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D. G. BRIDSON part one



Wyndham Lewis
& Ezra Pound

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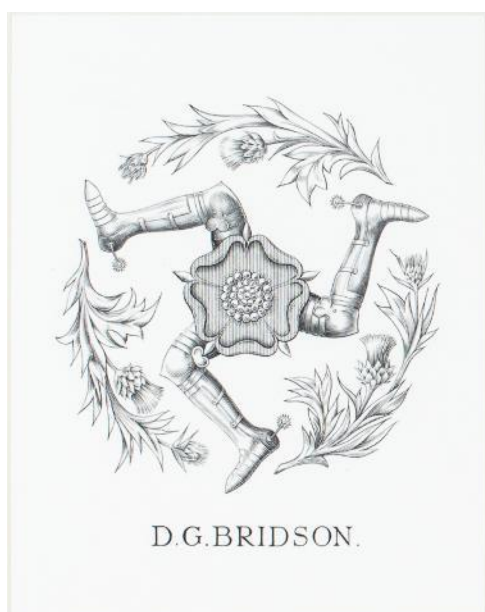
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D. G. BRIDSON (1910-1980)

The Manchester-born poet, journalist and radio producer Douglas Geoffrey Bridson was responsible for over 800 broadcasts in his career at the BBC, 1933-1969, which culminated in his appointment as Programme Editor for Arts, Sciences, and Documentaries in the mid-1960s, when he was known as 'the cultural boss of the BBC'. Although he was a poet of no small ability himself (his *March of the 45* was the first verse drama written for radio, in 1936), it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, but most notably with Wyndham Lewis, T. S. Eliot, Hugh MacDiarmid, Ezra Pound, and Langston Hughes, many of whose works he brought to a wider audience through his radio productions. He published three of his own collections of poetry, a memoir of his years at the BBC, *Prospero and Ariel* (1971), and a study of the politics of Wyndham Lewis, *The Filibuster* (1972); his archive of papers and correspondence is now at the Lilly Library.

This catalogue, the first of several to be devoted to Bridson's 'phenomenal library' (Fox), concentrates on two of the most controversial and complicated figures with whom Bridson came to be associated, Wyndham Lewis and Ezra Pound. Bridson had known both men, themselves friends of a sort, in the 1930s, and had even corresponded with Pound at that time, but they never met in person until the 1950s, at the height of Bridson's BBC career. Bridson was instrumental in bringing the work of both writers to the airwaves, and from these interactions developed perhaps unlikely friendships. Here we find, as a result, a near complete run of works by Lewis, including 7 presentation copies; 5 works inscribed by Pound, along with some autograph notes, and others given to Bridson by Pound's secretary, daughter and grandson; and a number of broadcast typescripts, including one annotated draft by T. S. Eliot. It is a testament to Bridson's integrity that even as a committed left-winger (he was much closer to Langston Hughes politically than any of the 'men of 1914') he did not shy from the engagement - and later even took upon himself the task of attempting to redeem Lewis from the darker aspects of his reputation.

Bridson was 'a book collector of the first rank, a connoisseur of pictures' - on his walls were portraits of Wyndham Lewis by Augustus John, and by Lewis of his wife 'Froanna' (Gladys Anne Hoskins) and of Ezra Pound - 'and, of course, he was a genial (and generous) enthusiast of the best in food and drink. He was a poet too, quite apart from his versifying for radio, and a critic in his early years for that remarkable vehicle of the unorthodox, *The New English Weekly*' (obituary by C. J. Fox). As a bibliophile Bridson was fastidious, keeping the many signed and presentation copies he acquired in excellent condition, augmented only with his small booklabel (commissioned in 1970) or his bookplate (designed by Sangorski and Sutcliffe in 1973, its three-legged device gesturing to Manx heritage), and on some occasions marking his ownership with the use of three dots under the successive letters D G and B in a colophon. He was, on occasion, a customer of Bernard Quaritch Ltd, and it was in our premises in 1962 that he re-met his estranged son Gavin Bridson, the future librarian and bibliographer, who was then working with us as a specialist in natural history. It is with great pleasure that we renew the Quaritch connection today.

To Geoffrey
Bridson

(Through whom I
am enabled to finish
this book) -
deepest thanks
and friendliest
greetings,

Wyndham Lewis

WYNDHAM LEWIS
AND LEWISIANA

1-68



EZRA POUND AND
POUNDIANA

69-109

BRIDSON AND WYNDHAM LEWIS

A 'BENIGNANT SPIRIT' AND 'AN EXTREMIST OF THE MIDDLE'

Although Geoffrey Bridson had read the early novels and poems of Wyndham Lewis, and published reviews of several works (items 14-15) in *The Criterion* and *The New English Weekly* in the 1930s, his first meeting in person with Lewis came only in 1950. An adaptation for radio of *The Childermass* (1928, items 7 and 41), Lewis's radical work of theological science fiction, had long been 'one of my most cherished projects for Third Programme'. Bridson contacted Lewis about the idea. 'He was then living in a flat near Vauxhall Bridge, where I met him for the first time. He agreed to the radio production that I suggested, provided that my adaptation seemed to him adequately to reflect the style and spirit of the work. After it had been read over to him, he declared himself perfectly satisfied' (*Prospero and Ariel*).

'I like to think of the first production of *The Childermass*, broadcast by the Third Programme on 18 June 1951, as a memorable event in radio history' (*ibid.*). Lewis certainly thought so, and wrote to Bridson: '*The Childermass* is the book I set most store by, and it is for me an almost miraculous event for it suddenly to spring into concrete life ... Sitting at your rehearsals I could hardly believe my ears. You are the musician who has called into life this extraordinary apparition. Just to thank you would be absurd. All I can do is to salute you as one would some benignant spirit who had suddenly materialized and transformed one's existence' (June 1951). This translation to radio was all the more important given Lewis's incipient blindness from a tumour that had been pressing on his optic nerve since the '30s. In a tribute later published in *Spectrum* Bridson would note that 'with the possible exception of Dylan Thomas, no creative writer of our time has possessed so accurate and devastating a sense of the value of spoken words'.

On the back of strong reviews for the adaptation of *The Childermass*, Bridson managed to secure BBC sponsorship for Lewis to finish the long-awaited trilogy which *The Childermass* had begun, on the condition that the resulting work, *The Human Age*, would premiere on radio before it appeared in print. 'Lewis began work on *The Human Age* in 1952, and it took up most of his time over the next three years. Only on completion of the second section, *Monstre Gai*, was I given a sight of the manuscript. And it was not until the end of 1954 that the last part, *Malign Fiesta*, was also finished. As I read the whole work through to the end, I was again excited by its dramatic potential' (*ibid.*). The total broadcast time was 6 hours, scheduled for broadcast on 24, 26, and 28 May 1955, each prefaced with an introduction by, variously, I. A. Richards, T. S. Eliot (see item 38) and Graham Hough. 'Critical reaction ... was immediate and enthusiastic, many of the critics particularly commenting on the novelty of such a major work by a major writer making its first appearance over the air'.

Bridson went on to produce radio-adaptations of *Tarr* (items 2 and 31) and *The Revenge for Love* (item 20). All the dramatizations 'were the joint work of Wyndham Lewis and D. G. Bridson. In each case, first draft was written by Bridson which indicated the kind of additional narration of dialogue which would be required to bridge the gaps created by necessary cutting and condensation of the original work. For *Monstre Gai*, *Malign Fiesta*,

and Tarr Lewis wrote a number of new scenes. *The Childermass* was rounded off by a short final scene which he later incorporated in the second edition of that work' (Bridson 'Checklist', in Pound & Grover).

They spoke for the last time in January 1957 after a second broadcast of *Tarr* (first aired in July 1956), Lewis asking the same questions as he had after the first – was the actor who played Bertha really German (no), and was Anastasya really drunk (no). Lewis died on 7 March, and Bridson was one of only 30 guests at his funeral on 13 March – 'depressingly flat and uninspiring ... Most of those that one would have expected to attend ... were conspicuously absent'.

After Bridson retired from the BBC some years later, 'he took on the difficult task of analysing that most controversial side of Lewis's public personality, his politics. The result was an invaluable piece of rubble-clearing, sorting out the actual *statements* from the often distorted gloss placed on them by unfriendly hands and also dispelling confusions caused by Lewis's own flamboyant verbal ways' (obituary by C. J. Fox, *Enemy News* 14, Summer 1981).

In an early article on Lewis, 'Wyndham Lewis, Pro and Con' (2 Feb, 1933), a review of Hugh Porteus's *Wyndham Lewis, a Discursive Exposition*, Bridson had given 'a rather impertinent account of what I regarded as Lewis's tendency to smell out non-existent conspiracies ... while at the same time paying the highest tribute I could to his genius as a creative writer. Three more of his polemical books were reviewed by me during the next two years – none of them, I am afraid, favourably'. As a 'convinced Left-winger' Bridson chose to read none of Lewis's political prose in the 1930s. And later, during their friendship of the '50s, 'while I enjoyed the stimulation of regular talk with him on a variety of topics, politics were never among them ... In point of fact, it was only some twelve years after Lewis's death that I happened to acquire an almost complete collection of his political writings. While I found much in them with which I personally disagreed ... what seemed perfectly clear to me was that Lewis had been badly misjudged by many people (myself among them) who had simply not taken the trouble to read what he had written, or tried to understand the reasons which lay behind it when they did.'

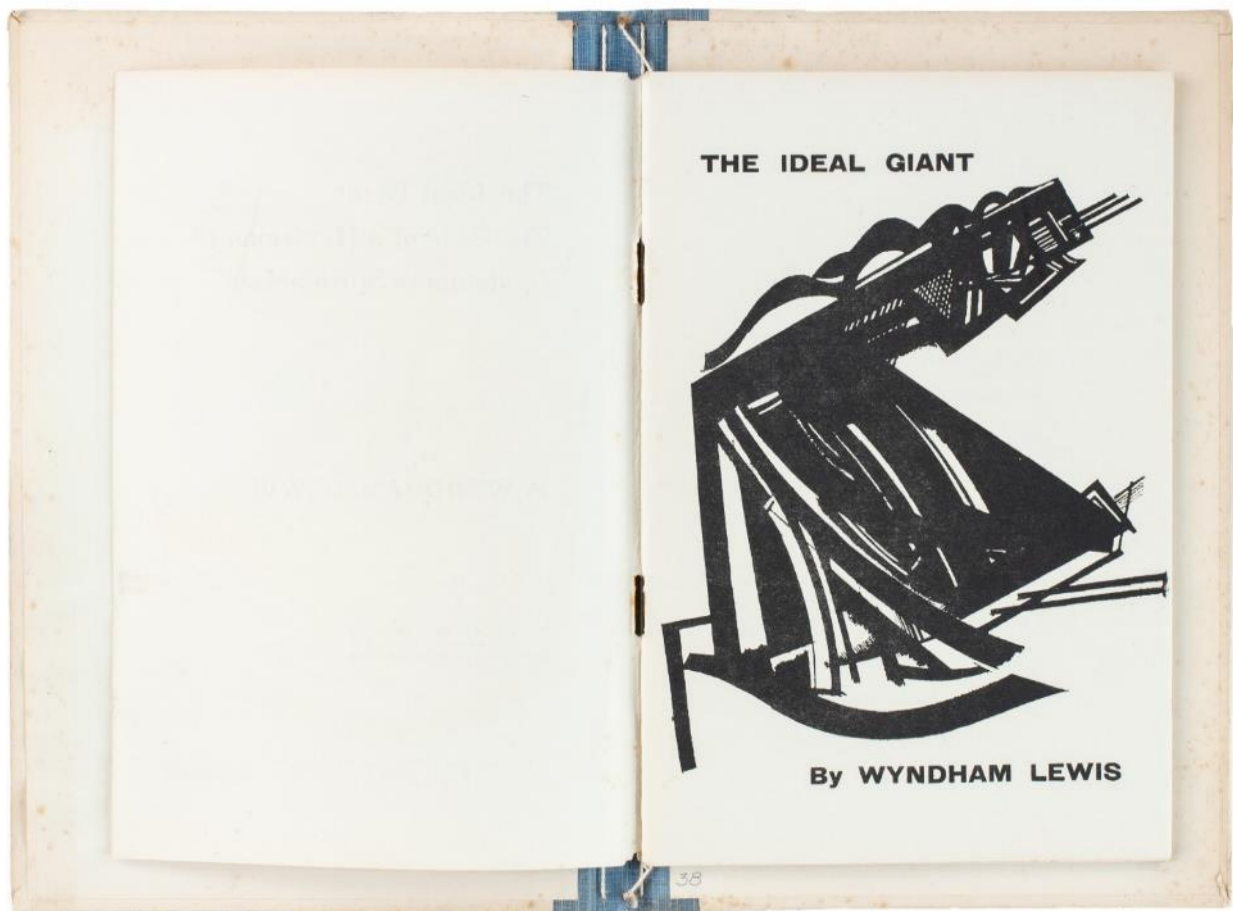
The result of this intense and balanced engagement was *The Filibuster* (1972). Most copies of the books Bridson used in writing it have his pencil marks in the margins drawing attention to crucial passages. 'The present study may be said to derive from two personal convictions: that Wyndham Lewis was one of the great creative geniuses of our time, and that his reputation as a creative writer has suffered from a certain distrust of his political thinking – as that, rightly or wrongly, has been understood.'

'An anti-extremist of the Middle – that is probably as near as we shall ever get to defining Lewis's political standpoint accurately. As the pressures from either side increased, that hypothetical point where he chose to take his stand would be forced over towards either Left or Right ... always on that see-saw of political opinion, he strove to maintain his precarious balance where he felt the fulcrum lay'.

THE IDEAL GIANT



By WYNDHAM LEWIS



PRIVATELY PRINTED

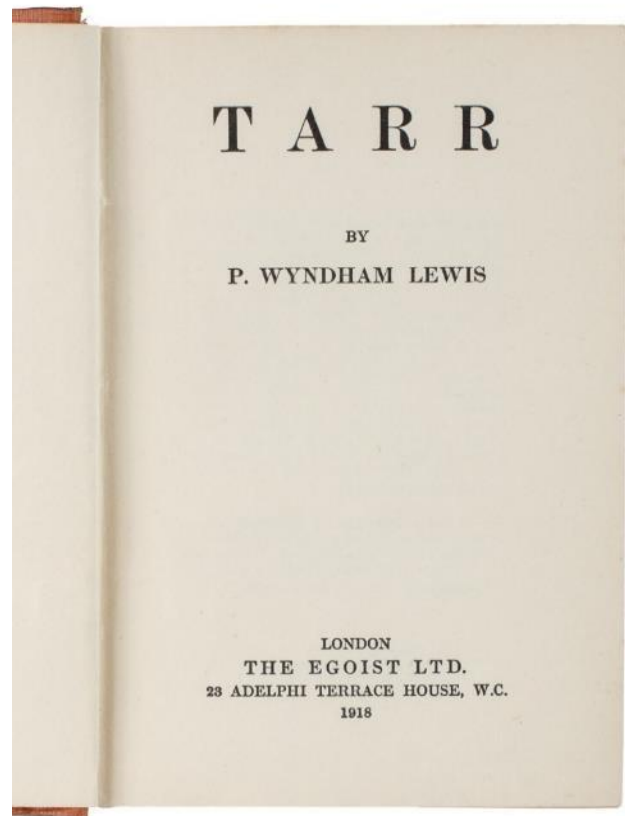
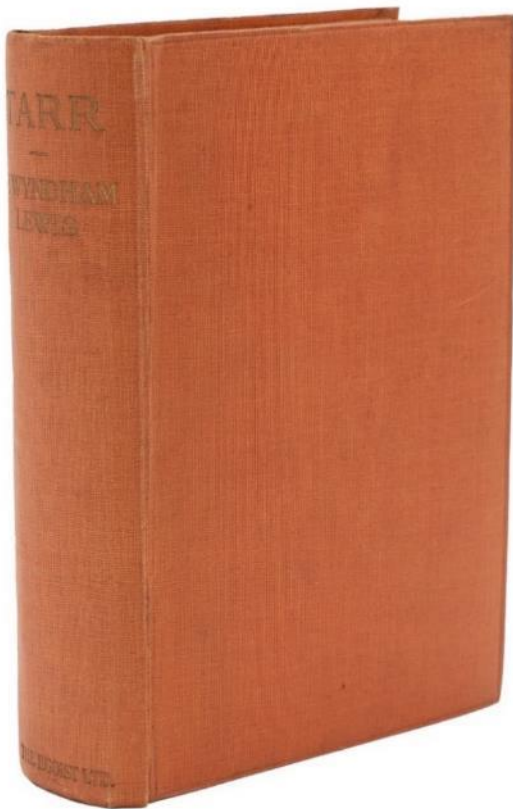
1 LEWIS, Wyndham. *The Ideal Giant. The Code of a Herdsman. Cantelman's Spring-Mate ...* Privately printed for the London Office of the Little Review ... [1917].

8vo, pp. 44, divisional title to 'The Ideal Giant' with a large vorticist design by Lewis; wire-bound and strung on silk thread in the original quarter blue cloth and white board portfolio, with the same design printed in blue; a very good copy in an unusually good example of the portfolio; old bookseller's description tipped on to rear inside cover of portfolio. £3250

First edition, Lewis's 'first separately published literary effort', comprising three short works, a play 'The Ideal Giant', and two stories. 'Code' advocates a strict discipline for the artist to raise him above sentiment and intimacy. The bibliographies differ over the number of copies printed (from 50 to 200), all distributed gratis rather than for sale.

There were apparently a number of variations of the portfolio, with 1 to 3 threads; this example measures 24.5 x 16 cm, the size described by Morrow & Lafourcade, not 22.2 x 15.9 cm, as per Pound & Grover.

Pound & Grover A1; Morrow & Lafourcade A2.



HIS FIRST NOVEL

2 LEWIS, Wyndham. *Tarr*. London, The Egoist Ltd., 1918.

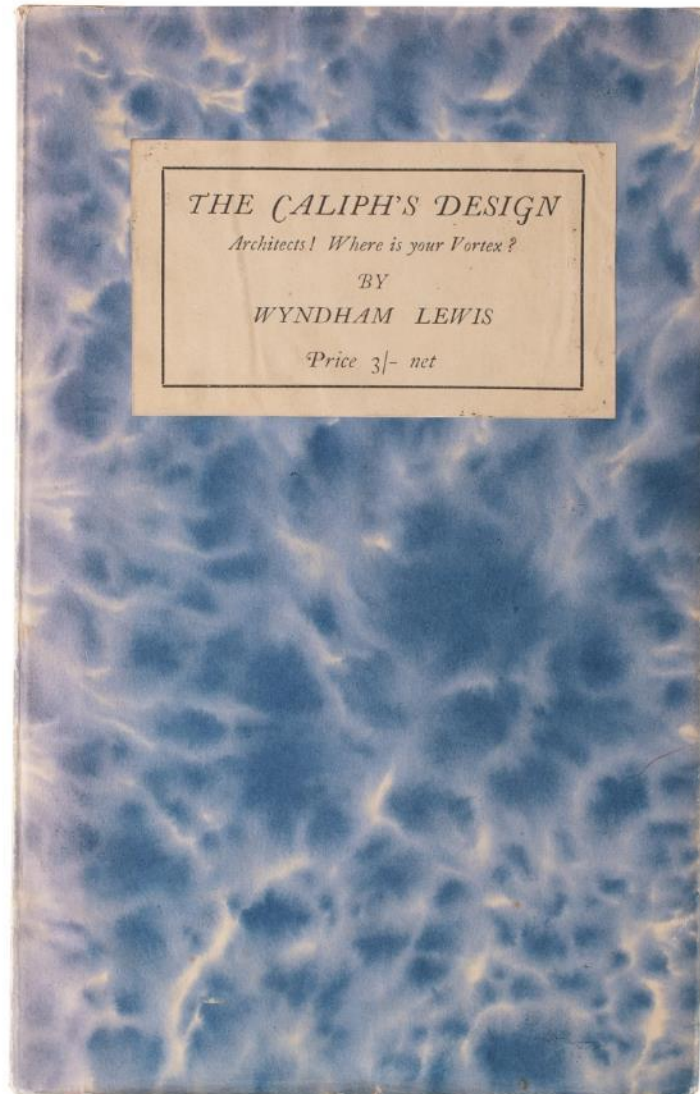
8vo, pp. xii, 319, [1]; publisher's orange-brown cloth, wanting the very rare white dust-jacket; a little shaken but good; bookplate of D. G. Bridson; laid in loose is a cutting of A. Clutton-Brock's review of the novel from the *TLS*, 11 July 1918. £300

First English edition, published in an edition of 1000 (of which 87 distributed gratis). Eliot thought the book 'remarkable'. Set in pre-war Paris, *Tarr* pits its eponymous English artist ('a caricatural self-portrait of sorts') against Kreisler, a self-destructive German Romantic of violent sexual energy.

Lewis's first published novel, *Tarr* was begun as early as 1909 and had been serialized (in a reduced form) in *The Egoist* in 1916-7. It was first published in book form by Knopf in New York after Ezra Pound had provided them with an abbreviated draft, which contained errors (Lewis called it 'the bad American *Tarr*') that were all corrected in the English edition. This edition differs from the American one in numerous places (see Morrow & Lafourcade for a summary).

A heavily rewritten second edition was published by Chatto in 1928, which was then slightly revised for Methuen in 1951. Bridson adapted the novel for the radio in 1956 (see item 31).

Pound & Grover A2b; Morrow & Lafourcade A3b.



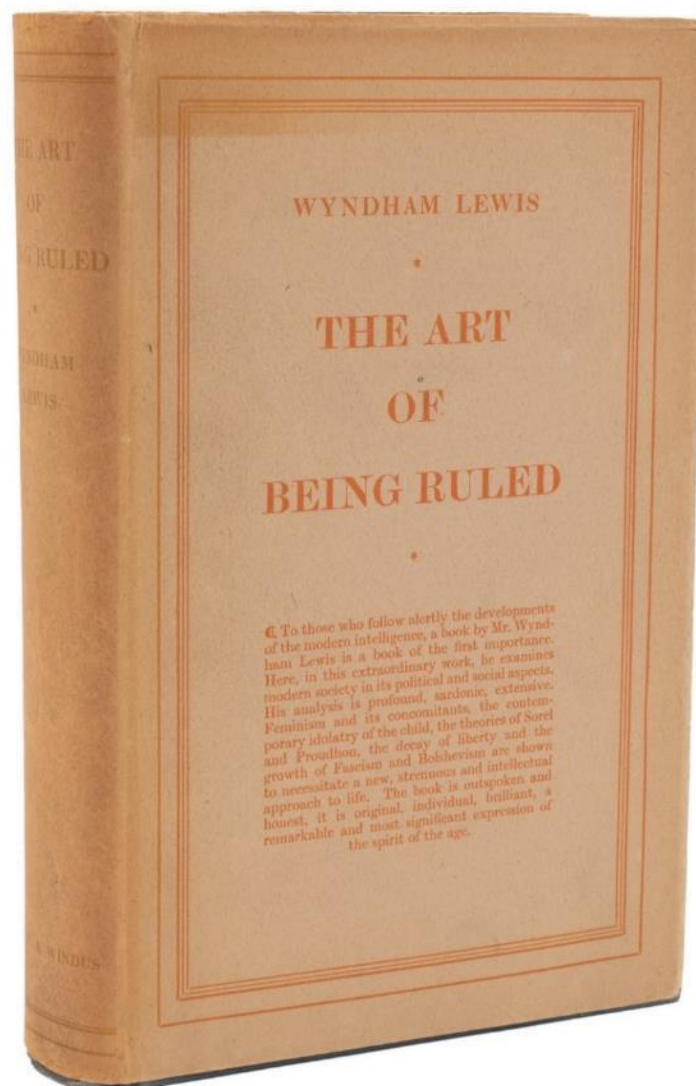
3 LEWIS, Wyndham. *The Caliph's Design. Architects! Where is your Vortex?*
London, The Egoist Ltd., 1919.

8vo, pp. 70, [2]; publisher's blue marbled paper over stiff card, printed cover label, a very good copy, label slightly cockled, spine faded; booklabel of D. G. Bridson. £400

First edition, a pamphlet of art criticism, particularly an attack on ugly modern architecture; there is (rare) praise for Cézanne and Picasso.

It was printed in an edition of 1000, of which 121 were distributed gratis and 84 eventually remaindered and returned to Lewis.

Pound & Grover A3; Morrow & Lafourcade A4.



4 LEWIS, Wyndham. *The Art of being Ruled* ... London, Chatto and Windus, 1926.

8vo, pp. xii, 434, [2]; publisher's blue-grey cloth, top edge stained blue, pale lilac dustjacket (now closer to tan as always) printed in orange; a fine copy in a very good dust-jacket, spine and edges slightly browned; bookplate of D. G. Bridson, with his pencil markings in the margin throughout.

£1000

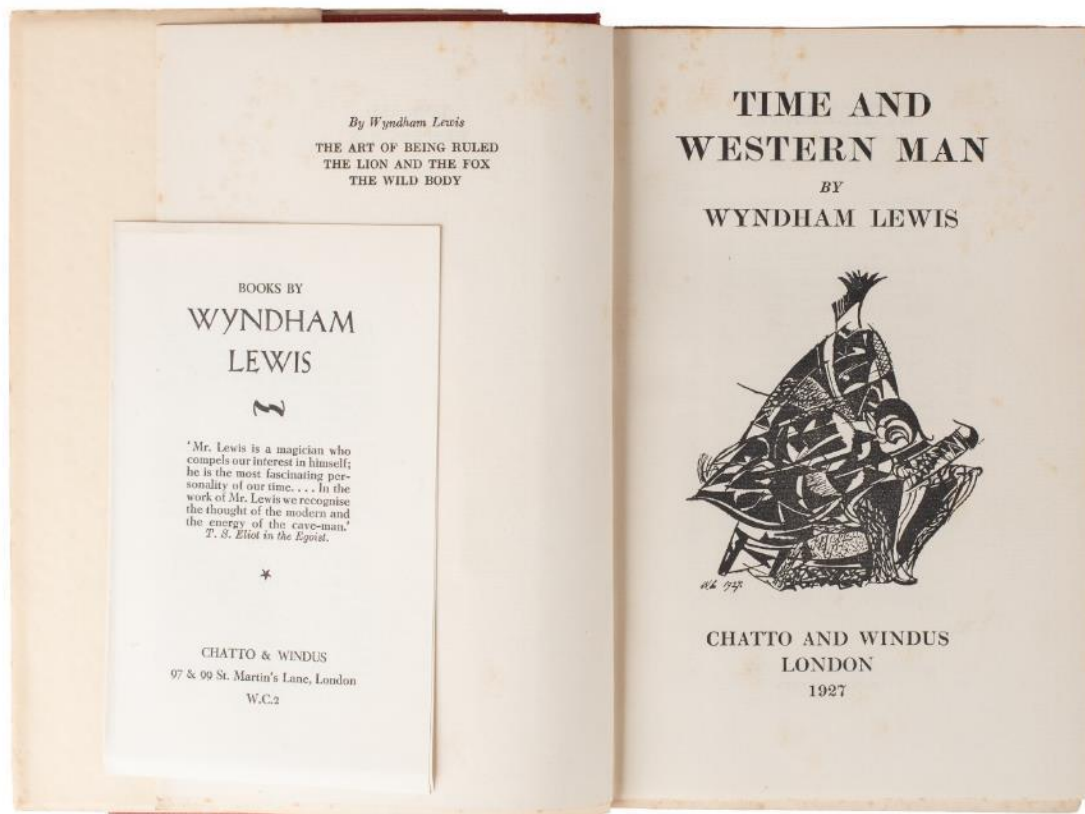
First edition, in the first issue binding, and in a very good example of the scarce dust-jacket. The first of eight books Lewis published with Chatto and Windus, it sold slowly, with only 505 copies sold by August, and is now one of Lewis's scarcer titles.

The Art of Being Ruled was the first portion to be published of the sprawling 'little treatise', 'The Man of the World', which occupied Lewis in the '20s, though in fact he considered *the Lion and the Fox* (see item 37) to precede it. It is one of Lewis's most notorious books, because of its 'hasty and ill-considered endorsement of Italian Facsism' (Bridson, *The Filibuster*), though in fact the main topic of discussion is socialism, of which Lewis thought fascism an off-shoot, and the hypocrisies of contemporary parliamentary democracy.

'Lewis meant *The Art of Being Ruled* as a survival guide, an antidote to Machiavelli. So intent was he on tough-mindedness, however, on a thorough-going decontamination of liberal pieties, that he came to regard the imminence of Fascist rule with an equanimity which could easily be (and was) mistaken for endorsement' (David Trotter in *London Review of Books*).

Bridson discusses the work at length in 'The Ruler and the Ruled' (pp. 19-50, *The Filibuster*).

Pound & Grover A5a; Morrow & Lafourcade A6a.

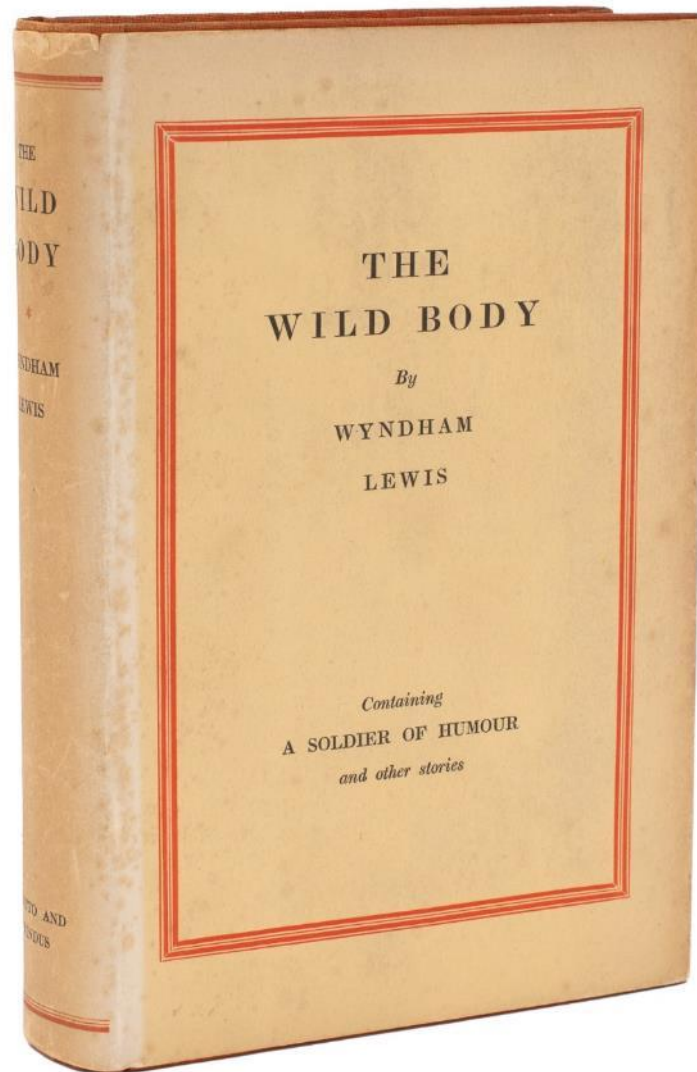


5 LEWIS, Wyndham. *Time and Western Man*. London, Chatto & Windus, 1927.

8vo, pp. vi, 487, [1]; title-page design by Lewis; slightly foxed at extremities and on fore-edge; publisher's red cloth, cream dust-jacket printed in red and black; a good copy in a very good jacket; bookplate of D. G. Bridson, with his occasional pencil marks in the margins; laid in loose is a Chatto & Windus advertisement leaflet for works by Lewis. £400

First edition, first issue (on heavier paper), of Lewis's 'single most important philosophical work' (Morrow & Lafourcade). In it Lewis dials back on the shortcomings of democracy that he had outlined in *The Art of Being Ruled*, instead arguing the virtues of individualism. Chapters are devoted to Pound, Joyce, Stein, Einstein and James.

Pound & Grover A7a; Morrow & Lafourcade A8a.



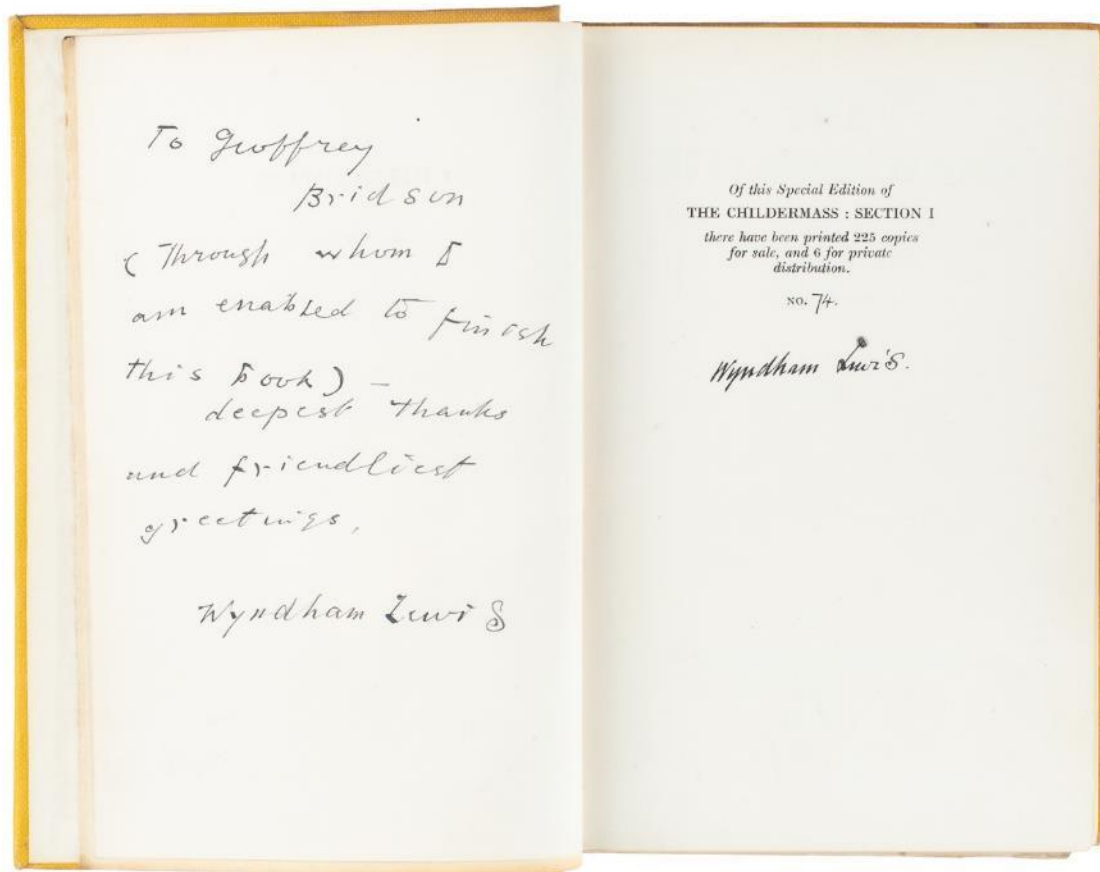
6 LEWIS, Wyndham. *The Wild Body*. London, Chatto & Windus, 1927.

8vo, pp. vii, [1], 294, [2], [4, ads]; publisher's orange cloth, cream dust-jacket printed in red and black; a very good copy in a very good jacket (spine slightly soiled); ownership signature 'A. T. Judge'(?); bookplate of D. G. Bridson. £250

First trade edition, first issue binding; there was also a special edition of 85 signed copies.

A collection, in a much reworked form, of some early sketches written in Brittany, some of which had been published in 1909.

Pound & Grover A8a; Morrow & Lafourcade A9b.



SPECIAL EDITION, INSCRIBED THE IDEAL ASSOCIATION COPY

7 LEWIS, Wyndham. *The Childermass ... Section 1*. London, Chatto & Windus, 1928.

8vo, pp. [8], 322; a fine copy in the publisher's yellow cloth, top edge gilt, no dustjacket; bookplate of D. G. Bridson, with scattered marginal notes in pencil for his adaptation for radio, especially at the end; laid in loose are two cuttings of promotional articles by Bridson about the forthcoming broadcasts of *The Human Age* in 1955, an index of the book in Bridson's hand, and a leaf of the broadcast typescript. £2500

First edition, no. 74 of 225 copies of the special edition, signed by Lewis, additionally inscribed, in c. 1951, 'To Geoffrey Bridson (through whom I am enabled to finish this book) - deepest thanks and friendliest greetings / Wyndham Lewis'.

'In 1921 Lewis had embarked on another ambitious project, a Rabelaisian fictional anatomy of postwar Britain.' The first portion 'finally and circuitously achieved publication at the end of the decade: *The Childermass* (1928), a work of theological science fiction set in an encampment of the dead on the banks of the River Styx' (Trotter)

When Bridson first read *The Childermass* in 1932, he had concluded that 'the setting of the drama is only to be seen convincingly in the imagination. It was that fact, when I re-read *The Childermass* in 1950, that had assured me it would make magnificent radio'. The radio production of 1951 was the genesis of his friendship with Lewis (see Introduction), and their collaboration in turn enabled Lewis to finish the remaining two parts of what became *The Human Age* (see item 39).

The special edition and the ordinary edition (2500 copies, of which 1000 were eventually destroyed) were published simultaneously, on 21 June 1928. Lewis had in fact contracted with Chatto and Windus to finish the trilogy in 1928. They sued him for breach of contract in 1932, ending his association with the firm.

Pound & Grover A9b; Morrow & Lafourcade A10a.

BAILIFF (jumps as if shot. An expression of acute dismay distorts his face). 'What what what's that I hear? Not *yourself*? Not yourself! You've made my heart hop up into my mouth man alive or my god I hope you are! Without warning—just like that: *yourself*! Oh! I'll have my own physician examine you at once! I would not for worlds have—how is it that you feel are you certain that it is so or is it a passing— I am so upset! What sort of *change* do you notice, is the——' (his voice hesitates and drops) 'is the *self*-feeling less—did you say your *self* is that where you feel it? You have absolutely stunned me!'

HYPERIDES. 'No: I didn't mean *not myself* in that way, compose yourself. I shall not *die*. But my friends here must speak for me to-day. It tires me to speak at any length.'

BAILIFF (sinking back in immediate relief). 'Tires you! Of course, that—— It must do with a voice like yours. It must actually weigh—why don't you learn to throw it into your head? As it is if you asked a man to pass the salt it would sound as though you were predicting the destruction of the world!'

HYPERIDES. 'And if you were destroying the world you would do it with a dove-like voice and the gestures of a saviour.'

BAILIFF. 'Ah my one and only Hyperides! How we adore you!' (He blows him several kisses.)

(The gathering storm breaks among the followers of the philosopher. The kisses like little frisky sparks detonate the rage that has been held in check so that the beloved master should be able to speak. Polemon at last quells this outbreak.)

HYPERIDES (to his followers). 'Let us try argument first with this sagacious puppet. Never forget that he is only half-human, if he is that—never treat him as though he were human you would be wasting your breath. Still let us give him a hearing. One of our trusted leaders will state our position for us: as arranged, he will outline our argument.'

BAILIFF. 'I'd rather have it from the horse's mouth, Hyperides.'

HYPERIDES. 'I will speak after my followers. I am here and you can refer to me if you wish to.'

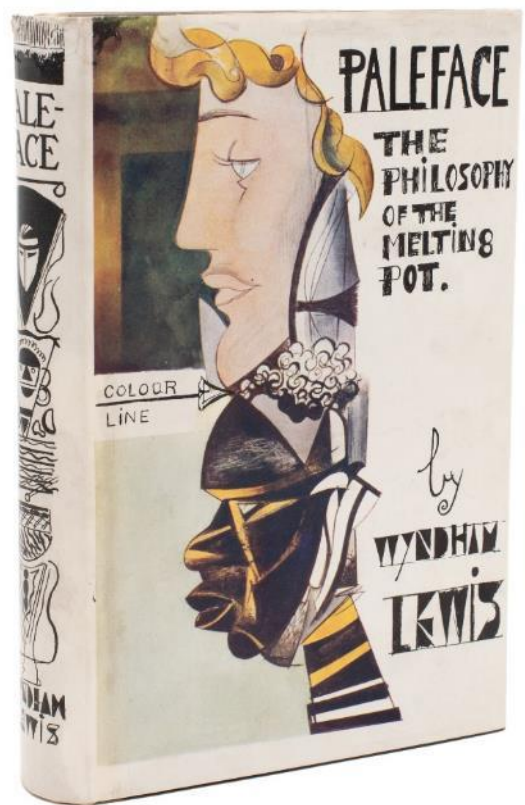
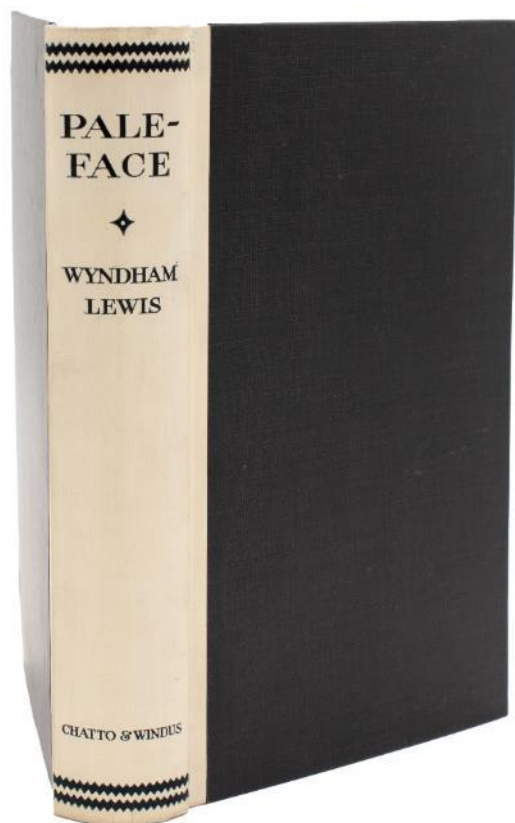
BAILIFF. 'But it is not so much a doctrine as a perception with which I have to deal: and a very peculiar one at that you do realize that I hope. You do not look like a florid fine painter for nothing, my berserking sistine prophet! It is only when we *close our eyes*—and open our ears—instance—that we realize how strangely unlike the purely visual world our datum can be. You are so overwhelmed with the concrete reality of everything—your intellect—it all its own way.'

HYPERIDES. 'You of course are the *philosopher*. When you begin thinking you lie down and close your eyes to it is true. In your discourse you philosophers always speak as though men were heavily-muffled thickly-myopic percipient automata: you show them peering into a mazy physical fog in which they intuit painfully and dimly the black recesses of their neural regions the forms and utterances of other men. What could be further from truth? The whole universe except at night is brilliantly electro-magnetically illuminated. Men can examine each other and note every muscular change, every flash of eyelash, with the utmost distinctness. There is between the percipient and the object, when that object is a human organism, the closest contact of the spirit, because of brilliant physical light. Seeing this, it seems as strange to me that two men should set about each other, for instance, as that the left hand should attack the right.'

BAILIFF. 'How true all that is, thank you for saying much better what I am always trying to say myself to inquiring audiences—and, with that baying voice you closed my eyes I could believe that God was speaking! No wonder these crowds follow you! It is your *voice*—they are probably anything but creatures of the occult sense.'

HYPERIDES. 'You gibe at my predilection for the senses. You are a religionist: the less plastic senses serve you turn better, that is understood. That is why music and hand in hand with religion.'

BAILIFF. 'Yes. It is your voice that awakens the religious response. And once that has been aroused, your plastic pagan philosophy is *blindly* accepted!'



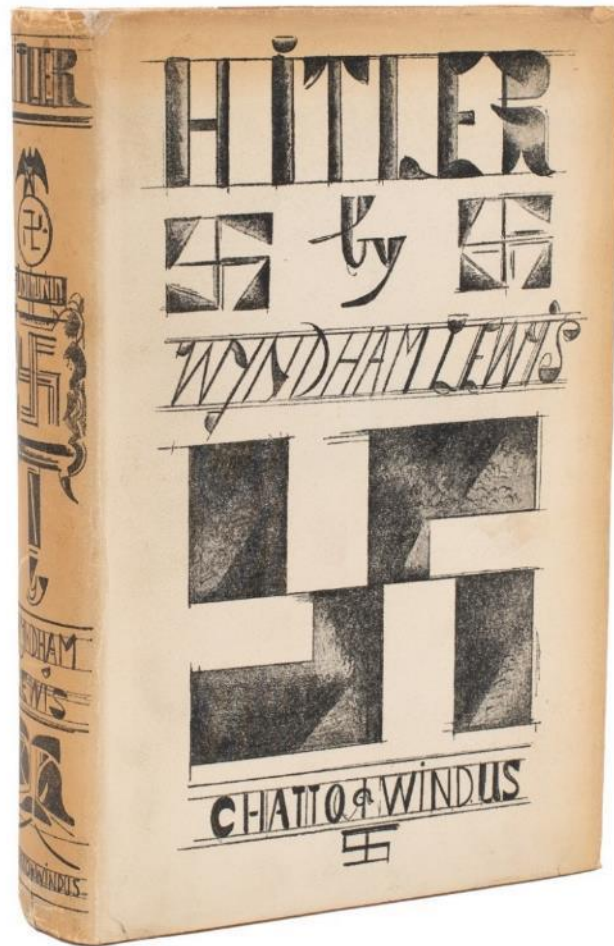
8 LEWIS, Wyndham. *Paleface, the Philosophy of the melting Pot*. London, Chatto & Windus, 1929.

8vo, pp. xi, [1], 303, [1]; publisher's black cloth, white spine; colour-printed dust-jacket with a design revised by Lewis; slightly shaken but a good copy in a very good jacket, reinforced on verso in a few places, a few short tears to head; bookplate of D. G. Bridson, with his pencil markings in the margin throughout. £650

First edition, a considerably expanded version of an essay which first appeared in *The Enemy* no. 2, examining 'race-consciousness' in contemporary literature and the 'melting pot' philosophy of America. 'I am heart and soul upon the side of the Melting Pot, not upon that of the Barbed Wire' he maintains, but there are chilling arguments against miscegenation and decrying 'white guilt'. Particular targets of Lewis's satire were Sherwood Anderson's *Dark Laughter* and D. H. Lawrence's *Mornings in Mexico*.

See Bridson, *The Filibuster* pp. 75-95.

Pound & Grover A10a; Morrow & Lafourcade A11.



9 LEWIS, Wyndham. *Hitler ...* London, Chatto & Windus, 1931.

8vo, pp. [8], vii-ix, [1], 202, [2]; with a frontispiece and seven plates; publisher's orange-pink cloth, printed in red and black, white dust-jacket printed in black to a design by Lewis; some foxing to title-page else a very good copy in a good jacket, spine and edges browned, head and foot of spine reinforced on verso; bookplate of D. G. Bridson. £750

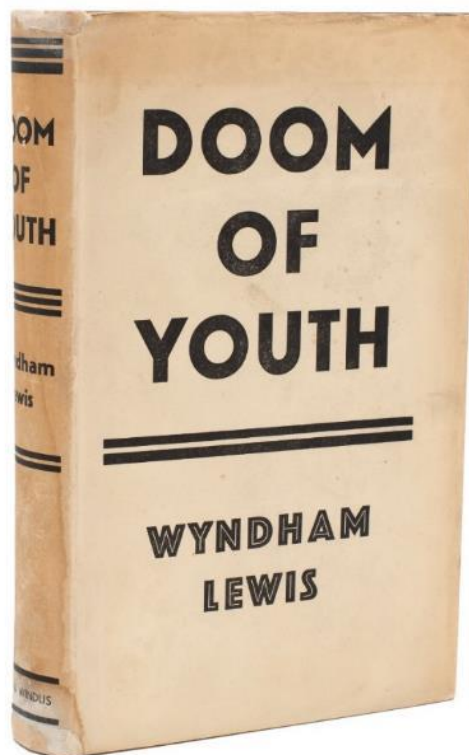
First edition, first issue binding, in a good example of the rare dust-jacket. Lewis had visited Berlin in November 1930 to find a publisher for *Apes of God*, and had seen Goebbels and Goering speaking before a crowd of 20,000. On his return he published a series of five articles in *Time and Tide*, which were then expanded into *Hitler*, the first study of the rise of National Socialism in any language.

'The articles were not intended as an apology for Hitlerism so much as a plausible explanation for its sudden emergence' (Bridson). Unfortunately they 'were hastily written, and very sketchily researched', taking much propaganda at face value, and suggesting that Nazi antisemitism was a mere 'racial red herring' and Hitler a 'man of peace'. 'Given the benefit of hindsight, all this sounds remarkably naïve. But one has to remember that precisely those arguments provided a basis for British foreign policy over the next eight years' (*ibid.*) '*Hitler* revealed not that he sympathized with Fascism, but that he grossly misunderstood its true nature' (Meyers).

'Its argument slung together pretty much at random, its jacket cheerfully festooned with swastikas, the book still haunts Lewis's reputation' (Trotter). Though he maintained his stance on Hitler for much of the '30s, by the end of the decade he had revised his opinions, see *The Jews, are they Human* (1939, item 23) and *The Hitler Cult* (1939, item 25).

See Bridson, *The Filibuster* pp. 101-16.

Pound & Grover A13a; Morrow & Lafourcade A13.



WITHDRAWN FOR LIBEL AND PULPED

10 LEWIS, Wyndham. *Doom of Youth* ... London, Chatto & Windus, 1932.

8vo, pp. [2], xxix, [1], 266, [2], publisher's tan cloth, white dustjacket printed in black; a very good copy in a good jacket (spine browned, reinforced with Japanese paper at head and foot); bookplate of D. G. Bridson, with his pencil markings in the margin throughout; 4-page Chatto and Windus catalogue of Lewis's works laid in loose. £2000

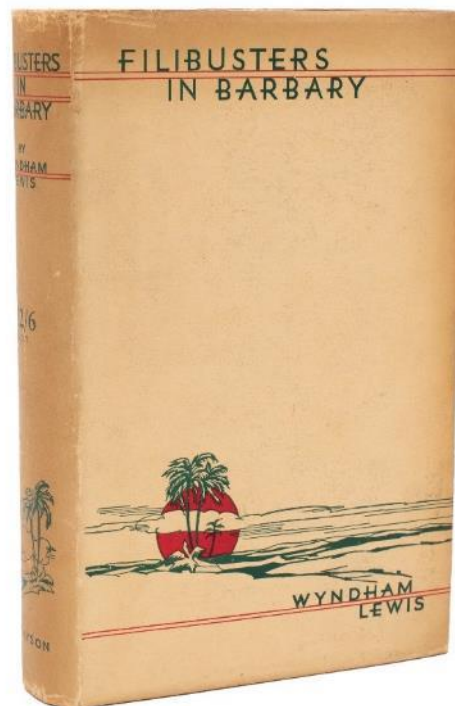
First English edition. *Doom of Youth* began life as a series of seven articles on youth politics in *Time and Tide* in June-July 1931, rounded off with a pair by G. K. Chesterton; it was expanded and first published in book form in New York.

Of the 1518 copies printed only 411 had sold by the time Chatto and Windus faced two separate suits for libel, from Godfrey Winn and Alec Waugh (author of *The Loom of Youth*;

his brother Evelyn, also satirized, took his charges on the chin). Lewis's publishers were already annoyed with him for his failure to provide them with the sequels to *The Childermass*, and avoided legal proceedings by withdrawing the book, returning 138 copies to Lewis and pulping 968, with the result that this is **one of Lewis's scarcest works**. It was also the last he published with Chatto. 1932 was to prove an *annus horribilis* for Lewis, this the first of three books to be withdrawn from the market (see items 11 and 12).

See Bridson, *The Filibuster*, 'Thou Hast Robbed Me of My Youth', pp. 120-139.

Pound & Grover A15b; Morrow & Lafourcade A15b.



WITHDRAWN FOR LIBEL

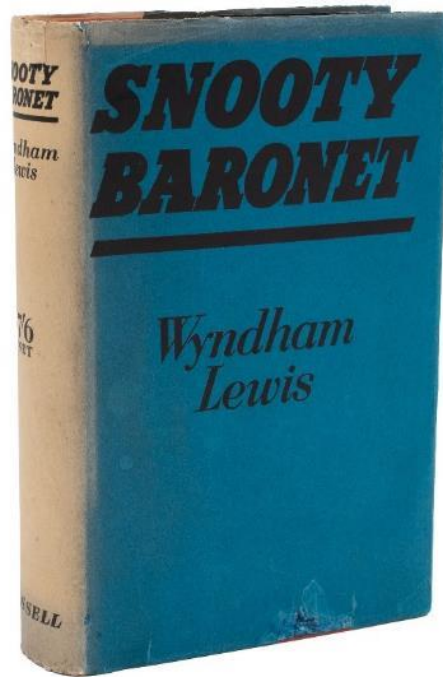
11 LEWIS, Wyndham. *Filibusters in Barbary* (Record of a Visit to the Sous). London, Grayson & Grayson, [1932].

8vo, pp. ix, [1], 257, [1]; publisher's yellow cloth, tan dust-jacket printed in red and green; half-title slightly browned, fore-edge slightly foxed, but a very good copy in a good jacket, spine and edges browned, old reinforcements to head and foot of spine; bookplate of D. G. Bridson. £500

First edition, scarce in the dust-jacket, 'an account of his travels which Lewis had written after a holiday with his wife in French Morocco and the Spanish Sahara. The book ... emerged as one of the liveliest travel-books of the time. Like all of Lewis's writing, it was quirky and opinionated, but nowhere was his gift of observation put to happier or more vivid use' (Bridson, *Filibuster*).

Sadly, after a suit brought against the publishers by one Major MacFie, damages of £250 were paid, and the book withdrawn and discontinued from February 1934. The bibliographies differ about whether this or the American edition has precedence but Lewis's contract and advance came from Grayson so it seems likely the English edition does.

Pound & Grover A16b; Morrow & Lafourcade A16a.



'BANNED' FROM LIBRARIES

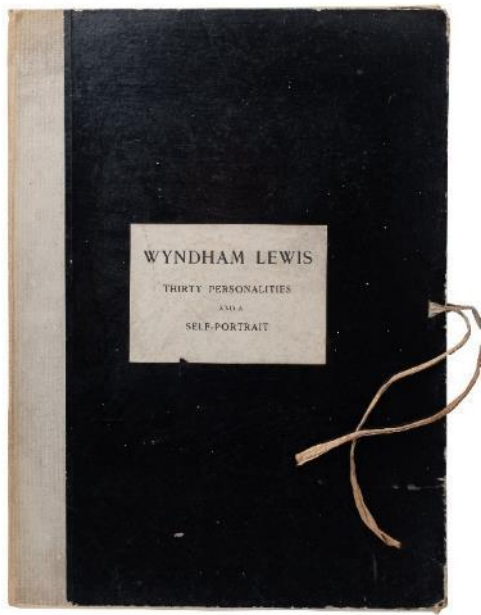
12 LEWIS, Wyndham. *Snooty Baronet*. London, Cassell & Co. Ltd., 1932.

8vo, pp. vii, [1], 308, [2]; title-page slightly foxed; publisher's orange cloth, bright blue dust-jacket printed in black; a very good copy in a decent jacket, spine sunned as always, old amateur repairs to tears at foot; bookplate of D. G. Bridson. £400

First edition, first issue binding, the first of three books Lewis published with Cassell, and the first of his novels not to find an American publisher.

The book was virtually suppressed from circulating libraries for its depictions of sexual activity – both Boots and Smith's bought only 25 copies each and kept them off display, 'thus restricting the novel's availability without giving it the sales boost that an outright ban might have effected' (Stanfield, "This Implacable Doctrine": Behaviorism in Wyndham Lewis's "*Snooty Baronet*", *Twentieth Century Literature* 47:2, 2001). Lewis later called it 'the bad hat of my family of books' and it rounded off a hat-trick of publishing difficulties in 1932.

Pound & Grover A18a; Morrow & Lafourcade A18.

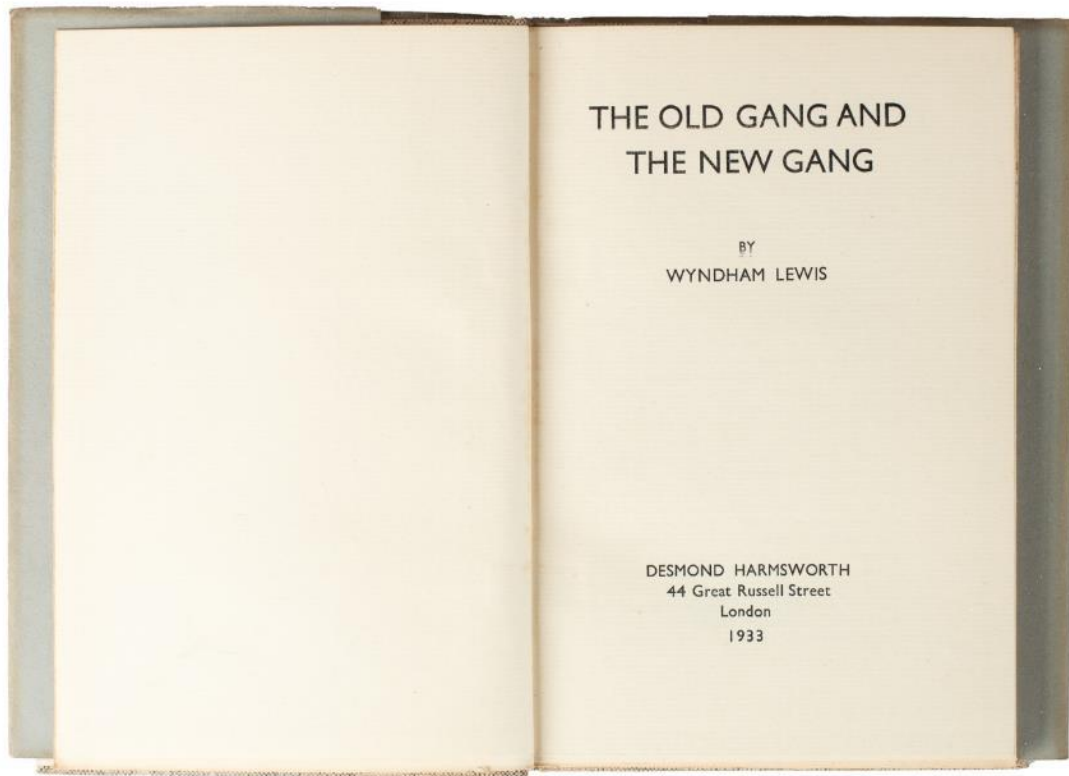


13 LEWIS, Wyndham. *Thirty Personalities and a Self-portrait*. London, Desmond Harmsworth, [September 1932].

Folio, pp. 3-5 [introductory text], [1], plus 27 [of 31] plates after drawings by Lewis, each with a printed tissue cover leaf (wanting that for Ivor Black); wanting the title leaf (limitation on verso); original quarter white cloth and black card portfolio, printed cover label, cotton ties; covers soiled and edges rubbed, but the plates fine. £1200

First edition, one of circa 200 copies, the last of only three portfolios of art published by Lewis in his lifetime. A sadly imperfect copy, wanting the title (with the verso signed and numbered) and the plates of Noel Coward, James Joyce and J. B. Priestley.

Pound & Grover B3; Morrow & Lafourcade A19.



REVIEWED BY BRIDSON

14 LEWIS, Wyndham. *The Old Gang and the New Gang*. London, Desmond Harmsworth, 1933.

8vo, pp. 62, [2]; publisher's patterned grey cloth, grey dust-jacket printed in red; a fine copy, in a good jacket, spine browned, small scrape to upper corner of front cover; booklabel of D. G. Bridson, with his scattered pencil marks in the margin; laid in loose is a cutting of Bridson's review, published in *The New English Weekly*, 2 March 1934 (Morrow & Lafourcade F566, but wrongly dated). £250

First edition, binding variant (1), a work on 'youth cults' and the rise of European dictatorships. Bridson's review was not especially complimentary, noting 'that peculiar "kiddish" idiom which Mr. Lewis uses to advantage in his satiric novels and to little purpose elsewhere ... We can excuse his wasting of *our* time, perhaps, but we cannot so easily excuse the wasting of his own.'

Pound & Grover A19a; Morrow & Lafourcade A20.

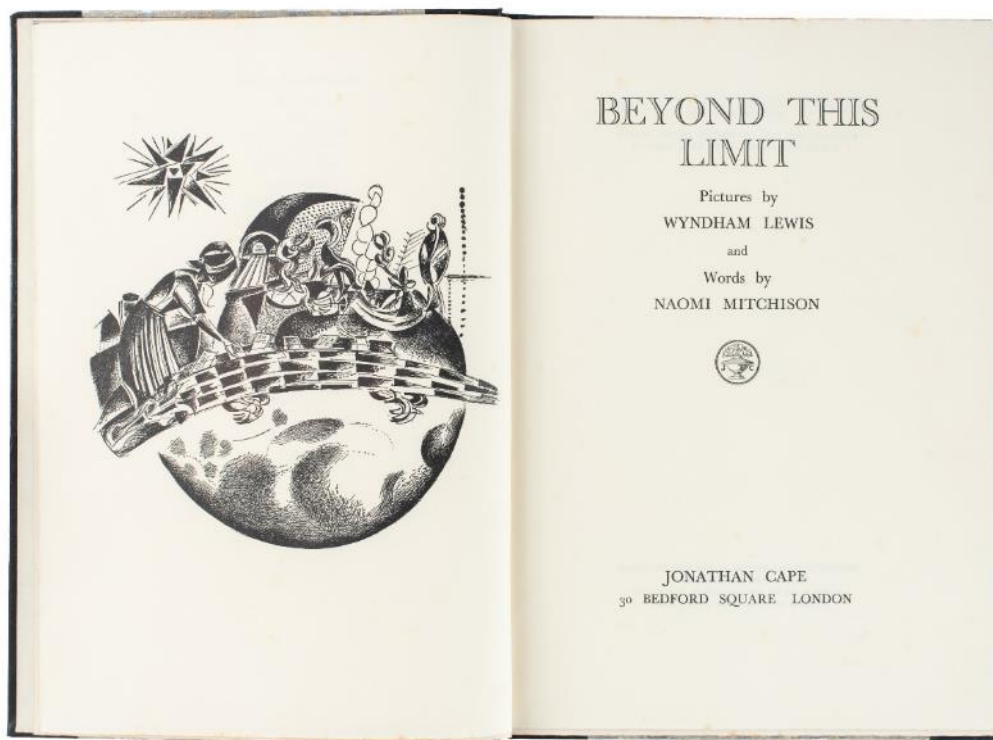
REVIEWED BY BRIDSON

15 LEWIS, Wyndham. *Men without Art* ... London, Cassell & Company Limited, [1934].

8vo, pp. 303, [1]; first few leaves foxed, else a very good copy; publisher's green cloth, spine sunned, wanting the dustjacket; bookplate of D. G. Bridson. £200

First edition; Lewis takes on and demolishes Hemingway, Faulkner, and Woolf. Bridson reviewed the book in *The Criterion* in January 1935, pp. 335-337 (not present).

Pound & Grover A21a; Morrow & Lafourcade A22.

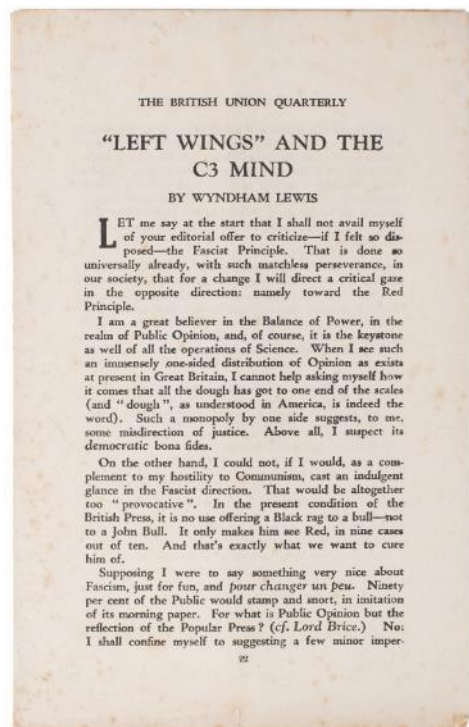
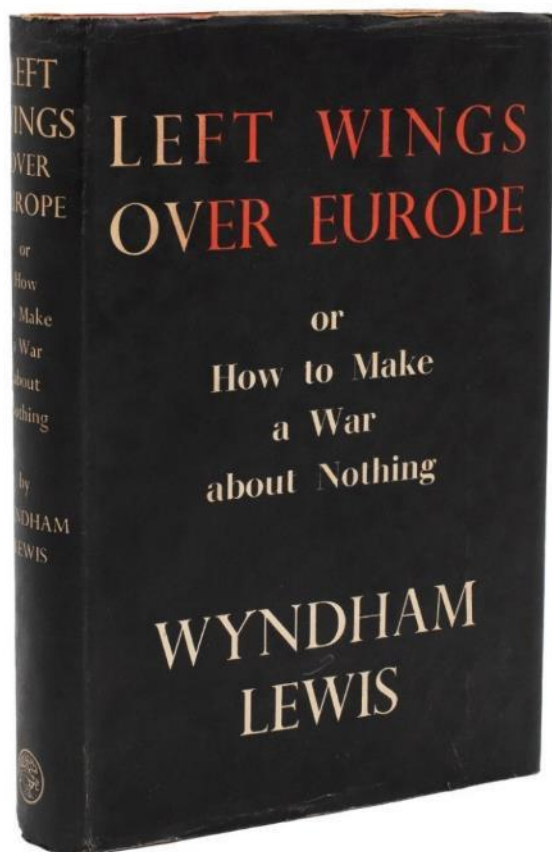


LEWIS AS ILLUSTRATOR

16 MITCHISON, Naomi; Wyndham LEWIS, *illustrator*. *Beyond this Limit* ... [London,] Jonathan Cape, [1935].

4to, pp. 88, [2], with a frontispiece and 31 illustrations by Lewis, mostly full-page; publisher's half black cloth, silver foil boards, no dustjacket; bookplate of D. G. Bridson. £75

First edition. This was his only collaboration with Mitchison but she arranged for the publication of *Left Wings over Europe* (item 17) the following year and they remained friends until his death. 32 designs by Lewis served as the inspiration for Mitchison's narrative. Morrow & Lafourcade B19.



17 LEWIS, Wyndham. *Left Wings Over Europe: or, how to make a War about Nothing*. London, Jonathan Cape, [1936].

8vo, pp. 333, [1]; publisher's red cloth, black, red and white dust-jacket; a very good copy in a good jacket (the red lettering partly faded); bookplate of D. G. Bridson; scattered pencil corrections to typographical errors. £500

First edition, first printing, a reiteration of Lewis's delusions about Hitler, alongside a rejection of the Internationalism he had argued so firmly for in *The Art of Being Ruled* and would later espouse once more. Lewis afterwards dismissed the work as 'quite unimportant ... a violent reaction against Left-wing incitement to war' (*Rude Assignment*).

Pound & Grover A23a; Morrow & Lafourcade A23.

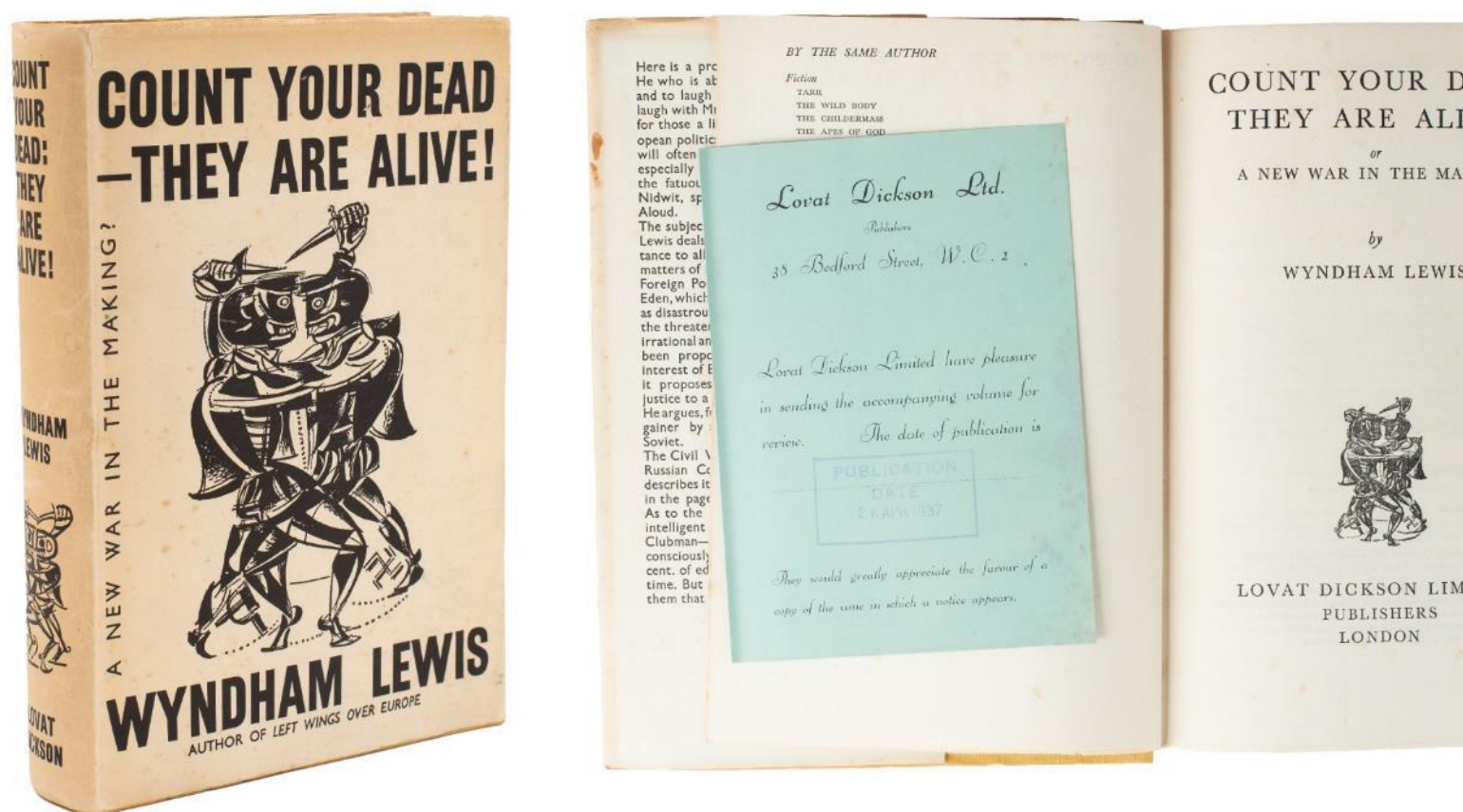
18 LEWIS, Wyndham. "'Left Wings" and the C3 Mind' in *The British Union Quarterly*, I n° 1 [January-April 1937].

8vo, pp. 22-34; foxed, pencil marks by Bridson in the margins. £250

Offprint or extract, very scarce, of Lewis's contribution to the first issue of Oswald Mosley's *British Union Quarterly*, a continuation of *The Fascist Quarterly*, the only time Lewis openly associated with the British fascist movement. **By repute most copies of this periodical were destroyed after the outbreak of World War II.**

Aware of the difficulty of obtaining copies Bridson provided a summary of the article in *The Filibuster*: 'Politely declining the Editor's invitation to criticize the Fascist movement in Britain ... Lewis launches one more attack on the one-sidedness - or left-sidedness - of contemporary literature and journalism in Britain ... The Marxists, he feels, have had it their own way uninterruptedly for eighteen years ... In a plea of objectivity among intellectuals, Lewis then indicts almost all his distinguished contemporaries from Virginia Woolf to Philip Guedalla, and from Sir James Barrie to Bertrand Russell'. He then 'moves on to a spirited defence of the rights of the Poor', aligning the British fascist with the old working class socialist. Perhaps needless to say, he was not invited to contribute further articles.

Pound & Grover E196; Morrow & Lafourcade D242.



ADVANCE COPY FOR REVIEW

19 LEWIS, Wyndham. *Count your Dead they are Alive or a New War in the Making*. London, Lovat Dickson Limited, [1937].

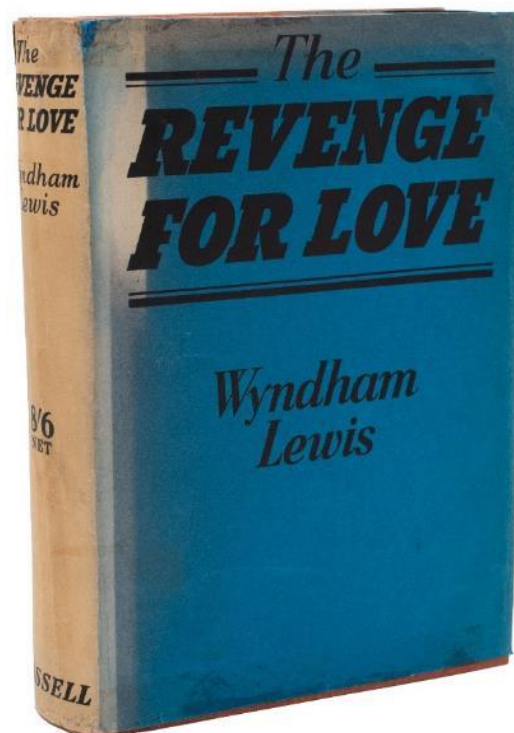
8vo, pp. vii, [1], 358; publisher's yellow cloth, printed in blue with a design by Lewis, white dust-jacket printed in black with a similar design by Lewis; slightly foxed at extremities and to fore-edge, but a very good copy in a good jacket (edges reinforced on verso); bookplate of D. G. Bridson, with scattered pencil marks by him in the margins; laid in loose is a publisher's review request slip giving the date of publication as 26 April 1937.

£250

First edition. 'Perhaps his worst political squib ... *Count Your Dead* takes up the argument for an Anglo-German rapprochement where *Left Wings over Europe* had left off, using the issue of "non-intervention" in the Spanish War as an additional ground for attacking British policy in Europe' (Bridson). It employs a persona, 'Ned', literary executor to one 'Launcelot Nidwit', whose leftist standpoint is laid out in 24 'Thoughts'.

See Bridson, 'Ned and the Dead', *The Filibuster*, pp. 166-187.

Pound & Grover A24a; Morrow & Lafourcade A24.



THE DRAMATISER'S COPY

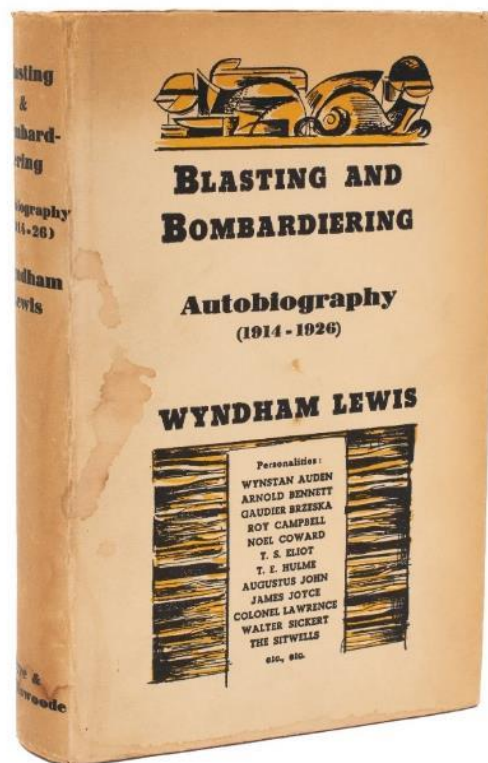
20 LEWIS, Wyndham. *The Revenge for Love*. London, Cassell & Co. Ltd., [1937].

8vo, pp. [6], 422; publisher's dull orange cloth, blue dust-jacket printed in black; a very good copy in a good jacket, spine sunned as always, a little creased, old repairs to covers and edges; bookplate of D. G. Bridson, with his pencil marks in the margins in Chapter VI. £1250

First edition, very scarce in the dust-jacket, of 'one of Lewis's finest novels ... a brilliant novel of character' (Bridson, *The Filibuster*), set in pre-Civil War Spain and centred on an incident of Communist gun-running on the border. 'Here for once, Communism is accepted as a fact of life - and one which can even be treated dispassionately as the sincere faith of a professional revolutionary' (*ibid.*) Lewis thought it 'the best complete work of fiction I have written', but Cassell demanded numerous changes to avoid possible libel suits and tried to offload the work onto Jonathan Cape.

Bridson's adaptation of the novel for radio was broadcast on 23 June 1957; it was the last of Lewis's works which he adapted, and although it was discussed with Lewis, 'he died before the project could be put in hand' (Bridson 'Checklist', in Pound & Grover).

Pound & Grover A25a; Morrow & Lafourcade A25a.



THE MEN OF 1914

21 LEWIS, Wyndham. *Blasting & Bombardiering ...* London, Eyre & Spottiswode, 1937.

8vo, pp. vi, [2], 312, with a frontispiece self-portrait and black and white plates; publisher's orange cloth, top edge stained, pale grey dust-jacket printed in black and yellow to a design by Lewis; a fine copy in a good jacket, stain to front cover, spine browned; bookseller's ticket 'Magasin du Nord', bookplate of D. G. Bridson; laid in loose is a cut down version of the dust-jacket front cover.

£500

First edition, first issue binding, of one of Lewis's best and best-known works. It was the first of two largely autobiographical books, this covering 1914-1926 as stated on the jacket, and is now remembered in particular for its coining of the much-discussed phrase 'The Men of 1914', referring to the group of writers including himself, Pound, Eliot and Joyce. For the revised second edition see item 51.

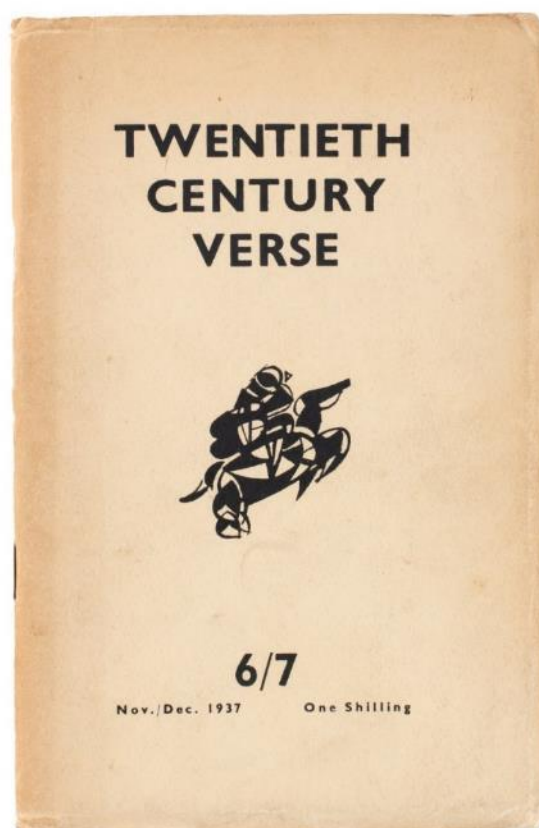
Pound & Grover A26a; Morrow & Lafourcade A26.

22 LEWIS, Wyndham. 'Editorial' and 'A Letter to the Editor' in *Twentieth Century Verse* 6/7, Nov/Dec 1937, Wyndham Lewis Double Number. [Croydon, Julian Symons, 1937.]

8vo, pp. [48]; a very good copy, stapled as issued in the original grey wrappers, with a cover design by Lewis, slightly browned; booklabel of D. G. Bridson, with his pencil marks in the margins of Eliot's article. £50

Double-issue devoted to Lewis, also including 'The Lion and the Fox' by T. S. Eliot. For Lewis's work of that title see item 37.

Pound & Grover E201; Morrow & Lafourcade D246 and E577-596; Gallup, *Eliot*, C428.



AGAINST ANTISEMITISM?

23 LEWIS, Wyndham. *The Jews, are they human?* London, George Allen & Unwin Ltd, [1939].

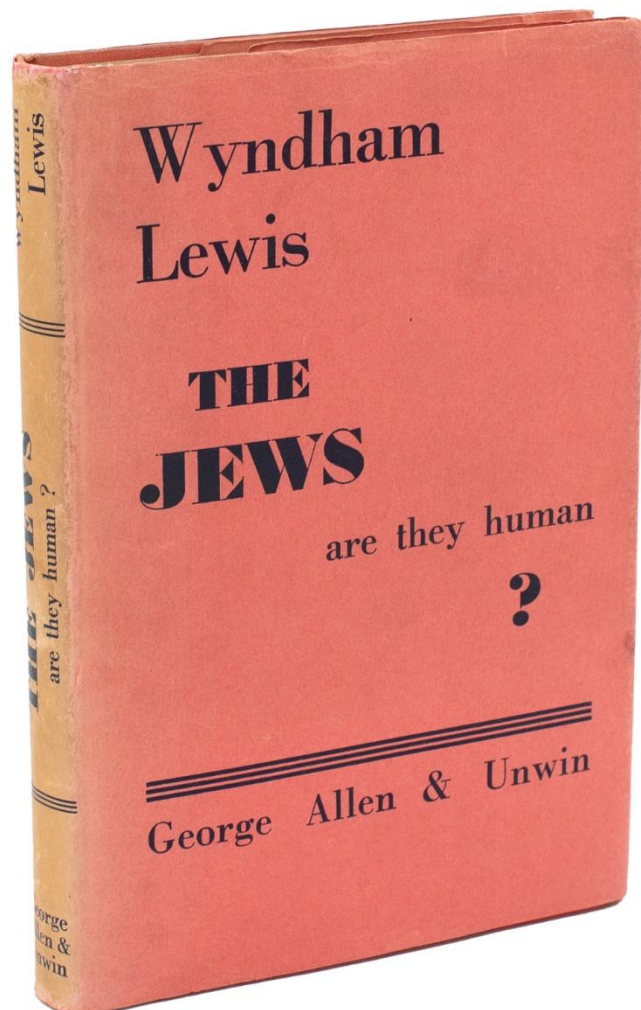
8vo, pp. 111, [1]; some scattered pale foxing, else very good; publisher's pink-red cloth, pink dustjacket, printed in black, spine faded; booklabel of D. G. Bridson, with marginal pencil marks in his hand and a few page references at the end. £450

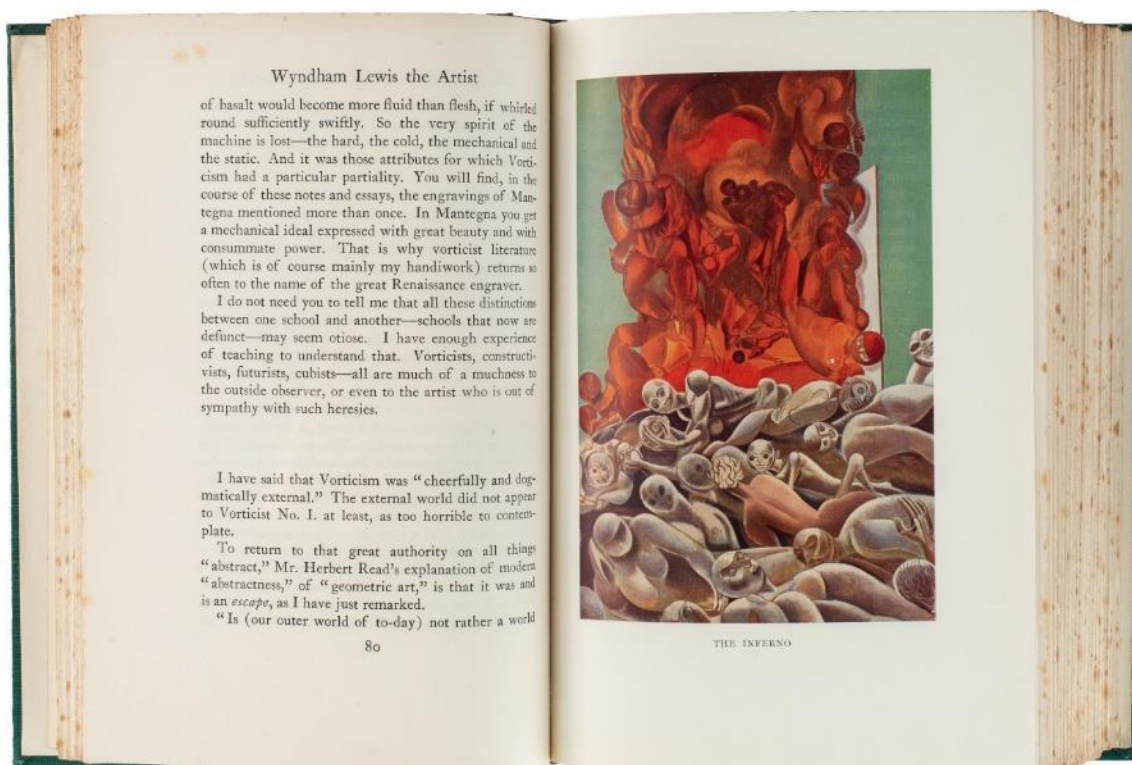
First edition, Lewis's first avowedly antifascist text, an argument against antisemitism written after the first draft of *The Hitler Cult* (see item 25) but published nine months earlier. Lewis had visited Germany, and the Warsaw Ghetto, in 1938, and had been left disturbed. 'Perhaps because he had come to realise just how wrong he had been in his original belief that Hitler himself was *not* anti-Semitic, Lewis felt himself impelled to speak up on behalf of the Jews as they were becoming increasingly known to the British ... too much had been written about the Jews on the grounds of common humanity, and far too little on the grounds of common sense. His appeal is, therefore, to the intelligence rather than to humanitarian feeling, though "it is extremely unintelligent, it is as well to remember, not to be humane"' (Bridson, *The Filibuster*).

'We must give all people of Jewish race a new deal among us. Let us for Heaven's sake make an end of this silly nightmare once and for all, and turn our backs on this dark chapter of our history.'

The apparently combative title was a reference to G. J. Renier's *The English: are they human* (1931) and the work was well-received by the *Jewish Chronicle* among others, though it remains rife with stereotyping.

Pound & Grover A28a; Morrow & Lafourcade A28.





24 LEWIS, Wyndham. Wyndham Lewis the Artist. From 'Blast' to Burlington House' ... London, Laidlaw & Laidlaw, [1939].

8vo, pp. 379, [1], with a frontispiece (colour) and numerous plates (three in colour) after Lewis, and four vignettes by Lewis; some scattered foxing to extremities and fore-edge, but a good copy in the publisher's green cloth, top edge stained green, no dustjacket; bookplate of D. G. Bridson; laid in are some cuttings regarding Lewis's portrait of Eliot rejected by the RA in 1938. £125

First edition, first issue.

Pound & Grover A29a; Morrow & Lafourcade A29.

'COMPLIMENTARY COPY NOT FOR SALE'

25 LEWIS, Wyndham. The Hitler Cult and how it will end. London, Dent, 1939.

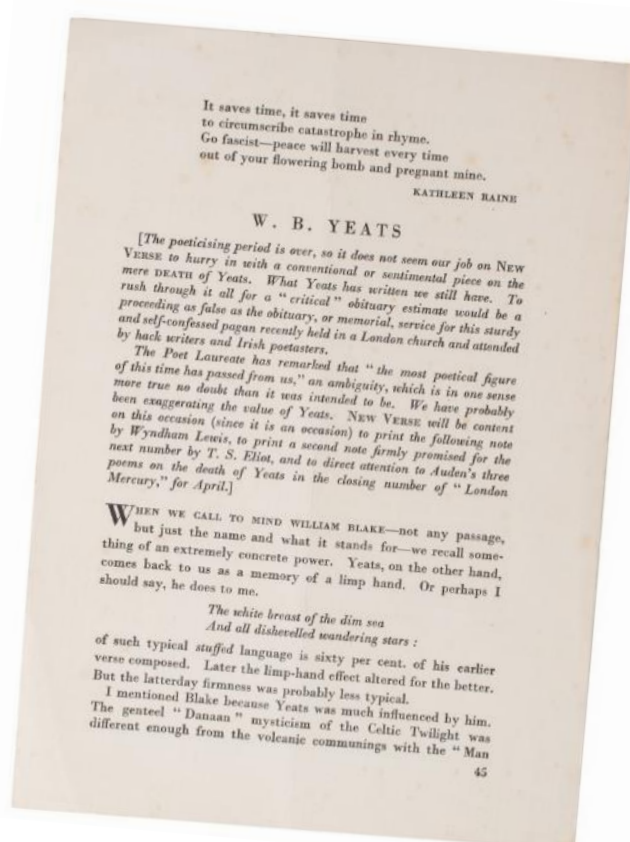
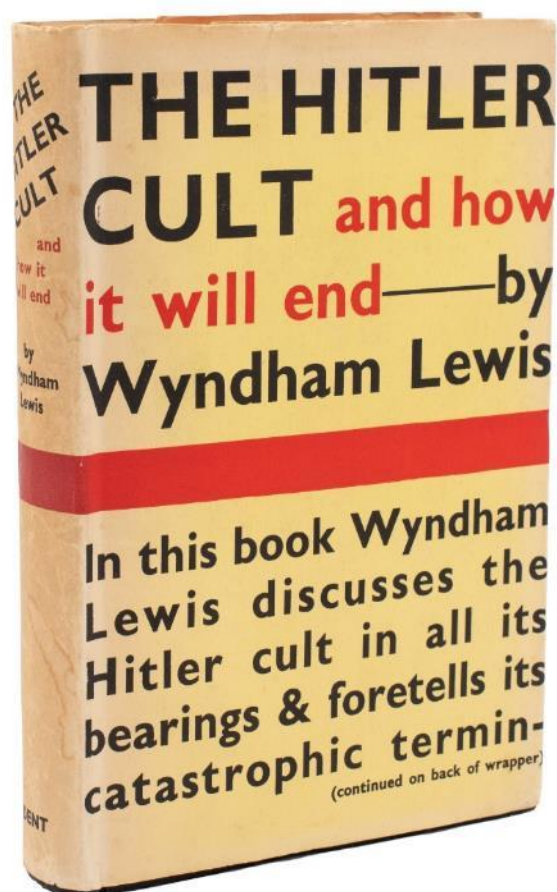
8vo, pp. x, 267, [1]; publisher's black cloth, yellow dust-jacket printed in red and black; final leaf with perforated stamp 'complimentary copy not for sale'; a very good copy in a decent dust-jacket, spine faded and a little soiled, scrape to rear cover; bookplate of D. G. Bridson, with his scattered pencil notes in the margins. £500

First edition, 'the book in which [Lewis] finally renounced Hitlerism and all its works' (Bridson, *Filibuster*). The book was written before the outbreak of war, but published after, with some hasty revisions, making it an 'ill-fitting assemblage' of prophecy and

response. Lewis repudiated his neutrality on Germany ('To-day, to be neutral is to be anti-British') and expressed his new sympathy 'with the parties of the Left', but also reserved scorn for foreign policy under Baldwin and Eden, which was neither appeasement nor interventionism nor isolationism but 'a dubious mixture of all three policies'.

See Bridson, 'The End of the Hitler Cult', *The Filibuster* pp. 209-229.

Pound & Grover A30a; Morrow & Lafourcade A30.



26 LEWIS, Wyndham. 'W. B. Yeats' [from *New Verse* new series, I:2, May 1939].

8vo, pp. 45-6, a couple of spots, central crease, else good.

£100

Offprint from *New Verse*, loosely an obituary of Yeats who had died in January that year. Lewis was typically ambivalent, referring to the 'stuffed language' of Yeats's early poems. 'Yeats has given me a sort of kick: a kind of soft, dreamy kick. I am obliged to him.'

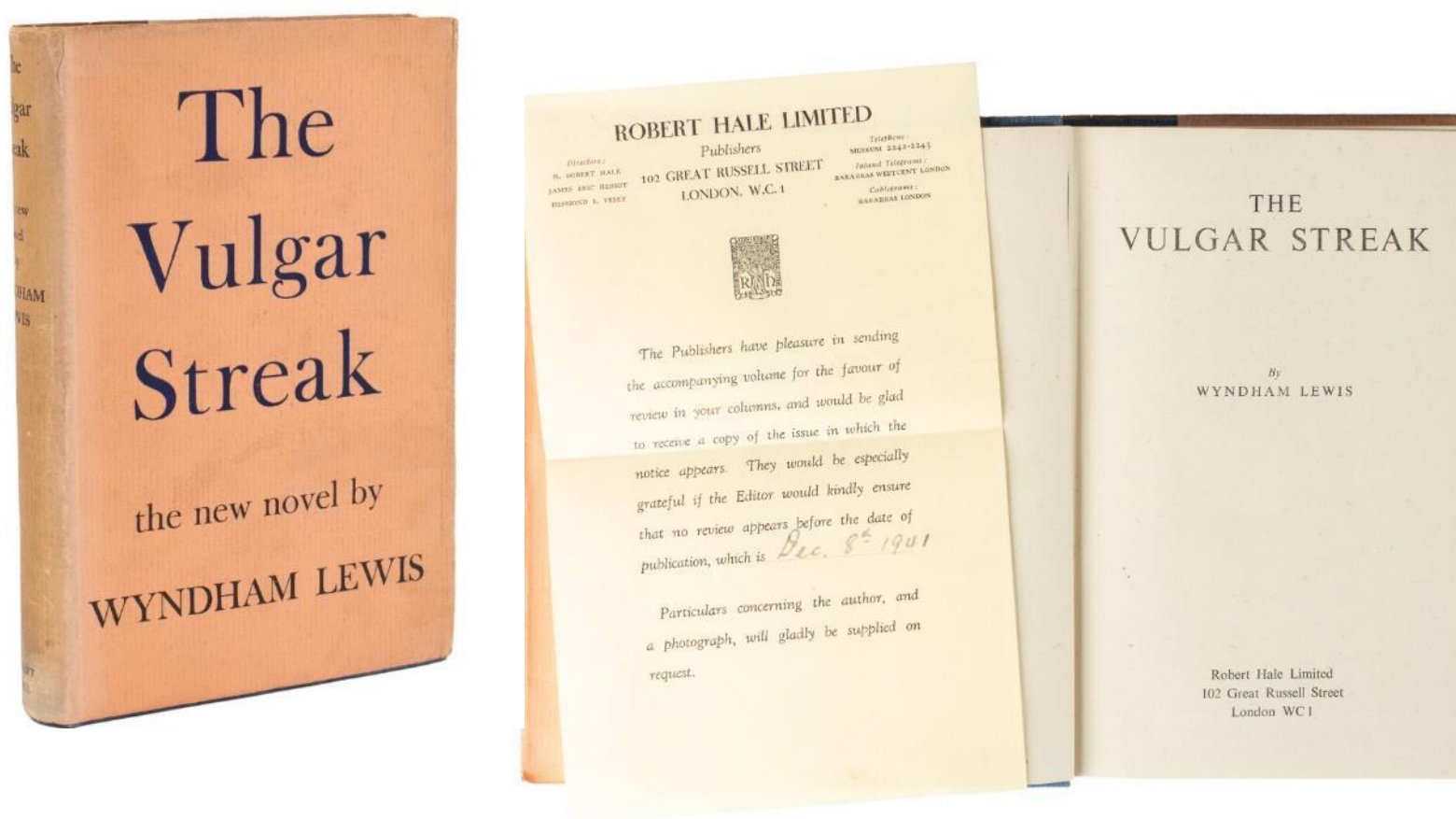
Pound & Grover E214; Morrow & Lafourcade C256.

27 LEWIS, Wyndham. *America, I Presume*. New York, Howell, Soskins & Co., [1940].

8vo, pp. vi, 298; publisher's red cloth, spine sunned, no jacket; a good copy; bookplate of D. G. Bridson. £75

First edition, Lewis's first impressions of America after his abrupt departure thence in September 1939. He was to remain in North America for the duration of hostilities.

Pound & Grover A31a; Morrow & Lafourcade A31.



ADVANCE COPY FOR REVIEW

28 LEWIS, Wyndham. *The Vulgar Streak*. London, Robert Hale Ltd., 1941.

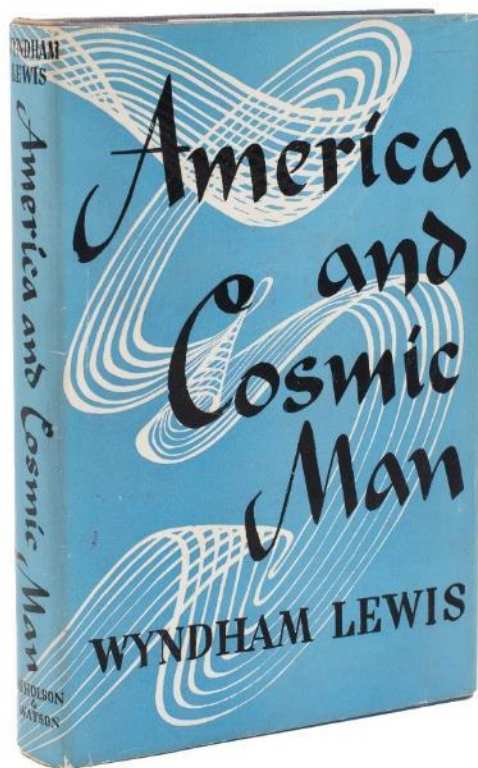
8vo, pp. 247, [1]; publisher's light blue cloth, pink dustjacket printed in blue and black; a fine copy in a good jacket, faded, spine browned, head of spine reinforced on verso; bookplate of D. G. Bridson; laid in loose is a typed publisher's slip sending the book for review and giving the date of publication as 8 December 1941. £750

First edition, first impression, a scarce work because of wartime paper shortages and, possibly, the destruction of a portion of the first impression in the Blitz; certainly Robert

Hale's offices were bombed and the records destroyed, and the work was reprinted within a month.

A novel of the class system: the main protagonist Vincent Penhale tries to hide his proletarian roots by assuming the manners of a gentleman; caught up in a counterfeiting scheme, he is arrested and exposed. 'Life is a big, pompous, exclusive Mayfair party ... Well, if you are born outside of the party, it is no use gate-crashing it, is it? If you can't bear the thought of the party - with you outside it - you should do what Guy Fawkes did. Blow it up!'

Pound & Grover A34a; Morrow & Lafourcade A33a.



ON AMERICAN DEMOCRACY

29 LEWIS, Wyndham. *America and Cosmic Man*. London and Brussels, Nicholas and Watson Ltd., [1948].

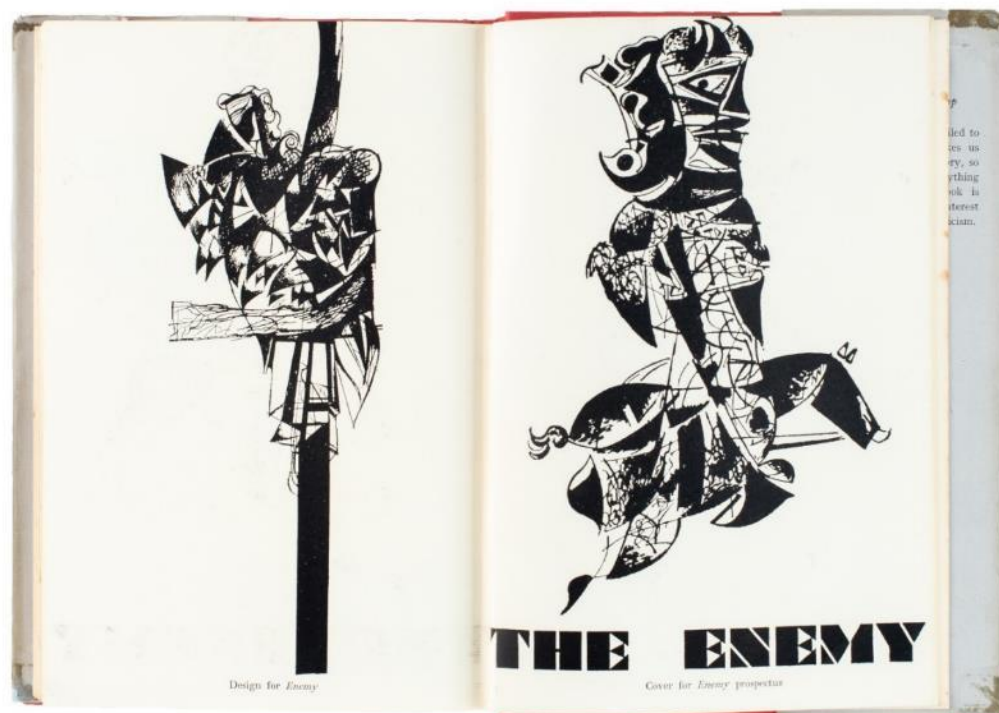
8vo, pp. 231, [1]; publisher's blue cloth, dust-jacket printed in blue and black; a fine copy in a very good jacket; booklabel of D. G. Bridson, with his pencil marks in the margins and notes on the rear endpapers. £200

First edition, second state binding as always (the first, in green cloth, was rejected by Lewis as 'hideous' and was used on only 3 trial copies). In hand by 1943, not finished until 1946

and then rejected by American publishers until it finally found a British home in 1948, *America and Cosmic Man* is 'a work of considerable interest', 'concerned with the nature of American democracy, and the formative influences which have made it what it is', namely the 'beautiful polarity' of Hamiltonian centralizing authoritarianism and Jeffersonian decentralizing libertarianism (Bridson, *Filibuster*). His earlier distrust of FDR and the New Deal was here put fully in reverse, though he still, as ever, has plenty of time for criticism – lack of culture, over-commercialism, discrimination, etc.

See Bridson, 'Western Man Goes Cosmic', *The Filibuster* pp. 230-252.

Pound & Grover A35a; Morrow & Lafourcade A34a.



AUTOBIOGRAPHICAL REVISIONISM

30 LEWIS, Wyndham. *Rude Assignment. A Narrative of my Career up-to-date ...* Illustrated with works by the Author. London, Hutchinson & Co., [1950].

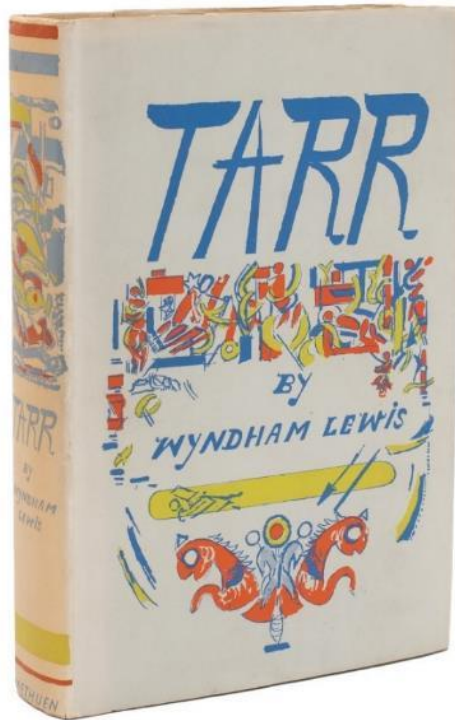
8vo, pp. 251, [1], with a frontispiece portrait and numerous black & white plates; publisher's red cloth, pale grey glazed paper jacket with a design by Lewis; half-title and final blank page slightly foxed but a very good copy in a somewhat worn jacket (edges chipped, old tape repairs); bookplate of D. G. Bridson, with his pencil markings in the margin throughout. £275

First edition, first impression, 'one of the most readable of his later works ... also one of the most illuminating' (Bridson, *Filibuster*). Written throughout the late '40s, and originally titled *The Politics of Intellect*, *Rude Assignment* is divided into three parts, the first devoted to 'the ambivalent position of the intellectual in the modern world; the nature of satire;

and the overriding influence of politics in contemporary thought. The second part provides 'the personal background to his career'; and Part Three re-examines earlier works, trying to square away his politics of the '30s, and reaffirming his sympathies for both Socialism and Internationalism.

See Bridson, 'The Circle Rudely Squared', *The Filibuster* pp. 253-271.

Pound & Grover A36; Morrow & Lafourcade A35.



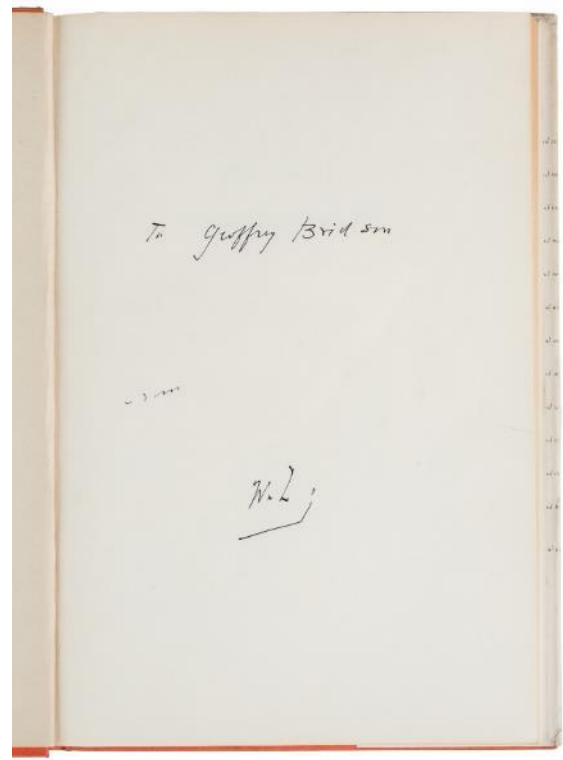
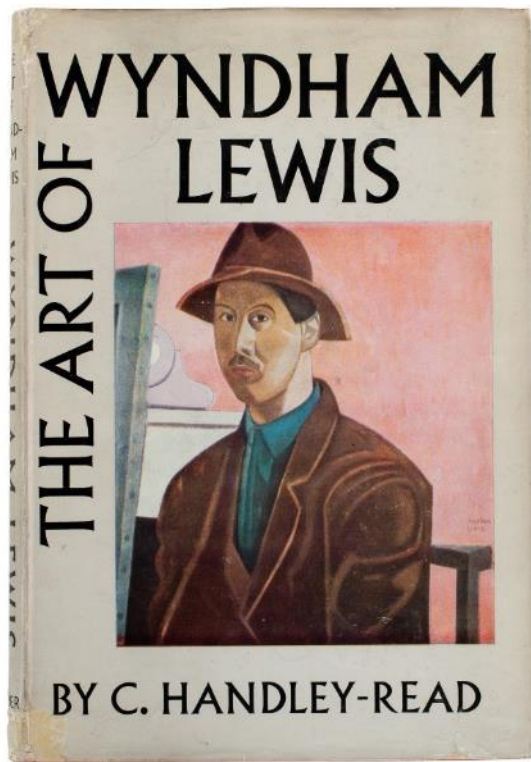
ADAPTED FOR RADIO BY BRIDSON

31 LEWIS, Wyndham. *Tarr*. London, Methuen & Co. Ltd., 1951.

8vo, pp. vii, [1], 352; publisher's grey cloth, pale blue dust-jacket printed in blue, red and yellow to a design by Lewis and his wife; a very good copy in a very good jacket; laid in loose is a cutting of a review of the first paperback edition of *Tarr* (1968). £100

Third (second revised) edition, set up from a corrected version of the re-written text of 1928 – the details of the textual differences are outlined in 'Tarr V' by Bernard Lafourcade (*Enemy News* 15, Winter 1982). For the first edition see item 2. **The dust-jacket features Lewis's last drawing before his blindness** (see Meyers). Bridson's adaptation, produced with Lewis's assistance, aired on 18 and 20 July 1956 and included a new scene written especially for the occasion.

Pound & Grover A2g; Morrow & Lafourcade A3f.



INSCRIBED

32 LEWIS, Wyndham. *The Art of Wyndham Lewis*. Edited by C. Handley-Read with an Essay on Detail in the Artist's Style, a chronological Outline and Notes on the Plates. With a critical Evaluation by Eric Newton. London, Faber and Faber Limited, [1951].

Folio, pp. 109, [3], with 1 [of 4 colour plates], and 26 [of 48] black & white illustrations at the back; publisher's orange cloth, colour-printed dust-jacket; a very good copy in a decent jacket, spine worn at head and foot; bookplate of D. G. Bridson. £200

First edition, **inscribed 'To Geoffrey Bridson from W. L.'** The first monograph devoted to Lewis.

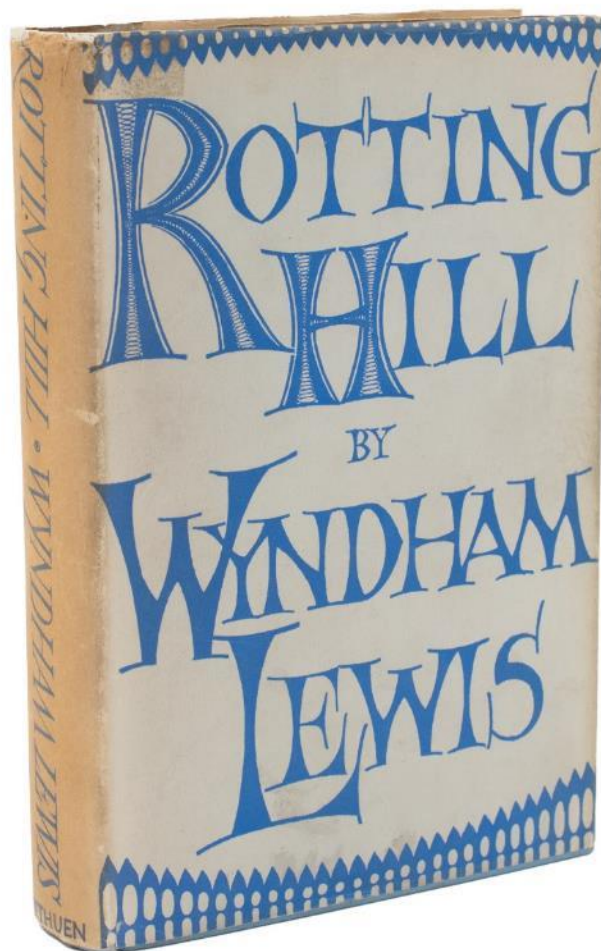
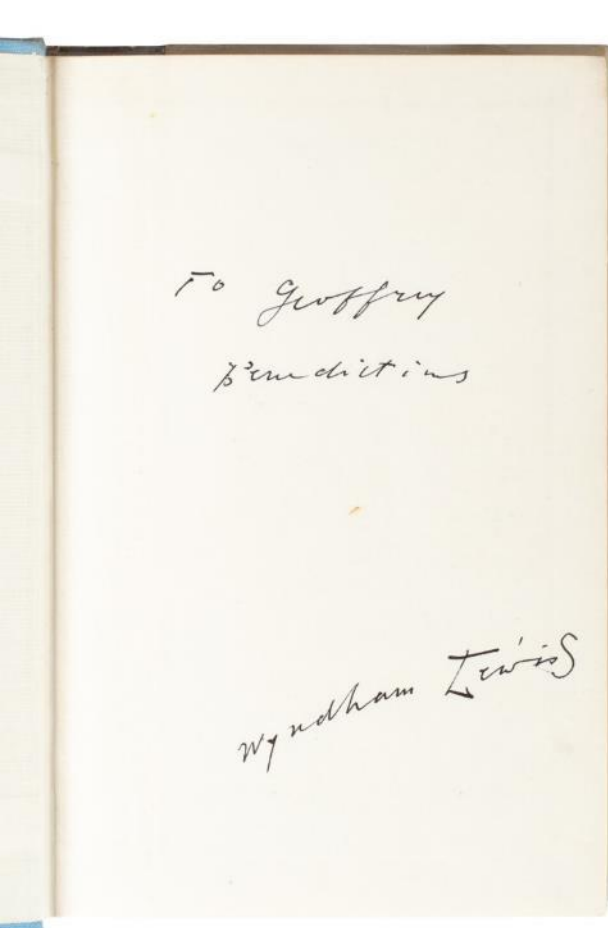
The absence of some of the plates is curious – some were evidently cut out by Bridson, but there is no sign of the frontispiece ever having been in this copy, nor anything after plate 42. Was it perhaps an early proof?

Morrow & Lafourcade F805.

INSCRIBED

33 LEWIS, Wyndham. *Rotting Hill ...* London, Methuen & Co. Ltd., [1951].

8vo, pp. xii, 307, [1]; publisher's blue cloth, pale blue dust-jacket printed in blue; a very good copy in a good jacket, spine browned, reinforced with Japanese paper at head; bookplate of D. G. Bridson. £750



First edition, inscribed '**To Geoffrey / Benedictions / Wyndham Lewis**'. *Rotting Hill* was a collection of stories, 'no more political than "some of Charles Dickens' books, and all by Mr. Shaw"' (Bridson, *The Filibuster*), in that 'today our lives are saturated by' politics. *Rotting Hill* was Lewis's 'one exasperated incursion into unashamed *subjectivity*', digging out the rot in contemporary (Notting Hill) society as he saw it since his return from Canada.

Pound & Grover A37a; Morrow & Lafourcade A36a.

PRE-PUBLICATION COPY, INSCRIBED

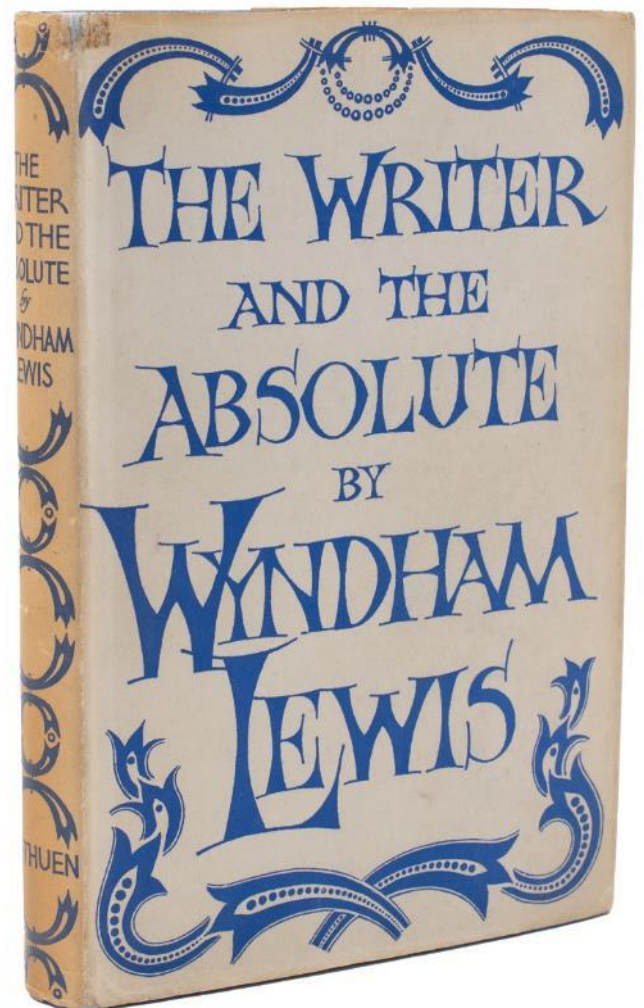
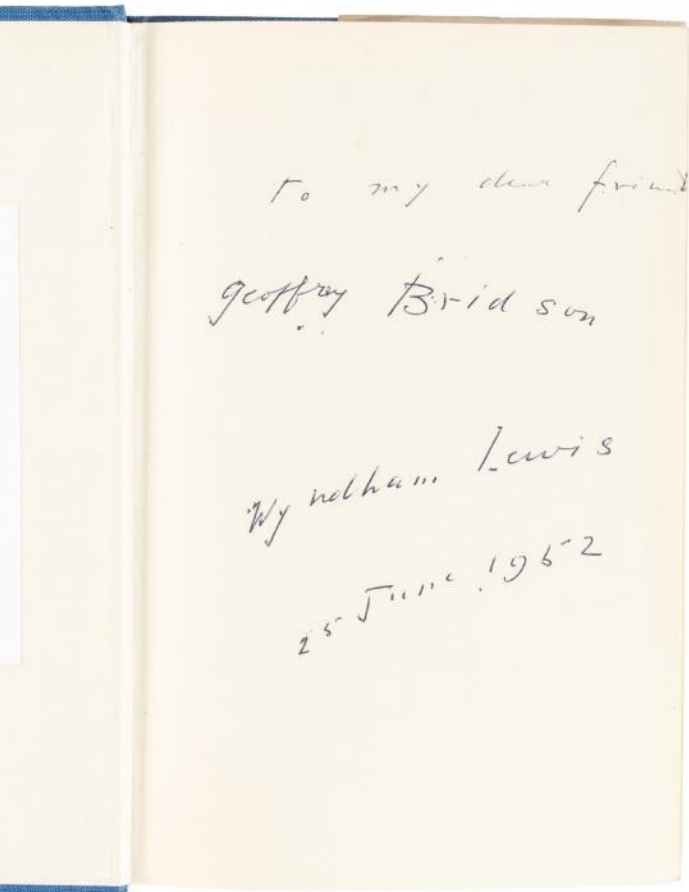
34 LEWIS, Wyndham. *The Writer and the Absolute* ... London, Methuen & Co., Ltd., [1952].

8vo, pp. vi, 202; publisher's blue cloth, red spine labels; grey dust-jacket printed in blue; a very good copy in a very good jacket, spine slightly darkened, head and tail of spine reinforced with Japanese paper; bookplate of D. G. Bridson, with a pencil markings in the margin. £750

First edition, inscribed 'To my dear friend Geoffrey Bridson / Wyndham Lewis / 25 June 1952'. The work was published the following day.

The Writer and the Absolute 'contains some of Lewis's most scintillating literary criticism. It is concerned, once again, with the writer's place in a society which was become more or less dominated by politics' (Bridson, *The Filibuster*) - freedom of expression has become circumscribed by political opinion. Sartre, Camus and Orwell are all put under the knife.

Pound & Grover A38a; Morrow & Lafourcade A37.



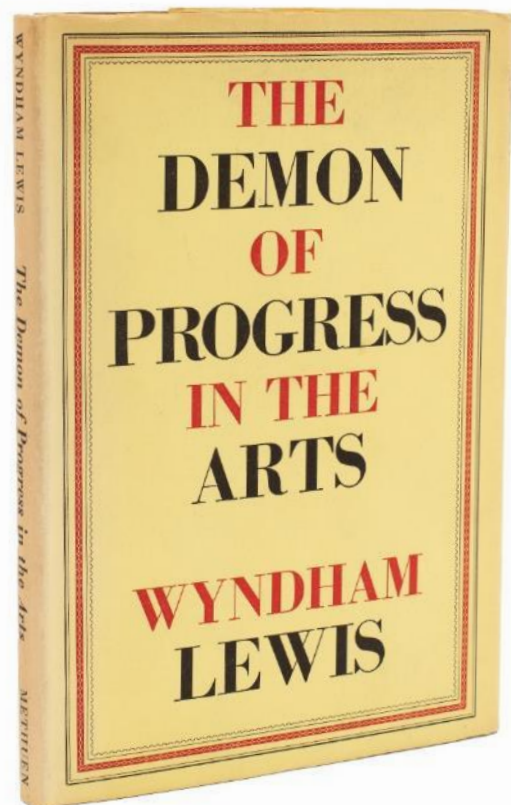
35 LEWIS, Wyndham. *Self Condemned*. London, Methuen & Co. Ltd., [1954].

8vo, pp. vi, 407, [1]; publisher's buff cloth, dust-jacket printed in black, grey, red, yellow and purple to a design by Michael Ayrtton; a fine copy in a near-fine jacket; bookplate of D. G. Bridson.

£200

First edition, second impression (June 1954), one of Lewis's most successful works, a novel based on his self-imposed exile in Canada during World War II. Eliot thought the work one of Lewis's best, 'a novel of almost unbearable poignancy'. Bridson and Lewis had corresponded about the work, then nearly complete, in 1951.

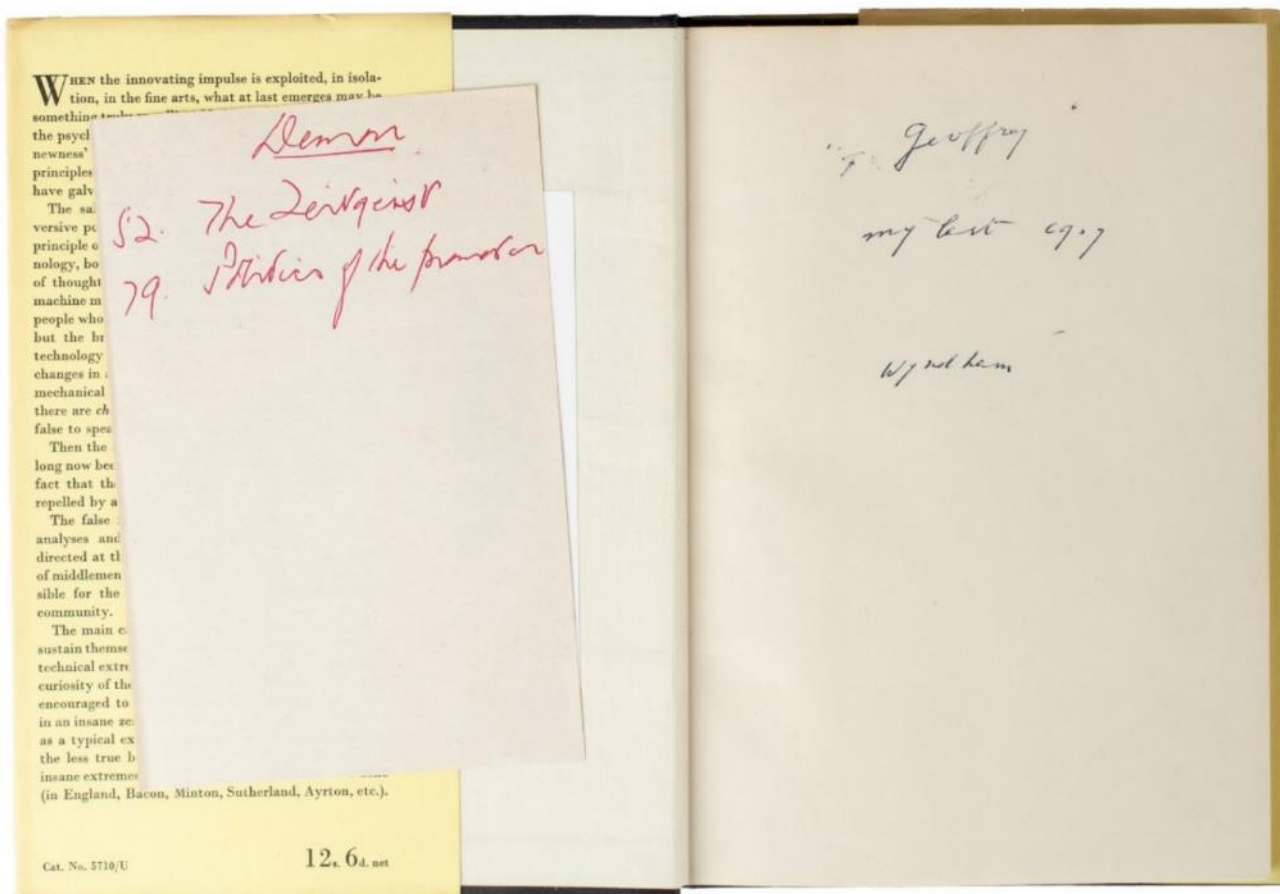
Pound & Grover A39a; Morrow & Lafourcade A38a.



INSCRIBED 'MY BEST COPY'

36 LEWIS, Wyndham. *The Demon of Progress in the Arts*. London, Methuen & Co. Ltd., 1954.

8vo, pp. vi, 97, [1], with five plates; black publisher's cloth, yellow dust-jacket printed in red and black; a fine copy in a near-fine jacket, spine slightly sunned; bookplate of D. G. Bridson, scattered pencil markings in margin, two page references on a sheet of paper laid in loose. £650



First edition, **inscribed 'To Geoffrey / my best copy / Wyndham'**. Lewis breaks here with abstraction in the arts, naming Michael Ayrton, Francis Bacon, Henry Moore, Ceri Richards and others as 'the finest group of painters and sculptors which England has ever known'. Ayrton collaborated on many illustrations and dust-jacket designs after Lewis lost his sight (see items 35, 39, 41, 44, 45, 52 and 55).

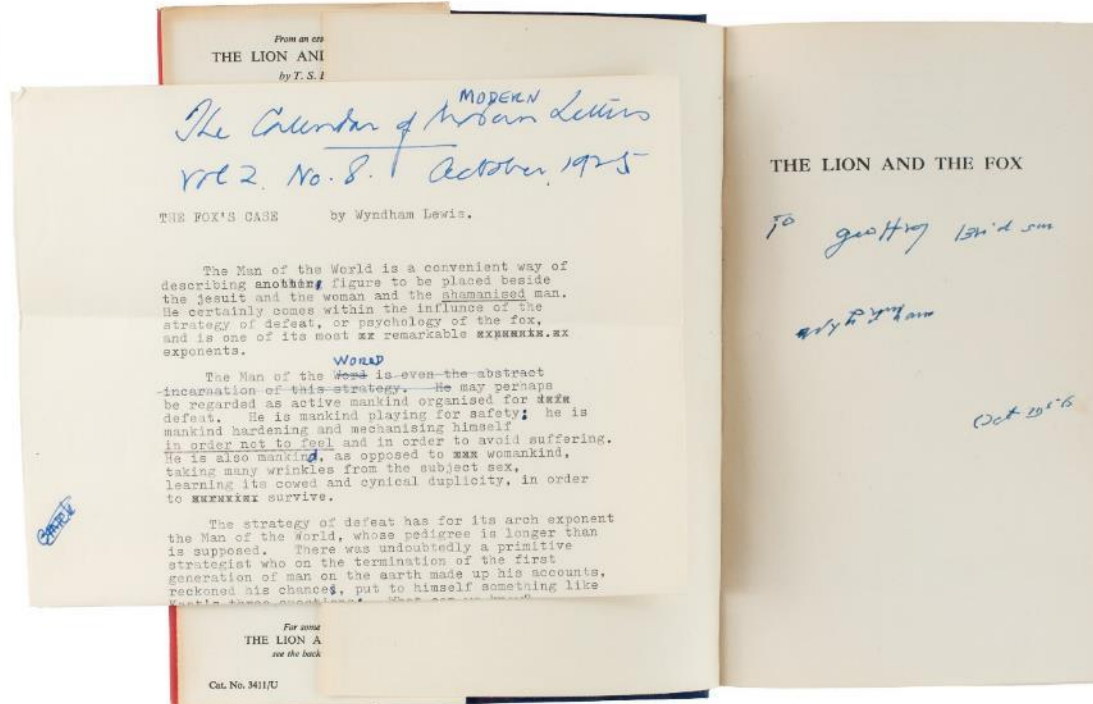
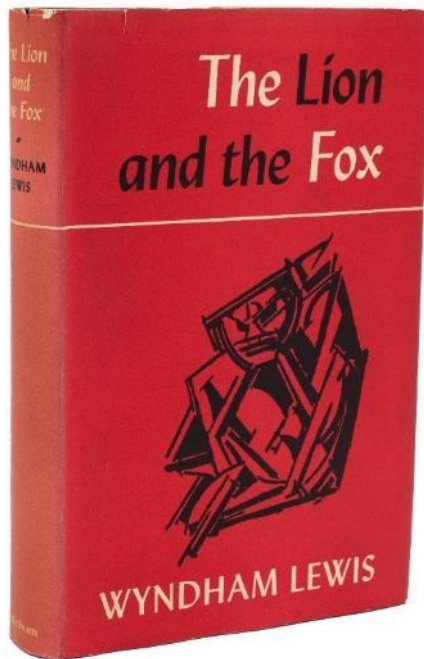
Pound & Grover A39; Morrow & Lafourcade A39a.

INSCRIBED

37 LEWIS, Wyndham. *The Lion and the Fox. The Role of the Hero in the Plays of Shakespeare ...* London, Methuen & Co. Ltd., [1955.]

8vo, pp. 326; publisher's dark blue cloth, red, black and white dust-jacket with a design by Lewis; a very good copy in a good jacket, spine slightly sunned, a few small tears to edges; bookplate of D. G. Bridson, with some pencil marks by him in the margin. £300

Reprint of the second edition of Lewis's 'first political book', a collection of essays engaging with Shakespeare and Machiavelli first published in 1927 and then reissued by Methuen in 1951; **inscribed in a very shaky hand 'To Geoffrey Bridson from Wyndham / Oct 1956'**.



'*The Lion and the Fox* is shot through with original thinking on every subject that it takes up ... The tone of the book is distinctly liberal, and its attitude towards the concept of despotic rule is one of suspicion and antipathy' (Bridson, *The Filibuster*).

Laid in loose is a 1-leaf typescript of two sections from pp. 83-4 and 89-90 of 'The Foxes' Case' by Lewis, published in *The Calendar of Modern Letters* 2:8 (October 1925), with a few corrections in pen and the note 'original copy checked with DGB' at the foot. The article included several passages subsequently incorporated into *The Lion and the Fox*. See also item 22 for T. S. Eliot's review of the work.

See Bridson, 'That Notorious Machiavel', *The Filibuster*, pp. 1-18.

Pound & Grover A6c note; Morrow & Lafourcade A7c note.

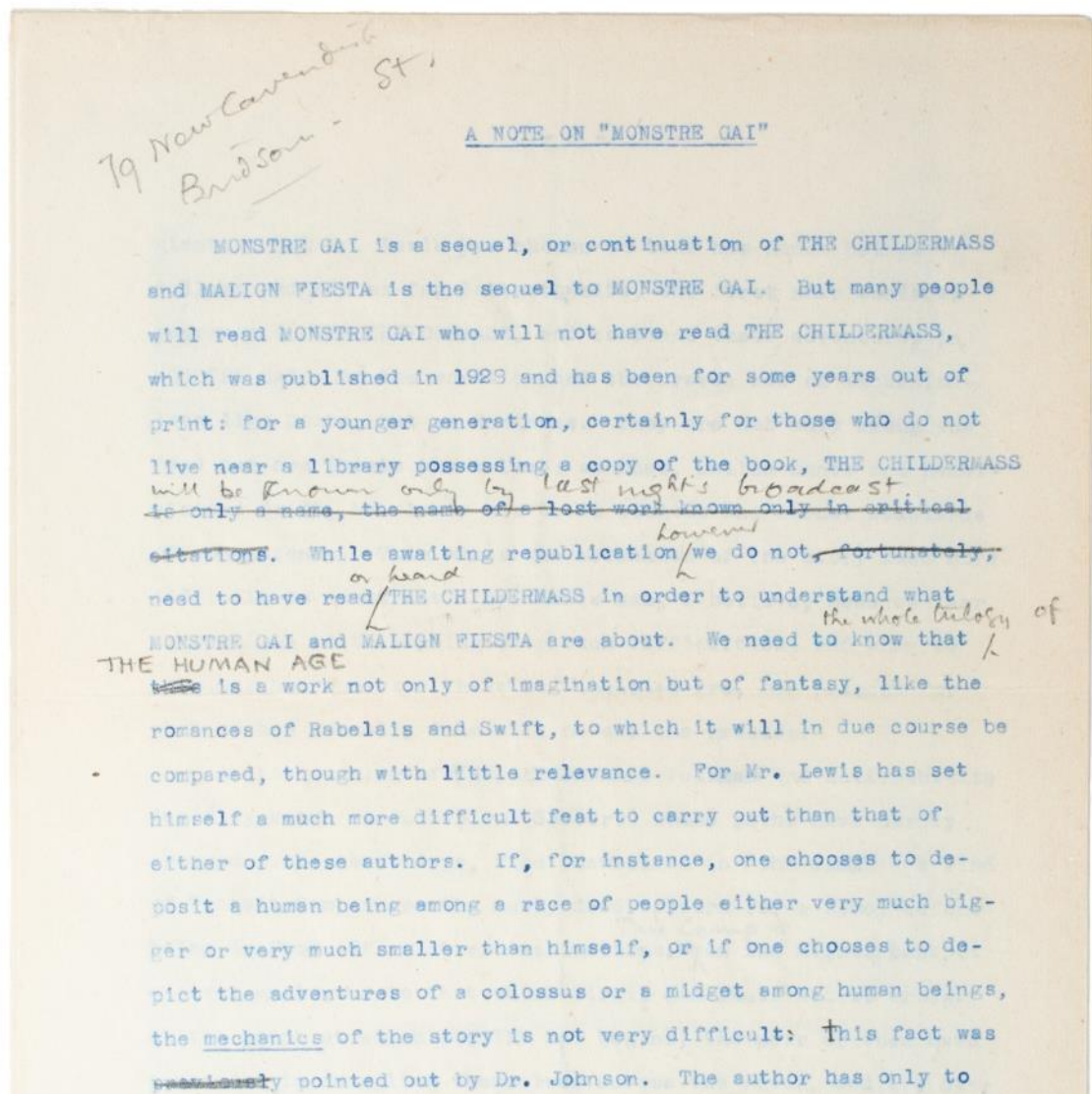
ELIOT'S DRAFT SCRIPT, WITH AUTOGRAPH CORRECTIONS

38 ELIOT, T. S. 'A note on "Monstre Gai"'. [1955]

Typescript, 7 leaves, folio, on rectos only, with numerous autograph pencil corrections and additions throughout; folded else in excellent condition; addressed to Bridson in pencil at the head. £4500*

The draft typescript for Eliot's broadcast of 25 May 1955 on the Third Programme, in which he discussed *Monstre Gai* and *Malign Fiesta*, the long overdue sequels to *The Childermass* (1928) which were to premiere on that and the following night (see next). It was based on an essay he had written for the *Hudson Review* (Winter 1955), with changes to suit the new context.

Eliot judged *Monstre Gai* and *Malign Fiesta* more successful works than *The Childermass*, and his summation that 'the puppets begin to get the better of the puppet-master, and to become human beings' was subsequently quoted on the dust-jacket. In this draft Eliot evidently struggled in particular with how to express his views on Lewis's theology (which had long been a point of contention between them) - several efforts result in the final formulation 'For instance I do not share his low opinion of the intelligence of Angels'.





INSCRIBED - 'I SALUTE YOU'

39 LEWIS, Wyndham. *The Human Age*. Book Two, *Monstre Gai*. Book Three, *Malign Fiesta*. Illustrations by Michael Ayrton. London, Methuen & Co. Ltd., [1955].

8vo, pp. [6], 566, with illustrations by Ayrton; publisher's white cloth, printed in black and gilt, dust-jacket in red, white and black to a design by Ayrton; a fine copy in a very good jacket; bookplate of D. G. Bridson. £1750

First edition, **inscribed 'To Geoffrey Bridson - you who did so much to make the completion of this book possible, and who was chiefly responsible for its translation into Radio drama - I salute you. / Wyndham Lewis'.**

After the broadcast of *The Childermass* (1928) on 18 June 1951, the BBC commissioned Lewis to complete the trilogy 'on the condition that when they were finished similar

broadcast dramatizations would precede book publication. As a result of this sponsorship - largely the work of B.B.C. producer D. G. Bridson - Lewis was able to write *Monstre Gai* and *Malign Fiesta*' (Morrow & Lafourcade).

After the two novels had been completed, 'a set of the galley proofs was then made over to me, and I sketched out what had to be done. Briefly, this was a matter of writing additional scenes which would be necessary to bridge the gaps left by cutting such a lengthy work. The extra scenes were written by me along the lines that I had indicated, and the whole was trimmed down to the four and a half hours of air-time agreed upon' (Bridson, "'The Human Age" in Retrospect', in Meyers, ed.)

'(T)he entire trilogy was broadcast on May 24, 26, and 28, 1955. T. S. Eliot, who had read much of the manuscripts of the novels as they were being written, and had made comments and suggestions to Lewis about the texts, discussed *Monstre Gai* and *Malign Fiesta* during the Third Programme on May 25, 1955' (Morrow & Lafourcade) (see item 38).

Pound & Grover A41a; Morrow & Lafourcade A40.

To Geoffrey Bridson —
you who did so much
to make the completion of
this book possible, and
who are chiefly responsible
for its translation into
radio drama. I salute
you.

Wyndham Lewis

40 LEWIS, Wyndham. 'A very sinister old lady', in *Shenandoah* VII:1, Autumn, 1955. Lexington, Virginia, Washington and Lee University, 1955.

8vo, pp. 95, [1]; a very good copy in the publisher's wrappers, printed in red; booklabel of D. G. Bridson. £75

An excerpt from *Malign Fiesta*; also included are Hugh Kenner's review of *The Human Age* and 'Drawings' by Michael Ayrton.

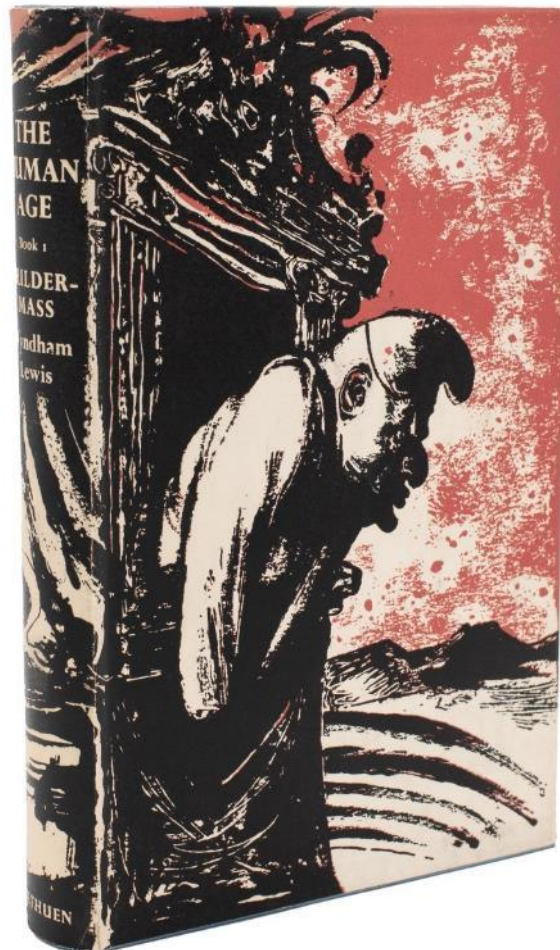
Pound & Grover E303; Morrow & Lafourcade D346.

41 LEWIS, Wyndham. *The Human Age. Book One, Childermass*. Illustrations by Michael Ayrton. London, Methuen & Co. Ltd., [1956].

8vo, pp. [4], 401, [1], with illustrations by Ayrton; publisher's blue cloth printed in red; dust-jacket in red, black and white to a design by Ayrton; fine in a fine jacket; bookplate of D. G. Bridson. £300

Second (first illustrated) edition, in the same format as the sequels *Monstre Gai* and *Malign Fiesta* (1955). The text is slightly revised, and a final scene is included which was written especially for the radio dramatization produced with Bridson in 1951. Ayrton's dust-jacket depicts the iconic character of the 'Bailiff'.

Pound & Grover A41b; Morrow & Lafourcade A10d.



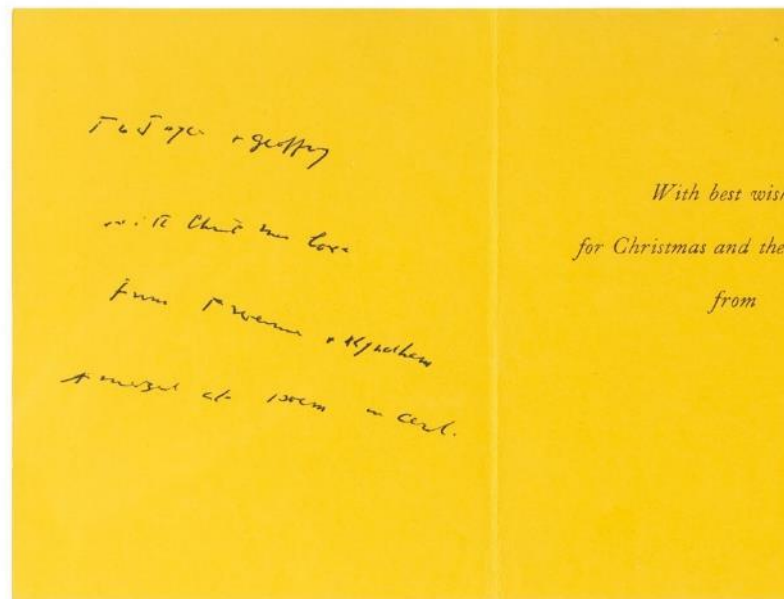
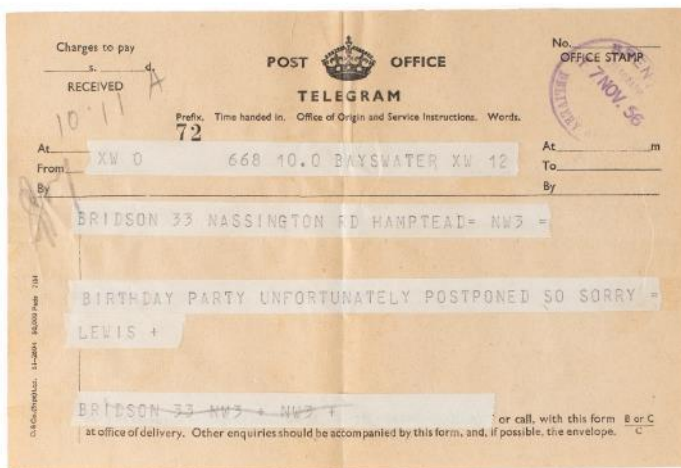
HIS LAST BIRTHDAY

42 LEWIS, Wyndham. Telegram to D. G. Bridson. 17 Nov. 1956.

Creased where folded but in good condition.

£100*

'Birthday party unfortunately postponed so sorry / Lewis'. In the event the young academic Hugh Kenner, over from California, was the only person to visit Lewis's flat on 18 November. 'There were to have been more people invited to celebrate [but] he had been taken ill a couple of days before and the larger gathering postponed' (O'Keeffe). Lewis's condition further deteriorated in December and he was briefly hospitalized with cardiac failure, and then again for the last time in February. He died in March.

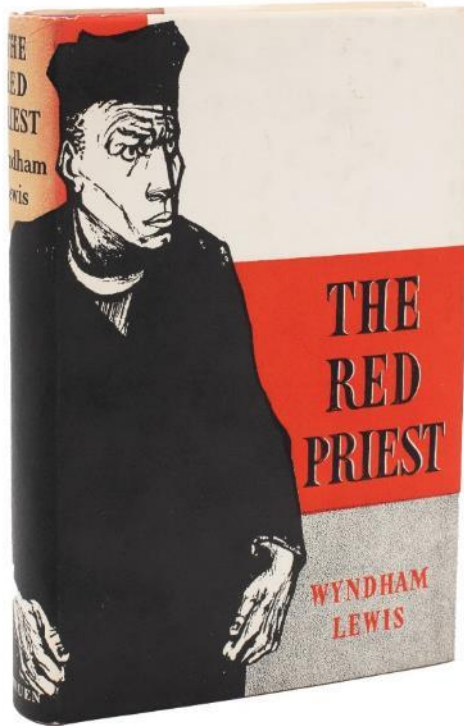


43 LEWIS, Wyndham and Anne Gladys. Christmas card to the Bridsons. [1950s].

Yellow card, printed greetings message on inside.

£50*

'To Joyce [née Thirlaway] + Geoffrey with Christmas love from Froanna + Wyndham ...'



44 LEWIS, Wyndham. *The Red Priest*. London, Methuen & Co. Ltd, 1956.

8vo, pp. vi, 298; publisher's maroon cloth, dust-jacket printed in red and black to a design by Michael Ayrton; a fine copy in a near-fine jacket; bookplate of D. G. Bridson. £150

First edition, the last book published before Lewis's death in March 1957. Bridson and Lewis had corresponded about a possible radio adaptation but Bridson had concluded it was over-episodic and would not translate well (letter of 6 March 1951).

Pound & Grover A42; Morrow & Lafourcade A41.

CONTRIBUTOR'S COPY

45 LEWIS, Wyndham. 'A note on Michael Ayrton' in *Spectrum* Volume 1, Number 2. Spring-Summer, 1957. Santa Barbara, University of California, 1957.

8vo, pp. 72; a very good copy in the publisher's wrappers; booklabel of D. G. Bridson. £50

Printing the forthcoming foreword to *Golden Sections*, along with Ayrton's 'The Act of Drawing', and a 'Homage to Wyndham Lewis' by Eliot, Bridson and Ayrton.

CORRECTED BROADCAST SCRIPT

46 LEWIS, Wyndham, and D. G. BRIDSON. Typescript for broadcast: 'Satiric Verse ... The text of a lecture delivered at Harvard University in January, 1940'. Transmitted 9 July and 23 August 1957.

Folio, ff. [3, billing notes and text of intro and outro, with corrections in blue pen], 29 [carbon copy typescript with corrections in blue pen]; ff, 29 [typescript in carbon copy (cuts indicated in red pencil, Bridson's closing remarks rewritten in pencil)], [1, broadcast notes, details of fees paid etc]; stapled in upper left corner, folded, booklabel of D. G. Bridson to first leaf. £1200

The recording of Lewis reading from 'One Way Song' was made at Harvard in 1940 (see also item 63) but the lecture itself was not then recorded, and was here read by Walter Allen 'from Lewis's own manuscript notes'. Several other sections were read by Stephen Murray. Bridson produced, and provided an introduction and some linking remarks between sections. 'It is a great pity that so little survives from this reading by Wyndham Lewis. As he says himself, it was undertaken when he was not in very good voice, and the recording was obviously dashed off in a rather perfunctory way. Even so, it preserves the drive and speed and panache of the Enemy in a way that posterity may be happy about'.

Bridson 'Checklist' H10, in Pound & Grover.

FROM THE LIBRARY OF
D.G. BRIDSON

FROM: Asst. Head of Features
TO: Editor, R.T.
Sub-editors, R.T.
Art Editor, R.T.
C.T.P.
H.F.; F.O.
Features Clerk
O/S Features Clerk

25th June 1957

H.A.R.
Miss Wakeham, Copyright
Mr. L. Stokes, Third Prog.
Miss Orr, Third Prog.
Miss Amos
Mr. Hardwick, Publicity

THIRD PROG.

B I L L I N G

SATIRIC VERSE
by
Wyndham Lewis
The text of a lecture delivered at Harvard
University in January, 1940.
Reader: Walter Allen
With illustrative passages from "One-Way Song"
including recordings made by the author.
Introduced by D. G. Bridson.
(BBC Recording)

TRANSMISSION: 7.30 - 8.00 p.m. 9th July, 1957.

DES

T. S. ELIOT

Wyndham Lewis

29 April 1957

OF MY FIRST MEETING with Wyndham Lewis, which took place in Ezra Pound's rooms early in 1915, Lewis himself wrote so amusingly, and with so precise a painter's memory for visual detail, in his contribution to a volume published in my honour in 1948, that I can have nothing further to say. Pound had previously shown me some of Lewis's drawings — I possessed myself of a copy of the *Timon* portfolio, which mysteriously vanished from my library some years ago; I had also seen the first number of *Blast*; and Pound had, I think, mentioned a remarkable novel called *Tarr* which was to be serialised in *The Egoist*. I was then doing some post-graduate work at Oxford, and my early meetings with Pound and Lewis took place during the Christmas vacation. I dined one evening with Lewis at a restaurant in Charlotte Street which I still frequent, and visited him in his rooms in Fitzroy Street on some occasion on which he was at home to the artists with whom he was then associated: I remember Bomberg, Etchells, Roberts, Wadsworth, Miss Sanders and Miss Dismorr as being present.

Later in that same year Lewis appeared in the khaki brassard, decorated with the royal crown in red, which was the badge of those who had volunteered and were in due course to be called up. During the rest of the 1914-18 War I saw him but rarely, even during the period when he, with a number of other artists, had been withdrawn from the Front (Lewis, of course, was an artilleryman, and ended the war as a subaltern) to render their impressions of the battlefield on canvas. It was not until 1921 that I began to see much of him, beginning with an expedition which Lewis himself has mentioned, but of which I have some supplementary memories worth recording.

In the summer of that year, 1921, Lewis and I made an excursion down the Loire to Nantes and the Morbihan, ending with a few days in Paris. Whether we were away for two or for three weeks I cannot remember: it was my summer holiday when I was working

47 ELIOT, T. S. 'Wyndham Lewis'. Reprinted from *The Hudson Review*, vol. X, No 2, Summer, 1957.

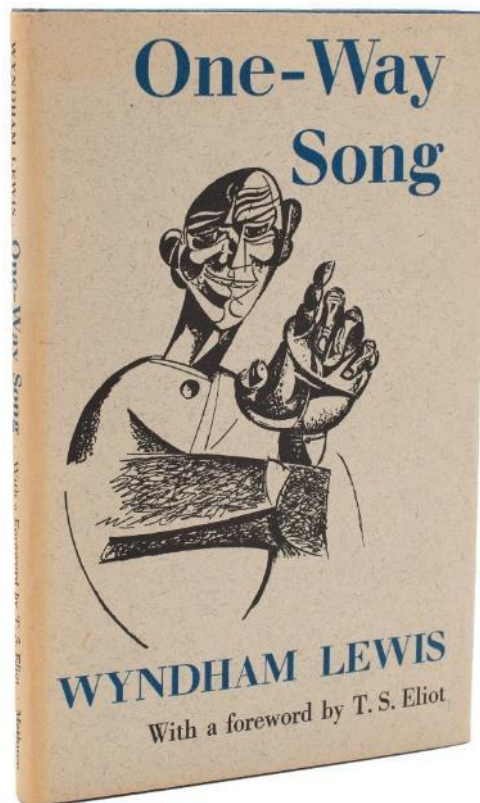
8vo bifolium, pp. [167]-170; holes in upper left corner from staple (removed), date stamp 15 Nov 1957 to final page, a few minor creases else good. £200

Very rare offprint of Eliot's memoir of Lewis, dated 29 April 1957. Eliot recalls his first meeting with Lewis in Ezra Pound's rooms in 1915, his 'remarkable novel' *Tarr*, their trip to France together in 1921 (and their meeting with Joyce), and Lewis's 'frank and merciless critic[ism] even of his friends'. *Self Condemned* and *Monstre Gay* (see item 38 for Eliot's review), are singled out for particular praise.

Gallup, *Eliot* C612; Morrow & Lafourcade F1101.

48 LEWIS, Wyndham. *One-Way Song*. With a Foreword by T. S. Eliot. London, Methuen, [1960].

8vo, pp. 132; publisher's blue cloth, grey dustjacket printed in blue; a fine copy in a near-fine jacket, spine slightly toned; bookplate of D. G. Bridson. £150



Second edition, ostensibly an unaltered reprint of the first edition of 1933, but in fact with some changes. **Eliot's foreword is new to this edition.** Bridson had reviewed the original edition uncharitably as 'versified pamphleteering' in *Poetry* XLV: 3 (Dec 1934), namely a satirical diatribe attacking Bergsonism.

Pound & Grover A20c; Morrow & Lafourcade A21a, *note*; Gallup, *Eliot* B82.

49 LEWIS, Wyndham. *The Letters ...* Edited by W.K. Rose. London, Methuen & Co. Ltd, [1963].

8vo, pp. xxxi, [1], 580; publisher's red cloth, spine sunned, dust-jacket wanting; bookplate of D. G. Bridson; laid in loose is an autograph letter to Bridson from the editor Bill Rose, thanking him 'for going to all the trouble about Childermass' and mentioning that Methuen will be publishing his edition of the *Letters*.
£50

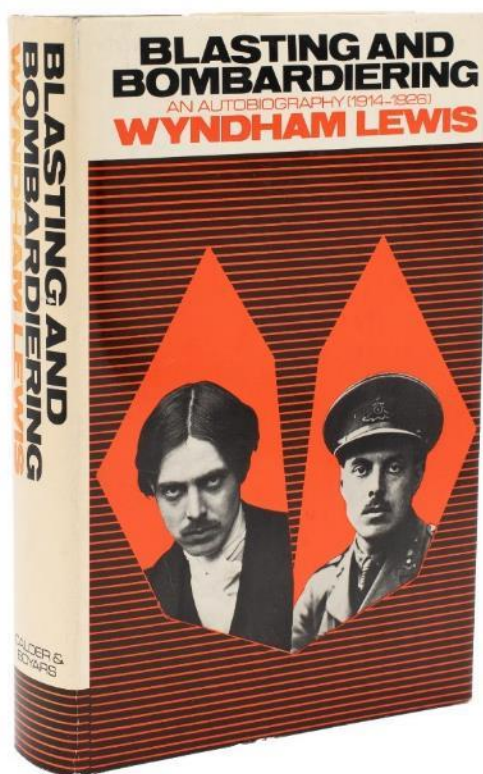
First edition. Letters to Bridson appear on pp. 540 and 545.

50 LEWIS, Wyndham. *A Soldier of Humour and selected Writings.* Edited with an introduction by Raymond Rosenthal. New York & Toronto, A Signet Classic, 1966.

8vo, pp. 461, [1]; fine in the publisher's printed paper covers; booklabel of D. G. Bridson.
£75

First edition, inscribed by the editor: 'Geoffrey I thought you would be interested in this new anthology'.

Pound & Grover A44; Morrow & Lafourcade A43.



51 LEWIS, Wyndham. *Blasting and Bombardiering*. London, Calder & Boyars Ltd., [1967].

8vo, pp. [8], 343, [1]; publisher's green cloth, white glazed jacket printed in orange and black; a fine copy in a near-fine jacket; bookplate of D. G. Bridson, with scattered pencil marks in the margins and an index of page references at the end. £125

Second edition, revised, with major changes to the chapter 'First Meeting with Ezra Pound', the addition of three new chapters 'The King of the Trenches', 'Cantelman's Spring-Mate' and 'The War Baby', and a new preface by Anne Wyndham-Lewis. For the first edition see item 21.

Pound & Grover A26b; not in Morrow & Lafourcade, which mistakenly refers to a Methuen edition of 1970.

'THE SEA MISTS OF WINTER'

52 LEWIS, Wyndham. An Anthology of his Prose. Edited with an introduction by E.W.F. Tomlin. London, Methuen & Co Ltd., [1969].

8vo, pp. ix, [1], 397, [1]; publisher's black cloth, dust-jacket in brown, orange, white and black; a fine copy in a good jacket with a portrait by Michael Ayrton (edges worn); bookplate of D. G. Bridson; laid in loose is a cutting of 'The Sea-Mists of the Winter', from *The Listener* 10 May 1951. £150

First edition. 'The Sea-Mists of Winter', Lewis's famous article on the approach of blindness, appears here for the first time in book form. Bridson has noted in pencil where it differs (with several new sections) from the article as published in *The Listener*. The bibliographies do not note these variants and Tomlin does not state his source text.

Pound & Grover A46; Morrow & Lafourcade A44.

CONTRIBUTOR'S COPY

53 [LEWIS.] Agenda. Wyndham Lewis Special Issue. [London, Poets and Painters Press [William Cookson], 1969.]

8vo, pp. 224, cover title, numerous plates, including some folding in colour; spine creased, else a very good copy in the publisher's colour-printed covers reproducing a design by Lewis; laid in loose is an autograph letter of 30 May 1969 to Bridson from the editor, William Cookson, thanking him for his 'excellent article on the production of *The Human Age* - it's the most interesting piece that has come in for the issue as yet'; and a cutting of a review by Julian Symons. £75

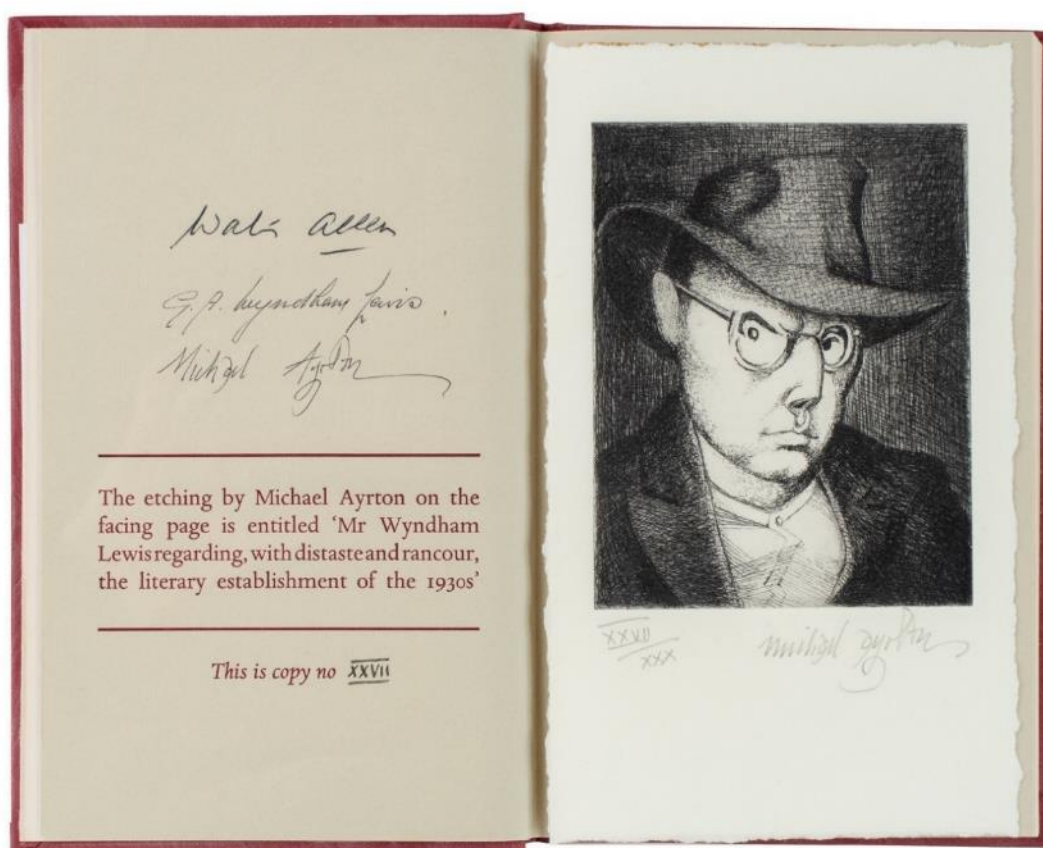
A triple issue of *Agenda* devoted to Lewis. Bridson's article, 'The making of *The Human Age*' appears on pp. 163-171, and mentions his inscribed copy of the work (item 39); also included are the talk commissioned from I. A. Richards before the broadcast of *The Childermass*, two articles by Pound, several excerpts from Lewis, and a bibliography.

54 LEWIS, Wyndham. Unlucky for Pringle. Unpublished and other Stories ... Edited and introduced by C. J. Fox and Robert Chapman. [London,] Vision, [1973].

8vo, pp. 222; a fine copy in a fine dust-jacket; bookplate of D. G. Bridson; with a postcard from Fox to Bridson laid in loose. £100

First edition, **inscribed by the editor 'To Geoffrey and Joyce Bridson with warmest good wishes Cy Fox'**. Seven of the fifteen stories were first published here. Fox's postcard thanks Bridson for a letter 'which was terrifically gratifying - especially from one who did so much to get the monumental *Childermass* "back into circulation".

Pound & Grover A47; Morrow & Lafourcade A46.



ONE OF 30 COPIES

55 LEWIS, Wyndham. *The Roaring Queen*. Edited and introduced by Walter Allen. London, Secker & Warburg, [1973].

8vo, pp. [8], 5-184, an extra bifolium on grey paper printed in red inserted before the title-page: a signed limitation leaf and a facing leaf with an etched portrait of Lewis by Michael Ayrton (originally tipped on, now loose as always – a fault of the glue used); some offset to title from the tape used to affix the etching, else a fine copy; publisher's red cloth, slipcase; bookplate of D. G. Bridson, **typed compliments slip from Elisabeth and Michael Ayrton laid in, thanking Bridson for a lovely evening.** £500

Limited Edition, no XXVII of XXX copies not for sale, signed by Mrs Wyndham Lewis, Michael Ayrton & Walter Allen, with a signed etching by Michael Ayrton. A further 100 numbered copies were for general sale at £30 each.

Lewis's early novel *The Roaring Queen* had been rejected as too risky by Chatto in 1930 and was finally taken up by Jonathan Cape in 1935. Although two proof copies were printed in 1936 (now at Harvard and Cornell) fears of libel led Cape to withdraw it before publication. Among the figures in the book world satirized here was Arnold Bennett (as Samuel Shodbutt).

Pound & Grover A22c; Morrow & Lafourcade A47a.

56 LEWIS, Wyndham. *The Roaring Queen*. Edited and introduced by Walter Allen. London, Secker & Warburg, [1973].

8vo, pp. 184; blue publisher's cloth, dust-jacket with a design by Michael Ayrton; a fine copy in a near-fine dust-jacket; bookplate of D. G. Bridson. £50

Second (but first published) edition, regular copy.

Pound & Grover A22b; Morrow & Lafourcade A47b.

57 LEWIS, Wyndham. *Enemy Salvoes, Selected Literary Criticism ...* Edited with sectional Introductions and Notes by C. J. Fox. General introduction by C.H. Sisson. [Plymouth,] Vision, [1975].

8vo, pp. 272; a fine copy, publisher's red cloth, fine dust-jacket; bookplate of D. G. Bridson; laid in loose are two postcards and a photocopied article sent by Fox to the Bridsons. £100

First edition, inscribed 'To Joyce + Geoffrey Bridson, with friendly "Enemy" good wishes, Cy Fox'. Pound & Grover A48; Morrow & Lafourcade A48.

58 LEWIS, Wyndham. *Mrs Dukes' Million*. Toronto, The Coach House Press, 1977.

8vo, pp. 365, [3]; publisher's stiff paper covers with a design by Anne Wyndham-Lewis; a good copy, spine sunned; booklabel of D. G. Bridson, with a few pencilled notes on the last page. £75

First edition, Lewis's first novel, written in 1908-10 but never before published.

Pound & Grover A49; Morrow & Lafourcade A51.

59 LEWIS, Wyndham. *Imaginary Letters*. [Wyndham Lewis Society, 1977.]

8vo, pp. 25, [3]; fine in the original printed wrappers. £30

First published in the *Little Review* in 1917-18.

60 LEWIS, Wyndham. *The Code of a Huntsman*. [Wyndham Lewis Society, 1977.]

8vo, pp. 7, [1]; fine in the original printed wrappers. £30

First published in *The Ideal Giant* (item 1).

LEWISIANA

61 GAWSWORTH, John. *Apes, Japes and Hitlerism, a Study and Bibliography of Wyndham Lewis ...* London, Unicorn Press, [1932].

8vo, pp. 100; publisher's blue cloth, blue dust-jacket printed in black, rubbed at edges, spine browned; booklabel of D. G. Bridson. £50

First edition.

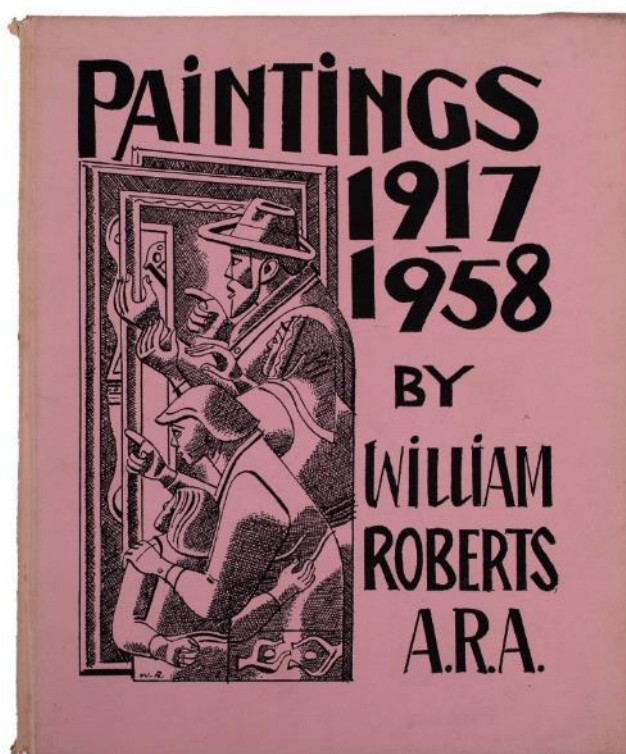
ANOTHER VORTEX

62 ROBERTS, William. *Paintings 1917-1958*. London, A Canale Publication, [1960].

4to, pp. 56, with a colour-printed frontispiece and numerous black & white illustrations at the end (included in pagination); publisher's pink boards, printed in black; a good copy, head and foot of spine chipped; bookplate of D. G. Bridson; laid in loose are two later cuttings relating to Roberts. £75

First edition, very scarce, a survey of Roberts's work up to 1958 with a polemical introductory essay on the commercial art market, 'Publicity'.

Having worked at the Omega Workshops, Roberts was taken up by Lewis, who featured his work in *BLAST*, and like Lewis he served as a war artist during World War I. When the Tate held its exhibition 'Wyndham Lewis and Vorticism' in 1956, Roberts was incensed at his demotion to a follower of Lewis, and published a series of 'vortex pamphlets' denouncing the exhibition and art critics. A first attempt at self-promotion, *Some Early Abstract and Cubist Work 1913-1920* (London, 1957), was followed by the present work.



WITH THE HARVARD RECORDINGS

63 WATSON, Sheila. 'The Great War, Wyndham Lewis and the Underground Press', a special issue of *artscanada*, November 1967, issue No 114.

Folio, pp. 18, loose in colour-printed covers (inner cover with a poster-form reproduction of a painting by Lewis); two copies of the 33.3 rpm flexidisc laid in loose. £50

The recordings included are three sections from *One-Way Song*, made at Harvard in 1940 alongside his lecture (see item 46); and 'Marshall McLuhan recalls Lewis'.

Pound & Grover J8.



64 MICHEL, Walter. Wyndham Lewis, Paintings and Drawings. With an introductory Essay by Hugh Kenner. London, Thames & Hudson, [1971].

Large 4to, pp. 158, [2], 168 [plates], [2], 331-455, [1]; publisher's buff and brown cloth, colour-printed dust-jacket; a few creases to the jacket else fine; laid in loose are a letter to the Bridsons from Michel, sending a copy of *The Tyro*; a leaf of notes by Bridson (the corresponding passages marked in the margin in pencil); a large photographic print of 'A glass of Plymouth Gin', a drawing owned by Bridson, reproduced as Plate 124, no 849; cuttings from several reviews and of Bridson's own article 'Wyndham Lewis and Vorticism', *The Listener* 30 January 1969, and a couple of annotated photocopies of images. £150

First edition.

CONTRIBUTOR'S COPY

65 POUND, Omar S., and Philip GROVER. Wyndham Lewis, a Descriptive Bibliography ... With a Checklist of B.B.C. Broadcasts compiled by D. G. Bridson. Folkestone, Dawson / Archon Books, [1978].

8vo, pp. xxi, [1], 198; publisher's blue cloth; a fine copy; bookplate of D. G. Bridson. £50

First edition. Bridson's checklist appears on pp. 163-75.

66 MORROW, Bradford, and Bernard LAFOURCADE. A Bibliography of the Writings of Wyndham Lewis ... With an introduction by Hugh Kenner. Santa Barbara, Black Sparrow Press, 1978.

8vo, pp. 373, [11]; publisher's quarter red corduroy and printed boards, dustjacket; a fine copy in a very good jacket; bookplate of D. G. Bridson, with at least one pencil correction by him; laid in loose is an autograph card, signed, to Bridson from Lafourcade commending Bridson on his 'BBC Broadcasts Checklist' and reporting that 'I still have "Tarr" & "Gilgamesh"'. £75

First edition.

67 MEYERS, Jeffrey, *editor*. Wyndham Lewis, A Revaluation. New essays. London, The Athlone Press, [1980].

8vo, pp. viii, 276; publisher's blue cloth, pale green dust-jacket (spine and rear sunned); bookplate of D. G. Bridson; laid in loose is postcard from C. J. Fox congratulating D.G. Bridson on his contribution. £50

First edition, **printing on pp. 238-251 Bridson's essay 'The Human Age in Retrospect', his last published work.**

68 MEYERS, Jeffrey. *The Enemy, a Biography of Wyndham Lewis*. London and Henley, Routledge & Kegan Paul, [1980].

8vo, pp. xiii, [3], 391, [1]; publisher's green cloth, colour-printed dustjacket; a fine copy in a sunned jacket (red stripes faded from spine and most of front cover); publisher's compliments slip laid in loose. £75

First edition, **inscribed 'For Geoffrey and Joyce, with gratitude for your help and your friendship. Jeffrey, Highgate, July 1980'.**



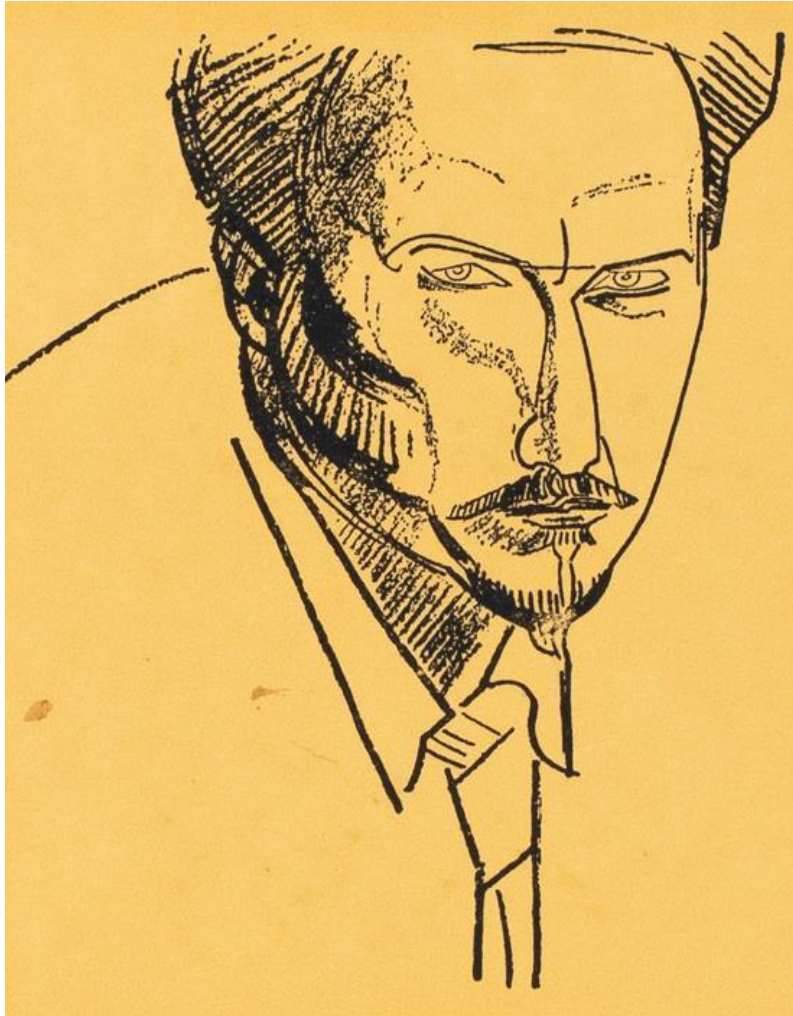
POUND AND THE 'SAVAGE AND IMPECUNIOUS' BRIDSON

When Ezra Pound included a poem by D. G. Bridson in his *Active Anthology* (1933, see item 72) it had come as a surprise – Pound had not yet met the man he referred to as ‘the somewhat savage and wholly impecunious Bridson raging in the back streets of Manchester’ (*sic*, in Poundian Manc; letter to John Drummond 4 May 1933). Publication of the *Anthology* coincided closely with Bridson’s decision to resign from an office job and devote himself full time to writing, and also with the beginning of his work making radio programmes for the BBC. But although he and Pound corresponded in the thirties, when they were both writing for *The New English Weekly*, and again after Pound’s arrest and internment at St Elizabeth’s Hospital in Washington DC (‘with charges of High Treason still hanging over him’), ‘I had never actually met Pound. After his arrest, I had called on his wife at Rapallo to pay my respects and ask for news of him. She had been out shopping, and it had been a sad experience waiting for her in his empty apartment, with Gaudier’s great bust of him out on the balcony, Chinese ideograms on the wall and his books everywhere. It was sadder still to find him in America locked up like a caged lion ... I regretted the rather silly broadcasts he had made from Rome during the war. But they were at least innocuous, and I could not identify him in any way with the viciousness of the Fascist regime. To me, Pound was still the greatest living poet, and one whom I felt I owed much’ (*Prospero and Ariel*).

Bridson visited Pound at St Elizabeth’s in 1951: ‘he was still athletic and active, his eyes screwed up into a quizzical stare as he mentally compared me with what I suppose he had imagined me to be ... Apparently satisfied, he turned and led me back to his wife, I was formally introduced and we sat down to talk’ (*ibid.*) Having produced Pound’s *Women of Trachis* for the radio in 1954 (see item 85), in 1956 Bridson secured permission to make some recordings of the poet, the first since some short pieces done at Harvard in 1939, and travelled to Washington DC to visit him in his confinement. For a long description of Pound’s readings for Bridson see *Prospero and Ariel* pp. 209-214. ‘Apart from the recording of his poetry ... he had something else in mind. He was anxious to have me record a testament for posterity on his own account ... [but] made me promise him solemnly that the recording would never be broadcast or heard by anyone until after his death’ (*ibid.*). Bridson decided however to air the recording of Pound’s ‘Four Steps’, his justification for the Italian broadcasts (see item 86), in April and again in May 1958, on the evening of Pound’s release; it was a calculated breach of trust for which he afterwards received Pound’s approval, and a major coup for Bridson and the BBC.

In 1959 Bridson visited Pound in Rapallo to shoot a television profile for *Monitor*, for which Bridson wrote the commentary, and to make further recordings for the Third Programme – ‘The topics we talked about ranged over his whole career as a poet since he had arrived in London before the First World War ... evenings with T. E. Hulme, Wyndham Lewis, Eliot, Yeats, the publication of *Ulysses* ... Paris in the twenties with Hemingway, Picabia, Picasso, and Jean Cocteau ... the *Cantos* ... Confucianism [etc]. ... Since their publication, the conversational parts of the programmes have frequently been quoted in critical estimates of Pound’s poetry’ (*ibid.*) Pound inscribed several works to Bridson on this visit.

By the time of their last meeting in 1963, Pound 'as is well known ... had lapsed into almost complete silence. Naturally enough, my meeting with him was a sad one. Sitting there utterly quiet, listening with apparent interest but saying nothing in return, I only succeeded in coaxing a single remark out of him in the two or three hours we were together', namely his opinion that Bridson's production of *Le Testament* 'was a considerable mess' (*ibid.*)



INSCRIBED

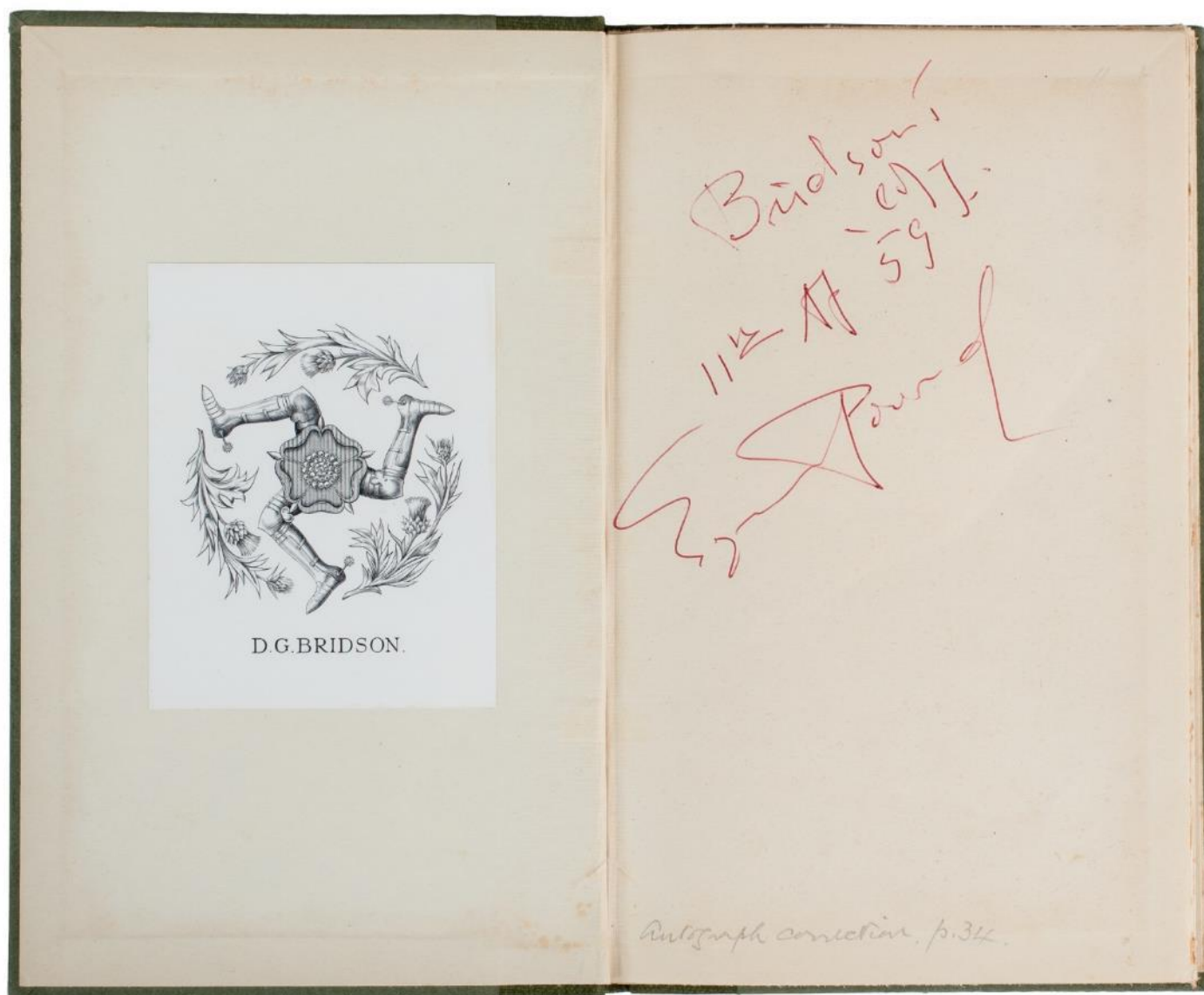
69 POUND, Ezra. *Quia Pauper amavi*. London, The Egoist Ltd, [1919].

8vo, pp. 51, [1], with a half-title; autograph correction to p. 34 correcting 'wherefore' to 'wherefrom', as in most copies; some scattered foxing, worst at the front, else a very good copy in a fine example of the original quarter green cloth and plain boards, printed paper spine label; bookplate of D. G. Bridson. £1750

First edition, one of 500 ordinary copies (there were also 100 signed copies on handmade paper', **inscribed 'Bridson's copy / 11th Ap[ril] '59 / Ezra Pound'**, on the occasion of Bridson's visit for the *Monitor* profile (see Introduction). For two other works inscribed on the same trip, see items 76 and 78.

This work contained the first English publication of Cantos I-III, not printed in that order.

Gallup A17a.



PRINTED FOR JOSEF BARD

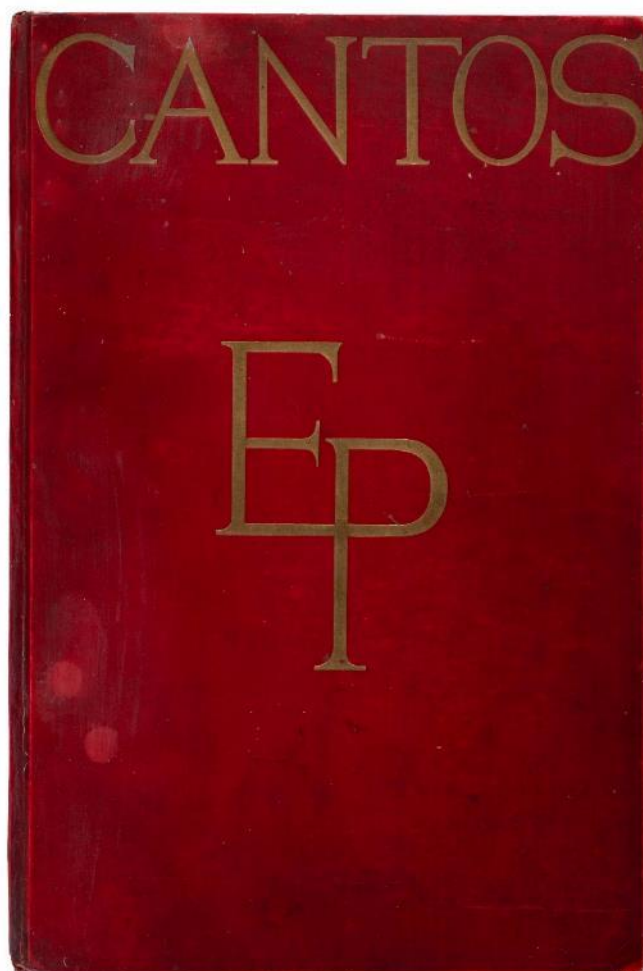
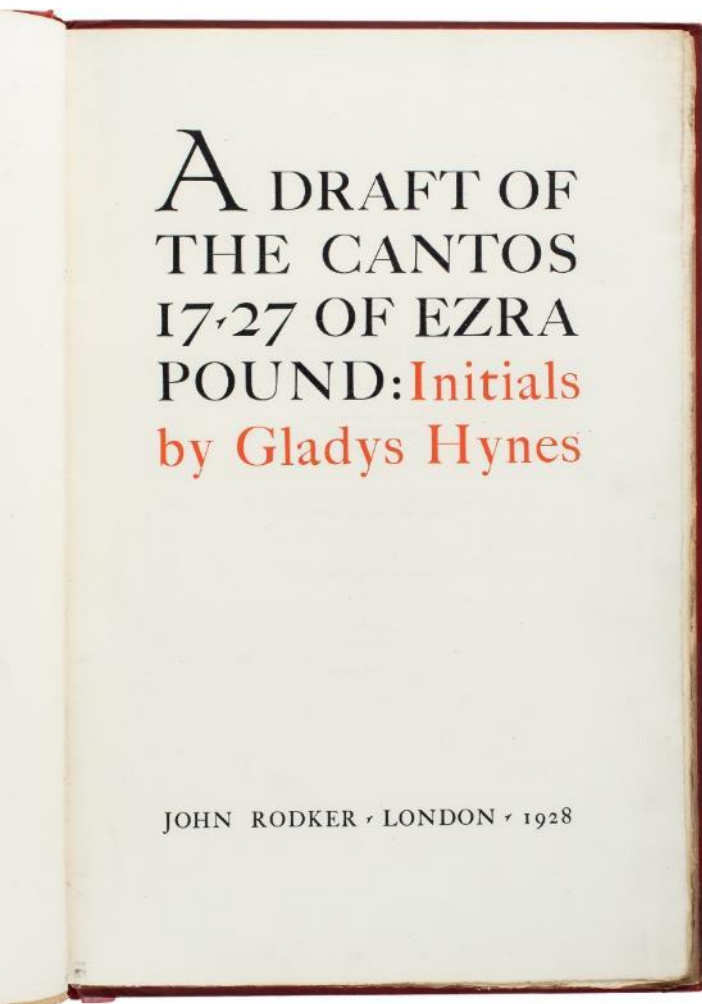
70 POUND, Ezra. *A Draft of the Cantos 17-27 ... Initials by Gladys Hynes*. London, John Rodker, 1928.

Folio, pp. 56; on Roma paper with the watermark 'Ezra Pound Cantos'; 11 initials and 7 tailpieces by Hynes printed in red and black; a fine copy in the publisher's red-stained vellum, lettered gilt; covers a little soiled, corners bumped. £4250

First edition, no. 4 of 101 copies, this 'Printed for Josef Bard'. This is one of 70 copies on specially watermarked Roma paper (price 5 guineas), the same as was used for the Three Mountains Press edition of *A Draft of XVI Cantos* (1926). There were also four on vellum (price 50 guineas), five on imperial Japan (20 guineas), and fifteen on Whatman paper (ten guineas). **A small number of copies (15) also had printed dedications like the present,** other recipients including his mother-in-law Olivia Shakespear (copy 13), Nancy Cunard (copy III on Whatman), John Rodker (copy 12), James Joyce (copy 5) and William Carlos Williams (copy 7).

The expatriate Hungarian writer Josef (or Joseph) Bard, author of *Shipwreck in Europe* (1928) was a friend and supporter of Pound and had visited him in Rapallo in 1927 along with his lover (and future wife) the surrealist painter Eileen Agar. Bridson knew Bard in the '30s and later adapted his *Tale of a Child* and *The Game of Chess* for radio in 1958-9.

Gallup A29.



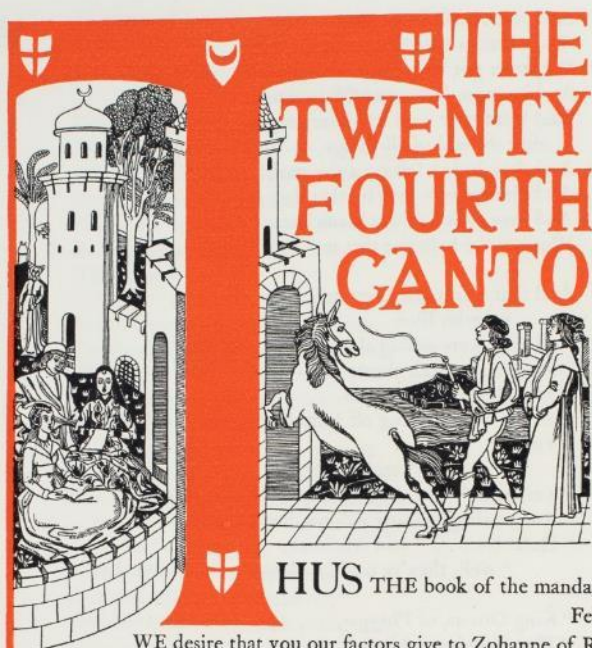
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PRINTED FOR

JOSEF BARD



Feb. 1422

WE desire that you our factors give to Zohanne of Rimini
our servant, six lire marchesini,
for the three prizes he has won racing our barbarisci,
at the rate we have agreed on. The races he has won
are the Modena, the San Petronio at Bologna
and the last race at San Zorzo.

(signed) Parisina Marchesa

... pay them for binding
un libro franxese che si chiama Tristano ...

Carissimi nostri

Zohanne da Rimini

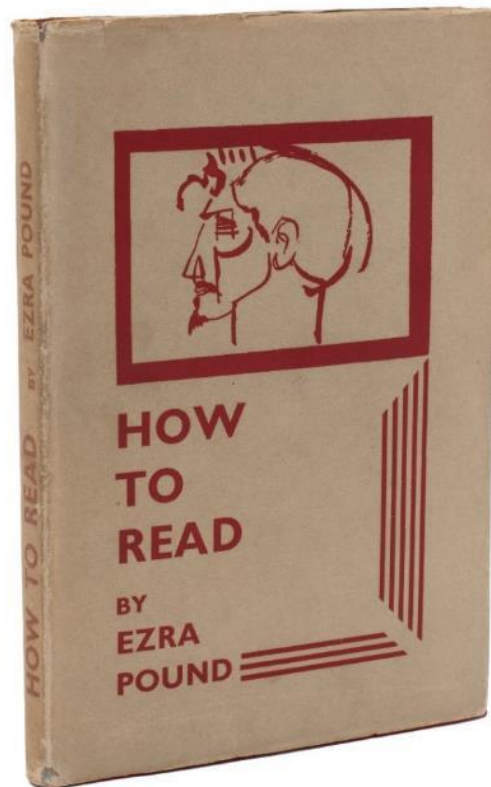
has won the palio at Milan with our horse and writes that
he is now on the hotel, and wants money.
Send what you think he needs,
but when you get him back in Ferrara find out
what he has done with the first lot, I think over 25 ducats
But send the other cash quickly, as I don't want him
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AGNES BEDFORD'S COPY

71 POUND, Ezra. *How to Read* ... London, Desmond Harmsworth, [1931].

8vo, pp. 55, [1], with a half-title; a very good copy in the publisher's red cloth (first issue, rough finished and stamped in silver), grey dustjacket printed in red, a few small chips, spine reinforced at head and foot; bookplate of D. G. Bridson; ownership inscription in pencil 'AB' to front endpaper.

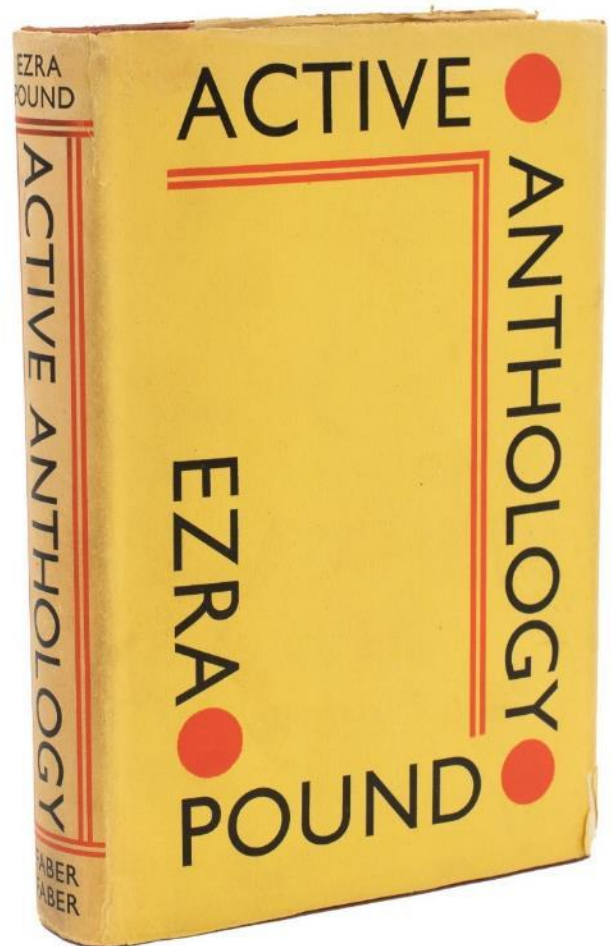
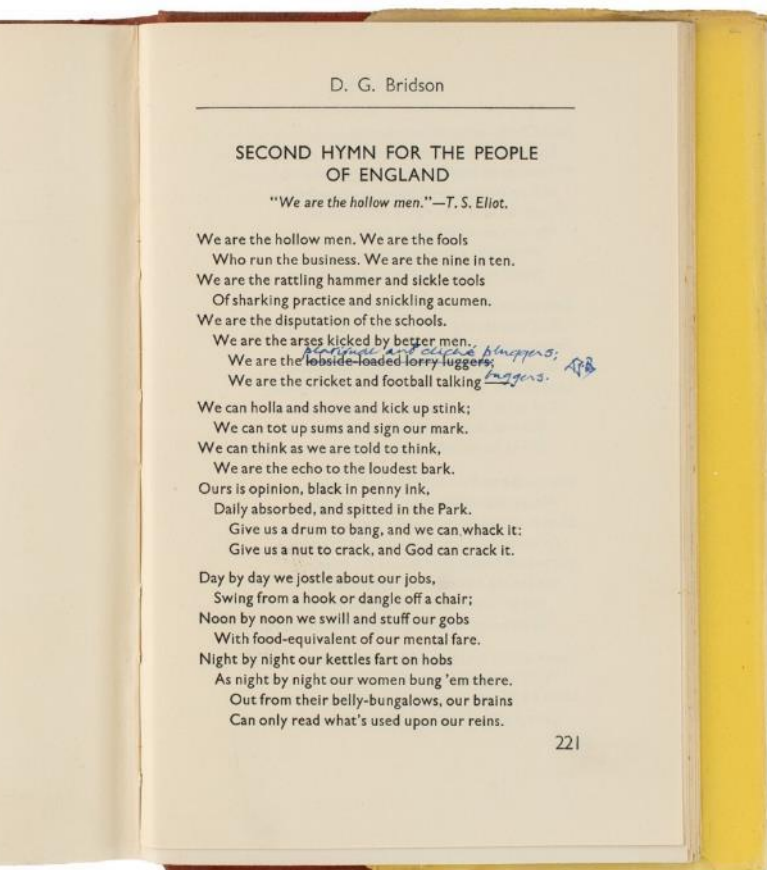
£750

First edition, a fine association copy.

Agnes Bedford (1892-1969) was a lifelong friend of Pound (they first met in 1919 and corresponded until 1963 when he unexpectedly severed contact) and through him of Wyndham Lewis, with whom she had an affair in the 1920s. A vocal coach and accompanist, she provided the music for Pound's *Five Troubadour Songs* (1920). After he left for Paris in January 1920, Bedford sublet his flat; she then visited him in Paris the following year, where she was the principal amanuensis for his opera based on Villon's *Le Testament*. She was later the rehearsal coach for its first performance in 1931 and her contacts were vital to the casting of singers (Bridson was later involved in the first broadcast of the opera in 1962, for which Bedford was frequently consulted).

Laid in is a copy of a letter of 4 May 1969 from Bedford to Bridson on his retirement – 'I have been so happy to read all the appreciative things about you on all sides' – recalling 'happy times at Studio A' and Bridson's 'kind friendship & affection for Wyndham'.

Gallup A33a.



CONTRIBUTOR'S COPY, WITH AN ANNOTATION

72 POUND, Ezra, *editor*. *Active Anthology* ... London, Faber & Faber, [1933].

8vo, pp. 255, [1]; a fine copy, in a good dust-jacket, old repairs to reinforce spine and corners; ownership signature and bookplate of D. G. Bridson, with a correction in pen in his hand to his contribution on p. 221. £1250

First edition, Pound's iconic and eccentric collection of poems by William Carlos Williams, Basil Bunting, Louis Zukofsky, Louis Aragon (translated by E. E. Cummings), Cummings, Ernest Hemingway, Marianne Moore, George Oppen, D. G. Bridson, T. S. Eliot, and himself.

Pound's famously crabby introduction noted that 'There are probably fifty very bright poems that are here not assembled. I suspect Mr S. Putnam has written two or three. Mr Bridson is champing on the bit.' 'At least one of the contributors had no advance notice of Pound's intentions: **D. G. Bridson wrote Pound on 20 September 1933 that he had recently visited the offices of Faber & Faber: "While chez Faber, I found myself in *Active Anthology*. As I knew nothing at all about it, I was very bucked up by the discovery"**' (*Ezra Pound Encyclopedia*).

Bridson's unwitting contribution, on pp. 221-3, was his 'Second Hymn for the People of England', which had an epigraph from T. S. Eliot. Here he has altered the lines

We are the lobsided-loaded lorry luggers

We are the cricket and football talking –
to read instead

We are the platitude and cliché pluggers
We are the cricket and football talking buggers.

From an initial print run of 1516 some 750 remained unsold and were destroyed in bombing raids in WWII, and the work remains a relatively scarce one.

Gallup B32.

73 BRIDSON, D. G. 'Mr Pound's "Thirty Cantos"', from *The New English Weekly*, 5 October, 1933.

Folio cutting, pp. 593-5, comprising c. 4 columns of text; folded, final column tipped on at head.
£50

Bridson's review of *A Draft of XXX Cantos*. Bridson leaps to Pound's defence on the accusation of pedantry and bookishness. 'It would be difficult indeed to hit on a poem *more* alive than Mr. Pound's'; 'however much Mr. Pound may quote or allude, significance is invariably drawn more from the quoter than the quoted ... What must be at once, admitted, of course, is that the "Cantos" – however easy to read or to appreciate – are difficult to understand fully'. He goes on to contrast Eliot's 'studied and explained effect' with Pound's 'exuberant carelessness and indifference to understanding', though he does advise that in the interest of making his important content accessible to more than the few, Pound might 'compromise by meeting his audience half way'.

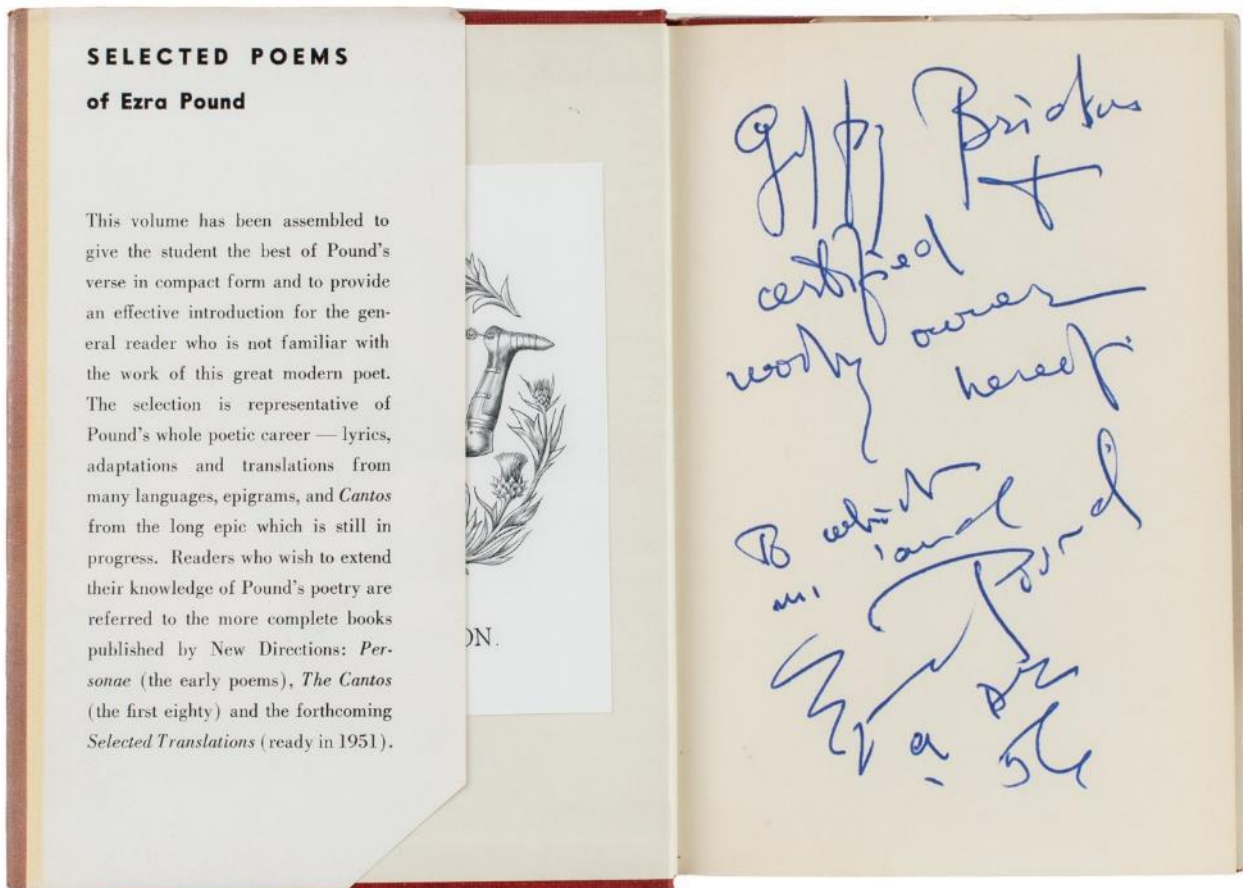
WITH A VERY POUNDIAN INSCRIPTION

74 POUND, Ezra. *Selected Poems*. The New Classics Series. [New York, New Directions, 1949].

8vo, pp. viii, 184, with a frontispiece portrait of Pound; a fine copy, in the publisher's red cloth, dust-jacket with a few small nicks, spine faded; bookplate of D. G. Bridson.
£2750

First edition, inscribed in a characteristic mix of the formal and the faux-Cockney 'Geoffrey Bridson certified + worthy owner hereof. / To which mi 'and [i.e. my hand]/ Ezra Pound / 9 A[ugust?] '56'. The book was given to Bridson on the occasion of his visit to Pound at St. Elizabeth's hospital in Washington DC in 1956 to make what he feared would be the last recordings of the poet. Bridson later recalled Pound reading his early 'Alfred Venison' poems 'in an Americanized form of Cockney'.

The introductory 'Autobiography' (p. viii) appeared here for the first time.



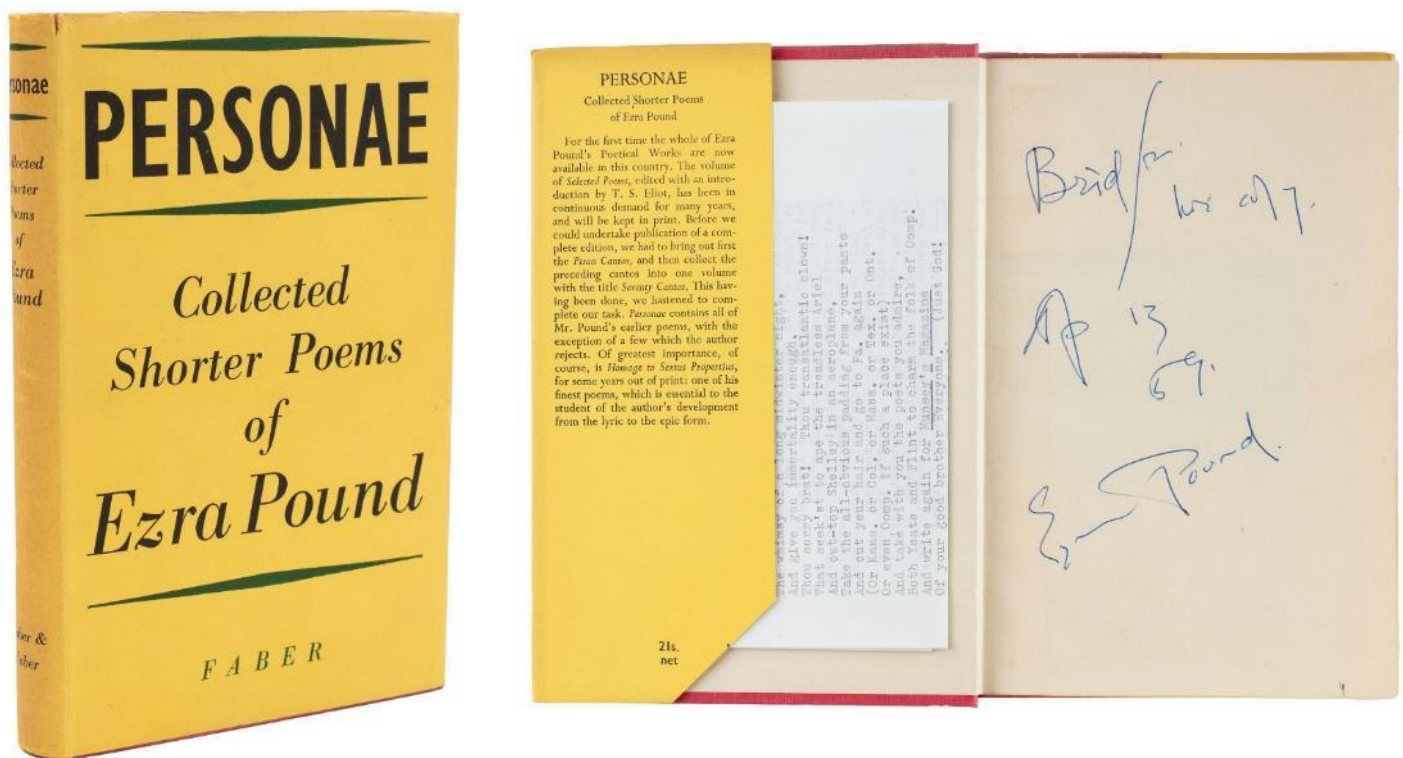
[74]

REVIEW COPY

75 POUND, Ezra. *The Letters ... 1907-1941*. Edited by D. D. Paige ... London, Faber & Faber, [1951].

8vo, pp. 464, with a half-title; a very good copy in the publisher's red cloth, no dust-jacket; ownership inscription and bookplate of D. G. Bridson, with one manuscript correction to a reference in the index; laid in loose are a cutting of a review by Wyndham Lewis, an offprint of Bridson's own review, published in *Poetry London* Winter 1951-2, and a manuscript index of subjects (the corresponding passages marked in pencil in the margin). £150

First English edition. Bridson's review spoke of the 'crackling, sizzling pages of this correspondence', which included 3 references to himself.



INSCRIBED

76 POUND, Ezra. *Personae*. Collected shorter Poems ... London, Faber & Faber, [1952].

8vo, pp. [4], 7-287, [1]; a fine copy in the publisher's rose cloth, yellow dust-jacket printed in black and green, small tear to head of spine but very good, priceclipped; bookplate of D. G. Bridson; tipped-in 4pp Edizioni Scheiwiller catalogue of Pound; laid in loose is a typescript copy of 'Midwinter Madness', by Edward Shanks, a poem on Pound from *Poems* (1916). £750

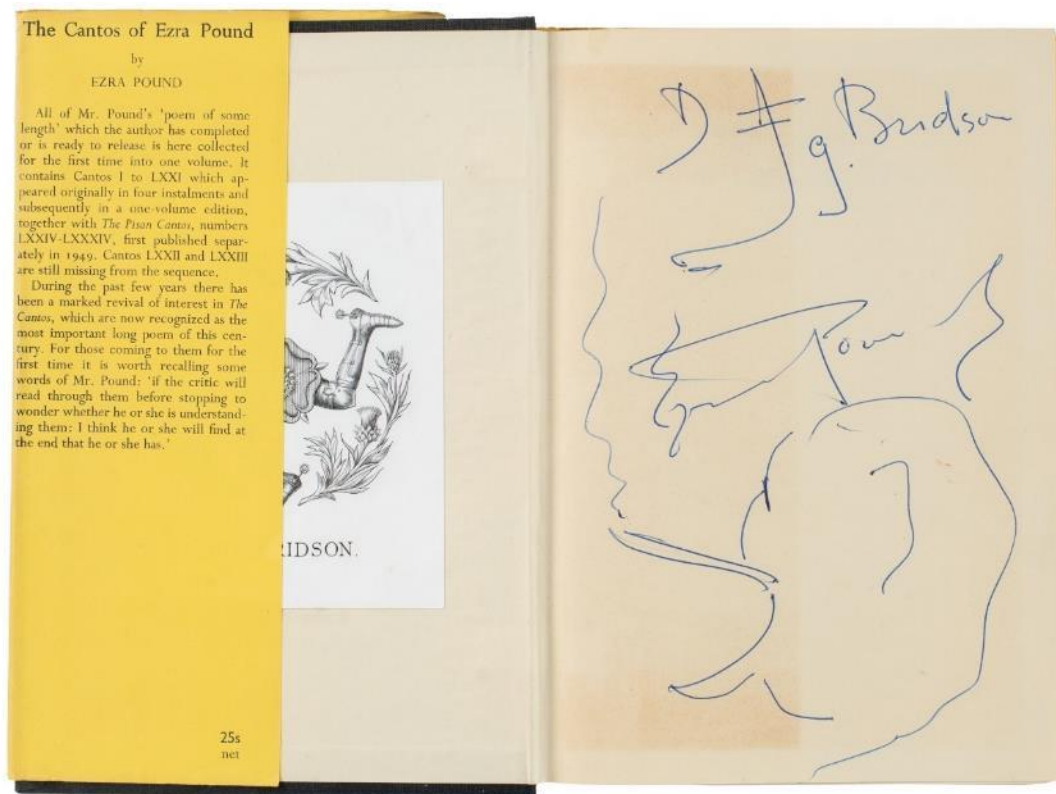
First English edition, **inscribed 'Bridson his copy / Ap 13 59 / Ezra Pound'**, on the occasion of Bridson's visit to Rapallo for the *Monitor* profile. For another work inscribed on this visit see item 69.

Gallup A27c.

77 POUND, Ezra. *The Translations ... with an Introduction by Hugh Kenner*. London, Faber & Faber, 1953.

8vo, pp. 408; a fine copy in a very good dust-jacket, spine slightly sunned, small chip at head; bookplate of D. G. Bridson. £125

First edition. Gallup A66.



INSCRIBED, WITH A PORTRAIT OF BRIDSON BY POUND

78 POUND, Ezra. *The Cantos* ... London, Faber & Faber, [1954].

8vo, pp. 576, with a half-title; errata slip tipped in at end; a fine copy in a near-fine dust-jacket; bookplate of D. G. Bridson. £5000

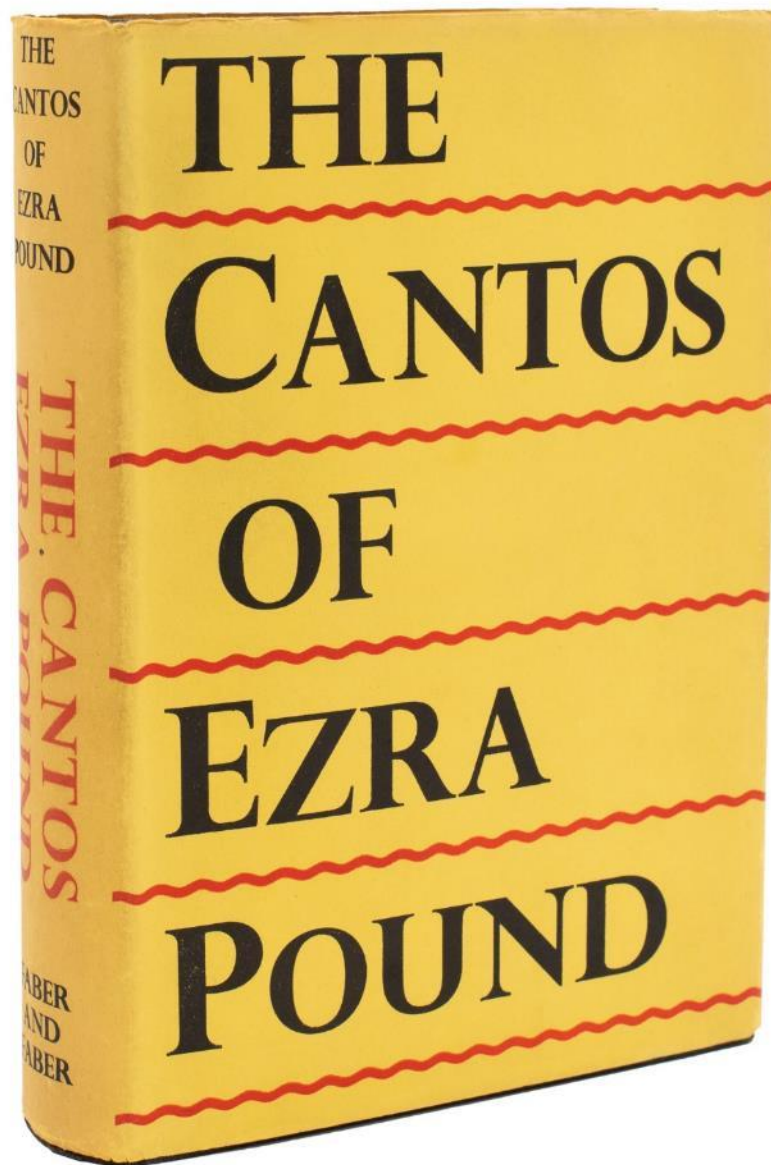
Second English collected edition, **inscribed [in 1959] 'D J [corrected to G] Bridson / Ezra Pound', with a pen sketch of Bridson in profile smoking a cigar.**

Laid in is a photocopy of a later letter from Pound to Bridson apologising for a similar error, overtyped below with an explanatory note by Bridson:

'While we were working on the TV film at the Castle [Brunnenburg, in Merano], Ezra got used to hearing me called "Geoffrey" by the camera crew, and began to do so himself. But mentally spelling it "Jeffrey" in the American style, he signed my copy of the *Cantos* as belonging to "D. J. Bridson". Finding it then looked wrong, he turned the "J" into a prow of a gondola, and added "G" beside it. Just so there should be no mistake, he added my profile - smoking my usual cigar. Apart from one of a cat à la Gaudieresque, I know of no other drawing by him'.

As far as we have been able to determine, Bridson is correct, and this is the only known portrait by Pound.

Gallup A61c.



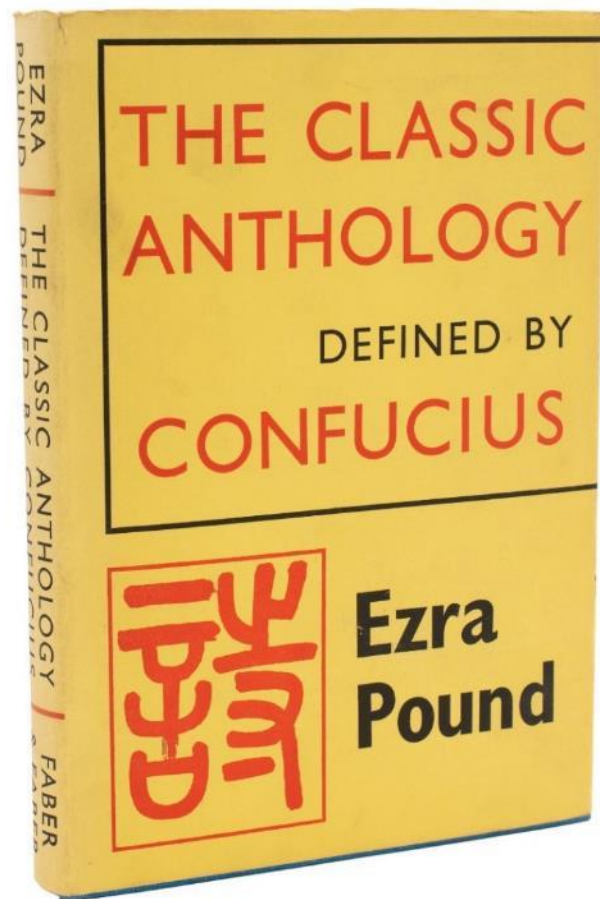
[78]

79 POUND, Ezra. *The Literary Essays ...* Edited with an Introduction by T. S. Eliot. London, Faber & Faber, [1954].

8vo, pp. xv, [1], 464; a fine copy in the publisher's grey cloth, no dustjacket; bookplate of D. G. Bridson. £75

First edition, first impression.

Gallup A67; Gallup, *Eliot*, B72.



80 POUND, Ezra. *The Classic Anthology defined by Confucius*. London, Faber & Faber, 1955.

8vo, pp. xv, [1], 223, [1]; a fine copy in a good, price-clipped jacket, repairs to head of spine and rear cover; bookplate of D. G. Bridson; laid in loose are cuttings of reviews by Hugh Porteus and Edwin Muir. £175

First English edition, first printing, comprising sheets of the Harvard University Press edition (1954) with a cancel Faber title-page.

Gallup A69b (one of 785 copies).

INSCRIBED BY DENIS GOACHER

81 POUND, Ezra. *Section: Rock-Drill*. 85-95 de los Cantares. Milan, All'insegna del pesce d'oro [Scheiwiller], 1955.

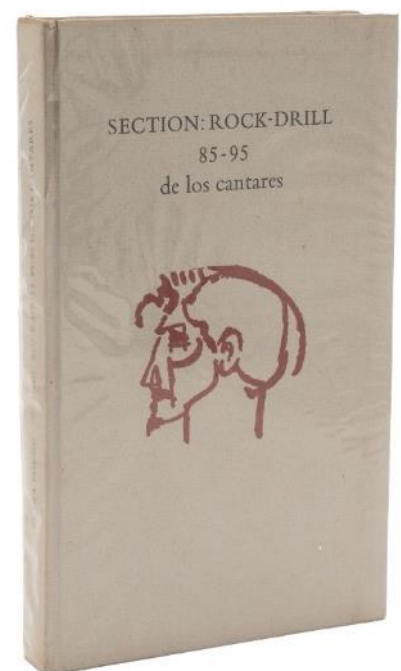
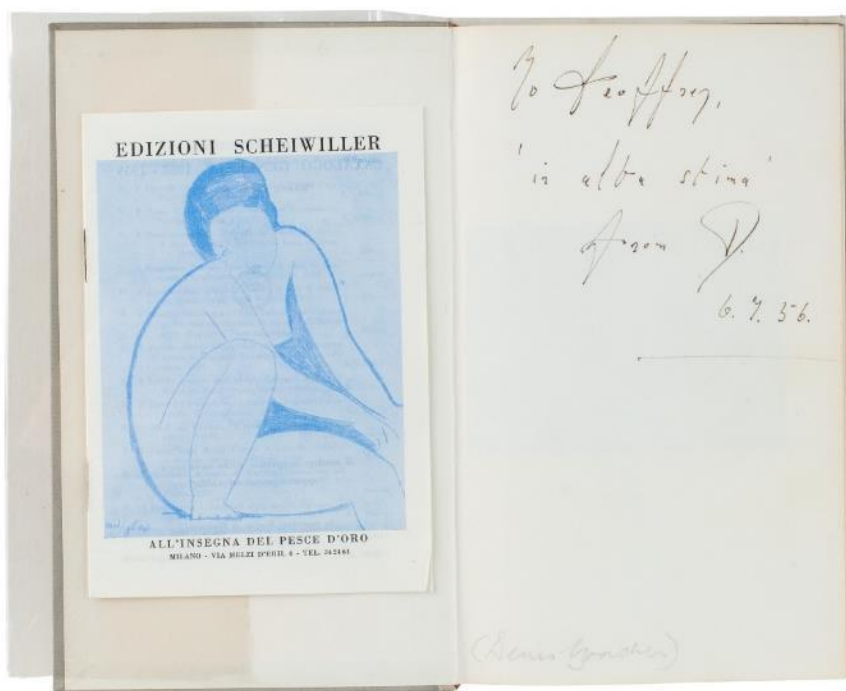
8vo, pp. [6], 107, [3]; a fine copy in the publisher's grey boards, printed in black and brown, melinex jacket (cockled but no chips); tipped-in 4-page catalogue of works by Pound for Edizioni Scheiwiller, 1955; with a further 24-page general catalogue for Spring 1959, laid in loose. £450

First edition, No. 347 of 500 copies, inscribed on the front free endpaper **'To Geoffrey, "in alta stima" from D. / 6. 7. 56.'**, with Bridson's note identifying this as the actor and producer Denis Goacher.

Pound had been at work on Cantos 85-95, *Section: Rock Drill*, since 1946, but it was completed in a burst of activity in 1954 and the manuscript sent for publication by a relative unknown, the 20-year old Milanese Vanni Scheiwiller, with whom Pound would go on to publish numerous other works.

Denis Goacher had appeared in Bridson's production of the *Women of Trachis*, Pound's adaptation of Sophocles, for the Third Programme in 1954, and subsequently supervised the play's publication (item 85). In 1956 Goacher forewent an invite to Hollywood to become Pound's secretary, visiting him at St Elizabeth's Hospital in Washington DC, typing his poetry and campaigning for his release. He would likely have given this copy of *Section: Rock Drill* to Bridson when the latter came to visit and record Pound in 1956.

Gallup A70a.



AUTOGRAPH NOTES AND CHINESE CHARACTERS

82 POUND, Ezra. Manuscript notes, on an envelope addressed to Pound at St. Elizabeth's Hospital, Washington DC, and two other leaves. Mid-1950s.

One envelope and two loose leaves, with notes in pen, all in good condition. £500*

Loose unconnected jottings, relating in part to the portions of the *Cantos* at which Pound was at work while confined at St. Elizabeth's.

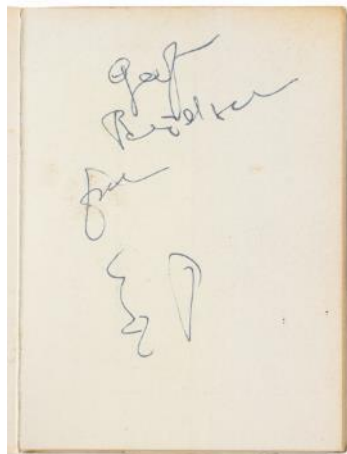
Referred to are Temenos (see Canto 97), Je-Tzu (the Chinese barley god mentioned in Canto 98), Kung (i.e. Confucius, a recurring presence in Pound's work), and the phrase 'cat using all of marble' - presumably a reference to the marble sculpture of a cat by Gaudier-Brzeska that he owned. One leaf includes a set of Chinese ideograms, and on the verso 'Christanne des Roches Noblecour' i.e. the French Egyptologist, curator at the Louvre.



83 [POUND.] Ezra Pound at Seventy. [New York, New Directions, 1955].

16mo, pp. [16], self-wrappers, front cover with a reproduction of the portrait of Pound by Martinelli; printed in brown; booklabel of D. G. Bridson. £30

A small celebratory booklet printing tributes by Auden, Cummings, Eliot, Hemingway ('Will gladly pay tribute to Ezra but what I would like to do is get him the hell out of St. Elizabeth's'), Archibald Macleish, Jose de Pina Martins, Marianne Moore, Norman Pearson, Spender, and Edith Sitwell.



INSCRIBED

84 POUND, Ezra, and Sherri MARTINELLI. La Martinelli. Introduction by Ezra Pound. Milan, [Scheiwiller], 1956.

12mo, pp. 11, [3], [10 leaves of colour plates], [2, limitation leaf]; a fine copy in the publisher's colour-printed wrappers, folded over stiff blanks; booklabel of D. G. Bridson. £500

First edition, **no. 59 of 500 copies, inscribed 'Geoff Bridson from E P'**. An introduction by Pound and 11 plates after the American artist Sherri Martinelli, whose portrait of Pound in St. Elizabeth's is included.

INSCRIBED BY THE EDITOR

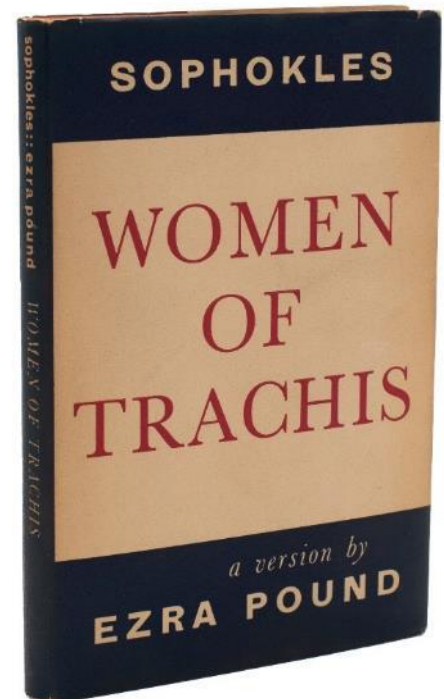
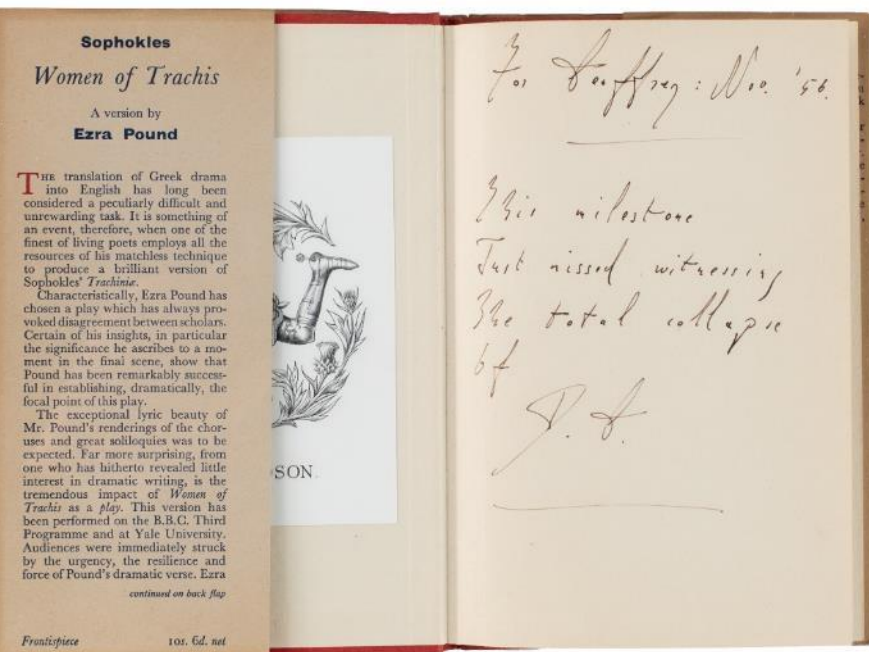
85 POUND, Ezra, *translator*. SOPHOKLES. Women of Trachis. A Version by Ezra Pound. London, Neville Spearman, [1956].

8vo, pp. xxiii, [1], 66, with a frontispiece; tipped-on slip with publisher's details on p. iv; a fine copy in the publisher's red cloth, grey dust-jacket (toned), printed in red and dark blue; bookplate of D. G. Bridson. £1000

First edition, **inscribed by the editor Denis Goacher 'For Geoffrey: Nov. '56 / This milestone / Just missed witnessing / The total collapse of / D. G.'**

Goacher had played Hyllus in Bridson's (and Christopher Sykes's) production of the play for the BBC, aired in April 1954 - 'I am so glad to have got Goacher for it' wrote Pound in anticipation. Goacher afterwards arranged for its publication, providing a foreword (pp. vii-xi) describing Pound during his confinement, and an Editorial Declaration at the end, both attempting to redeem Pound from charges of fascist sympathies.

Gallup A72a.



86 POUND, Erza. Henri Gaudier-Brzeska, con un manifesto vorticista. Galleria Apollinaire Milano [Milan, All'insegna del pesce d'oro [Scheiwiller], 1957].

Square 12mo, pp. [20], with 12 half-tone illustrations; a little foxing else very good in the original grey-green wrappers with a woodcut by Gaudier on the front cover. £75

First edition thus, no. 123 of 500 copies, a translation by Pound's daughter Mary de Rachewiltz of extracts from 'Gaudier: a Postscript' and 'Vortex' on the occasion of an exhibition at the Galleria Apollinaire in December 1957.

"FOUR STEPS"

by Ezra Pound

Produced by D. G. Bridson

1. BRIDSON:

In 1956, I went over to America for the BBC to make various recordings. Among others, I was anxious to try and obtain permission to record Ezra Pound reading a selection from his poetry. For various reasons, the only such recording that existed was one which comprised some three or four short lyrics, recorded during his brief return to America in 1939. This, which I had heard, would have made a very poor memorial to Ezra Pound in the event of his never emerging from St. Elizabeth's Hospital.

For that reason, I wrote to the Superintendent of the Hospital, Dr. Winifred Overholser, asking whether facilities could be given me to make a series of new recordings, primarily for the archives. Permission was kindly granted - subject to the agreement of Ezra Pound, with whom the final decision rested.

Pound's own agreement was given when I arrived in Washington - subject to my agreement that the choice of poetry should be left to him - and that his choice should only be broadcast - if it should ever prove possible to broadcast it - exactly as he made it and in full.

The recordings were then taken - four of the Cantos, various shorter poems and one or two other items. Among these other items was the following extempore recording - "Four Steps." In view of its peculiar interest in the light of subsequent events, it is being broadcast tonight on its own account. The poetry readings, recorded at the same time, will be heard in the Third Programme during June.

Meanwhile - "Four Steps", - a personal statement for the record by Ezra Pound.

2. POUND:

I have never said that the executive should never exceed his powers. Jefferson did so in the case of the Louisiana purchase and was justified. I have affirmed that when the executive exceeds his legal powers, if no-one protests you will lose all of your liberties. Four steps in my pilgrimage of them - the first occurred in Paris during the Armistice after the 1914 War. I had had permission to go to Toulouse and when I attempted to get back to London I went to the Consulate for my visa - the American Consulate - and the whipper-snapper back at the desk said that all Americans were to return to America. I pointed out that my means of livelihood - all my possessions, my flat, were in London. Upon which he disappeared behind a partition and a nasty little whining voice was heard saying "we want 'em all to go back". The key words here are "we want" - "we want". The next man they were picking on was a naval captain who hadn't got some postage stamp or other on his leave to come to Paris for a fortnight. So we got into a taxi, the captain and I, and went around to the Embassy. By a million-to-one chance the only American Ambassador at that time who had had a law officer that is a wooden shack about 20 feet square in the Rocky mountains in 1885-6 - was in Paris and my father who remembered him in the Frontier days - a mild sort of frontier but still

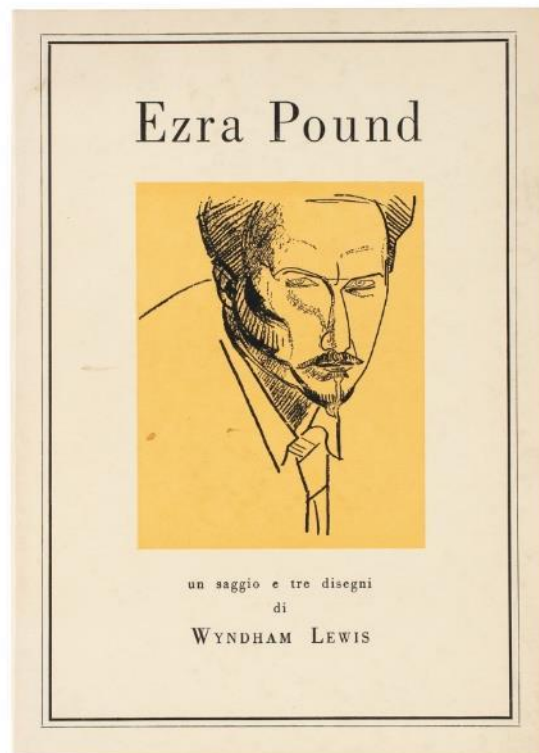
FOUR STEPS

87 POUND, Ezra, and D. G. BRIDSON. 'Four Steps' by Ezra Pound. Produced by D. G. Bridson. [7 May 1958].

Carbon copy typescript, 2 pages folio, stapled at the head; folded twice but in excellent condition.

£450

Transcript of 'Four Steps', as recorded by Bridson in Washington in 1956, aired on the evening of Pound's release from St Elizabeth's hospital, along with Bridson's introductory statement, explaining the genesis of the recording. Pound carefully explained the four incidents in his life that demonstrated the executive exceeding its legal powers, and which led to his controversial Italian broadcasts.



POUND RETURNS TO ITALY

88 LEWIS, Wyndham. *Ezra Pound, un saggio e tre disegni*. Milan, all'insegna del pesce d'oro [Scheiwiller], 1958.

8vo, pp. 13, [7], with two plates; a fine copy in the publisher's printed stiff paper wrappers, cover illustration by Lewis on yellow paper (a couple of small marks to front cover). £75

First edition, an *hors serie* copy (from numbered edition of 1000), a translation by Pound's daughter, Mary de Rachewiltz, of an essay that first appeared in Pound's 65th birthday festschrift in 1950; this translation was published in part 'to celebrate Ezra Pound's return to Italy'.

Mary Rudge (daughter of Pound and his lover Olga Rudge), had married the Egyptologist Boris de Rachewiltz in 1946 - they bought and renovated Brunnenburg castle in the Italian Tyrol, and accommodated Pound there after his return to Italy in 1958. It remains the family home and hosts the 'Ezra Pound Research Centre'. For her translations of works by Pound see items 86 and 89.

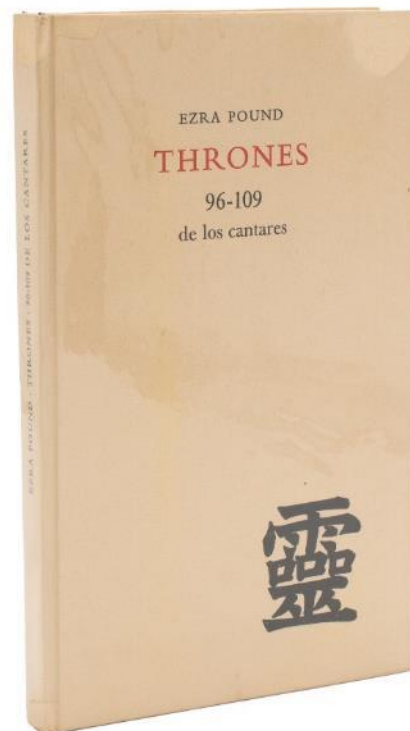
Pound & Grover G8; Morrow & Lafourcade E15.

89 POUND, Ezra, and Ernest FENELLOSA. Introduzione ai Nô, con un drama in un atto di Motokiyo: Kagekiyo. Milan, All'insegna del pesce d'oro [Scheiwiller], [1958].

24mo? pp. 46, [2]; a fine copy, in the publisher's colour-printed wrappers, folded round stiff blanks. £30

Third edition, translations of Pound's 'Introduction' and one play from *Certain Noble Plays of Japan* by his daughter Mary de Rachewiltz. This third edition added 'Un intervallo di 40 anni' by Pound, dated November 1958.

Gallup D73.



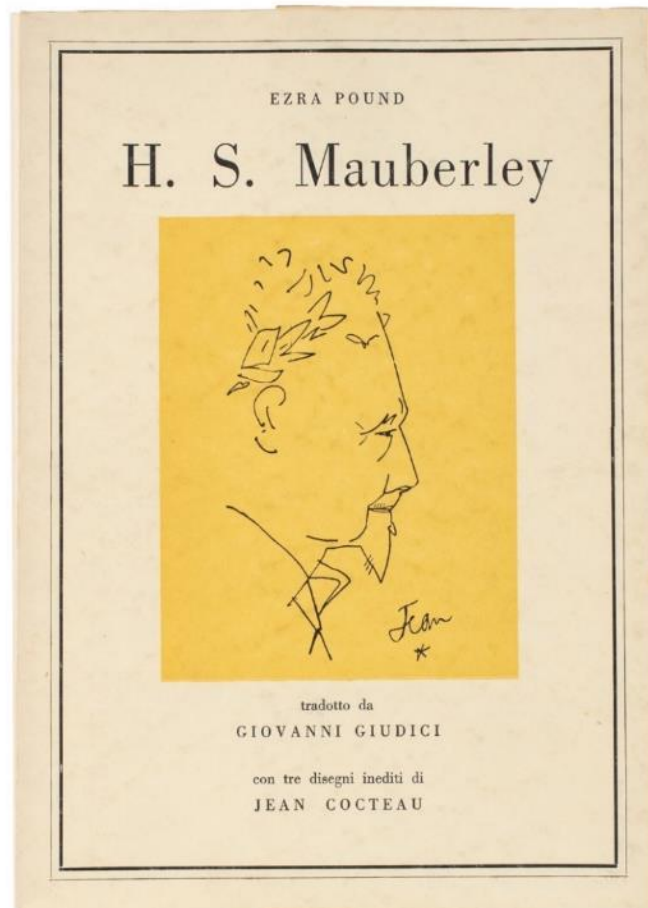
90 POUND, Ezra. Thrones. 96-109 de los cantares. Milan, All'insegna del pesce d'oro [Scheiwiller], 1959.

8vo, pp. [6], 126, [4]; title-page in red and black; a fine copy in the publisher's boards, printed in red and black; melinex dust-jacket, a few chips; bookplate of D. G. Bridson; laid in loose is a review in the *TLS*, 10 June 1960, which also mentions the 1959 recordings by Bridson. £650

First edition, no. 10 of 300 copies. One of the early copies with a misprint in l.9 on p. 85, cancelled in manuscript by the publisher.

Earlier in the year Bridson had visited Pound at Rapallo for the *Monitor* programme 'Profile of a Poet' and for his series of recordings and conversations.

Gallup A77a.



MAUBERLEY, ENGLISH AND ITALIAN

91 POUND, Ezra. *H. S. Mauberley*, tradotto di Giovanni Giudici con tre disegni inedita di Jean Cocteau. Milan, all'insegna del pesce d'oro [Scheiwiller], 1959.

8vo, pp. 57, [3], with two plates; a fine copy in the original stiff paper wrappers, cover illustration on yellow paper (Cocteau's portrait of Pound); bookplate of D. G. Bridson. £100

First edition, no. 141 of 1000 copies, a parallel-text Italian translation of Pound's modernist masterpiece *Hugh Selwyn Mauberley* (1920).

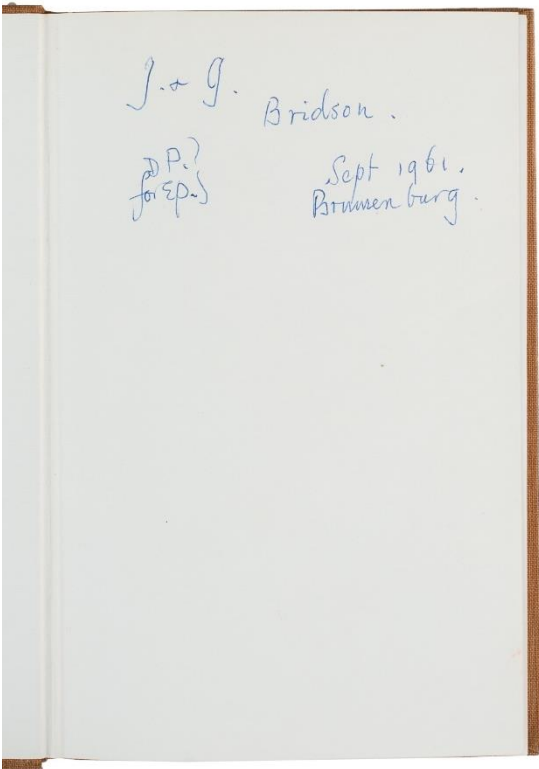
Gallup D75.

92 MERCHANT, W. Moelwyn. 'Ezra Pound'. [Reprinted from *The Critical Quarterly*, Winter, 1959].

8vo, pp. 277-287; a very good copy, stapled in the original printed wrappers. £40

Offprint of an article on Pound, a presentation copy 'With the writer's greetings and gratitudes ... December 1955'.

INSCRIBED BY DOROTHY FOR EZRA



93 POUND, Ezra. *Gaudier-Brzeska, a Memoir ...* [London,] The Marvell Press, [1960].

8vo, pp. 147, xxx [plates, all after ix on glazed paper], [1], with a half-title and a frontispiece; title-page printed in red and black; a very good copy in the publisher's light brown cloth, no dust-jacket. £250

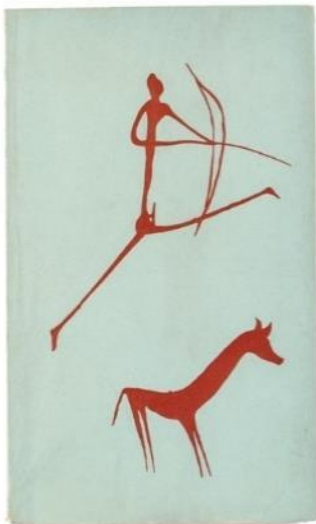
Revised edition, **inscribed by Dorothy Pound on behalf of her husband to 'J[oyce] + G[oeffrey] Bridson. DP for EP / Sept 1961. Brunnenburg'.**

Shortly afterwards Dorothy returned to London, leaving Ezra to live out his final years with his lover Olga Rudge.

Pound's *Memoir* was first published in 1916. This edition added a 'Preface to the Memorial Exhibition 1918', 'Gaudier: A Postscript 1934' and, especially for this edition, 'Peregrinations, 1960', about the movements of Gaudier-Brzeska's *Hieratic Bust of Ezra Pound*.

Gallup A10d.

INSCRIBED BY THE FOURTEEN-YEAR OLD TRANSLATOR



94 [POUND.] FROBENIUS, Leo. *Il Liuto di Gassire. Legenda Africana con una nota di Ezra Pound*. Milan, All'insegna del pesce d'oro [Scheiwiller], [1961].

24mo? pp. 39, [1]; a very good copy in the original pale blue and red wrappers folded over stiff blanks. £100

First edition, translated into Italian from the German by Siegfried Walter di Rachewiltz, Pound's grandson (b. 1947), and with a ten-page note by Pound. **A presentation copy, inscribed 'For Geoffrey Bridson with the compliments of Siegfried W. de Rachewiltz / Brunnenburg 30. 5. 61'.**

Gallup B70a.

95 POUND, Ezra, and D. G. BRIDSON. 'An Interview with Ezra Pound' in *New Directions 17*. Norfolk, Conn., New Directions, [1961].

8vo, pp. 350, [2]; original printed paper covers; a very good copy; booklabel of D. G. Bridson.
£100

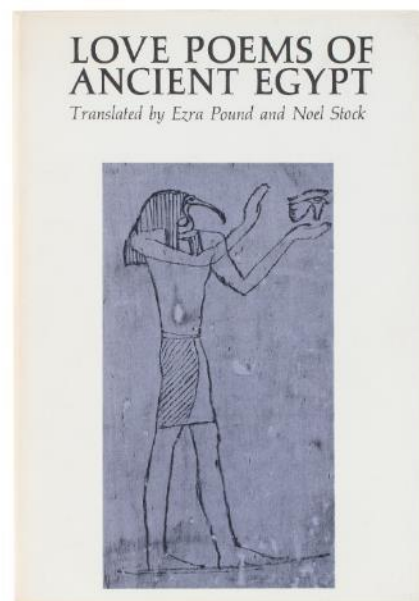
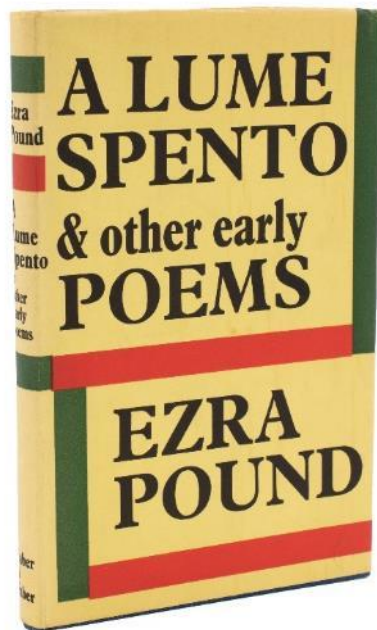
First edition, printing the majority of the interviews recorded in 1956 and broadcast in 1959. Other contributors to this issue included Kerouac, Ginsberg, and Williams.

Gallup C1884.

96 POUND, Ezra, and Noel STOCK, *translators*. *Love Poems of ancient Egypt*. [New York, New Directions, 1962].

8vo, pp. [6], 33, [1], with a half-title, title printed across two facing pages, illustrations printed in black and lavender; a fine copy in the original wrappers printed in black and lavender, folded over stiff blanks; booklabel of D. G. Bridson.
£75

First edition. Gallup A80.



97 POUND, Ezra. *A Lume Spento & other early Poems*. London, Faber & Faber, [1965].

8vo, pp. 128, with a half-title and a frontispiece portrait of Pound; a fine copy in a very good price-clipped jacket; bookplate of D. G. Bridson.
£50

First English edition. Gallup A83b.



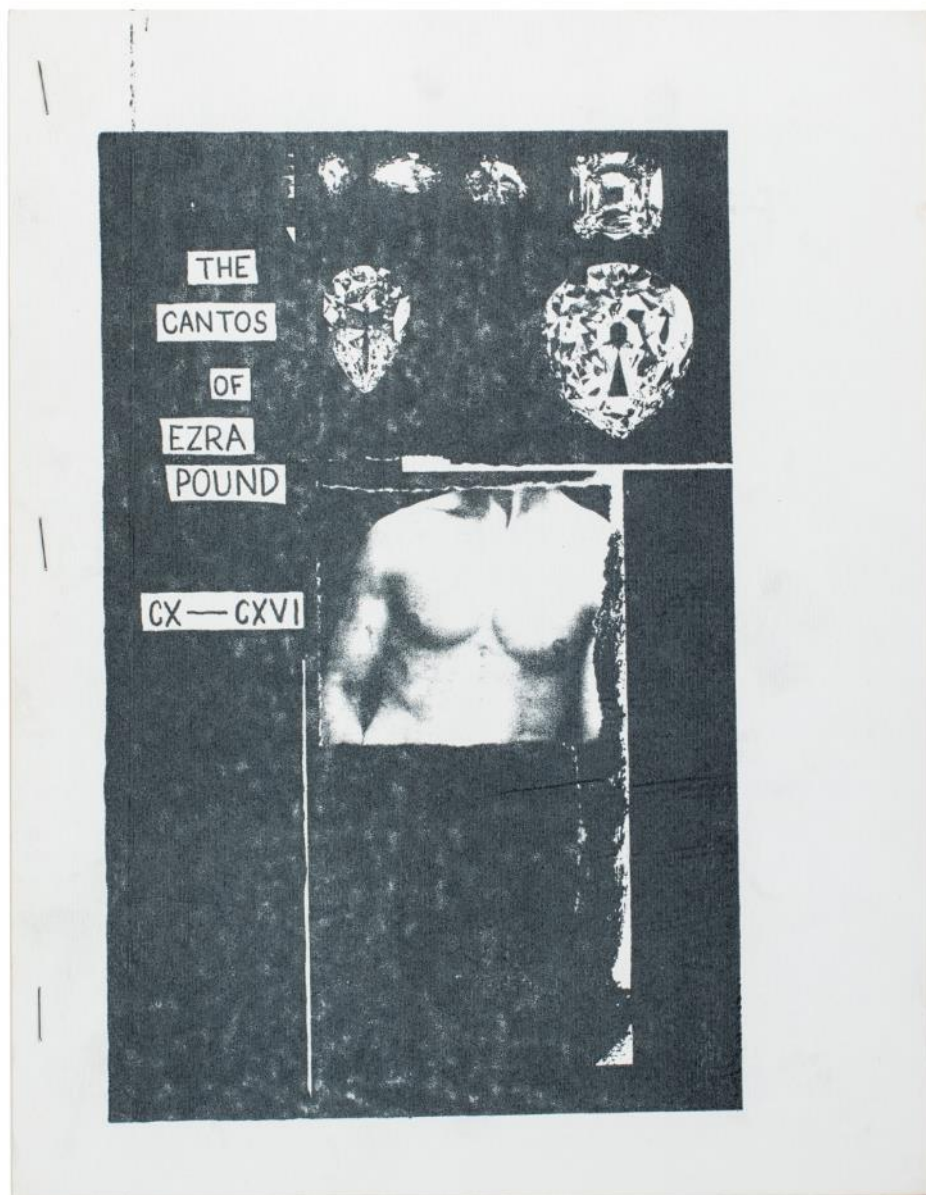
PRESENTATION COPY FROM POUND'S DAUGHTER

98 RACHEWILTZ, Boris de. *L'Elemento magico in Ezra Pound*. Milan, All'insegna del pesce d'oro [Scheiwiller], 1965.

8vo, pp. 85, [3]; a fine copy in the publisher's white wrappers printed in red and black, folded over stiff blanks; booklabel of D. G. Bridson; compliments slip laid in. £150

First edition, no. 182 of 1000 copies, an essay by Pound's son-in-law published on the occasion of Pound's 80th birthday. Laid in loose is the calling card of Mary de Rachewiltz, inscribed **'Thanks for your good wishes and greetings: good luck & much happiness in 1966 - I keep forgetting, but am under the impression that Geoffrey does read Italian. Best Mary'**.

The work includes some extracts, hitherto unpublished, of letters from Pound to the author, but is not in Gallup.



FUCK YOU CANTOS

101 POUND, Ezra. Cantos 110-116 ... printed & published by the Fuck You / press at a secret location in the lower east side, New York City, USA, 1967.

Quarto, ff. [14]; mimeographed on rectos only; a fine copy, stapled in the original white stiff paper covers, front cover designed by Joe Brainerd; booklabel of D. G. Bridson. £150

Unauthorised edition (unsurprisingly), no. 261 of 300 copies. The contents are extracts and include a number of apparently unidentified lines; this piracy forced the publication of *Drafts and Fragment of Cantos CX-CXVII* (1969).

Gallup A87.

102 POUND, Ezra. Pound / Joyce. The Letters of Ezra Pound to James Joyce, with Pound's Essays on Joyce. Edited and with Commentary by Forrest Read. London, Faber & Faber, [1969].

8vo, pp. vi, 314; a fine copy in the publisher's blue boards, no dust-jacket. £40

First English edition.

Gallup A88b.

103 SULLIVAN, J. P., *editor*. Ezra Pound, a critical Anthology. [London, Penguin, 1970.]

8vo, pp. 413, [1]; fine in the original printed stiff paper covers; booklabel of D. G. Bridson. £30

First edition. Not in Gallup.

104 [POUND.] CONTINO, Vittorugo, *photographer*. Prospectus for: *Ezra Pound in Italia, dai Canti Pisani. Spots & Dots*. Venice, Gianfranco Ivancich, [1970?].

Tall thin folding card, printed on the outside only. £10

Prospectus in English for Gallup B100, comprising a brief introduction by Pound, and photographs of Pound and Venice, extracts from *The Pisan Cantos* and some answers by Pound to questions by Pasolini and Ronsisvalle.

IN MEMORIAM EZRA POUND

105 BRIDSON, D. G. 'In Memoriam - E. P.' [1972].

Folio typescript, two pages, with alterations and corrections throughout in red pen; with a cutting of an article printing an extract. £250*

The draft script for a broadcast after Pound's death on *The World Tonight*. 'The death of Ezra Pound can only remind us once again what a profound effect his work has had over the whole course and character of modern poetry - not merely in England and America, but probably - by way of translation - throughout the world ... It was unlucky for Pound's public image - as indeed it was for us - that his admiration for the Italy of the Renaissance involved him by degrees in a championing of the Italy of Mussolini ... He took his stand with Italian Fascism - a stand which was to result in thirteen wasted years [of detention - when] Fascism had been defeated and he himself indicted ... The intellectual concepts

we find at the back of Pound's *Cantos*, however, are not to be confused with politics. They are concepts of good order in behaviour and government which go back to the first ideals of civilised life ... Even if we are not always prepared to accept Pound's reading of history, about the validity of the ideas and ideals behind it there can be no argument at all.'

IN MEMORIAM - E.P.

The death of Ezra Pound can only remind us once again what a profound effect his work has had over the whole course and character of modern poetry - not merely in England and America, but probably - by way of translation - throughout the world. Indeed, one would probably have to go back to Byron to find an influence quite so seminal ^{quite} and so obvious. ^{Pound's}

It was not merely that ~~his~~ ^{Pound's} own work transformed the idion of written-and-spoken-poetry - putting an abrupt end to the kind of outworn poetic diction which we had inherited from the later Victorians: his critical ideas permeated the whole school of avant garde ^{living} ~~writers in the West~~ from 1914 onwards.

The names one immediately associates with Pound from the days of Imagism and Vorticism were the names which were to be conjured with for the next ~~thirty~~ or forty years - James Joyce, T. S. Eliot, Wyndham Lewis, the later W. B. Yeats - to say nothing of the sculptors Gaudier-Brzeska and Brancusi, and painters from Lewis to Picabia. Nearly all of them have acknowledged their indebtedness to Pound - either as a creative genius in his own right, or as a friend whose tireless efforts on behalf of those in whom he believed was to take up so much of his time and energy.

To those who are not primarily interested in modern literature, of course, Pound's reputation must provide something of an enigma. For his advocacy and propagandizing extended not only over the field of the arts: his poetry was always a poetry which insisted upon a scale of values - and which was concerned primarily with the expression of ideas.

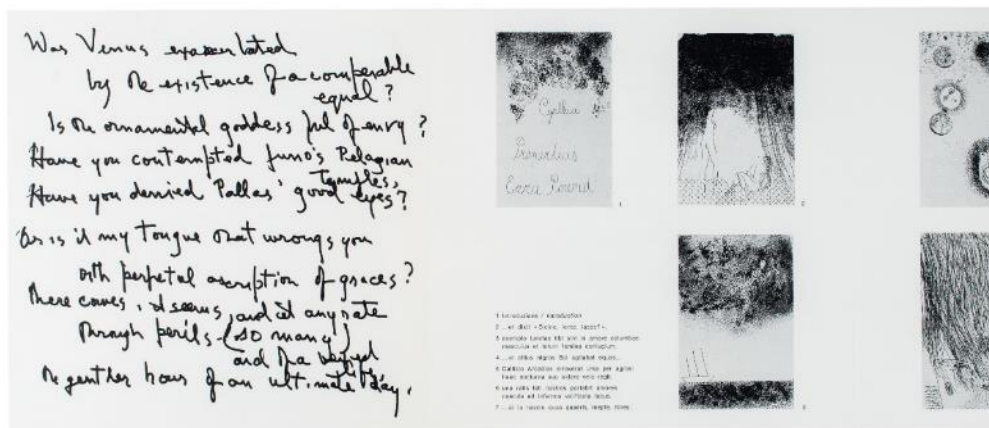
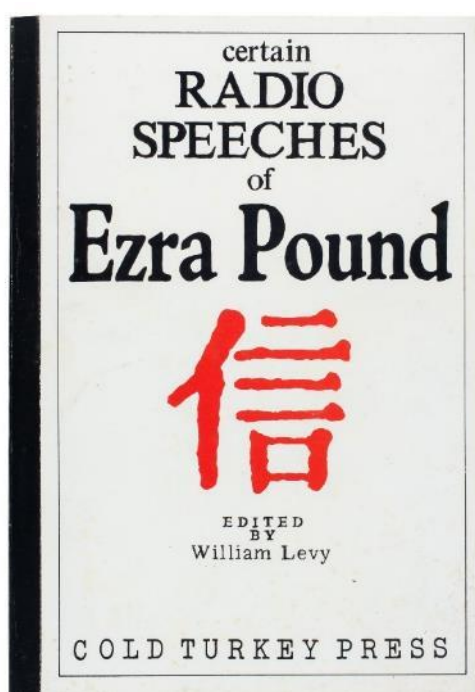
It was unlucky for Pound's public image - as indeed it was for us - that his admiration for the Italy of the Renaissance involved him by degrees in a championing of the ~~Italian~~ Italy of Mussolini. For while the simultaneous rise of Fascism and Communism divided most of our loyalties in the thirties - it seemed impossible for Pound to admit the relevance and sanity of a middle way. He took his stand with Italian Fascism - a stand which was to result in thirteen wasted years ^{of delusion - when} ~~as~~ Fascism had been defeated and he himself had been indicted for broadcasting in its defence ^{after} ~~when~~ America had entered the war.

106 POUND, Ezra. *Certain Radio Speeches ... from the Recordings and Transcriptions of his wartime Broadcasts*. Rome, 1941-1943. Edited by William Levy. Rotterdam, Cold Turkey Press, 1975.

Folio, ff. [55]; a fine copy in the publisher's white stiff paper covers, black paper spine; yellow glassine endpapers; booklabel of D. G. Bridson. £30

Second edition, published 3 months after the first (which was of 250 numbered copies) in response to high demand, adding an 'Addendum' listing sound recordings, and reproductions of two photographs of Pound.

Cf. Gallup A96 (the first edition, this edition not mentioned).



107 POUND, Ezra, and Fausto MELOTTI, *illustrator*. Prospectus for *Homage to Sextus Propertius*. Milan, m'arte edizioni, [1976].

Folding brochure, 3 square leaves, in very good condition.

£20

Prospectus in English and Italian for the forthcoming deluxe edition of 177 copies (Gallup A38b), of which the first, lettered A, would include a full manuscript fair copy of the poem. The work also included a signed text by Archibald MacLeish. An unfortunate typo here gives the poet as 'Ezra Pond' in the English text.

108 POUND, Ezra. *Collected early Poems ...* London, Faber & Faber, [1977].

8vo, pp. xxii, 330; a fine copy in a good dust-jacket, spine sunned; bookplate of D. G. Bridson.
£50

First English edition. Gallup A98b.

CONTRIBUTOR'S COPY

109 [POUND]. *Agenda*. Twenty-first Anniversary Ezra Pound Special Issue. London, Agenda Editions, 1980.

8vo, pp. 299, [5]; a fine copy in the original wrappers, spine just slightly creased; booklabel of D. G. Bridson.
£75

Reprinting a number of works by Pound alongside criticism. Bridson's article 'Italian Painting in the *Cantos*', one of his last publications, appears on pp. 210-217.

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