

CATALOGUE NO 6

Our sixth catalogue starts with a section of books from the library of Torsten Billman (1909-1989), one of the leading Swedish book illustrators of the 20th century. He was a devoted reader and his home gave the impression of being both atelier and library. Some original sketches he made for books, both printed and never realised ones, are also offered.

A general section follows; it contains modern literature, politics, and a few scarce books on nuclear energy and the atomic bomb. There are inscribed books by, for instance, Karin Boye, André Gide, Gabriela Mistral, Ezra Pound, Olof Palme, and W. B. Yeats.

The French poet René Char is represented by a collection of original letters, all of them sent to the poet and photographer Lütfi Özkök. Özkök has made several of the commonly reproduced photos of Char, who expresses his admiration for Özkök's artistic ability. In one of the letters Char refers to a photo of himself, saying that he wishes to be remembered exactly that way.

Winter 2013

Patrik Andersson

Ordering and payment:

All prices are in SEK. Current rates will be applied.

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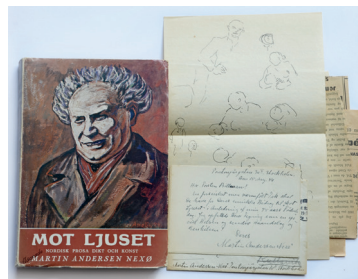
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The catalogue:
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Cover:
Bookplate of Torsten Billman

The Swedish woodcut artist, book illustrator and fresco painter Torsten Billman (1909-1989) grew up in Kullavik on the Swedish west coast, went to sea at 17 as an ordinary seaman, and again at 18 as a stoker; an occupation which he kept for a couple of forming years, combining the hard labour under deck with visits to seaports of the Mediterranean and the Far East. During the 30s he studied book illustration and wood engraving in Gothenburg, and returned to the Gothenburg art school in the 70s, then as an appreciated teacher. An avid reader, he found much inspiration in the works of Strindberg, Balzac, 19th century Russian literature, Harry Martinson, and Gunnar Ekelöf; and it is the illustrations for Balzac's *Cousin Pons*, Dostoyevski's *Crime and Punishment* and Martinson's *Nomad* on which his reputation as a book illustrator chiefly rests. The first section of this catalogue offers books from his own library, some original never-published sketches, and issues of magazines to which he made early contributions with both poems and drawings.

1. [Andersen Nexø]: *Mot ljuset. Nordisk prosa, dikt och konst. Tillägnade Martin Andersen Nexø.* Stockholm; Arbetarkulturs förlag, 1944. 21,5x15 cm. 275, (1) pp. Original printed wrappers. Spine is wrinkled and has a small stain, rear wrapper is slightly soiled. The oversized wrappers are a bit creased along



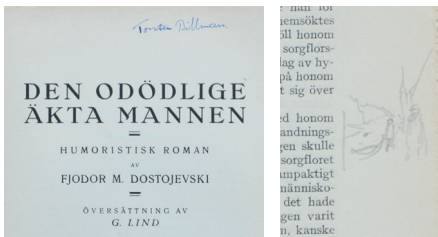
the fore- and lower edges. With Billman's contribution, a woodcut of Lenin, on p. 201. The illustration is slightly spotted. The book is a homage to Nexø and was presented to him on the occasion of his 75th anniversary. Laid in are newspaper cuttings on Nexø, a letter of thanks from the publisher, and another letter from the publisher, dating from 1939, in which Billman is asked to contribute to a similar festschrift, celebrating the 70th anniversary of Nexø. This project was never carried through. Billman has made several sketches on verso of the letter. Laid in is also a letter from Nexø to Billman, dated 15th of August 1944, in which he expresses his gratitude for Billman's contribution.

2000 SEK

2. Dagerman, Stig: *Tysk höst.* Stockholm; Norstedts, 1947. Second edition. 20x12,5 cm. 167, (1) pp. Original printed wrappers. Spine is slightly out of square and is somewhat worn. There is a tear in rear lower



joint. Rear panel is a bit soiled. A small loss in outer margin of two leaves due to uncaredful opening. The book, entitled *German Autumn*, contains Dagerman's articles, originally published in the newspaper *Expressen*, from his travels in post-war Germany. With Billman's signature on the half-title, where he has also mounted a never printed drawing depicting beer drinkers. 2200 SEK



3. Dostojevskij, Fjodor: *Den odödlige äkta mannen. Humoristisk roman.* Översättning av G. Lind. Stockholm; Björck & Börjesson, 1917. 20,5x13,5 cm. 178 pp. Original printed wrappers. Spine and wrappers are toned

and a bit stained. Foot of spine and lower edges of the wrappers are slightly chipped. Contents are fine. Billman has underlined passages on several pages, made notations (for instance "Skägg! Atletisk gestalt.") [Beard! Athletic figure], and he has drawn a small pencil sketch in margin of p. 15. This copy of *The Eternal Husband* shows that Billman planned to illustrate the novel, but this was never carried through. 1200 SEK



4. Dostojevskij, Fjodor: *Idioten. I-II.* Stockholm; Bonniers, 1954. 20x13,5 cm. 393, (1) & 348, (1, 1 blank) pp. Original printed wrappers with likewise printed dustjackets. The second volume lacks the jacket. The spine of the second volume and the spine of the jacket on vol. I are a bit stained. The jacket is slightly chipped at head of spine. Vol. II has a few insignificant stains on front wrapper. Contents are fine. With an inserted letter to Billman from Iwan T. Fischerström, editor at Bonniers publishing house, asking Billman to deliver

cover illustrations for *The Idiot*, “hopefully in ten to twelve days”. The letter is dated the 4th of February 1954, and the book was published with these cover illustrations later that same year. Billman’s own copy.
1300 SEK

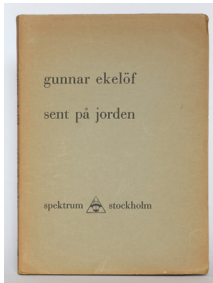


5. [Dostoyevsky]: *Raskolnikov och Sonja*. Sketch for cover illustration to Vol. II of Dostoyevsky’s *Crime and Punishment*, signed “TB” at lower left corner. 16x13,5 cm. Different techniques, for instance pencil and watercolour. Pinholes in margins. Two small sketches of heads on the verso. The book has been published twice with Billman’s woodcuts, in 1948 and in 1980. After the first publication he continued to make sketches for this novel, which had made a great impression on him, and the second publication contained several new woodcuts, as well as a coloured woodcut for each of the two covers. In lower margin of this sketch he has made some comments in pencil, for instance: “Handen för lång! Flytta den!!” [The hand is too long! Move it!!] The

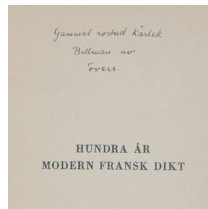
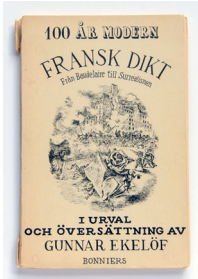
sketch has a different atmosphere and is more colourful than the printed version.
4000 SEK

In 1942, Billman and the poet Gunnar Ekelöf met through the art dealer Gunnar Hjorthén in Gothenburg, a crucial meeting in Billman’s career as a book illustrator since he had the opportunity to show Ekelöf his copy of Martinson’s *Nomad*, in which he had made sketches throughout in the margins. Ekelöf greatly appreciated his style and also borrowed the book in order to show it to his publisher in Stockholm. Some of the illustrations were printed in the magazine *Konstrevyn* along with a promoting text by Ekelöf, and the book was published with Billman’s drawings in 1943. An illustrated edition of Ekelöf’s poems was also planned, but for unknown reasons this was never carried out. However, the two remained close friends, as shown by the presentation copies offered below.

6. Ekelöf, Gunnar: *Sent på jorden. Dikter 1927-31*. Stockholm; Spektrum, 1932. First edition. 23,5x16,5 cm. Unpaginated. (40, 30 blanks) pp. Original printed wrappers. With a frontispiece by Otto G. Carlsund. Spine and wrappers are a bit toned as usual. There are a few light dampstains on spine, and small cornerfolds on the wrappers. Contents are clean and bright. No. 174 of 300 copies. A further 300 copies were issued of the first



edition, but were designated as the second edition. A fine copy of Ekelöf's debut. Inscribed: "Billman Torsten / från / Ekelöf Gunnar / ungdomssynder" [sins of youth]. Ekner 3201. 12000 SEK



7. Ekelöf, Gunnar (Transl.): *Hundra år modern fransk dikt. Från Baudelaire till surrealismen. I urval och översättning.* Stockholm; Bonniers, 1934. First edition. 19,5x12,5 cm. 107, (1 blank) pp. Original printed wrappers. The spine has two faint

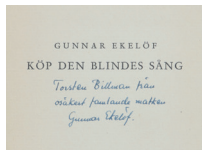
dampstains and an L-shaped tear at head and foot. There are two small dampstains on front wrapper; rear wrapper has a small loss in outer margin and a short tear in lower margin. Contents are fine. Ekelöf says in the preface to this volume, containing his translations of French poetry from Baudelaire to Surrealism, that all reshaping of art is meaningless without strong bonds of sympathy between originator and translator. In the inscription he refers to a Swedish saying: "Gammal rostad kärlek / Billman av övers." ("Old rusty love"; while the saying goes: Old love never gets rusty). Ekner 3402. 4800 SEK



8. Ekelöf, Gunnar: *Sorgen och stjärnan. Dikter.*

Stockholm; Bonniers, 1936. First edition. 24x16,5 cm. 130 pp. Original wrappers, with a cover vignette by Bertil Bull Hedlund. The spine is a bit wrinkled and has two small specks and a short tear at top and bottom of front joint. The wrappers are

slightly soiled, and the rear one has a few rifts in outer margin. Contents are fine, though there are faint offsetting from laid in newspaper cuttings on three openings; one cutting is preserved. Ekelöf's third collection of poems, in which he moves towards 19th century romanticism and folk song. Inscribed: "Torsten Billman från vännen G. E." Ekner 3601.
4500 SEK

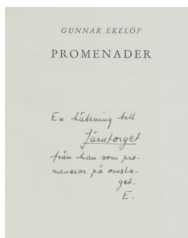
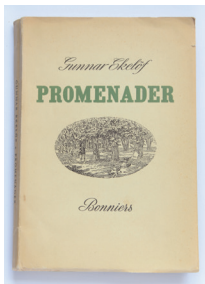


9. Ekelöf, Gunnar: *Köp den blindes sång*. Stockholm; Bonniers, 1938. First edition. 23,5x16,5 cm. 84 pp. Original wrappers, with a cover vignette by Bertil Bull Hedlund. A small chip at head of spine, the wrappers are slightly toned in margins. Contents are fine. Ekelöf's fourth collection of poems, entitled *Buy the Song of the Blind*. Inscribed with an allusion to Swedish baroque poetry: "Torsten Billman från / osäkert famlande matken [from the doubtful, groping worm] / Gunnar Ekelöf". Ekner 3801.
6000 SEK

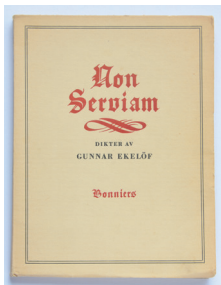


10. Ekelöf, Gunnar: *Färjesång*. Stockholm; Bonniers, 1941. First edition. 22x16,5 cm. 85, (3, 2 blanks) pp. Original wrappers, with a cover vignette by Stig Åsberg, and with an illustration by him on p. 3. A light crease on spine, which is also a bit worn at the base. Front wrapper is a bit spotted and has a darkened streak in lower margin. The last page of the index and rear free endpaper are a bit toned. This fifth collection, containing some of Ekelöf's most loved and quoted poems, established him as the leading Swedish poet. Inscribed: "God Jul 1942 [Merry Christmas] / från vännen E." Ekner 4101.
5000 SEK

11. Ekelöf, Gunnar: *Promenader. Småprosa. Med illustrationer av Bertil Bull Hedlund*. Stockholm; Bonniers, 1941. First edition. 22,5x15,5 cm. 218, (2, 2 blanks) pp. Original wrappers with a cover vignette by Hedlund, depicting Ekelöf on a walk in a park. The spine has a crease, two horizontal

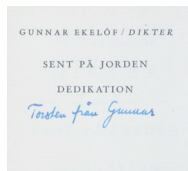


tears and a light stain. Front wrapper is a bit spotted and has a short tear in outer margin. Rear wrapper is toned in the inner margin. Contents are fine. Ekelöf's first book of essays. Inscribed: "En hälsning till Järntorget / från han som promenar på omslaget. / E." ["...from him who walks on the cover"]. Ekner 4102.
4000 SEK



12. Ekelöf, Gunnar: *Non serviam*. Stockholm; Bonniers, 1945. First edition. 22x16,5 cm. 98, (4, 2 blanks) pp. Original

printed wrappers. A small chip at head of spine. The wrappers are a bit toned and have a few insignificant specks. The oversized wrappers are slightly creased and torn along the lower edges. The unpaginated page with remarks and the facing blankpage are yellowed by a laid in review (by B. Bäckström). A manual correction in pencil on p. 98. Inserted is also a stenciled errata slip, written by the author himself, who is disappointed, stating for instance that the whole cover is erroneous: "Feltryck: Hela omslaget med Dalmålningstil och Julkuse, på vilket förf. ej sett korr." Inscribed: "Men underifrån / G:le vännen E-löf." Ekelöf has also drawn what seems to be a foot kicking upwards. If so, the drawing + inscription in conjunction with the book's title would mean: I will not serve but kick from below. Ekner 4501.
7500 SEK



13. Ekelöf, Gunnar: *Dikter I-III*. Stockholm; Bonniers, 1949. 19,5x12 cm. 131, (4, 1 blank) & 162, (3, 1 blank) &

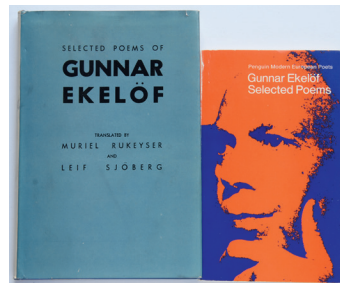
171, (4, 1 blank) pp. Three volumes in publisher's wrappers with paper labels on spines and front panels, housed in the original marbled card slipcase. The spines are faded, head of spine slightly chipped on the second volume. Laid in newspaper cuttings on Ekelöf in Vol. II & III, and the half-titles are a bit toned. Contents are fine. Collected edition of the Ekelöf's hitherto published poems. He made changes in some poems in this edition, excluded a number of poems and added a few new ones. Inscribed in the first volume: "Torsten från Gunnar". Ekner 4901. 3500 SEK



14. Ekelöf, Gunnar: *Sagan om Fatumeh. Dikter*. Stockholm; Bonniers, 1966. First edition. 23,5x16 cm. 107, (4, 1 blank) pp. Publisher's cloth with pictorial wrappers. The wrappers are slightly worn at extremities and there is a tear at top of both panels. A small stain in outer margin of pp. 39/40. *The Tale of Fatumeh* forms the concluding part of the

Divan Trilogy, a complex cycle of poems which contains elements of Arabian and Byzantium culture, sufism, Greek myths and numerology. Inserted are four leaves with notes by Billman, showing that he was planning to illustrate the whole trilogy. Ekner 6601.

1200 SEK



15, 16

15. Ekelöf, Gunnar: *Selected Poems. Translated by Muriel Rukeyser and Leif Sjöberg*.

New York; Twayne Publishers, 1967. 21x14,5 cm. 109, (1 blank) pp. Publisher's boards with printed dustjacket. The jacket is a bit creased at head of spine, it has a short tear at top of front panel and some light stains on rear panel. Contents are fine. Inscribed by Sjöberg: "To Torsten Billman with good wishes from Leif Sg". Ekner p. 161. 400 SEK

16. Ekelöf, Gunnar: *Selected Poems. Translated by W. H. Auden and Leif*

Sjöberg. With an Introduction by Göran Printz-Påblson.

London; Penguin, 1971. 18x11 cm. 140, (3, 1 blank) pp. Paperback. Fine. Inscribed by Sjöberg: "For Torsten and Karin Billman with good wishes from Leif".

400 SEK



17. [Eldh] Hjern, Kjell: *Hjalmar Eldb. En minnesbok.* Göteborg; Rundqvists bokförlag, 1954. 29,5x22,5 cm. 53, (1, 2 blanks) pp. Illustrated. Original printed wrappers. Head of spine is a bit bumped and there are a few small specks on the wrappers. Placed in a home-made card folder. Laid in are several newspaper cuttings on Eldh, an exhibition catalogue of Eldh's works (*Utställning 52. Hjalmar Eldb. 22 nov-8 dec. 1946.* Göteborg; God Konst, Konserthuset, 1946), a folded sheet with dampstain in top margin, and an original pencil sketch by Billman, showing Eldh at work with a nude painting. The edition consisted of 500

copies, of which 100 were numbered and furnished with an original line drawing; this copy is unnumbered. Inscribed by Hjern to Billman. Eldh (1881-1953), Swedish painter and Billman's teacher in book illustration the years 1931-32.

1400 SEK



18. Ferlin, Nils: *Med många kulörta lyktor.* Stockholm; Bonniers, 1944. First edition, 6th thousand. 22x16,5 cm. 108, (3, 1 blank) pp. Original printed wrappers. Spine is slightly out of square. The oversized wrappers are a bit creased along the lower edges and at foot of spine. A light stain in outer margin of the first two leaves, contents are otherwise fine. With a gift inscription to Billman from his sister Ingegerd on the half-title. Billman has drawn a few ants in margins of pp. 73 & 75. Ferlin's book of poems *Goggles* was published with Billman's illustrations in 1945.

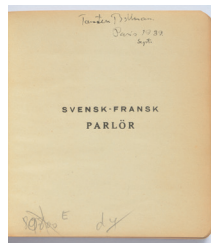
1000 SEK



19. Gorki, Maxim: *Konowalow*. Stockholm; Holmquists boktryckeris förlag, 1912. 15,5x10,5 cm. 95, (1) pp. Bound in contemporary plain cloth, wrappers are not preserved. With Billman's signature on the title, and with a cover sketch in ink by him on front free endpaper, signed "T. B." at lower left-hand corner. The illustration has never been printed. 4000 SEK

20. *Indianboken. Pojkarnas Julkalender 1918-1921*. Stockholm, 1918-21. Sizes ranging between 19,5x14 to 21x15 cm. 96 pp. + 8 colour plates & 96 pp. + 7 colour plates & 95, (1 blank) pp. & 123, (1 blank) pp. With illustrations in the text. Original pictorial wrappers. The spines are torn, rear wrapper of the first volume is loose. The wrappers are slightly soiled, contents have scattered insignificant specks. Pencil flourishes on front wrapper of the 1918 issue. *Indianboken* [*The Indians' Book*]

was a popular annual magazine for boys, published the years 1918-1958. Offered here are the first four annual volumes, all of them with Billman's boyish signature. The illustrations in these magazines have probably served as an early inspiration for Billman, and most likely so the silhouette pictures by Gunnar Widmark in the last volume. Billman has also printed his bookplate, which he designed in 1940, on verso of the half title in this volume. 1600 SEK



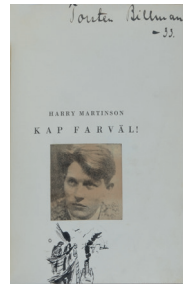
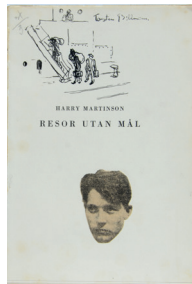
21. Lombard, Alf: *Svensk-fransk pärlör med uttalsbeteckning*. Paris; Bröderna Garnier's förlag, 1929. 13,5x12 cm. x, 120 pp. Publisher's red cloth with limp boards. A tear at head of spine and one on central spine. A small white stain on front board. A split in the gutter between pp. 8 & 9, pp. 24 & 25, and pp. 56 & 57. A Swedish-French phrase book with Billman's signature on the half-title, dated "Paris 1939 / Sept.", and with underlinings of certain phrases, such as "A quelle heure

part le bateau à vapeur pour...?” [When does the steamer for [...] leave?]. In August of 1939, Billman went by bicycle to Paris where his former girlfriend Kristina lived, with the aim of bringing her home to Sweden before the anticipated war broke out. He arrived in Paris on the 24th of August, just a week before Germany’s invasion of Poland. Unable to persuade Kristina to return to Sweden, Billman was evacuated together with other Swedes to Dieppe, from where they were taken to Gothenburg with two Swedish steamers. The experience inspired him, for instance, to the making of the woodcut *Stormdag, Dieppe, september 1939* (1944, based on a sketch from 1939).
1200 SEK

Harry Martinson belonged to Billman’s early favourite authors. Like Billman, Martinson had travelled the seas as a stoker. Martinson’s poetry collection *Nomad*, originally published in 1931, was the first book to be published with illustrations by Billman, in 1943. Before publication, Martinson omitted some poems and added new ones, why Billman, whose sketches had been made directly onto the pages of the first edition, had to make new sketches for some of the added poems. Four of these original sketches are offered below.

22. Martinson, Harry: *Resor utan mål*. Stockholm; Bonniers, 1932. First edition. 20x14 cm. 157, (1 blank) pp. Original printed wrappers. The spine is a bit worn

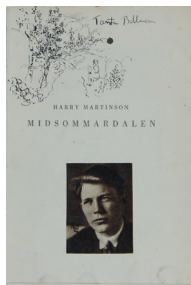
and soiled, and there are short tears in the front joints. Rear wrapper has a few small specks. A small dampstain in lower margin of pp. 145/146. The first book of prose by Martinson, where he describes the travels of his youth. Like Billman, he worked his way around the world as a stoker. On the half-title is Billman’s signature, a mounted newspaper photo of Martinson, and a drawing by Billman depicting embarking sailors.
3200 SEK



22, 23

23. Martinson, Harry: *Kap farväl!* Stockholm; Bonniers, 1933. Sixth edition. 20x14 cm. 183, (1 blank) pp. Contemporary grey half linen with blue leather spine label. Front wrapper bound-in. Spine is slightly out of square. Rear board has two bump marks and a small punched hole. Light folding marks on front wrapper. Some leaves have small stains or fingerprints in margins. In *Cape Farewell!* Martinson continues the descriptions of his life on the seas. On the half-title are Billman’s signature, dated 1933,

a mounted newspaper photo of Martinson, and an ink drawing depicting two sailors standing on the gunwale. In lower margin of p. 37 Billman has made a pencil drawing of oxen, which refers to the poem on the same page. 2600 SEK



24. Martinson, Harry: *Midsommardalen*. Stockholm; Bonniers, 1938. Second edition. 20,5x14 cm. 142 pp. The spine is slightly worn and has two small specks. The oversized wrappers are a bit creased along the lower edges. The half-title is a bit soiled in margins. With a review fastened to inside of rear wrapper are Billman's signature, a mounted newspaper photo of Martinson and a drawing by Billman. The drawing depicts a woman sitting in a typical Swedish landscape dominated by birch trees. 2500 SEK

25. [Martinson]: *Sketch for the poem Landskap [Landscape]*.



Original ink drawing, paper measuring 9x15,5 cm. Identical with the printed version on p. 51 in Martinson's *Nomad*. Signed "Billman" at lower right-hand corner. The picture shows two grazing horses and a boy resting by his boat on opposite beds of a river. 3500 SEK



26. [Martinson]: *Sketch for the poem Ur en måndikt [From a Moon Poem]*. Original ink drawing, paper measuring 6x8 cm. Identical with the printed version on p. 56 in Martinson's *Nomad*. Signed "Billman" at lower right-hand corner. "Nattåget kommer ur silverdalen" [The night train comes out of silver valley]. 3500 SEK



27. [Martinson]: *Sketch for the poem Ur en måndikt [From a Moon Poem].*

Original ink drawing, paper measuring 3,7x5,1 cm. Identical with the printed version on p. 57 in Martinson's *Nomad*. Signed "T. B." at lower left-hand corner. On the drawing is the moon over a birch wood, and a dog howling at the phantoms coming out of it (strophe V).

1800 SEK



28. [Martinson]: *Sketch for the poem Hårda år [Hard Years].*

Original ink drawing, paper measuring 5,8x8,5 cm. Identical with the printed version on p. 94 in Martinson's *Nomad*. Signed "Billman" at lower right-hand corner. This poem concerns a group of stokers, working themselves through a hellish route which

they barely survive. The drawing doesn't correspond to any specific line in the poem, but shows the group of stokers afterwards, walking in the sun among other people, and a person kneeling in front of a cross.
2200 SEK

29. Svenska Eldareunionen: *Eldaren. Organ för Svenska Eldare Unionen.*

Göteborg, 1927-1932. 28x22 cm. 14 issues of the journal *Eldaren [The Stoker]* in a later plain blue cloth binding. Bound in at end are two issues of the journal *The Seaman*, May 1935 and May 1936, both of them with an illustration by Billman. Contents are a bit toned and several leaves are torn, some of them tape-mended, and short texts have been cut out on a few leaves. Billman has contributed to most of the issues of the journal *Eldaren*, mainly with illustrated poems of his own. The issues without contributions by Billman have apparently been included since there are poems by Harry Martinson in most of them; these have been marked with red pen. The illustrated poem in the November issue from 1930 of *The Stoker*, called *Vaktombyte [Changing of the Guard]* is the first published illustration by Billman.
4000 SEK

30. Svensson, Jerker & Gösta Karlsson (Eds.): *Sjömannen. Utgiven av Svenska Sjöfolksförbundet. Årg. 1947.* Göteborg, 1947. 28,5x22 cm. 339, (1) &

9-88 pp. Annual volume of the journal *The Seaman*; 12 issues + Christmas issue, bound in contemporary blue half cloth with marbled boards. Only the Christmas issue's wrappers are preserved. A tear at front top joint, foot of spine and lower corners are a bit bumped, front board has a few scrape marks. The first eight pages of the Christmas issue are missing, and contents of this issue are slightly toned in margins, otherwise a bright and clean copy. Billman has illustrated the front cover of the Christmas issue, and he has also illustrated poems by Ragnar Hurdén in the same issue. Loosely inserted are an invitation to the funeral of Jerker Svensson, one of the editors of this journal; a letter of thanks to Billman for attending the funeral from Svensson's children, and two obituaries cut from newspapers concerning the death of another seaman, Hilding Carlsson. Billman contributed to the magazine, mainly with cover paintings, from the early 40s to the late 80s.
1600 SEK

31. [Billman Exhibition Catalogue with prices noted]
Torsten Billman. Galleri Prisma 1 Nov.–20 Nov., 1963. Katalog nr 20.
Stockholm, 1963. 30x10,5 cm. (3, 1 blank) pp. Folded once and with minor cornerfolds. Exhibition catalogue of Billman's drawings, wood cuts and paintings, with prices in handwriting for all 84 items listed. Billman's own copy.
900 SEK

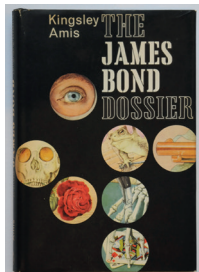
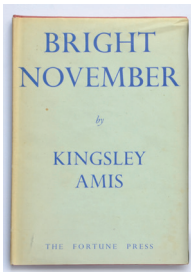
GENERAL SECTION



32. [Alvarez] Özkök, Lütfi: *Original b&w photo by Lütfi Özkök.*
Lahti (Finland), 1979. 24x18 cm.
Contemporary print. Very fine. With Özkök's stamp on verso. Alfred Alvarez (b. 1929), English author and critic, best known for his non-fiction book on suicide, *The Savage God*, in which he treats the death of his friend Sylvia Plath on a highly personal level.
5000 SEK

33. Amis, Kingsley: *Bright November. Poems.*
London; The Fortune Press, [1947]. First edition. 19,5x13,5 cm. Publisher's red boards with printed pale blue-green dustjacket. Both flaps are clipped and there is a 10/6 price sticker on the front one. The jacket is slightly sunned at spine and has a short tear at rear upper folding, a small speck and a light crease on front panel, and a minimal chip at top front corner. Pp. 17/18 has a small tear in outer margin, contents are otherwise

fine and partly unopened. An extremely well-preserved copy of the author's first book. Amis, who neither received any payment for the publication of this book, nor for the unauthorised second edition of 1964, haunted the publisher in several novels to finally kill him off in *The Anti-Death League*. D'Arch Smith, R. A. *Caton and the Fortune Press* 10. 6000 SEK



33, 34

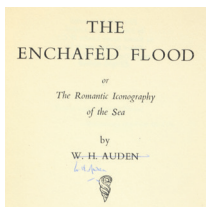
34. Amis, Kingsley: *The James Bond Dossier*. London; Jonathan Cape, 1965. First edition. [19,5x14 cm]. 159, (1 blank) pp. Publisher's black cloth with pictorial dustjacket. A 2 cm long tear on the jacket at the top front joint, and a minimal tear at lower rear folding. Rear top corner a trifle bumped. A fine, clean copy. The first literary study of Ian Fleming as an author. Amis was later commissioned to write *Colonel Sun* (1968), the first James Bond continuation novel, published under the pseudonym Robert Markham. 1500 SEK

PROVENANCE: ISAAC GRÜNEWALD



35. Apollinaire, Guillaume (Ed.): *Les Soirées de Paris*, No. 21-25. Paris, 1914. 26x17,5 cm. 73-356 pp. + 22 leaves of plates. Five issues in original printed wrappers, stapled. Laid in is an invitation to a "Bazar de Printemps", held in Stockholm in 1917 for the benefit of Jewish victims of the war. There are tears on the spines, the wrappers are slightly soiled and torn in outer and lower margins. Issue 21 has a stain at lower right-hand corner on pp. 73-90, slightly affecting two plates. Pp. 325-332 in issue 25 are loose. Contents of the five issues are generally fine but there are a few scattered small tears, chips and specks. The short-lived but influential magazine *Les Soirées de Paris* was founded by Apollinaire, André Salmon, André Billy and others in order to cover the contemporary art and literature. It ran for 27 issues (some double) the years 1912-1914, when the publication was broken off by the war. Among the contributors and artists treated were Jarry, Picabia, Matisse, Jacob,

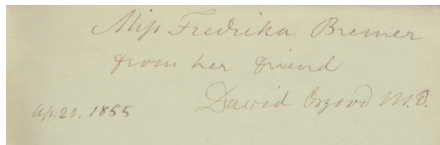
and Braque. The five issues offered here come from the library of Isaac Grünewald (1889-1946), and three of them bear his signature on front wrapper. Grünewald was the foremost artist and public defender of the first wave of Swedish modernism and held the position of professor at the Royal Swedish Academy of Arts between 1932 and 1942. He lived in Paris in the years 1908-1911, where he studied painting at the academy of Matisse, and befriended authors and artists, for instance Apollinaire, Jacob and Salmon, who were associated with *Les Soirées de Paris*.
12000 SEK



36. Auden, W. H.: *The Enchaféd Flood or The Romantic Iconography of the Sea*. London; Faber and Faber, 1951. First UK edition. 22,5x14,5 cm. 126 pp. Publisher's blue cloth, no dustjacket. Spine ends are a little bumped. Previous owner's name on front free endpaper. Contents are a bit toned but clean. This book, originally published in New York in 1950, builds on Auden's lectures on poetical sea and desert imagery, held at the University of Virginia in 1949. Signed by Auden on the title, where he

has also drawn a line through the printed author's name. Bloomfield A28.
1000 SEK

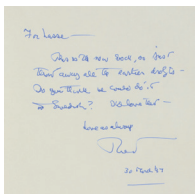
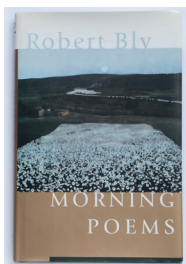
PROVENANCE: FREDRIKA BREMER



37. Beecher Stowe, Harriet: *The May Flower, and Miscellaneous Writings*. Boston; Phillips, Sampson, and Company, 1855. 19,5x13,5 cm. Frontispiece, lithographed title, 471, (1 blank) pp + 8 pp. of ads. Publisher's red cloth with gilt title on spine and blind stamped floral ornaments on boards. Spine ends and corners are a bit bumped and worn. Contents are strikingly clean and bright, with just a few scattered insignificant specks. *The May Flower* was first printed in 1843 and is here reissued together with new texts. Gift inscription on front free endpaper, repeated on the next blank leaf: "Miss Fredrika Bremer from her friend David Osgood M. D. / Ap. 20. 1855". Osgood was a homeopathic practitioner who treated Bremer twice during her stay in America. The Swedish author and feminist activist Fredrika Bremer (1801-1865) traveled the United States the years 1849-51, a visit that resulted in the three-volume work *Hemmen i den nya världen* [*The Homes of*

the New World; Impressions of America] (1853-54). She never met Beecher Stowe, but Stowe's novel *Uncle Tom's Cabin* (1852) made a great impression on her, and she praised its author: "Honor be to the noble, warm-hearted American woman, who has stood forth in our day – as no other woman in the realms of literature has yet done – for the cause of humanity and the honor of her native land, and that with a power which has won for her the whole ear of humanity. Honor and blessing be hers! What will not that people become who can produce such daughters!" (*The Homes of the New World*, Vol. II, pp. 653-54).

2500 SEK



38. Bly, Robert: *Morning Poems*. New York; HarperCollins, 1997. First edition. 21,5x14,5 cm. xiv, 109, (1 blank) pp. Publisher's boards with pictorial dustjacket, not price-clipped. Spine ends are a trifle bumped. Fine. Inscribed in the year of publication: "For Lasse / This is the new book, so just throw away all the

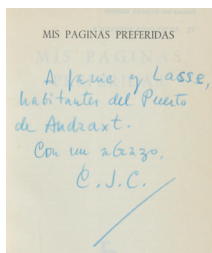
earlier drafts – Do you think we could do it in Swedish? I'd love that / Love as always / Robert". The recipient Lasse Söderberg is a Swedish poet and prolific translator from several languages. He has translated, for instance, *The Mother of Teeth*, *Iron John*, *The Sibling Society*, and several of Bly's poems into Swedish.

750 SEK



39. Boye, Karin: *Astarte. Roman*. Stockholm; Bonniers, 1931. First edition. 21,5x15 cm. 233, (1, 2 blanks) pp. Original printed wrappers. Spine and margins of the wrappers are a bit toned as usual, and have a few light stains. Lower edges of the wrappers are slightly creased. A minimal tear in lower margin of pp. 43/44. Contents are fine. This anti-capitalistic and feministic novel revolves around the golden window dummy Astarte, which combines physical perfection with total inexpressiveness, making it the ideal object of worship. Inscribed: "Arnulf Överland med varm vänskap / från förf." [with warm friendship

/ from the author]. Øverland (1889-1968), Norwegian author. Boye (1900-1941) was a leading member of the Swedish branch of Clarté, while Øverland was a central figure in the Norwegian communistic organisation Mot Dag. The two met, at least once, at a political conference in Oslo in 1929, when all participants were also invited to dinner in Øverland's home.
7000 SEK



40. Cela, Camilo José: *Mis paginas preferidas*. Madrid; Editorial Gredos, 1956. (Biblioteca Románica Hispanica 4). 19,5x12,5 cm. 414 pp. Original printed, laminated wrappers. The spine is a bit faded and slightly worn at foot. Contents are fine. Contains the author's own choices from his works. Inscribed to the Swedish poet and translator Lasse Söderberg and his wife, as "habitantes del Puerto de Adraxt. Con un abrazo, C. J. C." Söderberg and his wife visited Cela in Mallorca in the late 50s.
800 SEK

MANUSCRIPT LETTERS BY THE FRENCH POET RENÉ CHAR (1907-1988)



41. Char, René: *Correspondence with Lütfi Özkök*.

A collection of original letters, postcards and telegrams from Char to the poet and photographer Lütfi Özkök. The collection consists of 84 letters, 14 postcards, 4 poems in handwriting, 7 telegrams and a few miscellaneous items, such as a letter to Özkök from Marie-Claude, the last woman in Char's life. Özkök met with Char for the first time through Michel Deguy in 1961. The meeting resulted in a photo session in Char's Paris apartment, and their more than 25-year long correspondence began shortly thereafter. Özkök's next visit, to Char's home in l'Isle-sur-la-Sorgue, was made in 1967, when they started to make plans for a cooperation on a photo book on the Vaucluse area, where Char lived and where he also grew up. The book

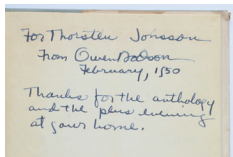
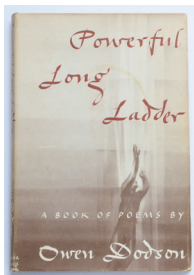
project was finally turned into a short film by Özkök on Char's poetry, released in 1972 and broadcast by Swiss-Italian television. Özkök made several trips to l'Isle-sur-la-Sorgue during the following years, as the friendship developed between the two. The last visit was made in July 1987, shortly before the death of Char. Özkök is the photographer behind several of the wide-spread portraits of Char, who refers to a photo by Özkök in one of the letters, saying that he wishes to be remembered exactly the way he appears on that photo. A full listing of the correspondence will be sent upon request. 600000 SEK

42. Claesson, Stig: *Berättelse från Europa. Text och illustrationer av Stig Claesson*. Stockholm; Bonniers, 1956. First edition. 21x16,5 cm. 151, (4, 3 blanks) pp. Original printed wrappers. Head of spine is slightly chipped. There are two tears on spine and a minimal tear in outer margin of front wrapper. Some leaves have a slight nick at the top corner. Claesson (1928-2008), Swedish author and illustrator. *Narrative from Europe* is his debut, in which he travels third class through post-war Europe. Inscribed: "Till Sten Ström med hälsning. / Stig Claesson, Slas / Du vet hur det var". The recipient is unknown to us, but the inscription's "you know what it was like" suggests that they were travel companions or that they did spend time together somewhere along the trip. 2000 SEK



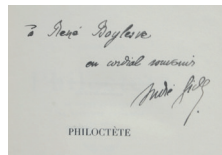
42, 43

43. Claesson, Stig & Per Anders Fogelström, et al: *Vitabergsklubben. Dikter och prosastycken av 18 VBK-“poeter”, illustrerade av 14 VBK-“målare”*. Stockholm; AB Haglunds Bokförlag, 1948. 19x13,5 cm. 61, (2, 1 blank) pp. Original printed wrappers. A short tear in lower front joint, otherwise fine. An anthology presenting prose, poetry and drawings by members of “Vitabergsklubben”, a cultural youth association in the Södermalm district of Stockholm during the years 1945-54. The members were partly established authors, like Fogelström, partly young people from the district. Their activities ranged from performances of classical music to table tennis tournaments. The 20-year-old Stig Claesson (“Slas”) contributes with both texts and drawings, eight years before his debut in book form. The anthology was issued in 300 numbered copies, of which the first 35 contained an original drawing. This is no. 14 and has an ink drawing by the signature “Ewa” [Ewa Fastén]. 2500 SEK



44. Dodson, Owen: *Powerful Long Ladder*. [Jacket title:] *A Book of Poems*. New York; Farrar, Straus & Company, 1947. Second printing. 21x14 cm. (7, 1 blank), 103, (1 blank) pp. Publisher's cloth with pictorial dustjacket. The jacket is slightly chipped at spine ends and corners, and has a light ring stain on front panel. Spine ends and rear top corner are a trifle bumped. Contents are bright and clean. The first book of poetry, which was originally published in 1946, by this central African-American author. Inscribed on front free endpaper: "For Thorsten Jonsson from Owen Dodson / February, 1950 / Thanks for the anthology and the pleasant evening at your home." Thorsten Jonsson (1910-1950) was a Swedish author and journalist, who worked as a correspondent in the United States the years 1943-46, and who introduced several important American writers to Swedish readers. The anthology mentioned in the inscription was a collection of African-American poetry in Swedish, translated by Jonsson and published in 1949 (*Mörk*

sång. *Fyrtiofem amerikanska negerdikter i översättning av Thorsten Jonsson*). Dodson spent 10 weeks in Sweden in 1949 as the leader of a college theatre group, during which time he had the opportunity to visit Jonsson in Stockholm.
900 SEK



45. Gide, André: *Philoctète – Le Traité du Narcisse – La Tentative amoureuse – El Hadj*. Paris; Mercure de France, 1899. First edition of *Philoctète* and *El Hadj*. 19,5x15 cm. (1, 1 blank), 176, (2, 2 blanks) pp. Contemporary decorated boards with green leather label on spine, uncut edges. Both wrappers are preserved. The spine is slightly faded and the top edge a bit dusty. The wrappers are insignificantly soiled. Contents are clean and bright. No. 77 of 300 copies printed on Vergé d'Arches. Inscribed by the author on the half title to the author and friend, member of the French Academy René Boylesve (1867-1926): "à René Boylesve / en cordial souvenir / André Gide." Naville XIII.
9000 SEK

46. Greene, Graham: *Our Man in Havana*.
An Entertainment.

London; Heinemann, 1958. First edition.
20,5x13,5 cm. (6), 273, (1 blank) pp.
Publisher's blue cloth with gilt title on spine,
pictorial dustjacket designed by Donald
Green. Not price-clipped and with the
original price of "15s". The jacket has a
minimal chip at foot of spine. A very fine,
crisp copy. In this novel set in Cuba, Greene
ridicules intelligence services and anticipates
the Cuban Missile Crisis. The novel was
made into film in 1959, starring Alec
Guinness and Noel Coward.
1400 SEK



46, 47

47. Gullberg, Hjalmar: *I en främmande stad*.
Proof copy.

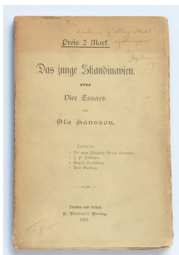
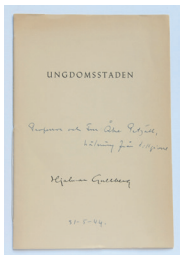
Stockholm; Norstedts, 1927. 23x15 cm. 100
pp. Red half leather with marbled boards.
A small loss at head of spine, extremities
slightly worn. Proof copy of Hjalmar
Gullberg's debut, a collection of poems
entitled *In an Unknown City*. The copy

contains mainly corrections of punctuation
marks, but the poem *Melodi* [*Melody*]
has a change in wording in the author's
handwriting, and the change was included in
the printed version of the book ("jag möter
jämt / i alla livets skiften!", changed into:
"jag möter i / min levnads alla skiften!").
Gullberg (1898-1961), Swedish author and
translator, head of the national radio theatre,
literary advisor at the national theatre, and
member of the Swedish Academy the years
1940-1961. Gullberg spent the summer of
1927 in Ljunghusen in the south of Sweden,
together with his friends Frans G. Bengtsson,
Olle Holmberg and Algot Werin. All of them
were involved in the shaping of Gullberg's
coming debut. This copy has the signature
of future professor of literature Algot Werin
(1892-1975) on front paste-down. Werin did
also write a positive review of the book. A
fine association copy.

4500 SEK

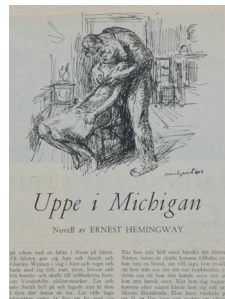
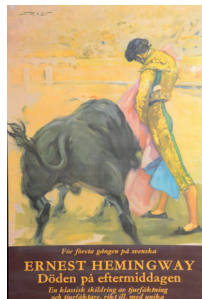
48. Gullberg, Hjalmar: *Ungdomsstaden*.
Lund, 1944. 21x14 cm. (5, 3 blanks) pp.
Sewn as issued. The leaves are slightly toned.
No. 16 of 75 numbered large paper copies.
First printing of the poem *Ungdomsstaden*
[*The City of Youth*], written for the occasion
of Gullberg's promotion to doctor honoris
causa. Inscribed by the author to his friend
Åke Petzäll, professor of Philosophy.
The large paper version is not listed in
Karlström's bibliography.

1200 SEK



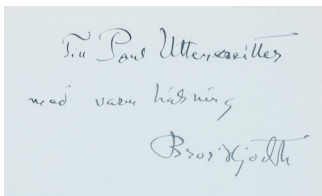
48, 49

49. Hansson, Ola: *Das junge Skandinavien. Vier Essays. Inhalt: 1. Die neue Richtung (Georg Brandes). 2. J. P. Jacobsen. 3. August Strindberg. 4. Arne Garborg.* Dresden und Leipzig; E. Pierson's Verlag, 1891. First edition. 19,5x13 cm. 184 pp. Original printed wrappers. Unopened. The spine is a bit darkened, worn and creased, and has small losses at ends. Wrappers are slightly darkened, a bit soiled and have small rifts in outer margins. The top edge is a trifle soiled. Contents are toned. Inscribed: "Till Redaktionen af 'Morgenbladet' / högaktningfullt fr. författaren". The Swedish author and critic Ola Hansson (1860-1925) married the Danish-German author Laura Mohr [pen name: Laura Marholm] in 1889, and the couple settled in Berlin in 1891. The book offered is an example of Hansson's work as a critic and introducer of Scandinavian literature in Germany. The book was inscribed and sent to the leading Norwegian morning paper *Morgenbladet*, where it apparently remained unread. 1200 SEK



50. [Hemingway]: *För första gången på svenska: Ernest Hemingway, Döden på eftermiddagen.* Stockholm; Bonniers, 1958. Lithographed poster announcing the first Swedish edition of *Death in the Afternoon*. In a black wooden frame measuring 101,5x65 cm. The frame has a small scrape mark on top, and the left-hand top corner of the poster has been carefully mended. The poster is made by Juan Reus Parra (1912-2003), renowned Spanish painter of bullfighting posters, and it was originally used for such an occasion. 5000 SEK
51. Hemingway, Ernest: *Uppe i Michigan. Pp. 7, 71-72 in Folket i Bild, julen 1947.* Stockholm, 1947. 30,5x23 cm. 77, (3) pp. (including wrappers). Original printed wrappers, stapled. Foot of spine a trifle worn, a short tear on rear wrapper. A fine copy of the Christmas issue of this magazine, containing the first Swedish

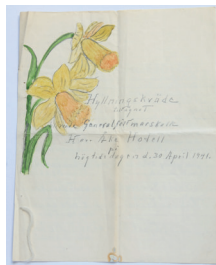
publication of *Up in Michigan*, translated by Thorsten Jonsson, and with two illustrations by Birger Lundquist. Not in Hanneman. 450



52. Hjorth, Bror: *Gideon Börje*. Stockholm; Bonniers, 1936. 20,5x13,5 cm. 27, (1) pp. + 16 leaves of plates. Original printed wrappers. Edges of the wrappers are slightly creased. A small ink stain on inside of front wrapper. A fine copy of Hjorth's monograph on the painter Börje. Inscribed by Hjorth to the Danish art historian Poul Uttenreiter (1886-1956). Books inscribed by Bror Hjorth (1894-1968), Swedish sculptor and painter, are scarce. 900 SEK

53. [Hodell, Åke]: *Hyllningskväde tillägnat blivande Generalfältmarskalk Herr Åke Hodell på högtidsdagen d. 30 April 1941*. A birthday poem for the many-sided Swedish artist and author Åke Hodell (1919-2000). Two A4 sheets with four small holes in the left margin, bound with a white string. All text in pencil and with two daffodils in watercolours on the title page. The sheets have been folded twice and have light cornerfolds. The first sheet

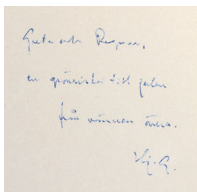
has a stain and a short tear in lower folding. The second sheet has a few small rifts in left margin. A piece of the white string is missing. Hodell was at the time stationed as a fighter pilot in Eslöv in the south of Sweden. During his military service he often acted in comic revues and sketches. On his 22nd birthday, during which this poem apparently was performed, he appeared on stage in a parody of Gustaf V, the current king of Sweden, and he also performed a sketch called "How the women in Eslöv take off their clothes". 1800 SEK



53, 54

54. Hough, E[merson]: *The Singing Mouse Stories*. New York; Forest and Stream Pub., 1895. First edition. 18x9,5 cm. 176, (4, 2 blanks) pp. Publisher's green cloth with gilt art nouveau design on front cover, gilt top edge. With illustrations in margins by W. S. Phillips. Corners are slightly bumped. Gift inscription on front free endpaper. A light dampstain in lower margin of the last 15 leaves. Some of these leaves seem to have

been stuck together, since there are seven pages with small shallow losses of paper in lower margin which have become stuck onto the facing pages. An attractive copy of the first book by the lawyer and wildlife protectionist Hough (1857-1923), who is mainly remembered for his historical novels and writings on the American West. Cover design by Will H. Bradley. Bambace A10. 1000 SEK



55. Jiménez, Juan Ramón: *Hur tätt vid själen redan. Dikter i svensk tolkning av Hjalmar Gullberg. Särtryck ur BLM.* Stockholm; Bonniers, [1955]. 26x18,5 cm. 775-783 pp. Original printed wrappers. Spine is slightly worn and there are a few light creases on the wrappers. A fine copy. This offprint from the literary magazine *BLM* contains 16 poems in Swedish translation by Gullberg, who played a central role in the Swedish Academy's choice of Jiménez as the 1956 Nobel Prize laureate in literature. Jiménez was previously translated into Swedish only once before, then by the less influential Finnish-Swedish poet Barbro Mörne, who included five of his poems in her book *Namnlös ort* (Helsinki,

1953). The offprint is inscribed by Gullberg to his publisher Ragnar Svanström and his wife: "Greta och Ragnar, en grönsiska till julen från vännen övers. Hj. G." Karlström 5506. Gyberg, *Spanien i svensk litteratur. En bibliografi* 785. 750 SEK



56, 57

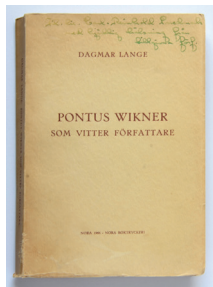
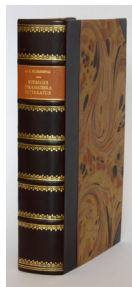
56. Joyce, James: *Ett porträtt av författaren som ung. Bemynd. översättning av Ebba Atterbom.* Stockholm; Hugo Gebers förlag, 1921. 19,5x13,5 cm. (4), 270, (1, 1 blank) pp. Later black half leather with spine label in red and green leather, red cloth on boards and gilt top edge. Both wrappers are preserved. Front wrapper has a folding mark at lower corner. A small shallow piece from the margin of both wrappers has become stuck on the opposite free endpaper. Contents are fine. First Swedish edition of *A Portrait of the Artist as a Young Man*, and the second translation into any language of a work by Joyce, preceded only by the German translation of *Exiles* (*Verbannte*, Zürich

1919). The translator Ebba Atterbom (1868-1961) corresponded with Joyce during the work, but his letters to her are unfortunately lost. It is not clear if they ever met each other, however, her person or her name made some sort of impression on Joyce, since he used it later in *Finnegan's Wake* (1939): "At Island Bridge she met her tide / Attabom, attabom, attabombombom! / The Fin had a flux and his Ebba a ride. / Attabom, attabom, attabombombom! / We're all up to the years in hues and cribbies / That's what she's done for wee! / Woe!" (p. 103). Slocum D.122. 2000 SEK

57. Kaiser, Fritz: *Führer durch die Ausstellung Entartete Kunst*. Berlin; Verlag für Kultur- und Wirtschaftswerbung, [1937]. First edition. 21x15 cm. 30, (2) pp. Original printed wrappers, stapled, with price label (30 Pfg.) on front wrapper. The spine is slightly rubbed, rear wrapper is partly a bit darkened. Owner's signature in pencil on top of front wrapper. A fine copy. Catalogue for the infamous exhibition of "degenerate art" in Munich, showing 650 confiscated modern works of art, some of them hung next to paintings made by patients in mental asylums, thus inviting the visitors to try to distinguish between them. 2500 SEK

58. Klemming, G. E.: *Sveriges dramatiska litteratur till och med 1875. Bibliografi*.

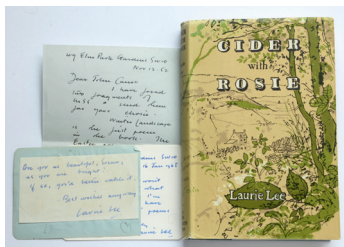
Stockholm; Norstedts, 1863-79. (Samlingar till Svenska Fornskrifts-sällskapet, häfte 40, 55, 67, 71-72). 22,5x15 cm. (4, 2 blanks), 651, (1) pp. Dark-brown half leather (Arne Nilsson, 1987) with five raised bands, orange-coloured leather label on spine and marbled boards. Rough-cut edges. Issued in five parts. Front wrapper of the second part and rear wrapper of the last part are preserved. The title leaf of the first part has a small loss at lower corner and a light dampstain at top corner; this leaf and a few adjacent leaves are a bit spotted in outer margin. Pp. 129-160 are slightly spotted in margins, and some of the leaves have a folding mark. A fine copy of the still very useful standard bibliography on Swedish dramatic literature and foreign dramatic literature in Swedish translation, covering the 15th century up to 1875. 1200 SEK



58, 59

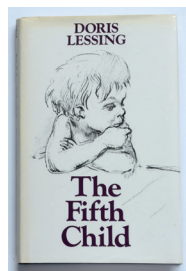
59. [Lang, Maria] Lange, Dagmar: *Pontus Wikner som vitter författare*.

[Stockholm], 1946. Diss. 24x16 cm. 334 pp. Original printed wrappers. Spine is a bit out of square and slightly worn at base. Front wrapper has a light dampstain in lower margin. The oversized wrappers are a bit creased along fore- and lower edges. Contents are fine. Dissertation on the literary works of the Swedish philosopher Pontus Wikner by Dagmar Lange (1914-1991), who is mainly, or only, remembered for her crime fiction under the pen name Maria Lang. Scarce. Inscribed by the author to the literary historian Carl-Reinhold Smedmark. 1000 SEK

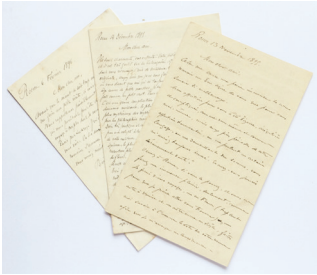


60. Lee, Laurie: *Cider with Rosie. With Drawings by John Ward*. London; The Hogarth Press, 1959. First edition, first issue. 20,5x14 cm. (2), 280, (1, 1 blank) pp. Publisher's green boards with pictorial unclipped dustjacket. The jacket is slightly chipped at spine ends, a bit creased at upper joints, and has a 3,5 cm long tear at bottom of rear panel. Spine ends and top corners are slightly bumped. Contents are very fine. With the scene at the piano works

on p. 272, which was suppressed in later issues. Laid in are 3 short letters from the author, all of them in handwriting. The first is dated 12th Nov. 1952 and was sent to John Carroll; the second, an autograph card with indistinct recipient's name, is dated 16th Jan. 1965; the third one is undated and has been sent to a Susan ("Are you as beautiful, Susan, as you are bright? If so, you'd better watch it.") 3500 SEK

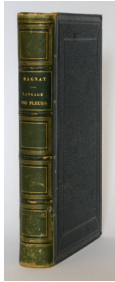


61. Lessing, Doris: *The Fifth Child*. London; Jonathan Cape, 1988. First edition. 22,5x14,5 cm. (4), 133, (1 blank) pp. Publisher's black boards with printed dustjacket. Front panel of the jacket is slightly toned in margins. A fine copy. This short novel about the birth of a dysfunctional and aggressive child into a happy middle-class family, is according to interview statements by the author not treating a specific social problem, but rather depicting society's way of rejecting the dark side of humanity. 500 SEK



62. [Loti, Pierre]: *Three letters from Lucien Jousselin to Pierre Loti [Julien Viaud]*. Three letters in handwriting on folded sheets measuring 22,5x18 cm. The letters, all in French, are dated 13th Nov. 1895, 14th Dec. 1895, and 6th Feb. 1896; comprising 46, 112 and 14 lines, respectively. The sheets have been folded twice and are insignificantly soiled. Without envelopes. Lucien Jousselin was a close friend of Pierre Loti and played an extraordinarily important role in the making of Loti's first novel *Aziyadé*, which gave Loti immense success as a writer of the Orient and also managed to spread sympathy for the Ottoman cause against Russia. The novel, which claims to be the authentic writings of an English marine lieutenant translated into French, was in fact a compilation of Loti's semi-autobiographical diary entries and fictional letters, the latter either to his sister in Brightbury or to and from his closest friend "Plumkett". It is widely recognised by Loti experts that Plumkett in reality was identical to his

long-time friend Lucien Jousselin, without whom the novel most likely wouldn't have been published at all. The manuscript was originally sent to G. de Polignac who didn't manage to get it published and was then transmitted to Lucien Jousselin. It was clear to Jousselin that he needed to rewrite and improve *Aziyadé* and also leave out parts he deemed too shocking for the French public. He then managed to get it published at the famous publishing house Calmann Levy. The contract was signed on 16th February 1878 by Jousselin himself under the name of "M. Julien Viaud, officier de marine, actuellement en voyage". The letters offered here are dated almost twenty years later. They are very personal and begin with a response to the death of one of Loti's children. Jousselin, now stationed in Rome as a diplomat, writes that the news of Loti's grief caused him immense suffering. "My affection for you has always been bizarre, irregular and complicated, just like myself and yourself." The handwriting is in this first letter shaky and upset. The following letter mentions a rendez-vous in Rochefort (where Loti lived at the time) and how he, Jousselin, hopes to talk about memories from the past. The last, and perhaps most interesting and personal letter, deals with the existential responsibility of being a father. "Because you really have to try to make their lives happier than ours once were, easier, more balanced between glorious beliefs and mortal anxiety".
3500 SEK



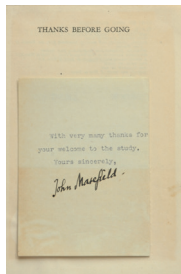
63. Magnat, l'abbé Casimir: *Traité du langage symbolique, emblématique et religieux des fleurs*.

Paris; A. Touzet, libraire, [1855]. 4:o. 26,5x18 cm. vii, (1 blank), 493, (1 blank) pp. + 30 chromolithographed plates. Contemporary green half morocco with four raised bands, gilt compartments and gilt edges. Original wrappers not preserved. Spine is slightly faded and has two split joints. Extremities are a bit worn. A light dampstain in top margin of pp. 209-492, not affecting the text, contents otherwise clean and bright, save for a few insignificant specks. Insignificant specks in margins of most plates, one of them also with a faint fingerprint in outer margin. All tissue-guards are present, of which a few are a little torn. A well-preserved copy. Drawing on ancient Persian and Ottoman traditions, the *sélam*, the symbolic language of flowers was brought to France in the 18th Century by Seigneur Aubry de la Mottraye, a French traveller and writer. By the 19th Century, the study of the flower language had become a

popular pass-time in France and England, and the publication of Charlotte de Latour's *Le Langage des fleurs* in 1819, of overwhelming international success, marked the beginning of a wave of similar treaties. The fascination with the flower language would last throughout the century and reach its peak in the Victorian era. Casimir Magnat, or l'abbé Magnat as he is frequently referred to, was a French clergyman and writer, most notably known for his 1855 essay, *Traité du langage symbolique, emblématique et religieux des fleurs*. Born in Buis-les-Baronnies in 1822, Magnat embraced the ecclesiastical vocation and, an accomplished botanist, came to dedicate his writings to the relationship between the Christian faith and the botanical world. His 1852 *Traité de botanique élémentaire et chrétienne* served as a forerunner for the later and more widely known *Traité du langage symbolique, emblématique et religieux des fleurs*. However steeped in the long tradition of symbolism and iconography within the Christian doctrine, believing that the symbolism of flowers is an expression of the Divine, Magnat is a writer in Latour's tradition, taking on a more scientific and historical view of the meaning of flowers than the title of his works suggests. Although mainly drawing his information on well known sources, and thus not contributing much himself to the formal development of the flower language, his elaborate and sophisticated use of the flower grammar, together with the book's beautiful colour

plates, has secured Magnat of a central position in the history of 19th Century flower symbolism, where his treaty has become a minor classic in its genre.
5000 SEK

64. Marabou: *Priskurant, januari 1924*. Sundbyberg; AB Chokladfabriken Marabou, [1923-24]. 25x21 cm. (2), 31, (1) pp. Original pictorial wrappers, tied with a silk ribbon. An insignificant speck in lower margin on the last page. A very well-preserved illustrated price list from the Swedish chocolate factory Marabou, with a gilt Marabou Stork on front wrapper. The Swedish Marabou brand was founded in 1916 by the Norwegian chocolatier Johan Throne Holst, building on his earlier success with the Freia brand in Norway. The first Marabou chocolate was produced after the war, in 1919. This is an early example of the company's range of products, from cocoa powder to pralines.
2500 SEK



65. Masefield, John: *Thanks Before Going. Notes on some of the Original Poems of Dante Gabriel Rossetti*. London; Heinemann, 1946. First edition. 19x13 cm. vi, 68 pp. Publisher's blue cloth with printed red dustjacket. The jacket is slightly chipped at extremities and is a little spotted on rear panel. Spine ends and corners are a trifle bumped and there is a small scrape mark on spine. A small split in the gutter between front endpaper and the half-title. Contents are fine, with just a few scattered specks. With a tipped-in review of the book on verso of front free endpaper, and a tipped-in typed and signed letter from Masefield to W. H. Hamilton on the half-title; also with Hamilton's signature on recto of the front free endpaper. Hamilton (1886-1958) published several books and essays on the works of Masefield, among them are *John Masefield. A Critical Study* (1922) and *John Masefield. A Popular Study* (1925). The letter is written on the author's stationery "Burcote Brook, Abingdon" and consists of 12 lines. Masefield sends his thanks to Hamilton for an appreciative letter regarding the book before us, and answers a few questions about other authors, for instance: "You are very right about the late Alfred Austin; people will one day learn better; he did some fine work, in more than one way."
800 SEK

64
65



66. [Menus]: *Collection of menus from the property of Swedish businessman Theodor Willerding (1854-1929).*

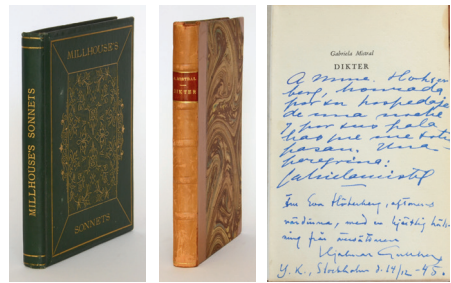
30 items, mostly printed menus and plans of tables, but also answers to invitations and a few wedding invitations; several of the menus concern the Swedish delegation to Scotland in 1910. Among them are: *Dinner by the Lord Provost Magistrates & Councillors of the City of Dundee, in honour of Distinguished Visitors from Sweden, in the Victoria Art Galleries, 6th September 1910*; *Dinner. The Corporation of Glasgow to the members of the Swedish Delegation visiting Its City and Its Industries and Institutions*; *Sir Richard and Lady Mackie request the honour of the Company of Mr. Th. Willerding to a Garden Party*. There is also a French menu from 1926 for the jointly owned Paris restaurants Café de Paris, Armenonville, Prè Catelan and Fouquet's, with chromo lithographed cover painting by Georges Redon and the menu in handwriting. 4000 SEK

67. Millhouse, Robert: *The Sonnets and Songs of Robert Millhouse, the Artizan Poet of Nottingham, and the Burns of Sherwood Forest, with a Biographical Sketch of the Author.* Edited by John Potter Briscoe.

Nottingham; Norris & Cokayne, 1881. First edition. 16x13 cm. Frontispiece, xix, (1), 91, (1) pp. Publisher's green cloth with bevelled edges and gilt design on front board, all edges gilt, floral endpapers. Spine ends and corners are slightly bumped, and minor portions of the boards are a little rubbed. Contents are clean and bright. A scarce selection from the works of the English weaver and poet Millhouse (1788-1839).

1200 SEK

67, 68



68. Mistral, Gabriela [Lucila Godoy e Alcaayaga]: *Dikter i tolkning av Hjalmar Gullberg.*

Stockholm; Norstedts, 1945. 89, (1 blank) pp. Contemporary brown half leather with red leather label on spine, marbled boards and endpapers. Both wrappers are

preserved. The spine is a bit worn, there is a small loss at head of spine, and a 3,5 cm long crack in lower front joint. First and last three leaves have a light stain in outer margin, and there is an insignificant stain on the fore-edge. A fine copy of the first book by Mistral in Swedish, whose poems had previously appeared only in magazines and anthologies. Inscribed by Mistral on the half title: "A mme. Hökerberg, honrada por son hospedaje de una noche y por sus palabras que me sobrepasan... una peregrina"; and inscribed below by Gullberg: "Fru Eva Hökerberg, aftonens värdinna, med en hjärtlig hälsning från översättaren / Hjalmar Gullberg / Y. K., Stockholm d. 14/12 -45." Eva Hökerberg (1899-1990), journalist, chief editor of *Idun* 1941-62 and chairman of the Society of Professional and Business Women (Yrkeskvinnors Klubb). Hökerberg was the hostess at Mistral's and Gullberg's visit to the Y. K. House, a collective house intended for working women and their families. 3500 SEK



69. Moberg, Vilhelm: *Engagement Announcement Card.*

Folded card. 4x10 cm. With the date 3/6 1922 at front, and with the couple's names on inside. In envelope stamped "Moshult 4/6 1922", addressed to "Herrskapet Oskar Ottosson, Växjö". Moberg met Margareta Törnqvist, whom he married the 22nd of September 1923, through his editor-in-chief at the newspaper *Vadstena läns tidning*. Very scarce item. 1800 SEK

70, 71

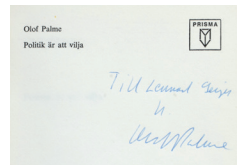


70. Moberg, Vilhelm: *Inscribed visiting card.* Visiting Card with the printed text: "Vilhelm Moberg / Journalist". Moberg has written "God Jul!" ["Merry Christmas!"]. In envelope stamped Vadstena 23/12 [the year not deciphered: 1919 or 1921-22]. It was sent to "Fru Emma Ottosson, Växjö". 1200 SEK

71. [Moberg, Vilhelm]: *Printed and inscribed Christmas greeting.* A printed card in the size of a visiting card: "God Jul och Gott Nytt År tillönskas av Ville i Momåla" ["Wishing You a Merry

Christmas and a Happy New Year / Ville i Momåla”]. In envelope stamped Vadstena 22/12 1921 and addressed to “Herrskapet Oskar Ottosson, Växjö”. Moberg published his first three books under the pseudonym “Ville i Momåla”. He worked as a journalist in Vadstena in 1919 and 1921-22.
1000 SEK

Olof Palme (1927-1986), Swedish politician and Prime Minister of Sweden 1969-76 and 1982-86. Offered here are two presentation copies and one original drawing of him. The books are inscribed to the Swedish politician and lawyer Lennart Geijer (1909-1999). He is mainly remembered for his role in the *Geijer Scandal* in the 1970s. In 1976, as Geijer held the position of Minister of Justice, he was pointed out as a possible safety risk by the Swedish Security Service, due to his alleged involvement with prostitutes from East European states. Palme was informed about this through a report which listed several Swedish politicians, who were pointed out as customers of a certain callgirl network in Stockholm. In 1977, the newspaper *Dagens Nyheter* published an article on the matter, but Palme denied that Geijer would have been suspected and he also denied the existence of the police report. The report was made official in 1991 and Geijer was, after all, mentioned in it. His guilt has, however, never been proved.



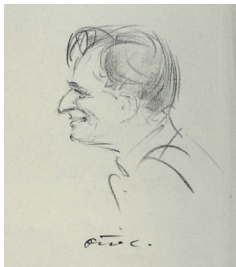
72. Palme, Olof: *Politik är att vilja*. Stockholm; Prisma, 1968. First edition. 18,5x11,5 cm. 240 pp. Original printed wrappers. Spine ends are insignificantly worn. Two small ink stains on rear wrapper. A fine copy. A selection of Palme’s speeches and articles, collected under headings like “Utopia and Reality” and “Solidarity without borders”, which contains Palme’s speech at the protests against the Vietnam War in Stockholm on the 21st of February, 1968. Inscribed: “Till Lennart Geijer fr. Olof Palme”.
6000 SEK

73. Palme, Olof: *Att vilja gå vidare*. Stockholm; Tidens förlag, 1974. First edition. 21,5x14 cm. 272 pp. Publisher’s boards with printed dustjacket. The jacket has a faint dampstain at base of spine, and a short tear at top front folding; it is slightly wrinkled along the top of front panel and rear panel is a trifle soiled. Spine ends are slightly bumped. Contents are clean and



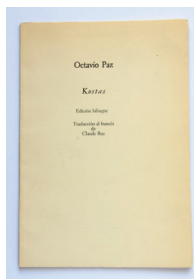
Till
Lennart
h
Kerst.

bright. Articles and speeches by Palme from the 60s and early 70s on the themes of democracy, solidarity, social movements and the welfare state. Inscribed: "Till Lennart [Geijer] fr. Olof".
4000 SEK



74. [Palme] Christensen, Otto: *Original charcoal drawing of Olof Palme*. No place, ca. 1965-67. Picture area 23x17 cm. The paper is slightly creased in the right margin, otherwise fine. The portrait is signed by the artist, who states on verso: "Den svenske trafikminister Olof Palme"

[The Swedish Minister for Infrastructure...]. Palme was Minister for Infrastructure the years 1965-67, during which time the portrait must have been made. The Danish painter and illustrator Christensen (1898-1982) made thousands of portraits for Danish newspapers, and is known for his ability to depict personal traits.
1500 SEK



A Artur Lundkvist,
al poeta galano,
Octavio Paz

75. Paz, Octavio: *Kostas. Edición bilingüe. Traducción al francés de Claude Roy*. [Mexico City]; Ediciones Papeles Privados, 1984. First edition. 25x17 cm. 21, (1, 2 blanks) pp. Original printed wrappers. A few light creases and insignificant specks on the wrappers. A fine copy. With a silkscreen print by Vicente Rojo. The book was printed in 830 copies, of which 180 were numbered and signed. This is one of the 650 unnumbered copies. The poem concerns Paz's friend Kostas Papaioannou (1925-1981), Greek historian and philosopher. Inscribed by Paz: "A Artur Lundkvist, al poeta y al amigo,

Octavio Paz". Artur Lundkvist (1906-1991), Swedish author, critic, member of the Swedish Academy from 1968 and member of the Nobel Prize Committee the years 1969-1986. Lundkvist translated Paz into Swedish already in 1959, and treated the works of Paz in several articles and books. His efforts are regarded to be of significant importance for the choice of Paz as the 1990 Nobel Laureate of Literature. 1200 SEK



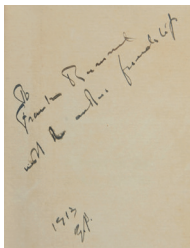
76. Petterson, Berndt: *I påsen*. [*In the Bag*]. Malmö; Cavefors, [1965]. Only edition. 27 A4-sheets in the form of a writing pad, perforated at spine + a loose introduction by Ronney Henningson. Housed in a printed paper bag. The bag is slightly creased. A very fine copy. *In the Bag* consists of machine typed graphic poems, most of them in the form of a bag; the leaves are supposed to be torn out and hung on the wall in any order one might prefer. One of the earliest and most well-known Swedish artist's books. 2000 SEK



78, 79, 80, 77

77. Pound, Ezra: *Brancusi*. Milano; All'insegna del Pesce d'Oro, 1957. (Serie illustrata, 57). 10x7,5 cm. 15, (15, 6 blanks) pp. + 28 b&cw plates. Publisher's blank wrappers with printed dustjacket. The jacket is a little soiled, slightly chipped at spine ends, lower front joint and rear upper joint. Label from a Swedish bookshop on inside of front wrapper. Pound's text on the sculptor Constantin Brancusi was originally published in *The Little Review* in 1921, here translated into Italian for the first time by Mary de Rachewiltz, Pound's daughter. No. 462 of 1000 copies. Gallup D65. 750 SEK

78. Pound, Ezra: *Ripostes of Ezra Pound. Whereto are Appended the Complete Poetical Works of T. E. Hulme, with Prefatory Note*. London; Stephen Swift and Co., 1912. First edition. 20x13,5 cm. 63, (1) pp. Publisher's grey cloth with gilt title on front board. Edges untrimmed. Spine very slightly darkened and has a slight lean. A fine copy. With "Personal" in the list of

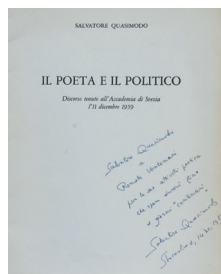


works on p. 2; later issues read “Personae”. Inscribed by the author to Frank [Morse] Rummel (painter, 1890-1971), brother of the composer Walter Morse Rummel, who was a friend and who collaborated with Pound on *Canzoni* (1911), *Hesternae Rosae* (1913), and other works. The publisher’s advertisements (“Books That Compel”; 31, (1) pp.) are cut out: “These have been cut out in some presentation copies, distributed after the failure of the publisher.” (Gallup, p. 34). Gallup A8.
15000 SEK

79. Pound, Ezra: *Section: Rock-Drill. 85-95 de los cantares. [Half-title:] Cantos 85-95 of Ezra Pound.* Milano; All’insegna del Pesce d’Oro, 1955. First edition. (4, 2 blanks), 107, (2) pp. Publisher’s grey boards with title in black, and with a portrait of Pound on the front board. Plain acetate dustjacket as issued. A few small losses on the jacket. Spine ends are a trifle worn, and the fore-edge is insignificantly spotted. A fine copy. No. 475

of 506 numbered copies. This section of the *Cantos* derives its name from the title of a review by Wyndham Lewis of *The Letters of Ezra Pound*, published in *New Statesman and Nation* (7 April 1951, “The Rock Drill”). Gallup A70a.
2000 SEK

80. Pound, Ezra: *Thrones 96-109 de los cantares. [Half title:] Cantos 96-109 of Ezra Pound.* Milano; All’insegna del Pesce d’Oro, 1959. First edition. (4, 2 blanks), 126, (2, 2 blanks) pp. Publisher’s boards with red and black lettering, plain acetate dustjacket. With the errata slip for page 85 laid in. The jacket has a few small chips. A very fine copy. Number 47 of a total edition of 300 numbered copies. Gallup A77.
3000 SEK

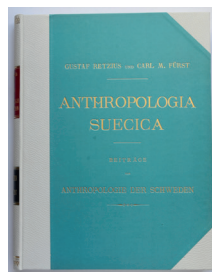


81. Quasimodo, Salvatore: *Il poeta e il politico. Discorso tenuto all’Accademia di Svezia l’11 dicembre 1959.* Milano, [1959]. 24x17 cm. xi, (2, 1 blank)

pp. Printed wrappers, stapled. The wrappers are slightly darkened and have a few small specks. Contents are fine. A few passages have been marked with pencil. Inscribed: “Salvatore Quasimodo a Renata Ventenari / per la sua attività poetica / che spero durerà fino / a giorni ‘centenari’ / Salvatore Quasimodo / Stoccolma, 14 dic. 1959”. Not in Gambetti/Vezzosi, who list only the 1960 edition. A few copies were probably printed in 1959 for handing out while the author was in Stockholm for the Nobel festivities, and this is one of them. The recipient Renata Centenari (1934-2012) – not “Ventenari”, as Quasimodo jokingly calls her – was an Italian actress who moved to Stockholm in 1956 to study puppet theatre for Michael Meschke, stayed in Sweden and worked as drama teacher, wrote numerous articles on cultural matters and started *The International Children and Young People’s Film Festival* in Malmö. Her role in the arrangements surrounding Quasimodo’s visit in Stockholm is unknown to us. 2500 SEK

The Swedish physician and anatomist Gustaf Retzius (1842-1919) held the positions of professor of both anatomy and histology, but he resigned from his academic career in 1890. His wealthy marriage to Anna Wilhelmina Hierta allowed him to devote himself fully to his research, to keep a private laboratory at home, to visit distant scientific congresses, and to publish beautifully printed and bound books

with illustrations of astonishing quality. Offered here are three examples of his extensive output, all of them more or less like new.



82. Retzius, Gustaf & Carl M. Fürst: *Anthropologia Suecica. Beiträge zur Anthropologie der Schweden. Nach den auf Veranstaltung der schwedischen Gesellschaft für Anthropologie und Geographie in den Jahren 1897 und 1898 ausgeführten Erhebungen. Mit 130 Tabellen, 14 Karten und 7 Proportionstabellen in Farbendruck, vielen Kurven und anderen Illustrationen.* Stockholm; Aftonbladets Druckerei, 1902. First edition. 38,5x29,5 cm. vii, (1 blank), 301, (1 blank) pp. + 14 maps & 7 proportion tables. Publisher’s white half cloth with spine labels in red and green leather, gilt title on front board. With the blank dustjacket. A very fine copy. The authors here present the results of their investigations of 45000 Swedish soldiers (did we have that many?), carried through during the 1890s. Comparisons are made between skull and

body measures, eye and hair colour, in order to define the Swedish race.

1600 SEK

83. Retzius, Gustaf: *Cerebrum Simiarum Illustrata. Das Affenhirn in bildlicher Darstellung. Mit LXVII Tafeln.*

Jena; Verlag von Gustav Fischer, 1906.

First edition. 39x31,5 cm. (8, 4 blanks),

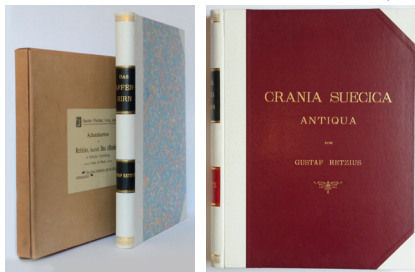
23, (1) pp. + 67 colotype plates with facing corresponding plates of line drawings.

Publisher's white half cloth with black leather labels on spine and marbled boards. With the blank dustjacket, and still housed in the publisher's printed cardboard box. Very fine.

A companion volume to *Das Menschenhirn*, which Retzius published in 1896.

3500 SEK

83, 84



84. Retzius, Gustaf: *Crania Suecica Antiqua. Eine Darstellung der schwedischen Menschen-Schädel aus dem Steinzeitalter, dem Bronzezeitalter und dem Eisenzeitalter, sowie ein Blick auf die Forschungen über die Rassencharaktere der europäischen Völker.*

Mit 92 Tafeln in Lichtdruck und ausserdem 8 Tafeln in Lichtdruck im Nachtrage.

Jena; Verlag von Gustav Fischer, 1900.

First German edition. 42,5x33,5 cm. (5, 3

blanks), iv, 182 pp. + 100 plates. Publisher's white half cloth with spine labels in red and black leather, gilt title on front board.

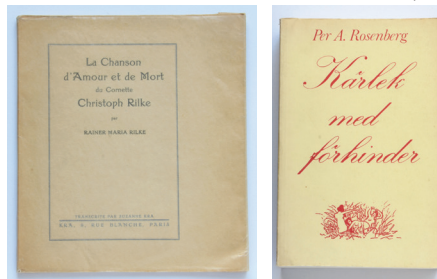
With the blank dustjacket. A very fine copy.

With the blank dustjacket, and still housed in the publisher's printed cardboard box.

The box is a bit scuffed, the book is very fine. An attempt to define the earliest racial constitution of the Swedish nation. The first edition was published in Swedish in 1899.

3000 SEK

85, 86



85. Rilke, Rainer Maria: *La Chanson d'Amour et de Mort du Cornette Christoph Rilke. Transcrite par Suzanne Kra.*

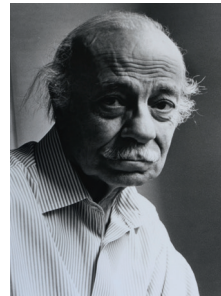
Paris; Kra, 1927. 20,5x18 cm. 31, (2, 3 blanks) pp. Original printed wrappers.

Uncut edges. Spine ends are slightly chipped, otherwise a very fine copy. No. 62 of 50 copies printed on Holland paper. First French

edition of *Die Weise von Liebe und Tod des Cornets Christoph Rilke*. Ritzler E56.
1200 SEK

86. Rote Armee Fraktion: *Texte: der RAF*. [Lund]; Cavefors, 1977. 20x13 cm. 600 pp. Illustrated with photos of the members of RAF. Original printed wrappers. Minimal creasing and two small specks on spine, a few insignificant specks on the wrappers, front wrapper has a light folding mark at lower corner. Pp. 1-20 with a slight nick in top margin and pp. 123-136 with a small crease in outer margin. A fine copy. The book contains political statements by RAF members, letters to and speeches by the imprisoned members during the Stammheim process. This kind of work could not be printed in Germany at the time; it was instead printed by the Swedish publisher Bo Cavefors in three versions: one Swedish and one German with common printed wrappers, and this German version with the misleading cover title *Kärlek med förhinder* [*Love with Impediments*], making it look like an ordinary novel and thus possible to bring into Germany.
2500 SEK

87. [Sabato] Özkök, Lütfi: *Original b&w photo by Lütfi Özkök*. Paris, 1989. 24x18 cm. Contemporary print. Very fine. With Özkök's signature and stamp on verso. Ernesto Sabato (1911-2011), Argentinian author, painter and physicist.

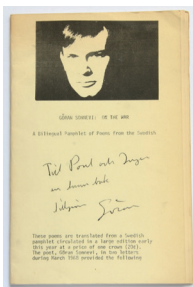


Among his works are *El Túnel* (1948) and *Sobre héroes y tumbas* (1961).
6000 SEK



88. Schreiner, Olive: *Drömmar. Auktorerad översättning från tredje engelska upplagan af Ingeborg Kleen. Illustrationer af Tyra Kleen*. Stockholm; C. & K. Gernandts förlags AB, 1897. 30x25,5 cm. 73, (1 blank) pp. Publisher's green half cloth with printed boards. Spine ends and corners are slightly bumped, and there are a few bumps and

scrape marks on edges of the boards. Two small red stains on rear board. The title leaf has two insignificant scrape marks. An unusually fine copy of the first Swedish edition of Schreiner's *Dreams*. The illustrator Tyra Kleen (1874-1951), educated in Germany and France, was a Swedish painter and lithographer, whose ethereal style goes well together with the allegories of Schreiner. 1500 SEK



89, 90

89. Sonnevi, Göran: *On the War. A Bilingual Pamphlet of Poems from the Swedish*.

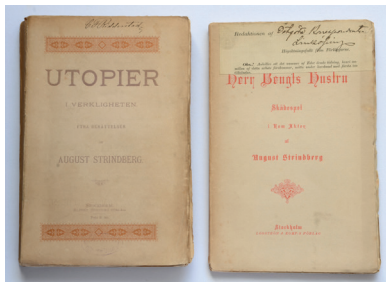
Madison; Third Coast Press, 1968. 21,5x14 cm. 20 pp. Original printed wrappers. Most leaves have light cornerfolds. Rear wrapper is slightly soiled. Manual correction of the text on two pages. A fine copy of this scarce publication, presenting seven poems in English and Swedish, starting with Sonnevi's most famous political poem, *About the War in Vietnam*. The poems are translated by

Joyce C. Telzrow, Dick Dauenhauer, and others. Inscribed by the author on front wrapper to a well-known Danish couple: the poets Poul Borum and Inger Christensen. 1200 SEK

90. Strindberg, August: *Ein freies Norwegen*. Berlin und Leipzig; Hermann Seemann Nachfolger, [1905]. First edition. 23,5x14,5 cm. vi, (2), 36, (4) pp. Modern red marbled boards (Arne Nilsson) with black leather label on spine. The original wrappers are preserved. The front wrapper has a few light scrape marks. Contents are a bit toned, as should be expected. A very fine copy. With the bookplate of the bookbinder Arne Nilsson on front paste-down. *Ein freies Norwegen* was translated by Emil Schering, and contains 5 articles by Strindberg, published during 1905 in German and Danish newspapers, three excerpts from Strindberg's works from the 1880s, all of them on a Norwegian theme, and a preface by the author. Strindberg had been a critic of the Swedish policy towards Norway already in the 1880s, and started producing articles on the Swedish-Norwegian Union again in 1905. In these articles, Strindberg criticises Swedish politics and argues for Norwegian independence, which became a fact later the same year. Zetterlund I:91. 2500 SEK

91. Strindberg, August: *Herr Bengts hustru. Skådespel i fem akter*.

Stockholm; Looström & Komp:s förlag, 1882. First edition. 18,5x12 cm. (3, 1 blank), 116 pp. Original printed wrappers with a review slip addressed to the editors of the newspaper Östgöta Correspondenten mounted on top of front panel. The spine is slightly toned and has a small loss at foot. The wrappers are a trifle soiled and the rear one has a folding mark at top corner. There are a few small rifts in outer margin of pp. 55/56. Contents are clean and bright. This play, set in the time of the reformation, has been called a modern marriage drama in a thin historical disguise. It was positively reviewed in the newspaper Östgöta Correspondenten, where it is said that Strindberg has left his bitterness behind and has come to harmony with the order of things.
1000 SEK



92, 91

92. Strindberg, August: *Utopier i verkligheten. Fyra berättelser*. Stockholm; Bonniers, 1885. First edition. 18,5x12 cm. viii, 269, (1) pp. Original printed

wrappers. Spine is a bit toned, slightly out of square and has a few wrinkles. Front wrapper has a few light stains, a short tear in outer margin and a faint review stamp; rear wrapper has a few small specks. A short tear in outer margin of pp. 123/124 and 165/166. A small dampstain in top margin of pp. 141-172, 189-195 and 203-264. A very well-preserved copy. *Utopias in Reality* contains the famous novella *Samvetsqual* [*Pangs of Conscience*], Strindberg's vision of world peace. With chief editor of the newspaper Östgöta Correspondenten C. F. Ridderstad's signature on front wrapper. Ridderstad was chief editor and owner of the newspaper between 1842 and 1886, and he made it one of the leading and most influential Swedish regional newspapers. The book was endowed with a lengthy review in Östgöta Correspondenten, in which Strindberg was heavily criticised for the things he would willingly sacrifice in order to obtain his vision; such as the national state, private properties and the elementary family. The anonymous reviewer compared Strindberg to both Icarus and Charles Fourier.
1500 SEK

93. Tamamura, Kozaburo: *Characteristic Japan. Views and Characters in the Land of the Rising Sun*.

Kobe; Tamamura, photographer, no year [c. 1906]. Oblong folio, 18x42 cm. Title leaf + 24 hand coloured colotype photographs with tissue-guards. Padded silk boards tied



with blue strings, embroidered view of Fuji on front board, gilt edges. Spine ends are slightly worn. The title leaf has a short tear and a folding mark at lower corner. A fine, clean copy. The Japanese photographer Tamamura (1856-1923?) opened his first shop in Tokyo in 1874 and expanded his firm with studios in Yokohama and Kobe. He is regarded as one of the founders of *Yokohama Shashin* (tourist photographs) and produced albumen photographs as well as collotypes. This book offers, for instance, views of landscapes, cities, a tea-house, a geisha portrait, lotus flowers in Sumiyoshi Park. The photos have captions in English. The books from Tamamura's studio were commonly bound in cloth, with a deluxe edition bound in silk, as is the case with this copy.

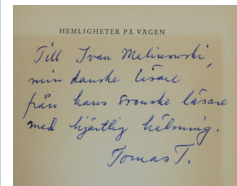
7500 SEK

94. Third Reich Poster: *Die Fahrbahn ist kein Spielplatz! Haustafelplakat 6*. Berlin; Erasmusdruck, no year. Published by Reichsführer SS und Chef der deutschen



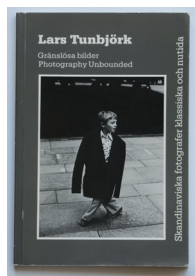
Polizei und Reichsarbeitsgemeinschaft Schadenverhütung. Chromolithography. 29,5x21 cm. Very fine. With the signature "DPA". A warning against playing in the street, showing a woman saving a child from being hit by a car.

1800 SEK



95. Tranströmer, Tomas: *Hemligheter på vägen*. Stockholm; Bonniers, 1958. First edition. 19,5x12 cm. 46, (2) pp. Original printed wrappers. Lower edges of the wrappers are

a trifle creased. The half title and the title leaves are slightly yellowed. A fine copy. Tranströmer's second book, entitled *Secrets on the Way*. Inscribed: "Till Ivan Malinowski, min danske läsare från hans svenske läsare / med hjärtlig hälsning. Tomas T." [For Ivan Malinowski, my Danish reader from his Swedish reader / with cordial greetings]. The Danish poet Ivan Malinowski (1926-1989) translated around 25 of Tranströmer's poems into Danish, five of which came from this collection. Malinowski has marked some of the poems on the contents page and has made a few notations with pencil at one of the poems. Karlström [I]:5805. 5000 SEK



96. Tunbjörk, Lars: *Gränslösa bilder / Photography Unbounded*. Helsingborg; Lucida, 1987. (Scandinavian photographers classic and contemporary 3). First edition. 20x13,5 cm. 88 pp. Original printed, laminated wrappers. Spine ends and front top corner are a trifle worn, rear wrapper has two light stains. A fine copy of

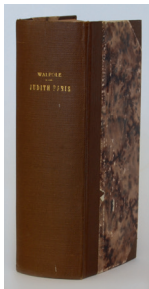
Tunbjörk's debut. With an introduction in Swedish and English by Per Lindström, who says that "Tunbjörk devotes his attention to the heart of society, depicting the everyday, but in photographs that are neither dull, nor indifferent, and capturing with love and humility the human and the universal aspects of the world around us. His style is both simple and direct; his work often tinged with a surrealistic undertone that blends, just as frequently, with a touch of humour."

2000 SEK



97. Verhaeren, Emile: *Les Petits vieux*. London; Eragny Press, 1901. First edition. 12,5x16,5 cm. 16, (2) pp. Publisher's quarter grey-green boards with floral design on the sides, gilt top edge. Illustrated with a colour wood engraving and several ornamental initials. Spine ends and corners

are a trifle worn. There is a small loss of paper at rear lower corner. Contents are perfectly clean and bright. A fine copy. The Eragny Press was run by the French impressionist painter Lucien Pissarro and his wife Esther (born Bensusan) the years 1894-1914, and is considered one of the “big six of amongst modern presses” (Tomkinson, *A Select Bibliography of the Principal Modern Presses Public and Private in great Britain and Ireland*). The 32 books they produced, combining Arts and Crafts design with French impressionist manner, have had a great influence on book design and typography in Europe and the United States. 9000 SEK



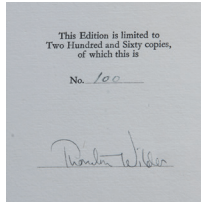
98, 99

98. Walpole, Hugh: *Judith Paris*. *Bemyndigad översättning för Svenska Dagbladet*. Stockholm, 1932. 17x8 cm. 831, (1 blank) pp. Bound in contemporary plain brown cloth with marbled boards. Spine is slightly out of square. Contents are a bit toned

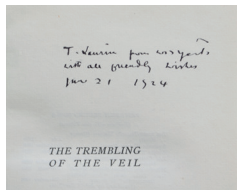
and around ten leaves have a minimal chip in lower margin. First Swedish edition of Walpole's *Judith Paris*, serialized in the newspaper *Svenska Dagbladet* the year after its original publication. No book edition followed. Very scarce. Nygren, *Följetonger i några svenska dagstidningar* 205. 900 SEK

99. Wells, H. G.: *What is Coming? A Forecast of Things after the War*. London; Cassell, 1916. First edition. 20x14 cm. (4, 2 blanks), 295, (1) pp. Original green cloth, dustjacket with photo of the author on front. The jacket is chipped at spine ends and corners, and there is a tear in both rear joints. Spine ends and corners are slightly worn. Contents are fine. Contains an introduction, “Forecasting the Future”, and eleven essays on the post-war world, among them are “Nations in Liquidation” and “What the War is doing for Women”. Wells was for many years occupied with future studies, as they are called today, and did in the early 30s also suggest the establishment of “Departments and Professors of Foresight”. 2250 SEK

100. Wilder, Thornton: *The Woman of Andros*. London; Longmans, Green and Co., 1930. First UK edition. 26,5x20 cm. (6, 4 blanks), 104, (2) pp. Publisher's blue cloth with gilt top edge and satin bookmark. With a tipped-in frontispiece woodcut plate. Front



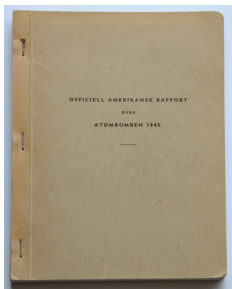
board is insignificantly bowed. Rear corners are a bit bumped. Contents are bright and clean, with just a few scattered minimal specks. The novel is set in ancient Greece and is partly based on Terence's comedy *Andria*. This is no. 100 of 260 numbered and signed copies.
2000 SEK



101. Yeats, W. B.: *The Trembling of the Veil*. London; privately printed for subscribers only by T. Werner Laurie, 1922. First edition. 23x15 cm. Frontispiece, (2), vii,

(1 blank), 247, (1) pp. Original white and blue boards with paper-label on spine, matching blue endpapers and rough-trimmed edges. No dustjacket. The spine is slightly toned and has some light scrape marks and insignificant dampstains. Spine ends and corners are a bit bumped. There is a mended tear in the paper on front board. Contents are perfectly bright and clean. *The Trembling of the Veil* is the main source of Yeats's intellectual autobiography and is regarded as his major undertaking as a prose writer. Arthur Symons has described the work as "an absolute masterpiece: far & away the best thing [Yeats] has ever done." (*Arthur Symons: A Life*, p. 304). This is no. 116 of 1000 numbered and signed copies. Yeats has also made a manual change in the title of Book III, where "Hodos Camelionis" has become "Hodos Chameleontos". Inscribed by Yeats to his Swedish publisher Thorsten Laurin the year after he was awarded the Nobel Prize for Literature: "T. Laurin from W B Yeats, with all friendly wishes / Jan. 21 1924". With Laurin's gilt stamped bookplate on front pastedown. Laurin (1875-1954), distinguished art collector and director of Norstedts publishing house. Norstedts published a Swedish edition of five plays by Yeats in 1923, including *Cathleen ni Houlihan*, the work by Yeats which was particularly regarded as a masterpiece by the Nobel Prize Committee. Wade 133.
23000 SEK

Five works on nuclear energy and the atomic bomb finishes this catalogue. Smyth, the author of the first one, has later said, which is sometimes valid also for the publishing of book catalogues: “... I am able to state with painful accuracy that my financial balance from the Smyth Report is minus two dollars, the copyright fee.”



102. Smyth, H. D.: *A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government 1940-1945.*

Washington, 1945. 22x17 cm. (4, 4 blanks), I:1-19, (1 blank), II:1-10, III:1-7, (1 blank), IV:1-15, (1 blank), V:1-9, (1 blank), VI:1-14, VII:1-15, (1 blank), VIII:1-17, (1 blank), IX:1-13, (1 blank), X:1-10, XI:1-13, (1 blank), XII:1-12, XIII:1-3, (1 blank), A1:1-6, A2:1-2, A3:1-3, (1 blank), A4:1-5, (1 blank), A5:1, (1, 2 blanks), 247-254 pp. (with a few pages repeated). Printed card wrappers, stapled. Stenciled. A few

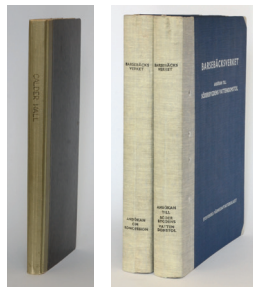
insignificant specks on front wrapper, names of two previous owners on the title. A fine copy. Coleman, *The “Smyth Report”: a Descriptive Check List* No. 3. *Printing and the Mind of Man* 422: “the remarkably full and candid account of the development work [...], which culminated in the production of the first atomic bomb.” A copy of the lithoprint version, preceding the first printed edition and intended for press release distribution immediately after the atomic bombings of Hiroshima and Nagasaki in August of 1945. The lithoprint version was preceded by a mimeograph version (Coleman No. 1), sent out to project leaders and a few others belonging to the Manhattan District work; all copies of this version were probably destroyed. At least one copy is known of another stenciled version with text in purple (Coleman No. 2, “Ditto version”). It is not yet determined if the Ditto version precedes the Lithoprint version or not, and it might be just a proof copy. The last chapter of the offered copy has the last chapter named “Appendix 6”, pp. 247-254, with an extra title leaf in Swedish; these are taken from the book edition and are usually not included in the Lithoprint version. Parts of this edition were apparently published with different foreign language covers, since also a German edition is known. Though many crucial details of the production process were omitted in the report, the publication of the *Smyth Report* was controversial. Smyth sums up the

motivation of the publication in his preface: “The ultimate responsibility for our nation’s policy rests on its citizens and they can discharge such responsibilities wisely only if they are informed”. An allusion to a specific phenomenon of nuclear physics was omitted in the printed version, but is present in this edition. This textual change attracted the attention of Soviet scientists and it became a clue for them in their ambition to develop an atomic bomb of their own.
14000 SEK

103. British Nuclear Energy Conference: *Symposium on Calder Works Nuclear Power Plant. Advance copies (subject to revision) of papers to be read on 22 and 23 November, 1956.*

London, 1956. 31x15 cm. (2), 5, (1) + 21, (1 blank) + 30 + 16 + 9, (1) + 9, (1 blank) + 13, (1 blank) + 20 + 16 + 16 + 8 + 17, (1) + 13, (1 blank) + 15, (1) + 17, (1) + 14 + 13, (1 blank) + 12 + 15, (1 blank) pp.+ 6 folding plans. With photo illustrations in the text. Contemporary cloth-backed marbled boards with “Calder Hall” in handwriting on spine. A tear in the cloth at base of spine, slightly worn corners and boards with a small scrape mark each. The first folding plan has a short tear in outer margin and there is a small fold at lower corner on around 50 leaves. A fine copy. Stapled onto rear endpaper is the programme for the symposium, where it is said that “One set of advance copies of the papers will be supplied to those who

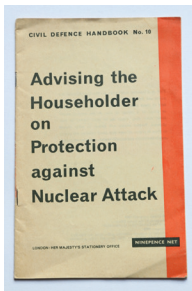
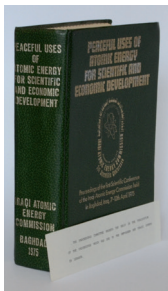
apply to attend the Symposium and pay the registration fee of £1”. There are pencil notations and calculations in margins of approximately 30 pages, both in English and Swedish, and front paste-down bears the signature Kurt Lithman[?]. A printed version of the book for general circulation was published in 1957. Calder Hall was the first nuclear power plant in the world to generate electricity on an industrial level and was also designed for the production of plutonium. The UK government announced in 1995 that all production of plutonium for weapons had ceased, and the plant was closed down in 2003.
3500 SEK



103, 104

104. Sydsvenska värmekraftaktiebolaget: *Barsebäcksverket. Ansökan om koncession; Ansökan till Söderbygdens Vattendomstol.* Malmö, 1968-69. 150 pp. + 28 supplements in the form of maps, diagrams and plans & 86 pp. + 27 supplements. Stenciled A4 sheets in two linen-backed folders. Library

card pocket on verso or rear boards.
 The construction permit application for Barsebäck Nuclear Power Plant, Sweden's second commercial nuclear power plant; two parts dated 1968 and 1969. The first deals with the effect, different types of reactors, safety etc.; the second application mainly concerns a chilled water plant and the discharge of used water. The first reactor was employed in 1975, and the second in 1977. They were closed in 1999 and 2005, respectively, mainly due to years of political pressure from Denmark, whose capitol Copenhagen was closely situated to the power plant and thereby threatened by it. The application was issued in an unknown number of copies, but surely very few, which were sent to the necessary instances.
 5000 SEK



105, 106

105. Iraqi Atom Energy Commission:
Peaceful and Atomic Energy for Scientific and Economic Development. Proceedings of the First Scientific Conference of the

Iraqi Atomic Energy Commission held in Baghdad, Iraq, 7-12 April, 1975.
 Baghdad, 1975. 25x18 cm. xv, (1), 1040 pp. Illustrated with plans, maps and photos. Original green boards with gilt lettering. Spine ends and corners are a bit bumped. Front free endpaper has a small chip at top left-hand corner, and a shallow piece at top of the leaf has come off and is stuck to front paste-down. Around a third of the leaves have a small nick at the top corner. Contents are clean and bright. With a loosely inserted slip, stating: "The proceedings committee regrets the delay in the publication of the proceedings which was due to the unforeseen and tragic events in Lebanon" [the Lebanese Civil War].
 3000 SEK

106. Home Office & Central Office of Information: *Advising the Householder on Protection against Nuclear Attack. Civil Defence Handbook No. 10.*
 London; Her Majesty's Stationery Office, 1963. First edition. 21x13,5 cm. 23, (1) pp. (covers included). Illustrated. Original printed, stapled wrappers. Minor creasing on the wrappers. Contents are fine, but for a few small corner folds. The leaflet contains government advice on what to do before, during and after an attack, and was intended for members of the civil defence, police and fire services.
 400 SEK