

1. **AMIS, Kingsley.** *The Darkwater Hall Mystery*. Edinburgh: Tragara Press 1978. With illustrations by Elspeth Sojka. One of 15 hardback copies, numbered 1 – 15, this being copy number 2, signed by the author, from a total edition of 165 copies. Typeset in 12pt Baskerville and hand printed on cream Saunders hand-made paper; bound in quarter black cloth and Swedish marbled paper covered boards; lettered in gilt on spine. Fine copy, as issued. £450.00

Note: A pastiche of Conan Doyle's Sherlock Holmes stories, but with Doctor Watson as the detective. A shortened version of which originally appeared in Playboy (May 1978).

2. **[Anthology].** *Granta 43: Best of Young British Novelists 2*. London: Granta (Penguin).1993. Original material from 20 of the best young British novelists of the 1990s. This copy signed by the following: Iain Banks, Louis de Bernieres, Tibor Fischer, A. L. Kennedy, Philip Kerr, Adam Lively, Adam Mars-Jones, Candia McWilliam, Caryl Phillips, Ben Okri, Will Self and Jeanette Winterson. Paperback original. Fine copy. £90.00

3. **[Art]. (BLACKADDER, Elizabeth.)** *Monograph*. London: Mercury Gallery 1985. Essay by William Packer. Illustrated throughout in colour and b&w. One of a limited edition of 60 copies numbered and signed by the artist, each copy with an original soft ground etching numbered and signed by Elizabeth Blackadder loosely inserted. Copies numbered 1-30 with an etching 'Flower'; copies numbered 31-60 with an etching 'Landscape in Japan'. This book is copy no 55 with the etching numbered 25/30 'Landscape in Japan' loosely inserted. The etching which is of Matsushima Bay is printed in black on 300 gsm Somerset Satin White Waterleaf paper at the Glasgow Print Studio; with the Eagle chop mark of Glasgow Print Studio present bottom right. Image size: 13cm x 18cm; Sheet size: 17cm x 22cm. Book bound in Ogura Japanese paper. Both catalogue and etching in Fine condition. £300.00

4. **[Art]. (HAMILTON, Richard.)** *Richard Hamilton*. London: Anthony D'Offay Gallery1991. Introduction by David Sylvester. Illustrated in colour and b&w, mostly colour, with many full and some double page examples of the author's work. A presentation copy, inscribed in ink on the half title 'To Edward and Agnes/ with love/ Richard'. Fine in dj. £250.00

Note: Edward and Agnes Lee are well known collectors of modern art. Richard Hamilton was one of the founders of Pop art and a visionary who outlined its aims and ideals.

5. **[Art]. (RAE, Barbara.)** *Barbara Rae*. Aldershot: Lund Humphries 2008. With texts by Gareth Wardell, Andrew Lambirth and Bill Hare. One of 150 copies signed and dated by Barbara Rae, with an original four colour etching printed on 450gsm Zerkall paper at Peacock Visual Arts, Aberdeen. The print is numbered, signed and titled 'Orgiva' by Barbara Rae and housed in an envelope. Print image size: 15.5cm x 11.5cm; paper size: 26.5cm x 19cm. Profusely illustrated in colour and b&w, with chronology, bibliography, exhibitions, etc. Fine copy in dj and slipcase, with etching also inserted in slipcase in equally fine condition. £300.00

6. **AUDEN, W.H.** Untitled ('*The Platonic Blow*' also known as '*The Gobble Poem*'). London: [Stated] '...in the Charing Cross Road, October 1966'. True first British edition [and first edition to publish complete poem]. One of 176 copies in total, published in two editions: one of 150 copies duplicated and a special edition Xeroxed from typewritten mss, lettered A – Z; this being letter M of the 26 lettered copies. Original stapled plain card wrappers. Letter 'M' added to inside of rear wrapper, slight soiling and creasing to wrappers otherwise a Near Fine copy. £450.00

Note: Auden's poem 'The Platonic Blow' (also known as 'The Gobble Poem') was first printed in *Fuck You Magazine* Volume 8 Number 5 in New York City during March 1965. It was then published separately for the first time, but lacking the first stanza later the same year in the US in an edition of 300 copies by Fuck You Press under the title *The Platonic Blow*. This first British Edition of the poem is in fact the first separate edition to print the poem in its entirety. Thought to have been written in 1948, Auden's famous versified blowjob remained unpublished until Ed Sanders of New York's Fuck You Press got his hands on a copy of the poem in 1965. Auden both acknowledged and denied authorship of the poem over many years. It's his work: it's too brilliant to be anyone else's, and in any case he admitted as much to a wide circle of friends and, in later life, a journalist or two. Bloomfield and Mendelson Appendix II. Very Rare.

7. **AUDEN, W.H.** *The Gobble Poem*. London: Fuck Books Unlimited, 1967. Second U.K. Edition, First issue. Original illustrated lilac wrappers printed in green. Fine copy, as issued. £75.00

Note: Stated 'First English Printing', but actually the second UK edition, first issue, preceded by the 1966 edition listed above. Auden's bibliographers Bloomfield and Mendelson claim that 210 copies of the edition were issued in violet paper wrappers, lettered in green and when the stock ran out, green card covers were used for the rest. [Bloomfield and Mendelson. Auden (2Nd Ed.).

8. **BANNISTER, Roger.** *Twin Tracks: The Autobiography*. London: The Robson Press 2014. Signed by the author. Fine in dj. £80.00

9. **BARNES, Julian** (writing as **Dan Kavanagh**). *Putting the Boot In*. London: Jonathan Cape 1985. Signed by the author as Kavanagh. Fine in dj. £80.00

10. **BARRY, Kevin**. *There Are Little Kingdoms*. Dublin: The Stinging Fly 2007. Author's first novel. One of only 100 hardback copies issued, each numbered and signed by the author. Fine in dj. £450.00

Note: The rare hardback edition. Winner of the 2007 Rooney Prize for Irish Literature.

11. **BEARDSLEY, Aubrey** (Illustrator) **MALORY, THOMAS**. *LE MORTE D'ARTHUR: The Birth Life and Acts of King Arthur of His Noble Knights of the Round Table Their Marvellous Enquests and Adventures the Achieving of the San Greal and in the End Le Morte Darthur with the Dolourous Death and Departing Out of This World of Them All*. London: J.M. Dent & Sons 1927. Third edition, with an introduction by Professor John Rhys and a note on Aubrey Beardsley by Aymer Vallance. One of a limited edition of 1,600 copies, with 365 designs by Beardsley, including twenty-two plates (six of which are double-page), decorative borders, initials, and chapter headings (the chapter heading on p. 368 previously unpublished). Bound in black cloth over bevelled boards which are stamped in gilt on front cover and spine in a design by Beardsley. Top edge gilt. Some pages uncut. Fine copy with bright cloth, strong gilt and no fading; text block clean and crisp, hinges tight and strong, corners sharp, with only light occasional spotting to the bottom edge of some leaves, in the rare and in this case almost complete original illustrated dust jacket, with only a 2cm tear in top rear and a similar 2cm tear in bottom rear fore-edge. £2250.00

Note: AN IMPORTANT PRINTING OF THIS VERY BEAUTIFUL BOOK. An attractive copy in the rare dustjacket. The third edition containing an extra 10 illustrations erroneously left out of the first edition, as well as the original binding design (which was never used) and a full size facsimile of the Merlin drawing, previously used on a smaller scale. The text is that of Caxtons printed for the first time in 1485. This book represents Aubrey Beardsley's first commissioned work, undertaken when he was not yet twenty. While working at an insurance office in London, Beardsley frequently visited the Jones and Evans bookshop in Cheapside, where he got to know Frederick Evans. Mr. Evans allowed the artist to trade drawings for books on occasion, and it was Evans who suggested to J. M. Dent that Beardsley should be the artist for Mr. Dent's new edition of the Arthurian tales. The commission, which came in 1892 was to design and illustrate an ambitious edition of Malory's Le Morte d Arthur which was intended to rival the Kelmscott Press books. Beardsley's life was short, he died of tuberculosis at the age of 26. In those few years he managed however to leave a great and lasting artistic legacy and a fascinating personal history as well.

12. **BEARDSLEY, Aubrey.** *A Letter to Smithers from Aubrey Beardsley.* Edinburgh: Tragara Press 1963. With a note by Patricio Gannon. One of a limited edition of 55 numbered copies, this copy being unnumbered but with 'Out of Series' added in the hand of Alan Anderson, the printer/publisher. Typeset in SB Perpetua and printed on cream Saunders hand-made paper, sewn into cream Basingwerk Parchment covers with title and a design by Beardsley in black on the upper cover. Near Fine copy, as issued. £250.00

Note: Rare. The cover design is the same as that used for the cover of Vincent O'Sullivan's book *The Houses of Sin* (L. Smithers, London, 1897). Patricio Gannon in his note writes 'This strange design...is one of Beardsley's weirdest devices, representing a winged creature with the face of a pig flying towards a classical column'. Beardsley in a previous letter to Smithers (13.8.1897) remarked: 'You will observe that the design is melodramatic'.

13. **(BEARDSLEY, Aubrey) GRAY, John.** *Aubrey Beardsley: An Obituary Memoir.* Edinburgh: Privately printed at the Tragara Press 1980. Frontispiece by Felix Vallotton. One of a limited edition of 95 numbered copies, this being copy number 46; typeset in SB Perpetua and printed on cream Saunders hand-made paper, sewn into grey Ingres card wrappers, lettered in black on the upper cover Fine copy, as issued. £90.00

Note: This memoir first appeared in La Revue Blanche, (1898).

14. **(BECKETT, Samuel).** *beckett centenary festival.* London: Barbican Theatre 2006. Poster produced for the bcf held between the Gate Theatre, Dublin and Barbican Theatre, London from 19th March - 6th May 2006. With a black and white photograph of Beckett taken by John Haynes, plus festival details. Size: 38.5cm x 55.5cm. Fine condition. £40.00

Note: A Marvellous poster. The image used of Samuel Beckett is one taken at the Royal Court Theatre, London in January 1973 by John Haynes. Haynes started his working career at the Royal Court as an electrician. It was there that someone showed him a book of Cartier-Bresson and its impact inspired him to become a photographer. His most well-known images taken during his time there were of Samuel Beckett. Beckett hated having his photo taken (he would not even let newspapers take his photograph), so images of him are very rare. Haynes famous portraits of Beckett were the first images of the playwright he took. He said of this session: 'I was called in to take a portrait basically, and I went downstairs and there he was sitting mid stage on a chair, and he had magazines on his lap... There was a black background, white light, and there was Samuel Beckett sitting in the middle of the stage...'
As a nervous young photographer, Haynes – not wanting to impose too much on Beckett's time – only took one film of photographs, but the few he got are amazingly powerful.

15. **BISHOP, Elizabeth.** *The Complete Poems.* London: Chatto and Windus 1969. Near Fine in like dj. £150.00

Note: For this collection Elizabeth Bishop won the National Book Award for Poetry. Includes eight new and uncollected poems and translations from the Portuguese of poems by Carlos Drummond de Andrade and João Cabral de Melo Neto.

16. **BLAKE, Quentin.** *Mrs Armitage and the Big Wave.* London: Jonathan Cape 1997. Illustrated by the author. Signed and dated in the year of Publication by the author. Original pictorial boards. Fine copy, as issued. £65.00

17. **BRIGGS, Raymond.** *The Snowman.* London: Hamish Hamilton 1978. A wordless children's picture book. Original pictorial boards. Fine copy, as issued. £175.00

Note: *The Snowman* was the runner-up for the 1978 Kate Greenaway Medal for the year's best children's book illustrated by a British writer. The book was adapted into an animated television special in 1982 which was nominated for an Academy Award for Best Animated Short Film.

18. **CAREY, Peter.** *The Fat Man in History.* London: Faber and Faber 1980. Signed by the author. Fine in dj. £120.00

19. **CLINTON, Bill** and **James PATTERSON.** *The President is Missing.* London: Century 2018. Signed by both Clinton and Patterson to the publisher's bookplate which has been loosely inserted. Fine in dj. £80.00

20. **COETZEE, J.M.** *Foe.* London: Secker and Warburg 1986. Signed by the author. Fine in dj. £250.00

21. **COETZEE, J.M.** *Diary of a Bad Year.* London: Harvill Secker 2007. One of a limited edition of 100 numbered copies, signed by the author. Bound in full blue goatskin, with gilt titles on the cover and spine, with marbled endpapers. Fine in like maroon silk cloth slipcase. £200.00

22. **COPE, Wendy.** *Across the City.* Berkhamsted: Priapus Press 1980. Author's first book. One of 180 copies handset and hand-printed by John Cotton. Original printed wrappers. Fine copy, as issued. £50.00

23. **COPE, Wendy.** *Serious Concerns.* London: Faber and Faber 1992. Fine in dj. £20.00

24. **DE LILLO, Don.** *The Body Artist*. London: Picador 2001. Signed by the author. Fine in dj. £50.00

25. **DONALDSON, Julia.** *Zog*. London: Alison Green Books 2010. Illustrated by Axel Scheffler. Signed by Donaldson and Scheffler, with a drawing of 'Zog' and the location and date 'Edinburgh/ 28.8.2010' added by Scheffler, all on the title page. Fine in dj. £80.00

26. **DOS PASSOS, John.** *Manhattan Transfer*. New York: Harper & Brothers 1925. With previous owner's name, location and date on fep: 'Washington/ 7 December 1925/ Ann Ida Brostrom' Bound in what is considered the 'preferred binding' of three quarter black cloth with a striking reproduction of a painting of New York harbour with skyline in the distance by Dos Passos on the boards. Fine copy in the rare matching dj, which although not complete is in reasonably good condition. £1500.00

Note: *Manhattan Transfer* is considered to be one of Dos Passos' most important works. The book attacks the consumerism and social indifference of contemporary urban life, portraying a Manhattan that is merciless yet teeming with energy and restlessness. The book shows some of Dos Passos' experimental writing techniques and narrative collages that would become more pronounced in his *U.S.A. trilogy* and other later works. The technique in *Manhattan Transfer* was inspired in part by James Joyce's *Ulysses* (1922), T. S. Eliot's *The Waste Land*, and bears frequent comparison to the experiments with film collage by Soviet director Sergei Eisenstein.

Sinclair Lewis described it as 'a novel of the very first importance ... The dawn of a whole new school of writing'. D. H. Lawrence called it 'the best modern book about New York' he had ever read, describing it as 'a very complete film ... of the vast loose gang of strivers and winners and losers which seems to be the very pep of New York'. In a blurb for a European edition, Ernest Hemingway wrote that, alone among American writers, Dos Passos has 'been able to show to Europeans the America they really find when they come here'.

This is one of 2000 copies so bound (an additional 2,000 copies were bound in plain black cloth and no priority is known). This is the rarer of the two by far and I can only find one other copy on-line with dustjacket.

ELIOT, T.S. See item 85, **PERSE, St-J**

27. **FERMOR, Patrick Leigh.** *The Broken Road: From the Iron Gates to Mount Athos*. London: John Murray 2013. Edited by Colin Thubron and Artemis Cooper. Signed by both editors. Fine in dj. £80.00

28. **FITZGERALD, Penelope.** *Offshore*. London: Collins 1979. Fine in dj. £150.00

29. **FINLAY, Ian Hamilton.** *Canal Stripe Series 3.* Edinburgh: Wild Hawthorn Press, Nd (1964). Original plain wrappers. Near Fine in printed dj. £175.00

30. **FINLAY, Ian Hamilton.** *Air Letters.* Np (Nottingham): Tarasque Press 1968. Drawings by Robert Frame. Original plain wrappers. Fine copy in printed dj. £150.00

31. **FINLAY, Ian Hamilton** and **Steve WHEATLEY.** [Artist multiple] *Arcadian Gliders.* London: White Lies Publications 1970. Important Finlay multiple. Box containing nine silkscreen prints of different Arcadian glider kits, one bag of elastic bands, and an instruction booklet. Box made by the cult small press publisher Brian Lane. Fine in original box with illustrated title label. £175.00

Note: 'Each airplane is embellished with a military decal and the name of an appropriate common garden feature has been printed on the rear wing. When the airplanes have been constructed, they may either be displayed together as a squadron or, if you have access to a garden, they should be carefully placed in the relevant spot to act as markers or name tags and a pleasing focus of interest for when the flowers are out of season.' (Ian Hamilton Finlay and Steve Wheatley, *Arcadian Gliders*, Page1). Multiple. (ref. GM 7.21).
The University of Southampton Library catalogue Guide to the Artists' Books Collection states, 'Contemporary artists' books may be considered to have developed out of the conceptual art movement of the 1960s. The (university's) Artists' Books Collection contains a number of early gems from these years, including Ed Ruscha's *Crackers*, Ian Hamilton Finlay and Steve Wheatley's *Arcadian Gliders*, and Susan Hiller's *Rough Sea*.'

32. **FORD, Richard.** *Wildlife.* London: Collins Harvill 1990. Fine in dj. £20.00

33. **FRIEL, Brian.** *Freedom of the City.* Oldcastle, County Meath: The Gallery Press 1992. First Irish edition. Fine in dj. £40.00

Note: Originally published in London by Faber and Faber in 1974 in paperback only.

34. **FRIEL, Brian.** *Performances.* Oldcastle, County Meath: The Gallery Press 2003. Signed by the author. Fine in like dj. £300.00

Note: Signed copies of Friel's plays are rare. This first edition hardback from Gallery precedes all other editions. *Performances*, is considered the most innovative work of Friel's late period.

35. **FRIEL, Brian.** *Performances.* London: Faber and Faber 2003. Signed by the author. First UK edition. Paperback original. Fine copy. £180.00

Note: See entry for First Irish edition above.

36. **FRIEL, Brian.** *A Man's World.* Oldcastle, County Meath 2010. Illustrated by Basil Blackshaw. One of a limited edition of 400 numbered copies signed by the author, 350 of which were for sale. Bound in linen covered boards. Fine in tissue dj, as issued. £250.00

37. **FROST, Robert.** *Mountain Interval.* New York: Henry Holt and Company 1921. Second edition. Signed, located and dated on free front end page: 'Robert Frost// Amherst June 1924' With the Rockwell Kent designed bookplate of Frederick Baldwin Adams Jr. on front pastedown. Spine slightly faded; gilt title lettering on same badly faded; thin 6cm long scratch in upper board near fore-edge; otherwise a Near Fine copy lacking original dustjacket. £550.00

Notes:

Frost's third published collection of poetry and first to be published originally in the United States. Includes the poems 'The Road Not Taken', 'Christmas Trees', 'In the Home Stretch', 'Birches', 'Snow' and 'The Bonfire'.

Frederick Baldwin Adams Jr. was an American bibliophile. He was Director Emeritus of the Pierpont Morgan Library, (New York City), 1948–69; President, 1959–71 and President of the New-York Historical Society. He was elected a Fellow of the American Academy of Arts and Sciences in 1954. He amassed one of the largest personal holdings of works by Thomas Hardy and Robert Frost, as well as one of the leading collections of Karl Marx and left-wing Americana. Adams also served as president of the Association Internationale de Bibliophile, the most prestigious organization of bibliophiles in the world.

In 1962 Adams, together with F. D. Reeves, accompanied Robert Frost on a ten-day visit to Russia culminating in a meeting between Frost and Nikita Khrushchev in which they discussed the future of West Berlin. Adams wrote about the visit in *To Russia with Frost*. Boston: Club of Odd Volumes, 1963.

38. **FROST, Robert.** *West-Running Brook.* New York: Henry Holt and Company 1928. First edition, second issue with 'First Edition' stated on colophon (but with first issue error on page 44 'roams' rather than 'romps'.) Illustrated with a frontispiece and three full-page woodcuts by J. J. Lankes. Signed and dated on title page by the author: 'Robert Frost// Yule (or 'Yale') 1932//For F.B. Adams Jr.' With the Rockwell Kent designed bookplate of Adams on front pastedown. Bound in green quarter cloth and green paper covered boards. Title lettered on spine in gilt. Inset pictorial gilt label on upper board by J. J. Lanks. Bottom fore-edges rubbed otherwise a Near Fine copy, lacking dustjacket. £400.00

Note: See notes under the previous entry for details on F. B. Adams Jr. and his links with Frost.

39. **FROST, Robert.** *West-Running Brook*. New York: Henry Holt and Company 1928. Illustrated with a frontispiece and three full-page woodcuts by J. J. Lankes each of which is signed by the artist. One of a limited edition of 1000 numbered copies, 980 of which were for sale, signed by the author. This copy with 'Number 264' bracketed off by the author and replaced with the following message in his hand 'is for Gorham B. Munson//Robert Frost.' Laid in is a 225+ word als from Gorham Munson to Frederick Adams sent in July 1938 from his address on Fifth Avenue in reply to Adam's request to be considered 'a possible purchaser of letters and autographed books...'. Munson opens his letter with an apology for his delay in replying and then continues by explaining that he only sells when 'in a severe personal economic crisis'. He talks of his reluctance to sell letters by living writers such as 'Frost, Waldo Frank, MacLeish', but continues 'I have sold some letters of Pound' and 'friends who have died like Hart Crane'. He also says that in the past during one of his 'economic crisis' he has 'walked over to Schultes and taken what the good Mr Pesky offered which has usually been pretty fair'. [Schulte was apparently one of the earliest second hand bookshops on Fourth Avenue.] The letter concludes with a suggestion that they may meet in the fall 'and you can see if I have two or three items that would interest you'. With the Rockwell Kent designed bookplate of Frederick Baldwin Adams Jr. on front pastedown. This limited edition is in an entirely different setting, format and pagination to the ordinary edition. Bound in green quarter cloth and bold leaf patterned paper covered boards. Title lettered on spine in gilt. Top edge gilt. Letter folded thrice and in fine condition. Book in Fine condition with the remnants of the fragile and seldom found original tissue guard and slipcase which is lacking top edge. £700.00

Note: Gorham B. Munson Gorham Munson (May 26, 1896 – August 15, 1969) was an American literary critic and wrote the first study of Robert Frost's poetry: *Robert Frost: A Study in Sensibility and Good Sense*. George H. Doran 1927. Munson recalled the events that led to him accepting the commission to write the study in *Modern Age* (Volume 8, No. 3, 1964). : 'One night in the fall of 1926 I found a note in my mailbox that gave me a jump of excitement. The note on a small sheet of paper—was it torn from a notebook?—was signed "Robert Frost." I do not remember whether it was pencilled or penned, or if it said anything more than to ask me to telephone its signer at Ridgely Torrence's number in the morning. I was surprised but made an immediate guess. The note had something to do with an interpretative essay on Frost I had published a year and a half earlier. I had heard indirectly that Frost had liked this essay. He had been to Dartmouth "barding around," and had told a Wesleyan classmate of mine, George R. Potter, who was teaching there, that he liked my *Saturday Review* piece because "it said something new about me," and Potter had conveyed to me this praise. So I expected some sign

of favorable interest when I called the Torrence number from the pay telephone at Charles French Restaurant on Sixth Avenue, where in those days I often went for breakfast.

Frost shyly told me why he had left the note at 144 West Eleventh. John Farrar, the young editor at the George H. Doran Company, a Vermonter, wanted to publish a biography of Robert Frost. He was launching a series—the Murray Hill Biographies—and had commissioned books on Upton Sinclair, Nathaniel Hawthorne, and Edwin Arlington Robinson; now he was looking for someone to write on Frost. Very tactfully Frost sounded me on my willingness to undertake such a commission. He was so tentative in his approach that it would have been easy to decline the flattering suggestion. I said at once that I would like to discuss the suggestion, and Frost invited me to dinner at the Torrence apartment on Morton Street deep in the Village.

Thus I came to the Morton Street apartment of the Torrence's and was greeted by tall, gentle Ridgely and by Olivia Howard Dunbar . . . I was then presented to the house guest. "Prohibition cocktails" appeared, and we drank them standing up. I noticed that Frost was no sipper but downed his drink like a Vermont farmer, and we proceeded to the table. As was to be expected on this occasion, and as always happened in the company of Frost, Frost led the conversation and contributed the most.

What he told me was certainly flattering, but it was clearly not intended to flatter. He said that when Farrar had asked him to suggest someone to write a Murray Hill biography of him, he had named me because I had said something different about him and he felt I would produce a critical book. He made it clear that he did not want a personal life that invaded the privacy of himself and his family. No, he wanted a biography that would be a critical account of his work, one that would observe the line between the public and the private life and would respect his reticence about his family life. I told Frost that the restrictions he imposed on his biographer were entirely acceptable. I would much rather write a critical biography than a personal, probing, psychological study such as was coming into vogue, and so we parted early that night with the understanding that Farrar would offer me a contract.'

With Unpublished Robert Frost poem.

40. **FROST, Robert.** *A Way Out.* New York: The Harbor Press 1929. One of a limited edition of 485 numbered copies, this being copy 49, signed by the author. Bound in quarter black cloth and salmon-coloured paper covered boards. Title on spine and decoration on vertical edges of spine stamped in gilt. With the Rockwell Kent designed bookplate of Frederick Baldwin Adams Jr. on front pastedown. Laid in is a brief als note and letter from Roland A Wood, who the play is dedicated to [the printed dedication reads 'To Roland A. Wood who created the part of Asie, Academy of Music, Northampton, Mass., February 24, 1919'; Wood was also a partner in the Harbor Press, which printed and published *A Way Out*] to Frederick Baldwin Adams Jr. The note written on the back of an a5 brown envelope contains a version of a letter written in verse from Frost to Wood in 1930 beginning 'Dear Roley// I hereby ack. Your check// I'm turning it back not because it's suspeck...' which continues for another eight lines. Above the verse Wood has added, using a different coloured pen and dated '19 Decemb.'63': 'Dear Fred,// I certainly

boggled this up a bit when I tried to reconstruct it from memory at the TYPOPHILE luncheon on Wed. but anyway I tried to convey the fist and juice of it. Instead of making hen-tracks below I'm sending you sep. the correct version including a pithy couplet I omitted entirely.//Yrs// Roley.' The letter, on Wood's headed paper, contains the 'correct version of the Frost verse' which Frost sent on the occasion of, Wood's writes, the return of 'a royalty check to The Harbor Press & the request for some copies of A WAY OUT...' The correct version of the unpublished poem is

Dear Roley

I have to Acknowledge you check
I'm turning it back not because it's suspeck,
But simply because it is what is called velivet
That I have a good mind to spend for the Hell of it
In buying some more of my beautiful books.
I refer less to beauty of content than looks
And don't think I flatter – this isn't soft sawder
It's business, my practical friend, it's an order.
Please send all my thirty-five dollars will buy,
And never mind if it exhausts your supply.
(If it does and some over I guess you won't cry.)
Many thanks for so gracefully coming acrosst.
I am yours the more faithfully

Robert Lee Frost'

South Shaftsbury Vermont
July 14 1930'

Wood's letter to Adams continues: 'And while we're on the R.F. subject let me tell you how happy and fortunate I am to have a copy...of your TO RUSSIA WITH FROST...When this flutter and flap of Xmas is over I'm retiring to a quiet spot behind the kitchen stove and read it...' Also laid in is a photocopied sheet with two brief obituaries of Roland Wood. Note and letter folded once and in Fine condition. Book in Fine condition, lacking original glassine. All laid into card pamphlet binder. £3500.00

Notes:

There is no reference to this poem in the 'Concordance of the Poetry of Robert Frost' and there is no reference to it in either of the two major Frost collections in the US, The Jones Library, Amherst and Dartmouth College, Hanover. Cynthia Harbeson, Head of Special Collections, The Jones Library confirmed 'The poem is not one in our collection. I checked the Concordance of the Poetry of Robert Frost and didn't find any reference to it there. I cannot confirm with certainty that the poem is unique, but I find no reference to it in any of the resources I have at my disposal.'

A fascinating association and possibly a unique work by one of America's greatest poet, the only poet to receive four Pulitzer Prizes for Poetry. Frost became one of America's rare 'public literary figures' and was awarded the Congressional Gold Medal in 1960 for his poetic works.

41. **GAO, Xingjian.** *Ballade Nocturne*. London: Sylph Editions 2010. Signed by the author. Illustrated with a number of single, double and foldout paintings by the author. Laid in is a small booklet with a translation of the play in French. Plain orange sewn wrappers. Near Fine copy in printed dustjacket with original illustrated wraparound band present. £40.00

Note: Gao Xingjian (born January 4, 1940) is a Chinese émigré novelist, playwright, and critic who in 2000 was awarded the Nobel Prize for Literature 'for an oeuvre of universal validity, bitter insights and linguistic ingenuity.' He is also a noted translator (particularly of Samuel Beckett and Eugène Ionesco), screenwriter, stage director, and celebrated painter. Gao's drama is considered to be fundamentally absurdist in nature and avant-garde in his native China.

42. **GASCOYNE, David.** *April*. London: The Enitharmon Press 2000. One of 50 copies signed by the author, from a total edition of 150 copies. Fine in glassine dj. £45.00

43. **GINSBERG, Allen.** *Cherry Blues*. London: The Turret Bookshop 1992. Broadside. Second issue. Printed in black on vivid red paper. Size: 30cm x 21cm. Fine copy, as issued. £80.00

Note: Two issues are known to exist. In the first, the author's name is misspelled at the end of the poem: 'Allen Ginsburg 1/9/92 AM'; in this, the second, the name has been corrected to 'Ginsberg'. In his *The Works of Allen Ginsberg, 1941-1994: A Descriptive Bibliography* Bill Morgan states that this issue was published in an edition of 200 copies and distributed free. He also notes that an 'undisclosed number of first issue copies were printed with the author's name misspelled...but it is believed that fewer than 100 of these were distributed'. Rare.

44. **GRAY, Alasdair.** *The Comedy of the White Dog*. Glasgow: Print Studio Press 1979. One of a limited edition of 576 ordinary copies, from a total edition of 600 copies. Signed by the author. Original pictorial wrappers. Fine copy. £700.00

Note: Apparently some 200 copies of *The Comedy of the White Dog* were returned to the author unsold and destroyed by him sometime in the eighties: see Rees' Bibliography.

45. **GRAY, Alasdair.** *Lanark*. Edinburgh: Canongate 1981. Author's first novel. Fine in dj. £700.00

46. **GRAY, Alasdair.** *Poor Things*. London: Bloomsbury 1992. Signed by the author. Erratum slip present, as called for (erratum is rarely present). Also laid in is a publisher's promotional postcard with the cover artwork on one side and the author's blurb on reverse. Fine in dj. £150.00

Note: Winner of the 1992 Whitbread Award and the Guardian Fiction Prize.

47. **GRAY, Alasdair.** *Fleck*. Ullapool: Two Ravens Press 2008. Cover design by the author. One of only 160 copies bound in boards illustrated by the author which have also been numbered and signed by the author. Remainder of the edition paperback. Fine copy, as issued. £80.00

48. **GRAY, Alasdair.** *Guts Minced with Oatmeal: Ten Late Poems*. Dunning: Fras 2018. Signed by the author. Cover design by the author. Original illustrated wrappers. Fine copy as issued. £125.00

Note: A rare Gray item as according to the publisher they only 'printed 100 copies for sale plus some for review. It only attracted two notices, though one of those was a short mention in the TLS'.

49. **GRAY, Alasdair.** *Guts Minced with Oatmeal: Ten Late Poems*. Dunning: Fras 2018. Cover design by the author. Original illustrated wrappers. Fine copy as issued. £30.00

50. **GRAY, Alasdair.** *Late Verses*. New York: Antibookclub 2019. One of a limited edition of 500 copies numbered and signed by the author. Original white card, with a multi-coloured concrete poems by the author debossed on both front and rear wrapper. Fine copy as issued. £30.00

Note: Alasdair Gray's last book a collection of very personal poems.

51. **GUNN, Thom.** *The Garden of the Gods*. Cambridge, Mass: Pym-Randall Press 1968. One of a limited edition of 226 copies, consisting of 200 numbered copies and 26 lettered copies all signed by the author; this being copy 144. Original maroon wrappers, printed in black. Fine copy, as issued. £70.00

52. **HEANEY, Seamus** (translator). *Beowulf*. London: Faber and Faber 1999. Fine in dj. £80.00

53. **HEANEY, Seamus.** *The Lift*. Lexington, Kentucky: King Library Press, 2003. Broadside. One of a limited edition of 350 numbered copies, this one of 200 copies typeset in Caston ATF. An unpublished poem by the Nobel Laureate, printed as a keepsake for Helen Vendler's lecture 'W. B. Yeats and the Lyric Form' opening the exhibition 'Irish Literature 1699-1944' at the University of Kentucky, 13 February 2003. Handset in Caston ATF and printed by hand at the King Library Press. Size: 27cm x 39cm. Fine copy, as issued. £150.00

54. **HEIDEGGER, Martin.** *Existence and Being*. London: Vision Press 1949. Edited by Stefan Schimanski, and with an Introduction by Werner Brock. Near Fine copy in dj. £150.00

Note: Author's first work published in the UK. Contains four important works: 'Remembrance of the Poet' and 'Hölderlin and the Essence of Poetry', translated by Douglas Scott; with 'On the Essence of Truth' and 'What Is Metaphysics?', translated by R.F.C. Hull and Alan Crick.

55. **HUGHES, Ted.** *Moon-Bells and other poems*. London: Chatto & Windus 1978. Signed and dated by the author on the free endpaper 'Feb. 1979/ Ted Hughes'. Published in the 'Chatto Poets for the Young' series. Original illustrated boards. Fine copy with small price increase sticker on rear board, as issued. £160.00

56. **IRVING, John.** *A Son of the Circus*. London: Bloomsbury 1994. Signed by the author. Fine in dj. £50.00

57. **ISHIGURO, Kazuo.** *When We Were Orphans*. London: Faber and Faber 2000. Fine in dj. £50.00

58. **JACKSON, Laura** (Riding). *Some Communications of Broad Reference*. Northridge California: Lord John Press 1983. One of 125 numbered copies, from a total edition of 151 signed copies. Quarter cloth with patterned paper boards. Fine copy, as issued. £50.00

59. **JAMES, Henry.** *Lake George to Burlington: Two American Travel Sketches*. Edinburgh: The Tragara Press 1981. One of a limited edition of 120 numbered copies, this copy being number 60; typeset in Centaur, printed on Ingres d'Arches paper and bound in green cloth covered boards with printed paper spine label. Fine copy, as issued. £50.00

Note: Henry James contributed to the Nation a series of six unsigned travel sketches of America and Canada to the Nation. Four were later collected and the remaining two are reprinted here for the first time.

60. **(KAFKA, Franz.) BROD, Max.** *Franz Kafka*. London: Secker and Warburg 1954. With notes by Max Brod. With the book plate of the bookseller, R. J. Dickinson. Fine copy in slightly nicked dj. £65.00

61. **KEANE, Molly.** *Good Behaviour*. London: Andre Deutsch 1981. Fine in dj. £100.00

62. **KENNEDY, A.L.** *The Life and Death of Colonel Blimp*. London: BFI 1997. Signed by the author. Paperback original. Fine copy. £25.00

63. **LINKLATER, Eric.** *Juan in America*. London: Jonathan Cape 1973. Some foxing on top and fore-edge otherwise Near Fine in Fine dj. £100.00

Note: P. G Wodehouse wrote 'One of the great moments of my life was when I read Chapter One of *Juan in America*'.

64. **LESSING, Doris.** *The Marriage Between Zones Three, Four, and Five*. London: Jonathan Cape 1980. Signed by the author. Review slip laid in. Fine in price-clipped dj. £125.00

Note: *The Marriages Between Zones Three, Four and Five* is a science fiction novel and the second book in Lessing's five-book *Canopus in Argos* series which is generally referred to as feminist science fiction. Lessing considered *Marriages* one of her better books, and said, 'this book goes down into me pretty deep ... it will never happen again'. In an interview published in 1996, she spoke passionately of the novel: 'Something happened when I wrote the book. I hit some other level. And is it a legend or a myth or a fairy tale or a fantasy? That isn't the word for what I've written, I think. You see, only I could have written *The Golden Notebook*, but I think Anon wrote this other (*The Marriage*) book.' While some critics criticised Lessing for abandoning traditional fiction *The Marriages* was generally well received by critics, with some reviewers calling it one of Lessing's best works on the topic of gender conflict

65. **MACLEOD, Alistair.** *The Lost Salt Gift of Blood*. London: Jonathan Cape 1991. Signed by the author. Fine in dj. £150.00

66. **MAHON, Derek.** *Harbour Lights*. Oldcastle, County Meath: The Gallery Press 2005. Signed by the author. Fine in dj. £80.00

Note: Winner of the Irish Times Poetry Award.

67. **MAUGHAM, W. Somerset.** *Ah King*. London: Heinemann 1933. One of a limited edition of 175 copies numbered and signed by the author, this being copy number 158. Top edge gilt, other edges uncut with original ribbon bookmark present. Bound in full beige cloth covered boards, with black title label lettered in gilt on spine and gilt embossed design bottom right on upper board. Fine copy, lacking slipcase. £275.00

Note: Like *The Casuarina Tree*, *Ah King* was loosely based on Maugham's experiences traveling with his companion Gerald Haxton in the Federal Malay States and elsewhere in Southern Asia for six months in 1921 and four months in 1925. Three of the six stories in this collection are considered to rank with his best – 'Footprints in the Jungle', 'The Vessel of Wrath' (filmed as 'The Beachcombers') and 'The Book-Bag'. Along with *Ashenden*, Cyril Connolly awarded *The Casuarina Tree* and *Ah King* a place on his list of the 100 best books of the modern movement because, he explained, Maugham 'tells us – and it has not been said before – exactly what the British in the Far East were like'.

68. **MERRILL, James.** *Peter*. Massachusetts: Deerfield Press/Dublin: The Gallery Press 1982. Illustrated by Timothy Engelland. One of an edition of 300 copies (150 distributed in USA and 150 distributed in Ireland), hand coloured by the illustrator and signed by the author. Printed at the Hampshire Typothetae, in Hatfield, Massachusetts and bound by hand at Antiquarian Bookcrafts, in Dublin. Fine in dj. £50.00

69. **MINA, Denise.** *Garnethill*. London: Bantam Press 1998. Signed by the author. Author's first book. Fine in dj. £100.00

Note: Winner of the Crime Writers' Association John Creasey dagger 1998.

70. **MOORE, Marianne.** *Collected Poems*. New York: MacMillan 1951. Signed by the author on half title and with 'CW's Hampshire Bookshop/N.B. Errata' added by her at the bottom of the same page. Errata slip loosely laid-in. First edition, first 'withdrawn' American issue, with orange boards, Macmillan title page and jacket, of Moore's Pulitzer Prize-winning collection. Light off-setting to front and rear free end-papers which is common to this title, otherwise a Fine copy in like dustjacket which is very slightly faded on the spine and has a 2mm nick on the bottom edge. £1250.00

Note: The first edition of Marianne Moore's *Collected Poems* was printed and bound by Faber & Faber for both the English and American markets. Of a total first printing of 5000 copies, 3500 were for UK and 1500 for USA. The American issue was printed with an integral title-page for Macmillan, and exported to the United States to be issued there first as Moore was an American and to protect copyright. When the books arrived in America customs released part of the shipment with the standard stipulation that they could not be released until customs clearance was given. Macmillan innocently sent out review copies, believed to have been between forty and sixty copies, before word came back from customs that the books were not admissible because they lacked a printed copyright notice on the verso of the title page. If they had been released Moore would have lost her copyright so they were shipped back to England. Marianne Moore's bibliography Craig S. Abbott writes: 'In a strict sense, these copies were never issued'. The official publication date of the British edition was September 14, 1951; the first edition of the *Collected Poems* to be printed in America was published on December 17, 1951. Moore's *Collected Poems* swept all of the major American literary awards for poetry: the Bollingen Prize, the National Book Award, and the Pulitzer Prize.

71. **MORRISON, Toni.** *The Bluest Eye*. London: Chatto and Windus 1979. Signed by the author. Author's first novel. Fine in dj. £1275.00

72. **MORRISON, Toni.** *Love*. London: Chatto and Windus 2003. Signed by the author. Fine in dj. £175.00

73. **MORRISON, Van.** *Lit Up Inside*. London: Faber and Faber 2014. One of a Deluxe edition of fifty-two copies signed by the author and specially bound, included within a solander presentation box containing an exclusive print, also signed and numbered by the author, of handwritten lyrics. Of the Deluxe edition fifty copies numbered 1 – 50 were for sale and two copies numbered I – II were reserved for the author. Typeset by Ian Bahrami printed by CPI Group (UK). Hand bound in full blue calfskin by Smith Settle, Yeadon, West Yorkshire, and lettered in gilt on spine. Solander presentation box covered in buff-coloured paper and lettered in gilt on lid, with book housed on recto side and signed print housed on verso. Fine copy, as issued. £1250.00

74. **MORRISON, Van.** *Lit Up Inside*. London: Faber and Faber 2014. Edited by Eamonn Hughes. Foreword by Ian Rankin. One of a limited edition of two hundred and sixty copies signed by the author and specially bound, of which two hundred and fifty copies numbered 1 – 250 were for sale and ten copies numbered I – X were reserved for the author. This copy being number 12 of those for sale. Typeset by Ian Bahrami and printed by CPI Group (UK). Hand bound by Smith Settle in quarter grey cloth with soft blue paper-covered boards. Lettered in gilt on indented royal blue pigment on spine. Fine copy in royal blue cloth-bound slipcase; **together with:** *Keep 'Er Lit*. London: Faber and Faber 2020. Edited by Eamonn Hughes. Foreword by Paul Muldoon. One of a limited edition of two hundred and sixty copies signed by the author and specially bound, of which two hundred and fifty copies numbered 1 – 250 were for sale and ten copies numbered I – X were reserved for the author. This copy being number 96 of those for sale. Typeset by Faber and Faber and printed on Munken Premium Cream wood-free paper by GGP Media, Possneck, Germany. Hand bound by Smith Settle in quarter blue cloth with soft orange paper-covered boards. Lettered in gilt on indented grey pigment on spine. Fine copy in dark orange cloth-bound slipcase. £800.00

75. **MULDOON, Paul** (contributor). *The Griffin Poetry Prize Anthology – A selection of the 2003 shortlist*. Toronto: House of Anansi Press 2003. Signed by Paul Muldoon, the International Winner, and Margaret Avison, the Canadian Winner. Other contributors include Kathleen Jamie and Gerald Stern. Paperback original. Fine copy. £25.00

76. **NEILL, William**. *Galloway Landscapes*. Witney, near Oxford: The Previous Parrot Press 1997. Illustrated with bold full and double-page woodcuts by Stan Dobbin. One of 36 copies part or fully hand coloured under the artist's supervision, this copy being xxxi of the xxxvi copies, from a total edition of 214 copies signed by William Neill and Stan Dobbin. This copy is part hand coloured, that being every second illustration in this case. Designed and typeset by David Esslemont in Palentino Bold and printed on Hahnemuhle Bugra Butten paper by the Didcot Press. Bound in part hand coloured illustrated paper covered boards. Fine copy in paper covered slipcase, with part hand coloured illustrated labels pasted on top and bottom boards. £120.00

Note: This copy is part hand coloured. There is no indication on the colophon page as to how many copies were produced part or fully coloured.

77. **NEILL, William**. *Galloway Landscapes*. Witney, near Oxford: The Previous Parrot Press 1997. Illustrated with bold full and double-page woodcuts by Stan Dobbin. One of a limited edition of 214 numbered copies signed by Neill and Dobbin. Designed and Typeset by David Esslemont in Palatino Bold, printed on Hahnemuhle Bugra Butten paper and printed at The Didcot Press. Original illustrated boards. Fine copy, as issued. £40.00

78. **NERUDA, Pablo**. *We Are Many*. London: Cape Goliard 1967. Translated by Alasdair Reid. Cover Cut-out by Jim Dine. Photographs by Hans Ehrmann. Parallel Spanish and English texts. One of 100 copies hand bound in hardback, signed and numbered by the author and translator, from a total edition of 1500 copies (1400 sewn in wrappers). Designed, printed and published by the publisher. Top edge slightly dusty and some fading on spine of jacket o/w Fine in dj. £950.00

79. **NI DHOMHNAILL, Nuala**. *The Fifty Minute Mermaid*. Oldcastle, County Meath: The Gallery Press 2007. With translations into English by Paul Muldoon on facing page. Signed by Paul Muldoon. Fine in dj. £30.00

80. **OATES, Joyce Carol.** *The Time Traveler*. Northridge, California: Lord John Press 1987. One of a limited edition of 150 numbered copies and 26 specially bound lettered copies, all signed by the author. Typeset in Fournier, printed on Mohawk paper by Patrick Reagh, who also designed the book. Bound in cloth covered boards by Marianna Blau. Fine copy, as issued. £40.00

81. **O'DRISCOLL, Dennis.** *Troubled Thoughts, Majestic Dreams: Selected Prose*. Oldcastle, County Meath: The Gallery Press 2001. Signed by the author. Fine in dj. £60.00

82. **PATERSON, Don.** *Nil Nil*. London: Faber and Faber 1993. Signed by the author. Author's first book. Paperback original. Fine copy. £30.00

83. **PERSE, St-J [Pseud.]** *Anabasis*. London: Faber and Faber 1930. Translated by T. S. Eliot. One of a limited edition of 350 numbered copies signed by the translator. Printed on English hand-made paper and bound in original green cloth covered boards, with title and author printed in gilt on spine and top cover; top edge gilt and other edges untrimmed. Top fore-edge of front cover slightly bumped otherwise a Fine copy in the Fine original cellophane wrappers with a small chip at the top of the spine and top fore-edge of rear cover, enclosed in the original near very good slightly soiled, chipped and faded slipcase. £450.00

Note: Eliot's translation from the French of the epic poem by Marie Rene Auguste Alexis Leger (who wrote under the pseudonym Saint-John Perse), which Eliot wrote is 'of the same importance as the later work of Mr. James Joyce'.

84. **PINTER, Harold.** *Mountain Language*. London: Faber and Faber 1988. Fine in dj. £30.00

85. **PINTER, Harold.** *Ten Early Poems*. Warwick: The Greville Press 1991. One of 50 numbered copies signed by the author, from a total edition of 500 copies. Printed by Peter Lloyd at The Gamecock Press, Rugby. Original unprinted wrappers. Fine copy, in integral printed dj. £200.00

86. **PINTER, Harold.** *Ten Early Poems*. Warwick: The Greville Press 1991. One of 450 ordinary copies, from a total edition of 500 copies. Printed by Peter Lloyd at The Gamecock Press, Rugby. Original unprinted wrappers. Fine copy, in integral printed dj. £30.00

87. **[PIPER, John]. DYER, John of Carmarthenshire.** *Grongar Hill*. London: Stourton Press 1982. Illustrated and with a two page Foreword by John Piper. One of a limited edition of 175 numbered copies, this being copy number 159, signed by John Piper. With three tinted lithographs, one double-page, printed at the Curwen Studio. Fore and bottom edges untrimmed. Bound in quarter green cloth with marbled paper-covered boards. Titled in gilt on spine. Fine copy, as issued. £300.00

Notes:

John Piper believed 'Grongar Hill' to be "one of the best topographical poems in existence, because it is so visual. I have loved the poem ever since I first read it, and I return to it whenever I feel depressed about the countryside getting spoilt. For Grongar and its surroundings have not been spoilt – they are almost as sylvan and undisturbed as they were when I was young, and the single-line railway track has not been made into a double one: it has been taken up, which I suppose would have pleased Ruskin, too."

John Dyer, the poet, is particularly remembered for this poem 'Grongar Hill' (1720) as it marks a turn in English literature towards Romanticism.

88. **POWELL, Anthony.** *A Reference for Mellors*. London: Moorehouse & Sorensin 1994. One of 200 numbered copies, numbered 101-300, from a total edition of 326 copies. Printed on Velin Arches 160 gsm mould-made paper and sewn into Fabriano Murillo card covers with Ingres wrappers. Fine copy, as issued. £40.00

89. **POUND, Ezra** (translator). *The Seafarer, from the Anglo-Saxon*. Frankfurt am Main: Ars Librorum, Gotthard de Beauclair 1965. Illustrated with an original lithographic portrait of Ezra Pound by Oskar Kokoschka. One of a limited edition of 195 numbered copies, this copy being number 60, signed by both poet and artist; with 25 additional copies lettered A-Z reserved for the publisher and not for sale. The Kokoschka lithograph was printed by Emil Matthieu of Zürich; the poem typeset in Monotype Bell and printed on Vélin d'Arches paper by Hans Christians of Hamburg. Author's signature in pencil on half title. The artist's signature, on the lithograph, which is numbered as one of 165, not 195 copies. Issued as four unbound sheets, each folded once (the last 2 pages blank), in dark red portfolio with title, author and illustrator on attached paper spine label. Narrow shadow strip of off-setting from inner card fold-overs on first sheet, one or two small marks on cover of portfolio otherwise a Fine copy. £1750.00

Note: "'The Seafarer' is taken from 'Personae' of Ezra Pound, Faber and Faber, London; New Directions, New York"--Colophon.

90. **PULLMAN, Philip.** *Lyra's Oxford.* London: David Fickling 2003. Illustrated with woodcuts by John Lawrence. Signed by the author. With a fold-out map of Oxford. Bound in red boards, with a John Lawrence illustrated panel on the front board. Fine copy, as issued. £30.00

91. **RANSOME, Arthur.** Two typed letters, hand signed, addressed to 'Howard', and written at Haverthwaite: in the first letter (180 words approx.) dated June 2. 1960, Ransome discusses Swedish publishers of his works 'The trouble with these blockheads is that their heads are not only square but also made of teak and quite impervious' and experiences of the Adriatic coastline 'I have for more than twenty years cursed myself for letting my eyes be ALWAYS drawn to the Eastern side of the Adriatic so that I have not the slightest idea of what is to be seen with a sunset background to the west.'; in the second letter (300 words approx.), dated May 5 1961 Ransome refers to the publication of *Swallowdale* and misprints in the proof copies of the work 'I have gone carefully through these proofs and have found a fair number of grey-bearded rheumatic old misprints...one or two good ones. "Hauled in his mainmast," for example... And, of course, that old nuisance "Gaff" for "yard", due to the fact that the old original Swallow (the boat not the book) did in fact carry a gaff mainsail . . .' followed by a brief request that '...the Penguins follow the text of, say, the 29th edition...' before lamenting his own typing skills and noting that 'One of the local rascals has just been run in for sheep-stealing. "Pity they don't hang for that anymore" was a friend's comments.'; a brief note (100 words approx.) has been stapled to the reverse of this letter from the Alden Press to Mr Howard stating that the press have 'no record of previous corrections' which are referred to by Ransome in the first two lines of this letter. Each letter 26 x 21cm; second letter with two hand-written notes added in margins, one in pen '? Reset by R since// then'; one in pencil 'proofs of -// corrected pages to come// No hurry.' Added by George Wren Howard. Both letters folded thrice; the first letter has one or two further creases but otherwise is in Near Fine condition, the second letter is in Fine condition. £400.00

Note: The letters come with a Six-20 'Kodak' B camera, said to have belonged to Arthur Ransome. The camera issued between 1937 and 1940 and was given to the previous owner of these letters by George Wren Howard, the recipient of the letters and chairman of Jonathan Cape. Howard was a good friend of Ransome and in the first of these letters he refers to an impending visit Howard is to make to the Adriatic, writing "quietly munching down the coast with a camera you may make a whole series of remarkable discoveries. I look forward to seeing them at the Garrick when you come back."

92. **RICKWORD, Edgell.** *Collected Poems.* London: Bodley Head 1947 (re-issued and distributed by Eric and Joan Stevens 1974). One of 50 copies of the original 1947 edition revised and corrected in the author's hand, with an inserted limitation slip numbered and signed by the author; this being copy number 4. Fine copy in price-clipped dj. £60.00

93. **RUSHDIE, Salman.** *Haroun and the Sea of Stories.* London: Granta 1990. Fine in dj. £20.00

94. **SCAMMELL, William.** *A Second Life.* Liskeard, Cornwall: Harry Chambers/Peterloo Poets 1982. One of a limited edition of 50 numbered copies signed by the author. Fine in dj. £20.00

95. **SMITH, Zadie.** *White Teeth.* London: Hamish Hamilton 2000. Near Fine in dj. £35.00

96. **SPARK, Muriel.** *Collected Poems 1.* London: Mamillan 1967. Fine in dj. £80.00

Note: Print-run: 2150. David Rees. A Bibliography of Their First Editions: Muriel Spark, William Trevor & Ian McEwan. London 1992.

97. **STEADMAN, Ralph.** *Who? Me? No! Why?* Np (London): Steam Press 1986. Illustrated with a drawing by Carol Ann Duffy. One of a limited edition of 500 copies. Signed by both Ralph Steadman and Carol Ann Duffy. Original printed wrappers. Fine copy, as issued. £75.00

98. **STEADMAN, Ralph.** *Friends Echoes.* London: The Turret Bookshop 1990. Cover illustrated with a drawing by Carol Ann Duffy. Poem printed on 33cm piece of tracing paper glued inside cover made from single sheet of green paper folded once. Fine copy, as issued. £50.00

99. **STEADMAN, Ralph** (illustrator). **DAHL, Roald.** *The Mildenhall Treasure.* London: Jonathan Cape 1999. Illustrated throughout in colour by Steadman, many double page. Impressively and distinctively splatter-signed on half title page by Ralph Steadman. Fine copy in dj. £120.00

Note: First separate edition of a story originally published in 1947 in the 'Saturday Evening Post', and in Dahl's 1977 collection 'The Wonderful Story of Henry Sugar and Six More'.

100. **STOKER, Bram.** *The Dualist or, the Death Doom of the Double Born.* Edinburgh: The Tragara Press 1986. One of a Limited edition of 125 copies of which 100 were for sale. Original plain wrappers, with printed label on upper cover. Fine copy, as issued. £90.00

Note: A hitherto lost short story only rediscovered in 1983.

101. **STOPPARD, Tom.** *Circumspice.* London: Privately printed for Faber and Faber 2013. Signed by the author. One of 450 copies printed for private circulation. Original plain wrappers. Fine in printed dj. £200.00

102. **STOPPARD, Tom.** *The Hard Problem.* London: Faber and Faber 2015. One of a limited edition of 100 numbered copies signed by the author. Printed on Munken Premier cream paper. Quarter bound in olive green cloth, with light brown paper boards. Title foil-blocked in gold on spine only. Fine copy, in matching olive green cloth covered slipcase. £125.00

103. **SWIFT, Graham.** *Out of this World.* London: Viking 1988. Signed by the author. Fine in dj. £25.00

104. **THOMAS, Edward.** *Letters to America 1914 –1917.* Edinburgh: Tragara Press 1989. Introduction and notes by R. George Thomas. One of a limited edition of 140 copies (of which 110 were for sale) set in Perpetua type and sewn into plain wrappers with printed paper label. Numbers 1–30 were printed on Velin Arches paper and sewn into plain wrappers. This is one of the 30 copies printed on Velin Arches paper. Fine copy, in floral design stiff paper dustjacket with printed paper label, as issued. £100.00

105. **THOMAS, R.S.** *Frieze.* Schondorf am Ammersee: Babel 1992. One of 400 copies bound in plain wrappers, from a total edition of 500 copies. Printed by Martino Mardersteig at the Stamperia Valdonega, Verona. Fine copy in integral printed dj. £30.00

106. **TOIBIN, Colm.** *Beauty in a Broken Place.* Oxford: Joe McCann 2004. One of fifty-five copies numbered 1-55, bound in black cloth, from a total edition of 75 signed copies. Printed label on front board and spine. Fine in glassine dj. £275.00

107. **TOIBIN, Colm.** Brooklyn. Dublin: Tuskar Rock Press in association with Viking Press, London 2009. One of a limited edition of 75 copies bound in yellow cloth, from a total edition of 100 copies signed, numbered and dated by the author. Fine copy in like mustard-coloured cloth slipcase. £325.00

108. **TOLKIEN, J.R.R.** *Mr Bliss*. London: George Allen and Unwin 1982. Tolkien's original manuscript reproduced in facsimile with a facing printed text. Original text contains many coloured drawings by Tolkien. Fine in dj. £40.00

109. **TREMAIN, Rose.** *Sacred Country*. London: Sinclair Stevenson/London Limited Editions 1992. One of 150 numbered copies specially bound for London Limited Editions in quarter cloth and marbled paper boards which have been signed by the author. Fine in original tissue wrappers which has two small nicks in the bottom fore-edge of front panel. £35.00

110. **TREVOR, William.** *Marrying Damian*. London: Colophon Press 1995. One of 175 numbered copies bound in wrappers, from a total edition of 207 signed copies. Set in 14 point Fournier and printed by letterpress at libanus Press Ltd, Marlborough. Original plain wrappers, with printed label on front panel. Fine copy. £50.00

111. **TREVOR, William.** *Low Sunday 1950*. London: Colophon Press 2000. One of 200 numbered copies bound in wrappers, from a total edition of 232 signed copies. Set in 12 point Baskerville and printed by letterpress at Libanus Press Ltd, Marlborough. Original plain wrappers, with printed label on front panel. Fine copy. £50.00

112. **TREVOR, William.** *The Story of Lucy Gault*. London: Viking 2002. Fine in dj. £30.00

113. **UPDIKE, John.** *Beloved*. Northridge, California: Lord John Press 1982. One of 300 copies bound in quarter cloth, with patterned paper boards, from a total edition of 400 numbered and signed copies. Printed by The Castle Press, Pasadena. Fine copy, as issued. £50.00

114. **UPDIKE, John.** *The Afterlife.* Leamington Spa, Warwickshire: Sixth Chamber Press 1987. One of a limited edition of one hundred and seventy five numbered copies bound in full cloth, from a total edition of 201 signed copies. Typeset in Monotype Erhardt by the Stellar Press, designed and printed by Sebastian Carter at the Rampant Lion Press, Cambridge and bound by Woolnough Fine Bindings. Fine copy, as issued. £50.00

115. **UPWARD, Edward.** *Journey to the Border.* London: Enitharmon 1994. Introduced by Stephen Spender. One of 50 numbered copies bound in cloth and signed by Edward Upward and Stephen Spender (there was also a paperback edition of 1000 copies). Fine in glassine dj. £60.00

Note: A revised edition of *Journey to the Border* first published in 1938.

116. **UPWARD, Edward.** *Christopher Isherwood: Notes in Remembrance of a Friendship.* London: Enitharmon Press 1996. One of a limited edition of 200 numbered copies signed by the author, from a total edition of 225 copies. Set in 11pt Monotype Bembo, series 270. Printed on Hambledon Cream Antique paper by Peter Lloyd at the Holbeche Press, Rugby. Original plain wrappers. Fine copy, in integral Curwen pattern paper based on a c1926 engraved design by Paul Nash. £30.00

117. **WARNER, Alan.** *These Demented Lands.* London: Jonathan Cape 2002. Signed by the author. Fine in dj. £75.00

118. **WARNER, Alan.** *The Man Who Walks.* London: Jonathan Cape 2002. Signed by the author. Fine in dj. £40.00

119. **WARNER, Alan.** *The Worms Can Carry Me To Heaven.* London: Jonathan Cape 2006. Signed by the author. Fine in dj. £30.00

120. **WHITE, Edmund.** *The Beautiful Room is Empty.* London: Picador 1988. Signed by the author. Fine in dj. £25.00

121. **WHITE, Kenneth.** *The Tribal Dharma: An Essay on the Work of Gary Snyder.* Llanfynydd, Carmarthen: Unicorn Bookshop 1975. Signed by the author. Original illustrated boards, sewn in the Japanese style. Fine copy, as issued. £60.00

122. **WHITE, Kenneth.** *La Route Bleue.* Paris: Grasset 1983. Text in French. Signed by the author. From the library of the poet, Edwin Morgan, with his ownership signature on the ffep. Original printed wrappers. Fine copy, as issued. £125.00

Note: Winner of the 1983 Prix Médicis étranger.

123. **WHITE, Kenneth.** *The Blue Road.* Edinburgh: Mainstream 1990. Signed by the author. First edition in English. Fine in dj. £30.00

124. **WILDE, Oscar.** *Hellenism.* Edinburgh: Printed for Subscribers at the Tragara Press 1979. One of a limited edition of 95 numbered copies, this being copy number 87; in addition some copies, out of series, were printed for the use of the author's estate. Typeset in Bembo and printed on cream hand-made paper by Amatruda of Amalfi and bound in pale blue cloth covered boards, lettered in gilt on spine. Fine copy, lacking original glassine dustjacket. £75.00

Note: The first printing of an undergraduate essay written after Wilde's visit to Greece in 1877.

125. **(YEATS, W. B.) SYMONS, Arthur.** *An Anonymous Review of W.B. Yeats's Ideas of Good and Evil.* Edinburgh: The Tragara Press 1988. Edited, with notes and an introduction by Bruce Morris. One of a Limited edition of 120 numbered copies of which 95 were for sale. Original plain wrappers, with integral blue printed outer wrappers with French flaps. Fine copy. £40.00

Note: First printing of the full text since its first publication in the Athenaeum in 1903.

ADDENDA:

126. **[Art]. (DAVIE, Alan.)** *Jingling Space.* St Ives: Tate St Ives 2004. Signed by Alan Davie. Introduction by Susan Daniel-McElroy. Essay by Dr Andrew Patrizio. Exhibition catalogue with many full page colour and b&w illustrations. Original illustrated boards. Fine copy. £80.00

127. **COETZEE, J.M.** *Foe*. London: Secker and Warburg 1986. Signed by the author. Fine in dj. £225.00

128. **DUFFY, Carol Ann.** *The Bees*. London: Picador 2011. Signed by the author. Fine in dj. £25.00

129. **(FINLAY, Ian Hamilton.)** *Ian Hamilton Finlay: Prints 1963-1997 Druckgrafik*. Ostfildern: Cantz 1997. Edited by Rosemarie E. Pahlke and Pia Simig. Illustrated throughout with reproductions in colour of the complete catalogue of Finlay's prints published by The Wild Hawthorn Press from 1963-1997, with a complete bibliography of the works by Pia Simig. Text in English and German. Fine in dj. £150.00

130. **FRIEL, Brian.** *The Yalta Game*. Oldcastle, County Meath: The Gallery Press 2001. Fine in like dj. £30.00

131. **LONGLEY, Michael.** *Songs for Dead Children: Poetry in Violent Times*. London: Privately printed for Faber and Faber 2017. The PEN Pinter Prize Lecture 2017. One of a total edition of 450 copies. Original plain wrappers. Fine copy in printed dj. £30.00

132. **MCEWAN, Ian.** *The Child in Time*. London: Jonathan Cape 1987. Signed by author. Fine in dj. £120.00

133. **MCEWAN, Ian.** *Solar*. London: Jonathan Cape 2010. One of a limited edition of 100 numbered copies, signed by the author. Bound in black leather boards with red "solar" design embossed on the cover and matching red titles embossed on the spine, as issued. Marbled endpapers. Black satin ribbon marker. Fine copy in matching cloth slipcase with red "solar" design on both sides. £250.00

134. **MULDOON, Paul.** *When the Pie Was Opened*. Lewes: Sylph Editions/The American University of Paris 2008. Illustrated by Lanfranco Quadrio. Signed by the author. Typeset in Monotype Dante and printed on Neptune Unique paper (text) and Chagall (dustjacket) by Principal Colour. Original plain wrappers. Fine in printed dj, as issued. £25.00

Note: Four original works, 'The Windshield', 'Balls' (a five-sonnet sequence), 'Quail', and the title series of poems, 'When the Pie Was Opened', which are interspersed with translations from Latin, Anglo-Saxon, Medieval Welsh, Greek and Irish.

135. **MCILVANNEY, William.** *A Gift from Nessus.* London: Eyre and Spottiswoode 1968. Author's second novel. Fine in dj. £200.00

136. **McLean, Duncan** and **James Meek.** *Safe/Lurch.* South Queensferry, West Lothian: The Clocktower Press 1990. Signed by McLean and Meek. The first title published by The Clocktower Press. Original illustrated wrappers. Fine copy, as issued. £75.00

Note: The Clocktower Press was a ground breaking small press which first introduced the world to a new generation of Scottish writers such as McLean, Meek (an honourable Scotsman), Irvine Welsh and Alan Warner. Each title was published in an edition of 300 copies.

137. **O'DONOGHUE, Bernard.** *Five Poems.* Thame: Clutag Press 2016. Signed by the author. One of a limited edition of 100 numbered copies. Half title and title pages are set in 12pt and 30pt Baker Signet respectively; titles have been set in 14pt Baker Signet and the text in 12pt Garamon. Printed on 130 gm Lambeth paper. Card covers are 160gm Canson 'vert billiard' made in France. Original printed wrappers, sewn with 100% Linen grey thread by Gutermann of Germany. Fine copy, as issued. £25.00

Notes: