

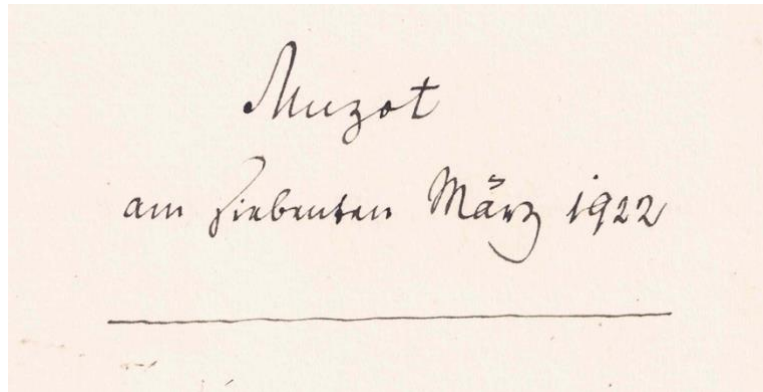
# JAMES S. JAFFE RARE BOOKS LLC

## OCCASIONAL LIST: RAINER MARIA RILKE

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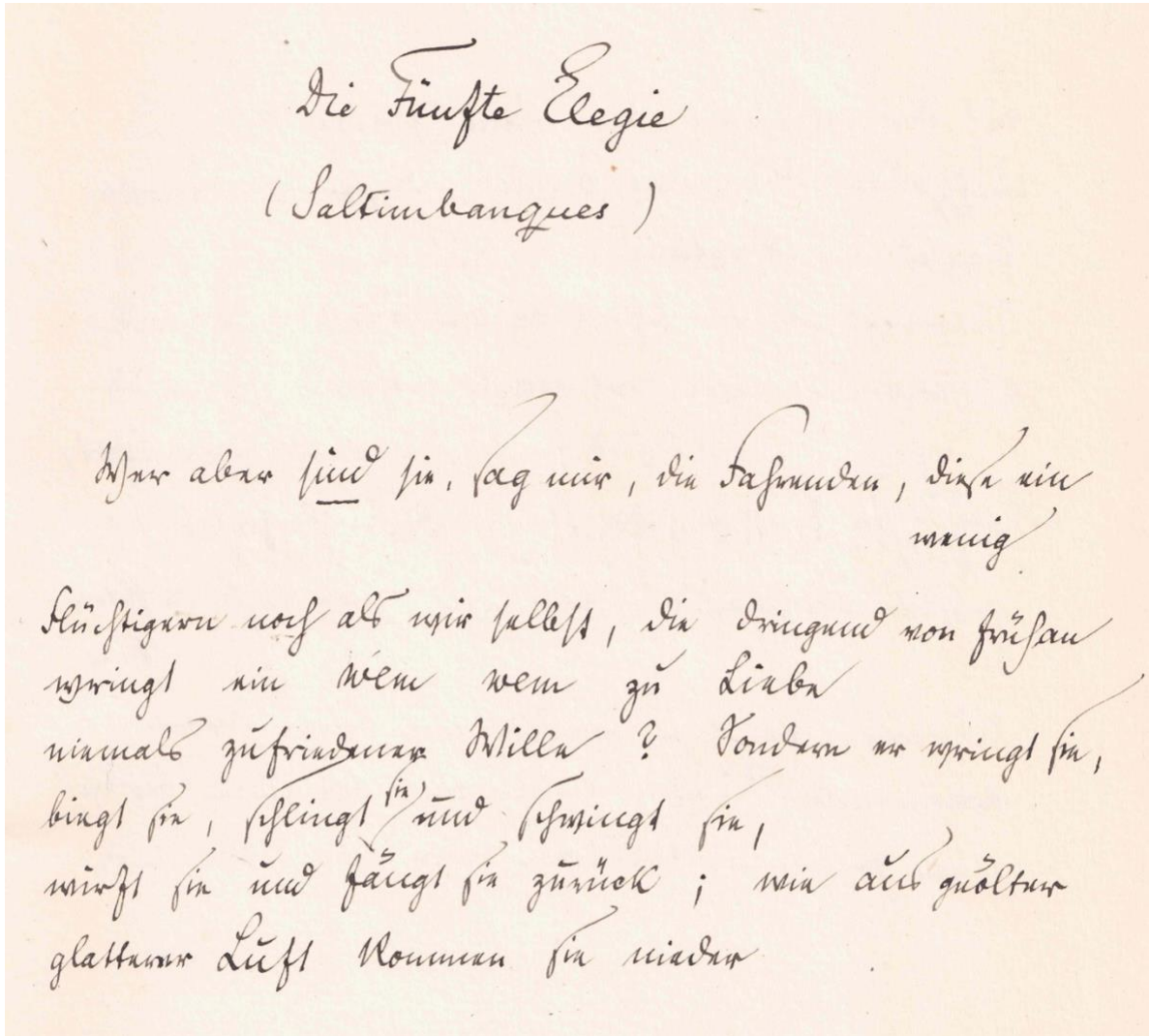


### LETTERS & MANUSCRIPTS:

1. RILKE, Rainer Maria. **Holograph manuscript book of poems entirely in Rilke's exquisite handwriting, 20 pages, small 4to, 7 x 9 inches, marbled wrappers sewn at spine, consisting of a title-page which reads "Muzot am siebenten März 1922", followed by holograph fair copies of three poems**, two of the *Duino Elegies* and one of the *Sonnets to Orpheus*: "Die Funfte Elegie (Saltimbanques)" ["The Fifth Elegie (Saltinbanques)"], "Die Sechste Elegie (Helden Elegie)" ["The Sixth Elegie (Heroes Elegie)"], and the Thirteenth Sonnet from the Second Part of *Sonnets to Orpheus*, "Aus den Sonnetten an Orpheus (Aus dem Zweiten Teil, der Dreizehnte)". As Rilke told Gertrud Ouckama Knoop, the dedicatee of *Sonnets to Orpheus*, in a letter dated March 18, 1922, Sonnet 13 "is the one that is closest to me and ultimately the one that is the most valid." In a letter to Katharina Kippenberg dated April 2, 1922, Rilke wrote: "The thirteenth sonnet of the second part is for me the most valid of all. It includes all the others, and it expresses that which, though it still far exceeds me, my purest, most final achievement would someday, in the midst of life, have to be." – *The Selected Poetry of Rainer Maria Rilke. Edited and Translated by Stephen Mitchell.* (N Y.: Random House, 1982), p. 339. The fifth Duino elegy is based on Picasso's painting *La Famille des Saltimbanques* of 1905. It was purchased by Hertha Koenig of Munich, to whom Rilke wrote asking to be allowed to visit and see the painting in person. In the summer of 1915, Rilke spent four months with the painting at Frau Koenig's house, a visit that resulted in one of the greatest of the *Duino Elegies*.

On the first blank leaf, in pencil, is the note: "Ex Theodora von der Mühlh." The von der Mühlh family was a wealthy and distinguished Swiss family. As patrons of the arts, they maintained connections with important figures from the world of high culture, including Clara Schumann and

Rilke. Theodora ("Dori") von der Mühl was the sister of Carl Jacob Burckhardt and wife of the architect Hans von der Mühl. Theodora would have been an entirely appropriate recipient of Rilke's precious gift of these manuscript poems. Such manuscripts of Rilke's are of the greatest rarity. Provenance: The Garden Collection, sold at Sotheby's New York, November 9-10, 1989, lot 225. \$150,000.00



2. RILKE, Rainer Maria. **Autograph sentiment signed, 1 page, 12mo, St. Polten, Austria, July 1890.** In the form of a short poem of seven lines, this note was written while Rilke was a student at the Militärunterrealschule at St Polten, which he attended from 1886, when he was ten years old, until 1891, when he was dismissed at the request of his parents for reasons of ill health. Translated, it reads: "Life is a constant struggle / Fight hard / and victory will be yours! / Remember still / in days to come / your loyal friend. René Rilke." Written in an adolescent hand, this is the kind of uplifting sentiment that a fifteen-year-old student at a military school during the Austro-Hungarian Empire might have been expected to memorize and recite, being less an original poem than the sort of military cliché for which German schools were notorious. It sounds more like a farewell note in anticipation of Rilke's departure from the school at St. Polten, perhaps meant to encourage a fellow classmate. At the bottom of the page, a date of 1899 is crossed out in red pencil and the date of 1890 follows, underlined three times. In fine condition. \$7,500.00

3. RILKE, Rainer Maria. **Autograph letter signed, 1 page, 8vo, Schmargendorf bei Berlin, Villa Waldfrieden, December 10, 1898, to Heinrich Teweles, the drama director of the Deutsches Landtheater in Prague.** A delightful and ingenious letter inquiring whether Herr Teweles has indeed rejected Rilke's play "Ohne Gegenwart (Without a Present)" which was published in Prague in 1898. Translated, the letter reads in part: "Most esteemed Herr Teweles, For a long time now I have assumed that your silence betokens rejection, but I expected to have that confirmed in person during the Christmas season. As it happens, though, I will not be in Prague this year, and I hereby request that you confirm my dark suspicion. The piece bears the fate of its name (i.e. No Present), and this too: No Future. Therefore: I guess we'll have to accept that it's Past." The letter is in fine condition, beautifully framed and glazed.  
\$12,500.00
4. RILKE, Rainer Maria. **Autograph letter signed, 2 pages, 8vo, Zoppot bei Danzig, July 24, 1898, to Alfred Gold, the editor of the periodical Zeit in Vienna.** A business letter primarily in which Rilke sends Gold a "little landscape in woodcut . . . to see if Zeit might be able to use it." Rilke then asks Gold to remind him of Wassermann's address, which he has forgotten and which he wants in order to send Wassermann his "book of stories". Finally, Rilke notes that he doesn't have a copy of "Ein Fremder Hirt". Apart from a note in blue pencil, probably by Gold, the letter is in fine condition and beautifully framed and glazed.  
\$7,500.00
5. RILKE, Rainer Maria. **Autograph letter signed, 1 ½ pages, 8vo, 17 rue Campagne-Premiere XIVth, Paris, February 7, 1914, to Michall Zetlin, one of Rilke's translators.** A simple straightforward letter in which Rilke advises Zetlin that he will visit him eventually, "only it will take a while: I am not going out at all at the moment and I'm not seeing anyone, all to get myself into a proper state of mind for work. . . . I hope that the winter has been good to you and your family. Please convey my sincerest good wishes to your wife. R. M. Rilke." The letter is in fine condition, beautifully framed and glazed.  
\$7,500.00
6. RILKE, Rainer Maria. **Autograph letter signed, 4 pages, 8vo, Chateau de Muzot sur Sierre Valais, September 15, 1917, with the original envelope, to Professor Doctor Wilhelm Fleiss,** one of Sigmund Freud's closest associates. A superb letter in which Rilke writes in part: "I cannot put away your letter without telling you how delightfully it has renewed in me the awareness of your memory and sympathy. . . . It is clear to me that whatever a "homeland" might mean to others, for me (who dwells in the widest and now even a literally ground-less world) it lies precisely in this amalgam of feelings: in being supported by the sympathy of constant friends . . . (My work) still suffers inordinately from the disruptions of recent years; in fact even today the aftereffects have not been overcome and put to rest. To the contrary, I have discovered that such a spiritual interruption can rise from one day to the next, leaving a skittishness in the blood which renders concentration, which I could once upon a time summon at will, particularly difficult. So there won't be much to show for my efforts in the future either. . . . And last for now thanks for your generous readiness to help Mme Klossowska. . . . She has assisted me tirelessly in furnishing the place – yes entirely thanks to her this little castle agreed to be furnished again, after quite a lot of resistance, and to be peacefully inhabited . . . R. M. Rilke." Letter and envelope are in excellent condition.  
\$17,500.00
7. RILKE, Rainer Maria. **Autograph letter signed, 1 ½ pages, 8vo, (no place, but Munich) September 27, 1918, to the actress Fraulein Else Hotop, Munchen, Keferstrasse 8c, with the original envelope from which the stamp has been torn away.** An enigmatic letter, which, translated, reads in part: "It feels so potent with destiny that I found the way, but now it seems that I can't use that power to write a letter. I don't know: is it the fault of my heavy pen, or is your reproach too vague to be answered precisely? . . . Will the way carry you to me, you yourself, will you at some point want to walk toward me? When you say "trapped behind the walls of superficiality", is it

possible that you mean the same thing, which I myself can think of only with painful worry, unable to change it? Talk to me, and if I can't answer, maybe it will happen, that I can read you something that will show you something of the deep poverty that is my own true inner life. Rainer Maria." Elya Nevar was Ms. Hotop's stage name. The letter is in fine condition.  
\$10,000.00

8. RILKE, Rainer Maria. **Autograph letter signed, 1 page, 8vo, (no place, no date but October 18, 1918), to the actress Fraulein Else Hotop**, with the original envelope addressed to Ms. Hotop in "Munchen, (Schwabing) Keferstrasse 8c". A charming letter to an admirer of his work, which, translated, begins: "Now you are definitely seeing too much in me, Elya, something too perfect – but if you will understand the broad trend of my opponents' criticism through all its twists and turns, and relish this knowledge, then you needn't resist the pleasure, since I am strengthened by the joy of being thus perceived by you." And concludes: "For next time, I have a French book on hand which we can begin together, but I intend a brief visit to you before then (Give me a hint as to when it would be best for me to drop by). Rainer Maria". The letter is in fine condition; the envelope has had its stamp removed.  
\$10,000.00
9. RILKE, Rainer Maria. **Autograph letter signed, 2 pages, Chateau de Muzot (Sierre, Switzerland), October 24, 1922**, concerning the recipient's recommendation of a housekeeper for the winter, a recommendation that Rilke respectfully declines owing to "the language issue." Translated into English, the letter reads in part: "It was especially considerate of you to inform me in such detail as to Ms. Ebener's qualifications and great abilities, which you can easily guess would have found their proper application in Muzot, but I am very sorry to say that I will have to forgo her services . . . this was chiefly due to the language issue. As I learned in the course of a long year here, it is better to take on a Swiss woman from a French canton, as life here in the remote countryside has its daily difficulties . . . It was at the Chateau de Muzot in the winter of 1922 that Rilke, in a burst of creativity, wrote ten of his Duino elegies and all fifty-nine of the sonnets to Orpheus. Punch holes at the left margin, affecting one letter, otherwise in fine condition, beautifully framed and glazed.  
\$7,500.00
10. RILKE, Rainer Maria. **Autograph letter signed, 2 pages, in French, Soglio (Bergell, Graubunden), August 9, 1919, to the author Annette Kolb (1870-1967)**. An interesting letter commenting on his health. Translated, the letter reads in part: "Please pardon my protracted silence – I've been in Zurich for two weeks – I've been quite ill and the uncertainty of compassing my projects – as always happens, has thrown me into this perpetual silence. After much consultation and many discussions with the doctor, it was decided to put off my cure until later – and so here I am again traveling. Has anyone told you about this place? It certainly deserves comment. . . . Remember me to your friends d'Uttwil and put this pittance on account towards the better things I send you without having said them. Yours, Rilke. And my little book, how slowly it's coming! . . ." Kolb was a German novelist and pacifist whose works were banned by the Nazis who left Germany in the 1920s. In 1955, she won the Goethe Prize. "Rainer Maria Rilke wanted to send her 'all the flowers I can lay my eyes on', Erich Kästner described her as 'Munich's first lady' and for her publisher, Gottfried Bermann Fischer, she soared 'like a monument out of the chaos of the times.'" Two punch holes at the top of the letter, slightly affecting several letters, otherwise the letter is in fine condition.  
\$10,000.00

## BOOKS, MOSTLY INSCRIBED

11. RILKE, Rainer Maria. **Larenopfer**. 12mo, original ornamented cream-colored wrappers. Prague: Verlag von H. Dominicus (Th. Gruss), 1896. First edition of Rilke's third collection, published to mark the Christmas holiday. Von Mises 2. Presentation copy in the year of publication, inscribed: "Em hochverehrten Schriftsteller Karl von Thaler, Dr. phil. In grosster Ergebenheit und Wertschätzung René M. Rilke." In English: "To the deeply respected author Karl von Thaler, Dr.

Phil., with great devotion and admiration. . . .” Karl von Thaler was a highly esteemed political and literary journalist and editor in Vienna for many decades during the latter half of the 19<sup>th</sup> Century. A fine copy in a variant binding, the usual binding being of simpler pale blue wrappers, which suggests that this binding may have been an earlier and perhaps a presentation state. An exceptionally fine unopened copy, preserved in a full brown morocco clamshell box.  
\$27,500.00

12. RILKE, Rainer Maria. **“Jetzt und in der Stunde unseres Absterbens . . .” Scene. Wegwarten II Von René Maria Rilke.** Small 8vo, original publisher’s printed wrappers. Prag: Selbstverlag, 1896. First edition of the second installment of the drama *Wegwarten*. Von Mises [2]. Presentation copy, inscribed by Rilke to the poet Peter Riedel in an early hand: “Dem lebenswuerdigen, verdienstvollen Direktor Herrn Peter Riedel in vorzueglicher Ergehenheit, René M. Rilke.” In English, “With excellent regard to the amiable, deserving director, Mr. Peter Riedel.” The fragile, acidic paper wrappers have been archivally reinforced, otherwise a very good copy, preserved in a full brown morocco clamshell box. Rare.  
\$8,500.00
13. RILKE, Rainer Maria. **Vom lieben Gott und Anderes. An Grosse für Kinder erzählt von Rainer Maria Rilke. Geschmücht von E. R. Weiss.** 8vo, illustrated, original decorated boards (rebacked). Berlin un Leipzig: Im Insel-Verlage bei Schuster & Loeffler, 1900. First edition of this early collection of stories about a God who is a sculptor resembling Rodin, for whom Rilke served as secretary. Von Mises 11. Presentation copy, inscribed by Rilke on the first blank to his cousin Paula: “Meiner lieber Cousine und Fründin, meiner lieber hilfreichen Paula. René. Weinachten 1900.” In English, “My dear cousin and friend, my dear helpful Paula. René. Christmas 1900.” Paula von Rilke was one of the poet’s close relatives, both friend and benefactor. During her life she advanced him money against an inheritance and then, at her death, left him a legacy which enabled him to live permanently in Switzerland. Covers darkened and lightly soiled, otherwise a very good copy, preserved in a full brown morocco clamshell box.  
\$12,500.00
14. RILKE, Rainer Maria. **Worpswede. Fritz Mackensen, Otto Modersohn, Fritz Overbeck, Hans am Ende, Heinrich Vogeler von Rainer Maria Rilke. Mit 122 Ubbildungen.** 4to, illustrated, original two-toned cloth, gilt, t.e.g.. Bielefeld und Leipzig: Verlag von Delhagen & Klasing, 1903. First edition of this collection of essays about the impressionist painters who formed the artists community in Worpspede, Germany. Von Mises 25. Presentation copy, inscribed by Rilke on the half-title page to “Maximilian Harden, herzlich, dankbar und voll Ergebenheit, Rainer Maria Rilke. Paris, märz 1903.” According to the historian A. J. P. Taylor, “Harden was certainly the most brilliant political writer during the reign of Wilhelm II.” But he was also erratic, inconsistent and, in Taylor’s words, “essentially critical and destructive.” Rilke’s fond inscription, which translates as “warm, grateful and full of devotion” presumably dates from the period when Harden was a theatre critic. In the upper left corner of the front inside cover there is pasted a small piece of paper, presumably obscuring something that was already there; and, at the bottom of the rear inside cover there is an ink-stamp from the Museum Tel Aviv, with the number 2504 written on it. Front inner hinge pulling and reinforced, covers lightly rubbed at edges, otherwise a very good copy, enclosed in a full red cloth clamshell box with leather label.  
\$10,000.00
15. RILKE, Rainer Maria. **Geschichten. Vom Lieben Gott.** 8vo, original flexible black cloth with yapped fore-edges. 1904. First edition. Von Mises 13. Presentation copy, inscribed by Rilke to his cousin on the first blank leaf in the year of publication: “Meinem lieber [name] in freundlichen gedanken Rainer Maria Rilke, Borgeby gard, im August 1904.” Translated, the inscription reads: “my dear . . . in friendly thoughts.” In August of 1904, Rilke was staying in Borgeby Gard, Sweden. From which some of his “Letters to a Young Poet” are dated. Offsetting from laid in newspaper clipping between pages 160-161, otherwise a fine copy, preserved in a full brown morocco clamshell box.  
\$6,500.00

16. RILKE, Rainer Maria. **Das Stunden-Buch enthalrend die drei Bucher: Vom moenschischen Leben / Von der Pilgerschaft / Von der Urmuth und vom Tode.** Small 8vo, title-page illustration, original pictorial thin boards. (Leipzig: Insel-Verlag, 1905). First edition. Limited to 500 copies printed. Von Mises 36. Inscribed on the first leaf "An Zwei Menschen, Rainer Maria Rilke, Mendon bei Paris, im Dez. 1905." The top left corner of the first leaf has been cut, perhaps to remove the recipient's name, otherwise a nearly fine copy with a minimum of wear, preserved in a full brown morocco clamshell box.  
\$7,500.00
17. RILKE, Rainer Maria. **Neue Gedichte.** 8vo, original printed wrappers. Leipzig: Im Insel-Verlag, 1907. First edition. Von Mises 61. Presentation copy, with a full-page inscription on the second leaf, including an eight-line poem: "Wüsshen mir um welcher Dinge willen mir die Tage so und so die Nächte aft verbringen – keener dächte Heimlich seinen Schmer zu stillen; jeder wollte, dass er einem Schrei aus dem Leiden immen in sich forme, drin das eingenommene Enorme wie in Vogel, Rufe gültig sei. Lia Rosen forz lief von R. M. R. Obermenland bei Bremer, an 28 Dez. 1907." In English: "I knew why I spent my days this way and that night for the sake of it - no one thought to secretly assuage their pain; Everyone wanted to form a cry out of the immense suffering within themselves, in which the enormity that was captured was valid, like in the call of a bird. Lia Rosen forzran from R. M. R. Obermenland near Bremer, on December 28, 1907." At various times, Lia Rosen was a successful and popular actress in Vienna and Berlin. She also performed Yiddish plays in New York, and eventually emigrated to Tel Aviv, Israel, where she died. She had a close relationship with Rilke, who corresponded with her and dedicated two poems to her. Publisher's wrappers somewhat discolored, otherwise a very good copy, preserved in a full morocco clamshell box.  
\$17,500.00
18. RILKE, Rainer Maria. **Der Neuen Gedichte. Anderen Teil.** Original suede-backed decorated paste-paper boards, t.e.g., plain unprinted dust jacket, in publisher's slipcase with printed label. Leipzig: Im Insel-Verlag, 1908. First edition, printed on a smooth glossy paper. Von Mises 63. The book is dedicated to Auguste Rodin. A few nicks in dust jacket, otherwise a very fine copy, preserved in a full brown morocco clamshell box.  
\$2,500.00
19. RILKE, Rainer Maria. **Die Aufzeichnungen des Malte Laurids Brigge.** 2 volumes, 8vo, original publisher's green cloth with paper labels on spines. Leipzig: Im Insel-Verlag, 1910. First edition. Von Mises 76. Covers somewhat soiled but still a very good set, preserved in a full brown morocco clamshell box.  
\$5,000.00
20. RILKE, Rainer Maria. **Die Aufzeichnungen des Malte Laurids Brigge.** 2 volumes, 8vo, original publisher's green cloth with paper labels on spines, in publisher's card slipcase. Leipzig: Im Insel-Verlag, 1914. Fourth (and fifth) printings of Rilke's prose masterpiece, his inspirational novel about a young poet. Presentation copy, inscribed by Rilke on the second blank leaf of the first volume: "Lil & Vara, danke für deine schoenen 'Londener Spaziergänge' durch die Foliantenwand vom nachbarlichen Schreibtish hineubergereicht, Rainer Maria Rilke, Wein, Kriegs-Archiv, April 1916." In English, the inscription reads in part: "Thank you for the lovely London walks . . ." The rarest of Rilke's works to find inscribed, with a lovely inscription. A fine set.  
\$15,000.00
21. RILKE, Rainer Maria. **Das Marien-Leben.** 8vo, original decorated paper boards. Leipzig: Im Insel-Verlag, (1912). First edition, the book dated on the copyright page "Duino, 1912." Von Mises 84. Presentation copy, inscribed by Rilke on the second leaf: "Annette Kolb, auf Herzlichste ["most cordially"], Rilke (München, Sept. 1913. Kolb was a German novelist and pacifist whose works were banned by the Nazis and who left Germany in the 1920s. In 1955, she won the Goethe Prize. "Rainer Maria Rilke wanted to send her 'all the flowers I can lay my eyes on', Erich Kästner

described her as ‘Munich’s first lady’ and for her publisher, Gottfried Bermann Fischer, she soared ‘like a monument out of the chaos of the times.’” A fine copy, preserved in a full brown morocco clamshell box.

\$10,000.00

22. RILKE, Rainer Maria. **Die Liebe Der Magdalena, Ein Französischer Sermon / Gezogen durch Den Abbé Joseph Bonnet aus dem Manuskript Q I 14 Der Kaiserlichen Bibliothek zu St. Petersburg, übertragung durch Rainer Maria Rilke.** 8vo, original full brown leather, gilt, dust jacket. Leipzig: Insel-Verlag, 1912. First edition, presumed deluxe issue. Von Mises 163. A very fine copy, preserved in a full brown morocco clamshell box.  
\$7,500.00

23. RILKE, Rainer Maria. **Das Buch der Bilder.** 8vo, original quarter-calf over decorative boards, gilt lettering to spine, t.e.g., in the original publisher’s slipcase. Leipzig: Insel-Verlag, 1913. Fifth edition, in deluxe binding. Inscribed by Rilke on the second blank leaf to Milan Morgenstern, the manager of Heller’s Bookshop in Vienna, where Rilke was a customer: “Gute Wünsche eingeschrieben für die Eigentümer diesen Bücher in den Wiener Tagen 1916. Rainer Maria Rilke, July 16, 1916.” On the title-page Morgenstern has written: “Mir selbst zum Geburtsag 1914. 13/xi, Milan.” The inscriptions, in English, state: “Kind wishes inscribed for the owners of these books in the Vienna days 1916” and “Happy Birthday to myself.” Slight staining and rubbing at top and bottom of spine, otherwise a very good copy, preserved in a full brown morocco clamshell box.  
\$7,500.00

24. RILKE, Rainer Maria. **Duineser Elegien.** 8vo, original salmon boards, plain printed dust jacket, in original publisher’s printed card box. Leipzig: Insel-Verlag, 1923. First edition, ordinary issue, of Rilke’s *Duino Elegies*. Von Mises 94. Presentation copy, inscribed on the half-title to the Swiss sculptor Hermann Haller in August 1924, with an inscription which includes a two-stanza poem, dated Muzot 1924, and signed in full by the poet. The poem reads: “Unser ist das Wunder vom geballten / Wasser, das der Magier vollbracht, / Welche Freude, welche Macht, / Leben, das dahin stürzt, aufzuhalten! / Aber freilich: als bemuehte Ueber / sind wir doch nicht Herren der Gewalten; / denn nun reissen sie uns dort hinueber, / und wir stuerzen still in die Gestalten.” So far as we have been able to determine, these lines were a continuation of Rilke’s poem entitled “Nachthimmel und sternenfall” (“Night Sky and Star Fall”), which was composed in 1924, and which is usually presented as a two-stanza poem beginning “Der Himmel, Gross, voll herrlicher Verhaltung”, without the additional stanzas, the third and fourth stanzas of which are transcribed by Rilke here. Translated into English: “Ours is the miracle of the concentrated / water that the magician accomplished, / what joy, what power, / rushing to stop life that is rushing away! / But of course: as if it were an effort as striving over / we are not masters of the powers; / because now they are dragging us over there, / and we fall silently into the design.” The ten *Duino Elegies*, along with *The Sonnets to Orpheus*, comprise the basis of Rilke’s stature as one of the indisputably great poets of the Twentieth Century, perhaps the greatest. The story of the creation of the *Elegies* has long since passed into legend: The first words came to Rilke on a violent sea wind, as he walked on the cliffs near Duino Castle (where Dante, it is said, composed portions of the *Commedia*) one morning in January 1912; by evening he had completed the first elegy, and, within a few days, the second elegy and written fragments of four others - the third, sixth, ninth, and tenth. And that was all. The third elegy was completed in Paris in 1913, and the fourth written in Munich in 1915. Then, after a hiatus of more than six years, the *mensis mirabilis*: Within the space of a month (between the 2nd and 23rd of February 1922), while living in solitude at the small Chateau de Muzot near Sierre, Switzerland, Rilke completed not only the ten elegies, but composed all fifty-nine of the *Sonette an Orpheus* as well. An immaculate copy, as new in the rare dust jacket and publisher’s box, preserved in a navy quarter-morocco slipcase.  
\$75,000.00

25. RILKE, Rainer Maria. **Die Sonette An Orpheus.** 8vo, original marbled boards with green leather label on front cover, t.e.g., printed dust jacket, in publisher’s original printed card box. Leipzig: Insel-Verlag, 1923. First edition, ordinary issue, of one of Rilke’s supreme achievements. Von Mises 99.

Presentation copy, inscribed by Rilke to Swiss sculptor Hermann Haller on the second leaf: “Hermann Haller zugeeignet (“appropriated”) / Rilke August 1924.” with several annotations in the text by the poet. Rilke’s inscription is in pencil; and there is also an inscription in pencil to Haller on the front cover of the slipcase, but we cannot tell if it is also in Rilke’s hand. Rilke has added several notes to the text, one to Sonnet XI, where Rilke has placed an “x” near the title (“XI”) and written “zweite Anmerkung am Schlusse” (“two remarks at the conclusion” – referring to the notes at the back of the book) at the bottom of the page; another note at Sonnet XVI, where Rilke has added “an einen Hand” (“on one Hand”) at the bottom of the page; and a similar annotation to Sonnet XXI, “Anmerkung eins am Schlusse” (“Note one at the end”); and another at Sonnet XXIII, where Rilke’s has put an “x” near the title (“XXIII”) and written “an den Leser” (“To the Reader”) at the bottom of the page. Inscribed copies of Rilke’s major works are rare in the market, as are, in fact, presentable copies in the first editions. A superb copy, pristine save for some slight foxing, in the original dust jacket and publisher’s box, preserved in a navy quarter-morocco slipcase.  
\$75,000.00

26. RILKE, Rainer Maria. **Vergers suivi des Quatrains Valaisans avec un portrait de l’auteur pay Baladine grave sur bois par G. Aubert.** Small 8vo, original green printed wrappers. Paris: Editions de la Nouvelle Revue Francaise, 1926. First edition. Limited to 878 copies, of which this is one of 118 roman-numeraled copies, printed hors commerce. Von Mises 108. Presentation copy, inscribed on the half-title: “À Madame Lalli Horstmann, pour l’accompagner à Paris et, surtout, pour l’attirer dans le Valais et vers l’ancienne tour jalouse de Val-Mont, (Fin de Juin 1926, Muzot) R. M. Rilke”. Translated, the inscription reads: “to accompany her to Paris and, above all, to attract her to Valais and the ancient jealous tower of Val-Mont.” Lali Horstmann and her husband Freddy were “a privileged German couple, aesthetes who in the 1930s wished to live without taking notice of Hitler and Nazism.” After the war, Lali wrote and published her only book, a memoir entitled *Nothing for Tears* (1953), with an introduction by Harold Nicolson. – David Pryce-Jones, “All over but the crying”, in *Reflections*, October 2020. Yapped edges slightly worn, otherwise a fine copy in custom cloth folding box with a reproduction of the frontispiece on the front cover.  
\$10,000.00
27. [RILKE, Rainer Maria, translator] BROWNING, Elizabeth Barrett. **Sonette aus dem Portugiesischen. Übertragen durch Rainer Maria Rilke.** 8vo, original decorated paper boards. Leipzig: Im Inself-Verlag, 1921. A later printing of Rilke’s translation of Browning’s *Sonnets from the Portuguese*, dedicated to Alice Faehndrich, who inspired and assisted with the translation. Presentation copy, inscribed on the title-page: “À Monsieur William Stewart, ce petit livre promis naguère, très cordialement donné, R. M. Rilke, (Muzot sur Sierre, en Novembre 1921.” William McCausland Stewart was a Professor of French and, like Rilke, a translator of the works of Paul Valéry. A fine copy, preserved in a full brown morocco clamshell box.  
\$7,500.00
28. [RILKE, Rainer Maria, translator] VALÉRY, Paul. **Gedichte. Übertragen durch Rainer Maria Rilke.** 4to, original gilt-stamped vellum-backed boards. Leipzig: Im Insel Verlag, 1925. First edition, hand-printed at the Cranach Presse by Harry Kessler for the Insel Verlag, with initials by Eric Gill, this being copy number XVII of 20 copies “für den Handel Bestimmten Exemplaren”. Von Mises 172. Although the colophon states that the first fifty copies were printed on Japan, the roman-numeraled copies, or at least this one, was printed on laid büttenpapier. Presentation copy, inscribed on the second blank leaf by Rilke “À Monsieur et Madame Lucien Henraux / aux Dieux-Lares d’une commune admiration, très amicalement, R. M. Rilke, (Muzot, en Novembre 1925)”. Lucien Henraux was a French industrialist. His wife, Marie Bernieres-Henraux, was a sculptor and a student of Auguste Rodin, for whom Rilke had acted as secretary. A near-fine copy, preserved in a cloth clamshell box.  
\$12,500.00