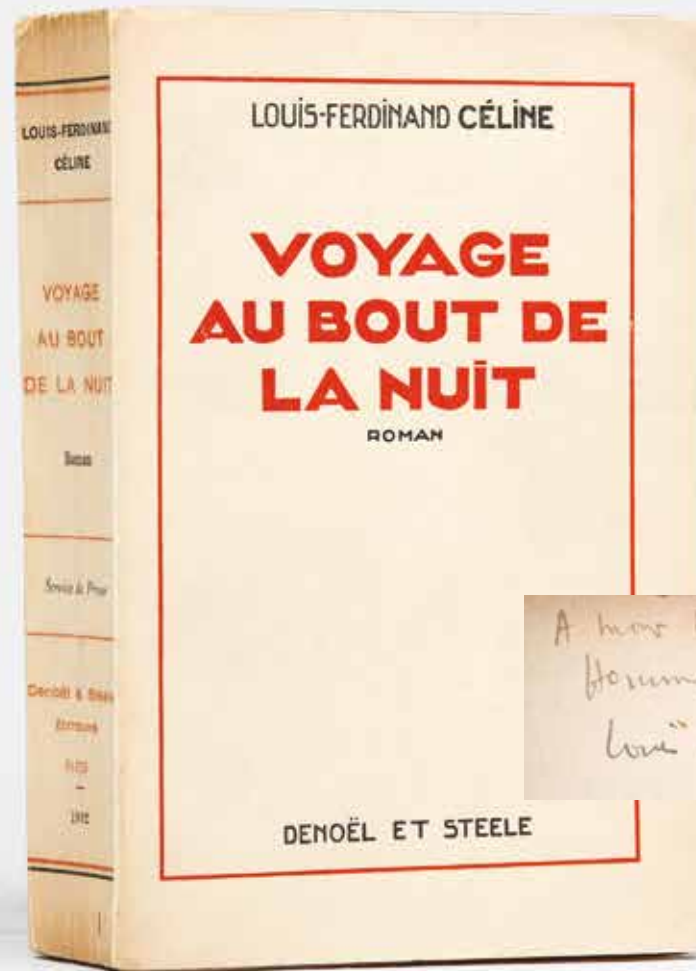
A slip of paper with a note in Carolyn's handwriting is inserted at p. 189, directing the reader to a verse warning against bad influences: "note that man, and have no company with him, that he may be ashamed" (2 Thessalonians 3:14–15). This, the emphasis on "youthful lusts", and Carolyn's own inscription stressing her status as Neal's "only wife" suggest his primary vice: Cassady's first marriage to LuAnne Henderson was annulled in 1948 before his marriage to Carolyn, but he continued the relationship, and in 1950 Cassady would marry model Diana Hansen, bigamously. His numerous infidelities were portrayed in fiction, most notably by Jack Kerouac in *Big Sur* (1962) and *On the Road* (1957).

For Kerouac, Cassady was an "American Saint" who had "God sweating out of his forehead all the way" (*On the Road*), a figure of both religious and poetic inspiration: "what is all the holy feeling I have for holy Neal" (quoted in Ingram). This collection testifies to the deep faith of a life of trouble and turmoil, and the endeavours of those close to Cassady to encourage him on the right path: "for God hath not given us the spirit of fear; but of power, and of love, and of sound mind" (marked-up, p. 304).

Together, 3 items. Bible: duodecimo. Original brown pebble-grain cloth, spine ruled in blind and lettered in gilt. Crucifix: copper-silver alloy inlaid with wood, metal Christ figure with scroll and stylised crown of thorns on a sunburst above head fastened with pins. Letter: single sheet typed letter signed, headed "All Saints Church, 2559 South Federal Boulevard, Denver, Colorado, 80219". Bible: extremities rubbed, tiny mark to spine, covers a little creased, front endpapers a touch foxed, small stain to pp. 830–31, small mark to fore edge, extending into margins of pp. 327–680. Crucifix: a touch of verdigris and a few trivial scratches. Letter: two horizontal creases where folded for posting, pale stains to lower third, pencil inscription and a touch of foxing on verso. All in very good condition. ♣ Lauren Cochrane, "Neal Cassady: Drug-taker. Bigamist. Family man", *The Guardian*, 18 January 2011; Sydney A. Ingram, "Beat to Death: The Beat Generation's Impact on Neal Cassady", *English Independent Study Hon 495*; Graham Vickers, *Neal Cassady: The Fast Life of a Beat Hero*, 2012.

£7,500

[158266]



27

27

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

**THE AUTHOR'S DEBUT, INSCRIBED TO ONE OF HIS EARLIEST AND MOST ARDENT DEFENDERS**

First trade edition, first printing, inscribed by the author on the half-title, "A mon Marcel Espiau, hommage de l'Auteur, Louis Céline", together with an autograph letter signed by the author, inviting Espiau to dinner to celebrate "the benevolence and the good taste of his jury" [our translation]. Espiau was instrumental in awarding the Prix Renaudot to Céline for this, his debut.

*Voyage au bout de la nuit* was published in October 1932 to immediate and widespread critical acclaim. It was quickly touted as the favourite for the Prix Goncourt, and Céline was assured of his victory. In 1926, a group of critics, Espiau among them, had

created the Prix Renaudot while waiting for the nomination of the Goncourt. Though not officially related, the juries of both prizes announce the winners at the same time and place, on the first Tuesday of November, at the Drouant restaurant in Paris. The Renaudot is often considered a consolation prize, with the jurors ensuring that they have an alternative laureate in case their first choice receives the more prestigious Goncourt.

*Voyage* did not win the Goncourt that year. In a scandal that fuelled Céline's notoriety, the Goncourt was awarded instead to Guy Mazeline's *Les Loups*. Céline's subsequent fame resulted in 50,000 copies of *Voyage* selling in the following two months. Despite the consensus that the Goncourt decision was a travesty, Espiau still had to fight bitterly to have *Voyage* awarded the Renaudot: it took three rounds of voting for Céline to emerge victorious, with a small majority of six votes out of ten.

Céline left France almost immediately for a "little medico-sentimental tour of Europe" (quoted in Gibault). He was mortified



27

by the loss, having been vocally confident of his success, and overwhelmed by the attention the affair had garnered his debut. When he returned to France, he sent Espiau this letter of invitation, apparently unpublished. The letter invites Espiau to dine with Céline and the previous winner of the Renaudot, Philippe Hériat. The letter is undated, aside from a “le 3”.

Espiau gave continued vocal support of Céline, writing in an article for *Les Nouveaux Temps* in 1941 that “I liked Céline straight away, the barely dry proofs of his unalterable *Voyage au bout de la nuit*. I immediately fought for him within a literary panel – the only one who crowned him – and where, moreover, everyone was quickly won over . . . a writer of his kind is a blessing from the gods”. Céline was grateful for the support, sending thanks for the article: “I know you and remain greatly in your debt for the admirable courage with which you defended my first book, at the time when the league of Perfect Thinking already had me in a lasso” (Letter to Marcel Espiau, March 1941).

This is the uncommon first printing of the trade issue, with the following points: “Grande Imprimerie de Troyes” imprint in the colophon, “Le Flute Corsaire” advertised on the bottom right of rear wrapper as “Sous presse” and with no imprint below the red frame, and a lowercase “m” printed upside down on p. 150 line 10. Some copies, although not this one, also have the lowercase m on p. 541 line 37 and 8 pages of publisher’s advertisements at the rear on grey-blue paper dated 1932; these are not of priority.

Octavo. Original white wrappers printed in red and black, edges untrimmed. Housed in a custom cream flat-backed box, lettered and ruled in red and black imitating the wrappers. Spine lightly sunned, two short closed tears to foot of spine and rear corner, trivial chip and a few nicks to head, front joint a little rubbed, contents uniformly toned. A beautiful copy, clean and fresh. Letter folded, one nick and one short closed tear, a little paper adhered to verso, very sharp and bright. ¶ Connolly, *The Modern Movement* 74F; En français dans le texte 366. François Gibault, *Céline* 1932–1944: *Délires et persécutions*, 1985.

£22,500

[158019]

28

**COHEN, Leonard.** *Beautiful Losers*. New York: The Viking Press, 1966

**PRESENTATION COPY TO A FELLOW CANADIAN POET**

First edition, first printing, presentation copy to the American writer Paul Metcalf, inscribed by the author on the half-title, “Dear Paul, I have depended on you over the years. Thank you, Leonard Montreal 1977”.

Metcalf (1917–1999) wrote poetry and prose, and his works – published over almost four decades – “offer beautifully composed alternative histories of America, written from the native American viewpoint of writers like William Carlos Williams and composers like Charles Ives. Metcalf employs montage to great effect, weaving together both fictional and non-fictional material, the latter drawn from a wide range of sources, including history, biology, mythology, and geography” (Stringer, p. 446). Metcalf’s writings are cited as influencing a number of other leading authors including Howard Zinn, William H. Gass, Robert Creeley, and Wendell Berry. Cohen’s inscription certainly hints at a similar influence of Metcalf on his own works, though if so, the influence has gone largely unnoticed in the literature on Cohen; either way, this is an excellent association copy linking the two great literary Canadians.

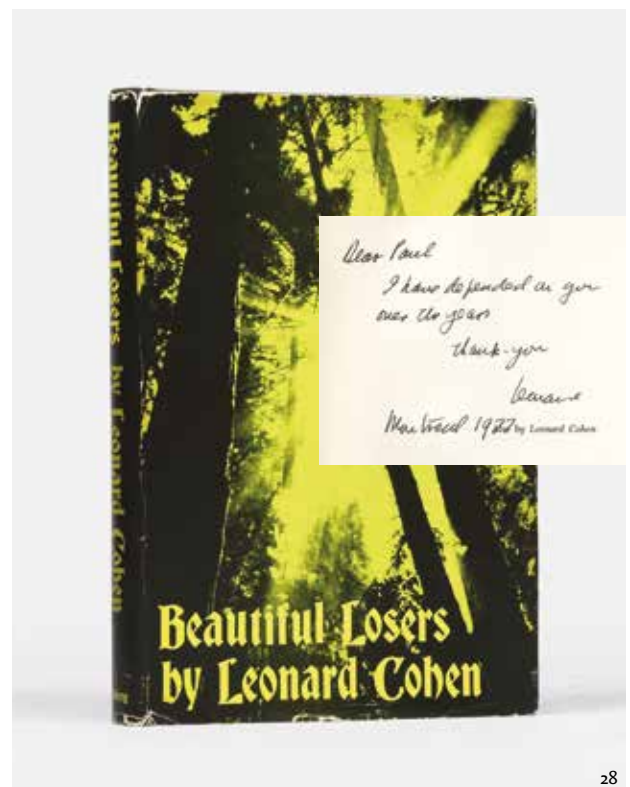
*Beautiful Losers*, “a disagreeable religious epic of incomparable beauty” (jacket), was Cohen’s second and final novel, published before he began his career as a singer-songwriter.

Octavo. Original black cloth, spine lettered in gilt and silver. With dust jacket. A little rubbed and contents toned, else very good in very good jacket, a little light chipping and rubbing at extremities, without repair.

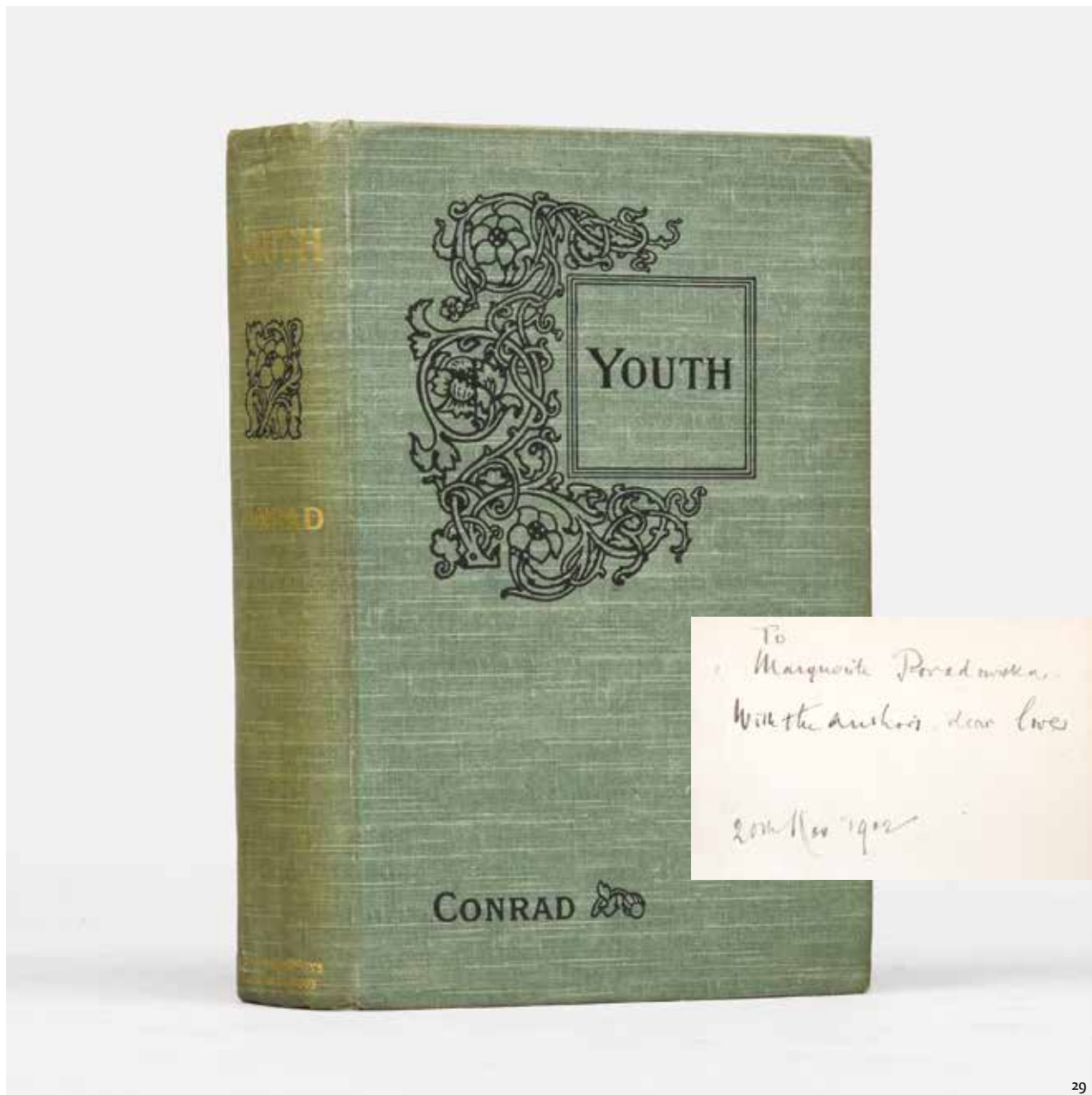
¶ Jenny Stringer, ed., *The Oxford Companion to Twentieth-Century Literature in English*, 2004.

£3,500

[155365]



28



29

29

**CONRAD, Joseph.** *Youth: A Narrative and Two Other Stories*. Edinburgh and London: William Blackwood and Sons, 1902

**AN IMPORTANT INSCRIPTION TO A POTENTIAL INSPIRATION FOR TWO CHARACTERS IN HEART OF DARKNESS**

First edition, first impression, first issue, presentation copy, inscribed by the author on the front free endpaper, "To Marguerite Poradowska. With the author's dear love. 20th Nov 1902". The volume marks the first book form publication of three novellas by Conrad, including *Heart of Darkness*, now his best-known work, and certainly his most enduring and influential.

The recipient, Marguerite Poradowska (née Gachet) (1848–1937) was related to Conrad by her marriage in 1874 to Aleksandr Poradowka. Aleksandr was a first cousin of Conrad's maternal grandmother. Conrad first met the Poradowskas in February 1890 immediately before the death of Aleksandr and "Aunt Margaret" become one of Conrad's closest friends in his early pre-literary career.

Although French by ancestry, Marguerite had grown up in Brussels before residing in the Austrian sector of Poland. When she returned to Brussels she began a career as a writer and eventually published eight novels, in addition to a number of short stories and novellas. There are 110 surviving letters from Conrad to Poradowska, mostly dated between 1890 and 1895.

As noted by Karl and Davies in their edition of Conrad's *Collected Letters*, Marguerite Poradowska was a fellow writer who provided "a cosmopolitan link with Poland" and became a



confidante. There is also a suggestion that she was a partial model for both Marlow's "aunt" and also the "Intended" in *Heart of Darkness*.

In his bibliography of Conrad, William R. Cagle calls for "a 32 page publisher's catalogue dated at the foot of p. 32 '10/02' or '11/02'". This copy has the earlier of the two.

"A depressing African journey into the Congo Free State in 1890, when he travelled overland and in a paddle-steamer, would be recollected and powerfully transformed in his masterpiece . . . *Heart of Darkness*, which offered a forewarning of the Hitlerian demagogue, seems virtually inexhaustible in its recessive ambiguities and paradoxes" (ODNB). The story continues to attract fierce debate, and it has been called "one of the most powerful short novels in the English language" (Farrow).

The three novellas were originally serialized in *Blackwood's Magazine* in 1898, 1899, and 1902 respectively. Of this volume, Conrad wrote: "Youth and *Heart of Darkness* are the first short stories of mine which attracted attention to my work in a wider sphere" (Wise).

Octavo. Original green cloth, spine lettered in gilt, front cover lettered in black with decorations in black. Housed in a custom green cloth folding box. Book label of William S. Reese in folding box. Corners very slightly bumped, spine toned, some minor foxing; a near-fine and fresh copy. Box slightly soiled. ♪ Cagle A7a(1); Wise, *A Bibliography of the Writings of Joseph Conrad*, p. 19. Frederick R. Karl and Laurence, eds., *The Collected Letters of Joseph Conrad*, 9 volumes, 1983–2008.

£75,000

[157632]

30

**CROSBY, Caresse & Harry.** Five original pencil drawings. [Paris? c.1923]

**ORIGINAL ABSTRACT ARTWORK BY THE FOUNDERS OF THE BLACK SUN PRESS**

A rare collection of original Crosby artwork, comprising four original abstract pencil drawings by Caresse, of which one is signed and initialled, two are initialled, and one is unsigned, together with one by Harry Crosby, unsigned, with "Black Sun" and sigils below in his handwriting.

The works demonstrate the Crosbys' involvement with and awareness of their contemporary art milieu: the female form drawn by Caresse is reminiscent of Marie Laurencin's work, while the more obviously cubist experiments of her other three drawings tend towards abstraction, with the female form less perceptible, and suggestions of the Black Sun and metaphors of time present in her sundial shapes and shattered towers. Harry's contribution is a bright block-coloured patchwork, distinct from Caresse's pared-down red and black line drawings. Caresse and Harry were trans-disciplinary poets, publishers, and partners: they were close friends with leading lights in the Parisian art scene, including Picasso and Dalí (Caresse commissioned work from the former and modelled for the latter).

No comparable items appear in auction records, and the only institution found with original Crosby artwork is the Southern Illinois University, which holds the largest extant body of Caresse and Harry Crosby's papers. These artworks are undated and unlocated but were presumably executed in the Crosbys' primary residence of Paris during the 1920s.

5 leaves of original pencil drawings on Van Gelder Zonen cream laid paper (approx. 242 × 160 mm), some edges untrimmed. 4 red and black pencil drawings by Caresse, together with 1 coloured pencil drawing by Harry. Occasional touch of foxing, trivial toning to edges, two drawings faintly toned where previously mounted. A near-fine set, very sharp and clean.

£6,500

[158205]





31

31

**CROWLEY, Aleister.** *Konx Om Pax: Essays in Light.* London & Felling-on-Tyne: Walter Scott Publishing Co. for the Society for the Propagation of Religious Truth, 1907

#### A WONDERFUL ESOTERIC ASSOCIATION

First and signed limited edition, number 51 of 500 copies, signed by the author on the frontispiece, additionally inscribed by the author to Alfred Richard Orage on the front free endpaper, "To A. R. Orage, with the author's kindest wishes. January 12, 1908". Although the colophon states that each copy was numbered and signed, as here, the majority appear to have been left blank.

Orage (1873–1934) was an influential political, philosophical, and literary thinker, who from late 1907 edited the modernist journal *The New Age*. He first encountered Crowley in 1906 at a Society for Psychical Research meeting, where he acted as secretary, and from there a friendship readily blossomed. Orage published a review of the present work in *The New Age* as the journal's "Book of the Week" on 29 February 1908, listing the work as "Priceless". He then published two further pieces by Crowley: a poem ("The Pentagram", 21 March 1908) and an article ("The Suffragette: A Farce", 30 May 1908, under the pseudonym of Lavinia King), and was only prevented from printing more by his partner and unofficial

co-editor of *The New Age* Beatrice Hastings, the pen name of Emily Alice Haigh. Hastings claimed: "I found a collection of works on sorcery, as, up to this time, Orage's intimate friend was Mr. Aleister Crowley. Well, I consigned all the books and 'Equinoxes' and sorcery designs to the dustbin" (Webb, p. 210).

Although Crowley and Orage's friendship waned in the following years, Orage continued his interest in various spiritual matters. In the 1920s, on the recommendation of esotericist P. D. Ouspensky, he began a close and lasting involvement with the Russian mystic George Gurdjieff, which led him to sell *The New Age* and follow Gurdjieff to a new life in America.

*Konx Om Pax* is a collection of spiritual "hyper-intelligent prosody and poetry" named after the supposedly mystic Egyptian phrase "Khabs Am Pekht", roughly translating as "Light in Extension", used in the vernal and autumnal equinox ceremonies of the Hermetic Order of the Golden Dawn (Sutin; Churton). Crowley claimed to have designed the distinctive "vast modernist and geometrically disciplined maze of exaggerated lettering" front cover design while high on hashish on 2 October 1907 (McWilliams, p. 67).

This is one of an estimated 100 copies bound in black cloth, with the remaining copies bound in white cloth lettered in gilt. Although there is some evidence the two variants were issued simultaneously the low limitation number on this copy would



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support the generally held view that copies bound in black can be described as the first issue. Although the colophon states that each copy was numbered and signed, the majority appear to have been left blank.

This copy is from the library of Clive Harper, Crowley scholar and bibliographer of Austin Osman Spare, with his discreet bookplate tipped-in to the rear.

Square octavo. Original black cloth, titles in geometric design by Crowley within frame in white to front cover, edges untrimmed. Title page printed in red and black. Frontispiece photogravure portrait of Crowley by Aimé Dupont and numerous diagrams in the text. Bookseller's pencilled notes to front pastedown. Spine a little cocked, minor rubbing to edges, touch of wear to very tips, a couple of small white marks to cloth of rear cover, decoration to front cover lightly soiled and very slightly chipped but remaining wholer than usual, light offsetting to outer leaves, a couple of small marginal thumb smudges; a very good copy indeed. ¶ Tobias Churton, *Aleister Crowley in India: The Secret Influence of Eastern Mysticism on Magic and the Occult*, 2019; Stuart McWilliams, *Aleister Crowley's Graphomania and the Transformations of Magical Inscriptivity*, 2016; Lawrence Sutin, *Do What Thou Wilt: A Life of Aleister Crowley*, 2014; James Webb, *The Harmonious Circle*, 1980.

£8,750

[149222]

32

**CUMMINGS, E. E., and others.** *The Harvard Monthly*. Vol. LVI, No. 4. Cambridge, MA: *The Harvard Monthly*, June 1913

**"DO YOU REMEMBER WHEN THE FLUTTERING DUSK,  
BEATING THE WEST WITH FAINT WILD WINGS, THROUGH SPACE  
SANK, WITH NIGHT'S ARROW IN HER HEART?"**

First edition, first printing, this copy with the author's name card, inscribed by him on the verso, "Do you remember?". Cummings gifted this poem to his co-star and romantic interest Amy de Gozzaldi after acting in a play with her at Harvard: this is almost certainly the copy, with its discreetly romantic quote from the poem, and the page with the poem lightly dog-eared, that he presented to his leading lady.

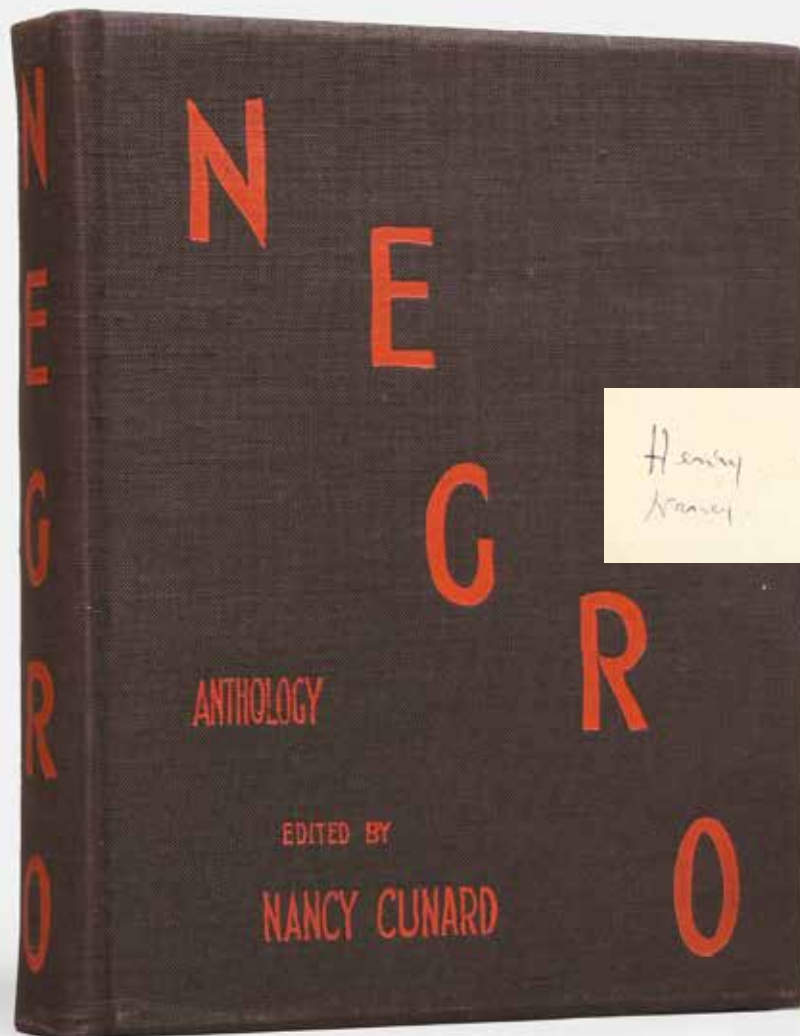
In May 1913, Cummings had appeared in the Cambridge Social Dramatic Club's production of Jerome K. Jerome's *The New Lady Bantock, or Fanny and the Servant Problem*. Cummings played a footman named Ernest Bennet, who was scripted to kiss Lady Bantock, played by Amy de Gozzaldi, for whom Cummings had romantic feelings. Lord Bantock was played by a graduate student whom Cummings recalled as being "a snob, cold, older than me, aloof, [who] never sat with the rest of the cast at rehearsals". This was T. S. Eliot, returned from his year abroad in Paris. Eliot was a rival for de Gozzaldi's attention, and when the customary gifts were presented to the leading lady at the end of the run, Eliot brought Gozzaldi roses, and Cummings gifted her this poem (Webster).

Octavo. Original wire-stitched brown wrappers printed in black and red. Housed in a custom marbled box with brown morocco spine, author's name card laminated and mounted on the inside. A few trivial creases, tiny chip to top corner of rear wrapper and final two leaves, wrappers clean and bright, the page with Cummins's poem (p. 28) lightly dog-eared, else internally fresh. A near-fine copy. ¶ Michael Webster, "Cummings Centennials", EEC Society Blog, available online.

£1,750

[155644]





Henry your own  
Nancy

33

33

**CUNARD, Nancy (ed.)** *Negro Anthology*. Compiled and edited by Nancy Cunard. London: Wishart & Co., 1934

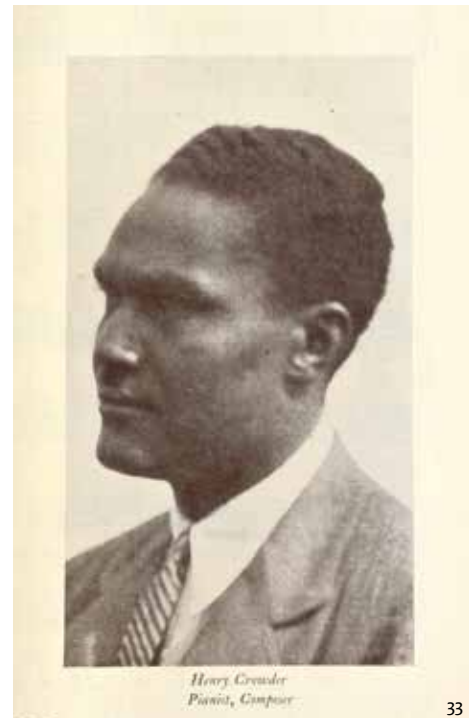
**THE DEDICATION COPY – “THE GREAT SOCIAL AND CULTURAL ACHIEVEMENTS OF A LONG-SUFFERING PEOPLE”**

First edition, first impression, first issue, the dedication copy, inscribed by Cunard on the first blank: “Henry your own Nancy”. The printed dedication reads, “Dedicated to Henry Crowder my first Negro friend”. Crowder inspired and worked with Cunard on this compendious collection of writings celebrating Blackness

and Harlem just as its Renaissance was ending; he contributed the score to a Walter Lowenfels piece called “Creed”.

Born in Georgia, Henry Crowder (1890–1954) became a jazz musician in Washington, playing Saturday nights at the club where Duke Ellington’s group gigged on Mondays and Thursdays. He met Cunard (1896–1965) in Venice while performing at the Hotel Luna on a tour of Europe. They became involved both romantically and professionally, living together for the next eight years, and building a printshop for the Hours Press, the small press which Cunard had founded, just outside Paris. In January 1930, they moved the printshop back to Paris where Crowder could both print and perform with his jazz band, and began work on the *Negro Anthology*. Cunard eventually closed the Press in 1931 to focus on research for *Negro Anthology*.

"Negro is a staggering accomplishment – in purpose, breadth of information, and size. Almost 8 pounds, 855 pages (12 inches by 10 inches), with 200 entries by 150 contributors (the majority, black) and nearly 400 illustrations, it was, and in many ways remains, unique – an encyclopaedic introduction to the history, social and political conditions, and cultural achievements of the black population throughout the world . . . It is one of the earliest examples of African American, cross-cultural, and transnational studies and a call to all civilised people to condemn racial discrimination and appreciate the great social and cultural achievements of a long-suffering people" (Gordon, p. 181). No publisher would accept the book, so Cunard had the book printed at her own expense and controlled every detail of the publication: "Negro would have to be printed exactly as she wished, bound in sepia-brown cloth with paper of a specific texture and colour (which had to be custom made), and its title, in red letters, would scroll diagonally from top left to bottom right. She would control every phase of its gestation and correct all final proofs" (Gordon, p. 163). "While Crowder later wrote that 'the book has many very glaring faults, some of which I consider pitiful', he praised the anthology privately – after all, it was dedicated to him. 'The gratitude of the Negro race is yours,' he wrote her. 'Nancy you have done well. You have made the name Cunard stand for more than ships. Your deep sympathy for the Negro breathes through the pages.' This marked a benedictory end to their turbulent, transformative relationship" (Young).



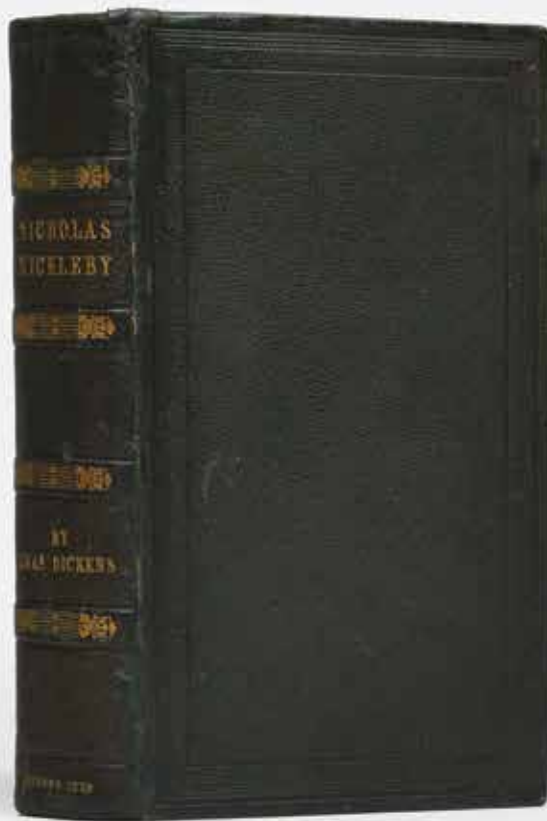
"A strongly outspoken anti-Fascist, [Cunard] wanted to work with the French resistance, but was by chance in England at the time of the Nazi invasion. From London she began work for the Free French, serving as journalist and translator" (Benstock, p. 422). Cunard's weighty anti-imperialist work "is considered a major contribution to the intellectual and cultural history of 20th century African diasporic history". The 150 contributors to Cunard's poetic-political work included: Louis Armstrong, Samuel Beckett, Norman Douglas, Theodore Dreiser, W. E. B. DuBois, Langston Hughes, Zora Neale Hurston, Ezra Pound, and William Carlos Williams. This copy includes the censored essay by René Crevel on unnumbered pages at pp. 581–83: "It is clear from her FBI file that spies in London reported to the United States on the preparation and publication of the *Negro Anthology*. The censors intervened and insisted that René Crevel's 'The negress in the Brothel,' translated by Samuel Beckett, be removed from *Negro*. Undaunted, Cunard had the three pages set secretly by the radical Utopia Press and tipped them in while binding the volumes herself. The essay is not listed in the table of contents but is actually in the printed book – a reminder of her radical resourcefulness" (Marcus, p. 139). Crevel's essay was omitted in Ford's 1970 reprinting of the work.

It is rarely found signed or inscribed; 1,000 copies of the work were printed, but a large number of unsold copies were destroyed in a warehouse fire during the Blitz.

Quarto. Original black cloth, titles to spine and front board in red, map of the Black Belt of America on rear cover. Housed in a custom red cloth solander box. Illustrations throughout. A fresh, bright copy, remarkably clean and well preserved. ¶ Shari Benstock, *Women of the Left Bank*: Paris, 1900–1940, 1986; Lois Gordon, *Nancy Cunard: Heiress, Muse, Political Idealist*, 2007; Mae Henderson, ed., *Borders, Boundaries, and Frames: Essays in Cultural Criticism and Cultural*, 1995; Jane Marcus, *Hearts of Darkness: White Women Write Race*, 2004; Kevin Young, "And I one of Them", *New York Review*, 2 December 2021.

£75,000

[155290]



34

34

**DICKENS, Charles.** *The Life and Adventures of Nicholas Nickleby*. London: Chapman and Hall, 1839

**PRESENTATION COPY TO AN ENGLISH RADICAL**

First edition, presentation copy to the radical political journalist Albany William Fonblanque, with an autograph letter signed from Dickens tipped-in, and in the publisher's deluxe binding, as used for presentation copies.

*Nicholas Nickleby* was one of the most politically pointed of Dickens's novels, written at the end of a turbulent decade, in which the Reform Act and Poor Law Amendment Act had led to widespread unemployment and depression, and published in the year of the first Chartist uprising at Newport, making this a particularly compelling association.

The letter, dated 14 November and headed from Dickens's Doughty Street address, reads: "My Dear Sir, Do me the favor [sic] to accept a copy of *Nickleby*, and with it the assurances of my warm regards and admiration. I shall be removing in the course of a few weeks nearer to your neighbourhood – Devonshire Terrace, York Gate – and when this comes to pass, I cherish the hope of seeing you more frequently. Believe me always my dear sir faithfully yours Charles Dickens". Fonblanque's signature is on the front free endpaper.

Fonblanque had risen to prominence as a major voice of English radicalism, inspired by Owenite ideals. "He was strongly opposed to the aristocratic principle, a fierce champion of suffrage extension, and thus a leading supporter of the 1832 Reform Bill. John Stuart Mill commented on 'the ardour of his sympathy with the hard-handed many' and praised his 'verve and talent, as well as fine wit' . . . Thomas Carlyle, from a different political perspective, considered that Fonblanque's journalism made him 'the cleverest man living of that craft at present'" (ODNB). During the 1830s, his radicalism eased, and he moved closer to mainstream whiggism in his subsequent journalism, though he remained esteemed and feared for his force and wit.

Dickens met Fonblanque through an introduction from his friend and future biographer John Forster. The pair thereafter moved in similar circles; Fonblanque attended Dickens's dinner parties, and they yachted together. Fonblanque later wrote political leaders for Dickens's newspaper the *Daily News*.

The publishers offered the finished novel in three binding options at varying costs, in cloth, half morocco, and the present full morocco. Other presentation copies we have traced were also in the deluxe full morocco binding.

Octavo. Original green morocco, spine lettered in gilt, spine bands tooled in blind, concentric blind panelling to covers, blind turn-ins, yellow endpapers, gilt edges. Housed in a red cloth chemise and half morocco box by Bayntun. Engraved portrait of Dickens after D. Maclise with facsimile





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signature and 39 plates by Phiz. Recent bookplate of Jeremy & Penny Martin to front pastedown. Neat repair to front joint, spine ends and front free endpaper, superficial split to front joint and inner hinges, some browning and foxing to plates as usual. An excellent copy. ¶ Eckel, pp. 64–5; Smith I, 5. Peter Ackroyd, *Dickens*, 1990. The letter is published in the *Pilgrim Edition of The Letters of Charles Dickens*, vol. I, 1965, p. 603.

£50,000

[156959]

35

**DICKENS, Charles.** *Christmas Books*. London: Chapman and Hall, 1852

**TO THE YOUNG LADY WITH WHOSE FAMILY DICKENS STAYED WHEN HE GAVE THE FIRST PUBLIC READING OF A CHRISTMAS CAROL**

First authorized collected edition, presentation copy, inscribed by the author on the inserted blank facing frontispiece, "Agnes Sarah Lawrence, from her affectionate friend Charles Dickens, Twenty Second November 1852". The recipient Agnes Sarah Lawrence (born c.1835, and a young lady at the time of this inscription) was the daughter of John Towers Lawrence of Balsall Heath, near Birmingham. Dickens corresponded with her father in February that year about bringing a group of amateur players to Birmingham. The following Christmas, Dickens returned to Birmingham to give a three-and-a-half-hour reading of *A Christmas*

*Carol* and *The Cricket on the Hearth* at the Birmingham Town Hall – the first of his famous readings.

Copies for presentation were evidently specially prepared with a heavy text leaf replacing the standard tissue guard. The Gimbel Collection, now at Yale, includes three presentation copies of this edition, each similarly inscribed on an inserted front blank and dated November 1852. Dickens's Christmas books were published here together for the first time, with a new preface by Dickens.

This copy was later in the library of noted collector Carrie Estelle Doheny (1875–1958) with her red morocco book label on the front pastedown.

Octavo (180 × 118 mm). Contemporary reddish-brown calf, titles in gilt to green calf spine label, spine elaborately blocked in gilt, frames to covers in gilt and blind, board edges rolled in gilt, marbled endpapers, edges gilt, green silk bookmarker. Housed in a custom red cloth chemise and red morocco-backed slipcase. Engraved frontispiece by John Leech, text in double columns. Spine professionally refurbished, repair to front joint. Auction cataloguing tipped-in at front. Crease to gutter of frontispiece. Slight rubbing to extremities, boards a little marked and scuffed; a very good copy, internally bright. ¶ Gimbel D5. Gordon Morris Bakken & Brenda Farrington, eds., *Encyclopedia of Women in the American West*, 2003.

£60,000

[135836]



36

36

**DOCTOROW, E. L.** *Welcome to Hard Times*. New York: The New American Library, 1961

**PRESENTED TO AYN RAND FROM HER EDITOR**

First paperback edition, presentation copy, inscribed on the title page "to Ayn Rand with Best Wishes – E. L. Doctorow October 14, 1963".

Before becoming a full-time writer, Doctorow spent nearly a decade in the publishing world, beginning at Signet / New American Library in 1960. Here he would work with a number of important authors, including Ian Fleming and Ayn Rand. This presentation copy is therefore entirely appropriate for it is the first Signet / New American Library paperback edition. The edition was preceded by a hardback edition in the previous year, published by Simon and Schuster.

Doctorow oversaw the paperback publication of many of Rand's works, including *Atlas Shrugged*, *Anthem*, *For the New Intellectual*, *The Virtue of Selfishness*, and *We the Living*.

*Welcome to Hard Times* was Doctorow's debut novel, an "anti-western" set in Dakota Territory, concerning a small town's moral struggle to resist the evil ravages of outsider, "The Bad Man From Bodie". The subject may have interested Rand, who frequently wrote about the baneful influence of violence in civil society: "One does not and cannot 'negotiate' with brutality, nor give it the benefit of the doubt". The novel was the basis for Burt Kennedy's 1967 American Western film starring Henry Fonda, Janice Rule, Warren Oates and Aldo Ray.

Octavo. Original illustrated wrappers, lettering to spine in black and purple, edges red. Slight lean to spine and very slightly sunned, short crease to top corner of front cover, extremities very slightly rubbed, consistent light browning; a near-fine copy. ♪ Ayn Rand, "Brief Comments", *The Objectivist*, March 1969.

£3,750

[151382]

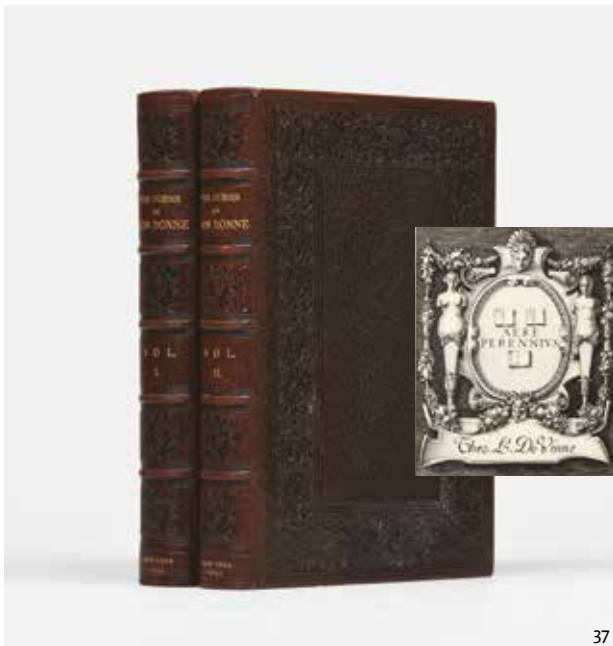
37

**DONNE, John.** *The Poems*. New York: The Grolier Club, 1895

**THE PUBLISHER'S OWN COPY**

First Grolier Club edition, one of 380 copies printed on handmade paper, in a handsome binding by Zaehnsdorf dated 1899. This is Theodore Low De Vinne's copy, founder member and printer of the Grolier Club for two decades, and designer of most of its publications.

The Grolier Club edition is a landmark in the editorial tradition of Donne's poetry, which "established the crucial – and unprecedented – policy of using the earliest seventeenth-century printing as copy-text for each poem" (Stringer, p. LXXXVI). This was the first critical edition of Donne, edited by two of the most prominent American scholars of the time. Charles Eliot Norton (1827–1908), professor of Art History at Harvard, prepared the text drawing from the "many hundreds" marginal annotations and corrections made by the late James Russell Lowell (1845–1895), poet and professor of Literature at Harvard, to the Boston edition of 1855. In his introduction, Norton pays a tribute to Lowell's memory and to his work on Donne: "Donne's *Poems* were, from an early period of his life, among Mr Lowell's favourite books . . . It seemed a pity that this work should be lost, and the Grolier Club



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undertook the present edition for the sake of preserving it".

Theodore Low De Vinne (1828–1914) was the leading American printer of his day: "His encyclopaedic understanding of the craft, his advancement of its technology and design, his appreciation of its history, his business leadership, and his many writings earned him, among his contemporaries, the designation 'Dean of American Printers'" (Tichenor). De Vinne's elaborate printer's device appears on the verso of the errata leaf in both volumes.

2 volumes, octavo (174 × 118 mm). Contemporary green morocco by Zaehnsdorf, spines with raised bands, gilt lettering and blind-stamped ornaments in compartments, covers bordered with blind rules enclosing foliate decoration, green morocco endpapers, board edges, pastedowns and recto of free endpapers ruled in blind, edges gilt. Housed in custom red straight-grain morocco jackets with red silk lining, spine panels lettered in gilt, with bookplates of Theodore Low De Vinne. Spines and extremities slightly faded, minor marks to covers, contents remarkably bright and free of marks; jackets rubbed along the edges, superficial cracks at folds and to spine panels with a little loss of leather, all skilfully refurbished and holding well. A near-fine copy presenting handsomely. <sup>¶</sup> G. A. Stringer, J. Johnson, J. R. Roberts, & P. A. Parrish, eds., *The Variorum Edition of the Poetry of John Donne*, 1995; I. Tichenor, *The De Vinne Centennial*, 16 February 2014, available online on the American Printing History Association website; *The Anderson Galleries Sale Catalogue 1455, The library of the late Theodore Low De Vinne*, no. 899.

£3,500

[157590]

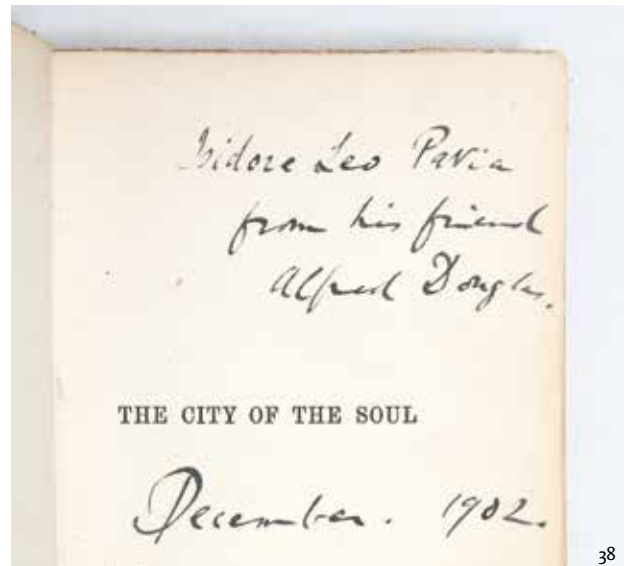
38

**DOUGLAS, Alfred.** *The City of the Soul*. London: Grant Richards, 1899

**INSCRIBED BY WILDE'S "BOSIE" TO A TRANSLATOR OF WILDE'S WORKS**

First edition, first impression, presentation copy, inscribed to a translator into German of Wilde's works, "Isidore Leo Pavia from his friend Alfred Douglas. December 1902", with a later inscription by the recipient on half-title.

Lord Alfred Douglas anonymously published his third volume (and second volume of poetry) in May 1899. It had an enthusiastic



38

reception (the *Daily Telegraph* praised "work of a remarkably high order" and the *Academy* identified "a true gift of mellifluous versification"). However, it was the glowing review in the *Outlook* on 3 June 1899, headed "A Great Unknown", that was celebrated jointly by Wilde and Douglas. In a letter to Leonard Smithers from 8 June 1899, Wilde noted that "Bosie is naturally in high spirits over his first review in the *Outlook*; it certainly is splendid. It arrived while we were dining together at Avenue Kleber, and we celebrated the glory of the 'Great Unknown' at the Horse-Shoe Bar".

Douglas presented this copy to Isidore Leo Pavia (1875–1945) who, in collaboration with Hermann Freiherr von Teschenberg, was the first translator of nearly all Wilde's works into German. James Agate (1877–1947), the diarist and theatre critic, provides some significant detail on Pavia. In Agate's first volume of autobiography, *Ego* (1935), Agate described him as "perpetually hard up, and a wit who spends his life pouring vinegar on troubled waters. Everybody's enemy except his own". Pavia would become Agate's secretary and partner. The final volume of Agate's autobiography, *Ego 9* (1945) was dedicated to his memory.

Writing on Hermann Freiherr von Teschenberg in *The Wildean* (January 2008), Horst Schroeder notes that "the collaborator on all occasions was Isidore Leo Pavia . . . much of Pavia's life is known to us only from hearsay, in this case from James Agate, into whom Pavia bumped by chance in a London pub some day about 1923, never to leave him again".

The later recipient ("and now: From Isidore Leo Pavia to his friend Betty Ricketts. March 1925") is described by Agate as a "clever hostess who entertains her guests as well as feeds them. Plies you with drink and sets you down at a bridge-table with three good players. An impulsive, generous creature". Agate also reports a conversation with Pavia in 1934. Apparently Pavia "very impressively" told Agate that "Betty Ricketts has taken a great load off my mind. She has promised to have me cremated". Agate responded with the question "When?"

Octavo. Original vellum-backed blue boards, titles to spine gilt. Vellum discoloured, extremities worn, covers soiled, browning and foxing to endpapers, occasional splitting between gatherings at gutter; nevertheless a good copy.

£1,750

[151414]





39

**EKWENSI, Cyprian.** Original hand-corrected typescript for *An African Night's Entertainment*. London, [1951–56]

**RARE TYPESCRIPT BY THE PIONEERING NIGERIAN AUTHOR, WRITTEN DURING HIS TIME IN LONDON**

A remarkable survival: the original draft typescript, heavily corrected and revised throughout in manuscript by the author, and with illustrations by him. Manuscript material by Ekwensi is exceptionally rare in commerce. A copy of the first edition, which featured illustrations by Bruce Onobrakpeya, accompanies the typescript.

Ekwensi produced the typescript during his training at the Chelsea School of Pharmacy in London, for which he had won a government scholarship in 1951; it bears two of his London addresses from this time: 31 Wandsworth Bridge Road, SW6, and 4 St Luke's Road, London, W11. On the voyage out to Britain he wrote *People of the City*, his first major literary work, which was published in London in 1954. However, like many of his works from this time, this story remained unpublished for several years. In 1961 Ekwensi found international acclaim and major success with the publication of *Jagua Nana*, and the next five years were the most productive of his literary career, including the publication of this work in 1962. During this period, Ekwensi published three major novels, four collections of short stories, and four children's readers: "many of these were manuscripts which for years had been buried in drawers, lockers, and cupboards" (Emenyonu, p. 11).

At his death, Ekwensi entrusted many of his papers to his biographer Professor Ernest Emenyonu. Institutionally, the Heinemann Education Books archive at the University of Reading Special Collections holds typescripts and manuscript material for several of Ekwensi's works (*Burning Grass*, *Beautiful Feathers*, *People of the City*, *Jagua Nana*, *Lokotown and Other Stories*, and *Restless City and Christmas Gold*); a copy of Ekwensi's unpublished autobiography, *In My Time*, is held in the Harry Ransom Center.

While the title of this work references two formative literary influences on Ekwensi, *The Arabian Nights' Entertainment* and Robert

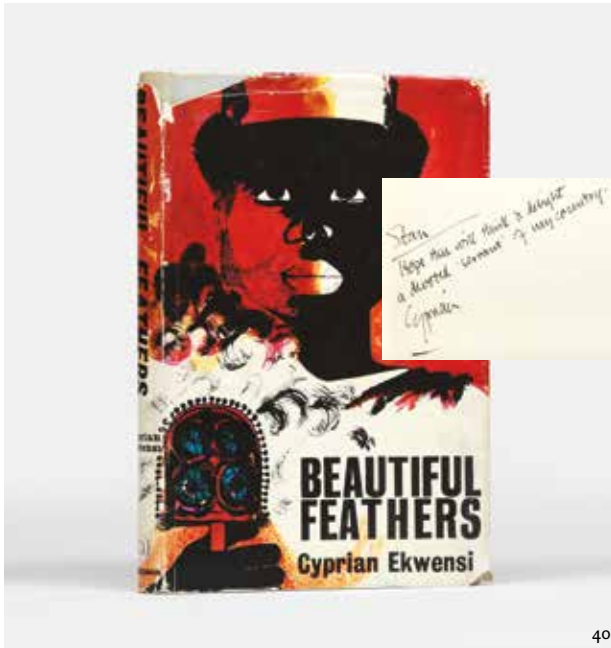


39

Louis Stevenson's *Island Night's Entertainment*, the story itself is an adaptation of an African folktale for young students. In the 1960s, when many African countries achieved political independence, "scholars were quick to note the dearth of books for children and young people dealing with authentic African experiences. In response to this lack, the African Universities Press was established in Nigeria in the early 1960s with the goal, as it proudly announced on the covers of its first publications, of providing 'educational books chosen to answer the needs of Nigerian schools and colleges.' The African Universities Press started its African Readers Library Series with the publication of its first title, *An African Night's Entertainment* (1962) by Ekwensi. The work was a contrast to the imported European literature for African children" (*Encyclopedia of African Literature*, pp. 143–4).

"On Ekwensi's return to Nigeria the medical profession and the news media competed for his services, as he had now become by training a pharmacist and by inclination and seasoned practice a broadcaster and writer" (*ibid.*, p. 9). *The West African Review* commented on the two contrasting trajectories of Ekwensi's career: "There are two Cyprian Ekwensis. Cyprian Ekwensi, the Nigerian novelist, broadcaster, short story writer, the man who lives in the world of ink and literature – and Cyprian Ekwensi, the pharmacist, the man of the white coat, dispensing medicine, sterilising injections, and controlling drugs" (June 1956). In 1968 Ekwensi received the Dag Hammarskjöld International Prize in Literature, was made an MFR (Medal of the Order of the Federal Republic) in 2001, and in 2006 became a fellow of the Nigerian Academy of Letters.

90 leaves, typed on one side only, numbered throughout, brown paper wrappers, original ink and watercolour illustration and lettering to front wrapper, tied with string. Introduction page pasted to front wrapper verso, "C.O.D. [Cyprian Odiatu Duaka] Ekwensi, 4 St Luke's Road, London, W11"; rear wrapper verso: "31 Wandsworth Brdg R, SW6" (struck out and with



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St Luke's address added above). With three pen-and-ink and watercolour illustrations in the text, and a pencil sketch to the verso of p. 82, all by Ekwensi. Together with a copy of the first edition. Wrappers creased, short closed tears to edges, some creasing to margins, a few small marks to first and last few pages. In very good condition, remarkably well preserved. ¶ Ernest Emenyonu, Cyprian Ekwensi, 1974; Paul E. Schellinger, Encyclopedia of the Novel, 2014.

£15,000

[152199]

40

**EKWENSI, Cyprian.** Beautiful Feathers. London: Hutchinson, 1963

**INSCRIBED TO AN ESTEEMED NIGERIAN CIVIL SERVANT**

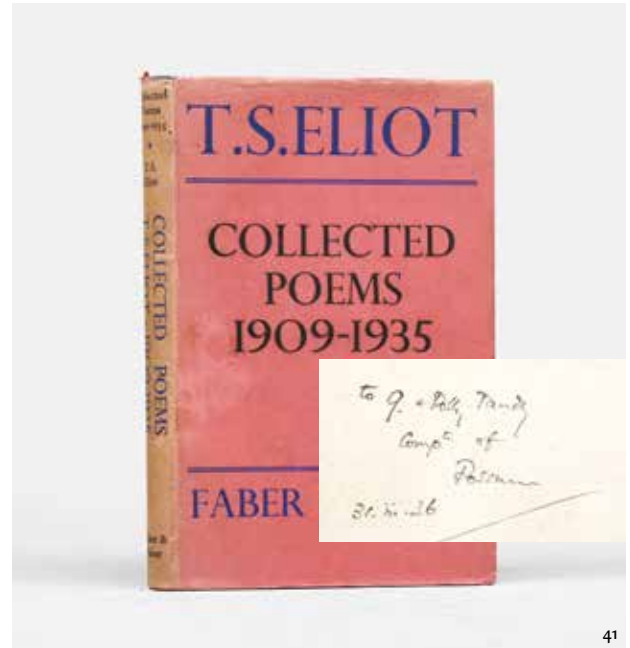
First edition, first impression, inscribed by the author on the title page, "Stan, hope this will thrill & delight a devoted 'servant' of my country. Cyprian". This is Ekwensi's fifth novel: it is rare inscribed, and this is a particularly excellent association.

The recipient is almost certainly Chief Stanley Olabode Wey (1923–2004), Principal Secretary to the Prime Minister of the Federation of Nigeria at the time of publication, the first Nigerian to be appointed to the role. Ekwensi had a brief governmental career during the First Republic, becoming Director of the Ministry of Information in 1961, and both he and Wey were presented with respective awards for contributions to arts and culture and for public service to celebrate Nigeria's Centenary in 2014.

Octavo. Original pale green boards, spine lettered in green and blue. With dust jacket. Spine a little sunned, head of spine and corners bumped, single spot of foxing to front board and tiny mark to fore edge, endpapers, edges, and prelims lightly foxed. A very good copy indeed, clean and firm, in jacket, light foxing to verso, loss to head of spine and front panels, corners a little chipped, a few marks to rear panel with one short closed tear to head, edges a little nicked and rubbed, not price-clipped, very bright indeed.

£1,500

[156516]



41

41

**ELIOT, T. S.** Collected Poems 1909–1935. London: Faber and Faber, 1936

**WITH THE "COMPLIMENTS OF POSSUM"**

First edition, first impression, presentation copy, inscribed to Geoffrey and Polly Tandy on the front free endpaper, "to G. & Polly Tandy, Compts. of Possum 31.iii.36", three days before publication.

Eliot initially met Geoffrey Tandy (1900–1969), a writer, broadcaster and scientist who worked at the Natural History Museum, in a pub. As their friendship deepened, Eliot frequently visited the Tandys and they also kept up a regular correspondence. Tandy's wife, Doris, was known as Polly. As evidence of a deepening friendship, Eliot became godparent to Alison Tandy, and later one of the dedicatees of *Old Possum's Book of Practical Cats*.

Throughout the 1930s, the family would be the first audience on which Eliot tested out his poems, both in letters and on visits to the family's Hampshire cottage. Eliot began writing poems about cats in around 1934, as presents for Alison Tandy and his other godchildren. Some were drafted in verse-form letters to the Tandys, and they feature the first appearance of characters such as Rumpleteazer and Old Deuteronomy. Eliot would address Polly affectionately as "Pollytandy" or "Pollitandy", signing himself "Old Possum", "Tom Possum", "TP" or, as here, "Possum".

Geoffrey Tandy would be the first to present the cat poems to a wider public, as he read parts of *Old Possum's Book of Practical Cats* on BBC radio on the Christmas Day of 1937, two years before the book was published.

Octavo. Original blue cloth, spine lettered in gilt, top edge red, other edges untrimmed. With supplied dust jacket. Extremities rubbed, slight staining at edges and foot of spine, occasional foxing, front inner hinge splitting, a very good copy. Extremities at top of dust jacket frayed, slight stain and one short tear to upper cover, spine faded, a good example. ¶ Gallup A32a.

£6,750

[158072]

# THE WASTE LAND

T. S. ELIOT

NAM Sibyllam quidam Cumis ego ipse oculis  
meis vidi in ampulla pendere, et cum illi pueri  
dicerent, Σίβυλλα, τί θέλεις ; respondebat illa,  
ἀποθανεῖν θέλω

*Inscribed for*

*Madame Victoria Ocampo*

*by T.S. Eliot*

*London*  
*17. xii. 47*

PRINTED AND PUBLISHED BY LEONARD  
AND VIRGINIA WOOLF AT THE HOGARTH  
PRESS HOGARTH HOUSE PARADISE ROAD  
RICHMOND SURREY

1923



**ELIOT, T. S.** *The Waste Land*. Richmond: printed and published by Leonard and Virginia Woolf at the Hogarth Press, 1923

#### TO ARGENTINA'S FIRST LADY OF LETTERS

First UK edition in book form, sole impression, one of about 460 copies hand-printed by the Woolfs, this copy inscribed on the title page with a superb association, "Inscribed for Madame Victoria Ocampo by T. S. Eliot, London 17.xii.47". Eliot has also hand-corrected a line on p. 7, "A crowd flowed under\* London Bridge", below as, "over. A singular misprint. T.S.E.". This copy is a new discovery, having come from a private literature collection in South America.

Madame Victoria Ocampo (1890–1979), "Argentina's first lady of letters and patroness of the arts and culture", was an influential author, salon host, and editor based in Buenos Aires whose global reach and literary networks placed her in contact with leading writers and artists internationally throughout the 20th century (Bergmann, p. 130). In 1931 Ocampo founded *Sur*, a literary magazine intended to connect South American authors with their literary fellows in North American and Europe. The magazine, which became the longest-lived in South America, featured the works of writers such as Jorge Luis Borges, Ortega y Gasset, and Octavio Paz. It was expanded into a publishing house in 1933, printing works by writers such as Virginia Woolf, Albert Camus, and Aldous Huxley.

Eliot and Ocampo were first introduced via letter by Sylvia Beach in 1931, who described Ocampo as "the most influential woman in Buenos Aires and the most charming one" (*Letters of T. S. Eliot*). Eliot later took claim for being an early supporter of Ocampo's work: "I would be glad to be recorded as one who recognized the place occupied by Victoria Ocampo in the literary world ... I know the distinction of *Sur* and have had the pleasure of meeting Victoria Ocampo on several occasions when she visited this country. I am glad to place myself on record as one of those who recognized her international services to literature" (Eliot, *Tribute to Victoria Ocampo*, 1962). Eliot first appeared in *Sur* in 1937 when Ocampo published a translation of his *Rhapsody of a Windy Night*.

This copy was inscribed at the end of Ocampo's visit to Europe in 1947, dated just two days before her departure. During her visit she co-ordinated the production of a "British" issue of *Sur*, encased in Union Jack wrappers and featuring the works of Graham Greene, Christopher Isherwood, George Orwell, and, crucially, T. S. Eliot. A fragment of his *Little Gidding* was included in the magazine with the Spanish translation printed in parallel.

The condition of this work, though now professionally repaired, is in keeping with Ocampo's self-proclaimed reading habits, writing in *De la cartilla al libro* ("From Notebook to Book") (1959) that: "No tengo sino libros que leo, marco con lápiz y acaban medio desencuadernados si los frecuento demasiado" ("I only own books that I read, mark with pencil, and that end up with broken spines because I read them so much").

*The Waste Land* was originally published in the first issue of *The Criterion*, the quarterly review which Eliot edited, in October 1922, and subsequently in book form in New York on 15 December 1922 by Boni & Liveright. This Hogarth edition, however, was the one which Eliot used for his presentation copies, and is preferred in that respect. This copy has the title label in the first state with asterisks (one of three states noted by Gallup, with no priority).

Octavo. Original marbled blue paper boards, white paper title label to front board printed in black, untrimmed. Small hand-numbered private library label to front pastedown. Spine professionally repaired, light wear and fading around board edges, some mottling to title label, some worming



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to rear board and a few rear leaves now professionally filled in, text unaffected, foxing within. An acceptable copy. ♣ Gallup A6c; Woolmer 28.

£65,000

[158544]

#### 43

**ELIOT, T. S.** *The Cocktail Party*. London: Faber and Faber Ltd, 1950

#### INSCRIBED BEFORE PUBLICATION TO THE DISTINGUISHED JESUIT PRIEST AND THEOLOGIAN, FATHER MARTIN D'ARCY

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper "to the Ven. M. C. D'Arcy with the author's compliments T. S. Eliot 6.iii.50", three days before publication.

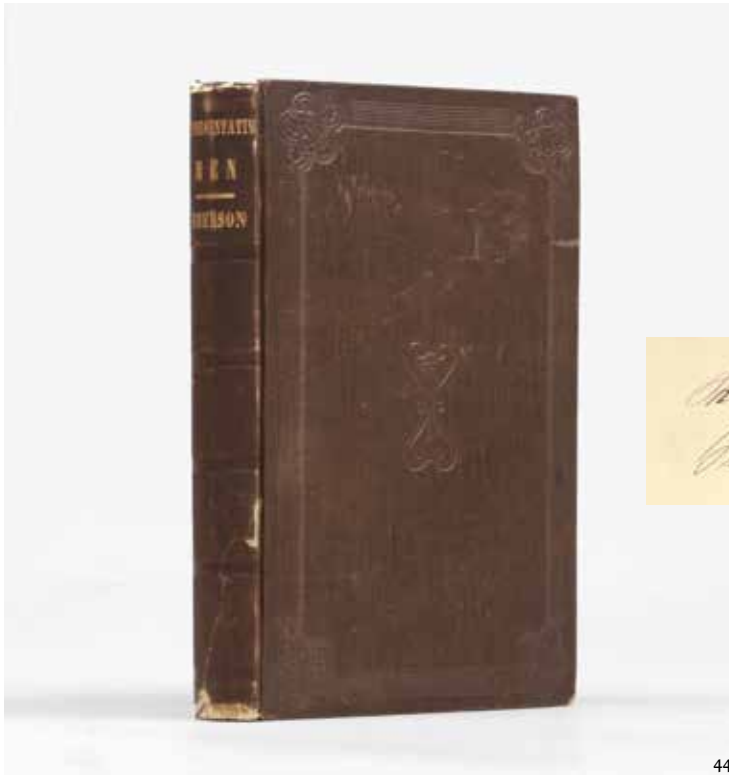
Martin D'Arcy (1888–1976) was a Jesuit priest and theologian, famed for his charisma as a lecturer. As one of the most well-known and eloquent English Roman Catholics, he received many prominent people into the church, including Evelyn Waugh.

Richard Harp in "A Conjuror at the Xmas Party" (see TLS, 11 December 2009) called D'Arcy "perhaps England's foremost Catholic public intellectual from the 1930s until his death". Eliot persuaded D'Arcy to provide a number of reviews for *The Criterion*. Indeed, in 1937, D'Arcy was the top of a list of reviewers that Eliot compiled, noting that they "may have carte blanche" in their choice of books for review. Eliot and D'Arcy were regular correspondents from the 1930s and D'Arcy's major work, *The Mind and Heart of Love*, was published by Faber and Faber in 1945.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket. State with "here" for "her" on p. 29, no priority. Slight leaning to spine, minor fading to top corner of rear cover, minor creases to front free endpaper, minor surface abrasions to front pastedown; a near-fine and bright copy. Spine of dust jacket toned with a few creases, extremities slightly frayed; a very good and bright example. ♣ Gallup A55.

£3,570

[150468]



44

44

**EMERSON, Ralph Waldo.** Representative Men: Seven Lectures. Boston: Phillips, Sampson and Company, 1850

**PRESENTATION TO FREDERIC H. HEDGE, WITH HIS ANNOTATIONS SHOWING CLOSE READING**

First edition, first printing, presentation copy, inscribed in a secretarial hand on the front free endpaper "Frederic H. Hedge / From the Author". The book shows Hedge's close reading, with marginal pencil lines marking several passages, and a number of manuscript marginalia.

A key association: Emerson first met Frederic Henry Hedge (1805–1890) in 1825 while attending Cambridge Divinity School; their friendship endured until Emerson's death. Hedge contributed several important articles to periodicals, especially *The Christian Examiner*: his first, on Samuel Taylor Coleridge, in 1833 – praised by Emerson as "a living, leaping Logos" – is considered as the first published expression in America of the Kantian idealism which came to be known as Transcendentalism. It was on one of Hedge's frequent trips to Boston from Bangor that the "Transcendentalist Club" first met (1836), and the group was often referred to as "Hedge's Club." Hedge, however, increasingly found himself at odds with the more radical members of the group. When Emerson and Fuller began editing their new magazine in 1840, *The Dial*, Hedge refused to participate, citing discomfort with many of the ideas being expressed there, although he later contributed some minor items. Nevertheless, Hedge never lost his admiration for Emerson and always sought to do him justice in his reviews of his work.

As probably the leading American expert in German and comparative literature at that time, Hedge's marginal annotations have considerable interest: on page 51 he adds a

note about classical authors other than Plato who represent "a step from Asia to Europe". At the head of Emerson's essay on Swedenborg, Hedge notes: "First among the productions of the author this". Occasionally, Hedge marks single words of criticism (e.g. "clumsy"), gives a line in the German original, or makes grammatical corrections. Hedge also shows his colours as the leading American expert on German literature at that time: on page 201 he alters four lines of Emerson's text to give much stronger emphasis to Emerson's acknowledgement of Lessing's importance to German literature by his introduction of Shakespeare in that language.

Octavo. Original brown vertical fine-ribbed cloth, spine lettered in gilt, boards blocked in blind, cream coated endpapers. Housed in a custom brown morocco-backed slipcase and chemise. Spine ends worn, rear joint broken, shaken, else a good copy. ♪ BAL 5219.

£6,500

[109707]

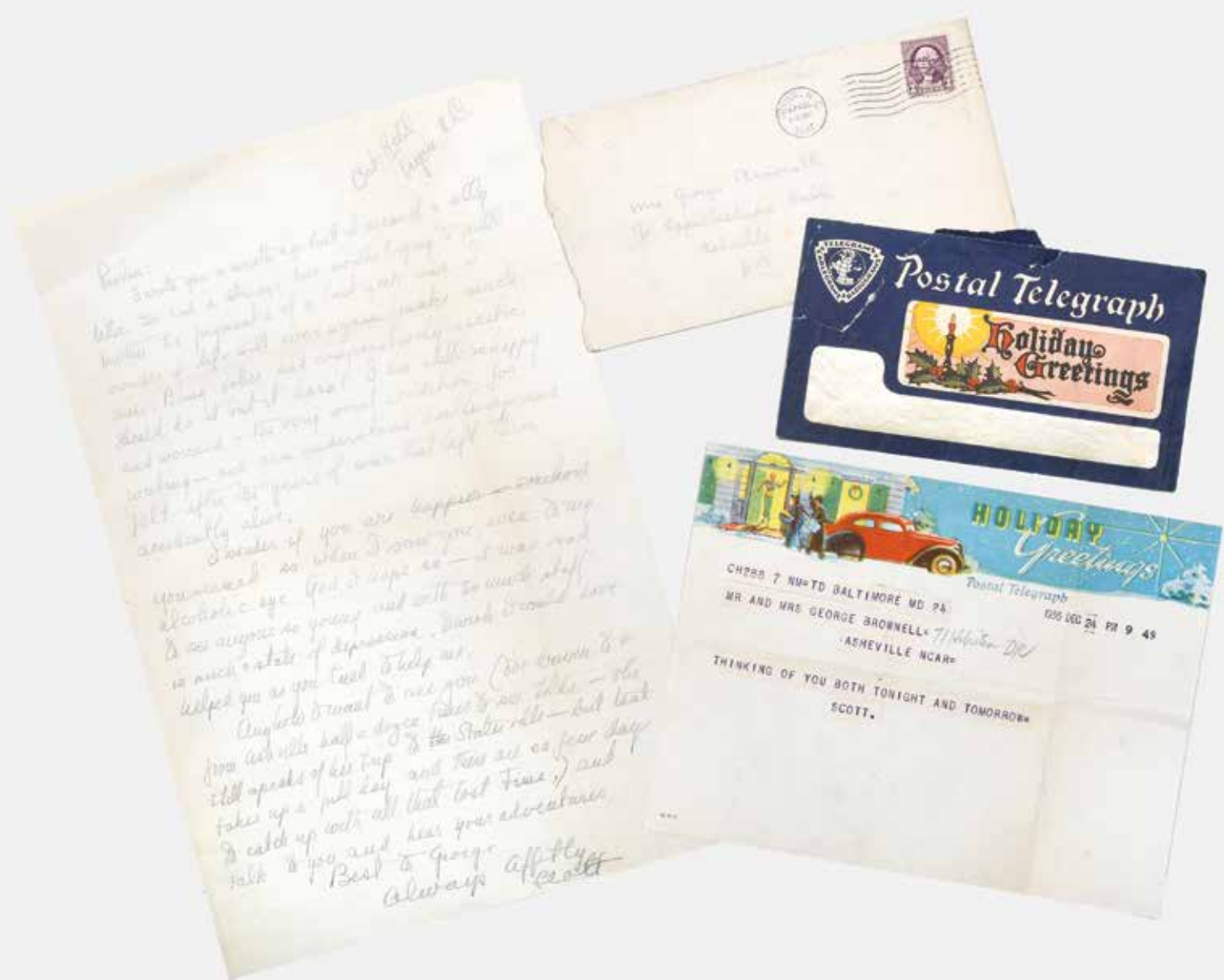
45

**FITZGERALD, F. Scott.** Autograph letter signed and telegram to Pauline Brownell. Tryon, NC: April 1937

**"I WONDER IF LIFE WILL EVER AGAIN MAKE MUCH SENSE"**

A touching letter from Fitzgerald to Pauline Brownell, a private nurse who cared for him after he broke his shoulder in 1937, having drunkenly dived into an empty swimming pool during the period of his life known as "the crack-up". Fitzgerald's letter attests to the significance of Brownell's support during one of the most difficult periods of his life. Letters by Fitzgerald of this length are scarce in commerce.

Fitzgerald is candid about his state of mind: "I wrote you a month ago but it seemed a silly letter. I've had a strange two months trying to pull together the fragments of a lost year and



45

I wonder if life will ever again make sense. Being sober and comparatively ascetic should do it but it hasn't. I am still unhappy and worried – the very worst condition for writing – and can understand how Europeans felt after the years of war that left them accidentally alive”.

The letter was written in April 1937 during Fitzgerald's convalescence at the Oak Hall Hotel in Tryon, North Carolina. He had spent the summer of 1936 in Grove Park Inn in Asheville, approximately 40 miles from Tryon. It was here that Brownell was hired to care for him, and where their friendship began. Fitzgerald moved to Tryon after a brief stay in Baltimore in early 1937, as its proximity to Asheville meant that he could make monthly visits to Zelda at Asheville's Highland Hospital, which he mentions in his letter.

Fitzgerald hopes that Brownell is happier: “God I hope so – it was sad to see anyone so young and with so much stuff in such a state of depression. I wish I could have helped you as you tried to help me”. Brownell (b. 1907) was an illegitimate child, and despite being raised by her grandparents as their daughter, she “suffered great shame and sadness throughout her life due to the circumstances of her birth” (DeVinney, p. 191). While this is one of only two autograph letters by Fitzgerald to Brownell known to

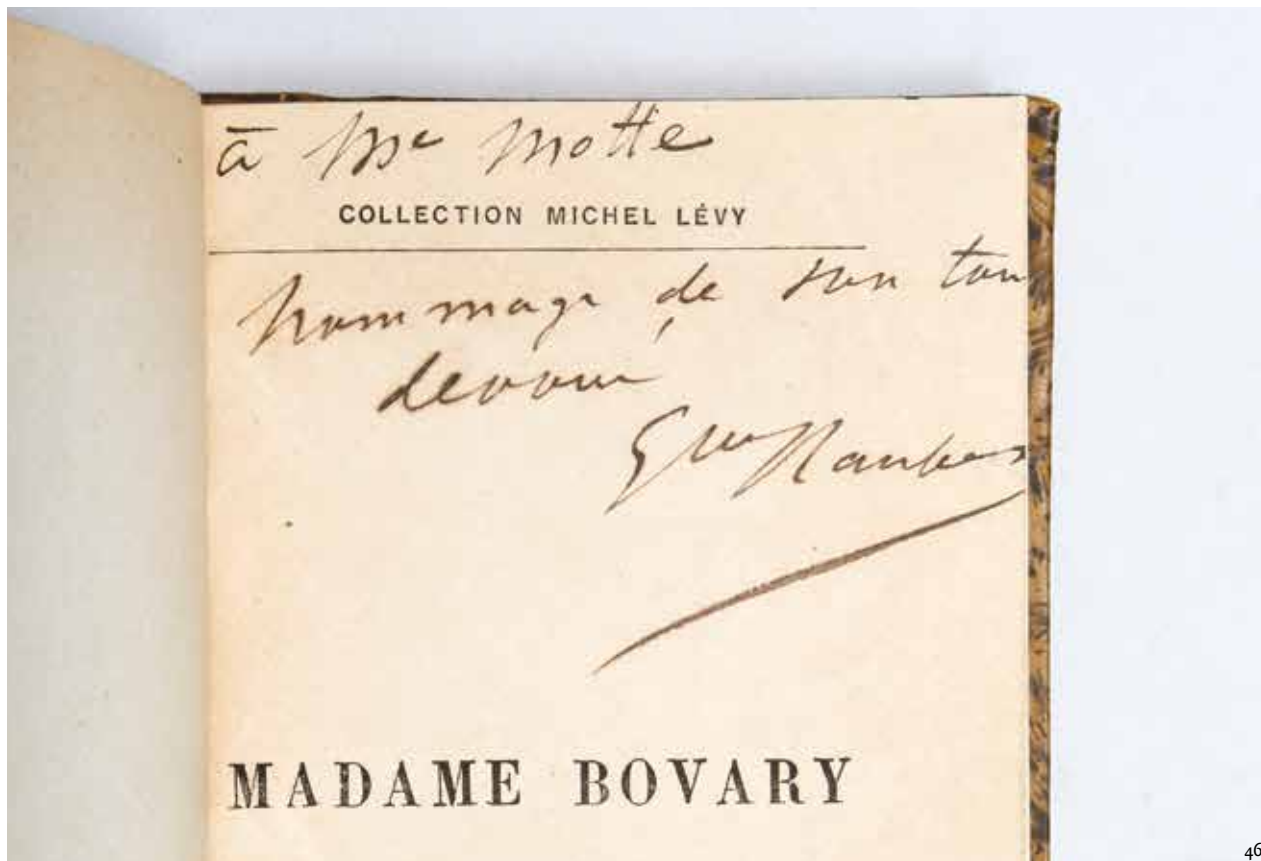
exist, he also inscribed eight books to her and her husband, and sent them two telegrams: one of which, a Christmas 1936 telegram that reads “Thinking of you both tonight and tomorrow. Scott”, is included here.

One of Brownell's tasks as nurse, according to her daughter, was to keep Fitzgerald away from drink: an arduous task at the best of times. Despite the difficulties of caring for an unstable Fitzgerald, a friendship was forged, and Brownell and her husband took the author on trips around North Carolina, and hosted him at their home on at least one occasion.

One sheet autograph letter signed by Fitzgerald (216 × 333 mm) addressed “Oak Hall, Tryon, NC” top right, with stamped and franked envelope (April 1937) addressed to “Mrs George Brownell, 10 Appalachian Hall, Asheville, N.C.”. With a telegram dated 24 December 1936 (167 × 215 mm), with envelope. Letter: creased from folding, three tiny holes, not affecting text. Telegram creased, one line of text lifting slightly. Envelopes with a few marks and a little loss where opened. Overall in excellent condition. ¶ Matthew Bruccoli & Judith Baughman, eds., *F. Scott Fitzgerald in the Marketplace, the Auction and Dealer Catalogues, 1935–2006*, 2009; Helen DeVinney, “Evidence of a Previously Unknown Fitzgerald Nurse: Correspondence from F. Scott Fitzgerald to Pauline Brownell”, *The F. Scott Fitzgerald Review*, Vol. 4, 2005.

£12,500

[146744]



46

**FLAUBERT, Gustave.** *Madame Bovary*. Paris: Michel Lévy frères, 1857

**FLAUBERT'S MASTERPIECE, INSCRIBED TO A CHILDHOOD FLAME**

First edition, first issue, warmly inscribed by the author on the half-title to Aglaé Motte: "à Me Motte / Hommage de son tout dévoué / G[usta]ve Flaubert[t]". This is a compelling association: Flaubert had a childhood crush on Aglaé, who was 18 years older than him, and maintained a passion for her for several decades.

Aglaé Motte (née Mignot, 1803-1866) was the daughter of a neighbour of the Flauberts in Rouen, known as Père Mignot. Mignot took a liking to Gustave, a young boy at the time, and would often invite him to his house to read stories, including *Don Quixote*, thereby sparking the young Gustave's interest in literature. It is almost certainly at Père Mignot's house that Flaubert first met Aglaé.

Ernest Chevalier, who became Gustave's best friend, was Père Mignot's grandson, Aglaé's nephew, and would often join them during these storytelling sessions. Albert Mignot, another of Aglaé's nephews and the biographer of Chevalier, described Aglaé as "one of those women towards whom one feels irresistibly drawn. She was one of those rare natures, where egoism never found a place" (translated from Mignot, p. 16). He also revealed that in one of Gustave's early letters the 'enfant' Flaubert confessed: "It seems to me that I am beginning to have a crush on this good lady" (*ibid.*). Eventually, Aglaé married a Rouen doctor, Adolphe Motte (1794-1866), another close friend of the Flauberts.

Although Flaubert left Rouen in 1840 and moved to Paris to study law, his love for Aglaé did not diminish. In a letter of June 1842 to Ernest Chevalier, he lamented not being able to spend more time with the Mottes, and asked: "give a hug on my behalf to mother Motte, [and] Madame Motte, for whom I still have a bit of passion".

Flaubert's habit of gifting copies of his works to friends and acquaintances is well-documented, and the first edition of *Madame Bovary* is no exception. Copies of this title inscribed to women, however, are very rare. We were able to trace only two examples at auction, and the present copy is the only inscribed copy known with a romantic association.

First published in the magazine *La Revue de Paris* in 1856, the novel was immediately sued for "outrage aux bonnes mœurs" (affront to public decency) and Flaubert appeared before the court on 7 February 1857. Defended by Maître Sénard, he was found not guilty and publication resumed. *Madame Bovary* is now acknowledged as one of the greatest novels of its epoch and Flaubert's masterpiece. This copy has the first issue points, with the dedicatee's name misspelt "Senart" and continuous pagination between the volumes.

2 volumes, octavo (173 x 117 mm). Early 20th-century quarter calf by H. Lilie, active in Paris, spines with raised bands, gilt floral decoration in compartments, marbled sides and endpapers, yellow and pink silk bookmarkers. Bound without publisher's advertisements. A lovely, fresh copy, with half-titles, that of vol. 1 with Flaubert's inscription slightly shaved in the binding process cropping two letters, a touch of wear to corners and spine ends, contents very lightly toned but generally crisp and clean. ¶ Vicaire 721. A. Mignot, Ernest Chevalier . . . son intimité avec Gustave Flaubert, 1888.

£17,500

[157581]





47

47

**FLEMING, Ian.** *Thunderball*. London: Jonathan Cape, 1961

**TO THE AUTHOR'S FRIEND AND NEIGHBOUR, NOËL COWARD**

First edition, first impression, presentation copy inscribed by the author "To Noël, In exchange for the copy of P & C he didn't send me! With love Ian" on the front free endpaper.

The inscription refers to Noël Coward's first and only novel, *Pomp and Circumstance* (1960), at the centre of which is a thinly-veiled account of Fleming's affair with Ann. Set on the fictional island of Samolo – a close match for Jamaica – it concerns the secret relationship between the aristocratic Eloise and her lover, Bunny, whose character mirrors Fleming's almost exactly. "In the character of Bunny . . . we have a remarkably unflinching portrait of Ian Fleming's time on the island in 1949–51, the years immediately preceding his marriage to Ann and the simultaneous launch of James Bond . . . It's astonishing how little Coward bothered to make up" (Parker, p. 91).

Noël Coward (1899–1973) was one of Fleming's closest friends. In 1948 Coward visited Jamaica where he rented Goldeneye from Fleming for a week: "On arrival, a boyish, teasing friendship and good-natured rivalry over Jamaica began between Coward and Fleming. During his visit, Coward celebrated Goldeneye with a song that complained about the airless rooms and the hardness of Fleming's furniture . . . Sardonicly he referred to his host's home as 'Golden Eye, Nose and Throat' because it reminded him of a hospital. Fleming, too, enjoyed the sparring and wrote about the outcome of Coward's first visit . . . 'He [Coward] then went off, and, as close to me as he could get, built a house (what am I saying – four houses) and – to

hell with the charms of Bermuda and Switzerland! – comes here every year" (Brooks, p. 226). During his time in Jamaica, Coward penned his play, *Volcano*, which featured characters based on his expat friends, including Ian and Ann Fleming; it was never produced in Coward's lifetime.

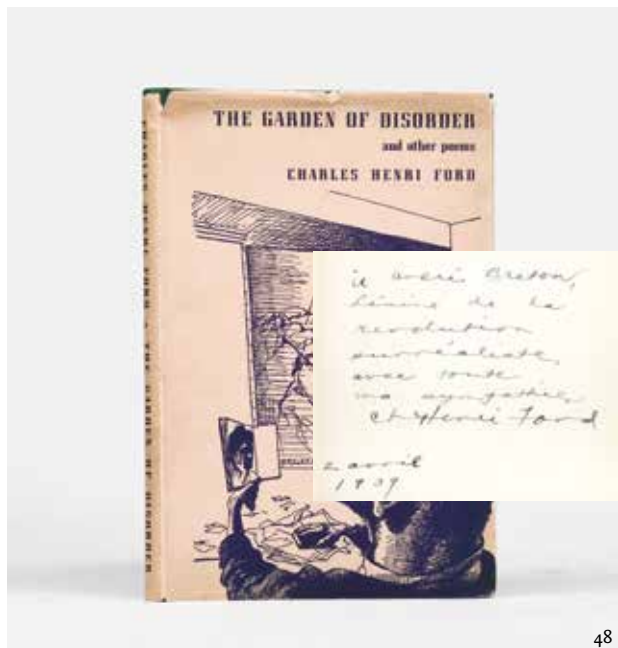
Coward was a witness at Fleming's wedding to Ann in 1952 and became godfather to their son Caspar. Ann wrote to Cecil Beaton of the occasion: "I dare hardly admit it but Noël is a godfather, an act of treachery on my part as we thought he would be offended if not asked as he considers himself responsible for the whole thing. When he appeared last Sunday he was quite delightful for the first hour . . . and then so vulgar and dull that I longed to cancel the G-parent arrangement and be frightfully rude to him". Coward owned a holiday house in Dover until 1951, when he sold it to the Flemings, which inspired Fleming to set *Moonraker* in Kent.

This copy is from the significant Ian Fleming collection of Martin Schøyen (b. 1940), with his bookplate. Schøyen's private collection of manuscripts, which span all cultures and all time periods, is one of the largest and most comprehensive of its kind.

Octavo. Original dark grey boards, spine lettered in gilt, skeletal hand motif blocked on the front cover in blind (Gilbert's A binding). With first issue dust jacket (priced at 15s.) Head and foot of spine very slightly bumped; a fine copy. Minor stain to a small portion of the front panel, short closed tear to the foot of the rear panel, extremities very slightly rubbed; else a near-fine and bright jacket. ♣ Gilbert A9a(1.1); The Schøyen Collection No. 70. Matthew Parker, *Goldeneye, Where Bond Was Born: Ian Fleming's Jamaica*, 2015.

£35,000

[155920]



48

48

**FORD, Charles Henri.** *The Garden of Disorder and other poems.* With an introduction by William Carlos Williams. Norfolk, Connecticut: New Directions, [1938]

#### INSCRIBED TO THE LENIN OF THE SURREALIST REVOLUTION

First US edition, first printing, inscribed by the author on the front free endpaper, "à André Breton, Lenine de la révolution surréaliste, avec tout ma sympathie, Charles Henri Ford, 2 avril 1939". This, Ford's first full-length book of poetry, was a gift to Breton early in their friendship.

Ford recounted the occasion of this presentation in a letter to author Parker Tyler on 5 April 1939: "Breton I find very sympathetic, I gave him my *Garden of Disorder* with dedication to Andre Breton, Lenine de la Revolutuion Surrealiste and just finished reading his *Les Vases Communicants*, and have bought other of his books. I find I have been underestimating him all along, (though not the accomplishments of the surrealist painters), through not having read his works. I'm lunching Friday with him and will take photos" (quoted in Howard, p. 110).

Though both surrealists respected one another, Breton's well-documented homophobia was a point of contention for the openly gay Ford. The dust jacket and frontispiece of this title are by Tchelitchev, Ford's partner, who disparagingly referred to Breton as "Pope Joan". Later their association wbecame became increasingly fraught and competitive. Breton's establishment of an official surrealist magazine in 1942, *VVV*, can be read as a response to *View*, the influential magazine founded by Ford in 1940. Breton offered Ford an editorial position "so as to nullify any potential threat that Ford might have posed to his aesthetic authority" (*ibid.*, p. 113). Naturally, Ford declined the position.

Ford offered to publish a book of Breton's poems, *Young Cherry Trees Secured Against Hares* (1946): "I invited [Breton] to the *View* office one day and I said, 'Andre, I would like to publish a book of your poems'. So he looked at me and said, 'vous etes malin'. Now that's hard to translate. 'Malin' means something like I was undercutting him. 'You got me by the balls', so to speak.

He knew it would be a feather in my cap, but he also knew that he couldn't resist because nobody else had asked him" (*ibid.*, p. 4).

This edition was taken from the same plates as the earlier UK edition, published by the Europa Press, and has the New Directions cancel page.

Octavo. Original green cloth boards, spine lettered in yellow, edges untrimmed. With dust jacket. With a frontispiece by Pavel Tchelitchev. Lower tips a little bumped. A near-fine copy in the fresh jacket, small chips to spine ends and tips, spine panel a little toned and rubbed, a few marks to rear panel and damp stain to rear fold, crease to head of front panel, occasional short closed tear to extremities, still fresh. ♣ Alexander Howard, Charles Henri Ford, 2017.

£750

[154945]

49

**FORSTER, E. M.** *Howard's End.* London: Edward Arnold, 1910

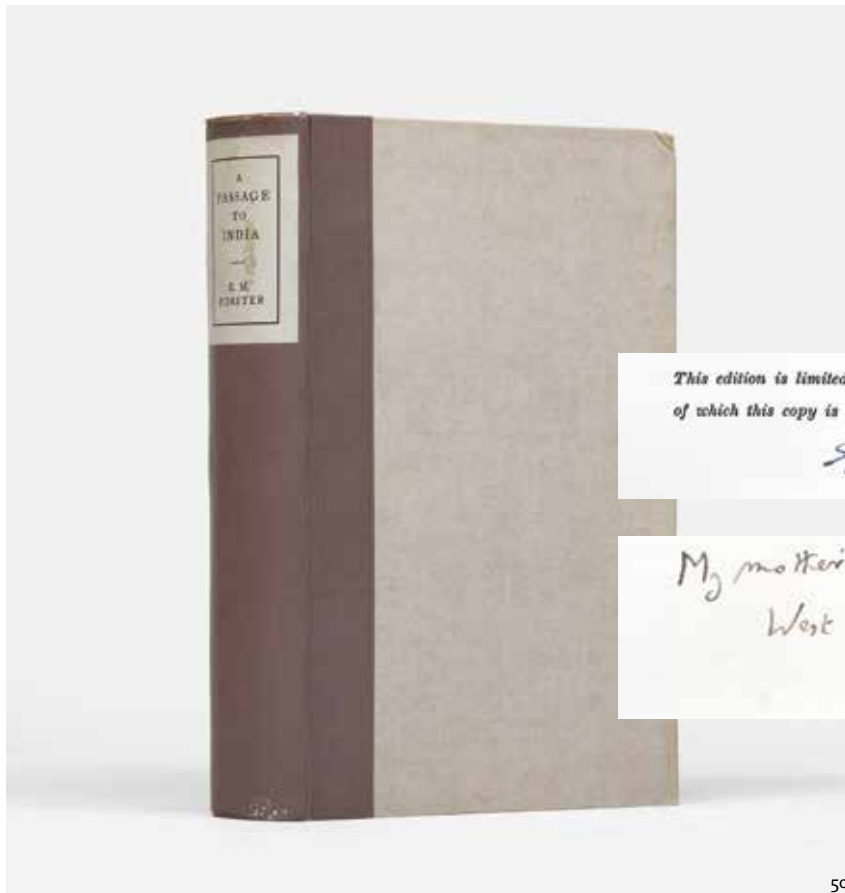
#### THE COPY OF A SUITOR OF VIRGINIA WOOLF

First edition, first impression, with the ownership inscription of Forster's friend Sydney Waterlow pencilled on the first blank. Waterlow was a career diplomat, Ambassador to Greece from 1933 to 1939, and an early suitor of Virginia Woolf, to whom he proposed after his first marriage was annulled.

Waterlow (1878–1944) was close friends with Toby Stephen and Forster, and introduced the latter to Henry James. In a diary entry of 1910, Waterlow recalls dining with the Bells: "I realised for the first time the difference between her [Vanessa] and Virginia: Vanessa icy, cynical, artistic; Virginia much more emotional, & interested in life rather than beauty" (quoted in Stape). His praise of Virginia is at odds with her opinion of him: "What a bore that man is! I don't know why exactly, but no one I've ever met seems to me more palpably second rate and now the poor creature resigns himself to it" (Letter to Lytton Strachey, 22 October 1915). Despite Woolf's ridicule ("What a sight he looked bathing! like Neptune, if Neptune was a eunuch"), he numbered among Strachey, Forster, and T. S. Eliot as a regular guest at Monk's House, and in gentler moods, Virginia's mockery could pass for affection: "his absurdity is



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really delightful and even lovable" (Letter to Saxon Sydney-Turner, 18 September 1917).

Octavo. Finely bound by the Chelsea Bindery in burgundy morocco, spine lettered and decorated in gilt, raised bands, single rule to boards in gilt, twin rule to turn-ins in gilt, dark green endpapers, gilt edges. Four pages of publisher's advertisements at the rear. Some occasional light foxing, an excellent copy. J John Henry Stape (ed.), *Virginia Woolf, Interviews and Recollections*, 1955; Nicolson & Trautmann (eds.), *The Letters of Virginia Woolf*, vol. 2, 1976.

£2,750

[147835]

50

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

**FROM THE LIBRARY OF THE AUTHOR'S MOTHER AND INCLUDING A NOSTALGIC NOTE BY FORSTER**

First edition, limited issue, number 70 of 200 copies signed by the author on the limitation page, additionally inscribed "My mother's copy. West Hackhurst. 1946" on the front free endpaper. Although signed copies are available due to the signed limited issue, inscribed examples with any personal association are rare.

The Forster family home in Abinger Hammer in Surrey was named West Hackhurst and was built by the author's architect father, Edward Morgan Llewellyn Forster (1847–1880). The freehold on the property was owned by Lord Farrer of Abinger, and the Forsters relationship with the Farrers was frequently tense.

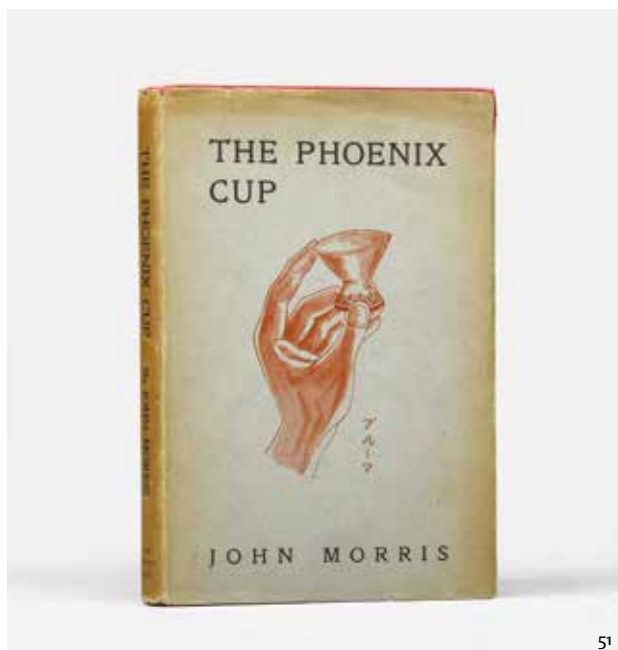
Writing in "West Hackhurst: a Surrey Ramble", Forster noted that the house was "a little inconvenient and smaller than it looks. And there was and still is no gas, no electric light, no central heating, no hot water supply or baths. The drinking water is pumped from a well and carried to the kitchen in buckets, and when the well goes wrong we have to carry from High Hackhurst. The washing water is pumped up every morning into a cistern from a tank which is filled by the rain off the roof. But it is prettier to look at than Abinger Hall". After the installation of a water supply at West Hackhurst, the Forster family would frequently keep it running to reduce water pressure for their neighbours at Abinger Hall.

From 1925 until the death of his mother in 1945, Forster lived with her at West Hackhurst. The lease expired in 1946 and Forster was forced to leave his home of over 20 years. He noted he was "very sorry to leave a neighbourhood which I have known all my life and in it so many good friends".

Several books from Forster's library are known with this inscription denoting the same maternal provenance, as noted by Munby in his 1971 introduction to Heffer's catalogue of Forster's books. This copy, however, does not appear in the Heffer catalogue. Octavo. Original brown cloth-backed boards, paper spine label, spare label at rear, top edge gilt, others uncut, title page in red and black. Book label of Pierre Bergé. One corner bumped, minor marks to spine label and spine, some light browning; a near-fine and attractive copy. J Kirkpatrick A10a, p. 44. P. N. Furbank, *E. M. Forster: A Life*, II, p. 123.

£25,000

[158162]



51

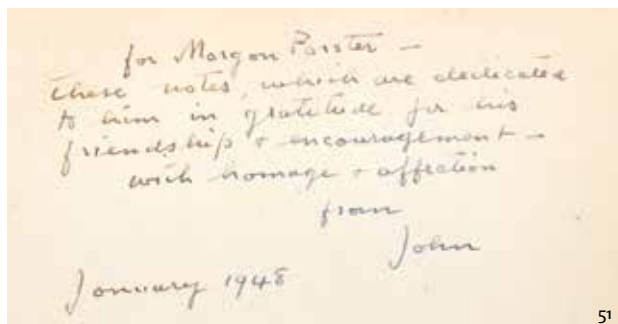
51

**FORSTER, E. M. – MORRIS, John.** *The Phoenix Cup.* Some Notes on Japan in 1946. London: The Cresset Press, 1947

#### THE DEDICATION COPY

First edition, first impression, the dedication copy inscribed on the front free endpaper “for Morgan Forster. These notes, which are dedicated to him in gratitude for his friendship & encouragement. With homage and affection from John. January 1948”. This was the author’s second book, the first one being *Traveller from Tokyo* (1943) for which Forster had published a favourable review.

This copy was later gifted by Forster to his friend Eric Fletcher, who had met him when he was an undergraduate at King’s College between 1945 and 1948. The 68-year-old Forster was, by then, firmly settled into Cambridge college life, living the life of a traditional bachelor don, “he was looked after; he was among friends; he knew the way of life and loved the city and it’s buildings . . . and at his age it was convenient” (Furbank, pp. 277–8), and modestly put up with his great fame, finding his enormous daily post a nuisance but enjoying a stream of visitors, many of them young men who looked on him as a mentor or sage. One of these young men was Eric Fletcher. They immediately struck up a warm friendship and embarked on a correspondence



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of “several hundred letters of gossip, affection and advice” (ibid.) which would continue until Forster’s death.

Octavo. Original red cloth, spine and front board lettered in gilt. With dust jacket. Monochrome photographic frontispiece and 14 similar plates on 7 leaves. The binding sound, light spotting to edges, internally clean. A fresh copy in very good jacket, light toning to spine panel, slight wear and darkening to extremities, not price-clipped. ♣ P. N. Furbank, E. M. Forster: *A Life*, vol. 2, 1978.

£1,250

[149809]

52

**GARCÍA MÁRQUEZ, Gabriel.** *Vivir para contarla.* Mexico: Editorial Diana, October 2002

#### INSCRIBED TO THE DEDICATEE OF CIENT AÑOS DE SOLEDAD

First Mexican edition, first printing, a lovely presentation copy of García Márquez’s first, and only completed, volume of his autobiography, inscribed to his close friend the writer and actress María Luisa Elío Bernal (1926–2009), who was the dedicatee of *Cien años de soledad*. The inscription, on the dedication page, reads, “Por María Luisa otra vez, Gabriel 2002” (“For María Luisa, once again, Gabriel, 2002”).

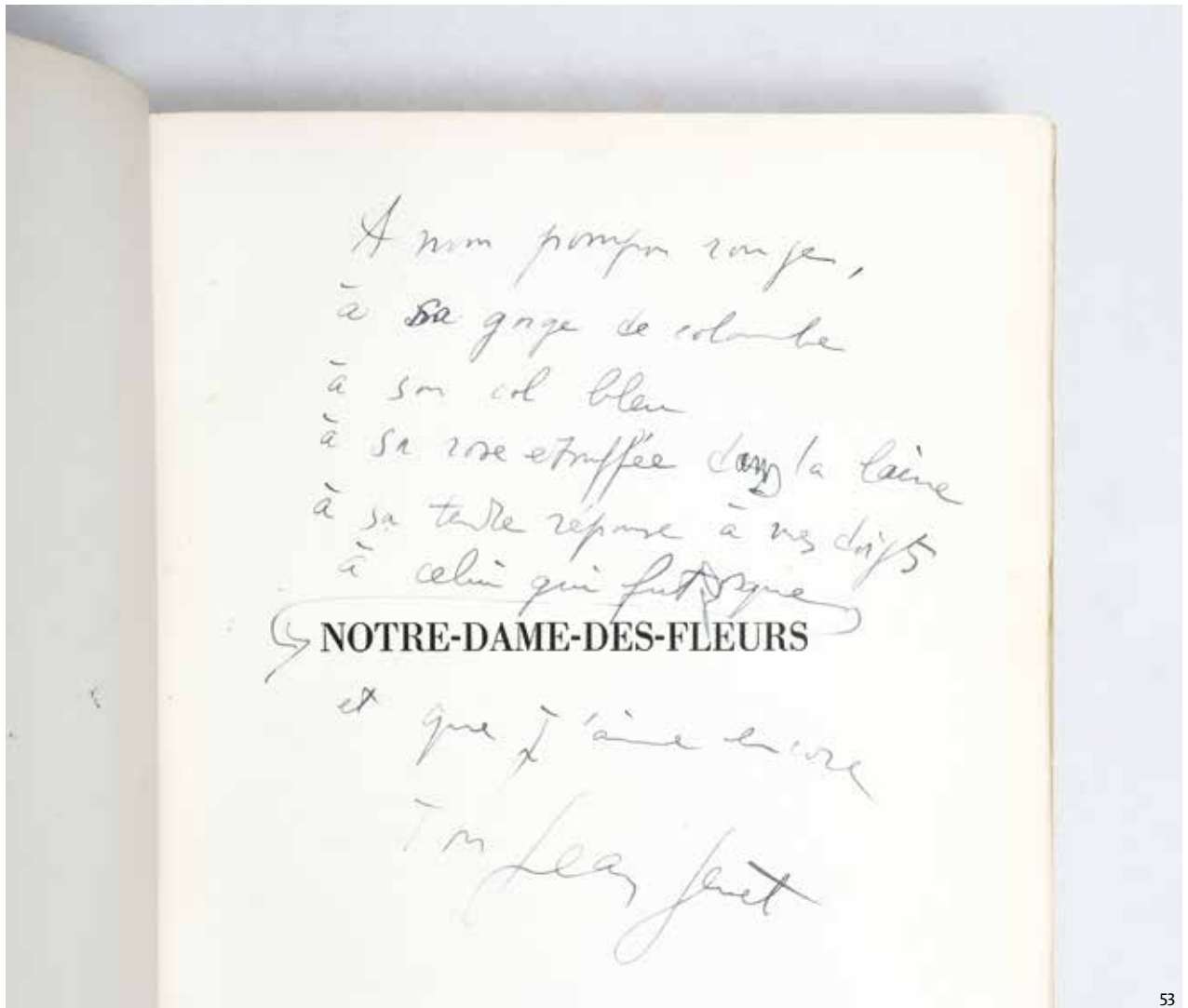
García Márquez was inspired to write this memoir after receiving a diagnosis of lymphoma in 1999. “I reduced my social activities to a minimum, disconnected the telephone, cancelled the trips and all sorts of current and future plans,” he told the Colombian newspaper *El Tiempo*, “and locked myself in to write every day without interruption”. But his energy flagged over the following years, then dementia clouded his mind. This first volume would be the only one he would complete.

Octavo. Original wrappers. Sunning to spine, otherwise excellent condition.

£1,500

[128476]





53

**GENET, Jean.** Notre-Dame-des-Fleurs. Monte-Carlo: aux dépens d'un amateur [Paul Morihien], [1943]

**"TO THE ONE WHO IS ALMOST NOTRE-DAME DES FLEURS"**

First edition, limited issue, number 118 of 350 copies, this copy amorously inscribed by the author to the American composer David Diamond (or, specifically, to Diamond's penis) on the half-title, with a portrait of the author trimmed from a magazine pasted onto the title page, finely bound with Diamond's initials on the spine and with his blind-stamp to the head of the title page.

While Genet's hand is occasionally difficult to decipher, the inscription reads thus, incorporating the title: "A mon pompom rouge / à sa gorge de colombe / à son col bleu / à sa rose etruffée dans la laine / à sa tendre réponse a mes doigts / à celui qui presque / "NOTRE-DAME-DES-FLEURS" / et que j'aime encore / ton / Jean Genet" ("To my red pompom / to your dove throat / to your blue collar / to your rose smothered in wool / and your tender response to my fingers / to the one who is almost / "NOTRE-DAME-DES-FLEURS" / and who I love still / your / Jean Genet").

Diamond was openly gay long before it was socially acceptable, and was consequently much admired in the gay community. He and Genet moved in similar circles, and it is evident from this inscription that they were lovers. Notre-Dame-des-Fleurs, a semi-autobiographical account of Genet's escapades, narrates the lives of homosexual characters living on the fringes of society. Described admiringly by Sartre as "the epic of masturbation", the novel had a tremendous influence on the Beats, David Bowie, and the drag queen Divine, whose stage name was taken from the titular character.

This first edition was circulated as private erotica. Genet later excised some of the more graphic passages, and the first trade edition was published by Marc Barbezat of the literary journal *L'Arbalette* in 1944.

Quarto (250 x 195 mm). Finely bound in near-contemporary green morocco-backed vellum, spine and front cover lettered in gilt, recipient's initials "D.D." gilt on foot of spine, metallic green and red endpapers, original wrappers bound in. Photographic portrait of author by Roderick Macarthur, trimmed from magazine and pasted to title page. A handsome, firm copy, a little rubbing to spine and lower edges, trivial foxing to a few pages, else internally clean and bright. A near-fine copy.

£6,750

[153143]



54

54

**GINSBERG, Allen.** Class of 1943 Yearbook. [Paterson, New Jersey:] 1943

**"HATES DULL TEACHERS AND REPUBLICANS"**

An Eastside High School yearbook, inscribed with a rhyming couplet by Allen Ginsberg on his entry, "You're smart and you do look well, I might have known: your name's Estelle. Allen Ginsberg". This yearbook, which also contains an early printed poem by Ginsberg, is very scarce.

The subject of the rhyming couplet is Estelle Verner (1926–2018), a classmate of Ginsberg, described in her entry as "Our own Eleanor Powell . . . good at all kinds of dancing, swimming, music, and math . . . dislikes conceited people . . . member of Footlights and Math Clubs . . . Big Sister". The yearbook is filled with thoughtful ink inscriptions from her classmates.

Ginsberg's entry reads: "Professor is the philosopher and genius of the class . . . hopes to study law . . . Talent Club President, Criterion, Big Brother, Senior Mirror . . . fiend for Beethoven and Charlie Chaplin . . . indulges in music, politics, history, literature . . . Gold 'P' . . . hates dull teachers and Republicans". Ginsberg, who was also the literary editor for this yearbook, contributed the "Class Poem", a notably early appearance in print, reflecting on the ongoing World War: "For these are giant times, and history / Is fashioned as the minutes burn away. / Buildings of old beliefs are being bombed, / And rotted walls are crumbling down today. / Ready are we to meet the challenge hurled: / To battle,

conquer, and rebuild the world". At his 25th high school reunion in 1968, Ginsberg read the poem to the class and commented: "Oh well, there it is. Doesn't seem to be much change in the world after twenty-five years" (quoted in *Wait Till I'm Dead*).

This is an excellent snapshot of a young Ginsberg, and an endearing summary of his early personality, noting his political views and career aspirations. After a brief stint at Montclair State College, he entered Columbia University the following year to study law, where he became friends with William S. Burroughs and Jack Kerouac.

Quarto. Original dark blue cloth, rear cover, spine, and part of front cover in low relief imitating tree bark, title and date embossed on front cover in pale blue and gilt on like ground, blue photographic endpapers. Spine ends a touch worn, tips rubbed, lower corners bumped, contents slightly foxed, a little fingermarking, gutter cracked to Vance's page but binding firm. A very good copy. *J Morgan, The Works of Allen Ginsberg, 1995, C4; Morgan, The Response to Allen Ginsberg, 1996, J3. Bill Morgan, ed., Allen Ginsberg, Wait Till I'm Dead, Poems Uncollected, 2016.*

£6,750

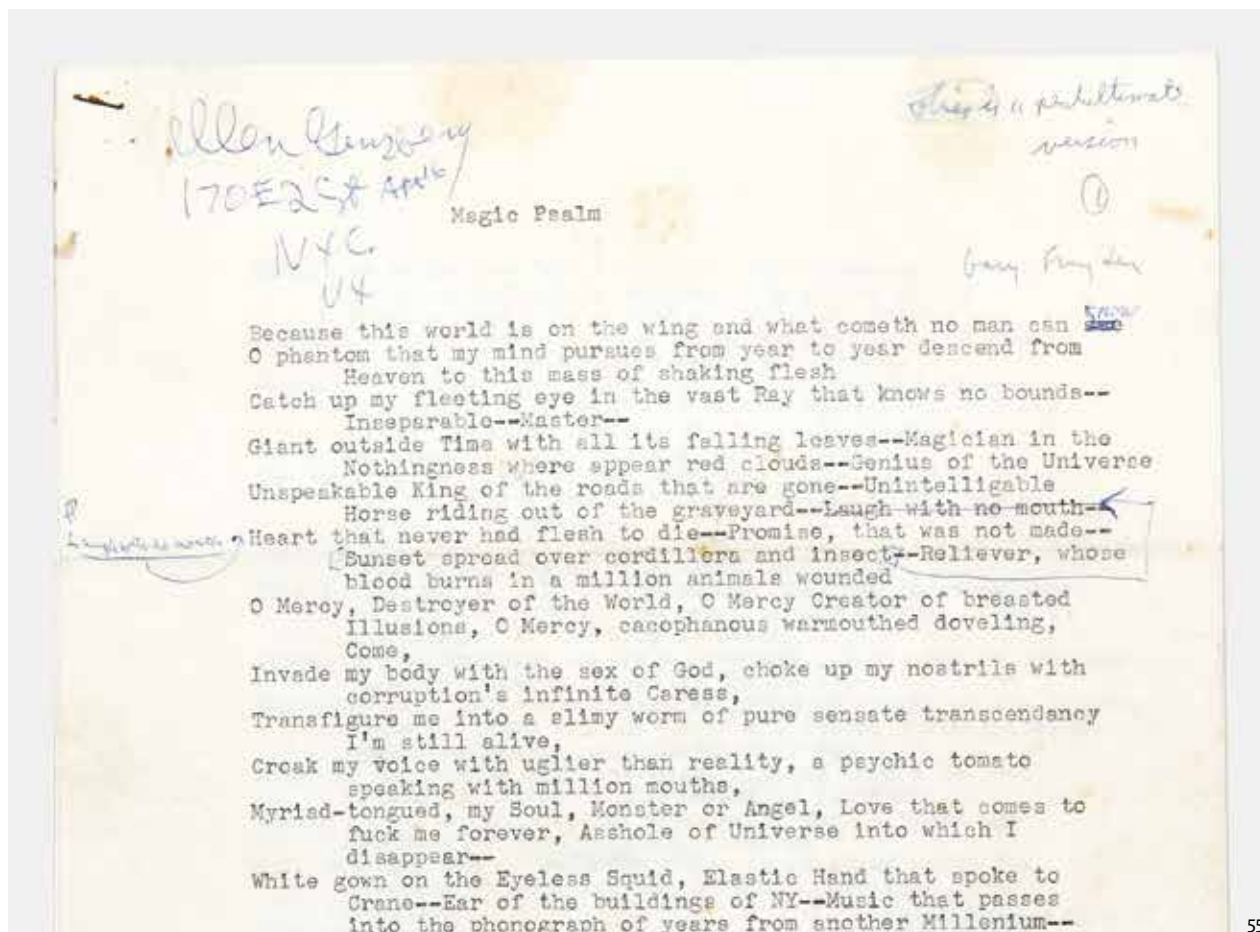
[157482]

55

**GINSBERG, Allen.** "Magic Psalm", draft typescript, with corrections, signed. [1960]

**"THE MESSAGE IS: WIDEN THE AREA OF CONSCIOUSNESS"**

A rare example of an early signed typescript poem by Allen Ginsberg, with several corrections in his hand; the first page



signed top left, "Allen Ginsberg 170 E 2 St Apt 16 NYC NY", and inscribed top right "This is a penultimate version". The draft was later given by Ginsberg to Gary Snyder, with his ownership signature top right: an important literary association.

Written in June 1960, "Magic Psalm" is an evocative piece from Ginsberg's time in South America. Ginsberg drafted this version of "Magic Psalm" on his return to America, at his home in New York, where he lived with Peter Orlovsky between August 1958 and March 1961. It offers important insights into Ginsberg's working methods, with numerous insertions, deletions, and emendations in his hand – a marked contrast to the poet's "first thought, best thought" credo – and sheds light on the evolution of this particular poem, with his extensive handwritten corrections to this "penultimate version" almost all incorporated into the eventual printed text. Manuscripts from Ginsberg's symbolic early collections are rare.

The draft was later given to fellow Beat Generation poet and essayist Gary Snyder, to whom Ginsberg dedicated another poem in *Kaddish*, "Laughing Gas". The two had first met in San Francisco in 1956, and their friendship became one of the central relationships of the Beat scene. Ginsberg introduced Snyder to Jack Kerouac, and Snyder introduced Ginsberg to Buddhism. They travelled to India together in 1962, kept up a correspondence in over 850 letters in the years that followed, and remained close friends until Ginsberg's death in 1997.

"Magic Psalm" records Ginsberg's visions after drinking ayahuasca (also known as yage), a psychoactive brew that Ginsberg himself described as "a vine infusion used by Amazon

curanderos as spiritual potion, for medicine and sacred vision" (note to "Magic Psalm" in *Collected Poems*, pp. 255–265). Ginsberg wrote the first draft of the poem in one of his journals on 8 June 1960 (recording "Had slight headache, wrote Magic Psalm in large Notebook, went out to Brujo"). Two days later he wrote to William Burroughs, describing a recent ayahuasca trip, very likely the same that inspired "Magic Psalm". He recounted how he "began seeing or feeling what I thought was the Great Being, or some sense of It, approaching my mind like a big wet vagina – lay back in that for a while – only image I can come up with is of a big black hole of God-Nose thru which I peered into a mystery – and the black hole surrounded by all creation – particularly coloured snakes – all real" (later printed in *The Yage Letters*, p. 49). It was from this mind-expanding experience that the present poem emerged.

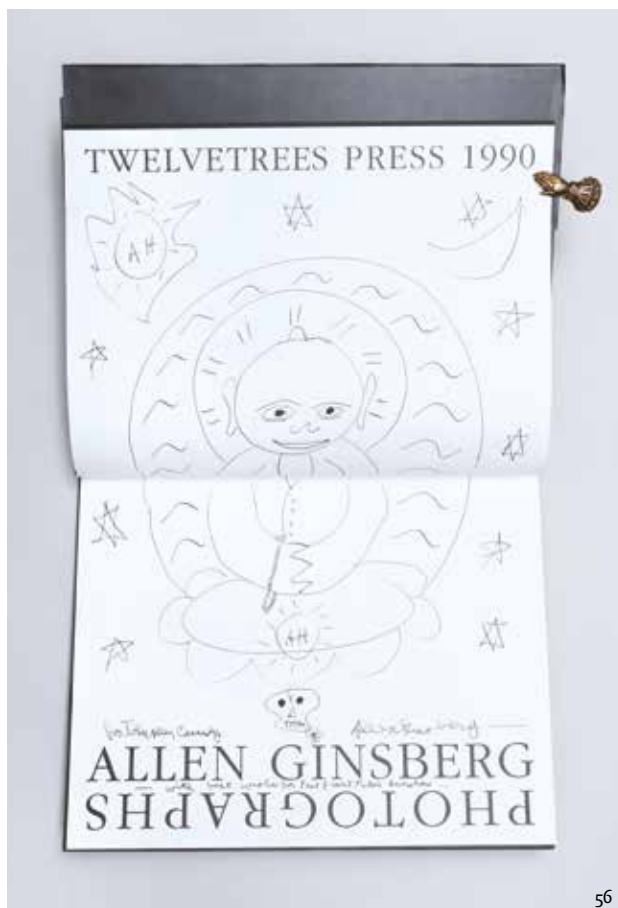
"Magic Psalm" was published in February 1961 by the City Lights Bookstore in *Kaddish and Other Poems*, Ginsberg's second book. In a note on the final page of the book, Ginsberg writes, of the three ayahuasca poems, that "The message is: Widen the area of consciousness" (p. 100).

Two page typescript, stapled at top left corner. Lightly creased at the folds, a handful of small marks and couple of stains, overall very good condition. <sup>1</sup> William S. Burroughs and Allen Ginsberg, *The Yage Letters*, 1963; Allen Ginsberg, *Kaddish and Other Poems*, 1961; Allen Ginsberg, *Collected Poems* 1947–1980, 1984.

£12,500

[158128]





56

**GINSBERG, Allen.** Photographs. Altadena: Twelvetre Press, 1990

**INSCRIBED TO NEAL CASSADY'S SON, WHO WAS NAMED AFTER KEROUAC AND GINSBERG**

First edition, first printing, presentation copy inscribed by the author on the title page, "For John Allen Cassady, with best wishes for past present future generations, Allen Ginsberg", with an elaborate illustration of a Buddha surrounded by stars and Ginsberg sunflowers. The recipient was Neal Cassady's son, named in honour of Ginsberg and Jack Kerouac (changed from "Jack" to "John" to avoid "Jackass-ady").

This is an excellent association: Jack and Ginsberg were very fond of John, who appeared as Timmy in Kerouac's *Big Sur* (1962). John recalled that "Jack and Allen were sort of godparents. Ginsberg would introduce me as Allen and say, 'I'm his godfather. This is Allen Cassady'. He'd come to visit the city a lot when he was living in New York . . . He'd usually call me when he was in the Bay Area because he needed a ride somewhere . . . He'd have me take him to these events or deliver him to some boyfriend's house in the Sunset District" (quoted in Braun).

While his parents endeavoured to give him a semblance of a normal childhood, John (b. 1951), a musician and writer, spent time on the Merry Pranksters Further bus with his father and Ken Kesey, much to his mother's chagrin. He recalls a vivid memory of his father and Kesey sneaking him out of school to attend a Grateful Dead concert: "I open the door and there's my dad and

Kesey and they're leaning on the counter with the principal behind it and they're in these white jumpsuits painted all Day-Glo and stuff. I remember my dad was wearing Day-Glo orange Beatle boots and these American flag top hats. It looked like the circus was in town. The principal goes, 'This man claims to be your father!' My dad goes, 'You forgot about your dental appointment?' I quickly catch on and go, "Oh, yeah!" and play along" (ibid.).

Roth notes the intimacy of the photographs included in this collection, with Ginsberg's facsimile scrawl captioning images of "Legends at leisure . . . a 1957 picture of Peter Orlovsky and Jack Kerouac in swimming trunks on a beach in Tangiers, William Burroughs stretched out fully dress on the sand nearby, notes not only the interested Moroccan boys in the background, but the fact that *On the Road* had just been published, that Kerouac was in the process of typing Burroughs's *Naked Lunch*, and that Orlovsky was about to write his 'First Poem'".

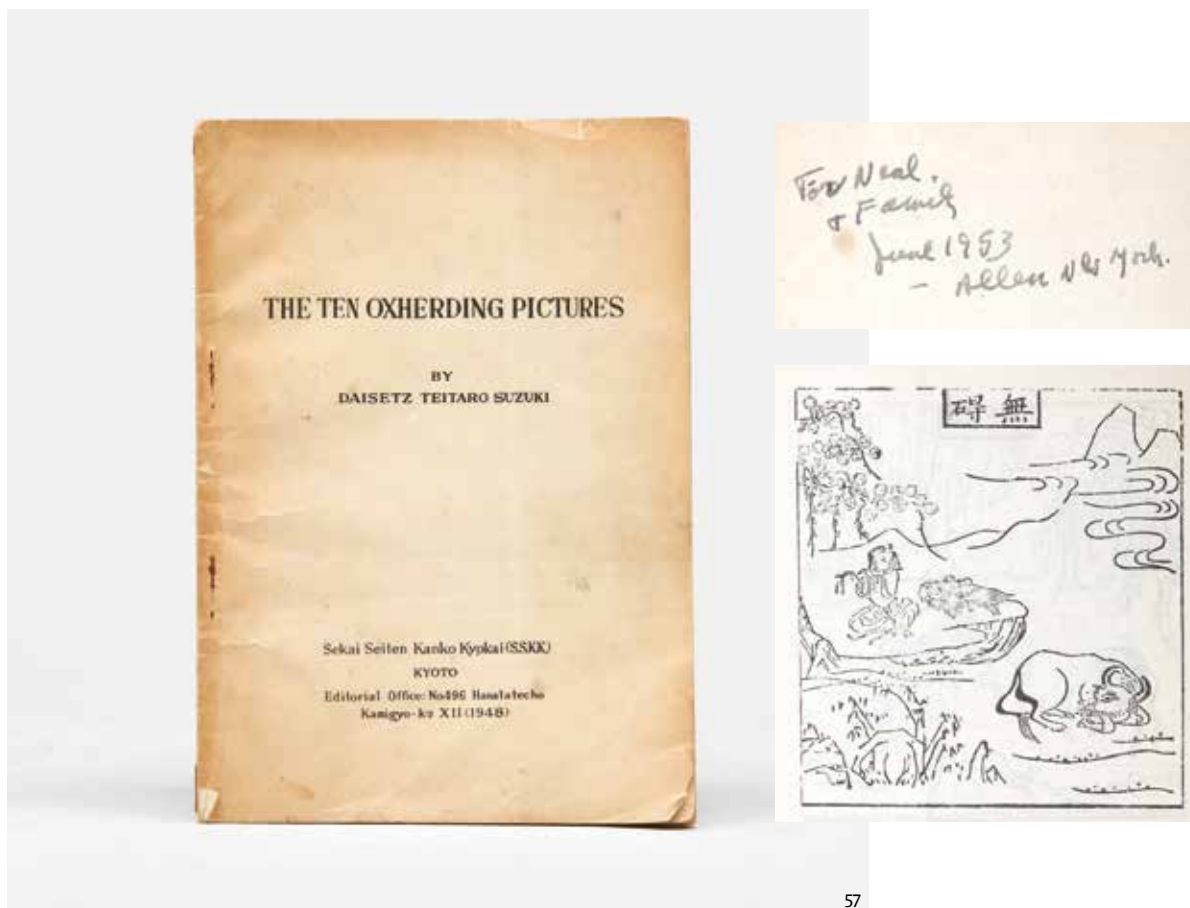
Folio. Original grey cloth, spine and front cover lettered in blind, black endpapers. With dust jacket. With photographic images throughout. Extremities faintly sunned. A near-fine copy in like jacket, partial ring marks and tiny scratch to front panel, nick to head of rear spine panel joint, a touch of creasing to upper edges, fresh and sharp. ♪ Morgan 155; Roth 101, 266. Laura Marie Braun, "Son of a Gun: Neal Cassady's Son John Tells All", available online.

£5,000

[158407]







and deeply unhappy, he wrote increasingly desperate pleas for Cassady's affection: "I don't know what I can do Neal now. You know you are the only one who gave me love that I wanted and never had . . . What must I do for you to get you back? I will do anything . . . I end, speaking to you, sitting here, waiting in silence, speaking to you no more o god neal please Come back don't be harsh on me I can't help this I can only apologise and beg and beg and beg" (Autumn 1947).

With time, the intensity of their relationship softened into a long friendship filled with road trips when together and correspondence when apart. As this inscription testifies, Ginsberg was a friend of the Cassady family, spending time at their Californian ranch. Despite having found Neal and Ginsberg in bed together, Carolyn Cassady recounted his and Jack Kerouac's visits with fondness: "We had this traditional, conventional home, and I think that's why Jack and Allen loved coming there" (quoted in Cochrane). She remembered Ginsberg as a "poor dear", often overwhelmed by insecurity, and though his attitude towards her cooled in later life (Carolyn attributed it to another Beat's influence: "Burroughs decided I was a WASP bitch"), the only other figure of equivalent centrality in her and Neal's marriage is Jack Kerouac.

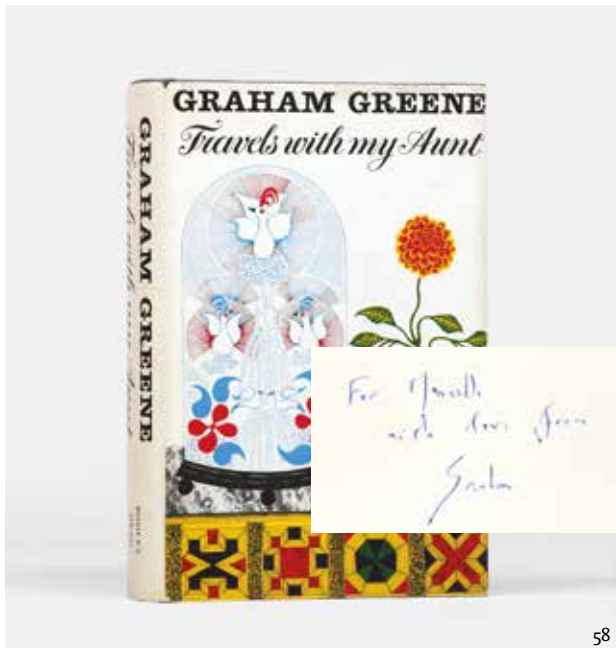
The book is an apposite gift: the Japanese-American Buddhist monk D. T. Suzuki helped to spread interest in Eastern philosophies in the West and was awarded the Nobel Peace Prize in 1963. "Ten Oxherding Pictures" is a series of short poems and drawings illustrating a Zen practitioner's progress toward enlightenment and subsequent return to society. Suzuki first published the classic text in his *Manual of Zen Buddhism* (1935).

Cassady, Ginsberg, and Kerouac were all interested in and exchanged thoughts on Buddhist teachings. Kerouac's first exposure was through Cassady, who recommended he read *A Buddhist Bible* by Dwight Goddard while Kerouac was visiting him in California. The two briefly fell out, and Kerouac left, but not before stealing a copy of the book from the San Jose library to read on the bus. Kerouac's *The Dharma Bums*, a semi-fictional novel that explores Buddhist approaches to the world, began life in 1953, the same year as this inscription, as notes on the stolen book. Kerouac communicated some of his earliest thoughts on Buddhism in letters to Ginsberg, who initially dismissed both Cassady and Kerouac's beliefs as fad, describing Kerouac admiringly as "a French Canadian Hinayana Buddhist Catholic savant" (quoted in Beatdom), but the trio's study of Buddhist teachings proved a lifelong shared interest. This book, an early spiritual gift from a core Beat poet to the muse of the generation, is "testimony to the tenacity of deep and enduring love" (Carolyn Cassady on Neal and Allen's love letters, quoted in Cochrane).

Small octavo, 32 pp. Original wire-stitched buff wrappers, front cover lettered in black. Black and white illustrations throughout. Vertical crease where sometime folded, wrappers toned, with couple of spots and small rust marks from staples, tiny chip to two outer corners, spine ends a little worn, edges nicked, first two leaves lightly foxed. A well-preserved copy of this fragile publication. ♪ "Buddhism and the Beats", *Beatdom*, 28 May 2007; Lauren Cochrane, "Neal Cassady: Drug-taker. Bigamist. Family man", *The Guardian*, 18 January 2011; Barry Gifford, ed., *As Ever: The Collected Correspondence of Allen Ginsberg and Neal Cassady*, 1977.

£12,500

[158149]



58

58

**GREENE, Graham.** *Travels with my Aunt*. London: The Bodley Head, 1969

**PRESENTATION COPY TO HIS FRENCH TRANSLATOR**

First edition, first impression, inscribed by the author on the title page "For Marcelle with love from Graham". It is the first of Greene's novels for which the recipient, Marcelle Sibon, was not the French translator, having translated all Greene's previous novels from *Brighton Rock* (1947) onwards.

Sibon is best-known for her translations of Greene's works, including *The Power and the Glory*, for which she won the Grand Prix Halperine-Kaminsky in 1948. She "decided to call it a day after translating *May We Borrow Your Husband*, in which the strange, contemporary language of the title story – the sort used in homosexual milieus – was totally alien to her" (Clottea, p. 88). Yvonne Cloetta, Greene's long-time lover, finished the translation. Georges Belmont, who translated *Travels with my Aunt*, remarked to Cloetta that Greene's books were "full of traps" (quoted *ibid.*), and particularly difficult to translate into French. Sibon also translated works by Stephen Spender, Vladimir Nabokov, and Kingsley Amis, and was regularly recommended by Sylvia Beach, who introduced her to Katherine Anne Porter. Porter wrote admiringly of her to others "it is amazing how clear and straight her work is, it reads back into English with not a shade of meaning lost" (Letter to Seymour Lawrence, 24 December 1962).

Octavo. Original green cloth, spine lettered in gilt, top edge blue. With dust jacket. Slight lean to spine. A near-fine copy, square and bright, in lightly soiled jacket, spine panel a little toned, not price-clipped, a few short closed tears and two tiny chips to head of spine, one spot of foxing, else bright and fresh. ♣ Miller 51a.

£3,500

[150774]



59

59

**GREGORY, Lady Augusta.** *Coole*. Dublin: The Cuala Press, 1931

**THE CHATELAINE OF COOLE'S OWN COPY**

First edition, first impression, inscribed "Own copy – A. Gregory" on a preliminary blank; one of 250 copies. Lady Gregory's final book provides an affectionate account of her house, with chapters about the contents and histories of the principal rooms and the estate's now-famous woods and lake.

The work can be seen as the author's personal farewell to the property, written as her health failed and she strove to commemorate both the house and park. Accompanying this copy are two reviews, carefully preserved by Lady Gregory: Richard Sunne's "Books in General", *The New Statesman and Nation*, 1 August 1931 and Harold Hannyngton Child's (anonymous) "Lady Gregory at Home", *The Times Literary Supplement*, 6 August 1931.

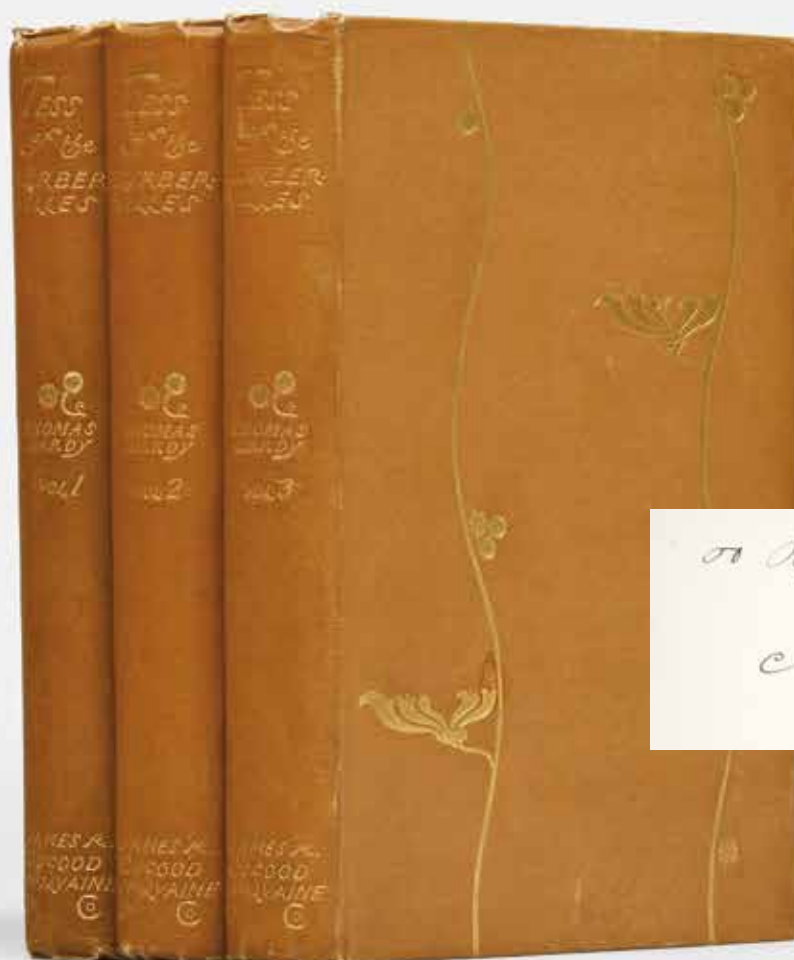
Octavo. Original holland-backed blue paper boards, paper spine label, front cover lettered in black. "Lady Emer and tree" pressmark on title page designed by Elinor Monsel. Bookplate of Lady Gregory to front pastedown. Some light soiling and scratches to binding, minor loss to spine label, corners slightly bumped, some rust staining at rear, minor browning; a very good copy.

£4,500

[158240]



59



To Rylis

C. S. Ricketts

60

60

**HARDY, Thomas.** *Tess of the d'Urbervilles*. London: James R. Osgood, McIlvaine and Co., 1891

**A BEAUTIFUL COPY IN THE CLOTH, INSCRIBED BY ITS DESIGNER CHARLES RICKETTS**

First edition in book form, first issue with the requisite points, and with the cloth in lovely condition, inscribed on the first blank of the third volume by Charles Ricketts, who designed the cloth binding: "To Rylis, C. S. Ricketts". Edith Hacon, known as Amaryllis ("Rylis" for short) was an artist's model who married William L. Hacon (1860–1910), co-founder with Ricketts of the Vale Press.

Ricketts's design for this novel was significant, "different from almost all previously published books by Thomas Hardy, or, for that matter, by any other author. These books were obviously designed by someone with a genius for artistic lay-out, by someone with taste and originality" (Weber).

*Tess of the d'Urbervilles* was originally published as a serial in the *Graphic* from July to December 1891, with two episodes – the

seduction of Tess by Alec d'Urberville and the baptism and death of Tess's baby – removed by the editor, which necessitated changes in plot. When the novel was published in book form the original text was restored.

Printed in the week of 29 November 1891 in an edition of 1,000 copies, *Tess* proved an immediate success and a second issue of 500 copies was published in February the following year. As the triple-decker format was chiefly adopted for sale to lending-libraries, copies retaining the original cloth in collectable condition are scarce.

3 volumes, octavo. Original brown cloth, spines lettered in gilt, two-stem honeysuckle design by Charles Ricketts to front covers blocked in gilt, bottom edges untrimmed. Housed in a tan morocco-backed bookform folding case. An exceedingly fresh copy in the cloth, minimal rubbing to ends and fore-corners, a few faint marks to vol. III front board, spines a little rolled but inner hinges completely sound, entirely clean within, in excellent condition. *J* Purdy, pp. 67–78; Sadleir 1114; Webb pp. 24–26; Wolff 2993. Carl J. Weber, "Charles Ricketts and His Books", *Colby Library Quarterly*, Series III, no. 4, 1951.

£35,000

[156704]



61

**HARDY, Thomas – YOURIÉVITCH, Serge.** Signed photograph of Serge Youriévitich's bust of the author.

**INSCRIBED FROM THOMAS HARDY TO JOHN DRINKWATER**

Original photograph inscribed "To John Drinkwater: Thomas Hardy" in the lower right corner: a gift from the elderly writer to the younger poet and dramatist.

Drinkwater and Hardy enjoyed a regular correspondence and Drinkwater was responsible for a number of theatrical productions of Hardy's work. In 1926 Hardy gave Drinkwater a tour of Dorchester, providing a guided tour of the locations that, four decades previously, had inspired *The Mayor of Casterbridge*. Drinkwater's celebration poem on Hardy's 85th birthday, "To Thomas Hardy", was printed in *The Sunday Times* on 31 May 1925 and included the statement "Leader, we follow still / Your lyric will".

In his eighties, Thomas Hardy received numerous requests from artists and sculptors who were keen for the writer to sit for them. These requests prompted Florence Hardy to remark to Sydney Cockerell that "it seems rather late to have all these paintings and busts done".

From 25 to 30 August 1924 Hardy sat for the Russian sculptor Serge Youriévitich (1876–1979). As noted in Florence Hardy's biography, "this was made in Hardy's study at Max Gate, and though he enjoyed conversation with the sculptor he was tired by the sittings, probably on account of his age, and definitely announced

that he would not sit again for anything of the kind". Michael Millgate notes that the sittings "so put him out that he would not speak at lunchtime while Youriévitich was there but sat with his face permanently hidden behind *The Times*" (p. 510). The finished bust is now part of the collection of the Dorset County Museum.

Original photograph (122 × 86 mm) mounted on card, framed and glazed (167 × 127 mm). Minor surface scratch, inscription very slightly faded, lacking one corner of card mount; a fine photograph. ♪ Michael Millgate, *Thomas Hardy: A Biography Revisited*, 2006.

£3,750

[152228]

62

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

**THE COPY OF A MODERNIST PUBLISHER, SIGNED BY THE AUTHOR**

First edition, first printing, signed by the author on the front free endpaper, "H.D. London 1926". This copy is from the library of publisher Donald S. Friede (1901–1965), with his art deco bookplate, designed by Miguel Covarrubias, on the front pastedown. This is the first of H.D.'s *Magna Graeca* cycle of novels.

After being expelled from Harvard, Princeton, and Yale, Friede tried nine jobs in three years before becoming a stock clerk at the publishing firm of Alfred A. Knopf. Deciding that his





interests lay in publishing, in 1925 Friede bought a half interest in Boni and Liveright (which had been responsible for the publication of T. S. Eliot's *The Waste Land* in 1922) and became the firm's vice president at the age of 24. In 1928 Friede founded the firm of Covici-Friede with Pascal Covici. The firm published e. e. cummings, Radclyffe Hall, and John Steinbeck.

Loosely inserted is a typed letter signed from the Holmes Book Company, California, to bibliophile Thomas A. Larremore (1898–1975), dated 13 November 1935, confirming that the Paris edition of this title predates the Boston edition.

Octavo. Original pale yellow-brown wrappers lettered in black, spine ruled in black, fore edge untrimmed. Slight loss to spine ends, wrappers soiled, folds split, edges a little nicked. A very good copy, internally fresh and clean. ♣ Boughn A8 a.i.

£1,500

[157491]

63

**HEANEY, Seamus.** *Door Into the Dark.* London: Faber and Faber Ltd, 1969

FROM ONE LAUREATE TO ANOTHER

First edition, first impression, with a pleasing literary association, inscribed by the author on the front free endpaper to a fellow poet, "for Dan Hoffman Slánte! Seamus Heaney".

Hoffman (1923–2013) studied at Columbia University in the 1940s, where he was a member of the Boar's Head poetry society at the same time as Allen Ginsberg. His first collection, *An Armada of Thirty Whales* (1954), was selected for the Yale Series of Younger Poets by W. H. Auden, who praised it for "providing a new direction for nature poetry in the post-Wordsworthian world". In 1973 Hoffman was made Poet Laureate Consultant in Poetry to the Library of Congress. He befriended Heaney from an early date and visited Ireland for literary events.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Top edge and endpapers faintly foxed, a near-fine copy in very good jacket, dark adhesive marks to verso, else sharp and bright. ♣ Brandes & Durkan A5.

£2,000

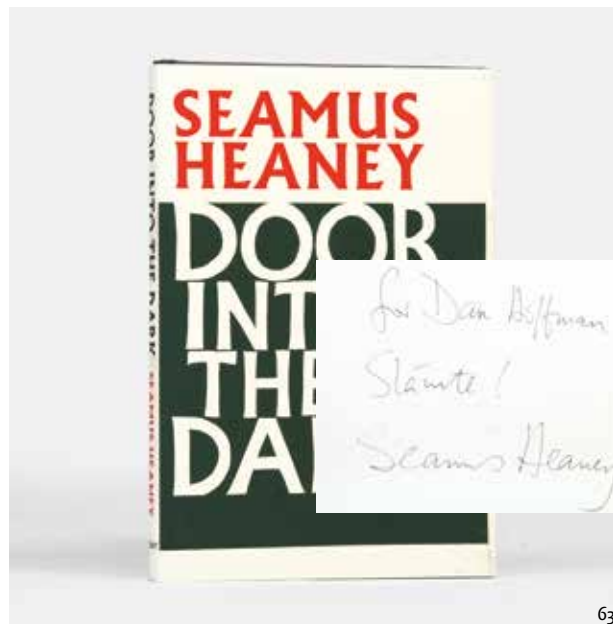
[155353]

64

**HOLDEN, Inez.** *Born Old, Died Young.* London: Duckworth, 1932

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper, "To Mummy, with best love from Inez, March 1931", the date amended in another ink to 1932. This science fiction title, depicting the "giddy antics of the roaring twenties" (Scholes), is Holden's second book.

Beatrice Inez Holden (1903–1974) was a British author and journalist whose work was admired by Graham Greene and Anthony Powell. A glamorous socialite, Holden became a close friend and



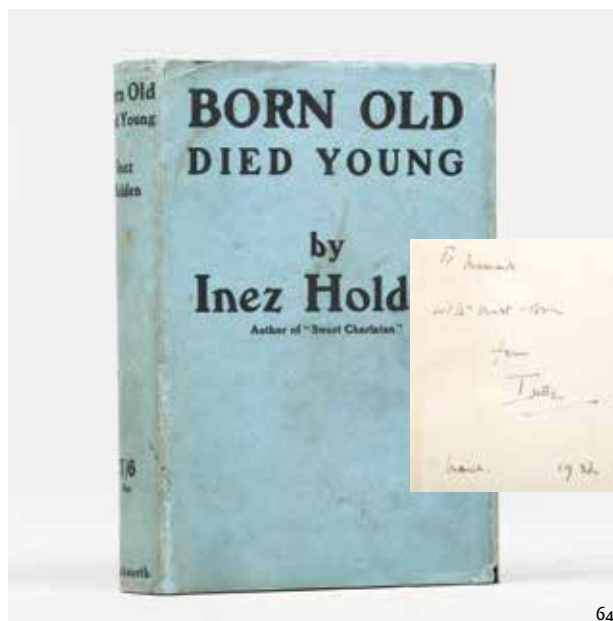
63

lover to George Orwell after they were introduced at a dinner party held by H. G. Wells in April 1941. This, combined with Orwell's criticism of Wells as "naïve", resulted in Wells evicting Holden from the mews flat, behind his grand house in Hanover Terrace, which he had lent to her after the bombing of her Albany Street flat the previous year. "While such anecdotes are entertaining, Holden deserves a primary, not a supporting, role in her own story" (Scholes).

Octavo. Original black cloth, titles in gilt to spine. With dust jacket. Minimal rubbing to corners, the binding otherwise sharp, very faint foxing to edges, else internally clean and fresh. A near-fine copy in the very good jacket, very slight wear to corners, a couple of small stains to spine and rear panels, head of spine panel discreetly stabilized on verso. ♣ Lucy Scholes, "Re-Covered: From Bright Young Thing to Wartime Socialist", *The Paris Review*, 2 August 2019, available online.

£975

[144950]



64



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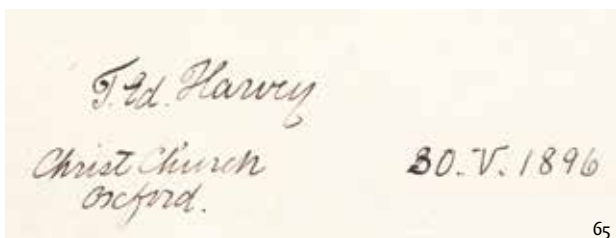
**HOUSMAN, A. E.** *A Shropshire Lad*. London: Kegan Paul, Trench, Trübner, & Co. Ltd, 1896

**FROM THE LIBRARY OF A CONSCIENTIOUS OBJECTOR**

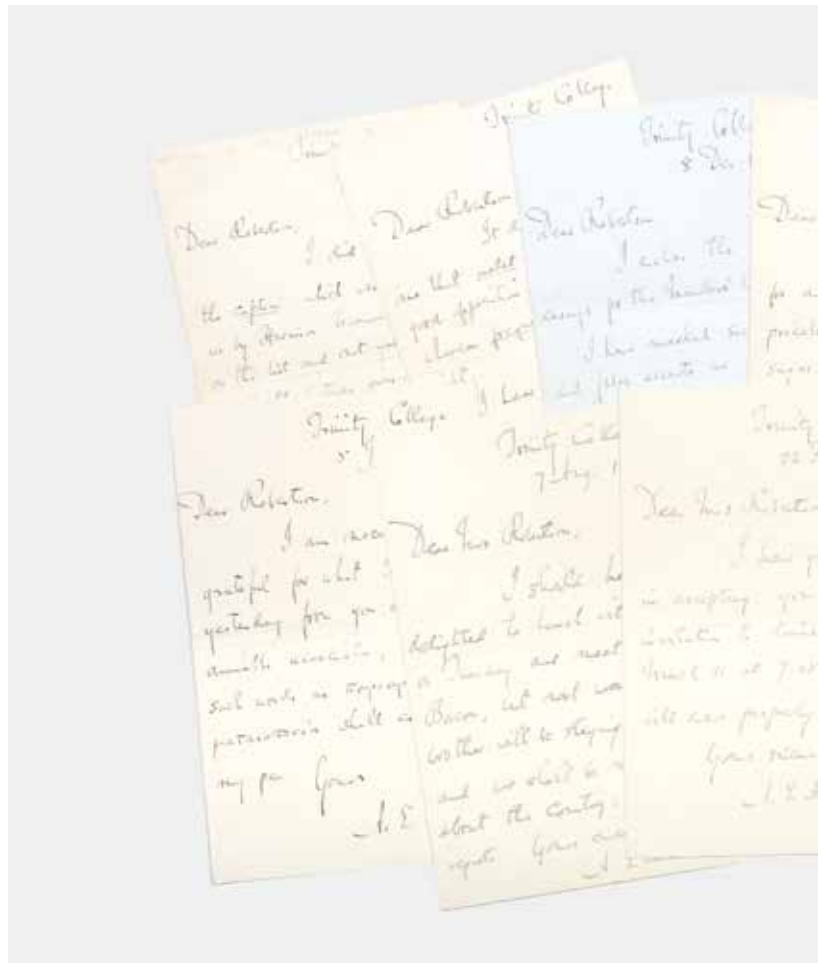
First edition, first impression, first issue, the copy of notable Quaker politician and social reformer Thomas Edmund Harvey, with his bookplate on the front pastedown and his ownership inscription on the front free endpaper, "T. Ed. Harvey, Christ Church Oxford, 30.V.1896", with an autograph poem addressed to Housman on the rear free endpaper. Harvey and Housman read Classics at Oxford a few years apart.

Harvey (1875–1995) was deeply interested in social reform and welfare. He was an advocate of conscientious objection, and a well-respected orator, who balanced "the imperatives of his Quaker faith with a cogent reliance on rational argument. He was never reticent about expressing his belief in a 'higher duty', but his ability to present political arguments ensured that he was highly respected by MPs on both sides of the House of Commons" (ODNB).

Both Harvey and Housman read Classics at Oxford, Harvey at Christ Church, Housman a few years prior at St. Johns. Although Housman was a prominent atheist, it is evident that the devout Harvey took inspiration from this work, concerned as it is with themes of the young dying in war. The final lines of his poem are implicitly addressed to Housman, suggesting that Harvey found solace in the book: "For you have laid your finger, on the closed door of the soul".



65



Although *A Shropshire Lad* was not an immediate success, it gained popularity during the Boer War and the First World War. "In a period of war, uneasy peace, and rapid social change, Housman was one of the most familiar and most highly regarded of the poets of his time. His celebration of landscapes and a rural life distinctively and traditionally English contributed to his poetry's appeal" (ODNB).

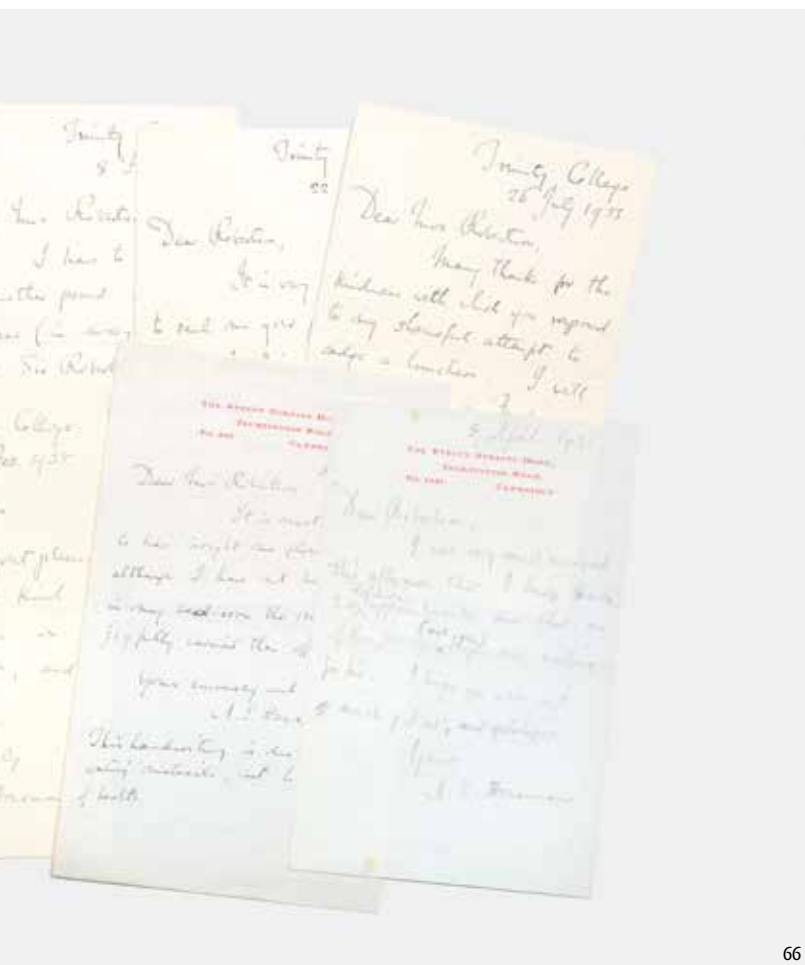
Harvey's bookplate is a striking example of Cyril Goldie's work (1872–1942): an intricate allegorical wood engraving of skeletal vines and roots twined with skulls, poppies, scrolled papers, and books against a distant moon. This copy also has the Rockwell Kent designed bookplate of American collector Henry Lewis Batterman Jr. loosely inserted, having previously been considerately adhered to the head of the front pastedown.

There were 500 copies of the first edition, 250 of which were bound for the first issue. There are four variants of the spine label, with A (as here) having priority.

Octavo. Original japon-backed paper boards, Carter's A spine label, edges untrimmed. Housed in custom green quarter morocco slipcase and chemise. Title page printed in red and black. Soiled, spine and extremities toned and rubbed, corners and top edge of rear board a little worn, tiny ink numbers on rear cover. A very good copy indeed, binding firm, and internally fresh. ♪ Carter-Sparrow-White 2; Hayward 305. Peter Brock, *Against the Draft, Essays on Conscientious Objection*, 2006.

£5,000

[157150]



66

66

**HOUSMAN, A. E.** Autograph letters to Professor Donald Robertson. Cambridge: 1920–36

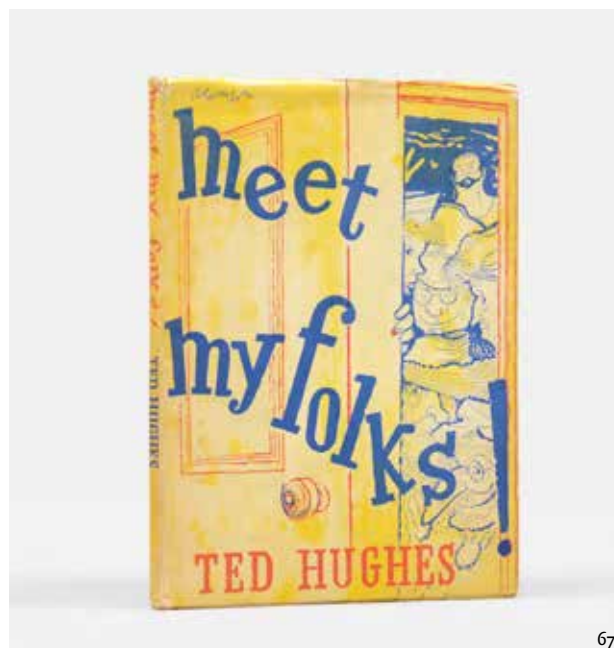
**“ONE OF THE FEW AND EVIL YEARS REMAINING TO ME ON THIS SIDE OF THE SEVENTH CIRCLE OF THE INFERNO, WHICH APPARENTLY IS WHERE SCHOLARS GO”**

An exceptional collection of letters signed from poet and classicist A. E. Housman (1859–1936), spanning his undergraduate days to his death, to Donald Struan Robertson (1885–1961), a stellar Greek scholar and Fellow of Trinity College, Cambridge, and his wife. Robertson was particularly respected for his work on Apuleius and was Regius Professor of Greek at the University of Cambridge from 1928 until 1950. Housman, as Kennedy Professor of Latin (the most senior Latin chair at Cambridge) from 1911 until his death, was Robertson's counterpart. As such this correspondence shows us Housman the classicist in long-term correspondence with one of his closest Cambridge peers and has many flashes of sardonic humour. The collection closes rather poignantly with a letter in a shaky hand from the Cambridge nursing home in the month of Housman's death.

11 autograph letters, all signed, most one page but some two or three in length. Housed in a green imitation leather folder. Excellent condition.

£8,750

[119798]



67

67

**HUGHES, Ted.** Meet My Folks. London: Faber and Faber, 1961

**PRESENTATION COPY TO HIS SISTER**

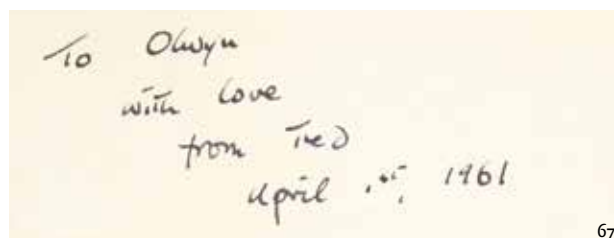
First edition, first impression, presentation copy of Hughes's first book of children's verse, inscribed by him on the front free endpaper to his sister Olwyn Hughes, "To Olwyn with love from Ted April 1st, 1961", six days prior to publication. Hughes was very close to his sister Olwyn. After Plath's suicide in 1963 Olwyn helped to bring up their children, became her brother's literary agent, established the Rainbow Press with Ted in 1971 to produce fine press editions of his works, and remained devoted to him her entire life.

In *Meet My Folks*, Hughes introduces his readers to his wackily reimagined family, including his sister Jane, who is "nothing but a great big crow". Given the centrality of the crow to Hughes's mythos, this may not be as disparaging a comparison for Olwyn as it may sound at first.

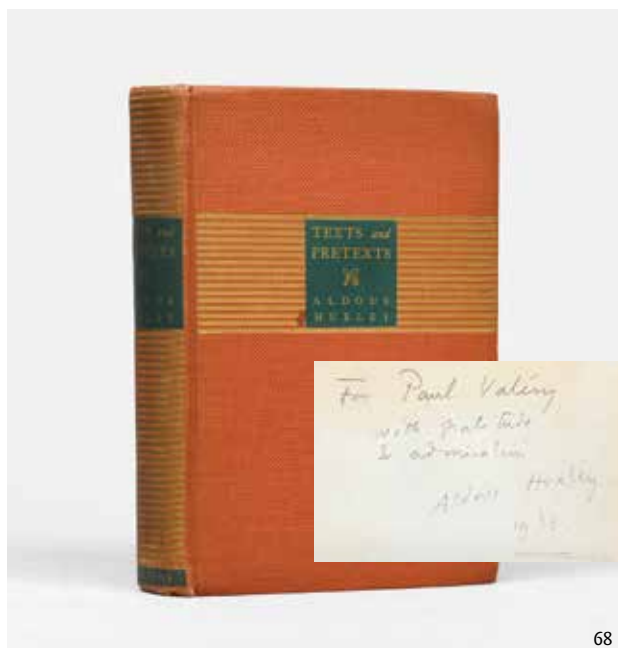
Octavo. Original illustrated boards, titles to front cover and spine in red and blue. With dust jacket. Illustrated by George Adamson. Slight separation between gatherings A and B, else a very good copy in the dust jacket, rear panel stained, slight chipping at head of spine and tips. J Sagor & Tabor A4a, their "AB" state, without priority.

£2,250

[125956]



67



68

68

**HUXLEY, Aldous.** Texts & Pretexts. An Anthology with Commentaries. New York: Harper & Brothers, 1933

#### FROM AN ENGLISH NOVELIST TO A FRENCH POET

First US edition, first printing ("M-G" on imprint page), presentation copy, inscribed by the author "For Paul Valéry, with gratitude & admiration. Aldous Huxley. 1933" on front free endpaper. The work was first published in the UK the previous year. Valéry is one of the authors that Huxley quotes in the volume.

Aldous Huxley first met Paul Valéry in Paris in January 1920. In his 1953 essay, "The French of Paris", Huxley recalled "talk about Paul Valéry – or, much better, talk with Paul Valéry; talk which, for a foreigner, was no less fatiguing than rewarding; for Valéry spoke faster than anyone I have ever listened to and with an indistinctness of utterance most unusual in a Frenchman. His conversation was like that of an oracle – marvellous but enigmatic, illuminating but not entirely comprehensible".

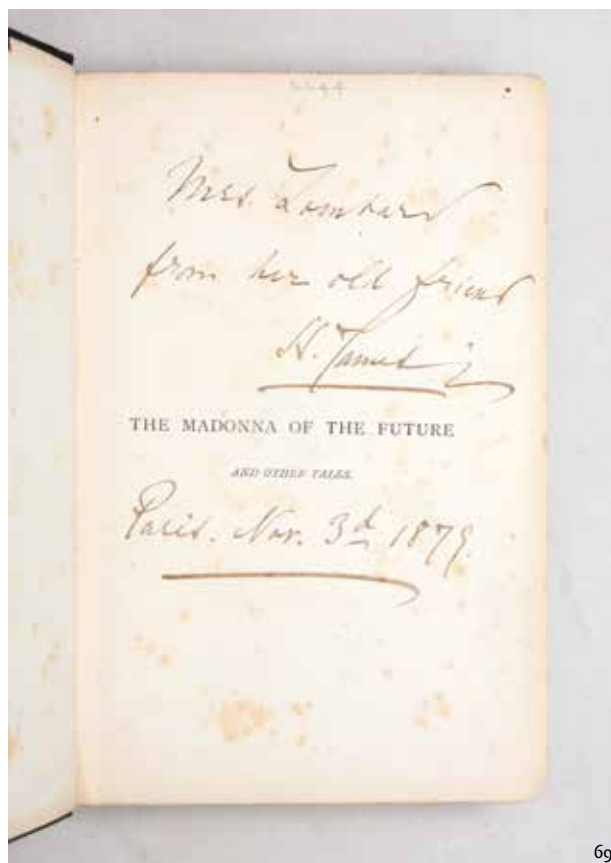
When, in 1930, Huxley settled in France, the two writers became close friends. They participated in many activities as literary intellectuals and enjoyed correspondence together. Occasionally, Huxley identified himself with Valéry's "alter ego", Monsieur Teste, by adopting his motto of "stupidity is not my strongest suit".

In a letter dated 14 October 1933 from Huxley to his brother Julian, he noted that he was taking part "in a Congress under the presidency of Valéry" in Paris, comprising a group of "intellectuals discussing what if anything can be done to safeguard the intellect in the present state of affairs". Given that Huxley gave a later US edition of Text & Pretexts to Valéry, the Paris Congress may have been the occasion for presentation of the present volume.

Octavo. Original orange cloth, spine and front cover lettered in gilt, spine and front cover with horizontal rule design in gilt, grey endpapers. Book label of Pierre Bergé. Spine toned, corners bumped, some minor soiling to front cover, occasional browning; a very good copy. J Bromer A32.3; Eschelbach and Shober 58.

£3,750

[158164]



69

69

**JAMES, Henry.** The Madonna of the Future and other tales. In two volumes. London: Macmillan and Co., 1879

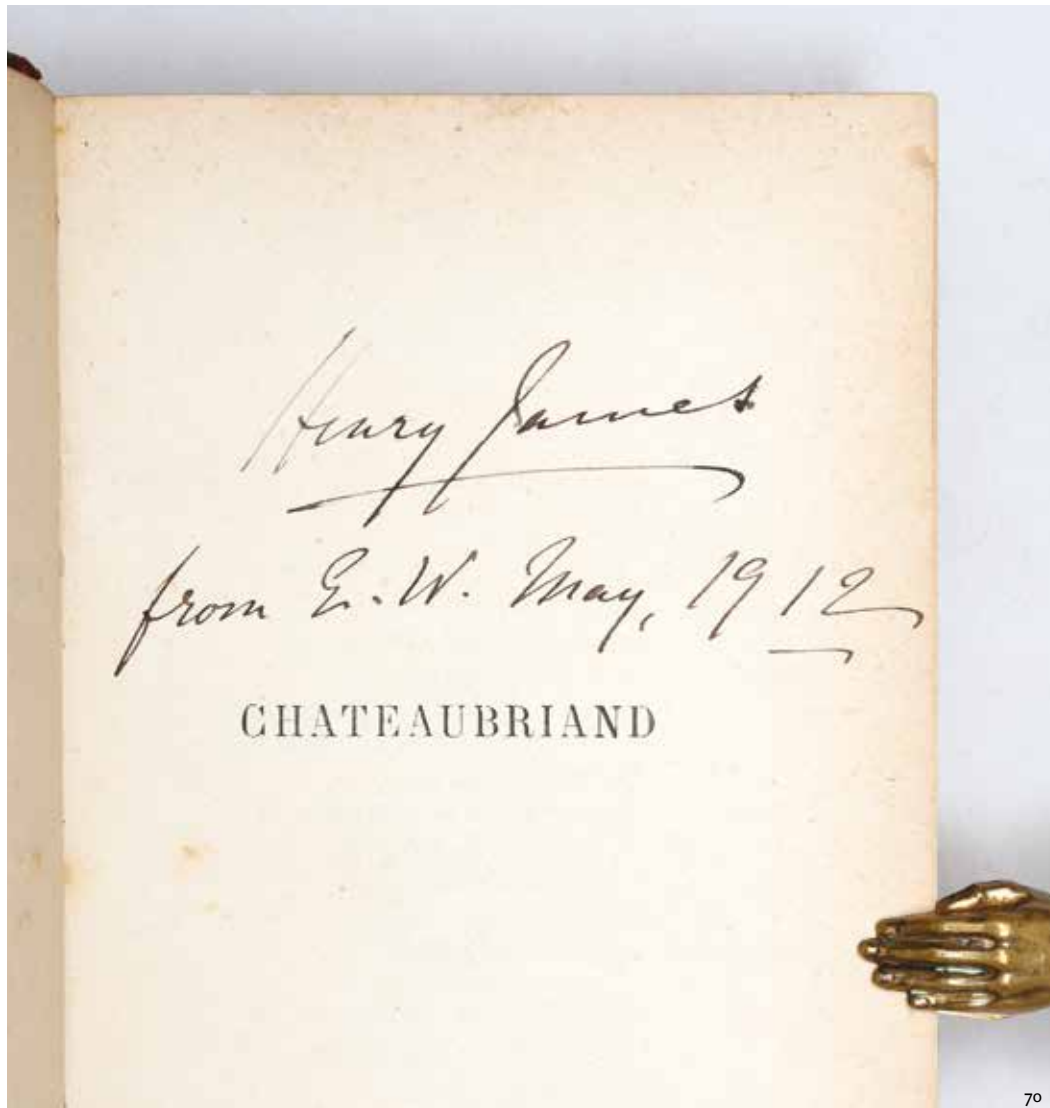
#### PRESENTATION TO THE ELEGANTLY COIFFED MRS LOMBARD

First edition, presentation copy, inscribed by the author on the vol. I half-title, "Mrs. Lombard, from her old friend, H. James, Paris. Nov. 3d 1879". The Lombards were from Cambridge, Massachusetts, and friends of the James family. Mrs Lombard (born Harriet H. Jones, 1821–1884) often travelled in Europe with her daughters Fanny (Frances, 1840–1914) and Essie (Esther, 1845–1912). "Mrs. Lombard was a chronic invalid who was always admirably coiffed, a detail which Henry introduced into his tales in describing certain itinerant American ladies abroad" (Edel, Life, II, p. 163). The presentation is an appropriate gift, as the title story is set in Florence, where the Lombards usually stayed when in Europe.

The book was published in October 1879 in an edition of 500 copies. These six stories had previously been published in America, in Scribner's, Harper's and The Galaxy, and three in a book publication, and were gathered together here for the first time and revised throughout. James was back in Paris for a short visit in the autumn of 1879; when revising his works for the New York edition, he remembers the small shabby salon of the Hôtel Garni not far from the Rue de la Paix, where he was writing A Bundle of Letters while a snowstorm raged outside with a violence rare in Paris.

2 volumes, crown octavo. Publisher's dark blue fine-bead-grain cloth, double-rule border and curved-edge panel in black on front covers and in blind on back covers, lettering and publisher's device in gilt and decorative rules at top and bottom in black on spines, brown coated endpapers, edges





untrimmed. Housed in a blue morocco-backed slipcase and two chemises. Provenance: bookplate of B. George Ulizio (1889–1969); leather book label of E. H. Mills; sold at auction, Christie's New York, 7 Feb. 1986, lot 91. Some light spotting in vol. I, a very good copy. ♪ Edel & Laurence A10; Supino 10.1.0.

£12,500

[132087]

70

**JAMES, Henry (his copy) – LEMAITRE, Jules.**  
Chateaubriand. Paris: Calmann-Lévy, 1912

First edition, Henry James's copy given to him by his friend Edith Wharton, with his inscription on the half-title: "Henry James from E.W. May, 1912". This is a superb association copy between two great novelists and longstanding friends, both of whom shared a profound relationship to Paris and French literature.

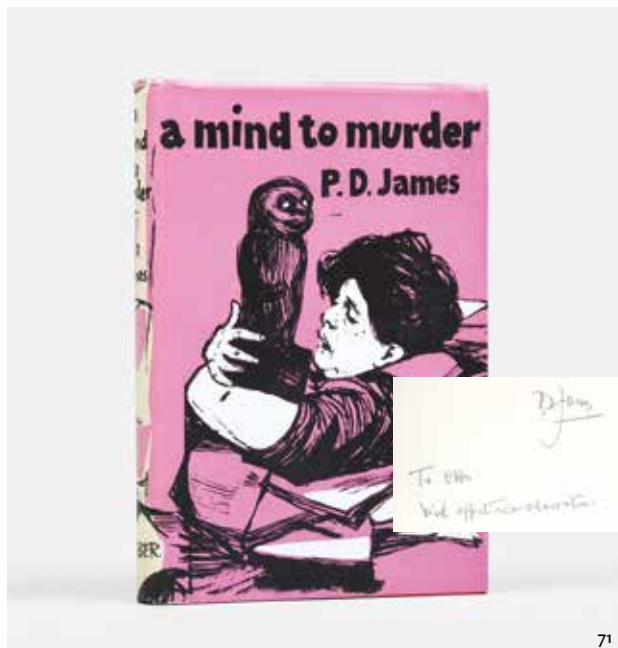
James appears to have read this copy thoroughly, as evidenced by intensive markings and folded-over pages, and three pencil annotations (p. 16, p. 36, and p. 321). In a letter dated 12 May 1912, James wrote to Wharton to thank her for a package containing two books, one of which being this Chateaubriand.

James and Wharton were friends from early days, with James memorably describing The Mount, Wharton's glittering Massachusetts estate where she entertained the American literary elite, as "a delicate French chateau mirrored in a Massachusetts pond". After her marriage broke down she was a permanent resident in Paris, even staying there during the war and raising money for the French war effort. Her charitable anthology *The Book of the Homeless* (1916) included a piece from Henry James, "The Long Wards". James's relationship with France was even longer-established, travelling there frequently from the 1850s and finding himself more at home speaking French, through which he escaped the stutter that plagued him speaking his native English. He lived between Paris and London for the rest of his life, and in Paris met many great French writers including Maupassant and Zola.

Octavo (171 × 109 mm). Contemporary red half morocco, spine lettered in gilt, mottled sides, marbled endpapers, brown speckled edges. Housed in a custom brown half morocco box. Expert repair to joints, light rubbing to boards and extremities; a very good copy.

£12,500

[142134]



71

**JAMES, P. D.** *A Mind to Murder*. London: Faber and Faber, 1963

**WITH A SUPERB DETECTIVE FICTION ASSOCIATION**

First edition, first impression, inscribed by the author to Otto Penzler on the front free endpaper, "P. D. James to Otto with affection & admiration", over the book label of Elaine Greene, her literary agent. This is a superb literary association of James's second book: Penzler is an American author, editor, and owner of The Mysterious Bookshop in New York, and the Mysterious Press, which published mystery, crime, and suspense authors, including P. D. James.

Octavo. Original red cloth, titles to spine gilt. With dust jacket. A fine copy in the sharp, bright dust jacket, with just a little sunning to spine panel, rarely encountered in such nice condition.

£6,750

[144605]

72

**JOHNSON, Samuel.** *A Dictionary of the English Language*. London: by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755

**FROM THE LIBRARY OF HIS WELSH HOST**

First edition; an excellent association copy, from the library of an admirer, John Myddelton, "the only man, who, in Wales, has talked to me of literature", whose house Johnson visited on his

Welsh tour. Johnson dined with Myddelton at his home on Friday, 5 August 1774, in company with Mrs Thrale, who separately noted Johnson's delight at Myddelton's attentions.

Johnson's journal of the tour, ultimately published in 1816, records his impressions of Gwaenynog ("a gentleman's house, below the second rate, perhaps below the third, built of stone roughly cut – The rooms were low, and the passage above stairs gloomy, but the furniture was good") and the company at dinner: "not inelegant – After dinner, the talk was of preserving the Welsh language – I offered them a scheme – Poor Evan Evans was mentioned as incorrigibly addicted to strong drink – Worthington was commended – Myddelton is the only man who, in Wales, has talked to me of literature".

This work has at various times been called "the most important British cultural monument of the eighteenth century" (Hitchings); "the only dictionary [of the English language] compiled by a writer of the first rank" (Robert Burchfield); "the most amazing, enduring and endearing one-man feat in the field of lexicography" (PMM); and the first genuinely descriptive dictionary in any language. "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics" (Webster).

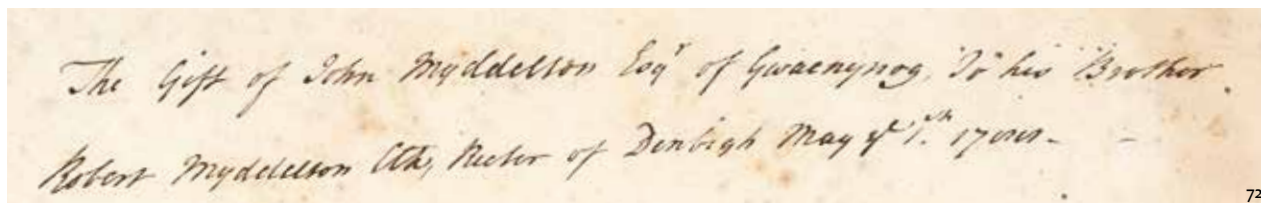
2 volumes, folio (408 × 255 mm). Contemporary calf, rebaked to style with red and black morocco labels, double gilt rules. Title-pages printed in red and black, woodcut tailpieces. Quire 29R duplicated. Engraved armorial bookplates of John Myddelton of Gwaenynog Hall, Denbigh, Wales; his inscription in vol. I presenting the work to Robert Myddelton: "The gift of John Myddelton Esqr. of Gwaenynog, To his Brother / Robert Myddelton . . . Rector of Denbigh May ye 1st. 1788". Sides rubbed, 5A1, v.1, with small tear just touching the text area, 16Q2, v.2, with rust-hole with loss of about four characters, a very good copy. **J** Chapman & Hazen, p. 137; Courtney & Smith, p. 54; Fleeman I, p. 410; PMM 201; Rothschild 1237; Slade & Kolb, *Johnson's Dictionary*, pp. 105–113.

£27,500

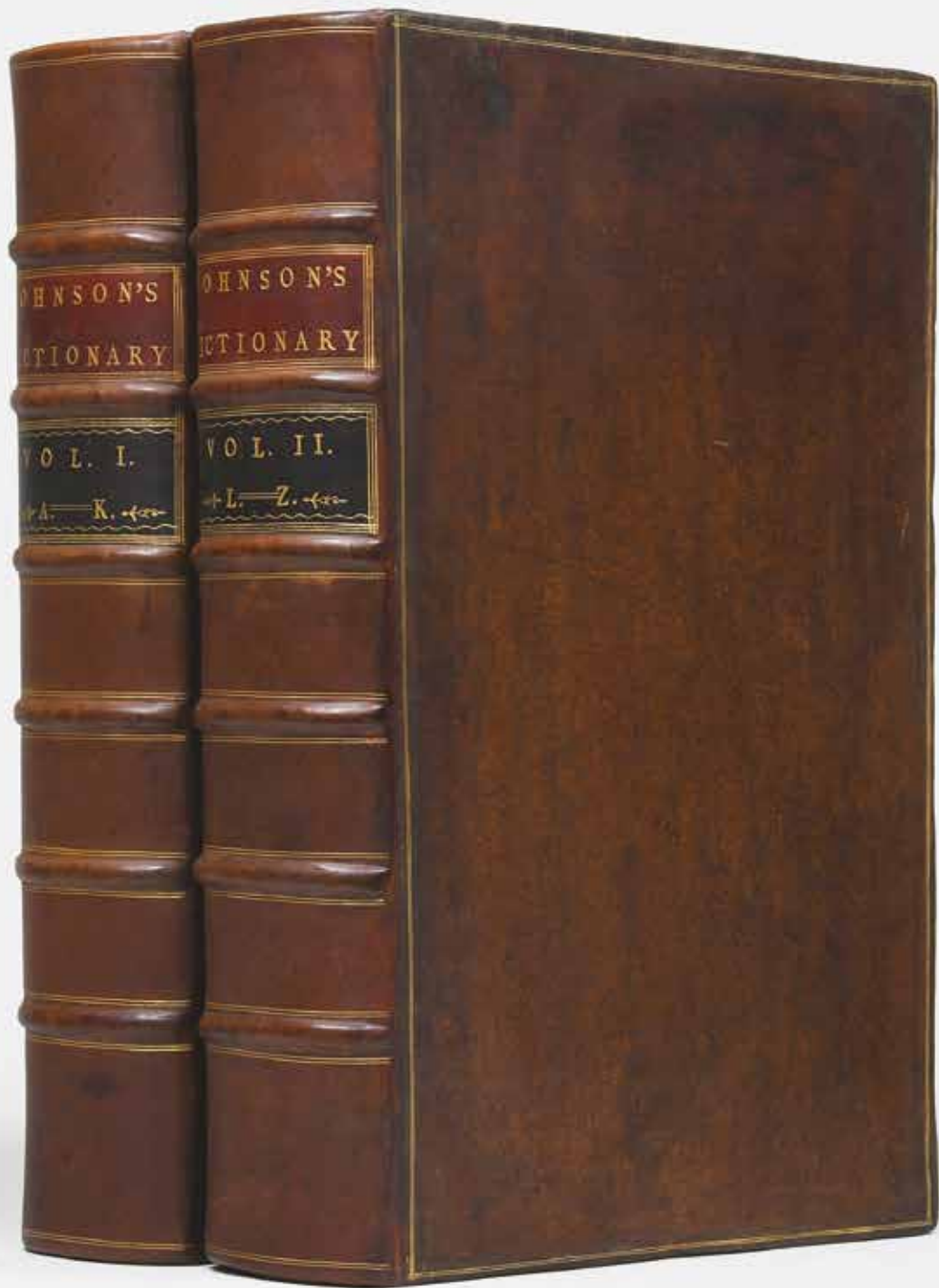
[149799]

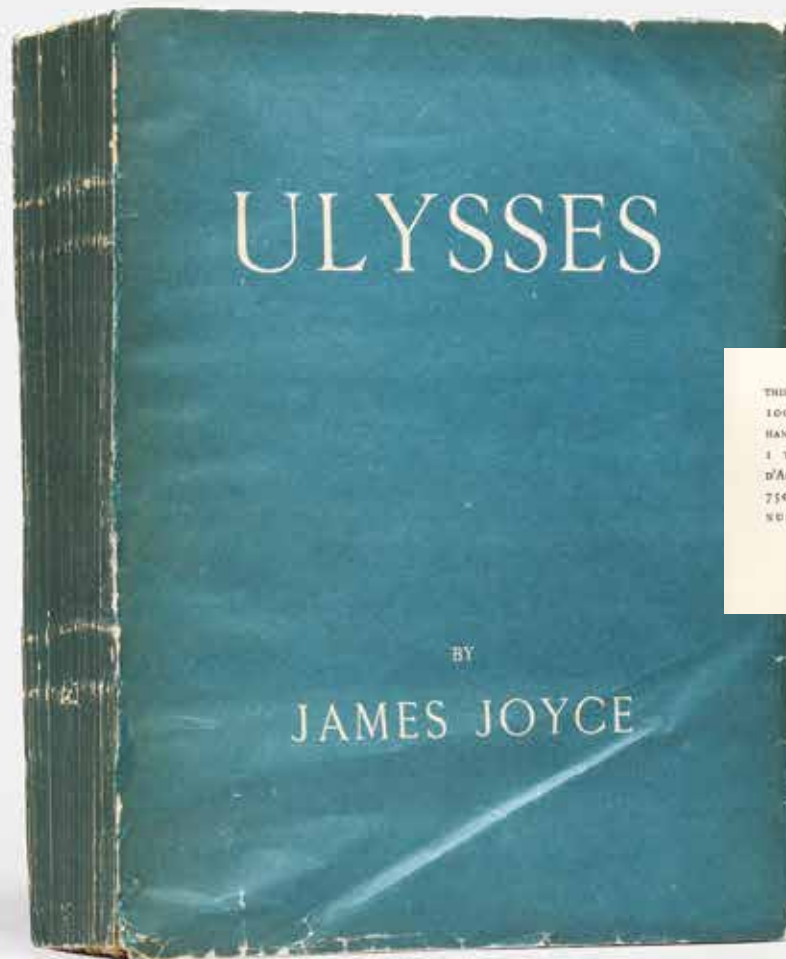


72



72





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

N° 555

73

73

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

**ANDRÉ GIDE'S COPY**

First edition, number 555 of 750 copies on handmade paper numbered 251 to 1,000, in the distinctive blue wrappers. The original purchaser of this copy, as recorded by Sylvia Beach, was André Gide.

Sylvia Beach's *Ulysses* notebook records, from 21 May 1921 to 1 July 1922, the names of subscribers and the order date for the first edition of *Ulysses*. Copy 555 is duly noted as purchased by André Gide on 27 February (during the month of publication).

The extant evidence suggests that André Gide was a significant admirer of Joyce. On 30 April 1931 he wrote to Joyce expressing pleasure at receiving "une lettre du grand Joyce" ("a letter from the great Joyce") and signed himself "votre admirateur attentif et affectueux" ("your attentive and affectionate admirer") (*Letters*, p. 218). Nora Joyce, however, after the death of her husband, was asked for her opinion of Gide. She responded that "when you've been married to the greatest writer in the world, you can't remember all the little men".

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

Widely recognized as the key book of 20th-century English literature, *Ulysses* is among the major works in the modernist canon, and its creator one of the great geniuses of all literature: "Joyce, not to mince words, is Ireland's Shakespeare, its Goethe, its Racine, its Tolstoy" (John Sutherland).

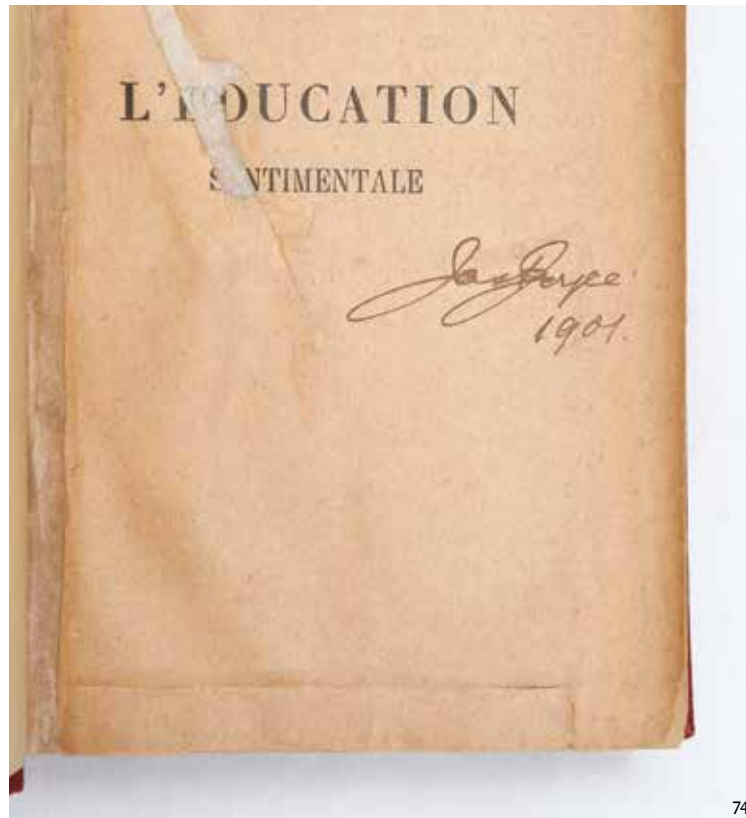
The book also proved to be a major test case for laws of freedom of expression. "Forced underground by censors . . . this was a cryptoclassic already before it was read, a subversive colossus" (Sherry, p. 1).

Small quarto. Original blue wrappers, front wrapper lettered in white. Housed in a custom blue morocco-backed folding box. Book label of Pierre Bergé (loose). Minor creases to front wrapper, extremities slightly frayed as usual, some minor repairs to joints, crease to preliminary blank, some light browning; a crisp and near-fine copy. ¶ Slocum & Cahoon Ar7; Horowitz, *Census*, p. 127. Richard Ellmann, ed., *Letters of James Joyce*, Volume III, 1966; Vincent Sherry, *Joyce: "Ulysses"*, 2004.

£60,000

[158166]





74

74

**JOYCE, James – FLAUBERT, Gustave.** *L'Éducation sentimentale. Histoire d'un jeune homme.* Paris: Bibliothèque-Charpentier, 1901

**"GUSTAVE FLAUBERT CAN REST HAVING MADE ME"**

The 19-year-old James Joyce's copy of one of his idol's most iconic works, with his dated ownership inscription, "Jas Joyce 1901", on the front wrapper. This copy of the Bibliothèque-Charpentier's "Édition définitive" is a landmark object in modernist literature, the work that furnished Joyce with the tools to create *A Portrait of the Artist as a Young Man*, and an inspiring possession of a fledgling writer.

In a piece published in the antifascist journal *Decision*, the Irish critic and author Ernest Boyd recounts finding this copy, along with Joyce's copy of *Madame Bovary*, "in the dusty piles of an old bookshop"; it was Boyd who commissioned the binding. He remarks with admiration that "the author of the 'Dubliners' had read his Flaubert", and that the young "Joyce who studied his Flaubert never forgot the lesson of the master".

It is difficult to overstate Flaubert's influence on Joyce: it is well-trodden critical ground, and the structural affinities between *L'Éducation* and *A Portrait* have been painstakingly unpacked. Both are fictionalized autobiographies, charting the emotional development of self-deceiving youths who follow idealistic and illusory visions towards unclear goals, "moving from untenable position to untenable position through a half-perceived world" (Hayman, p. 161). Both plots drive their protagonists, adolescent boys with artistic pretensions, towards self-realization and fulfilment. Frederic and Stephen are both on the cusp of entering university; both experience beauty (one on a river, the other by the sea), encounter a solitary female figure who embodies some

transcendental aspect of their early visions, and undertake a rite of passage into adulthood.

In 1901, Joyce was a student at University College Dublin, living with his parents, six sisters, and three brothers at Royal Terrace in Clontarf. It is unusual to find books signed by him while he was still in Ireland: he moved to Paris the following year. In 1904 he began work on *A Portrait*, initially intended as a 63-chapter novel. He abandoned this first project in 1907 and began reworking the novel into its final and much condensed form. *A Portrait* was Joyce's first novel, originally serialized by Ezra Pound in *The Egoist* in 1914–15 and published in book form in 1916. *A Portrait* and *Dubliners*, his collection of short stories published in 1914, together established Joyce as a forerunner of literary modernism.

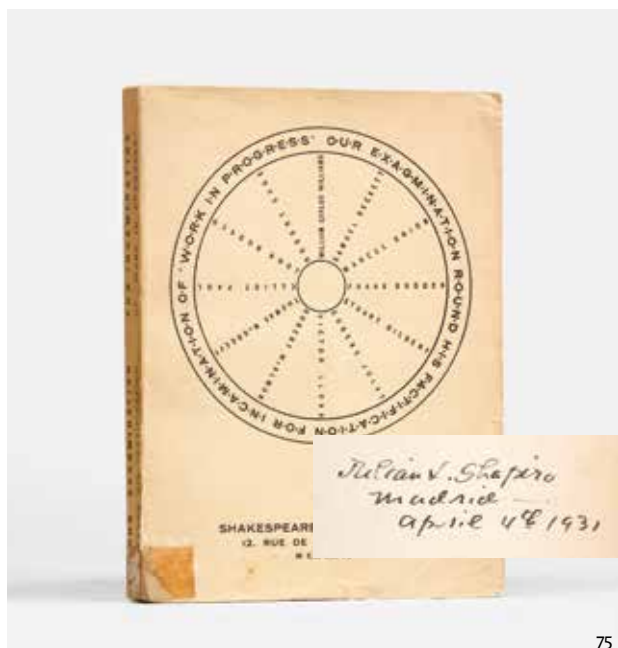
Joyce claimed to have read every word of Flaubert, and in a notebook taken with him on a holiday through Flaubert's native Normandy in 1925 (a holiday that could easily be mistaken for a pilgrimage), he acknowledges that "Gustave Flaubert can rest having made me" (*ibid.*).

This copy is from the library of Alexander Neubauer, who had one of the greatest James Joyce collections in private hands, with his bookplate on the front pastedown.

Octavo. Bound in red cloth, spine lettered and ruled in gilt. Original wrappers bound in. Spine and extremities a touch rubbed, tiny damp stain on front cover, a few marks to joints and rear cover, inner hinges reinforced with linen, binding square and firm, loss to front wrapper through "Ed" of title with tape repairs to verso, slight loss to foot of title page, not affecting text, two leaves excised after title page, book block toned, rear wrapper lightly foxed. A very good copy. ¶ Ernest Boyd, "James Joyce: Memories", *Decision*, I, no. 2, February 1941, pp. 58–59; Peter Brooks, "Flaubert: The Tragic Historian", *The New York Review*, 9 March 2017; David Hayman, "A Portrait of the Artist as a Young Man and *L'Éducation Sentimentale: The Structural Affinities*", *Orbis Litterarum*, 19, 1964.

£20,000

[157652]



75

75

**JOYCE, James, Samuel Beckett, & others.** *Our Examination Round His Factification for Incamination of Work in Progress*. Paris: Shakespeare and Company, 1929

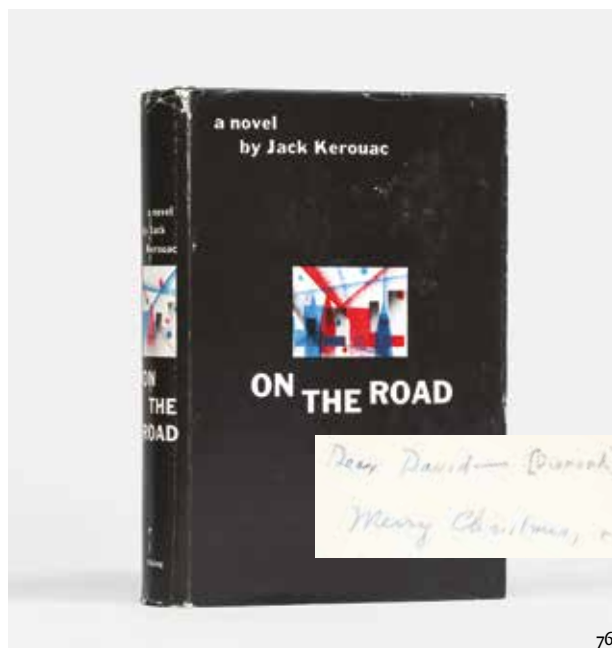
**"WHO IS SYLVIA? WHAT IS SHE, THAT ALL OUR SCRIBES COMMEND HER"**

First edition, first printing, the copy of John B. Sanford, "perhaps the most outstanding neglected [Jewish-American] novelist [who] blended experimental techniques with realism" (Wald, p. 179), with his embossed name stamp and ink ownership inscription with his given name, "Julian L. Shapiro Madrid – April 4th 1931" on the front free endpaper.

In his autobiography, Sanford reminisces on his memory of Beach at the Parisian bookshop, Shakespeare and Company: "if she'd glanced at the windows, she'd have made out little through the vapour on the panes and the vapourous rain outside . . . she'd not have noted one of the many passer-by, seen him stop before the bookshop, and look down at a propped-up copy of *Ulysses* . . . she was unaware when the shape moved and came inside. If it drifted past her, if it asked a question and got a reply, if it paused to gaze . . . she hardly knew it was there, never knew it had gone" (*Colour of Air*, p. 80). Sanford was evidently a great admirer; Beach is given a chapter in his *Book of American Women* (1975), introduced by Joyce's quote: "Who is Sylvia? What is she, that all our scribes commend her".

Sanford (1904–2003) was a prolific screenwriter and author, who wrote half of his books after the age of 80. For his five volume autobiography, *The Color of Air*, he received a PEN/Faulkner Award and the *Los Angeles Times* Lifetime Achievement Award. William Carlos Williams, who contributes to this volume, described Sanford's masterpiece *The People From Heaven* (1943) as "the most important book of fiction published here in the last 20 years" (quoted in Rutten).

This early critique of Joyce's final work, *Finnegans Wake*, was published by Shakespeare and Company some ten years prior to the publication of the finished novel; part of the incentive to publish was apparently to raise funds for the perennially



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impecunious Joyce. The first article, "Dante . . . Bruno. Vico . . . Joyce", is by Samuel Beckett, and marks his first appearance in print. Other contributors include Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Llona, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, and the aforementioned William Carlos Williams.

The publishers later sold sheets of this edition to Faber & Faber in London and New Directions in New York, who reissued them with inserted title pages, but this copy is of the original Paris issue.

Octavo. Original white wrappers printed in black. Housed in a custom black quarter morocco and marbled paper solander box. Short closed tear to head of front joint, small tape repair to foot, extremities nicked, couple of spots of foxing, wrappers and contents toned but clean. A very good copy indeed of this fragile publication. ¶ Tim Rutten, "Sanford's originality came through to the end", *Los Angeles Times*, 8 March 2003; John B. Sanford, *The Color of Air*, vol. 1, 1986; Alan Wald, "Jewish American Writers on the Left", *The Cambridge Companion to Jewish American Literature*, 2003.

£1,250

[155371]

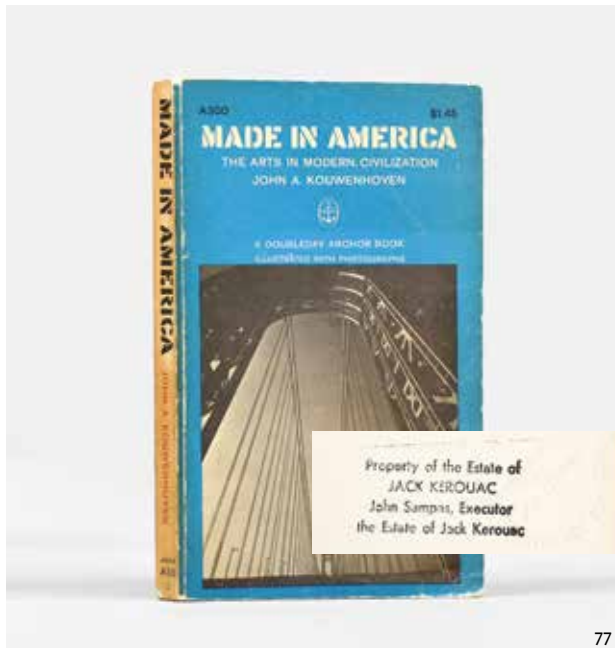
76

**KEROUAC, Jack.** *On the Road*. New York: The Viking Press, 1957

**THE COPY OF KEROUAC'S "FAUST", THE MODEL FOR SYLVESTER STRAUSS IN THE SUBTERRANEANS**

First edition, first printing, association copy, with a contemporary gift inscription to American composer David Diamond, who appeared in Kerouac's *The Subterraneans* (1958) as Sylvester Straus, on the front free endpaper, "Dear David – Merry Christmas, & have a wonderfully rewarding, rich New Year – love, Ed, Xmas, 1957".

Kerouac's first meeting with the "notorious gossip" David Diamond went well but the friendship soured when Diamond managed to insult Kerouac. "Beneath the phrasing of Diamond's 'insults', [Kerouac] heard a message that struck at what little sense of belonging he had recently acquired – the implication that a Canuck like Jack Kerouac could be welcomed into David Diamond's rarefied world of elegant and supposedly mature



77

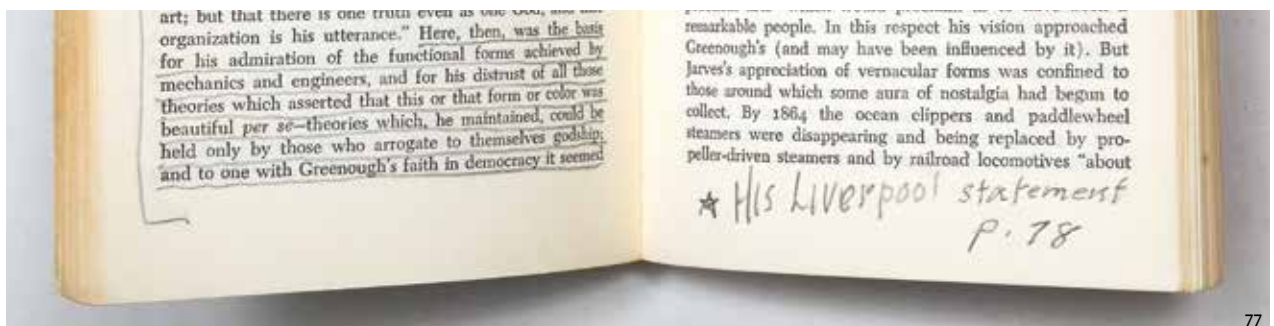
artists. Diamond had insulted his family, Jack felt, and even his God. Soon he was referring to Diamond as his 'Faust'" (Johnson, p. 6). Diamond's character in *The Subterraneans* bears the brunt of Kerouac's displeasure, "you remember when Sylvester Strauss that fag composer got sore at me because he'd read my novel and submitted it, yelled at me 'I know all about you and your awful reputation . . . you and that there Sam Vedder go around the Beach picking up sailors and giving them dope and he makes them only so he can bite, I've heard about you'".

Kerouac's second book became the defining work of Beat literature and propelled the author from an obscure writer to "King of the Beats". Short sections of what would become *On the Road* appeared in several literary magazines, attracting early attention; even as a manuscript the book garnered cult fame. A film adaptation was first proposed in 1957 when Kerouac attempted to interest Marlon Brando in the project. This scheme was never realized. In 1980 the film rights were acquired by Francis Ford Coppola and the movie adaptation was finally released in 2012.

Octavo. Original black cloth, spine and front cover lettered in white, top edge red. With dust jacket. A near-fine copy, spine ends bumped, offsetting to rear endpapers, in a nice example of the jacket, price-clipped, spine panel notably bright and unfaded, edges lightly rubbed and creased, spine ends chipped, otherwise fresh and sharp. **J** Charters A2. Joyce Johnson, *The Voice Is All: The Lonely Victory of Jack Kerouac*, 2012. Jack Kerouac, *The Subterraneans*, 2001.

£5,750

[155127]



77

77

**KEROUAC, Jack – KOUWENHOVEN, John A.** *Made in America: The Arts in Modern Civilization*. New York: Anchor Books, 1962

**KEROUAC'S OWN COPY, WITH HIS ANNOTATIONS**

First Anchor edition, Kerouac's own copy, with his pencil annotations, focusing heavily on American sculptor Horatio Greenough, and demonstrating Kerouac's concern with the development of an American vernacular art. An excellent insight into Kerouac's perception of American arts and culture, animatedly annotated with exclamation marks and asterisks.

Kouwehnhoven's *Made in America*, first published in 1948, is "concerned . . . with what has happened and is happening to the arts in modern civilization" (p. 5) and aims to give time and attention to "the frequently crude but vigorous forms in which the untutored creative instinct sought to pattern the new environment" (p. 12). This copy was possibly owned by Jay Carroll before it was leant or given to Kerouac: Carroll may be a relative of Paul Carroll, founder of Big Table.

Kerouac's first annotation is a note on p. ii: "p. 82–85 – Rare quotes from Horatio Greenough". Kerouac's annotations on these pages appear in agreement with Greenough's defence of the vernacular arts in America, highlighting Greenough's book *The Travels, Observations, and Experience of a Yankee Stonecutter* (1852), likely having read it, or with the intention of doing so.

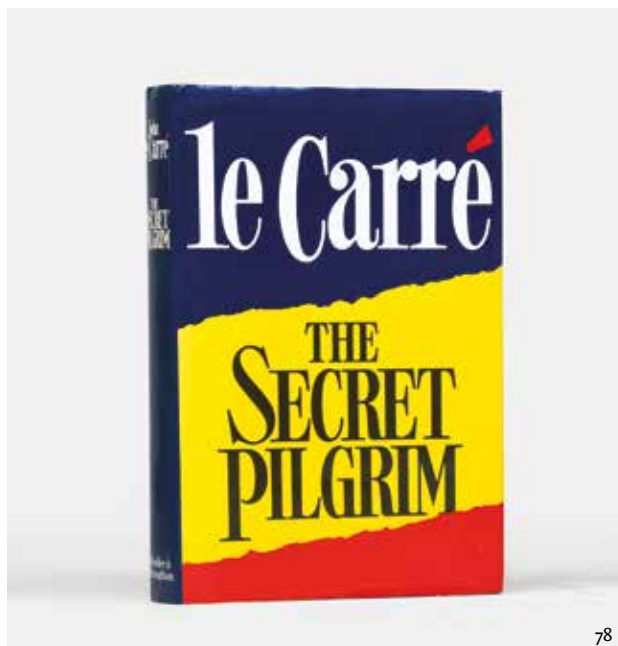
Kerouac also highlights references to famous American architects, notably James B. Eads, who completed the steel-arch bridge across the Mississippi at St. Louis, and the famed architect Louis Sullivan who, as Kerouac has underlined, "caught his vision of the power of the creative dreamer – 'he who possessed the power of vision needed to harness the intellect, to make science do his will, to make the emotions serve him'" (p. 71). The margin by this quote is dotted with exclamation marks.

There is also a rather poignant annotation to a section on balloon-framing techniques of house-building, to which Kerouac has added the marginal note "Jean-Baptiste Kerouac's 1890 house in Nashua, H.H." (p. 51): a memory of his grandfather's home.

Octavo. Original white wrappers printed in blue, red, and black, with a photographic illustration of the Golden Gate Bridge to the front. Housed in a red cloth flat-back box by the Chelsea Bindery. With 16 black and white photographic plates. Ownership inscription of Jay Carroll to half-title. With ink stamp and blind stamp of the Kerouac estate to half-title. Spine a little sunned, extremities lightly rubbed and creased, occasional light spot of foxing to edges. A very good copy indeed, well-read by Kerouac.

£6,000

[150383]



78

78

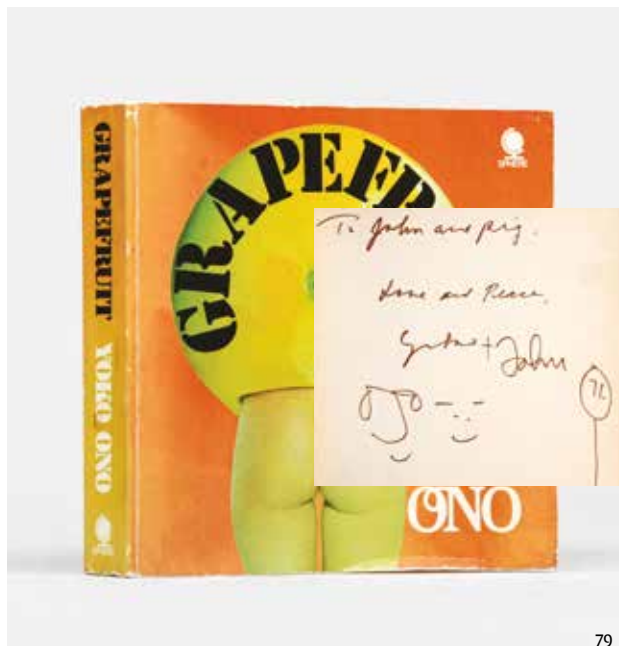
**LE CARRÉ, John.** *The Secret Pilgrim*. London: Hodder & Stoughton, 1991

**THE DEDICATION COPY, INSCRIBED TO SMILEY**

First UK edition, first impression, the dedication copy, inscribed before publication beneath the printed dedication: "[For Alec Guinness with affection and thanks] From David – to you both – & with love – John le Carré 1st Dec '90". *The Secret Pilgrim* was the only one of le Carré's novels dedicated to Guinness, who played the role of George Smiley in the BBC adaptations of *Tinker, Tailor, Soldier, Spy* (1979) and *Smiley's People* (1982). In *The Secret Pilgrim*, le Carré brought Smiley back into his novels, giving this dedication copy a particularly thrilling association. Both UK and US editions were published in January 1991, with the US slightly earlier; this presentation inscription precedes both.



78



79

Octavo. Original blue cloth, spine lettered in gilt, blue endpapers. With dust jacket. Very minor rubbing to ends and corners, faint spotting to top edge and a minor ink mark to fore-edge, still excellent condition.

£5,000

[158516]

79

**LENNON, John – ONO, Yoko.** *Grapefruit*. Introduction by John Lennon. London: Sphere Books, 1971

**INSCRIBED WITH A DRAWING FOR JOHN PEEL**

First Sphere edition, first impression, inscribed on the front free endpaper "To John and Pig, Love and Peace, Yoko" additionally inscribed "& John" with a caricature self-portrait of the couple by Lennon.

The recipients were the celebrated English disc jockey and radio presenter John Peel and his wife Shirley (Pig) Ravenscroft. The book is offered with a letter of authenticity from the Ravenscroft family. Copies of this title bearing the signatures of rock's best-known couple are sometimes encountered, but are by no means common.

*Grapefruit* was originally published in Japan in 1964 and in the UK in 1970. Ono's book blurred the lines between literature and conceptual art. Lennon later acknowledged that his song "Imagine" was drawn from Ono's poems in the book, and in recognition of this Ono was credited as the song's co-writer by the National Music Publishers Association in June 2017.

Octavo. Original printed wrappers, spine and front cover lettered in black and white. Spine slightly faded as usual, edges lightly rubbed otherwise a bright copy.

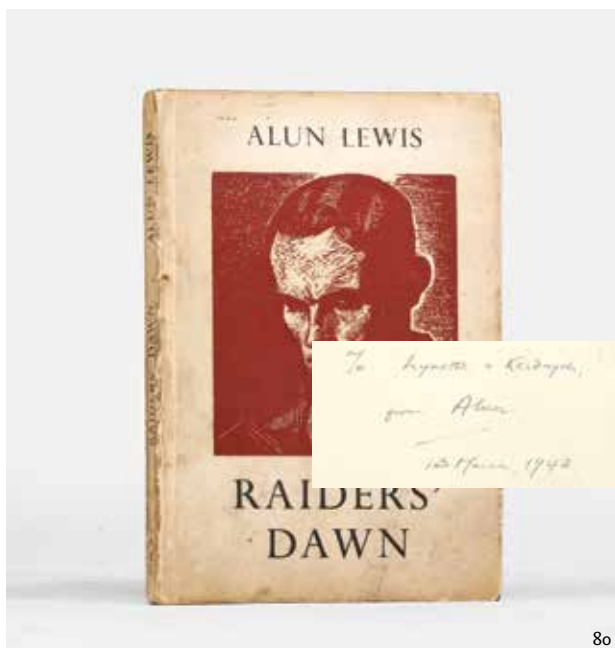
£12,500

[157795]

80

**LEWIS, Alun.** *Raiders' Dawn, and other poems*. London: George Allen & Unwin Ltd, 1942





80

#### "I MIGHT FALL IN LOVE WITH YOU"

First edition, first impression, presentation copy, inscribed by the author on the half-title, "To Lynette & Keidrych, from Alun, 13 March 1942". This poetry collection is rare inscribed, published only two years before the poet's death in Burma, and this is an extremely close and evocative association.

Lynette Roberts (1909–1985) was a highly esteemed poet, praised and published by T. S. Eliot, deemed "one of the few true poets now writing" by Robert Graves, and described as "a curious girl, a poet, as they say, in her own right" by Dylan Thomas, who was best man at her and Keidrych's wedding (McAvoy).

Roberts was open about her attraction to Lewis, the author of this volume, who called her a "queer girl, who wears a red cloak and is unaccountable" (ibid.), writing to him that "I like your letters Alun but I should be frightened if you came too near. I might fall in love with you. I might be disillusioned. Of the two I prefer the first. The second is horrible" (quoted in Pikoulis, p. 25). The two exchanged poems, and Roberts's "Poem from Llanybri" was an invitation addressed to Lewis: "No talk. Just a stare at 'Time' gathering / Healed thoughts, pool insight, like swan sailing / Peace and sound around the home, offering / You a night's rest and my day's energy. / You must come – start this pilgrimage / Can you come? – send an ode or elegy / In the old way and raise our heritage".

Beneath Lewis's inscription to the couple is a manuscript addition in Lynette's hand noting, "[Lewis] who died March 5th 1944 (Sunday.) 8th (one time) 214565 Lieut: in 6th Bn South Wales Borderers. 'He was in Arakan (Burma) & going forward in detachment. At the time he was carrying his loaded revolver. He tripped & fell & the hammer struck a stone. He never regained consciousness' (quoted from Queno's letter dated 3.4.44)".

Octavo. Original buff paper boards with flaps, spine and covers lettered in black, woodcut of Lewis to covers in dark red. Woodcut frontispiece of the author. A little wear to spine ends, boards a touch soiled, extremities rubbed, 2 cm closed tear to fold of front flap, internally fresh and clean. A very good copy. J Sirioli McAvoy, ed., *Locating Lynette Roberts*, 2019. John Pikoulis, ed., *Lynette Roberts Collected Poems*, 1998.

£2,000

[155618]



81

81

**LONDON, Jack.** *Adventure*. New York: Macmillan Company, 1911

#### WITH AN EXCELLENT HAWAII ASSOCIATION

First edition, first printing, inscribed by the author on the front free endpaper, "Mr W. R. Castle: – I read your Hawaiian book and went and saw some of the places you described. Now, when you read this yarn, do not go to see the Solomons. Sincerely yours, Jack London. Glen Ellen, Calif., Aug 18, 1915". This title is scarce inscribed.

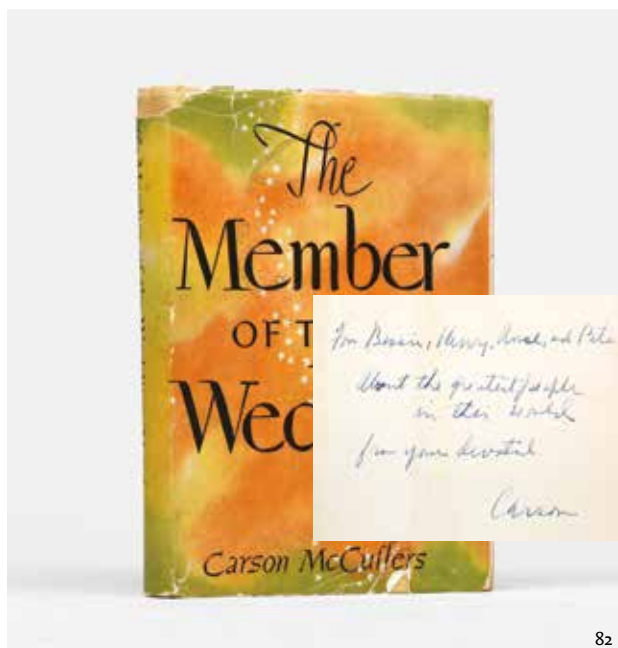
William Richards Castle Jr. (1878–1963) was an American diplomat, born in Honolulu when it was the Kingdom of Hawaii. He was the eldest son of William Richards Castle (1849–1935), attorney general to King David Kalakaua and later Hawaiian Minister to the United States. Castle Jr. joined the US State Department in 1919, and took a strong interest in Pacific issues, in great part because of his background. He wrote *Hawaii Past and Present* (1913), the book London is evidently referencing, and although living and working in Harvard at the time of this inscription, he apparently found himself in London's home-state of California just months prior to the author's final trip to Hawaii in the winter of 1915.

In addition to his travel essays, London wrote 13 stories set in Hawaii, which were collected into two volumes, *House of Pride* (1912) and the posthumously published *On the Makaloa Mat* (1919). An ardent voyager, he travelled extensively throughout the Pacific, and visited Hawaii on several occasions. It was a place he had much well-documented affection for, and its people are kindly represented in his work, including the present title; Joan Lackland, the protagonist's partner and foil, maintains a "ceaseless longing for the wild riding and swimming of Hawaii", where she was born.

Octavo. Original blue cloth, spine and front lettered in white with palm tree scene in pale blue and white. With 6 pp. advertisements at end. Small bookplate to front pastedown. Spine toned, spine ends and tips worn, tiny chip to head of spine, front panel a little cocked, top edge a touch dust-soiled else clean, inner hinge just cracked to pp. 230–31. A very good, bright copy.

£2,000

[155624]



82

82

**McCULLERS, Carson.** *The Member of the Wedding.* Boston: Houghton Mifflin Company, 1946

**INSIGHT INTO ONE OF THE MOST TUMULTUOUS PERIODS OF THE AUTHOR'S LIFE**

First edition, first printing, inscribed by the author on the front free endpaper to her close friend Bessie Poor and her family, "For Bessie, Henry, Anne, and Peter, about the greatest people in this world, from your devoted Carson", together with three autograph

letters signed from the author. This is a superbly evocative collection; letters in Carson's later hand are rare.

Besides the autograph letters from Carson, the book is accompanied by a typed letter signed to Bessie from Reeves McCullers, the author's husband; a typed photographic postcard unsigned to Bessie from Carson and Reeves; and a typed letter signed to Bessie from their mutual friend Janet Flanner (1892–1975), an author, journalist, and Parisian correspondent for the *New Yorker*.

Bessie Poor (née Breuer, 1893–1975) was a prolific author and close friend of Carson, who praised Bessie's first novel, *Memory of Love* (1934) as "a little masterpiece" (quoted in Duberman). Bessie introduced Carson to the young Julie Harris (1925–2013) who had acted in her play *Sundown Beach* (1948). Carson immediately arranged for her to be cast as Frankie in the Broadway adaptation of *The Member of the Wedding*, and Harris reprised her role for the 1952 film adaptation. Bessie's husband Henry Varnum Poor (1887–1970) was an artist who twice painted Carson's portrait. The Pors helped Carson find a home in Nyack, New York, where she spent the final 20 years of her life.

The letters offer multiple perspectives on one of the most tumultuous periods of Carson's life, the year prior to her husband's suicide. In 1941, aged 24, Carson suffered the first of a series of strokes that eventually left her partially paralysed. The same year, she and Reeves divorced, only to remarry in 1945. These letters are written against the backdrop of Carson's deteriorating health, her first hellish, mutually destructive trip with her husband to Italy, their brief contentment in their French country home in Bachvilliers, Oise, and their stressful return to Rome to work on a film script with David Selznick.

Carson and Reeves had left America to travel through Italy and France in the spring of 1952. Reeves was ill with a peptic ulcer, the result of mixing hard drink and medication, and Carson mentions his illness and her own homesickness in her letters to Bessie. Their travels through Italy were fraught: Reeves threatened to throw Carson out of a window on more than one occasion and began fixating on joint suicide. They were public with their marital



82

disputes and alienated themselves from many of the friends with whom they stayed. When at last they found what was to be their country home, an old presbytery over an hour outside of Paris, a dearth of house calls compounded their isolation.

Carson's letters primarily communicate her good wishes and love for Bessie and her family, with her own ailments and struggles recounted in passing. She refers to her increasingly poor health while expressing empathy for Bessie's own ("God knows I know how expensive illness is"), and gestures at personal reasons for her infrequent replies ("It is not that I don't love you – this silence. But we have had a very confused time").

One of their few visitors to the old presbytery was Janet Flanner, a dear friend of the couple. Carson "loved and greatly admired her older friend who seemed infinitely wiser" (Carr, p. 193). Prior to his suicide, Reeves sent Flanner "the most beautiful flowers I ever received . . . the last message I had from him . . . said, 'From the man across the Styx'" (quoted in Carr, p. 403). Flanner took Carson's place at Reeves's French interment. Despite this intimacy, and her proximity, she only visited their country house once, a visit recounted in her letter to Bessie. She paints an evocative picture of the troubled couple's attempt to make a home: "Reeves looked handsome and manly, had the hay-scented breath of a lamb, Carson seemed in good spirits, says she is settling her soul . . . and was very happy, really happy, in a confused childlike way about her house. It was part of a fairy story, I gathered". Flanner comments on Carson's encroaching paralysis ("she carries her left hand in her right like a memento. It will become utterly atrophied"), before expressing a general and foreboding concern for their welfare: "I suppose they really are like solid silver needles in their own haystack. Not lost I hope; but it is very deep French countryside for them to be found in".

The last letter in this collection is from Reeves to Bessie, covering his and Carson's September trip to Rome, where David Selznick had invited Carson to work on a film script, "Terminal Station", later called *Indiscretions of an American Wife*. The venture was stressful for both, ending in failure as "Selznick came roaring into town, trampling over things like a herd of buffaloes . . . Mr Big decided to write it himself". Poignantly, Reeves writes that while both he and Carson enjoyed working with producer and screenwriter Wolfgang Reinhardt, they were relieved to be back at their country home: "Now we are safe in our little house near Paris and away from the mad hatters of Hollywood".

Together, 7 items. Book: Octavo. Original yellow cloth, spine and front cover lettered in black. Spine cocked, small mark to front cover, faint damp stain to foot of rear cover, edges and endpapers foxed, light offsetting to endpapers, small split to head of rear inner hinge, corners of three leaves creased. A good copy in like jacket, spine panel sunned and with loss to head, edges chipped and creased with two closed tears, ring mark to front panel, rear panel lightly soiled with small damp stain to foot, partial split to rear flap fold. Loosely inserted are: autograph letter signed from Carson, single sheet, written on one side in pencil, undated, with envelope, stamped and franked April 1952; photographic postcard (90 × 140 mm) from Carson and Reeves, typed on one side, stamped and franked May 1952; autograph letter signed from Carson, two sheets written on one side in pencil, 31 August 1952, with envelope stamped and franked September 1952; typed letter signed from Reeves, 3 November 1952, with envelope stamped and franked November 1952; autograph letter signed from Carson, three sheets, written on one side in pencil, undated. Letters folded with occasional marks, postcard a little rubbed, envelopes rubbed with some loss to ends, in very good condition. ¶ Hilton Als, "Unhappy Endings, The collected Carson McCullers", *The New Yorker*, 3 December 2001; Martin Duberman, *A Saving Remnant*, 2001; Oliver Wendell Evans, *Carson McCullers, Her Life and Work*, 1965; Carson McCullers, *Stories, Plays, and Other Writings*, Carlos Dews, ed., 2017.

£7,500

[158084]



83

**MELVILLE, Herman.** *White Jacket; or, the World in a Man-of-War*. New York: Harper & Brothers, 1850

**OWNED BY A FAMILY FRIEND OF THE AUTHOR**

First US edition, a lovely association copy in a contemporary Italian binding, from the library of American novelist Francis Marion Crawford, inscribed on the front free endpaper "Crawford. Villa Negroni. Rome" and with his bookplate. Crawford's father, Thomas, a renowned sculptor and friend of Melville, created the Statue of Freedom which crowns the US Capitol dome.

In 1857, Melville visited Thomas's art studio in Rome at Villa Negroni, the splendid residence of the Crawford family near the Roman Baths of Diocletian. He was impressed by the artist's sculptures, particularly those of native Americans. Francis, who at the time was 3 years old, grew up to become a successful writer of novels and fantastic stories. Those set in Italy – such as *Saracinesca* (1887) – are considered his best works, and several of his short stories are classics of the horror genre.

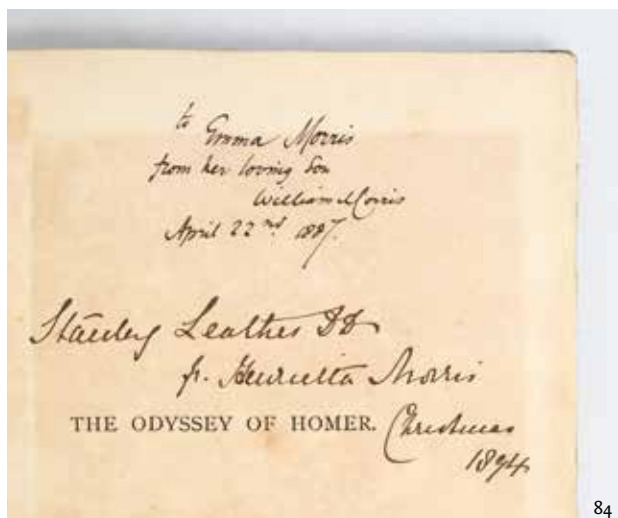
*White Jacket*, first published in London two months before the American edition, did much to influence the congressional prohibition of naval flogging in September 1850. "Mr. Melville has performed an excellent service in revealing . . . the indescribable abominations of the naval life, reeking with the rankest corruption, cruelty, and blood. He writes without ill-temper, or prejudice, with no distempered, sentimental philanthropy, but vividly portraying scenes of which he was the constant witness" (George Ripley, *New York Tribune*, 5 April 1850).

Octavo (182 × 124 mm). Contemporary Italian half vellum, flat spine gilt ruled in compartments, floral gilt ornaments, marbled sides, green silk bookmark. Bookplate of Francis Marion Crawford (1854–1909), engraved by the French artist Paul Avril and designed by the Danish painter Henry Brokman. Vellum a little soiled, sides scuffed, some foxing to contents, loss to upper outer corners of pp. 113–16, affecting page numbers only, pp. 241–64 misbound at rear. A very good copy.

£1,750

[156760]





84

84

**MORRIS, William (trans.); HOMER.** The Odyssey.  
London: Reeves & Turner, 1887

**INSCRIBED BY WILLIAM MORRIS TO HIS MOTHER**

First edition, fine paper issue, presentation copy from the translator, "to Emma Morris from her loving son William Morris April 22nd. 1887" and "to Emma Morris from her loving son Nov: 12th 1887". LeMire notes both fine and large paper issues.

Eugene LeMire describes this as "Morris's first experiment with a view to producing a combination of the best quality materials with artistic design". Morris inscribed these volumes in the month of publication. LeMire suggests that volume 1 was published around 1–15 April and that volume 2 was published around 1–15 November. It appears Morris sent a copy of the second volume to Ford Madox Brown (on 11 November) before he had sent this to his mother.

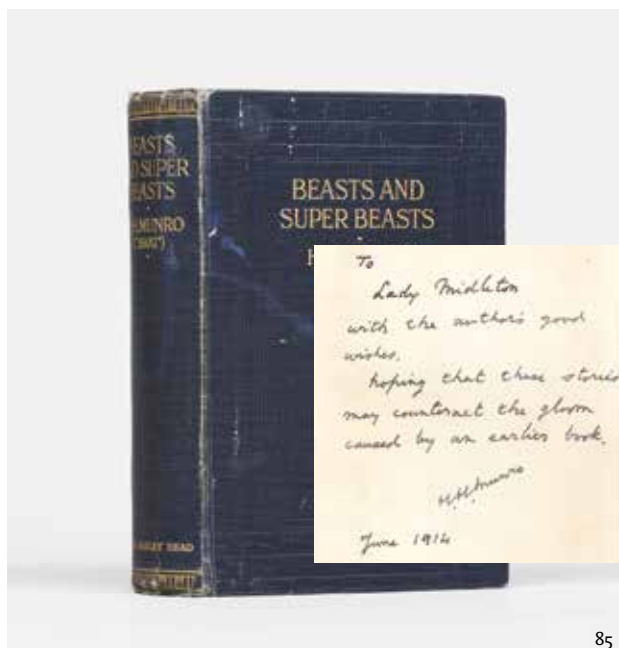
Fiona MacCarthy notes that "Emma Morris was good natured, but she did not like disturbances. She was one of nature's compulsive glossers over; and the sense of loss so deep and sharp in Morris's writing is not just a matter of his marital despair but also derives from a complex knowledge of the hazards of real communication between sons and their mothers".

The volumes are additionally inscribed by Morris's sister, Henrietta Morris. Upon the death of Emma Morris in 1894, Henrietta evidently helped disperse her mother's library. She presented this to the English theologian and Orientalist Stanley Leathes (1830–1900), who was by then rector of Much Hadham, Hertfordshire, where Henrietta lived.

2 volumes, octavo (224 × 170mm). Rebacked, retaining original boards and printed paper labels, new endpapers (free endpapers retained), top edge trimmed, others untrimmed. Publisher's advertisement leaf at rear of volume 1. Housed in later chemises and morocco-backed slipcase. Inscriptions from William Morris to his mother and later inscriptions from Morris's sister on half-titles. Extremities worn. Minor loss and abrasions to labels, some light foxing and browning, tear to original rear free endpaper of volume 2; very good copies, which are remarkably clean. J Buxton Forman, p. 127; LeMire A–40.01. Fiona MacCarthy, William Morris: A Life For Our Time, 1994.

£5,000

[151224]



85

85

**MUNRO, H. H., as Saki.** Beasts and Super-Beasts.  
London: John Lane The Bodley Head, 1914

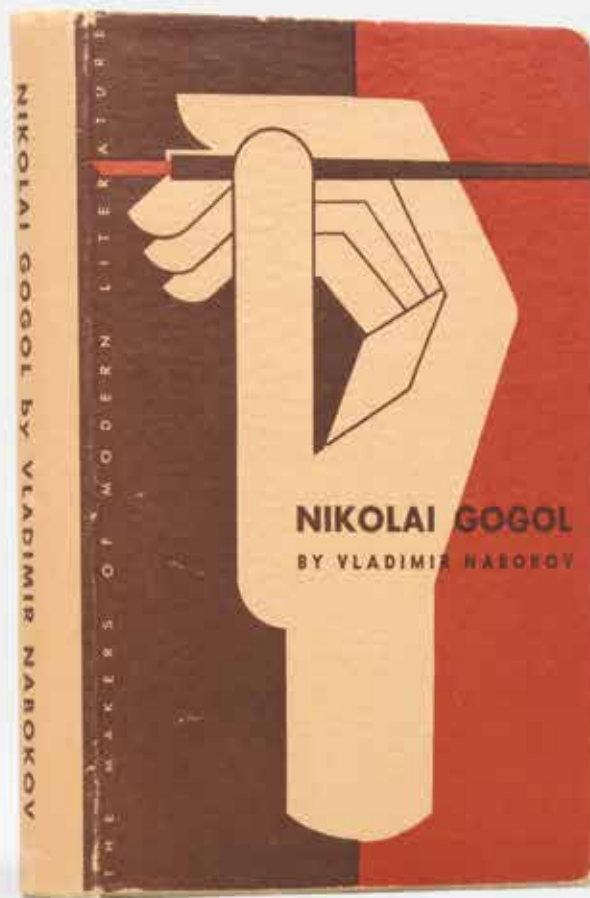
**HIS LAST AND BEST COLLECTION, INSCRIBED TO QUEEN MARY'S MAID OF HONOUR**

First edition, first impression, first issue, presentation copy inscribed by the author on the front free endpaper, "To Lady Middleton, with the author's good wishes, hoping that these stories may counteract the gloom caused by an earlier book. H. H. Munro, June 1914". This title is rare inscribed, being his last collection and published shortly before he enlisted to fight in the First World War, and was killed in the trenches in November 1916.

The recipient was likely Lady Sybil Brodick (1885–1935), daughter of William St John Brodrick, 1st Earl of Midleton. She was a maid of honour to Queen Mary from 1911 to 1912, and in 1912 married the diplomat Sir Ronald William Graham (1870–1949). Lady Middleton was politically active in women's issues. A Conservative, she was part of the politically broad Central Committee on Women's Training and Employment, formed under the auspices of Queen Mary. The committee was composed entirely of women, and included many influential social reformers, including the suffrage campaigner Margaret Bondfield (the first female cabinet minister), Dr Marion Philips (Chief Women's Officer of the Labour Party), and Susan Lawrence (the first woman to be elected to represent a London constituency). Violet Markham, a significant writer and campaigner against women's suffrage, also sat on the committee, which was chaired by Lady Crewe. Its remit was to investigate initiatives that would help provide employment for women who may have lost work because of the war.

The "earlier book" Munro makes apologies for is perhaps *When William Came* (1913), set after a fictional war between Britain and Germany, which the latter has won, leaving Britain under German occupation. *Beasts and Super-Beasts* was Saki's last and best collection of short stories, including the well-known "Laura", "The Lumber Room", and "The Open Window". The title parodies





86

George Bernard Shaw's *Man and Superman* (1903). This is the first issue, with 20 pages of publisher's advertisements at the rear, and is from the collection of bookseller William S. Reese, with his book label on the front pastedown.

Octavo. Original dark blue cloth, spine lettered and tooled in gilt, front cover lettered in gilt with geometric border in blind, top edge blue. With 20 pp. publisher's advertisements at rear. Spine cocked, ends lightly bumped with a few nicks, extremities lightly worn and rubbed, small marks and stains to spine and front cover, a touch of foxing to edges and endmatter. A good copy. ♣ Bleiler 1432.

£10,000

[158016]

86

**NABOKOV, Vladimir.** Nikolai Gogol. Norfolk, CT: New Directions, [1944]

**INTIMATE PRESENTATION COPY TO HIS WIFE**

First edition, first issue, presentation copy, inscribed in Russian by Nabokov to his wife Véra on the front free endpaper: "My beloved, here's a little book for you, my life, here's another little book for you, my love, there will be more little books / B [the letter "V" in English] / 1944".

Nabokov has annotated this copy in nearly 60 instances, from an additional word inscribed in the margin to some 30 instances

of underscored text, indicating where a textual correction might be made, or, in some cases, where he questions his own use of English (this was one of the first books Nabokov wrote in English). These notations occur primarily throughout the first 85 pages, in particular pages 3–5, and also include check marks and crosses.

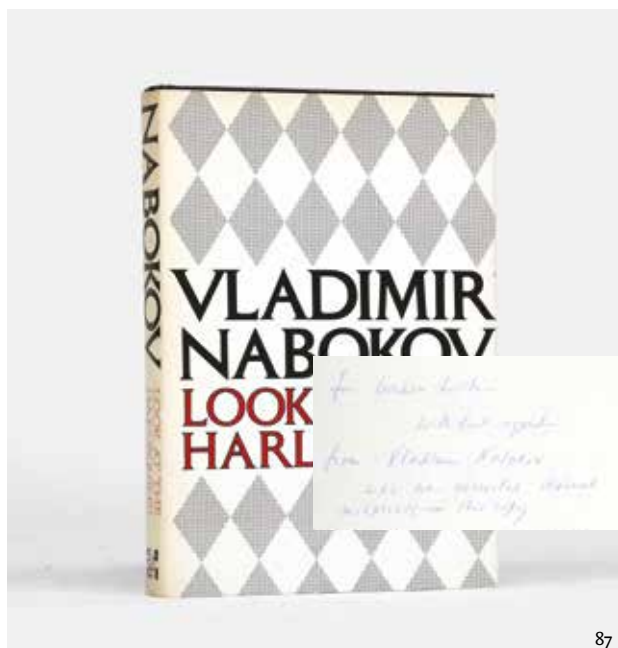
First editions of *Nikolai Gogol* are exceptionally scarce inscribed or annotated by Nabokov and particularly uncommon with such a personal inscription. Only two copies thus are recorded as having appeared at auction: the first, a presentation copy inscribed to his cousin by marriage, Anna Feigin (Christie's, 2011), and the second, to an unnamed recipient (Swann, 1982). The present copy, inscribed to Véra, is arguably the most intimate association copy to appear in commerce.

This is the fifth in the New Directions "Makers of Modern Literature" series, the previous monographs having been Harry Levin on James Joyce, David Daiches on Virginia Woolf, Lionel Trilling on E. M. Forster, and Edwin Honig on Federico García Lorca. There were ten further studies in the series.

Octavo. Original tan cloth, spine lettered in black. With dust jacket. Housed in a custom black half morocco slipcase. Photographic portrait frontispiece of Gogol. Annotated throughout by Nabokov in pencil. Very minor wear to dust jacket extremities and a few light creases on rear panel, tiny chip to top edge of half-title, else a bright, fresh copy. ♣ Juliar A22.

£32,500

[123847]



87

87

**NABOKOV, Vladimir.** Look at the Harlequins! New York: McGraw-Hill Book Company, 1974

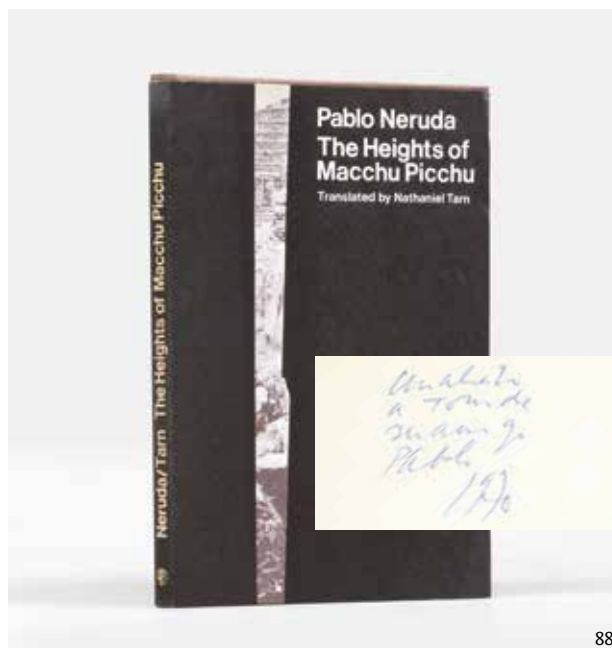
**TO AN EXCESSIVELY BOLD EDITOR**

First edition, first printing, presentation copy inscribed by the author on the half-title, and scarce thus, "For Gordon Lish, with best regards from Vladimir Nabokov, who has corrected several misprints in this copy, 6.ix.74 Montreaux". Lish had been offered the serial rights to the title by the editor, Fred Hills, but his infamously heavy editing caused Nabokov to reject the proposal.

Nabokov has made corrections to pages 8, 10, 90, 116, 231, and 246, crossing out two whole sentences on p. 116, and changing "confined" to "confirmed" on p. 8, line 31, a correction made in the second printing.

This was Nabokov's final book, inscribed in his final home, Montreaux, where he lived from 1961 until his death in 1977. Gordon Lish (b. 1934) is an American writer and literary editor, who was fiction editor at *Esquire* from 1969–77. While at *Esquire* he published several of Nabokov's stories and edited the collections *The Secret Life of Our Times* and *All Our Secrets Are the Same*, which featured Nabokov's work.

Nabokov's last editor, Fred Hills, had offered the serial rights of *Look at the Harlequins!* to Lish in 1974. "Nobody truly edited Nabokov . . . [he] reviewed every sentence, every comma, every semicolon" (quoted in Sklenicka, p. 283). Hills personally delivered the gallery proofs to Nabokov who, upon seeing the edits, asked "Who is this fellow Gordon Lish and what is he doing?" (*ibid.*, p. 284). Lish had "very cleverly pieced together parts of the page proof to create an excerpt that read as if it were a very liberal account of Nabokov's personal life with his wife, Véra. When I met with Nabokov, he held up the offending proof page at arm's length, as if it were some kind of foul-smelling fish. He was appalled by Lish's heavy-handed and inaccurate treatment, and said that this simply 'won't do' – and that was the end of the excerpt! It was never published" (Hills quoted in *Nabokov Online Journal*).



88

Octavo. Original black cloth, spine and rear cover lettered in red, front in blind, red endpapers. With dust jacket, Juliar's variant A. Housed in red quarter morocco solander box and chemise. Head of spine lightly bumped, spine ends a touch rubbed, still a fine copy in near-fine jacket, spine panel a little toned, ends very slightly rubbed and creased, single nick to centre of spine panel, very bright and fresh. ♣ Juliar A46.1. "Interview with Fred Hills, Vladimir Nabokov's Last Editor", *Nabokov Journal Online*, Vol. XIII, 2019, available online; Dmitri Nabokov & Matthew J. Brucoli, *Vladimir Nabokov, Selected Letters, 1940–1977*, 1989. Carol Sklenicka, Raymond Carver, *A Writer's Life*, 2009.

£8,250

[155494]

88

**NERUDA, Pablo.** The Heights of Macchu Picchu. London: Jonathan Cape, 1966

**TO HIS ENGLISH PUBLISHER, WITH "UN ABRAZO"**

First edition in English, first impression, of Neruda's masterpiece, a superb presentation copy from the poet to the publisher, inscribed "Un abrazo a Tom de su amigo Pablo 1970" on the front free endpaper, with Tom Maschler's bookplate to front pastedown. Maschler was the head of Jonathan Cape, and a hugely influential figure in 20th-century literature: he had a particular genius for bringing world-class writers from abroad (such as Neruda, García Marquez, and Derek Walcott) to publish in the UK, and 15 of his authors were awarded the Nobel Prize in Literature.

Octavo. Original brown cloth, spine lettered in gilt. With dust jacket. Spine cocked, otherwise fine.

£5,000

[132725]



89

89

**NICOLSON, Harold.** *Jeanne de Henaut*. London: published privately for the author by Leonard and Virginia Woolf at the Hogarth Press, 1924

**ONE OF THE RAREST HOGARTH PRESS BOOKS**

First edition, sole impression, one of just 55 copies printed for the author and distributed by him as gifts, this copy inscribed on the title page, "Eddie [Marsh] from Harold Dec. 1924". Eddie Marsh (1872–1953), like Nicolson, combined a literary life with work as a high-level civil servant.

They first met in 1909 at St Petersburg when Nicolson's father was ambassador there. Marsh was private secretary to Winston Churchill, as well as being a patron and editor to poets of the Georgian school, with his Georgian Poetry series (in which Nicolson's wife Vita Sackville-West was one of the two women included). He was also the literary executor of Rupert Brooke.

Octavo. Single quire sewn into the original tangerine wrappers, white paper title label to front wrapper printed in black. Housed in a custom green cloth chemise. Later pencil inscription on title page, "Colin from John, June 1958". A near-fine copy with brightly coloured wrappers, some faint dust soiling to rear, a few trivial nicks to extremities. ♣ Woolmer 50.

£7,500

[157306]

90

**NOGUCHI, Yone.** *From the Eastern Sea*. London: at the Unicorn, 1903

**"ONLY THE STRONGEST HANDS ARE ABLE TO SHAKE LONDON BIG AND HEAVY"**

First edition in English, with a long inscription by the author on the front free endpaper, signed "Yone Noguchi / Kamakura, Japan / July 1909" and with his personal monogram "Y.N." stamped in blue on the same page.

Yone Noguchi (1875–1947) was the first Japanese writer to publish poetry in English, and *From the Eastern Sea* was the first



90

book he printed in England after arriving in the country the previous year. Noguchi's inscription here is filled with details about the book's publication, as well as his poetic ambitions, and feelings on arriving in London for the first time: "I was sick, tired and much discouraged with my poetical work when I left America for England in 1902. Lady Collin Campbell said to me 'Only the strongest hands are able to shake London big and heavy.' Doubtless she spoke it with no reference to my ability; however, I was very sad then".

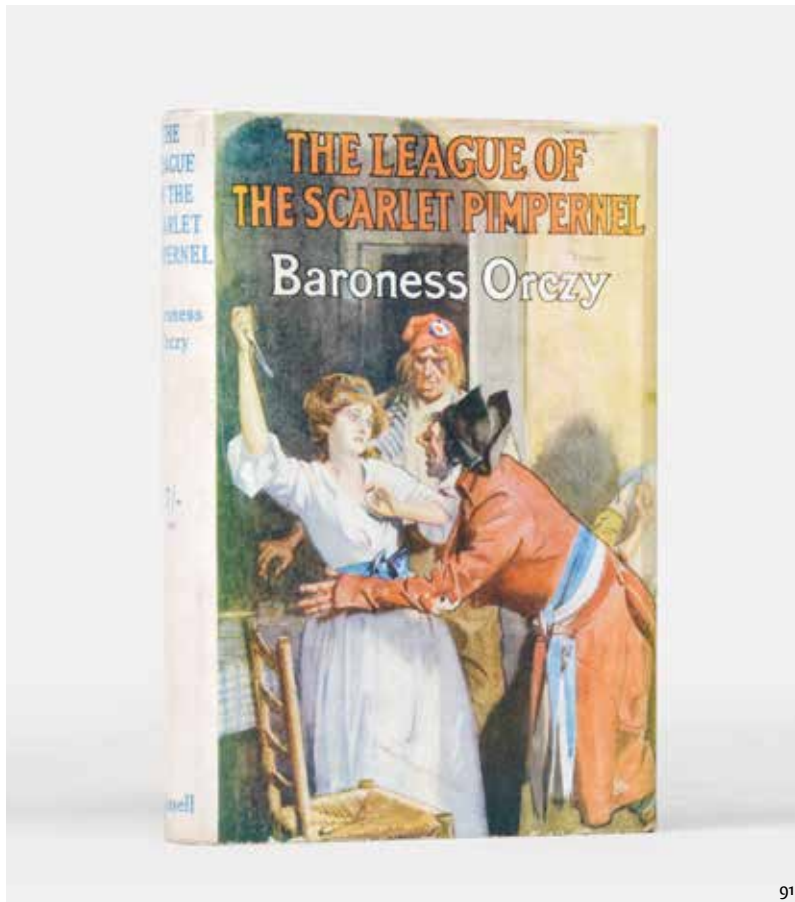
It was not long before Noguchi began causing tremors in London with *From the Eastern Sea*, which was first published in a diminutive edition in Japanese, printed at the poet's expense; it cost him "some three pounds, which I had kept aside for the purpose of two days in Paris at Christmas" (Noguchi, p. 128), but the result was an instant triumph. In the present inscription, he describes his own shock at the book's reception: "I brought out myself a sixteen-page paper-covered pamphlet in Japanese in January, 1903; and I dare say its immediate success was something unexpected". The present edition, in English, enlarged from the original with several new poems, followed shortly afterwards, and its popularity put him in touch with writers as diverse as Laurence Binyon, Arthur Symonds, George Bernard Shaw, and William Michael Rossetti.

Though neglected somewhat since his death in 1947, Noguchi was a significant influence on the modernist poets. "It was he who first proposed American poets should take up haiku, and advised W. B. Yeats to study the Japanese Noh drama" (Marx, vol. 1, p. 23). Noguchi also made important contributions to Japanese literature, translating the poetry of Whitman, Yeats, Eliot, Pound, and Joyce into Japanese for the first time.

Octavo. Original pink cloth, spine and front cover lettered in gilt and decorated in green, top edge gilt, others untrimmed. Bookseller's ticket and shelf label to front pastedown. Cloth a little rubbed and faded, spine somewhat toned, spot of wear to head of spine, small bumps to corners, light foxing to endpapers, contents otherwise clean. A very good copy. ♣ Edward Marx, *Yone Noguchi: The Stream of Fate*, 2 vols, 2019; Yone Noguchi, *The Story of Yone Noguchi*, 1915.

£1,250

[158180]



91

91

**ORCZY, Baroness.** The League of The Scarlet Pimpernel. London: Cassell and Company, Ltd, [1919]

**AN INVITATION TO "A SHORT STAY IN 'THE DEN OF SIN' WHICH IS REALLY AN EARTHLY PARADISE"**

First edition, first impression, presentation copy, inscribed by the author to Dennis Wheatley, "To Dennis Wheatley, kind thoughts from Emmuska Orczy, London 28.viii.35", with Wheatley's bookplate on the front pastedown. Accompanying the book is the autograph letter Orczy sent presenting the book, also dated 25 August 1935, following a meeting with Wheatley earlier in the month.

In the single page letter Orczy thanks Wheatley for the receipt of some of his works, and invites him to visit her in Monte Carlo, for "a short stay in 'the den of sin' which is really an earthly paradise". This collection of short stories is the sixth book in The Scarlet Pimpernel series. Inscribed copies of Baroness Orczy's Scarlet Pimpernel series are uncommon.

Octavo. Original red cloth, titles on spine in gilt and blocked in blind on front cover, bottom edge untrimmed. With dust jacket. Together with single sheet autograph letter (175 x 227 mm) on blue paper, hand written in black ink on one side only, folded twice, and integral blue paper envelope (120 x 95 mm), unstamped, addressed in manuscript in black ink. Slight rubbing to extremities, upper corners of covers a little speckled, light foxing to edges, a very good, bright, copy in the uncommon, judiciously restored, jacket with paper reinforcements to spine ends, folds, and head of front panel, light soiling to spine and rear panel, and minor creasing to edges.

£4,500

[128848]



91



91

92

**ORWELL, George.** Typed letter signed to Anthony Powell. Cranham: 10 February 1949

**TO HIS CLOSEST LITERARY FRIEND DURING HIS FINAL ILLNESS**

A letter sent while Orwell was being treated at Cotswold Sanatorium for the tuberculosis that would kill him a year later, a testament to an important literary and personal friendship between two of the leading English novelists of the 20th century.

Orwell writes in reply to Powell's letter suggesting a visit from himself and Malcolm Muggeridge. "It's very tough of you to decide to walk (I suppose you know this place is 900 feet up) and I trust you'll have decent weather". Orwell specifies times, and that he'll arrange a car to catch the 18:30 return train. "I've no doubt you could get dinner in the train going back, but perhaps it's wise to carry food. In Scotland one gets into the habit of never going anywhere without a 'piece' as they call it, and often I've been glad of it. So looking forward to seeing you both".

Although only two years apart at Eton, Powell and Orwell did not meet until 1941, when they were introduced by mutual friend Cyril Connolly. Powell had read *Down and Out in Paris and London* and had been sufficiently impressed by *Keep the Aspidochelone* to write, on Connolly's encouragement, a fan letter and to send a copy of his satirical Scottish poem, *Caledonia*. Orwell replied politely, but no further correspondence ensued until their meeting some five years later. Despite their radically differing outlooks and political views, Orwell's friendship with Powell grew into one of the most substantial of his adult life. Powell and



The Cotswold Sanatorium  
Cranham  
Glos.  
10.2.49

Dear Tony,

Thanks so much for your letter. I'll be delighted to see you on the 18th, and unless I hear to the contrary will make arrangements for that date. It's very tough of you to decide to walk (I suppose you know this place is 800 feet up) and I trust you'll have decent weather. Of course if it rains you can probably get hold of a hired car in Stroud. Anyway I'll arrange for a car to take you back in time to catch the 6.30, which means leaving here at 6. I've no doubt you could get dinner in the train going back, but perhaps it's wise to carry food. In Scotland one gets into the habit of never going anywhere without a "piece" as they call it, and often I've been glad of it. So looking forward to seeing you both.

Yours

*John.*

92

Malcolm Muggeridge were Orwell's closest literary friends during his final illness, visiting and corresponding regularly, and were the principal organizers of his funeral.

Single sheet (249 × 203 mm), typed on recto only, letterhead of Cotswold Sanatorium in Cranham. Light creasing from general handling and as originally folded, a little toned; in excellent condition.

£9,500

[150472]

93

**PINTER, Harold.** No-Man's Land. A play [copy typescript]. [No place: no publisher, c.1974]

**INSCRIBED TO HIS FRIEND AND FORMER DP**

Inscribed by the author in blue pen at the head of the title page, "To Nic [Roeg] from Harold Pinter!" This is an excellent association: Roeg was Director of Photography on Clive Donner's 1963 film of *The Caretaker*, Pinter's first big critical and commercial success, still his most popular and frequently performed play.

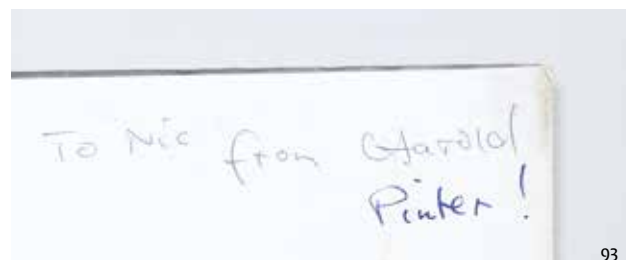
Roeg (1928–2018) was also the rock-star director of *Performance* (starring Mick Jagger), and *The Man Who Fell to Earth* (starring David Bowie), as well as the horror film *Don't Look Now*.

Someone has sketched a pencilled route map for Roeg on the front wrapper, showing the way from 2935 Beachwood to Au Petit Café, a bistro at 1230 North Vine Street in the heart of Hollywood that for almost 20 years (1963–1982) was a film and recording industry hangout.

Folio (280 × 215 mm). Plain blue card wrappers, two metal fasteners. 5 preliminary leaves, including title, and 53 pages, printed on rectos only. Pencil note at head of title page by Roeg's wife Harriett. Stain on title page, fasteners rusted, else good.

£3,750

[142221]



93

dearest darling taddy...  
it is sunday night right after dinner  
and I am terribly lonely for you - I  
think I have been writing you off &  
on for the whole day, but in spite  
of all my spasmodic calm & resolve  
I feel horrid + very black + wicked.  
It is simply a sin not to live with  
you. I could cry. I stalked alone  
to buffet supper in hall, ate in  
silence among strangers until  
the food stuck in my throat. Threw  
the rest of it away and walked  
out into the little intimate safe  
stared in the rooms on dare alien  
lighted rooms on dare alien  
and felt like some queer alien  
not right in her head. every  
night I should go to bed with  
you + every daybreak I should  
rise with you. I begin to think  
how even if I cooked 3 meals (for us)  
a day + marketed, still I would  
save the time I now waste  
brooding + stalking tense  
through the mud wanting  
to cry out for you to come.  
if only I cooked for you.

the constant  
forming into  
mares) sense  
peristition (symbolised  
last meeting in  
most drove me  
irmation of my  
is about our  
gment on That  
ise That. I could  
ou, which unde  
mer sureness  
of separation  
Cambridge +  
come here  
easier not  
uading  
ow some  
name is an  
rem you u  
anage se  
hed ha  
an, + n  
I need  
to talk to now, I  
to be with you. if we could  
together in Cambridge I c

for you.  
away by  
best and



**PLATH, Sylvia.** Autograph letter signed to Ted Hughes.  
[21 October 1956]

**"ALL IS AS NOTHING WITHOUT YOU, WITHOUT CONSTANTLY EXPRESSING MY LOVE FOR YOU"**

An exceptionally emotionally charged letter from Sylvia Plath to Ted Hughes, her hand growing broader and more impassioned with each page, the last leaf smudged with inky fingerprints caused by tears during its composition. The letter discusses Plath's inability to live without Hughes now they are married and begs for a return to living together.

This extraordinary letter marks the end of Plath's third week back in Cambridge in October 1956, and the culmination of unbearable separation, growing bouts of depression, and a crisis of identity. Being apart from Hughes had been affecting her work, creative and academic, as well as her mental state, which she describes as a "constant, deep sense of terror". She emphatically retracts her earlier statement that she would rather be away from him when working, now writing that if they lived together, she "could then combine love & writing & study much better then [sic] splitting them this abnormal way – wasting time when away from you in wishing you were here & wasting time with you by cursing the swiftness of that time & dreading fresh separation".

Plath proposes Hughes move permanently with her to Cambridge or Grantchester, knowing that "you hate Cambridge & wouldn't want to come here again, I know". The other obstacle Plath foresees is that her college, Newnham, and scholarship authorities at Fulbright might object to the marriage, expel her, and cancel her scholarship and academic stay. Moreover, if she did announce their marriage now, the gala wedding ceremony planned for America the next summer would have to be cancelled, depriving them of the wedding presents they needed to begin their life together. She resolves to seek advice from Dr Dorothea Krook-Gilead (1920–1989) her supervisor and favourite tutor at Cambridge, and then speak to both Newnham and Fulbright. In the event, Plath told Dr Krook of her marriage and neither Newnham nor the Fulbright objected to the marriage as they both had feared: "Far from taking away Sylvia's scholarship or throwing her out, they congratulated her. The Fulbright took the view that the union was a boost to Anglo-American relations, which was their *raison d'être*. Ted was free to move to Cambridge" (Bate). Hughes swiftly moved in with Plath in her college rooms, staying until early December, when they took up a ground-floor flat on Eltisley Avenue, on the edge of the city. They stayed here, together, until leaving for America in June.

Plath closes this letter with, "love & more love – sylvia", writing "all is as nothing without you, without constantly expressing my love for you", signing for the second time, "I love you so – your own Sylvia". This letter is published in volume I of *The Letters of Sylvia Plath* (2017), and while vivid in print the physical letter offers a closer understanding of Plath as she wrote: the postscript, the smudged inky fingerprints, and her rapid hand.

6 manuscript sides, covering 3 sheets of blue letter paper, each folded horizontally, totalling approximately 950 words, signed twice: "love and more love – sylvia" and later, "your own sylvia". J Jonathan Bate, *Ted Hughes: The Unauthorised Life*, 2015.

£60,000

[151516]

still – just bear with  
h This; I've got to get  
u ever even vaguely  
iden. living This year  
e in Cambridge. The  
act would be telling  
here are married  
2, though few; & dr.  
he, would back me up)  
it (They also have  
2d students, though  
& getting a place to  
me – it would  
at so what. we  
at the end of  
yke you try  
g English at one  
merican an  
re – The aesthetic  
stead, The peace  
tom – all is as  
out you, without  
try expressing my love  
I do not want to be  
nom you for 6 of the  
nths of our lives!

**PLATH, Sylvia.** Typed letter signed, to Ted Hughes. [22 October 1956]

**THE LAST SURVIVING LETTER FROM SYLVIA PLATH TO TED HUGHES**

A contrastingly measured letter from Sylvia Plath to Ted Hughes about her dreams. This is the last surviving letter from Sylvia Plath to Ted Hughes.

In sharp contrast to her anguished letter of the previous day (see previous item), Plath acknowledges she is "calm, now, and it is a fresh day". Plath tells Hughes that she has written two poems this morning, "Evergreens" (which "is particularly written to send to the new yorker") and "Sheen & Speck" which "describes my walk yesterday morning", before recounting her dreams from the

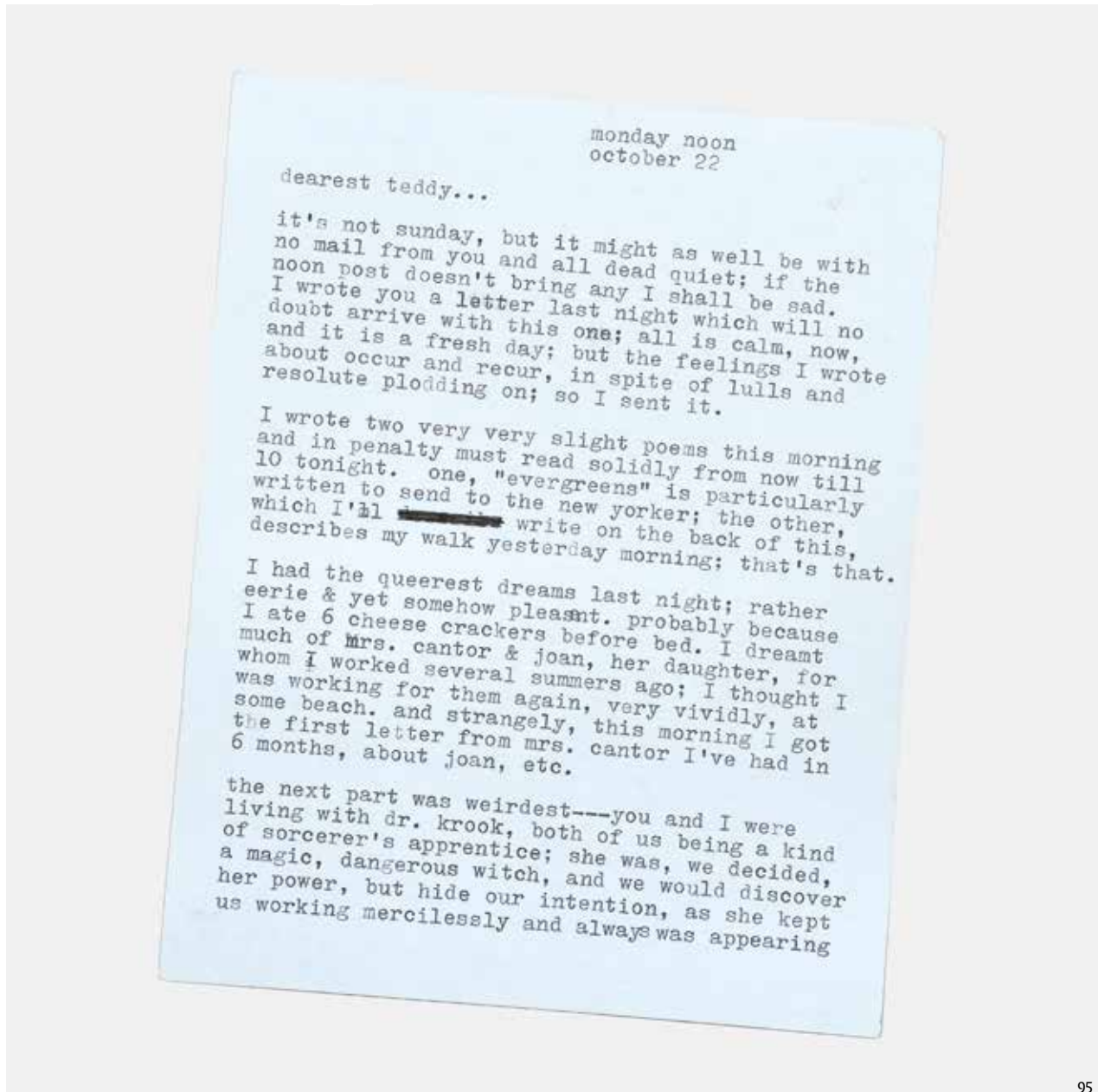
previous night. Plath's dreams were a source of fascination for Hughes, who encouraged her to record and report them to him.

Her second dream is vividly recounted and evokes the concerns which preoccupied her. In it, she and Hughes were living with her favourite tutor Dr Krook, "both of us being a kind of sorcerer's apprentice; she was, we decided, a magic, dangerous witch, and we would discover her power, but hide our intention, as she kept us working mercilessly and always was appearing just as we thought we were alone". She continues: "it came as close to any dream I've had for years in giving me the delight and breathless soaring I used to have in my flying dreams". A revealing letter showing both Plath's creative and pragmatic sides.

2 typed sides of blue letter paper over a single sheet folded horizontally, totalling approximately 560 words, signed "Sylvia".

£35,000

[151517]





just as we thought we were alone. now, in the cantor dream, we were all seated <sup>first</sup> around a big banquet table on the street of my home-town by the ocean, about to begin a sort of wedding feast, when it started to pour, and clouds lowered in the stormy sky. Let's, mrs! cantor suggested, try levitation; whereupon we shut our eyes, put our hands on the table, and, suddenly, the table tilted, jerked, rose, us with it, above the clouds and we felt sun warm on our bodies and ate in peace above the storm in the upper air. while at dr. krook's, you and I wanted to experiment with this newly discovered power: we sat, over a picnic, trying to concentrate and escape her continuous forays to see if we were working (how my philosophy reading must weigh on me!) and we found a very vivid green lawn, with a dark willow, squat dark trunk, smack in the middle, and I was showing this to you, with our manuscripts laid out under the tree, as the place of peace where at last we could practice rising together to this world above dr. krook's power and power of storm and vicissitudes. that was that. it came as close to any dream I've had for years in giving me the delight and breathless soaring I used to have in my flying dreams. I must eat more cheese.

I looked up the fulbright lists and found three married women on it; so singleness is not a condition of a fulbright for ladies.

I count days till saturday: if I try my old trick of mixing my work & paper (which I don't want to come) with you & saturday, which I do want, then malicious time will hurry the work & deadline up & inadvertently catapult me into being with you again - I love you & love you - sylvia



96

96

**PLATH, Sylvia, & Ted Hughes.** Original inscribed photograph of Ted and Frieda Hughes. [August 1960]

An original photograph of Hughes taken by Plath, showing him sitting with his daughter Frieda, inscribed by Plath on the verso, "Frieda Rebecca & father (4 months old)".

This is an intimate memento from Plath's first years of motherhood; Frieda Rebecca Hughes was born on 1 April 1960, the same year as Plath's first collection of poetry, *The Colossus*, was published. Any material inscribed in Plath's hand, let alone something of such personal significance, is rare in commerce.

Original photograph (60 × 60 mm). In very good condition.

£1,250

[152121]

97

**POUND, Ezra (his copy) – BEERBOHM, Max.** The Poet's Corner. London & New York: The King Penguin Books, 1943

First Penguin edition, sole impression, Ezra Pound's copy with his pencil ownership initials on the front pastedown, and a clipped and tipped-in book review with a portrait of Baudelaire dated in Pound's hand, "Times April 1946", in red crayon. Pound and Beerbohm were neighbours in Rapallo from 1924, occasionally dining, swimming, and playing tennis together.

Glimpsing Pound for the first time in London in 1915, Beerbohm remarked that he was a "good subject for a caricature" (quoted in Hall), and executed three caricatures, in 1914, 1932, and 1934. When Pound moved into Beerbohm's Rapallo neighbourhood in 1924, the two became better acquainted. Despite Beerbohm's 1924 letter to Phyllis Bottome suggesting that "Pound seems out of place here. . . could you not persuade him to return to a country in which there is much more room?" (ibid.), the two were close enough that in 1937, Pound was considering writing an autobiography of Beerbohm, if offered the right price by a publisher; however, no biography emerged. Pound penned his own early caricature of Beerbohm as "Brennbaum" in the long poem *Hugh Selwyn Mauberley* (1920). Beerbohm apparently had no knowledge

Frieda Rebecca & father  
(4 months old)

96

of this anti-Semitic portrait until 1955, when Samuel Behrman informed him of the fact. His response was nonplussed: "I am not Jewish. I cannot claim that. But then, you know, he was crazy. He greatly admired Mussolini. All that Fascist business!" (ibid.).

*Poet's Corner* was first published in 1904; this is the first edition to include John Rothenstein's introduction, and four additional colour illustrations first published in *Rossetti and His Circle* (1922).

Small octavo. Original illustrated grey boards, spine lettered in black on white ground, front cover lettered in red, imprint on rear in black and white. Black and white frontispiece and vignettes, 24 full-page colour illustrations. Front free endpaper partially excised, clipping mounted onto a piece of stiff card stationary with Royal Air Force insignia on verso and tipped onto remaining endpaper stub. Joints just splitting with loss to centre of spine, spine ends a little chipped, corners worn, edges a little rubbed, offsetting to front free endpaper, gutter cracked but firm to pp. 16-17. A firm copy in good condition, internally fresh. ♣ N. John Hall, ed., *Max Beerbohm Caricatures*, 1997.

£675

[144660]

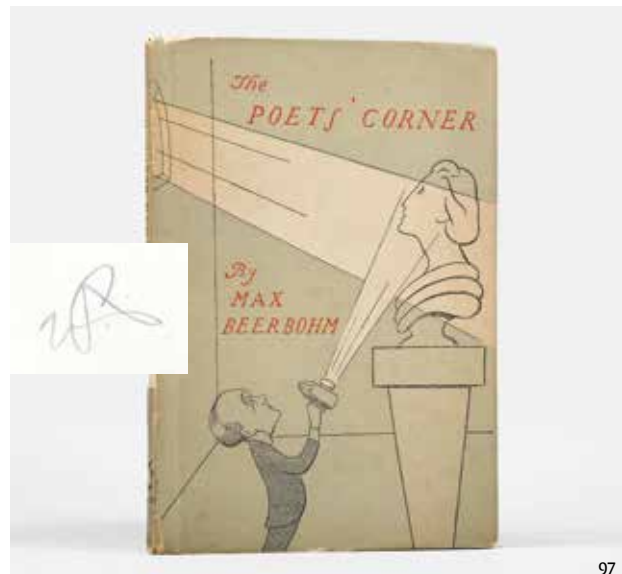
98

**PROKOSCH, Frederic.** Temple Song; [together with] Island Song. Stuttgart & Hong Kong: 1954 & 1956

**PRESENTATION COPIES TO FELLOW MODERNIST POET**

First editions, each one of 44 copies (letter "d" and "g" respectively), presentation copies to the French novelist and poet Raymond Queneau, inscribed by the author on the front free endpaper of each volume, respectively: "Joyeux Noël pour Raymond Queneau Frederic Prokosch", and "For Raymond Queneau with my best wishes Frederic Prokosch Christmas 1956".

In the early 1930s Prokosch began producing small, hand-printed editions of his own writings, as well as work by authors he admired, and continued the practice until 1960. Many he sent to authors as Christmas presents. Queneau (1903-1976) was influenced by Prokosch, and founded the Modernist poetry group



97



Oulipo, the poetry of which was based on mathematical patterns. He “produced some of the most important prose and poetry of the mid-20th century . . . From Queneau’s Surrealist period in the 1920s he retained a taste for verbal juggling, a tendency toward black humour, and a derisive posture toward authority. His puns, sneers, spelling extravaganzas, and other linguistic contortions concealed a total pessimism, an obsession with death” (Ency. Brit.). He authored the modernist novel *Exercises in Style*, telling the same story in 99 forms.

2 works, sextodecimo. Original marbled wrappers, gilt paper label to front covers. Slight chip to label of *Island Song*, very minor handling creasing, still in excellent condition.

£1,500

[153799]

99

**PUZO, Mario.** *The Godfather*. New York: G. P. Putnam’s Sons, 1969

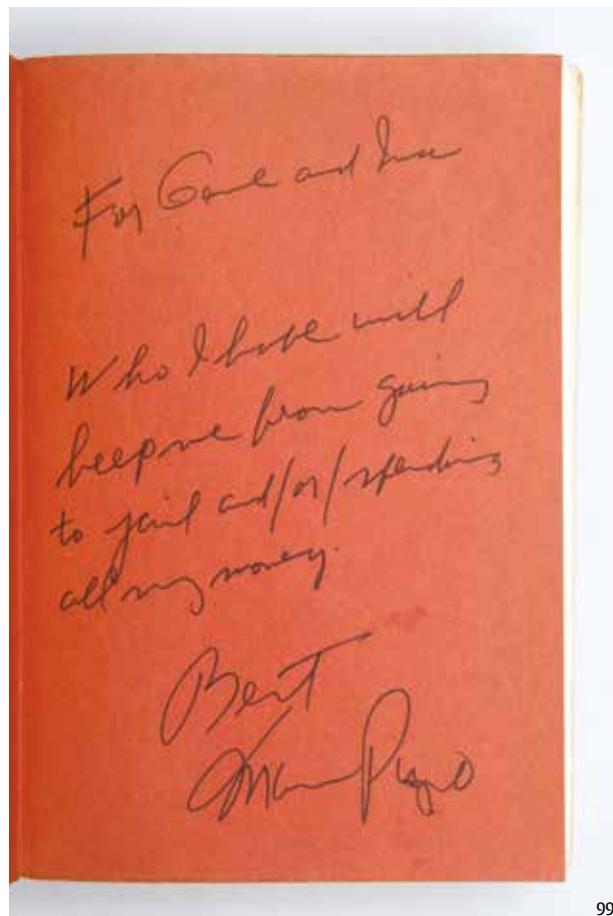
**INSCRIBED TO A SIGNIFICANT LAWYER AND LITERARY AGENT**

First edition, first printing, advance review copy, with an excellent provenance: inscribed playfully by the author on the front free endpaper, “For Gene and Ina, who I hope will keep me from going to jail and/or/ spending all my money. Best, Mario Puzo”. Eugene Winick was a partner at law firm Ernst, Cane, Gitlin, & Winick, where Puzo was a client.

The Manhattan-based firm of Ernst, Cane, Gitlin, & Winick came to prominence in the 1960s and early 1970s by negotiating innovative publishing and copyright deals. They were instrumental in reshaping the economics of the book industry, and their star-studded roster of clients included William Burroughs and Ayn Rand. Puzo was the client of Winick’s partner Paul Gitlin. Winick (1936–2020) would go on to be president of McIntosh & Otis literary agency, where his clients included Mary Higgins Clark, Harper Lee, and the estate of John Steinbeck. His wife Dr Ina Winick (1936–2015) was an educational professional who worked with her husband at McIntosh & Otis after her retirement in 2001.

Presentation copies of Puzo’s famous book are scarce and this is a particularly desirable example.

Octavo. Original black wrappers with flaps, spine and covers lettered in white and red, orange endpapers, fore edge untrimmed. Loosely inserted is an envelope addressed to “Gene Winick 5 West 45 St, NYC NY”, stamped



99

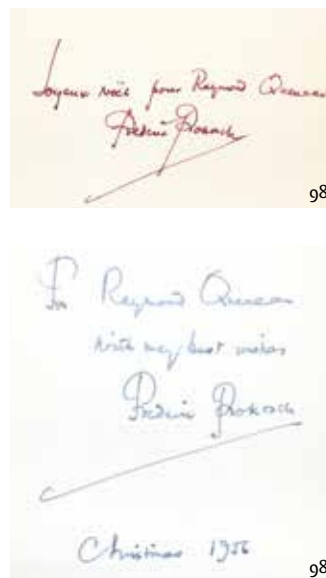
and franked April 1972. Spine toned, split to foot of spine and front flap fold, wrappers creased and rubbed, extremities nicked, a few chips to foot of rear wrapper, trivial stains to first few leaves. A very good copy, internally fresh, trivial marks to verso of envelope. ♣ John H. Allan, “Profits of ‘The Godfather’”, *The New York Times*, 16 April 1972.

£7,500

[157233]

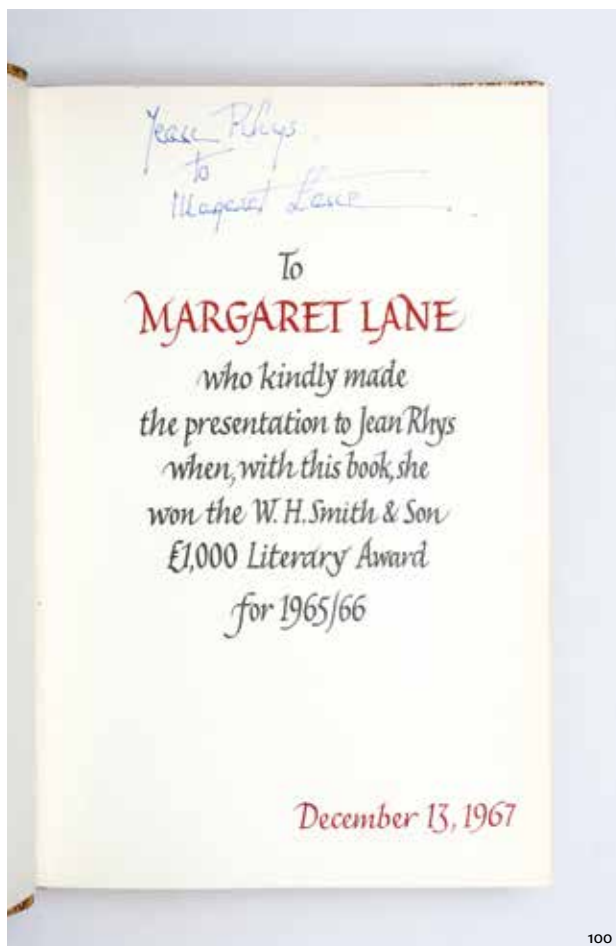


98



98

98



100

**RHYS, Jean.** *Wide Sargasso Sea*. London: Andre Deutsch, 1966

**RARE PRESENTATION COPY OF RHYS'S MASTERPIECE, SPECIALLY BOUND**

First edition, second impression, in a unique presentation binding, inscribed by the author on the presentation leaf, "Jean Rhys to Margaret Lane", above the calligraphic presentation: "To Margaret Lane who kindly made the presentation to Jean Rhys, when, with this book, she won the W. H. Smith & Son £1000 Literary Award for 1965/66. December 13, 1967".

Copies of this title signed or inscribed of Rhys's masterpiece are notably rare; we have handled just one other inscribed copy.

Margaret Lane (1907–1994) was a British journalist, biographer, and award-winning novelist, who worked as a special correspondent for the *Express* in New York where she landed an exclusive interview with Al Capone in 1932. On her return to England, she was the highest-paid woman journalist in the country, working for the *Daily Mail* from 1932 to 1938. She wrote well-regarded biographies of Charlotte Brontë, Samuel Johnson, and Beatrix Potter, and was president of the Women's Press Club, the Dickens Fellowship, the Johnson Society, the Brontë Society, and the Jane Austen Society.

*Wide Sargasso Sea* was conceived as a prequel to *Jane Eyre*. It was Rhys's first novel since 1939, after several decades in which she

slipped into obscurity and poverty, and is considered her finest work. Upon its publication Rhys was awarded an Arts Council bursary, in addition to the W. H. Smith award.

Octavo (197 × 125 mm). Bound by the publishers in full red morocco, turn-ins gilt, marbled endpapers. A touch of foxing to edges of book block. A near-fine copy, binding fresh and firm.

£3,000

[157472]

101

**RILKE, Rainer Maria.** Autograph letter signed to Paul Thun-Hohenstein, one of the last to be written by the poet. Hôtel Bellevue Sierre (Valais), Switzerland: 4 November 1926

**"HOW IT BREAKS MY HEART NOT TO BE ABLE TO SAY TO YOU: COME!"**

An emotionally charged autograph letter signed from Rilke to his fellow Prague poet, the Austrian essayist and translator Count Paul Thun-Hohenstein (1884–1963). Rilke laments his inability to host his friend at Muzot due to a sudden sickness and divulges his desire to travel to the Mediterranean – content made poignant in light of the seriousness of his illness, which would lead to his death the following month.

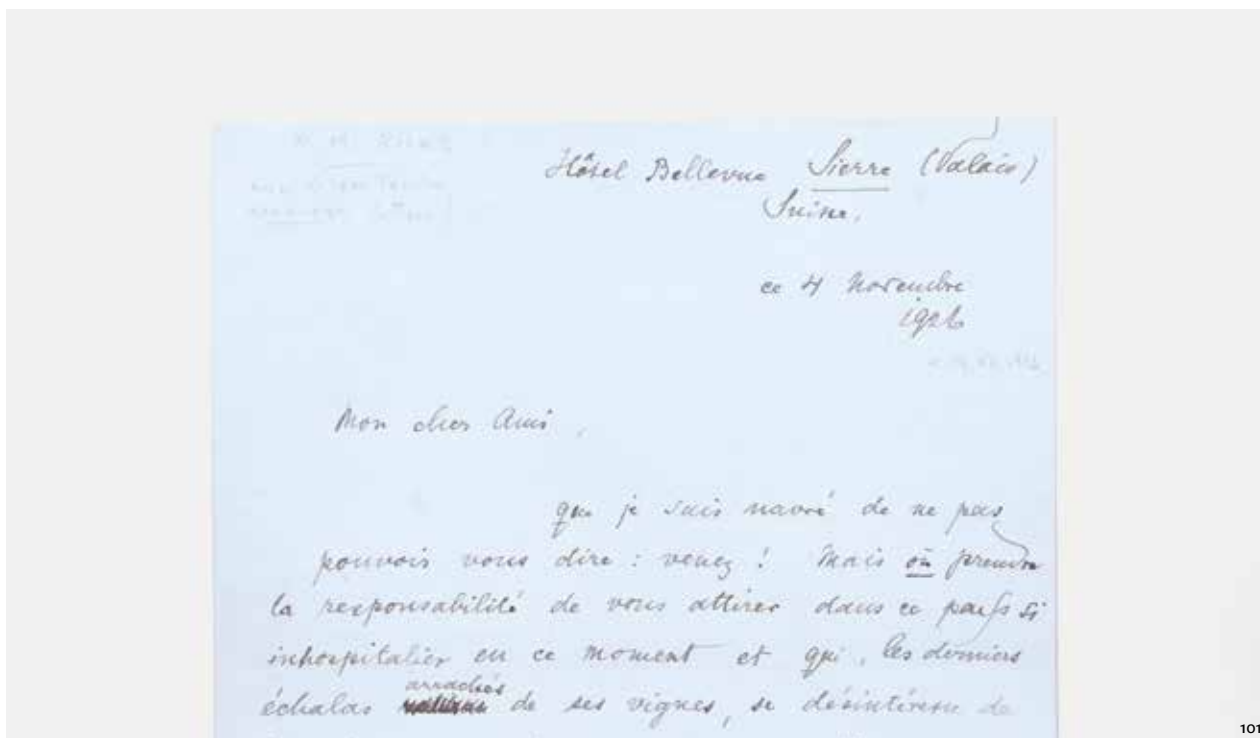
The present letter is one of the last to be written by the poet, who was hospitalised on 30 November at the Valmont Clinic in Glion near Montreux, and died of leukaemia on 29 December. Despite their correspondence stretching for over a decade, letters between Rilke and Thun number very few. In his concordance of their correspondence Klaus Jonas traces 11 known letters from Rilke to the Count (p. 274), of which this is the penultimate, postdated only by Rilke's letter of 20 November 1926; of Thun's responses only five are accounted for.

Though Rilke and Thun first met in 1914, it was not until 1916 that they became closer friends, often running into one another while taking walks around Prague. It was Thun who introduced Rilke to Yvonne de Watteville, a young lady from one of the most distinguished patrician families in Bern who helped Rilke secure a Swiss residence permit – and thus enabled him to permanently move to his beloved Château de Muzot. It was at Muzot that Rilke spent his most creative periods, finishing the *Duino Elegies* and writing his *Sonnets to Orpheus* there – both considered the high points of his work.

"In the fall of 1926, Thun was recuperating from a lung infection, spending several weeks on the Côte d'Azur in a little known idyllic place at the foot of the Maritime Alps at Cavalière. Returning from Provence to Vienna, he wrote to Rilke in order to announce his impending visit with him at Muzot . . . but not knowing whether or not Rilke would actually be at home, Thun wrote on an open postcard, in French, in order to enable Rilke's housekeeper whom he suspected to be French-speaking . . . to answer him, poste restante, at Avignon. Upon his arrival there, Thun did indeed receive a reply, not from the housekeeper but from Rilke himself" (Jonas, p. 285) – this is that letter.

Writing in French, Rilke exclaims, "How it breaks my heart not to be able to say to you: come! [ . . . ] but having fallen sick and not finding in my old tower (a little heroic) the necessary comforts for a sick person, I have, for the moment, closed Muzot. I am living in a wretched room in the Hotel Bellevue in Sierre, awaiting the proper time to be transferred either to the sanatorium at Val-Mont, or to any Swiss city where I would be better cared for. I regret this mischance very much; [ . . . ] They





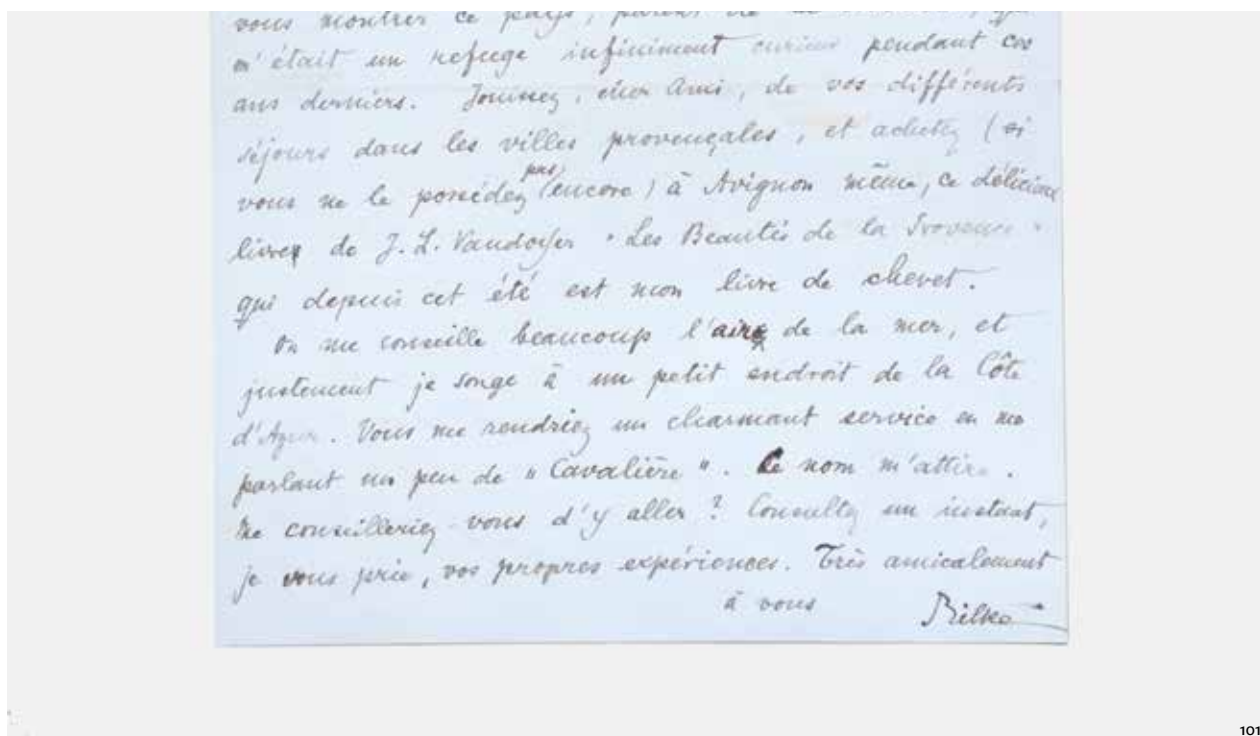
recommend sea air for me, and I have in mind precisely a small place on the French Riviera. You would render me a great service by telling about 'Cavaliere.' That name attracts me. Would you advise me to go there?"

Small quarto (211 × 162 mm), single sheet of pale blue writing paper, handwritten in ink across both sides. In French. Neatly annotated in pencil in top left corner of first page, "R. M. Rilke, une de ses toutes dernières

lettres!", with the date "+29. XII. 1926" pencilled below the inked date. In fine condition. ¶ Published in Klaus W. Jonas & D. L. Ashliman (trans.), "The Correspondence between Rainer Maria Rilke and Paul Thun-Hohenstein", Books Abroad, vol. 47, no. 2 (Spring 1973), pp. 272–89, which also includes a more detailed biography of Thun.

£9,750

[132323]





102

**SAINT-EXUPÉRY, Antoine de.** *Pilote de guerre*. New York: Éditions de la Maison française, Inc., Reynal & Hitchcock, Inc., 1942

**A PARTING GIFT TO HIS AMERICAN MUSE, WHO SUPPLIED MANY ELEMENTS FOR THE LITTLE PRINCE**

First edition, first printing, number 10 of 50 large-paper copies on papier Texte, presentation copy from the author to his closest American friend and partial inspiration for *The Little Prince*, inscribed warmly by the author on the half-title, "Pour Sylvia Hamilton, Avec la profonde et tendre amitié de son vieil ami, Antoine".

Sylvia Hamilton, later Reinhardt, was an inspiration for key aspects of Saint-Exupéry's most famous work, written while he was living in New York City for two years during the Second World War, where he acted as an expatriate voice of the French Resistance, hoping that his presence there might help bring the United States into the war. In New York the author, who was married, developed a strong bond with Reinhardt, who was divorced, and wrote some of the book in her apartment. She was the model for the character of Saint-Exupéry's fox, who uttered the book's oft-quoted line, "What is essential is invisible to the eye". Her black poodle inspired the sheep character, and her mop-topped doll, the little prince himself.

The presentation of this copy was likely made on Saint-Exupéry's final visit to Sylvia. He was leaving New York, bound for Algiers, where he planned to serve again as a French military pilot – a mission from which he never returned, disappearing on a 1944 reconnaissance flight from Corsica to Germany. At the same time, he presented her with the original manuscript of *Le Petit Prince*, which Reinhardt later donated to the Morgan Library.

*Pilote de guerre*, which relates Exupéry's own experiences flying with the Free French on reconnaissance missions during the Battle of France, was published in February 1942 simultaneously in French and English (as *Flight to Arras*, in an edition of 500 copies), under the auspices of the New York publishing house Reynal & Hitchcock, the French version carrying the imprint of the publishing arm of La Maison française, a showcase for French culture in New York established at Rockefeller Center in 1932.

The French edition was issued in the traditional three-tiered French format aimed at both connoisseurs and readers: the total edition was 526 copies, with 50 large paper, 26 lettered, and a further 450 trade copies on papier Corsican. The book reached France towards the end of 1942 where it was banned by both the Nazis and the Vichy government because of Saint-Exupéry's praise for the courage of a Jewish pilot, Jean Israël.

Small quarto. Original pale brown wrappers printed in black and red, edges untrimmed, pages unopened. Housed in a custom chemise and slipcase by Devauche. Tiny chips at extremities, spine a little rubbed, contents clean and unopened. An excellent copy.

£35,000

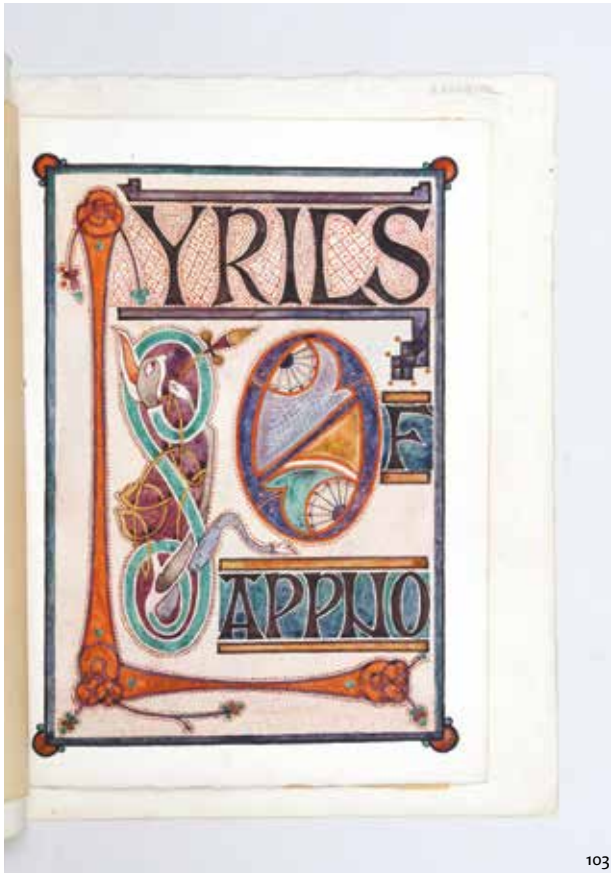
[139246]

103

**SAPPHO.** *Lyrics of Sappho*, illuminated calligraphic manuscript. [England, possibly Oxford: c.1925]

**ILLUMINATED IN THE STYLE OF THE BOOK OF KELLS**

A handsome calligraphic manuscript containing a selection of Sappho's poems, in the English translation by the Canadian poet Bliss Carman, beautifully and skilfully illuminated in a Celtic-inspired style by Alfred Percy Friend – future art master at The Judd School in Tonbridge – about 1925, and submitted for his Art



103

Teachers' Diploma at the University of Oxford.

Inserted in the leather folder is a partial letter by Friend, dated 2 September 1975. In the letter, addressed to his friend Heather, the artist presents this manuscript to her as a gift: "As you said, you liked it so much (for which I thank you warmly!), I am enclosing this little book as a present for you. It has not seen the light for quite 50 years". Friend then refers to Carman's translation of Sappho as "one of my constant readable treasures", and explains that the style of illumination he chose for his book was adapted from the Celtic manuscript tradition, "the sort of thing in the famous book of Kells".

Carman's translation of Sappho, first published in 1903 in a volume titled *Sappho, One Hundred Lyrics*, was the first comprehensive and fully imagined rendering into English of the thitherto fragmentary poems. Often considered Carman's "finest volume of poetry" (*Dictionary of Canadian Biography*), *One Hundred Lyrics* is particularly notable for having made Sappho accessible and exciting to a non-academic English-speaking audience. The work was read and admired in particular by modernist poets such as Wallace Stevens and Ezra Pound. Indeed, critic D. M. R. Bentley has suggested that, "the brief, crisp lyrics of the Sappho volume almost certainly contributed to the aesthetic and practice of Imagism".

Octavo, manuscript on paper, 10 leaves (192 × 143 mm). Original paper wrappers, string bound with orange wool, title and small drawing of a lyre inked to front cover in red. Housed in a red morocco grain roan folder, gilt coat of arms to front board, interior lined in white silk. Elaborate title page within border, calligraphic text in black ink, intricately designed floriated initials (one inhabited) and ornaments throughout, realised with multiple colours, some detailed in gold. Very light soiling to wrappers, otherwise



104

internally clean, with the colours still bright and vibrant. A very attractive and unusual item.

£1,500

[157277]

104

**SASSOON, Siegfried.** Caricature of T. S. Eliot. [No place, after 1927]

**"PASTOR ELIOT OF THE MODERNIST TABERNACLE WISHES YOU YOU A PRIM XMAS AND A PRIGGISH NEW YEAR"**

This Christmas card was one of Siegfried Sassoon's private spoofs of his literary friends and contemporaries, and a particularly amusing example. One side has a caricature of Eliot in clerical robes (with "T.S.E." embroidered into the stole), the other has Sassoon's satirical Christmas greeting, "Wishing you a prim Xmas and a priggish New Year. From Pastor T. Stears Eliot. Modernist Tabernacle. Boston. Mass." To crown the joke, Sassoon has added a clipped signature from Eliot himself and pasted it down beneath the greeting.

Famously having little time for the modernists, in the years following the First World War, Sassoon found himself caught between his beloved Georgian poets and the rise of Eliot, Pound, and the Sitwells. Reflecting on this later, he wrote: "I now live almost entirely detached from the literary scene and the younger generation and am liable to assume that none of them regard me as having any significance in the Eliot/Auden age".

Though undated, the caricature likely post-dates Eliot's high-profile Anglican conversion in 1927.

Card folder (181 × 322 mm unfolded), pencil and watercolour illustration to one side, manuscript in blue and red ink to the other. Very good condition.

£3,750

[157447]





105

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**SASSOON, Siegfried.** *Memoirs of a Fox-Hunting Man.* [London:] Faber and Gwyer, 1928

**INSCRIBED TO HIS GREAT LOVE**

First edition, first impression, an extraordinary presentation copy inscribed by Sassoon on the half-title to Stephen Tennant (1906–1987), “To Stephen with love from the author”. This first instalment of his *Memoirs* was published anonymously and without dedication, though this copy might as well be the dedication copy, inscribed to the most important person in Sassoon’s life at the time.

They had met in the summer of 1927, while Sassoon was working on the present book. Following the first weekend of their affair, Sassoon recorded in his diary that Tennant “seems to me the most enchanting creature I have ever met”. The following year he would add that “I ask nothing but to be near him always”, and that with Tennant he knew “perfect happiness”.

Sassoon shared excerpts of the manuscript with Tennant throughout its composition, noting on 11 January 1928 that Stephen “adored” what he had read. By publication in September 1928, they were touring Europe together, and while in Venice managed to secure a copy of *The Observer* to read J. C. Squire’s positive review.

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. A good copy, triangular gouge to lower cover, some damp marks to cloth at fore-edges, the wrapper a little chipped and worn with splits to the upper joint.

£9,500

[157960]

106

**SASSOON, Siegfried, as Saul Kain.** *The Daffodil Murderer. Being the Chantrey Prize Poem.* London: John Richmond Ltd, 1913

**SASSOON’S PSEUDONYMOUS PARODY INSCRIBED TO LADY OTTOLINE MORRELL**



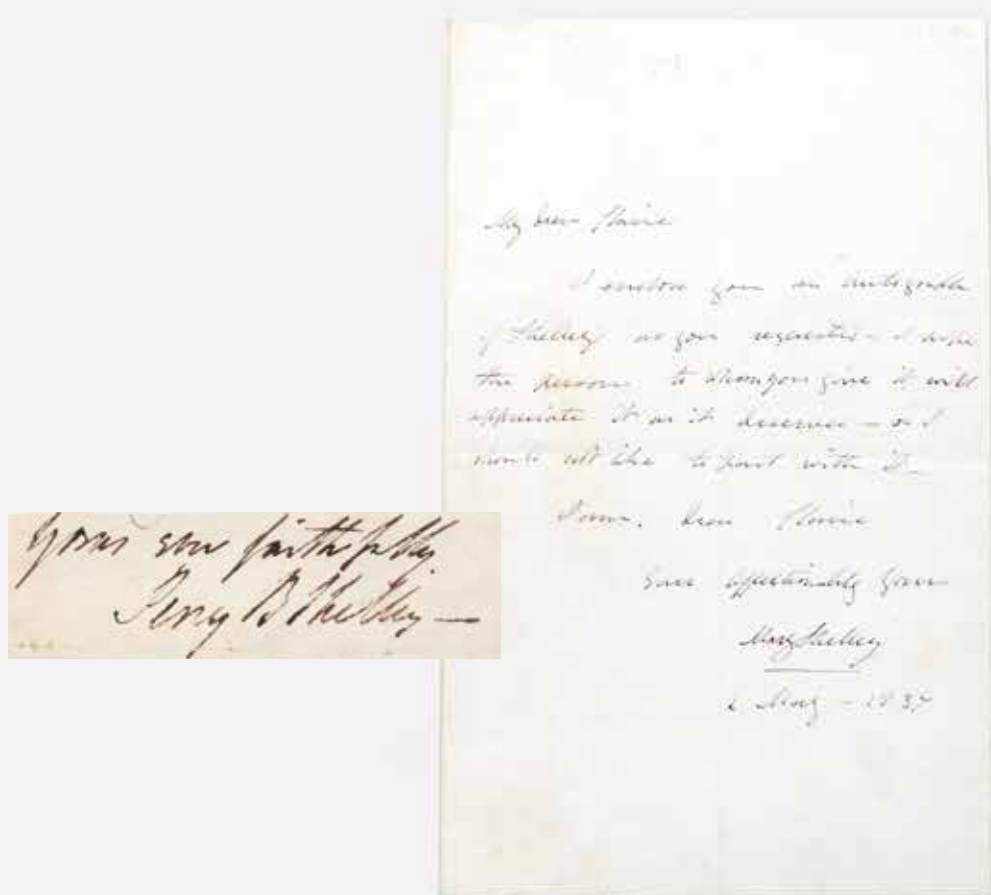
106

First edition, first impression, presentation copy with a significant association, inscribed by the author on the half-title: “To O.M. from ‘S.K.’” (Ottoline Morrell from Saul Kain).

Perhaps the most important support that Lady Ottoline Morrell ever offered to a poet or artist was her friendship for Siegfried Sassoon during the First World War. She became aware of him when she read his poem “To Victory” in *The Times* on 15 January 1916, and traced him through Edmund Gosse. Like her he was an admirer of the Ballets Russes, and she wrote of her pleasure at finding “in the dark prison-like days a sympathetic desire – to fly out beyond into the beauty and colour and freedom that one so longs for” (Egremont, p. 81). They continued to correspond frequently, and Sassoon sent her his war poems as he wrote them, in return for which she sent writings of her own. Morrell was of significant influence when Sassoon recuperated at the Morrells’ country house, Garsington Manor, in spring 1917. Morrell’s pacifism helped Sassoon’s disillusionment with the war and, shortly after his visit, Sassoon published his infamous “Soldier’s Declaration”.

This pseudonymous parody of John Masefield’s early narrative poems was published as the winner of the fictional “Chantrey Prize” and wryly advertised as “Brilliant Beyond Belief” on the front wrapper. Masefield’s narrative poem *The Everlasting Mercy*, published in 1911, work was read in pubs, denounced from pulpits and branded (in the words of Lord Alfred Douglas) “nine-tenths sheer filth”. Sassoon appears to have been rather frustrated at literature’s latest craze and he sat down to write his own version and created a parody of Masefield’s general style, diction and subjects.

There were two results of Sassoon’s parody. The first was that, in many ways it had helped Sassoon find a poetic voice. In *The Weald of Youth*, Sassoon describes how, in December 1912, the thought struck him: “Why not amuse myself by scribbling a few pages of parody? I may as well say at once that the immediate result was far beyond what I had intended . . . After the first fifty lines or so, I dropped the pretence that I was improvising an exuberant skit. While continuing to burlesque Masefield for all I was worth, I was really feeling what I wrote – and doing it not



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only with abundant delight but a sense of descriptive energy quite unlike anything I had experienced before". The other result of publishing *The Daffodil Murderer* was that it brought Sassoon to the attention of Edward Marsh – the editor of *Georgian Poetry* – and Marsh soon became Sassoon's mentor.

Octavo. Original yellow wrappers lettered in dark red. Housed in a custom red cloth case. Bookplate of Henry Lewis Batterman Jr. to case. Closed tears and creases to wrappers, some internal creases; else a near-fine copy. ¶ Keynes A10. Max Egremont, *Siegfried Sassoon*, 2005.

£3,750

[153720]

107

**SHELLEY, Mary & Percy Bysshe.** Autograph letter signed to Claire Clairmont, with a clipped signature of Percy Bysshe Shelley. [24 South Audley Street:] 2 May 1837

**A PRECIOUS RELIC OF THE GREAT ROMANTIC LOVE TRIANGLE**

An autograph letter from Mary Shelley to her step-sister Claire Clairmont in response to a request for Percy Bysshe's signature. Indicative of the lingering tension between Shelley and Clairmont, Mary encloses a clipped signature of her late husband's ("Yours ever faithfully – Percy B. Shelley") yet writes tersely: "I hope the person to whom you give it will appreciate it as it deserves – or I should not like to part with it".

The relationship between the women had been, and continued to be, awkward, for several reasons. Chief among them

was Claire's well-documented intrusion into Mary's relationship with Percy Shelley – it is widely believed now, and was then, that Claire and Percy Bysshe in their shared belief in free love had had an affair and may even have had a child together. Further to this, at the time of this correspondence Mary was living in uncomfortable rented rooms in South Audley Street, dependent almost entirely on her disapproving father-in-law, Sir Timothy Shelley's.

Claire meanwhile was splitting her time between London and Paris, where she worked as a governess. In both places Percy Bysshe's reputation was on the rise, his atheism forgotten, his radicalism beginning to look far-sighted, and his poetry widely read and discussed. Mary perhaps found it preferable to believe that Clairmont asked for the signature not as a sentimental keepsake but to impress some contact there with her literary credentials. In the event, Claire did not give the signature away; famously in her later years she became the guardian of a significant amount of valuable Shelley memorabilia and the target of insincere suitors on account of it. It is this situation that inspired Henry James's novella, *The Aspern Papers* (1888).

Provenance: Mary Shelley specialist Professor Jean de Palacio of the University of Lille.

Single leaf (235 × 185 mm), thrice folded. Some glue residue to blank portion from having been tipped into an album, a few other very faint marks, very good condition.

£22,500

[120615]



108

108

**SHELLEY, Mary W.** *Frankenstein: or, The Modern Prometheus*. London: Henry Colburn and Richard Bentley, 1832

**THE FINAL VERSION OF THE TEXT, FROM THE FAMILY LIBRARY OF HER CLOSE FRIEND**

Third and definitive edition of *Frankenstein*, and the first to be illustrated, with an appealing association, from the family library of her friend, Caroline Norton (1808–1877), the social reformer, women's rights activist, and author, which is known to have been visited by Shelley.

This copy has the armorial bookplate, pencilled shelf marks, and occasional pencil marks in the margins of Norton's brother, the "profligate, penniless, but charming", Richard Brinsley Sheridan (1806–1888) who had eloped in 1835 with the 19-year old heir to the estate of Frampton Court, Marcia Grant, against her family's wishes. Built on the site of a priory, rumour had it that a curse was placed on the land at the dissolution of the monasteries, such that no first-born son would ever inherit the estate; at no time did an elder son inherit the estate.

Once in place at Frampton, the couple established an extensive library with a famously fine manuscript collection and set up a reading room for the tenants on their lands. Caroline Norton stayed regularly with her brother in Frampton Court from 1835 onwards, including during the Melbourne Scandal in 1836, when her husband George Norton brought a case to court against her and the then-Prime Minister Lord Melbourne, attempting to sue Melbourne for £10,000 in damages for adultery.

Sheridan and Norton played host to numerous literary figures, including William Makepeace Thackeray, William Barnes, and Mary Shelley herself, with whom Norton had a long friendship. In 1836 Norton ensured, with Melbourne's aid, that Shelley received a £300 pension from the Royal Bounty Fund.

Shelley's relationship with Norton has often been cited as an example of her bisexuality. Shelley wrote to their mutual friend Edward: "I do not wonder, at your not being able to deny yourself the pleasure of Mrs. Norton's society. I never saw a woman I



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thought so fascinating. Had I been a man I should certainly have fallen in love with her; as a woman, ten years ago, I should have been spellbound, and, had she taken the trouble, she might have wound me round her finger. Ten years ago I was so ready to give myself away, and being afraid of men, I was apt to get tousy-mousy for women" (Fraser).

The novel was issued complete in volume IX of Bentley's Standard Novels series, alongside the first part of Johannes Schiller's *Ghost Seer*, which was completed in vol. X, adjoined with Charles Brockden Brown's *Edgar Huntly*. The *Frankenstein* volume is often found, as here, without its partner, leaving the Schiller work incomplete. This is the second issue with cancel half-title and title page dated 1832.

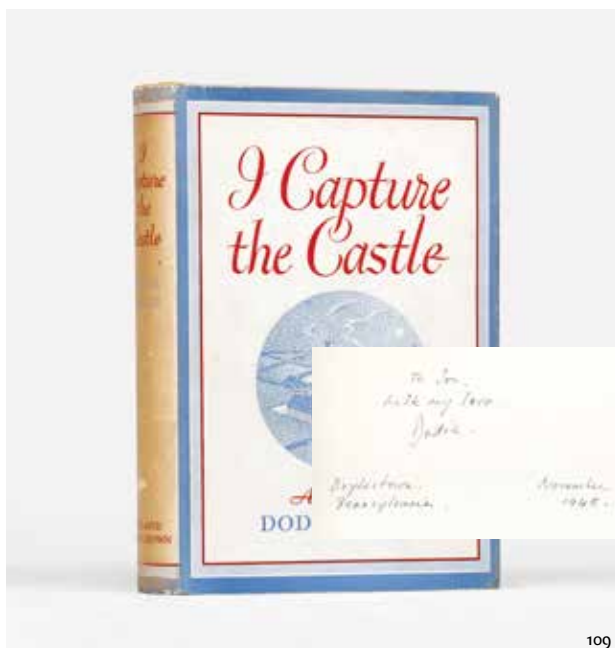
Though Mary Shelley lived for another 20 years, this was the final revision she made in her lifetime and is the version of the text now generally read.

Octavo (164 × 101 mm). Contemporary red morocco-grain half roan, sides and corners trimmed with blind paired fillets, raised bands ruled in blind to spine, compartments lettered in gilt, marbled sides, endpapers and edges. Engraved frontispieces and illustrated title page by Theodor von Holst to each; 4 pp. publisher's advertisements at rear. Spine sunned, joints and board edges rubbed, light foxing to outer leaves, contents notably clean; a very good copy. ♪ Sadleir 3734a; Wolff 6280a; Antonia Fraser, *The Case of the Married Woman, Caroline Norton: A 19th Century Heroine Who Wanted Justice for Women*, 2021.

£6,500

[157009]





109

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**SMITH, Dodie.** *I Capture the Castle*. Boston: Little, Brown and Company, 1948

**"DRIVING, OF COURSE, BECAUSE OF THE DOGS"**

First edition, first printing, presentation copy of the author's debut, inscribed by her on the front free endpaper, "To Jon, with my love, Dodie. Doylestown, Pennsylvania, November 1948", with an autograph note from Smith laid in, dated 26 March 1949.

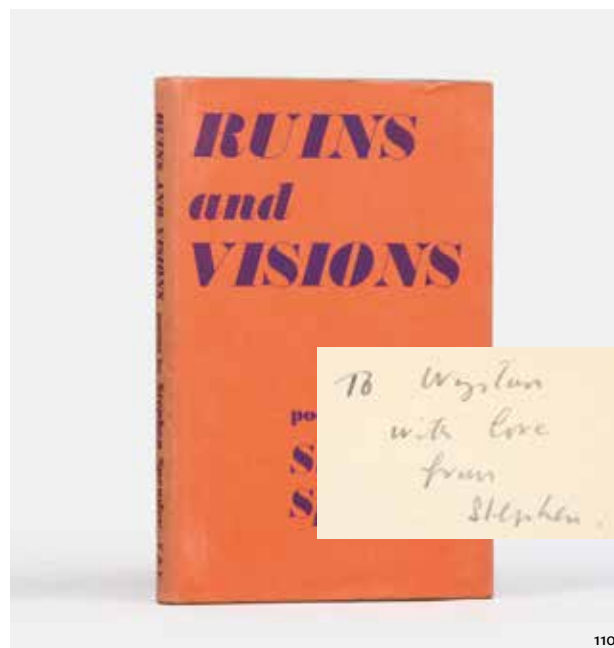
The recipient was Jon Wynne-Tyson (1824–2020), author, publisher, pacifist, and founder of the Centaur Press. His mother, the actress, writer, and philosopher Esmé Wynne-Tyson (1898–1972), was a close friend of Smith, and collaborated with their mutual friend Noël Coward on several plays. The note is written on the verso of a change-of-address card, marking Smith's move from Doylestown, Pennsylvania, where she wrote this work, to 1006 Cove Way, Beverly Hills, California. She thanks Jon for his letter and for sending copies of *Enquiry*. She continues: "I've sent your mother all our reasons for returning to California – for the summer". She adds that she and her husband, Alec Beesley, intend to leave in April, "driving of course, because of the dogs", the dogs being their cohort of Dalmatians, the inspiration for her other famous title, *The One Hundred and One Dalmatians* (1955).

*I Capture the Castle* was published in the USA in October, preceding the UK edition by a year. The novel was filmed in 2004, starring Romola Garai, Bill Nighy, Rose Byrne, and Tara Fitzgerald.

Octavo. Original light blue cloth, spine lettered in blue, castle vignette on front cover in blue. With Samuel Bryant designed dust jacket. Change

*of course, because of the dogs. The house is now a sitting room of packing. I do hope your job goes well and that you liked your time to you. Dodie.*

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of address card loosely inserted (90 × 113 mm) written in autograph on verso by Smith. Fly-titles with vignette illustrations by Ruth Steed. With 5 associated newspaper clippings loosely inserted. Spine sunned, with damp stain at foot extending to covers, foxing along spine, extremities, and edges, extending slightly to pastedowns. A very good copy in like jacket, lightly soiled, spine panel browned with some continuation across rear panel, two tape repairs to same, edges a little nicked and rubbed, still a firm, square book in sharp jacket, not price-clipped.

£5,000

[158269]

110

**SPENDER, Stephen.** *Ruins and Visions*. London: Faber & Faber Limited, 1942

**INSCRIBED TO W. H. AUDEN**

First edition, first impression, presentation copy of a work rarely found inscribed, to his lifelong friend and fellow poet W. H. Auden on the half-title, "To Wystan, with love from Stephen. March 1942".

This is a key association, inscribed using Auden's first name, which was reserved for friends. Auden's first book of poetry was privately printed by Spender in 1928, and they were comrades in arms as well as in poetry: both had involved themselves in the Spanish Civil War, on the Republican side. Auden was a major influence on Spender: "A pontiff where canonical poetry was concerned, Auden struck Stephen as being like a cabinet minister in his aim to set up a collective of new British modernist writing . . . Auden's touch left an indelible mark – if not on the poetry then certainly on Stephen's idea of what it was to be a poet" (Sutherland, p. 79–81).

Octavo. Original green cloth, title to spine gilt. With supplied dust jacket. Housed in a custom green flat-back folding case. Spine darkened, a little soiling and spotting to cloth, spotting and splashes to rear endpapers, contents otherwise clean and unmarked, in a nice example of the dust jacket, spine slightly faded. ♪ Connolly, *The Modern Movement*, 91. John Sutherland, *Stephen Spender: A Literary Life*, 2005.

£4,500

[139371]



*To George on his birthday  
from Gertrude Stein.*

111

111

**STEIN, Gertrude.** Portrait photograph inscribed to photographer George Platt Lynes. [c.1927]

**"A LARGE HAT IS TALL AND ME AND ALL CUSTARD WHOLE"**

A striking photograph of Gertrude Stein, indicative of her life in the late 1920s, inscribed by her to a friend and mentee: "To George on his birthday from Gertrude Stein". The recipient, George Platt Lynes (1907–1955), was a master of 20th-century photography. Lynes met Stein while in Paris in 1925, aged just 18, and the two began a decades-long friendship and correspondence.

This is a characteristically direct image of Stein, in a top hat typical of her style, her gaze intent on the photographer. The intimate photo was taken at a picnic at Vieu, in Valromey, near Stein's favourite holiday spot of Aix-les-Bains, with her partner, Alice Toklas, partially out of shot, and two men not pictured: the American pianist Allen Tanner, and his partner, the artist Pavel Tchelitchew. The photo was likely taken in the summer of 1926, and can be dated by Stein's swept-up hairstyle, predating her distinctive close-cropped "Julius Caesar" haircut, which Toklas cut later that year. Further photos from the trip are held at the Beinecke Library.

Lynes first visited France in 1925, to study at the Auteuil Day School and the Institut du Panthéon. While there he was welcomed into Stein's literary coterie. There Lynes also met Tchelitchew and Tanner, the latter of whom he fell for. Lynes returned to America in late February 1926, and by 17 April

had successfully published Stein's *Descriptions of Literature*. He continued to write to Stein all summer and autumn, hoping especially to hear from Tanner, "say a word for me. Perhaps, adoring you as he does, he will have to write oftener". Stein wrote to Lynes in autumn 1926 that she had done a word portrait of Allen in the summer (likely around the time this photo was taken), and recently another of Pavel. In early 1927 Lynes decided to study a short course in business at Columbia, with plans to open a bookshop in the autumn. He requested a portrait of Stein, inspired by Sylvia Beach's practice of displaying portraits in Shakespeare & Co. This present photograph is likely the one sent in response, intended as a gift for his birthday on 15 April. Stein perhaps thought it fitting to send Lynes a photo from a day spent with the two men he enquired after most frequently in his letters, and one that encapsulated so well the style with which she would become best known.

Provenance: From Lynes to his studio assistant Wilbur Pippin; thence presented to Sewell Silliman and his partner James McNair, subsequently from McNair's estate. Signed photographs of Stein are uncommon, with fewer than ten traced at auction, the majority of those portrait sittings as opposed to this intimate and casual image.

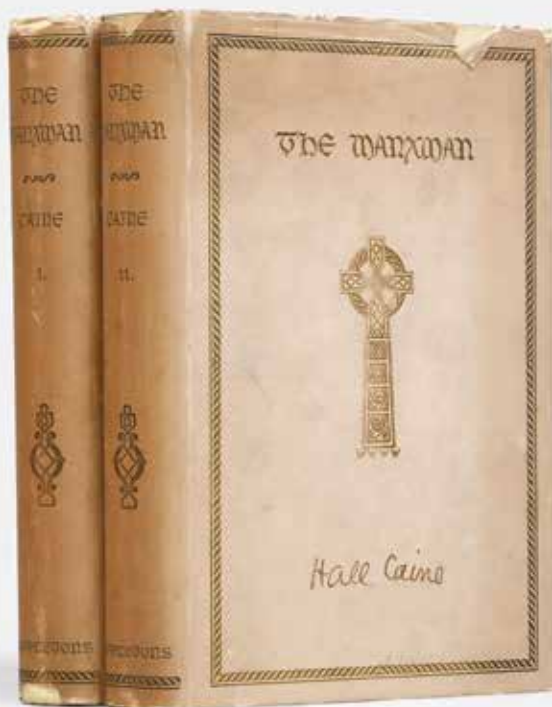
Original silver gelatin print (image size 83 x 133 mm). In cream mount (280 x 356 mm). Gently creased, short closed tear to head of left edge, slight tape residue from prior mounting to top edge, spotting to centre of image; notably well-preserved.

£3,500

[154805]







113

113

**STOKER, Bram – CAINE, Hall.** *The Manxman*. New York: D. Appleton and Company, 1895

**A GIFT TO BRAM STOKER FROM THE DEDICATEE OF DRACULA**

First US edition, limited large paper edition, number 232 of 250 copies only, presentation copy to the future author of *Dracula*, inscribed "To my dear friend Bram Stoker with love & greeting, Hall Caine. New York, Dec 3rd 1895", a resonant association, as Stoker would reciprocate by dedicating *Dracula* (1897) to Caine, though disguised from the public as "Hommy-Beg" (Manx for Little Tommy).

At the time of the presentation, Caine was on the first of many visits to the USA. He also went to Canada, where he negotiated with the government on behalf of the Society of Authors and the Foreign Office over a new copyright law. Stoker was in New York as Henry Irving's business manager on the Lyceum Theatre's American tour, during which the company performed at Abbey's Theater on Broadway from 28 October to 21 December 1895.

Ironically, given its lavish format here, *The Manxman* in its original London publication in 1894 as a single-volume novel is credited with sounding the death knell for the old triple-decker novel.

This copy was offered by Maggs Bros., catalogue no. 460, 1925. Though without mark of his ownership, it was latterly in the collection of the Manhattan builder Evan M. Frankel (1902-1991), known as the Squire of East Hampton.

2 volumes, octavo. Original japon boards, spines and front covers lettered and decorated in gilt, top edge gilt, others uncut and partly unopened. With dust jackets. Housed in individual custom red morocco-backed bookform slipcases and chemises. Photogravure frontispiece portrait of the author in vol. I, 39 photogravure plates of Manx scenery, with captioned tissue guards, titles printed in red and black. A little spotting to japon, jackets toned and slightly chipped, excellent condition overall.

£13,500

[158977]

114

**STRACHEY, Lytton – SHAKESPEARE, William.** *Shakespeare's Songs*. Stratford-upon-Avon: The Shakespeare Head Press, 1912

**TO THE LADY OF GARSINGTON**

A handsomely little edition by the Shakespeare Head Press, number 498 of 510 copies bound in a variety of imitation cloth covers, inscribed by Lytton Strachey on the front free endpaper to the chatelaine of Garsington, Lady Ottoline Morrell, "Ottoline from Lytton, Xmas. 1920". The table of contents has some pencil markings to show the songs enjoyed by the reader, presumably Ottoline herself: "Come unto these Yellow Sands", "Full Fathom Five", "Where the Bee Sucks", "Winter", and "Under the Greenwood Tree".

Sextodecimo. Original red paper stamped in imitation of raffia over boards, title in black within recessed panel on front cover, untrimmed edges, black silk bookmarker. Cracking to front joint and spine, fresh within, good condition.

£3,000

[152051]

115

**STRACHEY, Lytton (his copy) – LA ROCHEFOUCAULD, François, duc de.** *Maximes*. Paris: Damascene Morgand, 1883

**A TRIPLE BLOOMSBURY ASSOCIATION COPY**

The Ham Spray House copy, with the bookplate of Lytton Strachey to the front pastedown and his pencil annotations throughout, in a binding by Ralph Partridge, with pretty patterned paper possibly by Dora Carrington. This is an evocative Bloomsbury association, commemorating the ménage à trois of Strachey, Partridge, and Carrington in one book.

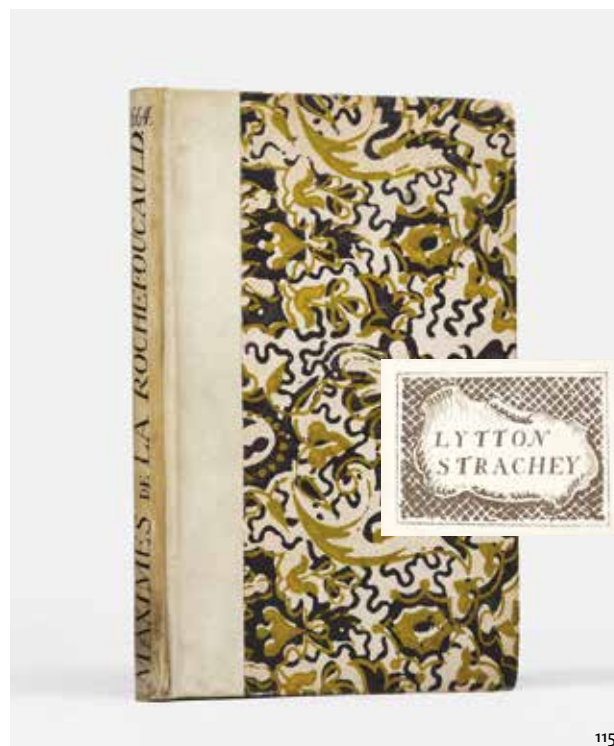


114

Strachey and Carrington first met during the First World War. She fell in love with him, despite his sexuality, and the pair lived together at Tidmarsh Mill in Berkshire. Carrington's unrequited love for Strachey was mirrored by his for Ralph Partridge, whom he had met in 1918. Partridge instead married Carrington, who had accepted the impossibility of marrying Strachey, in 1921. Strachey consented to the marriage despite finding it personally heartbreaking, and allowed the pair to live with him in his Wiltshire farm house, Ham Spray, which he bought in 1924.

There, Partridge had intended to establish a publishing house with Strachey, the Tidmarsh Press, named after Strachey's Berkshire home, but turned to bookbinding instead, making handmade bindings for many of the books in the Ham Spray library. He developed a reputation for the craft within the Bloomsbury Group, with Virginia Woolf once asking him to "send me a list of your terms for binding books. I want some done" (*Letters*, vol. III, p. 192). Carrington, meanwhile, was known to have made patterned paper for Partridge's bindings. This was just one of her crafts: "she painted tiles and tea sets, made patchwork quilts, each one a calendar of her life; marbled papers for bookbinding; discovered a new technique for patterning on leather; printed bookplates from woodblocks and provided illustrations for five books" (*Gaze*, p. 234). As well as the paper used to bind this copy, Carrington also designed Strachey's decorative bookplate.

It is evidently a book that meant much to Strachey, who was captivated by La Rochefoucauld's writing, particularly his *Maximes*. He has annotated his copy throughout, with several corrections and underlinings, and added a two-line bibliographic note to the preface. Strachey included La Rochefoucauld in his *Landmarks in French Literature* (1912), writing that he "was the first French writer to understand completely the wonderful capacities for epigrammatic statement which his language possessed; and in the dexterous precision of pointed phrase no succeeding author has ever surpassed him. His little book of *Maxims* consists of about five hundred detached sentences, polished like jewels, and, like jewels, sparkling with an inner brilliance on which it seems impossible that one can gaze too long" (*Strachey*, p. 122).



115

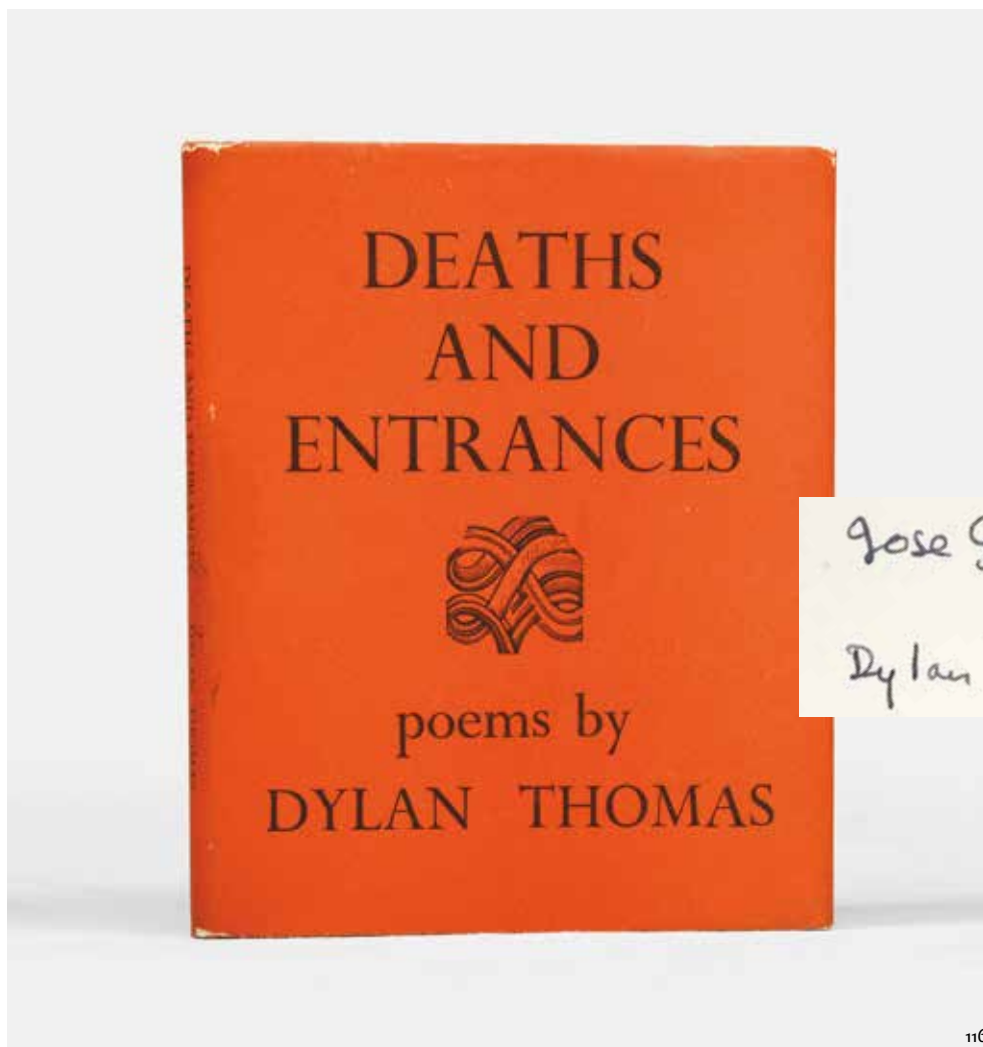
After Strachey died in 1932, Carrington took her own life, and Ralph Partridge inherited Ham Spray. The following year he married Frances Marshall, whom he had met while working at the Hogarth Press, where the pair worked together on an unexpurgated edition of the Greville diaries under Strachey's editorship. Frances moved in with him at the house, and began cataloguing the library there: a pencilled shelf mark ("Lib.C.7") to the front pastedown of the present volume is very likely in Frances's hand.

The book subsequently passed to Strachey's last lover, the publisher Roger Senhouse. The two had first met in 1924, and their affair lasted from 1925 until just before Strachey's death in 1932 when, as Strachey's biographer Michael Holroyd notes, "the books in Lytton's library dated before 1841 were left to Senhouse" (*Holroyd*, p. 776). This would seem to include the present volume, the contents of which had first been printed in 1664. Senhouse later gave the book as a Christmas present to John Pattison, inscribing the front pastedown: "John Pattison from Roger Senhouse. Christmas 1940 a token of friendship in a troubled year". The book was later in the collection of comedian and collector Barry Humphries, with his bookplate.

Octavo (239 × 152 cm). Bound by Ralph Partridge in parchment-backed patterned paper boards by Ralph Partridge, spine hand-lettered in black ink, plain endpapers, top edge gilt, others untrimmed. Spine somewhat darkened, couple of touches of finger-soiling to parchment, binding otherwise bright, edges lightly rubbed and tips slightly worn, contents clean. A very good copy. ¶ *Delia Gaze, Concise Dictionary of Women Artists*, 2013; *Michael Holroyd, Lytton Strachey: The New Biography*, 2015; *Lytton Strachey, Landmarks in French Literature*, 1912; *Virginia Woolf, Letters*, 6 Vols, 1975–80.

£3,000

[158256]



116

116

**THOMAS, Dylan.** *Deaths and Entrances*. London: J. M. Dent & Sons Ltd, 1946

**INSCRIBED TO A FELLOW POET AND WHITE HORSE TAVERN REGULAR**

First edition, first impression, a rare presentation copy, inscribed by the author to his friend on the front free endpaper, "Jose Garcia Villa Dylan Thomas". This is a superb association: the two poets moved in the same circle, and Thomas remained an abiding influence on Villa's poetry.

José García Villa was born in Manila in 1908. In 1929 he published a series of erotic poems called "Man-Songs" in the *Philippines Herald Magazine* and was fined for obscenity and suspended for a year from law school. That same year, his short story "Mir-i-nisa" won a prize of 1,000 pesetas, which he used to travel to the United States. He published a collection of stories, *Footnote to Youth: Tales of the Philippines and Others*, with Scribner in 1933. He then moved to the Greenwich Village, where he was the only Asian poet in the modernist community that included e. e. cummings, Marianne Moore, W. H. Auden, and devoted himself to poetry written under the pseudonym Dovegion (Dove, Eagle, Lion). His poetry won him many awards and fellowships, as well

as positions at New Directions, CUNY, and the New School. Villa and Thomas were both regulars at the White Horse Tavern in Greenwich Village and were both promoted early in their careers by Edith Sitwell. One of the most widely-circulated photos of Villa is of him at Thomas's funeral in 1953, and his 1954 poem "Death and Dylan Thomas" appears in many anthologies.

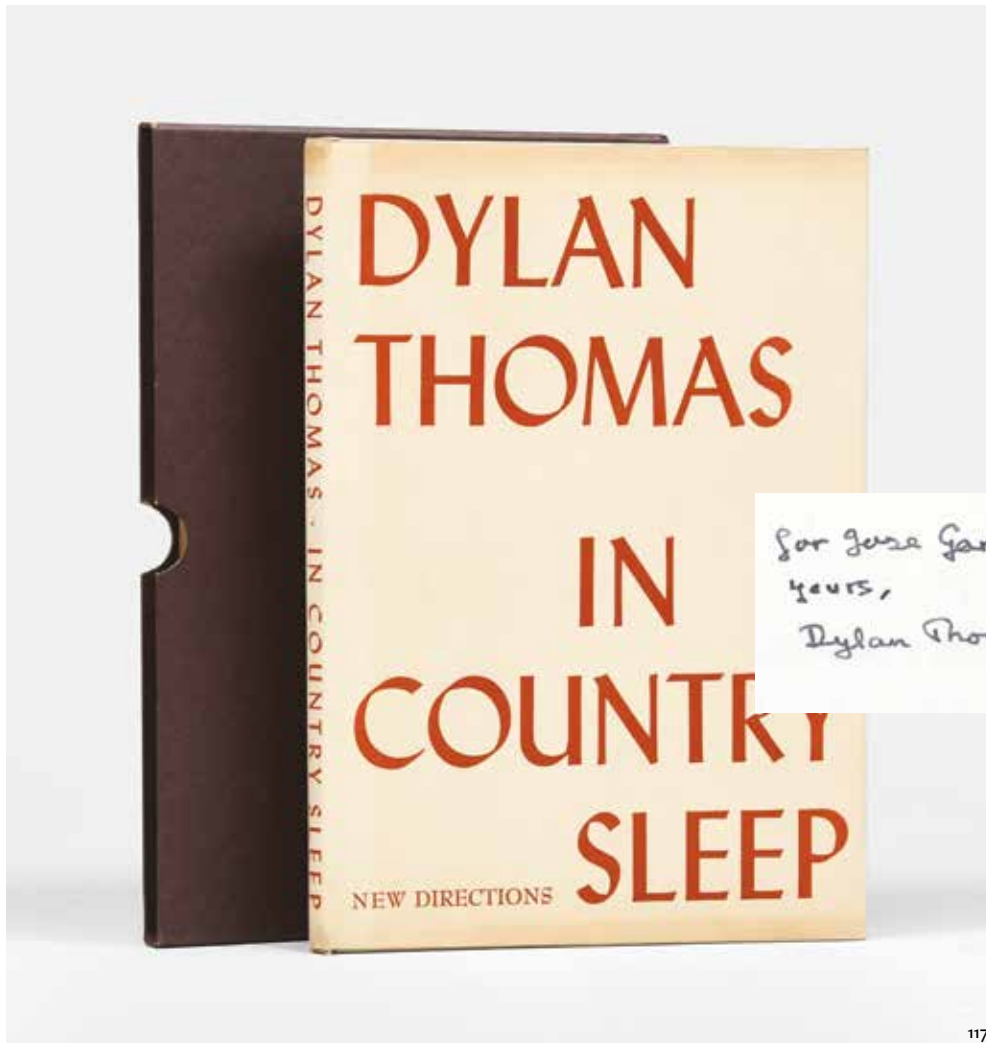
*Deaths and Entrances* includes "A Refusal to Mourn the Death, By Fire, of a Child in London," "Poem in October," "In My Craft and Sullen Art," and "Fern Hill". "The little square book contains some of the best war poetry (from the home front) and Thomas's incantatory descriptions of his childhood. His romantic, regional and religious standpoint is here combined with his surrealist manipulation of language to produce his greatest work" (Connolly).

Sextodecimo. Original orange cloth, spine lettered in gilt, fore and bottom edges untrimmed. With dust jacket. Bookseller's ticket to rear pastedown. A superb copy, in the fresh, bright jacket, tiny closed tear to head of spine.

£17,500

[150715]





117

117

**THOMAS, Dylan.** In Country Sleep and other poems.  
New York: New Directions, 1952

**INSCRIBED A YEAR BEFORE THOMAS'S DEATH**

First edition, signed limited issue, number 16 of 100 copies, presentation copy, inscribed by the author on the front free endpaper to José García Villa, who at the time was an associate editor at the publishers: "For Jose Garcia Villa, yours, Dylan Thomas May 1952". This volume notably includes the first appearance in book form of "Do Not Go Gentle Into That Good Night" (pp. 18–19). For Villa and Thomas, see preceding item.

Octavo. Original olive-green cloth, titles to front and spine gilt, top edge red. With dust jacket. Housed in the brown paper slipcase, with printed label, as issued. Photographic portrait mounted on title page. A fine copy, spine a little cocked, in the sharp jacket, a little toned, single nick to front flap, else fresh, a few spots of rubbing and light offsetting to slipcase. ¶ José García Villa, John Cowen, ed., "Death and Dylan Thomas", Dovegion: Collected Poems, 2008, available online.

£15,000

[150716]



117



118

118

**THOMPSON, Hunter S.** *Hell's Angels*. New York: Random House, 1967

**"DON'T TRY THIS AT HOME"**

First edition, first printing, inscribed by the author on the front free endpaper, "To Frannie, don't try this at home, HST, Hunter. 8.24.95. W.C.", referring to the loosely inserted original photograph of William S. Burroughs shooting a rifle in Lawrence, Kansas, May 1995. This title is scarce inscribed.

Francine Ness (1949–2019) was born in Valparaiso, Chile, and raised in Montclair. She graduated from the University of New Hampshire in 1971, later moving to Boston before co-founding and opening the Boston Book Annex in 1979. Her next venture was Waiting for Godot Books, which she and her partner Gary Oleson operated for more than forty years, specializing in rare literature.

The photograph of Burroughs was taken during a collaboration with Ralph Steadman, where Burroughs fired at original Steadman works. Steadman produced Polaroid portraits throughout the day, with various assistants documenting the process. Though not present for this collaboration, Thompson



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had been Burroughs's shooting partner in the early 1990s, and revered the Beat writer, praising him in *Kingdom of Fear* (2003): "he was my hero a long time before I ever heard of him". Burroughs was a gun-lover of Thompson's calibre, and in 1997, Thompson wrote "The Shootist: A Short Tale of Extreme Precision and No Fear", a sort of obituary for Burroughs: "William was a Shootist. He shot like he wrote – with extreme precision and no fear . . . he would shoot anything, and feared nothing" (quoted in *Beatdom*).

This was Thompson's first published book, praised for its close-up portrayal of a gang that was, at the time, widely feared and reviled. Thompson spent almost a year in the company of the Angels, integrating himself to the extent that "I was no longer sure whether I was doing research on the Hell's Angels or being slowly absorbed by them".

Octavo. Original black cloth, spine lettered in red and silver, motorcycle design on front cover in silver, top edge black, fore edge untrimmed. With dust jacket. Trivial mark to head of spine. A fine copy in near-fine jacket, spine ends and front fold a touch rubbed, light crease to spine and foot of front panel, short closed tear to head of rear panel and foot of front fold, not price-clipped, very sharp and bright. ♣ David S. Wills, "Hunter S. Thompson and the Beats", *Beatdom*, 19 October 2020, available online.

£6,750

[157365]

119

**TRUMBO, Dalton.** *Eclipse*. London: Lovat Dickson & Thompson Limited, 1935

**TO A FELLOW BLACKLISTED SCREENWRITER**

First edition, first impression, presentation copy, inscribed by the author on the half-title to his friend and colleague at Warner Bros: "To Betty and Morton Grant. Here's the book! Thanks awfully for the encouragement and criticism which helped so much toward making it a better job than it might have been. Dalton Trumbo 1/16/36."

This was the first published novel by Trumbo, the award-winning American screenwriter who went on to script *Roman Holiday*, *Exodus*, *Spartacus*, and *Thirty Seconds Over Tokyo*. One of the highest-paid screenwriters in Hollywood and an outspoken

advocate of left-wing political views, he was one of the original “Hollywood Ten” who were jailed for contempt of Congress after refusing to answer questions about their alleged involvement with the Communist Party. The blacklist, which grew to over 150 names, persisted until the 1960s; Morton Grant was also subsequently blacklisted. It was effectively broken in 1960 when Trumbo was publicly credited as the screenwriter of *Spartacus* and *Exodus*. A film of Trumbo’s life, starring Bryan Cranston in the title role, was released in 2015.

Trumbo went to great lengths to secure the publication of *Eclipse*. Morton Grant, who worked alongside Trumbo at Warner, assisted him; he sent out the manuscript with the observation that “the novel is a good, solid piece of work . . . I want to assure you that the author and his later work is a much more valuable piece of publishing property. I have seen the prospectus of his new novel, and it will eclipse *Eclipse*” (Ceplair & Trumbo, p. 56). However, Trumbo struggled to find a publisher in America, and the book was eventually accepted in December 1934 by the small British publishers Lovat Dickson & Thompson.

Trumbo drew on his time in the small town of Grand Junction, Colorado, basing the main characters on people he knew there. However, Trumbo apparently fell out of favour with the people of Grand Junction due to what they perceived as an overly negative depiction of their lifestyle. “Copies of the book were burned and tossed into the Colorado River. For years, the public library could not keep *Eclipse* on its shelves. If copies were checked out, they never returned” (Nijhuis). *Eclipse* was not reprinted until 2005, coinciding with what would have been Trumbo’s 100th birthday, after a renewal of interest. The Trumbo family donated the book’s copyright to the local library in Grand Junction and the library has since sold almost 2,000 copies of the title.

Octavo. Original speckled white and blue cloth, titles to spine in blue, top edge blue. With the illustrated dust jacket. Spine dusty and lightly cocked, top edge faded, fore edge and endpapers tanned. An excellent copy in a well-preserved example of the jacket, spine a little toned, extremities rubbed and nicked, else bright and sharp. ♣ Larry Ceplair & Christopher Trumbo, *Dalton Trumbo: Blacklisted Hollywood Radical*, 2015; Michelle Nijhuis, “The hometown that forgave Dalton Trumbo”, *SFGATE*, 5 March 2006.

£4,250

[124192]

120

**VILLIERS DE L'ISLE-ADAM, August, Comte de.** *L'Ève future*. Paris: M. de Brunhoff, Éditeur, Ancienne Maison Monnier, de Brunhoff, et Cie., 1886

#### TO THE FOUNDER OF THE ACADEMIE GONCOURT

First edition, inscribed on the half-title “A Edmond de Goncourt. Hommage de son admirateur, Villiers de l'Isle Adam”. This is a superb association copy, with a distinguished provenance, of this very scarce and highly unusual symbolist science fiction novel, which popularised the word and concept of the “android”.

The recipient was the man of letters, Edmond Huot de Goncourt (1822–1896), who founded the Académie Goncourt which still awards one of the most prestigious French literary prizes, the Prix Goncourt.

*L'Ève future* is the first of two truly influential works by Villiers, a proudly penurious French aristocrat, the other being his Romantic play *Axël* (1890). Situated somewhere in the nexus between the classical myth of Pygmalion, Mary Shelley’s *Frankenstein*, and Fritz Lang’s *Metropolis*, *L'Ève future* figures a caricature of the futurist inventor, Thomas Edison, who creates an ideal mechanical woman. Then a key text of the decadent



120

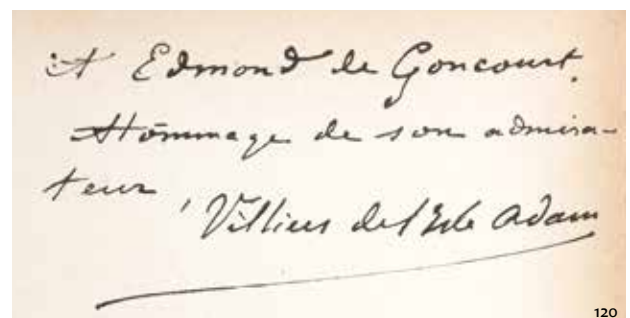
movement, the work is still influential – the 2004 Studio Ghibli sequel to *Ghost in the Shell* opens by quoting the first line of the novel: “If our gods and hopes are nothing but scientific phenomena, then it must be said that our love is scientific as well”.

This copy comes from the library of the book collector and co-founder of Yves Saint Laurent, Pierre Bergé (1930–2017), with his bookplate to the front pastedown.

Octavo (185 × 115 mm). Near-contemporary red cloth signed Pierson, with original illustrated wrappers, designed by by François Gorguet, bound in, spine lettered in gilt, brown sheep spine label. Spine a touch sunned, light wear to spine label, corners a little rubbed, the binding otherwise sound and bright, faint peripheral toning to contents, as often, else internally clean and fresh; a superb copy.

£9,500

[147107]



120





121

121

**WAUGH, Evelyn.** *A Handful of Dust*. London: Chapman & Hall, 1934

#### A TRANSATLANTIC OLD-MONEY ASSOCIATION

First edition, first impression, in the scarce jacket, this an excellent association copy, from the library of Waugh's friend Louis Auchincloss, with his bookplate and blind stamp on the front free endpaper. This social satire "written in bile" (McDonnell) is a fitting attestation to their friendship: Waugh and Auchincloss were both acerbic critics of the high society that was their subject matter and milieu.

Waugh was an admirer of Auchincloss, who made a name for himself as a chronicler of Manhattan's old-money elite. He praised Auchincloss's early literary endeavours: "the conception of every story is stunningly mature and most skilfully achieved. It is hard to believe they are the work of a beginner" (quoted in Gelderman, p. 110), and compared him to Lieutenant Padfield in *Unconditional Surrender* (1961): he is "very much like what I conceive my character 'the Loot' to be" (26 February 1961, *Letters*, p. 561). Auchincloss's Wall Street office contained "a handsome glass cabinet [that] displayed not law books but first editions – the complete Edith Wharton, the first poems of Emily Dickinson, an early novel of Evelyn Waugh, a mint copy of *Swann's Way*" – it is possible that this is the copy referenced (Gelderman, p. 152).

*A Handful of Dust* is "widely regarded as his masterpiece, a satire on the collapse of civilized values, concentrating on the barbarism of contemporary sexual mores and divorce" (ODNB). Harold Acton has noted the biographical allusions in this title, the "black humour and vein of cruelty, sharpened by the failure of his early marriage. *A Handful of Dust* was written in his blood" (quoted in McDonnell, p. 68).

Octavo. Original red and black snakeskin-patterned cloth, spine lettered in gilt. With dust jacket. With frontispiece, 3 pages of advertisements at rear.

Spine cocked, extremities rubbed, two tiny marks to front cover, couple of small spots of abrasion to front pastedown, contents clean. A very good copy indeed in the fragile jacket, spine panel toned, chip to head of spine and front flap fold, some nicks and short closed tears, two longer tears to rear spine fold and head of rear panel. ♣ Mark Amory, ed., *The Letters of Evelyn Waugh*, 1980; Carol W. Gelderman, *Louis Auchincloss: A Writer's Life*, 2007; Jacqueline McDonnell, *Evelyn Waugh*, 1988.

£9,750

[155339]

122

**WELLS, H. G.** *The Invisible Man*. London: C. Arthur Pearson, 1897

First edition, first impression, rare presentation copy, inscribed by the author on the half-title, "W. W. Jacobs from H. G. Wells", with the recipient's embroidered silk bookmark laid in. The recipient was Wells's friend and fellow writer, the author of the enduring "The Monkey's Paw", which is frequently anthologised and studied alongside Wells's "The Moth".

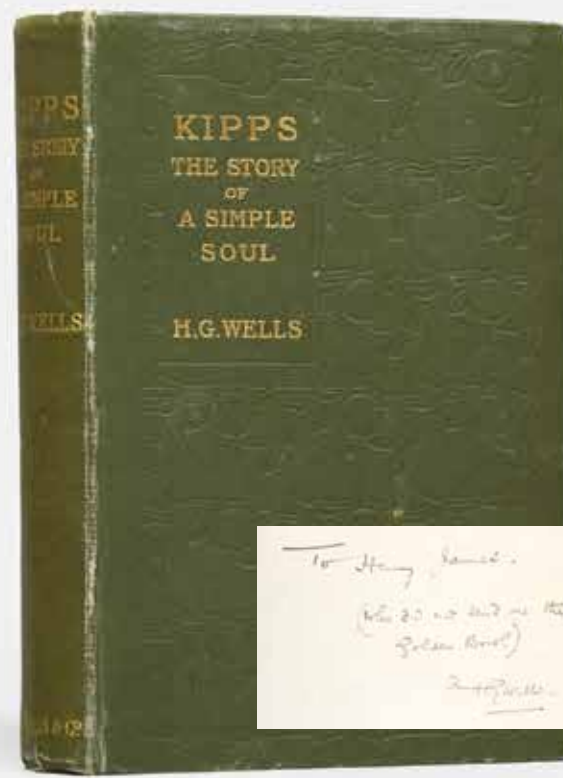
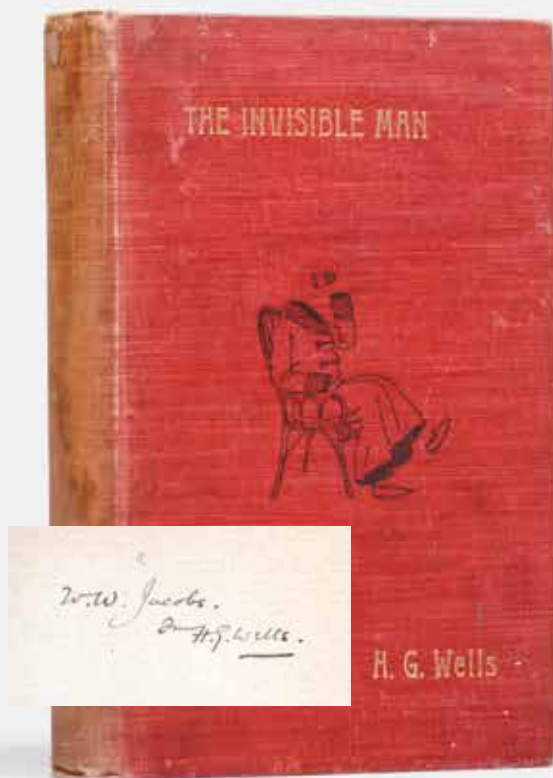
Despite being left-wing in his youth, Jacobs described his political opinions in later years as "conservative and individualistic", and he was on friendly terms with Wells, despite openly disdaining his politics. Although W. W. Jacobs's popularity has fallen in contrast to that of Wells, at one time only Kipling commanded a higher price for short fiction in *The Strand Magazine*.

Originally serialized in *Pearson's Weekly* in 1897, *The Invisible Man* was influential in establishing Wells's reputation as the father of science fiction.

Octavo. Original red cloth, titles to front board and spine gilt, device to front board in black. Housed in a red quarter morocco solander box by the Chelsea Bindery. Contents browned as usual, spine faded and a little rolled, rear inside board slightly affected by damp with a little bleed onto endpapers, still very good. ♣ Currey p. 520; Hammond B4; Wells Soc.11.

£12,500

[158489]



122, 123

123

**WELLS, H. G.** Kipps. *The Story of a Simple Soul*.  
London: Macmillan and Co., 1905

**A HUMOROUS YET POINTED INSCRIPTION TO HENRY JAMES**

First edition, first impression, presentation copy, inscribed by the author on the half-title, "To Henry James, (who did not send me the Golden Bowl), from H. G. Wells".

Wells makes reference to *The Golden Bowl* which James had published the previous year. James wrote to Wells on 19 November 1905 acknowledging "your magnificent bounty" and hailing Kipps as "the first intelligently and consistently ironic or satiric novel . . . the book has throughout such extraordinary life; everyone in it, without exception, and every piece and part of it, is so vivid and sharp and raw" (Letters, pp. 41-2). Wells concluded by stating: "let me say just one word of attenuation of my (only apparent) meanness over the *Golden Bowl*. I was in America when that work appeared, and it was published there in two vols. and in very charming and readable form . . . But there came over to me a copy of the London issue, fat, vile, small-typed, horrific, prohibitive, that so broke my heart that I vowed I wouldn't, for very shame, disseminate it, and I haven't, with that feeling, had a copy in the house or sent one to a single friend".

Henry James had, at first, recognised talent in the work of H. G. Wells. He wrote: "You are, for me . . . the most interesting 'literary man' of your generation – in fact, the only interesting one" (Letters, p. 40). In time, however, James reassessed the younger writer and confided to Mrs Humphry Ward that Wells's writing displayed "so much talent with so little art, so much life with (so to speak) so little living" (ibid., pp. 275-6).

In 1915, Wells published *Boon*, in which the fifth chapter was entitled "Of Art, of Literature, of Mr Henry James". Wells stated that James "has no penetration . . . James's selection becomes just omission and nothing more . . . It's like cleaning rabbits for the table" and that James's style was like "a magnificent but painful hippopotamus resolved at any cost, even at the cost of its dignity, upon picking up a pea which has got into a corner of its den". Although Wells maintained a friendly respect for James, one of the great literary quarrels was born, debating the purpose of art and the purpose of the writer.

Octavo. Original green cloth, spine and front cover lettered in gilt, front cover with decoration in blind, top edge gilt. 8pp. publisher's catalogue at rear dated "10.10.'05". Extremities rubbed, spine slightly toned and skewed, some light foxing, a very good copy. ¶ Wells 56; Percy Lubbock, ed., *The Letters of Henry James*, vol. II, 1920.

£9,500

[158170]



124

124

**WHITMAN, Walt.** *Song of Myself*. East Aurora, New York: The Roycrofters, 1904

**FROM THE ROYCROFTERS TO EDWARD CARPENTER,  
WHITMAN'S RUMOURED LOVER**

First Roycroft edition, number 37 of 100 copies printed on Japanese vellum and signed by the publisher Elbert Hubbard on the limitation page, presentation copy, additionally inscribed by Hubbard and six others on a tipped-in presentation leaf to Whitman's friend and rumoured lover, Edward Carpenter. This is an evocative association copy of Whitman's poem, commemorating the transatlantic relationship of two of the most influential figures in the early history of sexual liberation.

The illuminated presentation inscription reads "This little book is a token of regard to Edward Carpenter", and several other social reformers signed their names to present the volume to Carpenter, including publisher Charles H. Kerr; Clarence S. Darrow, lawyer and leader of the American Civil Liberties Union; professor and author on Whitman's poetry Oscar L. Triggs; and Jane Addams, author and leader of the movement for women's suffrage in the US. The diversity of the signatories stands as testament to the breadth of Carpenter's influence.

A philosopher, poet, and early advocate for gay rights, Edward Carpenter (1844–1929) was an ordained Anglican priest before renouncing his religion and becoming a utopian socialist. Through both his published work and private friendships, he became in the early 20th century an important figure in emancipatory politics, teaching many to better understand and express their sexuality. He edited *Iolaus: An Anthology of Friendship* (1902), the first literary collection celebrating homosexuality, and served as the inspiration for E. M. Forster's novel *Maurice*. *Towards Democracy* (1883–1902), Carpenter's long, unrhymed poem on social and spiritual reform, reveals the considerable impression Whitman made on his thinking and writing; Carpenter would later describe him as "the poet who was destined so deeply to influence my life" (*My Days and Dreams*, p. 64).

Carpenter's first encounter with Whitman's writing was in 1868, aged 24, when he received a "blue-covered" copy of Whitman's collected poems while a student at Trinity Hall, Cambridge.



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Although he had known for some time that he was gay, his experience of reading Whitman for the first time completely shifted his self-perception: "I remember lying down then and there on the floor poring, pausing, wondering . . . From that time forward a profound change set in within me" (*ibid.*, p. 64). It was Whitman's description of love between men that caused Carpenter's epiphany: "What made me cling to the little blue book from the beginning was largely the poems which celebrated comradeship. That thought, so near and personal to me, I had never before seen or heard fairly expressed" (p. 65).

Carpenter wrote as much in a letter to Whitman himself, in July 1874: "Because you have, as it were, given me a ground for the love of men I thank you continually in my heart. (And others thank you though they do not say so.) For you have made men to be not ashamed of the noblest instinct of their nature. Women are beautiful; but, to some, there is that which passes the love of women" (printed in *With Walt Whitman in Camden*, vol. I, p. 160). When Whitman later shared this first letter with Horace Traubel, he described it as "beautiful, like a confession . . . I seem to get very near to his heart and he to mine" (*With Walt Whitman in Camden*, vol. I, p. 158).

The two corresponded, and in 1877 Carpenter crossed the Atlantic to meet the poet for the first time. At his home in Camden, New Jersey, Whitman greeted Carpenter as an old friend, and Carpenter was drawn to the poet's "infinite tenderness, wistful love, and studied tolerance" (*Days with Walt Whitman*, p. 38).

While their friendship is well documented, not least by Carpenter himself, a romantic and sexual involvement has also been rumoured. Notable advocates include Allen Ginsberg, who believed a line of "gay succession" connected him to Whitman through their sexual partners: Ginsberg had slept with Neal Cassady, "who slept with Gavin Arthur, who slept with Edward Carpenter, who slept with Whitman" (*Gay Sunshine Interviews*, vol. I, p. 106). Ginsberg asked Arthur to write up the story of his encounter with Carpenter, in which Carpenter revealed his affair with Whitman. Ginsberg was convinced that Arthur's testament, which was later printed as an appendix to *Gay Sunshine Interviews* (pp. 126–128), was "the only legitimate documentation of Whitman's sex life that exists, first- or second-hand . . . you won't find it in any of the books about Whitman" (quoted in the transcript to his class on Whitman at Naropa University, Summer 1981).





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Carpenter's influence was considerable, taking in Virginia Woolf, D. H. Lawrence, Rupert Brooke, and countless early socialists, including Elbert Hubbard, who in 1895 founded the Roycroft artisan community in East Aurora, New York. The "Roycrofters", as they called themselves, also took inspiration from the arts and crafts movement, establishing a fine bindery, a furniture shop, and a private press. This volume is from their limited edition of Whitman's work.

Octavo. Publisher's presentation binding of red half morocco, marbled sides, spine with five raised bands, lettered and decorated in gilt, top edge gilt, marbled endpapers, red silk bookmarker. Couple of small marks to head of front cover, touch of finger-soiling to recto of frontispiece, contents otherwise bright and clean. An excellent copy in a very attractive binding.

¶ Edward Carpenter, *Days with Walt Whitman*, 1906; Edward Carpenter, *My Days and Dreams*, 1916; Winston Leyland, ed., *Gay Sunshine Interviews*, 2 vols, 1978–82; Horace Traubel, *With Walt Whitman in Camden*, 2 vols, 1906–15.

£4,500

[157776]

125

**WILDE, Oscar.** *The Importance of Being Earnest.*

London: Leonard Smithers and Co, 1899

**"PRESENTATION" COPY TO THE AUTHOR'S OFFICIAL  
BANKRUPTCY RECEIVER**

First edition, first impression, number 74 of 1,000 copies, additionally signed "Oscar Wilde" and with the ownership inscription "Spencer Grey, from" added in Egerton Spencer Grey's hand. A touching and evocative copy of the author's comic masterpiece.

The barrister Egerton Spencer Grey (1863–1950) was Assistant Official Receiver at the Bankruptcy Court, Carey Street, when Wilde was bankrupted in 1895. Grey had been promoted to Official Receiver in Bankruptcy by the time Wilde's estate was discharged from bankruptcy in July 1906 and had some correspondence with Wilde's publishers at that time. The catalogue of manuscripts and letters of Oscar Wilde and his literary circle held in the Williams Andrews Clark Memorial Library (University of California) lists,



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for example, a copy of an indenture made on 3 January 1906 between Grey and Methuen.

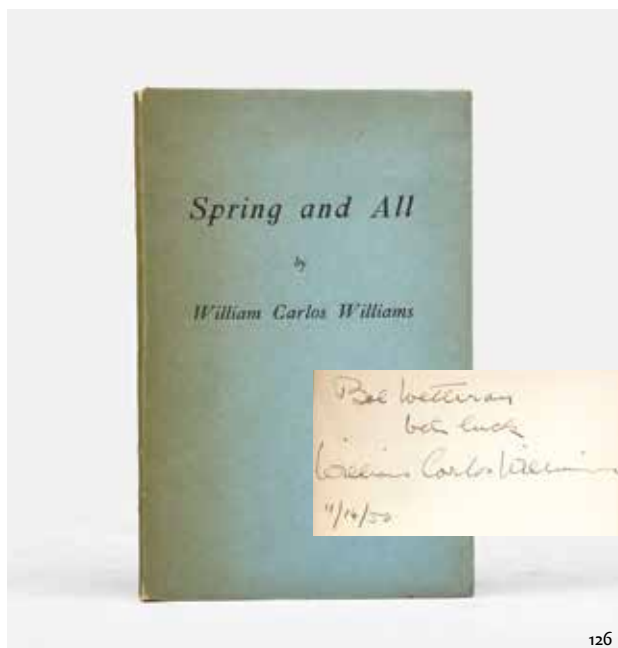
Under the circumstances, it is unlikely that Wilde presented this copy to Grey. More probable is that Grey obtained a previously signed copy from Wilde's chattels, either at the time of the bankruptcy or at its discharge, and added his own name as if he were its recipient. It is touching that Grey seems anxious to record his association with Wilde.

The book, as presented in the original publisher's binding, does not include a preliminary blank. The present copy, bound by Hatchards, has two preliminary blanks on two different stocks of paper. The blank with Wilde's signature matches the paper of the text with chain lines running horizontally. It is assumed, therefore, that Wilde originally signed the front free endpaper of the book as originally issued. We have previously sold a copy of *An Ideal Husband* in which Grey also added his name as the recipient above Wilde's signature.

Quarto (206 × 151 mm). Early 20th-century green half morocco for Hatchards, spine lettered in gilt, green cloth sides, marbled green endpapers, top edge gilt, original covers and spine bound in at end. Bookplate of C. W. Clementine, dated 1901, on front free pastedown. Spine faded, one corner slightly rubbed, some spotting and browning, a very good and attractive copy. ¶ Mason 381.

£30,000

[158239]



126

126

**WILLIAMS, William Carlos.** *Spring and All*. Paris: Contact Publishing Co., 1923

**"SO MUCH DEPENDS UPON A RED WHEEL BARROW"**

First edition, sole printing, of this great rarity in the modern poetic canon, including the first printing of "The Red Wheel Barrow" (p. 74). This copy, which has survived uncut and in extraordinary condition, is also inscribed by Williams on the first blank, "Bob Wetterau, best luck, William Carlos Williams, 11/14/50", to the manager of the Flax book and art shop in Westwood Village, Los Angeles.

Williams recorded "a good party at Flax. I read to five ladies in the corner. Anais Nin was there and Man Ray and his wife . . . Later Bob had invited us to his house for supper – voila! a la Bob with Armagnac poured over it and lighted at the table" (*Autobiography*, ch. 57).

*Spring and All* was published by Robert McAlmon's Contact Publishing Company, and printed by that key printer of the expatriate modernists, Maurice Darantiere of *Ulysses* fame. Wallace notes of the small print run, only 300 copies, that "many of these may not have been distributed", and Williams himself later recalled "Nobody ever saw it – it had no circulation at all" (*I Wanted to Write a Poem*, pp. 36–7). The rarity was compounded by the fact that copies exported to America were stopped at customs. Very few remain in circulation today, especially in this exceptional condition.

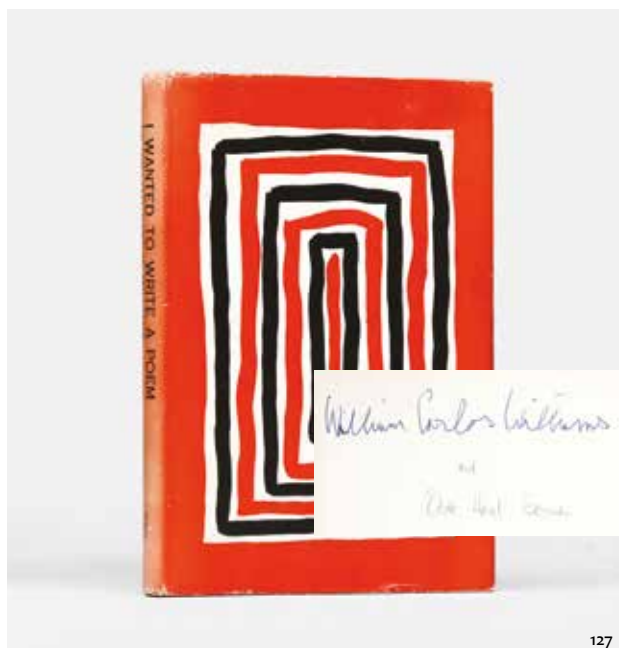
Small octavo. Original blue wrappers, front lettered in black. Some mild toning to spine and wrapper margins, single vertical crease down spine with hint of a crack just starting at foot, very minor rubbing at ends, otherwise a near-fine copy, clean within and remarkably uncut. ♪ Wallace A7.

£10,000

[157389]

127

**WILLIAMS, William Carlos.** *I Wanted to Write a Poem. The Autobiography of the Works of a Poet*. Boston: Beacon Press, 1958



127

**SIGNED BY WILLIAMS AND INSCRIBED BY THE EDITOR TO HER GRADUATE ADVISOR**

First edition, first printing, signed by the author and inscribed by the editor below Williams's signature, "and Edith Heal Berrien, both of us feeling extremely grateful to you because without your approval the book would never have been written – (special thank you from your not-so-brilliant-but authentic M.A. – Edith)".

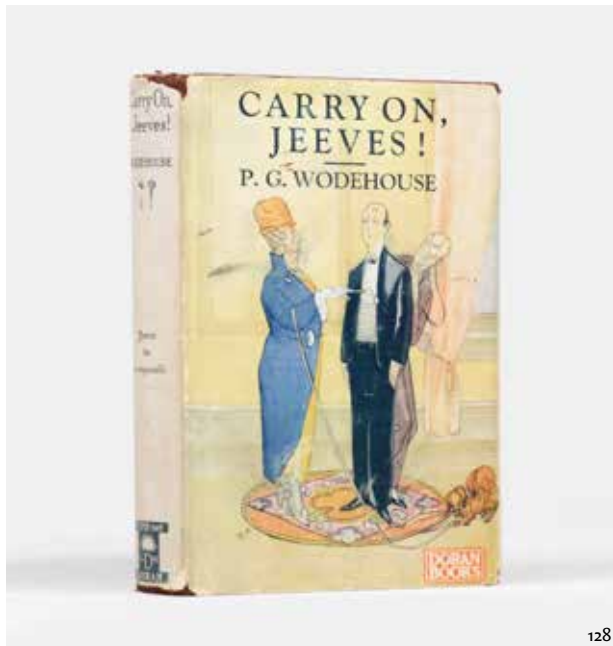
The recipient was Heal's Masters advisor, Lewis Leary (1906–1990), bibliographer and professor of English at Columbia University. He taught at Columbia from 1952 to 1968, was chairman of its English department from 1962, and wrote or edited more than 40 books on subjects including Ralph Waldo Emerson, Herman Melville, Henry David Thoreau, and Mark Twain. He was awarded the Modern Language Association of America's Jay B. Hubbell Medal in 1975 for achievement in the study of American literature. Heal thanks him in the introduction to this title: "I am deeply grateful to Lewis Leary, who not only assured me this book should be created but also guided me in the ways of bibliography" (p. ix).

The book was the result of a series of informal conversations between Williams, his wife Florence, and student Edith Heal. The conversations were structured by Williams's works: he would pull his own books from his shelves in chronological order, and the trio would discuss them: "There was an air of discovery about the whole procedure . . . the unexpected appearance of reviews that had been tucked away in the pages of the books, pencilled corrections in the text, scrawled first drafts on prescription blanks" (*ibid.*, p. vii).

Octavo. Original brown cloth, spine lettered in white. With dust jacket. Titles printed in red. Spine ends, corners, and lower edges rubbed, faint marks to rear cover, trivial bump to head of rear cover, a few light thumbprints to contents. A near-fine copy, fresh and square, in the jacket, spine sunned, tiny chips to spine ends and corners, 2 cm tear to foot of rear fold, short closed tear to head of spine and foot of rear panel, edges nicked, a little rubbing to front panel, still a bright example, not price-clipped. ♪ Wallace A43a.

£1,750

[157366]



128

128

**WODEHOUSE, P. G.** Carry On Jeeves! New York: George H. Doran Company, 1927

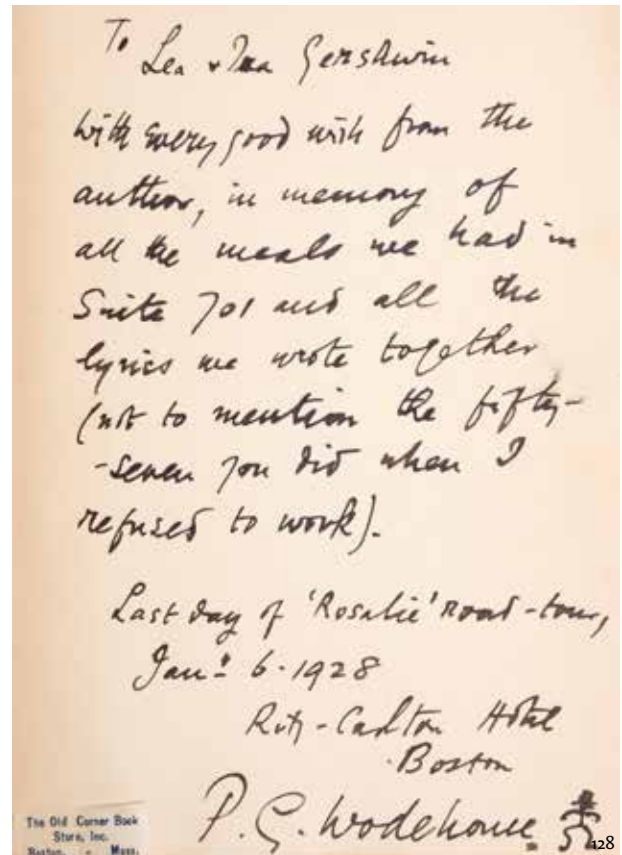
**A WARMLY EVOCATIVE GLIMPSE OF THE RACKETY WORLD OF OVERNIGHT REWRITES AND ROOM SERVICE**

First US edition, first printing, an exceptional association copy, inscribed on the front free endpaper by the author to his fellow lyricist, and then current collaborator, Ira Gershwin and his wife Leonore: "To Lea and Ira Gershwin, with every good wish from the author, in memory of all the meals we had in Suite 701 and all the lyrics we wrote together (not to mention the fifty-seven you did when I refused to work). Last day of Rosalie road-tour, Jan. 6 1928. Ritz-Carlton Hotel, Boston, P. G. Wodehouse", signature accompanied by a small stickman wearing top hat.

This is a wonderful association from Wodehouse's early career as a leading practitioner in the golden age of the Broadway Musical Comedy, winning the lifetime admiration of more widely acknowledged masters.

Rosalie was a Flo Ziegfeld-produced musical comedy, developed from "a forty-two page telegram from bibulous Bill McGuire outlining a plot loosely based on the visit to New York of Queen Marie of Rumania . . . whose backstage politics rank as the most byzantine of any show of the period" (Green, p. 111). The need for Guy Bolton to "improve" McGuire's libretto brought Wodehouse onto the scene, and the failure of Ziegfeld's first choice composers led to an emergency call to Sig Romberg, who could not spare enough time to complete the job alone, bringing George Gershwin on board, along, inevitably, with his brother Ira. Added to the mayhem of this triple duplication of librettists, composers, and lyricists, Ziegfeld also hired Marilyn Miller, his ex-mistress, as leading lady, who insisted on the presence of her new lover, the dancer Jack Donahue, in the cast. "Miraculously Rosalie was well received" (ibid., p. 113) going on to rack up over 300 performances at the New Amsterdam Theater on Broadway.

The inscription dates from the out-of-town tryout for the show in Boston. In 1960 Ira reminisced about those times in a BBC



interview: "I must tell you about this wonderful, charming man Wodehouse. We collaborated on the lyrics to Rosalie for Ziegfeld. We opened in Boston . . . the place was very crowded with Harvard boys, there were a lot of standees, and we were overlong in the first act . . . we were watching the show together at the back . . . as I say we were running overlong, and the first act ended at twenty minutes to eleven, and the second act was due to start about ten minutes later, And I felt a tap on my shoulder from Wodehouse. I said 'What is it?' And he reached in his pocket for his Ingersoll watch and he said 'Ira, it's eleven o'clock, I must toddle off to bed.' And he left . . . I've never heard of anybody leaving his own show on opening night at the start of the second act because he wanted to toddle off to bed". Gershwin became the "most vociferous of all Wodehouse's admirers", bemoaning the fact that "Wodehouse's talent in this field has never been fully recognized. As far as I'm concerned, no-one wrote more charming lyrics than he in the period from just before World War I to the Twenties" (p. 106).

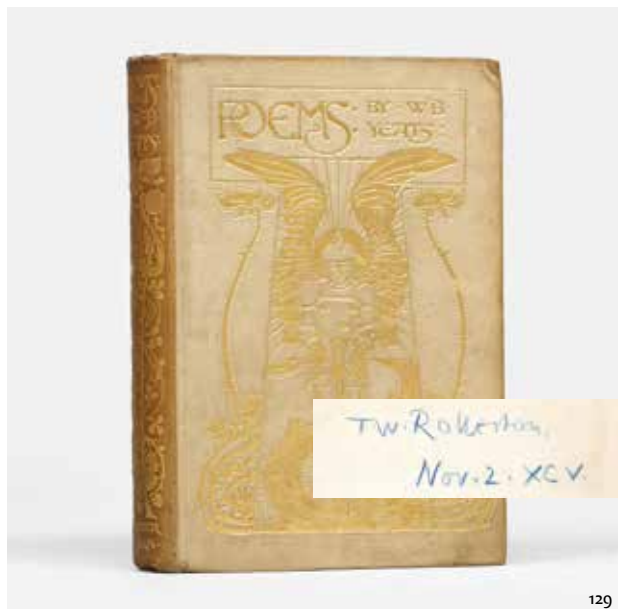
Published two years after the UK first, this collection of short stories includes "Jeeves takes charge", which chronicles the arrival of the famous butler in Bertie Wooster's life.

Octavo. Original brown finely-diapered cloth, titles to spine and front board. With supplied dust jacket. Small ticket of famed Old Corner Book Store, Boston, to front free endpaper. A little rubbed, spine crumpled at the tail and chipped at head, front inner hinge repaired, rear slightly cracked, text-block lightly browned, jacket shows wear commensurate with the book, very good. J McIlvaine A34b. Benny Green, P. G. Wodehouse, 1981.

£12,500

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**YEATS, W. B.** *Poems*. London: T. Fisher Unwin, 1895

**FROM THE LIBRARY OF YEATS'S FIRST PUBLISHER, AND  
"INTIMATE ENEMY"**

First edition, first impression, one of 750 copies printed, UK issue, this a superb Celtic revival association copy, with the contemporary ownership inscription of Irish poet T. W. Rolleston, dated 2 November 1895 in blue pencil to front free endpaper.

Rolleston (1857–1920) was a major figure in the Irish literary revival, and a close associate of Yeats. As the founding editor of the *Dublin University Review*, Rolleston was responsible for Yeats's first appearance in print, a few lyrics appearing in the March 1885 issue. Together they co-edited *Poems and Ballads of Young Ireland* in 1888, co-founded the Rhymers Club in London in 1890, and co-founded the Irish National Literary Society in 1892. Rolleston's poetry was included in the anthologies related to these institutions, usually under Yeats's editorship. This close and collaborative friendship was broken by Rolleston falling onto the opposing side in Yeats's dispute with Charles Gavan Duffy over the destiny of the National Literary Society, leading Yeats to remember Rolleston in his memoirs as his "intimate enemy".

Octavo. Original buff cloth, spine and boards with gilt lettering and elaborate designs by H. Granville Fell, edges untrimmed. Illustrated title page with tissue-guard. Spine tanned, corners bumped, sound and clean within, very good condition. ♣ Wade 16.

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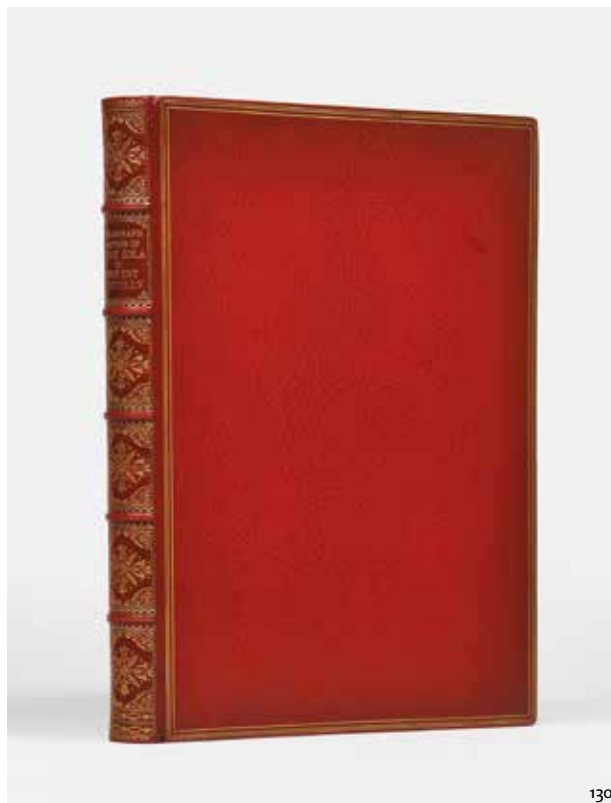
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**ZOLA, Émile.** Correspondence addressed to Ernest Alfred Vizetelly, friend and translator of Zola's works. Paris, Médan, Monte Carlo, and England: 1893–1902

**A UNIQUE COLLECTION OF LETTERS BY ONE OF THE  
LANDMARK FRENCH WRITERS OF THE 19TH CENTURY**

An important group of letters from Émile Zola to his translator and friend Ernest Vizetelly, son of Henry Vizetelly, who was the first

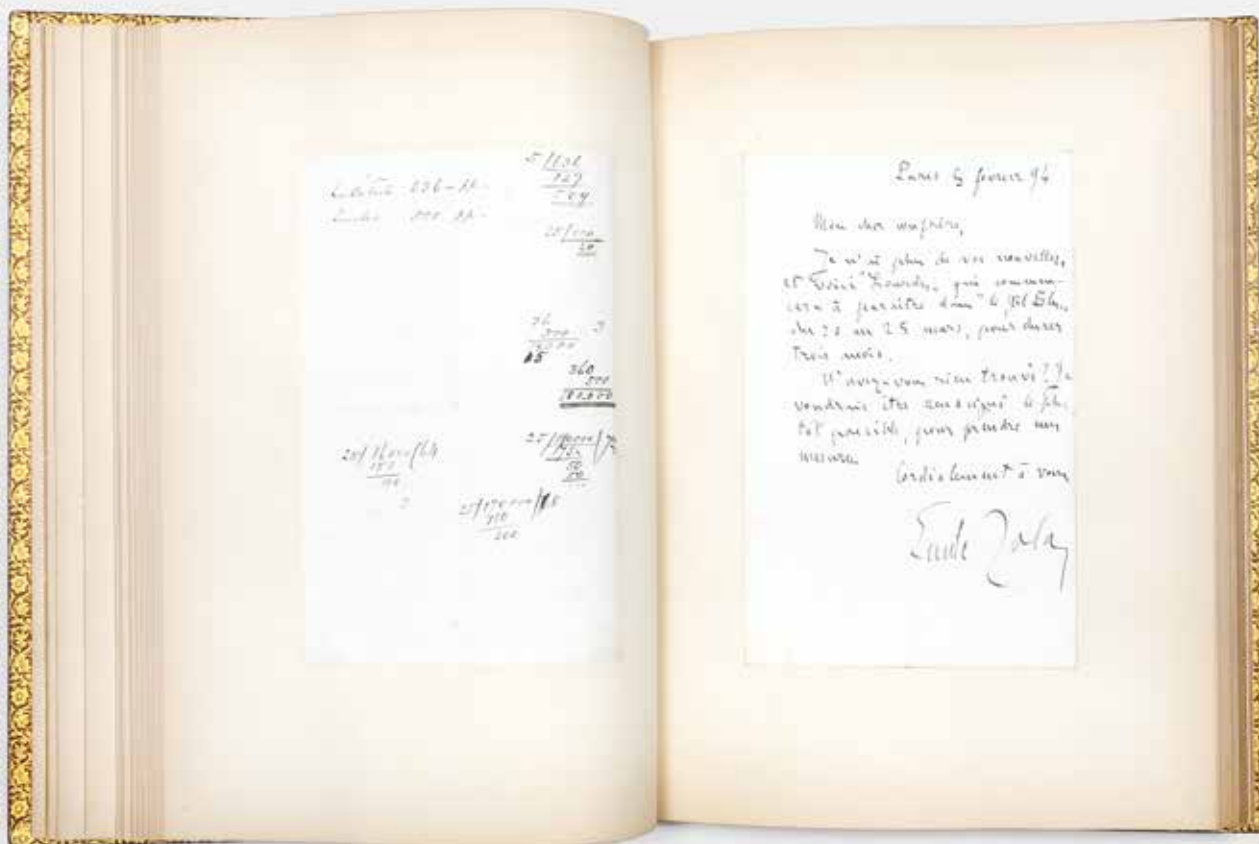


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translator of his works. Over almost ten years and across a hundred handwritten pages, Zola discusses the publications and translations of his works, the reception and specificities of the English public, his visit to London for the congress of specialists in 1893, his London exile at the publication of *J'Accuse*, and the trial that followed.

Zola sends his manuscripts to Vizetelly, who takes on the role of agent, seeing to contracts, both with newspapers for the publication of serials and for the publication of translations. Though Zola repeatedly says that he is not concerned with money, he nonetheless has his contract requirements. He trusts his friend entirely for his business in England, but when American publishers are interested in the translations of his works, negotiations seem tense at times: "As for the American affair, I will tell you that the house Macmillan hurt me by his attitude at the time to *Fécondité*, and I don't see why I will continue to interact with people of such a mind." He finally chose Doubleday, noting that he received "1990 fr. 60 cent., for my part of copyright on your translation of *Fécondité*, that the Doubleday house has just published in New York".

He is also concerned about the reception of his works in England. On *Docteur Pascal*: "I'm going to get into *Docteur Pascal*, which has nothing to do with *Lourdes*. It's an intimate, passionate novel . . . It is to be the last volume of the *Rougon-Macquart* series. . . . You can try to place the English translation in London. It will not offend the modesty of your compatriots". A little later, he even authorizes his translator to modify "the passages which would seem worrying to you". He reiterates this authorization regarding the translation of *Travail*: "Travail will not frighten English modesty. It is at most if, in a single scene, a little lively, you will have to extinguish the colors of the painting". He also assures his friend that *Lourdes*, which Vizetelly cannot sell to a newspaper, is not a "work of Catholic discussion" and that "the book can be put in the hands of young girls".



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England, despite a little mockery, is also important to Zola. He discovered it at the journalists' conference to which he was invited in 1893. He seemed rather anxious about the reception that the English press could give him: "I would like to know the importance of this congress, and whether it will offer a great interest. You know my situation in London: I am still very much discussed, almost denied, and it seems to me that . . . the words I could say there would erase a lot of the misunderstanding". Zola's doubts would finally be unfounded and he returned from London delighted with the reception he received there and with the charm and immensity of the city. At the end of the collection are 39 original photographs, taken by Zola at the time of his visit to London in 1893 or during his exile. Most of them bear indications of the places photographed on the back.

Following the publication of *J'accuse* and the trial which forced him into exile, Zola chooses London. He discreetly mentions the piece which appeared in *l'Aurore*, explaining to Vizetelly the delay in the publication of *Paris* on January 25, 1898: "Tell Mr. Chatto that we will not put" *Paris* "on sale on February 10. It would be a great fault, in the midst of the current hustle and bustle". He finally left France in July of the same year. The support of his now "dear colleague and friend" is essential in this difficult period: "My dear colleague and friend, thank you for your good wishes, on the anniversary of my birth. I am very touched, in the sad emotion where I am. You write me good and just things that go straight to my heart. And I thank you, on this day, for the dedication and the discreet attentions that you have not ceased to have for me since the day I set foot in this land of exile".

The correspondence continues until Zola's death in early autumn 1902.

Folio volume (328 x 242 mm), bound in red morocco by Riviere & Son, spine richly gilt between raised bands, dark blue endpapers, gilt inner dentelles and edges. 103 pages, with letters, photographs, and documents mounted in the volume; in French. Together 61 pieces including 51 signed letters, one of them signed as Beauchamp, 5 initialed letters, 3 business cards autographed and signed, one unsigned letter and a response to a questionnaire. All the letters relate to the publication of *L'Argent*, *Lourdes*, *Rome*, *Dr. Pascal*, *La Débâcle* and his trip to England to the Congress of Journalists in 1893. Also, 39 photographs of views of England taken by Zola during his exile there in 1899. Some letters bear on the back of the annotations of Vizetelly. ¶ Published in *Émile Zola, Correspondance, VII – X*, Presses de l'Université de Montréal, 1978–1995. Vizetelly's letters to Zola were also published in: *Mon cher Maître, Lettres d'Ernest Vizetelly à Émile Zola*, Les Presses de l'Université de Montréal, 2002. Transcript and translation of correspondence available upon request.

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