

R.A. Gekoski

Rare Books and Manuscripts

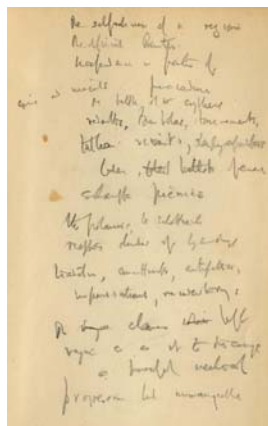
Catalogue 30



1. **AUDEN, W.H.** *The Dance of Death*, Faber and Faber, London, 1933. First edition. Annotated on many pages by Margery Phipps-Walker, a member of the Group Theatre who acted in the first production of the play, and with her ownership signature to upper board. It is reasonable to assume that this copy would have been used by her in rehearsals with Auden and that the textual amendments thus had his agreement. Auden was introduced to the Group Theatre by Robert Medley and the director, Rupert Doone, suggested that he should write a play on the theme of Orpheus and Eurydice. *The Dance of Death* was the result. Boards rubbed and soiled, spine lacking, a good copy only. £350
2. **(AUDEN, W.H.). NICOLSON, HAROLD.** *The Congress of Vienna*, Harcourt, Brace, New York, 1946. First edition. W.H. Auden's copy, with his extensive pencil notes covering the final page of the index, both sides of the rear endpaper, and the rear pastedown. Gilt dull, but a very good copy.

Auden's literary executor and bibliographer Ed Mendelson comments: "The notes are definitely notes, not poetry, but I think they're a special kind of notes that Auden kept in which he wrote down phrases that he might someday use in his poems (e.g. "prosperous but unmanageable" near the foot of the first right-hand page); typically he never used more than one phrase out of ten pages of notes, I suspect the notes are based on the book itself ..."

£500



3. **BARNES, JULIAN.** *Flaubert's Parrot*, Cape, London, 1984. Uncorrected proof copy of the first edition in red wrappers. Shortlisted for the Booker Prize and, arguably, the author's best work to date. Wraps a little used, but a nice copy. £250

4. **BEARDSLEY, AUBREY.** *The Yellow Book, Volume I*, Elkin Mathews and John Lane, London, 1894. Inscribed on the front free endpaper: "Mrs Patrick Campbell from Aubrey Beardsley." Below the inscription, presumably in the recipient's hand, is written "who is an unwholesome and incompetent fellow." Beardsley's portrait of Mrs. Patrick Campbell - with which she was not best pleased - appears on p.157. Her bookplate is affixed to the front pastedown. Some soiling to boards, but a very good copy.

*The Yellow Book* is said to have come into being as the result of a New Year's Day visit in 1894 by Beardsley to the flat of Henry Harland in Cromwell Road. Beardsley was art editor for the first four issues of the magazine but was later sacked by John Lane during the production of volume V, after which he contributed no more to the venture. £5500

5. **BEATON, CECIL.** *Gigi's Boudoir*, 35 x 45 cms., (1958). Original watercolour on paper, boldly signed by Beaton, showing Gigi (Leslie Caron) in her boudoir. Cecil Beaton was the production and costume designer for the film and won an Oscar for his designs for the settings, one of nine that the film scooped at the Academy Awards. It was the second Lerner-Loewe-Beaton production, born from the success of their collaboration on *My Fair Lady* and Leslie Caron, playing Gigi on the London stage, got the film role that Audrey Hepburn declined. Framed and glazed. Redfern Gallery exhibition label dated 1958 affixed to rear panel. £7500

6. **BECKETT, SAMUEL.** *Comment C'est*, Editions de Minuit, Paris, 1961. First edition of this important work, later translated into English as *How It Is*. Inscribed by Beckett on the half-title, to the Swedish translator: "For C. G. Bjornstrom, très cordialement, Sam. Beckett, Paris, Janvier, 1961." Slight browning to spine, a few short tears, but a very good copy. £800

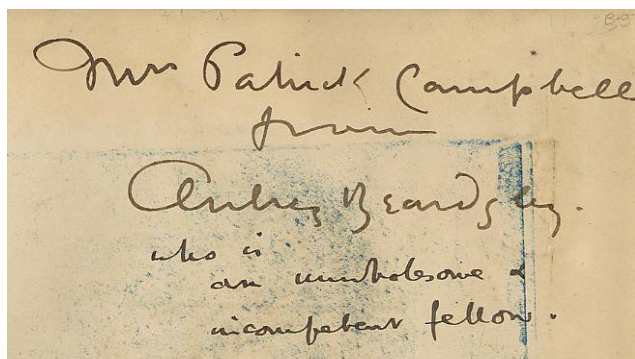
pour  
C. G. Björström  
très cordialement  
par K. K. K.  
Paris, France  
1961

COMMENT C'EST



*Gigi's Boudoir* by Cecil Beaton

ITEM 5



*The Yellow Book* inscribed by Beardsley

ITEM 4

7. **BORGES, JORGE LUIS.** *Deathwatch on the Southside*, The Grolier Book Shop, Cambridge, Massachusetts, 1968. First edition, being one of 150 numbered copies, signed by the author and translator Robert Fitzgerald - this copy marked out-of-series. An excellent copy in very slightly soiled wrappers. £350
8. **(BROOKE, RUPERT). CARPENTER, EDWARD - EDITS.** *Iolaus: An Anthology of Friendship*, Swan Sonnenschein, London, 1902. First edition of this important Uranian anthology. Rupert Brooke's copy, with his ownership signature on the front free endpaper, his bookplate, a notation in Greek in his hand on the verso of the half-title, and an unaddressed a.p.c.s. (n.p., n.d.) in pencil from Brooke: "Surrey, I seem to be very hard up. So can you pay me the rest as soon as you get it." Some foxing to prelims, spine a little browned but a nice copy. £4800
9. **BUKOWSKI, CHARLES.** *Love is A Dog From Hell*, (privately printed), n.p. n.d. Described on the title-page as: "3 Poems from the Collected Work by Charles Bukowski. Original Prints by Therese Radford". Twelve original etchings accompany the poems "alone with everybody", "the end of a short affair", and "12:18 a.m.". There are 12 etchings by Radford, who has signed the final blank page: "1/4, T. Radford". Original black cloth boards, unstamped. Japanese paper endpapers. A fine copy.  
  
Considerable research has failed to unearth any substantial information about this book, and we surmise that it was done without Bukowski's knowledge, or after his death. Whatever the case, the book is both obscure and rare. £600
10. **BURGESS, ANTHONY.** *Nothing Like the Sun*, Heinemann, London, 1964. First edition, author's presentation copy, inscribed on the front free

endpaper: "To Dear Olivia [Manning] with affection and admiration / John / Anthony Burgess. April 1964." Laid-in is a Heinemann presentation slip with the name: "Miss O. Manning" typed in. £600

11. **BURGESS, ANTHONY.** *Honey For the Bears*, Heinemann, London, 1965. Reprinted two years after the first edition, this copy is inscribed by the author [to Olivia Manning] in Russian: "Hooray! Hooray!! Hooray!!! Your old friend. Ivan. (Anthony Burgess)" and additionally signed by the author on the title-page. A nice copy in very good dustwrapper.

A very nice association, as Manning's "Balkan Trilogy" features in Burgess's *Ninety-nine Novels*. He wrote of it: "Her gallery of personages is huge, her scene painting superb, her pathos controlled, her humour quiet and civilized. Guy Pringle certainly is one of the major characters in modern fiction." £250

12. **BURGESS, ANTHONY.** *Tremor of Intent*, Heinemann, London, 1966. First edition, author's presentation copy, inscribed on the front free endpaper: "To dear Olivia [Manning] - from John - Anthony Burgess - [line in Arabic] July 1966" and additionally signed on the title-page. Fine in excellent dustwrapper, with some slight wear. £650

To dear  
Olivia

- from John

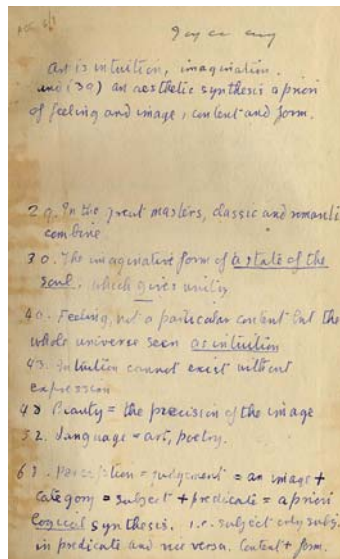
- Anthony Burgess

انتوني بوجيس

July  
1966

13. **BURGESS, ANTHONY.** *Enderby Outside*, Heinemann, London, 1968. First edition, author's presentation copy, inscribed on the front free endpaper: "To dear Olivia [Manning] - with love John (Anthony Burgess)." Fine in dustwrapper. £750

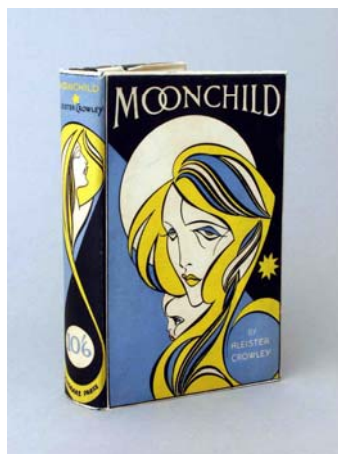
14. **BURKE, THOMAS.** *Limehouse Nights: Tales of Chinatown*, Grant Richards, London, 1916. First edition. Some slight fading to boards, but altogether a very good copy. £200
15. **BURROUGHS, WILLIAM S.** *Nova Express*, Grove Press, New York, 1964. First edition. Signed by the author on the title-page. A nice copy in very slightly soiled dustwrapper. £200
16. **CALVINO, ITALO.** *Baron in the Trees*, Collins, London, 1959. First edition. An excellent copy of the author's third novel in slightly nicked dustwrapper. £175
17. **(CARY, JOYCE). CROCE, BENEDETTO.** *The Essence of Aesthetic*, William Heinemann, London, 1921. First English edition. Joyce Cary's copy, with 8 pages of notes in his hand, including an index tipped in at the back. His notes, phrases, and paraphrases, of passages that have caught his imagination, include page numbers for the source: "48 Beauty = the precision of the image"; "78. Art without morality is decomposed as art"; "80 Ideality is the true reality". A nice copy lacking the dustwrapper. £450



18. **CHAPLIN, CHARLIE.** *Original portrait photograph, inscribed by Chaplin, with an accompanying a.l.s., 16 x 11 cms. [1915].* The letter (one p., Los

Angeles, 15 December 1915) thanks a Miss Turner for her "kind letter" and encloses "an autographed photo as you requested". The photograph is inscribed "Sincerely Chas. Chaplin". Framed and glazed. £1250

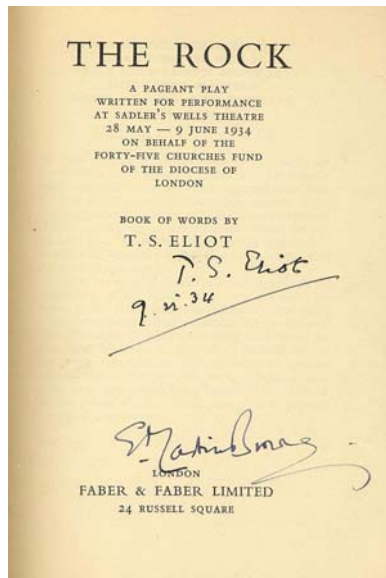
19. **CHATWIN, BRUCE.** *In Patagonia*, Jonathan Cape, London, 1977. The author's first book. Very light wear to extremities, still a fine copy in price-clipped dustwrapper. £600
20. **CONRAD, JOSEPH.** *Tales of Unrest*, Unwin, London, 1898. First edition. First printing, first issue, with top edge gilt and 14 pp. catalogue (Cagle A4). Endpapers a little foxed, else an unusually bright, fine copy, with trivial signs of wear. £500
21. **CROSBY, HENRY.** *War Letters*, Black Sun Press, Paris, 1932. One of 125 copies on Lafuma Navarre. Laid-in is an autograph letter signed from Harry's mother, Henrietta Crosby to Madame Paderewski, presenting the book: "Dear Helenka, I sent you a day or two ago a copy of Harry's War Letters, which I had printed for his friends, as he was very fond of you and I thought you might like to have them. Do remember me to your mother, I miss her very much at our meetings . . . With all best Henrietta Crosby". Rebacked in similar style to the original, minor restoration to edges of boards - a very good copy. £1500
22. **CROWLEY, ALEISTER.** *Moonchild: A Prologue*, Mandrake Press, London, 1929. First edition of this "magickal novel" by Crowley. An unusually nice copy in the Beresford Egan dustwrapper. £1500



23. **DEANE, SEAMUS.** *While Jewels Rot*, Festival Publications, Belfast, 1966. First edition. Scarce. A fine copy, with dark purple sun on upper wrapper. £150
24. **DURRELL, LAWRENCE.** *The Black Book*, The Obelisk Press, Paris, 1938. First edition. Slight browning to spine and edges of lower wrapper, somewhat less browning than is usual to text block - a nice copy and scarce thus. In writing the book Durrell was influenced by his friendship with Henry Miller. Together they established the avant-garde literary magazine *Booster*, which became *Delta* in 1938. £900
25. **ELIOT, T. S.** *The Hollow Men*, School of Art Press, Oxford, 1964. Scarce - one of about 50 copies printed on yellow paper "under the direction of Kristina Winberg at the School of Art Press, Oxford, Summer, 1964" (from the colophon). (Gallup E2n.) An excellent copy, slightly browned around spine. £850
26. **ELIOT, T. S.** *Four Quartets*, Faber and Faber, London, n.d. [1944]. First English edition. Faber published in October 1944, a year after the American edition. Light foxing to endpapers, else a nice copy in dustwrapper with some light foxing and soiling. £275
27. **ELIOT, T.S.** *Ara Vos Prec*, The Ovid Press, London, 1919. First edition. One of (supposedly) 10 un-numbered copies for review of a total edition of 264, this copy in the later cloth boards. Initials and colophon by Edward Wadsworth. As in all copies the title is incorrectly spelt as *Ara Vos Prec* (due to a printer's error) on the half-title and title-pages. The book was reviewed at length, although, according to Ackroyd: "what precisely he was doing, however, was still not apparent to the reviewers". Reviews appeared in the *Observer*, *New Statesman*, *The Times Literary Supplement*, and elsewhere and " . . his cleverness and difficulty were discussed without being explained". Front hinge cracked, rear endpaper creased, corners a little bumped but a nice, clean copy. (Gallup A4). £2250
28. **ELIOT, T.S.** *Poems*, Hogarth Press, Richmond, 1919. 'Fewer than 250' copies hand-printed and hand-bound by Leonard and Virginia Woolf. (Gallup A3. Woolmer 4). Apparently a trial binding for the copies in marbled paper wrappers (which comprise the majority), the oversize wrappers (248 x 153mm.) with longer yapp edges, and no label on the upper panel. This theory is supported by the fact that the top edge of the verso of the wrappers shows the name of the manufacturer of the

wallpaper (The Robert Griffin Company) and that these wrappers were therefore made from the beginning of the roll! The text is in Woolmer's corrected state. £10000

29. **ELIOT, T.S.** *Poems*, Alfred A. Knopf, New York, 1920. First edition of his first collection of poems to be published in America. (Gallup A4b, eccentrically listing it as the first American edition of *Ara Vos Prec*). The volume collects Eliot's poetic output to the point of publication. The poems appear in different order from *Ara Vos Prec*, several titles differ, and some texts were amended for this edition. A fine copy, with the usual browning on the endpapers, in very good, somewhat faded and nicked dustwrapper missing the bottom 2" of the spine. £750
30. **ELIOT, T.S.** *The Waste Land*, Boni and Liveright, New York, 1922. First edition. One of 1000 numbered copies, later state with stiff boards, "a" missing in "mountain" on page 41, as usually. When it came to publication as a book, the poem alone was 'inconveniently short', hence the inclusion of the notes. Eliot's initial intention had been to record all the references for his quotations for "spiking the guns of critics of my earlier poems who had accused me of plagiarism". He expanded these notes to become what he called a "remarkable exposition of bogus scholarship". A very nice copy, with unobtrusive owner's signature. Original glassine present, if torn, and a nice fresh dustwrapper slightly chipped at top and tail of spine, and slightly on corners, without the usual soiling, fading, or darkening. £25000
31. **ELIOT, T.S.** *The Waste Land*, Boni and Liveright, New York, 1922. First edition. One of 1000 numbered copies, later state with stiff boards, "a" missing in "mountain" on page 41, as usually, and the limitation number in 2mm. numerals. A fine copy. £2800
32. **ELIOT, T.S.** *The Waste Land*, Hogarth Press, Richmond, 1923. First English edition, one of 460 copies hand-printed by the Woolfs. Spine faded, boards lightly faded at the edges, else a nice copy. Virginia Woolf set the poem herself, it was one of the most typographically challenging of all the Hogarth books: "I have just finished setting up the whole of Mr Eliot's poem with my own hands: You see how my hand trembles . . ." she wrote. Eliot was delighted with the volume, which he understandably preferred to the Boni and Liveright edition. £4750



33. ELIOT, T.S. *The Rock*, Faber & Faber, London, 1934. First edition - one of 2000 copies in wrappers, of a total edition of 3000 (Gallup A26).

Signed and dated on the title-page by the author on 9 June 1934 - the day of the last performance of the first production at Sadler's Wells. Signed on the final blanks by the ten members of the cast. Additionally signed on the front blanks and title-page by E. Martin Browne, R. Webb-Odell, and Martin Shaw all of whom are fulsomely acknowledged for their contributions in Eliot's prefatory note. Very slight creasing and browning to wrappers, else an excellent copy. £1250

34. **EPSTEIN, JACOB.** *The Sculptor Speaks*, Heinemann, London, 1931. First edition. An excellent copy in lightly soiled dustwrapper, with one short tear. This copy is boldly signed by Epstein on the front free end paper, and uncommon thus. £175
35. **FAULKNER, WILLIAM.** *Pylon*, Chatto and Windus, London, 1935. First edition, second binding with uncoloured top edge. Ownership signature of Fred Urquhart. A very good copy in lightly rubbed and nicked dustwrapper, with some sunning to spine. £300
36. **FELLOWES, DAISY.** *Sunday, or A Working Girl's Lament*, privately printed, Monaco, 1930. First Edition. One of 200 signed copies. Inscribed by the author: "to Natalie Clifford Barney with love". Daisy Fellowes was heiress to the Singer Sewing Machine fortune. American heiress Natalie Clifford Barney was famous for shattering the conventions of the time by openly celebrating her love of women. Some light foxing and soiling to boards but a nice copy. £600

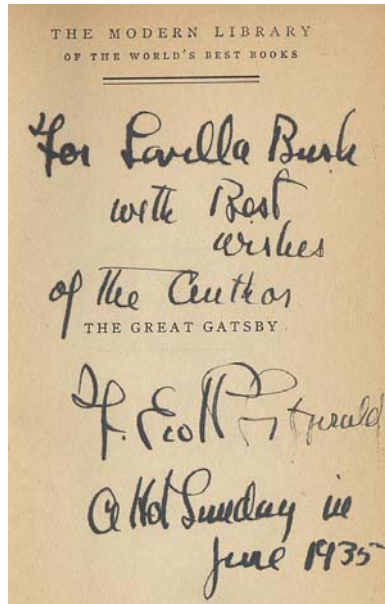
To  
James H. Douglas  
Under whose beneficent  
patronage I have spent a  
useless month, cheered  
only by seeing him  
sling pregnant words  
at impressionable sophomores  
F. Scott Fitzgerald  
(the W.K. Author)  
Cottage Club, Princeton, N.J.  
March 27<sup>th</sup>, 1920

37. **FITZGERALD, F. SCOTT.** *This Side of Paradise*, Charles Scribner's Sons, New York, 1920. First edition, author's presentation copy: "To James H. Douglas Under whose beneficent patronage I have spent a useless month, cheered only by seeing him sling pregnant words at impressionable sophomores F. Scott Fitzgerald (the W.K. Author) Cottage Club, Princeton, N.J. March 27th, 1920." Wanting to be at Princeton on the day of publication of his first novel, the "well-known author" had moved in to the Cottage Club in late February. Douglas, who graduated from Princeton in 1920, was a fellow-member who went on to become Secretary of the U.S. Air Force. An excellent copy in chemise and slipcase. £48500

38. **FITZGERALD, F. SCOTT.** *Tender is the Night*, Charles Scribner's Sons, New York, 1934. First edition, inscribed by the author: "For Isabel Owens ("I.W.O.") with many memories of her patience & cooperation in the concoction of this F Scott Fitzgerald". The recipient typed the manuscript of the book. An excellent copy in dustwrapper, lightly chipped at top edge and slightly faded at spine. £45000

39. **FITZGERALD, F. SCOTT.** *The Great Gatsby*, The Modern Library, New York, 1934. First Modern Library Edition, inscribed on the title page: "For Lovilla Bush with Best Wishes of the Author. F. Scott

Fitzgerald. A Hot Sunday in June 1935." Lovilla Bush, or "Bushy", as she was known, was the telephone operator at the Algonquin Hotel, a haunt of the literati. For this edition, the only printing of the Modern Library edition, published September 13, 1934, Fitzgerald wrote a new preface. £20000



40. **FITZROY, A.T. (PSEUD.) [SCOTT, ROSE LAURE].** *Despised and Rejected*, C.W. Daniel, London, n.d.[1918]. Rare. Reputedly one of 1000 copies produced before the print run was halted by the government under the provisions of the Defence of the Realm Act. The sympathetic portrayal of both 'Conscientious Objectors' and a lesbian character resulted in the publisher being successfully prosecuted for sedition. Its rarity suggests that either a smaller number of copies were published or copies were withdrawn from sale and destroyed. Spine somewhat faded and rubbed at extremities, moderate soiling to boards but a very good copy and only the second that we have handled. £950
41. **FORSTER, E.M.** *The Story of the Siren*, Hogarth Press, Richmond, 1920. 500 copies were printed. Blue marbled paper wrappers, with the label in Woolmer's scarce first state (lettered in black within a triple gold rule). Slight rubbing and creasing to extremities of wrappers, a little faded

around spine and upper edge, staple rusted but a nice copy of a book hard to find in this condition. Woolmer 9. £800

42. **FORSTER, E.M.** *A Passage to India*, Arnold, London, 1924. First edition. An excellent copy with the Arnold Spring 1924 catalogue - advertising the book - loosely inserted. £375

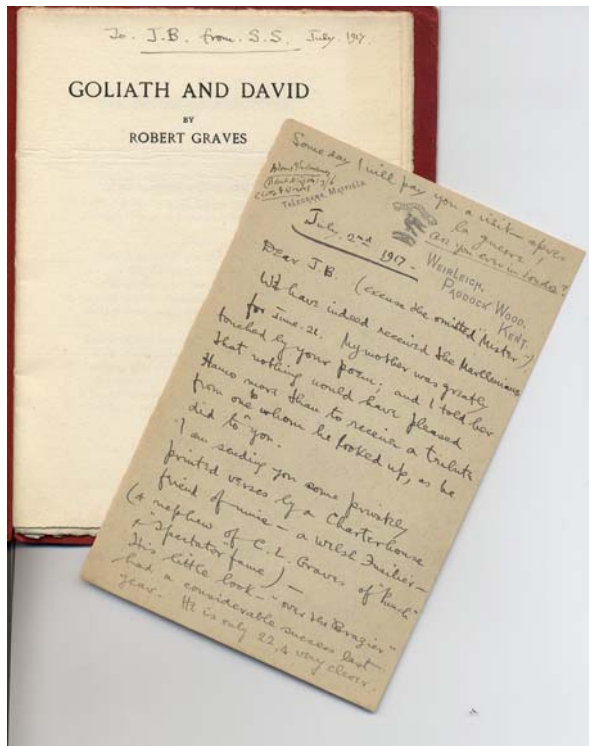
43. **GOLDING, WILLIAM.** *The Pyramid*, Faber and Faber, London, 1967. First edition, with the ownership signature of Lady Maisie Drysdale, wife of the Australian painter, Russell Drysdale. Signed by Golding on the front free endpaper. A nice copy in slightly worn dustwrapper. £125

44. **GOLDING, WILLIAM.** *The Scorpion God*, Faber and Faber, London, 1971. First edition, with the ownership signature of the Australian painter Russell Drysdale, and his wife Maisie. Golding has signed this copy on the front free endpaper, and (most unusually) added his address and phone number in Wiltshire. A very good copy, slightly foxed, in slightly worn dustwrapper. £275

45. **(GRANT, DUNCAN). ANON.** *Some Contemporary English Artists*, Birrell & Garnett, London, 1921. First edition. Preface and cover design by Grant, with 22 reproductions of work by artists of the day, including Vanessa Bell, Roger Fry, Mark Gertler, Duncan Grant, John and Paul Nash and Matthew Smith. The text was largely written by Francis Birrell. Some light foxing to title-page, bookseller's stamp to verso of lower wrapper, light crease lengthways to upper cover but a nice clean copy. £200

46. **GRANT, DUNCAN.** *Set designs for a production of Hamlet*, [c.1930s]. A paint-spattered 'Sketchers Note Book', 22 x 14 cms., coarse tan cloth; contains 26 pages of sketches, and 7 pages of notes by Grant. Initial pages separating along serrated rule, else contents in excellent condition.

Grant's designs for a proposed production of *Hamlet* (which, as far as we can ascertain, never took place) begin with a simple line drawing of a cockerel, and continue with sketches of various dramatis personae in costume - which pencil notes explain were suggested by the court cards from a second empire-era pack - and are followed by a number of 'mis en scenes', depicting the battlements of Elsinor, 'yon Eastward hill' and several castle interiors. Interspersed are further printed notes, listing cast members and sets required for early scenes. At the rear of the sketch book are several pages of charmingly prosaic 'to do' lists and a diagram for the hanging of paintings, presumably for a show. Laid in is a transcribed portion, 13pp., of Act 3, Scene ii of the play, also in Grant's hand. £6000



47. **GRAVES, ROBERT. (SASSOON, SIEGFRIED).** *Goliath and David*, The Chiswick Press, London, 1917. Privately printed edition of Graves's poems, inscribed by Siegfried Sassoon on the title-page: "To J[ohn]. B[ain]. from S.S. July. 1917". Laid-in is an a.l.s. (two pp., Paddock Wood, Kent, 2 July 1917) from Sassoon to his friend Bain, with whom he corresponded during his time at Craiglockhart. "I am sending you some privately printed verses by a Charterhouse friend of mine - a Welsh Fusilier - (& nephew of C. L. Graves of "Punch" & "Spectator" fame) - His little book - "Over the Brazier" had a considerable success last year. He is only 22, & very clever. I wonder who wrote that notice in the Westminster! (Walter de la Mare usually does the poetry, but it doesn't seem like him). A chap named Scott-Moncrieff has been slanging my war-verses in Chesterton's paper - "The New Witness" - but I don't mind what they say as long as they write a good fat column! . . . I have been looking at the poems of Robert Nichols - another young soldier - very interesting - I am afraid he is rather an unbalanced person, though . . . but Sorley was the best of them & he'll never come back." Sassoon has also noted on the verso of the title-page: "By the same writer "Over the

Brazier" & other poems. 1916 (Poetry Book Shop - 8d)." Unprinted paper wrappers a little soiled and darkened at edges, else a nice copy in chemise and slipcase. £5000

48. **GRAVES, ROBERT.** *Mockbeggar Hall*, The Hogarth Press, London, 1924. Author's presentation copy, inscribed on the front free endpaper: "Laura Riding Gottschalk in admiration from Robert Graves 1925 'The quids resolved to predicate / And dissipate in a little grammar.'" The inscription represents the first contact between Graves and Riding and thus the beginning of one of the most notable and fruitful literary relationships of the twentieth century. At the time of the inscription Graves and Riding had not yet met and Graves gave this book to her father Nathaniel Reichenthal to pass on to her. He had been impressed with her poem "The Quids" - from which he quotes in the inscription - which had been published the same year in "The Fugitive". The two began a correspondence which culminated in Riding accepting Graves's invitation to collaborate on a book of criticism and arriving in England from New York in January 1926. They met at Waterloo Station, Graves accompanied by his brother-in-law William Nicholson, who contributed the cover design for this book. (Woolmer 46, number of copies not known.) Spine repaired, some rubbing and wear to boards, but a very good copy. £9500
49. **GRAVES, ROBERT (AS "JOHN DOYLE").** *The Marmosite's Miscellany*, Hogarth Press, London, 1925. First edition - number of copies not known (Woolmer 59). Laid-in is an a.l.s. (one p., Oxford, n.d.) to his agent, J.B. Pinker explaining his reasons for using a pseudonym ("in order not to interfere with two other verse books of mine published this autumn") and other publishing matters. Boards slightly bowed else a fine copy, and scarce thus. Graves had already published two volumes of poetry with the Wolfs, but only visited them for the first time in 1925, prior to the publication of *The Marmosite's Miscellany*. In her diary, Virginia Woolf described him as "a nice ingenuous rattle-headed young man" and judged "No, I don't think he'll write great poetry". Graves was thirty at the time, mentally scarred by war, the father of four children, and much published. £1600
50. **GRAVES, ROBERT; RIDING, LAURA ET AL.** *Focus*, privately printed, n.p. [Deya, Mallorca], 1935. Three of four volumes published. Exceedingly scarce - we can trace only one set that has appeared on the market. The periodical was produced by the English expatriate literary

community in Deya, for the sole enjoyment of the contributors - most estimates suggest there were not more than 25 of each issue. Behind the project was the ferocious driving intelligence of Laura Riding. The aims of *Focus* were as much literary as informative; no topic was too humble for such acts of attention; indeed, the more immediate and personal, the better. Each issue seems more ambitious, but after the largest and most impressive Issue Four, the periodical ceased. Partly, it seems to have run out of steam; the competing claims of *Epilogue*, and the pressing demands of the contributors' own work eventually signalled the end of this remarkable, if evanescent, magazine. Printed on very cheap paper, but in excellent condition. Three of this four volume periodical: Vol. 2, February - March, 1935, 23pp.; Vol. 3, April - May, 1935, 40pp.; Vol. 4, December, 1935, 64pp. Robert Graves's own copies with the later ownership signature of his widow: "Beryl Graves Deya May 14, 1993".

£600

51. **GRAVES, ROBERT AND RIDING, LAURA.** *Epilogue*, Seizin Press/Constable, Deya and London, 1935-7. Scarce. Three out of the four volumes, the *Epilogue* essays were published when the literary partnership of Laura Riding and Robert Graves was at its height. Conceived in the mid-1930s by Laura Riding, *Epilogue: A Critical Summary* was originally to be called *The Critical Vulgate*. The volumes contain excellent source material for the two authors. Riding never reprinted any of her *Epilogue* work, and although Robert Graves republished some of his, it was in revised form. In very good condition.

£450

52. **GREEN, HENRY.** *Back*, The Hogarth Press, London, 1951. Second impression, author's presentation copy inscribed on the first blank: "To John [Sutro] Since I went to breakfast with you at Oxford I wish I were going to breakfast again, thirty years later. All love from Henry." An excellent copy, lacking the dustwrapper.

John Sutro (1903-1987) was friends at Oxford with Henry Green and Evelyn Waugh. After working in the family firm as a rubber merchant in the City he moved into film production and established Ortus Films. During the war he married Gillian Hammond, a fashion journalist. His film career brought him into contact with Graham Greene with whom he formed a close friendship which lasted until Greene's death.

£400

53. **GREEN, HENRY.** *Doting*, Hogarth Press, London, 1967. Second edition, author's presentation copy inscribed on the first blank: "For

Gillian [Sutro] With all love from Henry Green 15/3/73." Excellent in price-clipped dustwrapper. £200

54. **GREEN, HENRY.** *Concluding*, The Hogarth Press, London, 1969. Fourth impression, author's presentation copy inscribed on the first blank: "Gillian [Sutro] with greatest love from Henry Green 24/11/72." Excellent in price-clipped dustwrapper, somewhat faded at spine. £200

55. **GREENE, GRAHAM.** *The Man Within*, Heinemann, London, 1929. First edition of his first novel. Slight soiling to upper board else a very good copy in slightly rubbed and soiled dustwrapper. Aldous Huxley compared it with Virginia Woolf's *To the Lighthouse*, and found *The Man Within* to be the greater. £1600

56. (**GREENE, GRAHAM.**) **BOXER, MARC.** *Two Caricatures of Graham Greene*, 35 x 25 cms., n.d.[1970s?]. Two original pen and ink caricatures, signed "Marc", used to illustrate an interview in the *New Yorker*. Framed and glazed. £1500



57. **H.D.** *Sea Garden*, Constable, London, 1916. First edition. A very good copy in original wrappers, somewhat faded at the extremities, and missing a small chip at the top of the spine, affecting the letter "D" in H.D. £250
58. **H.D.** *Choruses from Iphigeneia in Aulis*, The Egoist, London, n.d.[1916]. First edition. "The Poets' Translation Series No. 3." Slightly dusty but a nice copy in wrappers. Rare. £200

59. **HEANEY, SEAMUS.** *The Haw Lantern*, Faber and Faber, London, 1987. First edition. Inscribed by the author on the title-page; "for Hermann [Peschmann] - affectionately - in the Cottesloe Seamus 26.6.87." Fine in dustwrapper. £375

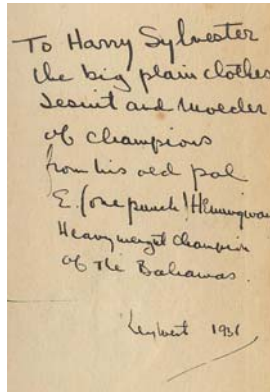
for Hermann -  
affectionately -  
in the Cottesloe  
Seamus  
26.6.87

60. **HEMINGWAY, ERNEST.** *In Our Time*, Three Mountains Press, Paris, 1924. First edition of Hemingway's second novel, one of 170 on illustrated buff board, with a frontispiece woodcut of the author by Henry Strater. Offsetting back and front, ends of spine slightly rubbed, but a very good copy. In collector's box.

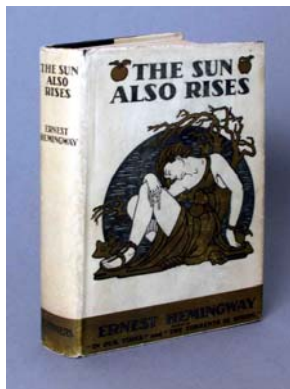
The book was handset by Bill Bird, in the "Inquest" series edited by Ezra Pound. Bird had been encouraged by Ezra Pound to publish a series of modern books. He agreed, if Pound would find the authors. Hemingway was one of them and Pound helped him order the sketches. Hemingway received several copies of the limited edition of *In Our Time*. Anxious to give copies to people who could help his career, he did not send one to his parents, but instructed Bird to send them an order form. Dr. Hemingway ordered six, but he and his wife were so disgusted with the contents that all six books were returned to the Three Mountains Press. F. Scott Fitzgerald, on the other hand, wrote to his New York editor Maxwell Perkins saying that the book was "remarkable + I'd look him up right away. He's the real thing." £30000

61. **HEMINGWAY, ERNEST.** *In Our Time*, Jonathan Cape, London, 1926. First English edition, inscribed, with corrections in Hemingway's hand on seven pages. The inscription reads: "To Harry Sylvester the big plain clothes Jesuit and molder of champions from his old pal E.(one punch) Hemingway Heavyweight champion of the Bahamas. Keywest 1931." One annotation reads: "This all rewritten by Cape's bitches"; in another "contracted a disease" is changed to "contracted gonorrhoea." His

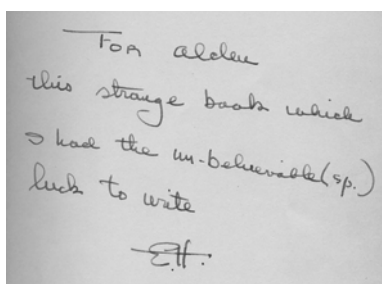
first book published in England, with other changes to the text un-censoring the content. With dustjacket, in chemise and slipcase. £28500



62. **HEMINGWAY, ERNEST.** *The Sun Also Rises*, Charles Scribner's Sons, New York, 1926. First edition, an excellent copy in the rare dustwrapper which is slightly nicked at extremities of spine and with light soiling and rubbing to edges. In chemise and quarter-leather slipcase. £57500



63. **HEMINGWAY, ERNEST.** *The Old Man and the Sea*, Charles Scribner's Sons, New York, 1952. First edition, inscribed by Hemingway to his god-daughter: "For Alden [Calmer] this strange book which I had the unbelievable (sp.) luck to write E.H." With dustjacket in chemise and slipcase. £22500

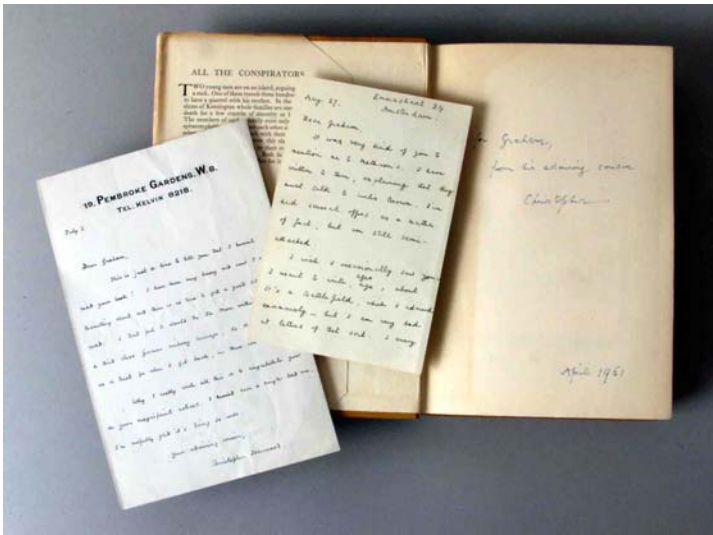


64. **HEMINGWAY, ERNEST.** *The Old Man and the Sea*, Jonathan Cape, London, 1952. Ownership signature and small bookseller's ticket to front blank, otherwise a very good copy in the double-sided dustwrapper which is somewhat rubbed and missing some tiny chips at extremities of spine. £250
65. **HERGESHEIMER, JOSEPH.** *The Bright Shawl*, Knopf, New York, 1922. First edition, one of ten special copies, not for sale, lettered A to J (this is copy J). There were also 225 numbered copies. All copies were signed by the author. Affixed to the front pastedown is a photograph of Hergesheimer, inscribed by him in 1940. Covers rubbed, gilt oxidized, one small chip from top of spine, but a very good copy. £225
66. **(HOGARTH PRESS). GATES, BARRINGTON.** *Poems*, Hogarth Press, London, 1925. First edition - number of copies not known, but only 60 copies sold in the first three months (Woolmer 62). Small chip to head of spine, boards very slightly bowed, slight foxing to endpapers, but an excellent copy of a quite scarce title. £275
67. **(HOGARTH PRESS). HOBSON, CORALIE.** *In Our Town*, Hogarth Press, London, 1924. First edition. One of 1,000 copies of which 201 had sold by 6 January 1928 - presumably the bulk of the remainder were pulped, thus accounting for its relative scarcity (Woolmer 47). Some foxing to endpapers, spine label browned and with a small stain else a nice copy in slightly rubbed, decorated paper boards. £200
68. **HOPKINS, GERARD MANLEY.** *Poems of Gerard Manley Hopkins*, Humphrey Milford, London, 1918. Edited with notes by Robert Bridges. One of 750 copies printed. Hayward 335. John Sparrow's copy with his bookplate on the front pastedown. John Sparrow was a fellow and later warden of All Souls, Oxford. A passionate collector, his four maxims to aspiring collectors were: never lend books, never give them away, never

sell them, and never read them. Paper spine label slightly rubbed, covers slightly worn, still an excellent copy. £2500

69. **HUGHES, TED.** *Woodwo*, Faber & Faber, London, 1967. First edition. Presentation copy, inscribed by the author on the front free endpaper: "To Charles [Monteith - Hughes's editor at Faber] - gratefully from Ted May 18th 1967." An excellent copy in a well-preserved wrapper with two faint scrapes to upper panel and a mildly faded spine. £975
70. **HUGHES, TED.** *Earth-Moon*, Rainbow Press, London, 1976. First edition. One of 200 numbered copies signed by the author. An excellent copy in slipcase. £275
71. **HUXLEY, ALDOUS.** *Point Counter Point*, Chatto & Windus, London, 1928. First edition. Inscribed by Huxley on the front free endpaper: "To Gene Andruski from Aldous Huxley 1954". Andruski was a long-serving staffer at the *Paris Review* in New York. Fine in an unusually fresh dust jacket with none of the spine darkening often seen in this title, very slight soiling and a little creasing to the top of the spine. £2000
72. **ISHERWOOD, CHRISTOPHER.** *All the Conspirators*, Jonathan Cape, London, 1928. First edition of Isherwood's first book, and distinctly uncommon, especially so in dustwrapper. Inscribed by the author on the front free endpaper: "for Graham [Greene], from his admiring cousin Christopher April 1961." With Greene's ownership signature on the front pastedown. An a.l.s. and an a.p.c.s. are laid-in: Isherwood writes to Greene (one p., London, 2 July 1929) to explain he hasn't yet read the recently published *The Man Within*, not feeling he should do it justice "in a third class German railway carriage" and "to congratulate you on your magnificent notices. I haven't seen a single bad one. I'm awfully glad it's doing so well. Your admiring cousin". The a.p.c.s. (two pp., Amsterdam, 27 May 1935) thanks Greene for mentioning him to Methuen, wishing they saw each other occasionally: "I meant to write ages ago about *It's a Battlefield*, which I admired greatly", and envying Greene's "skill at getting about the globe".

A nice copy in lightly soiled dustwrapper, rather browned at spine and with a long closed split along upper edge of spine - the letters in fine condition. £9500



73. **ISHERWOOD, CHRISTOPHER.** *Prater Violet*, Methuen, London, 1946. First edition. Slight foxing, else a genuinely nice copy in the attractive dustwrapper, with very slight signs of wear. £200
74. **JAMES, HENRY.** *Stories Revived*, Macmillan, London, 1885. First edition. Three volumes. Lower spine edge of Volume I split, shorter splits to other volumes, Mudies Library labels to upper boards, quite rubbed and soiled but a decent copy of a very scarce title, in need of some remedial work. £800
75. **JAMES, HENRY.** *The Princess Casamassima: A Novel*, Macmillan, London, 1886. First edition. Three volumes. One of 750 copies printed. First appeared in *Atlantic Monthly*, September 1885 - October 1886. There were minor revisions between serial and book publication. All edges untrimmed. Expertly rebacked, some light soiling to boards and rubbing to edges, some minor foxing most noticeable in Volume I. A very good copy. £1250
76. **JOYCE, JAMES.** *Typescript Schema for Ulysses*, Four page typescript, joined together to fold out, indicating Joyce's overall plan for *Ulysses*. In excellent condition in collector's case. Provenance: George Antheil. Five original typescript Schemata are known to be extant: 1. Sylvia Beach - SUNY Buffalo (two copies); 2. Stuart Gilbert - University of Texas; 3.

Herbert Gorman - Southern Illinois University; 4. Auguste Morel - Richard Wallace - Private collection; 5. National Library of Ireland - Joyce 2002. There at least three significant scribal copies prepared from originals: 6. Antheil - the present copy; 7. Harriet Shaw Weaver - Tulsa (holograph); 8. Edmund Wilson - Tulsa. The Antheil copy is composed of four sheets, joined at the edges, all the others are composed of five sheets, although the fifth sheet contains only a few words, the last extension of the longest "correspondences". It is also the smallest of them all. All exhibit some differences in typing, spacing, use of separating colons, and so forth, and all have some typing errors. The Antheil copy duplicates some of the common typing mistakes (such as 'Malligan' and 'Kervin - Nenelaus' from the Buffalo and Texas copies) but it also introduces some of its own (such as 'Nouse' instead of 'House', 'locomotr' instead of 'locomotor' and uses capitals for the first three symbols: 'Theology', 'History' and 'Philology', and interestingly spells 'Color' in American rather than in English as 'Colour' which is used in all the other copies). The Antheil copy is also the only one that does not have the title "Ulysses" at the top (note that there are two variants of the title as well among the first generation copies). Significantly, for whatever reason, there are no colons preceding the entries, which for Joyce signified equivalences, and there are no periods between 'a.m.' and 'p.m.' on the Antheil copy. There are several overtypings in the Antheil copy that are often not well done. This copy could have been made to help Antheil in his work on the 'Cyclops' Opera that he and Joyce wanted to prepare, although it didn't get very far. £75000

77. **JOYCE, JAMES.** *Dubliners*, Grant Richards, London, 1914. First edition. Previous owners' signatures, otherwise a bright, excellent copy - the best we've encountered in some time. £15000
78. **JOYCE, JAMES.** *A Portrait of the Artist as a Young Man*, The Egoist, London, 1917 [but 1918]. First English edition from English sheets - one of 1000 copies (Slocum & Cahoon A13). Bookplate removed from front pastedown and with associated offsetting to front free endpaper: spine slightly faded and gilt rather dull but present - a very good copy, clean and tight. £600
79. **JOYCE, JAMES.** *Autograph postcard signed*, approximately 50 words, Trieste, 16 March, 1920. Tipped-to the front pastedown of the anthologist Edward J. O'Brien's copy of *Chamber Music* (Cornhill Company, Boston, n.d. [1918] first American edition - unauthorised

(Slocum and Cahoon A5)). Joyce assures the recipient that Henry Davray will confirm Joyce's permission to include some verses in a forthcoming anthology. Either Davray failed to do this or O'Brien abandoned the plan as we can trace no contemporary inclusion of a poem by Joyce in any anthology edited by O'Brien. The poem in question appears to be "Bahnhofstrasse" which had been published in *Anglo-French Review*, edited by Davray, the previous year and was subsequently collected in *Pomes Penyeach*. With O'Brien's dated ownership signature and a Latin motto to front free endpaper. A nice copy, with a small area of soiling to base of spine. £3750

80. **JOYCE, JAMES.** *A Portrait of the Artist as a Young Man*, The Egoist, London, 1921. Third English edition, being one of 1000 copies from sheets from the fourth American printing (Slocum and Cahoon A13 - note). Spine somewhat faded and gilt oxidised, minor marks to upper board - a very good copy. £150
81. **JOYCE, JAMES.** *Work in Progress Volume I*, Donald Friede, New York, 1928. First edition, one of 20 copies, printed for copyright purposes. Friede reported that, of these, only sixteen copies were distributed. A reprint of Part I of *Finnegans Wake* as it appeared in *Transition*, Paris, April-November, 1927, the text differing greatly from the subsequent first publication in book form. An excellent copy, housed in a cloth folding-box. £30000
82. **JOYCE, JAMES.** *Tales Told of Shem and Shaun: Three Fragments from Work in Progress*, Black Sun Press, Paris, 1929. One of 500 copies on Holland Van Gelder. Frontispiece portrait of the author by Brancusi. A very nice copy in original glassine, in original gold box, which has very slight wear. Loosely inserted is the scarce publisher's prospectus for the volume. £1000
83. **JOYCE, JAMES.** *Tales Told of Shem and Shaun*, Black Sun Press, Paris, 1929. First edition, one of 100 copies on Japan Vellum signed by the author, out of a total edition of 650 copies. An excellent copy in the original glassine, housed in a worn slipcase. £8250
84. **JOYCE, JAMES.** *Ulysses*, The Odyssey Press, Hamburg, 1932. The two-volume, wrapped issue - published simultaneously with the cloth-bound issue. The text was amended for this publication, and is the most reliable published in Joyce's lifetime. A little light soiling and creasing to wrappers but a nice copy in cloth chemise and slipcase. £450

85. **JOYCE, JAMES.** *Ulysses*, Random House, New York, 1934. The first authorized American edition, after the Hon. John M. Woolsey finally lifted the ban - the text of the decision is included. Leon Edel's copy, with his dated ownership signature to front free endpaper. The first printing consisted of 100 copies only, for copyright reasons, the second of 10,300. Spine somewhat browned and nicked at base, but a very good copy in somewhat rubbed and nicked dustwrapper, with some browning and soiling to spine. £400
86. **JOYCE, JAMES.** *Autograph Letter Signed 'James Joyce' [with] Typescript of a poem 'La Dinde Aux Comeallyous'*. n.p. [Zurich], 1937. An autograph letter (one p., 22 February 1938 on Carlton Elite Hotel, Zurich, letterhead, signed by Joyce and addressed in Joyce's hand on the verso) forwarding to Wilhelm Hertz, a nephew of his daughter-in-law Helen (George's wife), his poem 'La Dinde Aux Comeallyous' composed 'Thanksgiving Day, 1937/Neuilly, Paris.' His note reads: 'Dear Mr and Mrs. Hertz: We hope you got home all right in the dark. Here is the come-all-you about the turkey. You may copy it if you wish but please return it as I have no other myself. I have just had tea with your aunt and we got on very well together, I think, as I tried my clearest tenor tones. Greetings to you both/ sincerely yours/ James Joyce (published in *Letters of James Joyce*, volume 3). 'La Dinde Aux Comeallyous' (two pp., typescript and carbon, printed on rectos only), a poetic squib in nine quatrains, recounts the surreal misadventures of a turkey on its way to 'adorn the barbecue' of Madame [Maria] Jolas (who later published the holograph manuscript of the poem in 1941's *Pastimes of James Joyce*). Joyce's request that the manuscript be returned was apparently obliged, though the Herzes preserved their typescript and carbon copy together with this letter. Both items are in excellent condition, housed in a collector's folder. £8500
87. **JOYCE, JAMES.** *Finnegans Wake*, Faber & Faber, London, 1939. First edition, trade issue, one of approximately 2,450 copies. There were no subsequent printings of either the English or American editions in Joyce's lifetime. A fine copy, with the mildest of soiling to rear panel of the dustwrapper. Distinctly uncommon in such beautiful condition. £3750
88. **JOYCE, JAMES.** *Autograph Postcard Signed*, n.p. [Zurich], 31 December, 1940. A New Year's greeting, written in green ink, signed 'James Joyce' to Laurence Vail, in Megève, France, printed 'Die besten Gluckwunsche zum neuen Jahre'. Slightly browned, else in excellent condition in collector's case.

A novelist, poet, and painter of minor repute, Laurence Vail was a fixture of the Left Bank expatriate community throughout the twenties - most notably as the young Peggy Guggenheim's paramour. The pair did marry in 1922 (the year when he first makes an appearance in Joyce's letters), but later divorced. Vail's second marriage was to Kay Boyle, in 1932. Joyce's postcard was most likely in recognition of the stay, by George and Stephen Joyce, with the Vail family in Megève, over the New Year of 1939-40. £4000

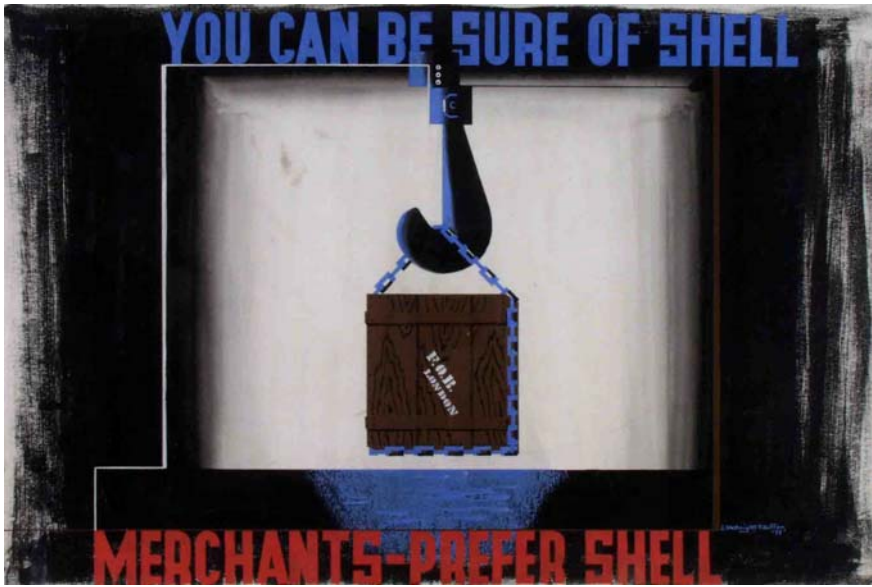
89. **JOYCE, JAMES.** *Stephen Le Heros*, Gallimard, Paris, 1948. Presentation copy, inscribed by the translator: 'Pour Jean-Paul Sartre / cordialment / Ludmila Savitsky!'. Savitsky was the wife of John Rodker, whose Egoist Press was the first English publisher of *Ulysses*. Stephen Dedalus was undoubtedly a proto-existentialist of a sort, leading one to ponder what the philosopher made of Dedalus's credo: 'I will not serve that in which I no longer believe ... and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use - silence, exile, and cunning.' Chip to base of spine, outer wrapper separating from text block along the spine's length, otherwise a very decent copy, internally excellent. £2500

90. **(JOYCE, JAMES). CROSBY, HARRY.** *A Portrait of the Artist as a Young Man*, Jonathan Cape, London, 1924. New edition, first published in 1916. Harry and Caresse Crosby's copy inscribed on the front free endpaper beneath an acrostic of their Christian names: 'Harry ... Crosby / a Paris ce 12 aout 1925 / Cez a ... / Il y a un Monsieur qui dont / Il y a une Femme qui pleure / Il y a Chien qui abroie!'. There are approximately 60 words of annotations in Crosby's hand: on p.149 next to the sentence beginning "In this life our sorrows are either not very long or not very great ..." he has noted "O yes they are"; on p. 201 next to the line "Dedalus, you're an antisocial being, wrapped up in yourself ..." is the note "So am I thank God." Crosby has also amended the list of author's publications to include *Pomes Penyeach* and *Work in Progress*. Ex-libris design of Harry and Caresse Crosby stamped in gilt on covers, and with their bookplate affixed to front pastedown. Mild wear to boards and a split to head of spine, else a sturdy, very good copy, heavily annotated throughout by Crosby.

Crosby was a great proselytiser for Joyce's genius, and regarded him as his hero, publishing a portion of *Work in Progress* in a handsome edition through his Black Sun Press, as well as Joyce's collected poems. A minor but not negligible poet himself, Crosby was also an enthusiastic and thoughtful reader of his modernist

contemporaries, as this copy of *Portrait* bears out. Passages are underlined on almost every page, along with regular and effusive marginalia. £5500

91. **(JOYCE, JAMES). JOLAS, MARIA - EDITS.** *James Joyce Yearbook*, Transition Press, Paris, 1949. First edition. One of 1000 numbered copies. Contributors include Stuart Gilbert, Paul Leon and Andre Masson. An excellent copy in wrappers. £100
92. **KAUFFER, E. MCKNIGHT.** *Merchants Prefer Shell*, gouache on paper, 53 x 35 cms., 1933. Signed and dated by the artist. Framed and glazed. McKnight Kauffer made his name in England as a master of the art of the poster, inspired by the artistic movements of the day.
- In the 1930s, Kauffer designed a series of 'lorry bills' for Shell. It ranks amongst Kauffer's grandest achievements. The bills were printed to a size of 30 x 45 inches. Kauffer was commissioned by Shell's publicity manager Jack Beddington (the nephew of Sidney and Violet Schiff), a genuine lover of the art of the period. Beddington also ensured that Shell's advertising was disciplined, so the posters were shown on the sides of the company's lorries, rather than on vast hoardings polluting the countryside. Kauffer also designed a remarkably advanced petrol pump top for Shell-Mex in 1934, but it was never used. £9500
93. **KAUFFER, E. MCKNIGHT.** *Lubrication by Shell*, gouache on paper, 55 x 26 cms., 1936. Signed by the artist. Framed and glazed. £2750
94. **KAUFFER, E. MCKNIGHT.** *Official for Winter*, gouache on paper, 56 x 26 cms., 1936. Signed and dated by the artist. Framed and glazed. £2750
95. **KAUFFER, E. MCKNIGHT.** *Shell Stays on the Job*, gouache on paper, 50 x 34 cms., 1939. Signed and dated by the artist. Framed and glazed. £6500
96. **KAUFFER, E. MCKNIGHT.** *Stronger and Stronger (Collage)*, gouache on paper, 36 x 24 cms., 1939. Signed and dated by the artist. Framed and glazed. £3000
97. **KAUFFER, E. MCKNIGHT.** *Stronger and Stronger (1)*, gouache on paper, 29 x 45 cms., 1939. Signed and dated by the artist. Framed and glazed. £3000



*Merchants Prefer Shell* by E. McKnight Kauffer

ITEM 92



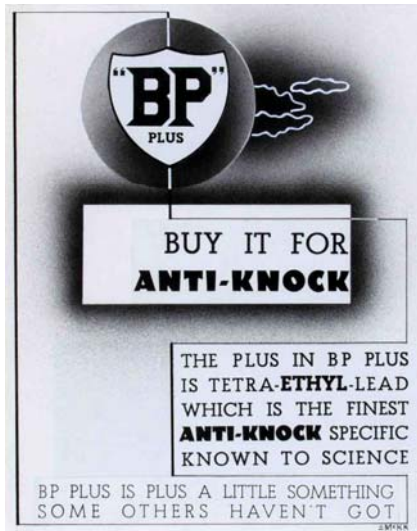
*Shell Stays on the Job* by E. McKnight Kauffer

ITEM 95



*Stronger and Stronger* by E. McKnight Kauffer

ITEM 97



*BP Ethyll Anti-Knock* by E. McKnight Kauffer

ITEM 99

98. **KAUFFER, E. MCKNIGHT.** *Stronger and Stronger (2)*, gouache on paper, 59 x 40 cms., 1939. Signed and dated by the artist. Framed and glazed. £5000
99. **KAUFFER, E. MCKNIGHT.** *BP Ethyll*, gouache on paper, 14 x 15 cms. n.d. [1930s]. Initialled by the artist. Framed and glazed. £350
100. **KAUFFER, E. MCKNIGHT.** *BP Ethyll Anti-Knock*, gouache on paper, 12 x 24 cms. n.d. [1930s]. Initialled by the artist. Framed and glazed. £350
101. **KAUFFER, E. MCKNIGHT.** *BP Ethyll For Speed and Acceleration*, gouache on paper, 16 x 24 cms. n.d. [1930s]. Initialled by the artist. Framed and glazed. £500
102. **KEROUAC, JACK.** *Autograph letter signed to his mother*, six pp., San Luis Obispo, 25 April 1953. An excellent letter to Gabrielle Kerouac, signed "Ti Jean", the diminutive name of his childhood: ". . . I'm in San Luis Obispo . . . I won't make much more than \$80 this end-of-the-month but things will start rolling in May, and by Christmas I'll have \$2,000 saved, or bust . . .". Kerouac invites his mother to come and live with him, honouring his deathbed promise to his father to watch over her. "The best idea I think will be for us to start in a trailer, for about a year, till we get a start . . . One thing sure, - California is beautiful and ideal and will be our home . . .". He writes of his and Cassady's recent illnesses and injuries and the day-to-day: "My nose was a very serious infection . . . for 3 days my eyes watered with migraine pain from that swollen schnozzola; The doctor said the infection was in a bad spot . . . so you see I wasn't "lamenting" about nothing . . . Ma, I have a great little hotel room, \$6 a week; I cook steaks, eggs, toast, coffee . . . The sun is warm, the birds sing in my window; at night I curl up & get a good sleep to the tune of crickets. You haven't lived till you've lived in California . . . you'll see . . . P.S. Neal is going to N. Y. Xmas, we might travel back with him, he wants to. He broke his leg falling off a boxcar . . .". He writes of his love for California: "Coming to California has brought me back to life again, I realize now I shouldn't have left last year. I only went to N.Y. to see you. Boy do I hate N.Y.! Never again . . .". He asks after his cat: "I hope he's still around Xmas so we can bring him back." Gabrielle Kerouac didn't get the chance to move; her 'Jean' got bored with his work and shipped out mid-summer on the S.S. William Carruth. £8500

**103. KEROUAC, JACK.** *Autograph manuscript*, eight pp., Flynn's Bar, 26 Oct 1944. The 22 year-old Kerouac, anxiously waiting in a bar for "Celene", wrote eight pages of notes: "Reality is hard, and I am soft. I am guilty of the most disastrous kind of ignorance - ignorance of my incapacities. In Adler's sense, I am every bit a neurotic - I want a return to the conditions of the nursery . . .". He writes about the woman he is waiting for; "Celene is beauty, and her presence matters more than this loss of pride, this abject cravenness. I suppose the denouement to all this is too terrible for me to consciously anticipate . . . She is not coming. Oh if she does not come, I shall worry my face blue . . .". He proposes going to a movie "to postpone the anguish" and wonders what will happen after "I cannot be practical and I cannot die and I am an apprentice nihilist . . . This, then, is hell. Oh Celene, come, come! Come save me for awhile." Then he composes a maudlin, third-person version of his situation: "A Love Story (!) A wealthy, beautiful, intelligent woman toys with a Self-Ultimatist poet . . . In a self-contain'd, conscious sense, he goes mad." Married to Edie Parker, Kerouac had recently returned to New York from Grosse Pointe, Michigan. He was immersing himself in the avante-garde, including Celine and Rimbaud and was obsessed with self-sacrifice. Unpublished. On two "Ballantine Ale and Beer" leaves. £10000

**104. LAWRENCE, D.H.** *Autograph postcard signed to Freida Lawrence*, n.p. [Switzerland], 1 March 1928. Correspondence from Lawrence to Freida is exceedingly uncommon, and this is a particularly nice little example.



Written on an illustrated card captioned "Les Diablerets et le Culand," the card mentions *Lady Chatterley*, Curtis Brown, and Aldous Huxley.

Lawrence laments: "No letter from you this morning - only one letter from Curtis Brown, asking for the Lady C. Ms. But I'm still waiting for the final two chaps from that woman (underlined) - A warm morning, with warm dimmish sun. Our maid got the grippe, so her sister is here. I'm just going down to the station with Aldous - Diablerets coming to an end for us. I do hope we shan't get gripped going down to the valley - how do you feel it? Love to die Alte DHL". £1850

- 105. LAWRENCE, D.H.** *Love Poems and Others*, Duckworth, London, 1913. First edition. Roberts A3 variant 2, distinguishable by the omission of "i" from the word "is" in line 16, page xlv. Front endpaper has bookplate of Dorothea MacKellar, Australian poet. An excellent copy, slightly faded at spine. £300

- 106. LAWRENCE, D.H.** *The Rainbow*, Methuen, London, 1915. First edition. A very nice copy, with the gilt very fresh and bright, somewhat shaken and foxed and with some light soiling internally.

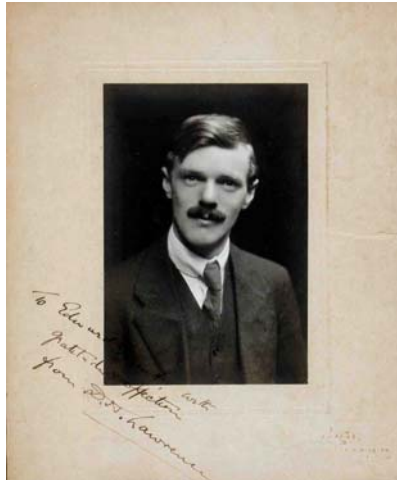
Published in an edition of 1250 copies of which 429 were destroyed as a result of legal action (Roberts A7). It is unclear whether the major objections were to the text's (negligible) erotic content, or to its (relatively mild) anti-War sentiments. In any case, the myth has arisen that copies were actually burned by the Public Censor. £1450

- 107. LAWRENCE, D.H.** *Amores*, Duckworth, London, 1916. Unbound and unrevised first proofs for the first edition of this book, with substantial differences from the published text. With the printer's stamp, the number 138 on front page, and some pencilled production notes throughout. A typed inserted list showing differences to the published text lists differences on 51 pages, including the complete rewriting of the poem 'Malade'. Proof material of this vintage and significance is almost unknown for D.H. Lawrence. £1750

- 108. LAWRENCE, D.H.** *Lady Chatterley's Lover*, Orioli, Florence, 1928. First edition, second printing, in wrappers. One of 200 copies produced from the original plates after the first issue, of 1000 copies signed by Lawrence, had nearly sold out. The first edition was so widely pirated, and so ferociously impounded, that within a few months of its publication, Lawrence had the good idea of producing the book more cheaply. Wrongly identified by both publisher and bibliographer (Roberts A42b) as a second edition, this uses the same plates as the first, and is thus straightforwardly the second printing of the first edition. Some trifling signs of wear, but essentially a fine copy. £1250

**109. LAWRENCE, D.H.** *Pansies*, privately printed for Charles Lahr, London, 1929. One of 500 copies, bound in white wrappers, glassine, and slipcase. This is number 102, signed by Lawrence. Slight foxing to book, and a little wear to glassine and slipcase. £300

**110. LAWRENCE, D.H.** *Early studio portrait photograph*, 14 x 9 cms., c.1912. This famous image of Lawrence (used by Edward Nehls on the dustwrapper of Volume 1 of his *Composite Biography* of Lawrence, is inscribed across the mount and the corner of the image: "To Edward Garnett, with gratitude and affection from D.H. Lawrence." A perfect association: at the time Garnett was editing *Sons and Lovers* for publication, and was Lawrence's strongest literary supporter and champion, as the latter acknowledged: "I feel as if you were father and brother and all my relations to me." Short crease to mount, image slightly silvered at edges. £6000



**111. (LAWRENCE, D.H.) CORKE, HELEN.** *Neutral Ground: A Chronicle*, Arthur Baker, London, n.d.[1933]. Unbound proof sheets for the first edition, corrected by Helen Corke, and later presented by her: "To my good friend Warren Roberts of Texas, with regards - H.C. June 1960". The proofs are corrected by Corke throughout in black ink. The novel, Corke's own account of her love affair with D.H. Lawrence, parallels his *The Trespasser*, but tells the story from the woman's point of view. Laid-in is a photo of Corke from 1903, a postcard inscribed by her showing the

house on the Isle of Wight where the characters in the book stayed, and a number of revealing letters to the previous owner about Helen Corke. Preserved in a custom-made case, with a fine copy of the 1966 reprint of the novel. £1000

- 112. LAWRENCE, D.H.** *Series of four original photographs of Lawrence in New Mexico, late 1920s.* These four photographs, measuring 13 x 8 cms, give a wonderfully clear insight into Lawrence's life on the Taos ranch. The images consist of the following: (1) Lawrence milking Susan, his cow (see references in William York Tyndall's book); (2) Lawrence playing with a kitten, with Freida in the background; (3) Lawrence taking bread out of an open-air oven; (4) Lawrence, at a distance, standing by an open irrigation ditch. Photographs from this period of Lawrence's life very rarely appear on the market. £850

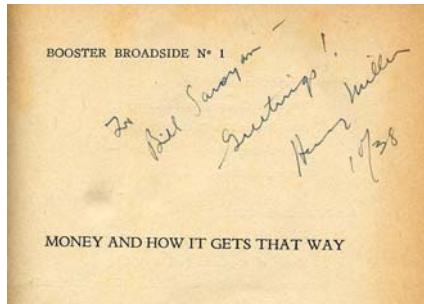


- 113. (LAWRENCE, D.H.). RAYNER, HENRY.** *Original pen and ink portrait, 27 x 19 cms.c.1919.* Signed by the artist and signed and dated 1919 by Lawrence. The Australian painter Henry Rayner also painted Gaudier-Brzeska and Walter Sickert. His portrait of King George VI is in the National Portrait Gallery in London. Framed and glazed. £1250

114. **LE CARRE, JOHN.** *Smiley's People*, Hodder and Stoughton, London, n.d.[1979]. Uncorrected proof copy, with prelims blank, small textual differences and different pagination, in variant proof dustwrapper which prints a picture of the author on the rear panel, and has a different text to the first edition. Slightly cocked, dustwrapper rather rubbed but a very good copy. £400
115. **LESSING, DORIS.** *The Golden Notebook*, Michael Joseph, London, 1962. Corners slightly bumped, else a nice copy in slightly soiled dustwrapper, with some unobtrusive insect damage along the lower flap fold. £475
116. **LEWIS, C.S.** *The Screwtape Letters*, Geoffrey Bles, London, 1942. First edition. Lewis's bestselling Christian novel, reprinted within a month of publication, and never out of print since, about a mature devil teaching an apprentice devil some old tricks. Trifling signs of wear, but essentially a fine, bright copy of a book that usually looks a little tired. £400
117. **LEWIS, WYNDHAM.** *Blast*, John Lane, London, 1914-15. The only two issues of *Blast*: June 1914 and July 1915. *Blast* was the official mouthpiece of Vorticism, the new movement of which Lewis was the self-appointed chair. Contributors included Lewis, Ezra Pound, Rebecca West, Ford Madox Ford and Wassily Kandinsky. Richard Aldington described *Blast* as "the most amazing, energized, stimulating production I have ever seen". Innovative as it was it did not make enough to pay the printer's bill. £2500
118. **LONGLEY, MICHAEL.** *Ten Poems*, Festival Publications, Belfast, n.d.[1965]. His first book. First edition, second issue, on wove paper with dark purple sun on front cover. A fine copy. £225
119. **LOWELL, ROBERT.** *Notebook 1967-68*, Farrar, Straus and Giroux, New York, 1969. First edition. A presentation copy, inscribed by the poet on the title-page: 'For Gloria and Dwight [MacDonald] - I've tried to put in more of you than just your name in this book. With love, Cal'. And so he did: the third poem of the sequence 'October and November' - famously opening with the line 'Under the too white marmoreal Lincoln Memorial' - is dedicated 'for Dwight Macdonald'. The poem refers to the anti-war march on the Pentagon of September 1967, an event immortalised by Norman Mailer in his *The Armies of the Night*. Lowell and MacDonald both spoke on the day. Excellent in slightly rubbed dustwrapper. £750

- 120. MAHON, DEREK.** *Twelve Poems*, Festival Publications, Belfast, n.d.[1965]. First edition of Mahon's first book. In 1999 a survey by the *Irish Times* ranked Mahon among the ten most popular Irish writers of all time. Wrappers slightly browned around spine, a little light foxing to lower wrapper but a very good copy. £250
- 121. MCALMON, ROBERT.** *A Hasty Bunch*, Contact Press, Paris, n.d. [1922]. First edition. A fine copy. With the broadside "From an h'English Printer to an English Publisher" laid-in. "We beg to acknowledge receipt of your letter dated August 2nd and the copy for book. We are returning the same to you as you have quite evidently mistaken the standing that our firm enjoys in the Printing World. We have been established over 60 years and do not remember ever being asked to place such literature before our workspeople before, and you can rest assured that we are not going to begin now. Thanking you for your kind enquiry, yours faithfully,". £400
- 122. MCALMON, ROBERT.** *Post-Adolescence*, Contact Publishing, Paris, n.d.[1923]. First edition. Written before, but published after, *A Hasty Bunch*. Split along upper spine edge of self-wraps repaired, spine slightly chipped at head and base, tape marks to endpapers - nonetheless a very good copy. £350
- 123. MILLER, HENRY.** *Aller Retour New York*, The Obelisk Press, Paris, 1935. First edition, one of 150 numbered copies signed by the author. Additionally inscribed on the front free endpaper: "To Mr & Mrs Huntington Cairns - first day in Paris. Good Luck! Henry Miller 8/36 Villa Seurat (XIV)". A crucial association copy marking the start of a great and influential friendship. Cairns was a collector of erotica and a reader and censor for the Customs Bureau, appointed in the early '30s. He helped to quell the fury about Joyce's *Ulysses* and the book was published in the US shortly after his appointment. Miller recognised Cairns' potential as a formidable foe or invaluable ally, and invited him to Paris in 1936, to show him the town. As a federal censor, it was Cairns who prohibited the importation of Miller's books *Tropic of Cancer* and *Tropic of Capricorn* into the U.S. It has been suggested that Miller wrote *The World of Sex* and the essay *Obscenity and the Law of Reflection*, for his friend Cairns. Slight creasing to wrappers but an excellent copy in quarter-leather solander case. £3000

- 124. MILLER, HENRY.** *Scenario (A Film with Sound)*, The Obelisk Press, Paris, 1937. First edition. Inscribed by the author: "To Hans Reichel - Emperor of the oceanic depths! from his good friend Henry Miller Paris 8/37". Reichel was a close friend of Miller's, who much admired his paintings. Miller published a memoir of him in the form of a "long, intimate letter," *Order and Chaos Chez Hans Reichel*, in 1966. One of a limited edition of 200 numbered copies signed by the author. With a frontispiece by Abraham Rattner. Publisher's flyer laid-in. Loose gatherings within card wrappers, as issued, in excellent condition in chemise and quarter-leather solander case. £3000
- 125. MILLER, HENRY.** *Money and How it Gets that Way*, Booster Publications, Paris, 1938. Author's presentation copy, inscribed on the front free endpaper: "To William Saroyan - Greetings! Henry Miller 10/38". A fine association copy from Miller to the Pulitzer prize-winning novelist, short-story writer, dramatist, and essayist William Saroyan. Miller and Saroyan met in Paris in the 1930s. In 1937 Miller made Saroyan one of the Literary Editors of *The Booster*, along with Miller himself and Lawrence Durrell. Anais Nin was the Society Editor and Miller was also Fashion Editor. Paper somewhat browned but an excellent copy a fragile book - in chemise and quarter-leather box. £3000



- 126. MILLER, HENRY.** *Tropic of Capricorn*, Obelisk Press, Paris, 1939. First edition in original paper wrappers. A bright copy with slight wear and one small stain to top of front wrapper, In quarter-leather solander box. £1500
- 127. MOORE, HENRY.** *Autograph subscription signed*, two pp. (approximately 50 words), n.p.[Ware, Hertfordshire], 26 June 1943. Written in answer to, and on, a letter from his editor, Eunice Frost, at

Penguin Books, enquiring about the index pages for the forthcoming volume on Moore in the 'Penguin Modern Painters' series, noting his corrections: ". . . the only other point I can discover is whether in Plate 30 (the drawing belonging to my wife) it should be Mrs [underlined] Irina Moore or as it is just Irina Moore - I don't mind neither does she". Folded once and in very good condition in original mailing envelope. £125

- 128. NABOKOV, VLADIMIR.** *Lolita*, The Olympia Press, Paris, 1955. First edition. Two volumes - first state with 900 francs price. Ownership signature to both volumes, small area of recolouring to head of spine of one volume, spines slightly browned but an excellent, clean copy. £3200
- 129. NABOKOV, VLADIMIR (AS V.V. NABAKOFF) (CONTRIBUTES).** *A Few Notes on Crimean Lepidoptera*, in *The Entomologist* Vol.LIII, n.p. February 1920. Bound with the other issues in vols. 53-54. Nabokov produced the paper, his first in English, aged twenty-one, while he was at Cambridge. In *Speak, Memory* Nabokov wrote: "From the age of seven, everything I felt in connection with a rectangle of framed sunlight was dominated by a single passion." When he was eight years old, he remembered, "the longing to describe a new species" became a consuming desire, and when his father was imprisoned, when Nabokov was in his teenage years, he would tell him about the butterflies and moths he saw in the prison yard. In excellent condition. £1250
- 130. NIN, ANAIS.** *D.H. Lawrence: An Unprofessional Study*, Edward W. Titus, Paris, 1932. First edition of Nin's first book. One of 550 numbered copies. Some soiling to upper board, spine gilt rubbed - a very good copy. £250
- 131. NIN, ANAIS.** *The House of Incest*, Siana Editions, Paris, 1936. First edition. Inscribed by the author on the front free endpaper: "Emmanuel Navaretta when will I read yours? Anais Nin Dec 27, 1939". One of 249 copies. Some light soiling and browning to upper wrapper, extremities of spine a little rubbed but a very good copy. £750
- 132. NIN, ANAIS.** *The Winter of Artifice*, The Obelisk Press, Paris, 1939. Published just as Hitler invaded France, the only copies known to have survived are those which Nin was able to carry with her as she left Paris. Paper browned as usual, splits along spine edges and some browning to wrappers but a very good copy. £400

- 133. OMEGA WORKSHOPS.** *Original Woodcuts by Various Artists*, Omega Workshops, London, 1918. First edition, this being Number 49 of 75 copies. Contains original woodcuts by Fry, Bell, Bussy, Grant, Wolfe, Kauffer and Kristian. Original decorated paper covered boards, in black as opposed to the usual red, repaired at spine and edges - a very good copy of a scarce and fragile item. £7500
- 134. (OMEGA WORKSHOPS). CLUTTON-BROCK, A.** *Simpson's Choice: An Essay on the Future Life*, Omega Workshops, London, 1915. Woodcuts by Roald Kristian. The first book of the Omega Workshops. One of a limited edition of 500 numbered copies. Sixteen pages of text and images, three of the pages being full-page woodcuts. Heavy offsetting to front and rear free endpapers, owner's signature, otherwise excellent in black and white decorative boards, slightly bumped at corners. £1500
- 135. (OMEGA WORKSHOPS). TREVELYAN, R.C. (TRANSLATES).** *Lucretius on Death*, Omega Workshops, London, 1917. Translation from Lucretius by R.C. Trevelyan. 20 pages, with two woodcut decorations designed by Roger Fry (and probably cut by Dora Carrington). Number of copies unknown, but probably produced in a larger edition than *Simpson's Choice*. Fry's favourite woodcut artist, Roald Kristian, was at this time not available to him, having been deported as an enemy alien. Wrappers slightly nicked, and some light scattered foxing, but a very good copy of the first edition. £750
- 136. ORWELL, GEORGE.** *Animal Farm*, Secker and Warburg, London, 1945. First edition. Orwell wrote it in less than three months, referring to it as "a little squib". He was paid an advance of £88. A nice copy in slightly soiled dustwrapper, which has a little rubbing on the hinge of the front panel, but is much nicer than your usual copy. £1800
- 137. PERIODICAL.** *Transition*, Shakespeare & Company, Paris, 1927-38. An almost complete set of the 27 volumes, lacking only issue 18. Contributors to this important literary and artistic periodical included: Gertrude Stein, André Gide, Max Ernst, William Carlos Williams, Laura Riding, Ernest Hemingway, Pablo Picasso, Robert McAlmon and Robert Graves. Joyce's *Finnegan's Wake* also features as a "Work in Progress". Some light chipping to spines of wrappers of several issues, but generally in very good condition. £2000

- 138. POUND, EZRA.** *Gaudier-Brzeska*, John Lane The Bodley Head, London, 1916. First edition. Signed by Pound on the title-page. Tipped-to the front pastedown is a t.l.s. (one p., Holland Place Chambers, 5 May 1916) to the American journalist and critic Kate Buss: "Dear Miss Buss, ... If you want a fighting issue and if you want to do some real service to the country you will take up the agitation [sic] for the removal of import duty of all books. You'll get some data out of old G.H. Putnam's "Books and their Makers, during the Middle Ages". Enclosed note was not written for publication, but the L.R. appears fairly prompt in the matter of being interested. Vide Putnam's index, for ref to Henry II. Sometime I shall get time to write out a formal indictment, but no one need wait until then to stir the matter. E Pound 5/5/16". Extremities a little rubbed but a nice, clean copy. £4500
- 139. POUND, EZRA.** *Poems 1918-21*, Boni & Liveright, New York, 1921. First edition (Gallup A21). Boards a little soiled, rubbed and browned at the spine, but a very good copy in the scarce dustwrapper which has some creases lengthways and small nicks to extremities. £500
- 140. POUND, EZRA (EDITS AND CONTRIBUTES TO).** *The Exile*, Pascal Covici, Chicago, 1927-8. Ezra Pound's own copies of *The Exile*, nos. 1-4 (all published). Pound was editor, publisher, and chief backer of the magazine, which was the realisation of his dream of running his own journal. Contributors included Hemingway, McAlmon, William Carlos Williams, Pound himself and "Stella Breen" who provided a "True Confessions" narrative, supposedly by a woman with five husbands, but actually written by a male literary hack. It is described by one biographer as "lamentable" and "only worth looking through because it shows how Ezra was beginning to be drawn, moth-to-candle fashion, into making brash statements on public issues that had little or nothing to do with literature." In the second issue he wrote, among other things, that all officials in the US State Department "ought to be vacuum cleaned". In excellent condition, with the recent Pound/Rudge Venice Library bookplates, in cloth box. £1000
- 141. POUND, EZRA.** *Cavalcanti Poems*, Faber & Faber, London, 1967. First edition thus. One of 50 numbered copies printed for sale in Great Britain, out of a total edition of 200, signed by Pound. Printed on the hand-press of the Officina Bodoni, Verona (Gallup A86b). From the library of Charles Monteith. A fine copy in the original plain acetate dust-jacket (torn) and slipcase, which is a little marked. £1750

142. **POWELL, ANTHONY.** *Agents and Patients*, Duckworth, London, 1936. First edition of the author's fourth novel - probably less than 3000 copies were printed (Lilley A5). Some foxing to edges, else a fine copy in dustwrapper with some trivial soiling to upper panel. £3750
143. **POWELL, ANTHONY.** *What's Become of Waring*, Cassell, London, 1939. The scarcest of Powell's novels. The number of copies printed is not known but sales of 999 copies were recorded before the remaining stock was destroyed in the blitz (Lilley A6). Aside from a tiny bookseller's stamp on the front free end paper, a nick on the spine, and a bit of foxing, a fine and fresh copy. £950
144. **POWELL, ANTHONY.** *A Dance to the Music of Time*, Heinemann, London, 1951-1975. Twelve volumes, first editions. The early volumes have a little light restoration to the extremities of the dustwrappers, but an extremely attractive set, cased in a superb full leather box by Sangorski and Sutcliffe. £5500



145. **PROUST, MARCEL.** *47 Unpublished Letters from Marcel Proust to Walter Berry*, The Black Sun Press, Paris, 1930. First edition. One of 200 numbered copies. Walter Berry was the head of the U.S. Chamber of Commerce in Paris. He once wrote to Proust telling him that, when

asked if he had read Proust's novels, he always replied: "Yes, but they have a grave defect: they are so short." Edith Wharton felt she ought to have married Berry and arranged to be buried near him in the same cemetery in Versailles. Light foxing to wrappers, spine somewhat browned and rubbed at edges but a very good copy. £175

**146. RIDING, LAURA.** *Twenty Poems Less*, Hours Press, Paris, 1930. One of 200 numbered copies signed by the author. Set by hand and privately printed. The name "Norah James" in Riding's hand on the front free endpaper. Photographic covers by Len Lye. Leather spine rather rubbed as usual but a very good copy. £400

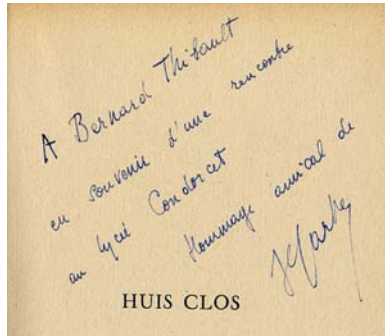
**147. SACKVILLE-WEST, VICTORIA.** *Constantinople: Eight Poems*, privately printed at The Complete Press, London, 1915. First edition. Wrappers very slightly faded and creased at edges, else a fine copy of the author's scarce second book.

Vita had been married for only a month when she and Harold arrived in Constantinople. She was very happy there, even reconciled to the longeurs of diplomatic parties. The 1914 publication of a volume of Vita's poems by John Lane was postponed at the start of the war. In 1915, *Constantinople* was privately printed. The Lane publication was rescheduled in 1917 and would include the *Constantinople* poems. When she showed them to her husband Harold he said: "Oh my darling clever little mar, I can't make your poetries out. They seem to proceed from something I don't know in you." £950

**148. SADLEIR, MICHAEL.** *Archbishop Francis Wrangham 1769-1842*, privately printed, Oxford, 1937. First edition - one of six copies on green paper, of a total edition of 12. Inscribed by the author on the half-title to his wife: "For pupsie with my love T. 4.vi.38." We do not know what the author's own connubial nickname was, nor do we wish to. Presentation binding of marbled paper boards with leather spine label, original wrappers bound-in, in fine condition. £275

**149. SADLEIR, MICHAEL.** *More Wrangham*, privately printed, Oxford, 1939. First edition - one of six copies on apricot paper, of a total edition of 12. Inscribed by the author on the half-title to his wife: "For my dear pups on her birthday 19.viii.39 with love from MS." Presentation binding of marbled paper boards with leather spine label, original wrappers bound-in, in fine condition. £275

150. **SARTRE, JEAN-PAUL.** *Huis Clos*, Gallimard, Paris, 1945. First edition. Inscribed by the author on the half-title: "A Bernard Thibault en souvenir d'une rencontre au lycée Conolorcet Hommage amical de J Sartre". A fine copy in wrappers, in cloth box. £1500



151. **SASSOON, SIEGFRIED [ANON.]** *Twelve Sonnets*, privately printed at the Chiswick Press, n.p.[London], n.d. [1911]. First edition, one of 35 copies privately printed for the author on hand-made paper (Keynes A5). An excellent copy in the original blue, unprinted wrappers, which are slightly sunned at edges. £2000
152. **SASSOON, SIEGFRIED.** *Counter-Attack and Other Poems*, William Heinemann, London, 1918. First edition, signed and inscribed by the author on the title-page: "Nov. 1918 To be sold in aid of the Workers Socialist Federation." With a hand-painted dust jacket, similar to several examples known to be by Sassoon. In solander case.

Sassoon was known as "Mad Jack" for his bravery in the field. He was awarded the Military Cross for gallantry, but in 1917, deeply disillusioned with war, made a public statement condemning it: "the war is being deliberately prolonged by those who have the power to end it." His friend Robert Graves intervened with the authorities and rather than facing disciplinary action, Sassoon was sent to Craiglockhart Military Hospital suffering from 'shell-shock'. At Craiglockhart Sassoon met Wilfred Owen. He encouraged Owen to write and Sassoon's own writing of the time appeared in *Counter-Attack and Other Poems*. Sassoon had grown up in an environment where books were valued as objects, and steeped in the the pre-Raphaelite movement and William Morris' Kelmscott Press. He liked to decorate his own manuscripts with crayons or coloured inks. He was also known to brighten the tooling and lettering on the labels of his collection with burnishable gold from the Army and Navy Stores. £2000

**153. SASSOON, SIEGFRIED.** *Memoirs of a Fox-Hunting Man*, Faber & Faber, London, 1929. The first illustrated edition - one of 300 numbered copies signed by the author. Illustrated by William Nicholson. Apart from minor bowing of the vellum boards a virtually flawless copy in the rare dustwrapper and inner, glassine wrapper. £2000

**154. (SASSOON, SIEGFRIED). HARDY, THOMAS.** *Selected Poems of Thomas Hardy*, Macmillan, London, 1940. First edition, Siegfried Sassoon's copy, with his hand-made bookplate, consisting of a watercolour monogram design, to front pastedown and his annotations to the contents pages and to two of the poems. An excellent copy in collector's solander box.

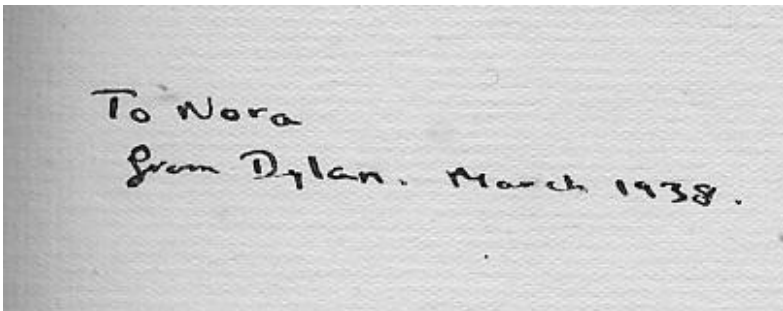
Sassoon knew Hardy well and admired him immensely. When he visited New York, in 1920, and rented an apartment which looked out onto a vast neon sign advertising chewing gum, he wrote that he wished it were telling people to read Hardy's poems. £1750

**155. SEARLE, RONALD.** *Original cartoon of S.J. Perelman*, 65 x 33 cms, ink on paper, n.d. Signed by the artist and the subject. Framed and glazed. S.J. Perelman began as a cartoonist and later wrote for the Marx Brothers. He won an Oscar for his screenplay *Around the World in 80 Days*. Ronald Searle's brilliant career in satire included being illustrator for *Punch's* theatre column in the 1950s. £2500



- 156. STEIN, GERTRUDE.** *The Making of Americans: Being a History of a Family's Progress*, Contact Editions, Paris, 1925. First edition. Written between 1906-8 the book was not published until 1925. Printed by Maurice Darantière at Dijon, 400 copies were reserved for distribution in France and 100 were shipped to America. Light soiling to wrappers, splits at head of spine but a very good copy of a very fragile book. £1500
- 157. STEIN, GERTRUDE.** *How to Write*, Plain Editions, Paris, 1931. First edition. One of 1000 copies printed for Stein and her lover Alice B. Toklas by the Darantière Press at Dijon. Boards slightly soiled, paper spine label rather browned but a very good copy. £350
- 158. THOMAS, DYLAN.** *18 Poems*, The Sunday Referee & The Parton Bookshop, London, 1934. Author's presentation copy, inscribed on the front blank: "To Nora [Summers] from Dylan. March 1938." First edition, second issue with rounded spine, advertisement leaf between half-title and title-pages and fore-edge evenly trimmed - one of 250 copies. An excellent copy in dustwrapper with some soiling to lower panel and slight darkening to spine.

The photographer and painter Nora Summers was the lover of Thomas' mother-in-law Yvonne Macnamara. After Caitlin's father abandoned the family, Nora would visit with her young son whom she would leave to play with Caitlin while she conducted her affair with Yvonne. Caitlin had a complex and ambiguous relationship with Nora, to whom she referred as "the black woman of my childhood." Nonetheless, she would often pose naked for Nora's photographs. £5500

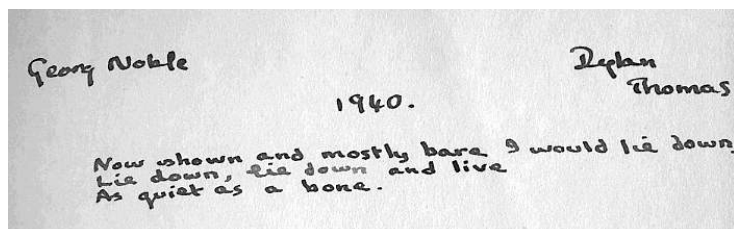


- 159. THOMAS, DYLAN.** *Twenty-Five Poems*, Dent, London, 1936. First edition, author's presentation copy, inscribed on the front free endpaper: "Stephen Spender. / Dylan Thomas." With the bookplate of Stephen and Natasha Spender to the front pastedown. A nice copy in dustwrapper.

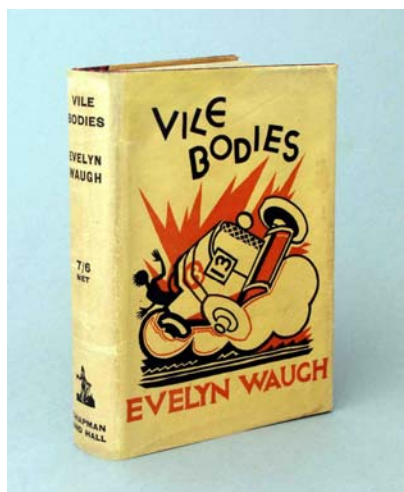
Spender introduced Thomas to Geoffrey Grigson, encouraging Grigson to publish him in *New Verse*, and was one of the first to praise Thomas's early poems in the *Sunday Referee*. Spender supported Thomas for many years and Thomas wrote him a number of letters, both thanking him for his efforts to assist with his career and painting a sad picture of his poverty, which he felt all the more keenly for his wife and family. £5000

Stephen Spender.  
Dylan Thomas.

160. THOMAS, DYLAN. *The Map of Love*, J.M. Dent, London, 1939. First edition, first state binding. Presentation copy, inscribed by the poet on the front free endpaper: "Georg Noble Dylan Thomas 1940. Now shown and mostly bare I would lie down, / Lie down, lie down and live / As quiet as a bone." Boards a trifle worn, mild fading to spine, otherwise a solid, decent copy. £3000



161. WAUGH, EVELYN. *Vile Bodies*, Chapman & Hall, London, 1930. Fine in fresh and bright dustwrapper, with some superb restoration to the front panel and top of the spine. *Vile Bodies* was the immediate hit that anchored Waugh as a prominent young writer. Seven impressions sold within as many weeks and within nine months the eleventh impression was in the press. £15000



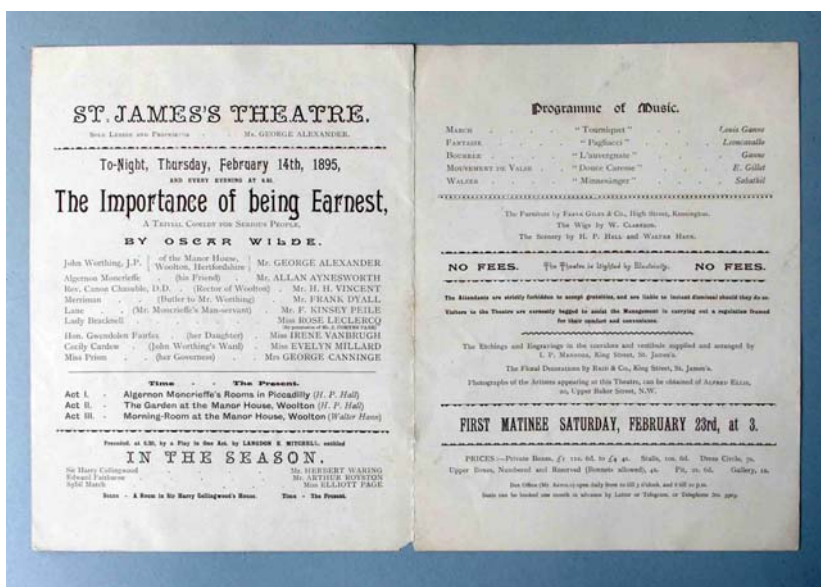
- 162. WAUGH, EVELYN.** *Remote People*, Duckworth, London, 1931. First edition. Frontispiece and six black and white illustrations, two folding maps. Some offsetting to endpapers, else a bright, clean copy in dustwrapper slightly browned at spine.

From the blurb: "The diverting story of Mr. Evelyn Waugh's recent travels in Africa. After attending the coronation of the Emperor of Ethiopia in Abyssinia he visited Arabia, Zanzibar, Kenya Colony, The Congo and Rhodesia and returned in the third class from Cape Town to Southampton." £2500

- 163. WAUGH, EVELYN.** *Unconditional Surrender*, Chapman & Hall, London, 1961. Uncorrected proof copy, extensively marked up by Waugh for the first edition. Grey printed wrappers, with 'USA' written in red ink on the cover. Spine mildly creased, otherwise an excellent copy of a fragile item.

Waugh's extensive and characteristically punctilious emendations were all incorporated in the first edition. Comments range from the format-setting of the title-page and chapter titles to textual revisions. One of the more significant changes is his replacement of the character Jack Spruce's first name to Everard (in the novel, a thinly-veiled Cyril Connolly). The most substantial revision occurs on the final page of the novel, where Waugh has written a paragraph for insertion. £6000

- 164. WELLS, H.G. (AS BLISS, REGINALD).** *Boon: The Mind of the Race, The Wild Asses of the Devil and The Last Trump*, Doran, New York, n.d.[1915]. First American edition, variant (later?) binding in red cloth with spine lettering in black. A nice copy in slightly rubbed and soiled dustwrapper, missing some tiny chips at extremities. The rear panel advertises other Doran titles published in 1915. £250
- 165. WEST, NATHANIEL.** *The Dream Life of Balso Snell*, Contact Editions, Paris and New York, 1931. First edition of his first book. One of 500 numbered copies. Slight soiling to original glassine, but a nice copy in wrappers, £1250
- 166. WILDE, OSCAR.** *The Picture of Dorian Gray*, Lippincott, Philadelphia, 1890. In *Lippincott's Monthly Magazine* July, 1890, pp. 1-100 (Mason 82). The first American publication of Wilde's novel. Upper wrapper detached, light chipping to edges of wrappers else a very good copy with some minor foxing to contents. £1250
- 167. WILDE, OSCAR.** *The Harlot's House*, The Mathurin Press, London, 1904. With five illustrations by Althea Gyles (Mason 593). The Mathurin Press was one of Leonard Smithers' multifarious publishing incarnations. Smithers states in the preface that Wilde saw the drawings and authorised the publication of this edition but Mason listed it with the piracies as he had no evidence of this. In fact, Wilde did authorise it, as referenced in his last known letter, that to Frank Harris of 20 November 1900. *The Harlot's House* was first published in *The Dramatic Review* on 11 April 1885. Althea Gyles was Smithers' mistress for several years. Some foxing to plates and marginal soiling to plates but a very good copy in somewhat rubbed and soiled portfolio. £400
- 168. WILDE, OSCAR.** *First Night Theatre Programmes for the Four Major Plays with an Original Signed Photograph of Wilde*, London, v.d.[1890s]. First night theatre programmes for: *Lady Windermere's Fan*, *A Woman of No Importance*, *An Ideal Husband* and *The Importance of Being Earnest*. The first has a tape repair at fold; the third is slightly chipped at edges and the last has traces of mounting on verso but overall in very good condition. The photograph (10 x 15 cms.), appearing to date from around 1890 and boldly signed across the top, is somewhat faded. All mounted in a handsome purple morocco album. £10000



169. **WODEHOUSE, P.G.** *Uncle Fred in the Springtime*, Herbert Jenkins, London, 1939. Ownership signature on half-title, else a very good copy in dustwrapper missing small chips at extremities of spine and with a long tear to upper panel externally repaired with tape. £400

170. **WOOLF, VIRGINIA.** *The Voyage Out*, Duckworth, London, 1915. First edition of the author's first book. Ownership signature of E.H. Sickert, dated 1915, on the front free endpaper. Cloth slightly rubbed at joints and extremities, mild foxing to initial leaves, otherwise an attractive, near fine copy.

After almost a decade in gestation, the work took 15 years to sell 2000 copies, and earned its author less than £120. £1500

171. **WOOLF, VIRGINIA.** *The Mark on the Wall*, Hogarth Press, Richmond, 1919. First separate edition, erroneously designated "second edition" on the upper wrapper. One of 1000 copies (Woolmer 8). A fine copy - by far the best we've seen.

Kirkpatrick erroneously lists this as A2b - her A2a is the appearance of this story in "Two Stories" (the first publication of the Hogarth Press in 1917) which should be listed as a 'B' item. £2000

**172. WOOLF, VIRGINIA.** *The Common Reader: First Series*, Hogarth Press, London, 1925. First edition. Contemporary ownership signature to front free endpaper, else an excellent copy in the scarce dustwrapper which has some neat restoration to extremities of spine and corners. £6000

**173. WOOLF, VIRGINIA.** *Between the Acts*, Hogarth Press, London, 1941. First edition. Dustwrapper designed by Vanessa Bell. Slight offsetting to endpapers, dustwrapper slightly rubbed and nicked at extremities of spine and corners and very lightly soiled on lower panel, otherwise a nice copy. £350

**174. WOOLF, VIRGINIA.** *Mrs Dalloway in Bond Street* in *The Dial*, Volume LXXV-No. One. The Dial Publishing Company, Greenwich [Conn.], 1923. Brown printed wrappers. Head and tail of spine chipped and torn, small tear and crease to fore-edge of cover, otherwise a very good copy of a fragile item.

Richard and Clarissa Dalloway first appeared in Woolf's first novel, *The Voyage Out*, in 1915. Woolf initially presented the character of Clarissa in a harsh light, modelling her upon a friend, Kitty Maxse, whom she privately considered a superficial socialite; but she discovered a greater depth in her creation in a series of short stories, of which this was the first. The story was, in effect, an experimental first chapter of *Mrs. Dalloway*. A number of short stories followed in a similar vein, and gradually they coalesced. Hermione Lee wrote: "On 14 October 1922 [Woolf] recorded that *Mrs. Dalloway* has branched into a book, but it was sometime before [Woolf] could find the necessary balance between design and substance." Woolf first offered the story to T.S. Eliot for *The Criterion*, who, without explanation, rejected it. It appeared in *The Dial* the following year. £450

**175. WORDSWORTH, WILLIAM. (DICKENS, CHARLES).** *The Prelude: Or Growth of a Poet's Mind*, Edward Moxon, London, 1850. First edition, bearing the lifetime bookplate of Charles Dickens, as well as the posthumous bookplate from the Gadshill Sale in 1870 (see page 119 of that catalogue for reference to this book). Slight waterstaining to edges of prelims, but a very good copy which has been rebacked with most of the original spine laid down.

Various critics have remarked on the similarities of *The Prelude* and *David Copperfield* as examples of *bildungsroman*. £3250