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Rita Wolberg



Catalogue 186 * Autumn, 1973

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Unless otherwise described all the books in this catalogue are first editions, in the original cloth or board bindings, octavo or crown octavo in size, and were published in London. The term *good copy* is used to denote reasonable second-hand condition, without serious defect. *Nice copy* is applied to volumes which fall short of *fine* state but which are above the average in condition.

Fine copies are particularly fresh, clean and sound.

1 **English Poetry.** Sir Edward Marsh's Manuscript Album, containing 100 poems written in the hands of their authors. Almost every famous name in English poetry in the first half of the 20th century is represented, including:

Lascelles Abercrombie, Maurice Baring, James Barrie, Max Beerbohm, Hilaire Belloc, Laurence Binyon, Edmund Blunden, Wilfrid Blunt, Gordon Bottomley, Robert Bridges, Rupert Brooke, G. K. Chesterton, Frances Cornford, W. H. Davies, Walter de la Mare, Austin Dobson, Charles Doughty, John Drinkwater, James Elroy Flecker, John Galsworthy, Wilfrid Gibson, Oliver Gogarty, Edmund Gosse, Robert Graves, Thomas Hardy, Christopher Hassall, Maurice Hewlett, Ralph Hodgson, A. E. Housman, Richard Hughes, Aldous Huxley, Rudyard Kipling, James Laver, D. H. Lawrence, Francis Ledwidge, Shane Leslie, Compton Mackenzie, John Masefield, Alice Meynell, Francis Meynell, Viola Meynell, A. A. Milne, Harold Monro, T. Sturge Moore, Gilbert Murray, Sir Henry Newbolt, Robert Nichols, Alfred Noyes, Ruth Pittier, Peter Quennell, Isaac Rosenberg, V. Sackville-West, Siegfried Sassoon, Edward Shanks, James Stephens, Lytton Strachey, L. A. G. Strong, R. C. Trevelyan, W. J. Turner, Edith Wharton, W. B. Yeats, Andrew Young and Francis Brett Young.

The poems are either favourites of their authors or of Marsh himself. The collection has particular significance since Marsh was not merely the friend of the writers represented, but in many cases their editor—in "Georgian Poetry"—and often their patron as well.

In addition to the English poems, there is an Arabic poem by H.H. The Emir Feisal with an English translation by T. E. Lawrence. Ivor Novello has written out his musical setting of a Robert Graves poem. There is also a card from Sassoon about Thomas Hardy, a Gordon Craig woodcut, and a water-colour by Lady Diana Cooper, who first gave the blank book to Marsh.

Thomas Hardy's contribution (see illustration) contains in the third verse a variant from the published text. D. H. Lawrence, in writing out his "Cherry Robbers", made an error and added a note: "The first verse went wrong, but I patched it up". Max Beerbohm's contribution was specially written for the book: it is a parody of the preceding entry by John Galsworthy. £5,000

This is Eddie Marsh's commonplace book. Its pages contain at once many of the best poems of the half-century, and examples of the manuscripts of many major writers of the period. John Hadfield once called it: "just about the most valuable anthology in existence". This was surely no exaggeration. We regard it as one of the most exciting single pieces ever to pass through our hands.

In time of "The Breaking of Nations":
(Jer. LI. 20.)

I.

Only a man harrowing clods.
In a slow silent walk
With an old horse that stumbles & nods
Half asleep as they stalk.

II.

Only thin smoke without flame
From the heaps of couch grass;
Yet this will go onward the same
Through Dynasties' pass.

III.

Yonder a maid & her wight
Come whispering by:
War's annals will cloud into night
Ere their story die.

1915.

written here Nov. 1918

Thomas Hardy.



2 A.E. [George W. Russell]. Original Oil Painting, depicting two female figures beside a stream, lit by a baleful sun. Signed with initials scratched in the paint. N.D. 12½ by 18½ inches. *The backing-paper of the frame bears the artist's autograph inscription (in his familiar mauve crayon): "For my friend Charles Weekes. A.E."*. See illustration. £185

A characteristic work, mostly executed in rather bleak shades of blue, mauve and green, highlighted with white and touches of yellow. The artist's spare technique succeeds in conveying the unworldly atmosphere with which his poems are suffused.

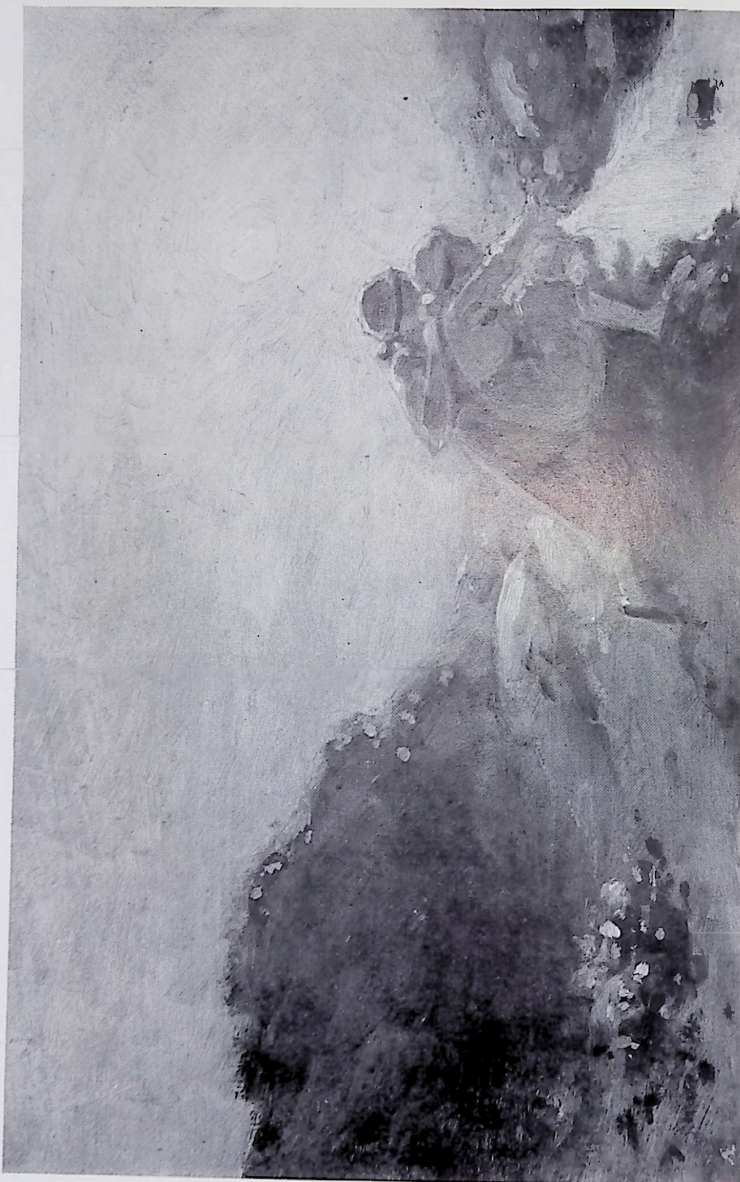
Charles Weekes' collection of verses, *About Women*, was published in 1907 as one of the Tower Press Booklets.

3 **Anthology.** Anthologie de la Nouvelle Poésie Américaine. [Edited and translated into French] Par Eugène Jolas. Editions Kra, Paris, 1928. One of 100 numbered copies "sur vélin", bound in quarter blue morocco with beige suede sides. Spine a little dull and lower cover slightly foxed, but a nice copy. The text is in exceptionally crisp state. Scarce. £35

Approximately 125 poets are here represented, many being contributors to Jolas' review *transition*. They include Sherwood Anderson (to whom the anthology is dedicated), Crane, Cummings, Eliot, H.D., Hemingway (his poem *Montparnasse*), McAlmon, Marianne Moore, Pound, Riding and Stein. The book was printed by Daranière at Dijon.

4—Georgian Poetry. [Edited by Edward Marsh]. Poetry Bookshop, 1912-22. Five volumes. Apart from slight wear to the boards of Volume 1, this is a nice set, with a former owner's name on one fly-leaf. The first volume is particularly scarce, and complete sets of first editions are hard to come by. £40

"Issued in the belief that English poetry is now once again putting on a new strength and beauty . . . we are at the beginning of another 'Georgian period' which may take rank in due time with the several great poetic ages of the past".



ITEM 2

2 A.E. [George W. Russell]. Original Oil Painting, depicting two female figures beside a stream, lit by a baleful sun. Signed with initials scratched in the paint. N.D. $12\frac{1}{2}$ by $18\frac{1}{2}$ inches. *The backing-paper of the frame bears the artist's autograph inscription (in his familiar mauve crayon): "For my friend Charles Weekes. AE".* See illustration. £185

A characteristic work, mostly executed in rather bleak shades of blue, mauve and green, highlighted with white and touches of yellow. The artist's spare technique succeeds in conveying the unworldly atmosphere with which his poems are suffused.

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5—The Second Book of the Rhymers' Club. *Elkin Mathews & John Lane*, 1894. One of 500 copies. Nice copy. Inscribed in the month of publication: "With very kind regards from Victor Plarr. June, 1894". £55

The Club (13 members, including Plarr, Dowson, Lionel Johnson, Symons and Yeats, together with permanent guests—Gray, Garnett and others) met informally to dine and recite their verse. Dowson describes such a meeting in a letter to Arthur Moore [2nd February, 1891]: "Thursday at Horne's was very entertaining: a most queer assembly of 'Rhymers'; and a quaint collection of rhymes. Crane (Walter) read a ballad: dull! one Ernest Radford, some triolets and rondels of merit: 'Dorian' Gray some very beautiful and obscure versicles in the latest manner of French Symbolism; and the tedious Todhunter was tedious after his kind. Plarr and Johnson also read verses of great excellence . . .".

Plarr is chiefly remembered today as the author of the first book on Dowson. Inscriptions in his hand are seldom seen.

6 Auden (W.H.). Louis MacNeice; a memorial address delivered at All Souls, Langham Place on 17 October, 1963. *Privately Printed*, 1963. [One of 250 copies]. Wrappers. Fine copy. Scarce. £30

7 Baring (Maurice). Hildesheim; quatre pastiches. *Lemerre*, Paris, 1899. Wrappers. Nice copy, but a few spots in some margins. Rare. Inscribed at head of upper wrapper, in pencil: "With the Author's Compliments". £65

The seventh of Baring's books, this was the first to be issued with the aim of reaching a wider public than the author's immediate circle. It is believed that 200 copies were printed. The book comprises pastiches of four currently fashionable French writers, including Anatole France ("La Tentation de Frère Ambroise de Hildesheim"), dedicated to Hilaire Belloc, Herbert Cornish, Vernon Lee and Edmund Gosse. Twenty-five years later, a new edition was published in London by Heinemann.

8—Fifty Sonnets. *For Private Circulation*, 1915. Wrappers. Nice copy. With the author's autograph initials in pencil on the half-title page. Very rare. £150

Chaundy's bibliography, 1925, states that only three copies were printed.

The Sonnets include a dedicatory poem to Hilaire Belloc and a memorial tribute to Julian Grenfell.

9 Beckett (Samuel). *Dramatische Dichtungen*. Frankfurt, 1963-1964. One of 3,000 copies. Two volumes. Fine copy in frayed dust-wrappers. With the author's signed autograph presentation inscriptions to Jack and Gloria MacGowran on the title-page of each volume. £100

Volume I contains the plays Beckett wrote in French, with parallel German translations by Elmar Tophoven, followed by Beckett's own translations into English; comprising *Waiting for Godot*, *Endgame*, *Play Without Words, I & II* and the first printing of *Cascando*. Volume II follows a similar arrangement with parallel German translations, by Erika and Elmar Tophoven, of the plays first written in English, with the author's translations into French following. Contains: *All That Fall*, *Krapp's Last Tape*, *Embers*, *Play*, *Happy Days* and *Words and Music*. Jack MacGowran was the distinguished actor whom Beckett chose to create many of the rôles in the English versions of his plays.

10—Our Exagmination Round his Factification for Incamination of Work in Progress. By Samuel Beckett, Stuart Gilbert, Eugène Jolas, Robert McAlmon, William Carlos Williams and others. *Shakespeare and Company*, Paris, 1929. First Edition, English issue, with "MADE IN GREAT BRITAIN" rubber-stamped at foot of title-page. Wrappers. Nice copy. Scarce. £55

This volume of essays on Joyce contains *Dante . . . Bruno . Vico . . . Joyce*, the first appearance of work by Beckett in book form.

11 Beerbohm (Max). A Book of Caricatures. 1907. Folio, boards with buckram spine. Boards a little worn, but a nice copy. Inscribed: "For Lady Sassoon with best regards from Max Beerbohm. 1907". With the Sassoon Trent book-label on the upper cover. £75

Beerbohm drew caricatures of three members of the Sassoon family: Arthur, merchant and banker, Sir Philip, politician, and Siegfried.

The coloured frontispiece of the present volume, showing Sargent painting a portrait to the music of a string trio, is one of Max's finest caricatures.

12 Benson (A. C.). *Le Cahier Jaune*; poems. *Privately Printed*, George New, Eton, 1892. One of 200 numbered copies. Original printed yellow wrappers. The wrappers are dust-marked, rather creased and worn at the edges, and one corner of the upper wrapper is defective, but internally this is a fresh and clean copy. £30

The author's very scarce first book of verse, containing poems dating from 1883.

13 **Berryman** (John). Typed Letter, signed. *Hotel Chelsea, New York, 19th November, 1953.* 3 pages, 8vo. To Vernon Watkins. In this vivid and deeply moving letter Berryman gives a detailed account of the last days and death of Dylan Thomas. He was the only person present when "... His body died utterly quiet, and he looked so tired that you might once more have burst into tears too but your grief would have been general, for the whole catastrophe not for the moment". He admires and discusses at some length Watkins' "Times" obituary of Thomas, which he is anxious to see printed in America. In abject conclusion he writes: "It is a fraction of something, I think, that he did not have to die, as some other great poets have had to die, under the impression that what they had done was not worth doing. But this will not help you much. It doesn't help me". £65

The causes and manner of Berryman's own death early last year make this document all the more poignant.

14 **Blunden** (Edmund). The Harbingers; poems. By E. C. Blunden. [G. A. Blunden, Uckfield], 1916. 16mo, wrappers. Nice copy, but fore-edge of upper wrapper very slightly frayed. Rare. From the library of the author's sister, bearing her autograph signature at the head of the title-page. £65

15 **Bridges** (Robert). Lord Kitchener; a poem. *Privately Printed by Clement Shorter, 1916.* One of only 20 copies. Sm. 4to, wrappers. Fine copy. £30

16 **Brooke** (Rupert). 1914 and other poems. 1915. Very good copy, pin-holes and inscription on fly-leaf. Hayward 321. £20

[6]

17 **Close Up**. Close Up. Edited by K. Macpherson and Bryher. Vol. I, No. 1 - Vol. VI, No. 6. *Territet, Switzerland, July, 1927 - June, 1930.* 36 numbers in six volumes (of nine), publisher's quarter cloth. Some corners worn, but a very good run of this rare periodical. £100

Close Up was the first major literary magazine devoted to the art of the film. Macpherson made two remarkable films, *Wing Beat* (in which H.D. played) and *Borderline* (with Paul Robeson), stills from which are included among the many illustrations of contemporary European, English, American, Russian, Japanese and even Zulu cinema. The magazine documents the crucial period when the late classics of the silent era (by Pabst, Dreyer, Pudovkin and Eisenstein) were challenged by the advent of "talkies". Contributors include Arnold Bennett, René Crevel, H.D., Paul Rotha, Gertrude Stein; Eisenstein and other directors. In addition to editing the magazine, Bryher contributed many critical articles. Contributions by Dorothy M. Richardson form a significant and virtually unknown portion of her work.

The fifth and sixth volumes do not bear the Swiss imprint, and appear to have been printed and published in London.

18 **Clough** (Arthur Hugh). The Bothie of Toper-na-Fuosich; a long-vacation pastoral. *Oxford, 1848.* Rebound in contemporary half calf. Preliminaries foxed and flaw in paper of title-page; calf rubbed, but a good copy. From the library of Mortimer Collins, with his autograph signature on a fly-leaf. £40

Apart from a Rugby Prize Poem, this was Clough's first volume of verse. It was suppressed immediately after publication. There were two issues, the first in paper wrappers and the second, and commoner, in limp blue cloth. It would seem reasonable to assume that the wrapped issue was the more likely to be rebound. Hayward 269.

The writer Mortimer Collins, sometimes called "The King of Bohemia", was a friend of R. H. Horne, Frederick Locker and R. D. Blackmore.

19 **Cockerell** (S. C.). A Psalter and Hours executed before 1270 for a Lady . . . Described by S. C. Cockerell. *Illustrated with photogravures of all the miniatures by Emery Walker.* 1905. Printed in black and red at the Chiswick Press. Oblong 4to, boards. Nice copy, but for some light foxing. Inscribed on the fly-leaf: "To Constance Moseley from S. C. Cockerell Dec. 9 1915". £45

[7]

20 **Cocteau** (Jean). *Le Cap de Bon Espérance*; poème. *Editions de la Sirène*, Paris, 1919. One of 500 numbered copies on 'papier bouffant'. Original printed wrappers. Backstrip a little darkened and edges of a few leaves stained, not affecting text, otherwise a very nice copy. Inscribed on the half-title page: "à Henriot son ami et l'ami de Valentin. Jean Cocteau 1919". £45

21 **Conrad** (Joseph) *Almayer's Folly*; a story of an Eastern river. *T. Fisher Unwin*, 1895. Spine faded and a little worn and upper cover marked, but a very good copy. £60

The author's rare first book.

22 — *Youth*: a narrative and two other stories. 1902. Very good copy. Inscribed in Conrad's hand: "Prof. J. K. Laughton respectfully from the Author 20 Nov. 1902". £85

23 **Corvo** (Fr. Rolfe, Baron). *Hadrian the Seventh*; a romance. 1904. First Issue, with the author's cover design in white. [One of 700 copies]. Presentation copy, inscribed by the author on the fly-leaf: "H[erbert], from his affectionate brother F. xv Jul. 1904" [only one day after publication]. There are two interesting emendations in the text, of uncertain attribution: an opening bracket is inserted (twice, the first cancelled as an error) in line 6 on page 8; against lines 20/21 on page 46, a reference to the sixth commandment, is pencilled "7th". The covers are worn at the outer hinges, nevertheless this is a sound copy. Preserved in a purple half-morocco book-form box. £350

An association copy of the greatest interest. *Hadrian the Seventh* is the most widely known of Corvo's works and generally considered to be his masterpiece. Corvo dedicated this book to his mother, but his next book, *Don Tarquinio* (1905), was dedicated to his brother in exactly the terms of the above inscription.

24 **Cuala Press**. [O'CONNELL (Eileen)]. *A Lament for Art O'Leary*. Translated from the Irish, with a preface, by Frank O'Connor. Six illustrations by Jack B. Yeats, hand-coloured by Eileen Colum and Kathleen Banfield. Dublin, 1940. One of only 130 numbered copies. Imp. 8vo. Fine copy. £75

A highly attractive item, produced with a lavishness uncharacteristic of the Press.

25 **Daudet** (Alphonse). *Contes du Lundi*. *Alphonse Lemerre*, Paris, 1873. Bound in contemporary half dark green morocco, raised bands, spine decorated with floral emblems in gilt. Some slight foxing of preliminaries, otherwise a very nice copy. £65

See Carteret I, p.194: "Ouvrage fort rare contenant 31 contes de la meilleure inspiration de l'auteur".

26 **Day Lewis** (Cecil). *Beechen Vigil and other poems*. *Fortune Press*, 1925. Wrappers. Nice copy. Scarce. *Hayward* 338. £65

The author's first book. There is some confusion about the precise date of publication. Handley-Taylor and d'Arch Smith in their bibliography give the month as August, but the English Catalogue of Books lists it as October. We have seen a review copy announcing publication for July 2nd.

27 **Douglas** (Lord Alfred). *Poems*. *Poèmes*. *Mercure de France*, Paris, 1896. One of 5 copies on japon vellum, this copy being unnumbered. Full green morocco, with gilt dentelles, by Zaehnsdorf. Nice copy, binding slightly worn at corners. With the bookplate of Doris Gomes and the author's signed autograph presentation inscription: "To Darling Doris from Alfred Douglas". £375

The author's first book. Parallel texts in English and French. Douglas intended to dedicate the book to Oscar Wilde, but Wilde protested that "the proposal is revolting and grotesque". He later wrote to Douglas: "The first volume of poems that in the very springtime of his manhood a young man sends forth to the world should be like a blossom or flower of spring . . . It should not be burdened by the weight of a terrible, revolting tragedy, a terrible, a revolting scandal. If I had allowed my name to serve as herald to the book, it would have been a grave artistic error".

This book seems to us to be the very essence of the Nineties.

28 **Doves Press**. *TACITUS. De Vita et Moribus Iulii Agricolae Liber*. Edited by J. W. Mackail. 1900. [One of 225 copies on hand-made paper]. Sm. 4to, limp vellum. Very nice copy. With T. J. Cobden-Sanderson's autograph signature on the fly-leaf. £145

The first book issued by the Press.

29 — EMERSON (Ralph Waldo). *Essays*. Preface by Thomas Carlyle. 1906. [One of 300 copies on handmade paper], printed in black and red. Sm. 4to, limp vellum. Edges of spine very slightly rubbed, otherwise a particularly nice copy. £115

30 Doyle (A. Conan). *The Memoirs of Sherlock Holmes*. Illustrations by Sidney Paget. 1894. Some light foxing as usual, but a very nice, bright copy. Scarce. £60

31 Eliot (T. S.). *Ezra Pound his Metric and Poetry*. New York, 1917. Very nice copy in what appears to be the original plain buff dust-wrapper, lettered on the spine in ink "Ezra Pound". Inscribed on the fly-leaf: "To 'John Eglinton' With the kind regards of John Quinn, January 25/18. I am not the Author J.Q.". £150

The author's rare second book, issued anonymously in January 1918 to coincide with the publication of Pound's *Lustra*. Its authorship was not made public until 1920, hence the relevance of Quinn's disclaimer. This book was not published in England, nor reprinted in the United States. "... Ezra Pound himself went over the manuscript, making corrections and changes before sending it on to John Quinn in New York for publication ... The 'Bibliography of Books and Partial Bibliography of Notable Critical Articles by Ezra Pound', pp. 29-31, was compiled by Ezra Pound himself and sent by him direct to John Quinn on 18 April 1917". (Gallup: *T. S. Eliot; A Bibliography*. Second Edition).

"John Eglinton" was the pseudonym of W. K. Magee, school friend and contemporary of W. B. Yeats, who was described about this time (in Boyd's *Ireland's Literary Renaissance*) as "... one of the most beautiful prose writers in English at the present time". Joyce immortalised him in *Ulysses*, as one of the dialecticians in the Dublin National Library.

32 — Ara Vus [sic] Prec; poems. Initial letters and colophon device by E[dward]. A. Wadsworth. Ovid Press, [1920]. Of 260 copies on paper, this is one of ten unnumbered copies "for review". 4to, black cloth sides with yellow cloth spine. Covers a little marked and slight foxing of margins of last six leaves, but a very good copy. With the author's autograph signature on the title-page. Gallup A4a. £175

This is the first publication of John Rodker at his Ovid Press. The title and half-title pages bear the error "Vus" for "Vos", but the title is correctly spelt on the label. Gallup quotes a letter from Eliot explaining that "It only happened to be *Vus* on the title page because I don't know Provençal, and I was quoting from an Italian edition of Dante the editor of which apparently did not know Provençal either. It would seem that there is no such word as *Vus* in that language".

The volume contains the first printing in book form of *Gerontion*, *Burbank with a Baedeker*, *Sweeney Erect*, *Dans le Restaurant* and *Ode*, the last of which appears never to have been reprinted.

33 — *The Confidential Clerk*; a play. 1954. Fine copy in dust-wrapper, bookplate. With the author's signed autograph inscription on the title-page. £50

34 Empson (William). *Some Versions of Pastoral*. 1935. Small mark at head of spine, otherwise an exceptionally nice copy. Inscribed on the fly-leaf: "James Smith from Bill Empson 1935. The book owes him more than it admits". £40

In the second chapter, *Double Plots*, Empson refers to Smith's statement "in an excellent essay (*Scrutiny* III, No. 2) ... that the metaphysical conceit was always built out of the immediate realisation of a philosophical problem such as that of the One and the Many"; further references to Smith's essay occur in the chapter *Marvell's Garden*. Presentation copies of Empson's works are scarce and this is a particularly pleasant association.

35 **Firbank** (Ronald). *Odette d'Antrevernes and A Study in Temperament*. By Arthur Firbank. *Elkin Mathews*, 1905. Pink wrappers. *Nice copy. Inscribed on the half-title page: "A Monsieur Douglas Reid en souvenir d'une triste soirée! Arthur Firbank. 1ere November 06", and on the fly-title of A Study in Temperament: "C'est presque toujours la faute de celui qui aime de ne pas connoître quand on cesse de l'aimer. (La Rochefoucauld)".* £100

It was only on this, his first book, that Arthur Annesley Ronald Firbank used the first of his Christian names. *Odette* is a pastiche of Maeterlinck which Jocelyn Brooke described as "exhibiting, in its pure form, that sickly fin de siècle romanticism which Firbank was never quite to discard, and of which traces can still be detected even in his latest and most mature work". In *A Study in Temperament* Firbank pokes fun at Maeterlinck, making one character observe that to be seen reading him was "so decadent!". In this piece beginnings of Firbank's later style can be faintly discerned: his next book, *Vainglory*, was not published until ten years later.

The edition was limited to 500 copies, bound variously in pink and in sea-green wrappers. The numbers issued in each binding are not known, but we believe the pink to be the scarcer (and more apt).

36 **Forster** (E. M.). *The Story of the Siren*. Printed by Leonard and Virginia Woolf, Hogarth Press, Richmond, 1920. Blue marbled wrappers. *Good copy, name on fly-leaf.* £30

Only 500 copies were printed.

37 — **Alexandria**; a history and a guide. *Illustrated with numerous maps and plans*. Whitehead Morris Limited, Alexandria, 1922. Original buff paper boards. *An exceptionally bright and sound copy. Preserved in a cloth slipcase. Inscribed by the author: "M.S. Briggs, with the writer's best wishes and thanks. 2-1-23".* £75

Very scarce. In her bibliography B. J. Kirkpatrick quotes a letter from the publishers stating that a large proportion of the original edition was destroyed by fire in their warehouse.

Martin Shaw Briggs was the author of a number of works of architectural scholarship. In this book Forster acknowledges his "help in the Rosetta section".

[12]

38 — **Pharos and Pharillon**. Printed by Leonard and Virginia Woolf, Hogarth Press, Richmond, 1923. [One of c.900 copies]. Original patterned paper boards with cloth spine. *Corners and edges of covers a little rubbed as usual, but a nice, fresh copy with some very light foxing. Preserved in a cloth slipcase. Inscribed on the fly-leaf: "Rose Macaulay from E. M. Forster June 1941".* £75

Rose Macaulay's *The Writings of E. M. Forster* was published by the Hogarth Press in 1938.

39 **Freedman** (Barnett). Complete Collection of Artist's Proofs of lithographs and drawings to illustrate Tolstoy's "War and Peace", as published by the Limited Editions Club in six volumes (New York, 1938). The collection comprises: 67 coloured lithographs, 30 of them for full-page illustrations, 24 for end-papers and 13 for the bindings (these last printed on linen); 14 full-page black-and-white designs for fly-titles; approx. 120 leaves, each bearing a chapter-heading, decoration or tail-piece in black-and-white, together with the printed text. *The proofs are contained in a folding cloth box, bearing the artist's signed autograph presentation inscription, dated 1938, to Oliver Simon, whose Curwen Press printed them.* £75

An extremely attractive form in which to possess some of Freedman's finest work.

40 **Galsworthy** (John). *On Forsyte 'Change*. 1930. *Fine copy. Presentation copy, inscribed on the fly-leaf: "Constance & John Masefield from their friend John Galsworthy Oct. 6. 1930". With the Masefield library label.* £28

41 **Gill** (Eric). *Sculpture; an essay*. Ditchling, Sussex, 1918. [One of 400 copies]. Wrappers. *Nice copy, but wrappers chipped at foot of spine; unopened. Inscribed in pencil by the author: "Eric Gill for Thomas Bodkin".* £30

Writing in the middle of his Ditchling period, with most of his creative life still before him, Gill deplored the contemporary separation of the artist, as designer, and the stone-carver, as "mere executant". He argued that "The combination of craft with art must be revived" and for the next two decades practised what he preached.

[13]

42 Golden Cockerel Press. The Voyage of the Bounty's Launch, as related in William Bligh's Despatch to the Admiralty and the Journal of John Fryer. Edited, with an introduction, by Owen Rutter. Wood-engravings by Robert Gibbings. 1934. No. 300 of 300 numbered copies. Sm. folio, 'sail-type' binding in red and white canvases. A nice copy, but for slight dust-soiling of the covers. Scarce. £90

The first of the Cockerel 'Sea Log' series.

43 Graves (Robert). King Jesus. The Author's Corrected Typescript, prepared for publication (by Cassell & Co., November, 1946). The script comprises: Title-page (with the title "The Power of the Dog" deleted by the author); Contents; Foreword and other preliminary matter (9 pages); Text. Mixed Typescript (mostly) and Carbon Typescript, with 4 pages in the author's Autograph Manuscript and 3 further pages in carbon of his autograph, the whole amounting to 516 pages, f'cap. The text bears numerous revisions, substitutions and additional passages in the author's hand, totalling approx. 1,750 words. In addition almost every page bears further revisions in at least two unknown hands. The nature of these latter textual alterations would indicate that they were in fact the author's, perhaps copied from another script.

Together with an Autograph Letter, signed, from the author, presenting the script: "... It is thoroughly uncorrected, especially in the part about the trees; the Horeb circle is slightly wrong & there are innumerable other errors now put right in the proof. So read it at Christmas [1945] with warm thoughts for us, and if there is a coal-shortage don't hesitate to feed the furnace with it...". £500

44 Greene (Graham). The Revenge; an autobiographical fragment. Privately Printed, 1963. One of 300 copies. Stiff wrappers. Fine copy. Inscribed: "For Charles Adams, a happy Christmas from Graham Greene". £50

[14]

45 Hunt (W. Holman). ARNOLD (Edwin). The Light of the World. Illustrations after designs by W. Holman Hunt. 1893. First Edition with these illustrations. Very nice, bright copy, but some foxing of preliminaries. Inscribed on the half-title page: "To Mrs. Cunliffe with kind regards of an old friend. W. Holman Hunt. Oct. 1893". Loosely inserted is an autograph letter, signed, from Holman Hunt to Simeon Solomon. He discourages a visit in no uncertain terms, ending: "I may however be working from a model on an important face and unable in these short days to spare a minute".

Also with a letter from the contemporary artist Henry O'Neil. £45

The frontispiece is a photogravure reproduction of Holman Hunt's famous painting, *The Light of the World*.

"... after the disgrace of his legal conviction for pederasty in 1873, Simeon Solomon was sent to Coventry by the Pre-Raphaelites, who henceforth agreed to pretend that this "greatest artist of us all" (as Burne-Jones is reported to have called him) had simply never existed". William E. Fredeman in *Pre-Raphaelitism, a bibliocritical study*, 1965.

46 James (Henry). Confidence. 1880. Two volumes, original dull olive brown cloth. Cloth a little rubbed at head and foot of spines and some foxing of preliminary leaves in both volumes, but a nice copy. Scarce. From the library of Ivan Turgenev, with his bookplate in Vol. I. £75

Edel and Laurence A 11a, where this shade of cloth is the first of three bindings listed. This novel was actually published in December, 1879, and the first printing comprised 500 copies.

An attractive association copy. Turgenev was one of the eminent writers whom James cultivated in Paris and whose work he first reviewed in 1874. James translated a prose-poem by Turgenev in 1876 and studies of Turgenev appear in *Partial Portraits* and *The Future of the Novel*.

47 John (Augustus). Original Pencil Drawing of Dylan Thomas and a group of friends. N.D., but c. 1936. 14 by 22 inches. See illustration. £600

From the Collection of the artist's son, Admiral Sir Caspar John, and with a certificate of provenance signed by him. In a statement accompanying the drawing Thomas's friend, Mervyn Levy, recalls going with Dylan Thomas to a party in Chelsea in the course of which Augustus John made some swift pencil sketches of the poet. At this time John was preparing to paint the celebrated portrait of Dylan Thomas which is now in the National Museum of Wales and which is reproduced on the jacket of FitzGibbon's biography. We believe the figure on Thomas's right to be the poetess, Iris Tree.

[15]

48 **Johnson** (Lionel). Poems. [Title-page decoration, colophon device and typographical design by H. P. Horne]. 1895. One of 750 copies, printed in black and red at the Chiswick Press. Nice copy. Hayward 304. £30

The author's scarce first book of verse. The first issue comprised only 25 copies, signed by Johnson. Then, as Hayward's note explains, "after these had been printed off, the first and last gatherings were re-imposed and, among other changes, the capital letters at the beginning of the lines were altered throughout".

49 — Twenty One Poems. Selected by William Butler Yeats. *Dun Emer Press, Dundrum*, 1904 [i.e. 1905. One of 220 copies]. Small mark on upper cover and corners a little worn, but a very good copy. From the library of W. B. Yeats, with his bookplate (designed by T. Sturge Moore) mounted on the bookplate of the previous owner, Lady Augusta Gregory. £75

The fourth book to be printed at the Dun Emer Press, and a highly desirable association item.

50 **Joyce** (James). Tales Told of Shem and Shaun. *Black Sun Press, Paris*, 1929. One of 500 numbered copies. Wrappers. Fine copy in slipcase. £60

Contains the celebrated *Portrait of the Author* by Brancusi.

51 **Kelmscott Press**. LEFEVRE (Raoul). The Recuyell of the Historyes of Troye. Translated by William Caxton. Edited by H. Halliday Sparling. Woodcut borders and initials. 1892. [One of 300 copies]. Printed in black and red in Troy and Chaucer types. Two volumes. La. 4to, limp vellum, silk ties. Spine of Vol. I just a little creased, otherwise an unusually nice, bright copy. £280

52 — HIERONYMUS OF FERRARA. Epistola de Contemptu Mundi. Edited by Charles Fairfax Murray. Woodcut frontispiece designed by the editor, engraved by W. H. Hooper. Woodcut border and initial. Privately Printed for the editor, 1894. One of 150 copies. Printed in black and red in Chaucer type. 8vo, boards with holland backstrip. Small stain at foot of backstrip, but a very nice, bright copy. £110

[16]

53 **Kipling** (Rudyard). Letters of Marque. *A. H. Wheeler & Co., Allahabad*, 1891. Nice copy, but for slight fading and marking of the covers. With the publisher's price-stamp and dispatch date on front end-paper. Very scarce. £50

Of this book of letters describing a trip by Kipling through various Indian states, 1,000 copies were printed. They were in process of being bound when Kipling suppressed the book, ordering that the entire stock be destroyed. Of this first (Indian) edition, only 100 copies are believed to have survived.

54 — Rudyard Kipling's Uncollected Verse. Inclusive Edition. 1881-1922. Also one or two poems by other hands. Printed for *Private Circulation*, N.P., N.D., [but printed for Ballard and Martindell between 1923 and 1937]. Proof copy of the edition limited to only 12 numbered copies. The title-page is a cancel. In the certificate of limitation the word "ten" has been struck through and "twelve" substituted in manuscript. There are two manuscript changes to the list of contents, galley proofs of the substituted poems having been pasted over the original, discarded poems at the appropriate points in the text. £75

55 **Larkin** (Philip). *Jill*. *Fortune Press*, 1946. Fine copy in frayed and repaired dust-wrapper. Very scarce. £35

The author's first novel, set in "the Michaelmas Term at Oxford University in 1940". The author revised the text for the Faber & Faber edition of 1964.

In this copy the first gathering was folded wrongly so that the half-title and the dedication leaf are out of order.

56 — The Less Deceived; poems. *Marvell Press, Hessle*, 1955. First Issue, with flat spine. [One of 300 copies thus]. Fine copy in slightly frayed dust-wrapper. £30

57 **Lawrence** (D. H.). The Prussian Officer and other stories. 1914. First Issue. Nice, bright copy, but some light foxing of preliminaries and slight crease in cloth of spine. £30

Contains some of Lawrence's finest stories. The title-story was originally called *Honour and Arms*, but, greatly to the author's displeasure, Edward Garnett changed it.

[17]

58 **Lewis** (Wyndham). *Snooty Baronet*. 1932. First Binding, lettered in gilt. Fine copy, but for small stains on end-papers. From the library of A. J. A. Symons with his book-label. Inscribed by the author: "To 'A.J.' With the most affectionate of good wishes from the author of this novel the mss. of which he was the first to see, and whose appreciation and counsel assisted so much towards the apparition of this snooty puppet upon the London scene—for which the gratitude of both the author and characters jointly is due to 'A.J.'! W.L. Sept. 1932". £125

Lewis met A. J. A. Symons in the late 1920's, and what W. K. Rose has called "a spirited friendship" developed. It was largely through Symons' influence that Viscount Carlow was led to form the collection of Lewis's manuscripts, proofs and first editions which is now in the Lockwood Memorial Library. In *Snooty Baronet* the character, Rob McPhail, is based on Roy Campbell who became Lewis's friend around 1920 and remained his staunch supporter in public arguments, until both men died within a month of one another in 1957.

59 — *The Tyro*; a review of the arts. Edited by Wyndham Lewis. *The Egoist Press*, [1922]. Sm. 4to, blue wrappers. Trial Copy, containing numerous variations from the published version. This copy contains no advertisements and has a variant list of contents; a more generous lay-out provides 70 pages of text in place of the published 63 (although four pages are blank, Lewis's "Tyronic Dialogues" and John Adams' "Grotesques Walking" being absent). More notably blank sheets have been pasted over an additional two-page article on the art of Frank Dobson and Laurence Atkinson, whose text nonetheless remains legible. Of especial interest are a number of autograph manuscript revisions and additions in Lewis's hand. Most of these (amounting to some 30 words) occur in his "Essay on the Objective of Plastic Art in our time", whose title was here originally printed as "Essays on the Objective of the Plutocrats of our time". £50

Collation of the plates at the rear (here untitled and in a different sequence) reveals that while one work by Lewis is omitted, this copy contains an extra drawing by Cedric Morris and a further work by Edward Wadsworth. Another of Wadsworth's paintings is here reproduced on its side.

60 **Literary Periodicals**. New Numbers. Nos. 1-4 (all published). Ryton, Dymock, 1914. Four parts, 4to, wrappers. Some foxing and backstrips a little worn, but a nice set; neat initials on upper wrapper of one issue. £30

Devoted to the publication of new work by Lascelles Abercrombie, Rupert Brooke, Drinkwater and W. W. Gibson, this periodical (of which the final issue contains the first printing of Brooke's immortal war sonnets) may justly be considered the kernel of the Georgian poetry movement.

61 **Llewellyn** (Richard). *None but the Lonely Heart*. The Author's Revised Carbon Typescript. [1942]. 451 pages, 4to. Revised in ink and pencil, with several corrections of literal errors and some 100 words of new material added in the author's holograph. Further revisions in the form of deletions marked in red pencil were made by the publisher, Michael Joseph. These cuts, some being complete paragraphs, are of the more torrid sexual passages, or of rather strong Cockney language, which it was judged inadvisable to print in the climate of 1943. Bound in full cream buckram, crimson leather lettering-piece on spine. With an Autograph Letter, dated "27th March 1943", from the author to his editor at Michael Joseph Ltd.: "I have altered some of the edited paragraphs only to attune them to form, but I think Michael's work was masterly, in every respect, and I must add, a salutary lesson. Let me know if you have occasion to re-edit . . .". 2 pages, 8vo. £75

This, the author's second novel, attempted to repeat in a Cockney environment the achievement of *How Green Was My Valley*.

62 **MacNeice** (Louis). *Blind Fireworks*; poems. 1929. First Binding, in cream canvas boards. Nice copy. Hayward 342. £65

The author's rare first book.

63 **Maillol** (Aristide). *HORACE*. Odes. Latin text with parallel new French translation by Baron Delort. 120 wood-engravings by Aristide Maillol. Paris, 1939 (sic). One of 50 special copies with two extra suites of the engravings, one in black and one in sanguine. Two volumes, tall 8vo. Folded but unsewn, as issued, in portfolios and slipcases. Fine copy. £200

Work on the book began in 1939 but was suspended during the War and was finally completed only in 1958. A new font of Polyphile type was made for the edition, which is printed on Maillol paper specially made by hand.

64 **Maugham** (W. Somerset). *Points of View*. 1958. *Nice copy. Presentation copy, inscribed on the fly-leaf: "For Richard Aldington, his grateful friend the author W. Somerset Maugham"*. £50

Aldington's anthology *The Religion of Beauty* is here discussed in the essay *Prose and Dr. Tillotson*.

65 — *Servitude Humaine*. Translated by Mme. E. R. Blanchet. Paris, 1937. *First French Edition of "Of Human Bondage"*. One of 60 numbered copies "sur papier Alfa". Wrappers. *Fine copy*. £25

66 **Meynell** (Alice). *Preludes*. By A. C. Thompson. 1875. Original green cloth, with the errata slip on which only one of the misprints has been corrected. *Very nice copy, but cloth a little worn at head and foot of spine*. £50

The author's scarce first book, published before she married Wilfrid Meynell. Hayward 289. *Bibliographical Notes & Queries* records that there was a trial binding in brown cloth and that the errata slip, correcting three errors in the text, exists in three forms, one with five misprints, another with four and a final one with none.

67 **Miller** (Henry). *Scenario (A Film With Sound)*. Frontispiece by Abraham Rattner. Obelisk Press, Paris, 1937. One of 200 numbered copies, signed by the author. Unsewn sheets in grey wrappers, lettered in red. Wrappers faded and some slight foxing on a preliminary leaf and on verso of the frontispiece, otherwise a nice copy. *Rare. With Miller's signed autograph presentation inscription (Paris, 28th February, 1938) on the fly-leaf*. £75

This text was inspired by Anais Nin's *The House of Incest*.

68 **Minton** (John). Original pen-and-ink drawing for the dust-wrapper of Elizabeth David's "A Book of Mediterranean Food" (John Lehmann, 1950). 10½ by 14 inches. *See illustration*. Together with the artist's ink design showing the intended distribution of the colour blue, and supplying the lettering for the upper cover; bearing a pencilled instruction in his hand. £75

69 **Montague** (C. E.). *A Hind Let Loose*; a comedy in three acts. [circa 1910]. The original typescript of the play from which the novel was derived. 123 pages, 4to. Three-quarter dark green levant morocco. *From the library of Crompton Rhodes, the Sheridan bibliographer, with two autograph letters to Rhodes from Montague*. Both letters were written in 1919 and each is 2 pages, 4to, in length. *Also with two letters to Rhodes from Oliver Elton, Montague's biographer, and carbons of five letters from Rhodes to Elton*. £200

The play was first produced in 1910, but its text remains unpublished.

70 **Morison** (Stanley). *Notes on the Development of Latin Script from Early to Modern Times*. By S.M. *Two collotype platès, figures in text. [Privately Printed], Cambridge, 1949. One of only 50 copies, printed at the Cambridge University Press*. Folio, stiff wrappers. *Nice copy. Inscribed by Morison at head of upper wrapper: "O[liver]. S[imon]. from S.M. 1949"*. Carter 141. £60

This attractive presentation copy of a rare Morison piece links two of the most famous names in 20th century typography. Morison and Simon were, for example, jointly concerned in *The Fleuron*, Morison succeeding Simon as editor.

71 **Nonesuch Press**. *The Holy Bible and The Apocrypha*. Copper-plate engravings by Stephen Gooden. 1924-27. One of 75 Large Paper copies on Arnold and Foster rag paper, with the name of the subscriber printed in the colophon, specially bound in full vellum. Five volumes, Imp. 8vo. *Very nice copy, but a quarter-inch tear in three margins has been neatly repaired and the vellum covers of one volume show slight signs of wear at one edge, and bear a small stain*. £300

Gooden's major work as a book illustrator and one of the high-water marks of the Nonesuch Press. The paper on which this special edition was printed is, to our eye, altogether more satisfactory than the japon vellum of the ordinary issue.

In an introduction to our Catalogue 29 (1933) Campbell Dodgson wrote: "Mr. Gooden was the first young engraver of the 20th century to attempt in England what scarcely an artist had done since Blake and Calvert, to use the burin as an instrument for original engraving. He has had, moreover, I will not say the luck, but rather the wisdom, to put his special gift to practical use, and to make, with his bookplates and his beautiful illustrations to Anacreon, the Bible, the Brook Kerith and La Fontaine, works of art not merely acceptable to the highbrow or the aesthete, but sure of a welcome with every person of education and taste".

72 **Plunkett** (Joseph Mary). *The Circle and the Sword*; poems. Dublin, 1911. Rebound in full scarlet morocco, tooled with the emblematic device printed on the wrappers (which have been bound in). *Nice copy. Inscribed by the author: "Columbae Candidae. December 14th 1911. Joseph Plunkett"*. £50

The author's first book, dedicated to Thomas MacDonagh who, like the author, was executed following the 1916 rising.

73 **Pound** (Ezra). *Exultations of Ezra Pound*. 1909. Upper cover lettered in gilt "Exultations/Ezra Pound". *Fine copy. Gallup A4*. £40

Of the 1,000 sets of sheets printed, only some 500 were published (in two states of binding) in this form, the remainder being used in *Personae & Exultations* (1913).

74 — *Indiscretions*; or, *Une Revue de Deux Mondes*. *Three Mountains Press, Paris*, 1923. *One of 300 numbered copies on Rives handmade paper, hand-printed by William Bird, with the collaboration of Roger Dévigne*. Royal 8vo, grey paper boards stamped in red and black on front cover, yellow cloth back. *Boards a little used, otherwise a very good copy; bookplate*. £200

A thinly disguised autobiographical fragment concerned chiefly with Ezra Pound's father, this work was the first of the "Inquest" series edited by Pound, although not actually identified as such in the author's "Postscript".

75 **Powys** (T. F.). *A Strong Girl and The Bride*; two stories. *Frontispiece portrait by William Roberts. Privately Printed*, 1926. *A Stubborn Tree. Privately Printed*, 1926. *Feed My Swine. Privately Printed*, 1926. *What Lack I Yet? Privately Printed*, 1927. *Each one of 100 numbered copies, signed by the author, the first also signed by the artist*. Four volumes in one, sm. 4to, bound in russet cloth with the author's name stamped in gilt on upper cover, the original wrappers discarded. *Very nice copy. Scarce*. £60

76 **Reed** (Henry). *A Map of Verona. The Author's Autograph Manuscript of this 48-line poem*. Signed. 2 pages, f^{cap}. *This version contains two variants in punctuation and the substitution of one word in line 33, compared with the published text*. £25

The title-poem of the poet's first book, published in 1946.

77 **Sassoon** (Siegfried). *Recreations*; poems. *Printed for the Author*, 1923. *One of 75 copies, printed at the Chiswick Press on handmade paper*. Blue paper boards, vellum spine. *Lower edge of upper cover faded, but a very nice copy. With the recipient's name, H. W. Massingham, written in Sassoon's hand above the certificate of limitation and with Sassoon's monogram beneath it. Scarce*. £175

Distributed by the author among his friends in June, 1923, this book contains twenty-one new poems and three poems first published in *Picture Show*.

78 **Shakespeare Head Press**. HABERLY (Lloyd). *Mediaeval English Pavingtiles. Copiously illustrated with examples by the author*. Oxford, 1937. *One of 425 copies, printed in black and red*. 4to, three-quarter red morocco, gilt. *Exceptionally nice, bright copy, but bookplate removed from front end-paper*. £60

More than 270 bold designs are gloriously printed in red and white, one or two to each quarto page. The result is not only an impressive survey of the field but one of the most aesthetically satisfying private press books we know.

79 **Shaw** (G. Bernard). *Selected Passages from the Works of Bernard Shaw*. Chosen by Charlotte F. Shaw. 1912. *Very nice copy, with relevant press cuttings mounted on the preliminaries. With a signed autograph presentation inscription from the editor, Shaw's wife*. £25

Both long and short quotations from Shaw's plays and periodical writings, arranged under subjects.

80 — *Augustus Does His Bit: an Unofficial Dramatic Tract On War Saving and Cognate Topics*. By the Author of *The Inca of Perusalem*. *Privately Printed*, [1916]. *Rough Proof, Unpublished*. [One of 100 copies]. Original buff wrappers. *Fine copy. From the library of Oliver Brett, Viscount Esher, preserved in a quarter pigskin folding case*. £60

Proof "for revised definite rehearsal copies"—Loewenstein.

81 — Heartbreak House, Great Catherine, and Playlets of the War. 1919. *Nice copy. Inscribed on the half-title page: "to Gilbert Murray from Bernard Shaw. 11th Oct. 1919"*. £75

Gilbert Murray (1866-1957) revived interest in the Greek drama with his verse translations of Euripides, Sophocles and Aeschylus; he also wrote many booklets and pamphlets on the Great War, Liberalism and The League of Nations. Shaw drew upon his scholarship when writing *Caesar and Cleopatra*, and used Murray as a model for Adolphus Cusins in *Major Barbara*. Writing to Strindberg in 1910, Shaw claimed: "We have only one English writer for the stage who can turn foreign poetry into English poetry; and that is Gilbert Murray, who cares for nobody but Euripides". He also mentions Murray in the preface to *Heartbreak House*.

82 Sitwell (Osbert). *England Reclaimed*; a book of eclogues. 1927. *Orange cloth faded as usual, but a nice copy in torn dust-wrapper. Inscribed on the fly-leaf: "For Wyndham Lewis from Osbert Sitwell. Oct. 1927"*. £20

As literary editor of *Art and Letters*, Sitwell published Lewis's prose. There are several amusing stories of their friendship in Sitwell's autobiography.

83 Spender (Stephen). *Ruins and Visions*; poems. 1942. *Nice copy. Inscribed: "To Uncle Alfred with love from his nephew Stephen. Feb. 1942"*. Also with the bookplate and signature of a later owner. £25

84 — *Returning to Vienna*; nine sketches. *Banyan Press, [Vermont]*, 1947. *Of an edition of 500 numbered copies, this is one of 150 copies for friends of the author. Wrappers. Fine copy. Inscribed: "To Hugh [Chisholm] with best wishes from Stephen. April, 1948"*. £50

"In Sketch VII Spender rises to magnificence . . ."—Richard Eberhart. The poem is beautifully printed in black and green by Claude Fredericks and Milton Saul.

85 — *Collected Poems 1928-1953, 1955. Fine copy. Presentation copy from the author to E. M. Forster, inscribed on the fly-leaf: "To Morgan, with affectionate good wishes from Stephen. Jan. 1955"*. With the Forster library label. £35

[24]

86 Stein (Gertrude). *The Making of Americans*; the Hersland family. Preface by Bernard Faÿ. *New York, 1934. First American Edition of this abridged version. Nice copy. With the author's signed autograph inscription on the fly-leaf.* £45

This abridgement represents about one-third of the original *Contact Editions* text (Paris, 1925). It was first published in French translation as *Américains d'Amérique* in 1933.

87 Stevenson (Robert Louis). *A Child's Garden of Verses*. 1885. *Nice copy. Scarce.* £75

The first edition consisted of only 1,000 copies. The apostrophe on the spine of this copy is like a figure 7. It also occurs in rounded form.

88 Symons (Arthur). *Cesare Borgia, Iseult of Brittany, The Toy Cart*. *New York, 1920. Lettering on spine dull, otherwise a nice copy. THE DEDICATION COPY, with the author's signed autograph presentation inscription to Robin de la Condamine. With the author's manuscript corrections on nine pages.* £75

This is the first publication of the blank verse plays *Cesare Borgia* and *Iseult of Brittany*: the prose play, *The Toy Cart*, had appeared in England in the previous year. Most of the manuscript corrections deal with literal errors but in three cases other words are substituted.

89 Thomas (Dylan). *Twenty-Five Poems*. 1936. *[One of 730 copies]. Fine copy in dust-wrapper, inscription on fly-leaf.* £50

90 Thomas (Edward). *Norse Tales*. *Oxford, 1912. Original green cloth. Nice copy.* £30

Eckert records only a dark blue cloth binding. In our experience the first edition is scarce in any form.

[25]

91 **Tolstoy** (Leo). *War and Peace*. By Count Léon Tolstoi. "Translated into French by a Russian Lady and from the French by Clara Bell". Gottsberger, New York, 1886. *First Edition in English*. Six volumes. *Very fine copy, with the original binding (richly decorated in black and gilt, with the Napoleonic and Russian imperial crests stamped in gilt on the upper covers) in remarkably fresh and bright condition. Rare.* £250

This is the form in which the greatest of Russian novels and arguably one of the greatest novels in world literature first appeared in the English-speaking world.

92 **Waugh** (Evelyn). *Black Mischief*. 1932. *One of 250 copies on Large Paper, signed by the author, with illustrations by the author which are not in the trade edition. Original purple cloth, decorations from the author's designs in gilt on upper cover and spine. Foot of spine slightly faded, otherwise a nice copy in dust-wrapper.* £75

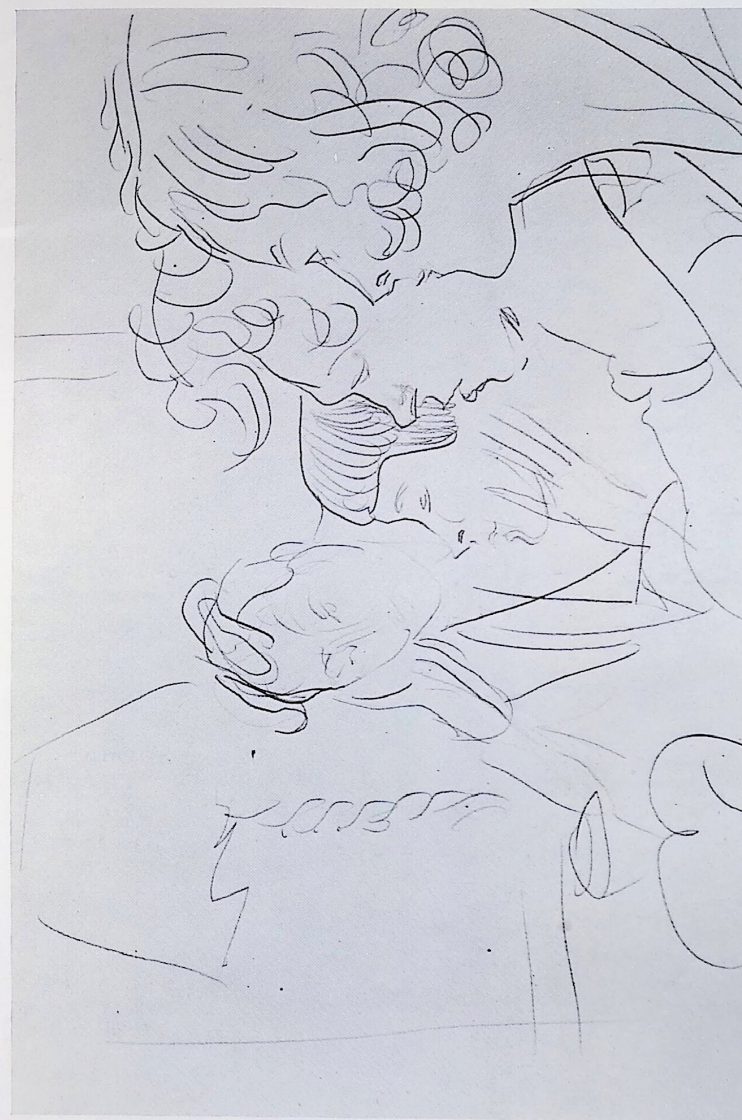
93 — *The Ordeal of Gilbert Pinfold*; a conversation piece. 1957. *One of a limited number of copies specially printed for the author on Large Paper, for presentation. Covers a little faded at head, otherwise a fine copy; bookplate. With the author's signed autograph presentation inscription on the fly-leaf.* £85

It is believed that 50 copies of this novel were issued in the Large Paper format.

94 **Webb** (Mary). *The Chinese Lion*. The Author's Original Manuscript, signed. c.1926. 14 pages, 4to. *Preserved in a half morocco book-form box.* £200

This story was published in an edition of 350 copies in 1937. Mary Webb manuscript material is rare. We know, for example, that *Precious Bane*, 1924, was composed almost entirely on the typewriter.

95 **White** (T. H.). *England Have My Bones*. *Illustrations by the author. 1936. Nice copy in dust-wrapper, but edges a little foxed; bookplate. Inscribed by the author on the title-page: "T. H. White. This book, much too full of quite the best champagne, with best love from the bibulous author to Edward Howell".* £30



91 **Tolstoy** (Leo). War and Peace. By Count Léon Tolstoi. "Translated into French by a Russian Lady and from the French by Clara Bell". Gottberger, New York, 1886. First Edition in English. Six volumes. Very fine copy, with the original binding (richly decorated in black and gilt, with the Napoleonic and Russian imperial crests stamped in gilt on the upper covers) in remarkably fresh and bright condition. Rare. £350

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93 — The Ordeal of Gilbert Pinfold; a conversation piece. 1957. One of a limited number of copies specially printed for the author on Large Paper, for presentation. Covers a little faded at head, otherwise a fine copy; bookplate. With the author's signed autograph presentation inscription on the fly-leaf. £85

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94 **Webb** (Mary). The Chinese Lion. The Author's Original Manuscript, signed. c.1926. 14 pages, 4to. Preserved in a half morocco book-form box. £200

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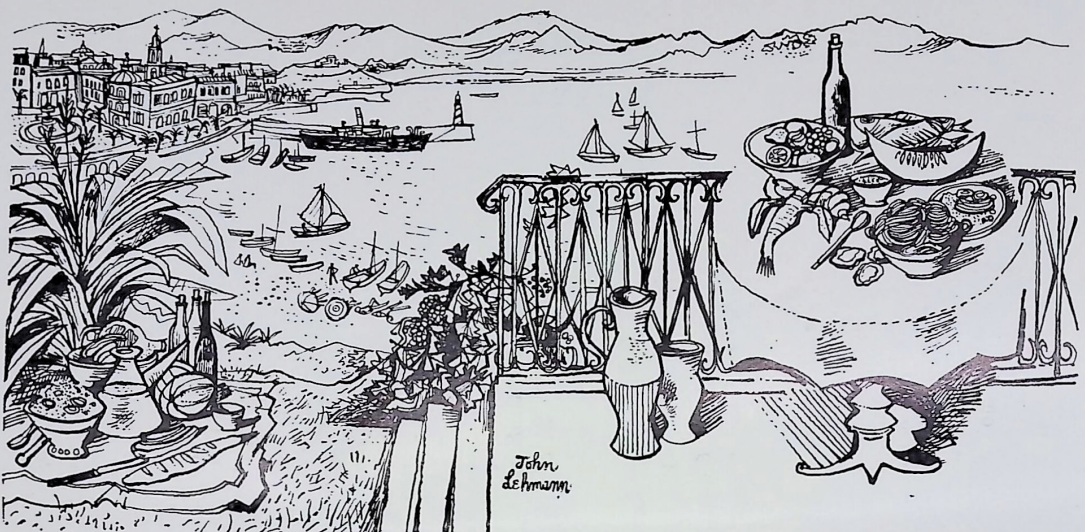
95 **White** (T. H.). England Have My Bones. Illustrations by the author. 1936. Nice copy in dust-wrapper, but edges a little foxed; bookplate. Inscribed by the author on the title-page: "T. H. White. This book, much too full of quite the best champagne, with best love from the bibulous author to Edward Horwell?". £30

[26]



ITEM 47

a
Book of
Mediterranean
FOOD



ITEM 68

96 **Wilde** (Oscar). *The Works of Oscar Wilde. London and Paris, 1908. First Collected Edition. One of 80 copies on Japanese vellum. 14 volumes. Original limp vellum with gilt designs by Charles Ricketts. Fine set.* £300

"The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here printed for the first time". Stuart Mason.
An appropriately luxurious edition of Wilde's writings.

97 **Williams** (William Carlos). *Paterson; a poem. New York, 1946-1958. Five volumes. Very nice set.* £75

The first four parts of this great, partly autobiographical, poem were issued in editions each limited to 1,000 copies. Complete sets are difficult to assemble.

98 **Woolf** (Virginia). *Monday or Tuesday. Woodcuts and cover design by Vanessa Bell. Hogarth Press, Richmond, 1921. Nice copy.* £40

99 — **Jacob's Room.** *Hogarth Press, Richmond, 1922. The yellow cloth soils easily; this copy is comparatively clean and fresh.* Scarce. £40

The first full-length book to be published by the Hogarth Press. Quentin Bell quotes a letter from T. S. Eliot to the author: "You have freed yourself from any compromise between the traditional novel and your original gift. It seems to me that you have bridged a certain gap which existed between your other novels and the experimental prose of Monday or Tuesday and that you have made a remarkable success".

100 **Yeats** (W. B.). *The Tables of the Law [and] The Adoration of the Magi. Frontispiece portrait of the author by John Butler Yeats. Privately Printed, 1897. One of 110 numbered copies. Very nice copy.* Rare. Wade 24. £200

Precedes the first published edition (Elkin Mathews, 1904) by seven years.

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"The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here printed for the first time". Stuart Mason.

An appropriately luxurious edition of Wilde's writings.

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