

This catalogue offers a selection of first editions and a few books on economy and modern science. There are sections of works by Arthur Machen, Gunnar Myrdal, Olaf Stapledon and Tomas Tranströmer, many of them inscribed by the author, and there are single items worthy of attention, such as a manuscript of Lars Gustafsson's novel *Bernard Foy's tredje rockad* (no. 19), Le Corbusier's second collection of wallpapers for Salubra (no. 34), Mellerio's *La Lithographie originale en couleurs* (no. 47), a fine copy of August Strindberg's breakthrough novel *Röda rummet* (no. 84), and Norbert Wiener's *Cybernetics* (no. 95).

Item no. 48 forms a collection of 30 books and a playbill, all of them inscribed by Vilhelm Moberg (1898-1973, author of *The Emigrant Novels*) to Kristina Odelberg/Hedenblad, a woman unknown in the literature on Moberg. Their love affair became known through this collection of presentation copies, some of which are of an intimate nature, and where Moberg clearly states that he chose to use her name for the main character Kristina in *The Emigrant Novels*.

Patrik Andersson

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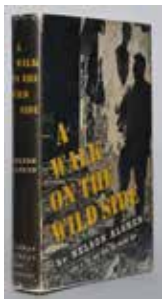
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THE CATALOGUE:

Patrik Andersson, text
Frida Rundberg, layout & photo
www.frdesign.se

THE COVER:

Wallpaper "4321 B, Wall", by Le Corbusier.



1. Algren, Nelson: *A Walk on the Wild Side*. New York; Farrar, Straus and Cudahy, 1956. First edition, stated first printing. 21,5x14,5 cm. (5, 1 blank), 346 pp. Publisher's green and yellow cloth with printed dustjacket, with original price of \$4.50. The jacket is a bit chipped at spine ends and corners, and the rear panel is slightly darkened. Spine ends and corners are a bit bumped, and the spine is slightly out of square. There is a 2 cm long crack at lower front joint, and some small specks along the rear joint. Edges are a trifle spotted. Pp. 240-245 have a speck in lower margin. In this novel, famously adapted by Lou Reed, Algren depicts the lives of the urban underclass of 1930s America. Brucoli A6.1.a. 2000 SEK

2. Berlin, Irving: *Letter sent to Valentin*

Ostrovsky at the Moscow Literary Gazette. New York, 1967. Typed and signed letter on the author's stationery, dated 17 Jan. 1967. 13 lines on an A4 sheet, folded twice. With envelope. Berlin says in a rather formal tone that he will be glad to send the requested information and his photo, if Ostrovsky tells him about his plans, for what we assume was an article in the *Literary Gazette*, and he gives Ostrovsky his telephone number. 600 SEK

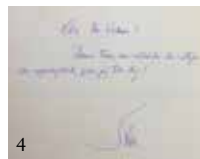
Sten Broman (1902-1983), Swedish composer, musician, music critic, and an active member from the start of ISCM (the International Society for Contemporary Music). He managed to make classical music popular through radio and TV shows, but did unfortunately fail in his earlier academic career. Presented here are his two attempts at reaching the doctor's degree.

3. Broman, Sten: *Den svenska musikforskningen 1750-1900*. Lund, 1927. 20,5x13,5 cm. 191, (1 blank) pp. + 4 pages of errata on 2 leaves + the loose leaf intended for announcement of the dissertation in Swedish academic tradition (spikblad). Original printed wrappers. Spine has a small loss at head and two dampstains, and is slightly

bumped at foot. There is a short tear in each joint. Spine and wrappers are a bit toned, and there are a few small white stains on front wrapper. Pp. 135/136 has a small chip in top margin. Broman's *The Swedish Music Research 1750-1900* is a legendary failed dissertation, surrounded by anecdotes. According to one of them, he included a cookbook in the bibliography, *La Composition de la cuisine*. The work may have been carried through with some negligence, but there are no cookbooks to be found in the bibliography. Inscribed: "Till Johan Johansson XVIII.V.XXVII. / från tillgifne förf." Presentation copies of Broman's failed dissertation are scarce, as he probably didn't distribute them after the disputation. Johan Johansson (1879-1951), Swedish painter based in Lund, and one of Broman's friends. They were both members of the Swedish section of ISCM, which was introduced in the mid 20s, and both of them were members of the CC Society, an academic fellowship of parodic character.
2500 SEK

4. Broman, Sten: *Berwalds Instrumentalmusik*.

[Lund], 1947. 24,5x17,5 cm. (2), 17-304 pp. Plain red cloth-binding with gilt



title on spine. Spine ends and corners insignificantly worn. A fine copy. Less known than the previous book, this one is written in German and deals with the instrumental music of Swedish composer Franz Berwald (1796-1868). According to a letter from Broman to the Humanistic Faculty at Lund University, dated 21 April 1947, this work was intended to be his second attempt at reaching the doctor's degree. In the letter he expresses the wish to hold his doctoral disputation on the 27th of May 1947, but for reasons unknown it never came to that. A few advance reading copies were however printed and sent out to leading music

experts, and to his wished-for opponent Carl-Allan Moberg. The omission of the first and last pages was apparently on account of time shortage, since Broman had to deliver the main text for assessment in due time before the disputation. A proof copy at the University Library in Lund has the omitted pages, which are consisting of an introduction (2 pp.), a *Stilhistorische Übersicht* (pp. 11-16), and analysis of minor compositions (pp. 305-333). This copy was handed to the musicologist Bo Wallner (1923-2004), who received the book in the mid 50s, while the two were organizing the ISCM World Music Festival in Stockholm. It is inscribed on the flyleaf by Broman: “Käre Bo Wallner! Denna torso, som måhända kan nyttjas som uppslagsbok, giver jag till dig! / Sten”. On the verso he has written: “Denna torso, icke utgiven, icke föreliggande på KB eller något UB, har tryckts i 10 numrerade ex. av vilka detta är N:o 6 / Sten Broman”. No. 6 of 10 numbered copies.
4500 SEK

5. Burgess, Anthony: *A Clockwork Orange*. London; Heinemann, 1962. First edition, first printing. 20,5x13,5 cm. Publisher's black cloth with first issue dustjacket, with the original price of 16s. There are several professionally closed tears and restored

losses on the jacket, which still has a fresh appearance. Spine ends and corners are slightly bumped and moderately worn, and there is a 1 cm long tear in the front top joint. The cloth on spine is slightly uneven.

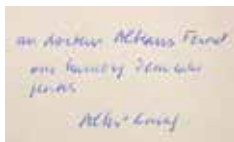


Minor spotting on the edges. Owner's signature on front free endpaper (G P Wakefield). Cornerfold on p. 7/8, 67/68 and 153/154. A 5 mm long tear in lower margin on pp. 39-56. A light stain in outer margin of pp. 64. A minimal chip in lower margin of pp. 117/118. The author's most well-known work and a milestone in 20th century fiction.
9000 SEK

6. Burri, René: *Les Allemands. Photographies de René Burri. Textes réunis et présentés par Jean Baudrillard*. Paris; Robert Delpire, 1963. (Série Histoire n:o 8). 19x21,5 cm. 166 pp. Publisher's



laminated printed boards. Spine slightly out of square. Head of spine a bit bumped. Spine ends and boards' edges are a little worn. Contents are bright and clean. The Swiss photographer Burri (1933-) became a member of Magnum Photographic Society in 1959, the year when he started to work on this book, which contains mainly scenes from everyday life in postwar Germany. It was first published in a German edition in Zürich in 1962, with texts by Max Frisch, Bertolt Brecht, and others. This is the first French edition, with text by Baudrillard. 3000 SEK

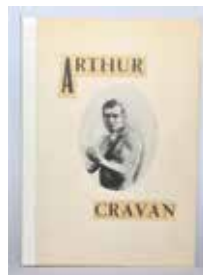


7. Camus, Albert: *Discours de Suède*. Paris; Gallimard, 1958. First edition on ordinary paper. 19x12 cm. 69, (4, 3 blanks) pp. Original printed wrappers. Publisher's "S.P." perforation on rear cover. A fine copy. A small bookplate on verso of front wrapper, with the initials B. O. J. Printed here are Camus' Nobel Prize award speech and the Nobel Lecture. Inscribed by Camus to his physician Michel Albeaux-Fernet: "au docteur Albeaux Fernet avec beaucoup d'amicales pensées / Albert Camus". 16000 SEK



8. (Cobra) Jorn, Asger (Ed.): *Artistes Libres. Première serie du bibliotheque de Cobra. Quinze monographies: première serie de l'encyclopédie de l'art expérimental*. Copenhagen; Ejnar Munksgaard, 1950. First edition. 17x13 cm. Complete set

of 15 fascicules on 16 pages each with a separate 4-page introduction, housed in a lithographed paper-case. The case is slightly worn at extremities and lacks a small flap at bottom. The fascicules are very fine, with just a hint of wear to some of the spines. Rear wrapper of No. 11 (Gudnason) has a small corner loss. 15 Cobra artists are presented here with a short text in French followed by reproductions of their works. Each front wrapper is an original lithography by the artist in question. The artists represented are Pierre Alechinsky, Else Alfelt, Karel Appel, Atlan, Ejler Bille, Constant, Corneille, Jacques Douzet, Sonja Ferlov, Stephen Gilbert, Svavar Gudnason, Henry Heerup, Egill Jacobsen, Asger Jorn, and Carl-Henning Pedersen. The avant-garde movement Cobra was short-lived (1948-51) but extremely influential.
8000 SEK



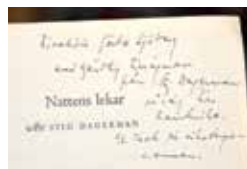
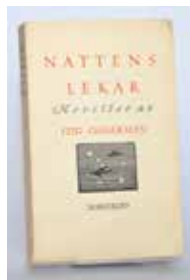
9. Cravan, Arthur: *Poeten med världens kortaste hår, nevö till Oscar Wilde, och som boxades mot Jack Johnson i Barcelona 1916. Dikter tolkade och presenterade av Stina och Olle Orrje.* Stockholm, 1970. 31x22 cm. (2), 12, (27) stenciled text leaves in various colours + 13 leaves with a mounted illustration each. Original stapled cardboard covers with a spine strip in tape and mounted illustrations on the boards. The staples have come loose from rear board. A very fine copy of the first book by and on Cravan in Swedish, privately published in a presumed very limited edition by the translators. A printed version was published in 1972. Inscribed by the translators to their friend, the poet and artist Åke Hodell, with thanks for "good vibrations" from his text-sound-composition *220 Volt Buddha* (1971).
1800 SEK



10. Dagerman, Stig: *Dramer om dömda*. *Den dödsdömda / Skuggan av Mart*. Stockholm; Norstedts, 1948. First edition. 20x13 cm. 255, (1 blank) pp. Original printed wrappers. Partly unopened. Spine and wrappers are a bit toned and have a few stains. Spine ends are slightly chipped and there is a 1 cm long tear at rear lower folding. There are a few creases on front wrapper. Contents are fine. Dagerman's first two plays, *The Man Condemned to Death* and *The Shadow of Mart*, are generally accepted as his best ones. They were premiered in 1947 and 1948, respectively, and published here for the first time. This copy is inscribed to the actress Tora Teje, who played a leading role in *The Shadow of Mart*: "Fru Tora Teje – ett enkelt tack för fru Angelica från Stig Dagerman". 4500 SEK

11. Dagerman, Stig: *Nattens lekar*. *Noveller*.

Stockholm; Norstedts, 1947. First edition. 20x13 cm. 312, (2) pp. Original printed wrappers. Unopened. Foot of spine is slightly bumped and there are a few light creases on the wrappers. A fine copy of Dagerman's first book of short stories, inscribed to Gösta Sjöberg, author and journalist, brother of the poet Birger Sjöberg, and director of the publisher Steinsvik the years 1944-47. Steinsvik published Dagerman's debut novel *Ormen* in 1945. "Direktör Gösta Sjöberg med hjärtlig tillägnan från Stig Dagerman / på väg till Frankrike. P.S. Tack för riksdagsnamnen[?]" 4000 SEK



12. D'Annunzio, Gabriele: *Francesca da Rimini*. *Tragedia di Gabriele D'Annunzio*. Milano; Treves, 1902. First edition. 24x19 cm. (9, 3 blanks), 289, (2, 1 blank) pp. Publisher's grey, decorated linen with

original purple ribbon ties. Printed on thick, handmade paper with uncut edges. Printed in red and black throughout, and containing a few whole-page designs in Art Nouveau-style by Adolfo De Carolis. A short tear in outer margin of pp. 235/236. Around 40 leaves have a minimal speck or two in outer margin, and there is also a needle-sized hole in margin of some of these leaves. Bookplate on inside of front board. A fine copy.

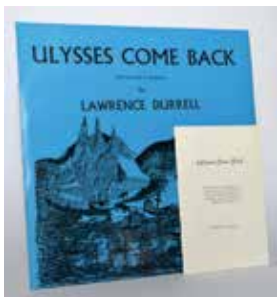
4000 SEK



13. Dardel, Thora: *Mon amant se marie, suivi de Les fils du pasteur* – Lucia. Préface de Jean Cocteau. Illustrations de Jean Oberlé. Paris; Éditions M.-P. Trémois, 1930. Ninth printing of the first edition. The first printing was also made in 1930. 19x14 cm. 148, (1, 1 blank) pp. Original

printed wrappers. The spine is partly loose, creased, darkened and has a tear at each end. Spine and wrappers are slightly soiled. Front wrapper has light cornerfolds. Contents are, as usual with this title, toned and brittle. There is a loss in outer margin of front free endpaper and the half-title, a small cornerloss on pp. 49-56 & 103/104. There are short tears in outer margin of approx. 10 leaves. Thora Dardel (1899-1995), Swedish artist and author. She went to Paris in 1919 to study sculpture, married the Swedish artist Nils Dardel in 1920, lived in the Montparnasse for 13 years and befriended many of the great artists of the time, such as Cocteau, Braque, and Modigliani, the latter of whom painted her portrait. She describes the time in Paris in the autobiographical work *Jag for till Paris (I Went to Paris, 1941)*, where she also tells the story behind this book. Oberlé suggested that her short stories, one of them previously published in Swedish, should be translated into French and assisted her in doing this. Cocteau, who was ill at the time, sent a letter containing the preface. The title of the first story, *The Trip to Berlin and Paris*, was changed into *My Married Lover* in order to amuse Cocteau. Inscribed: “à André Pieyre de Mandiargues / en souvenir de Thora Dardel.” André Pieyre de

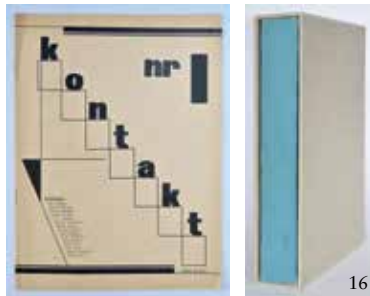
Mandiargues (1909-1991), French author, who wrote for instance *La Motocyclette* and *La Marge*.
1500 SEK



14. Durrell, Lawrence: *Ulysses Come Back. Sketch for a Musical & Outline-sketch for a musical based upon the last three love-affairs of Ulysses the Greek adventurer of mythology, adapted rather light heartedly from Homer.*

London; Turret Books, 1970. First edition. LP vinyl record in white sleeve and printed blue card sleeve. Comes with a 20-page booklet containing the lyrics of the 6 recorded songs, performed by Durrell with Belle Gonzalez, Pat Smythe (piano) and Jeff Clyne (bass). Both record and booklet in very fine condition. This is all that was recorded of the never realized musical, containing for instance the duet between Ulysses and Circe: "You're bringing out

the swine in me". The booklet is signed by Durrell as no. 21 of 99 copies.
3000 SEK



15. Englund, Carl Emil (Ed.): *Kontakt nr 1*. Stockholm; Bokförlaget Brand, 1931. 30,5x23 cm. 15, (1) pp. Stapled. A short tear at foot of spine, and a few insignificant creases on the wrappers, both of which have a few minimal tears. Printed on thin paper, which is a bit darkened. A well-preserved copy. The contributors to *Kontakt* were mainly young Swedish and Finnish-Swedish working-class writers, inspired by and seeking to link to the European avant-garde. Artur Lundkvist starts with the text "Manifest i symboler" [Manifest in Symbols], and Eyvind Johnson, living in Paris at the time, gives an early Swedish presentation of Surrealism. Among the other contributors were Elmer Diktonius, Stina Aronson, Gunnar Björling, and Josef

Kjellgren. Only this first issue of *Kontakt* was published. Very scarce.
5000 SEK

16. Fahlström, Öyvind: *Drömdjuret. Ett teaterstycke i sex delar*. Stockholm, 1972. First edition. 29,5x21 cm. 434 stenciled pp. Clothbacked blank wrappers, housed in a linen slipcase. The spine is slightly worn and the wrappers a bit faded and creased. Pp. 5-9 have a minor chip in outer margin. Most leaves have a small nick at the top corner. A fine copy. The play, written in Swedish and entitled *The Dream Animal*, is dedicated to the memory of the author's friend, the poet and director Saul Gottlieb, who died in 1971. Pp. 413 and onwards contain an afterword and a synopsis. Fahlström says here that the play could also have been dedicated to Wilhelm Reich, since, according to him, sensuality and analytical depth should be combined with a radical view of society and radical activity. He mentions a few other sources of inspiration, among which the most important one is Loren Eisely, from whose works he quotes, for instance, the following passage on man's evolution: "He was becoming something the world had never seen before – a dream animal – living at least partially within a secret universe of his own creation and sharing

that secret universe in his head with other, similar heads." One of the main themes in this play is the survival of the individual's capability of self-knowledge, tenderness, political awareness and activity, while at the same time adjusting to the oppressing rules of a neurotic society. The entire play has never been performed, which is probably due to its length.
6000 SEK



17. Graves, Robert: *Good-Bye to All That. An Autobiography*. London; Jonathan Cape, 1929. First edition, first issue. 20,5x14,5 cm. 448 pp. + 8 plates (1 double-spread). Publisher's red cloth with printed dustjacket. Partly unopened. The jacket is a bit rubbed along the foldings, and has minor losses in the top and lower margins. Spine ends and front corners are slightly chipped, and there is a small bump mark on top of the front board.

A minimal tear at head of spine. A small chip in lower margin of pp. 13/14. A short tear in lower margin of pp. 346/347. Light soiling in lower margin of pp. 367. Contents are clean and bright. First issue, with the poem by Siegfried Sassoon on pp. 341-343, which was removed in later issues.
9000 SEK

18. Greene, Graham: *The Quiet American*. London; Heinemann, 1955. First edition. 20,5x13,5 cm. (6, 2 blanks), 247, (1 blank) pp. Publisher's blue cloth with blue top edge and printed dustjacket. The jacket is a bit chipped at spine ends and corners, slightly darkened at spine, and there are a few light stains on rear panel and the inner flaps. Spine ends are slightly bumped, and the cloth is a bit bubbled on spine and boards. Dampstains on the top edge are faintly visible in top margin of approx. 35 leaves. A small stain on the fore-edge. Greene's prophetic novel on American intervention in Vietnam. Miller 35a. Wobbe A35.
1200 SEK



19. Gustafsson, Lars: *Manuscript in Swedish for the novel Bernard Foy's tredje rockad (Bernard Foy's Third Castling)*. One folder called "Foy 1", comprising the first of the three chapters of the novel, in duplicated typescript with many small changes, and the device "Veritas omnia vincit" on the title, which was not used in the printed version. A second folder of 30 leaves with sketches for the structure of the novel in both handwriting and typescript, where different authors and titles of works are mentioned. This folder comes with a sketch for the cover, onto which a photo of a zeppelin has been mounted. A third folder comprising the whole novel, but lacking half of the first chapter. The text in this folder consists of both duplicated typescripts and print-outs, where sections have been crossed

out, sentences on paper strips have been mounted onto the text leaves, and manual changes and additions have been made. The novel was first published in 1986. The last folder is dated "Austin, Texas, 1983-85", the others are not dated. The Swedish author Lars Gustafsson (1936-) served as professor of philosophy at the University of Texas, Austin, from 1983 to 2006, and it seems that he started using a computer when coming there. Another version of the manuscript for this novel is included in the holdings of Uppsala University Library. A comparison between the two versions shows that the version offered here belongs to an earlier state of the novel's emergence. 40000 SEK



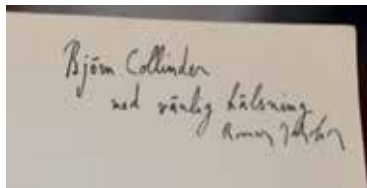
20. [Hermelin] Bagge, Per: *Cabinet photo of Eric Hermelin*.
Lund, c:a 1905-1910. 14x8,5 cm.
Mounted on a thick card with the photographer's details on back. The

card is slightly curved and has a small speck. Eric Hermelin (1860-1944), baron, Swedish author, prolific translator of mainly Persian literature. The photographer Per Bagge, successor of photographer Lina Jonn, who had her studio at Bantorget 6 in Lund. Bagge managed the studio from 1903 to 1936. 3000 SEK



21. Hodell, Åke: *Orfiska uppenbarelser (Orphic Revelations)*.

No place, 1973. Enlarged photo, showing two fists holding an eye each. Mounted on thick cardboard and placed in a passe-partout. Picture area: 33,5x49,5 cm. Lower right corner of the passe-partout is bumped, and there are a few small creases at the inner corners of the passe-partout. Signed and dated by Hodell. The print was probably made in conjunction with the text-sound composition *Orphic Revelations* from the same year. 7500 SEK



22. Jakobson, Roman: *Kindersprache, Aphasie und allgemeine Lautgesetze*. Uppsala, 1941. (Offprint from *Språkvetenskapliga Sällskapet i Uppsala Förhandlingar 1940-1942*). First edition. 24,5x16,5 cm. (1, 1 blank), 83, (1 blank) pp. Original printed wrappers, and with the title in handwriting on spine. A small loss at foot of spine, and a 3 cm long tear in lower front joint. Two minimal tears on front wrapper. A few small specks on the title and pp. 1/2, contents are otherwise fine. Jakobson (1896-1982) was one of the most influential linguists of the 20th century. In this work he lays the foundations of child phonology. "The first most fundamental and basic work on phonological development in children is Roman Jakobson's *Kindersprache*[...] (*Child Language, Aphasia, and Phonological Universals*), on which most, if not all, subsequent research in this area has been based or by which it has been inspired." (Tobin, *Phonology as Human Behaviour*, pp. 174). Inscribed

by Jakobson to the Swedish linguist Björn Collinder (1894-1983).
4500 SEK



23. Joyce, James: *Ett porträtt av författaren som ung. Bemynd. översättning av Ebba Atterbom*. Stockholm; Hugo Gebers förlag, 1921. 19x12,5 cm. (4), 270, (1, 1 blank) pp. Later decorated boards (Lindskogs bokbinderi) with a green leather label on spine, both wrappers preserved. With the bookplate of art dealer Gunnar Hjorthén. Spine is slightly faded and the wrappers are a bit darkened. Contents are very 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 cribies / That's what she's done for wee! / Woe!" (pp. 103). Slocum D.122.
3000 SEK

24. Kawabata, Yasunari: *Japan, the Beautiful, and Myself. Nobel Conference, delivered at the Swedish Academy on December 12th, 1968.* Stockholm; The Nobel Foundation, 1968. Title + 15 pp. Stenciled A4 sheets. Stapled. Folded once. The left margins are punched with 4 holes. The last leaf is partly loose. The front page has a contemporary pencil notation. Kawabata's Nobel Lecture, which was held two days after the banquet. It was stenciled and distributed to the audience in an unknown, but certainly a small, number of copies.
2000 SEK

25. Kerouac, Jack: *On the Road.* New York; The Viking Press, 1957. First edition. 21x14,5 cm. (4), 310 pp.

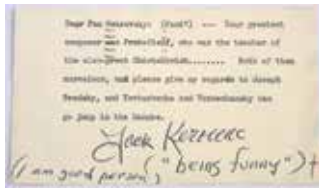
Publisher's black cloth with white lettering on spine and front board, red top edge. Pictorial first issue dustjacket with author's photo on rear flap, and the blue and red line on rear panel. The jacket is price-clipped, slightly chipped at spine ends and corners, and has a short tear on front panel, and two minor tears and a few small specks on rear panel. Spine ends and corners are a trifle bumped, and lower edges of the boards have a small bump mark each. A bookstore's label on rear paste-down. Contents are clean and bright. Charters A2.
20000 SEK



26. Kerouac, Jack: *På drift.* Stockholm; Rabén & Sjögren, 1959. Translation by Jan Nyström and Lars Wilson. 21x14,5 cm. 315, (1 blank) pp. Publisher's clothbacked boards with printed dustjacket. Jacket design by Yngve

Gamlin. A few small tears on the jacket, and the foot of spine is slightly bumped. An unusually fine copy of the first Swedish edition of *On the Road*.

1500 SEK



27. Kerouac, Jack: *Postcard sent to Valentin Ostrovsky at the Moscow Literary Gazette*.

St. Petersburg (FL), 1965 or 1966. 8x14 cm. Typed postcard, signed and with a few sentences in handwriting. 5 typed lines, where he expresses his admiration for Prokofiev and Shostakovich, and sends his regards to Joseph Brodsky, but "[...] Yevtushenka and Voznezhansky can go jump in the Danube." (i.e. The Russian poets Yevtushenko and Voznesensky). Added in handwriting are the sentences:

"(I am good person)" and "(being funny)".
8000 SEK



28. Kolbenhoff, Walter [Hoffmann, Walter]: *Untermenschen. Roman*. Copenhagen; Trobris Verlag, 1933. First edition. 19x13 cm. 219, (1 blank) pp. Original printed wrappers. Spine and edges of front wrapper are slightly worn. Rear wrapper is a trifle soiled. Contents are fine, with just a few insignificant specks. Kolbenhoff (1908-1993) left Germany for Denmark in 1933, where he had this book, his first novel and one of the earliest anti-Nazi novels, published by his friend Wilhelm Reich. He returned in 1940, joined the Wehrmacht as a communist infiltrator, and served in Yugoslavia and Italy. He became a prisoner of war at Monte Cassino. After the war, Kolbenhoff published novels on, for instance, the Werewolf-movement and the German student movement of 1968,

and he was one of the founding members of Gruppe 47.
3500 SEK



29. Kuznetsov, A. G.: *Yavleniya kipeniya i napoobrazovaniya v organizme na bol'shikh vysotakh* [Boiling Phenomena and Vapor Formations in the Human Organism at High Altitudes]. Moscow; Izd-vo Akademii nauk CCCP, 1957. (Seriya biologicheskaya, No. 3). 26x16 cm. 293-304 pp. + 2 leaves of photographic plates. Original printed wrappers. A stain in lower margin of the second plate, otherwise fine. Offprint of an article published in the Biological Series of the journal *Izvestiya Akademii nauk CCCP* (News from the Academy of Science of the USSR), with a handwritten note of thanks on the front cover from the author to professor Nils Sundgren (Swedish flight physician), following a visit to Sweden in 1959. All text in Russian.

Sold together with: Mikhailov, A. A. (Ed.): *Predvaritel'nye itogi nauchnykh issledovaniy s pomoshchiu pervykh sovetskikh iskusstvennykh sputnikov zemli i raket. Sbornik statei / Preliminary results of scientific researches on the first Soviet artificial Earth satellites and rockets. Articles*. Moscow; Izd-vo Akademii nauk CCCP, 1958. (XI Section of IGY Program, Rockets and Satellites). 26,5x17,5 cm. 148, (3, 1 blank) pp. Original blue cloth with the Russian title in gold on front board. A few stains on rear board. Contents are fine. Printed in an edition of 5000 copies, and illustrated with tables, graphs, figures and b&w photos, this early collection of articles by Soviet space scientists deals with optical observations of artificial Earth satellites, the study of radio signals from Sputnik I, and the biological effects on dogs of rocket flights into the upper atmosphere. Russian text with English summaries. Inscribed by Kuznetsov to professor Sundgren.
5000 SEK

30. Lawrence, D. H.: *Love Among the Haystacks & Other Pieces. With a Reminiscence by David Garnett*. London; The Nonesuch Press, 1930. First edition. 24x15 cm. xiii, (1 blank), 96, (2) pp. Publisher's yellow cloth boards

backed with grey cloth, black leather label on spine. No dustjacket. Top edge rough-trimmed, the other edges untrimmed. Spine ends slightly bumped. The boards are a bit toned in margins. The top and fore-edges are slightly dusty. Contents are fine. Contains five short stories written in 1912. This is no. 229 of 1600 numbered copies. Roberts A56a.
750 SEK



31. Lawrence, D. H.: *The Man Who Died*. London; Martin Secker, 1931. 25,5x17,5 cm. 97, (1) pp. Publisher's green cloth with gilt phoenix on front board, beveled edges. Top edge gilt, other edges uncut. No dustjacket. Spine and portions of the boards are slightly faded, and there are a few insignificant scrape marks on rear board. Contents are clean and bright. Signature of ownership on front free endpaper (Torsten Forsman -31). This novel on the Resurrection of Jesus was first published by

the Black Sun Press in Paris with the title *The Escaped Cock*, in 1929. This is the first UK edition, with a note stating that Lawrence decided upon the new title shortly before his death. The edition consisted of 2000 copies. Roberts A50c.
1200 SEK

32. Lawrence, D. H.: *Touch & Go. A Play in Three Acts*. London; C. W. Daniel, 1920. (Plays for a People's Theatre. II). First edition. 19,5x13 cm. 96 pp. Publisher's orange boards with blue paper label on spine and front board, no dustjacket. Fore and bottom edges are untrimmed. The spine is slightly creased and darkened, and there are a few light creases on the boards. The paper on boards has a short tear at each of the lower joints. Pp. 83-86 have a tear and a folding mark in outer margin, contents are otherwise fine. Lawrence's second play treats the clash between capitalism and labour at a mine in the Midlands. In the preface Lawrence tries to define what a "People's Theatre" is. Roberts A14.
700 SEK

33. [Lawrence] Goodman, Richard: *Footnote to Lawrence*. London; The White Owl Press, 1932. First edition. 22,5x14,5 cm. (2, 2 blanks), 21, (1

blank) pp. Original vellum spine with gilt title, a green and silver design on boards. Green top edge, other edges untrimmed. There are light creases at the spine ends. The silver on boards has turned to bronze at two small areas. There is a faint fingerprint on one of the prelims, contents are otherwise clean and bright. No. 14 of 25 numbered copies. Signed by the author. Roberts F18.
700 SEK



34. Le Corbusier [Charles-Édouard Jeanneret]: *La deuxième collection Salubra* / *Zweite Salubra Kollektion* / *Second Salubra Collection*.

[Basel], 1959. 25x40 cm. 3 title leaves + (9, 3 blanks) pages of Corbusier's sketches, in French, German and English + 3 photo plates (examples of interior designs) + 14 double-page plates of wallpapers + 20 plates of "basic colours" + a plastic folder at end of the volume containing

2 cardboard windows (used to show combinations of colours). Mounted on rear inner board are small samples of the 20 basic colours, forming what Le Corbusier calls a "Keyboard of colours". Original clothbacked pictorial boards. Spine ends and corners are a trifle worn. One of the wallpaper plates has a hardly recognizable mending at the fore-edge. A fine copy of this rare work. The collaboration between the Swiss wallpaper company Salubra and Le Corbusier resulted in two collections of wallpapers, published in 1932 and 1959, respectively. The first collection consisted solely of plain coloured papers, while this second collection contains two series of wallpapers, called "Wall" and "Marble". This second collection often lacks a number of plates, since Le Corbusier suggests that they should be taken out and hung on a wall, according to colour combinations achieved by using the cardboard windows on the "Keyboard of colours".
40000 SEK

35. Lindgren, Astrid: *Känner du Pippi Långstrump? Bilderbok av Astrid Lindgren och Ingrid [Vang] Nyman*. Stockholm; Rabén & Sjögren, 1947. Proof copy printed in black and yellow, without wrappers. 30x22,5 cm. Stapled. The last

sheet is loose. There is a light folding mark on the first leaf, and a few small stains on the last 2 leaves. A well-preserved copy. The first edition of *Do you know Pippi Longstocking?* was published in 1947, and was printed in full colour. 4500 SEK



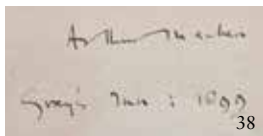
36. Machen, Arthur: *Dog and Duck. A London Calendar et caetera.* London; Jonathan Cape, 1924. First UK edition. 19,5x13,5 cm. (3, 1 blank), 219, (1 blank) pp. Publisher's blue boards with paper labels on spine and front board, blue top edge and the other edges rough-trimmed, printed dustjacket. The jacket is a bit chipped at extremities, slightly darkened at spine and has been price-clipped. There are also tape mendings on the inside of the jacket. Spine ends and lower corners are slightly bumped. A light stain in outer margin of pp. 47 & 51. Minimal chipping in lower margin of

3 leaves. The UK edition was preceded by the US and Canadian edition, both of them published in 1924. This is no. 638 of 900 numbered copies, of which the first 150 copies were signed by the author. Among the 27 essays in this book are *Why New Year?*, *On Simmel Cakes*, and *The Art of Unbelief*. Goldstone & Swetseer 26c. 500 SEK



37. Machen, Arthur: *Dreads and Drolls.* London; Martin Secker, 1926. First trade edition. 23x15 cm. (7, 1 blank), 220, (1, 1 blank) pp. Publisher's green cloth, without dustjacket. Edges rough-trimmed. Spine ends and corners are a bit bumped, spine is a little darkened. A hint of fading to upper parts of the boards. The half title is partly darkened. Two leaves have a small chip in lower margin. Contents are fine. With bookplate for Sibyll Ray on front paste-down, and a label for The Times

Book Club on rear paste-down. Preceded by a numbered and signed edition, limited to 100 copies. Most of the 29 texts in this volume treat committed crimes and historical figures, for instance: *The Strange Case of Emily Weston*, *Casanova in London*, and *The Euston Square Mystery*. Machen says in the preface: “[...] to be able so to tell the bare truth that it seems a magnificent lie. To many of us it is rather given to invent elaborate fictions which are plainer (and duller) than the plainest facts.” Goldstone & Swetseer 34b.
800 SEK

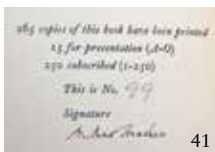
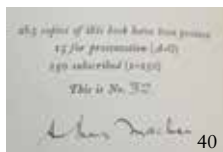


38. Machen, Arthur: *Hieroglyphics*. London; Grant Richards, 1902. First edition. 20x14,5 cm. xii, 206, (1, 1 blank) pp. Publisher's brown cloth with paper label on spine, uncut edges. Extremities are slightly bumped, and the label is a bit darkened and chipped. A small stain in outer margin of pp. 11, and a minor chip in outer margin of pp. 153/154, contents are otherwise fine. Through a series of conversations with an obscure literary hermit, Machen presents his literary

views and discusses the works of other authors, using the terms which are central to his writing, “ecstasy”, “sorcery” and “sanctity”. Bookplate with the device “Malo mori quam foedari” on front paste-down, and a hardly decipherable signature on top of front free endpaper, which also bears the author's signature: “Arthur Machen / Gray's Inn: 1899”. Machen lived in the Gray's Inn area and found much inspiration in the neighbourhood. What he may refer to by dating the signature this way is unknown to us. Goldstone & Swetseer 8a.
2500 SEK

39. Machen, Arthur: *The London Adventure or the Art of Wandering*. London; Martin Secker, 1924. First trade edition. 21x15,5 cm. 141, (3) pp. Publisher's red cloth with red top edge, other edges rough-trimmed. No dustjacket. Spine is slightly out of square and has a hint of fading. Spine ends and corners are a bit bumped. A faint dampstain in lower margin from the beginning up to pp. 30. Pp. 6-7 have underlinings in red pencil and pencil notes in lower margin, both of them erasable. Small cornerloss on pp. 41/42. There are some scattered small stains throughout the book. The trade issue was preceded by a numbered and signed

edition, limited to 200 copies. The third and final volume of Machen's autobiography. Goldstone & Swetseer 27b. 300 SEK



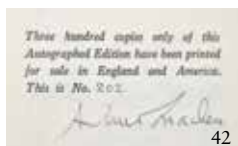
40. Machen, Arthur: *Notes & Queries*. London; Spurr & Swift, 1926. First edition. 19,5x15 cm. (1, 1 blank), xx, 114, (1, 1 blank) pp. Publisher's green cloth with paper label on spine, top edge gilt and the other edges rough-trimmed. No dustjacket. Spine is faded to brown and the label has a few stains and a scrape mark. Foot of spine and the corners of front board are slightly bumped. A small crease in outer margin of pp. vii/viii. A split in the gutter between pp. 28 & 29. Contents are fine. The 15 articles originally appeared in *T. P.'s Weekly* during 1908-09. Among them are *Guinevere* and *Lancelot*, *Celtic Magic*, and *The Holy Graal*. This is no. 32 of 265 numbered and signed copies, of which the first 15 were for presentation. Goldstone & Swetseer 35a. 1500 SEK

41. Machen, Arthur: *Precious Balms*.

London; Spurr & Swift, 1924. First edition. 20x15,5 cm. (1, 1 blank), xv, (1 blank), 184, (1, 1 blank) pp. Publisher's green cloth with paper label on spine, top edge gilt and the other edges rough-trimmed. No dustjacket. Spine is a bit faded, as are the utmost upper parts of the boards. Lower corners are slightly bumped. A split in the gutter between pp. 80 & 81. Contents are fine, with just a handful insignificant specks. In *Precious Balms* Machen has collected bad reviews of his own works, together with an easygoing preface where he discusses literary criticism. Published in 265 numbered and signed copies, of which the first 15 were for presentation. This is no 99. Goldstone & Swetseer 29a. 1500 SEK

42. Machen, Arthur: *Strange Roads. Sketches by Joseph Simpson. Autographed Edition*. London; The Classic Press, 1924. 23,5x15 cm. 63, (1 blank) pp. Original vellum-backed purple cloth with gilt title on spine and front board, marbled endpapers. Edges uncut. Spine ends and corners are slightly bumped and the vellum is a little soiled. Contents are clean and bright, with just a few insignificant specks. Contains also the essay *With the Gods in Spring*, with

sketches by H. R. Millar. They were first printed in the magazine *Out and Away* in 1919 and 1920, respectively. This is a reprint of the first book edition of 1923, containing a new preface by Machen. No. 202 of 300 copies, numbered and signed by the author. Fine. Goldstone & Swetseer 25e. 1200 SEK

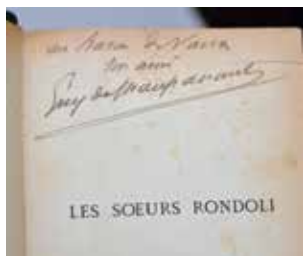


43. Machen, Arthur: *Things Near and Far*. London; Martin Secker, 1923. Large paper issue. 22x15 cm. 175, (1) pp. Publisher's blue-grey boards with paper label on spine, no dustjacket. Spine and a small portion of front board are a bit faded, the spine label is slightly discoloured. There is a light but large dampstain on front board, and minor spotting on the edges. Endpapers are slightly darkened by binder's glue, and most leaves have a small spot or two. Second volume of three of Machen's autobiography. This large paper issue was published two months after the first issue, in an edition of 100 numbered and signed copies, of which this is no. 93. Goldstone & Swetseer 21c. 1250 SEK

44. Mann, Heinrich (Preface) / [Heiden, Konrad (Ed.)]: *Der Pogrom. Vorwort von Heinrich Mann. [Cover title:] Dokumente der braunen Barbarei. Das Urteil der zivilisierten Welt*. Zürich/Paris; Verlag für soziale Literatur, 1939. 18x11,5 cm. xv, (1 blank), 221, (2, 1 blank) pp. Original pictorial wrappers. The spine is faded and a bit creased, and there are small losses at spine ends. There is a small split between the spine and front joint. A minimal loss at the top corner on a number of leaves. Contents are slightly toned. In an early attempt to tell the world what was happening, the first part of the book contains newspaper reports and eyewitness accounts of the pogroms in Germany, and the second part contains statements and condemnations gathered from several countries. 1800 SEK



45. Mann, Thomas: *Lotte i Weimar. Roman*. Stockholm; Bonniers, 1946. 7th-8th thousand. Translation by Nils Holmberg. 19x13,5 cm. 463, (1) pp. Blue cloth with gilt title on spine, bound by M. F. Åkerdahl, Stockholm. Front wrapper is bound in. Insignificantly worn corners. A faint stain on the top edge. A small cornerloss on pp. 29/30. First Swedish edition of *Lotte in Weimar*. Signed by Mann on the half title. 2000 SEK



46. Maupassant, Guy de: *Les Soeurs Rondoli*. Paris; Paul Ollendorff, 1884. First edition, first impression on ordinary paper. 18x12 cm. (4), 310, (1, 1 blank) pp. Contemporary green half leather with 4 raised bands and gilt flowers in compartments, marbled boards and endpapers, sprinkled edges. Wrappers not preserved. The spine is

faded and worn, and the front corners are slightly rubbed. A minimal loss in outer margin of the half title. A small scrape mark on rear free endpaper. Contents are a bit toned in margins, and the first and last few leaves are slightly spotted. Each of the 15 short stories in this book has a printed dedication, the story *Un Sage* is dedicated to Baron de Vaux. This copy is also inscribed on the half title: "au Baron de Vaux / son ami / Guy de Maupassant". The person behind the nom de plume Baron de Vaux is not known. He was a sports columnist, author of books on duels, and is stated to have served as the model for the main character of *Bel-Ami*. Maupassant's novel *Bel-Ami* was published in 1885, and describes the social climbing of the ex-soldier and journalist Georges Duroy, who signs his articles "Du Roy". In 1883 Baron de Vaux published the book *Les Tireurs au pistolet*, for which Maupassant wrote the preface. Robert Baldick states in *The Duel. A History of Duelling* (1970), that "The painter Henri Gervex had quarrelled with the Baron de Vaux, who, being the offended party and knowing Gervex to be a good swordsman, had announced his attention of calling him out for a pistol duel. Hearing of this and not wanting his friend to be killed or wounded, Maupassant hurried round to

Gastinne-Renette's shooting gallery, where he spent the morning firing at a number of target cards, scoring bull's-eye after bull's-eye. He then took the cards home and scattered them casually on a table in his smoking room. The Baron de Vaux, who came to lunch with him that day, saw them and expressed his admiration at the writer's fantastic skills as a marksman. 'But those aren't my cards', said Maupassant. 'They are the work of Henri Gervex. He shoots at Gastinne's every morning.' The baron changed colour, and the next day Gervex learned to his relief that the threatened duel had been called off." Vicaire V:612.
15000 SEK



47. Mellerio, André: *La Lithographie originale en couleurs. Couverture et estampe de Pierre Bonnard*. Paris; publication de L'Estampe et l'affiche, 1898. First edition. 22,5x19 cm. (2), 43, (2,

3 blanks) pp. + lithographed frontispiece. Later tan boards with black leather label on spine. Both wrappers preserved. The spine label has slightly worn edges. Foot of spine is a bit bumped, and there is a 9 cm long crack in lower front joint. The rear wrapper is insignificantly soiled. Contents are very fine. The frontispiece and the front wrapper are both lithographies by Bonnard. The book was printed in 1000 copies, of which 200 were numbered copies on Holland paper, and 800 unnumbered copies on vellum paper. This copy belongs to the latter group. "Only Mellerio perceived color lithography as the most consistent common denominator of the avant-garde, regardless of philosophical or aesthetic bent – symbolist, pointillist or realist. His book systematically supported this view with critical analyses of the work of more than forty artists while documenting the publishers, the printers, and publications which promoted the medium." (Cate and Hitchings, *The Color Revolution. Color Lithography in France 1890-1900*, pp. 74). "Because of its cover and multi-color frontispiece, this book is often considered the first French livre de peinture with original color lithographs." (Hofer, *The Artist & the Book, 1860-1960*, pp. 26).
18000 SEK



Vilhelm Moberg (1898-1973), author of *The Emigrant Novels*. Offered here is a collection of 30 presentation copies, which he gave to Kristina Odelberg/Hedenblad, followed by his three first published books, a poster for one of his first plays, and two film posters.

48. A collection of 30 books and a playbill inscribed to Kristina Odelberg/Hedenblad, the woman whose name was used for the main female character in *The Emigrant Novels*, and with whom the author had an extramarital affair. Moberg's affair with Kristina Odelberg/Hedenblad was discovered through this collection of presentation copies. She was apparently of great importance to the author, who gave her these books, many of them with intimate inscriptions, between the years 1945 and 1969. The copy of *Vår ofödde*

son (Our Unborn Son, 1945), a play which partly deals with an abortion, is the only book in the collection that has been bestowed with a fine binding, suggesting that this book/theme was essential to Kristina. The inscription to Kristina by the translator in the copy of the Danish edition of the same work, which says "this book, which is partly about you [...]", makes it clear. Not much is known about this woman. We know that she married an army officer in Linköping in 1948, the same year as Moberg went to the USA to start his research for *The Emigrant Novels*. This collection is of great importance since it throws new light on Moberg's production from 1945 and onwards. We will send a complete list of the collection on request. 250000



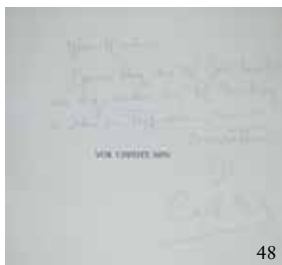
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49. [Moberg, Vilhelm]: *I vapenrock och linnebyxor. En krigsmans intryck och upplevelser av Ville i Momåla.*

Växjö, 1921. First edition. 17x11,5 cm.

119, (1 blank) pp. Contemporary green half cloth binding with marbled sides.

Front wrapper preserved. Slightly bumped corners. Contents have a few scattered small specks and light creases, but are unusually fine. Moberg's debut, using the pseudonym *Ville i Momåla*. The book contains light-hearted stories from the military service.

4500 SEK



50. [Moberg, Vilhelm]: *Prinsessan på Solklinten av Ville i Momåla.*

Göteborg, 1922. First edition. 19,5x13 cm. 200 pp. Original printed wrappers.

The wrappers have losses and the rear one is nearly loose. The spine strip is torn and has traces of glue mendings. Contents are

a bit toned, and there are some cornerfolds and a few chipped margins. Pp. 161/162 has a tear from the top to the center. The author's second book and his first novel, which is set in the landscape of Småland and tells the story of love between a poor farmer and a rich farmer's daughter, intercepted by "Skogssnuvan", a kind of forest fairy belonging to the folklore of the region. Inscribed by the author with pencil on the title: "Till Emma från Ville". The second and decidedly the scarcest of Moberg's books. The association to Emma is unknown. There are pen markings on 3 pages at scenes of a romantic character, which might suggest that she was an early girlfriend.
8000 SEK



51. [Moberg, Vilhelm]: *Inom Baggemosa ägogränser. Bygdehistorier.*



Växjö, 1923. First edition. 22,5x15 cm. 126 pp. Original printed wrappers. A short tear at lower front folding, and a few small creases on the wrappers. Pp. 99-104 are a bit chipped in top margin, due to uncareful opening. Two short tears in outer margin of pp. 107/108. A few scattered small specks. An attractive copy of this work, which is very hard to find in a better state. Moberg's third book, which contains humorous stories with a rural setting, and includes elements of folklore.
3500 SEK

52. Moberg, Vilhelm: *Hjonelag skall med böneman byggas. Folkklustspel i 3 akter av Ville i Momåla.*

Växjö, 1922. Poster. 44x29,5 cm. Folded three times. Time schedule and entrance fee lightly noted in pencil. Slightly chipped at foldings. A small loss at the top left hand corner. Poster for the premier of Moberg's second play, a light-hearted comedy. Moberg was commissioned to write the play for an amateur theatre group, and he also acted in it himself. We have not been able to trace any other copies of this poster.
10000 SEK

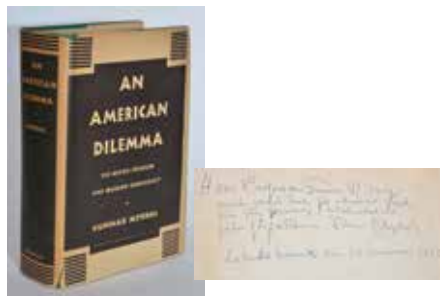
The first and third book of *The Emigrant Novels* were made into films by Jan Troell, *The Emigrants* and *Unto a Good Land*. The

first won the *Golden Globe Award* for Best Foreign Language Film in 1972, and also the prize for Best Actress (Liv Ullmann). Offered here are posters for the films, both of them signed by the director Jan Troell, and the actors Monica Zetterlund, Liv Ullmann, Eddie Axberg, Hans Alfredson, Halvar Björk, and Pierre Lindstedt.



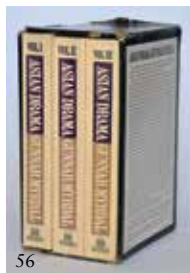
53. *Utvandrarna*. Jan Troells färgfilm efter en roman av Vilhelm Moberg. 1971. 70x31 cm. Very fine. 6000 SEK

54. *Nybyggarna*. En film av Jan Troell efter en roman av Vilhelm Moberg. 1972. 70x32 cm. A few insignificant creases. Fine. 5000 SEK

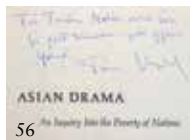


55. Myrdal, Gunnar: *An American Dilemma. The Negro Problem and Modern Democracy. With the Assistance of Richard Sterner and Arnold Rose*. 1-2. New York & London; Harper & Brothers Publishers, 1944. First edition. 24x17 cm. lix, (1 blank), 1483, (1 blank) pp. Publisher's green cloth with printed dustjacket. The jacket is a bit chipped and has a few tears. Spine ends and corners are slightly bumped, otherwise fine. Simultaneously published in a two-volume edition. "In 1937 the Carnegie Corporation invited Myrdal [...] to become director of 'a comprehensive study of the Negro in the United States, to be undertaken in a wholly objective and dispassionate way as a social phenomenon' [...] It is the most detailed and exhaustive study of the problem of race in the United States ever conducted. The book exerted

a profound influence on social-science research on the problem of race, influenced Supreme Court decision making in *Brown v. Board of Education*, and helped shape the strategy of Martin Luther King Jr. in his leadership of the Civil Rights Movement.” (Smith, *Encyclopedia of African American Politics*, pp. 21-22). With a cordial inscription by Myrdal, dated 1952, to professor of orthopedics Gunnar Wiberg (1902-1988), thanking for excellent care and a great personal commitment: “Herr Professorn Gunnar Wiberg / med varmt tack för utmärkt vård och stor personlig älskvärdhet / från författaren, Gunnar Myrdal / Lunds Lasarett den 10 december 1952.” Assarsson-Rizzi & Bohrn 127a. 7500 SEK



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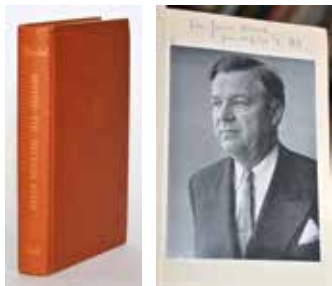
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56. Myrdal, Gunnar: *Asian Drama. An Inquiry Into the Poverty of Nations. I-III*. New York; Pantheon Books, 1968. First edition. 21x14 cm. xxx, 705, (1 blank) & xvi, 707-1530 & xvii, (1 blank), 1531-2284 pp. 3 paperback volumes, housed in a card slipcase. The slipcase is rather worn and has cracks at the foldings. Spines are slightly creased. A fine set. One of Myrdal's classic works, in which he proposes control of the populations, a wider distribution of agricultural land, and expansion of health care and the educational system, in order to achieve development and economical growth in Southeast Asia. It was published simultaneously in hardcover by The Twentieth Century Fund, and in paperback by Pantheon books. Inscribed in Vol. 1: “För Torsten Molin med tack för gott samarbete i goda syftens tjänst. / Gunnar Myrdal” (For Torsten Molin with thanks for good cooperation in the service of good causes). Molin was a Swedish social worker and employment consultant. Assarsson-Rizzi & Bohrn 637. 2000 SEK

57. *Ibid.*

New York; Pantheon Books, 1968. First edition. 21x14 cm. xxx, 705, (1 blank) & xvi, 707-1530 & xvii, (1 blank), 1531-2284 pp. 3 paperback volumes, housed in a card slipcase. The slipcase is rather worn

and has cracks at the foldings. Spines are slightly spotted, the second and third volume are a trifle chipped at the foot of spine. Inscribed to Gunnar Wiberg (see no. 55): "För Gunnar Wiberg från tillgivne vännen förf." 2500 SEK



58. Myrdal, Gunnar: *Beyond the Welfare State. Economic Planning and Its International Implications*. New Haven; Yale University Press, 1960. First edition. 22x15,5 cm. xii, (1, 1 blank), 287, (1 blank) pp. Original reddish-brown cloth, without the dustjacket. Spine slightly out of square, spine ends and corners a bit bumped. With an advertising slip from Routledge laid in, listing two other titles by Myrdal. In this book, based on the author's Storr's Lectures for 1958 at Yale University, Myrdal discusses the impact on world economy from the trend in the Western world towards economic

planning. Inscribed by the author on front free endpaper: "For James Rössel from his friend G. M.", and with a photo of Myrdal, measuring 17x13 cm, mounted below the inscription. With the recipient's owner-label on front paste-down, and it is probably his pencil notations on several pages. James Rössel (1912-1998), Swedish author and translator. He translated several of Myrdal's works into Swedish; his translation of *Beyond the Welfare State* (*Planhushållning i välfärdsstaten*) was published in 1961. Assarsson-Rizzi & Bohrn 322. 3000 SEK

59. Nabokov, Vladimir: *Camera Obscura. Bemyndigad översättning från ryskan av Hjalmar Dahl*. Stockholm; Wahlström & Widstrand, 1935. 19x13 cm. 252 pp. Publisher's pictorial wrappers, signed "I. Bade". The spine and edges of the wrappers slightly worn, and there is minor spotting on rear wrapper. A short tear in outer margin of pp. 7/8, and in lower margin of pp. 15/16. Contents are a bit toned in margins, which should be expected. The first book by Nabokov in Swedish, and an early translation of *Kamera obskura*, originally serialized in *Sovremennye Zapiski* No. 49-52 (Paris, 1932). 1500 SEK



60. Nabokov, Vladimir: *Chambre obscure*. *Roman traduit du russe par Mme Doussia Ergaz*.

Paris; Éditions Bernard Grasset, 1934. (Romans étrangers). 19x12 cm. (4), 243, (1, 2 blanks) pp. Original printed wrappers. Unopened. Spine is a trifle worn. The printed price on spine has been manually changed. A light crease on front wrapper. Minor spotting on top edge. Contents are clean and bright, with just a few leaves insignificantly creased. First French edition.

10000 SEK

61. Parsey, Edward (Secretary): *The Rules and Regulations of the St. James' Club*. London; H. M. Pollett & Co., 1884. 16x10,5 cm. 26, (1, 1 blank) pp. Original printed wrappers. The wrappers are insignificantly soiled, and there is a blindstamped monogram on the front

one. A fine copy. The St. James' Club was founded in 1857 by Granville Leveson-Gower, 2nd Earl Granville and Marchese d'Azeglio, Minister of Sardinia, after a dispute at the Travellers' Club. Most members of the Diplomatic Corps resigned from the Travellers' Club and joined the ranks of St. James' Club, whose members mainly consisted of diplomats and authors. In 1978 the Club ceased to exist as it was merged with Brooks' Club. The leaflet lists trustees and the committee of 18 members, followed by constitution and the set of rules. Among the renowned members of the club have been, for instance Osbert Sitwell, Oliver St. John Gogarty, and Evelyn Waugh. Charles Graves, who treated the London clubs in his book *Leather Armchairs* (1963), says about St. James' that it is "[...] the only one in London, or possibly anywhere else in the world, which has a separate room – and a large one at that – devoted solely to backgammon".

1000 SEK

62. Pasternak, Boris: [Cyrillic:] *Doctor Zhivago*. Milano; Feltrinelli, n. d. [late 1958 or early 1959]. First official, or first trade edition in Russian. 22x14,5 cm. (3, 1 blank), 566, (1, 1 blank) pp. Publisher's green boards with pictorial dustjacket. The jacket is price-clipped and a bit chipped at extremities.



Spine ends and corners are slightly bumped, and there is a small pressure mark on front board. Contents are clean but a bit toned in margins, as should be expected. There is a small separation between the half title and the title leaf, and a minimal hole in the gutter between rear free endpaper and rear board. A gift inscription in Cyrillic on front free endpaper. This edition is often referred to as the first Russian, but it was in fact preceded by the limited edition by Mouton in The Hague, published in late 1958 (cf. Biondi, *Working and typesetting manuscript trees and the first and early editions of Doctor Zhivago*, in the magazine *Firsts*, June 2003). Pasternak finished the novel in late 1955, but was never able to publish it in the Soviet Union, since it had been turned down by the official state publisher, Goslitizdat. Several typescripts of the novel reached Western Europe and a number of translations were initiated, based on the

different versions. Feltrinelli's Italian edition of 1957 was the first to be published. Since Pasternak was a candidate for the 1958 Nobel Prize for literature, both Feltrinelli and Mouton wished to publish the novel in Russian before August, should the novel be considered by the Swedish Academy as a part of Pasternak's literary achievement, and Mouton carried this out shortly before Feltrinelli.
15000 SEK

63. Paul, Adolf [Georg Wiedersheim]:
"The Ripper" (*Uppskäraren*).
Åbo; A. L. Grönlund, 1892. First edition.
19x13,5 cm. 162, (1, 1 blank) pp. Later red quarter leather, with gilt title on spine and front board, decorated boards. Front wrapper preserved. Bound together with the second part of Paul's autobiographical novel, published in 1895. Contents slightly toned in margins. A fine copy of a rarely



seen book. Adolf Paul (1863-1943), Swedish-German author. Paul published his first book, a semi-autobiographical novel, in 1891, which was followed by a second part in 1895. His production during the 90s is mainly concerned with mental disorders, sexual deviations and spectacular crimes. His literary language was Swedish, but he switched to German in the late 90s, when he also moved from Sweden to Germany, where he obtained a certain reputation as a dramatist during the following years. In *"The Ripper"*, a short story collection, which has become his most remembered work due to the connotations to the known murderer, the narrator runs into a desperate man during a late walk, who drops a parcel in front of him and then dashes away. He picks it up and finds to his astonishment that it contains the notebooks of Jack the Ripper, who is currently the most wanted criminal. Instead of alarming the police, he takes the parcel home, lights a pipe and reads the books in peace and quiet. The Ripper is here described as a mad scientist who hates brackish people. The book was banned by the authorities, because of *Oidipus i Norden*, which is a story about incest. 1600 SEK

3 central and scarce items on the Stockholm Exhibition in 1930, which

marked the breakthrough of functionalism and modernism in Swedish architecture.



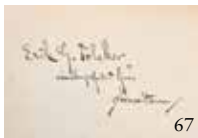
64. Paulsson, Gregor:
Stockholmsutställningens program. Föredrag i Svenska Slöjdföreningen 25 oktober 1928. Stockholm; Bröderna Lagerström, 1928. 25x17,5 cm. 16 pp. Original printed wrappers. Spine is a trifle worn. The wrappers are a bit toned, and there are 2 light dampstains on the rear one. Paulsson (1889-1977), Swedish art historian and driving force behind the exhibition. In this lecture, held two years in advance, he presents a plan for the intellectual contents of the exhibition. 2200 SEK

65. *Program för invigningen av Stockholmsutställningen 1930.*

Stockholm; Bröderna Lagerström, 1930. 25x17,5 cm. 8 pp. (including wrappers). Original printed wrappers. Spine ends slightly worn, the wrappers are a bit toned and there is a small dampstain on top of both of them. Contains the program for the opening day, and a cantata, with text by Sten Selander.
1500 SEK

66. *Stockholmsutställningen 1930. Program och bestämmelser.*

Stockholm; Bröderna Lagerström, 1928. 25x17,5 cm. 16 pp. Illustrated. Original printed wrappers. Wrappers are a bit toned. A light dampstain in top margin of pp. 9-16. The program of the exhibition and the conditions for the exhibitors are presented here.
2000 SEK



67

67. Prudhomme, Sully: *Dikter. Öfversatta af Göran Björkman.*

Stockholm; Wilhelm Bille, 1889. 16,5x10,5 cm. 3-62 pp. Original printed wrappers. The pergamyn cover has become dark and stiff, and has a pair of small losses, and a tear on top of front panel and front top joint. There are a few tears on front endpaper. Contents are fine, but some leaves are loose. First Swedish edition of the poetry of Prudhomme, who became the first Nobel Prize winner in Literature in 1901. Inscribed by the translator to Swedish art historian Erik G. Folcker (1858-1926).
900 SEK



68. Purdy, James: *63: Dream Palace. A Novella.*

New York; The William-Frederick Press, 1956. First edition. 21x14 cm. 69, (1, 2 blanks) pp. Original printed wrappers, designed by the author. Spine and margins of the wrappers are a bit darkened, and

there are traces of vermin on spine and lower margin of rear wrapper. Contents are fine. Purdy's second book; his short story collection *Don't Call Me By My Right Name* was published earlier the same year. Inscribed: "For Lennart Fröier with sincere Good wishes and appreciation from James Purdy / January 28, 1959". Fröier was a Swedish journalist and literary critic. 1000 SEK



69. Rask, Rasmus (Ed.): *Edda Saemundar hinns Fróða. Collectio carminum veterum scaldorum saemundia dicta. Quam, ex codicibus pergamenis chartaceisque cum notis et lectionibus variorum, ex recensione Erasmi Christiani Rask, curavit Arv. Aug. Afzelius & Snorra-Edda ásamt Skáldu og parmed fylgjandi ritgjörðum. Eptir gömlum skimbókum.* Stockholm, 1818. 8:o. 21x13,5 cm. Portrait plate depicting Rask + (8, 2 blanks), 288 & 16 + 384 pp. The two volumes are

uniformly bound in contemporary half leather, with spine decorations, titles, and "Praemium" in gilt, marbled boards and endpaper. The spines are slightly rubbed and the corners a bit worn. The second volume has a minimal hole on the dedication leaf and in outer margin of pp. 29/30. A few scattered small specks in both volumes. A very fine set. The great Danish philologist Rasmus Rask (1787-1832) spent the years 1816-1818 in Stockholm, where he, in collaboration with the Swedish Reverend Arvid August Afzelius, edited these works, which constitute the second published complete edition of the *Poetic Edda* in Icelandic, and the first thus of the *Prose Edda*. Fiske Icelandic Collection pp. 108 & 115.

5000 SEK

70. Reich, Wilhelm: *Massenpsychologie des Faschismus. Zur Sexualökonomie der politischen Reaktion und zur proletarischen Sexualpolitik.* Copenhagen/Prag/Zürich; Verlag für Sexualpolitik, 1933. First edition. 18,5x12,5 cm. 288 pp. Original printed wrappers. Spine is a bit faded and creased, foot of spine is slightly chipped, and there is a short tear in each lower joint. Minor creasing on the wrappers, the front one has 5 short tears in the outer margin, one of them at the lower corner, which is loosening. A small ink stain in top margin

of pp. 33/34, contents otherwise very fine. In the preface to the third English edition (1945) of this classic study, Reich summarizes fascism thus: “[...] my medical experience with individuals from all kinds of social strata, races, nationalities and religions showed me that ‘fascism’ is only the politically organized expression of the average human character structure which has nothing to do with this or that race, nation or party but which is general and international. In this characterological sense, ‘fascism’ is the basic emotional attitude of man in authoritarian society, with its machine civilization and its mechanistic-mystical view of life. It is the mechanistic-mystical character of man in our times that creates fascist parties, and not vice versa”.

2500 SEK



71. Reuterswärd, Carl Fredrik:
Indispensable for Art Lovers: The

Complete List of Invented Artists.
Bussigny/Lausanne; Kilroy Editions, 1973.
20,5x10 cm. A folding leaflet measuring 164 cm when unfolded. The first leaf has a small hole and a silk ribbon for hanging. A very fine copy. Reuterswärd explains: “Owing to the lack of new inventive artists in the Western world, KILROY, since 1962, has had new artists invented instead. KILROY EDITIONS hereby has the pleasure of celebrating this activity by proclaiming the names of the new culture’s representatives. The letters and figures after the names refer to Pratt-Müller’s systematic analysis of self-interest.” The Swedish artist Reuterswärd (1934-) is one of the pioneers in the field of Artist’s Books, and used the concept long before the term was coined. This copy is inscribed by him to the Swedish author, critic, and chief editor of *Dagens Nyheter* Olof Lagercrantz and his wife. Reuterswärd has also drawn a small death-head at the end of the list. There is a small printed label at rear, stating that the item derives from the library of Lagercrantz.
4000 SEK

72. Salinger, J. D.: *The Catcher in the Rye.*
London; Hamish Hamilton, 1951. First UK edition. 19x13 cm. 252, (1, 1 blank) pp. Publisher’s blue cloth with pictorial dustjacket, with the stated price 10s 6d.

The jacket is slightly chipped at spine ends and corners, rear panel has a 1 cm long tear on top and a few small specks. Spine ends and lower rear corner are a bit bumped. Contents are clean and bright. Front paste-down has a small bookstore's label. Published the same year as the US edition. 2500 SEK



73. Simonon, Georges: *Letter sent to Valentin Ostrovsky at the Moscow Literary Gazette*. Epalinges, 1964. Typed and signed letter in French on the author's stationery, dated 23 Oct. 1964. 18 lines on an A4 sheet, folded twice. With envelope. Simonon thanks Ostrovsky for a bank transfer of 260 Swiss Francs, and says that he is surprised to have received it, since he never accepts payment for giving interviews. He also announces that the book *Le Petit Saint* is recently finished. 900 SEK



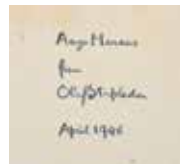
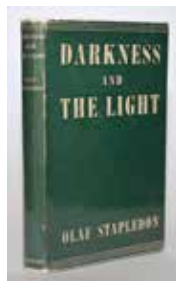
74. Souvestre, Émile: *Om tusen år! Framtidsskildring. Öfversättning*. Stockholm; Sigfrid Flodins förlag, 1873. 19x12,5 cm. (7, 1 blank), 304 pp. Original printed wrappers. Uncut edges. Spine slightly out of square. A small chip at head of spine. Front wrapper has a light crease in the top margin, and a few small tears in the outer margin. A needle-sized hole in outer margin of pp. 33/34, and a small hole in outer margin of pp. 243/244. A short U-shaped tear in outer margin of pp. 99/100. A few stains in lower and outer margin of pp. 173-180. Some nicks and tears in the uncut outer edges. A well-preserved item, which is very scarce with the wrappers preserved. First Swedish edition of *Le Monde tel qu'il sera* (1845-46), an early dystopian science fiction novel, in which a French couple travels in time to the year 3000, on a flying steam-powered locomotive. They reach the world's capital, Tahiti, and experience a cold, mechanistic

society controlled by profit and greed. This future world is nevertheless humorously depicted, and the author's imagination of things to come offers several absurd episodes and grotesque characters. 2000 SEK



The British philosopher, lecturer, antiwar activist etc. Olaf Stapledon (1886-1950) had written a collection of poems and *A Modern Theory of Ethics* (based on his 1925 PhD in Philosophy), when he in 1930 published his first fictional work, *Last and First Men*, which placed him in the field of science fiction writers. This work brought him immediate success and about 10 more works were all that he produced in the same genre, a small body of work, which was however enough to inspire authors like Arthur G. Clarke, Brian Aldiss, C. S. Lewis, and John Maynard Smith, and to be admired by authors like Bertrand Russell, J. L. Borges, and Virginia Woolf. Presented here are five

of his novels, two of them inscribed to his friend Aage Marcus (1888-1985, Danish art historian), with whom Stapledon kept up a lively and stimulating correspondence during the 30s and 40s, to a great extent dealing with paranormal phenomena.



75. Stapledon, Olaf: *Darkness and the Light*. London; Methuen, 1942. First edition, first impression, first issue. 19x13 cm. viii, 181, (1) pp. Publisher's green cloth with green, printed dustjacket. The jacket is slightly chipped at extremities, a bit rubbed at foldings, and rear panel is moderately soiled. There is an L-shaped tear on top of front panel. Spine is very slightly out of square and the boards are a trifle bowed. Spine ends and lower corners are slightly bumped, and there are a few spots on the edges. Contents are fine. Written in late 1941, in war's shadow, the novel describes two parallel routes or timelines of possible futures; a dark one where

militaristic empires gain control of the world, and a future of light, which has its source in a Tibetan spiritual resistance movement. Published in 1515 copies, of which many were destroyed in a fire shortly after publication. A number of surviving copies with ruined covers were rebound in various colours and distributed by Boots Library later the same year. Inscribed: "Aage Marcus from Olaf Stapledon / April 1946". Stapledon and Marcus resumed their correspondence in 1946, which had been interrupted by the war. Satty & Smith A11.1.1.1.
15000 SEK

76. Stapledon, Olaf: *The Flames. A Fantasy*. London; Secker and Warburg, 1947. First edition, first impression. 19x13 cm. 84 pp. Publisher's clothbacked red boards with printed dustjacket. The jacket is chipped and a bit soiled, and is faded at spine. There is a small loss at head of spine and adjacent part of rear panel, and a faint dampstain in the inner margin of front panel. The gilt spine title has partly turned green. Pp. 1-12 have a small dampstain in top margin, pp. 83/84 have a stain in outer margin. "Most of the narrative is in the form of a letter written from a mental asylum by a man claiming to have had a telepathic link with hostile inhabitants of the sun. The letter is intended to urge the

human race to unite against the common enemy of invading solar creatures and to end nationalism and intercultural rivalries – Stapledonian issues of long standing." (Cross, *An Olaf Stapledon Reader*, pp. 71). Satty & Smith A18.1.1.
500 SEK



77. Stapledon, Olaf: *Last and First Men. A Story of the Near and Far Future*. London; Methuen, 1930. First edition, first impression. 19,5x13,5 cm. xi, (1 blank), 355, (1) pp. + 8 pp. of ads. (dated 630 on p. 8 = June 1930). Publisher's blue cloth, without dustjacket. Spine is slightly out of square and has a few small rifts at the foot. Rear top corner is slightly bumped. Contents are clean and bright. Published in 2036 copies. The novel describes 2 billion years of the future of humankind, the rise and fall of civilizations and the development of the human species. Inscribed on front free endpaper: "To Aage Marcus from

Olaf Stapledon”, and on the title: “Olaf Stapledon / in the hope that someday my wife and I may give you almost as good a time in England as you have given us in Denmark.” Satty & Smith A3.1.1.
40000 SEK

78. Stapledon, Olaf: *Last Men in London*. London; Methuen, 1932. First edition, first impression, first issue. 19,5x13,5 cm. viii, 312 pp. + 8 pp. of ads. (dated 932 on p. 8 = September 1932). Publisher’s blue cloth with orange dustjacket. The jacket is slightly darkened at spine, chipped at spine ends and corners, and has several tears and creases at spine, one of which reaches into the front panel. Spine is slightly out of square, and has a few small rifts at spine ends and two small specks. Rear board is a trifle soiled. Minor spotting on the edges and on the first and last leaves, as well as occasional spots in outer margins. There is a short tear on front free endpaper. The sequel to *Last and First Men*, told by the same future narrator who, instead of talking about the future, observes the contemporary world. Published in 1518 copies, of which 237 copies were reissued with a second state dustjacket. Satty & Smith A4.1.1.1.
6000 SEK

79. Stapledon, Olaf: *Odd John. A Story Between Jest and Earnest*.

London; Methuen & Co., 1935. First edition, first impression, first issue. 19x13,5 cm. (5, 1 blank), 282 pp. + 8 pages of ads. (dated 535 on p. 8 = May 1935). Publisher’s blue cloth with pictorial dustjacket. The jacket is slightly chipped at spine ends and upper corners, and is also a bit rubbed at spine. There is a short tear at bottom of rear panel. Apart from a small speck in top margin of pp. 1/2, the contents are perfectly clean and bright. With the owner’s signature in pencil of Swedish physicist and author John Tandberg. In *Odd John*, Stapledon explores the themes of Übermensch and Utopia, through the boy John Wainwright, who is born with extraordinary mental powers. Published in 3096 copies. Satty & Smith A6.1.1.1.
8000 SEK

80. *Ibid.*
London; Methuen & Co., [1936]. First edition, first impression, third issue. 19x13,5 cm. (5, 1 blank), 282 pp. + 8 pages of ads. (dated 835 on p. 8 = August 1935). Publisher’s blue cloth with pictorial dustjacket. Slightest chipping to spine ends and corners of the jacket. An insignificant white stain on front board. A fine copy. The third impression differs from the first only in the price stated on the jacket (3 s. 6 d. instead of 7 s. 6 d.), and has the ads for August 1935. Published in 360 copies.

Satty & Smith A6.1.1.3.
5000 SEK

John Steinbeck's novel *The Moon is Down*, published in March 1942, was inspired by the author's meetings with refugees from Nazi-invaded countries and Pearl Harbor. It deals with the persevering and ultimately victorious resistance movement in an unnamed, invaded country, and it has many intended similarities with the situation in Europe during the Second World War. The book was translated and secretly spread in several invaded countries to boost the morale of the resistance. Presented here are the Norwegian edition and two copies of the different Danish editions.



81. Steinbeck, John: *Maanen er skjult*. [Copenhagen]; Studenternes efterretningstjeneste, no year (around 1943). 29,5x22,5 cm. (1, 1 blank), 58, (1, 1 blank) pp. + an illustration. Duplicated

typescript. Contemporary blank wrappers. The wrappers are loose, slightly toned, and chipped along the edges. Front wrapper has a few small white stains and the title in later handwriting. Some of the leaves are a little creased and the text is a bit faded here and there. The anonymous illustration depicts Hitler wielding the whip over a landscape full of dead bodies. *The Moon is Down* was translated twice into Danish during the German occupation, and the bibliography on Danish illegal print during this period (*Besættelsetidens illegale blade og bøger 1940-1945*) lists 16 different editions. This copy matches no. 372 in the bibliography, though there is no mention of the illustration. The last page contains quotes from a Danish Parliamentary debate, which was held on 4 December 1942. The publishing of the Danish edition was realized by the resistance group *De Danske Studenter* (*The Danish Students*), and the translation was made in a week's time by the two law students Jørgen Jacobsen and Paul Lang, "[...] with a *Concise Oxford* in one hand and a glass of beer in the other." (Interview statement in Coers, *John Steinbeck as propagandist. The Moon is Down Goes to War*, pp. 63). Most of the printing was handled by Mogens Staffeldt, who ran a bookshop in Dagmar House in central Copenhagen, and who kept a duplicator in

the cellar below the shop. The books were distributed from there by the students to other trusted booksellers and companies, who sold them to their employees; a risky business, considering that the Gestapo had a headquarter on the floors above the bookshop.

2000 SEK

82. Steinbeck, John: *Maanen er skjult. En roman af John Steinbeck.*

No place, no year (around 1943). 28x22 cm. 58, (1, 1 blank) pp. Privately bound in plain red quarter cloth with marbled boards, the title and a small Viking ship in gold on front board. Both wrappers bound-in, the front one with the title printed in black. Extremities are a bit worn, and there is minor offsetting from the rusty staples on rear outer joint and inner joints. The wrappers are spotted. Contents are clean, with just a small stain on pp. 7/8. There is no perfect match in the bibliography for this copy, probably depending on the fact that there were plenty of printings made which have not yet been recorded. The last page also has the quotes from the parliamentary debate dated 4.12.42.

1500 SEK

83. Steinbeck, John: *Natt uten måne. Oversatt av Nils Lie. Originalalets titel: "The Moon is Down"*.

[Stockholm; Åhlén & Åkerlund, 1942]. 17,5x12 cm. 117, (1 blank) pp. Original printed wrappers. Foot of spine slightly chipped, front wrapper has a light crease and is a bit toned in outer margin.

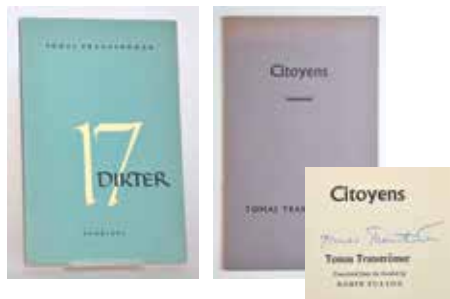


Contents are fine. *The Moon is Down* came to play a significant role in Norway, since the Norwegians recognized their own situation in the story. Offered here is a copy of the clandestine Norwegian edition, which was printed in Sweden and smuggled across the border for distribution. The book was republished by Gyldendal in Oslo immediately after the war, and two printings of 10000 copies were quickly sold out, which makes it clear that the book had a great impact on the Norwegian population, since a typical printing of a novel at this time consisted of 1-2000 copies. Furthermore, in November 1946 Steinbeck received the Haakon VII Cross, a medal given only to those who

had distinguished themselves in service to Norway during the war.
4000 SEK



84. Strindberg, August: *Röda rummet. Skildringar ur artist- och författarlifvet.* Stockholm; Jos. Seligmann & C:is Förlag, 1879. First edition. 19x13 cm. 360 pp. Later red half leather (Lindskogs Bokbinderi) with 5 raised bands, marbled endpapers and gilt top edge. Both wrappers preserved. A faint stain in the text on pp. 29-32, and a few small specks on p. 79/80, and a small speck in outer margin of pp. 305/306. Rear wrapper is slightly soiled and has a professionally mended tear in lower margin. A very fine copy. The rare first printing of *The Red Room*, the novel which marked the starting point of the modern realistic movement in Sweden and also became the author's breakthrough.
10000 SEK

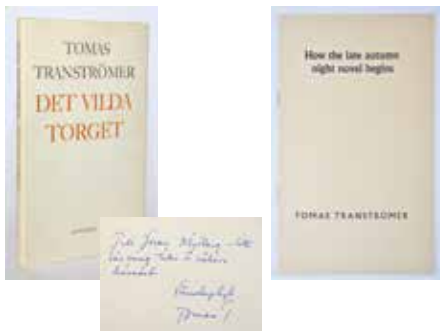


85. Tranströmer, Tomas: *17 dikter.* Stockholm; Bonniers, 1954. First edition. 19,5x12,5 cm. 50, (3, 1 blank) pp. Original printed wrappers. Minimal creasing to lower edges of the wrappers. A very fine copy of the author's debut. Karlström [I]:5401.
5000 SEK

86. Tranströmer, Tomas: *Citoyens. Translated from the Swedish by Robin Fulton.* Knotting; The Sceptre Press, 1974. 21,5x13 cm. Unpaginated (4, 4 blanks) pp. Original printed, stapled wrappers. Spine and top portion of front wrapper a bit faded. Fine. First printing in any language of this poem. The Swedish version of the poem was published first in 1978. *Citoyens* was issued in 150 numbered copies, and the first 50 copies were signed by the poet. This is no. 75, and is signed on the title page, instead of the colophon. Karlström [I], pp. 122.
2500 SEK

87. Tranströmer, Tomas: *Det vilda torget. Dikter.*

Stockholm; Bonniers, 1983. First edition. 22x14,5 cm. 45, (2, 1 blank) pp. Publisher's boards with printed dustjacket. The jacket has a few faint stains on front panel, and an insignificant speck on rear panel. Foot of spine is slightly bumped. A fine copy of *The Wild Marketplace*, inscribed by the author to professor of literature Jöran Mjöberg (1913-2006): "Till Jöran Mjöberg – lite läsning tills vi råkas härnäst. / Vänskapligt.. / Tomas T." (For Jöran Mjöberg – something to read until we meet the next time / Friendly / Tomas T.) Karlström [I]:8306. 3500 SEK



88. Tranströmer, Tomas: *How the Late Autumn Night Novel Begins. Translated by Robin Fulton.* Knotting; The Sceptre Press, 1980. 21x12,5

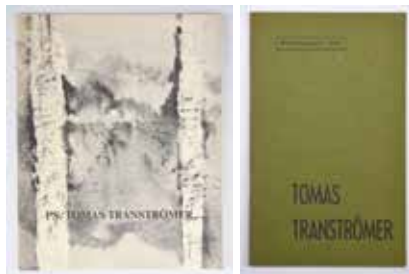
cm. Unpaginated (3, 5 blanks) pp. Original printed, stapled wrappers. Very fine. The original Swedish version, *Början på senhöstnattens roman*, was first published in the magazine *Artes* in 1977. This copy is the unsigned no. 87 of 150 numbered copies, where the first 50 ones were signed by the poet. Karlström [I], pp. 128. 600 SEK

89. Tranströmer, Tomas: *PS.* [Molkom]; Bokförlaget Promenad, 1980. 21,5x17,5 cm. Unpaginated (13, 5 blanks). Blank stapled wrappers with decorated dustjacket. Very fine. First printing of the poems *Kort paus i orgelkonserten* (*Short pause in the organ recital*), *Svar på brev* (*Answer to a letter*), and *Från mars -79* (*From March 1979*). They were later included in the collection *Det vilda torget* (*The Wild Marketplace*) in 1983. Issued in 250 copies, of which 200 were numbered and signed by the author. This is the signed no. 67. Karlström [I]:8003. 2500 SEK

90. Tranströmer, Tomas: *Tal på Övralid 1975.* [Motala]; Heidenstamsällskapet, 1976. 19,5x12 cm. 9, (1) pp. Original printed wrappers, stapled. Fine. Tranströmer's speech at the reception of the *Övralid Prize*. The publication ends with the

second printing of the poem *Gläntan* (*The Forest Clearing*), previously published in the newspaper *Arbetet*, and which in a slightly altered version was included in the collection *Sanningsbarriären* (*Truth Barriers*) in 1978. Printed in 400 copies. Karlström [I]:7601.

500 SEK



91. *Medan lagrarna gro. N:r 1, 1948 – N:r 4, 1950.*

Stockholm; Södra Latin, 1948-50. 2,5x16 cm. 8 issues, 34 pp. each. Blue half cloth binding (Eifels, Nässjö) with decorated sides and sprinkled edges. All covers bound-in. Bookplate for Uno "Myggan" Ericson. Head of spine slightly bumped. Front wrapper of the first issue has a mended tear on top and is a little soiled. The leaves of the first issue have faint traces from folding. A small scrape mark on front wrapper of the second issue. A fine, complete set of the Swedish school magazine where the

18-year-old Tranströmer was published for the third and fourth time ever. In issue no. 2 of 1949 are his *Fem dikter* (*Five Poems*), not reprinted in his later collections, and in no. 3 of 1949 is his review of a novel by the Swedish author Gösta Oswald. Karlström [I]:4901 & 4902.

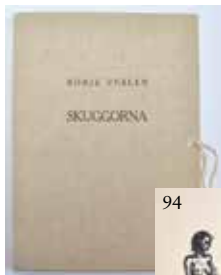
2500 SEK



92. Weiss, Peter: *Diagnos.*

[Staffanstorpe]; Cavefors, 1963. 18,5x12 cm. 105, (1) pp. Publisher's boards with dustjacket designed by Weiss. First Swedish edition of *Abschied von den Eltern* (1961). Comes with a folder, sized 48x33,5 cm, containing reproductions of 8 original collages by the author. The book and the folder are bound together with a two-coloured string. This copy has never been opened. The folder is slightly worn at lower corners and has a small shadow from the removed price label.

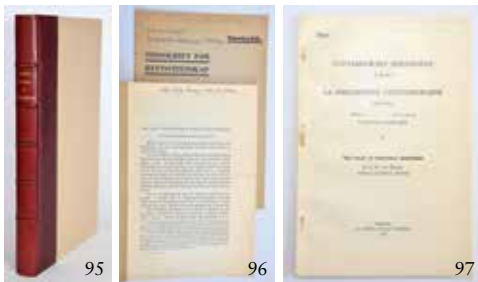
1000 SEK



93. Veslen, Börje: *Entr'acte*. [I]-II. Stockholm, 1944-1945. 29,5x21,5 cm. 61, (2, 1 blank) & 61, (2, 1 blank) pp. Two volumes in original printed wrappers. Housed in a custom-made cloth box, signed by G. Christoferson. Comes with a 4-page leaflet, where Veslen writes about the emergence of this work. Both volumes have slightly toned wrappers and a few small specks on front panels. Spine ends are a bit chipped and the first volume has a 2 cm long tear in lower front joint. Contents are clean and bright. Vol. [I] contains 20 original lithographies by the author, and Vol. II contains 24 such. Veslen (1903-73), Swedish author and graphic artist with a style which is very much his own, has in *Entr'acte* illustrated his own short stories

with colour lithographies printed directly on the text leaves. Both volumes were printed in 200 numbered copies, and these are no. 22 and no. 99, respectively. 6000 SEK

94. Veslen, Börje: *Skuggorna*. *Fragment ur ett händelseförlopp på ännu okänd tid och plats*. 15 originallitografier. Stockholm, 1945/1946. Suite of 15 original lithographies, each in passe-partout and mounted on thick card. The leaves measure 30x22,5 cm, and are signed by the artist and numbered 30/100. Housed in the original linen box. There is an extra unnumbered lithography, called *Aurum*, which is probably intended as a title plate. Some of the passe-partouts are a bit toned, and one of them has a short tear. A few cards have a bumped corner. The plates are all fine. Laid-in is a 4-page leaflet with a text about the plates, and with a list of their titles. On back of this leaflet is stated that the plates were printed in 200 copies each, but the plates of all known copies are only numbered up to 100. The title of this work is *The Shadows*, and it tells the fragmentary story of a Spanish woman's sufferings and her final death, which seems to be inspired partly by WWII, and partly by the Spanish Inquisition. 7000 SEK



95. Wiener, Norbert: *Cybernetics, or Control and Communication in the Animal and the Machine*.

Paris; Hermann & Cie, 1948. (Actualités scientifiques et industrielles 1053). First edition. 25x16,5 cm. 194, (1, 1 blank) pp. Red morocco with 5 raised bands and grey boards. Wrappers are preserved. The spine is a trifle worn, and the top edge is slightly dusty. The wrappers are a bit darkened, the rear one has a few creases and its top corners are professionally mended.

A minimal hole in outer margin of pp. 165/166, and a small loss in outer margin of pp. 169/170. The 3 last leaves and the rear wrapper have a small dampstain in top margin. A very well-preserved copy. Wiener is regarded as the founder of Cybernetics, a discipline which he defines here for the first time. Wiener's theories of communication and control have had a great impact on several scientific disciplines, and are applied today in control theory, automation theory,

engineering, computer science, biology, philosophy, and the organization of society. 10000 SEK

96. Wright, Georg Henrik von: *Om s. k. praktiska slutledningar & Om "praktiska slutledningar"*. Ett tillägg.

Oslo, 1955-1957. 22,5x15,5 cm. 465-495 & 177-183 pp. Two offprints from *Tidsskrift for rettsvitenskap*, both with printed wrappers. The first one has some cornerfolds, and the second one has a few light stains on rear wrapper. These papers were later published in English with the title *Practical Inference*. Both offprints are inscribed by the author for, without mentioning the recipient's name, Thorild Dahlquist (1920-2009), a legendary teacher of philosophy at Uppsala University. Dahlquist has made several remarks in pencil in the first offprint. 1500 SEK

97. Wright, Georg Henrik von: *The Logic of Practical Discourse*.

Firenze; La Nuova Italia editrice, 1968. (Offprint from *Contemporary Philosophy. A Survey*, edited by Raymond Klibansky). 24x16 cm. 141-167 pp. Original printed wrappers with a bit rusty staples. A slight nick at the top corner on all leaves and the wrappers, otherwise fine. Inscribed by the author to Thorild Dahlquist and his wife. 1200 SEK