

**Arthur Waley (1889-1966),
Chinese Poetry in Translation**

John Minford, 5 March 2016

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‘This prince among literati’
— Sacheverell Sitwell

1889: Arthur Waley, born Arthur Schloss to David Frederick Schloss (son of Sigismund Schloss), and Jacob Waley’s older daughter Rachel Sophia. Arthur Schloss’ 1885 article on the Jews of Rumania shows him to have been much in sympathy with the views and interests of Rachel's late father, who was President of the Anglo-Jewish Association. David’s oldest son, Sigismund David, who was born in 1887, later rose to be the second secretary of the Treasury, and was eventually knighted for his services to the British Empire.

1900-1902: Waley attended Lockers Park preparatory school for boys, where Guy Burgess 1911-1963 (also an Apostle, and a Soviet spy) was later also a pupil.

1903-1906: at Rugby School. Arthur left Rugby a year early, in 1906, after a solid classical grounding. He won the Latin Prize and had already earned a classical fellowship at Kings College.

1907-1910: at Cambridge

Cambridge Encounters

At King’s College in 1907 Waley encountered the Cambridge ‘Apostle’ G E. Moore, with his philosophy of ‘the pleasures of human relationships’. In 1908, Waley delivered a paper to a group including John Maynard Keynes on ‘the passionate love of comrades’. Another important influence was Goldsworthy Lowes Dickinson, author of *Letters from John Chinaman* (1901), who was his tutor at King’s and first introduced him to China.

After passing Part 1 of the Classical Tripos exam with a First Class in 1910, Waley spent a year in Germany and France, learning the languages of those countries and gaining reading access to their literatures. In 1910, while still deliberating over taking a fourth year at Kings, he developed a cornea condition which cost him the sight of his left eye. He travelled on the Continent while recuperating, first to Norway, where he and

brother Hubert did some skiing, and later to Seville to learn Spanish, there being some thought in the family that he should enter the export firm of his uncle Montefiore, whose business was chiefly with South America. The export business did not attract him, but from an acquaintance in Spain he obtained an introduction to Oswald Sickert, brother of the painter Walter, at the *Encyclopedia Britannica*. Sickert passed him on to Lawrence Binyon at the British Museum. At the Museum, as it turned out, there was a vacancy in the Print Room. Waley later recalled it this way:

'I asked my father if I might try for the post. He told me he did not think I had any chance. There was a very stiff examination (Sickert had dismissed it as a mere formality) and he also told me that the cleverest young man he knew, Laurie Magnus, had recently sat for it and failed. However there seemed to be no harm in trying, and I passed quite easily.'

1913: His new duties at the British Museum Oriental sub-department under Lawrence Binyon required a knowledge of Chinese and Japanese. These he proceeded to learn.

He once said that 'anyone with a good classical education could learn Chinese by himself without any difficulty.' He learned both simultaneously, and with Chinese poems inscribed on paintings as his first textbook. His poetic instincts were aroused, and he rummaged in the newly founded and still disorganised library of the School of Oriental Studies in London, for poems 'that I thought would go well in English, not at all with a view to publication, but because I wanted my friends to share in the pleasure that I was getting from reading Chinese poetry.'

In 1953, in order to translate *The Hymn of the Soul*, he taught himself Syriac.

The poet William Empson wrote: 'A large capacity to accept the assumptions of any world-view, without assuming any merit for our own, is the basic virtue of Waley's mind.'

He continued writing in London during the Blitz, translating 西遊記 (*Monkey*). 'One must not be distracted from good work,' he once remarked, 'by forces one cannot influence.' While he was at work, all else was eliminated. Once, when a solicitous charwoman asked whether her Hoover was disturbing him, he smilingly replied, 'I *cannot* be disturbed while I am working.'

1918: Constable in 1918 brought out *A Hundred and Seventy Chinese Poems*. The Introduction to this book portrayed China very much as the rational society which contemporary taste was prepared to accept. In particular, it emphasised the importance of friendship over the physical relations of affection. This was certainly Waley's own scale of values, and also that of many of the coming aesthetic generation of English artists and writers.

In 1932, his friend the poet R.C. Trevelyan wrote a poem *Epistola Ad A.W.* which

included the lines:

Nay, who else, friend, save you alone is possessed of the magic
Charm to unlock the remote treasures wherein the buried wealth
Of China's lyric art has lain despised and unheeded
Age upon age by the incurious Muse of the Far West.

Another friend, the historian Peter Quennell, wrote: 'Waley was above all else a remarkably exacting craftsman... He was first and foremost a creative artist who amid the laborious data of scholarship unearthed the raw material that his talent needed.'

Beryl de Zoete

In 1918, Waley took up with Beryl de Zoete, who was ten years his senior. She was a Dalcroze student (and only another Dalcroze student will know what discipline of mind and motion goes with that label), a dance critic, and the veteran of three 'failed Platonic and vegetarian liaisons', one of them a marriage to the writer Basil de Selincourt in 1902. With Beryl Arthur was to live, with interludes for her travels to Bali, India, Sri Lanka, and Brazil, until her death in 1962.

Ezra Pound

Ezra Pound was instrumental in getting Waley's first translations into print in *The Little Review*. His view of Waley's early work was mixed, however. As he wrote to Margaret Anderson, the editor of the *Little Review*, in a letter of 2 July 1917:

'Have at last got hold of Waley's translations from Po Chu I. Some of the poems are magnificent. Nearly all the translations marred by his bungling English and defective rhythm. ... I shall try to buy the best ones, and to get him to remove some of the botched places. (He is stubborn as a donkey, or a *scholar*.)'

Bloomsbury

Waley lived in Bloomsbury and had many friends in the Bloomsbury Group, many of whom he had met when he was an undergraduate at Cambridge. He was one of the earliest to recognise Ronald Firbank as an accomplished author and, together with Osbert Sitwell, provided an introduction to the first edition of Firbank's collected works.

Among his closest friends were the Sitwells.

Mariner Man
Edith Sitwell

‘What are you staring at, mariner man
Wrinkled as sea-sand and old as the sea?’
‘Those trains will run over their tails, if they can,
Snorting and sporting like porpoises. Flee
The burly, the whirligig wheels of the train.
As round as the world and as large again,
Running half the way over to Babylon, down
Through fields of clover to gay Troy town-
A-puffing their smoke as grey as the curl
On my forehead as wrinkled as sands of the sea!
But what can that matter to you, my girl?
(And what can that matter to me?)’

— From *Façade*, a series of poems with music by William Walton
<https://www.youtube.com/watch?v=j5AlUOJs2dl>, starting at 0.34.

Bo Juyi 白居易

The Waley event of 1949 was the appearance of *The Life and Times of Po Chü-i*. With this book, possibly inspired by the appearance of Lin Yutang's full-length study of Su Tungpo, *The Gay Genius*, two years earlier, Waley returned to his early territory of Tang poetry, but now with full command of the method of historical contexting...

Waley was sixty in that year, and this is an old man's book, benefiting from an old hand's mastery (without great effort, and whether or not we thought we were interested, we learn something about eunuch politics at the Tang court in the course of reading the poems). It follows its obviously congenial subject through his early friendship with Yuan Zhen 元稹 (Waley's keynote was friendship), his mid-career avoidance of office (Waley studiously avoided all office), and the placid contentments and preoccupations of his last years. Everything fits.

Death of Waley, June 1966

Waley died in London and is buried in Highgate Cemetery.

Sacheverell Sitwell, who considered Waley ‘the greatest scholar and the person with most understanding of all human arts’ that he had known in his lifetime, later recalled Waley's last days, when he lay dying from a broken back and from cancer of the spine, and in very great pain, but refused to be given any drug or sedative. He had the courage to do so because he wanted to be conscious during the last hours of being alive, the gift which was ebbing and fading and could never be again. In this way during those few days he listened to string quartets by Haydn, and had his favourite poems

read to him. And then he died.

The Dark Road 幽途: Alison Robinson telephones David Hawkes (佛教語。幽冥之途。指六道輪回中的地獄、餓鬼、畜生等三惡道。)

A Selection of Waley's Publications

Translations

- *A Hundred and Seventy Chinese Poems*, 1918
- *More Translations from the Chinese* (Alfred A. Knopf, New York, 1919).
 - o *The Story of Ts'ui Ying-ying*, pp.101-113
 - o *The Story of Miss Li*, p.113-136
- *Japanese Poetry: The Uta*, 1919. A selection mostly drawn from the Manyōshū and the Kokinshū.
- *The Nō Plays of Japan*, 1921
- *The Temple and Other Poems*, 1923
- *The Tale of Genji*, by Lady Murasaki, 1925-1933
- *The Pillow Book of Sei Shōnagon*, 1928
- *The Way and its Power: A Study of the Tao Te Ching and its Place in Chinese Thought*, 1934. A commentary on *Tao te ching*, and full translation.
- *The Book of Songs (Shih Ching)*, 1937
- *The Analects of Confucius*, 1938
- *Three Ways of Thought in Ancient China*, 1939
- *Translations from the Chinese*, a compilation, 1941
- *Monkey*, 1942, translation of 30 of the 100 chapters of Wu Cheng'en's *Journey to the West*
- *Chinese Poems*, 1946
- *The Nine Songs: A Study of Shamanism in Ancient China*, 1955
- *Yuan Mei: Eighteenth-Century Chinese Poet*, 1956
- *Ballads and Stories from Tun-huang*, 1960

Original Works

- *Introduction to the Study of Chinese Painting*, 1923

- *The Life and Times of Po Chü-I*, 1949
- *The Poetry and Career of Li Po*, 1950 (with some original translations)
- *The Real Tripitaka and Other Pieces*, 1952 (with some original and previously published translations)
- *The Opium War through Chinese Eyes*, 1958
- *The Secret History of the Mongols*, 1963 (with original translations)

Works About Waley

Gruchy, John Walter de., *Orienting Arthur Waley: Japonism, Orientalism, and the Creation of Japanese Literature in English*. Honolulu: University of Hawaii Press, 2003

Jones, Francis A., *A Bibliography of Arthur Waley*. New Brunswick, New Jersey: Rutgers University Press, 1968.

Morris, Ivan I., *Madly Singing in the Mountains: An Appreciation and Anthology of Arthur Waley*, London: Allen & Unwin, 1970.

Waley, Alison, *A Half of Two Lives*. London: George Weidenfeld & Nicolson, 1982 (reprinted in 1983 by McGraw-Hill).

A Short Waley Anthology

1.

The Bones of Zhuangzi

Zhang Heng (78-139)

published in *The Temple* (1923)

Waley described it as 'to my mind the finest of all long Chinese poems'. I, Zhang Pingzi, have traversed the Nine Wilds and seen their wonders, In the eight continents beheld the ways of Man, The Sun's procession, the orbit of the Stars, The surging of the dragon, the soaring of the phoenix in his flight. In the red desert to the south I sweltered, And northward waded through the wintry burghs of You. Through the Valley of the Darkness to the west I wandered, And eastward traveled to the Sun's abode, The stooping Mulberry Tree. So the seasons sped; weak autumn languished, A small wind woke the cold. And now with rearing of rein-horse, Plunging of the tracer, round I fetched My high-roofed chariot to westward. Along the dykes we loitered, past many meadows, And far away among the dunes and hills. Suddenly I looked and by the roadside I saw a man's bones lying in the squelchy earth, Black rime-frost over him; and I in sorrow spoke And asked him, saying, "Dead man, how was it? Fled you with your friend from famine and for the last grains Gambled and lost? Was this earth your tomb, Or did floods carry you from afar? Were you mighty, were you wise, Were you foolish and poor? A warrior, or a girl?" Then a wonder came; for out of the silence a voice--Thin echo only, in no substance was the Spirit seen--Mysteriously answered, saying, "I was a man of Song, Of the clan of Zhuang; Zhou was my name. Beyond the climes of common thought My reason soared, yet could I not save myself; For at the last, when the long charter of my years was told, I, too, for all my magic, by Age was brought To the Black Hill of Death. Wherefore, O Master, do you question me?" Then I answered: "Let me pray for you to the Gods of Heaven and the Gods of Earth, That your white bones may arise, And your limbs be joined anew. The God of the North shall give me back your ears; I will scour the Southland for your eyes. From the sunrise I will wrest your feet; The West shall yield your heart. I will set each several organ in its throne; Each subtle sense will I restore. Would you not have it so?" The dead man answered me: "O Friend, how strange and unacceptable your words! In death I rest and am at peace; in life, I toiled and strove. Is the hardness of the winter stream Better than the melting of spring? All pride that the body knew Was it not lighter than dust? What Chao and Xu despised, What Bo-cheng fled, Shall I desire, whom death Already has hidden in the Eternal Way--Where Li Zhu cannot see me, Nor Zi Ye hear me, Where neither Yao nor Shun can reward me, Not the tyrants Jie and Xin condemn me, Leopard nor tiger harm me, Lance prick me nor sword wound me? Of the Primal Spirit is my substance; I am a wave In the river of Darkness and Light. The Maker of All Things is my Father and Mother, Heaven is my bed and earth my

cushion,The thunder and lightning are my drum and fan,The sun and moon my candle and my torch,The Milky Way my moat, the stars my jewels.With Nature my substance is joined;I have no passion, no desire,Wash me and I shall be no whiter,Foul me and I shall yet be clean.I come not, yet am here;Hasten not, yet am swift.”The voice stopped, there was silence.A ghostly lightFaded and expired.I gazed upon the dead, stared in sorrow and compassion.Then I called upon my servant that was with meTo tie his silken scarf about those bonesAnd wrap them in a cloak of sombre dust;While I, as offering to the soul of this dead man,Poured my hot tears upon the margin of the road.

張衡 骷髏賦

張平子將游目於九野，觀化乎八方。星回日運，鳳舉龍驤。南游赤野，北陟幽鄉。西經昧谷，東極扶桑。於是季秋之辰，微風起涼。聯回軒駕，左翔右昂。步馬於疇阜，逍遙乎陵岡。顧見髑髏，委於路旁。下居淤壤，上負玄霜。平子悵然而問之曰：“子將並糧推命以夭逝乎？本喪此土，流遷來乎？為是上智，為是下愚？為是女人，為是丈夫？”於是肅然有靈，但聞神響，不見其形。答曰：“吾，宋人也。姓庄名周，游心方外，不能自修壽命終極，來此玄幽。公子何以問之？”對曰：“我欲告之於五岳，禱之於神。起子素骨，反子四肢。取耳北坎，求目南離。使東震獻足，西坤援腹。五內皆還，六神盡復。子欲之不在乎？”

髑髏曰：“公子之言殊難也。死為休息，生為役勞。冬水之凝，何如春冰之消？榮位在身，不亦輕於塵毛？飛風曜景，秉尺持刀。巢、許所恥，伯成所逃。況我已化，與道逍遙。離朱不能見，子野不能聽。堯舜不能賞，桀紂不能刑。虎豹不能害，劍戟不能傷。與陰陽同其流，與元氣合其朴。以造化為父母，以天地為床褥。以雷電為鼓扇，以日月為燈燭。以雲漢為川池，以星宿為珠玉。合體自然，無情無欲。澄之不清，渾之不濁。不行而至，不疾而速。”於是言卒響絕，神光除滅。顧盼發軔，乃命仆夫，假之以縞巾，衾之以玄塵，為之傷涕，酌於路濱。

2. Immeasurable Pain
To the tune Gazing to the South
(first published in an appendix to *The Temple*, 1923)

Immeasurable pain!
My dreaming soul last night was king again.
As in past days
I wandered through the Palace of Delight,
And in my dream
Down grassy garden ways
Glided my chariot, smoother than a summer stream;
There was moonlight,
The trees were blossoming,
And a faint wind softened the air of night,
For it was spring.

《望江南》李煜

多少恨，昨夜夢魂中。還似舊時游上苑，車如流水馬如龍；花月正春風！

Postscript THE LOST ARCHIVE OF ARTHUR WALEY (1889-1966)

Notes from the Christie's Auction of 2011

A key figure in the transmission of the classical texts of Chinese literature to an English-speaking readership, Arthur Waley taught himself Chinese and Japanese only after taking the post of Assistant Keeper of Oriental Prints and Manuscripts at the British Museum in 1913 (a post which he retained until 1929). His first privately-printed translations of Chinese poems appeared as early as 1916, and he reached a broader readership with the collection *A Hundred and Seventy Chinese Poems* (1918). A steady flow of translations from the Chinese and Japanese were to follow over the remainder of his life, his reach eventually extending from classical poetry to philosophy, biography and vernacular literature; his best-known works include the *Genji Monogatari* of Murasaki Shikibu (published 1925-1933) and *Monkey* (1942). His substantial correspondence with orientalists and sinologists across the world is a key source for the development of these disciplines in the first half of the 20th Century. Waley was a Bloomsbury resident for more than 40 years, and his archive includes correspondence with the great majority of those now identified with the Bloomsbury Group, as well as the admissions book for the short-lived Omega Club, established by Roger Fry as a commercial forum for the group. An important presence in the archive is that of his partner Beryl de Zoete, the writer on the dance, with whom he lived, and maintained a rich correspondence, from 1918 until her death in 1962; shortly before his death four years later, he married Alison Robinson, the degree of whose relationship with him since their meeting in 1929 is hinted at in his elliptical letters to her. A smaller group of Arthur Waley-Beryl de Zoete papers is held by Rutgers University.

Lot Descriptions, Christie's Auction, 23 November 2011

1. WALEY, Arthur (1889-1966). Series of approximately 127 autograph letters signed (4 incomplete) and 32 autograph postcards signed to Beryl de Zoete (superscribed and signed with a variety of pet names and Chinese characters), the majority London (50 Gordon Square, Bradford Hotel etc), also Zagreb, Norway, the Engadin and elsewhere, virtually all incompletely dated [1918-1961]; with 17 autograph letters and postcards signed by Beryl de Zoete to Waley, the majority n.p., n.d. [c.1918-1949], including 5 from Ceylon in 1949; also 59 letters, cards (mostly) and notes signed by Waley to Alison Robinson [Waley], various places, [1943-1955], and a collection of autograph and typescript drafts of her letters to Waley, or related notes. **Price Realized £8,125** Inevitably Waley's letters to his long-term partner are concentrated at the very outset of their relationship, and on periods of separation, notably during the Blitz when he remained in Bloomsbury and during de Zoete's expedition to Ceylon in 1949. The early letters are markedly hesitant about detaching de Zoete from a previous relationship, suggesting with infinite caution in a letter postmarked 9 August 1918 that 'It seems to me that you might work towards ultimately reaching a point when you could be perfectly frank about me with Mr Mathews ... No doubt in the beginning I was a joke to you, just as the first time I dined with you, you were a joke to me. But you have long since ceased to be a joke to me'; an undated letter of a similar date discusses marriage in a similar tone, 'You said you did not feel prepared to say *now* whether you would marry me in April. I never asked this. I suggested you might make up your mind by April whether you wanted to marry me at all'. An extensive series of letters written during the Blitz give a vivid picture of life in Bloomsbury at that time, between Gordon Square and the Ministry of Information (in Senate House): 'a tornado of time-bombs last night ... The removal squads are quite inadequate in numbers, & the risk of removal enormous'; 'The raids are worse again. I little thought to find our house this morning'; 'On leaving the Ministry I found a rope across Malet St & was told there was a time bomb in the courtyard of the Gordon Square church ... Bicycling is very tricky, owing to all the roads being powdered with broken glass'; 'Sept 23 ... A glorious morning, but not so glorious a night. The Ministry was hit twice ... There were also bombs on the B.M., Southampton Row, next door to the newsagents in Torrington Place ... & time-bombs galore'. The remaining letters touch on a rich variety of subjects, from his writing and research to his relations with Ezra Pound, Sir Kenneth Clark and other friends in the Bloomsbury world. Waley's correspondence with

his future wife, Alison Grant Robinson, chiefly comprises the briefest notes, suggesting an elusive and apologetic relationship: 'I shall be delighted to see you, on condition you don't say nasty things about Beryl'; 'I hate to cause you pain & disappointment'; 'Will you obey me or not?'

2. Series of 23 autograph letters and two typed letters signed (five lacking signature) to Oswald Sickert, British Museum, Ladbroke Grove and elsewhere, all incompletely dated (c.1916-1920), approximately 88 pages, 8vo and 4to; with 20 letters and cards (one fragmentary) by Sickert to Waley, Tokyo, Shanghai, Madrid and n.p., 31 March 1916 - 17 February 1920, on Waley's translations, his impressions of Shanghai and other matters. A rich correspondence, full of literary anecdotes, including on Yeats and Pound, Pound's version of No plays and his own projected translations, on the Bloomsbury Group, and other matters. 'About Pound's translations. It is physically impossible for me to send out a copy without correcting some of the most appalling errors ... Roger Fry's Omega Club, of which I am a member, meets once a fortnight for "conversation and light refreshments" at the workshops. It is not being a great success. The theory, as you proba[b]ly know, was that rich and gullible people could be lured on to the premises by the prospect of seeing Bohemian intellectuals in the flesh'; 'Lytton [Strachey], who is a vacuum behind a façade of beard & sombrero, will I think be very ill-advised to unmask'; 'The ménage in Caroline Place, to wh. I have often referred, has split up in horror. Marjery Olivier has gone raving mad, Alix has gone to live with Carrington (a blonde short-haired Slade woman) and my cousin Margaret is in the country. Another time I will tell you about some extraordinary evenings at "Omega" & how Arnold Bennett didn't get a seat & no one would speak to B. Shaw'; 'I move chiefly in a sordid Cubist underworld ... I think one condition of Peace should be the muzzling forever of Dr Freud. He does make people into such gloomy bores. I saw Roger Fry lately. He has given up drawing with his eyes shut and now does "translations" of the old Masters'; 'did you know the Boston poet, T.S. Eliot? He is so nice & writes such bad imitations of La Forge. His book is called "Prufrock". I think I will send it, for, bad as it is, it is the fashion at present'; 'I am going this evening with Joan to hear the great Dr Jung deliver an address. He is not quite as great as the great Dr Freud, but he is the best we can do for the moment. He is speaking on the sexual life of ghosts. See what you miss by living in a semi-barbarous country [i.e. Spain]?!'. It was Sickert, a brother of the painter, who had introduced Waley to the British Museum.

Price Realized £6,875

3. Remaining correspondence of Arthur Waley, approximately 1917-1966, the correspondents including T.S. Eliot (typed note signed, 2 January 1956, a letter of congratulation), Sir Frederick Ashton (on the death of Beryl de Zoete), Bernard Berenson, Arthur Clutton-Brock, Kenneth Clark, Alberto de Lacerda (2), Albert Ehrenstein, Margery Fry, Harley Granville-Barker, Gordon Hannington-Luce (19, the majority from Burma, 1914-1953), John Masefield, André Maurois, Peter Quennell, Stephen Spender (letter and typescript of his poem 'After reading Arthur Waley's Li-Po'), Michael Tippett (4), R.C. Trevelyan (3), Miguel de Unamuno (1920, to Oswald Sickert), Sir Stanley Unwin (2), Charles Vildrac, Rebecca West (2, 1960), Gamel Woolsey (3, with typescripts of six poems) and others; with seven letters by Waley to various recipients; and correspondence of Alison Waley, the majority after Arthur Waley's death, including letters from Gerald Brenan, Duncan Grant, Sacheverell Sitwell and a number of sinologists, as well as a quantity of letters from relatives of Waley, altogether approximately 440 letters and cards.

Price Realized £8,125

4. SINOLOGISTS

Important collection of letters to Arthur Waley from sinologists and other oriental scholars, as well as writers concerned in translations and interpretations of Chinese and Japanese literature, the correspondents in Britain, Japan, China, the United States, France and other countries, approximately 1917-1966, including Etienne Balazs, Charles Bawden, Clifford Bax, Peter Boodberg, Mary Boyce (3), Edward Conze, Ananda Coomaraswamy, Paul Demiéville (5), William Dobson, Eduard Erkes, John Frodsham (2), Herbert Giles (9, 1917-19, discussing 'the stupendous difficulties which meet the translator of Chinese poetry, even into prose'), Lionel Giles, Gustav Haloun (50, 1933-1951, on matters of oriental scholarship), David Hawkes (34), Hu Shih (3, 1926-1928, 'I have greatly enjoyed my stay at Oxford; but I must confess that I was literally appalled by the state of British Sinology as revealed to me during my stay there!'), René Hussenet, Bernhard Karlgren (3), Donald Keene (5), Gari Ledyard (2), Walter Liebenthal

(2), Ivan Morris (2), Joseph Needham (2), Paul Pelliot (13), Lindsay Tasman Ride, Denis Sinor, Denis Twitchett (2) and others, altogether approximately 280 letters from 110 correspondents.

Price Realized £157,250

5. DE ZOETE, Beryl (1879-1962).

Remaining correspondence of Beryl de Zoete, 1910-1959, many concerning dance and the performing arts, including letters from Sir Frederick Ashton (4 letters and two fragments), Sibyl Colefax, Kenneth Clark (1947), Archibald Colquhoun (18), Emile Jacques-Dalcroze, Ninette de Valois (1947, an angry response to an article, 'I object to being told I do not know what I am doing'), Margot Fonteyn, Alberto de Lacerda, Gordon Hannington Luce (9), Yehudi Menuhin (2), Thomas Sturge Moore, Alberto Moravia (5), Raymond Mortimer, Marie-Laure, Vicomtesse de Noailles (5), Marie Rambert, Sir Steven Runciman, C.P. Snow (3), Basil de Selincourt (1912), Freya Stark, Peter Ustinov, Billy Winkworth (21), Violet Gordon-Woodhouse (10), Gamel Woolsey and others, altogether approximately 250 letters and cards; with three related manuscripts, one comprising autograph notes on 'Suvah' and other subjects.

Price Realized £5,000

6. WALEY, Arthur (1889-1966).

Archive of literary manuscripts and research notes, in approx 26 notebooks, 7 ring-binders and unbound leaves in approx 20 folders or packets, a great variety of material ranging from extended drafts (mostly for essays on oriental subjects), typescripts for books, broadcasts, essays etc, and numerous individual translations of poems (some apparently unpublished) to some notes on Japanese propaganda, (c.1942-3), as well as a quantity of research notes, transliterations, vocabulary notes and other fragments, the extended drafts including autograph manuscripts for 17 original unpublished poems [Seville], 1922-23, *18 pages, folio*, on bifolia; translations including a notebook of drafts and related notes, possibly for an edition of *170 Chinese Poems*, another notebook including 27 translations of poems by Han-shan (1954); autograph manuscripts for essays including 'A new view about the heavenly horses of Ferghana', n.d., *16 pages, folio*, 'The utilization of European sources in the study of Ancient China', *14 pages, 8vo*, 'The word cha', *12 pages, folio*, 'Translator', *22 pages, folio*, and many others; corrected typescript of *The secret history of the Mongols*, *365 pages, 4to* and others; four volumes of address-books and engagement diaries; index cards and other annotated slips; with a quantity of photographs (loose and in albums), and related books and printed ephemera.

Price Realized £34,850

Total £220,225