

WORLD LITERATURE



PETER HARRINGTON
LONDON



We are exhibiting at these fairs:

7–9 June 2019
FIRSTS LONDON
Battersea Evolution
Battersea Park, London
www.firstslondon.com

27 June – 3 July
MASTERPIECE
The Royal Hospital, Chelsea
www.masterpiecefair.com

12–14 July
MELBOURNE
Melbourne Rare Book Fair
Wilson Hall, University of Melbourne
www.rarebookfair.com

7–8 September
BROOKLYN
Brooklyn Expo Center
www.brooklynbookfair.com

3–6 October
FRIEZE MASTERS
Regent's Park, London
www.frieze.com/fairs/frieze-masters

This catalogue celebrates the international conversation that is literature, and the creativity that can spark when writers and texts cross national, linguistic, and cultural borders.

For his lifelong commitment to literary internationalism, Jorge Luis Borges is a key figure here. One of the star items is Borges's own annotated copy of Dante (20). Another is a manuscript of the only poem he composed in the English language (17). We also have a scarce signed set of his *Biblioteca de Babel* series (21), which brought the great short stories of world literature to a South American audience.

Many other items connect notable authors across place and time: Dylan Thomas's school-boy copy of Omar Khayyám (item 179), T. S. Eliot's Rimbaud (61), and E. M. Forster's Chekhov (41), for example. Among international presentations, Umberto Eco's *Name of the Rose* to García Márquez is a show-stopper (58), as is García Márquez inscribing *One Hundred Years of Solitude* to his English publisher (67). A compelling example of international readership is found in a first American edition of *Moby Dick* being read by a poet in Hawaii who corresponded with Melville (127).

Classical literature is fundamental to our global network of inspiration, and where else to begin but with the *editio princeps* of Homer, printed in Florence in 1488 (83)? We also have, listed under its translator's name, a scarce inscribed copy of T. E. Lawrence's beautifully-printed English version (109).

National epics are here seen influencing foreign readers. We have Persian, English, and French versions of the *Arabian Nights* (5, 4, and 6), and the earliest practicably obtainable edition of Malory's Arthurian epic (121), itself a reweaving of French romance. A rare Danish translation of *Beowulf* (13) nods across the room to an English edition of the Icelandic sagas in a translation that inspired Tolkien (139).

The great Russians of the 19th century are here in English: Pushkin (136, 150), Lermontov (110), Turgenev (183), Tolstoy (181), Gogol (72), and Dostoevsky (53, 54). From the Soviet era, Anna Akhmatova's banned poem *Requiem* was printed in Munich and is here owned by an émigré in New York (1), as well as the rare first edition of Pasternak's *Doctor Zhivago* in Russian, secretly printed in The Hague by the CIA (143).

Paris is the home-from-home of the expatriate writer. We have Hemingway's rare first book, *In Our Time* (80), Joyce's *Ulysses* (93), Nabokov's *Lolita* (135), Beckett's *Godot* (12), and Henry Miller's *Quiet Days in Clichy* (128). More than a century earlier, the rare first French *Frankenstein* features the first printed acknowledgement of Mary Shelley as author (171).

Certain cross-cultural translations are striking: the Japanese *Ulysses* (94) was its first non-Western translation and inspired a modernist movement there; Pasternak's Russian translation of Goethe's *Faust*, here a rare inscribed copy (142), was published while he was working on *Zhivago*; and the first publication of Shakespeare in Turkish was, fittingly, *Othello*, in a late-Ottoman play edition (169).

Nobel laureates Coetzee, Heaney, and Yeats make their acceptance speeches (44, 77, 195), in company with titles by laureates Albert Camus (33), André Gide (71), Herman Hesse (82), Selma Lagerlöf, the first female laureate (104), Thomas Mann (123), Czesław Miłosz (130), Frédéric Mistral (132), Rabindranath Tagore, the first non-westerner (177), Derek Walcott (187, 188), and Patrick White (190).

Sammy Jay
sammy@peterharrington.co.uk

VAT no. GB 701 5578 50

Peter Harrington Limited. Registered office: WSM Services Limited, Connect House, 133–137 Alexandra Road, Wimbledon, London SW19 7JY.
Registered in England and Wales No: 3609982

Cover illustration from Nikos Kazantzakis's *Odysseas*, item 98.
Design: Nigel Bents. Photography: Ruth Segarra.

firsts
LONDON'S RARE BOOK FAIR
7–9 JUNE 2019 BATTERSEA PARK





CATALOGUE 153

WORLD LITERATURE



"I am more and more convinced that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men . . . I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach."
(Goethe)

MAYFAIR

PETER HARRINGTON
43 DOVER STREET
LONDON W1S 4FF

UK 020 3763 3220
EU 00 44 20 3763 3220
USA 011 44 20 3763 3220

www.peterharrington.co.uk

CHELSEA

PETER HARRINGTON
100 FULHAM ROAD
LONDON SW3 6HS

UK 020 7591 0220
EU 00 44 20 7591 0220
USA 011 44 20 7591 0220



1

AKHMATOVA, Anna. [Cyrillic:] *Requiem*. Munich: T-vo Zaburezhnikh izdaniy, 1963

Small octavo. Original textured white card wrappers, titles in black to front. Portrait of the author to p. [5]. Ownership stamp of S. J. Chernavsky, with an address in Rochester, NY. Slight toning around the edges of wrappers, otherwise a fine copy.

FIRST EDITION IN BOOK FORM, ONE OF 500 COPIES ONLY, of Akhmatova's masterpiece. *Requiem* is a cycle of poems written from 1935 capturing the horrors and anguish of the Great Terror under Stalin, during which Akhmatova's husband and son were sent to the gulag. The poems in *Requiem*, unpublished in Russia, were absent from Akhmatova's collected works, and she kept the manuscript closely guarded through the decades, still redrafting into the early 1960s.

This small edition, produced in West Germany, was its first printing in book form, with the publisher stipulating that the poem was "received from Russia and published without the consent of the author". The only distribution prior to this had been oral, committed to memory by Akhmatova and a few close friends and secretly passed by word of mouth for fear of persecution, and in a few samizdat productions.

£2,250

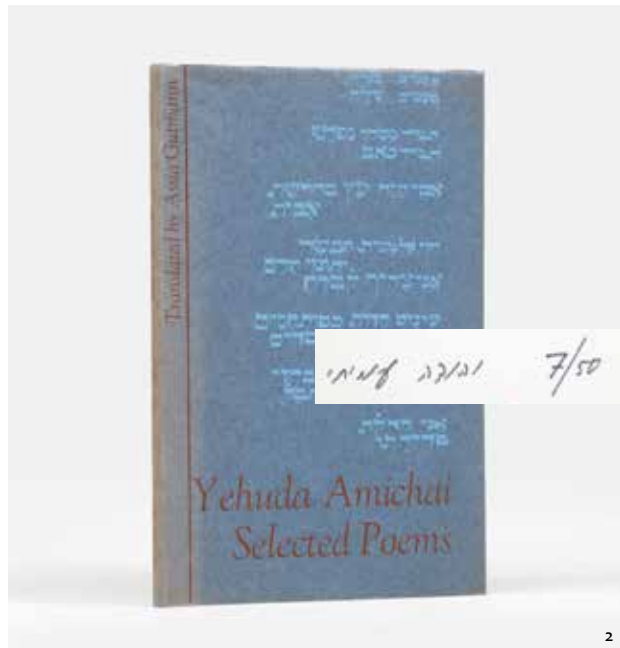
[131464]

2

AMICHAJ, Yehuda. *Selected Poems*. Translated by Assia Gutmann. London: Cape Goliard Press, 1968

Octavo. Original blue boards, title to spine in silver, yellow endpapers. With the dust jacket. A fine copy in the dust jacket with faded spine.

FIRST EDITION, SIGNED LIMITED ISSUE, number 7 of 50 copies signed and numbered by the author. "Yehuda Amichai [was] for generations the most prominent poet in Israel, and one of the leading figures in world poetry since the mid-1960s" (*The Times*, London, October 2000). This is the publisher Tom Maschler's copy, with his bookplate to the front pastedown. Maschler (b. 1933) was head of Jonathan Cape, and a highly influential figure in 20th-cen-



2

tury literature: he had a particular genius for bringing world-class writers from abroad (such as Neruda, Garcia Marquez, and Derek Walcott) to publish in the UK, and 15 of his authors were awarded the Nobel Prize in Literature. He additionally has the honour of conceiving the Booker Prize, and of having introduced his friend Quentin Blake to Roald Dahl.

£1,250

[131409]

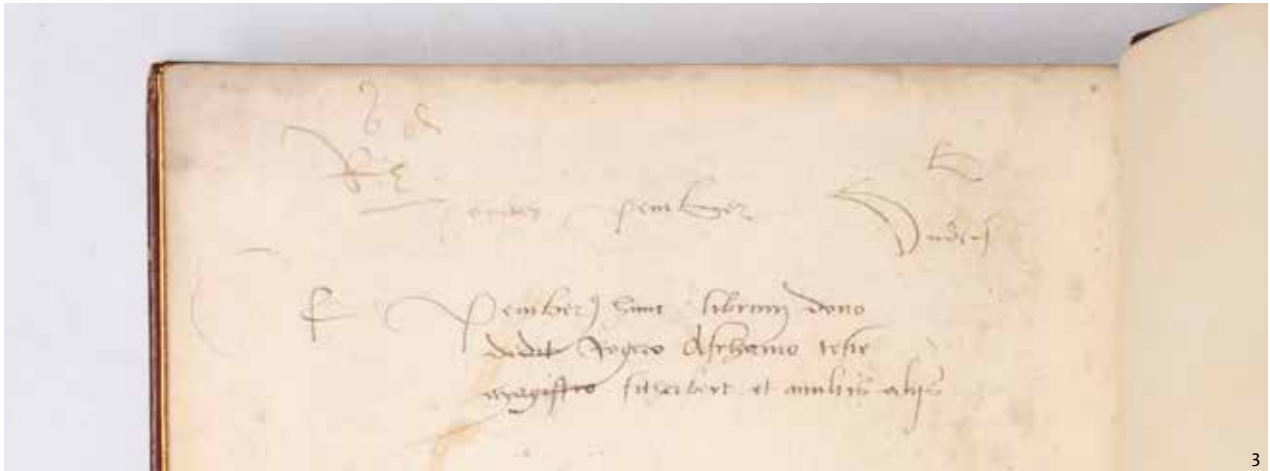
First edition in the original Greek, presentation copy from Tudor Greek scholar Robert Pember to his friend and student Roger Ascham, tutor to Queen Elizabeth

3

APOLLONIUS RHODIUS. *Argonautica* [in Greek, with the scholia of Lucillus, Sophocles, and Theon. Edited by Joannes Laskaris.] Florence: [Laurentius (Francisci) de Alopa, Venetus,] 1496

Median quarto (232 × 164 mm). Bound in the third quarter of the 19th century by Francis Bedford (his name in gilt at the foot of the front turn-in) in reddish-brown crushed goatskin, spine divided in six compartments by raised bands, gilt-lettered in two compartments, the others with gilt devices, sides with frames formed of gilt and thick-and-thin blind rules, gilt centrepieces, turn-ins ruled in gilt and in blind, gilt edges (spine a little faded; extremities rubbed). Housed in a burgundy flat-back cloth box. 172 leaves, including the final blank. Greek types 114 (two sets of capitals designed by Laskaris, one large for headings and initials letters, one small for the text). Commentary (10–33 lines) in miniscule surrounding text (3–31 lines) in majuscule. Greek marginalia in an early hand in six places; the publication date added in Arabic numerals in ink at the foot of the final text leaf; an excellent copy, well-margined, clean and fresh.

EDITIO PRINCEPS. A remarkable presentation copy, inscribed on the verso of the final blank from the Greek scholar Robert Pember to his friend and student Roger Ascham: "R. Pemberi hunc librum dono dedit Rogero Aschamo testi magistro Fitzerbert et multis aliiis." The presentation inscription brings together three of the outstanding figures in the early years of Greek scholarship in Tudor



England: Robert Pember, Hugh Fitzherbert, and Roger Ascham (1514/15–1568), author of *Toxophilus* and *The Scholemaster*.

In 1530, at fifteen, Ascham matriculated at the University of Cambridge and became a student at St John's College. In autumn 1533 he became a questionist and on 18 February 1534 he was admitted BA and nominated for a fellowship. On 3 July 1537 he became an MA. Hugh Fitzherbert (d.1537) was Ascham's official tutor, as the inscription suggests, but it was Robert Pember (d.1560), closer to Ascham in age, who has been credited with first discovering Ascham's flair for Greek. Pember encouraged Ascham to take pupils in Greek, and his abilities came to the notice of the master and fellows who gave his teaching official approval.

Among the "many others" alluded to in Pember's inscription was John Cheke, who in 1540 was appointed first Regius Professor of Greek with a salary of £40 a year; according to Roger Ascham he had previously "read publicly without stipend". Cheke also taught Ascham, who on Cheke's recommendation became in succession tutors to Princess Elizabeth, and William Cecil, who in 1541 married Cheke's sister Mary. Ascham paid tribute to Cheke's teaching in his introduction to *The Scholemaster* (composed by 1563, published 1570), a work partly based on Cheke's methods.

In 1542 Pember was elected fellow of the King's Hall and on 19 December 1546 was appointed by the crown one of the founding fellows of Trinity College, Cambridge. At Trinity, founded by Henry VIII to be a centre of academic excellence, Pember worked as a tutor and reader in Greek. Pember's friendship with Ascham endured. During his stay in Germany, for instance, Ascham sent coins to add to his former tutor's collection. In his will Pember left his extensive Greek library to Ascham.

"Ascham's place as an English prose stylist—in the words of Ryan 'the indispensable link between the earlier Tudor writers and the great Elizabethan and Jacobean writers of English prose' (Ryan, 292)—has only relatively recently been recognized by scholars, although contemporaries had no doubts . . . In *Toxophilus* and his later work Ascham showed how classical forms and rules of organization could be applied intelligently and elegantly to the vernacular" (ODNB).

Argonautica, the definitive telling of the story of Jason and the Argonauts and their quest for the Golden Fleece, is the most important Greek epic of the 3rd century BC. It is the only epic before Virgil's *Aeneid* that can be compared with Homer in subject and extent and it is the first epic to give a prominent place to love. With the effect this had on subsequent writing it holds a significant place in the history of European literature. Apollonius was sometime Alexandrian librarian before retiring to Rhodes. The manuscript source of this first printing was a tenth-century version discovered

by Giovanni Aurispa during his book-buying trip in the Orient in 1421–3 (now Codex Laurentianus XXXII 9, also containing plays by Sophocles and Aeschylus).

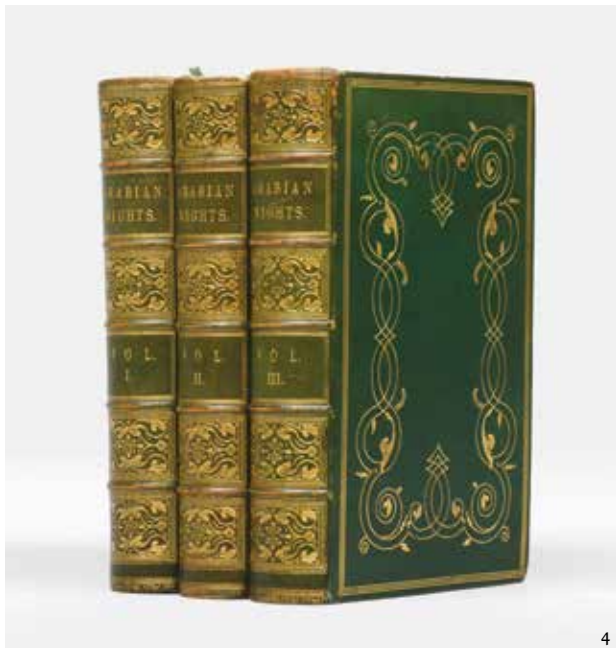
PROVENANCE: 1) Robert Pember (d. 1560), presentation copy to; 2) Roger Ascham (1514/15–1568); 3) the great book collector Charles Spencer, third earl of Sunderland (1675–1722), with his ownership inscription "C. Spencer" at the upper outer corner of the first text leaf recto (however this copy not listed in *Bibliotheca Sunderlandiana*); 4) in the stock of the London bookseller Bernard Quaritch, offered for sale in the catalogue "Monuments of Typography and Xylography" (1897), at £24; sold to; 5) the biblical scholar and textual critic Herman Charles Hoskier (1864–1938), with his note of acquisition dated 14 June 1902; 6) sold at auction, Sotheby's, 29 June–2 July 1907, repurchased by Quaritch for £19; 7) bookplate of Walter Thomas Wallace (1866–1922), noted bibliophile and collector, of South Orange, NJ; 8) Wallace's books were sold at auction by the American Art Association; this copy sold for \$105 on 22 March 1920; 9) in commerce, last noted in the stock of the booksellers Herman and Aveve Cohen, Chiswick Bookshop (active 1935–2001).

HC 1292*; Pell 912; CIBN A-478; Arnould 109; Polain (B) 283; IGI 753; Sallander 2042; Madsen 282; Voull (B) 2990; Walsh 2964, 2965; Oates 2439, 2440; Sheppard 5189, 5199; Rhodes (Oxford Colleges) 115; Pr 6407; BMC VI 667; GW 2271; Goff A-924.

£47,500

[112899]





4

4
(ARABIAN NIGHTS.) LANE, Edward William (trans.)
 The Thousand and One Nights. London: Charles Knight and Co, 1840–1

3 volumes, octavo (240 × 150 mm). Contemporary green spine lettered and decorated in gilt in compartments, decorative foliate frame in gilt to covers within triple ruled frame in gilt, turn-ins tooled in gilt, marbled endpapers, edges gilt, green page markers in vols. II and III. Engraved half-titles and vignette illustrations in the text. Contemporary bookplate of Joseph Beard to front pastedowns of each volume. Inscription to “Septimus Penny” and postcard from Salisbury Cathedral to first blank of vol. I, dated 1903. Slight wear to spine ends and tips; a very good set.

FIRST EDITIONS of volumes II and III of Lane’s translation (issued in 1840 and 1841 respectively), second issue of volume I (first published in 1839). Lane’s edition, one of the earliest in English, “reigned as the leading English translation of the *Nights* for decades, and its copious notes are stimulating micro-essays of enduring value” (ODNB). The illustrations, of which there are over 600, were provided by a team of engravers under the supervision of the wood-engraver and William Harvey, “one of Thomas Bewick’s favourite pupils” (ODNB). Harvey “collaborated very closely with Lane in preparing his drawings and drew heavily on his collection of Oriental costumes and household articles for the purpose”, with the result that “Harvey’s illustrations had a considerable share in the popularity of the work” (Muir, pp. 30–31)

Percy Muir, *Victorian Illustrated Books* (1985).

£750

[130368]

5
(ARABIAN NIGHTS.) [Persian:] ‘Alf leila wa leila bi farsi [One thousand and one nights]. Bombay: Fath al-Karim, 1308/1890–91

2 volumes in one, quarto (314 × 225 mm). Early 20th-century multi-coloured cloth. Title page with floral ornament, 35 half- to full-page illustrations and decorations in Persian style, Nastaliq Persian script lithographed from the calligraphy of Nesar Ahmad ibn Hafez Niaz Ahmad Barelvi. Somewhat



rubbed, a little rubbing with minor loss at tips of back cover, text block lightly browned, sporadic worming, text minimally affected.

FIRST EDITION PUBLISHED BY THE FATH AL-KARIM PRESS IN BOMBAY, one of 1,600 copies printed. Fath al-Karim printing house, owned by the philanthropist Kazi Abdul Karim Porbandari, was known for its promotion of book production in Arabic, Persian, Hindu, Malay and other languages and donated a number of books in 1897 to start Bombay’s Karimi library. This text of this edition was printed in Arabic and Hindi at the same time (see p. 294). It is possible that this edition was used as a pattern for Arifdjanov’s 1914 Tashkent imprint, due to the similarities in some illustrations and composition. The striking binding is reminiscent of Russian fabrics manufactured for the Central Asian steppe in the second quarter of the 20th century but given a proto-Modernist twist reminiscent of Orphism.

The first printed edition of the *Arabian Nights* in Persian and with lithographic illustrations appeared at Tehran in 1855. “The Persian translation of the *Arabian Nights* experienced some seven illustrated editions between 1272/1855 and 1320/1902” (Ency. Iran.), though the majority were based on the 1855 edition. This Bombay edition is illustrated with a different suite of scenes from the narrative, albeit similar in style to the 1855 version.

£6,000

[128964]

6
(ARABIAN NIGHTS.) COCTEAU, Jean. La Lampe d’Aladin. Paris: Société d’Éditions, 1909

Octavo (175 × 130 mm). Original wrappers preserved in later tan morocco by Alix, with slipcase. Small JP book label. Front wrapper (slightly dusty) inscribed by the author. Light marginal toning, short closed marginal tear in half-title fore edge, an excellent copy.

FIRST EDITION, HORS COMMERCE COPY INSCRIBED BY COCTEAU ON the front wrapper, “Pour madame de Brontelle respectueux hommage



5

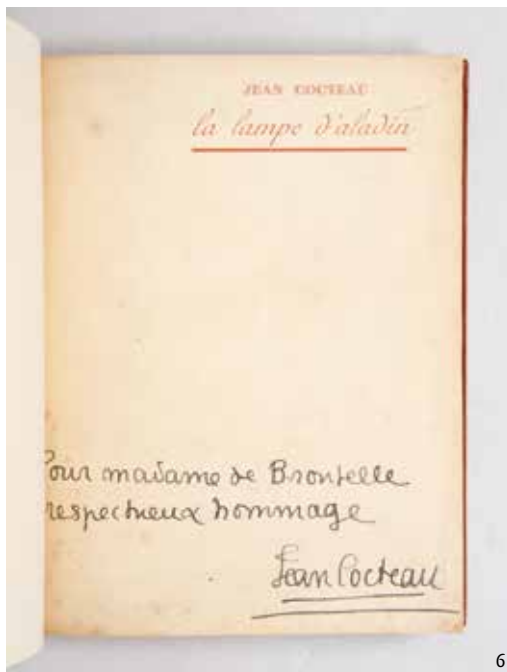


8

Jean Cocteau". This was the author's first book, published when he was only 19 years old, a poetical collection inspired by the *Mille et un nuits*. "Cocteau's poetry was at one with his Parisian image of a Salon prince, and his cultivated pastel verses evoked Versailles, Watteau and Whistler as well as Beardsley and Wilde (an entire sequence was devoted to *Salomé*). All was enshrouded necessarily within the moral ether of German *lieder* and Nordic mists" (Williams, *Jean Cocteau*, 2008).

£1,250

[130381]



6

7

(ARTHURIANA.) EVANS, Sebastian (trans.) *The High History of the Holy Graal*. Translated from the French. London: J. M. Dent, 1898

2 volumes, octavo. Publisher's deluxe half vellum with titles gilt to spines and blue paper to sides, top edges gilt, others untrimmed. Two illustrated frontispieces plates by Edward Burne-Jones, each present in two states, to each volume, title pages also with decorated border. Some mild dust soiling to extremities but all bright, sound, and generally in excellent condition.

FIRST EDITION, DELUXE ISSUE, PRESENTATION COPY FROM THE AUTHOR TO HIS SON, inscribed by the translator in each volume on the front free endpaper, "Sebastian Evans Jr, with love from his affectionate father, the translator, Sebastian Evans, June 1898". Evans (1830–1909) was a political activist, artist, poet and translator from medieval French, Latin, Greek and Italian. He also published, separately but in the same year, his own study of this text, *In Quest of the Holy Graal, an Introduction to the Study of the Legend* (Dent, 1898).

This issue has the illustrated frontispiece plates by Evans's friend Edward Burne-Jones (which are similar to the *Grail Quest* tapestries Burne-Jones was designing around this time for Stanmore Hall) in two states. Both volumes are numbers 6 of 200 copies issued for England, from an edition of 250 copies.

£950

[132660]

8

(ARTHURIANA; WESTON, Jessie L. trans.) STRASSBURG, Gottfried von. *The Story of Tristan & Iseult*. London: David Nutt, 1899

2 volumes, duodecimo (140 × 100 mm). Near-contemporary green morocco, spines in compartments with raised bands, boards decorated with gilt and blind tooled tree patterns, top edges gilt, others untrimmed. Engraved illustrations by Caroline Watts. Spines sunned, ends and corners slightly rubbed, endpapers soiled, some minor spotting within, very good condition.

FIRST EDITION, FIRST IMPRESSION, of Weston's English translation of von Strassburg's medieval Arthurian romance, published as the second number of David Nutt's Arthurian series of *Romances Unrepresented in Malory's Morte d'Arthur*. This copy of the scarce first edition has been charmingly, if somewhat amateurishly, bound in near-contemporary green morocco.

£375

[118193]

9

AUDEN, W. H., & Louis MacNeice. *Letters from Iceland*. London: Faber and Faber, 1937

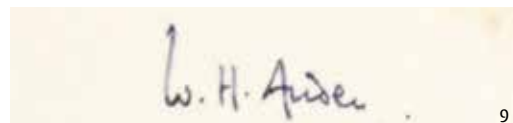
Octavo. Original green cloth, spine lettered in red and purple, top edge blue. With the dust jacket. Photographic frontispiece, 15 photographic plates, 6 diagrams and folding map to rear. Cloth lightly mottled, sound and internally clean, the jacket only a little rubbed at the edges, and generally excellent.

FIRST EDITION, FIRST IMPRESSION, SIGNED BY AUDEN on the first blank. This amusing pre-war travelogue was written collaboratively by MacNeice and Auden, in prose and verse respectively.

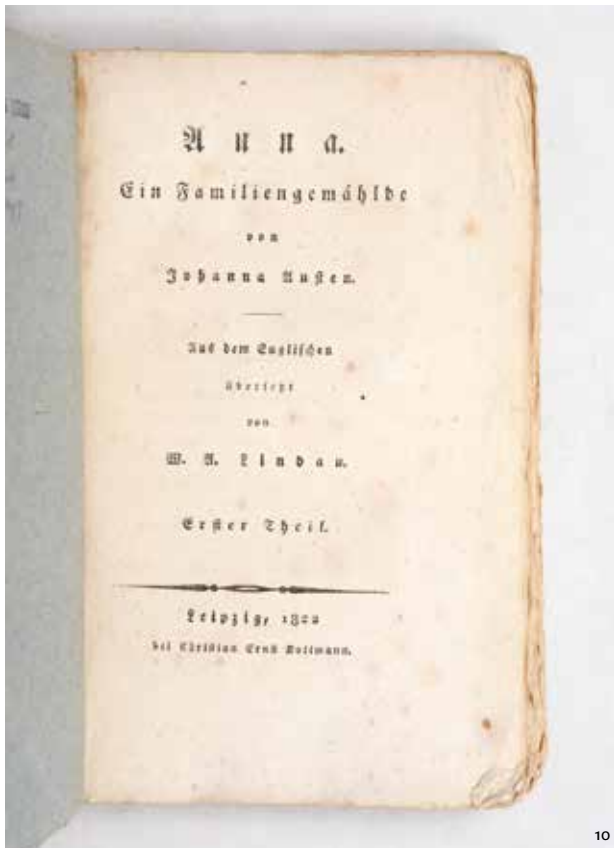
Bloomfield and Mendelson A15.

£800

[132664]



9



10

AUSTEN, Jane. [Persuasion, in German:] Anna. Ein Familiengemählde. Von Johanna Austen. Aus dem Englischen übersetzt von W. A. Lindau. Leipzig: Christian Ernst Kollmann, 1822

2 volumes, octavo (178 × 110 mm). Contemporary blue paper wrappers, titles in manuscript to white paper labels to spines, edges untrimmed. Foreword misbound at end of vol. I but complete. Ownership stamp, “Jo Vallen 7/4 1923”, to inside front covers, pencil inscription to inside front cover of vol. I. Spine of vol. I partially split but still sound. Spines and wrapper edges lightly browned, slight spotting to spines, a couple of faint marks to covers, creasing to edges, small loss to foot of rear cover of vol. II; a remarkably well-preserved set.

FIRST EDITION IN GERMAN of *Persuasion*, Austen’s last completed novel, and the first translation into German of any of Austen’s novels. It was translated by Wilhelm Adolf Lindau (1774–1849), who made his name translating the works of Walter Scott, Maria Edgeworth, and Washington Irving. Gilson notes that “Anna, however, was his only translation from Jane Austen, and I have not traced any initial serial publication or later re-issue”. *Persuasion* was first published in 1818 with *Northanger Abbey*.

“Unlike some early translations, which adapted or abridged Austen to suit local tastes, Lindau’s is an extremely faithful one. The main change that he made was to Germanise the characters’ forenames (although their surnames remain resolutely English)” (Reed). Lindau also added five footnotes explaining certain details for the German audience, for example that Lyme Regis is “a coastal town in Dorsetshire” (vol. I, p. 175) and that Mr Elliot’s decision to travel on a Sunday counts against him with Anna because it breaks the observance of the Sabbath, “which is very much respected in Eng-

land” (vol. II, p. 83). This edition is notably scarce, with just five copies traced institutionally worldwide (British Library, University of Chicago, University of Basel, Landesbibliothek Mecklenburg Vorpommern, Staatsbibliothek zu Berlin).

Gilson C14; Reed, Susan, “Unsuccessful *Persuasion*: Jane Austen in 19th-century Germany” (25 January 2017).

£12,500

[131910]

11

BAUDELAIRE, Charles. *Poems in Prose*. London: Elkin Mathews, 1905

Small octavo. Original brown paper wrappers, titles and publisher’s illustration to front cover in black, publisher’s device to rear cover in black, inside front cover and rear endpapers carrying publisher’s advertisements. Housed in a custom red morocco-backed cloth slipcase and red cloth chemise. From the library of Kenneth A. Lohf, the influential rare book librarian at Columbia University from 1967 until 1993, with his bookplate on the chemise front pastedown. Hint of rubbing to spine ends, central vertical crease to last few pages and rear cover; a remarkably fresh copy.

FIRST EDITION, FIRST IMPRESSION. Symons’s interest in the French symbolist movement led to his translation of a number of key writers, including the present selection of Baudelaire’s poetry. In 1900 Symons published his revelatory *The Symbolist Movement in Literature*, in which he writes that Baudelaire “spent his whole life in writing one book of verse (out of which all French poetry has come since his time), one book of prose in which prose becomes a fine art, some criticism which is the sanest, subtlest, and surest which his generation produced, and a translation which is better than a marvellous original. What would French poetry be today if Baudelaire had never existed?” (For Baudelaire, see also item 60.)

£475

[131179]

12

BECKETT, Samuel. *En attendant Godot. Pièce en deux actes*. Paris: Les Éditions de Minuit, 1952

Octavo. Original white wrappers, titles to spine and front cover in blue and black, edges untrimmed. Spine a little darkened, tiny creases to spine and rear cover, pages a little toned as usual, else a near-fine copy.



11



12

FIRST EDITION, TRADE ISSUE, preceded only by the rare issue of 35 copies on japon. *Godot* was written and published in French, and first performed in full at the Théâtre de Babylone in Paris in January 1953. The first English translation, *Waiting for Godot*, was published two years later.

Federman & Fletcher 259.

£2,750

[125898]

13

(BEOWULF.) GRUNDTVIG, Nicolai Frederik Severin (trans.) Bjowulfs Drape. Et Gothisk Helte-Digt fra forrige Aar-Tusinde af Angel-Saxisk paa Danske Riim. Copenhagen: Andreas Seidelein, 1820

Octavo (185 × 110 mm). Contemporary calf, gilt title label to spine, blue speckled edges. Contemporary ink ownership to front pastedown. Spine label a trifle rubbed but nonetheless a fine copy.

FIRST EDITION of Grundtvig's translation of *Beowulf* into Danish, the first printing of the text in any modern language. It was preceded only by Thorkelin's 1815 Latin edition, Grundtvig's translation being more complete and more accurate than Thorkelin's, adding 45 pages of corrections.

The Anglo-Saxon epic, the earliest extant long poem in Old English, survives only in a single thousand-year-old manuscript in the British Library from the collection of Robert Cotton. Bequeathed to the library in 1700, the manuscript's true value was revealed by the curiosity and endeavour of Scandinavian scholars about a century later. In 1786 G. J. Thorkelin travelled to London to research Anglo-Danish cultural connections in the late dark ages, and uncovered the text, returning to Copenhagen with copies and working for decades (sorely hampered by war and a fire that immolated his first working manuscript) towards his Latin translation which was eventually published in 1815. Though Thorkelin's labour was key to the spread of the text, his translation was full of inaccuracies, and Grundtvig produced this superior Danish translation from the original. Following its publication Grundtvig travelled to England three times to produce transcriptions of two further Anglo



13

Saxon codices, the Exeter Book and the Codex Junius 11. Grundtvig's Danish translation is also into a language much closer to the spirit of the original. Though *Beowulf* was written in England in the earliest form of the English language, its Anglo-Saxon author was culturally of Germanic descent—the epic relates the origins of an immigrant people, with the action taking place in 6th-century Scandinavia.

The edition is reasonably well represented institutionally, with 14 locations listed in continental Europe, 4 in the UK, and only 1 in the USA. It is, however, rare in the trade: no copies are recorded at auction.

£4,750

[132258]

14

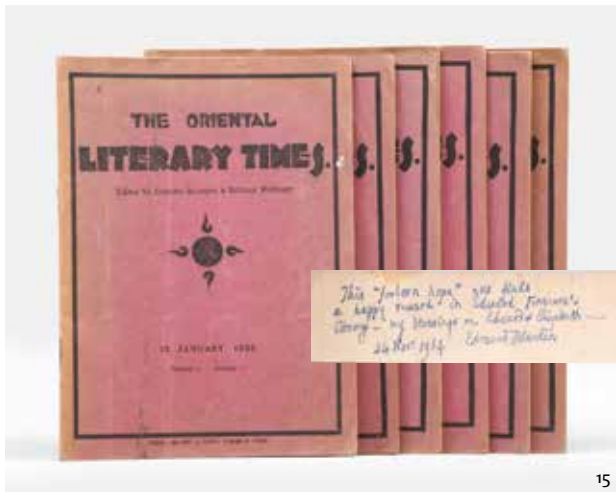
(BEOWULF.) WACKERBARTH, A. Diedrich (trans.) *Beowulf. An Epic Poem. Translated from the Anglo-Saxon into English verse.* London: William Pickering, 1849

Octavo. Original purple cloth, paper title label to spine. Folding map of Scandinavia as frontispiece. Spine label a little rubbed and tanned, sunning to spine and around board edges, some minor marks and scuffs to covers, internally sound and clean, a very good copy overall.

FIRST EDITION, PRESENTATION COPY, inscribed, "Baron Gabriel Djurklou, With the Authors Compliments", on the front free endpaper, with Djurklou's armorial bookplate. Baron Nils Gabriel Djurklou (1829–1904) was a Swedish folklorist and author of several Swedish fairy tales which were themselves translated into English in 1901. Wackerbarth was Professor of Anglo-Saxon at the College of Our Lady of Oscott (near Birmingham), as well as a member of the Copenhagen Royal Antiquarian Society. Wackerbarth's translation follows on from that of John Mitchell Kemble's in 1837 (also published by Pickering), which was the first complete translation into modern English. Kemble's, however, was only a literal rendering in prose, whereas Wackerbarth sought a more "easy entertaining style" and made it a poem again. Both these Pickering editions are very scarce. (For *Beowulf*, see also item 78.)

£975

[132379]



15

15

BLUNDEN, Edmund, & Neville Whyman (eds.) *The Oriental Literary Times*. Tokyo: Published by The Japan Times, 15 January–1 April 1925

6 volumes, small quarto. Original pink wrappers, stapled at the fold, titles in black. Sunning around spines and edges, occasional minor marks inside and out but a rare survival in generally excellent condition.

RARE COMPLETE SET OF THIS SHORT-LIVED ENGLISH LITERARY MAGAZINE issued by war poet and literary critic Edmund Blunden (1896–1974) while Professor of English at the University of Tokyo, **the first number inscribed by Blunden**: “This ‘forlorn hope’ now finds a happy reward in Edward Finneron’s library—my blessings on Edward & Elizabeth—24 Nov. 1964, Edmund Blunden”. Blunden was evidently delighted to have seen a set again after the intervening four decades. Blunden was the main contributor, as listed in Kirkpatrick, alongside his co-editor Neville Whyman, though Louis Golding and Sherard Vines are also included. OCLC lists one set in Japan, five in the USA, and one in the UK at the British Library, with Copac adding the Bodleian and also suggesting that the BL’s holding is only the first number. Only two auction records are traceable for the magazine, one this set appearing at Sotheby’s New York in 1968, and another a stray number in 1982.

£3,500

[132622]

16

BOCCACCIO, Giovanni. *The Decameron*. Now first completely done into English prose and verse by John Payne. London: Printed for the Villon Society by private subscription and for private circulation only, 1886

3 volumes, small quarto (182 × 143 mm). Mid-20th century bluish-green morocco by Whitman Bennett of New York, spines lettered and blocked in gilt, covers tooled in gilt, gilt turn-ins, marbled endpapers, top edges gilt, others untrimmed. Faint markings to covers, minor rubbing around extremities, faint damp stain at foot, hinges discreetly reinforced with cloth, sporadic light staining and foxing to contents. A very good, attractively bound, wide-margined copy.

FIRST EDITION OF PAYNE’S TRANSLATION, number 574 of an unspecified limitation. Payne’s translation was the first truly complete edition of the *Decameron* in English, and is extensively footnoted. In his own 1971 edition of the *Decameron*, G. H. McWilliam called it

“splendidly scrupulous” and notes its “sonorous and self-conscious Pre-Raphaelite vocabulary”.

£875

[131121]

17

BORGES, Jorge Luis. [“Two English Poems”, manuscript draft. Buenos Aires: 1934]

Single sheet (250 × 366 mm), 36 lines of autograph manuscript poetry to recto only, black ink in a neat hand with occasional corrections, signed at the end. Purple ink ownership stamp of Guillermo de Torre to bottom right corner. Single small closed tear to left margin, a little browned round the edges, some residual mould staining on verso, just barely showing through at bottom left corner of recto. Good condition.

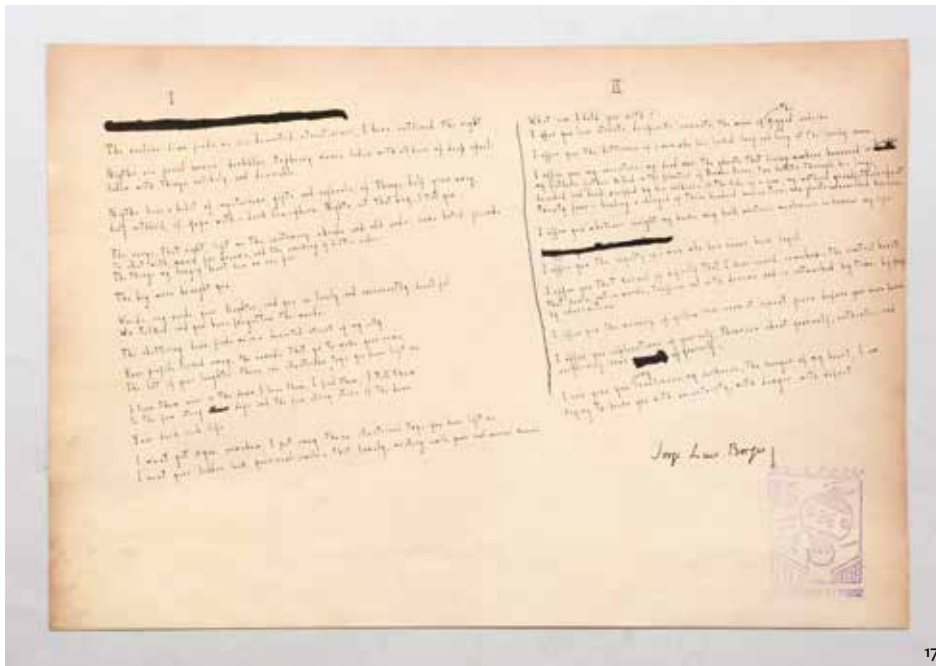
FINISHED MANUSCRIPT DRAFT OF “TWO ENGLISH POEMS”, TWO OF ONLY THREE KNOWN POEMS THAT BORGES COMPOSED IN ENGLISH, his second language thanks to the English grandmother who had encouraged his reading of English literature. These two were the only such known and published (first in the 1943 edition of *Poemas*) until a third discovery was recently published by the Borges Center. These poems are both moving professions of forlorn love for a mysterious woman, whose true identity has been lost in the labyrinth of Borges’s love life, and further occluded by the complex manner in which he chose to publish them.

Common knowledge dictates that the poems were written for Beatriz Biliboni Webster de Bullrich, a beautiful Argentine socialite with English ancestry, but this is not the original truth. Borges did print her name as the dedicatee of these poems from the 1954 edition of his works, being infatuated with her around this time. The original subject of the poems, however, is not conclusively known. Professor Daniel Balderston (see “Borges in Love” in *Variaciones Borges* 45, 2018) has suggested Sara Diehl de Moreno Hueyo, known as “Pipina”, recently widowed at the time of these poems’ composition, and frequently mentioned in Adolfo Bioy Casares’s diary of his friend.

The first published portion of the poems was a small segment from the second, used in Borges’s original dedication to the first edition of *Historia Universal de la Infamia* (1935), which was published in the year immediately after these poems were composed. A typical signal of Borges’s multilingual erudition, the dedication was printed in English: “I inscribed this book to I.J., English, innumerable and an Angel. Also: I offer her that kernel of myself that I have saved, somehow—the central heart that deals not in words, traffics not with dreams and is untouched by time, by joy, by adversities.” The latter



16



17

sentence is a direct quotation from the then-unpublished poem. No woman with the initials "I.J." is listed in Bioy Casares's catalogue of Borges's many loves, and Balderston proposes they are pseudonymous, the poet being extra-sensitive about the identity of the widowed Diehl. When the full text of the two poems was first published in 1943, they were entitled "Prose Poems for I. J.". Then, in the 1954 edition of *Historia Universal de la Infamia*, Borges changed the initials in the dedication to "S.D.", openly alluding to Diehl—though this was in the same year that Borges (perhaps playing the field?) chose to rededicate the poems themselves to Webster de Bullrich.

The manuscript is a finished draft, with seven final textual corrections or deletions bringing the text to match its eventually published state. The first manuscript drafts of these poems (reproduced in Balderston's paper, from a private collection) are a barely legible tangle of tortuous rewritings and deletions, necessitating the writing out of this cleaner finished version. We are aware of one other fair copy, held at the University of Virginia, though with slight textual differences. The present manuscript is signed by Borges at the end of the text in a somewhat later hand, and has the subsequent ownership stamp of Borges's brother-in-law the poet Guillermo de Torre, to whom Borges passed several of his own books and papers, which appeared together in the 1980 Buenos Aires auction of de Torre's library.

This poem superbly represents the Argentine author's close connections with the English language as a literary medium—Borges was a voracious reader of English literature, and indeed his first published work was a translation of Oscar Wilde's *Happy Prince*, executed at the age of nine. He would also translate from Kipling, Poe, London, Shaw, Swift, Wells, Whitman, and Woolf.

£22,500

[132243]

18

BORGES, Jorge Luis. *El Aleph*. Buenos Aires: Editorial Losada, 1949

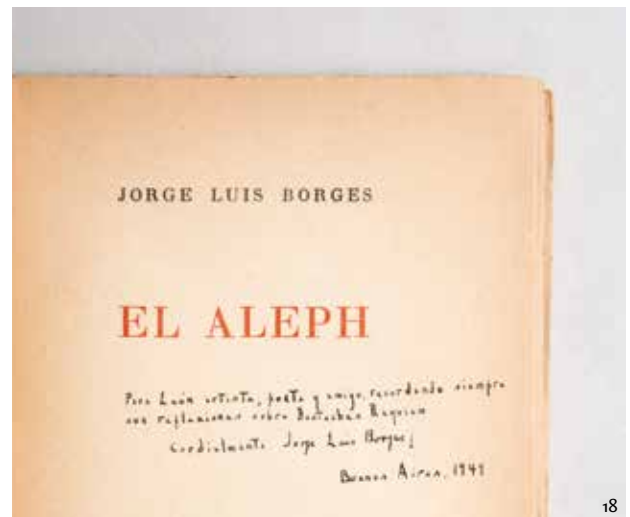
Octavo. Original brown wrappers, spine and front cover lettered in black and red. Spine lightly sunned, rear wrapper somewhat spotted and marked with

an overprice label removed, internally sound and clean but for some light toning at the margins, generally excellent condition.

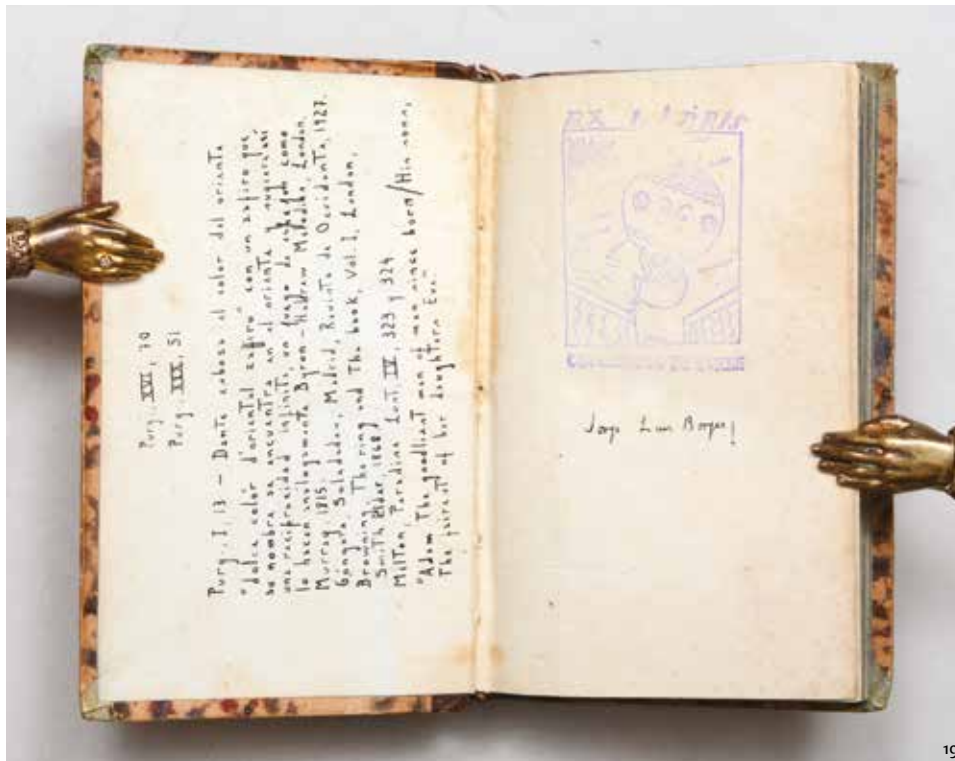
FIRST EDITION, FIRST PRINTING, PRESENTATION COPY of this key collection of short stories, inscribed by the author on the title page, "Para León artista, poeta y amigo, recordando siempre sus reflexiones sobre Deutsches Requiem. Cordialmente Jorge Luis Borges, Buenos Aires, 1949". The recipient was León Benarós (1915–2012), an Argentine writer, artist, musician, and folklorist. Benarós was of Jewish descent and, as the inscription attests, had formative discussions with Borges concerning the holocaust, to which the author was evidently indebted for his short story "Deutsches Requiem", in which the commandant of a Nazi concentration camp reflects upon his sins while awaiting execution. The story was published in *Sur* magazine in February 1946, and first collected here. Borges was also part of the jury which awarded Benarós's first book of poems, *El rostro inmarcesible*, the Faja de Honor de la Sociedad Argentina de Escritores in 1944.

£12,500

[132582]



18



19

19

BORGES, Jorge Luis. *A Personal Anthology.* London: Jonathan Cape, 1968

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket. A very good copy in the jacket, lightly soiled, slight chipping and creasing at extremities.

FIRST UK EDITION, FIRST IMPRESSION, THE PUBLISHER'S COPY, SIGNED BY THE AUTHOR on the half-title, with the publisher's Quentin Blake-designed bookplate. Tom Maschler was head of Jonathan Cape (for more, see item 2). *A Personal Anthology* was originally published in Buenos Aires in 1961.

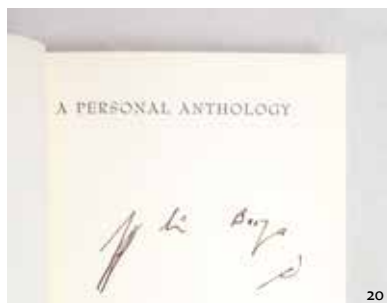
£875

[132474]

20

(BORGES, Jorge Luis.) DANTE ALIGHIERI. *La divina commedia.* Con note di Paolo Costa. Milano: Per Boringhioni e Scotti, 1850

3 volumes, diminutive octavo (135 × 80 mm). Contemporary tan quarter calf, marbled sides, spines gilt in compartments with titles direct, blue speckled



20

edges. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Illustrated frontispiece to each volume, vol. 1 with additional illustrated half-title and engraved portrait of Dante, letter press half-title to vols. 2 and 3. Light wear to edges of boards, occasional minor spotting within, vol. 1 pp. 387–8 with small chip from bottom corner affecting one word of notes, vol. 2 pp. 57–8 with horizontal tear barely affecting text, otherwise a sound and not unattractive little set in generally very good condition.

BORGES'S COPY OF DANTE'S DIVINE COMEDY IN THE ORIGINAL ITALIAN, ANNOTATED BY HIM IN SPANISH. Borges has **signed this copy five times**: to the front endpapers of each volume, the engraved half-title recto of the first, and the title page of the third. The front endpapers and blanks are populated with his thoughtful comments and references, spilling over onto the rear endpapers in the *Inferno* (about which he naturally had much to say). The text itself is also peppered with underlinings, often corresponding to comments on the endpapers. Borges's comments give clear evidence of his wide critical reading and awareness of other editions and translations.

Borges was a devoted reader of Dante, starting with a bilingual Italian–English three-volume edition that he read on the tram in the early 1940s while going to and from work at the Miguel Cané Municipal Library—the same formative time that generated the short stories collected in *Ficciones* (1944). Alberto Manguel recalls Borges's self-reported linguistic journey: “I began *Hell* in English. By the time I reached *Paradise* I could follow Dante in Italian” (*The Guardian*, 30 January 2000). Borges wrote several essays on Dante, published a significant “estudio preliminar” to Cayetano Rosell's 1949 Buenos Aires edition of the *Divina commedia*, and later collected his Dante writings in *Nueve ensayos dantescos* (1982).

Each front endpaper has the decorative ownership stamp of Borges's brother-in-law, the poet Guillermo de Torre (1900–1971), to whom several items from Borges's library passed, which were sold in 1980 at the Buenos Aires auction of Guillermo de Torre's library.

£19,500

[130484]



21

21

(BORGES, Jorge Luis, ed. and trans.) *La biblioteca de Babel . . . El espejo que huye*, by Giovanni Papini; *Cuentos descorteses*, by Léon Bloy; *Las muertes concéntricas*, by Jack London; *El cardenal Napellus*, by Gustav Mayrink; *Bartleby el escribiente*, by Herman Melville; and *El buitre*, by Franz Kafka. Buenos Aires: Librería la Ciudad for F. M. Ricci 1978–9

6 volumes, tall octavo. Original greenish-grey illustrated paper wrappers, spines and front covers lettered in black, various coloured frames to covers, greenish-grey endpapers. Text in Spanish. Slight rubbing to extremities, faint ring mark to front cover of *El buitre*; a very good set indeed.

RARE COMPLETE SET of the six limited-edition works in Borges's *Biblioteca de Babel* series, signed by Borges in the Papini and Kafka volumes, though uncalled for (the Papini on the half-title, the Kafka on the title page). The Papini is from the publisher's library, with the *La Ciudad* bookplate to the front free endpaper. Each work is one of 4,000 numbered copies (respectively: Papini 132, Bloy 3214, London 3417, Meyrick 1451, Melville 2495, and Kafka 101).

Borges masterminded this series, named after his famous 1941 short story. He aimed to bring great pieces of world literature to an Argentine readership, and translated several of the texts himself, as well as the prologue for each work. The series was published by Borges's close friend Luis Alfonso, founder of *Librería la Ciudad*, for the Italian publisher Franco Maria Ricci.

From the seventh volume in the series onwards the works were published without a limitation by Siruela in Madrid – these are much more common.

Loewenstein 559, 523, 554, 547; Roger, Sarah, *Borges and Kafka: sons and writers*, Oxford University Press, 2017.

£2,750

[131903]

22

(BORGES, Jorge Luis; Silvina Ocampo; & A. Bioy Casares, eds.) *Antología poética argentina*. Buenos Aires: Editorial Sudamericana, December 1941

Octavo. Original wrappers, titles to front and spine. Housed in a dark blue flat-back cloth box. Tear to wrappers at the head of spine, some light wear to

ends and corners, wrappers lightly dust soiled, sound and internally clean, a very good copy.

FIRST EDITION, FIRST PRINTING, BORGES'S OWN COPY of this anthology of Argentine poetry, signed by him on the half-title in the year of publication. The copy was later passed to his brother-in-law the Spanish poet and Ultraist Guillermo de Torre (1900–1971), with his illustrative ex-libris stamp to the first blank. This is one of several books with Borges's ownership inscription or annotations that appeared in the Buenos Aires sale of Guillermo de Torre's library in 1980. De Torre is an appropriate secondary association for this Borges-conceived anthology poetry, for which Borges wrote a five-page preface. De Torre had fled the Spanish Civil War and settled in Argentina as the head of the literature department in the University of Buenos Aires.

Included in Borges's selection are the likes of Leopoldo Lugones and Alfauerte, alongside friends and comrades from the younger generation such as Norah Lange and Leopoldo Marechal.

£3,500

[130206]



22



23

23
BOULLE, Pierre. *La Planète des singes.* Roman. [Paris:] Editions René Julliard, 1963

Octavo. Original wrappers, titles in dark green, pages unopened. With the original glassine. Rear panel of glassine substantially torn but without loss, light foxing to edges and endpapers, pages unopened. A near-fine copy.

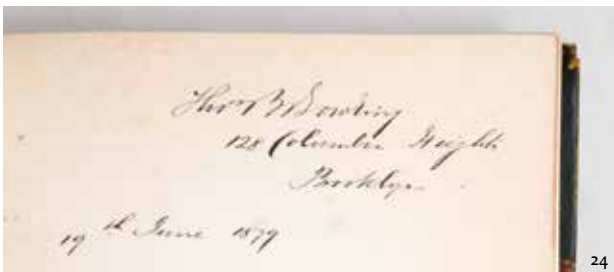
FIRST EDITION, LARGE PAPER ISSUE, number 46 of 50 copies on Alfa paper, this copy with a card signed by Boulle laid in. Also issued on regular paper in cloth and wrappers, this is the top paper issue of a seminal 20th-century science fiction novel, the inspiration for a continuing dynasty in the *Planet of the Apes* film series.

£3,750 [132315]

24
BOWRING, John (trans.) *Poetry of the Magyars*, preceded by a sketch of the language and literature of Hungary and Transylvania. London: Printed for the author, and sold by Robert Howard, Rowland Hunter, and Otto Wigand, 1830

Octavo (196 × 119 mm). Near-contemporary green half morocco, spine lettered in gilt, marbled sides and endpapers. Rubbed, occasional faint foxing. A very good copy.

FIRST EDITION of the publication that introduced Hungarian literature to the English-speaking world, for a long time the only Western source for Hungarian poetry. The volume includes the work of



24



25

more than 20 poets, more than 60 national songs, and above 50 pages of valuable biographical sketches. Bowring (1792–1872) was a politician, diplomatist, and writer, and close friend and literary executor of Jeremy Bentham. He published volumes of verse translations between 1824 and 1832 of Dutch, Spanish, Polish, Serbian, and Czech poetry, as well as a number of translations in other publications, including the *Westminster Review*, for which he was political editor, all of which “brought him temporary fame”. This copy has a pleasing provenance, with the ownership inscription dated 1879 of Thomas Bowring (1847–1915), the grandson of John Bowring.

See Aurel Varannai, “John Bowring and Hungarian Literature”, *Acta Litteraria Academiae Scientiarum Hungaricae*, vol. VI, 1963, pp. 105–8.

£350 [129730]

The author's first book—banned in 1929

25
BULGAKOV, Mikhail. *Dyavoliada.* *Rasskazy* [i.e. *Devildom.* Short stories]. Moscow: Nedra, 1925

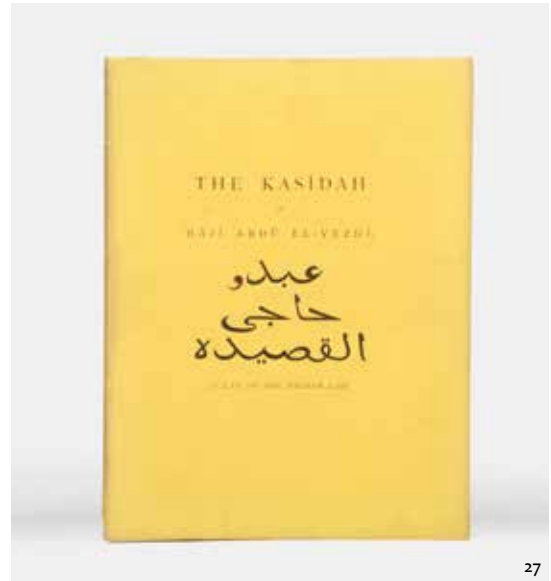
Octavo. Original wrappers printed in black and red. Housed in a black flat-back cloth box lettered in red by the Chelsea Bindery. Restoration around spine (affecting half of the first letter of title) and extremities of wrappers, occasional restoration to page edges, ownership inscription to wrapper and title page and a few ink annotations to the text, some marks within, restoration notwithstanding still a nice copy of a rare and fragile book in its original wrappers.

FIRST EDITION, FIRST IMPRESSION, OF BULGAKOV'S FIRST BOOK and the only one printed in the Soviet Union in his lifetime. As well as “Devildom”, the stories include “The Fatal Eggs”, “#13. The house of Elpit Pabkomunna”, “Chinese story” and “Chichikov's adventures” (a satire on Gogol's *Dead Souls*, where the characters from the original novel are placed in the new Soviet reality).

The reception of this collection of short stories was ice-cold, though Yevgeny Zamyatin (1884–1937, the author of 1921 dystopian novel *We*, who later befriended Bulgakov) praised the author's “true instinct in choosing a compositional setting: fiction, rooted in life,



26



27

fast as in a movie . . . from the author, apparently, you can expect good work". Most critics' reviews called for Bulgakov's book to be banned, and according to some sources, copies of *Dyavoliada* were confiscated. In 1929, *Glavpolitprosvet* (the main censorship organ of Soviet Russia) included this book in the list of banned titles, and no further books by Bulgakov were printed in the Soviet Union during his lifetime.

Though 5,000 copies were printed, this remarkable debut is now very scarce in the trade. We can trace none in auction records and have only ever handled one other (rebound in a plain cloth binding to disguise it).

Blum, *Zapreshchennii knigi russkikh literatorov* ("Banned books by Russian authors"), 1917–1991, #95; Bulgakov, *Sobranie Sochinenii*, vol. 2, p. 663 (1989).

£4,500

[131768]

26

BURNS, Robert. *The Poetical Works.* [Perth:] printed for the booksellers in Australia, 1832

Octavo (172 × 99 mm). Contemporary dark green half morocco, spine attractively gilt with titles direct and poetic lyre tool at the foot, plain boards. Crudely lithographed illustrated frontispiece and title page, one reproducing Taylor's portrait of Burns, the other showing Tam O'Shanter and Souter Johnnie "His ancient trusty drouthy crony". Front board superficially split but holding strong, crease down centre of spine with a crack starting at the head, edges and boards otherwise a little worn, some spotting and browning within, nonetheless an attractive copy. Small later ink ownership inscription inside front cover.

FIRST AUSTRALIAN EDITION, rare especially in a contemporary, and presumably local, binding. OCLC lists only four institutional holdings worldwide: three in Australia, one in the National Library of Scotland. According to Gibson, *Bibliography of Robert Burns*, 1881, the sheets of this issue were from the 1813 edition printed in Perth, Scotland, with unsold copies transported round the world at the behest of an enterprising bookseller in the new colony, and issued with a locally-printed cancel title page and frontispiece. The National Gallery of Australia corroborates this local printing in its catalogue.

The Scots played a large part in Australia's early colonial history. By 1830 just over 15 per cent of the country's population were Scottish-born, increasing to almost 25 per cent by the mid-century. One of Burns's most patriotic songs, "Scots, wha hae wi Wallace bled"

(pp. 243–4 in this edition), which has long since served as the unofficial national anthem of Scotland, was originally written in August 1793 in response to the rigged trial of political reformer Thomas Muir of Huntershill, who was convicted and deported to Australia.

£2,500

[132168]

"By far his most notable poetic effort"

27

[BURTON, Richard F.] *The Kasidah (Couplets) of Hajj Abdû El-Yezdî. A Lay of the Higher Law.* Translated and annotated by his Friend and Pupil, F.B. London: privately printed [by Bernard Quaritch, 1880]

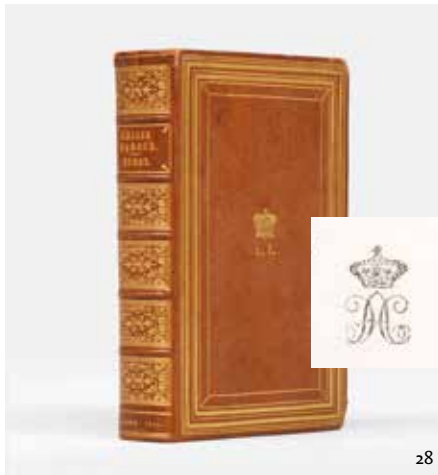
Quarto in twos. Original yellow paper wrappers, printed in black. Housed in a custom green morocco slipcase and blue moiré silk chemise. The wraps very lightly rubbed, minor chipping, and a short split at the tail of the front wrap, but the spine otherwise uncracked, uncracked and entirely sound, as is the internal binding; an uncommonly bright copy.

FIRST EDITION, FIRST ISSUE, the title page undated and not naming Bernard Quaritch as the publisher. Penzer believed that the entire first edition probably consisted of no more than 200 copies, most of which was intended for private distribution among Burton's friends, and that the first issue "was very small indeed". Burton claimed the *Kasidah* to be a translation of a Persian poem, though is really an original work containing a distillation of Sufi thought. It is considered "by far his most notable poetic effort. Unlike most of Burton's compositions, which were hastily written and carelessly (if at all) edited, this is a polished work that contains many fascinating autobiographical insights. Unfortunately, it was perceived as an echo of Edward Fitzgerald's *Rubáiyát of Omar Khayyám* and only half of its print run . . . was sold, although after Burton's death it became quite popular, going through many editions and long remaining in print" (ODNB). "F.B." was a pseudonym commonly used by Burton, standing for Frank Baker, a combination of his middle name and his mother's maiden name.

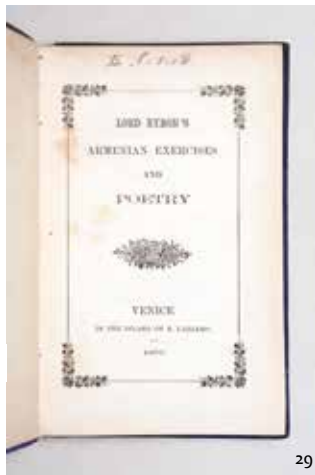
Casada 84; Penzer pp. 97–8.

£5,000

[127527]



28



29



30

28

BYRON, George Gordon Noel, Lord. *Childe Harold's Pilgrimage. A Romaunt.* London: John Murray, 1841

Large octavo (232 × 151 mm). Contemporary brown morocco for Hatchesards, spine gilt lettered direct and richly tooled in compartments, sides with concentric gilt panels and crowned initials of Princess Augusta of Cambridge, gilt turn-ins, marbled endpapers, gilt edges. With 61 steel engravings and fold-out map, all by W. Finden. Shelf label to front pastedown. Spine and extremities lightly rubbed, minor split at head of rear joint, minor creasing to final pages. A very good copy, handsomely bound.

FIRST ILLUSTRATED EDITION, WITH HANOVERIAN PROVENANCE, THE COPY OF PRINCESS AUGUSTA OF CAMBRIDGE (1822–1916), granddaughter of George III and by marriage Grand Duchess of Mecklenburg-Strelitz, with her device to covers, her stamp to title page, and inscribed to her by a friend as a Christmas gift in the year of publication, when she was still 19 years old. After Princess Augusta's 1843 marriage to her German cousin at Buckingham Palace, she lived predominantly in Germany (whence this book has recently emerged). Her son, Grand Duke Adolphus Frederick, was reported in 1914 to be the second richest person in Germany after Kaiser Wilhelm. *Childe Harold's Pilgrimage* was first published between 1812 and 1818. This illustrated edition includes a fold-out map showing the route of Byron/Childe Harold's adventure from England to Portugal, across the Mediterranean to Malta, through Greece and the Aegean islands to Troy and Constantinople. Finden's engravings "sensitively conveyed to a wide contemporary audience images of Byron's life and work" (ODNB).

£2,250

[131642]

29

BYRON, George Gordon Noel, Lord. *Armenian Exercises and Poetry. Venice: In the Island of S. Lazzaro,* 1870

Duodecimo. Original navy morocco backed purple cloth boards, titles gilt to spine, sides blind stamped with arabesque panelling, patterned endpapers, all edges gilt. Leaf showing facsimile of Byron's signature in his English and Armenian hands. Some loss to the leather at head and a little down the joints, extremities otherwise a little worn, cloth soiled, some minor stains and marks within, still a good copy of this rare survival.

FIRST EDITION OF THIS SCARCE BYRON ITEM, produced at the Armenian monastery on the island of San Lazzaro in Venice and reproducing Byron's letters relating to his sojourn there in 1816, with facing English and Armenian text, and his own translations of various ancient Armenian texts. Also included are several Byron poems

(including "The Destruction of Sennacherib") with facing translations into Armenian, presumably by one of the more Romantically inclined of the monks. Byron, while in the throes of an affair with Marianna Segati (a married lady described by Venetian historian Rawdon Brown as "a demon of avarice and libidinousness"), found in San Lazzaro some quotidian respite from his nocturnal engagements. He wrote to his friend Moore: "By way of divertisement, I am studying daily, at an Armenian monastery, the Armenian language. I found that my mind wanted something craggy to break upon; and this—as the most difficult thing I could discover here for an amusement—I have chosen, to torture me into attention." One of the great Byron rarities is his *Grammar in Armenian and English*, which was printed on San Lazzaro in 1819. These *Armenian Exercises* were produced by the monks in memory of their most famous visitor, and snapped up by latter-day Grand Tourists.

This copy has the contemporary illustrated bookplate of Rudolph Howard Krause (1858–1926), the son of a German missionary who settled in England and became managing director of Stewarts & Lloyds steelworks, noted (in his obituary) for its production of shells during the First World War. Evidently in younger days he visited Venice and the Armenian island of San Lazzaro.

£750

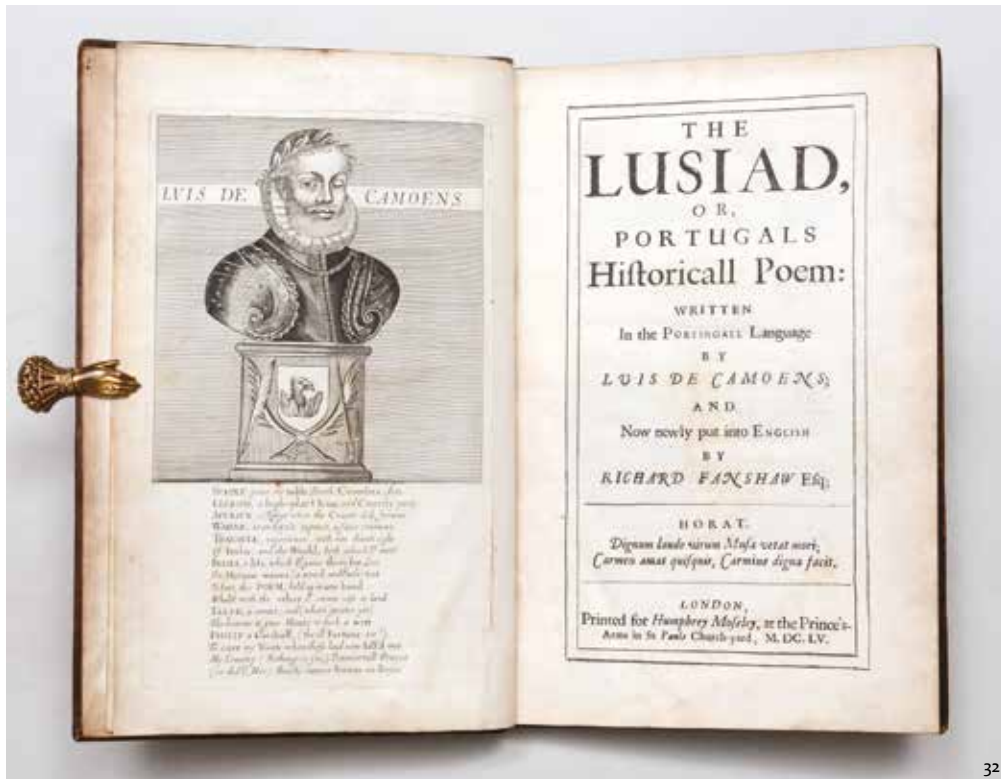
[125694]

30

CALVINO, Italo. *Le cosmicomiche.* [Torino:] Einaudi, [1965]

Octavo. Original light green cloth, titles in white on spine. With the dust jacket. Boards gently bowed; a near-fine copy in the bright dust jacket, a few small creases and closed tears.

FIRST EDITION, FIRST PRINTING, PRESENTATION COPY TO HIS ENGLISH TRANSLATOR inscribed by the author on the first blank, "a William Weaver Italo Calvino", with pencil annotations by Weaver in the margins of a few pages. Weaver's translation of this work, a collection of 12 short stories, into English was published in 1968, winning the National Book Award for translation. Weaver later recalled his first meeting with Calvino, just after the publication of *Le cosmicomiche*: "A few minutes after our introduction, Calvino asked me if I would be willing to translate this new book; and—though I hadn't read it (a fact about which I remained cautiously silent)—I immediately said yes. This was the simple beginning of a complex relationship and of my long journey through the world of Calvino, which was to last until his death . . . Calvino and I shared a consum-



32

ing passion for words and for using them, deploying them, stretching and tightening them”.

William Weaver, “Calvino and His Cities” (<https://www.uky.edu/~eushez/Pajares/calvino/calweaver.html>; accessed 29/3/2019).

£5,750

[132225]

31

CAMINHA, Adolfo. Bom-Crioulo. The Black Man and the Cabin Boy. Translated from Portuguese by E. A. Lacey. San Francisco: Gay Sunshine Press, 1982

Octavo. Original green cloth, titles gilt to spine and front. No jacket as issued. Very slight rubbing to tips, excellent condition.

FIRST EDITION IN ENGLISH, FIRST PRINTING, VERY SCARCE CLOTH ISSUE, publisher Winston Leyland’s own copy with his ownership inscription to the front free endpaper. Winston Leyland (b.1940) was a leading figure in American LGBT publishing and won the Stonewall Book Award in 1980. He established the Gay Sunshine Press in 1975, which was notable for its pioneering anthologies of gay writing from other cultures, and his Gay Sunshine Journal (1970–82) was particularly influential for its interviews with prominent gay writers of the era.

The vast majority of the clothbound copies of Gay Sunshine Press books were sold to libraries, and are consequently very scarce. Bom-Crioulo “was the first completely open gay novel to be published anywhere in the world (1895) . . . The book provoked such controversy in Brazil that author was threatened with court proceedings; it has since become a classic and is still in print in that country” (Gay Sunshine bibliography).

Gay Sunshine A22a.

£375

[123238]

32

CAMOENS, Luis de. The Luciad, or Portugals Historical Poem: written In the Portingall Language; and Now newly put into English by Richard Fanshaw Esq. London: Humphrey Moseley, 1655

Folio (304 × 194 mm). Contemporary English mottled calf, red morocco spine label, spine compartments fully gilt, decorative gilt roll to board edges. Engraved frontispiece portrait of Camoens with verses, 2 engraved portraits (of Prince Henry of Portugal, just shaved at fore margin, and of Vasco da Gama by Cross). Neat repair to spine ends, short split to frontispiece at plate mark at lower inner corner, occasional faint waterstain at foot, a few trivial blemishes, but a very good copy, the paper generally clean, strong, and well-margined.

FIRST EDITION IN ENGLISH OF *Os Lusíadas* (1572), the epic poem describing Portugal’s rise from obscurity to greatness. Camões based his Virgilian epic around Vasco da Gama’s discovery of the sea route from Europe to India via the Cape of Good Hope in 1497–8, coloured by his own experiences during the 14 years he spent in the East (1553–67), including wintering on Hormuz Island, where, Burton argues in *Camoens: His Life and his Lusíads*, he was exposed to Persian literature.

Boies Penrose calls *The Luciad* “one of the noblest epics” and “the national poem *par excellence* and the supreme epic of Portugal’s conquests in the East” (*Travel and Discovery in the Renaissance 1420–1620*, New York, 1962, pp. 92 and 359). The English translator, Sir Richard Fanshaw, part of the grouping often called the cavalier poets, was an accomplished linguist, who spent a good deal of time on the Iberian peninsula. From 1662 to 1666, he was ambassador to Portugal and from 1664 to 1666 was also ambassador to Spain.

ESTC R18836; Grolier English 349; Pforzheimer 362; Wing C–397.

£15,000

[128757]



33

33
(CAMUS, Albert.) WILDE, Oscar. *La Ballade de la geôle de Reading*. Nouvelle traduction française de Jacques Bour. *L'Artiste en prison* d'Albert Camus. [Paris:] Falaize, [1952]

Small octavo. Original red printed wrappers, later glassine, edges untrimmed. Extremities lightly rubbed, occasional faint spotting; a near-fine copy.

FIRST EDITION THUS, FIRST PRINTING, PRESENTATION COPY, INSCRIBED BY CAMUS on the title page “à Henri Petit, pour le remerciement de sa solidarité et lui dire ma fidèle et amicale pensée, Albert Camus” (“to Henri Petit, to thank him for his solidarity and tell him my faithful and amicable thought”), and with two corrections in his hand on pp. 19 and 21. The recipient, Henri Petit (1900–1978), was a French writer and journalist. He was one of the “vorticists”, a small group of friends and writers that formed in the interwar years, including Jean Grenier who had met Petit while studying at La Sorbonne and who later became Camus’s professor at Algiers.

This is the first appearance in print of Albert Camus’s essay *L’Artiste en prison*, an ode to Wilde and a defence of the condemned: “the genius is he who creates to honour, in the eyes of all and his own, the last of the wretches in the heart of the darkest prison”. The essay prefaces this bilingual French translation by Jacques Bours of *The Ballad of Reading Gaol*, printed facing the English text from the first edition. This is number 70 of 2,950 copies on alfa mousse, from a total edition of 3,000.

Toby Garfitt (ed.), *Le Romantisme and après en France*; Daniel Halévy, *Henri Petit et les Cahiers Verts*, Bern: Peter Lang, 2004; pp. 8–9, 12–13.

£3,000

[132451]

34
ČAPEK, Karel. *War with the Newts*. Translated by M. and R. Weatherall. London: George Allen and Unwin Ltd, 1937

Octavo. Original green cloth, titles to spine and front cover in yellow. With the dust jacket. Neat contemporary gift inscription to head of front free endpaper. Spine rolled, spine and board edges toned, faint foxing to edges and occasionally to contents; a very good copy in the lightly soiled jacket with browned spine, paper reinforcements to verso, loss to foot of front flap, creasing and nicks to extremities, and splits to front flap fold and head of spine.



34

FIRST EDITION IN ENGLISH, FIRST IMPRESSION, in the rare dust jacket. Originally published in Czech in 1936 Čapek’s novel charts the gradual invasion of recently discovered species of newt. The invasion turns to an aggressive colonisation which leads to the eponymous war. On 27 August, 1935, Čapek wrote, “Today I completed the last chapter of my utopian novel. The protagonist of this chapter is nationalism. The content is quite simple: the destruction of the world and its people. It is a disgusting chapter, based solely on logic. Yet it had to end this way. What destroys us will not be a cosmic catastrophe but mere reasons of state, economics, prestige, etc” (Gorky, *Den Mira*, 1935).

Čapek was considered for the Nobel prize, but his *War with the Newts* was ultimately considered too directly offensive a satire of the Nazi government. When the organisers suggested he submit instead a less controversial work, he replied: “Thank you for the good will, but I have already written my doctoral dissertation”.

Currey 827, cat. 105; Locke, vol. 1, p. 47.

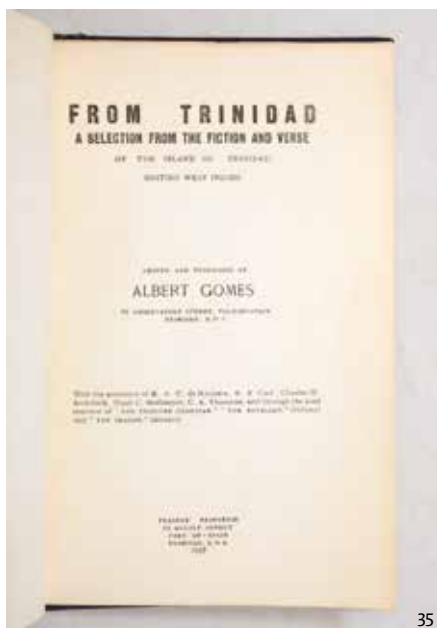
£2,000

[127935]

35
(CARIBBEAN WRITING.) GOMES, Albert, ed. *From Trinidad. A Selection from the Fiction and Verse of the Island of Trinidad, British West Indies. Port-of-Spain, Trinidad: Frasers’ Printerie, 1937*

Octavo. Original blue cloth with grey cloth backing. Contemporary gift inscription from “Gervaise Casson” to “Quita Braun”. Board edges lightly worn, a few other minor marks and scratches, faint spotting to rear endpapers but otherwise internally clean and sound, very good condition.

FIRST EDITION, SOLE IMPRESSION, of this rare collection of writing from Trinidad whilst still under the governance of the British West Indies. OCLC lists only four copies of this book, two at the University of West Indies (Barbados, and Trinidad & Tobago campuses), one at Emory, and one at the British Library. The Trinidad-born editor Albert Gomes (1911–1978), having studied journalism in New York, returned home to establish a literary magazine *The Beacon* which attracted contributors such as C. L. R. James, as well as the writers Alfred Mendes and Ralph de Boissière who are



35



36

both included in this anthology. Gomes went on to become the first Chief Minister of Trinidad and Tobago. The anthology also features Clytus Arnold Tomasos, contributing six poems; he became speaker of the House of Parliament of Trinidad and Tobago in 1961, holding the position for 20 years.

£750

[132621]

36

CATULLUS, Caius Valerius. *The Poems.* In English Verse: with the Latin Text Revised, and Classical Notes. Prefixed are Engravings of Catullus, and his Friend Cornelius Nepos. London: Printed for J. Johnson, 1795

2 volumes, octavo (212 × 131 mm). Near-contemporary sprinkled calf, black labels to spines with gilt ornaments to compartments, double gilt fillet to covers, marbled endpapers and edges. Engraved portrait frontispieces by William Blake. Remnants of removed bookplate to pastedowns; previous owner's typed description of the book loosely inserted; old catalogue slip tipped-in. Covers with a few tiny patches of rubbing, light offset from plates, a few small blemishes to contents with a few page corners lightly creased. Half-titles present. Overall a superb set.

FIRST EDITION IN ENGLISH of Catullus's collected poems, in a highly attractive near-contemporary binding. This edition is notable for its two frontispiece engravings by William Blake of Catullus and Cornelius Nepos, which are "printed in sepia ink and have a pleasing softness quite different from the effect conveyed by the ordinary line engraving" (Ryskamp, p. 40). The engraving of Catullus was re-used in Richard Burton and Leonard Smithers's 1894 edition of the *Carmina*, where they identified the engraving to be after the statue in the Council House of Verona, the only known representation of Catullus extant.

The text was translated by the physician and classical scholar John Nott (1751–1825). Nott decided to retain the coarse expressions of the original, unlike the later translation by George Lamb in 1821, who bowdlerized certain sections. Perhaps because of this, Lamb's translation was preferred throughout the 19th century, and Nott's translation was neglected. Nott's text was published by the radical bookseller Joseph Johnson, whose bookshop in the 1790s became a meeting place for radicals, and who printed numerous political

tracts and Romantic works. "The publication of such writers, whose work is marked by heightened emotionalism, provided a fecund publication list for the emergence of Catullus in English" (Stead, p. 27).

ESTC N12190; Bentley and Nurmi, *A Blake Bibliography*, 357; Ryskamp, *William Blake: Engraver*, 50; Stead, *A Cockney Catullus: The Reception of Catullus in Romantic Britain, 1795–1821*.

£1,250

[125249]

37

CATULLUS; Celia & Louis Zukofsky (trans.) *Catullus.* (Gai Valeri Catulli Veronensis Liber.) London: Cape Goliard Press, 1969

Octavo. Original black cloth, titles gilt to spine. With the dust jacket, and the publisher's textured red card slipcase. A fine copy.

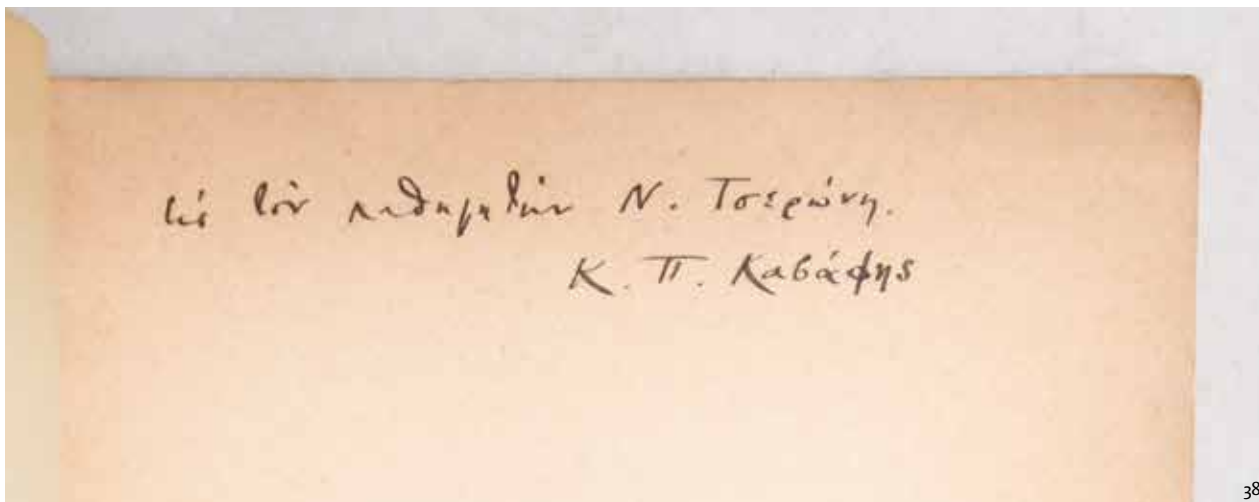
FIRST ZUKOFSKY EDITION OF CATULLUS, THE PUBLISHER'S COPY INSCRIBED FOR HIM BY THE TRANSLATORS under their preface, "Tom Maschler's copy as ever, Celia Zukofsky, Louis Zukofsky [in his hand], May 20, 1969". These translations are a significant feature of the experimental output of American poet Louis Zukofsky, who with his wife Celia managed to execute an extraordinary set of homophonic translations, communicating in English more the sound than the sense of Catullus's Latin original (printed here in facing text). Zukofsky dedicates one poem to Ezra Pound, and another to Basil Bunting. Tom Maschler was head of Jonathan Cape (see item 2).

£600

[132634]



37



38

38

CAVAFY, Constantine P. [In Greek:] *Poimata*. 1907–1915. Alexandria: [privately printed by Kasimate and Iona, 1919–26; circulated 1926–30]

Octavo. Original printed paper wrappers. Comprising 48 bound leaves: 1 blank; 1 title leaf; 44 numbered leaves printed on rectos only, on papers of various qualities and with fonts of various sizes; 2 contents leaves, the last mounted to a stub. With a contemporary contents leaf loose, laid in at rear, arranging the poems chronologically. Housed in a custom made light blue cloth flat-back box. With a handwritten note by Thalia Cheronis testifying to the copy's provenance. Wrappers browned and partly split along joints, minor loss to head of spine, two chips to top edge of front cover, stain to rear cover offset to contents leaf and last bound leaf, contents toned. In all a very good copy of a fragile and fugitive work.

AN EXCELLENT EXAMPLE OF ONE OF CAVAFY'S SCARCE, STUDIOUSLY ASSEMBLED POETRY COLLECTIONS, a thematic booklet volume comprising 38 poems privately printed at the author's expense; this copy inscribed by Cavafy to the Greek academic Nicholas Cheronis on the title page, "To Professor N. Tseroni, K. P. Cavafys", and with six autograph amendments to the collection's sequence.

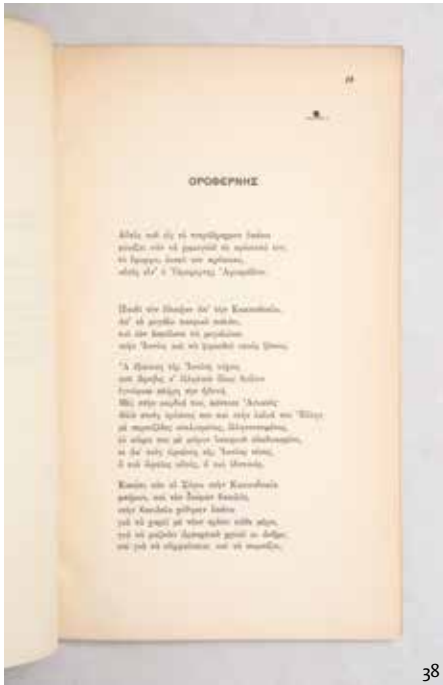
C. P. Cavafy (1863–1933) was famously reticent about publication throughout his career, his intensely self-critical nature and constant need to revise making it almost impossible for him to publish commercially. By 1910, only 39 of his poems had been formally published with a total print run of 300 copies, and at the end of his life he had authorized just 154 of his 262 works as his official canon, rejecting the rest; the first comprehensive edition of his poetry did not appear until after his death in 1935. During his lifetime he privately managed the circulation of his work, selecting a small number for inclusion in periodicals, though he found the pamphlet form too "rigid" for his liking.

For his close circle of friends, correspondents, and admirers Cavafy devised a much more unique and eccentric mode of publishing. Edmund Keeley, the noted expert on Cavafy and his Greek contemporaries, explains that "Cavafy would order offprints for distribution to his select audience, or he would order broadsheets in advance of publication for the same purpose. He would then gather a certain remnant of these items, place them in folders, each new offprint or broadsheet clipped to the last as his work progressed, and over a period of years he would hand out these folders to the deserving—this or that 'man of letters,' or fellow poet, or simply friend—carefully recording the titles in an expanding table of contents. At various times during this programme of distribution he

decided that his folders and clips should no longer carry the full burden of further additions, so he withdrew some of the earlier poems and had them sewn into booklets that could accompany the continually expanding folders" (p. 141). A close contemporary, J. A. Sareyannis, described Cavafy's home as functioning like a "bookbindery" wherein the author painstakingly prepared these bundles of loose poems for presentation with an "almost pathologically" precise eye (pp. 110, 124). Cavafy's bibliographer George Savides provides a detailed description of the differences between Cavafy's two types of collections—thematic and chronological—in *Hoi Kavaphikes ekdosesis* (pp. 47–90), predominately noting differing dimen-



38



sions of wrappers, typography, and layout, and the fixed or unfixed number of poems included.

The present collection is an archetypal example of one such thematic booklet volume, referred to by Cavafy scholars as “collection G6 [C6]” (Bahun, unpaginated; Haas, p. 92; Savides, p. 48) and believed to have circulated during the years 1926 to 30. In this copy Cavafy has meticulously amended the printed foliation of the following six leaves in ink: correcting ff. 9 to 14; [?] to 17, 20 (already corrected from 12 with a printed square) to 29; 24 to 34; 7 to 35; and 5 to 39. Many of the poems bear the imprint of Kasimate and Iona and are dated between 1919 and 1926; others are undated.

Cavafy’s strict control over the content of these collections also extended to their distribution, circulated, as Marguerite Yourcenar notes, “peu à peu, s’alimenta de feuilles volantes distribuées chichement à des amis ou à des disciples” (“little by little, fed on loose leaves, distributed feebly to friends or to disciples”). Keeley argues that this selectiveness was not only a product of his exacting aestheticism but a necessity: “Cavafy was also one of the earliest of openly homosexual poets of the twentieth century living in a still largely intolerant society, and his eccentric mode of publication suggests that he had a sure sense of what his circle of readers could comfortably respond to at a given time” (p. 144).

Cavafy lived for the best part of his 70 years in Alexandria, which he considered one of the last great outposts of the Greek world. The city with its cosmopolitan citizenry, his “exiled” lifestyle there, and his pride in his Phanariot descent all undoubtedly influenced the “cultural hybridism” of Cavafy’s corpus (Charalambidou-Solomi, p. 123). He remained largely unrecognized in his lifetime by the Athenian literary world due to his frank treatment of homosexual themes and epigrammatic style, although an essay by his great admirer E. M. Forster, “The poetry of C. P. Cavafy” published in *The Athenaeum* in April 1919, did much to establish Cavafy’s literary reputation in the English-speaking world—as the author of some of the most celebrated sensual poems in Western literature.

This copy comes with direct provenance: passed from the organic chemist and educator Dr Nicholas Dimitrius Cheronis (1896–1962) to his daughter Thalia Cheronis, recently emerging via her

estate’s heirs in 2018. A note from Thalia accompanies this copy, verifying the inscription and noting that it “would have been done in 1929 when we were in Alexandria”. The Cheronis family, who lived in America at the time, spent five months travelling abroad during 1929–30, visiting Greece and the surrounding area.

Cavafy’s self-assembled Alexandrine folders and booklet volumes are scarce on the market; just 13 of his collections have appeared at auction in the past 50 years, and only five of these are recorded as being inscribed by the poet.

See Bahun, Sanja, “On Transience, Presence and Anticipation: Notes Towards a Palimpsestic Approach to Temporal Literary Study, with Reference to 1915”, *Forum for Modern Language Studies*, Volume 51, Issue 4 (October 2015); Charalambidou-Solomi, Despina, “Gender Dualism in Cavafy’s Erotic Poetry”, *Journal of Modern Greek Studies*, vol. 21, no. 1 (May 2003), pp. 113–25; Haas, Diana, *Le problème religieux dans l’oeuvre de Cavafy* (Presses de l’Université de Paris-Sorbonne, 1996); Keeley, Edmund, “The Cavafy Rare Book Collection in Firestone Library”, *The Princeton University Library Chronicle*, vol. 67, no. 1 (Autumn 2005), pp. 140–5; Michaelides, Chris, “Three early Cavafy items in the British Library”, *The British Library Journal*, vol. 19, no. 1 (1993), pp. 83–104; Sareyannis, J. A., “What was most precious—his form” (1944), translated by Diana Haas, vol. 8, no. 3 (Spring 1983); Savides, George, *Hoi Kavaphikes ekdoseis 1891–1932* (Athens: Ekdose Tachydromou, 1966); Yourcenar, Marguerite, *Présentation critique de Constantin Cavafy* (Paris: Gallimard, 1958).

£17,500

[132708]



39

39

(CERVANTES, Miguel de.) SMOLLETT, Tobias (trans.) The History and Adventures of the renowned Don Quixote. Translated from the Spanish. To which is prefixed, Some Account of the Author's Life. Illustrated with Twenty-eight new Copper-Plates, designed by Hayman, And engraved by the best Artists. London: Printed for A. Millar; T. Osborn, T. and T. Longman, C. Hitch and L. Hawes, J. Hodges, and J. and J. Rivington, 1755

2 volumes, quarto (290 × 227 mm). Contemporary diced calf, twin red and black morocco labels, spine compartments tooled in gilt, gilt floral roll border to covers, later blue marbled endpapers, marbled edges. Frontispiece and 27 copper-plates by Francis Hayman. Early ownership signature to each title page; crayon notation to front free endpaper of vol. II. Light repair to spine ends, joints of vol. I splitting but holding, contents clean and crisp, repair to chip vol. II p. 91 without loss to text. A very nice copy.

FIRST EDITION OF SMOLLETT'S ENGLISH TRANSLATION of *Don Quixote*, and a highly attractive copy. Smollett began work on his translation in 1748, and was paid an advance by the booksellers in 1750, but did not complete the translation for a further five years. The work was published with a dedication to the Spanish ambassador, who had encouraged the translation, and the edition was known for the excellence of the illustration and printing.

Hayman's illustrations are particularly striking: "Hayman was the most proficient English illustrator of his time, and this is his best book" (Ray, *The Illustrator and the Book in England*, p. 5). Smollett's work on the translation no doubt influenced his similar novel, *The Adventures of Sir Launcelot Greaves*, published in 1762.

ESTC T59887.

£3,500

[132072]

"The finest edition of *Don Quixote* ever printed"

40

CERVANTES, Miguel de. *El ingenioso hidalgo Don Quixote de la Mancha*. Madrid: Don Joaquin Ibarra, 1780

4 volumes, quarto (300 × 217 mm). Early 19th-century red straight-grain morocco, spines gilt lettered and ruled (black morocco banding between the five double raised bands), gilt octagonal motif in three compartments, three-line gilt border on sides, all edges gilt, gilt turn-ins with "five bar-and-rossette" pattern, marbled endpapers. With 4 engraved title pages, portrait



40



40

of Cervantes, and 31 plates after Carnicero, Barranco, Brunette, Del Castillo, Ferro and Gil, engraved by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona and Selam, folding engraved map, engraved ornamental initials and head- and tailpieces. From the library of William Williams of Tregulow (1791-1870), High Sheriff of Cornwall, with his simple armorial bookplates; elaborate armorial bookplates of Etta Mary Arnold Clark (1861-1952). Just a little wear or rubbing to extremities, spines with single small wormhole at head or foot of joints, a few minor abrasions, touch of foxing or dust-marking in places, otherwise an excellent set.

FIRST PRINTING OF THE CELEBRATED IBARRA EDITION. Printed for La Real Academia Española (the Spanish Royal Academy) by Joaquín Ibarra y Marín, this edition was intended to be a supreme example of Spanish craftsmanship lavished on the nation's greatest literary work. This edition excels in beauty of type, design, paper, illustration and printing, as well as incorporating a carefully edited and corrected text. The illustrations and delightful ornaments were designed by the best Spanish artists of the day, the paper was milled expressly for this edition, and the type was specially cut. It contains

the first map depicting the route taken by Don Quixote and Sancho Panza through Spain.

The edition's fame among bibliophiles was thoroughly established throughout Europe within a very few years. The English bibliomane William Davis wrote in 1821 that "the celebrated Ibarra edition is so well known, that I need only refer to M. Paris's sale, 1791, where a copy sold for £16, 16 shillings, and Col. Stanley's, where a copy sold for £17, 6 shillings, 6 pence" (*A Journey Round the Library of a Bibliomaniac*). Ours is a lovely set in a very elegant period binding, most probably English and resembling the more restrained style of the celebrated Kalthoeber workshop.

£25,000

[116066]

41

CHEKHOV, Anton. *The Bishop and other Stories. From the Russian by Constance Garnett.* London: Chatto & Windus, 1919

Small octavo. Original green cloth, titles gilt to spine and blind to front. Cloth lightly rubbed and marked, but sound and generally good.

FIRST EDITION, FIRST IMPRESSION, OF GARNETT'S TRANSLATION, E. M. FORSTER'S COPY, with his library label, pencilled ownership inscription to front free endpaper and listing of page numbers. Forster reviewed *The Bishop and Other Stories* for *The Daily News* (23 August 1919), under the heading "Almost too sad" (reprinted in *The Prince's Tale and other Uncollected Writings*). It is accompanied by a clipping from *The Times* (11 December 1971) carrying part of Bevis Hillier's column, where he notes that the Cambridge bookseller Heffers are selling Forster's library "at incredibly low prices".

The Bishop and other Stories was published as volume VII in Garnett's 13-volume series *The Tales of Tchekov* (1916–22). Garnett's translations "set off another craze in Britain" (ODNB), akin to the "Dostoevsky cult" created by her versions for Heinemann (1912–20). In his review for the *Daily News*, Forster commented that on reading Chekhov "we have experienced something unforgettable and great".

Ettlinger & Gladstone, *Russian Literature, Theatre and Art: a Bibliography*, p. 37; Kirkpatrick C111 (for Forster's review).

£750

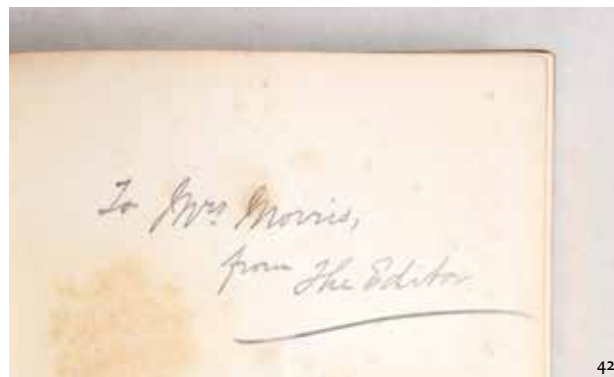
[132804]

42

CLOUSTON, William Alexander (ed.) *The Bakhtyar Nama: a Persian Romance. Translated from a Manuscript Text by Sir William Ouseley.* [Larkhall, Lanarkshire:] privately printed [by William Burns], 1883

Octavo (182 × 120 mm). Contemporary green morocco by J. Leighton, Brewer St., covers with gilt-ruled border with small arabesque cornerpieces, spine in six compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt centred on a stylized floral sprig tool, gilt turn-ins, gilt edges. Slight sunning and rubbing, an excellent copy.

FIRST EDITION THUS, ONE OF 300 COPIES, INSCRIBED TO JANE MORRIS on the blank preceding the title, "To Mrs. Morris from The Editor", and probably bound for presentation. Ouseley's translation was originally published in 1800 but had become rare by the 1880s and the Orcadian scholar Clouston considered it worth reprinting. Noted on the title page as editor of *Arabian Poetry for English Readers* (1881), Clouston also contributed to Burton's *Supplemental Arabian Nights*. He and William Morris would have known each other through the Early English Text Society, founded by their mutual acquaintance, the tactless and pugnacious Dr Frederick J. Furnivall, to whom Clouston regularly gave editorial assistance.



42

At the time of the presentation, Jane Morris, the legendary Pre-Raphaelite muse, was mourning the death in 1882 of her sometime lover, Dante Gabriel Rossetti. A year later she would meet her next lover, the poet and political activist Wilfrid Scawen Blunt, who espoused a serious interest in Islam.

Although described as a Persian romance, the earliest known example of the *Bakhtiar-nama* is an Arabic version entitled 'Aja'eb al-bakt fi quessat al-ehday 'asar waziran ma jara lahom ma 'Ebn al-Molk Azad-bakt, dated 1000 CE (published in Egypt, 1886). The earliest known Persian version is dated 663/1265 (Bib. Nat. ms. 2035; see Cat. Bib. Nat. IV, pp. 14–15). Clouston's argument in his preface that the work ultimately derives from an Indian original is of historic interest but not now generally accepted.

£1,250

[132751]

43

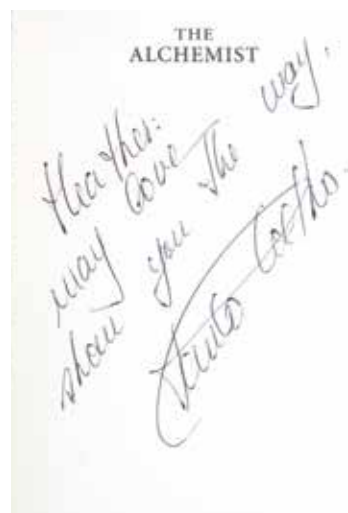
COELHO, Paulo. *The Alchemist.* Translated by Alan R. Clarke. San Francisco: Harper San Francisco, 1993

Octavo. Original black cloth-backed black boards, titles to spine in gilt, black endpapers, fore edge untrimmed. With the dust jacket. A fine copy.

FIRST EDITION IN ENGLISH, FIRST PRINTING, INSCRIBED BY THE AUTHOR on the half-title, "Heather: may love show you the way, Paulo Coelho". *The Alchemist* was originally published in Portuguese as *O Alquimista* in Brazil in 1988. It has since been translated into 67 languages and has sold upwards of 90 million copies worldwide.

£1,650

[130499]



43



44

44

COETZEE, J. M. *His Man and He*. Nobel Lecture December 7, 2003. London: Rees & O'Neill, 2004

Duodecimo. Original orange-brown full morocco, title to spine in gilt, initials "JMC" to front cover in gilt. Housed in the slipcase. A fine copy.

FIRST EDITION, SIGNED LIMITED ISSUE, number 11 of 12 copies bound in Nigerian goatskin, inscribed by the author "How are they to be figured, this man and he? As master and slave? As brothers, twin brothers? As comrades in arms? Or as enemies, foes?". It is rare to find a work signed by the notoriously media-shy novelist, who did not appear to collect either of his Booker prizes. Coetzee read out this story, told through the character of Robinson Crusoe, as his acceptance speech for the 2003 Nobel Prize in Literature. A further 75 copies were bound in cloth.

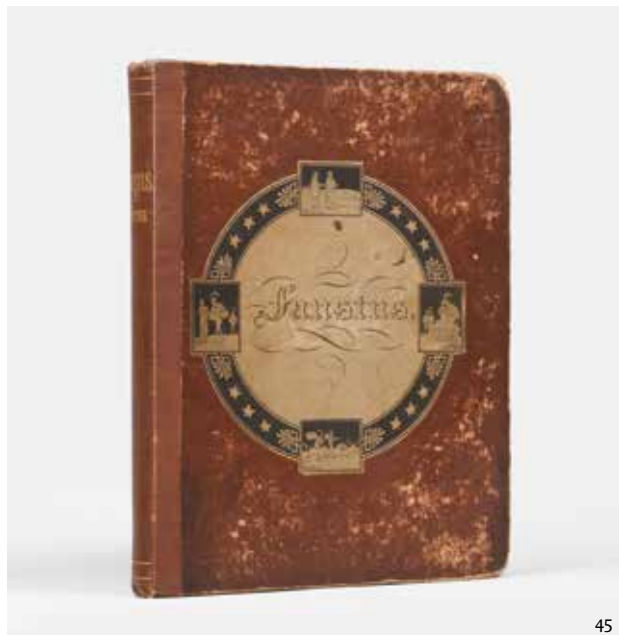
£1,500

[122589]

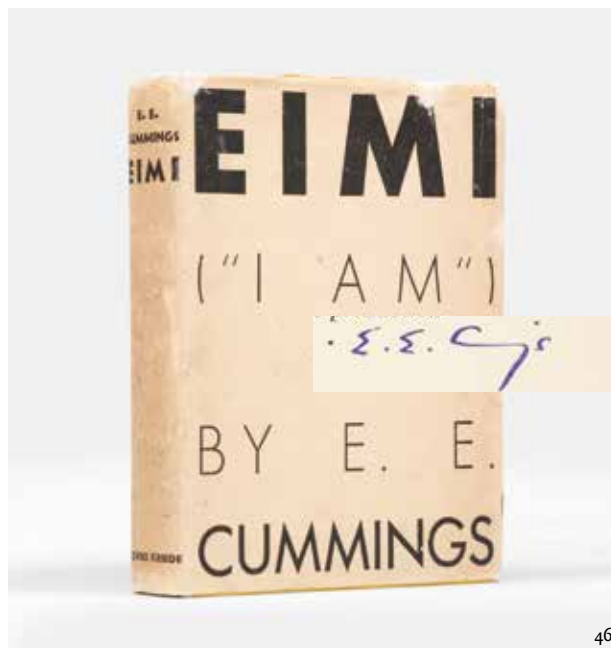
45

[COLERIDGE, Samuel Taylor, trans.] **GOETHE, Johann Wolfgang von.** *Faustus: from the German*. London: Boosey and Sons, and Rodwell & Martin, 1821

Quarto. Uncut in original reddish brown paper-covered boards, rebound c.1900 with brown cloth and new endpapers, spine lettered in gilt, front cover with circular printed title label mounted in centre as issued. With 27 plates



45



46

including frontispiece, engraved by Henry Moses from the original copper etchings which Moritz Retzsch made for the German edition. Half-title and list of plates present. Spine ends a little bumped and frayed, covers rubbed, light wear to board edges, sporadic light foxing. A very good copy.

FIRST EDITION IN ENGLISH OF GOETHE'S FAUST. When *Faust*, Part I first appeared in a finished form (1808), Coleridge expressed concern for the apparent immorality. Despite this, he briefly entertained a proposal in 1814 to translate the work, and returned to and completed the task in 1820–21. Coleridge denied that he ever "put pen to paper as translator of *Faust*", saying his reservation was "whether it became my moral character to render into English – and so far, certainly, lend my countenance to language – much of which I thought vulgar, licentious, and blasphemous", although he confessed that poetically it was "very pure and fine" (cited in Burwick, pp. 75–6). Despite his denial, the translation is now generally accepted as his, with letters from Goethe extant which state Coleridge as the translator. Coleridge only translated about a quarter of the play into verse, with the rest summarized in prose passages. He never attempted to translate *Faust* Part II, published in 1832 following Goethe's death. (See also item 142.)

See Frederick Burwick, *Coleridge's Critique of Goethe's Faust*, in Lorna Fitzsimmons, *Goethe's Faust and Cultural Memory*, 2012.

£4,750

[132612]

46

CUMMINGS, E. E. *Eimi*. New York: Covici, Friede, 1933

Large octavo. Original yellow cloth, spine and front cover lettered in black. With the dust jacket. Book in excellent condition, jacket somewhat chipped around the extremities with paper repair.

FIRST EDITION, SIGNED LIMITED ISSUE, with the scarce dust jacket, number 82 of 1,381 copies signed by the author. *Eimi* is a travelogue, in Cummings's signature abstract prose, of his visit to the Soviet Union in 1931. The unusual limitation was a reflection of the number of orders received by 15 February 1933. Various Cummings-related newspaper cuttings are laid into this copy.

£1,250

[132604]



47

47
CUMMINGS, E. E. Original watercolour of a Paris sunset.
 Paris: 1933

Single sheet (312 × 210 mm), watercolour scene to recto only, signed “Paris ‘33” in Cummings’s hand to verso. Pencil stock number from Gotham Book Mart to verso. Fine and bright. Presented float mounted in a handmade gold leaf frame with conservation acrylic.

A beautiful example of Cummings’s poetic artwork, dated and located in his hand “Paris, ‘33” on the reverse. Cummings spent much time travelling Europe in the interwar period, and often stayed in Paris, where he spent time with Picasso and the surrealists. Cummings’s daughter gave the entire contents of her father’s art studio to Luethi-Peterson Camps (founded 1948) for them to sell as fundraisers. The sale was handled by Gotham Book Mart and this example derives from that same collection.

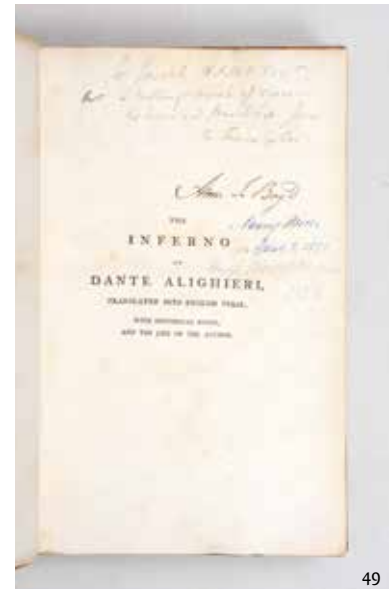
£2,750 [131047]

48
CUNARD, Nancy (trans.) *Poèmes a la France*. 1939–1944. *Réunis et traduits de l’anglais, avec une préface, des notes biographiques et le portrait des auteurs*. Paris: Pierre Seghers, 1946

Octavo. Original cream paper wrappers, yapp edges, spine and front cover lettered in black and red. With 16 photographic portraits. From the library of the auctioneer and bibliophile Anthony Hobson (1921–2014), with his bookplate to the front pastedown. Creasing and tiny nicks to extremities, spine lightly browned, faint soiling to covers; a very good copy.



48



49

FIRST EDITION, FIRST IMPRESSION, PRESENTATION COPY, inscribed by the author on the front free endpaper, “To Eda, dear Eda, Nancy Cunard, Paris, June 1947”. Below the inscription is a newspaper clipping of a photo of Cunard pasted in. The recipient was likely Cunard’s friend, the novelist Eda Lord (1907–1976). This collection of English poetry on France, collected and translated into French by Cunard, includes 20 works by poets, including Cunard herself, Hugh MacDiarmid, Lord Dunsany, and Cecily Mackworth, alongside biographies of each.

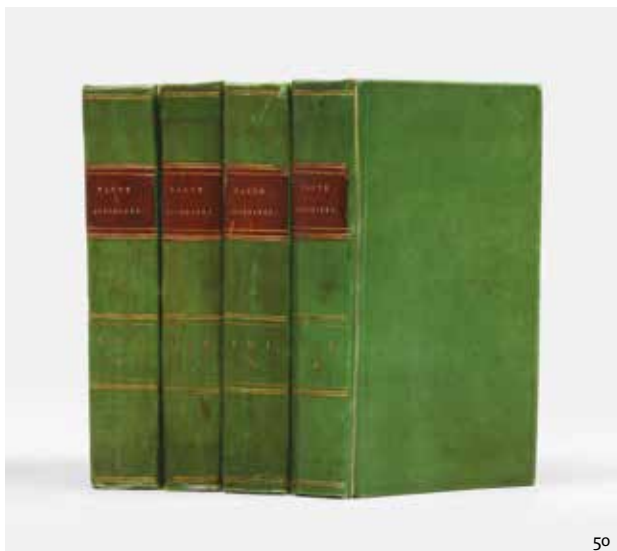
£275 [123945]

49
DANTE ALIGHIERI. *The Divina Commedia: consisting of the Inferno-Purgatorio-and Paradiso*. Translated into English verse. London: by A. Strahan; for T. Cadell Jun. and W. Davies, 1802

3 volumes, octavo (228 × 142 mm). Superbly rebound to contemporary style in full mottled calf, smooth spines divided in compartments with metope-and-pentaglyph rolls, large gilt ornaments in four compartments, green morocco labels, blue sprinkled edges. Engraved frontispiece portrait of Dante by Thomas Stothard. First half-title additionally signed in blue ink by Nanny Moore, April 2, 1850, and in pencil by Hugh Stuart Moore, 1876. Gathering D in vol. I and half-title of vol. III spotted, small ink stain at foot of frontispiece trailing across lower edge but not spreading into text block, a very good copy.

FIRST COMPLETE EDITION IN ENGLISH, PRESENTATION COPY, inscribed by the author on the first half-title “To Joseph Abbot Esqr. as a trifling mark of sincere esteem and friendship from the translator” and signed by Anne J. Boyd on each half-title. This *Divina Commedia* is significant for “assisting to re-establish an audience for Dante, whose reputation had suffered a decline in the previous century” (ODNB). Boyd (1748/9–1832), a Church of Ireland clergyman, had previously in 1785 published by subscription a two-volume translation of the *Inferno* only, with a specimen of the *Orlando Furioso* of Ariosto, which in itself was only the second English version of the *Inferno*. Boyd’s translation was the version used as captions for John Flaxman’s *Compositions from the divine poem of Dante Alighieri* (1807).

£6,000 [112512]



50

50

DANTE ALIGHIERI. *La divina commedia.* Illustrata di note da varj comentatori scelte ed abbreviate da Romualdo Zotti; [together with:] *Canzoni e Sonetti*, per la prima volta di note illustrati con una dissertazione sulla Divina Commedia scritta da Mr. Merian, dell' Accademic di Berlino. London: Dai Torchj di R. Zotti, 1808–9

4 volumes, duodecimo in half sheets (161 × 105 mm). Contemporary light green vellum with yapp edges, compartments to spines in gilt, red morocco labels, double rule in blind to covers, marbled endpapers and edges, pink silk page markers. Engraved frontispiece portrait of Dante in vol. 1. Boards slightly bowed and a little soiled, small abrasion to head of rear yapp edge of vol. 4, top edges dust toned, occasional pale foxing, short closed tear to fore edge of leaf 22 of vol. 1. A very good, fresh set in a lovely, bright binding.

FIRST ZOTTI EDITION. Romualdo Zotti (d. c.1819) was an Italian expatriate who acted as a teacher of Italian for young noble women as well as being a printer, producing highly popular guides to French and Italian grammar as well as editions of Italian poets such as Petrarch. Zotti's focus upon the education of the English upper classes is indicated by the dedications of the three volumes of his edition of the Divine Comedy. Each is dedicated to a different aristocratic woman; the first being to the Countess Lonsdale, the second to the Countess of Dartmouth, and the third to a Mrs Pilkington. In his preface in vol. 1, he likewise "emphasises his aim of giving clear linguistic guidance and 'very concise' (*brevissima*) historical and mythological information" (Havely, p. 138). The second edition, published 1819–20, consists of three volumes and includes neither the *Canzoni* nor *Sonetti*.

£1,350

[124978]

51

DANTE ALIGHIERI, et al. [Miniature Poetry Library, comprising:] *La Divina Commedia* di Dante; *Le Rime* di Francesco Petrarca; *La Gerusalemme Liberata* di Torquato Tasso; and *Orlando Furioso* di Ludovico Ariosto. Firenze: G. Barbèra, Editore, 1901

6 volumes, small octavo (98 × 52 mm). Contemporary Italian full vellum, richly gilt with titles to spine and fleurs-de-lis to sides, gilt-patterned endpapers, all edges gilt. All housed together in a matching contemporary vel-

lum folding box, moiré silk-lined, extensively gilt-rolled along edges and decorated with gilt fleurs-de-lis. Engraved frontispiece to each volume. The books fine, the box with some minor cracking and wear but all still sound and beautiful.

AN EXQUISITE BOXED MINIATURE LIBRARY OF THE ITALIAN RENAISSANCE POETS, printed and almost certainly also bound in Florence, perhaps for the latter-day Grand Tourist market. (For Dante, see also items 20 and 159.)

£1,750

[132613]

52

(DE BOSIS, Lauro, trans.; SOPHOCLES.) *Edipo Re.* Traduzione. Sofocle. Roma: Alberto Stock, Editore, 1924

Octavo. Original wrappers, titles in black and red. Tanning around spine and fore-edge, some other minor marks to wrappers, sound and generally in very good condition.

FIRST EDITION, PRESENTATION COPY of this first publication by Lauro de Bosis (1901–1931), the anti-fascist Italian poet and translator who was killed defying Mussolini, inscribed on the first blank: "A Guido Ruberti devoto omaggio di Lauro de Bosis, Roma 8.vii 1924". Ruberti (1885–1955) was an Italian theatre critic.

De Bosis was the son of the poet and translator Adolpho de Bosis, and in his short career published Italian translations from ancient Greek (this, and Aeschylus's *Prometheus Bound*) and English (Fraser's *Golden Bough* and Wilder's *Bridge of the San Luis Rey*). He also corresponded with Joyce about an Italian translation of *Ulysses* but it was never pursued.

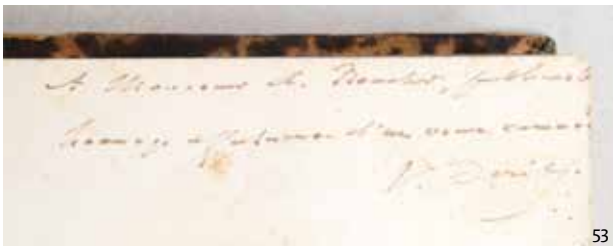
He published one original work, the play *Icaro*, which won the Silver Medal in the literary competition of the 1928 Olympic Games. It was a work of Romantic mytho-politics in which the tyrant Minos bore obvious parallels to Mussolini, and the hero Icarus to de Bosis himself. He was exiled for a period, but returned to Rome for a final act of resistance. On 3 October 1931, he took to the skies over Rome in a plane that he had bought for the purpose (christened "Pegasus"), and hurled thousands of anti-fascist leaflets down upon the city. Shot down by Mussolini's air force, de Bosis completed his first and final flight in true Icarian style, plunging in flames into the Tyrrhenian Sea. His defiant suicide note was widely published in European newspapers, as well as in the *New York Times*.

£475

[132224]



51



Scarce inscribed copy of the first French translation

53

DOSTOEVSKY, Fyodor. *Le Crime et Le Chatiment.* Traduit de Russe par Victor Derély. Paris: Librairie Plon; E. Plon, Nourrit et Cie, 1884

2 volumes, octavo (176 × 104 mm). Contemporary black cloth-backed boards, gilt titles to spines, marbled paper sides. Spines rolled with the cloth a little faded and marked, covers generally rubbed with a few small chips to the paper sides, spotting to edges and to a few early leaves. Overall a sound copy in very good condition. With the Sorbonne library stamp of "Bibliothèque Malesherbes, 4, Rue Gounod" to the title page and the last page of each volume.

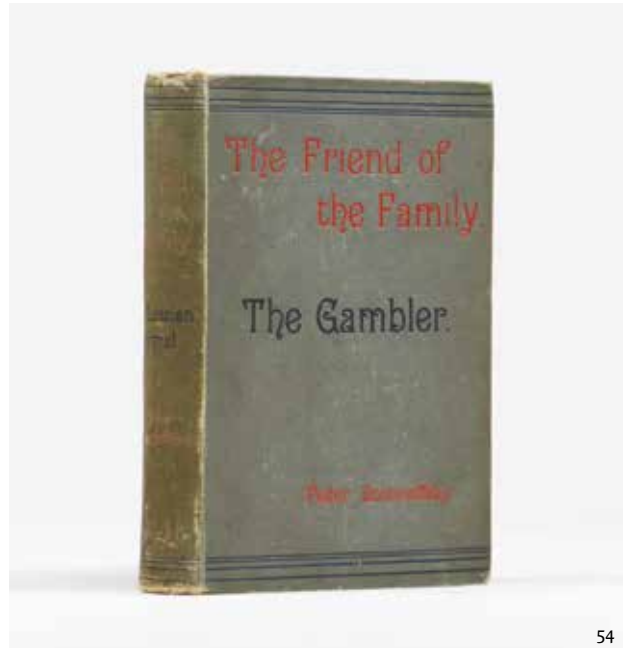
FIRST EDITION IN FRENCH, PRESENTATION COPY, inscribed by the translator Victor Derély (1840–1904) on the first half-title to an unidentified recipient, but warmly with "homage affectueux d'un vieux comera[de], V. Derély". *Crime and Punishment* was originally published in 12 monthly instalments during 1866 in the literary journal *The Russian Messenger*. The 1885 first edition in English was translated from this French text.

£2,000

[82840]

54

DOSTOEVSKY, Fyodor. *The Friend of the Family; and The Gambler.* Translated from the Russian by Frederick Whishaw. London: Vizetelly & Co, 1887



2 works bound in one volume, octavo. Original olive-green cloth, spine and front board lettered and ruled in black and red, publisher's device and three-line frame to rear board in blind, blue-green coated endpapers. Armorial bookplate to front pastedown. Rubbed, spine rolled and darkened, front and rear inner hinges cracked but still holding firm, faint finger-marking to title but overall contents bright. A very good copy.

FIRST ENGLISH-LANGUAGE EDITION of these two Dostoevsky novels, Number XXII in Vizetelly's One Volume Novels series. *The Gambler* was originally published in Russia in 1867, *The Friend of the Family* (also known as *The Village of Stepanchikovo*), in 1859. *The Gambler* was largely autobiographical; the author was addicted to roulette and wrote the novel under a tight deadline in order to defray his gambling debts. The edition is scarce, with only one copy recorded to have appeared at auction in the past forty years.

£1,750

[111784]

55

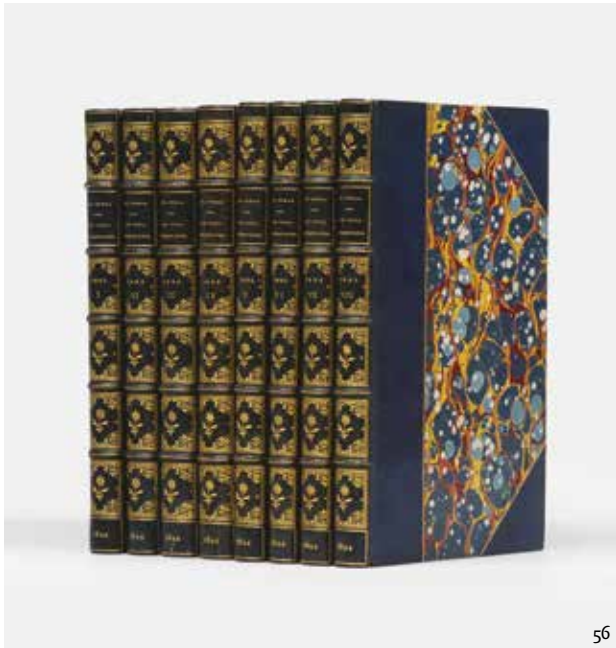
DOSTOYEVSKAYA, Lyubov. *The Emigrant.* With an introduction by Stephen Graham. Translated by Vera Margolies. London: Constable and Company Ltd, 1916

Octavo. Original green half cloth, spine lettered in gilt, green paper sides, top edge green, others uncut. With the dust jacket. Spine ends slightly bumped, top edge faded, very light foxing to initial leaves, some pages unopened. A very good copy in the rare dust jacket, spine panel darkened and nicked at head, splits to folds of spine panel taped on verso, interior marked.

FIRST EDITION IN ENGLISH, FIRST IMPRESSION. Written by the daughter of Fyodor Dostoevsky and originally published in Russia in 1913, *The Emigrant* portrays a Russian girl seeking fulfilment in the West due to her disillusionment with Russia's backwards traditions and culture. The introduction is by Stephen Graham, who published *With Poor Immigrants to America* in 1914.

£400

[123327]



56

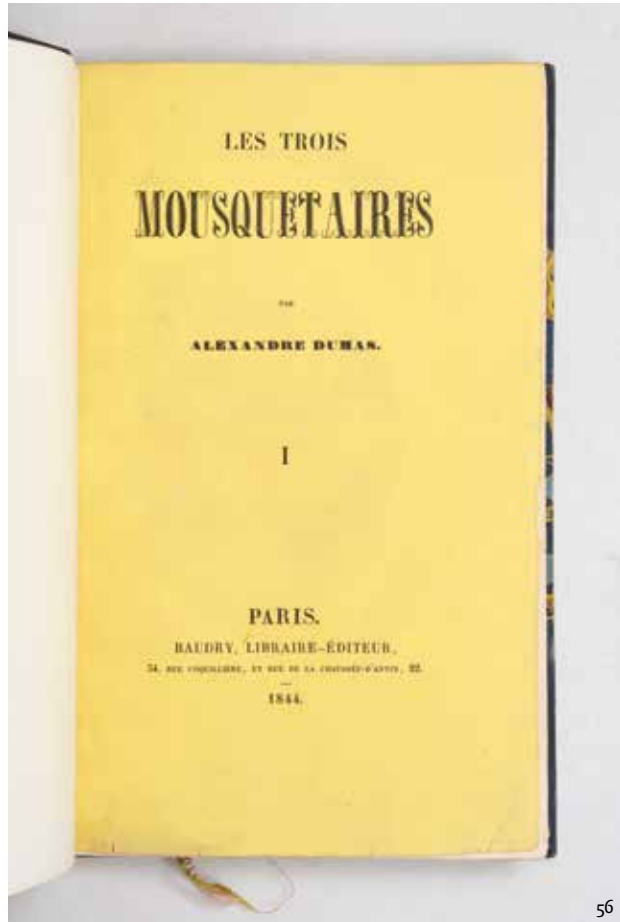
56

DUMAS, Alexandre. *Les Trois Mousquetaires*. Paris: Baudry, 1844

8 volumes, octavo (218 × 134 mm). Late 19th-century blue half morocco by Parisian binder David, titles to spines in gilt in compartments, raised bands ruled in gilt, floral motif within floriate frames in gilt to compartments, marbled paper sides, top edge gilt, others untrimmed, marbled endpapers, green, red, and yellow striped cloth page markers, original yellow paper wrappers bound in to each volume. Slight rippling to book block of vol. III, faint dampstain to upper margin. From the library of 19th-century collector Léon Rattier, with his red morocco bookplate to front pastedown of volume I; subsequently owned by book collector and co-founder of Yves Saint Laurent, Pierre Bergé (1930–2017), with his bookplate to the front pastedown of each volume. Minor rubbing to extremities, a little foxing to contents, a couple of minor paper faults; a near-fine set.

FIRST SEPARATE EDITION, WITH THE ORIGINAL WRAPPERS BOUND IN, AND WITH TWO AUTOGRAPH NOTES SIGNED BY THE AUTHOR in volume I, one loosely inserted: “dans l’ombre ou nous marchons / Dieu nous sert a nommer le mot que nous cherchons, Alex. Dumas” (“In the shadow where we tread / God serves us to name the word we are looking for, Alex. Dumas”); the other tipped-in between the title page and preface: “Impossible mon cher [. . .] il n[’]y a rien a faire elere[?] avec cela—les paysans qui clament en chantant des rondes[?], et les patriotes a qui l’on creve les yeux sont a la fois trop opera comique et trop melodram[ati]q[ue]—Tachons d’amener[?] Melle Georges aux faveurs[?]. Et vous verrez bientot comment je comprends[?] un role pour elle” (“Impossible my dear [. . .], there is nothing to do [. . .] with this—the farmers who shout[?] by singing, and the patriots whose eyes are put out are both too comical, operatic, and melodramatic. Let’s endeavour to bring Miss Georges to the favours[?]. And you will soon see how I understand[?] a role for her”). The reference to Miss Georges is likely to the renowned stage actress Marguerite Georges.

Les Trois Mousquetaires was originally published earlier the same year as a serial novel in the Parisian newspaper *Le Siècle*, from 14 March to 1 July 1844. *The Three Musketeers* “has become the archetypal adventure story, as well as the best known and the most widely read (and adapted) of all French novels. In the historical context of its pro-



56

duction it was also the prototype of the *roman-feuilleton* (serial novel), which enjoyed phenomenal success in the 1840s . . . It provided a natural outlet for Alexandre Dumas’s talents and energies as he combined elements of the historical romance of Sir Walter Scott with the formulas and themes of the romantic feuilleton . . . This ‘Homeric clash of Titans’, as David Coward described it, immediately became a best-seller, and was quickly translated into several languages, with no less than six pirated Belgian editions on the market in the year of publication. As Anthony Burgess noted, Dumas was truly ‘one of the great myth-makers of his and any age’” (Murray, p. 118).

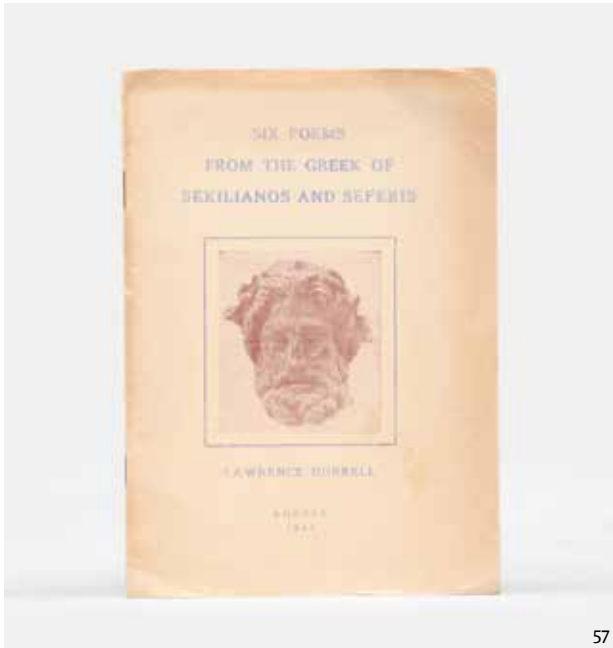
Murray, *Encyclopedia of the Romantic Era, 1760–1850*, Vol. II, 2004; Coward (ed.), *The Three Musketeers*, 1991.

£75,000

[131665]



56



57

57
(DURRELL, Lawrence, trans.) SIKELIANOS, Angelos, & George Seferis. Six Poems from the Greek. Rhodes: Privately printed, 1946

Octavo. Original card wrappers, stapled at the fold, titles to front in blue with photograph of a classical bust printed in the centre. Armorial book-plate to each volume. Edges lightly creased, rear wrapper partially browned at the top and both sides lightly toned around the edges, internally clean, the wrappers sound, very good condition.

FIRST EDITION of Durrell's English translation of two modern Greek poets, privately printed in a small edition of about 50 copies on Rhodes, where Durrell was posted as a press attaché during the Second World War. Durrell's introductory note describes Seferis and Sikelianos as "the two greatest living Greek poets . . . English readers, at the risk perhaps of over-simplifications, could regard Sekilianos [sic, and on the title page] as being in temperament near to Yeats, while Seferis seems to be nearer to Eliot". WorldCat lists eleven copies worldwide: eight in North America, two in the UK, and one in Australia.

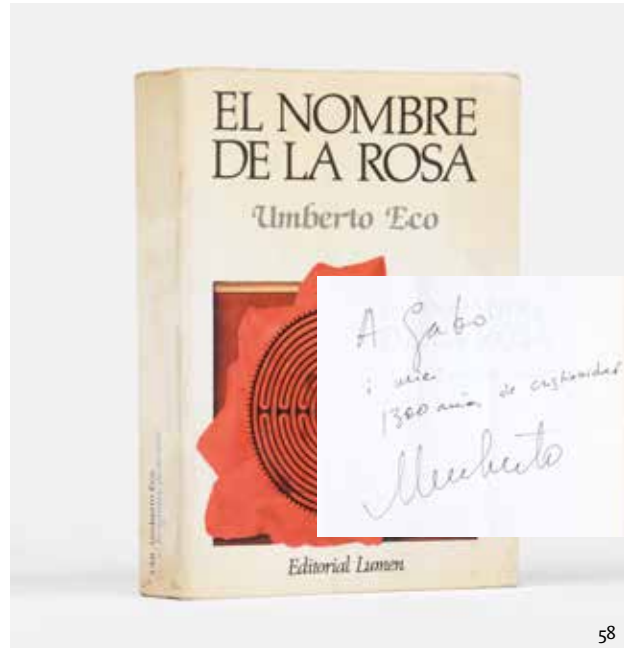
£850 [132665]

One Hundred Years of Solitude versus 1,300 years of Christianity

58
ECO, Umberto. El nombre de la rosa. Barcelona: Editorial Lumen, 1982

Octavo. Original illustrated wrappers. Housed in a red quarter morocco solander box by the Chelsea Bindery. Wrappers lightly rubbed and soiled, but a sound copy in very good condition.

FIRST EDITION IN SPANISH, FIRST PRINTING, PRESENTATION COPY WITH AN EXCEPTIONAL ASSOCIATION, inscribed by Eco to Gabriel García Márquez on the half-title in Italian and Spanish, "A Gabo, i miei 1300 años de cristianidad. Umberto" ("To Gabo, my own 1,300 years of Christianity, Umberto"). Eco told *The Guardian* in 2011



58

that "Sometimes I say I hate *The Name of the Rose*, because the following books maybe were better. But it happens to many writers. Gabriel García Márquez can write 50 books, but he will be remembered always for *Cien años de soledad*." This copy has recently come from the library of Diego García Elío, the son of García Márquez's close friends, the writers María Luisa Elío Bernal (1926–2009) and Jomí García Elío (1927–1986), who were the dedicatees of *Cien años de soledad*.

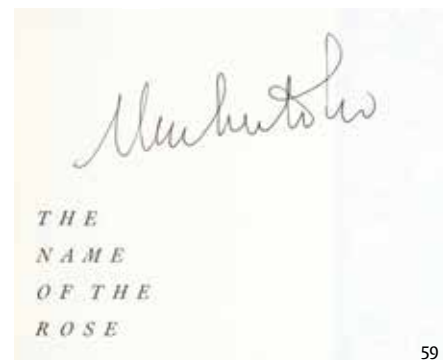
£15,000 [128501]

59
ECO, Umberto. The Name of the Rose. San Diego: Harcourt Brace Jovanovich, 1983

Octavo. Original cream linen-backed light brown boards, decoration to front cover and titles to spine in bronze, map endpapers. With the dust jacket. Spine gently rolled, light foxing to edges; a very good copy in the jacket with lightly faded spine, nicks to extremities and short closed tears to ends of join of front flap.

FIRST EDITION IN ENGLISH, FIRST PRINTING, SIGNED BY THE AUTHOR on the half-title. *The Name of the Rose*, Eco's first book, was originally published in Italian in 1980. It was awarded Italy's most prestigious literary accolade, the Strega Prize, in 1981.

£750 [127437]



59



60
(ELIOT, T. S.) BAUDELAIRE, Charles. *Intimate Journals*. Translated by Christopher Isherwood, introduction by T. S. Eliot. London: Blackamore Press, 1930

Octavo. Original beige silk, titles on front board and spine gilt, top edge gilt, others untrimmed. With 8 lithographic illustrations reproducing Charles Baudelaire's drawings, by D. Jacomet in Paris. Light rubbing and fraying to extremities, front hinge tender.

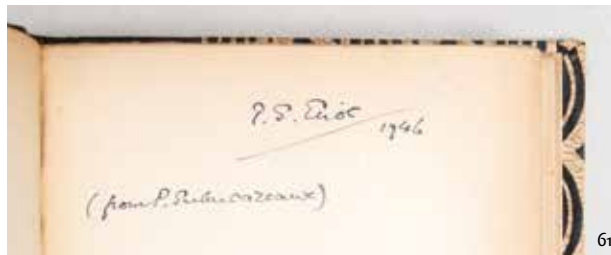
FIRST EDITION IN ENGLISH, SIGNED LIMITED ISSUE, number 12 of 50 copies on handmade paper, specially bound and signed by Eliot, from a total edition of 650 copies. In the introduction, Eliot writes that Baudelaire "was in some ways far in advance of the point of view of his own time, and yet was very much of it . . . he had a great part in forming the generation of poets after him".

Composed of "Squibs and Crackers", "My Heart Laid Bare", and "A Selection of Consoling Maxims upon Love", this is Baudelaire's endeavour at "piling up his angers in a book of which he said: 'it has become the true passion of my brain and will be something else than Jean-Jacques's famous *Confessions* which will seem pale'" (Durand). The first four illustrations are self-portraits, followed by a portrait of his Haitian-born mistress of 20 years, Jeanne Duval, "a Specimen of Antique Beauty", and an "Unidentified Woman".

"Isherwood translated *Journaux Intimes* in 1930, a job attained for him by Auden's influence. Auden told the publisher that Isherwood was an expert in French—not quite. Isherwood admits that in the 1930 version there [are] a few 'howlers' that he corrects for the 1947 edition that has an introduction by Auden. The 1930 edition's introduction is by T. S. Eliot, who discovered and published Auden, which gave Auden the ability to get work for his friends" (Izzo). In Isherwood's preface to the 1947 edition, he asks: "What kind of a man wrote this book? A deeply religious man, whose blasphemies horrified the orthodox. An ex-dandy, who dressed like a condemned convict. A philosopher of love, who was ill at ease with women. A revolutionary, who despised the masses. An aristocrat, who loathed the ruling class. A minority of one. A great lyric poet".

Charles Baudelaire, "Intimate Journals", 1947; Gallup B14b; David Garrett Izzo, Christopher Isherwood Encyclopedia, 2005, p. 19; <https://www.comptoir litteraire.com/docs/574-baudelaire-journaux-intimes.pdf> by André Durand, accessed 23.03.2019.

£2,000 [41401]



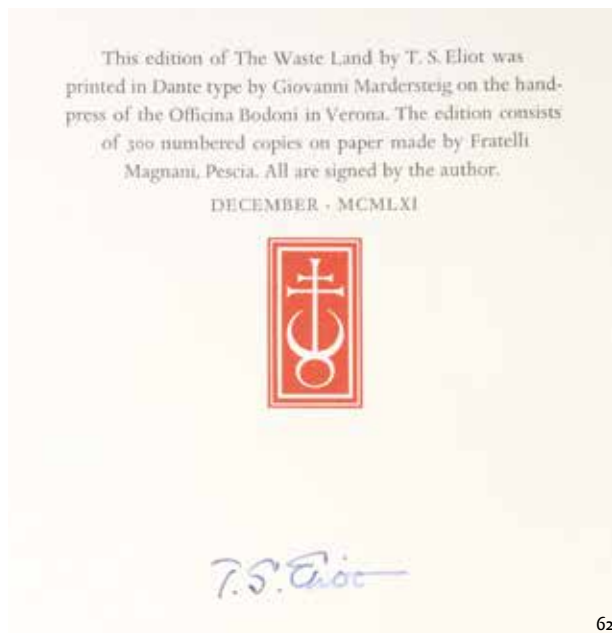
61
(ELIOT, T. S.) RIMBAUD, Arthur. *Œuvres. Vers et Proses*. Revues sur les manuscrits originaux et les premières éditions mises en ordre et annotées par Patrice Berrichon. Poèmes retrouvés. Préface de Paul Claudel. Paris: Mercure de France, 1945

Octavo (230 × 142 mm). Recent black morocco backed boards with the original wrappers bound in, spine in compartments with raised bands and gilt titles direct, patterned paper sides and endpapers. Binding fine, slightly browned within but generally very good.

T. S. ELIOT'S COPY, WITH HIS OWNERSHIP INSCRIPTION to the first blank, "T. S. Eliot, 1946 (from P. Subercaseaux)". Paz Subercaseaux was the wife of Leon, a well-connected French diplomat who lived in London during the war. In a 2017 interview, his daughter Juana remembered their wartime home in London as a salon frequented by Eliot, as well as varied figures such as Paul Valéry, Oskar Kokoshka, Benjamin Britten, Leonard Bernstein, and Arturo Benedetti. Rimbaud's works made a very suitable gift in light of Eliot's acknowledged debt to the French poets of the late 19th century.

£1,750 [132237]

62
ELIOT, T. S. *The Waste Land*. London: printed by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona, for Faber & Faber, 1961





63

Quarto. Original white pigskin backed marbled boards, titles to spine gilt, top edge gilt, other untrimmed. With the original marbled slipcase. A fine bright copy, with the slipcase only lightly rubbed and one edge repaired.

FIRST BODONI EDITION OF ELIOT'S MASTERPIECE, SIGNED BY THE POET, number 152 of 300 copies thus. This is a magnificent piece of book production, executed in Verona under the direction of Giovanni Mardersteig, the greatest printer of the twentieth century.

£4,500

[130831]

63

EURIPIDES. [Greek letters] *Tragoediae septendecim.* Venice: Aldus Manutius, February 1503

2 volumes in one, Aldine octavo (159 × 98 mm). 19th-century brown morocco gilt. Housed in a black cloth flat-back box. All 5 blanks preserved. Woodcut Aldine device on last leaf of both volumes. With the morocco bookplate of Henry Huth (his sale Sotheby's 3 June 1913, lot 2749); pencilled collated note of Bernard Quaritch Ltd (Max Prewitt, 4 June 1913). Slight rubbing to joints and extremities, very minor mostly marginal staining, blank upper margin of last leaf of first volume renewed, very good copies.

EDITIO PRINCEPS OF MOST OF THE 19 EXTANT TRAGEDIES: four plays had been previously published at Florence c.1495, and the *Electra* is omitted from Aldus's edition (it was not printed until 1545). Along with the Latin classics, Dante, and Petrarch, Aldus published Greek editions of Homer and the tragedians in his new "portatile" octavo format, in which the texts, unencumbered by commentary, were designed to meet the needs of an educated but non-scholarly public.

Part of the copy-text for this edition has been identified (BnF suppl. gr. 212 and 393). The manuscript is in the hand of a member of the Gregoropoulos family, possibly John Gregoropoulos, one of Aldus's editors, who is thought to have been chiefly responsible for establishing this edition. In his preface to Demetrius Chalcondylas, Aldus announces the imminent publication of the scholia to seven of the plays, but these were not printed until Giunta's edition of 1534. The Aldine edition remained the most important printed text of Euripides until the 18th century.

Adams E-1030; Ahmanson-Murphy 55; Renouard Alde 43.10.

£24,000

[102816]

64

FITZGERALD, F. Scott. *Velikii Getsbi* (The Great Gatsby, translated by Evgenia Kalashnikova). Moscow: Khudozhstvennaia literatura, 1965

Octavo. Original white wrappers with the dust jacket printed in blue green and black. An excellent copy.

FIRST EDITION IN RUSSIAN, FIRST PRINTING, of the author's masterpiece.

Bruccoli Sup J55.

£1,500

[96857]



64



65

65

FLAUBERT, Gustave. *Bouvard and Pécuchet*. Authorised Edition. Translated from the French with an Introduction by D. F. Hannigan. London: H. S. Nichols, 1896

Tall octavo. Original bright green silk binding, gilt lettered and decorated spine, gilt publisher's device on back cover, large pictorial gilt block on front cover, top edges gilt, untrimmed. Title page, head- and tailpieces, and initials printed in red, frontispiece, vignette title, and 7 plates after S. Gorski printed in three states (black, burgundy, and blue), letterpress printed in purple. From the library at Guilsborough Hall, Northamptonshire (demolished 1955), so inscribed at the head of letterpress title and with contemporary ownership inscription of the then owner Irene Osgood. Spine sunned and lightly rubbed (with loss of some gilding and surface fabric), otherwise a very good copy.

FIRST ENGLISH TRANSLATION, DELUXE ISSUE, of Flaubert's final, unfinished, novel, originally published in France in 1881, and considered by some his masterpiece. This English translation is by the Irish-born barrister D. F. Hannigan, who also translated *La Tentation de Saint Antoine* (1895) and *L'Éducation sentimentale* (1898). This example is very much an edition *de luxe*, printed in purple inks on Japanese vellum, in a luxurious green silk binding. The trade issue was in blue cloth and on ordinary paper.

This copy has an attractive provenance: Irene Osgood was an American novelist, poet and dramatist, who spent most of her life in England. She began her literary career by writing "a passionate, slightly scandalous autobiographical novel, *The Shadow of Desire*" (1893), later marrying the English novelist Robert Sherard, a friend of Oscar Wilde and impassioned defender of Wilde's reputation. In acrimonious divorce proceedings he claimed that he was the true author of his wife's work, and that their Persian cat, of which he was seeking custody, was the only thing that made life with Irene tolerable (O'Brien, "Irene Osgood, John Richmond Limited and the Wilde Circle" in *Publishing History*, XXII, 1987). Osgood's novels, with titles such as *To a Nun Confessed*, *Servitude*, *Behind the Fan*, *The Garden of Spices*, *The Indelicate Duellist*, *An Idol's Passion*, and *The Chant of A Lonely Heart*, have been described as "sensual, maudlin and overwrought".

Considered by some a work of proto-postmodernism, *Bouvard and Pecuchet* received international celebration in the 20th century. Ezra Pound compared it to Joyce's *Ulysses*, in that Flaubert set out to



66

present "all sorts of things that the average man of the period would have had in his head".

CBEL III 102.

£875

[104520]

66

FROST, Robert. *A Boy's Will*. London: David Nutt, 1913

Octavo. Original brownish-gold patterned cloth, titles gilt to front. Extremities lightly rubbed with a few very small dents, internally sound and fresh but for one minor stain mark to B₁ near gutter, a very good copy indeed.

FIRST EDITION, FIRST ISSUE, BINDING A, one of 350 copies thus, of the first published book of Robert Frost. He was then nearing 40 and, although he had written much, had not found a conducive publisher in America. He moved to London in 1912, hoping to find the scene more receptive to new poetic voices, and, with the support of F. S. Flint and other sympathetic Imagists such as Ezra Pound, managed to secure a deal with David Nutt, who printed 1,000 copies of *A Boy's Will*. Only about 350 copies were issued by Nutt, who went bankrupt shortly after the war. Frost in the meantime returned to America at the outbreak of the war, and, bolstered by his London publication and rave reviews penned by his Imagist friends, achieved the American beginning of his meteoric poetic career with an edition of *A Boy's Will* published by Henry Holt in 1915. The Nutt edition is, however, the true first printing, and this copy is one of 350 copies of the first issue in the first binding.

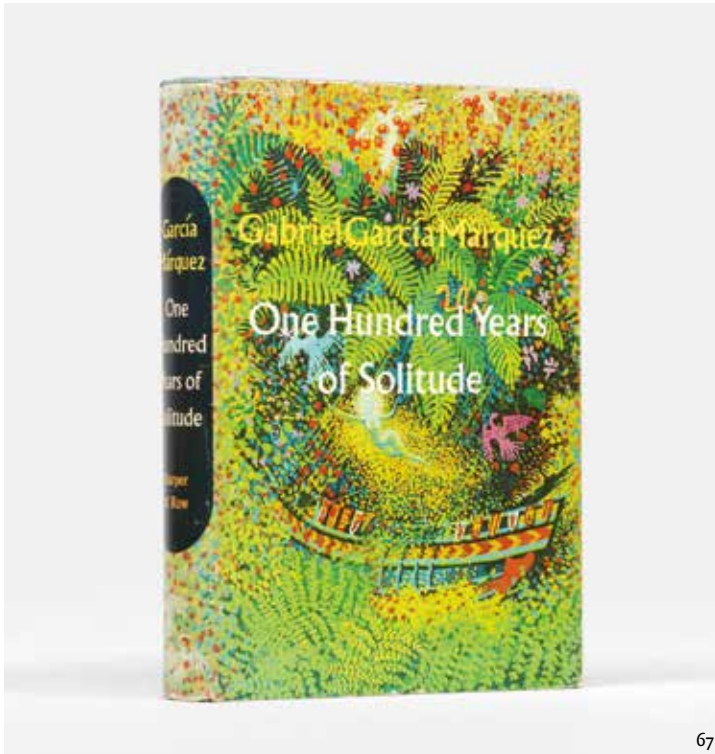
£5,750

[130201]

67

GARCÍA MÁRQUEZ, Gabriel. *One Hundred Years of Solitude*. Translated from the Spanish by Gregory Rabassa. New York: Harper & Row, 1970

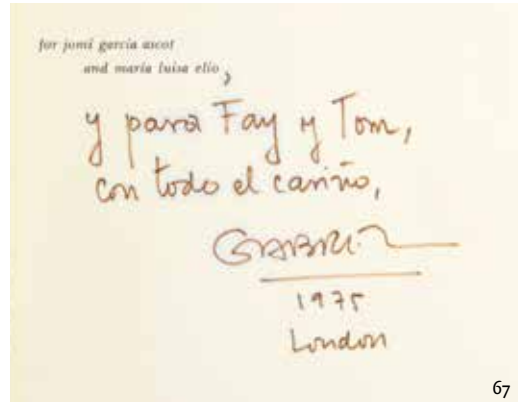
Octavo. Original green cloth, spine lettered in gilt, publisher's device to front cover in gilt, green endpapers. With the dust jacket. Housed in a green quarter morocco box by the Chelsea Bindery. A near-fine copy in the bright jacket, very minor chipping around spine ends and tips, short split to rear fold.



67



67



67

FIRST EDITION IN ENGLISH, FIRST PRINTING, PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO HIS UK PUBLISHER Tom Maschler and his wife Fay on the dedication leaf, continuing the printed dedication “for jomí garcía ascot and maría luisa elío” with “y para Fay y Tom, con todo el cariño, Gabriel 1975 London” (“and for Fay and Tom, with all my love”). Maschler was head of the publishing house Jonathan Cape, which published the first UK edition of *One Hundred Years of Solitude* later the same year.

Maschler later recalled how he came to discover García Márquez: “there I was once in Havana in Cuba and people were talking about Gabriel García Márquez . . . I got somebody to read the book that they were talking about, which was *No One Writes to the Colonel*. Then I gave it to somebody I know who does read Spanish perfectly, and I asked him to do me a report, and I was convinced by the report and I wanted to publish the man . . . In the case of García Márquez, I think he is the greatest writer I have published ever. I think probably he is the greatest living writer. But I didn’t know that (laughs). That came later. I just knew I wanted to publish him. I didn’t really realize quite how good he was because the book that I was publishing (at the beginning) was much less interesting than *One Hundred Years of Solitude* and *Love in the Time of Cholera*. He wrote many many greater books after that” (interview with Yoko Hani, in the *Japan Times*, 6 April 2008).

This copy is in the second state dust jacket, without an exclamation mark terminating the first paragraph on the front flap, thereafter replaced, as here, with a full stop. With Maschler’s bookplate, designed by Quentin Blake.

£12,500

[130962]

68

GARCÍA MÁRQUEZ, Gabriel. *Crónica de una muerte anunciada*. Bogotá: Editorial la Oveja Negra, 1981

Octavo. Original illustrated wrappers. Extremities very lightly rubbed, excellent condition.

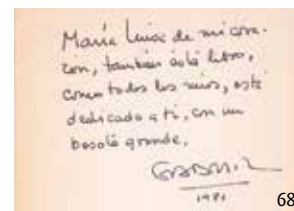
FIRST EDITION, COLOMBIAN ISSUE, PRESENTATION COPY, inscribed to the author’s close friend the writer and actress María Luisa Elío Bernal (1926–2009), the dedicatee of *Cien años de soledad*, on the first blank, “María Luisa de mi corazón, tambien este libro, como todos los míos, está dedicado a ti, con un besote grande. Gabriel, 1981” (“María Luisa, from my heart, this book too, like all my others, is dedicated to you, with a big kiss. Gabriel, 1981”). It was published simultaneously in Colombia, Mexico, and Spain.

Crónica de una muerte anunciada is a brutal, tragic drama of an “honour killing” that everyone except the intended victim sees coming, and no one seems able or willing to stop. Based on a real incident in Sucre, in 1951, this tragic tale is a damning indictment of the violence, machismo, hypocrisy and cruelty of Colombian society. The warm inscription serves as a welcome counterpoint to the grim subject matter: 14 years after dedicating *Cien años* to María Luisa he here “dedicates” it (and “all my others”) to her. The printed dedication is in fact to Gil Vicente.

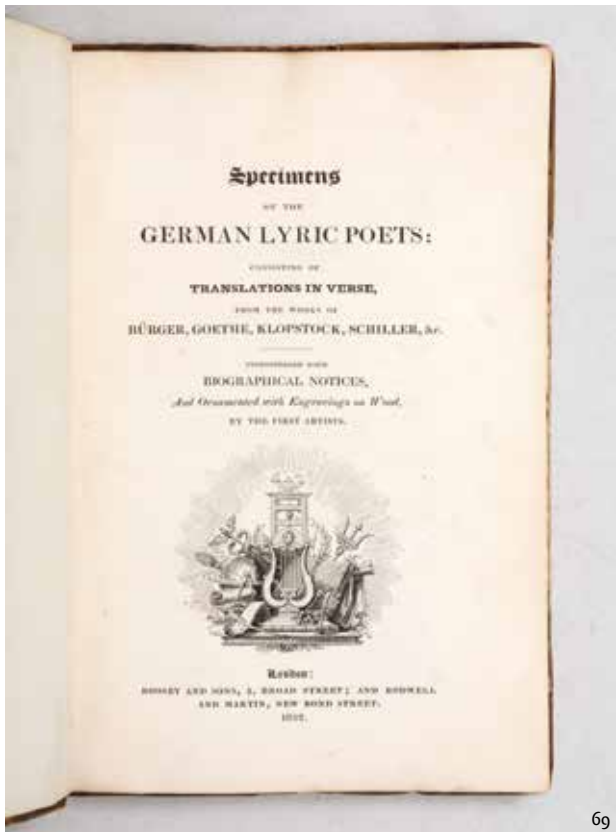
This was the first work of fiction García Márquez published since *The Autumn of the Patriarch* in 1975. Reviewing the new work in the *London Review of Books* in 1981, Salman Rushdie said, “*Chronicle* is speech after long silence . . . With its uncertainties, with its case history format, [it] is as haunting, as lovely and as true as anything García Márquez has written before . . . We can only be grateful that he is back, his genius unaffected by the lay-off.”

£3,750

[128473]



68



69

69
(GERMAN POETRY.) *Specimens of the German Lyric Poets: Consisting of Translation in Verse, from the Works of Bürger, Goethe, Klopstock, Schiller, &c.* London: Boosey and Sons; and Rodwell and Martin, 1822

Octavo (187 × 121 mm). Contemporary quarter calf, smooth spine ruled in gilt with lettering in blind from label (now lost), marbled paper sides. Woodcut vignettes throughout. Bound without half-title and terminal advertisements. Very minor wear at extremities and abrasion to sides, some light foxing, tear to pp. 74/5 discreetly repaired. A very good copy.

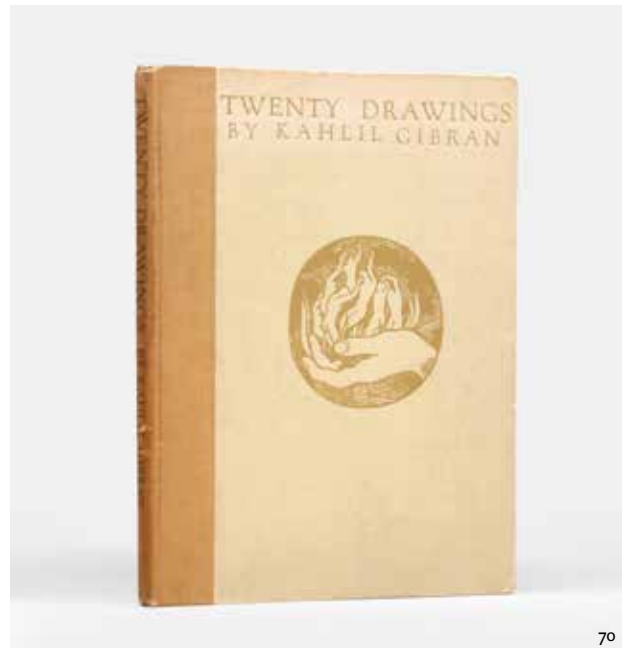
FIRST COMPLETE EDITION OF THIS COLLECTION OF CONTEMPORARY GERMAN POETRY, gathering 73 poems alongside 20 biographical accounts of the authors. A portion of the collection, translated by Benjamin Beresford, was published in 1801–3 in Berlin; its popularity led to this expanded edition, with new translations by Joseph Charles Mellish, British Consul at Hamburg. The publisher Boosey and Sons also published Coleridge's anonymous translation of *Faust* in 1821. (For *Faust*, see also item 45.)

Lowndes IV, p. 2202.

£450 [132563]

70
GIBRAN, Kahlil. *Twenty Drawings. With an Introductory Essay by Alice Raphael.* New York: Alfred A. Knopf, 1919

Small folio. Original brown cloth-backed cream boards, spine and front cover lettered in gilt, central vignette to front cover in gilt. Colour frontispiece portraying the artist's mother and 19 monochrome plates, all with captioned tissue guards. Front flap of dust jacket loosely inserted. Gilt faded to spine, slight wear to spine ends and tips, a very good, bright, copy.



70

FIRST EDITION, TRADE ISSUE, of Gibran's first and only collection of drawings. "For Gibran the canvas represented another form in which his poetry could be expressed . . . the pieces included in *Twenty Drawings* clearly demonstrate the mystical qualities Gibran imbued in all his works, whatever the medium" (Allen, p. 184). The collection, which includes a critical introduction by the contemporary art historian Alice Raphael Eckstein, contains works considered "to be his best visual art up to that date" (*ibid.*, p. 184). *Twenty Drawings*, which was also issued in a signed limited edition, is now notably uncommon, with just five other copies of the trade issue traced at auction.

Allen, Roger, *Essays in Arabic Literary Biography 1850–1950*, Harrassowitz Verlag (2010).

£2,000 [131879]

71
GIDE, André. *Thésée.* [Paris:] Gallimard, [1946]

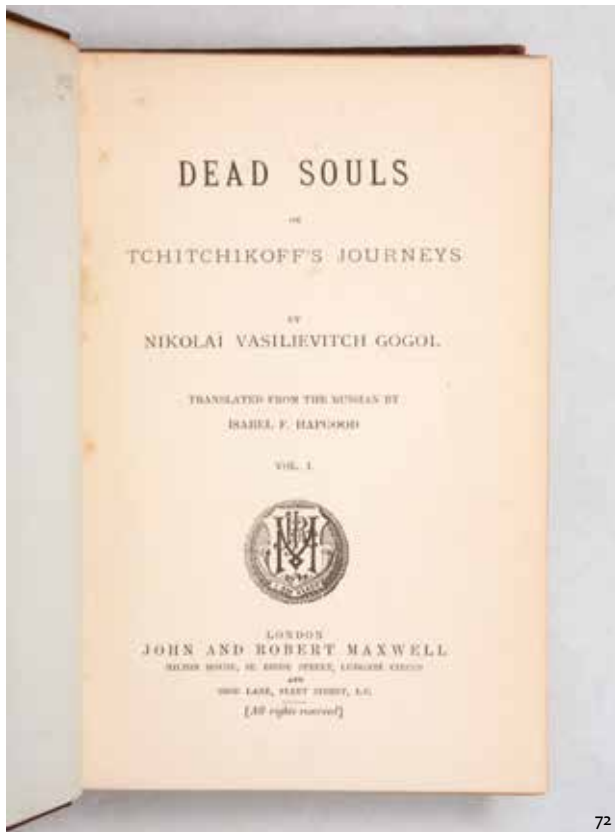
Small octavo. Original printed blue wrappers, unopened, untrimmed. With original numbering ticket laid in. Some browning from the numbering ticket on the front free endpaper, else a fine copy.

FIRST EDITION, FIRST PRINTING, PRESENTATION COPY, inscribed by the author on the half-title to his friend and biographer "à Jean Hytier, avec ma bien attentive sympathie, André Gide", no. 9 of 30 hors commerce copies, from a total edition of 1,370.

The recipient Jean Hytier (1899–1983) was a French novelist who served as director of letters for the French National Ministry of Education for two years after the Second World War. He had previously taught at universities in Iran and Algeria, where he met and befriended Gide. Hytier's biography of Gide was published in Algiers in 1938. In 1947 he moved to America and taught French at the University of Columbia for 19 years, retiring as a full professor in 1967. He later taught at the University of California at Davis for four years and also at the University of Massachusetts.

"Dr. Jean Hytier Is Dead at 84; Expert on French Literature", *The New York Times*, 13 March 1983.

£750 [132448]



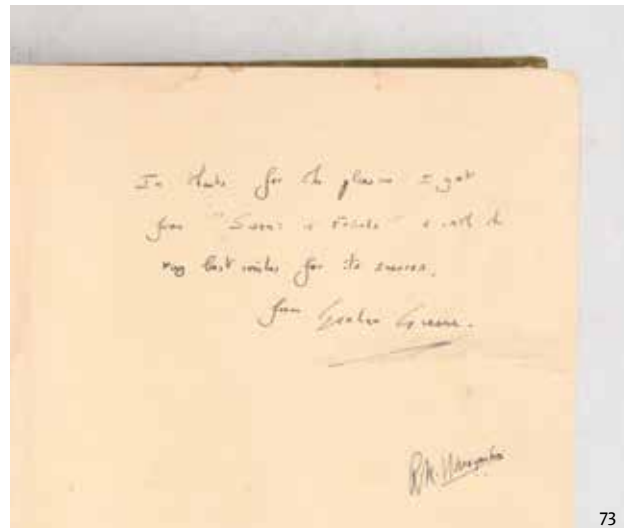
72

GOGOL, Nikolai. *Dead Souls, or Tchitchikoff's Journeys.* Translated from the Russian by Isabel F. Hapgood. London: John and Robert Maxwell, [1887]

2 volumes, octavo. Original red cloth, spines lettered in gilt, covers blocked in gilt and blind. Monogram booklabels—"E.H.C.F."—to front pastedowns; faint pencil signature of Dennis Smith to front free endpapers. Spines a little sunned and soiled with a small chip to vol. II, light wear to extremities, hinges just beginning to split, light abrasion to front free endpaper of volume I. A very good copy.

FIRST COMPLETE EDITION IN ENGLISH, and the first under this title, UK issue from the US sheets with a cancel title page (the US sheets published by T. Y. Crowell, New York, 1886). The novel first appeared in English in 1854 under the title *Home Life in Russia*, but that was an adaptation of part I only, with an altered ending. Isabel Florence Hapgood's (1851–1928) translations from the Russian "were numerous and in their day influential . . . She was one of the early translators of Gogol and Tolstoy, and it is a sign of the popularity of things Russian that her versions of Gogol's *Dead Souls* and *Taras Bulba* were immediately reissued without acknowledgement by the enterprising publisher Vizetelly, who contented himself with having them slightly revised" (*Oxford History of Literary Translation in English*, vol. IV, p. 315). The pirated edition of Vizetelly was published a month after the UK issue of the first edition.

Dead Souls was first published in Moscow in 1852 under the censor-imposed title *The Adventures of Chichikov*, and told the story of a middling gentleman intent on raising his social standing by buying the names of deceased serfs from landowners in order to commit fraud. Gogol's original intention was to publish a further two parts mimicking the structure of the *Divine Comedy*. In the second part Chichikov would experience a moral transformation correspond-



ing to purgatory, but Gogol burned the manuscript shortly before his death.

Bibliography of Russian Literature in English Translation, p. 19.

£2,250

[132518]

A major literary association

73

GREENE, Graham. *England Made Me.* New York: Doubleday, Doran & Company, Inc., 1935

Octavo. Original green cloth, titles and wavy rules to spine gilt. With a supplied dust jacket. Housed in a custom green quarter morocco and cloth slipcase and matching chemise. A rough copy with numerous marks to contents, hinges cracked, spine and edges of boards rubbed, light abrasions to endpapers, the jacket also in parlous state with backing inside the spine. Good at best.

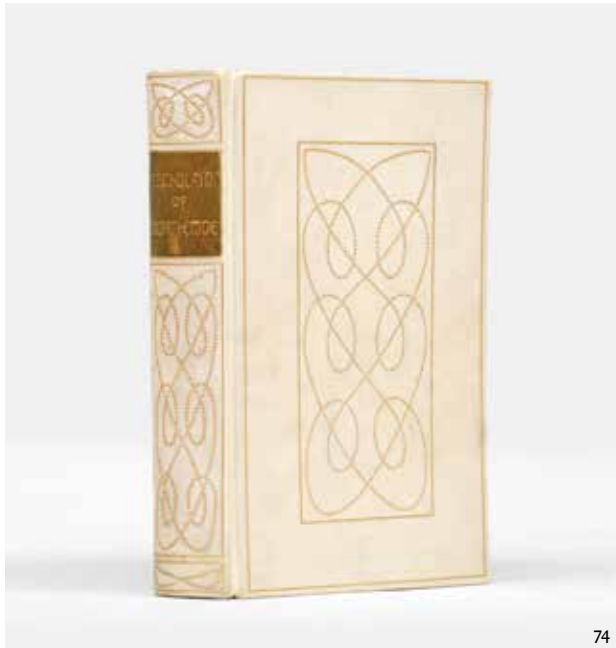
FIRST U.S. EDITION, FIRST PRINTING, A MAJOR ASSOCIATION COPY, inscribed by Greene in unusually warm style on the front free endpaper, "In thanks for the pleasure I got from 'Swami & Friends' & with the very best wishes for its success from Graham Greene"; below is the signature of the recipient, the great Indian writer R. K. Narayan (1906–2001). *Swami and Friends* (1935) was Narayan's first published novel and the first part of his monumental semi-autobiographical trilogy. Narayan had speculatively sent a copy of his manuscript to an Indian friend in Oxford who showed the work to Greene. Greatly impressed, Greene used his considerable influence to find a publisher willing to take on the unknown Anglo-Indian author.

It was Greene who suggested the title change of *Swami and Friends*, from Narayan's original of *Swami*, the Tate, arguing that the title would resonate with English readers by "having some resemblance to Kipling's *Stalky & Company*, to which I am comparing the book on the dust cover'. Greene arranged details of the contract and remained closely involved until the novel was published. Narayan's indebtedness to Greene is inscribed on the front endpaper of a copy of *Swami and Friends* Narayan presented to Greene: 'But for you, *Swami* should be in the bottom of Thames now'" (Piciuccio, p. 7). Greene evidently inscribed this copy in a reciprocal gesture. Their friendship lasted for nearly 60 years. Literary associations of Greene's work are notably scarce.

Pier Paolo Piciuccio, *A Companion to Indian Fiction in English*, 2004.

£4,500

[68284]



74

74

GREGORY, Lady Augusta. *Cuchulain of Muirthemne.* The story of the men of the red branch of Ulster arranged and put into English. With a preface by W. B. Yeats. London: John Murray, 1902

Octavo (202 × 134 mm). Contemporary full japon, spine and covers with gilt dotted strapwork decoration within a single-line rectangular border (emulating the design of the original cloth binding), green morocco label, gilt edge roll, turn-ins with gilt double fillets, pale blue marbled endpapers, top edge gilt, others untrimmed. Bookseller's ticket of Williams & Norgate, London. A couple of light abrasions to label otherwise a very handsome copy.

FIRST EDITION, of this notable contribution to the literature of the Celtic Revival by one of its key figures, Lady Augusta Gregory. "From around 1901 on Lady Gregory began to pursue her own creative opportunities even more energetically. Her redaction of the *Táin bó Cúailnge*, published in 'Kiltartan' English as *Cuchulain of Muirthemne* (1902), was fulsomely praised by Yeats as the best Irish book of his time, and became a vital source of legendary and imaginative material for him" (ODNB).

This is a most attractive copy, with an interesting provenance: a contemporary bookplate on the front pastedown with a quote from the *Philobiblon* of Richard Bury (1287–1345), the bibliophilic bishop of Durham; presentation inscription on the front free endpaper verso, "Margaret Darbishire, with kind love, Victoria Park [Manchester], June / 02", and with Darbishire's portrait bookplate on the rear pastedown, signed "C.B.", by the German painter Carl Bantzer (1857–1941). Bantzer's second wife, Helene Lucy Darbishire (married 1899), was sister to Margaret Darbishire (1871–1952), an artist in her own right. In 1916 Margaret married Eberhard, graf von Hardenberg. The Darbishires were a prominent Manchester family: Helene and Margaret's father, Vernon, had an interest in a quarry at Glan y Coed, Dwygyfylchi, North Wales, and her uncle, Robert Dukenfield Darbishire, was a distinguished Manchester lawyer, philanthropist, and advocate of women's rights in education; he had an address at Victoria Park, which may be that mentioned in the gift inscription.

£600

[132608]



75

75

HAFIZ, Shemseddin Mohammed; John Payne (trans.) *The Poems*, now first completely done into English verse from the Persian. London: Printed for the Villon Society by private subscription and for private circulation only, 1901

3 volumes, octavo (226 × 154). Original vellum, titles gilt to spine and front, moon, clouds, and stars design to spine and sides in gilt and blue, top edge gilt, others untrimmed. Housed in attractive contemporary yellow cloth slipcases and chemises stamped "Made in England", calf-backed with titles gilt. Covers lightly dust soiled, some light spotting within, but all sound and generally in excellent condition. The slipcases a little marked and rubbed.

FIRST COMPLETE TRANSLATION INTO ENGLISH VERSE of the poems of Hafiz, number 3 of an unstated limitation of the ordinary issue (there being also a large paper issue), each volume with the bookplates of the influential American book designer Merle Armitage (1893–1975). Privately printed translations of John Payne (1842–1916) for the erotic Villon Society include Boccaccio's *Decameron*, the *Rubaiyat* of Omar Khayyam, and the *Arabian Nights*. Here he turns his attention to the *Diwan* of Hafiz (or Hafez), the 14th-century Sufi poet whose work is considered to represent "the zenith of Persian lyric poetry" (*Ency. Iran.*). Payne himself declared that Hafiz kept company with Shakespeare and Dante as the three greatest poets of the world. Though a complete translation into prose of Hafiz had been executed by H. Wilberforce Clarke in 1891, Payne's is the first complete English translation rendered as poetry.

£1,000

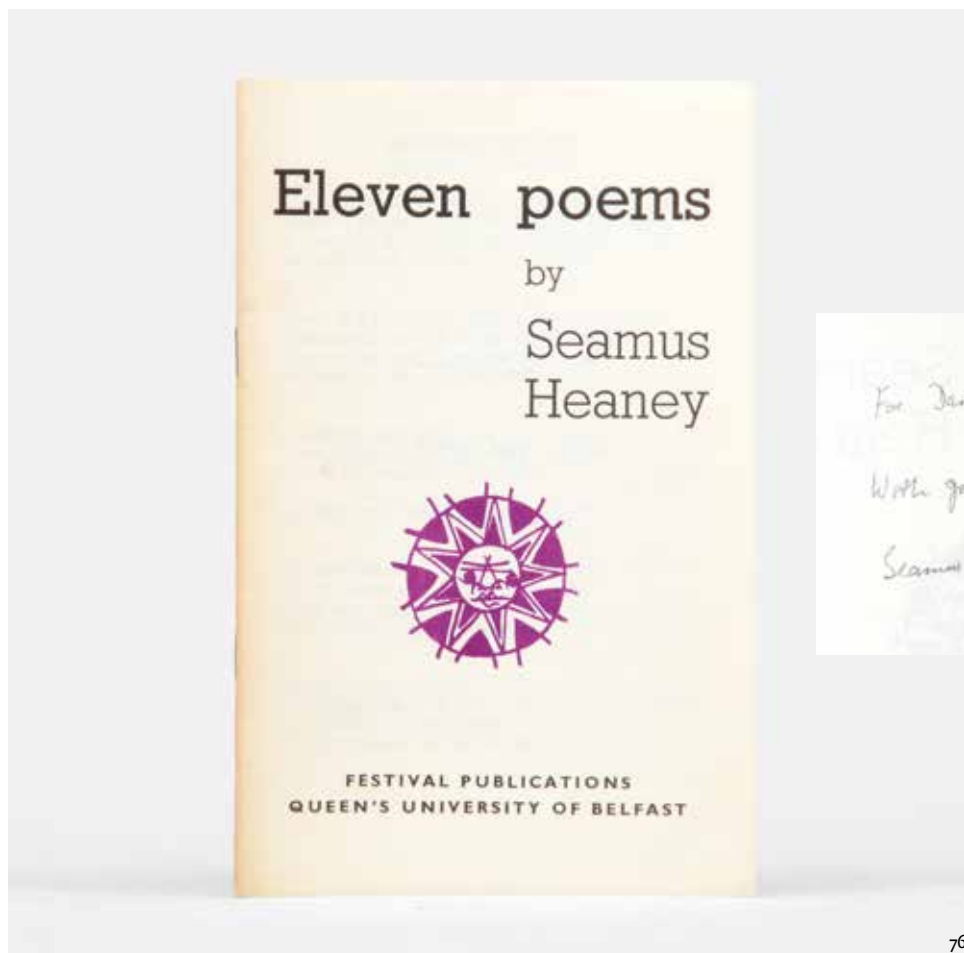
[132603]

76

HEANEY, Seamus. *Eleven Poems.* Belfast: Festival Publications, [1965]

Single octavo quire. Original wrappers printed in black and purple, stapled at the fold. Housed in a black flat-back cloth box by the Chelsea Bindery. Slight toning at the fold, otherwise fine.

FIRST EDITION, FIRST ISSUE, RARE PRESENTATION COPY OF HEANEY'S FIRST BOOK, inscribed to fellow poet Daniel Hoff-



76

man (1923–2013), “For Dan Hoffman: with good wishes, Seamus Heaney” inside the front cover. Hoffman had studied at Columbia University in the 1940s, where he was a member of the Boar’s Head poetry society at the same time as Allen Ginsberg. His first collection, *An Armada of Thirty Whales* (1954) was selected for the Yale Series of Younger Poets by W. H. Auden, who praised its “providing a new direction for nature poetry in the post-Wordsworthian world.” In 1973 Hoffman was made Poet Laureate Consultant in Poetry to the Library of Congress. He befriended Heaney from an early date and visited Ireland for literary events around this time, making it most likely that this inscription, though undated, was contemporary. Hoffman’s presentation copy of *Death of a Naturalist* was dated 1966. Signed or inscribed copies of *Eleven Poems* are very scarce, and this, from the Nobel Laureate to a United States Poet Laureate, is a compelling example.

£18,500 [131225]

77

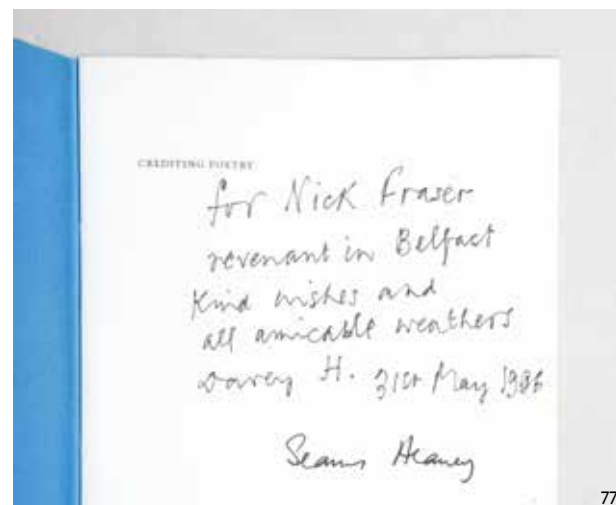
HEANEY, Seamus. *Crediting Poetry. The Nobel Lecture.* London: Faber & Faber, 1995

Octavo. Original green card jacket over plain blue wrappers. Fine.

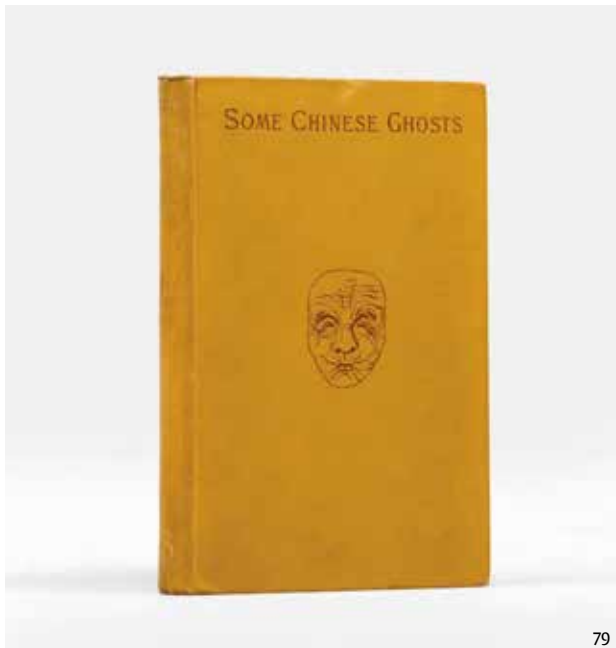
FIRST EDITION, FIRST PRINTING, ONE OF 500 COPIES ONLY, THIS COPY SIGNED BY THE AUTHOR AND ALSO INSCRIBED BY HIS FRIEND THE SINGER DAVID HAMMOND, who was the poet’s guest at the Nobel Prize event. Hammond’s inscription, above Heaney’s

signature on the half-title, reads, “For Nick Fraser revenant in Belfast kind wishes and all amicable weathers, Davey H. 31st May 1966”. This finely produced edition of the text of Heaney’s Nobel prize acceptance speech, delivered in December 1995, is scarcer than the Gallery Books paperback published in Ireland in the same year, and preceded only by the unbound sheets issued at the actual event.

£750 [132844]



77

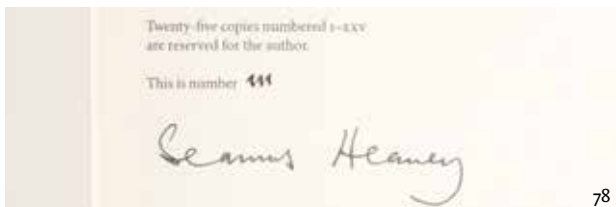


79

78

HEANEY, Seamus. *Beowulf*. London: Faber and Faber, 1999

Octavo. Original red cloth-backed cream boards, spine lettered in gilt on a black background, dark green endpapers. Housed in the original slipcase. Frontispiece colour reproduction of the opening page of the *Beowulf* manuscript. A fine copy in the slipcase with publisher's sticker and small mark to rear panel.



78

FIRST EDITION, SIGNED LIMITED ISSUE, number 111 of 325 copies signed by the author, of which 300 were for sale. Heaney's translation of the epic poem *Beowulf* won the 1999 Whitbread Book of the Year award. The limited edition contains a facsimile of the opening page of the only surviving manuscript of *Beowulf*, which is currently housed in the British Library. (For *Beowulf*, see items 13 and 14.)

Brandes & Durkan A72b.

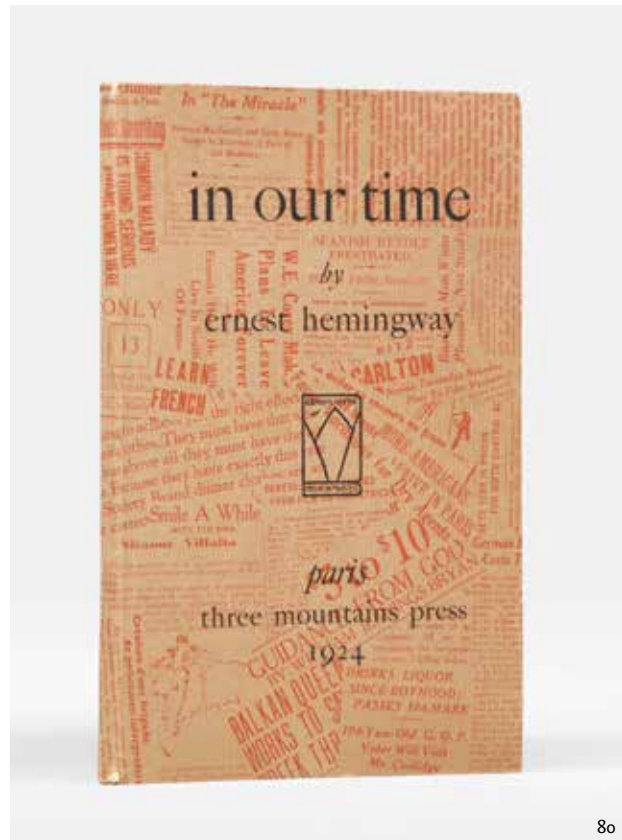
£1,250

[132203]

79

HEARN, Lafcadio. *Some Chinese Ghosts*. Boston: Roberts Brothers, 1887

Octavo. Original yellow cloth, gilt titles on spine, title and aged face illustration blocked in bistre on front board, green leaf-patterned endpapers, top edge red. Housed in a custom yellow chemise and matching yellow gilt morocco-backed slipcase signed James Macdonald Co. New York City. A few line drawings illustrations in the text and Chinese ideogram cul-de-lampes. Cloth somewhat darkened, light staining to spine, a little abrasion to rear pastedown, hinges tender. Slipcase spine darkened and a little scuffed, top edge a little soiled. A bright, near-fine copy.



80

FIRST EDITION of this stylized retelling of ancient Chinese legends by Greek-Irish writer Lafcadio Hearn. The present work is one of his earliest writings and the only one about China and its folklore. It was published the year he was sent by Harper's Magazine to the French West Indies as a correspondent for two years. In 1890, at 30, Hearn went to Japan with a commission as a newspaper correspondent, which was quickly terminated. It was there, however, that he found a home and his greatest inspiration, and he later became known to the world by his writings concerning Japan. He became a naturalized Japanese, assuming the name Koizumi Yakumo, in 1896 after accepting a teaching position in Tokyo and was "recognized as interpreter of Japanese culture for the West" (Bleiler).

BAL 7916; Bleiler (*Supernatural*) 787.

£675

[132128]

80

HEMINGWAY, Ernest. *In Our Time*. Paris: Three Mountains Press, 1924

Tall octavo. Original paper covered boards printed in red with titles in black, edges uncut. Woodcut portrait frontispiece of the author by Henry Strater. A near-fine copy, bright and crisp, with a little wear to the corners of the spine.



77



FIRST EDITION, number 137 of 170 copies only, printed on Rives handmade paper. Hemingway's second book is the final part of a series of books published by the Three Mountains Press under the editorship of Ezra Pound, entitled "The Inquest into the state of contemporary English prose". Having got hold of a copy, F. Scott Fitzgerald wrote immediately to Maxwell Perkins: "This is to tell you about a young man named Ernest Hemmingway [sic] . . . its remarkable & I'd look him up right away. He's the real thing" (10 October 1924).

The fragile nature of this production means copies have not generally worn well, so copies as well preserved as this are very seldom encountered.

Hanneman A2(a); Connolly, *The Modern Movement* 49.

£37,500

[126981]

Signed by the "pilgrim Papa" Hemingway

81

(HEMINGWAY, Ernest.) CANO, Paco (photographer.) Original signed photograph of Hemingway. [Pamplona? Paco Cano, c. 1959]

Original silver gelatin photograph, 240 × 182 mm, overall 340 × 395 mm. Signed by Cano on verso and with his studio wet stamp. Presented in a dark brown stained solid oak frame with a white conservation mount and UV

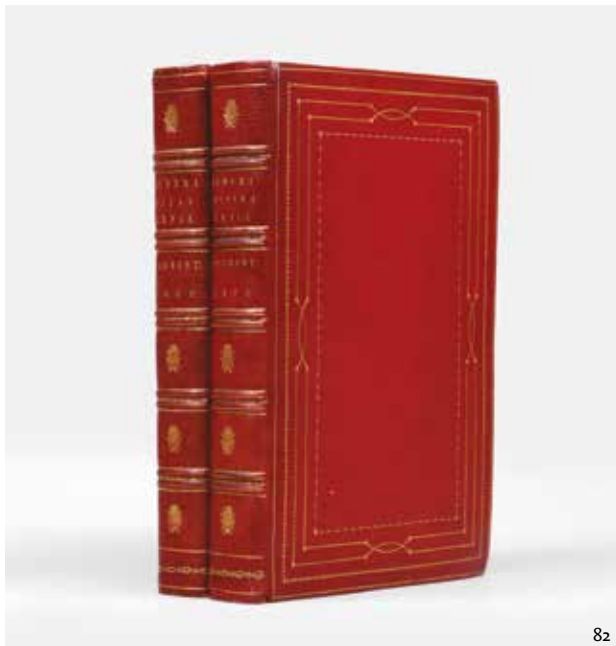
acrylic. Light blue ink flecking to area of image to the right of Hemingway's head (apparently made by Cano while signing), light discolouration and minor residue from tape removal to verso. In very good condition.

HIGHLY APPEALING IMAGE OF HEMINGWAY, WARMLY INSCRIBED BY HIM ACROSS the top of the image, "El Papa peregrino and Val with our gang—in maravilloso Espectaculo—Viva España -- Nunca Basta. Your friend Ernesto Hemingway"; also signed by the photographer at the lower edge. This attractive "off guard" image of Hemingway was captured by the celebrated Spanish photographer Paco Cano (1912–2016), best known for his images of the renowned bullfighters Enrique Robles and Antonio Ordoñez. Cano had himself been a trainee torero but had "hung up his suit of lights for a Leica in Madrid during the Civil War, and hadn't looked back" (Alexander Fiske-Harrison, *Into the Arena: The World of the Spanish Bullfight*, 2011, p. 102).

Taken during Hemingway's final visit to his beloved Spain, between May 1959 and October 1960, while on assignment for *Life* magazine, covering the rise Ordoñez, this shows the great writer and his wife Valerie, smiling and appearing relaxed, sitting outside at a cafe, possibly the Bar Txoko, Pamplona, one of his favourite watering holes. Hemingway's account of the rivalry between Ordoñez and Dominguin was published posthumously in 1985 as *The Dangerous Summer*.

£4,750

[131361]



82

82

HESSE, Hermann. *Das Glasperlenspiel.* Zurich: Fretz & Wasmuth Verlag AG., [1943]

2 volumes, octavo. Original blue cloth, spines lettered in gilt on black ground. With the dust jackets. Housed in the original card slipcase. Jacket spine panels lightly toned with a couple of faint marks. A superb copy.

FIRST EDITION, first printing, of Hesse's utopian futuristic novel, his final and longest work, and a major contributor to Hesse being awarded the Nobel Prize in Literature in 1946. It was first published in English in 1949 under the title *The Glass Bead Game*.

£1,250

[132512]

First printing in Greek of the *Iliad* and the *Odyssey*

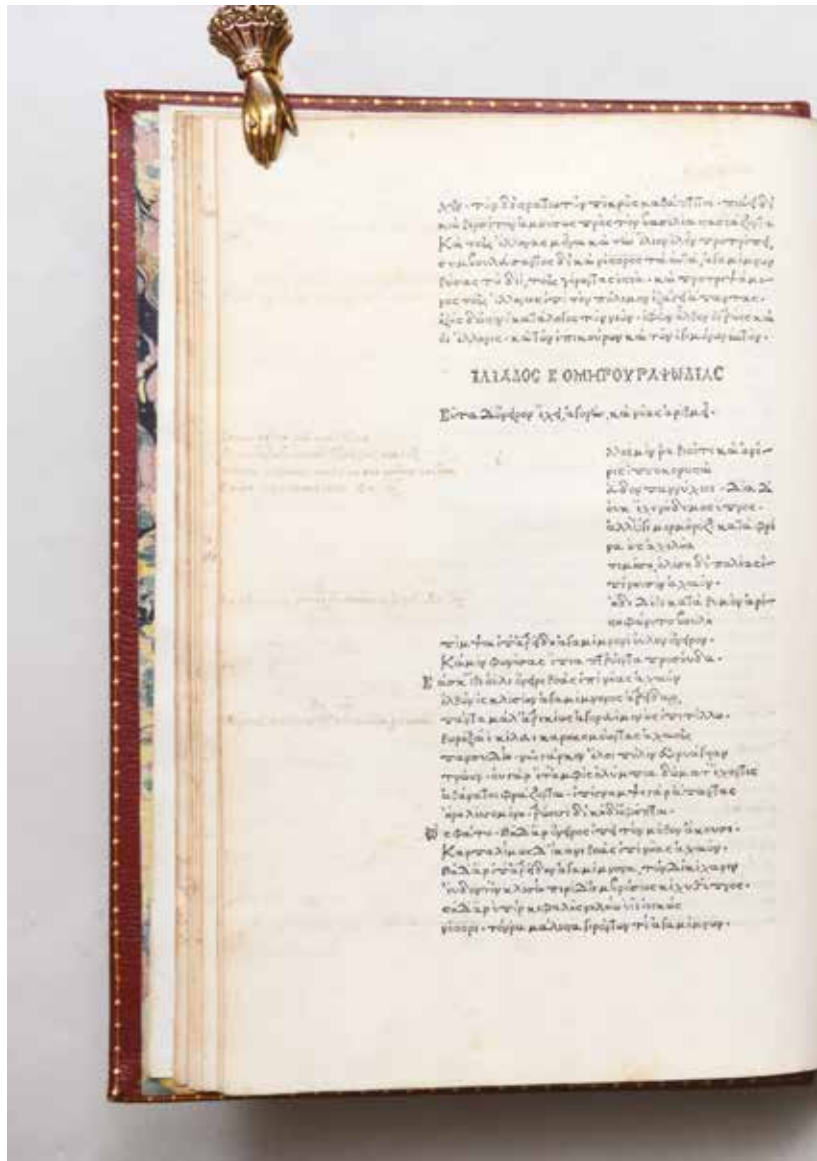
83

HOMER. [In Greek:] *Works.* Florence: Demetrius Damilas for Bernardus and Nerius Nerli, 1488

2 volumes, folio (312 × 216 mm). Late 18th-century red long-grain morocco, spine lettered and tooled in gilt, double raised bands; an English binding, decorated in the style of Roger Payne. 16th-century annotations throughout, mainly in Latin and Greek, perhaps some in Italian. Binder's mistake resulting in preliminary leaves for the *Iliad* bound at the start of the *Odyssey*; blanks E10 and ETET6 not preserved. A beautiful copy.

EDITIO PRINCEPS OF THE WRITINGS ATTRIBUTED TO HOMER, INCLUDING THE *ILIAD* AND THE *ODYSSEY*, two of the earliest, most important, and influential works of European literature. "The *Iliad* and the *Odyssey* are the first perfect poetry of the western world. They spring fully grown, their predecessors lost, and the magic has persisted ever since. The legends of the siege of Troy and the return of Odysseus are the common heritage of all . . . The form, the action and the words have had incalculable influence on the form, action and words of poetry ever since; the composition of the Aeneid, the *Divine Comedy*, *Paradise Lost*, and many others, has been determined by the *Iliad* and the *Odyssey*. Their popularity never diminishes" (PMM).

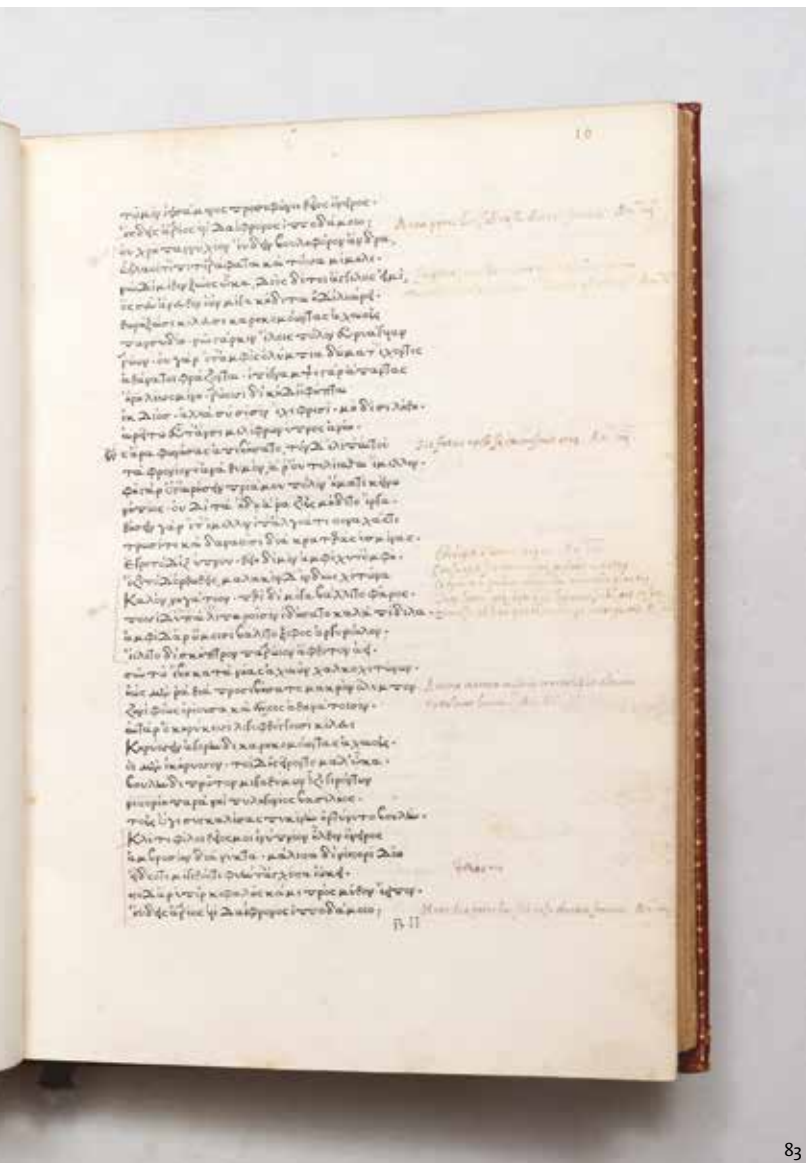
The editor Demetrius Chalcondylas was professor of Greek at the Florentine Studio from 1475 until 1491. The type is that of



Demetrius Damilas, a scribe who had previously been active in the printing of Greek books in Milan since 1476. It was based on the handwriting of Michael Apostolis, which was simpler and more distinct than Damilas's own elegant but elaborate hand. This monumental printing is the first large-scale printing in Greek, and also probably the first Greek book printed in Florence. (The rare *Erotemata* by Emanuel Chrysoloras, which survives in only two copies, was printed in Florence either in 1475 or c.1488–94.) The text of Homer was not printed again in Greek until Aldus's octavo edition of 1504, which was based directly on Chalcondylas's text.

The *Batrachomyomachia* ("Battle of the Frogs and Mice"), a pseudo-Homeric text, which is also included here with the *Iliad*, *Odyssey* and *Homeric Hymns*. It was earlier included in an unsigned Greek-Latin edition printed perhaps at Brescia or Ferrara, known only from the unique copy in the John Rylands University Library, Manchester.

Despite the lengthy and circumstantial colophon, bibliographers have had trouble in agreeing on the correct imprint and date. Robert Proctor (*The Printing of Greek in the Fifteenth Century*, 1900, p. 66 sqq.) argued that the edition was actually printed in the shop of Bar-



83

tolommeo di Libri, whose type was used to print the dedication to Piero de' Medici on the first page; BMC assigned the edition to the Nerli brothers, but Roberto Ridolfi (*La stampa a Firenze nel secolo XV*, 1958, p. 95 sqq.) has pointed out that the Nerli were well-born and wealthy Florentines whose role would have been a purely financial one. He has instead assigned the Homer to the anonymous Florentine shop, the Printer of Virgil (Copinger 606I, Goff V183), which flourished from 1488 to 1490 or so. Ridolfi supposes that only the first, dedication page was printed in di Libri's shop, more than a month after the completion of the edition proper, this page hitherto having been planned as a blank.

This copy once belonged to George Shuckburgh (1751–1804), a well-known English bibliophile who owned a Gutenberg Bible, the first to reach the United States. The copy was then offered, through Goodspeed, to William Wyatt Barber, Jr, principal of St Mark School. Finally, it appeared in Christie's New York auction of December 7, 2012 (#86).

HCR 8772; BMC VI 678 (IB 27657a); Goff H300; *Printing and the Mind of Man* 31.

£250,000

[131684]



84

84

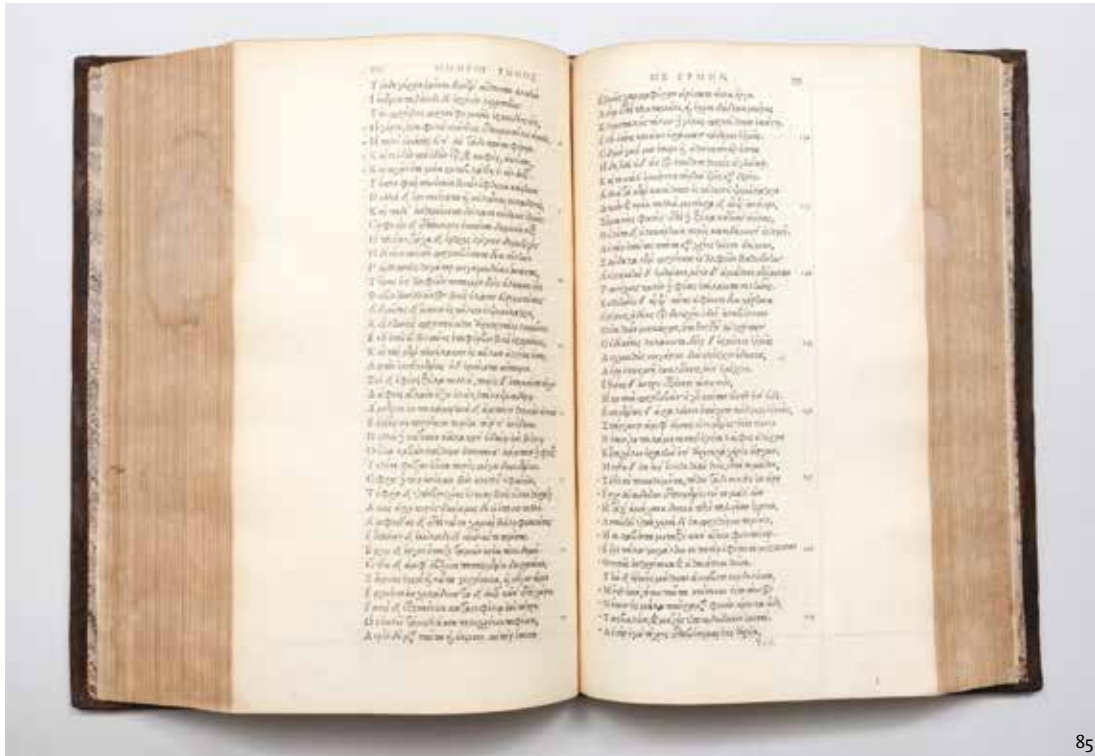
HOMER. *The Iliad; [together with] The Odyssey.* Translated by Alexander Pope. London: The Nonesuch Press, 1931

2 works, tall octavo. Original orange niger, raised bands within blind rules to spines, twin gilt fillets to head and foot, second compartments gilt-lettered direct, 2-line gilt frame to sides, single fillet gilt to turn-ins, marbled endpapers, top edges gilt, others untrimmed. Title pages printed in red and black with engraved vignettes of a Greek hoplite (vol. I) and archer in Phrygian cap (vol. II), vignette chapter headings printed in red and black throughout. A very handsome set indeed, with just a little fading to the spines. Loosely inserted the slip "On First Looking into Pope's Homer", providing instruction on how to open the book.

FIRST NONESUCH EDITIONS, numbers 97 and 526 of 1,450 copies and 1,300 copies respectively. The Nonesuch Homer was one of the finest productions of the Press, a shining example of how fine printing and commercial viability could be brought together. "The design of this two-volume set represented a collaboration that included some of the best book designers of this era: the Dutchman Jan van Krimpen, who created the open capitals at the head of each book and set the Greek type; Rudolf Koch, a German designer who engraved some of the ornaments; and Koch's assistant Berthold Wolpe, who drew the figure of the Greek warrior for the title pages" (Stephen J. Eskilon, *Graphic Design: A New History*, 2019, p. 154).

£1,750

[120668]



85

85
HOMER, Hesiod, and others. *Poetae graeci principes heroici carminis, & alii nonnulli.* Geneva: Henri Estienne, for Ulrich Fugger, 1566

2 volumes in one, folio (360 × 230 mm), complete with all three blanks 2c6, 3Z4 and terminal 3T4. Contemporary calf, spine gilt in compartments with monograms at centre, raised bands, sides framed in gilt with the gilt arms of Louis Henri de Loménie, comte de Brienne, stamped at centre, marbled paper pastedowns. Printer's device on title page, woodcut initials, with printed

shoulder notes, ruled in red throughout. Some misbinding: the pagination is usually pp. 20, lxxii, 78r [1], lvii, 489; in this copy the prelims to the second volume are bound in immediately after those to the first; furthermore quires e and fare misbound, with f out of order and placed between e3 and e4; sigs. m3 and m4 bound in reverse order; and sigs. z2 and z7 in reverse order. Ownership inscription of A. Hartnoll dated 1869 at head of title. Spine skillfully restored at head and tail and at joints, front free endpaper renewed, the gilt worn in places, contents generally evenly toned, red rules somewhat faded, a very good copy of a handsome volume.

FIRST EDITION OF THIS TYPOGRAPHIC MASTERPIECE. Estienne's edition of the Greek epic poets based on the collation of the ancient scholia and variants of all available manuscripts "created the basis of the modern vulgate of Homer" (Silver, *Ronsard and the Hellenic Renaissance in France*). The collection devotes much of its space to the work of Homer, but also includes the work of Hesiod, Theocritus, Callimachus, Aratus of Soli, Dionysius of Halicarnassus, and others. From the celebrated library of Louis Henri de Loménie (1635–1698), comte de Brienne, with his gilt arms on the covers. After his death his collection was dispersed by his son and sold by the London bookseller James Woodman in 1724. (For Homer, see also items 98 and 109.)

Adams, II, 1699; Brunet, IV, 757; Hoffmann, III, 233–34; Renouard, p. 126, no. 5; Schreiber, 160.

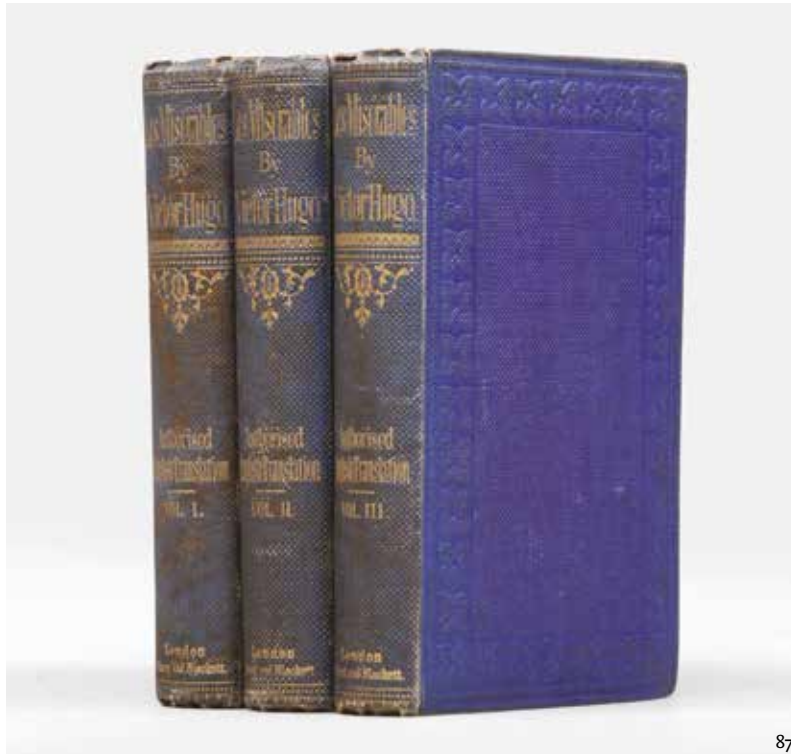
£8,500 [105969]



85

86
HORACE. *Opera.* London: John Pine, 1733–37 [i.e. 1757]

2 volumes, octavo (227 × 138 mm). Contemporary red morocco, raised bands to spines, tooled and lettered in gilt, covers tooled with a wide gilt floral roll border, board edges and turn-ins gilt, marbled endpapers, silk page markers, edges gilt. Without the *List of Antiquities* in vol. I, as often; engraved text and illustrations throughout. Minor scuffing around extremities, light marking and minor patches of abrasion to morocco, small patch of wear at



87

fore edge of rear cover vol. I, top edges with faint stains, occasional light foxing to contents. An attractive, wide-margined copy.

FIRST EDITION, second printing of 1757 from the same plates. A *tour-de-force* of bookmaking, Pine's Horace is entirely engraved, both text and illustration, and liberally supplied with initials, head- and tail-pieces and vignettes. "Pine's complete command of his craft makes this the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved" (Ray p. 3). The subscriber list in volume 1 lists Frederick, Prince of Wales, William, Duke of Cumberland, and William IV, Prince of Orange, along-

side subscribers from Great Britain, Paris, Amsterdam and Vienna. That of volume 2 is a testament to the work's growing popularity and includes George II of Great Britain, Charles VI, Holy Roman Emperor, and Louis XV of France amongst other leading figures of Europe. In total, more than 1,000 people subscribed to this edition.

Blumenthal 72; Ray p. 3; Rothschild 1548.

£1,500

[122920]

87

HUGO, Victor. *Les Misérables*. London: Hurst and Blackett, successors to Henry Colburn, 1862

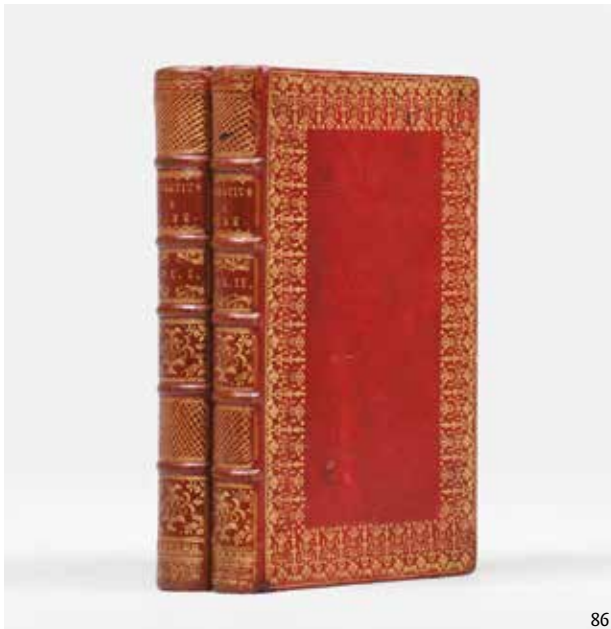
3 volumes, octavo. Original blue diagonal-bead-grain cloth, spines lettered and decorated in gilt, covers with blind-stamped borders, pale green endpapers. Housed in a brown cloth flat-back folding case. Contemporary ownership inscriptions of F. Edith Slater to free endpapers; collector's labels of Virginia bibliophile Christopher Clark Geest. Slight rubbing to joints, a fine copy, exceptional in this condition.

FIRST AUTHORIZED ENGLISH EDITION, preceded only by the American piracy in the same year, and considerably scarcer. The translation was by Lascelles Wraxall, and published in October 1862, within months of the original French-language edition. Copies in publisher's cloth are rare. The *Guinness Book of World Records* (1981) claims that "The shortest literary correspondence on record was that between Victor Marie Hugo (1802–85) and his publisher, Hurst and Blackett, in 1862. The author was on holiday and anxious to know how his new novel *Les Misérables* was selling. He wrote '?'. The reply was '!'. Sadly the story is apocryphal.

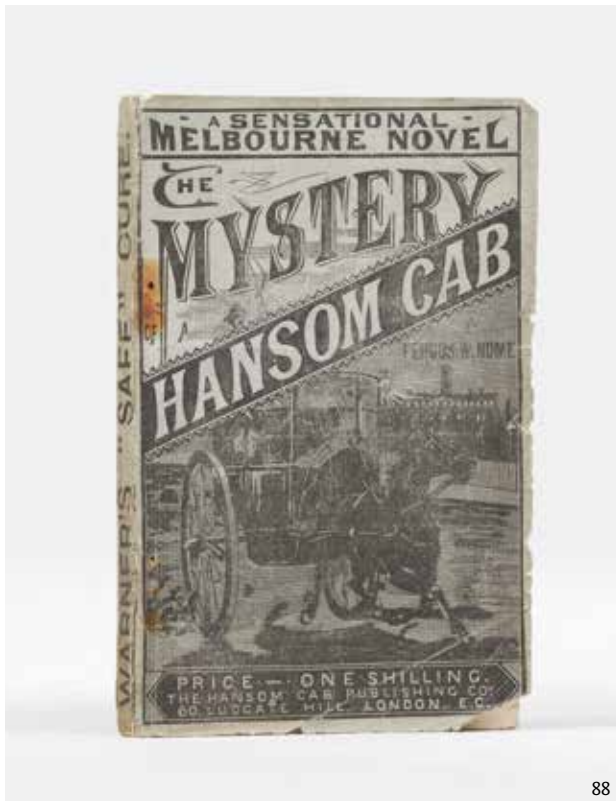
Olin H. Moore, "Some Translations of *Les Misérables*", *Modern Language Notes*, Vol. 74, No. 3 (March 1959), pp. 240–6.

£20,000

[132201]



86



88

88

HUME, Fergus W. *The Mystery of a Hansom Cab. A Startling and Realistic Story of Melbourne Social Life.* London: *The Hansom Cab Publishing Company*, 1887

Octavo. Original green printed wrappers. Small mark and chip to front cover, a few tiny nicks, rust stains around staples, some nicks and very light soiling to pages. Overall an excellent, unrestored copy of this highly fragile novel.

FIRST UK EDITION, earliest practically obtainable impression with "seventy-fifth thousand" on the title page. The novel, one of the greatest and most successful of all detective stories, had met with enormous enthusiasm when first published in Australia in 1886. The author foolishly sold the copyright for a paltry sum to the businessman Frederick Trischler, who travelled to London and founded the Hansom Cab Publishing Company in 1887. They printed 25,000 copies a month from July onwards, this being the third, September impression. Hundreds of thousands of copies would be sold by the end of the century. Any copy under the 100,000 mark is exceedingly difficult to find, especially in such condition.

Quayle, *Collector's Book of Detective Fiction*, p. 52; Haycraft-Queen Cornerstone.

£7,500

[126189]

89

IBSEN, Henrik. *Hedda Gabler. Skuespil i fire akter.* Copenhagen: *Gyldendalske Boghandels Forlag*, 1890

Octavo. Original pale green paper wrappers printed in red and black. Brown cloth slipcase and chemise. A little browned as usual, wrapper edges very slightly chipped in places, a very good copy.

First edition, wrappers issue, of the defining stage work of the period, ushering in one of the theatre's first truly developed neurotic fe-



89

male protagonists almost a decade before Freud's first work of psychoanalysis. Under the illusion that it was necessary for copyright protection, Ibsen had 12 sets of sheets sent to England for advance publication there five days earlier than this. This first published edition is more often encountered in a decorative cloth case binding: the wrappers issue is a rarer survival. The text was published on 16 December 1890, but the play was not premiered until 31 January 1891, at the Königliches Residenz-Theater, Munich.

Printing and the Mind of Man 375.

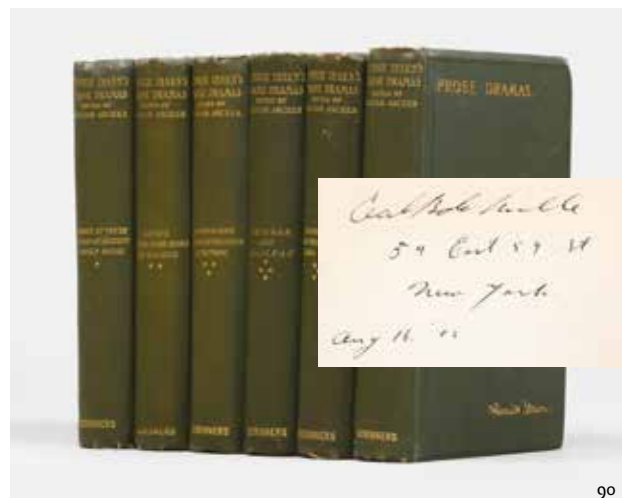
£2,750

[83794]

90

IBSEN, Henrik. *Prose Dramas. Authorised English Edition, edited by William Archer.* London: *Walter Scott*, 1901-02

6 volumes, octavo. Original green cloth, spines and front covers lettered in gilt. Light markings to cloth, light wear around extremities. A very good set.



90

CECIL B. DEMILLE'S SET OF IBSEN'S PLAYS, each volume with his contemporary ownership signature to the front free endpaper and with his bookplate to the front pastedown. DeMille has dated the first volume 6 August 1902, the date of his wedding to the actress Constance Adams, so perhaps the set was a wedding present. In 1902 DeMille was just beginning his stage career, his film-making still ahead of him. DeMille (1881–1879) ranks among the founding fathers of cinema in the United States, making a total of 70 films (both silent and with sound) from 1914 to 1958.

£2,250

[131541]

91

JARRY, Alfred. *Ubu Roi*. Drama in 5 acts, translated from the French by Barbara Wright. London: Gaberbocchus Press, 1951

Quarto. Original black cloth, yellow title on spine, yellow endpapers, printed in black, grey, and red, on grey, white, and yellow paper. With 2 portraits of the author by L. Lantier and F. A. Cazals, several drawings by Jarry and Pierre Bonnard, and 204 drawings by Franciszka Themerson on litho plates. Spine foot bumped, light rubbing, light toning to free endpapers, half-title and last page. A near-fine copy in the bright dust jacket, spine and edges somewhat darkened, some wear to extremities, light spotting to verso.



91

FIRST EDITION IN ENGLISH, originally published in French in April 1896, of the first of the *Ubu* plays by Parisian proto-surrealist Alfred Jarry (1873–1907), best remembered for this notorious work and the invention of pataphysics, as well as for riding a bicycle through the streets of Paris painted green in honour of his “green goddess”, absinthe. Barbara Wright, the translator, wrote the text directly onto litho plates, on which Franciszka Themerson (1907–1988), a Polish, later British, painter, illustrator, filmmaker and stage designer, then drew 204 illustrations. Themerson’s continuing involvement with *Ubu Roi* culminated in a comic-strip version (1967–70) comprising 90 one-metre-long drawings.

This copy belonged to David Ossman (b.1936), an American writer and comedian, with his ownership signature to the front free endpaper. Best known as a member of the Firesign Theatre, his influences from Europe included Dada and surrealism (he has translated and worked with the texts of Duchamp and Cocteau), and it is no surprise that Jarry’s work and style would have caught his literary eye. His work includes a reading of *The Banquet Years: Alfred Jarry, pataphysician* on the radio in 1965. We have only been able to trace one earlier translation of this work, the Czech version by actors and writers Jirí Voskovec (1905–1981) and Jan Werich (1905–1980) as *Král Ubu*. The play premiered in 1928 at *Osvobozené divadlo*, with Werich in the role of Ubu.

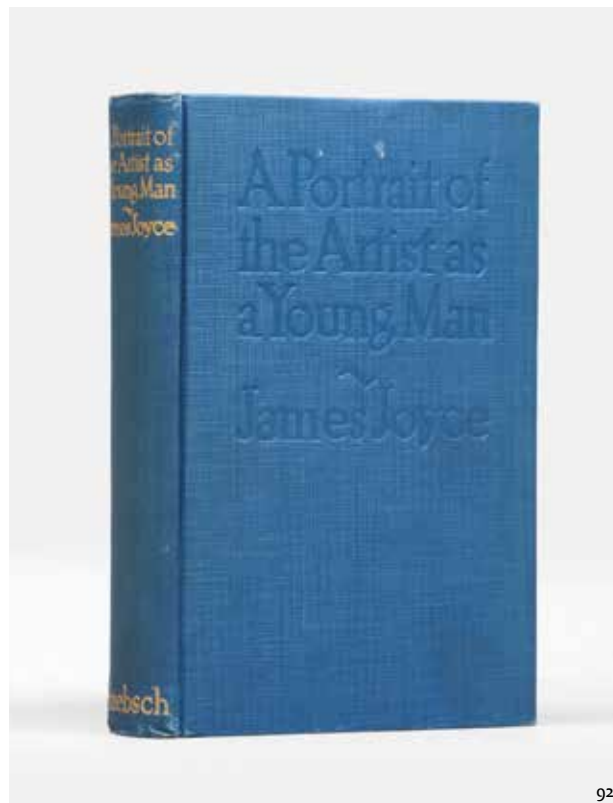
Sayer, D., *Prague, Capital of the Twentieth Century*, Princeton, 2015, pp. 108, 314, and 429; <http://otherworldmedia.com/docs/ossman-walcutt-interview.pdf>; <https://www.pacificaradioarchives.org/recording/bb4865> (both accessed 18.03.2019).

£750

[132672]

92

JOYCE, James. *A Portrait of the Artist as a Young Man*. New York: B. W. Huebsch, 1916



92

Octavo. Original blue cloth, gilt lettered spine, blind lettered front cover. Housed in a blue morocco backed slipcase and chemise. Very slight rubbing to ends and corners, two very minor white marks to front board, otherwise all sound and bright and generally in excellent condition.

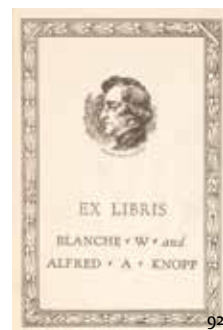
FIRST EDITION, FIRST PRINTING, FROM THE LIBRARY OF ALFRED A. KNOFF (1892–1984), a titan of American publishing, with his bookplate to the front pastedown, and the later bookplate of collector John Stuart Groves.

Due at least in part to the hostile reaction to its serialization in *The Egoist*, no English printer would print the book for fear of prosecution under the obscenity laws. It was Huebsch who undertook the true first publication in book form, on 29 December 1916. He reserved from his print run about 750 sets of sheets for issue in the UK the following February. Although the number of copies originally issued in America is unknown, it is unlikely to have been large since Huebsch had sold out by March 1917 and called for a second printing by April.

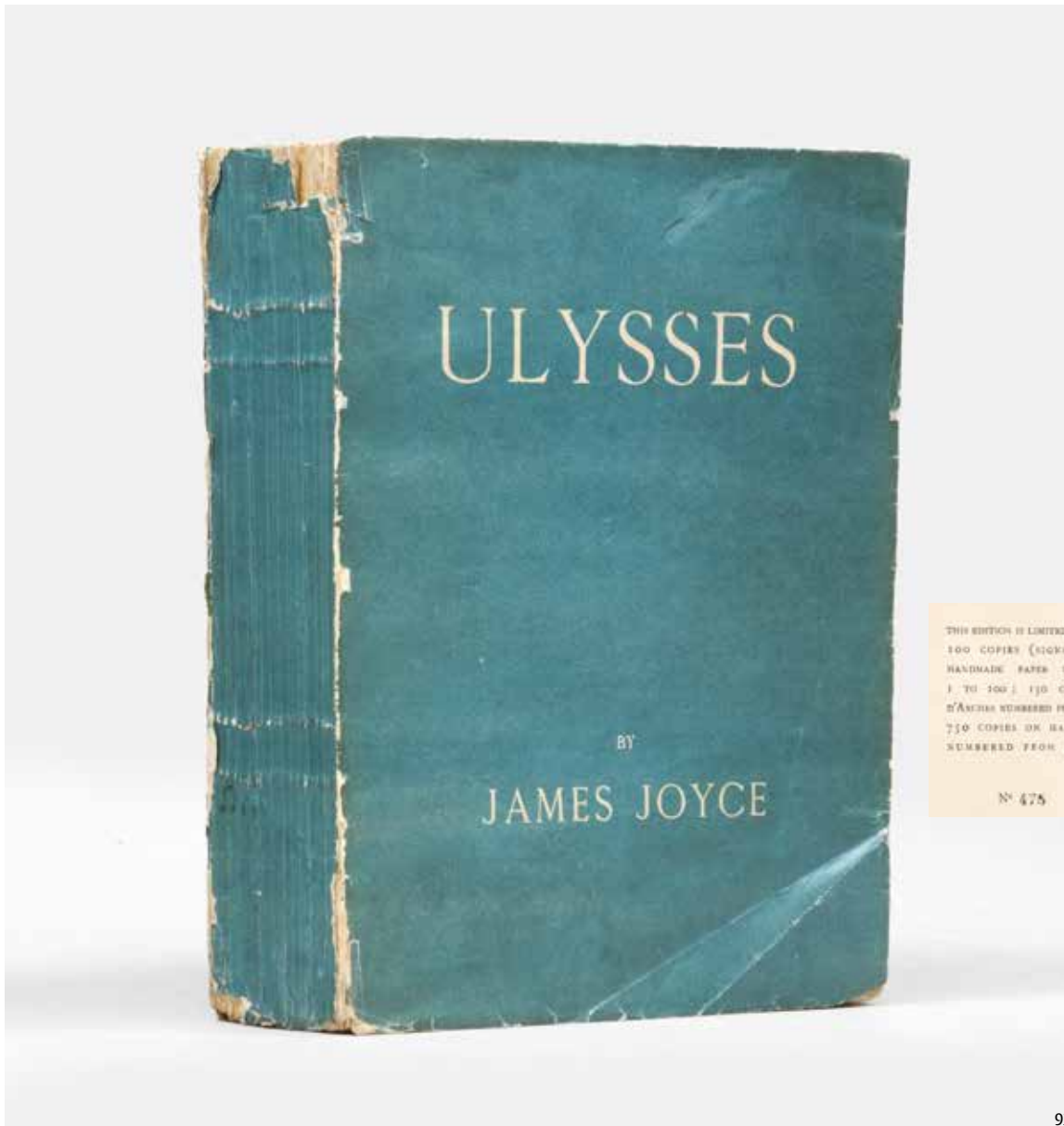
Slocum & Cahoon A11.

£8,500

[132768]



92



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

N^o 475

93

93
JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

Small quarto. Original blue wrappers, titles to cover in white. Housed in a custom brown cloth flat-backed box. Minor loss to spine ends, edges rubbed with some typical separation at spine, couple of marks to wrappers and slightly sunned, colour still strong, slight crease to foot of front wrapper and head of rear wrapper with concomitant short closed tear. A fresh copy, entirely unrestored, and with a few leaves unopened.

FIRST EDITION, FIRST PRINTING, number 475 of 750 copies, from a total edition of 1,000 copies. *Ulysses* was published in imitation of the traditional three-tiered French format aimed at both connoisseurs and readers: 100 copies were printed on Dutch handmade paper and signed by Joyce; 150 large paper copies were printed on heavier *vergé d'Arches*, and the remaining 750 copies formed this slightly smaller format trade issue. *Ulysses* was published on 2 February 1922.

Sylvia Beach's notebook records that this copy was sent to the American book wholesalers, Stevens and Brown, on 18 February. Harriet Shaw Weaver, the proprietor of the Egoist Press and Joyce's agent for *Ulysses*, pressed Sylvia Beach to grant a larger discount to wholesalers and export agents for the work, citing Stevens and Brown as an example. Weaver noted that they were unlikely "to buy copies to hold up and sell at an advanced price . . . Would you agree to 15%? . . . it was scarcely worth their while to take any trouble over the book at a discount of 10% because their customers, being booksellers, they will themselves have to allow some discount" (Rainey, p. 59).

Slocum & Cahoon A17; Rainey, Lawrence S., *Institutions of Modernism: Literary Elites and Public Culture* (1998).

£37,500

[132928]



94

JOYCE, James. Yurishizu. (Ulysses, translated by Ito Sei, Nagamatsu Sadamu and Tsujino Hisanori.) Tokyo: Daiichi Shobo, 1931 & 1934

2 volumes, octavo. Original limp blue cloth, titles to spines in gilt, beige endpapers. Vol. 2 with the dust jacket and original glassine wrapper. Housed in a dark blue flat-back cloth box by the Chelsea Bindery. Text in Japanese. Occasional pencil annotations. Bookseller's ticket to pastedowns of vol. 2. Spines a little rolled and toned, slight mottling and a couple of marks to cloth, touch of wear to spine ends and tips, occasional foxing and water marks to contents; a very good set, spine of dust jacket to vol. 2 lightly sunned.

FIRST EDITION IN JAPANESE, FIRST PRINTING, PRESENTATION COPY, inscribed by the translator to fellow novelist Narasaki Tsutomu on the front free endpaper of volume 1, transcribed on a loosely inserted slip, "Ito Sei—Narasaki Tutomu". Ito Sei (1905–1969) played a significant role in the transmission of English literature to a Japanese audience, also translating *Lady Chatterley's Lover* in 1950, resulting in a landmark obscenity trial. He was a highly successful critic, poet, and novelist and in 1963 won the Kikuchi Kan Prize for his achievements in Japanese literature.

This edition is the first non-European translation of *Ulysses*, and predates the publication of the work in England and the United States. Much of the Molly Bloom soliloquy is tipped-in to this copy on Xerox sheets, reinstating the expurgation of text omitted to avoid censorship. Despite this omission, the sale of the second volume was banned in 1934 on the basis that what was included represented a "portrayal of the lustful meanderings of a middle-aged female". Of this edition, volume 1 was printed in a run of 2,000 copies and volume 2 in a run of



95

1,500. This highly important edition is notably scarce; just one other set traced at auction, volume 1 of which was a reprint.

Slocum and Cahoon Dgr.

£12,500

[131239]

95

KAFKA, Franz. *Die Verwandlung*. Leipzig: Kurt Wolff Verlag, 1915

Octavo. Original cream paper wrappers printed in red and black with an illustration by Ottomar Starke, grey free endpapers, edges uncut. Partially removed pencil inscription to foot of front cover, neat ownership inscription to head of front free endpaper. Professional repair to front inner hinge. Short closed tear to head of spine, wrappers a little soiled and toned, a couple of marks to covers, nicks and slight creasing to extremities; a very good copy.

FIRST EDITION, FIRST PRINTING, FIRST ISSUE, without the censor's stamp to title page. *Die Verwandlung* (*Metamorphosis*), the first of Kafka's masterpieces, was issued both in boards and, as here, in wrappers. Sales were slow and after a year or so the numerous unsold copies were stamped on the title pages with the official stamp of the German censors, so copies like this without the stamp are the first issue.

The Expressionist cover illustration is by the German stage designer and artist Ottomar Starke (1886–1962). After learning that Starke would illustrate the cover, Kafka wrote to the publisher that "The insect itself must not be illustrated by a drawing. It cannot be shown at all, not even from a distance" (25 October 1915).

Dietz 26; Gray, Richard T. et al., *A Franz Kafka Encyclopedia*, Greenwood Press (2005).

£4,750

[119537]



96

96

KAFKA, Franz. *In der Strafkolonie.* Leipzig: Kurt Wolff, 1919

Octavo. Contemporary brown half roan, titles to spine in gilt, floral patterned green paper boards, top edge gilt, others uncut, cream endpapers. Text in German. Printed in blue and black. Spine a little sunned, professional refurbishment to head of spine, light rubbing to edges, faint foxing to contents; a very good copy indeed.

FIRST EDITION, FIRST IMPRESSION, IN THE PUBLISHER'S DELUXE BINDING; one of 1,000 copies published of Kafka's short story set in an unnamed penal colony which he wrote in October 1914. The "relatively long time span between composition and first publication is due in part to Kafka's dissatisfaction with the original conclusion of the story"; however, "Kafka revised the end of the text in November 1918" (Gray et al., p. 134). In November 1916 Kafka presented a version of the text "at a public reading—something to which Kafka rarely agreed—at the Goltz Gallery in Munich" (ibid., p. 134).

Dietz 50. Gray, Richard T. et al., *A Franz Kafka Encyclopedia*, Greenwood Press (2005).

£3,750

[131875]

97

KALIDASA. *The Mégha Dúta; Or, Cloud Messenger; a Poem, in the Sanscrit Language. Translated into English Verse, with Notes and Illustrations. By Horace Hayman Wilson.* Calcutta: printed by P. Pereira, at the Hindoostanee Press, 1813

Quarto in half-sheets (277 × 215 mm). Contemporary half vellum, relined, grey paper sides. Housed in a custom made black cloth slipcase with matching chemise. Parallel English and Devanagari types. 20th-century ownership inscription (W. F. Stauffer) to front free endpaper. Rubbed and marked overall, a few shallow chips and surface abrasions to paper sides, tips bumped and a little worn, small hole to slightly soiled half-title (the text unaffected), faint tide-mark to upper outer corner of title page, a few ink-spots to p. 70, contemporary marginal correction to the Sanskrit on p. 89, very small nicks or chips to top edges of a small number of leaves, otherwise only a few other trivial spots and marks. A very good copy, internally clean and fresh, the paper thick and strong. Complete with the half-title, errata leaf and 2 advertisement leaves.



97

FIRST EDITION OF THE FIRST TRANSLATION OF ONE OF THE MOST INFLUENTIAL POEMS IN THE SANSKRIT CANON INTO ANY EUROPEAN LANGUAGE. Kalidasa has been described by Edwin Ge-row, a noted authority on Sanskrit poetics, as "probably the greatest Indian writer of any epoch" (*Britannica*). From internal evidence it has been suggested that he was a Brahman during the reign of Chandra Gupta II, the powerful emperor of Northern India who reigned through the latter part of the fourth century and early part of the fifth century. "During his reign, art, architecture, and sculpture flourished, and the cultural development of ancient India reached its climax . . . The most convincing but most conjectural rationale for relating Kalidasa to the brilliant Gupta dynasty is simply the character of his work, which appears as both the perfect reflection and the most thorough statement of the cultural values of that serene and sophisticated aristocracy".

The *Mégha Dúta* tells the story of an exiled yaksha or nature spirit who persuades a cloud to carry a message back to his wife in the Himalayan city of Alaka. The poem is also technically important for its adaptation of the short lyric love poem to a more sustained narrative purpose. The central conceit of the *Mégha Dúta* spawned a genre of *sandeshā kavya*, or messenger poems, and was the inspiration behind Schiller's play *Maria Stuart* and Holst's *The Cloud Messenger*.

Horace Hayman Wilson, the translator, was for many years the assay master at the Bengal mint, but having begun his Hindustani studies on his voyage out, he "devoted much of his attention to the study of Indian languages, especially Sanskrit" (ODNB). For over two decades he was secretary of the Asiatic Society of Bengal, assiduously promoting Indological learning, the acquisition of native texts for the society library, and profitable interaction between English orientalists and Indian intellectuals in Calcutta. In 1832 Wilson was appointed to the first professorship in Sanskrit at Oxford University, a position that he took up in 1833 and retained until his death in 1860. In 1836 he became librarian to the East India Company: "during his tenure Wilson supervised the cataloguing of major collections . . . and systematically arranged the materials for subsequent use by scholars and colonial administrators. During this period he continued his scholarly pursuits . . . visiting Oxford



98

for a part of each term; he also served as an examiner in Indian languages at the East India Company's training college at Haileybury, and as director of the Royal Asiatic Society from 1837 until his death". Wilson wrote extensively on the Sanskrit literature, Hindu religion and Indian history, the present work being one of the most widely known and influential of his productions, though commercially uncommon, with just five copies traced at auction since 1906.

£4,250 [122308]

98

KAZANTZAKIS, Nikos. *Odysseas*. Athens: "Stochastes", 1928

Octavo. Original yellow wrapper, titles and design in black and red. Some minor fraying to the yapp edges but otherwise a fine copy, exceptionally well-preserved.

FIRST EDITION, FIRST IMPRESSION, of Kazantzakis's ambitious verse drama based on Homer's *Odyssey*. The first edition is institutionally rare, with OCLC showing only six locations.

£850 [132701]

99

KINSELLA, Thomas (trans.) *The Tain*. From the Irish. With brush drawings by Louis le Brocquy. Dolmen Editions IX. Dublin: The Dolmen Press, September 1969

Quarto. Original black buckram, titles white to spine, le Brocquy designs to foot of spine and lower corner of front cover. With the dust jacket bearing further le Brocquy designs, and the original black and white card slipcase printed with le Brocquy's double-page illustration "Army Massing". Book in excellent condition, the jacket rubbed at the ends with some light repair, vertical crease to front and rear panels from having been folded and stored, small abrasion to lower corner of front panel.

FIRST EDITION, SIGNED BY THE TRANSLATOR, ILLUSTRATOR, AND BOOK DESIGNER on the title page; one of 1,000 copies for the UK from the whole edition of 1,750. This strikingly-illustrated and handsomely-produced book sees both Kinsella and Le Brocquy together executing their most notable work, the *Táin Bó Cúailnge* (The



99

Cattle Raid of Cooley), the ancient Irish epic set in the heroic age of the pre-Christian 1st century.

£3,500 [132607]

100

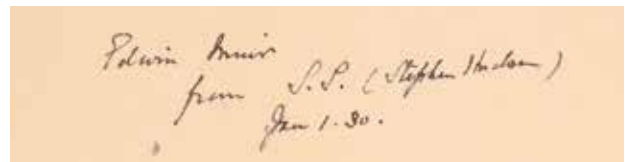
(KOTELIANSKY, S. S., trans.) ROZANOV, V. Vasily. *Fallen Leaves*. With a foreword by James Stephens. Bundle One. London: Mandrake Press, 1929

Octavo. Original green cloth over bevelled boards, titles to spine in gilt, top edge gilt, others untrimmed. With the ownership inscription of novelist David Plante to the front free endpaper. Slight rubbing to extremities, a couple of faint marks to cloth, contents toned; a very good, fresh, copy.

FIRST EDITION IN ENGLISH, LIMITED ISSUE, NUMBER 35 OF 750 COPIES, ASSOCIATION COPY, inscribed by the novelist and translator Sydney Schiff, aka Stephen Hudson, to fellow translator Edwin Muir on the second blank, "Edwin Muir, from S.S. (Stephen Hudson) Jan. 1. 30". This is an important association between three friends and contemporary translators: Schiff, the translator of Proust; Muir, working on translating Kafka at the time of the inscription; and Koteliansky, a key figure in the transmission of Russian literature to an Anglophone audience.

This copy has a nice continued association by way of the ownership inscription of Russian translator and scholar Mary Barbara Zeldin, dated December 1964, on the front free endpaper. Zeldin worked in the department of philosophy and religion at Hollins College, translated a number of key Russian philosophers, and co-edited *Russian Philosophy*, which discussed this work in 1965. This work was first published in Russian in 1913.

£750 [131322]





101

101

KOZLOV, Ivan Ivanovich. Chernets, kievskaja povest [The Monk, a tale of Kiev]. [St Petersburg: National Education Department Press,] 1825

Octavo (188 × 121 mm). Contemporary quarter cloth, green manuscript label to spine, marbled paper sides. 19th-century shelf mark to title and bookseller's ticket to rear pastedown, inscription dated 1830 to divisional half-title and a couple of other minor contemporary annotations and jottings. Minor rubbing to extremities, discreetly reinforced at inner margin throughout, tear to pp. 13–14 repaired with slight loss to text, marginal repairs to 2 other leaves not affecting text, a few minor nicks at page extremities, light patches of staining and foxing throughout, last leaf soiled. Still a good copy of this rare work.

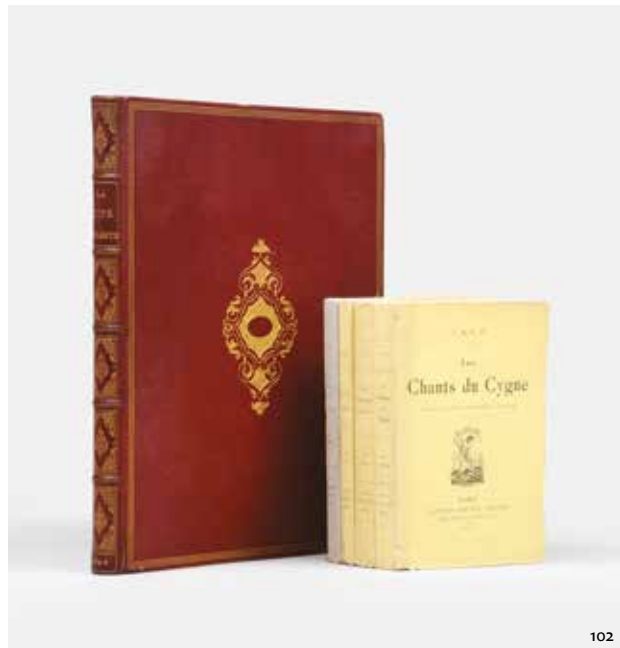
FIRST EDITION of Kozlov's Byronic poem, the work that established his literary reputation, and which spread Byronic ideals among the Russian literary scene. Kozlov (1779–1840) lost his sight in 1821 and had to forgo his successful military and civil service career. He instead took to writing, learning English and German to add to his Russian and French, and began his career as a poet and translator. Through translating Scott, Moore, and Byron he was introduced to romantic literature, and fell under the sway of Byron especially. His poem *The Monk* "is a Byronic confessional poem, a tale of love, death, and revenge shrouded in an atmosphere of mystery" (Terras, p. 234). Initially travelling in manuscript across Russia, its publication in 1825 spawned numerous imitators. Kozlov was soon compared to Pushkin, and indeed some felt he surpassed him: Pyotr Vyazemsky wrote to Alexander Turgenev in 1825 that "there is in Chernets more feeling, more thought than in Pushkin's poems".

The first edition is notably rare, with OCLC showing a handful of copies only, at Harvard, Yale, Stanford, Columbia, and the Library of Congress; no copy in the British Isles. Only one copy appears in auction records, perhaps this very copy.

Terras, *Handbook of Russian Literature*, Yale University Press, 1985; Kilgour 556.

£2,250

[129707]



102

102

LA ROCHE-GUYON, Isabelle, duchesse de. La Cité Dolente. Sonnets (1876); [together with:] La Volière ouverte (1877); La Vie sombre (1888); Les Fardeaux chéris (1908); Les Chants du cygne (1911).

Together 5 items. Manuscript volume: large quarto (315 × 245 mm). Contemporary French red morocco gilt, raised bands, gilt floral motifs and titles on spine, gilt triple fillet and fleuron "rocaille" on boards, gilt dentelle turn-ins, top-edge gilt, marbled endpapers, 129 manuscript leaves including a half-title, title page, dedication page, 2 leaves of index and 60 poems in French in black, purple and bistre ink; together with four octavo volumes: *La Volière ouverte*, original grey printed wrappers; the others, original yellow printed wrappers; all uncut. Contemporary train timetable and advertising postcard for Chemins de Fer de l'Ouest loosely inserted in *La Vie sombre*. With 2 photographic portraits, of the author and the dedicatee, the latter signed, mounted on stubs. Spine slightly darkened, short split to leather at foot of spine joints, faint staining to front board, light wear and bumping to tips, contemporary split and repair to front hinge to accommodate the portrait mounts, rear hinge cracked but firm; the others, light wear and tear to extremities, some foxing, occasional toning. A remarkably well-preserved set, overall near-fine.

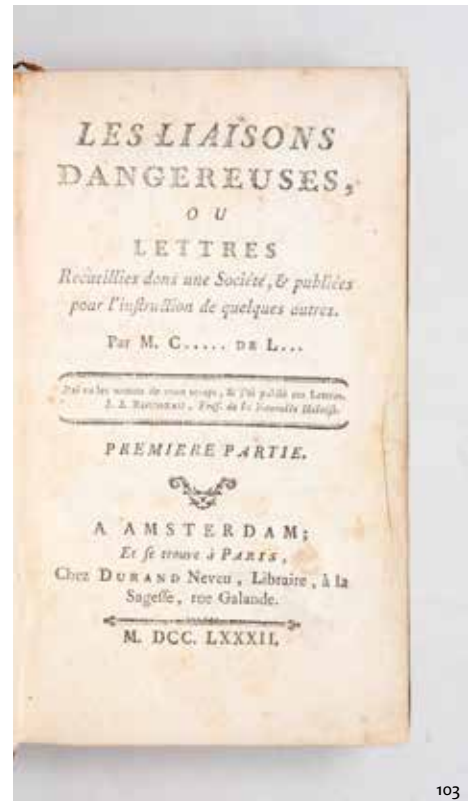
UNIQUE MANUSCRIPT VOLUME OF POETRY, PRESENTED BY THE AUTHOR TO HER CLOSE FRIEND VICTOR DE LAPRADE, HER FIRST



102



103



103

APPEARANCE IN PRINT. It includes 60 poems, most of which have never been published. The manuscript is accompanied by four rare first editions of her published works.

Isabelle Nivière (1833–1911) married Alfred de La Rochefoucauld, duc de La Roche-Guyon in 1851. Evidently something of a depressive, she lived chiefly for poetry. She nurtured many epistolary relationships with fellow poets and literary critics, notably with Victor de Laprade (1812–1883), dedicatee of the present manuscript. Although they seldom met, their intense correspondence, of which at least 169 letters from him survive, lasted for 15 years. They discussed poetry, their divergent political and religious views, and, probably most importantly, shared their sufferings and disenchantment, finding in each other the solace their marriages failed to provide.

The manuscript is divided into two parts: “Sonnets Divers” and “La Cité Dolente”, the latter title (and that of the manuscript itself) taken from the opening lines of Dante’s *Inferno*, Canto III, the slogan written on the gates of Hell: “Through me the way is to the city dolent”. Each of the 60 poems has a separate title-page accompanied by a quote and sometimes a dedicatee (her children and various literary figures of the time). Some poems are noted as after Anglophone poets such as John Payne, Longfellow, and Elizabeth Barrett Browning. One is dedicated to Louisa Siefert (1845–1877), a best-selling 19th-century French poet who grew close to Isabelle (attracting Laprade’s jealousy) and who died very young of tuberculosis.

Isabelle de la Roche-Guyon’s works are nowadays rare: her first published work was *La Volière ouverte* in 1877, of which we were only able to trace three copies (Paris, Munich, and London). *La Vie sombre*, her third collection of poems, was published in 1888, after *In memoriam* (1881), the posthumous tribute to her son Mathieu who died aged 18, with only two copies in institutional holdings (Paris and London). *Les Fardeaux chéris* appears to be her sixth work, published in 1908, after *Les Langueurs charmées* (1898) and *Le Cœur en larmes* (1905), with only one location (Paris). Finally, her last work,

Les Chants du cygne (Swansongs), was published in the year of her death, and here too only one copy is located (Paris).

Letters between the author and Victor de Laprade: <http://www.calames.abes.fr/pub/#details?id=Calames-2010491645556220> (accessed 20.03.2019).

£4,750

[131832]

103

[LACLOS, Choderlos de.] *Les Liaisons Dangereuses, ou Lettres recueillies dans une société, & publiées pour l'instruction de quelques autres.* Amsterdam and Paris: Durand Neveu, 1782

4 volumes bound in 2 (166 × 96 mm), duodecimo. Contemporary mottled calf, skilfully rebacked with original spines laid down, flat spines tooled in gilt with elaborate floriate and scrollwork gilt, twin morocco labels to spines, marbled endpapers and edges, pink silk page marker to vol. I. Tips neatly refurbished, light scattered foxing and a little spotting to contents, vol. I: small mark to lower margin sig. H6, manuscript note to B8, B5 misbound but present; vol. II: marginal loss to C5 and 8 (text unaffected), short closed tear to D10. A very attractive set in a contemporary binding.

FIRST EDITION, RARE FIRST PRINTING, of this masterpiece of French literature. The first printing (“A” as identified by Max Brun) has the errata leaf at the end of volume IV and uncorrected errata in the text. The first edition, issued in April 1782 in a print run of 2,000 copies, was an immediate success, with several printings following the same year. Laclos reputedly said of his controversial epistolary novel: “I resolved to write a book which would create some stir in the world and continue to do so after I had gone from it.”

Max Brun, “Bibliographie des éditions des *Liaisons Dangereuses* portant le millésime de 1782” (*Le Livre et l’estampe*, n° 33, vol. IX, 1963, p. 43).

£12,500

[129009]



104

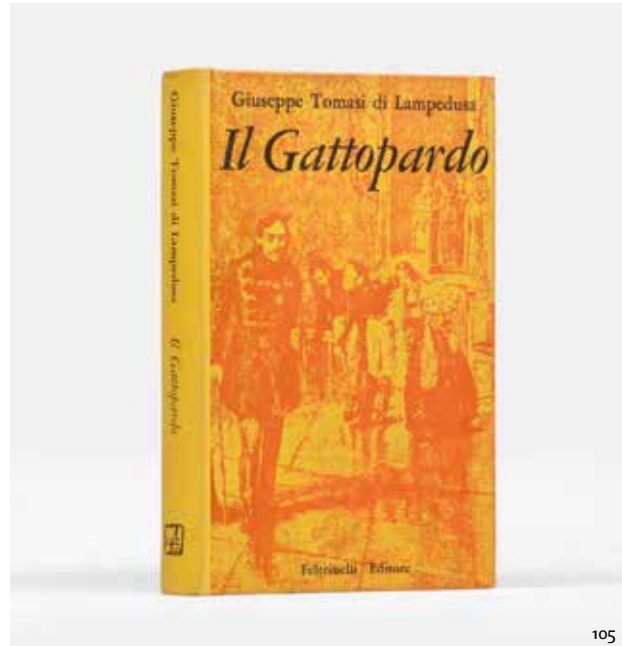
104

LAGERLÖF, Selma. *Gösta Berlings saga*. Stockholm: Frithiof Hellbergs förlag, 1891

2 volumes, octavo. Recased in the original black wrappers, titles to covers in orange, new endpapers. Extremities lightly rubbed and chipped, wrappers lightly scuffed and creased, text blocks strained in a couple of places but firm, margins lightly toned. A very good set.

FIRST EDITION, FIRST IMPRESSION, OF LAGERLÖF'S DEBUT NOVEL, PRESENTATION COPY, inscribed by the author to her Danish translators Ida Falbe-Hansen and her partner Elisabeth Grundtvig on the front flyleaf of Volume I: "Frkr Falbe Hansen och Grundtvig med tacksamhet och tillgifvenhet, från förf", with their pencil marginalia throughout. Lagerlöf (1858–1940) was the first woman to be awarded the Nobel Prize in Literature (1909), as well as the first woman to become a member of the Swedish Academy. *Gösta Berlings saga*, "a fascinatingly original retelling of old Värmland folk legends in an effusive, personal, spontaneously lyric prose", launched her career (Smith, *Dictionary of Modern European Literature*, pp. 463–4). However, while the work met with mixed reviews in her native Sweden, it became popular in Denmark where it was published by Gyldendalske boghandels forlag in 1892.

Lagerlöf's Danish translators Falbe-Hansen (1849–1922) and Elisabeth Grundtvig (1856–1945) were essential in popularizing *Gösta Berlings saga* in Denmark as well as in Europe. In 1891, they presented an extract of the work in "Kvinden og Samfundet", the newsletter published by the Danish Women's Alliance and of which Falbe-Hansen was one of the editors. When the complete translation was later published in 1892, they suggested Lagerlöf meet with Georg Brandes, the leading Scandinavian critic and literary scholar of the period, whose positive review of *Gösta Berlings saga* in *Politiken* on 16 January 1893 ensured the work's popularity in Denmark. Falbe-Hansen also assisted Lagerlöf in getting in touch with a German translator, ensuring a wider European audience for the debut. Apart from a close working relationship with Lagerlöf, Falbe-Hansen and Grundtvig shared the author's commitment to women's rights and suffrage. Falbe-Hansen was a member of the Danish Women's Alliance and the Women's Reading Circle, as well as one of the cofounder of the Danish Women's



105

en's National Council, and she regularly campaigned for women's rights at meetings across Denmark (*Den Store Danske Encyklopædi*). An appealing association copy.

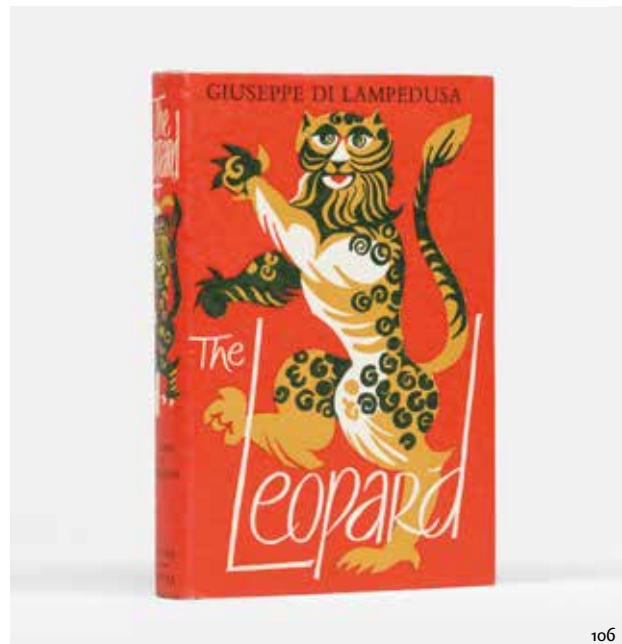
£4,500

[103054]

105

LAMPEDUSA, Giuseppe Tomasi di. *Il gattopardo*. Milan: Feltrinelli Editore, 1958

Octavo. Original yellow boards, spine and front cover lettered in black, illustration to front cover in orange. No jacket issued. Italian bookseller's ticket to rear cover. Very light soiling. An excellent copy, with the publisher's advertisement slip loosely inserted.



106

FIRST EDITION, FIRST PRINTING, published posthumously in an edition of 2,000 copies, this bearing the earlier 25 October colophon, others dated November. Winner of the prestigious Strega Prize in 1959, Lampedusa's novel ranks as one of the finest of the 20th century. "It is a brilliant historical novel set in the Sicily of the latter half of the nineteenth century and is based on extensive and deep knowledge. To its violent and decadent subject matter it brings a keen, detached intelligence, but not one which ever interferes with its enthralling atmosphere" (Martin Seymour-Smith, *Who's Who in Twentieth Century Literature*, 1976).

£1,500

[132513]

106

LAMPEDUSA, Giuseppe Tomasi di. *The Leopard*. Translated from the Italian by Archibald Colquhoun. London: Collins and Harvill Press, 1960

Octavo. Original green cloth, titles to spine gilt. With the dust jacket. A fine copy in the dust jacket.

FIRST EDITION IN ENGLISH, FIRST IMPRESSION. (See previous item.)

£850

[124888]

107

LANGE, Norah. *El rumbo de la rosa*. Buenos Aires: Editorial Proa, 1930

Octavo. Original orange wrappers printed in black. Housed in a custom black cloth box, orange label to spine. Spine darkened and a little chipped at ends, light toning and foxing. A very good copy.

FIRST EDITION, FIRST PRINTING, PRESENTATION COPY, inscribed by the author to Daniel Devoto on the half-title: "Para Daniel S. Devoto—instalado para siempre en la amistad sin vericuetos ni otros dobleces, con toda la simpatía y el afecto de Norah Lange. (. . . installed forever in friendship without twists and turns or other folds, with all the sympathy and affection of . . .)" *Talcahuano* 638, Nov. 1942". Devoto (1916–2001) was a noted Argentinian writer, musicologist, and Hispanist; his and his wife Maria Beatriz del Valle-Inclán's stamp is on the front free endpaper.

This is the third and final collection of poetry by the Argentinean poet and novelist Norah Lange (1906–1972), an important figure in the Buenos Aires avant-garde literary movement in the 1920s and 1930s. Her first collection of poems, *La calle de la tarde*, was published in 1925 with a preface by Jorge Luis Borges. Edwin Williamson has argued that Borges was infatuated with Lange, and her rejection of him for his rival poet Oliverio Girondo changed the course of his career (Williamson, *Borges: A Life*, 2004).

£750

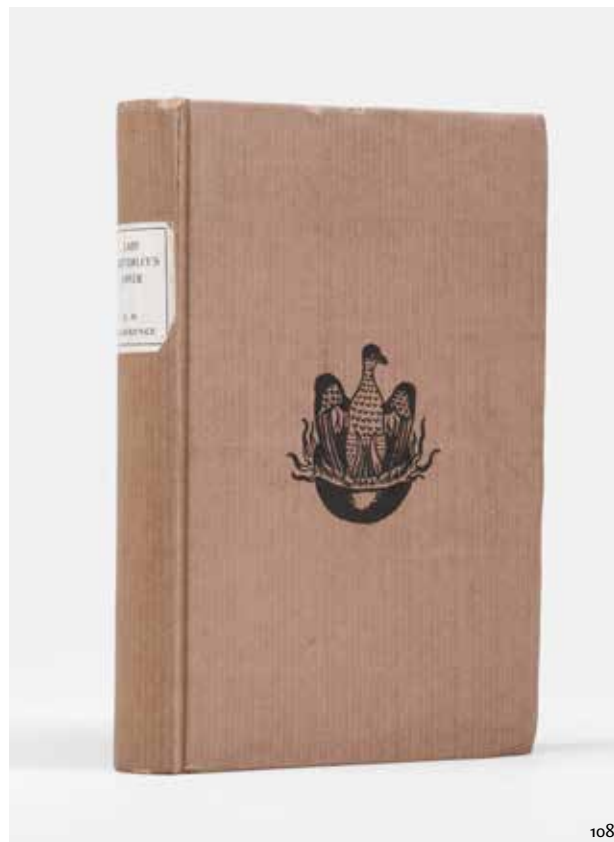
[132524]

From the library of the author of the first full-length study of Lawrence's work

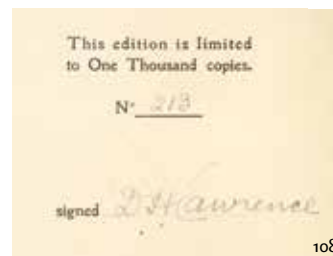
108

LAWRENCE, D. H. *Lady Chatterley's Lover*. Florence: Privately Printed, 1928

Square octavo. Original pinkish-brown paper covered boards, printed spine label, Lawrence's phoenix device blocked in black on front cover, untrimmed and largely unopened. Housed in a brown cloth slipcase. Spine very slightly sunned, label with small chips at two corners with small loss of frame at one, front crack with superficial crack at head, the contents fresh and clean, an excellent copy.



108



108

FIRST EDITION, number 213 of 1,000 copies signed by the author, a nice association copy, with the bookplate of Herbert J. Seligmann (1891–1984), author of *D. H. Lawrence, An American Interpretation* (1924), the first full-length study (and a highly favourable one at that) of Lawrence's work. Seligmann also wrote, among other books, *The Negro Faces America* (1920) and *Race Against Man* (1939), in opposition to the then-popular ideologies of scientific racism; two volumes of poetry and essays; and edited the *Letters of John Marin*, the early American modernist artist.

"The publication (for subscribers) of the final version of *Lady Chatterley's Lover*—written in the astonishing time of just five weeks, in one of Lawrence's last great bursts of creative energy—also sustained him, as he overcame the difficulties lying in the way of an individual publishing and distributing his own book. With the help of the Florentine bookseller Pino Orioli, the handsome volume was printed in and distributed from Florence, and made Lawrence more money than he had ever imagined" (ODNB). The unexpurgated text was not published in the UK until 1960.

Roberts & Poplawski A42a.

£8,500

[131678]



Printed and published by
 Sir Emery Walker, Wilfred Merton and Bruce Rogers
 16 Clifford's Inn, London
 530 copies
 This copy to
 Sydney Everett
 With appreciation of his devotion
 to the making of this book
 Bruce Rogers
 1933

To Sydney Everett
 who with loving care
 distributed this book
 Wilfred Merton
 1932

TE Shaw

“Among the most beautiful books ever produced”—this copy signed by Lawrence

109

(LAWRENCE, T. E., trans.) HOMER. *The Odyssey of Homer*. London: Printed in England [colophon:] Printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers, 1932

Quarto. Original black full morocco by W.H. Smith, gilt lettered spine, top edges gilt, untrimmed. With the slipcase. Housed in a black quarter morocco solander box by the Chelsea Bindery. 26 woodcut roundels printed in gold and black (with some tissue guards). Light wear to slipcase, minor abrasions to binding, short split at head of front joint, pale offsetting from roundels to letterpress, skilful repair to paper flaw in blank margin of penultimate leaf of Book XXIV. An excellent copy, with the slipcase.

FIRST EDITION of Lawrence's translation, one of 530 copies printed, a remarkable association copy, inscribed to Sydney Everett by three of the four principal collaborators: Lawrence, whose inscription—as “TE Shaw”, the name he used in the Tank Corps—is a simple signature at the end of the concluding Translator's Note; Bruce Rogers, “This copy to Sydney Everett With appreciation of his devotion to the making of this book, Bruce Rogers 1933”, and Wilfred Merton (Sir Emery Walker's business partner), “To Sydney Everett, who with loving care distributed this book, Wilfred Merton 1933”. The inscription of this copy presumably took place after the death, on 22 July 1933, of the other collaborator, Sir Emery Walker; the book was issued in autumn 1932. Sydney Everett worked with Emery Walker for many years and was asked by the latter to go into partnership but, apparently, was unwilling or unable to make the financial commitment (we are grateful to the family of Sydney Everett for this information). Lawrence was signally reluctant to sign this book—his name appears nowhere in print in its pages—and association copies of any description are notably rare.

“Inspired by reading *Seven Pillars of Wisdom*, Bruce Rogers persuaded Lawrence to undertake a new translation of *The Odyssey*. Begun in 1928 and published in 1932, the translation was undertaken during Lawrence's free time while serving in the ranks. It was pub-

lished in a beautiful edition . . . by Emery Walker, Wilfred Merton and Bruce Rogers” (O'Brien). Joseph Blumenthal described it as “among the most beautiful books ever produced” (*Art of the Printed Book: 1455–1955*).

O'Brien A141.

£15,000

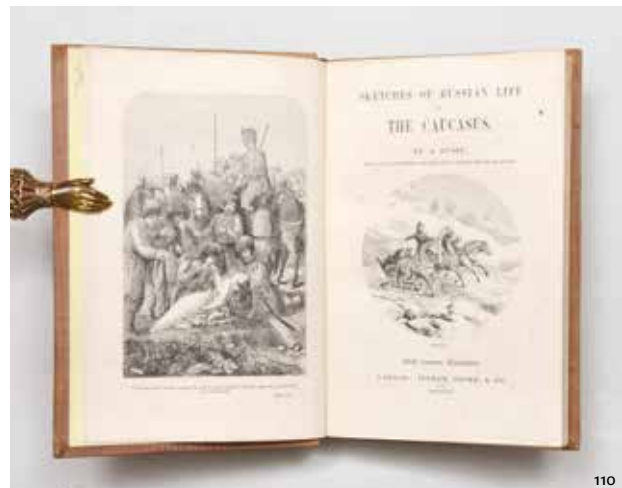
[120370]

First edition in English of one of the masterpieces of Russian literature

110

LERMONTOV, Mikhail Yurievitch. [A Hero of Our Time.] *Sketches of Russian Life in the Caucasus*. By a Russe, many years resident amongst the various mountain tribes. London: Ingram, Cooke, & Co., 1853

Octavo. Original purple wavy-grain cloth, gilt lettered and decorated spine, covers blind stamped with symbolic vignette within ornamental frame,





yellow coated endpapers. Wood-engraved frontispiece (with loose tissue guard), vignette title page (showing a troika), 6 engraved plates after “F. C. C.” Spine and periphery of boards sunned, few small marks to covers. A particularly nice copy, fresh and clean, the inner hinges not cracked, with the 4-page catalogue at the end (listings for the *Illustrated Family Novelist* and *The National Illustrated Library*).

FIRST EDITION IN ENGLISH OF ONE OF THE MASTERPIECES OF RUSSIAN LITERATURE, Lermontov’s *A Hero of Our Time*, originally published at St Petersburg in 1840, and the first of any of Lermontov’s works in English. This edition was issued in the somewhat obscure, “elegant and rather miscellaneous” *Illustrated Family Novelist* series (Sadleir). It is well represented institutionally but in commerce is certainly uncommon.

The timing of the edition is interesting, coinciding as it does with the Crimean War. “Events surrounding the outbreak of the Crimean War gave rise to renewed anti-Russian sentiment, but also renewed curiosity: Russia became for the English ‘deeply and painfully interesting’ . . . Instead of silencing translators, the new russo-phobic wave made propagandists of them”. In the introduction to this translation, the writer states “I think I have said sufficient to prove that Russia is in every way entitled to more curiosity, if not interest, than is usually accorded to her,” suggesting that the purpose of this volume is less literary than informational” (May, pp. 14–15).

Two further translations appeared in quick succession in 1854, as *A Hero of Our Days* (London: Hodgson, translated by Theresa Pulszky) and *A Hero of Our Own Times* (London: Bogue).

Bentley 3747; Kandel, *Bibliografiia perevodov romana Geroi nashego vremeni na inostrannye iazyki* (Bibliography of translations of “A Hero of Our Time” into foreign languages, Moscow: Freedom Press, 1962), p. 203; Line, *Bibliography of Russian Literature in English Translation to 1945*, p. 25; Rachel May, *The Translator in the Text: On Reading Russian Literature in English* (1994).

£4,750

[131534]

111

LERMONTOV, Mikhail Yurievitch. *A Song about Tsar Ivan Vasilyevitch, his young body-guard and the valiant merchant Kalashnikov.* Translated by John Cournos. With decorations by Paul Nash. London: *The Aquila Press*, 1929

Octavo pp. [iv] 24, viii. Original orange crushed full morocco, front cover decorated to a design by Paul Nash with white and black calf onlay, blind rules, top edge grey, others untrimmed. Text printed in gothic type orange and black on grey paper, 4 woodcut designs in the text by Nash. Bookseller’s

ticket to foot of front pastedown. Light fading to spine, slight rubbing to bottom edge of boards; an excellent copy.

FIRST EDITION THUS, LIMITED ISSUE, number 36 of 750 copies on Maillol handmade paper. The Aquila Press was established with the object of “producing literary works of high merit not otherwise easily accessible”, such as this folk epic by Lermontov, who is known as Russia’s greatest poet after Pushkin. Paul Nash was a leader of the revival of wood-engraving in the early 20th century. These examples demonstrate his artistic move towards abstraction.

Ransom, p. 201.

£675

[117954]

112

LEVITT, Martin, & Lafcadio Hearn. *Poems from the Japanese.* Illustrated by Martin Levitt. [New York:] *Mandrill Press*, 1958

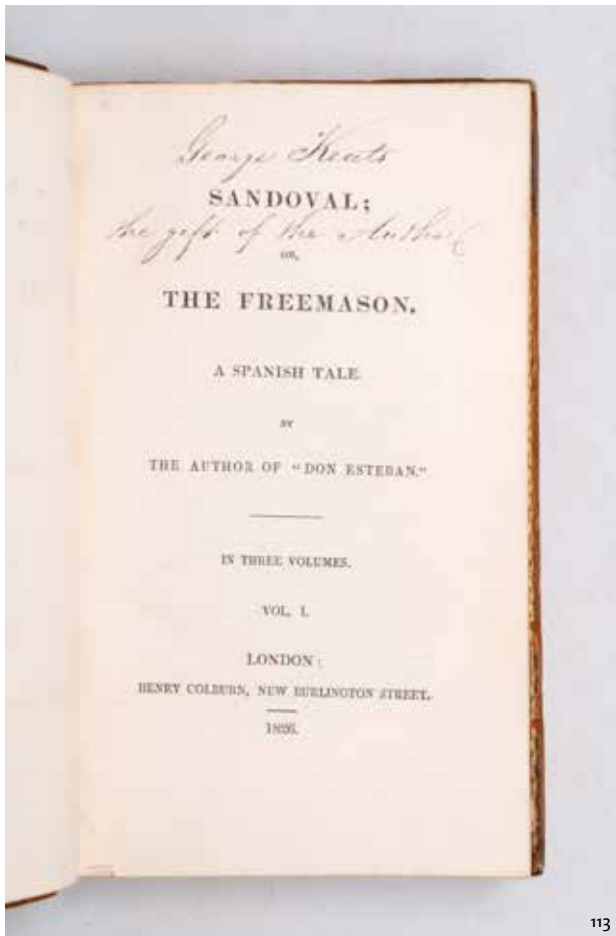
Octavo. Original grey cloth, red pictorial onlay to front board with titles in black, entirely unopened. Title vignette and 30 woodcut illustrations in black and red (including two full-page) and ornamental borders by Martin Levitt. Spine lightly darkened, extremities faintly rubbed. A near-fine copy.

FIRST EDITION, NUMBER 52 OF 150 COPIES ON FOLDED HEMP PAPER, SIGNED BY LEVITT. This is the first Mandrill Press publication. The Press appears to have published only one other book, *Flower-Gazer: Japanese Poems*, printed in 1961.

This publication, in the Japanese woodblock printing style, brings together Haiku poems of various eras which “were collected casually over a period of years and in some cases we are unable to identify the poet or give a date” (Epilogue). It also includes Japanese folk tale Oshidori, translated by Greek-Irish writer Lafcadio Hearn (1850–1904), known best for his books about Japan, especially his collections of Japanese legends and ghost stories. “The prints which illustrate them are not engravings: the original cuts have been used in the press.” The front board illustration is a repeat of the woodcut illustrating 7th-century Prince Otsu’s death poem, which he wrote while awaiting execution.

£675

[132198]



113

113

[LLANOS GUTIÉRREZ, Valentín de.] Sandoval: or, the Freemason. A Spanish Tale. By the Author of "Don Esteban." London: Henry Colburn, 1826

3 volumes, octavo (192 × 117 mm). Contemporary calf, rebound and recornered to style, spines gilt in compartments with titles direct, sides bordered with gilt rolls and rules, marbled endpapers and edges. Housed in a leather entry slipcase by the Chelsea Bindery. Light wear and marking to calf, creasing to some page corners, 6 cm closed tear to vol. II pp. 11/12. A very good copy.

FIRST EDITION, PRESENTATION COPY TO GEORGE KEATS, inscribed by the author, his brother-in law, "George Keats, the gift of the author", on the title page of all three volumes. George Keats (1797–1841), younger brother of the poet John, never met Llanos, but was pleased to have as "a friend and brother" a man of letters, and enjoyed both his published novels.

Valentin Maria Llanos Gutierrez (1795–1885) was an exile from King Ferdinand VII's reactionary Spain since 1814 and was in Rome in 1821 when John Keats was seeking convalescence there. Being interested in England and English writers, Llanos gained an introduction to Keats, met and spoke with him occasionally, and is said by the novelist Gerald Griffin to have conversed with him just three days before his death. Llanos then left for England with a letter of introduction from Keats's friend, the artist Joseph Severn, who was with Keats at the end. In summer 1821 Llanos met both Keats's lover Fanny Brawne and his youngest sister Fanny Keats. He married Fanny Keats in 1826, the year of publication of this title. Charles Cowden Clarke, the schoolteacher of the Keats brothers and a sig-



114

nificant literary patron of the poet, remembered Llanos as "a man of liberal principles, very attractive bearing, and of more than ordinary accomplishments." He wrote three novels, *Don Esteban* (1825), *Sandoval* (1826) and *The Spanish Exile* (written 1828, never published). On Ferdinand VII's death in 1833, Llanos and Fanny went to Spain, never to return to England. In 1835 he became secretary to Spain's leading minister Juan Alvarez Mendizabal, also a former London exile, rising to Spanish consul of Gibraltar. In 1861 he and Fanny retired to Italy, where he reunited for a time with Severn, before returning to Spain in 1864.

George Keats, John's favourite brother and the recipient of many of his most important letters and poems, emigrated to America in 1818, setting up a sawmill venture in Louisville, Kentucky. His first years of business were unsuccessful (he is believed to have been swindled by the naturalist John James Audubon), and he visited England again briefly in January 1820 to collect his share of his deceased brother Tom's estate before returning to America, where he remained. His copy of *Sandoval* (this copy) is recorded by Crutcher in his list of the books in George Keats's library. It is presumed that Llanos and Fanny sent his copy to him in America, though it is possible that the book was entrusted to George Keats's wife Georgiana when she visited England in May 1828.

Walter Jackson Bate, *John Keats* (1979); Charles Cowden Clarke, *Recollections of Writers* (1878); Lawrence M. Crutcher, *George Keats of Kentucky: A Life* (2012); Hyder Edward Rollins, (ed.), *The Letters of John Keats* (2012).

£13,500

[102920]

114

LORCA, Federico Garcia. Poema del cante jondo. Madrid: Ediciones Ulises, 1931

Octavo. Original wrappers printed in black and red. Spine restored, wrappers a little rubbed and soiled, some spotting within, large chip from bottom corner of one page (no loss to text), just about good.

FIRST EDITION, FIRST PRINTING, RARE PRESENTATION COPY, INSCRIBED BY LORCA TO THE DEDICATEE OF ONE OF THE PARTS, his close friend Jorge Zalamea, "A mi querido Jorge con un abrazo fraternal de Federico 1921–1931 / Madrid" in his trademark red crayon



115

on the first blank. *Poema del canto jondo* was one of Lorca's earliest poems, written in 1921, but not published until ten years later—hence the dates of the inscription. He was murdered five years later. The third cycle of poems in this book, “Poema de la soleá”, containing ten poems, is dedicated to Zalamea (1905–1969), a Colombian writer who between 1928 and 1933 was stationed in Madrid on diplomatic business, and there befriended Lorca. He would go on to be a vocal opponent of fascism, fleeing Colombia in the 1950s for satirizing Laureano Gómez. He was awarded the Lenin Peace Prize in 1967.

£6,750

[130492]

115

LORCA, Federico Garcia. *Bodas de sangre. Tragedia en tres actos y siete cuadros.* Madrid: Cruz Y Raya, 1935

Octavo. Original cream wrappers, title to front cover in black and red. Wrappers quite stained, and rubbed around the yapp edges, but sound and internally clean excepting a slight damp stain at the lower fore-corner, good condition overall.

FIRST EDITION, FIRST ISSUE, THE COPY OF POET **STEPHEN SPENDER**, with his and his wife Natasha's illustrated bookplate inside front wrapper; one of 1,100 copies printed. Spender acquired this volume when he was in Barcelona around the time of publication (the rear pastedown has a “Librería Catalonia” bookseller's ticket)—a superb association for the British poet who became one of the chief trumpeters of Lorca's fame in the English-speaking world.

Spender and Isherwood had been living in Cintra, Portugal, since November 1935, but in March 1936 left for Madrid and Barcelona where he was introduced by Maria Manent to Lorca's poetry. “Stephen was . . . learning Spanish in order to read Lorca, a ‘modern poet . . . whose poems are extremely beautiful’ . . . He continued studying the language and reading Lorca's ‘beautiful poems’ throughout the summer and recommended them unsuccessfully to Eliot” (John Sutherland, *Stephen Spender*, 2004). Spender thus began to translate Lorca's poems himself, collaborating with Joan Gili and Lorca's friend Rafael Martinez Nadal to publish an English edition of Lorca's poems in 1939. He was also present at the July 1937 Second International Congress of Antifascist Writers, where



116

he witnessed numerous eulogies for Lorca, murdered the previous summer, and productions of his plays.

Bodas de sangre (“Blood Wedding”), a tragedy, was Lorca's first major success, enabling him to become financially independent for the first time when it was staged in Madrid in 1933.

£1,750

[132635]

116

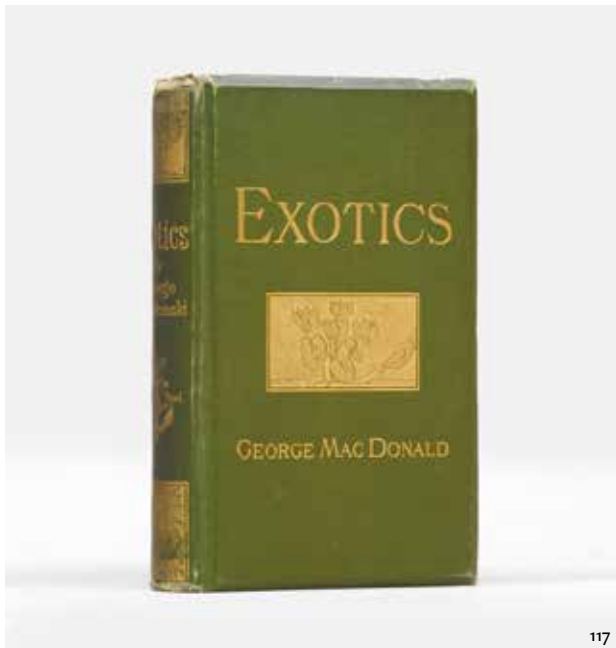
LUCRETIUS. *De rerum natura. Libri sex.* Birmingham: Johannis Baskerville, 1772

Quarto (295 × 234 mm). Near-contemporary polished calf, spine gilt-tooled in compartments with titles direct, boards bordered with floral gilt roll, gilt-ruled board edges, gilt-rolled turn-ins, marbled endpapers, red speckled edges. Splitting and a little worming to the joints at spine ends but both boards holding strong, ends and corners a little worn, a few other marks and scratches to calf, some very minor spotting to front and rear leaves, but a very good copy indeed.

FIRST BASKERVILLE EDITION, finely printing the Latin text of Lucretius' radical work *On the Nature of Things*, a philosophical poem written to explain Epicurean philosophy to a Roman audience in the 1st century BCE. This copy, which is notably unrestored (surviving copies are usually heavily dilapidated or rebacked), has a gift inscription to the title page, presumably on leaving Eton: “Charles Thomas Coryndon Luxmoore, St John's Coll. Camb., ed dono. Dr. Keate. Eton”, and has the armorial Luxmoore bookplate to the front pastedown. Dr John Keate was Eton's longest-serving headmaster (teacher from c.1797, headmaster 1809–34), who numbered Gladstone among his students. He was memorably pictured by Kinglake as “little more (if more at all) than five feet in height, and was not very great in girth, but within this space was concentrated the pluck of ten battalions. You could not put him out of humour, that is out of the ill-humour which he thought to be fitting for a Head Master.” After his time at Cambridge, the recipient, Charles Thomas Coryndon Luxmoore (1793–1863), became vicar of Guilsfield, Montgomery, where he served 43 years.

£975

[118428]



117

117

MACDONALD, George. *Exotics. A Translation of the Spiritual Songs of Novalis, the Hymn-Book of Luther, and other Poems from the German and Italian.* London: Strahan & Co., Publishers, 1876

Octavo. Original green cloth, titles and illustration gilt to spine and front, brown coated endpapers. Ends and corners somewhat worn, cracking to hinges (more so to rear), inscription erased from head of title, small chip from fore-corner of front free endpaper repaired, still a bright attractive copy in very good condition overall.

First edition, sole impression, of this scarce anthology of German and Italian poetry translated into English by noted Victorian fantasy writer George MacDonald, including the *Spiritual Songs of Novalis*. Also presented are English renditions of Luther, Schiller, Goethe, Heine, Petrarch, Milton (from his Italian), and others. MacDonald first encountered Novalis while cataloguing a library in 1842, and did issue a small privately printed edition of the *Spiritual Songs* alone in 1851 - these are very rare. MacDonald often used quotations from Novalis in his own books - his favourite was "Our life is no dream; but it ought to become one, and perhaps will", which he invokes in *Phantastes*, *Lilith*, and *The Portent*. William Raeper, MacDonald's biographer, declared: "The life and thought of Novalis so gripped MacDonald that he returned to him again and again, finding some deep affinity in the spiritual, sad and simple poetry of the afflicted German."

£875

[132842]

118

MALABARI, Behramji Merwanji. *The Indian Muse in English Garb.* Bombay: Merwanjee Nowrojee Daboo, 1876

Octavo (211 × 135 mm). Local brown hard-grained morocco over bevelled boards, decorative gilt spine, title gilt to front cover, sides with two-line gilt border enclosing scrolling floral panels, single fillet gilt and dog-tooth roll to turn-ins, white moiré-effect endpapers. Extremities a little rubbed, text-block lightly browned. A very attractive copy.

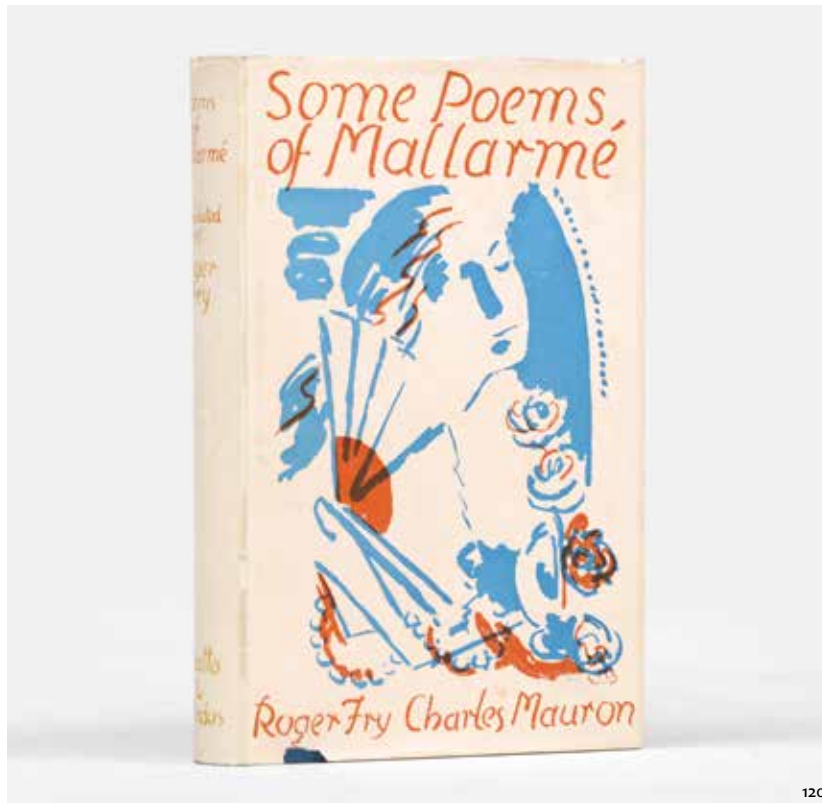


118

FIRST EDITION OF MALABARI'S FIRST ENGLISH PUBLICATION, PRESENTATION COPY, inscribed on a preliminary black in purple ink: "From the humble author, to his much-honoured Viceroy [i.e. Robert Bulwer-Lytton], with all loyalty and admiration. B. M. Malabari. 16 December 1876". Behramji Merwanji Malabari (1853-1912), the prominent Indian poet, author, and social reformer, published this work, a collection of verse on diverse subjects, when he was a Parsi journalist of only 23. "The 'Indian Muse' made Malabari famous and earned him many friends" (*Ency. Iran.*). He sent copies to several important figures, including Tennyson, who said "it is interesting, and more than interesting, to see how you have managed in your English garb", and Florence Nightingale, who sent the reply "may God bless your labours!"



119



120

Queen Victoria's daughter, Princess Alice, was given "great pleasure to see a foreigner write English with so much taste and feeling, and the expression of such loyal sentiment" (Gidumal 125–8). Lytton, who wrote poetry under the pen-name Owen Meredith, is mentioned twice in the text, and Malabari ventures that "India undoubtedly would be [a heaven on earth], if each Viceroy were a Lytton, each General a Havelock, and each missionary a Wilson" (p. 76). Malabari became editor of the *Indian Spectator* in 1880 and soon "concluded that his main calling had to be social reform within India. He chose to focus on women's rights . . . and also traveled to London to meet with British politicians and social activists to further champion the enacting reform in British India" (*Ency. Iran.*). He gained many supporters in Britain and when his first biography was published, Florence Nightingale agreed to contribute an introduction, writing that "his work as a reformer of Indian social life cannot fail to set Englishmen, and especially Englishwomen, thinking of their duty towards their Indian brethren and sisters" (Gidumal, p. vii).

Gidumal, Behramji M Malabari: *A Biographical Sketch* (1892).

£2,250

[127187]

119

(MALAYSIAN POETRY.) *Malay Sonnets. Pantun mēlayu.* English version by A. W. Hamilton. Illustrated by W. G. Stirling. [Singapore: 1932]

Sextodecimo. Original patterned paper-covered boards, front cover lettered in brown. With five line drawings by Stirling. Old postcard with notes on a later edition loosely inserted. Very slight soiling, sporadic light foxing. A very good copy.

FIRST EDITION, FIRST PRINTING, of this collection of Malaysian poetry, with the text printed in both the original language and English translations by the colonial police officer Arthur Wedderburn

Hartwig "Haji" Hamilton (1887–1967), who arrived in Malaya in 1909 and joined the Malayan Police. He became fluent in Malay and also Hokkien, Cantonese, and Javanese. Among his published works are *Malay Made Easy*, *Malay Proverbs*, and *Haji's Book of Malayan Nursery Rhymes*. He retired to Perth, Australia, where he died in 1967. The illustrations are by the self-taught William George Stirling (1887–1951). Uncommon, OCLC locating 14 copies in institutions worldwide.

£250

[132455]

With the Vanessa Bell dust jacket

120

MALLARMÉ, Stéphane. *Poems*. Translated by Roger Fry with commentaries by Charles Mauron. London: Chatto & Windus, 1936

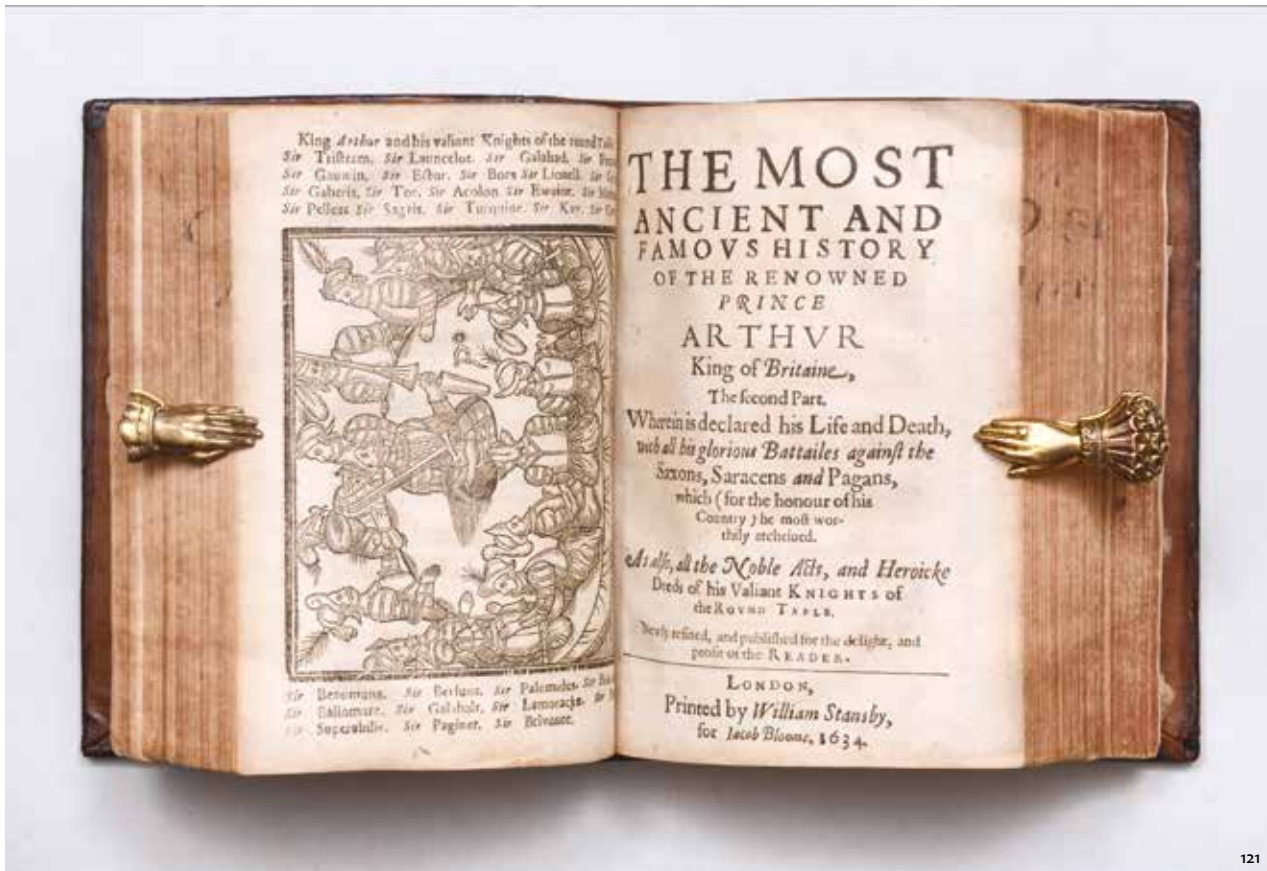
Octavo. Original blue cloth, spine lettered in gilt, top edge blue. With the Vanessa Bell designed pictorial dust jacket. Light spotting and foxing, mostly to edges and endpapers. A very good copy in the bright dust jacket, spine faintly sunned, a little soiled, small nicks to spine ends and foot of front panel.

FIRST EDITION, FIRST IMPRESSION, of Mallarmé's most important poems, printed in the original French with interfacia translations. Copies in the dust jacket and in this condition are rare.

This edition was overseen by three key members of the Bloomsbury group: Roger Fry, who, according to a letter dated 12 November 1920 to the writer Marie Mauron, spent ten years translating these poems "for his own pleasure"; Vanessa Bell, who was also Fry's lover; and Charles Mauron (1899–1966), a French translator of contemporary English authors, whose home in Saint-Rémy-de-Provence was a focal point in the inter-war years for their Bloomsbury friends.

£650

[132564]



121

121

[MALORY, Sir Thomas.] The most ancient and famous history of the renowned Prince Arthur King of Britaine, Wherein is declared his Life and Death, with all his glorious Battailes against the Saxons, Saracens and Pagans, which (for the honour of his Country) he most worthily atchieved. London: by William Stansby, for Jacob Bloome, 1634

Quarto (183 × 131 mm). Contemporary or near contemporary calf, very expertly recased and rebacked preserving most of the original spine. Custom folding calf folding box. In three parts, each with separate title-page and woodcut frontispiece. Without the final blanks in parts I and II, as usual. Printed in black letter, with roman and italic prelims, headlines, rubrics and proper names. A little restoration to corners of binding, new endpapers, final four leaves repaired and partially restored (probably supplied from another copy), final leaf 2P4 with a few letters in pen facsimile, first frontispiece creased and reinforced at fore-edge, ink inscriptions on title page, some worming (mostly to margins and not affecting text), sheets browned, slight loss to fore-edge of A4 (second part), occasional inking over type, including at D2^v (first part) where text is partly obscured by a spot of pale soiling, and some blacking out of text in a few places including at 2B1 and 2F^v (second part), leaf of manuscript notes ("In imitation of old Rhime") tipped in at G2–G3 (first part), a very good copy with ample margins.

SIXTH EDITION, THE EARLIEST PRACTICALLY OBTAINABLE. Malory's *Morte Darthur* (the familiar title was accidentally given by its first printer, William Caxton, who mistook the name of its last section for the name of the whole), though in part a translation of French sources, is so artfully woven together from a wide variety of texts and tales that it is effectively an original work. Malory called what he wrote *The Whole Book of King Arthur and his Noble Knights of the*

Round Table. As his title implies, he intended to retell in English the entire Arthurian story from authoritative accounts, which for him meant primarily the three major cycles of French Arthurian prose romance, although he knew many other Arthurian stories (including late medieval English alliterative poems) and drew on them for incidents, allusions, and minor characters that give his story additional solidity.

Completed in prison by 1470, the *Morte Darthur* was first published by Caxton in 1485, reprinted by Wynken de Worde in 1498 and 1529, and by William Copland in 1557 and Thomas East in 1578. This sixth edition is the last of this early sequence and has the lan-



121



122

guage modernized to Jacobean standards: that is, to Early Modern English. The Stansby edition is the earliest practically obtainable for modern collectors; auction records show only three appearances of earlier editions (two copies of the 1578 East edition of which only one was complete, and one heavily incomplete copy of the Worde 1529 reprint which came up at Sotheby's in 1972).

Grolier W-P 532; STC 806; not in Pforzheimer.

£37,500

[114590]

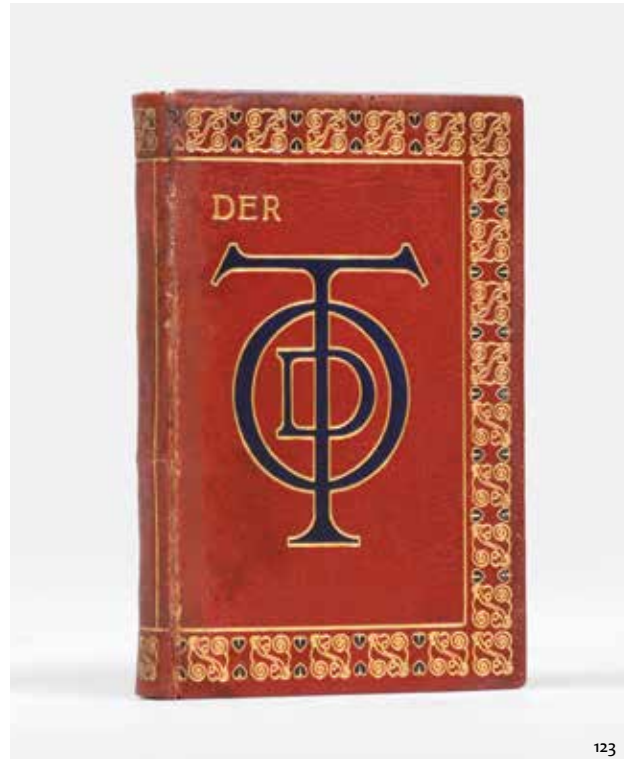
122

MANDELSTAM, Osip. *Shum Vremeni* (The Noise of Time). Leningrad: Vremia, 1925

Octavo. Original printed paper wrappers. Slight wear to spine ends, faint staining and early stamp to rear cover, contents toned with some light staining. A very good, well-preserved example of this fragile work.

FIRST EDITION, FIRST PRINTING, OF THE AUTHOR'S FIRST PROSE WORK, a series of autobiographical sketches which provide an important source for Mandelstam's childhood, despite not formally being an autobiography: "my desire is not to speak about myself but to track down the age, the noise and the germination of time". The work was commissioned in 1923 by Isay Lezhnev, the editor of *Rossiya*; Mandelstam wrote it while taking a pause from poetry in the Crimean spa of Gaspra. However, Lezhnev rejected the work, as did other editors. Mandelstam later stated he felt these decisions were due to him being out of favour with the Soviet literary authorities. Mandelstam was finally able to have the work published in 1925 by Georgy Blok—the cousin of the poet Alexander Blok—at his private press *Vremia*, then still operating with the last vestiges of press freedom before total Soviet control.

The book is rare, partly due to its fragility, but also perhaps due to Mandelstam's ostracism under Stalin (he was exiled to the Gulag, where he died, in 1938). Only a couple of copies have ap-



123

peared at auction, one of which was rebound, the other repaired. This copy, in the original wrappers and unrestored, is a particularly nice example.

£2,750

[132476]

123

MANN, Thomas. *Der Tod in Venedig*. Novelle. Berlin: S. Fischer, Verlag, 1913

Octavo (180 × 115 mm). Contemporary red crushed morocco, elaborate gilt tooled border to spine and covers with black morocco heart onlays, spine ruled in gilt and unlettered, book's title over both covers in part monogram with an elaborate blue morocco onlay with gilt tooling, gilt ruled turn-ins, marbled endpapers, gilt edges. Lengthy inscription in German to front free endpaper, initialled "L" and dated 9 January 1914. Joints cracked with earlier restoration leading to light discolouration around the spine, else very good.

AN ELABORATE ART NOUVEAU BINDING, almost certainly executed by the Belgian artist Henry van de Velde (1863–1957) or one of his followers, unsigned but in his style and conforming to other known examples of his bindings. From the 1890s onwards Velde was a strong proponent of art nouveau bookbinding, a style which he pioneered. He was working at the Weimar School of Applied Arts at the time this binding was made. The book itself is the twelfth edition of Mann's *Death in Venice* in the original German, first published the previous year.

£1,500

[132475]



125

The Futurist Manifesto, here published in English on pp. 1–2, and in French and Italian on pp. 36–37, first appeared on 5 February 1909 in the *Bologna Gazzetta dell'Emilia*. It was then published in *Le Figaro* on 20 February, as mentioned here in each of the three occurrences, which is generally but mistakenly believed to have precedence.

Peter Brooker (ed.), “The Oxford critical and cultural history of Modernist Magazines”, 2013, Vol. III, pp. 513–519; <http://www.mambo-bologna.org/museomorandi/moraandinelmondo/2009bologna/> (accessed 22.03.2019).

£1,750

[132707]

125

MARLOWE, Christopher, & George Chapman. *Hero and Leander*. London: printed by the Ballantyne Press and sold by Elkin Mathews and John Lane, 1894

Octavo. Original full vellum, titles to spine in gilt, decoration palm motif designed by Ricketts to spine and covers in gilt, fore and bottom edge untrimmed. Full page woodcut title page, woodcut vignettes and initials all by Charles Ricketts and Charles Shannon. Front board bowed, as often, foxing to contents, a very good copy indeed.



125



126

FIRST EDITION THUS, ONE OF 220 COPIES PRINTED, of which 200 were released for trade, of Marlowe’s 1598 rendering of the romantic mythological legend of Hero and Leander, with the contemporary continuation by poet and translator George Chapman. The work was produced to commemorate the 400 year anniversary of the first printing of Musaeus’ sixth-century Greek text by Aldus Manutius in Venice in 1494. It was one of three productions by Ricketts and Shannon done “at the Vale”, the name of their Chelsea home, before the official establishment of the Vale Press in 1896.

Ransom 434.

£2,500

[132144]

126

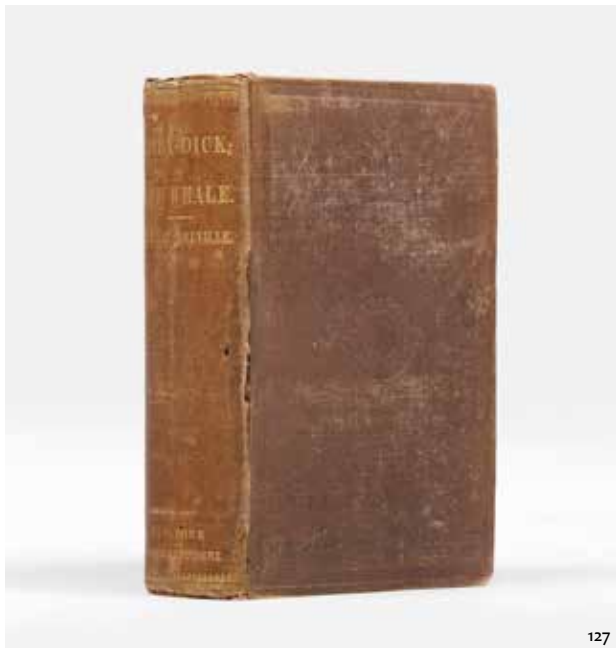
MAYAKOVSKY, Vladimir. *Oblako v shtanakh*. *Tetraptikh*. (A Cloud in Trousers: A Tetraptich.) 1918

Octavo. Original yellow wrappers, titles to front and rear, edition label to front wrapper as issued. Housed in a black flat-back cloth box by the Chelsea Bindery. Chipping to spine backing, light creasing and nicks at wrapper extremities, front wrapper expertly reattached, splits to rear joint ends. A very good copy.

FIRST EDITION WITH THE UNEXPURGATED ORIGINAL TEXT, the second overall, following a substantially censored first edition in 1915. Before the 1917 revolution, Vladimir Mayakovsky (1893–1930) had been, in his words, a “regular scandal-maker” of the futurist school, but by 1918 his revolutionary voice found endorsement in this uncensored edition of his key poem and first major work. The poem was composed in a fit of frustrated love for artist Maria Denisova, imploding into a rage at the world. His introduction touts the text as a “catechism for contemporary art”, and restores his titles for each of the previously unnamed quadrants of the work: “Down with your love”, “Down with your art”, “Down with your system”, and “Down with your religion.” The 1915 censored version appears in a bare handful of auction records, but this 1918 version appears to be even rarer, with no other copy recorded at auction. The edition is also rare institutionally, with OCLC listing only six locations worldwide.

£5,000

[130878]



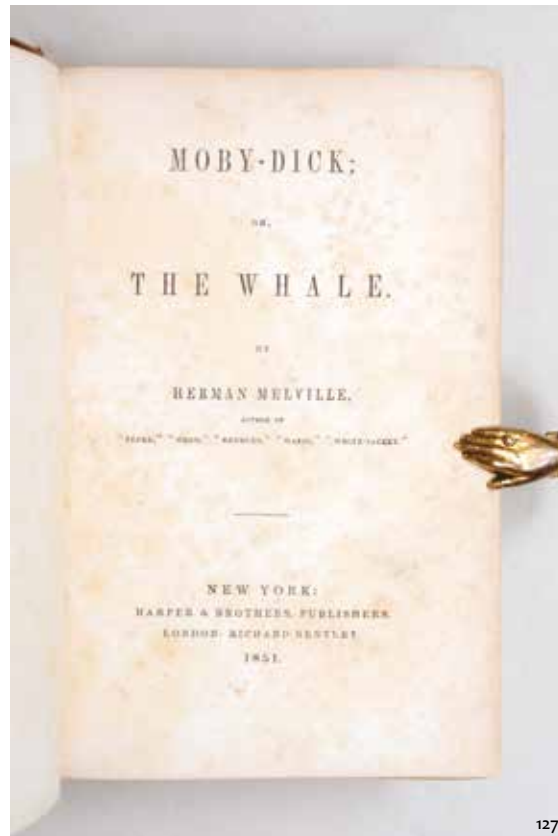
“There are but two writers who have touched the South Seas with any genius, both Americans: Melville and Charles Warren Stoddard”

127

MELVILLE, Herman. *Moby-Dick; or, The Whale.* New York: Harper & Brothers, 1851

Octavo. Original purple-brown cloth, spine lettered in gilt with decorative band in gilt at head and tail, covers blocked in blind with thick single-line border and central publisher's life-buoy device, orange coated endpapers. Housed in a red morocco solander box with gilt lettering and chemise. Complete with six pages of publisher's advertisements at rear. Joints and inner hinges very sensitively repaired and strengthened; boards somewhat scuffed and marked; first gathering discreetly re sewn; some foxing as usual, short paper repair to fore edge of dedication leaf, pp. 432-3 browned at top of gutter from inlaid piece of paper. Overall a good, stable copy in the highly uncommon original cloth, the gilt titles still bright.

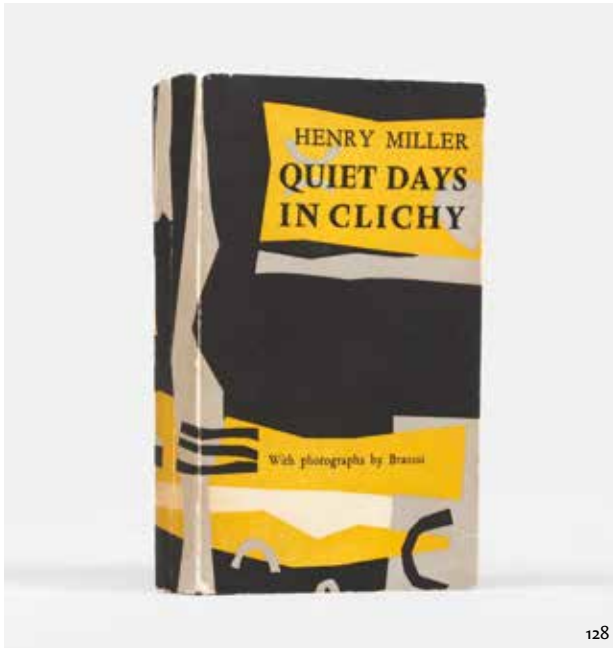
FIRST U.S. EDITION, FIRST ISSUE BINDING, A SUPERB ASSOCIATION COPY of the American masterpiece in its complete form; Charles Warren Stoddard's copy, inscribed by him on the front free endpaper, "Charles Warren Stoddard Waihee Maui H. May 84". Charmed by the escapist portrait of the South Sea Islands painted by Melville and a few of his contemporaries, and seeking to improve his health, the American writer Charles Warren Stoddard (1843-1909) visited Hawaii and Tahiti for the first time in 1864, aged 21, and made four further extended trips during his lifetime. "In



several ways, this trip to Hawaii was a turning point, destined, as Stoddard put it, 'to influence the whole current of my life'" (Austin, pp. 26-7). His subsequent letters, verse, and travelogues are infused with his enthusiasm for the South Seas culture, and his *South-Sea Idylls* (Boston: James R. Osgood and Co., 1873) references Melville several times: "A moist cloud, far up the mountain, hung above a serene and sacred haunt, and under its shelter was hidden a deep valley, whose secret has been carried to the ends of the earth; for Herman Melville has plucked out the heart of its mystery, and beautiful and barbarous *Typee* lies naked and forsaken" (p. 314).

Stoddard was particularly enamoured of the sexual freedoms which he associated with the region, and which allowed him to live an openly homosexual lifestyle. From his home city of San Francisco in late 1866 "Stoddard sent [Melville] his newly published *Poems* along with news that in Hawaii he had found no traces of Melville. A homosexual who had written even more fervently to Whitman, Stoddard had been excited by *Typee*, finding Kory-Kory so stimulating that he wrote a story celebrating the sort of male friendships to which Melville had more than once alluded. From the poems Stoddard sent, Melville may have sensed no homosexual undercurrent, and the extant draft of his reply in January 1867 is noncommittal" (Parker, vol. 2, p. 28). Melville's response reads: "Dear Sir: I have read with much pleasure the printed Verses you sent me, and, among others, was quite struck with the little effusion entitled 'Cherries & Grapes'. I do not wonder that you found no traces of me at the Hawaiian Islands. Yours Very Truly, H. Melville" (Horth, p. 399).

Stoddard travelled to Honolulu again in March 1884 but, restless and depressed by a failing romance, he sailed for Waihee, Maui in early May, where he stayed until July. Visiting family on the island – his now-ailing sister had married a rich Maui planter's son – did not shake the writer from his bleak mood, and he spent his time idly,



128

eschewing travel to stay mostly indoors “where he could play the piano, drink some claret, borrow a few books, and chat with ‘Sister’ if she were well enough to sit up . . . He did try to do a little writing while he was on Maui . . . [but] other than that, almost nothing” (Austen, p. 102). It was in this melancholic state that Stoddard inscribed the present copy of *Moby-Dick*, one of the works that had so attracted him to South Seas life to begin with, by an author who – for him – was inextricably linked to Hawaii.

From very early on Stoddard had been something of an evangelist for Melville’s writings. Meeting Robert Louis Stevenson in San Francisco in 1879, he presented him with copies of *Typee* and *Omoo* and encouraged him to make his own South Seas journey, which Stevenson finally undertook in 1888, spending the last few years of his life in Samoa, where he died in 1894. In 1891, the year of Stoddard’s death, Stevenson remarked in a magazine article that “there are but two writers who have touched the South Seas with any genius, both Americans: Melville and Charles Warren Stoddard” (Brawley & Dixon, p. 49).

Moby-Dick was originally issued in London earlier the same year, set from the New York sheets and titled *The Whale*. The US edition was the first to appear under the familiar title, and contains some 35 passages and the epilogue omitted from the English edition. It was a “complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers’ fire destroyed the plates of all his books and most of the copies remaining in stock” (DAB, vol. 12, p. 523) – it is estimated that only about 60 copies survived.

The present copy is in the first binding, BAL’s “A” state in purple-brown, with brown-orange endpapers and the publisher’s device stamped centrally on the sides. Copies in first bindings also appear in black, blue, grey, green, red, and slate (no priority stated, as Sadleir notes on p. 221).

BAL 13664; Grolier, 100 American, 60; Hill 1141; Johnson, *High Spots*, p. 57; Sadleir, *Excursions*, p. 229. See Austen, Roger, *Genteel Pagan: The Double Life of Charles Warren Stoddard*, University of Massachusetts Press, 1991; Brawley, Sean, & Chris Dixon, *The South Seas: A Reception History from Daniel Defoe to Dorothy Lamour*, Lexington Books, 2015; Horth, Lynn, ed., *Correspondence*, Northwestern University Press & The Newberry Library, 1993; Parker, Hershel, *Herman Melville: A Biography*, Johns Hopkins University Press, 2002.

£30,000

[132384]



129

128

MILLER, Henry. *Quiet Days in Clichy*. With photographs by Brassai. Paris: The Olympia Press, 1956

Quarto. Original grey, yellow and black paper wrappers designed by T. Tajiri, titles to covers in black. With 29 photographs by Brassai, of which 2 are double-page, on glossy paper. Pencil ownership inscription to first free binder’s blank and half-title. Spine gently rolled, a little browned and creased, slight rubbing to corners, rear inner hinge near to cracking but firm; still a very good copy.

FIRST EDITION, SCARCE FIRST PRINTING. All first edition copies declare “First and original edition” on the title page, but only the true first printings have Brassai’s images reproduced from the negative on glossy, photographic stock. Matt stock was used for all subsequent printings. Brassai was the pseudonym of Gyula Halász (1899–1984), the Hungarian photographer and close friend of Miller, who named him as “the Eye of Paris”. Like many of Miller’s works, *Quiet Days in Clichy* was banned in the US under pornography laws until 1965. The ban was revoked following a series of obscenity trials prompted by the publication of Miller’s *Tropic of Cancer* in 1961.

£1,500

[116893]

129

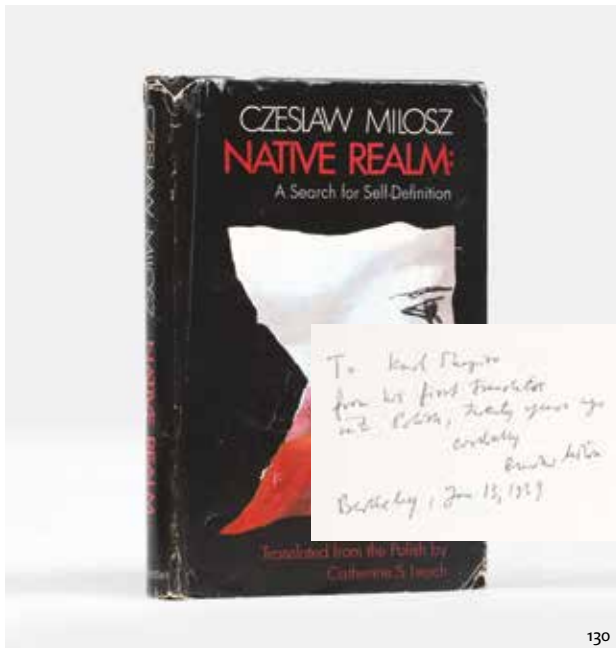
MURDOCH, Iris. *Sartre. Romantic Rationalist*. Cambridge: Bowes & Bowes, 1953

Octavo. Original red cloth, titles to spine in gilt, top edge red. With the dust jacket. Negligible bumps to upper tips, small mark to fore edge; a near-fine copy in the jacket with sunned spine, minor nicks to spine ends and tips, faint browning to head of flaps.

FIRST EDITION, FIRST IMPRESSION, of the first monograph study on Sartre in English and Murdoch’s first book, signed by the author on the title page. This exploration of Sartre “reveals a novelist’s capacity to sink and merge her personality within the mind of another, and criticizes Sartre’s ideas and novels’ accessibly”. Murdoch first met Sartre in 1944.

£600

[132556]



130

130

MIŁOZ, Czeslaw. *Native Realm: A Search for Self-Definition.* Translated from the Polish by Catherine S. Leach. New York: Doubleday & Company, Inc., 1968

Octavo. Original black cloth, spine lettered in gilt. With the dust jacket. A very good copy in the lightly soiled and rubbed jacket, chipped at extremities.

FIRST EDITION IN ENGLISH, FIRST PRINTING, PRESENTATION COPY, inscribed the author on the front free endpaper "To Karl Shapiro, from his first translator into Polish, twenty years ago. Cordially Czeslaw Milosz, Berkeley, Jan. 13, 1969". A nice literary association—Milosz was awarded the Nobel Prize in Literature in 1978, while Shapiro held the position of United States Poet Laureate 1946–7. The inscription refers to the fact that in the early post-war years Milosz was interested in making a Polish-language anthology of contemporary American and British poetry, including Shapiro's writings, though the project never came to fruition. *Native Realm*, Milosz's autobiography of his childhood, was first published in Polish in 1959.

£750

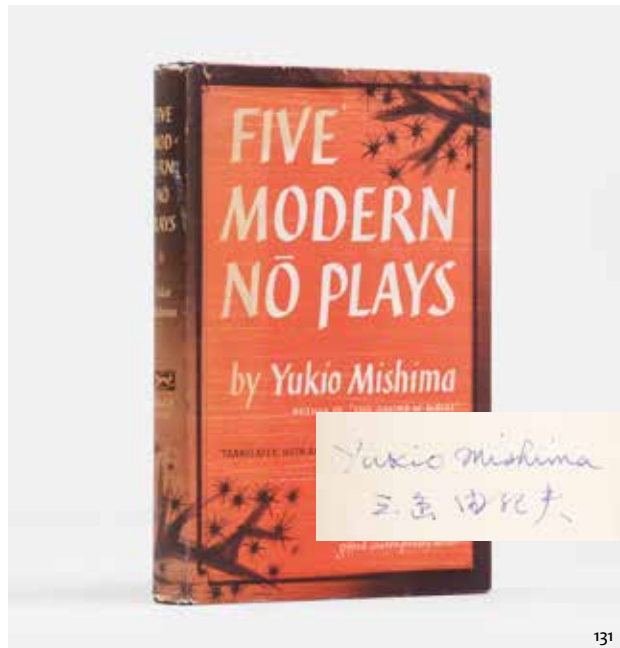
[132590]

131

MISHIMA, Yukio. *Five Modern No Plays.* Translated from the Japanese by Donald Keene. New York: Alfred A. Knopf, 1957

Octavo. Original black cloth-backed red boards, spine lettered in metallic purple, title, floral decoration and double rule panel to front board in blind, top edge yellow, fore edge untrimmed. With the dust jacket. With 8 black and white photographic plates. A couple of dark spots to top edge, contents clean, else a near-fine copy in the lightly nicked jacket, spine and front panel slightly toned, rear cover a little marked, a couple of short closed tears.

FIRST EDITION IN ENGLISH, FIRST PRINTING, SIGNED BY MISHIMA on the front free endpaper in English and Japanese. Keene's translation constitutes one of the author's earliest appearances in English, presenting Mishima's modern interpretations for traditional Japanese theatre. Books signed by this most important



131

Japanese author of the 20th century are scarce, especially English language editions. Mishima was considered for the Nobel Prize in Literature in 1968, but in 1970 famously committed suicide after a failed coup d'état to return the Japanese state to the Emperor, known as the "Mishima Incident".

£2,000

[126736]

132

MISTRAL, Frédéric. *Mirèio. Pouèmo prouvençau* (avec la traduction littérale en regard). Avignon: J. Roumanille, 1859



132



133

Octavo (213 × 131 mm). 20th-century red half morocco, spine lettered in gilt, red marbled sides and endpapers, edges speckled brown. Ink ownership signature to half-title. Spine lightly faded with a few rub marks, tips with very minor wear, some light foxing. A very good copy.

FIRST EDITION, FIRST PRINTING (without the dedication to Lamartine and the note on pronunciation). Mistral's long narrative poem was his first great literary success and is generally considered his masterpiece. Taking eight years in composition, the poem, written in the Provençal dialect, tells of a young couple's thwarted romance. Mistral (1830–1914) was awarded the Nobel Prize in Literature in 1904, “in recognition of the fresh originality and true inspiration of his poetic production, which faithfully reflects the natural scenery and native spirit of his people, and, in addition, his significant work as a Provençal philologist”.

£675

[125658]

133

MORRIS, William. *The Story of Sigurd the Volsung. And the Fall of the Niblungs.* London: Ellis and White, 1877

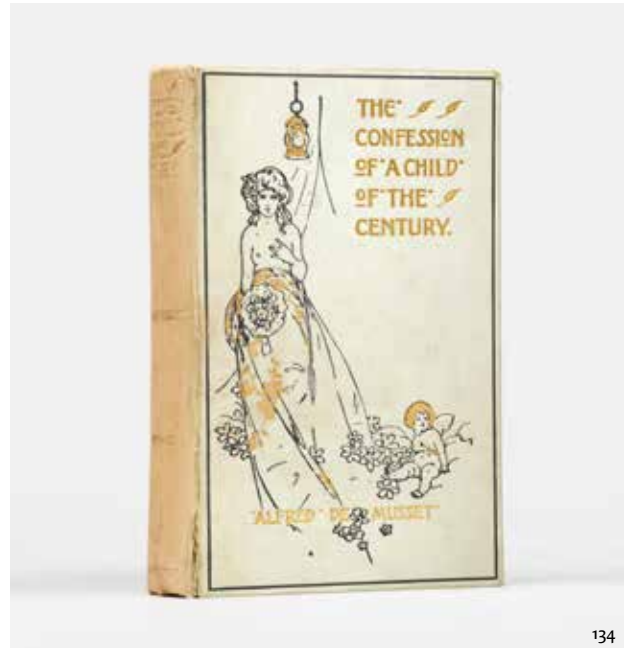
Octavo (198 × 138 mm). Near-contemporary brown morocco by Roger de Coverly, spine elaborately tooled in gilt in compartments, triple rule gilt frames to covers, gilt rolled turn-ins, all edges gilt, marbled endpapers. With a later bookplate to front pastedown. Minor wear to spine ends and tips, faint offsetting to endpapers from turn-ins, a near-fine copy.

FIRST EDITION of Morris's Icelandic epic, his longest and most ambitious poem. Although dated 1877, this work was issued in November 1876. “This four-book narrative in resounding rhyming couplets is constructed with the confidence of one of the great Victorian feats of engineering. Sigurd was Morris's own favourite of all his works” (ODNB). Morris's work was later re-published by the Kelmscott Press with two large woodcuts by Edward Burne-Jones. Morris had planned for Burne-Jones to produce a large, fully-illustrated, folio edition, however Burne-Jones dallied, and the book was only issued in 1898, two years after Morris's death.

Foreman 43.

£750

[129025]



134

134

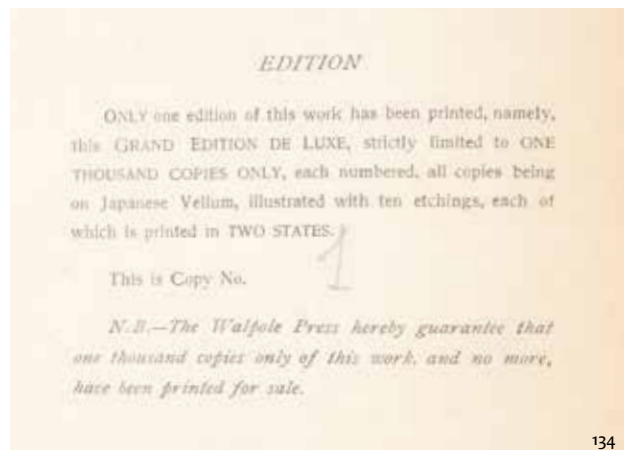
MUSSET, Alfred de. *The Confession of a Child of the Century.* London & Paris: The Walpole Press, 1901

Octavo. Original green silk covers, spine and front cover lettered in gilt, decoration to front cover in black and gilt, top edge gilt, others untrimmed. Housed in the green cloth slipcase. Half-title and title page printed in red and black. With ten etchings by Eugene Abot after Paul-Leon Jazet, each printed in two states (directly to japon and pasted-in), all with captioned tissue guards. Fading to spine and onto rear cover, slight fraying to spine joints, minor wear to very tips, a couple of small marks to rear cover, a very good copy.

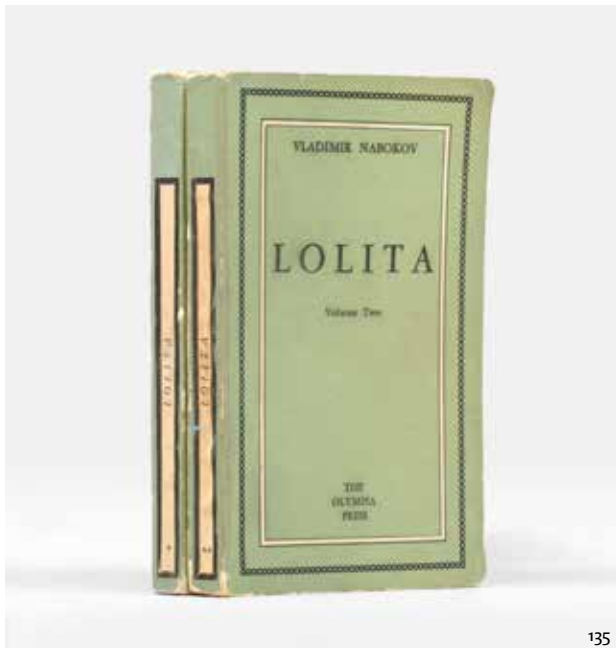
FIRST UK EDITION, *tête de tirage* copy number 1 of 1,000 copies of this “Grand Edition de Luxe” on japon, illustrated with ten etchings, each in two states. This edition is translated by T. F. Roger-son, first published in the US in 1899. Musset's autobiographical novel was published in French as *La Confession d'un enfant du siècle* in 1836. An uncommon and attractive work, with just six copies traced institutionally worldwide.

£675

[127552]



134



135

135

NABOKOV, Vladimir. *Lolita*. Paris: *The Olympia Press*, 1955

2 volumes, octavo. Original green printed wrappers. Small ownership stamp on front free endpaper of vol. 2. Spines lightly toned, small repair to spine of vol. 2, extremities rubbed and nicked, lightly soiled, edges of book block marked. A very good copy.

FIRST EDITION, FIRST IMPRESSION, FIRST ISSUE, of one of the most notorious and controversial books published in the 20th century. *Lolita* was originally published with "Francs : 900" printed on the rear covers, but a sudden currency fluctuation at the time of publication meant that the books had to be re-priced to 1,200 francs. Copies of the first issue appear either without a price change, as here, or with the bookseller's hand-written correction. The second issue appeared with the publisher's over-price sticker to the rear covers.

Juliar A28.1.

£2,750

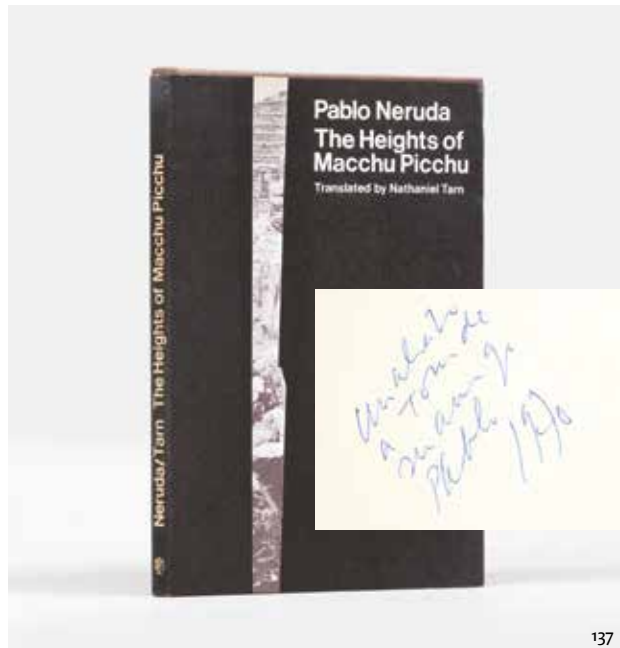
[131766]

136

(NABOKOV, Vladimir, trans.) PUSHKIN, Aleksandr. *Eugene Onegin. A Novel in Verse Translated from the Russian, with a Commentary.* New York: *Bollingen Series, Pantheon Books*, 1964

4 volumes, octavo. Original light blue cloth, titles to spines gilt on red ground, top edges blue. With the dust jackets. Housed in publisher's card slipcase. Monochrome portrait frontispiece of Pushkin (the famous portrait by Orest Kiprensky). Ownership signature to front free endpaper of vol. I. Light sunning to spines and spine panels; a very good set in the dust jackets, faintly soiled with light chipping around extremities.

FIRST EDITION, FIRST PRINTING, 4,282 copies were published. "Perhaps no one at home or in exile made claim to Pushkin's legacy more faithfully than Nabokov. Born one hundred years after Pushkin, Nabokov adopted him as his personal muse and never abandoned that calling. He took Pushkin as his fellow traveler on every one of his literary journeys" (Sergei Davydov in Shapiro, p. 104). In the same study, Irene Ronen writes that Nabokov's accompanying



137

text "is a product of supreme intellectual and artistic maturity: The admiration for the artist and man is still there, but the earlier attitude of exalted and exaggerated piety is not", going on to note that in his speech in Paris in 1937, marking the one hundredth anniversary of Pushkin's death, Nabokov stated "to read [Pushkin's] works . . . without a single exception is one of the glories of earthly life" (*ibid.*, p. 118 & 122).

Juliar A37.1; Gavriel Shapiro (ed.), *Nabokov at Cornell*, 2003.

£375

[131730]

137

NERUDA, Pablo. *The Heights of Macchu Picchu.* Translated by Nathaniel Tarn. Preface by Robert Pringmill. London: *Jonathan Cape*, 1966

Octavo. Original brown cloth, titles gilt to spine. With the dust jacket. Spine cocked, otherwise fine.

FIRST EDITION IN ENGLISH, FIRST IMPRESSION, OF NERUDA'S MASTERPIECE, A SUPERB PRESENTATION COPY FROM THE POET TO HIS PUBLISHER, Tom Maschler, inscribed "Un abrazo a Tom de su amigo Pablo 1970" on the front free endpaper, with Maschler's bookplate to the front pastedown. (For Maschler, see item 2.)

£5,000

[132725]

138

NIZAMI GANJAVI. *Sikandar Nama, e Bará. Or, Book of Alexander the Great, written A. D. 1200, by Abu Muhammad bin Yusuf bin Mu,ayyid-i- Nizamu-'d-Din, translated for the first time out of the Persian into Prose . . . by H. Wilberforce Clarke.* London: *W. H. Allen & Co.*, 1881

Large octavo. Original green pebble-grain cloth over lightly bevelled boards, spine lettered and decorated in gilt, three-line frames to covers enclosing central foliate diamond device in black, black coated endpapers. Headcaps and corners very lightly rubbed, mild foxing to free endpapers, title page,



138

and terminal leaf, these flaws minor: a fine copy, entirely unopened, in the bright and fresh original cloth.

FIRST EDITION IN ENGLISH, AN EXCEPTIONAL COPY of this verse epic on the life of Alexander the Great by the great Azerbaijan-born poet Nizami Ganjavi, the final work in his great cycle of five narrative poems, the *Panj Ganj* (“five jewels”), for which he is remembered as the “greatest romantic epic poet in Persian literature” (*Ency. Brit.*) Nizami Ganjavi (1141–1209) was born in Ganja in what is now Azerbaijan. The *Sikandar Nama*, probably written for the ruler of Shirvan, comprises two separate texts, the *Sharaf Nama*, which is the subject of Clarke’s translation and recounts Alexander’s life and conquests, and the *Iqbal Nama*, essentially a didactic treatise in which Alexander, having conquered the world, holds debates with Greek and Indian philosophers at his court. The *Sharaf Nama* elaborates the principal episodes of the Alexander legend as known to Muslim tradition: “the birth of Alexander, his succession to the Macedonian throne, his war against the Negroes who had invaded Egypt, the war with the Persians, ending with the defeat and death of Dara and Alexander’s marriage to Dara’s daughter, [and] his pilgrimage to Mecca. Nizami then dwells at some length on Alexander’s stay in the Caucasus and his visit to Queen Nushaba of Barda and her court of Amazons [in modern-day Azerbaijan] . . . Alexander then goes to India and China. During his absence the Rus . . . invade the Caucasus and capture Barda (as they in fact did some two centuries before Nizami’s time) and take Nushaba prisoner. Alexander’s wars with the Rus, which are depicted at considerable length, end with his victory and his magnanimous treatment of the defeated army. The *Sharaf Nama* concludes with the account of Alexander’s unsuccessful search for the water of immortal life” (*Ency. Iran.*)

The first edition of the *Sikandar Nama* in the original Persian was published at Calcutta in 1812 and is extremely rare. Clarke (1840–1905) was a British military engineer and accomplished orientalist, who is also remembered for a critical edition of the *Divan of Hafiz* (1891). His translation of the *Sikandar Nama* is a faithful rendering of the original and contains copious extracts from Indian commentators.

£1,250

[119939]



139

139

(NORSE MYTHOLOGY.) BRAY, Olive (ed. and trans.) *The Elder or Poetic Edda, commonly known as Sæmund’s Edda. Part I. The Mythological Poems.* Illustrated by W. G. Collingwood. London: Printed for the Viking Club, 1908

Quarto. Original grey cloth, Norse-style decorative borders and lettering in gilt on front board and spine, text in Icelandic and English on facing pages. One full page and many half-page illustrations. Ownership inscription to front free endpaper. Spine gently rolled, extremities a touch worn, corners bumped and slightly nicked, light foxing to endpapers, rear hinge cracked but holding. A very good copy.

FIRST EDITION, FIRST IMPRESSION, OF THIS INFLUENTIAL TRANSLATION. The work was reissued in 2013 as part of “Tolkien’s Bookshelf”, noting it as a general inspiration and the source of the Dwarves’ names in *The Hobbit*. The projected second part was never completed, making this complete as published.

In 1929, the *Journal of English and Germanic Philology* reviewed Olive Bray’s translation of *The Poetic Edda*: “Miss Bray’s work is eminently satisfactory: she possesses a scholar’s knowledge of the subject (though she was by no means a specialist in the field); and she had poetic ability of a high order. She nearly always succeeded in reproducing the poetry and the spirit of the old lays and she adhered to the metrical form”.

Journal of English and Germanic Philology, Vol. 28, No. 4, October 1929.

£1,500

[131743]



140

140

(OMAR KHAYYÁM.) FITZGERALD, Edward. *Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia. Rendered into English Verse. Second edition.* London: Bernard Quaritch, 1868

Quarto (204 × 156 mm). Near-contemporary green morocco by Proudfoot of Euston Square, spine lettered in gilt, quadruple gilt fillet border to covers and turn-ins, marbled endpapers, top edge gilt. Bookplate with monogram “CN” (or “NC”) and Latin motto, engraved by Allen Wyon (1843–1907). Spine and extremities a little toned and very slightly rubbed, very minor creasing to first few leaves. A near-fine copy.

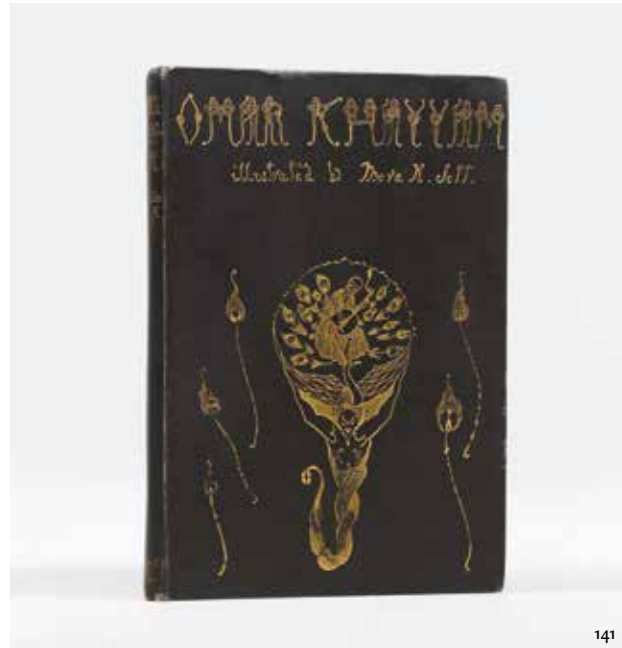
SECOND EDITION, substantially expanded and revised from the first of 1859. Five hundred copies of the second edition were printed, with Quaritch selling each at a price of 1s. 6d.; when a copy re-appeared in their catalogue in 1929, it had already reached a price of £52 10s. (Potter, p. 12). FitzGerald substantially revised the text of the *Rubáiyát* four times, with none of these five versions seen as truly definitive. The second edition is the longest at 110 quatrains.

Omar Khayyám (1048–1131) was a Persian mathematician, astronomer, philosopher, and poet, author of about a thousand quatrains. That he is the most famous poet of the East in the West is entirely due to FitzGerald’s celebrated adaptations, which would prove to be the “most popular verse translation into English ever made” (Decker, p. xiv). FitzGerald himself referred to his work on the *Rubáiyát* as a “transmogrification” rather than translation, describing how he “mashed up” several stanzas into one, and calling the result “A pretty little Eclogue tessellated out of [Omar’s] scattered quatrains”. It is reasonable to suggest that in its own way the lyrical agnosticism of FitzGerald’s *Rubáiyát* was to be every bit as influential on the advent of modernism as Darwin’s *Origin of Species* published in the same year as the first edition. Many of FitzGerald’s phrases have entered the common stock of English quotations and allusions.

Potter 129.

£2,750

[131820]



141

141

(OMAR KHAYYÁM.) SETT, Mera K., illus. *Omar Khayyám. [Rubáiyát.]* Cambridge: Galloway & Porter, 1914

Large octavo. Original black cloth, titles and decoration gilt to spine and front cover, top edge gilt. Illustrated title, 15 plates with text and illustration, 15 plates with illustration and captioned tissue guards. Rubbing to ends and corners, rear board somewhat bowed, minor stain to corner of front paste-down, front hinge just starting at the foot, a very good copy. With the blind-stamp of “The Fitzgerald Collection: Peter J. Wills” to front free endpaper, and his ownership label.

FIRST SETT EDITION, ONE OF 250 COPIES PRINTED, of this scarce privately-printed *Rubáiyát* illustrated by Parsee artist Mera Ben Kavas Sett. In his lengthy foreword Sett stakes his claim that his *Rubáiyát* “is original in being the interpretation of a Persian (Parsee)”, and also notes that “some of the English publishers found the work ‘too shocking’ and ‘one likely to hurt the susceptibility of the decent-minded English people’. They were ready to bring out my Omar if I changed a few pictures at their dictate and tastes, but I would not so much as a single line or a dot. It seems the English (according to the publishers) would rather have the conventional fig-leaf than a cluster of roses. I stated my case to my generous father. With his usual kindness and generosity, he offered to stand the piper to the tune of a private publication.” Sett’s Omar made sufficient impression to receive the encomium of Rupert Brooke: “If Mr Sett has not been universally acclaimed as the greatest draughtsman and decorator living, the fault lies with his own exclusive and publicity shunning nature. His Omar will have the pride of place in my library”. (For Khayyám, see also 179.)

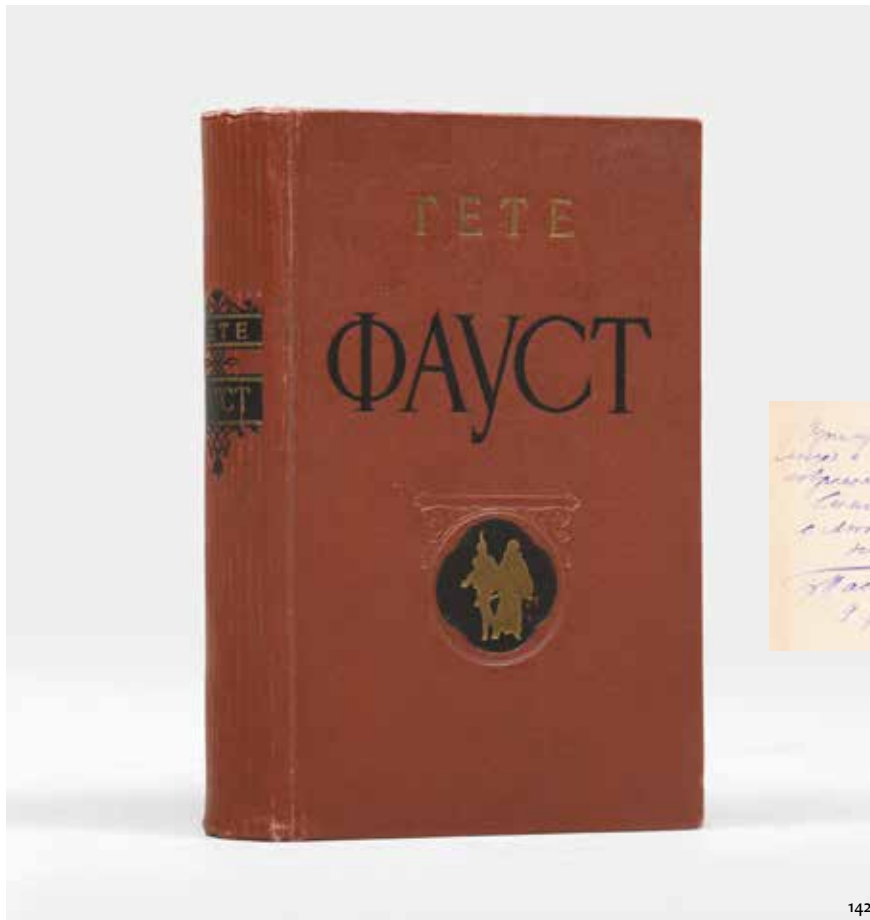
£750

[121514]

142

(PASTERNAK, Boris, trans.; Johann Wolfgang von Goethe.) *Faust. [Leningrad:] Gosudarst’vennoe izdatel’stvo khudozhestvennoi literatury, 1953*

Octavo. Original brown cloth, titles and decoration to spine and front in gilt, black, and blind, imprint and price blind to rear board. Illustrated front



142

tispiece and five plates, additional vignettes in the text, by A. Goncharova. Minimal rubbing to ends and corners, but an excellent copy.

FIRST EDITION OF PASTERNAK'S RUSSIAN TRANSLATION OF GOETHE'S MASTERPIECE, PRESENTATION COPY, inscribed to a close friend and fellow poet, "to one of the most interesting people and the best poets of the present times, Simon Chikovani, with love and devotion, B. Pasternak, 9 February 1954", on the front free endpaper.

Chikovani (1902–1966) was a "lifelong friend of Pasternak" (Christopher Barnes, *Boris Pasternak: A Literary Biography*, vol. 2) and one of his closest contacts in Georgia. He was a leading futurist poet, who "sporting Mayakovsky's mantle" (according to Professor Donal Rayfield) and edited the *H₂SO₄* journal. His brother was shot in the Great Purge in 1937, and Chikovani came progressively to toe the party line. By the time Pasternak was publishing *Faust*, Chikovani had become deputy to the Supreme Soviet council in Georgia, though the two remained good friends. This copy has frequent pencil markings, presumably Chikovani's, largely to the introduction and notes.

Pasternak was working on *Dr Zhivago* at this time, but was out of favour with Soviet censors and not permitted to publish his original work. A translation of a world classic such as Goethe's *Faust*, however, was acceptable, and so Pasternak produced this creative rendering, first published in book form in 1953 and reprinted several times. He had previously translated Shakespeare's *Hamlet* in 1940, but it is Pasternak's *Faust* that connects more to his *Zhivago*. Most suggestively of all, the author's original subtitle for the novel, though later redacted, was "Opyt russkogo Fausta" ("A Russian

Faust"). Angela Livingstone, in her essay "Pasternak and Faust", contends that "the abandoned subtitle and many of Pasternak's remarks about Faust show at the very least an intense preoccupation with Goethe's play and a tendency to conceive of his own and Zhivago's 'world' as 'Faustian'". Yurii Zhivago's own thoughts on Faust, moreover, appear within the novel in his notebook ponderings at Varykino.

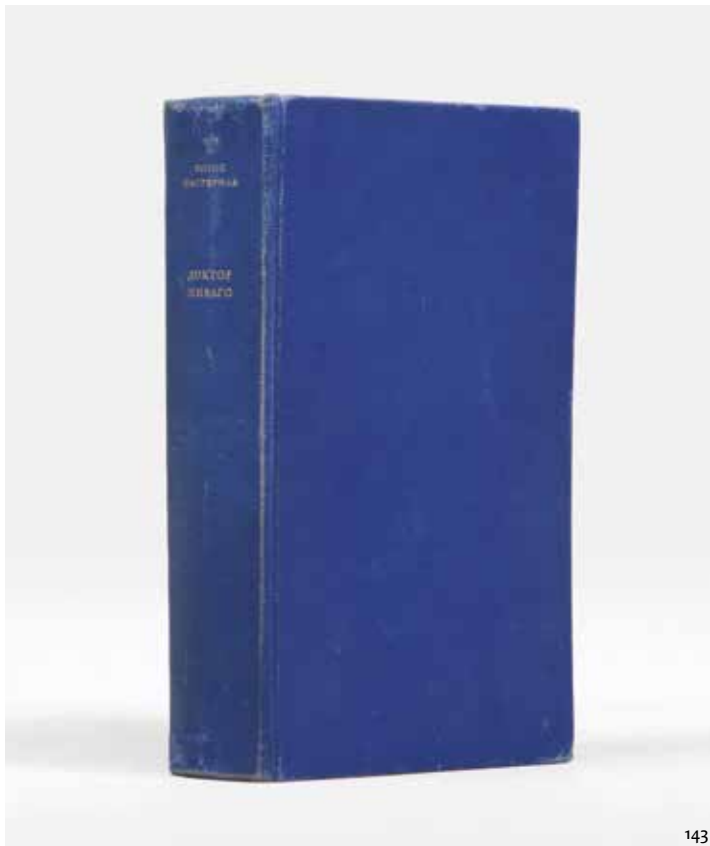
Pasternak could not help but encode political critique into his translation, such as against Stalin's notorious canal-building projects resulting in the death of tens of thousands of gulag labourers—where Goethe's Baucis recounts the building of a canal, Pasternak renders a text that translates "Are human sacrifices / justified by a canal?", and even made none-too-subtle reference to Stalin in the line "Stali n uzny dorzarezu . . ." Passages such as this were toned down in subsequent reprints. When parts of the translations were first published, the text was attacked in the Soviet journal *Novy Mir* in 1950, causing an exasperated Pasternak to complain to a friend (the exiled daughter of Marina Tsvetaeva) of their "denouncing my *Faust* on the grounds that the gods, angels, witches, spirits, the madness of poor Gretchen, and everything 'irrational' has been rendered much too well, while Goethe's 'progressive' ideas (what are they?) have been glossed over."

The book is scarce, with fewer than 20 copies listed by OCLC in libraries worldwide, and no other copies, inscribed or otherwise, traced in auction records. (For *Faust*, see also item 45.)

Angela Livingstone, "Pasternak and Faust", *Forum for Modern Language Studies*, vol. XXVI, issue 4, 1 Oct 1990, pp. 353–369.

£9,750

[132166]



143



143

143

PASTERNAK, Boris. *Doctor Zhivago*. Milano: Feltrinelli [but actually *The Hague: Mouton*], 1958

Octavo. Original blue cloth, titles to spine in gilt. Issued without a dust jacket. Housed in a dark blue flat-back cloth box by the Chelsea Bindery. Text in Russian. Spine gently rolled and faintly sunned, minor rubbing to extremities; a remarkably bright copy.

TRUE FIRST EDITION IN RUSSIAN, one of 1,160 copies, printed as part of a covert CIA publishing and propaganda programme for distributing banned material to the Soviet Union and Eastern Europe. John Maury, the Soviet Russia Division chief, wrote in a July 1958 memo that “Pasternak’s humanistic message—that every person is entitled to a private life and deserves respect as a human being, irrespective of the extent of his political loyalty or contribution to the state—poses a fundamental challenge to the Soviet ethic of sacrifice of the individual to the Communist system” (Finn & Couvee, p. 115).

The book was originally published in Italian in 1957 by Giangiacomo Feltrinelli. In January 1958 the CIA accepted through British Intelligence microfilm copies of the Russian manuscript that Feltrinelli had received from Pasternak. The CIA’s intention was to publish the book in Russian and distribute copies to Soviet visitors at the Brussels Universal and International Exposition, as it was one of the few occasions when large numbers of Soviet citizens travelled to the West for an event. With the assistance of the Dutch intelligence service (BVD), they used a Dutch academic publishing company, Mouton, to conceal the publication’s American sponsorship. The CIA made a deal with Peter de Ridder, the executive of Mouton, and supplied him with the proofs. Feltrinelli, with Pasternak’s support, had previously discussed the publication of a Russian edition in 1957 in collaboration with Mouton,

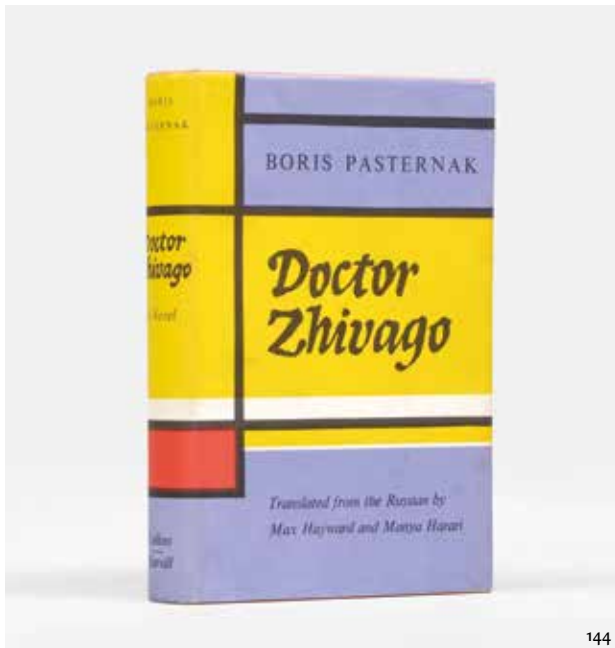
but had not signed a contract. De Ridder, perhaps thinking that a contract between Mouton and Feltrinelli was all but signed, went ahead without Feltrinelli’s consent. He later said he had both tried and failed to reach Feltrinelli, who was on holiday at the time. He was also warned the CIA would go elsewhere if he did not take the deal, which would scupper the planned Mouton–Feltrinelli edition regardless. De Ridder added Feltrinelli’s imprint to the title page (but omitted the copyright notice) in a last-minute decision after a small number of copies were printed without acknowledgement of the Italian publisher; the title page is in fact glued-in, as seen in this copy, reflecting the hasty addition.

Unaware of the CIA’s involvement, Feltrinelli saw this publication as outright fraud and considered legal action, though he later settled. The black market books were ready by early September 1958—just in time for the Brussels Exposition, where 365 copies were distributed through a back room at the Vatican pavilion. “Soon the book’s blue linen covers were found littering the fairgrounds. Some who got the novel were ripping off the cover, dividing the pages, and stuffing them in their pockets to make the book easier to hide” (Finn & Couvee, p. 142). The rest were distributed to CIA stations and assets in Western Europe, and 200 copies were sent to the CIA headquarters in Washington. Pasternak was deeply disappointed with the copy he saw, as the text was based on an early, uncorrected manuscript, and deplored the errata in a letter to Feltrinelli. In late April or early May 1959 Feltrinelli released his edition in Russian, the third overall. The first official publication of the work in Russia occurred in 1988 by way of a serial publication in the journal *Novy Mir*.

Peter Finn & Petra Couvee, *The Zhivago Affair*, Harvill Secker, 2014; Mancosu, Paulo, *Inside the Zhivago Storm*, Feltrinelli, 2013.

£15,000

[132146]



144

144

PASTERNAK, Boris. *Doctor Zhivago*. Translated from the Russian by Max Hayward and Manya Harari. London: Collins and Harvill Press, 1958

Octavo. Original red cloth, spine lettered in gilt. With the dust jacket. A near-fine copy in the bright dust jacket, with some very light scratches to front panel and faint foxing on verso.

FIRST EDITION IN ENGLISH, FIRST IMPRESSION, of Pasternak's classic novel. First published in Italy in 1957, the original manuscript had been smuggled out of the Soviet Union in the same year (see previous item). It was an immediate success and has been adapted to screen a number of times, most famously in the 1965 film adaptation starring Omar Sharif, Julie Christie, and Alec Guinness. Pasternak won the Nobel Prize in Literature the same year as this edition's publication.

£600

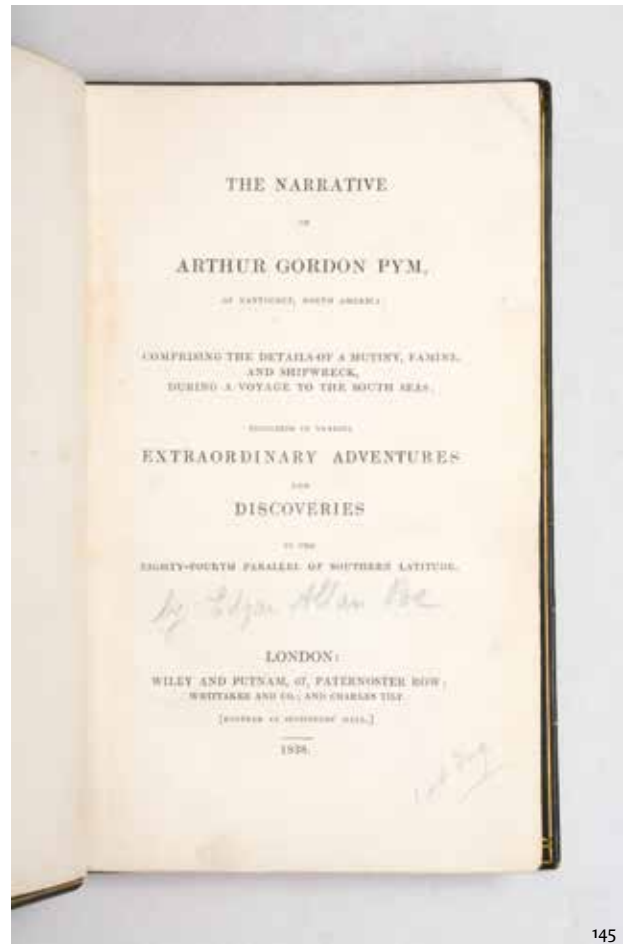
[132024]

145

[POE, Edgar Allan.] *The Narrative of Arthur Gordon Pym, of Nantucket, North America: comprising the details of a mutiny, famine, and shipwreck, during a voyage to the South Seas . . .* London: Wiley and Putnam, 1838

Octavo (197 × 118 mm). Early 20th-century green morocco by Curtis Walters, titles to spine in gilt in compartments, turn-ins ruled in gilt with "gold-bug" motifs to corners, marbled endpapers, top edge gilt. Spine toned, rubbing to extremities, wear to tips, leather to rear turn-in offset to rear free endpaper, occasional faint foxing; a very good copy.

FIRST UK EDITION OF POE'S ONLY COMPLETE NOVEL, released in the same year as the first US edition. Described by Jorge Luis Borges as "Poe's greatest book", *The Narrative of Arthur Gordon Pym* is a "sea adventure ending in fantasy based in part on contemporary factual accounts of Antarctic sea voyages" (Bleiler 1313). It was Poe's first work published in England and inspired both Melville and Verne, whose *An Antarctic Mystery* (1897) was written as both a response and continuation. The "gold-bug" design on the binding, by renowned



145

American binder Curtis Walters, may perhaps be in reference to Poe's most widely-read story during his lifetime, "The Gold-Bug", published in the *Philadelphia Dollar Newspaper* in 1843. Walters is known to have used the same stamp on a copy of Poe's *Tales* (1845), which included "The Gold-Bug", bound by Walters for the Club Bindery of the Grolier Club.

This copy has the bookplate of Hoyt House, "The Point", designed by Calvert Vaux in 1855 for Lydig Livingston Hoyt, a wealthy New York merchant. The house, which fell to ruin for many years, is considered Vaux's most important application of the "gothic picturesque" in its integration of landscape and architectural design.

Hill 1367.

£3,750

[132219]



145



146

146

POUND, Ezra (ed.) & W. B. Yeats (intro.) FENOLLOSA, Ernest. *Certain Noble Plays of Japan.* Churchtown, Dundrum: The Cuala Press, 1916

Octavo. Original tan cloth-backed grey paper-covered boards, front cover lettered in black, grey endpapers, edges untrimmed. With the plain paper dust jacket. Typescript note numbering this copy, mounted to a secretarial card, loosely inserted. Binder's stamp to front pastedown. Faint offsetting to endpapers, else a fine copy in the lightly soiled jacket with tiny nick to foot of spine, slight creasing to edges.

FIRST EDITION, FIRST IMPRESSION, in the scarce jacket, number 277 of 350 copies printed by Elizabeth Yeats in September 1916. Fenollosa (1853–1908) was an American academic who became curator of the Imperial Museum of Japan in 1888 and curator of oriental art at the Boston Museum of Fine Arts in 1890. He was instrumental in promoting the study of Asian art in the west, and after his death his widow worked with Pound and Yeats to publish the material that he had collected on Japanese drama and Chinese poetry. This production contains the first appearance of a 19-page introduction by Yeats.

Loosely inserted in this copy is a publisher's publicity slip for recent publications with a manuscript addition by Elizabeth Yeats, "In Preparation a new Vol of Poems W. B. Yeats", likely referring to *The Wild Swans at Coole* (1917), and a label reading "Made in Ireland" in Gaelic on the rear pastedown.

Douglas McMurtrie, *The Book: The Story of Printing and Bookmaking*, Oxford University Press (1943); Gallup A12; Wade 269.

£650

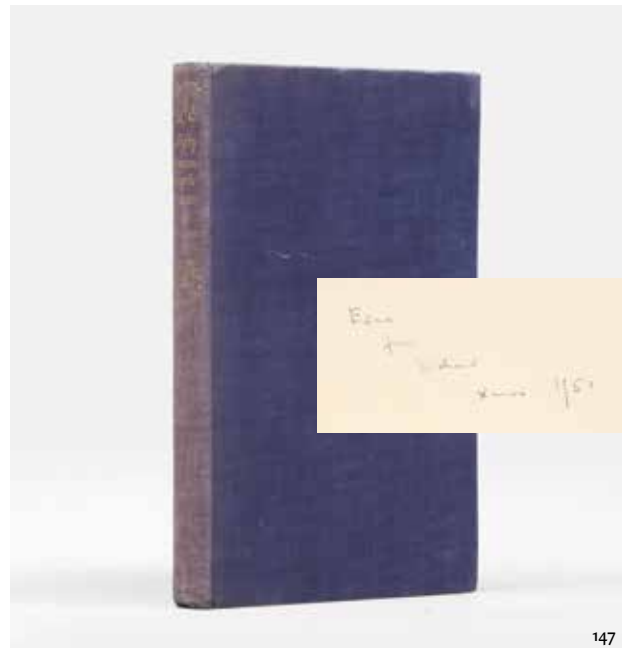
[131792]

147

(POUND, Ezra.) ALDINGTON, Richard (trans.) *Fifty Romance Lyric Poems.* London: Allan Wingate, 1948

Octavo. Original purple cloth, titles gilt to spine. Spine a little sunned, perforation and dent to front cover, very good condition.

FIRST TRADE EDITION, PRESENTATION COPY TO EZRA POUND, of this anthology of medieval poetry, inscribed by the translator on the



147

front free endpaper, "Ezra from Richard Xmas 1951", with the later blind stamp of Brunnenburg castle on the title page. Pound stayed at Brunnenburg, the home of his daughter Mary de Rauehwiltz, following his release from incarceration in St Elizabeth's hospital in 1958, and wrote the last of his *Cantos* there. This is a superb modernist association, inscribed to the man who coined the term "imagist" to describe the poetical movement headed by himself, Aldington, and his wife Hilda Doolittle (H.D.), who was also Pound's first love.

This copy has several deeply-scored pencil annotations, marking passages of poems of interest, by Pound, as well as others in a later hand. Aldington's anthology was originally published in a limited edition by Crosby Gaige in 1928.

£2,750

[130189]

148

PROUST, Marcel. *Du côté de chez Swann. À la recherche du temps perdu.* Paris: Bernard Grasset, Éditeur, 1914

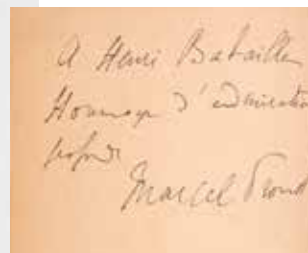
Octavo (183 × 113 mm). Finely bound by Semet & Plumelle in near-contemporary French grey crushed morocco, gilt titles on spine, purple morocco doublures with gilt fillets and grey moiré silk endpapers, edges gilt, original yellow printed wrappers bound in at front and rear. Housed in grey three-quarter morocco, plush-lined chemise and matching slipcase, also by Semet & Plumelle. Spine very lightly sunned, small closed tear to front wrapper, inscription very slightly shaved by binders. A near-fine copy, in a handsome binding.

FIRST EDITION, FIRST ISSUE, PRESENTATION COPY, inscribed by the author on the tissue paper bound after the front wrapper (as always with presentation copies of this title), "A Henri Bataille, Hommage d'admiration profonde, Marcel Proust". The recipient was Félix-Henri (also Henry) Bataille (1872–1922), a French poet and dramatist who wrote 20 plays, many of which were also produced as early works of cinema.

Proust was clearly aware of Bataille's work, and his name appears on several occasions in Proust's correspondence. Notably, in a letter to Jacques Copeau (1879–1949, French theatre director, producer, actor and dramatist) he refers to Bataille while discussing his search for a title for his great roman-*fleuve*. Proust's working title



148



for *À la recherche du temps perdu* was “Les Intermittences du Coeur”. “And I had replaced the second title (the subtitle) with this one: *Du côté de chez Swann*” writes Proust before invoking Bataille as a counter example: “we both agreed that Bataille was not right to write: ‘my heart panting with eternity’! I would not like to write like this” (Kolb). Although we have not traced any letters directly from Proust to Bataille, the warmth of the inscription certainly affirms an acquaintance and a degree of amity. It was to Bataille that Proust successfully introduced his dear friend Louisa de Mornand for a role in Bataille’s play *Maman Colibri*. Louisa de Mornand’s love affair with Louis d’Albufera is said to have inspired that of Rachel and Saint Loup in *Du côté de chez Swann*.

The necessary issue points are all present: with the wrappers dated MCMXIII, the title page dated 1914, the intrusive bar in the publisher’s name, and p. [524] with the imprint dated “le huit novembre mil neuf cent treize”. The publication of Proust’s masterpiece was much affected by the Great War, which led to a staggered publication of the first novel in the series, making first issue copies hard to come by, and presentation copies much coveted.

Max Brun, “Contribution [. . .]”. Brux., *Le Livre et l’Estampe*, 1966, n° 45–46, p. 5–39; William C. Carter, “Marcel Proust: A Life”; Philip Kolb, *Correspondance de Marcel Proust*, Plon, 1970–93, XII, 110; Mathieu Lindon, “Marcel les harcèle”. *Libération*, 2004.

£27,500

[132123]

149

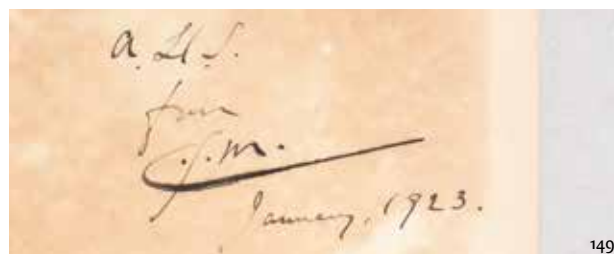
PROUST, Marcel. *Swann’s Way*. Translated by C. K. Scott Moncrieff. London: Chatto & Windus, 1922

2 volumes, octavo. Original blue cloth, titles gilt to spines. Spines a little sunned, ends lightly rubbed, some small marks to cloth, sound, occasional light spotting within, a light damp stain at the lower corner of vol. 1 text block throughout, still good condition.

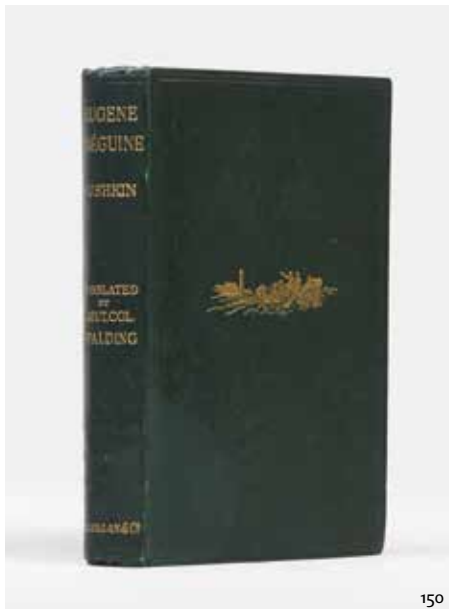
FIRST EDITION IN ENGLISH, FIRST IMPRESSION, PRESENTATION COPY, inscribed by the translator, “A.H.S. from C.S.M., January, 1923”. Scott-Moncrieff’s translation came out on 19 September 1922 and was read by Proust, who wrote to the translator on 10 October 1922 to compliment his “fine talent”.

£2,750

[132724]



149



150

150

PUSHKIN, Aleksandr. Eugene Onéguine. London: Macmillan and Co., 1881

Octavo. Original green cloth, title to spine gilt, vignette to front cover gilt, brown coated endpapers, fore edge untrimmed. Pencilled ownership signature to half-title and title page. Spine gently rolled, hinges cracked but firm, tips just a touch worn, couple of spots of foxing to outer leaves, otherwise internally clean. A very nice copy in bright cloth.

FIRST EDITION IN ENGLISH OF PUSHKIN'S FINAL WORK. "Perhaps because it was the first, Spalding's translation is often set down as a pioneer version, which we naturally expect to have all the faults of an initial attempt . . . but the remarkable fact is that it has not more" (Simmons, *The Slavonic and East European Review*, Volume 17). It was first published in book form in 1833. (For Pushkin, see also item 136.)

Line-Ettlinger-Gladstone p. 29.

£7,500

[129124]

151

RASK, Rasmus Kristian. *Bejledning til det Islandske eller gamle Nordiske Sprog.* Copenhagen: Trykt paa Hofboghandler Schuboths Forlag, hos J. R. Thiele, 1811

Small octavo (172 × 106 mm). Contemporary sheep-backed marbled boards, spine in compartments with gilt rules, gilt-lettered tan title label. Interleaved. Ownership inscription "1814 af C.G.B." and "S. Hylander 1820" to front pastedown. Superficially starting at joints but on the whole the binding very sound, rubbing to extremities, small chip to title label, internally tanned and spotted in plates, still a very good copy indeed.

FIRST EDITION, A RARE INTERLEAVED COPY owned by Swedish philologist Sven Hylander (1797–1825) with his comments and additions to the work. Hylander was lecturer at the University of Lund and studied Icelandic manuscripts. The famous Swedish poet Esaias Tegner, who was a lecturer in Greek at Lund, wrote an elegy for Hylander on his early death in 1825, the same year as Tegner published his epic Icelandic-inspired poem *Frithjof's Saga* to broad international acclaim.

Rask's "'Guide to the Icelandic or old Nordic Language' was the first of an important series of publications which qualify Rask as



151

one of the founders of the modern science of language. The interest that his writings aroused in the ancient Scandinavian tongues directed attention to their literature. He was the first to study the ancient Nordic languages systematically" (PMM). This copy, interleaved and annotated by a next-generation scholar in the same field, makes for a compelling emblem of Rask's influence.

Printing and the Mind of Man 266.

£1,250

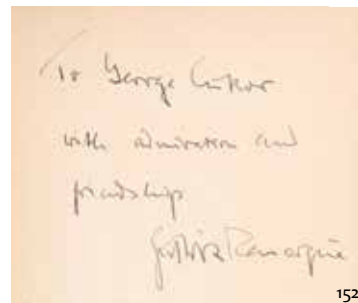
[112682]

152

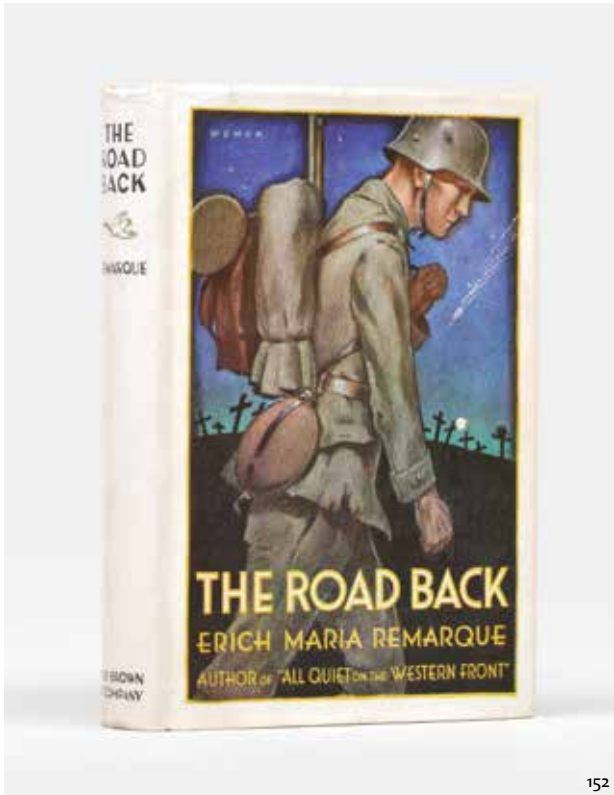
REMARQUE, Erich Maria. *The Road Back.* Translated from the German by A. W. Wheen. Boston: Little, Brown, and Company, 1931

Octavo. Original grey cloth, titles to spine and front cover in red and black, top edge red, bottom edge untrimmed. With the pictorial dust jacket. Slight rubbing to spine ends, faint browning to board edges, book block edges lightly toned; a very good copy indeed in the faintly soiled jacket with lightly browned spine, slight creasing and nicks to spine ends and top edge.

FIRST U.S. EDITION, second printing (the same month as the first), PRESENTATION COPY, inscribed by the author on the front free endpaper, "To George Cukor with admiration and friendship Erich Maria Remarque", with Cukor's bookplate to the front pastedown. The recipient was renowned Universal Studios director George Cukor (1899–1983), who worked uncredited as the dialogue director on the 1930 film adaptation of Remarque's *All Quiet on the Western*



152

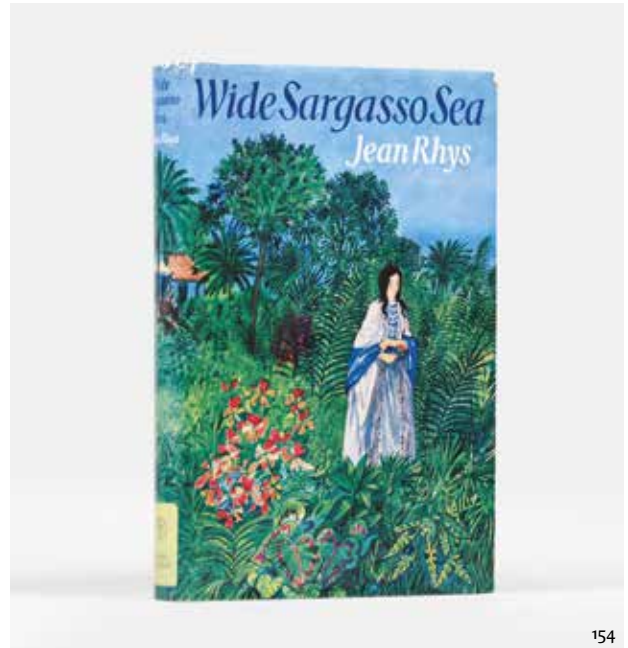


152

Front (first published in English in March 1929). It was one of Cukor's first roles in the production of a major Hollywood film, and he is believed to have met Remarque on set; Remarque was at one point considered for the role of Paul Bäumer. *The Road Back* was also adapted into a film by Universal Studios in 1937. The work was originally published in German in 1931 as *Der Weg Zurück*.

£2,500

[131857]



154

153

REXROTH, Kenneth & CHUNG, Ling (trans. and eds.)
The Orchid Boat: Women Poets of China. New York: McGraw-Hill Book Company, 1972

Octavo. Original orange cloth, title printed to spine in black, black flower motif to front board in black. With the dust jacket. Spine sunned at bottom, extending slightly onto front board, very slight pale damp stain to bottom of text block fore edge. A very good copy in the lightly toned dust jacket.

FIRST EDITION, FIRST PRINTING, PRESENTATION COPY, inscribed "For Jerome and Diane Rothenberg with much affection, [Rexroth's name in Chinese] Kenneth Rexroth" on front free endpaper. Jerome Rothenberg was a poet and translator known for his work in ethnopoetics.

£375

[122074]

154

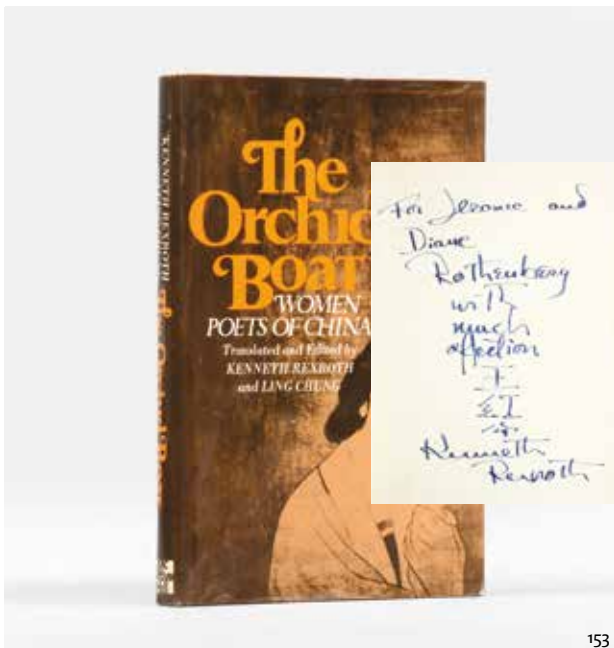
RHYS, Jean. *Wide Sargasso Sea*. Introduction by Francis Wyndham. London: Andre Deutsch, 1966

Octavo. Original red boards, titles to spine in gilt. With the dust jacket. Spine very gently rolled, spine and bottom edge of boards lightly sunned, faint foxing to edges; else a near-fine copy in the jacket with creasing and slight nicks to spine ends and tips of folds.

FIRST EDITION, FIRST IMPRESSION. *Wide Sargasso Sea*, a prequel to *Jane Eyre*, is the "story of how the young girl who became Bertha Rochester is driven mad by the conflicting pressures that a colonial and patriarchal world impose upon her" (ODNB). It was Rhys's first novel since 1939 and is "generally considered her finest work" (ibid.). Upon its publication Rhys was awarded an Arts Council bursary and the 1966 W. H. Smith award. Her early works were subsequently reissued, and two new collections of her short stories were released: *Tigers are Better Looking* (1968) and *Sleep it Off, Lady* (1976).

£550

[130335]



153



155

(RILKE, Rainer Maria.) BALTHUS. Mitsou. Quarante Images. Preface de Rainer Maria Rilke. Erlenbach and Leipzig: Rotapfel-Verlag, 1921

Octavo. Original cream paper wrappers over limp boards, titles to front cover in black. Housed in a black flat-back cloth box by the Chelsea Bindery. Illustrated with 40 graphite and ink drawings by Balthus. Ownership inscription in pencil to front free endpaper. Loss to head of spine, chips to rear spine joint and foot of spine, browning to spine and wrapper edges, wear to extremities, a very good copy of this fragile publication.

First edition, first impression, of Balthus's notably scarce first publication. Balthasar Klossowski de Rola (1908-2001) created this pictorial tale from a series of uncaptioned ink drawings at the age of 11. The work's drawings are "animated with the fervour of an intense child eager to tell his tale.. the pen strokes are bold and decisive, the imagery and atmosphere clear" (Fox Weber, p. 21). Balthus's creative endeavours were championed by Rainer Maria Rilke, who was at the time the lover of Balthus' mother, the artist Baladine Klossowska. Rilke put his literary weight behind the work by arranging the publication and providing the preface, which was the first work he composed entirely in French. "Rilke knew he had to write this Préface à Mitsou in order to turn the boy's efforts into

an enterprise that could be taken seriously by adults, but the short prose essay also represented a turning point in his own career" as it allowed him "his first liberating experience in writing with some precision and elegance in the language he had chosen to adopt" (Freedman, p. 370). Rilke had a close and collaborative relationship with Baladine and her sons, writing to them for advice editing the preface, "Advise me, you as well as Pierre and Balthusz, put your heads together and compare! After all, there is no school tomorrow, so you can all concentrate on this" (Fox Weber, p. 48). Balthus gifted the original plates of the work to Rilke in 1921.

Ralph Freedman, *Life of a Poet: Rainer Maria Rilke* (1996); Nicholas Fox Weber, *Balthus, A Biography* (1999).

£6,750

[130902]

"How it breaks my heart not to be able to say to you: come!"

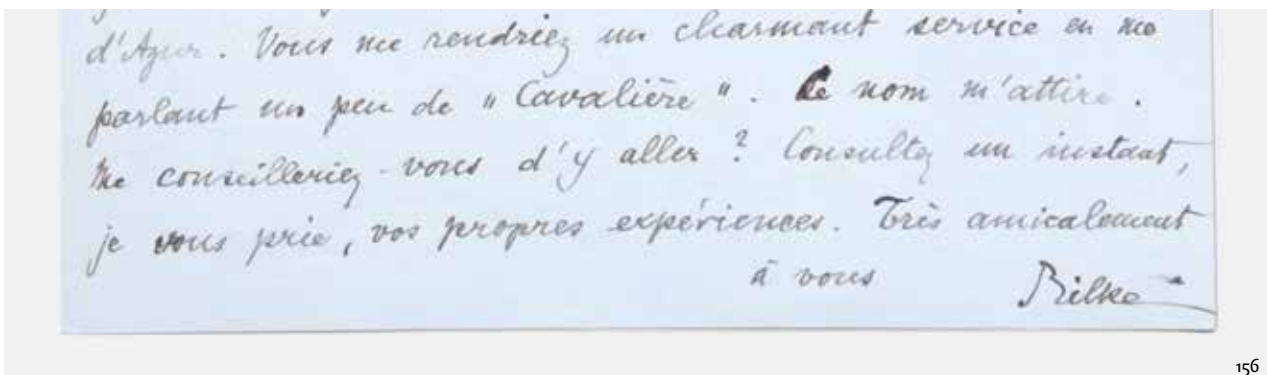
156

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

Small quarto (211 × 162 mm), single sheet of pale blue writing paper, hand written in ink across both sides in French. Neatly annotated in pencil in top left corner of first page, "R. M. Rilke, une de ses toutes dernières lettres!", with the date "+29. XII. 1926" pencilled below the inked date. In fine condition.

EMOTIONALLY-CHARGED AUTOGRAPH LETTER SIGNED from Rilke to his fellow Prague poet, the Austrian essayist and translator Count Paul Thun-Hohenstein (1884-1963), in which he laments his inability to host his friend at Muzot due to a sudden sickness and divulges his desire to travel to the Mediterranean—content made poignant in light of the seriousness of his illness, which led to his death the following month. The present letter is one of the last to be written by the poet, who was hospitalized on 30 November at the Valmont Clinic in Glion near Montreux, and died of leukaemia on 29 December. Despite their correspondence stretching for over a decade, letters between Rilke and Thun number very few. In his concordance of their correspondence Klaus Jonas traces 11 known letters from Rilke to the Count (p. 274), of which the present is the penultimate, post-dated only by Rilke's letter of 20 November 1926—and of Thun's responses only five are accounted for.

Though Rilke and Thun (1884-1963) first met in 1914, it was not until 1916 that they became closer friends, often running into one another while taking walks around Prague. It was Thun who introduced Rilke to Yvonne de Watteville, a young lady from one of the most distinguished patrician families in Bern who helped Rilke secure a Swiss residence permit—and thus enabled him to permanently move to his beloved Château de Muzot. It was at Muzot that Rilke spent his most creative periods, finishing the *Duino*



156



157

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

Writing in French, Rilke exclaims, “How it breaks my heart not to be able to say to you: come! . . . but having fallen sick and not finding in my old tower (a little heroic) the necessary comforts for a sick person, I have, for the moment, closed Muzot. I am living in a wretched room in the Hotel Bellevue in Sierre, awaiting the proper time to be transferred either to the sanatorium at Val-Mont, or to any Swiss city where I would be better cared for. I regret this mischance very much . . . They recommend sea air for me, and I have in mind precisely a small place on the French Riviera. You would render me a great service by telling about ‘Cavaliere.’ That name attracts me. Would you advise me to go there?”

Published in Jonas, Klaus W., & D. L. Ashliman (trans.), “The Correspondence between Rainer Maria Rilke and Paul Thun-Hohenstein”, *Books Abroad*, vol. 47, no. 2 (Spring 1973), pp. 272–89, which also includes a more detailed biography of Thun.

£12,500

[132323]

“There is only one method. Go into yourself”

157

RILKE, Rainer Maria. From *Letters to a Young Poet*. Paris, 17 February, 1903. Translated by Cary Ross. *New York: An American Place, February 1933*

Single bifolium (241 × 160 mm), text printed on each side. Fine.

FIRST PRINTING IN ENGLISH of any part of Rilke’s *Letters to a Young Poet*, published here as a rare bifolium distributed as part of Alfred Steiglitz’s “It Has Been Said” series. Rilke’s ten letters to Franz Xaver Kappus were first published as *Briefe an Einen Jungen Dichter* in 1929, three years after his death. The first complete English translation, by M.D.H. Norton, was published in 1934, which this translation of the first letter precedes by a year. The letters’ inspirational quality have ensured them an enduring international readership among anyone with creative aspirations, and are perhaps more extensively read today even than his poetry. OCLC lists only five institutional holdings of this rare publication, all in America.

£275

[132310]



158

The rare Rilke of Ruth Speirs

158

RILKE, Rainer Maria. *Selected Poems*. Translated by Ruth Speirs. Cairo: The Anglo Egyptian Bookshop, [1942]

Octavo. Publishers light pink wrappers. Bookplate of Theodora Constantinou inside front cover. A few finger marks and spots to the cover, text block lightly browned. A very good copy.

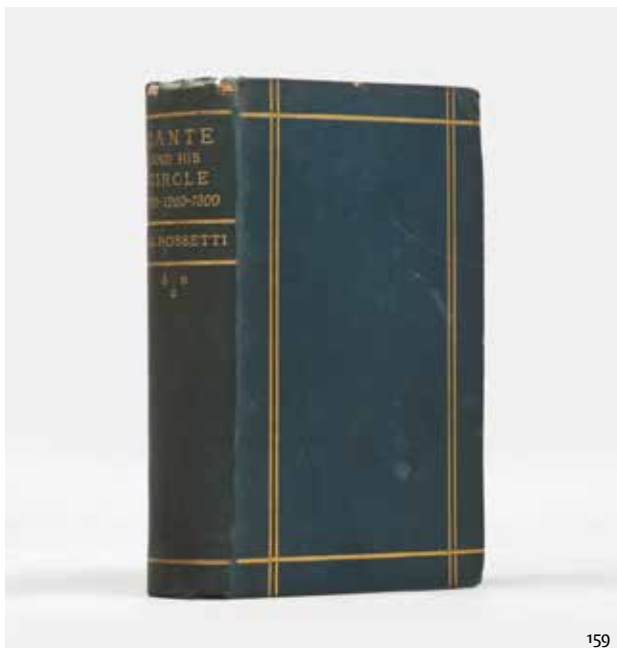
FIRST EDITION OF RUTH SPEIRS’S SCARCE TRANSLATIONS OF RILKE, ONE OF 250 COPIES PRINTED, described by Lawrence Durrell as “lucid and pure as water”. Speirs, a Latvian exile who was living in Cairo during the Second World War, married to the academic John Speirs, became friends with many of the “Cairo Poets”, including Durrell, Bernard Spencer, and Terence Tiller. It was here that she produced her own versions of Rilke’s poems for the Anglo-Egyptian Bookshop in competition with the Hogarth Press, who had an exclusivity deal on his works. The attempts of the Hogarth Press translator, J. B. Leishman, to replicate all of Rilke’s German rhymes in English led to a sometimes rather confused result and Speirs’s version offers the reader a more natural and readable text. However, because of the location of the publication and the small print run, it became “a book which most people who might have been interested never knew anything about” (Louth). In 2015, her work was introduced to a wider audience when John Pilling and Peter Robinson released a full version of her translations.

Although a selection of Speirs’s translations of Rilke appeared in the Cairo-based literary journal *Personal Landscape*, this is the only book of the poems published in Speirs’s lifetime. “It’s interesting to speculate how different Rilke might appear to English readers today if Speirs’s versions had been available during the 1950s, 60s and 70s, when Leishman held sway” (Louth).

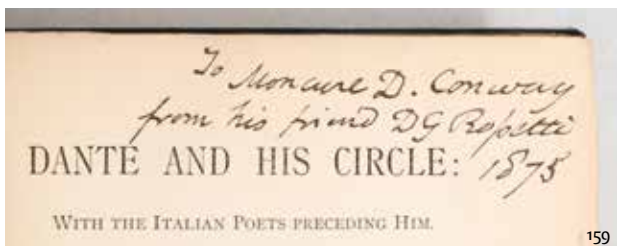
Charlie Louth, “Untormented”, *TLS*, 2016.

£500

[128446]



159



159



161

159

ROSSETTI, Dante Gabriel. *Dante and his Circle. With the Italian poets preceding him (1100–1200–1300).* A collection of lyrics, edited, and translated in the original metres. London: Ellis and White, 1874

Octavo. Original green cloth, spine lettered in gilt, spine and covers ruled in blind, brown endpapers. Housed in a custom green cloth box, spine lettered in gilt. Wear to spine ends, light marking to cloth, hinge splitting but sound. A very good, bright copy.

FIRST EDITION THUS, PRESENTATION COPY from the author, inscribed on the title page, “To Moncure D. Conway from his friend DG Rossetti, 1875”. A significant association: Conway (1832–1907) was an American reformer, prominent Unitarian minister, and author who left America for England during the Civil War; “with his family divided, his boyhood haunts the scenes of savage fighting, and nationwide emancipation not fully achieved, Conway determined to leave the country. He did so in April 1863 on the pretext of making a speaking tour in England. Shortly thereafter, he sent for his family. He would live in London for the next twenty-two years” (*American National Biography*). In London he became a close friend of Rossetti and the Pre-Raphaelites, and owned various examples of their artwork.

In his autobiography, Conway left a memorable sketch of the poet, “the genius of Dante Rossetti expressed itself in every least line of his countenance. It was as smooth in every part as if carved, but lights and shades passed over it, and sometimes shifting colours; the eyes now drooped, now expanded” (*Autobiography: Mem-*

ories and Experiences of Moncure Daniel Conway, Cambridge University Press 2012, II p. 117). He was also instrumental in arranging for the first English edition of Walt Whitman’s poetry.

This revised and expanded version of *The Early Italian Poets* (first published 1861) was the culmination of Dante Gabriel Rossetti’s great endeavour to translate the works of his Italian namesake.

This copy has a distinguished later provenance, with the bookplate to the front pastedown of John Quinn. A great collector of modern literature, Quinn sold his library at auction in 1923–4, with the present book recorded in the sale (number 8158), joining other items including the manuscript of Joyce’s *Ulysses* and extensive manuscripts by Conrad. Inside the box is also the bookplate of Mark Samuel Lasner (b.1952), a leading authority on the literature and art of the pre-Raphaelites and the 1890s.

Rossetti 29.

£3,250

[132573]

160

SACKVILLE-WEST, Victoria. *Constantinople: Eight Poems.* London: Privately printed at The Complete Press, 1915

Octavo, pp. 16. Original blue wrappers, front cover lettered in black, edges uncut. Faint toning to edges; a near-fine copy.

FIRST EDITION, FIRST IMPRESSION, of Sackville-West’s uncommon second published work. The eight poems collected in this work were written during Sackville-West’s time in Constantinople



161



163

from late 1913 until the summer of 1914 with her newly wedded husband Harold Nicolson, who was posted there as a junior diplomat. Cross & Ravenscroft-Hulme A2.

£400

[131281]

161

SADE, Donatien Alphonse François, marquis de. *Le Bordel de Venise avec des Aquarelles scandaleuses de Couperyn.* [Paris: Simon Kra] pour quelques amateurs, 1921

Quarto. Original pictorial wrappers, edges untrimmed. With a glassine dust jacket. Title vignette, headband, and 8 full page illustrations by Couperyn (Georges Alexandre Drains) printed in black, bistre and pochoir-coloured. Extremities a little worn and bumped, light browning to endpapers. An excellent copy, glassine a little worn at extremities.

FIRST EDITION THUS, FIRST PRINTING, number 101 of 200 copies only. The present work is a fragment from de Sade's *Histoire de Juliette*, printed on japon and erotically illustrated by Couperyn, pseudonym of Belgian artist Georges Alexandre Drains. A rare survival: only three copies traced in OCLC.

£2,750

[132231]

"The very thing for a boudoir and very fit for any study also"

162

(SA'DI.) EASTWICK, Edward B. *The Gulistan. Or Rose garden, of Sheikh Muslihu'd-Din Sâdi of Shiraz Hertford: Stephen Austin, 1852*

Octavo. Publisher's deluxe red morocco, richly decorated in gilt (matching the cloth issue) with titles to spine and arabesque design blocked to spine and sides, all edges gilt with elegantly gauffered edges. Chromolithograph frontispiece by M & N Hanhart and 3 similar full page ornate decorative pages with text. Ornate red borders around text and several decorative devices throughout. Light wear to ends, corners, and joints (though sound), gilt a little dulled at the spine but bright otherwise, hinges sound and internally clean, very good condition overall.

FIRST EDITION THUS, DELUXE ISSUE in the publisher's richly gilt morocco, an attractive version of "probably the single most influential work of prose in the Persian tradition" (*Ency. Iran.*). "The school-boy lisps out his first lessons in it; the man of learning quotes it; and a vast number of its expressions have become proverbial". Eastwick, an orientalist and diplomat who worked in Persia and India, produced a critical edition of the text in 1850 and this is his translation of that text. The publisher, Stephen Austin, bookseller to the East India College, presented a copy of the deluxe issue to Queen Victoria: "Her Majesty accepted the book and it was very much admired." The *Orientalist* Garcin de Tassy praised Eastwick as a "truly indefatigable savant" and "the enlightened care and attention of the publisher". The *Examiner* enthused that "Professor Eastwick's excellent translation of the *Gulistan* [is] a delightful substitute for the old *Books of Beauty*, the very thing for a boudoir and very fit for any study also" (*The Athenaeum*, Sept. 9 1854, 1100).

£600

[132592]

163

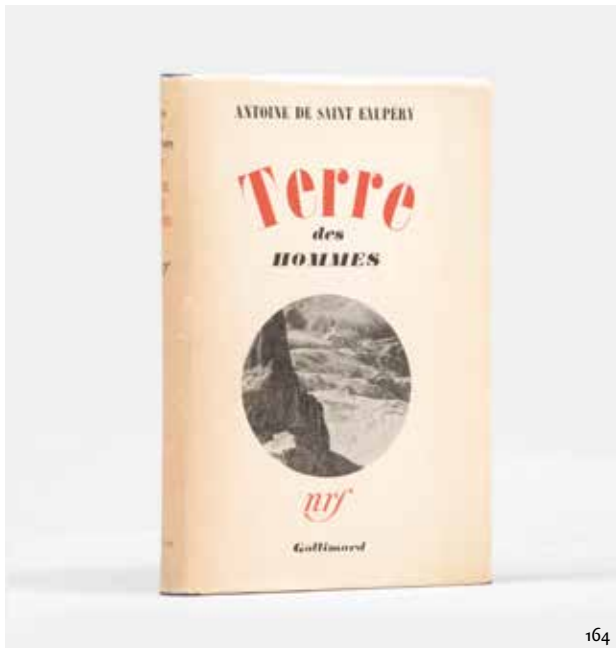
SAINT-EXUPÉRY, Antoine de. *Vol de nuit.* Préface d'André Gide. Paris: Librairie Gallimard, 1931

Octavo. Original wrappers printed in black and red, untrimmed. Housed in modern cloth-backed chemise with green patterned-paper boards and matching slipcase. Sometime re-cased, spine a little darkened, light toning. An excellent copy.

FIRST EDITION, PRESENTATION COPY OF THE SERVICE DE PRESSE ISSUE (with "S.P." on front cover and title-page), inscribed by the author on the half-title "Pour monsieur Marcel Espiau, en sincere hommage". Marcel Espiau (1899–1971) was a significant French critic, journalist, and playwright. In 1926 he co-founded the Théophraste Renaudot prize, the notice of which Saint-Exupéry was perhaps petitioning for with this copy. *Vol de Nuit* did win the Prix Femina in 1931, and was translated into English the following year. In 1933 Metro Goldwyn Mayer bought the rights and adapted it for screen. When it hit French screens in March 1934, it stayed at the box office for ten weeks.

£3,500

[132083]



164

164

SAINT-EXUPÉRY, Antoine de. *Terre des hommes*. Paris: Gallimard, 1939

Octavo. Original blue cloth, titles and design gilt to spine and front. With the dust jacket spine faintly toned, very small nicks to the fore- corners, but effectively a fine copy.

FIRST EDITION, FIRST PRINTING, CLOTH ISSUE, number 689 of 675 copies on *Héliona* paper from a total edition of 838 copies; scarce, especially so in such nice condition. *Terre des hommes* was published in February 1939 and received the Grand prix du roman de l'Académie française. It appeared in English later that year as *Wind, Sand and Stars*, published in New York, where it won the National Book Award. In the work Saint-Exupéry continues on the same course of beautifully-written philosophical aviation memoir which he already plotted out in *Courier-sud* and *Vol de nuit*, recording his harrowing, transformative experience surviving three days without water in the Sahara after a crash—the same experience which inspired him to write *Le Petit Prince*—and musing on the destiny of humanity in the shadow of the coming war.

£1,500

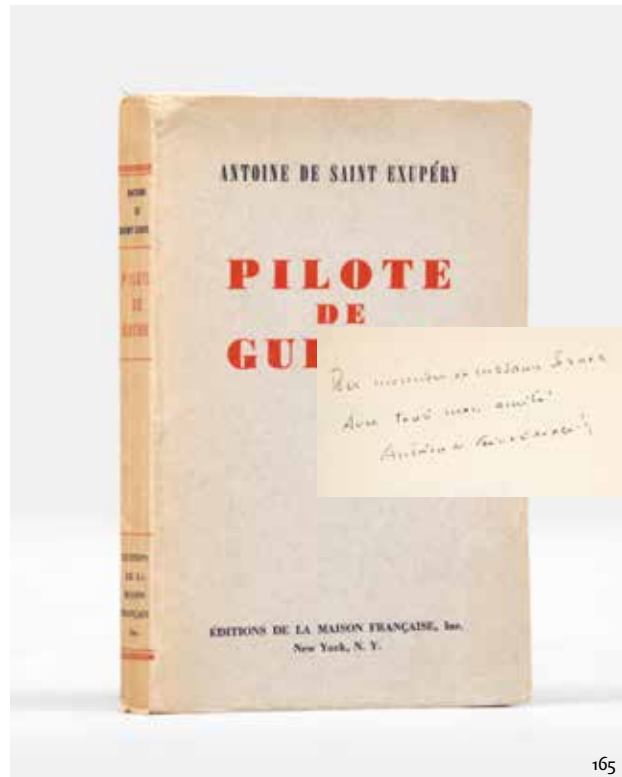
[132895]

165

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

Octavo. Original grey wrappers printed in black and red, edges untrimmed. Spine gently rolled and sunned, small creases and closed tears to spine ends.

FIRST EDITION, FIRST PRINTING, PRESENTATION COPY, inscribed by the author "Pour monsieur et madame Seznec, Avec toute mon amitié, Antoine de Saint Exupéry" on the half-title. Jean Seznec (1905–1983) was a French art and literature historian, and mythographer. He enlisted as an officer of the Chasseurs Alpins when France entered the Second World War in 1939. The following year, just as Paris fell, he published his key work: *The survival of the Pagan Gods*, which would become his most influential work to Eng-



165

lish-speaking readers after its translation in 1953. In 1941 he took up a position at Harvard University where he taught for eight years, and would have been in a position to meet Saint-Exupéry as part of the French expatriate scene on the East Coast during the war.

This copy presents a meaningful military association as, like the author, the recipient was in the US during the sombre years of French collaboration, and both shared a common opposition to it. After being demobilized from the French Air Force, Saint-Exupéry travelled to the United States to help persuade its government to enter the war against Nazi Germany.

Pilote de guerre relates to Exupéry's own experiences fighting in the air against the Nazis in the early years of the Second World War. It was first published in New York in February 1942, simultaneously in French by Editions de la Maison française (as here) and in English by Reynal & Hitchcock under the title *Flight to Arras*. The book reached France towards the end of year 1942 where it was banned for calling Hitler an "imbecile" and then published clandestinely.

<https://www.antoinedesaintexupery.com/ouvrage/pilote-de-guerre-1942-2/> (accessed: 11.03.2019).

£3,750

[132492]

166

SAND, George. *Les Maitres sonneurs*. Paris: Alexandre Cadot, 1853

2 volumes bound in 1, octavo (223 × 140 mm). Contemporary green quarter morocco, spine lettered in gilt, marbled sides and endpapers, top edge gilt, others untrimmed. Spine and extremities rubbed, later library stamps to a few pages, occasional light soiling and faint foxing to contents yet generally clean, contemporary paper extension to short leaf pp. 17/18, repaired tear to last few leaves affecting text without loss. A very good copy.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the half-title: "a mon ami Henry HARRISSE G. SAND"; together with



166

Harrisse's ownership signature on the verso of the front free endpaper, and his gilt initials "HH" on the spine. The American historian and man of letters Henry Harrisse (1829–1910) mingled in French literary circles after his move to Paris in 1866, where he became a regular fixture at the salons frequented by Sand, Gustave Flaubert, Saint-Beuve and others. He became a close friend of Sand, and attended her funeral in 1876 (along with most of literary France); sections of their correspondence were published in de Beaufort's translation of Sand's letters (2009). Like her contemporary George Eliot, Sand felt she had to write under a male pseudonym. Her novels, featuring rustic French landscapes and strong female protagonists, have led many modern commentators to esteem her as a pioneering feminist.

£1,500

[131728]

167

(SAPPHO.) [IMPERIALE, Giovanni Vincenzo.] *La Faoniade: inni ed odi tradotti dal testo greco [or rather composed] in metro italiano da S[osare] I[tomeio] P[astore] A[rcade, i.e. G. V. Imperiale]. Crispoli [Parma]: Co'caratteri Bodoniani, 1792*

Small octavo (138 × 98 mm). Contemporary Italian brown morocco, spine gilt in compartments, sides bordered in gilt with Greek key and flower head rolls, decorative tools at inside corners, marbled endpapers, gilt edges. A little rubbing, endpapers stuck down, some spotting, a very good copy.

FIRST EDITION PRINTED WITH THE TYPES OF BODONI; first published in two parts at Naples in 1780–86. "A Neapolitan general, Vincenzo Imperiale . . . presents *La Faoniade: Inni ed odi di Saffo* as a translation of a previously unknown work by Sappho, newly discovered in true Ossianic fashion by 'the famous Russian scholar Ossur,' who was visiting Cape Leukas and found some papyri in a stone box . . . When Imperiale presents what he claims to be 'the only complete work we have of Saffo' (xv), he is attempting to replace the Sappho corpus with a 'faoniade', an epic poem to the glories of Aphrodite's fickle boatman. The *Faoniade* is actually a collection of poems, all of them about Sappho's love for Phaon, 'hymns' addressed less frequently to the gods than to the physical beauty of the perfect young male" (Joan DeJean, *Fictions of Sappho, 1546–1937*, University of Chicago Press, 1989). This hero-worship was characteristic of the "Napoleonic" fictions of Sappho that multiplied at this time, transferring power from Sappho to Phaon, or some other



167

man. In later editions, Imperiale's imitation was often paired with Alessandro Verri's *Avventure di Saffo poetessa di Mitilene* (1780).

Brooks 459.

£1,750

[131990]

168

(SAPPHO.) CARMAN, Bliss. *Sappho, One Hundred Lyrics*. Toronto: The Copp, Clark Co., 1905

Octavo. Original green cloth, titles to front cover in gilt, frame blocked in blind to front cover, green Greek key roll frames to endpapers, Greek key frame printed in green to title page. Slight wear to spine ends and tips, slight rippling to cloth at head of front board, faint toning to book block edges; a very good copy indeed.

FIRST EDITION, FIRST PRINTING, CANADIAN ISSUE, published in 1905 using the sheets of the first edition published in Boston in 1904. The colophon on the title page verso restates the first edition's imprint, being one of 500 copies printed in 1903 "with the type distributed". Both the US and Canadian issues are scarce, the latter apparently more so, and appropriate insofar as Carman is considered Canada's first poet laureate. *Sappho, One Hundred Lyrics* was the first comprehensive and fully imagined rendering into English of the fragmentary poems of Sappho. In 1902 Mitchell Kennerley gave Carman a copy of H. T. Wharton's *Sappho* (1885) and suggested that he poeticise Wharton's more literal translations. Inspired by Wharton, Carman set to work reassembling the surviving Sappho fragments, fleshing them out with his own additions. The work is often considered his "finest volume of poetry" (*Dictionary of Canadian Biography*). It is particularly notable for making Sappho accessible and exciting to a wider, non-academic, audience. It was read and admired in particular by modernist poets such as Wallace Stevens and Ezra Pound. Indeed, critic D. M. R. Bentley has suggested that "the brief, crisp lyrics of the Sappho volume almost certainly contributed to the aesthetic and practice of Imagism" (Bentley).

Bentley, D.R., "Preface: Minor Poets of a Superior Order" in *Canadian Poetry: Studies/Documents/Reviews*, No. 14 (Spring/Summer 1984).

£375

[132574]



169

169
SHAKESPEARE, William. [Othello.] Othllo. Istanbul: Kirk Anbar Matbaasi 1293 [1876]

Octavo, four loose gatherings, uncut and untrimmed. Paginated 123–174. Strip of tape to spine, extremities lightly chipped and torn but generally a remarkable survival in very good condition.

FIRST EDITION OF THIS RARE FIRST PUBLICATION OF SHAKESPEARE IN OTTOMAN TURKISH, done by Hasan Bedreddin and Mehmet Rifat from the French translation of Jean-Francois Ducis, and performed 1857–77 in Gedikpasa theatre in Istanbul, the first theatre in Turkey where plays were performed by Turkish actors rather than travelling troupes. Shakespeare was increasingly popular among the Ottomans at this time, after the Armenians brought a production of Shakespeare to Turkey in 1862. Güllü Agop's Turkish version of *Romeo and Juliet* is thought to be the first translation into Turkish, which was performed to great acclaim, though never published. The present work was the next to be translated, and would have been of special interest to the Ottomans for its Moorish hero. Jonathan Bate observes the “consonance between the names of . . . ‘Othello’ and that of the general enemy ‘Ottoman’. This would have been especially apparent if, as is likely, the original pronunciation . . . was Otello” (TLS).

Othello remains today “probably the most popular play with Turkish audiences. It has been adapted under various names—including “The Revenge of the Negro”—and most famous Turkish actors have played it . . . *Othello* treats various themes that have special resonance for Turkish audiences: the theme of the ‘other’, alienation, loneliness, the life of a soldier—even the problem of Cyprus” (“Turkey and Shakespeare”, Gönül Bakay.)



170

This rare Ottoman *Othello* substantiates Bakay's observation that “Orientalism is now a familiar concept, but throughout history, cultures that represent ‘the other’ have also absorbed and selected from the west.” Kirk Anbar Matbaasi published a sequence of literary works by Bedreddin and Rifat from 1875, predominantly theatrical translations from French, each with running pagination and making up a serial publication entitled *Temasa* (“Theatre”).

OCLC records only four institutional holdings (not necessarily complete) for *Temasa* worldwide (Koç University Istanbul, SOAS London, and two in Germany). This example constitutes a standalone offprint, certainly never bound being only loose quires uncut and untrimmed, and presumably intended for circulation prior to completion of the series. We have traced six copies thus in institutions worldwide (Istanbul, NYU Abu Dhabi, Columbia, Princeton, Wilmington, and the Library of Congress), each sharing the same running pagination.

“*Othello* and the Other: Turning Turk”, *Times Literary Supplement*, 19 October 2001; https://www.opendemocracy.net/arts-multiculturalism/article_2273.jsp (accessed 21/1/2019).

£5,750

[131742]

170
SHAKESPEARE, William. *A Midsummer Night's Dream.* Abridged and presented in block print by D.N.S. Sante Fe: Pictograph Press, 1953

Folio. Original paper boards lined at head and foot with blue cloth, titles and woodcut illustrations in purple, green, and yellow pasted to boards, woodcut illustrated endpapers in green, orange, pink, blue, and purple, fore and bottom edges untrimmed. Title page printed in purple within elaborate



stage frame design in purple and green. Text printed in purple, green, red, pink, blue, and grey. Illustrated with numerous woodcuts throughout. Slight rubbing to extremities, faint soiling to boards; a very good copy indeed.

FIRST AND SOLE EDITION THUS, SIGNED LIMITED ISSUE, number 17 of 117 copies signed by the printer in pink. Dorothy Newkirk Stewart (1891–1955), who printed and illustrated this work, studied at the Pennsylvania Academy of Fine Art, before joining the Santa Fe Art Colony in 1925 and working with the WPA Artist Collective in the 1930s. She and her sister, Margretta Dietrich (a suffragette and indigenous rights advocate), ran an open gallery and studio in Santa Fe, where they hosted musicians, activists, and staged numerous dramatic works. In 1948 Stewart acquired a second-hand printing press, on which she produced a number of richly illustrated works, including two promoting Native American culture (*Indian ceremonial dances in the Southwest* in 1950 and *Handbook of Indian Dances* in 1952) and two abridged acting editions of Shakespeare – *Hamlet* (1949) and the present work. These works required hundreds of individually cut blocks, allowing the illustrations to be positioned beside and behind the dialogue in an innovative form. This work is notably uncommon, with just seven copies traced on OCLC, all of which are held in the Americas, and a single copy traced at auction.

£3,750

[131621]



171

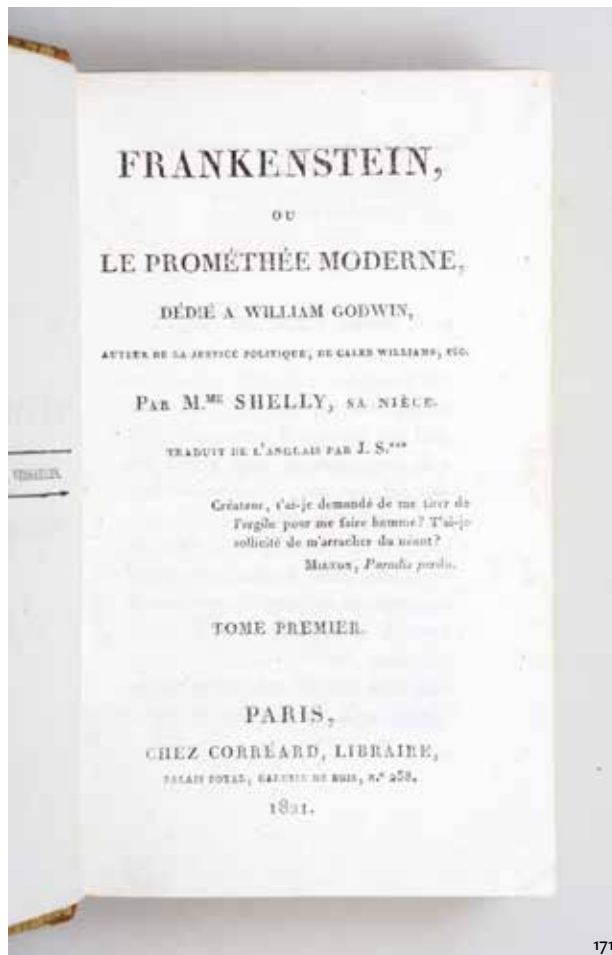
171

SHELLEY, Mary. *Frankenstein, ou Le Prométhée Moderne.* Dédié à William Godwin, Auteur de la Justice Politique, de Caleb Williams, etc. Par Mme. Shelly [sic], sa nièce. Traduit de l'Anglais par J. S.*** Paris: Corréard, 1821

3 vols. in 1, duodecimo (164 x 98 mm) in eights and fours. Contemporary pale tan sheep-backed marbled boards, red morocco label, spine with double gilt rules and decorative roll at foot. With the half-titles. Skilful restoration to rear joint and foot of spine, vol. I, leaf 17/1 with paper flaw at inner margin costing a couple of letters either side, vol. II half-title with paper flaw just touching two letters, overall an excellent copy.

FIRST FRENCH EDITION (SECOND OVERALL), AND THE FIRST PUBLIC ACKNOWLEDGEMENT OF MARY SHELLEY AS THE AUTHOR—a feature commonly claimed for the 1823 second English edition. Though Mary's name is misspelled and she is misdescribed as the "niece" of William Godwin, this unauthorized public acknowledgement was nonetheless unique for Mary during the lifetime of her husband.

This translation by Jules Saladin of Mary Shelley's masterpiece "remains to this day the only French translation of the 1818 text" (Rouhette). It was the first translation in any language and sole translation produced in the 19th century. It was produced at a time when it was common practice for French translators to alter the source text by adding, omitting or simply rewriting parts to suit the standards of contemporary French readers. Although Saladin stands clear of such rash practices, he did however succumb to the appeal of "magification", translating "chemistry" as "alchimie", and bringing "un fantôme" where Shelley described the Creature as "a figure". Similarly, where "Shelley carefully distinguishes between natural, unnatural and supernatural elements in her story, the word 'unnatural' is systematically translated by Saladin as 'surnaturel', a word also used, correctly this time, for 'supernatural', so that the difference between the two disappears" (Rouhette). Saladin's choice to subtly favour a supernatural approach, in preference for the author's attention to science, might be explained by the early 19th-century readership's appetite for gothic novels. Indeed,



171

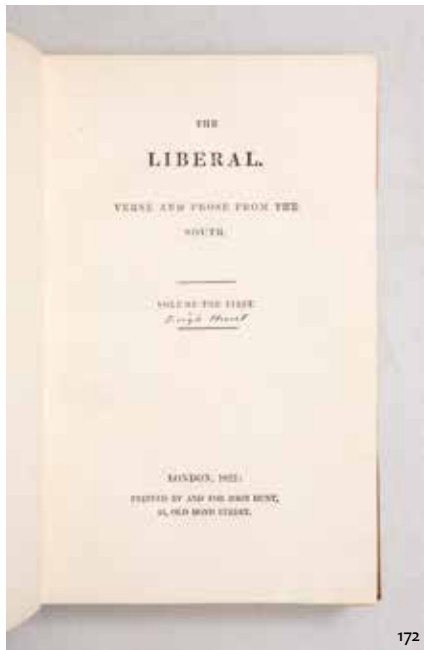
published in July 1821, *Frankenstein* was immediately turned into a play the following month, as announced in *Le Miroir des spectacles, des lettres, des mœurs et des arts*: "Mr Maelzel, the famous manufacturer of automaton, is, we're being assured, in charge of providing the actor who will play the 8-foot tall man, in the melodrama imitated from Mrs. Shelly's novel". This invalidates the common claim that Peake's 1823 *Presumption or the Fate of Frankenstein* was the first theatrical version of the novel.

Like the 1818 original, the publication of this translation was met with negative reviews, notably in *La Revue Encyclopédique* calling it a "bizarre production from a diseased imagination", regretting that "the author did not apply her talent to a production more reasonable and worthy of interest", and lamenting that this work offered a "revolting and hideous" story in spite of the expectation that a woman's work would present "lovely and gracious pictures". Consequently the edition sunk with barely a trace, and is now rare: we have only been able to trace copies held at Paris, Lille, Yale, and Munich; and no copies traced at auction.

Jall, M. A., "Le Miroir des spectacles, des lettres, des mœurs et des arts", Monday 2 July 1821, p. 4; J., M. A. [Marc-Antoine Jullien], review of *Frankenstein, Ou le Prométhée Moderne*, by Mary Shelley, "La Revue Encyclopédique", 11 (1821) pp.191-92; Anne Rouhette, "Jules Saladin's 1821 translation of *Frankenstein*", 2018 (http://www.academia.edu/36786015/Jules_Saladin_s_1821_translation_of_Frankenstein.docx; accessed 14.03.2019).

£45,000

[133172]



172

172

[SHELLEY, Percy Bysshe & Mary, Lord Byron, Leigh Hunt, et al.] *The Liberal*. Verse and prose from the South. London: printed by and for John Hunt, 1822–3

Four numbers in two volumes, octavo (208 × 132 mm). Mid-19th-century full calf, red morocco title labels to spines, spines gilt in compartments, sides bordered with double gilt rule, brown endpapers, top edges gilt. Extremities lightly scuffed but all sound and attractive, internally clean, generally an excellent copy.

FIRST EDITION, ALL PUBLISHED, of this important but ill-fated Romantic periodical, conceived by Shelley, compiled by Byron and Leigh Hunt in Pisa after Shelley's death, and published by the Hunt brothers in London. It contains the first appearances of Byron's "Vision of Judgement" (satirizing Southey's own and incurring a suit for libel), "Heaven and Earth", "The Blues" and his translation of the first canto of Luigi Pulci's "Morgante Maggiore", as well as of Shelley's "Song Written for an Indian Air", and his translation of the May Day Night scene from Goethe's *Faust*. Mary Shelley also makes a notable early appearance in print with her story "A Tale of the Passions" and two essays, "Giovanni Villani" and "Madame D'Houtetot", all anonymously published. *The Liberal* also contains original contributions by William Hazlitt and Leigh Hunt himself. This copy bears the armorial bookplates of early Romantics collector John Whipple Frothingham.

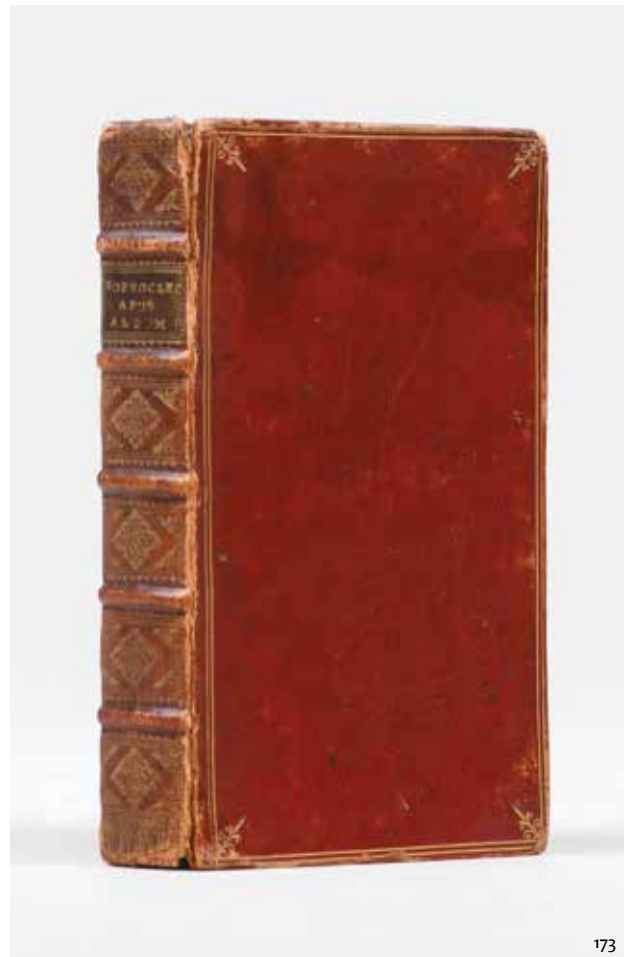
£750

[132609]

173

SOPHOCLES. *Tragaediae septem cum commentariis*, in Greek. Venice: Aldus Manutius, Aug 1502

Aldine octavo (153 × 94 mm). 18th-century English red morocco, spine gilt in compartments between raised bands, green morocco label, sides ruled in gilt with a double fillet, gilt devices at corners, turns-in gilt with a floral roll, comb-marbled endpapers, gilt edges. In a custom morocco-backed folding case. Types 1:80 italic, 4:79 Greek, cut by Francesco Griffo. General title, Latin dedication to Janus Lascaris, epigrams of Simonides, Erucius and Dioscorides the Alexandrian from the *Anthology*, 6 divisional titles, woodcut



173

dolphin and anchor device (Fletcher no. 2) on verso of last leaf. Inscriptions on the first binder's blank: "H. Girdlestone from Francis Turner Inner Temple 1808" and "H. Girdlestone to John Farnham Messenger 1 January 1864". Binding rubbed, joints cracked at ends; title slightly stained and with 2 small wormholes not affecting text, small wormhole through last 14 leaves, a very few small marginal stains, a very good copy.

EDITIO PRINCEPS, IN A HANDSOME ENGLISH BINDING. One of the most important of Aldus's Greek editions both textually and typographically, this remained the best available edition of Sophocles' text until the 19th century. The scholia promised in the title were not finally included, as explained in Aldus's prefatory letter; Lascaris published them in 1518, at the Medicean press at Rome.

The *Sophocles* was the first Greek book issued in Aldus's portable format, and the first classical text printed in Francesco Griffo's fourth type, the smallest and most delicate of the Aldine Greek types, modelled on Aldus's own Greek hand. This was the first Aldine edition to mention in the colophon Aldus's Greek *Neakademia*, which combined a dining club with a serious educational movement concerned with the revival of classical culture. Aldus's preface to Lascaris describes a fire-lit meeting of the academy, where Greek alone was spoken. (For *Sophocles*, see also item 52.)

Adams S-1438; Ahmanson-Murphy 48; Renouard 34.6.

£17,500

[76229]



174

174

SPENSER, Edmund. *La Mutabilita.* Poema in due canti dall'inglese. Recato in verso italiano detto ottava rima da Tomaso Jacopo Mathias (Inglese). Napoli: Dal Stamperia del Genio Tipigrafico, diretta de Agnello Nobile, 1827

Octavo. Original wrappers, titles to spine and front. Wrappers lightly soiled and spotted, minor chips to ends, but a rare survival in the original wrappers, sound and generally in very good condition.

FIRST EDITION, PRESENTATION COPY with a slip inscribed "Dall'Autore" pasted to the top corner of the title page, of this very scarce Italian translation of the final part of Spenser's *Faerie Queene*, first published as the *Two Cantos of Mutabilitie* in 1607. Thomas James Mathias (1753–1835) was an English scholar and Italophile who from 1817 resided in Naples. *La Mutabilita* followed his translation of the first canto, published as *Il Cavaliere della Croce Rossa* in Naples 1826. Naples had been made a popular haunt for English Italophiles in the preceding decades in the circle gathered round William and Emma Hamilton. OCLC locates 11 institutional holdings worldwide.

£975

[132611]

175

SVEVO, Italo. *Zéno.* Traduit de l'italien par Paul-Henri Michel. Paris: Gallimard, 1927

Octavo. Original red and black printed wrappers, unopened and uncut. Faint water stains to spine, a few small nicks and closed tears to extremities, mostly to foot of spine, some browning, mostly to verso of wrappers; an excellent copy.

FIRST EDITION IN FRENCH (SECOND OVERALL), FIRST PRINTING, PRESENTATION COPY of the *service de presse* issue, inscribed by the translator on the front free endpaper, "à Giuseppe Ungaretti, ce livre dont il a été l'un des premiers confidents. Avec toute mon amitié, Paul Henri Michel". The recipient Giuseppe Ungaretti (1888–1970) was an Italian poet who, like his close friend Paul-Henri Michel (1894–1964) had an interest in hermeticism. Michel wrote



175

The *Cosmology* of Giordano Bruno, the famous Italian Dominican friar, philosopher, mathematician, poet, cosmological theorist, and Hermetic occultist.

This key modernist novel was originally published in Italian in 1923, under the title *La Coscienza di Zeno*, at the author's expense. It received little attention initially; however, James Joyce was living in Trieste at the time and acting as English teacher to the author. Joyce championed the work in Paris and it was translated first into French (the present edition) and then English (1930). Before his death following a car accident in September 1928, Svevo lived to see himself hailed as the Proust of Italy, and was received into the Parisian literary scene: "Svevo, lacking the confidence in his genius that carried Joyce through so much frustration, was amazed. Calling himself, in the face of his belated fame, a 'bambino di 64 anni', he charmed his hosts at a 1928 Paris literary dinner in his honor by filtering his ingenuous joy through a screen of cigarette smoke. He was even more amazed to discover, as the young poet Eugenio Montale championed his cause in Italy, that he was being hailed as the revolutionary father of a new generation of Italian writers" (Lebowitz).

The work is posed as a rambling memoir set down by a troubled tobacco fiend named Zeno, whose life is an interminable succession of "last cigarettes", at the suggestion of his psychiatrist, and vengefully published by the doctor after Zeno discontinues his visits.

Naomi Lebowitz, *The Philosophy of Literary Amateurism* (University of Missouri Press, 1994), p. 98.

£1,750

[132462]

176

TAGORE, Rabindra Nath. *Gitanjali* (Song Offerings). A collection of prose translations made by the author from the original Bengali. With an introduction by W. B. Yeats. London: printed at the Chiswick Press for The India Society, 1912

Octavo. Original white cloth, titles to spine and front cover in gilt, edges untrimmed. Portrait frontispiece by William Rothenstein. Title page and initials printed in red. Spine and board edges lightly browned, cloth faintly soiled, a little foxing to contents; a very good copy indeed.



FIRST EDITION IN ENGLISH, ONE OF 750 COPIES PRINTED, of which just 250 were released for sale, and now very scarce. Tagore's seminal collection of poems was first published in Bengali in 1910. However, it was the present work which caught the world's attention. With the support of W. B. Yeats, who provided the introduction, and the artist William Rothenstein, to whom the work is dedicated, Tagore became the first non-European to be awarded the Nobel Prize in Literature in 1913.

Wade 263.

£1,750

[132191]



177

(TAGORE, Rabindranath.) HOLDT, Hanns (photographer). Signed photographic portrait. Munich: Hanns Holdt, 1921

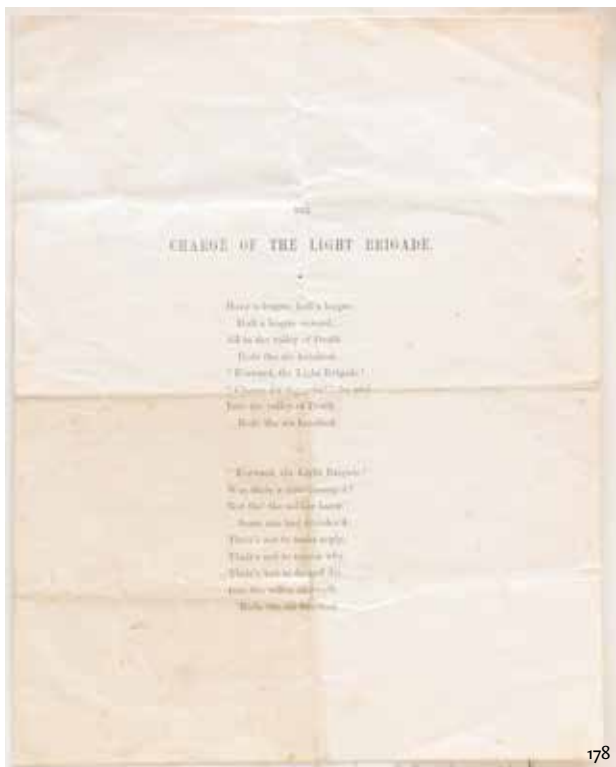
Original silver gelatin print tipped to cream paper sheet (image 145 × 120 mm; overall 252 × 216 mm). A little silvering in the folds of Tagore's sleeve. In excellent condition, the image sharp and with rich tonal depth.

VERY ATTRACTIVE SIGNED PORTRAIT of the great Bengali poet, playwright, philosopher and author, captured at the height of his fame, inscribed in ink on the mount "Rabindranath Tagore, June 17 1921" and also signed by the distinguished photographer Hanns Holdt (1880–1972). "Tagore's visit to Germany in June 1921 was a sensation, even a phenomenon; during 1921–2 his books sold in huge numbers . . . The high points were his visits to Berlin, Munich and to the School of Wisdom run by Count Hermann Keyserling at Darmstadt" (Dutta & Robinson, eds., *Selected Letters of Rabindranath Tagore*, 1997, p. 270).

£3,500

[130403]





178

Extremely scarce—printed for distribution to the troops in the Crimea

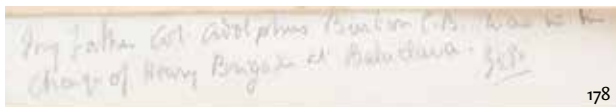
178

TENNYSON, Alfred, Lord. *The Charge of the Light Brigade.* [London:] 1855

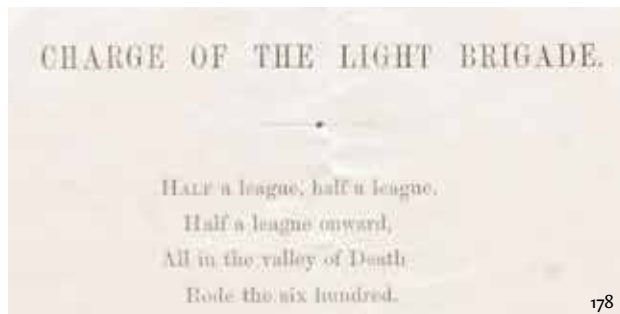
Bifolium with horizontal and vertical folds, tipped-in to a larger sheet. Text printed in black. Housed in a black flat-back cloth box by the Chelsea Bindery. Some occasional spotting and discolouration. In excellent condition.

FIRST SEPARATE EDITION, EXTREMELY SCARCE IN THIS FORMAT, one of 1,000 copies published for distribution to the troops in the Crimea, with a note in manuscript at the foot of the mount: "My father Col. Adolphus Burton C.B. was in the Charge of the Heavy Brigade at Balaclava. G.D.B." Major Adolphus William Desart Burton (c.1827–1882) rode in the successful charge of the Heavy Brigade with the 5th (The Princess Charlotte of Wales's) Regiment of Dragoon Guards. He later gained the rank of lieutenant-colonel in the service of the 7th Dragoon Guards. His eldest daughter, Grace, whose married name was Grace Denys-Burton, made the annotation.

The charge of the Light Brigade took place on 25 October 1854 but news of the disaster did not reach the British public until the British commanders' dispatches from the front were published in an extraordinary edition of the *London Gazette* of 12 November 1854; *The Times* followed up with a famous leader on the action the following day. According to his grandson Sir Charles Tennyson, Tennyson wrote the poem in only a few minutes after reading the account of it in *The Times*. Published in *The Examiner* on 9 December 1854, just six weeks after the event, Tennyson's poem was published as a separate



178



178

piece and sent to the troops in the Crimea at the behest of Jane, Lady Franklin, wife of the lost explorer Sir John Franklin.

Tennyson adds a footnote to the poem: "Having heard that the brave soldiers before Sebastopol, whom I am proud to call my countrymen, have a liking for my Ballad on the Charge of the Light Brigade at Balaclava, I have ordered a thousand copies of it to be printed for them." The text contains 55 lines, as opposed to the 46-line text first published in book form in July 1855, in the volume *Maud, and Other Poems*, and incorporates an extra stanza. The most notable addition is the line "Some one had blunder'd" which was omitted from the book publication. These changes were explained by Tennyson in a letter to John Foster in August 1855: "I wish to send out about 1000 slips, and I don't at all want the S.P.G. [Society for the Propagation of the Gospel] or anyone to send out the version last printed: it would, I believe, quite disappoint the soldiers."

This is one of a very few surviving recorded copies of what is by nature an ephemeral piece: OCLC locates four copies institutionally and only two copies appear in auction records since 1975. The poem remains probably the best remembered single piece of all Tennyson's poetry.

£42,500

[111544]

*"And lately, by the tavern door agape,
came stealing through the dark an angel shape"*

179

(THOMAS, Dylan.) [FITZGERALD, Edward, trans.] *The Rubáiyát of Omar Khayyám.* London: Leopold B. Hill. [c.1918]

Small octavo. Original limp suede, titles gilt to spine and front, blind-tooled floral panel to front, grey endpapers, top edge gilt. An excellent copy, unusually nice condition for one of these terribly perishable suede-bound books.

DYLAN THOMAS'S COPY OF THE RUBÁYÁT, with his juvenile ownership inscription, "Dylan Thomas, 5 Cwmndonkin Drive, Uplands, Swansea", and his initials grandly set upon an illustrated scroll, together on the front free endpaper. This copy was acquired from the daughter of a Swansea woman to whom Thomas gave the book as a gift, who had acted with him in the Swansea Little Theatre. In 1932, aged 16, Thomas joined the troupe, along with his sister Nancy, and took part in several productions over the next two years, being not-



179



179

ed for his drunken antics: “Members of the company, who remembered Thomas well, told me that to be with him was like having a double whiskey” (Heather Holt, *Dylan Thomas the Actor*, 2003, pp. 26-71). This copy reveals the teenage Thomas already drinking from the cup of “old Khayyām”, the great panegyrist of wine.

Thomas was born in an upstairs bedroom at 5 Cwmdonkin Drive in 1914, and spent the first half of his life at that address before leaving for London in 1934 to pursue his poetic career. In 1953 he died in New York of alcohol poisoning. Due perhaps to his itinerant and chaotic existence, few books from Thomas’s library have survived.

£12,500

[132177]

Thomas’s copy of this richly signed anthology

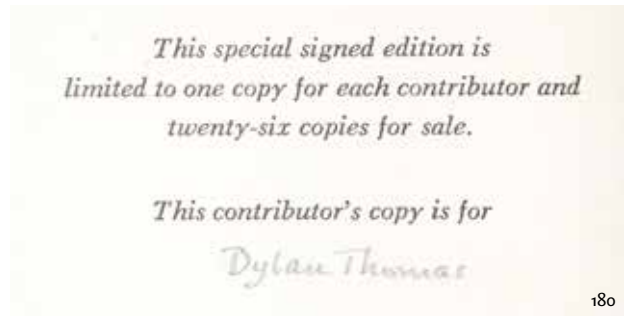
180

THOMAS, Dylan, et al. *New Poems* 1942. An Anthology of British and American Verse, edited by Oscar Williams. Mount Vernon, NY: Peter Pauper Press, 1942

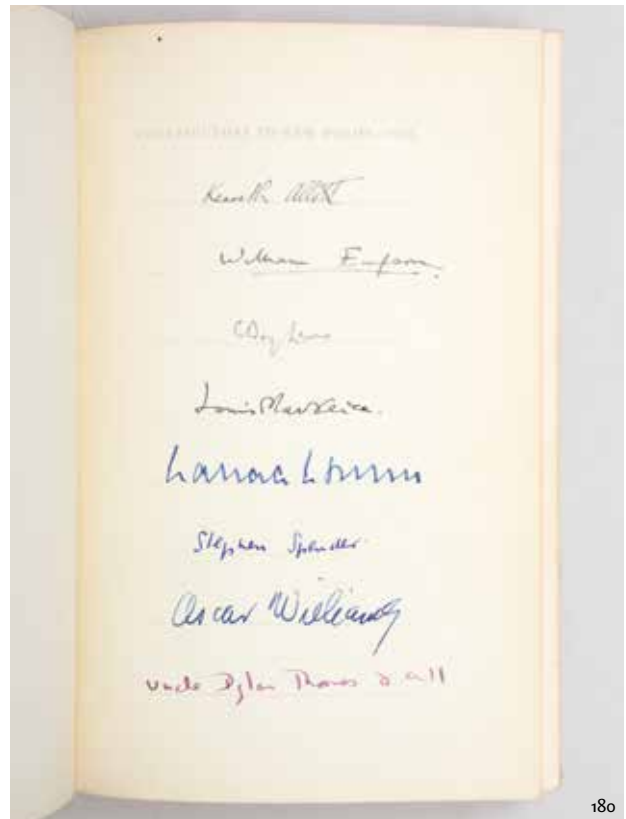
Octavo. Original white half cloth, black paper sides, titles to green paper label to spine, top edge red. Housed in a black quarter morocco solander box by the Chelsea Bindery. Title page printed in red and black. With 4 plates of poets’ portraits in black and white. Spine browned, tiny scuff to edge of paper label, rubbing to extremities, a little loss to paper at board edges, cloth a little soiled, occasional foxing to contents, a little offsetting to endpapers; a very good copy.

FIRST EDITION, DYLAN THOMAS’S COPY OF THE 33 COPIES PRESENTED TO CONTRIBUTORS AND SIGNED BY THEM; an 26 additional lettered copies were also issued, all in publisher’s cloth and boards. Each work was signed by the contributing poets: Thomas’s own inscription, the last on the four-page list, is particularly notable, as he has signed his name, “Uncle Dylan Thomas & all”, referencing the folk song *Widdecombe Fair*, the chorus of which lists an expansive group heading to the fair, ending with “Uncle Tom Copley and all!”. The song is illustrated, with music and lyrics, in a Devonshire cider company’s 12 page advertising leaflet, dated 1934, loosely inserted into this copy.

Five of Thomas’s poems, including “And Death Shall Have No Dominion”, are included, together with works by: Conrad Aiken, Kenneth



180



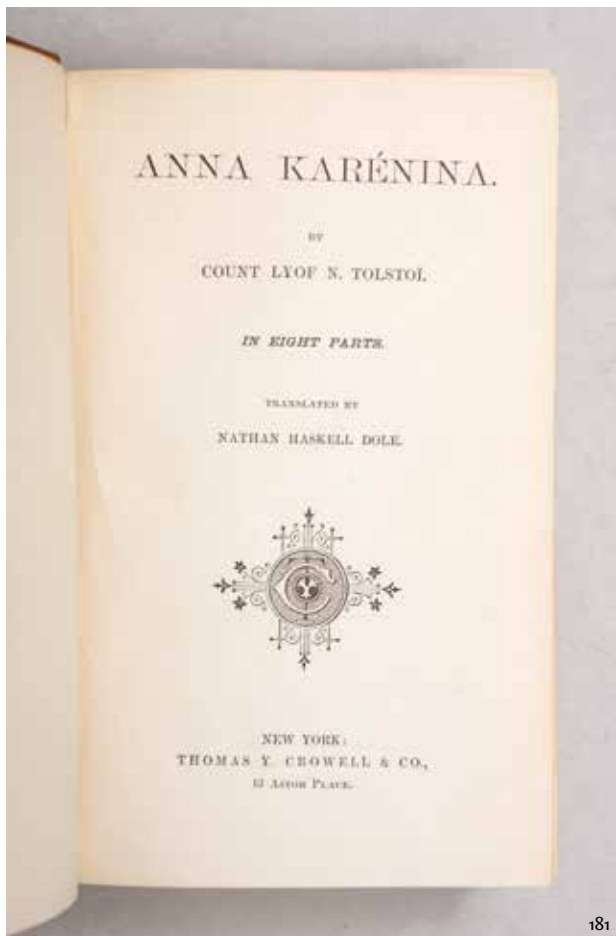
180

Allott, W. H. Auden, George Barker, John Peale Bishop, R. P. Blackmur, Hugh Chisholm, Gene Derwood, Richard Eberhart, William Empson, Jean Garrigue, Horace Gregory, Alfred Hayes, Ruth Herschberger, Randall Jarrell, Robinson Jeffers, C. Day Lewis, Archibald Macleish, Louis Macneice, Marianne Moore, Howard Nemerov, Frederic Prokosch, Muriel Rukeyser, Delmore Schwartz, Winfield Townley Scott, Karl Shapiro, Theodore Spencer, Stephen Spender, Wallace Stevens, Robert Penn Warren, and Oscar Williams, contributing up to six poems each. Only the Belfast-born poet W. R. Rogers is absent from the signatories (this is the case with all copies), perhaps because he was at the time troubled by his wife’s emerging schizophrenia.

This was the second in a series of wartime poetry anthologies selected by Oscar Williams (1900–1964), following *New Poems* 1940, but is the only one for which a signed limited issue was produced. In his rousing introduction, Williams avers the especial need for poetry at that time, framed as a crossroads of civilization. This copy, although unmarked as such, was later in the library of renowned literary collector Maurice Neville.

£17,500

[131384]



181

181

TOLSTOY, Leo. *Anna Karénina*. In Eight Parts. Translated by Nathan Haskell Dole. New York: Thomas Y. Crowell & Co, 1886

Octavo. Original brown cloth, titles gilt to spine and front, Imperial eagle crest gilt to centre of front board, floral endpapers. 5 pp. publisher's advertisements at the rear. Contemporary ownership inscription dated 3 November 1886 pencilled to first blank. Ends and corners lightly rubbed, spine with a splash of bleaching at the head, but a sound and fresh copy in very good condition.

FIRST EDITION IN ENGLISH, FIRST ISSUE, with no titles printed opposite the title page and five pages of advertisements at the rear with no Russian titles listed. This copy is in the variant brown cloth and has the larger Imperial eagle crest to front board (no priority).

£1,750

[132719]

182

TOLSTOY, Leo. *Tolstoi's Love Letters*. By Paul Biryukov. Translated from the Russian by S. S. Koteliansky and Virginia Woolf. Richmond: Published by Leonard & Virginia Woolf at the Hogarth Press, 1923

Octavo. Original green cloth-backed patterned paper boards. Spine a little sunned and label toned, very minor wear at spine ends and tips. A very good copy.



182

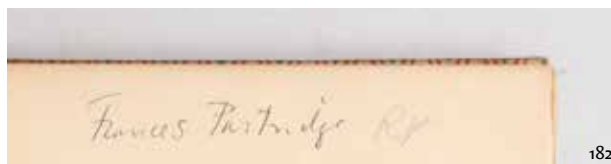
FIRST EDITION IN ENGLISH, FIRST IMPRESSION, AN EXCELLENT HOGARTH PRESS ASSOCIATION COPY, being the copy of Ralph and Frances Partridge, with Frances's inked ownership signature and Ralph's pencilled notation "RP" (his usual style of ownership notation) to the front free endpaper. Ralph was the first assistant of the Hogarth Press, and it was there that he met Frances. They worked together on an unexpurgated edition of the Greville diaries, under the editorship of Lytton Strachey. "According to Virginia Woolf, [Ralph] Partridge was lumpy, grumpy, slovenly and stupid, but also nice, strong, fundamentally amiable and well connected; he was attached to them and to the Press 'like a drone' but refused to really commit to it" (Helen Southworth, *Leonard and Virginia Woolf, The Hogarth Press and the Networks of Modernism*, 2010). Ralph and Frances married in 1932 after Ralph's first wife, Dora Carrington, committed suicide in despair at Lytton Strachey's death.

Paul Biryukov had been publishing his multi-volume biography of Tolstoy in Russian from 1905 onwards, but it was only in 1922 that he was able to publish Tolstoy's love letters, as Tolstoy's wife had prevented this while she lived. For this edition, Koteliansky translated the text from Russian into poor English, which Virginia Woolf then modified into good English. She did the same for *Goldenveizer's Talks With Tolstoi*, published the same year, and wrote to Koteliansky that "I'm greatly interested in the Tolstoi—almost the best we've done, I think" (cited in Caws and Luckurst, *The Reception of Virginia Woolf in Europe*, p. 347). The print run was 1,000 copies; some were issued in full cloth, without established priority, although Leonard Woolf told Woolmer that the full cloth was probably second state due to the patterned paper for the boards running out.

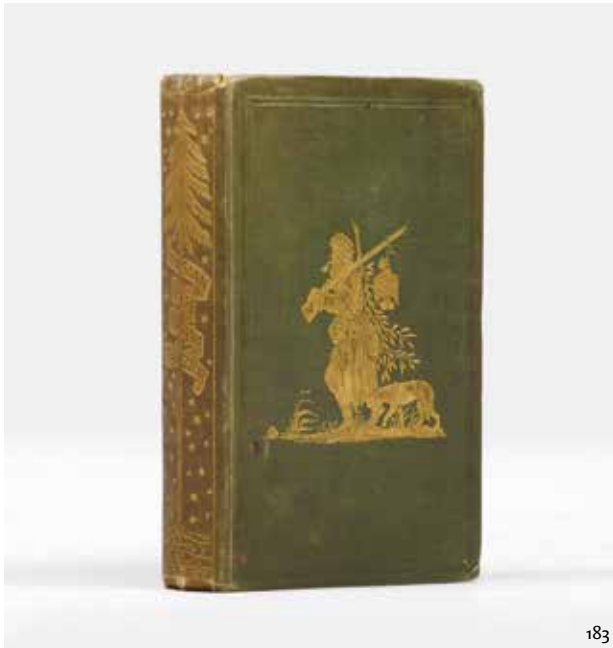
Kirkpatrick B3; Woolmer 40.

£550

[130952]



182



183

183

TURGENEV, Ivan. *Russian Life in the Interior or the Experiences of a Sportsman.* Edinburgh: Adam and Charles Black, 1855

Octavo. Original green ribbed cloth, titles and tree design gilt to spine, huntsman design gilt to front and blind to rear board. Spine lightly sunned, ends and corners rubbed, cloth a little bubbled in some places, a few minor marks and small tears within, generally very good condition.

FIRST EDITION IN ENGLISH of Turgenev's first major work, the short story collection *A Sportsman's Sketches*. This English translation is the first appearance in English of any complete work by Turgenev. First published in 1852 as *Zapiski Okhotnika*, it is here translated by James Meiklejohn from the 1854 French version. The book is scarce in trade, with only one copy traced in auction records, from 1995.

£2,250

[132723]

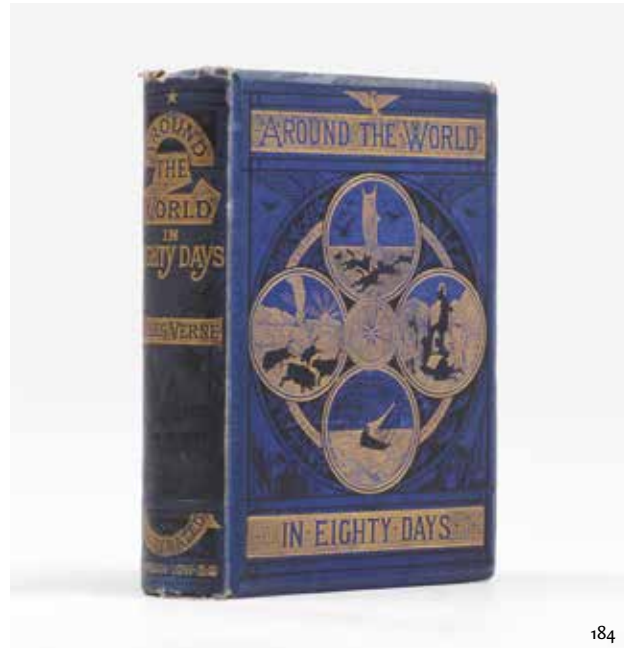
184

VERNE, Jules. *Around the World in Eighty Days.* Translated by Geo. M. Towle. London: Sampson Low, Marston, Low, & Searle, 1873

Octavo. Original blue cloth, spine and front cover blocked in black and gold, bevelled boards, buff endpapers, gilt edges. Frontispiece and 54 plates. 48pp publisher's catalogue at end, dated October 1873. Contemporary gift inscription from the British antiquary and poet Thomas Francis Dillon Croker FSA FRGS (1831–1912), "With affectionate regards from T. F. Dillon Croker to Josephine Emily Bolton, Christmas 1873" on the front free endpaper verso. Spine slightly darkened, extremities rubbed, two short nicks at head of spine, a little scattered foxing, but an excellent copy.

FIRST ILLUSTRATED EDITION IN ENGLISH, RARE FIRST ISSUE, with the title page dated 1873, and the first UK edition overall. It was published in November 1873, and the overwhelming majority of copies have the title dated 1874, in line with usual contemporary practice for books published for the Christmas market. The binding was issued in a number of variant colours: blue, green, red, and purple.

The novel was first published in French in 1873 as *Le Tour du monde en quatre-vingt jour*, from which James R. Osgood of Boston



184

published an unillustrated translation in July 1873, under the title *The Tour of the World in Eighty Days*. The translator George Makepeace Towle (1841–1893) was an American lawyer and politician. "In an unusual twist, this American translation crossed the Atlantic for use by Sampson Low in England" (Taves and Michaluk).

£7,500

[108972]



184



185

185

VILLIERS DE L'ISLE-ADAM, August, comte de. *L'Ève future*. Paris: M. de Brunhoff, Éditeur, Ancienne Maison Monnier, de Brunhoff, et Cie., 1886

Octavo (182 × 115 mm). Contemporary blue cloth backed marbled boards, with the original front and rear wrappers bound in, black morocco gilt title label and a gilt fleuron to spine, marbled endpapers. Wrappers illustrated by François Gorguet. Spine lightly faded and mottles, minor rubbing to tips, some slight toning and marking within, wrappers somewhat rubbed round the edges, very good condition.

FIRST EDITION OF THIS VERY SCARCE AND HIGHLY UNUSUAL SYMBOLIST SCIENCE FICTION NOVEL, which popularized the word and concept of the “android”, this copy preserving the rare original wrappers. *L'Ève future* is the first of two truly influential works by Villiers, a proudly penurious French aristocrat, the other being his Romantic play *Axël* (1890). Situated somewhere in the nexus between the classical myth of Pygmalion, Mary Shelley’s *Frankenstein* and Fritz Lang’s *Metropolis*, *L'Ève future* figures a caricature of the futurist inventor, Thomas Edison, who creates an ideal mechanical woman. Then a key text of the decadent movement, the work is still influential—the 2004 Studio Ghibli sequel to *Ghost in the Shell* opens by quoting the first line of the novel: “If our gods and hopes are nothing but scientific phenomena, then it must be said that our love is scientific as well.”

The front wrapper and title page bear the ownership inscription of another French aristocrat, the composer Louis de Romain (1844–



186

1912)—the binding bears the ticket of A. Lasneret, Angers, where Romain was based.

£2,750

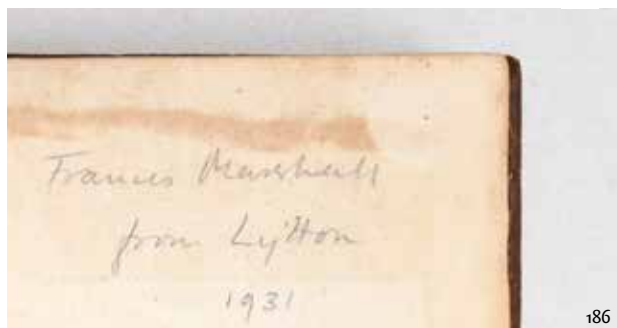
[132253]

186

[VOLTAIRE.] *Le Siecle de Louis XIV*. Publié Par M. de Francheville conseiller aulique de sa Majesté, & membre de l'académie roiale des sciences & belles lettres de prusse. Berlin: Chez C. F. Henning, Imprimeur du Roi, 1751

2 volumes, duodecimo (141 × 83 mm). Contemporary mottled calf, orange and black twin morocco labels, spines gilt to compartments, double gilt fillet to covers, mottled edges. With the bookplate of Robert Salusbury Cotton (1739–1809), later MP for Cheshire from 1780 to 1796, here from his student days at Trinity Hall, Cambridge. Expertly refurbished with joints repaired, very faint stain to covers, a few leaves cancelled with inferior paper and subsequently toned, a little closely cropped at head, sig. U₉ of vol. I with short closed tear mildly impinging on text, sig. U₃ and U₄ of vol. II bound in reverse order. Overall a very good copy, contents clean and crisp.

FIRST EDITION, WITH A FINE BLOOMSBURY GROUP PROVENANCE, presented by Lytton Strachey to Frances Partridge (née Marshall), inscribed “Frances Marshall from Lytton 1931” in pencil on the front free endpaper. At the time of the presentation, Frances was the lover of Ralph Partridge, who lived with Strachey in his country house, Ham Spray. In a complicated web of unhappy relationships



186

typical of the Bloomsbury Group, Strachey loved Ralph Partridge, who in turn had rejected him and married Dora Carrington, who in turn had loved and been rejected by Strachey. The year following the presentation, Strachey died, Carrington committed suicide in despair, and the next year Ralph and Frances married.

The *Age of Louis XIV* ranks among Voltaire's greatest historical works, and was an important step in the development of historical writing, merging political and social history by including art, culture, and literature alongside the monarch and his ministers. Voltaire's emphasis on Louis XIV's patronage of artists and men of letters was a pointed comment against Louis XV and his censors. Voltaire first mentioned the work in a letter of 1733, predicting it may take ten years, but it in fact took almost two decades to complete. A section of the work was published in Paris in 1740, but was suppressed by the authorities, and it was for this reason that Voltaire chose to publish the full work in Berlin, under the protection and encouragement of Frederick the Great, who indeed had it printed by his printer C. F. Henning. Voltaire used the pseudonym of M. de Francheville, a Frenchman in Frederick's court, to protect himself from repercussions in France, but wrote to a correspondent in December 1751 that "it is well known in Europe that I am the author" (see Bengesco).

Strachey "devoted several essays to Voltaire and hung a portrait of him by Jean Huber over his desk, where it dominated his study" (Cronk, *Cambridge Companion to Voltaire*, p. 10). Indeed, Strachey's 1912 book *Landmarks in French Literature* has three chapters on Voltaire, and in the fourth chapter, "The Age of Louis XIV", he follows the same interpretation Voltaire espoused in 1751, namely, that under the Sun King "it was as if the whole nation had burst into splendid flower". Strachey's presentation of these Voltaire volumes to Frances Marshall was consequently a considered gift, yet also reflected the the Bloomsbury Group's fascination with the writer: Clive Bell, in his notorious essay *Civilization* (1928), declared the age of Louis XIV leading on to the time of Voltaire as one of only three truly civilized eras of human history; Leonard Woolf took 70 volumes of Voltaire with him when he travelled to Ceylon; and Virginia Woolf called Voltaire's *Candide* "100 little pages which we shall remember for the rest of our lives".

Bengesco vol. I, 1178.

£4,250

[131267]

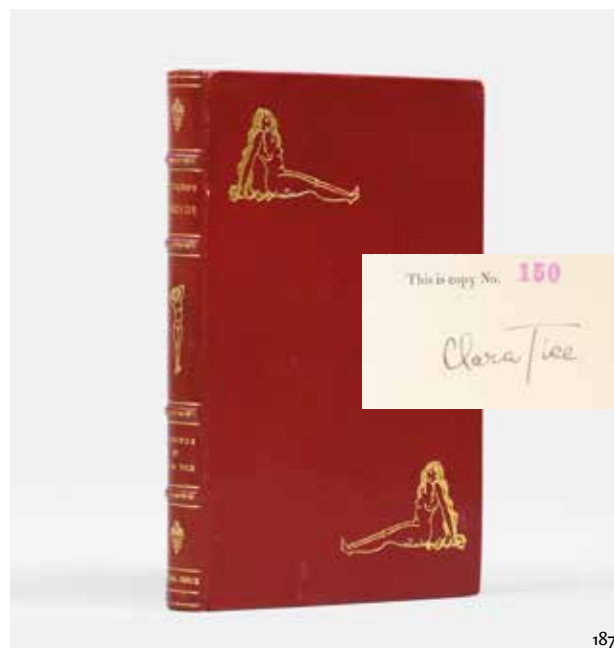
187

VOLTAIRE. *Candide, or All for the Best.* Translated from the French. With 10 etchings. New York: The Bennett Libraries Inc., 1927

Octavo. Publisher's red morocco by Whitman Bennett, NY, designed by Clara Tice, spine lettered in gilt in compartments, Tice nudes to spine and front cover in gilt, turn-ins ruled in gilt, marbled endpapers, top edge gilt. Title page in red and black, with 10 coloured etching by Tice. Bookplate of Seattle art collector Richard E. Lang to front pastedown. Spine lightly sunned, touch of wear to tips and front joint, a couple of faint marks to covers, short closed tear to fore edge of pp. 73-4; a very good copy.

FIRST TICE EDITION, LIMITED ISSUE, ADDITIONALLY SIGNED BY THE ARTIST, Clara Tice, though uncalled for; number 150 of 250 copies on Pannekoek paper, bound in variously coloured morocco. Signed copies of the limited issue are scarce, and we have only encountered one other example, an out-of-series copy. A trade issue of 750 copies in quarter cloth, with the plates uncoloured, was also released.

Clara Tice (1888-1973) was a notorious New York bohemian artist, known as "the Queen of Greenwich Village". She was, according to the *New York Times*, the first woman in New York to bob her hair, in 1908. She began exhibiting her art from 1910 and in 1915 her fame skyrocketed when the Society for the Prevention of Vice attempted to confiscate her works at the bohemian restaurant Polly's. "Tice was



187

apparently so highly regarded and so instantly recognizable as one of those 'queer artists' that her role in the first Greenwich Village Follies was simply to play herself. As 'Clara,' she stepped out onto the stage at the appointed time, outfitted in one of her typically bizarre bohemian ensembles, and conducted a 'quick chalk talk of nudes, bees and butterflies'" (Sawelson-Gorse). Throughout the 1920s she illustrated for *Vanity Fair* and other magazine, and illustrated several books, such as this, with her softly erotic illustrations.

Women in Dada: Essays on Sex, Gender and Identity, Naomi Sawelson-Gorse, pp. 429-30.

£1,250

[130472]



187



188

188

WALCOTT, Derek. *Henri Christophe. A Chronicle in Seven Scenes.* Barbardos: Advocate Co., 1950

Octavo. Original wrappers printed in black. Wrappers superficially flaking at the spine, some marks to wrappers, but very good condition.

FIRST EDITION, SOLE IMPRESSION, of this rare early work by a 19-year-old Derek Walcott (1930–2017), his first play, a “Chronicle” of King Henri Christophe and the Haitian Revolution. *Henri Christophe* was Walcott’s third publication, one of a few precocious works self-published with the help of his mother, who paid for the printing and her son’s trips to Trinidad where the printing was done, on the low salary of a seamstress and schoolteacher. The play was first produced in London in 1952 by Errol Hill. Walcott went on to win the Nobel Prize in Literature in 1992. Like all of Walcott’s early publications, *Henri Christophe* is rare: OCLC lists only 11 institutional holdings, and none are recorded at auction.

£4,750

[131257]

189

WALCOTT, Derek. *In A Green Night. Poems 1948–1960.* London: Jonathan Cape, 1962

Octavo. Original green patterned paper-covered sides, white backstrip, titles to spine in gilt. With the dust jacket. Spine minimally rolled, touch of rubbing to spine ends and tips; a near-fine copy in the jacket with slight nicks to spine and fold ends.

FIRST EDITION, FIRST IMPRESSION, PRESENTATION COPY, inscribed by the author on the front free endpaper, “To Ole Tom, very gratefully, Derek, July ‘69”. The recipient was the book’s publisher, Tom Maschler, with his Quentin Blake designed bookplate loosely inserted. Maschler joined Jonathan Cape as editorial director, aged 26, in 1960, and became managing director in 1966. In 1962 he was searching for new talent and Alan Ross, the editor of *The London Magazine*, suggested Walcott. Maschler later wrote of the decision to publish Walcott that “while I did know that Derek was a very important poet, I didn’t know then just how important he would be



189

... but I did like the book enormously” (Wroe, *The Guardian*). *In a Green Night* became Walcott’s first collection of poetry to be published outside the Caribbean, and he went on to win the Nobel Prize in Literature in 1992. (For Maschler, see item 2.)

Wroe, Nicholas, “The laureate of St Lucia”, *The Guardian* (2000).

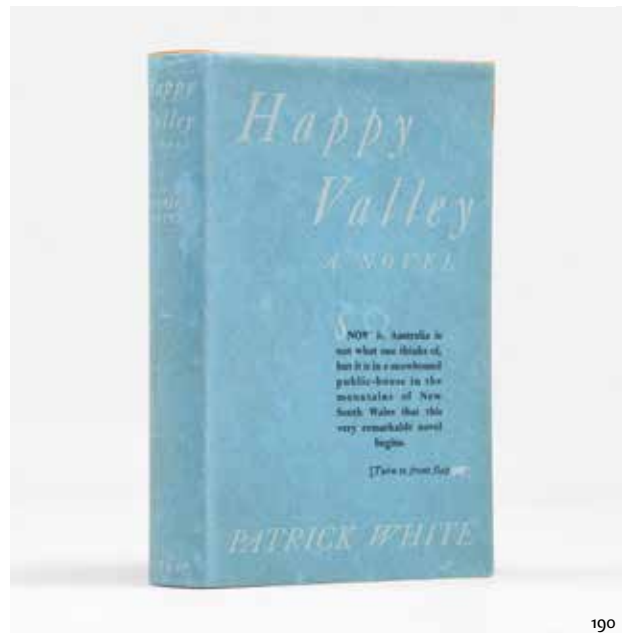
£2,000

[131878]

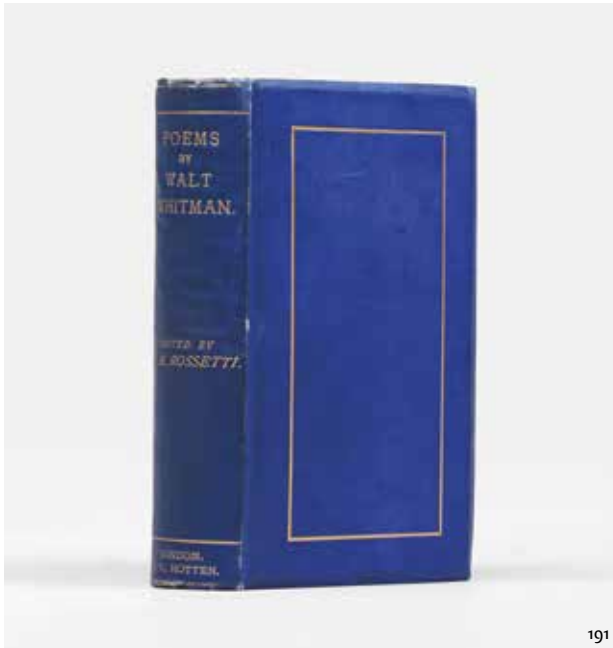
190

WHITE, Patrick. *Happy Valley.* London: George G. Harrap & Co., 1939

Octavo. Original orange cloth, titles to spine blue. With the dust jacket. Housed in a dark blue cloth flat back box. Gift inscription to front free end-



190



191

paper. Spine rolled, a little foxing to edges. An excellent copy in the jacket with short closed tear to fold of front flap, and some minor nicks to tips.

FIRST EDITION OF THE FIRST NOVEL by the only Australian to have won the Nobel Prize in Literature. White did not allow the novel to be republished during his lifetime, fearing libel from the family whose story he had appropriated.

£5,750

[104223]

191

WHITMAN, Walt. *Poems*. Selected and Edited by William Michael Rossetti. London: John Camden Hotten, 1868

Octavo. Original blue cloth over bevelled boards by Bone & Son (BAL's variant A), spine lettered in gilt, single rule frame in gilt to front cover, in blind to rear cover, brown coated endpapers. Engraved portrait frontispiece with facsimile signature, vignette to title page, 8 pp. of adverts bound at front, 24 pp of adverts bound at rear. Bookplate of Jabez Thompson to front pastedown. Slight cockling to spine and light rubbing to extremities, yet overall an exceptional copy, internally clean.

FIRST ENGLISH EDITION, FIRST ISSUE, of Whitman's *Leaves of Grass*, here named *Poems*, which "gave Whitman his first British readership" (ODNB). Whitman made several revisions to the poems for this edition, and unusually allowed his work to be edited. However, the editor William Michael Rossetti felt that much of Whitman's corpus was too radical for Victorian sensibilities; around half of the poems were omitted, with Rossetti choosing to "omit entirely every poem which could with any tolerable fairness be deemed offensive to the feelings of morals or propriety in this peculiarly nervous age" (Rossetti's preface).

BAL 21401; Myerson C1.

£875

[132444]



192

192

WHITMAN, Walt. *Pobegi Travy*. Pervod s angliiskogo K. D. Balmonta. (Leaves of Grass, translated from the English by K. D. Balmont.) Moscow: Knigo-izdatel'stvo "Scorpion", 1911

Quarto. Original paper wrappers printed in green and brown, edges uncut. Printed price overstamped on rear cover, from 1 rouble 60 kopeks to 6 roubles 90 kopeks; old bookseller's notation in ink to inside rear cover. Book block slightly loosening from wrappers at head of spine, light creasing and nicking to spine and around extremities. A very nice copy.

FIRST EDITION OF KONSTANTIN BALMONT'S TRANSLATION OF WHITMAN'S *LEAVES OF GRASS*, **the most complete pre-revolutionary edition of Whitman's work in Russian**. Whitman's work was translated into Russian surprisingly late: Turgenev had undertaken some translations in the 1860s, which remained unpublished, and proposed a full translation in 1872 in a literary journal, while Tolstoy also recommended a translation in the 1880s, but nothing came of it other than a few translations of individual poems in periodicals.

Balmont translated the work in the autumns of 1903 and 1905; some parts of the translation had appeared in the journals *Vesy* and *Pereval*, else the translation all here appears for the first time. The Balmont translation is often described as the first Russian translation, but it was beaten to the post by the translation of Kornei Chukovsky, published in an especially rare edition of 1907. Balmont's translation is, however, more complete, and both these contending translations, in capturing the democratic and free spirit of Whitman's poems, resonate with the prevailing social spirit of Russia on its path to revolution. The book is very scarce, with OCLC listing ten copies in institutions worldwide, and no known auction records.

£1,750

[132477]



193

193

WILDE, Oscar. *Salome. A tragedy in one act, translated from the French. Pictured by Aubrey Beardsley.* London: Elkin Mathews & John Lane, 1894

Octavo. Original blue canvas boards, spine lettered in gilt, decoration to front cover in gilt, top edge trimmed, others uncut, some pages unopened. Illustrated frontispiece with tissue guard and 9 plates. Spine and board edges toned, a little marking to covers, slight foxing to tissue guard, gauze strip visible in gutters of a couple of openings. A very good copy.

FIRST EDITION IN ENGLISH, FIRST IMPRESSION, ONE OF 500 COPIES. *Salome* was originally published in French in the preceding year and was translated into English by Lord Alfred Bruce Douglas. (For Wilde, see also item 33.)

£4,500

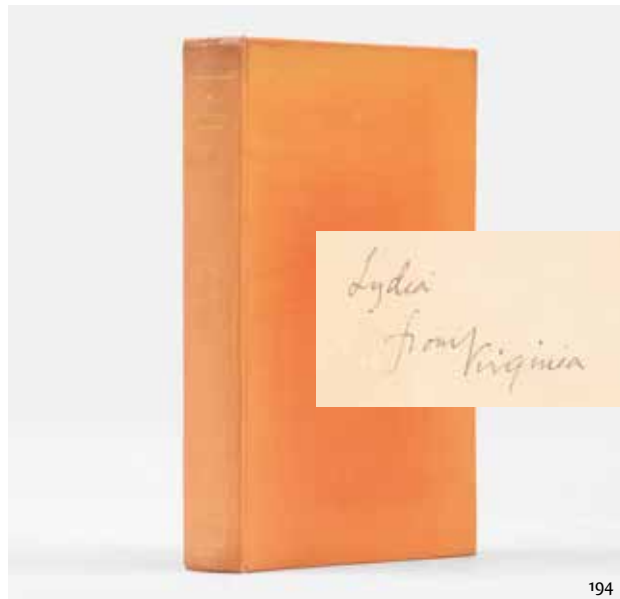
[126127]

194

WOOLF, Virginia. *Orlando. A Biography.* London: The Hogarth Press, 1928

Octavo. Original orange cloth, titles to spine gilt. In a specially made tan cloth solander box. Frontispiece and seven photographic illustrations including Virginia Woolf as Orlando. Light occasional foxing, endpapers lightly tanned, spine and edges of boards slightly sunned, still a nice copy in very good condition.

First trade edition, first impression, presentation copy inscribed by the author to Lydia Lopokova, "Lydia from Virginia" on the front free endpaper. Lopokova was a dancer with the Ballet Russes who had married John Maynard Keynes in 1925 and became an unlikely member of the Bloomsbury group. In the list of friends thanked in Woolf's Preface, Lopokova is one of those singled out for specific gratitude: "Madame Lopokova (Mrs. J. M. Keynes) has been at hand to correct my Russian", making this a particularly good presentation. In the novel the Russian princess Sasha plays a key role as Orlando's first love interest, who made "the ice turned to wine in his veins" (p. 39). Woolf mentioned Lopokova by name as the acme



194

of grace in the text: "to see Orlando change her skirt for a pair of whipcord breeches and leather jacket, which she did in less than three minutes, was to be ravished with the beauty of movement as if Madame Lopokova were using her highest art" (p. 283).

Despite mixed reviews, Woolf's homage to androgyny and her former lover Vita Sackville-West was a runaway best-seller, enabling Woolf to draw financial success and security from her writing. This is one of 5,080 copies from the first print run of the UK trade edition, preceded only by the signed limited edition in New York. Though the New York edition came first, it was the Hogarth Press edition that Woolf used for the true presentation copies of *Orlando*. Kirkpatrick A11b; Woolmer 185.

£12,500

[132834]

195

YEATS, W. B. *The Bounty of Sweden. A Meditation, and a Lecture Delivered Before the Royal Swedish Academy and Certain Notes.* Dublin: The Cuala Press, 1925

Octavo. Original buff linen-backed blue paper covered boards, paper label to spine printed in black, front board lettered in black, blue endpapers, edges untrimmed. With the plain paper dust jacket. Title page vignette by Thomas



195



196

Sturge Moore and colophon printed in red. Faint browning to endpapers; a near-fine copy in the scarce, lightly soiled, jacket with slight creasing and a couple of nicks to extremities.

FIRST EDITION, FIRST IMPRESSION, ONE OF 400 COPIES printed by Elizabeth Yeats in May 1925. *The Bounty of Sweden* contains Yeats's Nobel Prize acceptance speech, as well as his impressions of Stockholm from his visit there in December 1923 to receive the award.

The Cuala Press was one half of the Cuala Industries, a co-operative business run with Lily Yeats. Cuala Industries was founded with the aim of reviving the craft of book printing in Ireland and "to give work to Irish girls" (McMurtrie, p. 472). The press's "clearly legible, slender volumes with their distinctive paper labels may be seen as the sole survivors of the handcrafted ideal established in 1900 by Walker and T. J. Cobden-Sanderson's Doves Press" (ODNB). Copies in the original jacket are notably uncommon.

McMurtrie, Douglas, *The Book: The Story of Printing and Bookmaking*, Oxford University Press (1943); Wade 146.

£500

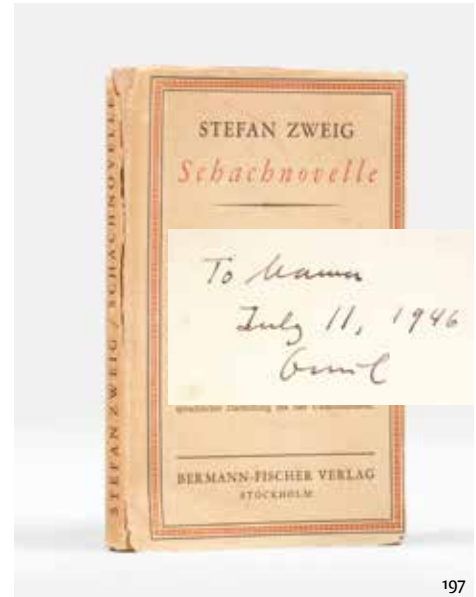
[131880]

196

ZATI, Suleyman. *Divân-i Zâtî* ("Diwan of Zati"); [together with:] *Sawanih al-nawadir fi ma'rifat al-anasir* ("Rare Thoughts about Knowledge of the Elements"). Istanbul: *Takvimhane-i Âmiré* 1841

Octavo (240 × 155 mm). Contemporary Ottoman green full leather, floral gilt frames to both covers, seal of Sultan Abdulmajid I in gilt on both boards, gilt edges, marbled endpapers, paper watermarked by Fratelli Gava, text in Ottoman Turkish in double ruled border, small piece of paper tipped in with a biography of Zati in Ottoman Turkish from Sami-Bey Frascbery's *Dictionnaire Universel*. First double page (p. 2–3) decorated with hand coloured red, blue and gold floral ornament, frame added in gilt. Binding slightly rubbed on the spine, very light rubbing to gilt decoration, paper slightly toned, a couple of marks to interior not affecting text, illegible stamp on p. 31, a very good copy.

FIRST EDITION, A LAVISHLY PRODUCED COPY of these works by Suleyman Zati, specially produced for presentation: the printers have deliberately omitted the opening title device and a new design has been hand painted in its place. The attractive binding bears the seal of the reigning sultan at the time of publication, Abdulmajid I. Scarce, with 11 locations on OCLC.



197

Zati was a Sufi Ottoman poet from Gallipoli, who was a follower of the famous Ismail Hakki, "a celebrated Ottoman scholar and poet and one of the most prolific of mystical writers" (*Encyclopaedia of Islam*). This book contains two of his works printed together. The first is a *diwan* of mystical poetry celebrating the power of God's love, whilst maintaining a healthy disdain for the pleasures of this world. The second is a verse treatise on Sufism, containing his theories on the four elements (Earth, Water, Air, Fire) and advice on the spiritual knowledge of the self. Zati died in Kesan in 1738, where he is buried.

Özege 4246.

£3,500

[126850]

197

ZWEIG, Stefan. *Schachnovelle*. Stockholm: Bermann-Fischer Verlag, 1943

Octavo. Original buckram-backed blue boards, gilt titles to spine. With the dust jacket. Light fading along board edges, a very good copy with the jacket a bit chipped at the ends and fore-corners, and with a split to the front joint and minor red pen mark to front panel.

FIRST EUROPEAN EDITION, FIRST PRINTING, scarce. Zweig's great chess novella (published in English as "Chess" or "The Royal Game") was first printed in Buenos Aires in 1942, but that edition is rare—this Stockholm edition is the first printed on the continent that Zweig had fled. One of the most popular writers in the world in the 1920s and 1930s, Zweig left Austria in 1934, and his books were banned by the Nazis. He settled in Petrópolis, Brazil, until, despairing for the future of humanity, he and his wife took their lives in 1942 with an overdose of barbiturates. *Schachnovelle*, in which the chess-mad protagonist is found fleeing persecution in Europe on a cruise ship bound to South America, masterfully reflects these anxieties.

This copy has an apt contemporary provenance, with the ownership stamp of another European *émigré*, German violinist Emil Kornsand (1894–1973), who in 1938 fled to America and played with the Boston Symphony Orchestra. The front free endpaper has the contemporary bookseller's ticket of Schoenhof's Foreign Books of Cambridge, MA, and Kornsand's inscription "To Mama" dated 11 July 1946, perhaps sending the book to Germany after the war.

£650

[132171]

A stylized logo for the 50th anniversary, featuring a large '5' and a large '0' formed by white lines. The '5' is composed of a horizontal top bar and a vertical left bar. The '0' is a simple circle. The text 'PETER HARRINGTON' is centered across the middle of the '5' and '0'. Below it, the text '1969 LONDON 2019' is centered.

PETER HARRINGTON
1969 LONDON 2019

MAYFAIR
Peter Harrington
43 Dover Street
London W1S 4FF

CHELSEA
Peter Harrington
100 Fulham Road
London SW3 6HS

www.peterharrington.co.uk