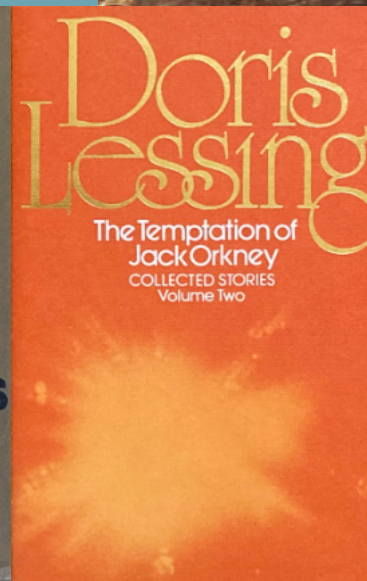
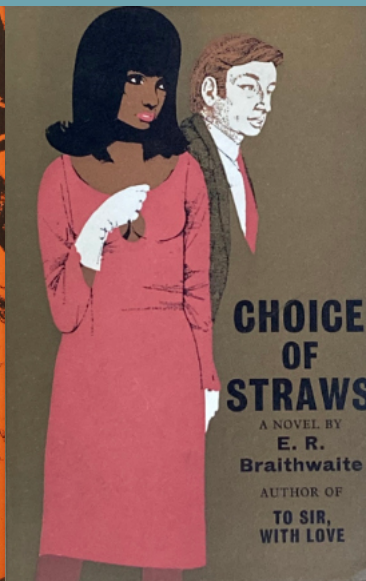
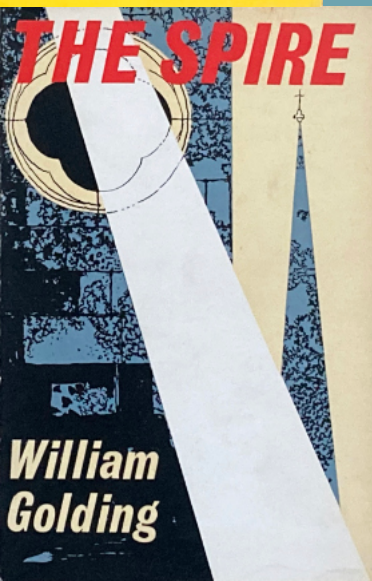
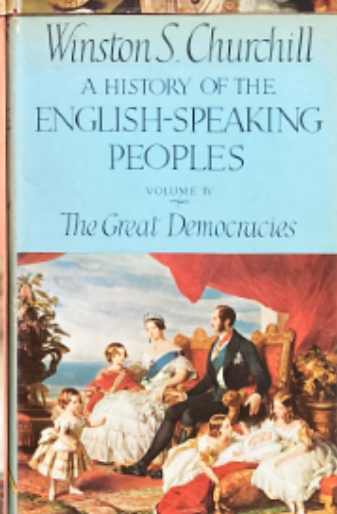
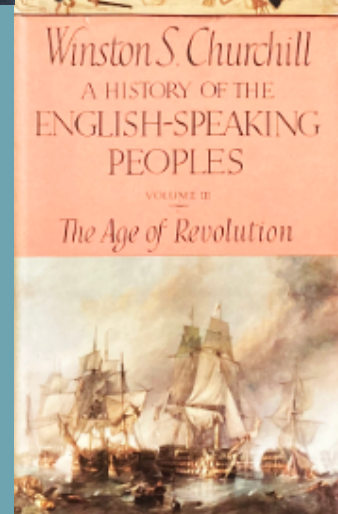


TYPE & FORME TWENTIES NO. 5
Modern First Editions 1930-2011
FICTION · POETRY · BIOGRAPHY · HISTORY · POLITICS



SEVEN PILLARS

Siegfried Sassoon

JOHN
LE CARRÉ

FREE FALL

Doris
Lessing

Winston S. Churchill

TED HUGHES

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15. SALMAN RUSHDIE, *Shame* – first edition
16. SIEGFRIED SASSOON, *The Weald of Youth* – first US edition, **from the author's library**
17. STEPHEN SPENDER, *Recent Poems* – first, limited edition, **signed**
18. EVELYN WAUGH, 'The Loved One' – first edition
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20. HENRY WILLIAMSON, *The Labouring Life* – **signed limited edition**

'A FORMIDABLE BODY OF WORK' (CYRIL CONNOLLY):
AUDEN'S LAST COLLECTION OF HIS SHORTER POEMS



1. **AUDEN, Wystan Hughes.**
Collected Shorter Poems 1927-1957.
London: R. MacLehose and Company
Limited, The University Press Glasgow
for Faber and Faber Limited, 1966.

Octavo (215 x 136mm), pp. 351, [1 (blank)].
(Very occasional light spotting or
marking, marginal crease on final l.)
Original dark-blue cloth, spine lettered
and decorated in gilt, dustwrapper, not
price-clipped. (Extremities very lightly
rubbed, top edges of boards slightly
faded, top edges of bookblock slightly
dusty and spotted, dustwrapper slightly
darkened and marked, creased at edges
and on spine.) A very good copy in the
dustwrapper.

£45

First edition. Auden (1907-1973) had first gathered his shorter poems in 1944 and published them in the United States (his home since 1939) under the title *The Collected Poetry of W.H. Auden* (New York, 1945), later issuing the collection in Britain under the title *Collected Shorter Poems 1934-1944* (London, 1950). In his foreword to this volume, the successor to *Collected Shorter Poems 1934-1944* and the last selection of shorter pieces he made in his lifetime, Auden wrote that '[i]n 1944, when I first assembled my shorter pieces, I arranged them in the alphabetical order of their first lines. This may have been a silly thing to do, but I had a reason. At the age of thirty-seven I was still too young to have any sure

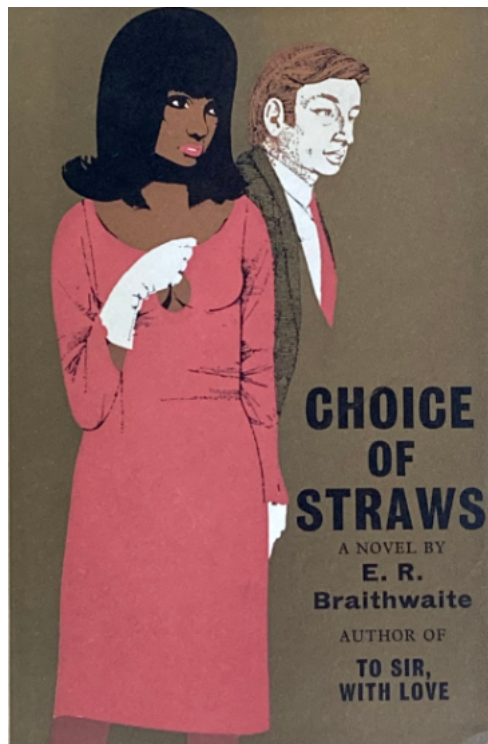
sense of the direction in which I was moving, and I did not wish critics to waste their time, and mislead readers, making guesses about it which would almost certainly turn out to be wrong. To-day, nearing sixty, I believe that I know myself and my poetic intentions better and, if anybody wants to look at my writings from an historical perspective, I have no objection. Consequently, though I have sometimes shuffled poems so as to bring together those related by theme or genre, in the main their order is chronological' (p. 15).

Auden states that '[s]ome poems which I wrote, and, unfortunately, published, I have thrown out because they were dishonest, or bad-mannered, or boring' (*loc. cit.*), a decision which 'prompted complaints by critics who believed that he had altered his work because he no longer held his earlier left-wing positions' (ODNB). The reviews by A. Alvarez in *The Observer* (27 November 1966), p. 27 and Cyril Connolly in *The Sunday Times* (27 November 1966), p. 24 both lamented these omissions, the former commenting that those in the three categories identified by Auden 'account, alas, for some of his best work' and the latter – who judges the volume's contents 'a formidable body of work' – regretting the excisions but praising the inclusion of new material from the period 1927 to 1930.

The foreword concludes with Auden's rationale for the parameters of *Collected Shorter Poems 1927-1957*: '[t]his collection stops at the year nineteen-fifty-seven. In the following year I transferred my summer residence from Italy to Austria, so starting a new chapter in my life which is not yet finished. The poems included cover a span of thirty years, there are, if I've counted rightly, three hundred of them, I was twenty when I wrote the earliest, fifty when I wrote the latest; four nice round numbers. Besides, the volume looks alarmingly big already' (p. 16). *Collected Shorter Poems 1927-1957* was first published in this edition on 24 November 1966 in an edition of 7,310 copies.

Bloomfield and Mendelson, *Auden*, A56a.

THE LAST TITLE IN BRAITHWAITE'S TRILOGY OF NOVELS WHICH PROVIDED
'THE MOST INSIGHTFUL CHRONICLE OF WHAT LATER BECAME KNOWN AS
THE WINDRUSH GENERATION'



2. **BRAITHWAITE, Eustace Edward Adolph Ricardo.** *Choice of Straws.* London: C. Tinling & Company Ltd for The Bodley Head, 1965.

Octavo (196 x 130mm), pp. 198, [2 (blank l.)]. (A few light marginal spots or marks.) Original olive-green boards, spine lettered in gilt, dustwrapper with design after Charles Raymond on upper panel and photographic author portrait by Edme on lower panel, price-clipped. (Spine slightly faded, corners very slightly bumped, dustwrapper faded on spine and at extremities, slightly rubbed and creased at edges, short tear on lower panel.) A very good copy. *Provenance:* Foyles, London (bookseller's ticket on upper pastedown).

£39.50

First edition. The author, educator, and diplomat E.R. Braithwaite (1912-2016) was born in Queenstown, British Guiana (present-day Guyana) to professional parents who were alumni of the University of Oxford, and was educated at Queen's College, Georgetown, before studying engineering at the City College of New York. After working at an oil refinery in Venezuela, Braithwaite moved to Britain to pursue postgraduate studies at Gonville and Caius College, Cambridge shortly after World War II broke out. Braithwaite joined the University Air Squadron and then volunteered for the Royal Air Force in 1940, serving as a

fighter pilot, and, once the war had ended, Braithwaite returned to Cambridge, where he graduated with a master's degree in physics in 1949. His efforts to find employment as an engineer in London failed, however, due to racial prejudice and in 1951 he took a position as a schoolmaster at St George-in-the-East Secondary Modern School, Stepney. His experiences at St George-in-the-East provided the material for his celebrated novel *To Sir, With Love* (the book's title is taken from the label on a leaving gift from his pupils), which was published in 1959 and became a successful film starring Sidney Poitier. In 1958 Braithwaite had been seconded to London County Council's department responsible for child welfare as an advisor, and his second novel, *Paid Servant* (1962) 'records his frequently frustrating experience in the role owing to the prejudice of many welfare officers, particularly against mixed-race children' which 'hindered the possibility of finding suitable foster homes' (ODNB).

Choice of Straws, Braithwaite's third novel on race and class in post-war London, was 'a thriller narrated by a white working-class youth, Jack, who is both attracted to jazz and deeply resentful of the "Spades" in Britain. When he and his twin brother attack a young West Indian in the East End who fights back, Jack stabs him: the novel ends without a successful prosecution for murder. Much of the narration evokes Jack's ambivalent feelings for a middle-class black British student, Michelle, with whom he gradually falls in love; when she rejects him, he reverts to his earlier racist beliefs' (ODNB). Together, these three novels form Braithwaite's fictional legacy as 'a writer who exposed injustice with profound humanism' and this trilogy provides 'the most insightful chronicle of what later became known as the Windrush generation from one who lived through it. A remarkable aspect of these London books is the way they tell us as much about the white English as they do about the West Indian experience of coming to the "mother country". This makes it all the stranger that at the time of his death Braithwaite had been largely overlooked in the histories of post-war British literature. [...] Nonetheless, his work influenced several subsequent writers,

including Hanif Kureishi, Caryl Phillips, Kwame Kwei-Armah, and Roy Williams' (*op. cit.*).

M. Goslinga, *Caribbean Literature: A Bibliography* (Lanham, MD, 1998) 2485; R.E. McDowell, *Bibliography of Literature from Guyana* (Arlington, TX, 1975), p. 9; A. Sivandan, *Coloured Immigrants in Britain: A Select Bibliography* (London, 1969), p. 100.

'I WRITE ABOUT THINGS IN OUR PAST THAT APPEAR SIGNIFICANT TO ME, AND I DO SO AS ONE NOT WITHOUT SOME EXPERIENCE OF HISTORICAL AND VIOLENT EVENTS IN OUR OWN TIME'



3. CHURCHILL, Sir Winston Spencer Leonard. *A History of the English-Speaking Peoples. Volume I: The Birth of Britain. [–Volume II: The New World; –Volume III: The Age of Revolution; –Volume IV: The Great Democracies].* London: William Clowes and Sons, Limited for Cassell and Company Ltd, 1956-1958.

4 volumes, octavo (241 x 153mm), pp. I: [2 (blank l.)], xxi, [1 (blank)], 416; II: [2 (blank l.)], xi, [1 (blank)], 344, [2 (blank l.)]; III: [2 (blank l.)], xi, [1 (blank)], 332, [6 (blank ll.)]; IV: [2 (blank l.)], xi, [1 (blank)], 322. Publisher's device on titles. 40 full-page maps and plans in the text by Perrin *et al.* and 5 full-page genealogical tables. (Some light spotting, mainly affecting fore-edge margins, occasional small marks.)

Original burgundy cloth by The Leighton-Straker Bookbinding Company, Limited, spines lettered in gilt, top edges red, dustwrapper, not price-clipped. (Extremities lightly rubbed and bumped, a few light marks, dustwrappers faded on spines and with some minor tears or chips at edges, that of vol. IV with small holes.) A very good set.

£195

First edition. *A History of the English-Speaking Peoples* had been commissioned by Cassell in 1932, and Churchill (already a highly-paid, bestselling author) was given an advance of £20,000 by the publisher: '[s]etting himself a target of 1000 words a day, he began work on the book on 1 August 1938. By the outbreak of war in September 1939 [...] there were 530,000 words in proof and the book was almost finished' (ODNB). Despite this impressive rate of work, Churchill's appointment as First Lord of the Admiralty on 3 September 1939 compelled him to suspend work on the project, which was not resumed until 1955, after the eighty-year-old Prime Minister had resigned the premiership on the grounds of ill health.

Retirement from high office (although not from his duties as a member of parliament) permitted Churchill to devote his energies to projects which had been placed to one side, and he oversaw the funding and foundation of Churchill College, Cambridge (which was intended to be a British counterpart to the Massachusetts Institute of Technology) and resumed work on *A History of the English-Speaking Peoples*. As he explains in the preface to the first volume, '[d]uring nearly six years of war, and an even longer period in which I was occupied with my war memoirs, the book slumbered peacefully. It is only now when things have quietened down that I present to the public a *History of the English-Speaking Peoples*' (I, p. vii).

Spanning the period from the Roman invasion of Britain in 55BC to the beginning of the twentieth century, Churchill felt that his work had not become less relevant in the quarter century that separated the book's commission and publication:

If there was a need for it before, that has certainly not passed away. For the second time in the present century the British Empire and the United States have stood together facing the perils of war on the largest scale known among men, and since the cannons ceased to fire and the bombs to burst we have become more conscious of our common duty to the human race. Language, law, and the processes by which we have come into being, already afforded a unique foundation for drawing together and portraying a concerted task. I thought when I began that such a unity might well notably influence the destiny of the world. Certainly I do not feel that the need for this has diminished in any way in the twenty years that have passed (*loc. cit.*).

This first edition of *A History of the English-Speaking Peoples* was published by Cassell between 1956 and 1958 (the first volume appeared on 23 April 1956, St George's Day), and '[p]ublic and academic opinion was adulatory' (F. Woods, *Artillery of Words: The Writings of Sir Winston Churchill* (London, 1992), p. 145), while understanding that Churchill's work did not – as he stated in the introduction to the first volume – 'seek to rival the works of professional historians' but rather 'to present a personal view on the processes whereby English-speaking peoples throughout the world have achieved their distinctive position and character. I write about things in our past that appear significant to me, and I do so as one not without some experience of historical and violent events in our own time' (p. viii). Less overt, perhaps, was the author's intention of consolidating the 'special relationship' between the British Empire and an isolationist United States, a relationship which seemed of the greatest importance in the face of the rising aggression of Nazi Germany as Churchill began working on the book in late 1930s and equally so when he finished writing it in the Cold War era – a time when he perceived Britain and the United States as democracy's great bulwark against the threat of communism (the phrases 'special relationship' and 'iron curtain' were both coined in Churchill's 'Sinews of Peace' speech given at Westminster College, Fulton, MO some ten years earlier on 5 March 1956).

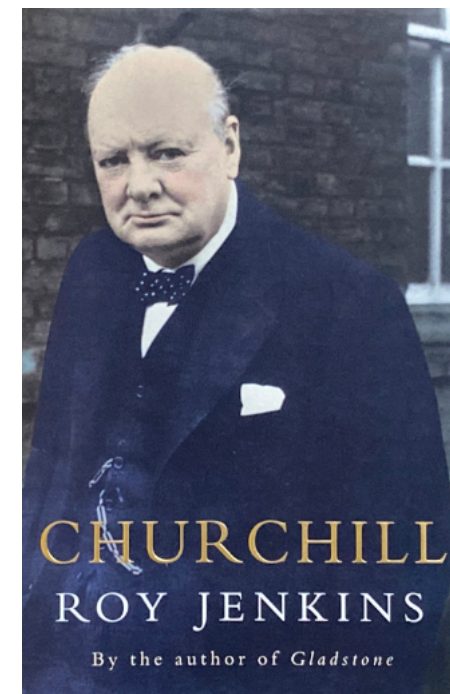
Cohen A267.1(I).a, A267.1(II).a, A267.1(III).a, and A267.1(IV).

'A FIRST CLASS, WELL-SUSTAINED WORK OF HISTORY AND A MASTERPIECE OF BIOGRAPHY' (ANDREW ROBERTS), SIGNED BY THE AUTHOR IN THE MONTH OF PUBLICATION

4. **CHURCHILL, Sir Winston Spencer Leonard – Roy Harris JENKINS, Baron JENKINS OF HILLHEAD.** *Churchill*. London: Mackays of Chatham plc for Macmillan, 2001.

Octavo (233 x 148mm), pp. xxi, [1 (blank)], 1002. 4 colour-printed plates with illustrations recto-and-verso and 16 half-tone plates with illustrations recto-and-verso. Original black boards, spine lettered and decorated in gilt, dark-blue endpapers, dustwrapper, not price-clipped. (Small mark on upper joint, extremities minimally bumped, dustwrapper slightly faded on spine and slightly creased.) A very good copy.

£39.50



First edition, signed by the author '10:X:01. Roy Jenkins' on the title-page.

The politician and author Roy Jenkins (1920-2003) was introduced by his father, Arthur Jenkins MP, to Churchill in 1941 'when, the old chamber having been destroyed by bombs, the House of Commons was meeting in its temporary home of Church House in Dean's Yard, Westminster' (p. [xiii]), and '[s]even years after that brief encounter [...] I became a young MP and sat in the House of Commons with him for the next sixteen years. With varying degrees of appreciation – I was of course in the opposite party – I observed his performance, first in opposition, then as head of his second government, and finally during the nine years of his parliamentary somnolence. I was aware of witnessing something unique, but also remote and somewhat unpredictable' (*loc. cit.*).

Before entering politics the young Jenkins served in the Royal Artillery and at Bletchley Park during World War II, and, like Churchill, was a long-serving parliamentarian (Churchill was a Member of Parliament for some 63 years, while Jenkins sat as a Labour MP from 1948 to 1976 and as an SDP MP from 1982 to 1987), who held two of the great offices of state: Home Secretary and Chancellor of the Exchequer.

Jenkins's first book had been *Mr. Attlee: An Interim Biography* (1947) – a biography of Clement Attlee, the Labour Prime Minister and friend of the Jenkins family – and was followed by a number of political biographies, including his highly regarded *Gladstone* (1995), which won the Whitbread Prize. *Churchill* was similarly very well received, and Andrew Roberts, the historian and future biographer of Churchill, praised it as 'a first class, well-sustained work of history and a masterpiece of biography [...]. Although it is in no sense a hagiography, Churchill emerges largely unscathed from this book, even during the General Strike when Jenkins's own father was imprisoned and Churchill was popularly thought in Labour circles to have been unacceptably reactionary. The anti-Churchill side of each controversy is always put succinctly, but nine times out of 10 Jenkins comes down on his hero's side, with a judicious summing up', before concluding that in this biography 'the greatest British political story of the 20th century is presented in a more elegant engaging, and consistently fair way than ever before. Of all the very many biographies of Winston Churchill that have been written, this one is the best' (*The Sunday Telegraph*, no. 2104 (7 October 2001), 'Review', p. 13).

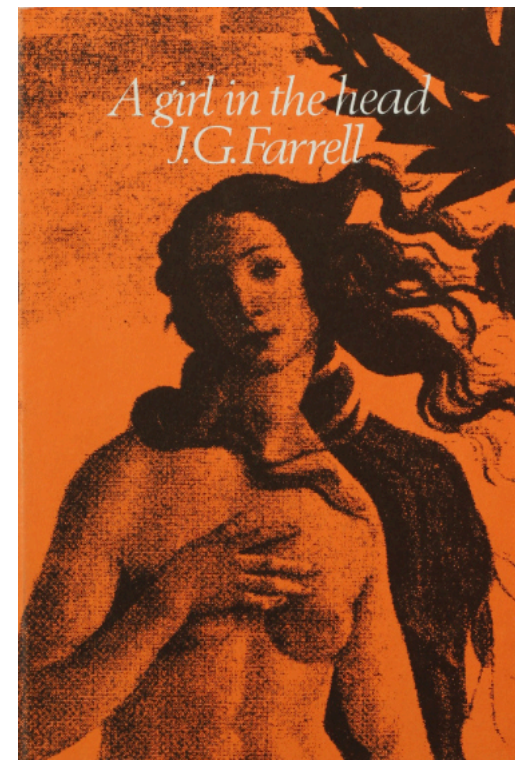
Churchill appears to have been published in early October 2001 (Roberts's review appeared on 7th October, while *The Observer* reviewed it on 14th October), and this copy was signed by Jenkins at or shortly after publication on 10 October 2001.

AN EARLY NOVEL BY 'THE FINEST NOVELIST OF RECENT TIMES' (DEREK MAHON)

5. FARRELL, J.G. *A Girl in the Head*. London: Ebenezer Baylis and Son, Ltd, The Trinity Press for Jonathan Cape, 1967.

Octavo in 16s (186 x 124mm), pp. 223, [1 (blank)]. Original red boards by G.J. Kitkat Ltd, spine lettered and decorated with publisher's device in gilt, top edges sage-green, dustwrapper with design by Bill Botten, not priceclipped. (Extremities minimally rubbed, small light mark on upper joint, bookblock very slightly leant, small mark on upper pastedown offsetting onto front free endpaper, dustwrapper minimally rubbed at edges, head of rear flap very lightly spotted and creased.) A very good copy in the dustwrapper.

£275



First edition, first state of the dustwrapper. The Anglo-Irish writer James Gordon Farrell (1935-1979) graduated from Brasenose College, Oxford with a specialism in modern languages in 1960 despite contracting polio and spending some time in an iron lung. Over the following years he established himself as a writer within a wide circle of literary friends and associates including Margaret Drabble, Derek Mahon (who considered Farrell 'the finest novelist of recent times', Olivia Manning, John and Hilary Spurling, and Paul Theroux. His first

book, *A Man from Elsewhere*, was published in 1963. By the time *A Girl in the Head* was published, Farrell had entered 'a peripatetic existence in Paris, Morocco, Dublin, and London, led under the frugal terms of a writer's apprenticeship', and then started on his Empire Trilogy when living America on a Harkness Fellowship in 1966 (ODNB).

In *A Girl in the Head*, J.G. Farrell has created a brilliant and memorable character in Boris. An ageing cynic, touching and turbulent, and an arid English seaside resort are brought effortlessly to life and idiosyncrasy. The strength and versatility of J.G. Farrell's prose makes of Boris, his disasters and desolation, an intense and living world of comedy and pathos' (dustwrapper blurb). Farrell was at the time, as the author profile on the rear dustwrapper flap explains, 'living in the United States on a Harkness Fellowship. [...] The *Guardian* described Farrell as "an exuberantly gifted writer" with "sure signs of the developing powers of a considerable talent"'. *The Times* reviewed the book with bemusement about its 'typographical eccentricities – in appearance rather like the Mouse's Tale in *Alice in Wonderland*' but concluded that this was 'more than compensated for by the comedy, by the sharpness of observation, and by the almost Nabokovian obsession with minutiae' (17 August 1967, p. 5). *A Girl in the Head* was published at 22s. 6d., and later states of the dustwrapper have been clipped to remove this printed price, which is replaced with a price-sticker on the upper flap.

Crane, J.G. Farrell: A Bibliography of Primary and Secondary Sources', I, A4.

FIRST EDITION BOUND IN QUARTER BLACK CRUSHED MOROCCO

6. FLEMING, Ian Lancaster. *On Her Majesty's Secret Service*. London: The Alden Press for Jonathan Cape, 1963.

Octavo (188 x 120mm), pp. 288. (Light spotting on edges of bookblock, l. B10 lightly creased.) Modern black crushed morocco backed cloth, spine divided into compartments by silver rules and lettered directly in one, black endpapers, upper and lower pastedowns with 'ski-track' motif in silver. A very good copy.

£175

First edition. *On Her Majesty's Secret Service* was Fleming's eleventh James Bond book: '[a]fter the relative disappointment of *The Spy Who Loved Me*, Ian Fleming made a concerted effort to produce another James Bond novel adhering to the tried and tested formula, which was exactly what happened, being peppered with nods to his past glories. The reappearance of Blofeld and SPECTRE links the story with *Thunderball*, the last traditional Bond episode before the experimental novel, and we are reintroduced to the Deuxième Bureau headed by René Mathis. In Tracy, we find Fleming's most complex heroine since Vesper Lynd of *Casino Royale*, whose resting place is mentioned herein. Indeed, the opening scenes occur in and around Royale-les-Eaux and its famous casino, which was the setting for the earlier epic encounter with Le Chiffre, and Bond's old enemy SMERSH; his memorable foe, up until *From Russia, With Love*, is mentioned several times here. Bond's father-in-law Draco reminds us of 007's avuncular ally Darko in *From Russia, With Love* – even the names are virtually the same; and Irma Bunt is vaguely



reminiscent of Rosa Klebb, both in name and hideousness. For a good period of the story James Bond needs to assume an alias, which was the case in most of the early novels including *Live and Let Die* and *Dr No* (as Mr Bryce), *Moonraker* (as Detective Sgt James) *Diamonds are Forever* (as Peter Franks) and *From Russia, With Love* (as David Somerset). Towards the end of the novel, Tracy accuses Bond of selfishness “the way you go on playing Red Indians”, which was another explicit reference to *Casino Royale*’ (Gilbert, p. 351).

Gilbert notes that 44,625 copies of the first edition were bound for publication. This copy has been attractively rebound in quarter black crushed morocco over black cloth, and the ‘ski-track’ motif blocked in white on the boards of the original binding has been reproduced in silver on the black endpapers.

Gilbert, *Ian Fleming*, A11a(1.1).

GOLDING’S FOURTH NOVEL

7. **GOLDING, William Gerald.** *Free Fall*. London: Latimer, Trend & Co Ltd for Faber and Faber, 1959.

Octavo (187 x 119mm), pp. 253, [1 (blank)], [2 (blank l.)]. (A few very light marginal marks, small chip on lower margin of D1.) Original red cloth, spine lettered and decorated in gilt, dustwrapper with illustration after Anthony Gross, not price-clipped. (Extremities minimally rubbed, spine slightly leant, dustwrapper edges creased and with small chips and tears, lower panel slightly marked.) A very good copy in the dustwrapper. *Provenance*: **Stephen John Keynes OBE, FLS** (1927-2017).

£49.50

First edition. *Free Fall* was Golding’s fourth novel and takes the form of a first-person narrative in which Samuel Mountjoy, a talented painter, undergoes interrogation and then solitary confinement in a German prisoner-of-war camp during World War II. Mountjoy recalls his previous life and engages in profound introspection upon the nature of freedom and the inadequacies of religion and ideology as his mental state deteriorates – a descent which is only halted when he is abruptly freed from the room in which he has been incarcerated. *Free Fall* was published on 23 October 1959 in an edition of 7,500 copies and its success helped Golding to resign his position as a schoolmaster at Bishop Wordsworth’s School, Salisbury in order to become a full-time writer.

This copy is from the library of the noted bibliophile Stephen Keynes, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

Gekoski and Grogan, *William Golding*, A6(a).



A FRESH, BRIGHT COPY OF GOLDING'S FIFTH NOVEL IN THE
JOHN PIPER DUSTWRAPPER

8. **GOLDING, William Gerald.** *The Spire*. London: R. MacLehose and Company Limited, The University Press Glasgow for Faber and Faber, 1964.

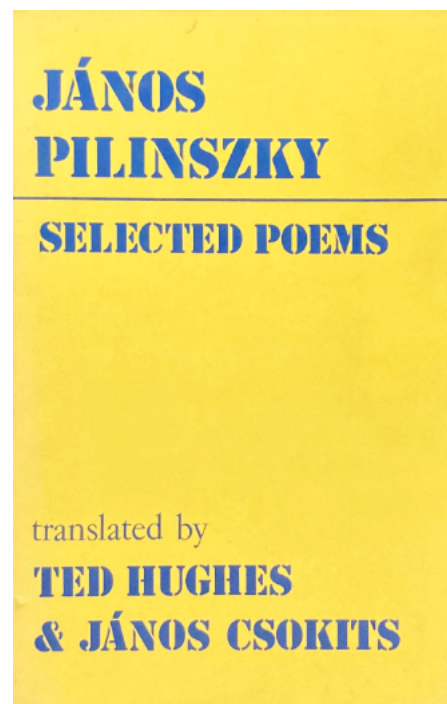
Octavo (184 x 123mm), pp. 223, [1 (blank)]. (A few very light marks on quires N and O.) Original purple cloth, spine lettered and decorated in gilt, dustwrapper with illustration after John Piper, not price-clipped. (Extremities minimally rubbed, spine very slightly leant, dustwrapper very lightly rubbed at edges and very slightly browned on the lower panel.) A very good, clean copy in a very fresh, bright dustwrapper. *Provenance:* **Stephen John Keynes OBE, FLS** (1927-2017).

£125

First edition. *The Spire* was Golding's fifth novel and centres upon a Dean's plans to build a huge spire at his cathedral, despite warnings about the architectural risks involved in creating such a grandiose edifice. Although the cathedral is never named, Golding had taught at Bishop Wordsworth's School (which is within the grounds of Salisbury Cathedral) between 1945 and 1962, and it is believed that the restoration and partial rebuilding of the cathedral's famous spire – the tallest in Britain – in 1949-1951 provided the initial inspiration for the novel. *The Spire* was published on 10 April 1964 in an edition of 15,326 copies, with a striking dustwrapper designed by the artist John Piper.

This copy is from the library of the noted bibliophile Stephen Keynes, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

Gekoski and Grogan, *William Golding*, A8(a).



A SCARCE COPY OF TED HUGHES AND JÁNOS CSOKITS'S
TRANSLATIONS OF AN IMPORTANT HUNGARIAN POET,
PUBLISHED IN AN EDITION OF 1,000 COPIES

9. **HUGHES, Edward ('Ted') James (translator) – János PILINSZKY.** *Selected Poems*. Translated by Ted Hughes and János Csokits. Manchester: W & J Mackay Limited for Carcanet New Press Limited, 1976.

Octavo (215 x 134mm), pp. 67, [1 (blank)]. (Some light spotting, heavier on fore-edges of bookblock.) Original light-blue boards, spine lettered and decorated in gilt, dustwrapper designed by Carol Reeves, not price-clipped. (Some light fading at extremities, dustwrapper slightly faded on spine and slightly creased at edges, small indentation on upper panel). A very good copy.

£49.50

First edition, British issue. The Hungarian poet Pilinszky (1921-1981) 'was an important poet to [Hughes] because he was a survivor of horrors. His own suffering lay in what he had been forced to witness. Wartime Hungary had been in alliance with Germany. In 1944 Pilinszky was conscripted for military service, just in time to be scooped up by the retreating German armies, and he had to spend the last year of the war in a series of prison camps. What he saw there scarred his mind with images of men waiting to be shot or being beaten to death and thrown on a refuse heap. The poems that Pilinszky wrote about this experience were torn from him. As he said, "I would like to write as if I had remained silent"' (E. Feinstein, *Ted Hughes: The Life of a Poet* (London, 2002), pp. 229-230). Hughes's translations were undertaken with the poet János Csokits, and Hughes wrote in his introduction that 'this translation is really every bit as much his as mine' (p. 13); '[i]nvariably, I felt I got a

better grip on some poems than on others. Where I realised I could not capture any whole aspect of the poem, I let it remain simply literal. Wherever I took a liberty, [Csokits] corrected me with infinite pains and lexicographical toil. These translations, then, in the sense of being word for word are close to the originals, and will have served their purpose if they serve as pointers, to help a reader re-imagine the original thing' (p. 14).

Sagar and Tabor note that 1,000 copies of Pilinszky's *Selected Poems* were printed and that 'Persea Books distributed part of this printing without change in the United States at \$8.95'; this copy was part of the British issue and bears the British price of £2.25 on the dustwrapper and no indication of either a dollar price or Persea Books imprint. A revised and enlarged edition of *Selected Poems* was published in 1989 as *The Desert of Love*. This British issue of the first edition of Pilinszky's *Selected Poems* is uncommon on the market.

Sagar and Tabor, *Ted Hughes*, B79.

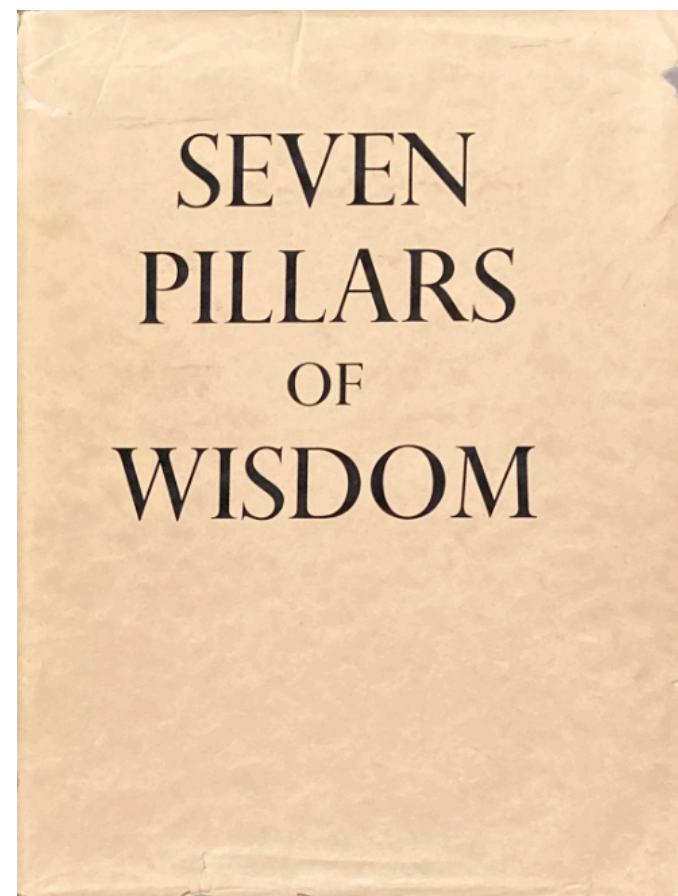
THE FIRST TRADE EDITION OF SEVEN PILLARS OF WISDOM, WITH THE SCARCE DUSTWRAPPER, FROM THE LIBRARY OF JEREMY WILSON

10. LAWRENCE, Thomas Edward. *Seven Pillars of Wisdom. A Triumph.* [Edited by A.W. Lawrence.] London: The Alden Press for Jonathan Cape, 1935.

Quarto (251 x 190mm), pp. 672. Frontispiece and 47 photogravure plates by John Swain & Son after Augustus John, Eric Kennington, Lawrence, and others, 4 folding maps printed by The Chiswick Press, Ltd in red and black and bound to throw clear, and 7 illustrations in the text, 3 full-page. Original brown buckram gilt by A.W. Bain & Co., Ltd, upper board blocked in gilt with text and crossed sword design, spine lettered in gilt, top edges brown, others uncut, entirely unopened except where top edges cut or plates inserted (as issued), original beige dustwrapper printed in black, not price-clipped. (Extremities minimally rubbed, dustwrapper with a few light marks, some creasing and tears causing some losses, reinforced on the verso with adhesive tape.) A very good, unopened copy with the scarce dustwrapper. *Provenance:* Ireland & Allan, Ltd., Vancouver (bookseller's ticket on lower pastedown) – **Jeremy Michael Wilson** (1944-2017, *vide infra*).

£750

Third English and first published edition, first issue with the illustrations on pp. 304 and 305 incorrectly located in 'Illustrations'. Lawrence began making notes on his role in the Arab Revolt towards the end of World War I, and much of the first draft of his celebrated account of his experiences was written during the Paris Peace Conference in early 1919. Much to Lawrence's dismay, this draft was lost at Reading railway station in November 1919, and a second draft, based on his recollection of the lost manuscript, was completed in 1920, and then, following corrections and revisions, a third draft was prepared, which was



printed in 1922 on the presses of the *Oxford Times* in an edition of eight copies intended for Lawrence's use (the 'Oxford Edition'), of which only six copies survive intact (four in institutional collections). On the basis of criticism from literary friends and comments from former comrades, Lawrence edited the text heavily, and in 1926 he published the 'Subscribers' or 'Cranwell' edition, a private edition of *circa* 211 copies, which was, as Lawrence wrote to the bookseller Henry Sotheran Ltd on 24 April 1925, 'being given only to my friends and their friends. No copies are for sale'. After Lawrence's death in May 1935, the text was finally published in a trade edition by Jonathan Cape in July 1935 in tandem with a limited edition of 750 copies. Such was the book's popularity that the first impression was quickly exhausted and second, third and fourth impressions were printed in the following month (August 1935). Although the print run of the trade edition was large, relatively few copies survive with the original dustwrapper, and fewer still in such fine condition as this copy, with all the quires unopened.

This copy is not marked as such, but was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. The Castle Hill Press' first publication was *Seven Pillars of Wisdom. A Triumph. The Complete 1922 Text. Edited by Jeremy Wilson* (Fordingbridge, 1997), which was the first publication of the text of the 'Oxford Edition', and this was followed by further editions of the 1922 text and also a parallel text edition of the 1922 and 1926 texts.

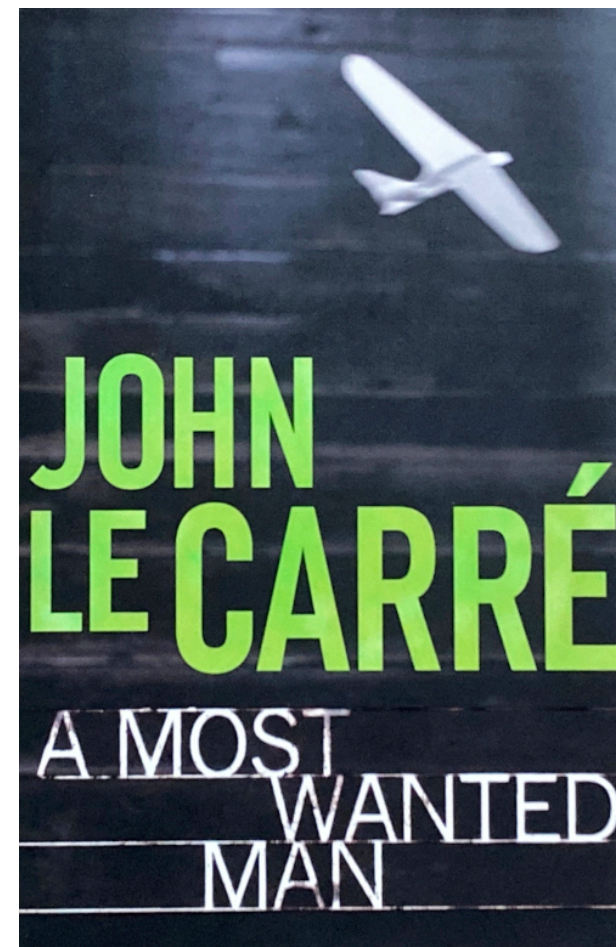
O'Brien A042.

INSCRIBED BY LE CARRÉ SHORTLY AFTER PUBLICATION TO STRUTHER ARNOTT
– WHO HAD CONFERRED AN HONORARY DOCTORATE ON LE CARRÉ IN 1996 –
AND HIS WIFE GRETA

11. 'LE CARRÉ, John' [i.e. David John Moore CORNWELL]. A *Most Wanted Man*. London: Clays Ltd, St Ives plc for Hodder & Stoughton, 2008.

Octavo (233 x 151mm), pp. [8 (preliminaries)], 340, [1 (acknowledgements)], [3 (blanks)]. (Small mark on fore-edges of bookblock.) Original publisher's black boards titled in silver on the spine, burgundy endpapers, green fabric marker, dustwrapper, not price-clipped. (Corners bumped, spine slightly leant, dustwrapper edges creased and bumped.) A very good copy. *Provenance: Greta and Struther Arnott*, Cornwall, Christmas 2008 (b. 1940 and 1934-2013, autograph presentation inscription 'John le Carré for Greta & Struther Christmas 2008 Cornwall' on title).

£125



First edition, trade issue. Le Carré's twenty-first novel takes its inspiration from the case of the Turkish citizen Murat Kurnaz – who was captured in Pakistan and then held in Kandahar and Guantanamo Bay before his eventual release in 2006 – and offers a critique of the American policy of extraordinary rendition during the early 2000s: '[n]ew spies with new loyalties, old spies with old ones; terror as the new mantra; decent people wanting to do good, but caught in the moral maze; all the sound, rational reasons for doing the inhuman thing; this is the fabric of John le Carré's fiercely compelling and current novel *A Most Wanted Man*' (dustwrapper blurb). In addition to this trade issue, there were limited issues published for Waterstone's (1,000 copies) and Hatchards (500 copies). *A Most Wanted Man* was made into a film directed by Anton Corbijn and starring Philip Seymour Hoffman, Rachel McAdams, Willem Dafoe, Robin Wright, Grigoriy Dobrygin, Daniel Brühl, and Nina Hoss. The film premiered at the 2014 Sundance Film Festival and was the last of Hoffman's films to be released before his death.

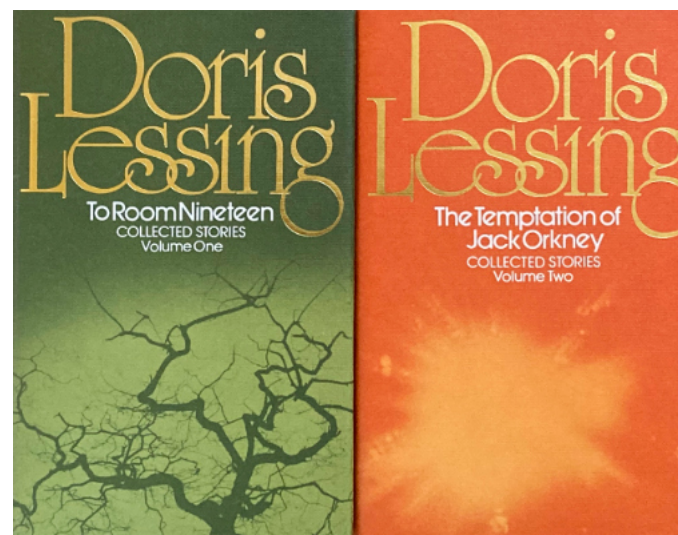
A Most Wanted Man was published in October 2008 and this copy was inscribed by le Carré at Christmas 2008 to the distinguished molecular biologist Struther Arnott CBE, FRS and his wife Greta Arnott. Struther Arnott's academic career in Britain and the United States concluded with his appointment in 1986 as Principal and Vice-Chancellor of the University of St Andrews, where his 'strategy [...] was to invest in excellence and to disinvest in mediocrity. His legacy is a University which has in recent years performed consistently strongly in the top reaches of the major league tables and whose science faculty commands international respect' (ODNB, quoting Louise Richardson). In his capacity as Principal and Vice-Chancellor (a position he held until 1999), Arnott had conferred an honorary doctorate on le Carré at St Andrews on 19 June 1996, and this copy of *A Most Wanted Man* was inscribed to Greta and Struther Arnott by le Carré in Cornwall (where he had lived since the 1970s), at Christmas 2008, some weeks after the book's publication.

A HANDSOME AND SCARCE SET OF THE COLLECTED STORIES OF DORIS LESSING

12. LESSING, Doris May (née TAYLER). *To Room Nineteen. Collected Stories: Volume One* [–*The Temptation of Jack Orkney. Collected Stories: Volume Two*]. London: The Anchor Press Ltd for Jonathan Cape, 1978.

2 volumes, octavos in 16s (215 x 136mm), pp. I: 336, II: 272. Original brown boards by William Brendon & Son Ltd, spines gilt with title and publisher's device, top edges brown (I) and orange (II), structured paper dustwrappers designed by Craig Dodd, lettered in gilt and white, not price-clipped. (Dustwrappers very slightly faded on spines and very slightly rubbed and creased at edges). A fine set in very good dustwrappers.

£49.50



First edition. Doris Lessing (1919-2013) had an unusual childhood, during which her family moved from Persia and Tehran to England (via Russia, where she observed the devastation of the Russian Civil War), and thence to Southern Rhodesia,

where the young Doris rejected any formal education or upbringing, as 'she saw how marriage undertaken for marriage's sake and the subsequent arrival of children had destroyed her mother as an independent-minded woman, and she tried to distance herself from a way of life trapped by the past' (ODNB). She became a 'self-taught intellectual' through her extensive reading, and began

writing and publishing stories even before taking up work as a telephone operator in Salisbury in 1937.

Following two marriages, the second of which ended in divorce in 1949, Lessing moved to South Africa – which provided the context for first novel, *The Grass is Singing* (1950) – and then to England. 'Lessing quickly made her mark in England, despite being a single mother with little money; she worked exceptionally hard. The short story would be a favourite vehicle throughout her writing career' (*loc. cit.*), even after the publication in 1962 of *The Golden Notebook* (a work that, according to Lessing herself, changed her) established her as a major writer of her time. Subsequently, in the search for an alternative to communism to form an ideal society, she delved into psychiatric and Sufi theories, wrote experimental as well as realist fiction, composed *Memoirs of a Survivor* (1974), a 'vividly apocalyptic experiment in autobiography' (*loc. cit.*), and from 1979 onwards also wrote, among other things, science fiction. Lessing won a number of major prizes over the course of her varied career, and was finally awarded the Nobel prize for literature in 2007. 'The citation referred to her as "that epicist of the female experience, who with scepticism, fire and visionary power, has subjected a divided civilisation to scrutiny"' (*loc. cit.*).

This beautifully-produced set was the last collection of Lessing's stories published in her lifetime. The two volumes comprise 34 short stories written between 1951 and 1957, and 1958 and 1972, respectively. *Collected Stories* 'shows the full range of Doris Lessing's formidable capacities and will stand beside the two volumes of her *Collected African Stories* [1973] as a classic. It presents a study of humanity that is illuminating, always satisfying, often from angles from which we have never before dared to view it' (dustwrapper blurb). The work is scarce as a two-volume set, and is rarely found in such bright and clean condition.

THE SIGNED LIMITED EDITION OF MANNING'S 'IRONIC, ELEGANT,
INCONCLUSIVE' DEBATES ABOUT RELIGION IN DIFFERENT ERAS,
WITH A NEW PIECE DEDICATED TO T.E. LAWRENCE

13. MANNING, Frederic. *Scenes & Portraits*. London: Robert MacLehose and Co. Ltd., The University Press, Glasgow for Peter Davies, 1930.

Octavo (207 x 130mm), pp. [8 (half-title, other works by Manning, title, limitation statement, dedication, verso blank, contents, verso blank)], 291, [1 (imprint)]. (Occasional light spotting, heavier on deckles.) Original light-brown buckram over bevelled boards, spine lettered and ruled in gilt, top edges gilt, others uncut, modern slipcase. (Extremities minimally rubbed, lower corners slightly bumped, small mark on lower board.) A very good, clean copy. *Provenance*: The Roycroft, 27 Rowe Street, Sydney (early bookseller's ticket designed by Adrian Feint on upper pastedown).

£95

Revised and enlarged edition, no. 176 of 250 large-paper copies signed by the author. The writer Frederic Manning (1882-1935), was born in Sydney to the politician and accountant Sir William Patrick Manning and his wife, Honora, who were both of Irish origin. Frederic Manning suffered from asthma throughout his life and was consequently mainly educated at home, and as a teenager he 'formed a close intellectual friendship with Arthur Galton [...], a scholarly Englishman who had moved to Sydney as secretary to the governor' (ODNB). Manning visited England with Galton in 1898, remaining until 1900, and returned in 1903 to take lodgings with Galton, who had been appointed vicar of Edenham, Lincolnshire.

In England, Manning became part of contemporary literary and artistic circles, and counted Max Beerbohm, William Rothenstein, Ezra Pound, and Richard Aldington among his friends – indeed, Pound later said that Manning 'whom he always highly



esteemed, had been his first literary companion in England' (*op. cit.*). Manning's first books – the verse monologue *The Vigil of Brunhild* (1907) and *Scenes & Portraits* (1909) – 'were well received by a small, discriminating readership. [...] Manning began to be talked of as an outstanding new talent' (*op. cit.*). A collection of poetry followed, and then military service during World War I, first as a private (seeing service at the Somme) and then as an officer, but heavy drinking and mental health issues led to his resignation in 1918.

In the postwar era Manning continued to write, but Galton's death in 1921 had deprived Manning of an anchor and 'without a mentor he seemed likely to drift, until in 1929 the publisher Peter Davies persuaded him to write a short novel about the western front. The market for war books was suddenly opening up; urged on by Davies, who allowed no opportunity for revisions, Manning worked fast. Unlike most other authors of the time, he wrote about the troops, using their normal language. *The Middle Parts of Fortune* appeared anonymously in a small, private edition in 1929 [...]. The expurgated version, *Her Privates We*, by Private 19022, was published by Davies in 1930' (*op. cit.*). As Sir William Rothenstein wrote, Manning's friend T. E. Lawrence 'knew [...] *Scenes & Portraits* almost by heart. Like Max Beerbohm, he thought this book contained the strongest and subtlest prose of recent times' (A.W. Lawrence (ed.), *T.E. Lawrence by his Friends* (London, 1937), p. 287), and he identified the anonymous author as the writer of *Scenes & Portraits*.

Assisted by Lawrence's praise, Manning's book became a bestseller. Peter Davies reissued *Scenes & Portraits*, 'a collection of debates – ironic, elegant, inconclusive – about religion in different periods of society' (ODNB) in a revised and enlarged form for a new readership. This enlarged edition added 'Apologia Dei', a new piece dedicated to Lawrence (under his pseudonym 'T.E. Shaw'), and was issued in both a trade edition and the present signed limited edition.

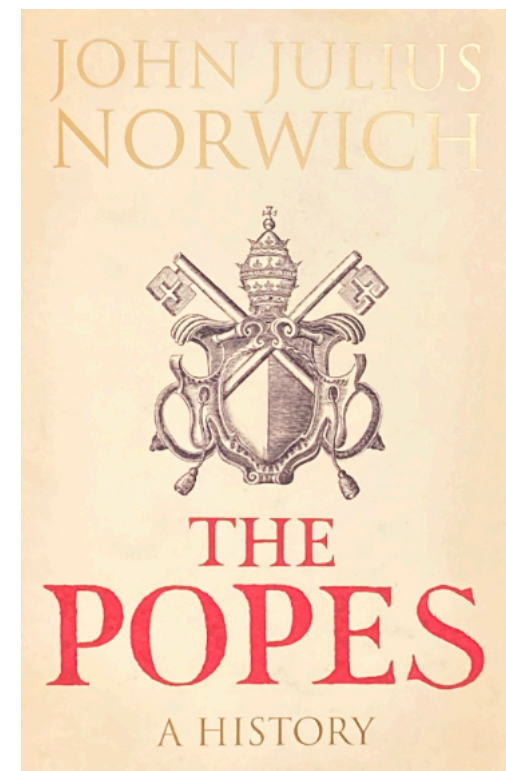
O'Brien, *T.E. Lawrence*, F701 and sF0599; E. Sudduth, *The Joseph M. Brucoli Great War Collection*, p. 142.

AN INSCRIBED FIRST EDITION OF NORWICH'S HISTORY OF 'WHAT IS
PERHAPS THE MOST ASTONISHING SOCIAL, POLITICAL
AND SPIRITUAL INSTITUTION EVER CREATED'

14. COOPER, John Julius, 2nd Viscount NORWICH. *The Popes. A History*. London: Clays Ltd, St Ives plc for Chatto & Windus, 2011.

Octavo (233 x 152mm), pp. xix, [1 (blank)], 505, [3 (blanks)]. 8 colour-printed plates with illustrations recto-and-verso, and 3 full-page maps and plans after Reginald Piggott in the text. Original red boards, spine lettered and decorated in gilt, black endpapers, dustwrapper, not price-clipped. (Slight cracking on upper hinge, corners very slightly bumped, dustwrapper slightly faded on spine and with occasional, very light marking.) A very good copy. *Provenance*: Joan James (presentation inscription on title 'For Joan, With all best wishes, John Julius Norwich').

£39.50



First edition, inscribed by the author in the month of publication. Written by the diplomat and author John Julius Norwich (1929-2018) – a self-professed 'agnostic Protestant' with 'absolutely no axe to grind' (p. xix) – *The Popes* was intended to serve as 'a straightforward single-volume history of the papacy', and, while Norwich could 'claim some personal experience of the Vatican, having worked in its Library and having had two private audiences – with Pius XII and Paul VI – the latter when I was lucky enough to attend his coronation as

dogsbody to the Duke of Norfolk, who was representing the Queen. In addition, I well remember the future John XXIII, who was Papal Nuncio in Paris while my father was ambassador there, and the future John Paul I, when he was Patriarch of Venice' (p. xvii), the book is primarily based on published sources.

The introduction states that '[p]apal history can, like other varieties, be written from any number of points of view. This book is essentially political, cultural and, up to a point, social. There are moments, from time to time, when basic matters of doctrine cannot be avoided – in order to explain the Arian Heresy, the Great Schism with the Orthodox Church, the Albigensian Crusade, the Reformation, even Infallibility and the Immaculate Conception – but as far as possible I have tried to steer well clear of theology, on which I am in any case unqualified to pronounce. In doing so, I have followed in the footsteps of many of the popes themselves, a surprising number of whom seem to have been far more interested in their own temporal power than in their spiritual well-being' (*loc. cit.*). *The Popes* was not conceived as a scholarly account, but rather 'intended [...] for the average intelligent reader, believer or unbeliever, who would simply like to know a little more about the background to what is, by any account, an astonishing story. [...] My job has been simply to look at what is perhaps the most astonishing social, political and spiritual institution ever created, and to give as honest, as objective and as accurate an account of it as I possibly can' (pp. xviii-xix).

The inscription is not dated, but this copy was inscribed for Joan James by John Julius Norwich at a launch party for the book on 23 March 2011 (shortly after the book's publication earlier in the month), which was held at the antiquarian bookseller Henry Sotheran Ltd (Norwich was a director of the business from 1999 to 2015).

FIRST EDITION OF RUSHDIE'S THIRD NOVEL

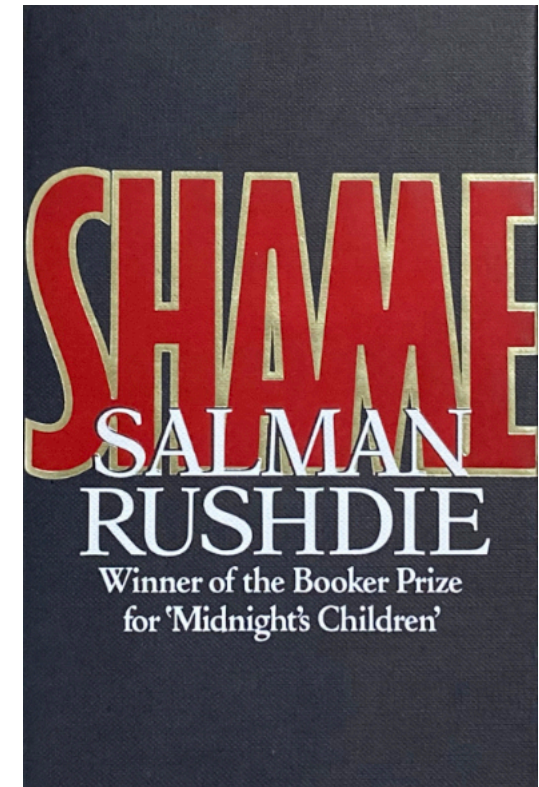
15. **RUSHDIE, Salman.** *Shame*. London: Butler & Tanner Ltd for Jonathan Cape, 1983.

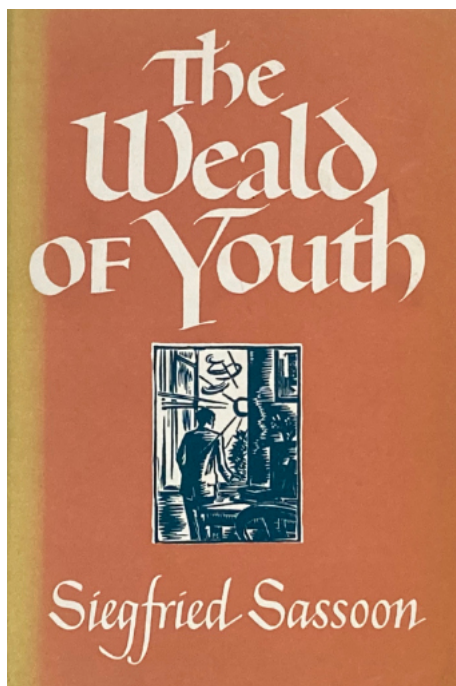
Octavo (215 x 137mm), pp. 287, [1 (blank)]. Original publisher's black boards, spine lettered in gilt, textured paper dustwrapper designed by Mon Mohan, not price-clipped. (Dustwrapper very slightly rubbed and creased at the edges.) A very good copy in a very good dustwrapper.

£37.50

First edition. Salman Rushdie's third novel, which won the Prix du meilleur livre

étranger and was shortlisted for the Booker Prize for Fiction (only just losing to J.M. Coetzee's *Life and Times of Michael K* when Fay Wheldon, the chair of the judges, changed her casting vote from Rushdie to Coetzee). Sometimes considered as forming a trilogy with *Midnight's Children* (1981) and *The Satanic Verses* (1988), *Shame* is a magic realist account of Pakistan, which addresses the country's turbulent history since Partition and its creation in 1947 through its narrative and the narrator's autobiographical interjections.





16. SASSOON, Siegfried Loraine. *The Weald of Youth*. New York: The Vail-Baillou Press for The Viking Press, 1942.

Octavo (213 x 139mm), pp. 259, [1 (blank)]. Title-page with wood-engraved vignette after Hans Alexander Mueller printed in green. (Marginal paper-flaw on half-title, a few unobtrusive light marks.) Original terracotta cloth, printed paper spine-label, cream endpapers, top edges stained dark blue, dustwrapper designed by Arnold Bank and repeating Mueller's vignette on the upper panel, not price-clipped. (Very slightly faded on spine, dustwrapper faded on spine and adjacent area of upper panel, light spotting on lower flap extending onto fore-edges, slightly rubbed and creased at edges.) A very good, fresh copy.

£125

Provenance: Siegfried Loraine Sassoon, Heytesbury House, Wiltshire (1886-1967; by descent to his son:) – George Thorneycroft Sassoon (1936-2006; by descent to his widow:) – Alison Sassoon.

First American edition. The first volume of Sassoon's autobiographical trilogy was *The Old Century and Seven More Years*, which was published in 1938 and was followed three years later by *The Weald of Youth*, which Sassoon began in earnest during the first weeks of World War II. Progress, however, slowed and then ceased as the difficulties of wartime life and his deteriorating relationship with his wife Hester increased, and it was only in January 1941 that Sassoon returned to his manuscript, which was eventually completed on Easter Sunday, 4 April 1942 (14 years to the day since he had finished *Memoirs of a Fox-Hunting Man*, the first volume of his trilogy of fictionalised autobiography). The text was

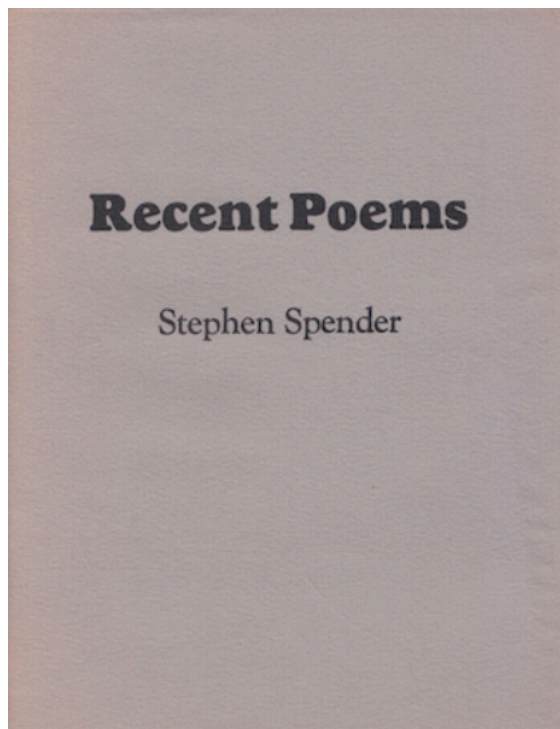
sent to Max Beerbohm – who had corrected *The Old Century and Seven More Years*, which was dedicated to him in gratitude for his work – and, after the carefully-scrutinised text had eventually been received from Beerbohm, *The Weald of Youth* was published on 15 October 1942.

The Weald of Youth takes its title from Sassoon's poem 'Heart and Soul', which was collected in *Rhymed Ruminations* (1939), and recounts the author's life from 1909 to the outbreak of World War I in 1914. 'Written "with immense difficulty", [...] the book is only slightly less lyrical in atmosphere than *The Old Century*, although it describes some of the most difficult years of its author's life. [...] In fact, even when the trenches are just across its borders, *The Weald of Youth* is another utopia, an escape from marital darkness, horror at another war and a sense of declining interest in its author and his poetry. This is true even at its end when, in exquisitely modulated nostalgia and honeyed melancholy, Sassoon writes of a last peacetime bicycle trip across the weald with what seems to be a restrained joy not only in possible sacrifice but also in a sure and simple future – very different to his own realities in the early 1940s' (M. Egremont, *Siegfried Sassoon: A Biography* (London, 2005), pp. 426-427).

The Weald of Youth was first published by Faber and Faber at London in an edition of 10,000 copies, illustrated with a portrait frontispiece of the author and a title-vignette after Reynolds Stone which was repeated on the dustwrapper. This first American edition was published in New York the following week on 23 October 1942 in a smaller edition of 2,500 copies, which did not include the frontispiece portrait, but did have a new title-vignette by the German-American wood-engraver and book-illustrator Hans Alexander Mueller (1888-1962), which is repeated on the dustwrapper (Mueller would also provide a title-vignette for the American edition of *The Old Century*, the final volume in the trilogy). While the British first edition was printed on thin 'War Economy' paper and produced under wartime conditions, the American edition is printed on good-quality stock and produced to a discernibly higher standard. Although not marked as such, this copy is from the library of Siegfried Sassoon (who was probably sent it by the publisher in fulfilment of contractual obligations), and it was inherited by his son George Sassoon.

Farmer, *Siegfried Sassoon: A Memorial Exhibition*, 126; Keynes, *Sassoon*, A49b.

LIMITED TO FOUR HUNDRED COPIES, SIGNED AND NUMBERED BY SPENDER



17. SPENDER, Sir Stephen Harold. *Recent Poems*. London: Ithaca Press Ltd for Anvil Press Poetry, 1978.

Quarto (176 x 134mm), pp. [8]. Original maroon wrappers, printed grey dustwrapper. (Dustwrapper lightly faded on spine, minimally rubbed at edges.) A fine copy in a very good dustwrapper.

£35

First edition, no. 374 of 400 copies, signed and numbered by the author. A collection of four poems – 'From my Diary', 'Late Stravinsky Listening to Late Beethoven', 'Winter in

May', and 'A Girl who has Drowned Herself Speaks' – published in the sixty-ninth year of Spender's life, and its last phase, a period marked by the deaths of (*i.a.*) Auden in 1973 and Connolly in 1974; Spender's retirement from his chair in English at University College, London in 1975; and the publication of the partially-autobiographical volume *The Thirties and After; Poetry, Politics, People (1933-1975)* in 1978. David Leeming comments that, '[t]he most important of the four poems [in *Recent Poems*] is "Late Stravinsky Listening to Late Beethoven", dedicated to Sacheverell Sitwell, who had died recently and who in the poem is implicitly identified with the dying Stravinsky' (*Stephen Spender: A Life in Modernism*).

'A SWIFTIAN SATIRE ON THE BURIAL CUSTOMS OF SOUTHERN CALIFORNIA [...]

ONE OF THE MOST PERFECT SHORT NOVELS OF THE LAST TEN YEARS'

(CYRIL CONNOLLY)

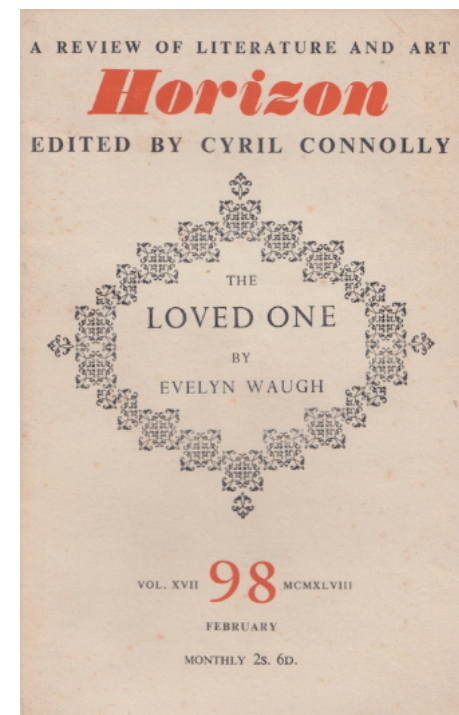
18. WAUGH, Arthur Evelyn St John.

'The Loved One. An Anglo-American Tragedy', in *Horizon*, vol. XVII, no. 98 (February 1948), pp. [78]-159. London: The Curwen Press, Ltd for Horizon, 1948.

Octavo (216 x 138mm), pp. [73]-[75] (advertisements), [76]-77 (introduction), [78]-159 (*The Loved One*), [160] (Chapman & Hall advertisement for forthcoming trade and limited editions of *The Loved One*). Original printed wrappers, upper cover printed in black and orange, lower cover with advertisement. (A few light spots and marks, spine slightly darkened, extremities slightly rubbed and creased, short split at foot of spine.) A very good copy in the original wrappers.

£47.50

First edition. Waugh's novel *Brideshead Revisited* was published in 1945, and shortly afterwards it was selected by the American Book of the Month Club, in a lucrative deal which not only provided Waugh with financial security, but also brought his work wide recognition in the United States and made *Brideshead* a bestseller in that country. In January 1947 Waugh and his wife Laura travelled Hollywood to discuss the possibility of filming the novel, but, although Waugh enjoyed the visit, he was unhappy with the proposed film script; the objections to the script raised by the American film censors on moral grounds enabled



Waugh withdraw from the project. The trip did enable Waugh to meet Chaplin and visit the Walt Disney Studios, but 'what really excited him was a visit to another Californian establishment. "I found a deep mine of literary gold in the cemetery of Forest Lawn and the work of the morticians and intend to get to work immediately on a novel staged there," he wrote in his diary. And to [his literary agent] A.D. Peters: "I am entirely obsessed by Forest Lawns [sic]. ... I go there two or three times a week, am on easy terms with the chief embalmer. ... It is an entirely unique place – the *only* thing in California that is not a copy of something else'" (H. Carpenter, *The Brideshead Generation* (London, 1989), p. 396).

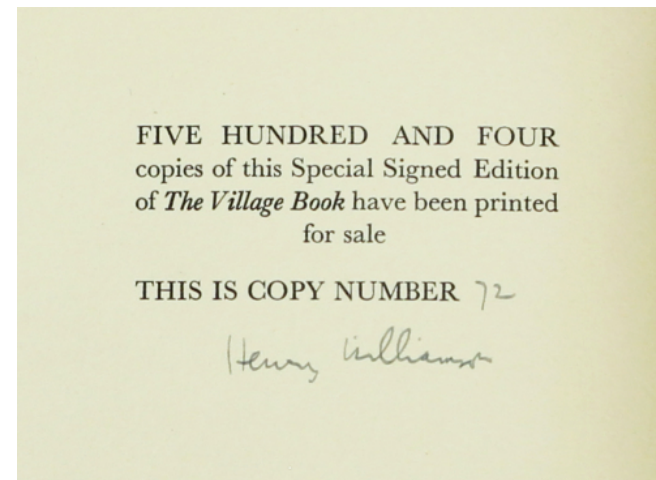
Once he had completed it, Waugh offered his dark, mordant novella to Cyril Connolly (the editor of *Horizon*) for free, and Connolly dedicated this entire issue of the journal to the work. In his introduction, Connolly records that Waugh wrote to explain his decision with these words: 'I anticipated ructions [...] and one reason for my seeking publication in *Horizon* was the confidence that its readers were tough stuff' (p. [76]). Connolly commends the work to his readers with the words, 'Mr. Waugh [...] has written a Swiftian satire on the burial customs of Southern California [...]. *The Loved One* [...] is, in my opinion, one of the most perfect short novels of the last ten years and the most complete of his creations, a story cast in a kind of light but immensely strong aluminium alloy, like the one-piece chassis of a racing car. Lurking at the centre are the immense motives of love and death, our two most felt experiences, and receding away from the central theme are ranged dualisms of humorous contrast, the Megalo Studios and the British Cricket Club, the pets and the Loved Ones, the Delphic Oracle and Mr. Slump' (pp. [76]-77). The special issue of *Horizon* sold out overnight and was followed by British and American editions later in 1948.

Davis, Doyle, Kosok, and Linck 142.

THE SIGNED LIMITED EDITION OF WILLIAMSON'S SHORT STORIES OF RURAL LIFE

19. **WILLIAMSON, Henry William.** *The Village Book ... Illustrated, Twice Only, by Sketches from the Original MS.* London and Toronto: The Alden Press for Jonathan Cape, 1930.

Octavo (202 x 140mm), pp. [1-6 (blank, limitation, half-title, books by Williamson, title, imprint)], 7-8 (contents), [9-10 (prefatory note, blank)], 11-344, [2 (blank l.)]. Collotype portrait frontispiece, 2 illustrations after Williamson in the text, Williamson's wood-engraved owl device on final p. (A few light marginal spots or marks.) Original vellum-backed green cloth boards, upper board with Williamson's owl device in gilt, spine lettered in gilt, top edges gilt, others uncut and retaining all deckles, upper flap from dustwrapper pasted onto upper pastedown, lower flap loosely inserted, modern dark green cloth slipcase. (Some slight fading on boards, spine slightly discoloured and bumped at foot.) A very good copy. *Provenance:* G.A. Poynder Hunt & Co., Reading (bookseller's ticket on front pastedown with the address updated in manuscript, printed bookseller's promotional slip tipped onto inner margin of p. 309, address updated with red ink stamp) – Gatehouse Books, Settle (purchased by:) – Peter Danby-Smith (loosely inserted invoice).



£95

First edition, no. 72 of 504 copies signed by Williamson from the 'Special Signed Edition'. *The Village Book* presents 55 of Williamson's rural-themed short stories, written after his move to Georgeham ('Ham') in 1921 and covering the period of his residence there for the following nine years. It is divided into two sections: 'The Spirit of the Village: Winter and Spring' and 'Air and Light of the

Fields and the Sea: Winter and Spring'. Several of the stories had been previously published elsewhere.

'The long [story] *First Day of Spring* which appears in *The Village Book* was submitted to Desmond McCarthy, editor of *Life and Letters*, under the pseudonym of John Barrowquail, accompanied by a letter which expressed the hope that the Editor would recognise original work and publish it. It shared the fate of the manuscript sent to another Editor [...] and the inscribed copies of *Dandelion Days* [...] sent to the late A.B. Walkley and the late Sir Edmund Gosse' (Girvan) – i.e. its receipt by McCarthy was never acknowledged, and hence it is uncertain **whether** it ever arrived.

'The original contract [with Jonathan Cape] for the book is dated 1 June 1928, with a provisional title of "LIFE IN A WEST COUNTRY VILLAGE"' (Henry Williamson Society website), but Williamson missed the submission date at the end of the same month, and it would take two more years for the book to be published. The trade issue of the first edition of *The Village Book* 'consisted of between 2,000 and 3,000 copies' (Girvan), and was published simultaneously with this limited signed edition.

Williamson's book was generally very well received by the critics; indeed, the publication was so successful that in 1945 most of the stories from both *The Village Book* and its successor, *The Labouring Life* (1932), were rearranged and revised to form the compilations published as *Tales of a Devon Village* and *Life in a Devon Village* by Faber and Faber Limited.

I. Waveney Girvan, *A Bibliography and a Critical Survey of Henry Williamson*, pp. 47-48; Hugoe Matthews, *Henry Williamson. A Bibliography*, A14 (1930a ii).

**A BRIGHT COPY OF THE SIGNED LIMITED EDITION OF WILLIAMSON'S
COLLECTION OF SHORT STORIES OF THE COUNTRYSIDE,
WITH THE RARE CELLULOID DUSTWRAPPER**

20. WILLIAMSON, Henry William.
The Labouring Life. London and Toronto: The Alden Press for Jonathan Cape, 1932.

Octavo (204 x 140mm), pp. [2 (limitation, blank)], [2 (half-title, books by Williamson)], [4 (title, imprint, contents)], 491, [1 (owl device)]. Printed on paper by John Dickinson & Co., Ltd. Collotype portrait frontispiece, Williamson's wood-engraved owl device on final page. (Very light spotting on first and last ll. and some deckles, final p. with light offsetting.) Original vellum-backed brown cloth boards by Nevett Ltd., upper board with Williamson's owl device in gilt, spine lettered in gilt, endpapers reproducing manuscript map of Georgeham and environs by Williamson printed in brown and green, top edges gilt, others uncut and retaining all deckles, celluloid dustwrapper with marbled paper flaps, early-/mid-20th-century dark green moiré cloth slipcase. (Extremities minimally rubbed and bumped, spine slightly darkened, dustwrapper slightly darkened, cockled, and torn with small loss, slipcase slightly faded and rubbed at edges.) A very good, fresh copy retaining the rare celluloid dustwrapper. *Provenance*: Clearwater Books, Ferndown (purchased by:) – Peter Danby-Smith (loosely inserted invoice).



£250

First edition, no. 78 of 122 copies signed by Williamson. A companion volume to *The Village Book*, this more mature collection of Williamson's short stories is

divided into two parts: 'The Spirit of the Village: Summer and Autumn', and 'Air and Light of the Fields and the Sea: Summer and Autumn'. Williamson explains in his introductory 'Note' dated 'Christmas, 1931' that '*The Labouring Life* is not intended as a guide to farm-work; it is a collection of short stories and sketches which have bases in reality, or what seemed to have happened in one village and its neighbourhood as seen through the author's eyes. Like its fellow, *The Village Book*, it is an imaginative work, created for two reasons: first, for the reader's entertainment; second that the spirit and letter of village life in the decade following the Great War be contained for future students of English country life. [...] While writing the antecedent *Village Book* it seemed that property was the root of all evil; but since the writer has left the village of Ham, where most are small property-owners, there has been time for reflexion, whereafter it would appear that the problem is one of narrowness of interest. Newspapers, wireless, motorbuses, higher wages which mean better dwellings, better food and clothes (especially raincoats), all these are tending to remove, for the time being, the greatest enemy of mankind – fear' (pp. 9-10). Whimsically, the frontispiece shows Williamson fishing, or, as the caption has it, 'A Typical Day in the Author's Life'.

The Labouring Life was generally very well received. The writer Helen Thomas wrote in *Now and Then* that 'one of Mr. Williamson's most striking qualities is the sense he gives us of the flow of life where trout and fly, fox and otter, yokel and artist, waster or saint are an essential part of the flood down which they are swept'; 'at one moment we are charmed by the tender beauty of the writing, the next we are laughing aloud at the amusing situations and conversations of the village people' – '[t]here is no other so-called "nature writer" with whom we can compare Mr. Williamson' and 'his appreciation of what is left of joy and fun and beauty' (*Now and Then*, Summer 1932 (no. 42), p. 24). In 1945 most of the stories from both *The Labouring Life* and its predecessor *The Village Book* (1930) were published (in a new arrangement and revised form) by Faber and Faber Limited as *Life in a Devon Village* and *Tales of a Devon Village* respectively.

This signed, limited issue of the first edition appeared in the same year as the more common, cloth-bound trade issue, which was published by Jonathan Cape in an edition of 4,000 copies in May 1932. The limitation of 122 signed copies (of which, according to the limitation statement, 118 were for sale) was apparently determined by the number of subscribers, and this edition also contains a seven-page 'Preface, or What You Will' dated '25th February, 1932', 'in which Williamson addresses the issue of "truth" in the book with reference to an incident he had deleted from "Survival and Farewell"' (Matthews). This preface was not included in the trade edition and the full text was only reprinted some sixty years later, when it was included in J. Gregory's edition of *Threnos for T.E. Lawrence and Other Writings* (Longstanton, 1994).

Unusually, this copy retains the original celluloid dustwrapper with its paper flaps; due to the friable nature of celluloid, dustwrappers of this type from the early twentieth century rarely survive in such good condition. Although we have not been able to trace another copy of the limited edition with a slipcase, it seems possible that the contemporary green moiré cloth slipcase was issued by the publisher.

Hugoe Matthews, *Henry Williamson. A Bibliography*, A16 (1932 ii)

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