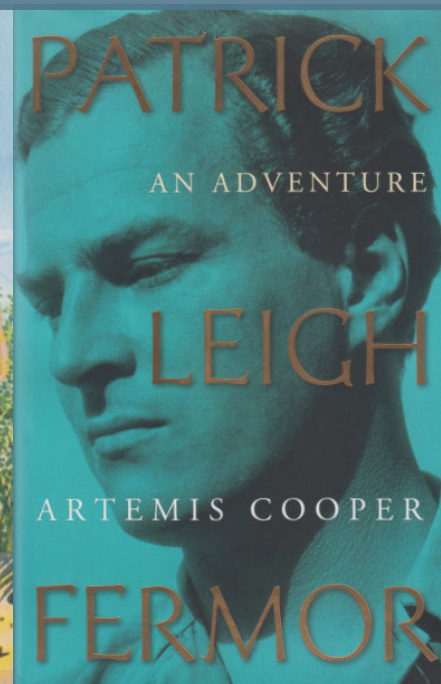
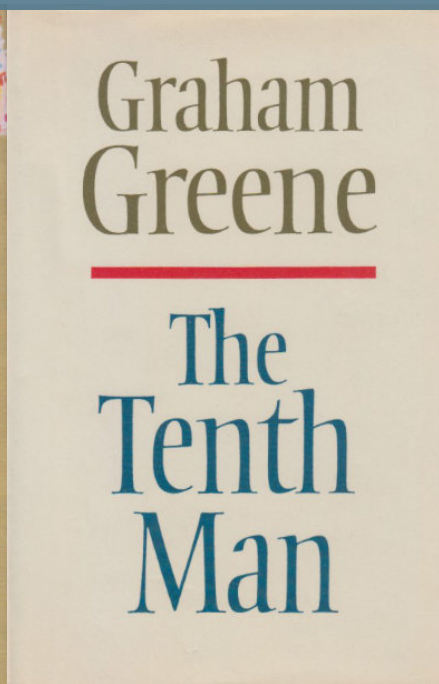
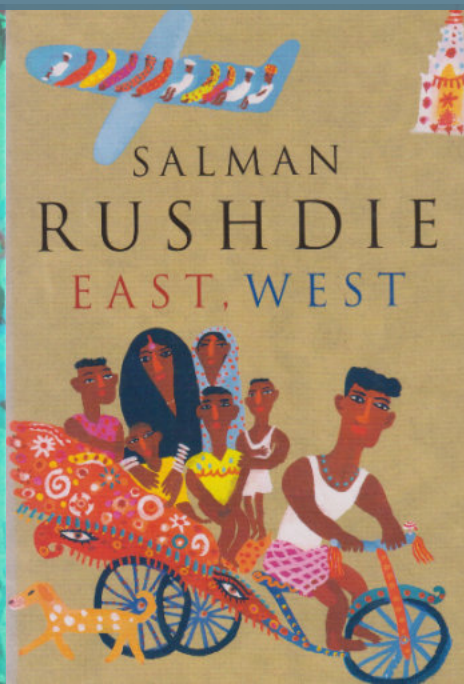
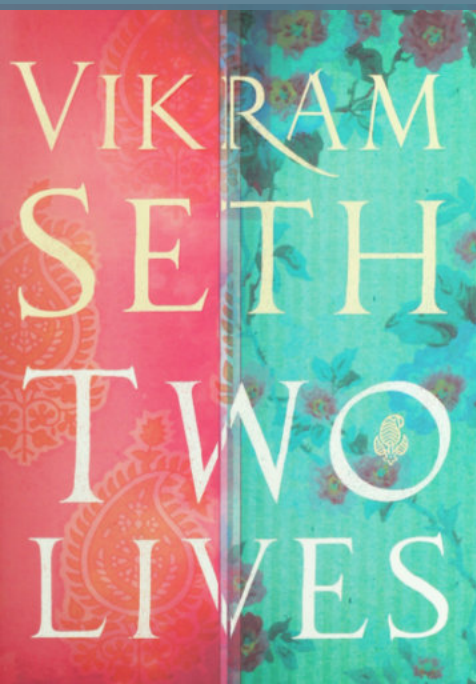


Modern First Editions:

Literature in English

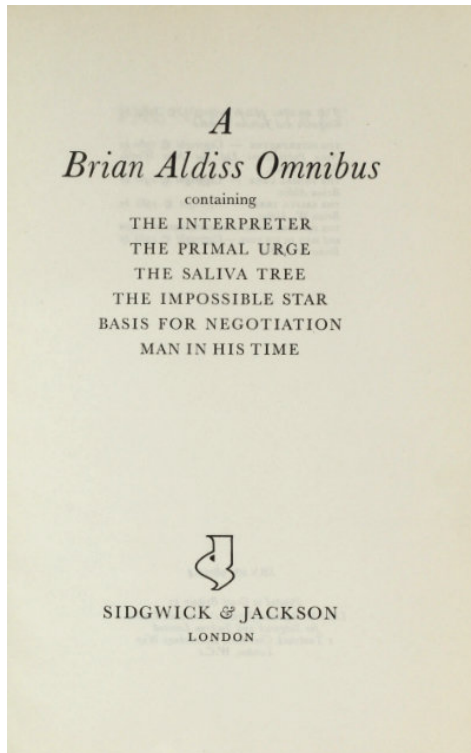
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20. HENRY WILLIAMSON, *The Labouring Life* – **signed limited edition**

PROOF COPY OF AN OMNIBUS
OF CLASSIC BRITISH SCIENCE FICTION WRITING BY ALDISS



1. **ALDISS, Brian Wilson.** *A Brian Aldiss Omnibus, Containing The Interpreter, The Primal Urge, The Saliva Tree, The Impossible Star, Basis for Negotiation, Man in his Time.* London: Lowe & Brydone (Printers) Limited for Sidgwick & Jackson, 1969.

3 parts in one volume, octavo in 16s (185 x 122mm), pp. [1]-[8] (half-title, verso blank, title, colophon, part-title 'The Saliva Tree', verso blank, dedication, verso blank), 9-82, [83]-[84] (blank I.), [85] (part-title 'The Impossible Star'), 86-110, [111]-[114] (blank I., part-title 'Basis for Negotiation', blank), 115-158, [159]-[162] (blank I., part-title 'Man in his Time', blank), 163-191, [1 (blank)], [1]-[4] (part-title 'The Primal Urge', blank, dedication, blank), 5-191, [1 (blank)], [3]-[6] (part-title 'The Interpreter', blank, 'A Note from the Author', blank), 7-126, [4 (blank II.)]. Original dark green

structured wrappers. (Extremities lightly rubbed and bumped, edges of bookblock slightly marked and with one small scuff.) A very good, fresh copy.

£49.50

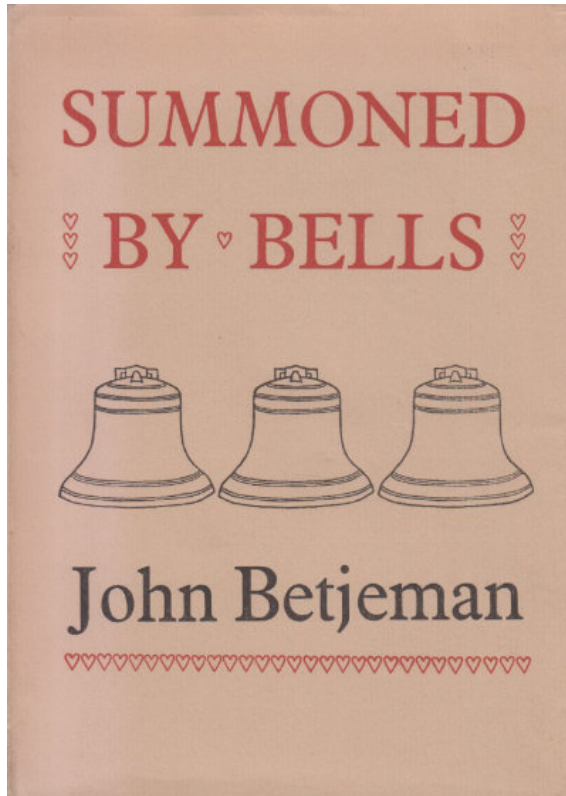
First edition thus, proof copy. One of the classic, most celebrated, and highly acclaimed British science fiction writers, Brian Aldiss (1925-2017) was inspired by H.G. Wells as much as his personal experiences. He claimed that his experiences in the army were nothing compared to his boarding school years, but his military engagements in India and Burma from 1943 onwards, and post-war

service in the far east (especially Sumatra) informed his famous Horatio Stubbs novels of the 1970s. Over the years Aldiss wrote more than 40 novels and almost as many short-story collections, as well as several bestselling non-science-fiction novels, poetry, drama, two autobiographies, and several plots for films.

Aldiss – who gave his recreations as 'fame, obscurity, trances' in *Who's Who* – had come to writing via the book trade: after demobilisation in 1947 he settled in Oxford, worked as a bookshop assistant, and published a series of very popular fictional sketches in the trade magazine *The Bookseller* under the pseudonym Peter Pica, describing life as a bookshop assistant in a provincial town. His first novel, *The Brightfound Diaries* (1955), was so successful that it allowed him to concentrate on his writing, and he would move on to win, among other things, several Hugo awards. The works gathered in this *Omnibus* were published in the early- to mid-1960s, and the first part comprises the Nebula Award-winning *The Saliva Tree* (1966), with three shorter pieces: *Basis for Negotiation*, copyright 1965 according to the verso of the title, which was apparently first published in the American science fiction anthology John Carnell (ed.) *Lambda I and other Stories* (New York, 1964); *The Impossible Star* (1965); and *Man in his Time* (1965). The second part is Aldiss' classic exploration of choice under a tyrannical rule *The Interpreter* (1960, published in the United States as *Bow down to Nul*), and the third is *The Primal Urge* (1961) – a satire on sexual reserve which was banned in Ireland.

On his website, Aldiss wrote of *A Brian Aldiss Omnibus* that, '[i]n prospect, this volume looked good. But the selection was arbitrary – and not made by me, for reasons I have forgotten. I have always regarded *The Interpreter* with a degree of loathing. However, the title of the book seemed to indicate, in those hopeful days, that I had arrived; I should have known that, when entering an omnibus, one often has a long way still to go' (www.brianaldiss.co.uk).

BETJEMAN'S AUTOBIOGRAPHY IN BLANK VERSE, WRITTEN WITH
'CHARACTERISTIC ANIMATION, HUMOUR, SADNESS,
AND ABUNDANCE OF DETAIL'



2. **BETJEMAN, Sir John.**
Summoned by Bells. London:
William Clowes and Sons
Limited for John Murray,
1960.

Octavo (229 x 164mm), pp. [8
(half-title, other titles by
Betjeman, title-page, colophon,
contents, blank, author's note and
acknowledgments, blank)], 111, [1
(blank)]. Illustrated title-page
after Betjeman and 9 headpieces
after Michael Tree. (A few light
spots or marks, light spotting on
edges of bookblock.) Original
green cloth, boards blocked in
blind with pattern based on the
bell motif of the title-page, spine
lettered and ruled in gilt,
endpapers repeating bell pattern
of boards, brown, laid paper
dustwrapper lettered in red and
black, upper panel repeating bell
motif of title-page, lower panel

repeating bell pattern of boards, price-clipped. (Light spotting and offsetting on
endpapers, spine slightly leant, dustwrapper with a few small marks, slightly
rubbed and creased at edges, spine slightly darkened and with very short tear at
foot). A very good, clean copy in the dustwrapper.

£45

First edition, trade issue. One of the best-known later works by
Betjeman (1906-1984), the blank verse autobiography *Summoned by
Bells* 'gives an account of his early life up to schoolmastering days
with characteristic animation, humour, sadness, and abundance of

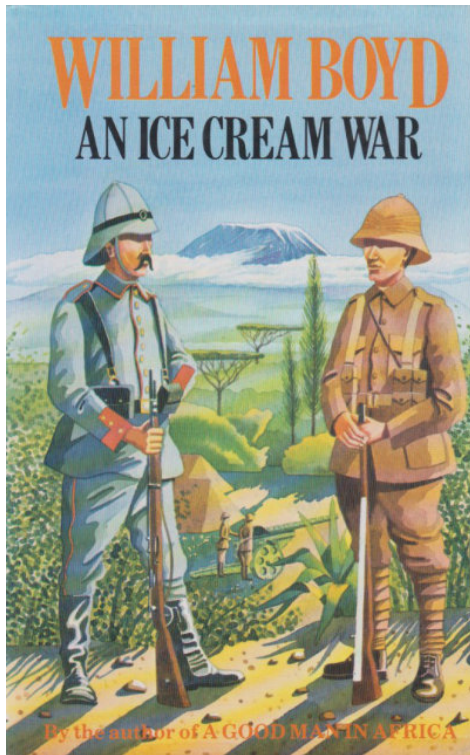
detail' (ODNB). Betjeman had started work on the poem some
twenty years before it was published, and consequently the final text
was formed from an assemblage of the accumulated manuscripts and
typescripts of two decades, as Jock Murray, its publisher, recalled: 'I
do not remember that a complete manuscript exists. As I remember,
it was an amalgam constructed with infinite trouble from separate
parts of draft typescript and bits of manuscripts' (Peterson, p. 112).
Betjeman was closely involved in the book's production, choosing the
Antique Old Face type in which the book is set, overseeing the design
of the hand-drawn title-page, and choosing Michael Tree to illustrate
the volume, which is printed on 'antique laid paper made by Henry
Bruce and Sons Limited', as the colophon states. The first edition was
published on 28 November 1960 and comprised the signed, limited
issue of 125 copies in a green leather binding (priced at 6 guineas) and
the present trade issue of 75,000 copies (priced at 16 shillings).

Summoned by Bells was well received by the public, and nearly half of
the trade edition had been sold before publication, with a further
edition called for before the end of the year. While its critical
reception was more mixed, Philip Larkin was among its admirers: he
disliked the design of the volume, but wrote of the poem, '*Summoned
by Bells* comprises nine chapters of the kind of reminiscential verse
Mr. Betjeman has already given us [...], demurely pedestrian, Leica-
sharp in detail, recounting by selective episodic narrative his life from
boyhood to involuntary departure from Oxford, done not in the spirit
of farcical or shocking revelation [...], but with an eager pleasure in re-
creating incidents and circumstances that still have power to move
him. The personality is in abeyance. And indeed what first emerges
from a reading of this poem is that Betjeman, though an original, is
not an egoist: rather, he is that rare thing, an extrovert sensitive, not
interested in himself but in the experiences being himself enables him
to savour, including that of being himself' (*The Spectator* (2 December
1960), p. 913).

Peterson A29a.

BOYD'S BOOKER SHORTLISTED SECOND NOVEL:

'A BRILLIANT EVOCATION OF THE LONG REACH OF WAR BEHIND THE FRONT LINES AND INTO ORDINARY DOMESTIC EXISTENCE'



3. BOYD, William. *An Ice Cream War*. London: Blackwell Press for Hamish Hamilton Ltd, 1982.

Octavo (213 x 135mm), pp. [12 (half-title, 'Books by the same author', title, colophon, dedication, acknowledgments, epigraph, verso blank, fly-title to prologue, verso blank, prologue)], 370, [2 (final blank l.)]. One full-page map in the text. Original dark-blue boards, spine lettered and decorated in gilt, dustwrapper with illustration after Paul Webb, not price-clipped. (Very light offsetting on endpapers, corners minimally bumped, dustwrapper slightly faded on spine, slightly rubbed and creased at edges.) A very good copy in the dust-wrapper.

£39.50

First edition. *An Ice Cream War* was Boyd's second novel (and third book) and addressed the legacies of British colonial rule in Africa, through the skirmishes between British and German forces in East Africa during World War I:

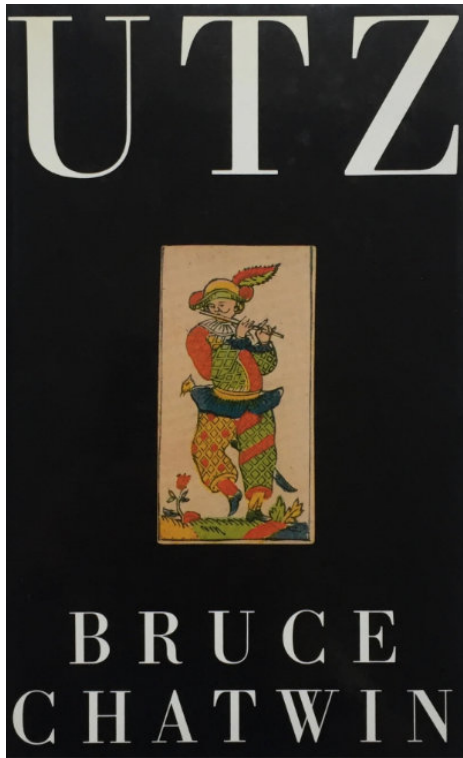
'The historical and military material of this book is recreated in vibrant detail, and in his intense descriptive passages Boyd

brings out the full colour and desolation of the ravaged landscape of Tanzania. The African scenes are intercut with episodes set in Kent, in the south of England, telling the parallel stories of two brothers, Gabriel and Felix Cobb, whose lives change irreparably as they are drawn, one after the other, into the war. The quiet civility of Edwardian England contrasts starkly with the confusion and panic of the Africa conflict, experienced first-hand by Gabriel, as he leads his regiment into an attack on the town of Tanga: "Nothing today had been remotely how he had imagined it would be; nothing in his education or training had prepared him for the utter randomness and total contingency of events. Here he was, strolling about the battlefield looking for his missing company like a mother searching for lost children in the park."

When Gabriel is taken prisoner, his brother Felix searches for him in an African landscape transformed into an absurd nightmare of squalor, insects, torrential rain and countless human casualties. And the novel swings ultimately from romance to elegy, providing a brilliant evocation of the long reach of war behind the front lines and into ordinary domestic existence' (E. Patten and G. Woodward, 'William Boyd', <https://literature.britishcouncil.org/writer/william-boyd>).

An Ice Cream War was shortlisted for the Booker Prize in 1982 and won the *Mail on Sunday*/John Llewellyn Rhys Prize. The year after its publication, Boyd was included in the celebrated *Granta* list of 20 'Best of Young British Novelists' and elected a Fellow of the Royal Society of Literature, and in 1994 Boyd adapted the novel for film.

CHATWIN'S LAST, BOOKER PRIZE-NOMINATED NOVEL



4. CHATWIN, (Charles) Bruce. *Utz*. London: Jonathan Cape, 1988.

Octavo, pp. 154, [2 (blank)]. Original publisher's black boards titled in gilt on the spine, dustwrapper, not price-clipped. (Small mark on top edges of ll., spine slightly leant, very light creasing and rubbing at dustwrapper edges.) A fine copy in a very good dustwrapper.

£35

First edition. *Utz*, which was shortlisted for the Man Booker Prize in 1988, was based on Chatwin's experiences of working at Sotheby's and particularly an encounter with a collector. 'Harbouring his private collection of Meissen porcelains, Kaspar Utz found a refuge from the

horrors of the twentieth century. Compared with the exquisite reality of his figurines, rescued and safe in the illusionist city of Prague, the Gestapo and the Secret Police were about to Utz as "creatures of tinsel". It was the colourful Harlequin, "the Trickster", with whom nondescript Utz most identified. Utz too was adept at wriggling into positions of advantage, at outwitting authorities – and the love of his own Columbine was nearer at hand than he knew. Being one-quarter Jewish, he nursed a qualm that art-collecting was a kind of idolatry – a blasphemy – and that somehow this very danger was what made

Jews so good at it. From his flat and sanctuary of old European images, Utz could see the tomb of Rabbi Loew, legendary creator of the Golem, standing as a mute warning to him' (dustwrapper blurb).

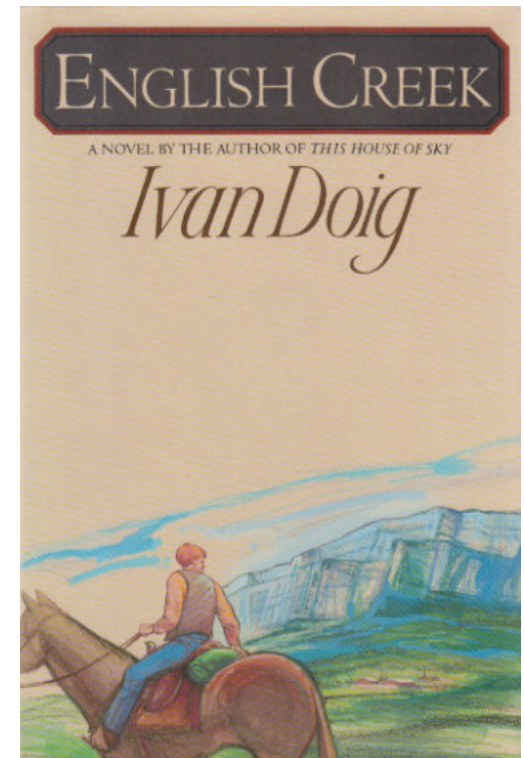
Utz was Chatwin's last novel, and was published in September 1988, shortly before his death on 18 January 1989.

FIRST EDITION, SIGNED BY THE AUTHOR

5. DOIG, Ivan. *English Creek*. New York: Fairfield Graphics for Atheneum, 1984.

Octavo (235 x 156mm), pp. [10 (blank, books by Doig, half-title, verso blank, title, colophon, dedication, map, blank)], 339, [1 (blank)], [2 (author biography, verso blank)]. One double-page map after David Lindroth and one illustration in the text. (Light spotting on fore-edges and first few ll.) Original maroon cloth backed ochre boards, upper board and spine lettered in gilt, top edges stained red, dustwrapper with illustration after Paul Bacon. (Spine slightly leant, extremities lightly rubbed and bumped, dustwrapper price-clipped and slightly creased at edges.) A very good copy in the dust-wrapper.

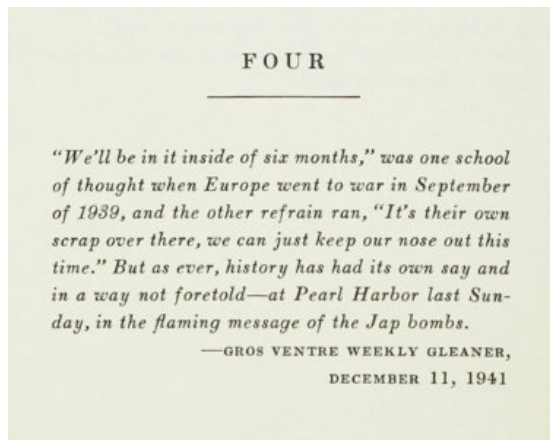
£49.50



First edition, signed by the author on the title-page. The American writer Ivan Doig (1939-2015) was born in White Sulphur Springs, Montana and grew up along the Rocky Mountain front, where he worked as a ranch hand and farm worker. He was educated at Northwestern University (earning bachelor's and master's degrees in journalism) and the University of Washington (where he was awarded a doctorate in 1969). He worked as a journalist and editor while embarking upon a series of acclaimed books set in the West, which earned him the soubriquet 'The Dean of Western Writers'.

The English Creek, the first of Doig's novels to be set in Montana, was the first title to be published in the 'Two Medicine Trilogy' (although, chronologically, it is the second in the series), which spans the history of the McCaskill family in the fictitious Two Medicine country during the century from 1889 to 1989.

Adamson, *American Historical Fiction*, 2127.

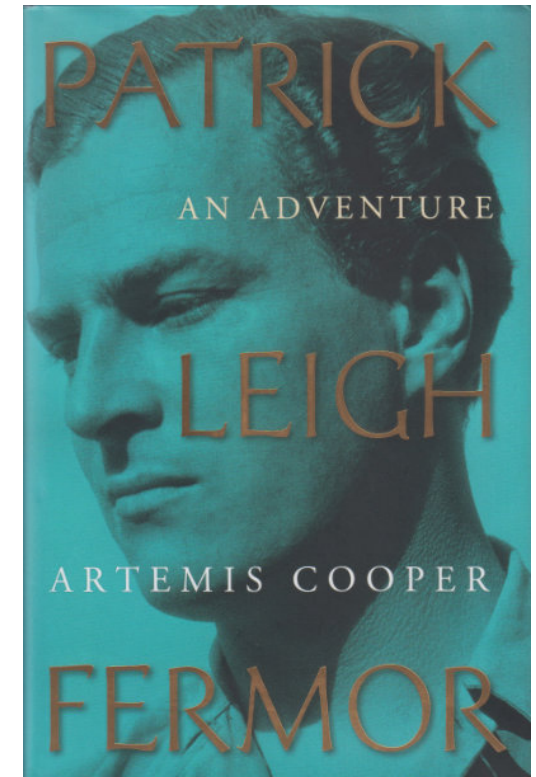


**A SIGNED COPY OF ARTEMIS COOPER'S 'MAGNIFICENT BIOGRAPHY'
OF PATRICK LEIGH FERMOR**

6. FERMOR, Sir Patrick Leigh – Artemis Clare Antonia COOPER.
Patrick Leigh Fermor. An Adventure. London: Clays Ltd, St Ives plc for John Murray, 2012.

Octavo (232 x 150mm), pp. xiii, [1 (blank)], [2 (epigraph, verso blank)], 448. Vignette of a gorgona on title, 8 half-tone plates with illustrations after Joan Leigh Fermor *et al.* recto-and-verso, 2 full-page facsimiles of manuscripts, and 4 maps after Rodney Paull, 3 double-page. (A few light marginal marks.) Original black boards, spine lettered in gilt, light-brown endpapers, dust-wrapper, not price-clipped, obi with legend 'Hatchards Signed Copy'. (Dustwrapper slightly rubbed and creased at edges, obi slightly creased and faded.) A very good copy in the dustwrapper.

£35



First edition, signed by the author 'Artemis Cooper' on the title. *Patrick Leigh Fermor. An Adventure* is a biography of the celebrated traveller, writer and soldier Sir Patrick Leigh Fermor (1915-2011), written by his literary executor and friend Artemis Cooper. Cooper had previously edited a selection of Fermor's writings as *Words of Mercury* (London, 2003) and would go on to co-edit, with Colin Thubron, *The Broken Road. From the Iron Gates to Mount Athos* (London, 2013), which followed *A Time of Gifts* (1977) and *Between the*

Woods and the Water (1986), to complete Fermor's trilogy narrating his journey on foot through pre-war Europe from the Hook of Holland to Constantinople.

Jan Morris, reviewing *Patrick Leigh Fermor. An Adventure* in *The Daily Telegraph*, wrote '[h]appy the hero who, after a lifetime of glorious achievement, in death finds a biographer worthy of his memory. Patrick Leigh Fermor, "Paddy" to all his acquaintances and half his readers, died last year to a plethora of obituaries, and his life has been so widely celebrated in print, in film and in legend that the task of writing another 400 pages about him would seem, as he might himself say, Sisyphean. Artemis Cooper, however, rolls the immense boulder with an apparently effortless grace, and makes this marvellous book less a mere life story than an evocation [...] He is justly commemorated in this magnificent biography' (6 November 2012).

**THE FIRST EDITION OF *THE LONGEST JOURNEY*
– FORSTER'S FAVOURITE OF HIS NOVELS –
FROM THE LIBRARY OF STEPHEN KEYNES**

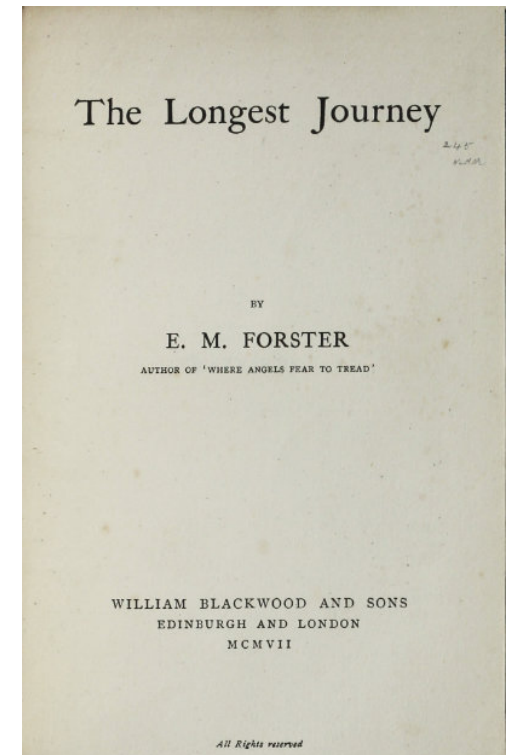
7. FORSTER, Edward Morgan. *The Longest Journey*. Edinburgh and London: William Blackwood and Sons, 1907.

Octavo (187 x 125mm), pp. [8], 360. (Occasional light spotting, marginal mark on p. 21.) Early-/mid-20th-century blue cloth, spine lettered in gilt. (Extremities lightly rubbed and bumped, spine slightly darkened, offsetting from pastedowns onto free endpapers). A very good copy. *Provenance*: H[?arris] Rackham (ownership signature on front free endpaper) – [?bookbinder's] neat pencilled notes on pastedowns, title, and pp. 352 and 360 – Stephen John Keynes OBE, FLS (1927-2017, pencil ownership signature on front free endpaper).

£149.50

First edition. Forster's first published novel, *Where Angels Fear to Tread*, was published in 1905, and '[d]uring winter 1905-6 and all through the next year Forster was at work on *The Longest Journey*, a novel with strongly autobiographical elements (it was his own favourite) about Rickie Elliott, who is idyllically happy at Cambridge but then stumbles into marriage and a life teaching at an English public school. Its themes are truth and loyalty versus convention and self-interest, the English countryside versus suburbia, the constrictions of bourgeois marriage, the aesthetic impulse versus the worldly, the tragic result of ignoring the defining or "symbolic" moment' (ODNB). *The Longest Journey* was published in April 1907 (probably on the 16th of April) in an edition of 1,587 copies, and a second impression of 525 copies was printed a few months later in June 1907.

This copy is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club. Stephen Keynes' uncle and godfather John Maynard Keynes had been a friend of Forster's and a fellow Apostle, and in 1945, the year before Forster became a fellow, Stephen Keynes won a scholarship to King's College,



Cambridge. It seems likely that the 'H. Rackham' who previously owned this copy was Harris Rackham (1868-1944), the brother of the illustrator Arthur Rackham, and a classical scholar and fellow of Christ's College, Cambridge. Harris Rackham was also the husband of the suffragist and political activist Clara Dorothea Rackham (*née* Tabor, 1875-1966), who had been educated at Newnham College, Cambridge, and became the first woman Labour councillor on Cambridge city council in 1919. Clara Rackham would have served alongside Florence Ada Keynes (the mother of John Maynard, Margaret, and Geoffrey Keynes, and thus the grandmother of Stephen Keynes), who had become the first female councillor in Cambridge after married women had become eligible for the role in 1914. Harris Rackham had died in the year prior to Stephen Keynes' arrival in Cambridge, and it seems likely that Stephen Keynes then acquired this copy while an undergraduate at Cambridge.

Connolly, *The Modern Movement*, 19 ('the most romantic and passionate of the novels'); Kirkpatrick, *Forster* (1985) A2a.

FIRST EDITION OF A LOST GREENE SCRIPT

8. GREENE, (Henry) Graham. *The Tenth Man*. London: William Clowes Ltd for The Bodley Head and Anthony Blond, 1985.

Octavo (198 x 128mm), pp. 158, [2 (blank l.)]. Original green boards, spine lettered in gilt, dustwrapper with calligraphic design by Michael Harvey. (Slightly bumped at foot of spine, dustwrapper price-clipped, slightly creased at edges, and with light indentations.) A fine copy in a very good dustwrapper.

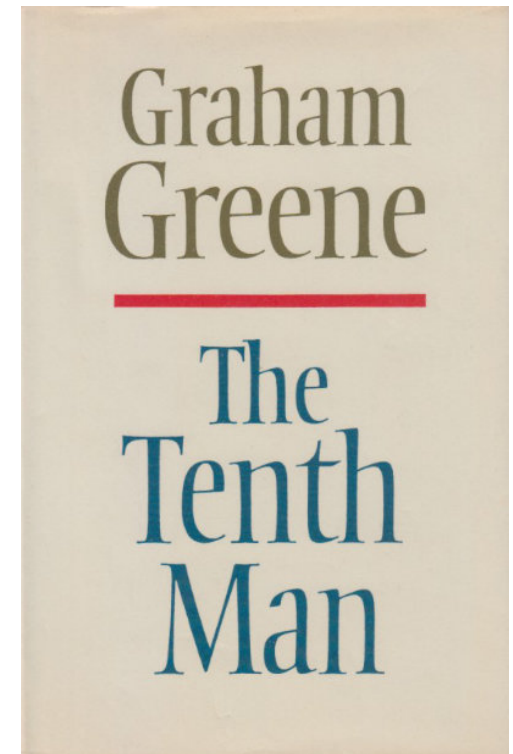
£27.50

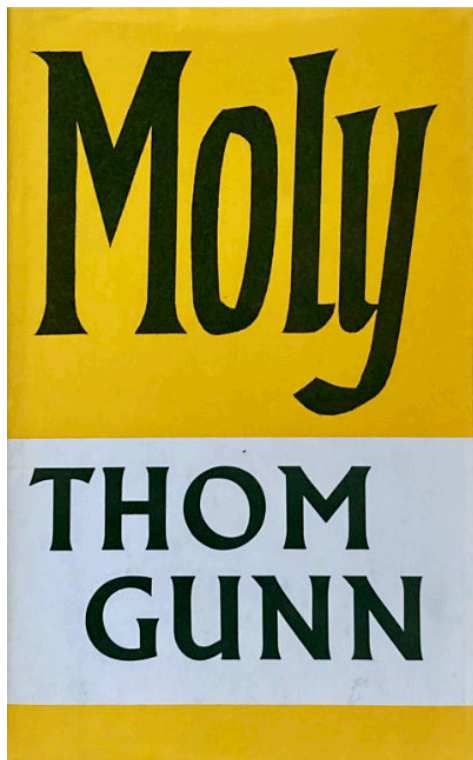
First edition. 'Graham Greene wrote *The Tenth Man* in 1944 when he was under a two-year contract to Metro-Goldwyn-Mayer, and the manuscript lay in MGM's archives until 1983, forgotten' (dustwrapper blurb). It was first published in this edition, prefaced by a substantial introduction by Greene, who wrote, '[t]he unexpected return of *The Tenth Man* from the archives of MGM led also to a search in my own archives where I discovered copies of two more ideas for films, and these may amuse readers of this book' (p. 11). The outlines of these two projects, titled 'Jim Braddon and the War Criminal' and 'Nobody to Blame' – which formed the basis for *Our Man in Havana* – are reprinted in the introduction.

Hill and Wise A68.

**MOLY – 'THE ACHIEVEMENT OF WHICH GUNN WAS MOST PROUD' –
WITH A COPY OF POETRY BOOK SOCIETY BULLETIN CONTAINING
GUNN'S ESSAY ON THE COLLECTION**

9. GUNN, Thomson William ('Thom'). *Moly*. London: Latimer Trend & Co Ltd for Faber and Faber Limited, 1971.





Octavo (217 x 137mm), pp. 55, [1 (blank)]. (A few very light and unobtrusive marks.) Original yellow cloth, spine lettered in gilt, dustwrapper [with calligraphic design after Berthold Wolpe], not price-clipped. (Light offsetting on endpapers, extremities very lightly rubbed, very small mark on lower board, dustwrapper slightly rubbed and creased at edges, slightly darkened on spine, a few light marks.) A very good, clean copy. *Provenance*: Thomas Parry (contemporary ownership signature on title).

£45

First edition. Loosely inserted is *Poetry Book Society Bulletin*, no. 68 (Spring 1971), a four-page octavo bifolium, which features *Moly* as the first of three collections in its 'Spring Choice' and includes 'Thom Gunn Writes ...', an essay by Gunn

on his book. In the essay Gunn explains that the collection takes its title from the herb Hermes presents to Odysseus, to be consumed as a protection against Circe's powers. Gunn's essay concludes 'I am telling you how I see myself and how I see my book. It may be that this account of myself as a poet is only what I want to think. And there are certainly other ways of looking at my book. It could be seen as a debate between the passion for definition and the passion for flow, it could be seen as a history of San Francisco from 1965-9, or as a personal memoir of those years. But I think of it as being about Odysseus' meeting with Hermes, his eating of that herb, and his reflections on metamorphosis in the remaining walk he has before he reaches the thick stone-built house' (pp. [1]-[2]).

The first edition of *Moly* was published on 23 March 1971 in an edition of 4,000 copies with a calligraphic dustwrapper designed by the celebrated graphic artist and typographer Berthold Wolpe (who designed a number of dustwrappers for Gunn's books), and it was 'the achievement of which Gunn was most proud' (ODNB).

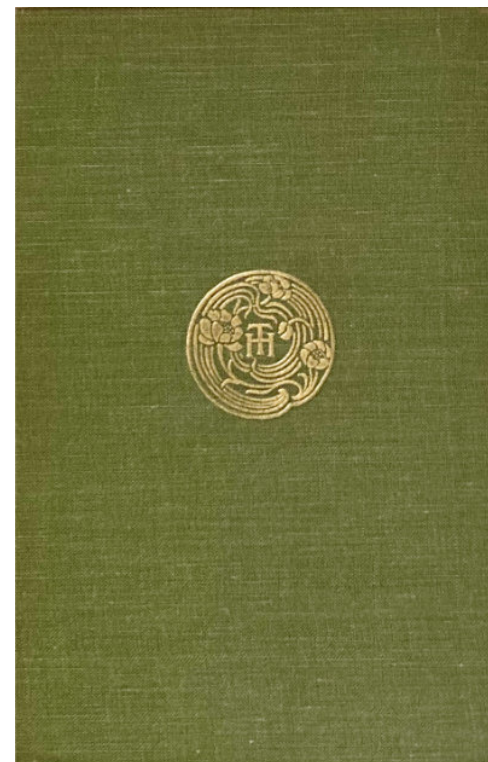
Hagstrom and Bixby, *Thom Gunn*, A15a.

THE LAST COLLECTION OF HARDY'S POETRY TO BE PUBLISHED IN HIS LIFETIME, ONE OF 5,000 COPIES

10. HARDY, Thomas. *Human Shows, Far Phantasies: Songs, and Trifles*. London: R. & R. Clark, Limited for Macmillan and Co., Limited, 1925.

Octavo (192 x 128mm), pp. [2 (blank l.)], x (half-title, imprint on verso, title, copyright statement on verso, contents), 1-279, [1 (blank)], 1-3 (publisher's advertisements), [1 (blank)]. (A few light marks, light offsetting from boards onto first and last pages.) Original olive-green cloth, upper board with gilt 'TH' monogram design, spine lettered in gilt, uncut. (Light spotting on endpapers, spine slightly darkened, extremities lightly rubbed, causing very short split on upper joint.) A very good copy in the original cloth. *Provenance*: Edith Camps (early ownership signature on front free endpaper).

£39.50



KAVANAGH'S POSTHUMOUS MASTERPIECE

First edition. During his final years, Hardy's 'gaze turned increasingly inward, and not only because his eyes were tired. There were still drafts of old poems to be reworked, and memories of places, ghosts and loves to be summoned up yet again' (Claire Tomalin, *Thomas Hardy: The Time-Torn Man* (London, 2006), p. 358). *Human Shows, Far Phantasies* was the last collection of Hardy's poetry to be published before his death on 11 January 1928, and it collected 152 poems dating from the 1860s to the 1920s, although the large majority dated from the twentieth century. Hardy worked on the collection with Sydney Carlyle Cockerell in the spring of 1925 and the manuscript was sent to Macmillan on 29 July 1925, bearing the working title *Poems Imaginative and Incidental: with Songs and Trifles*. Corrections and the replacement of the working title with the one under which it was finally issued took place in the summer and autumn, and the first edition of 5,000 copies was published on 20 November 1925, although, as Macmillan wrote to Hardy the day before publication, 'practically the whole of the first edition was sold out' (Purdy p. 247).

Only twenty-five of the poems in the collection had been published previously and, although Tomalin concedes that '[a]s in any large collection there is weak material', there was 'enough strong and original [work] to carry the volume' (*loc. cit.*). It was certainly well received by the public, and Macmillan had a second, corrected impression in hand five days after the publication of the first, to be followed by a third in December 1925 – making a total of 7,000 copies in the six weeks following the first publication of the volume.

A Bookman's Catalogue: The Norman Colbeck Collection, p. 343; Purdy, *Thomas Hardy*, pp. 234-248.

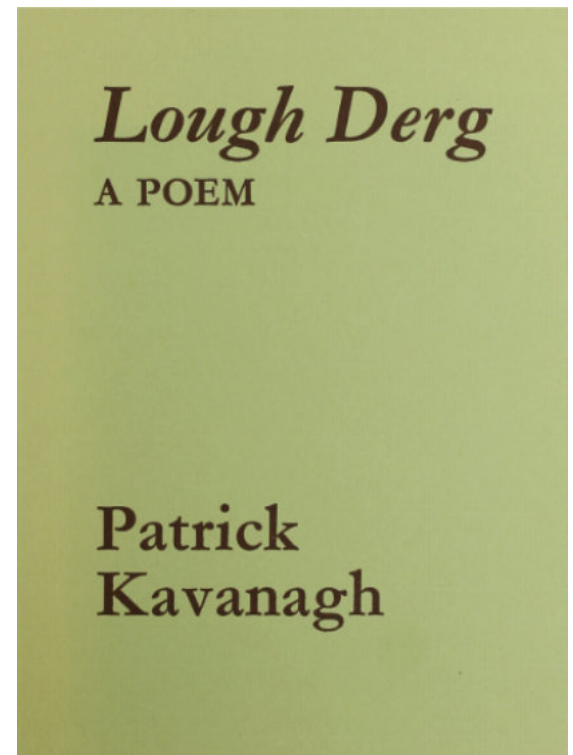
11. KAVANAGH, Patrick Joseph. *Lough Derg ... With a Foreword by Paul Durcan.* London: T. & A. Constable for Martin, Brian & O'Keefe, 1978.

Quarto (244 x 184mm), pp. ix, [1 (blank)], 24, [2 (blank l.)]. Frontispiece. Original plain white wrappers, printed green dust-wrapper, not price-clipped. (Dust-wrapper very slightly faded on spine and outer areas of covers, and with residue of small adhesive label on lower panel.) A fine copy in very good wrappers.

£35

First UK edition, wrappers issue. Kavanagh (1904-1967) 'is acknowledged by most Irish

poets who began writing in the 1960s and thereafter as a pivotal figure in twentieth-century Irish literature and as a seminal influence on Irish verse. By precept and example he steered Irish poetry away from its post-colonial obsession with ethnicity in theme and language and its preference for the historical and national rather than the contemporary and personal. He advocated that poetry should be confessional yet carefree; draw its images from the trivia of everyday life and its language from the argot of street and pub; cultivate a casual, relaxed vernacular style, avoiding the bardic or technically intricate; above all, that it should convey personality, capture a mood



convey personality, capture a mood or an attitude – wonder, love, delight, pain’ (ODNB).

Lough Derg takes its title from the island in Co. Donegal, which is the site of the traditional pilgrimage, St Patrick’s Purgatory, during which pilgrims fast for three days and three nights, and was written in 1942, after Kavanagh had visited the shrine in 1940 and again in 1942. The poem was, however, left in manuscript (and apparently unrevised), until it appeared posthumously in 1978: it was first published in Britain in this edition, which appeared in simultaneous cloth and wrappers issues (as here), with an introduction by the Irish poet and 2004 Ireland Professor of Poetry, Paul Durcan. (An Irish edition was published by the Goldsmith Press at The Curragh in 1978, with an introduction by the author’s brother.)

Discussing the poem in the context of rural Irish Catholicism and the Ireland of De Valera, Duncan concludes that, ‘it is for the linguistic integrity of the poem that one so deeply admires it: due to the incredible pitch at which total variety, yet total simplicity, is sustained, there is continuous sustenance to be had from the poem’ (p. viii).

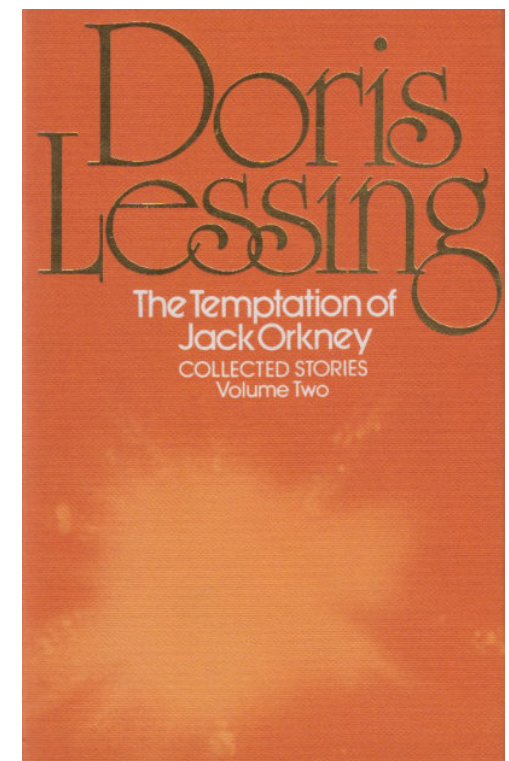
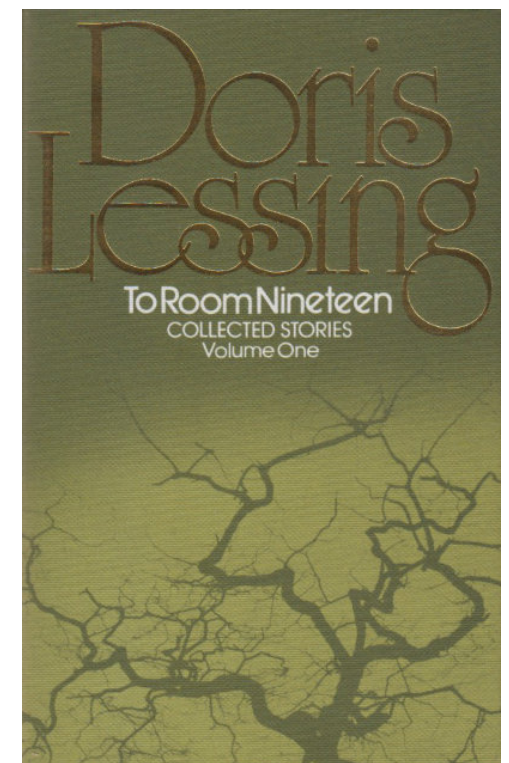
**A HANDSOME AND SCARCE SET OF THE COLLECTED STORIES OF
DORIS LESSING, FOR WHOM ‘THE SHORT STORY [WAS]
A FAVOURITE VEHICLE THROUGHOUT HER WRITING CAREER’**

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**

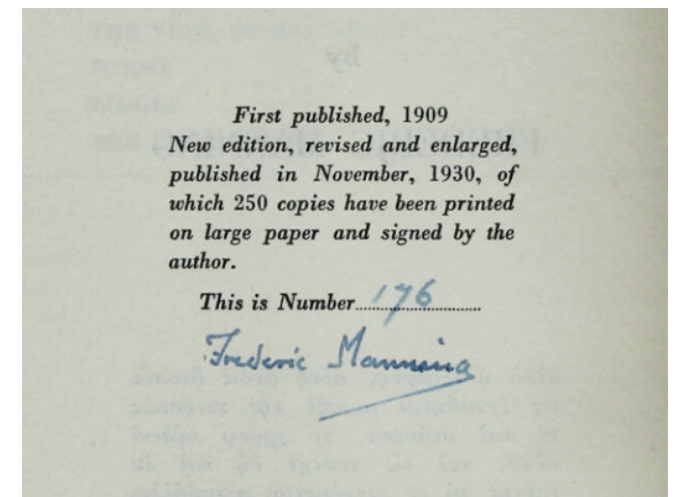
13. MANNING, Frederic. *Scenes & Portraits*. London: Robert MacLehose and Co. Ltd., The University Press, Glasgow for Peter Davies, 1930.

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 and 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 which was dedicated to Lawrence (under his pseudonym 'T.E. Shaw'), and was issued in both a trade edition and the present signed limited edition.

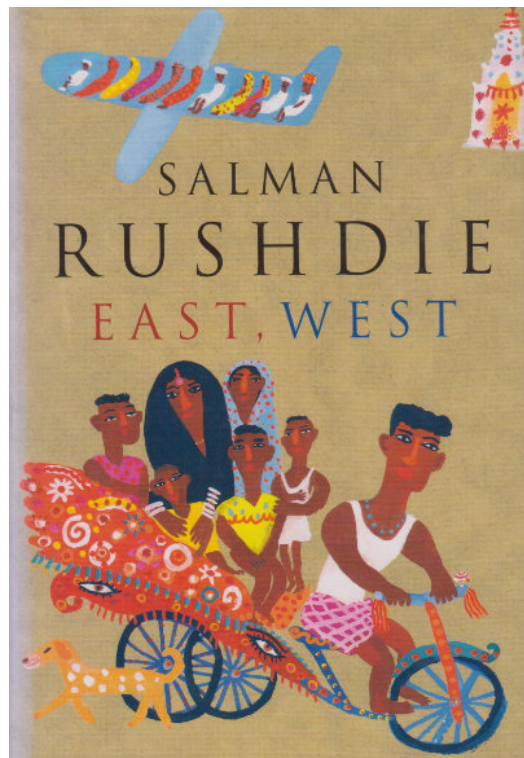
O'Brien, *T.E. Lawrence*, F701 and sF0599; E. Sudduth, *The Joseph M. Brucoli Great War Collection*, p. 142.

**'A SAFE PASSAGE OVER THE SEEMINGLY UNBRIDGEABLE' –
A SIGNED COPY OF RUSHDIE'S FIRST COLLECTION OF STORIES**

14. RUSHDIE, (Ahmed) Salman. *East, West*. London: Clays Ltd for Jonathan Cape, 1994.

Octavo (185 x 125mm), pp. [5 (half-title, author's works, title, imprint, dedication)], [1 (blank)], [2 (contents, blank)], 216. Vignettes on chapter-titles [?by Chris Corr]. Original red boards, spine lettered in gilt, dark blue endpapers, colour-printed dustwrapper designed by Peter Dyer, illustrated by Chris Corr and with author photograph by Monika Zucht, not price-clipped. (Extremities very lightly rubbed and bumped, dustwrapper very lightly creased at edges and faded on spine.) A very good copy.

£29.50



First edition, signed by the author on the title-page. This collection of nine stories by Rushdie was his first collection of stories, and includes three previously unpublished ('The Harmony of the Spheres', 'Chekov and Zulu', and 'The Courter' – the last quoting lyrics and anticipating Rushdie's intense engagement with music in his 1999 novel *The Ground Beneath Her Feet*). The other stories were first featured in *The New Yorker*, the *London Review of Books*, the *Atlantic Monthly*, and (in the case of 'At the Auction of the Ruby Slippers' – a story 'about the day when Dorothy's red shoes are knocked down to

\$15,000 at a sale of MGM props' (www.salmanrushdie.com) – in *Granta*.

In *East, West* Rushdie combines realism and imagination to explore the duality of Eastern and Western cultures that had characterised his children's book *Haroun and the Sea of Stories* four years previously. *Kirkus Reviews* found that 'the stories are a reminder that Rushdie [...], the accomplished postmodern fabulist, is also a splendid realist storyteller who describes the human heart with clear-eyed sympathy. [...] A product of both worlds, Rushdie builds a safe passage over the seemingly unbridgeable with generous insight and wry humor in this distinguished collection'.

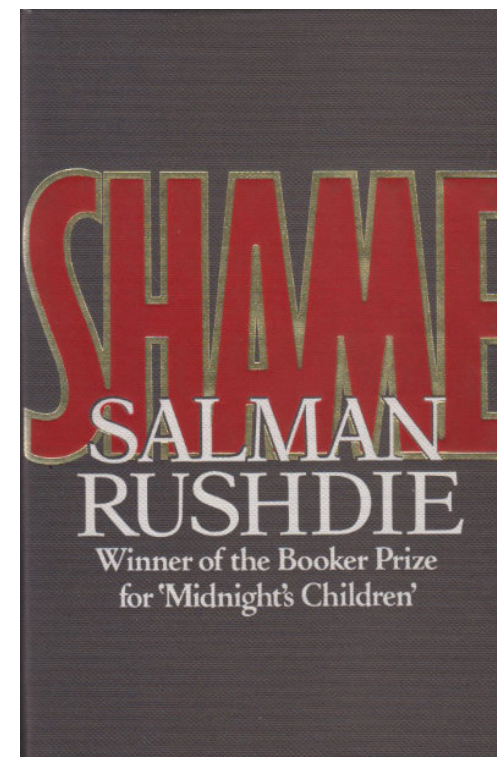
FIRST EDITION OF RUSHDIE'S THIRD NOVEL

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

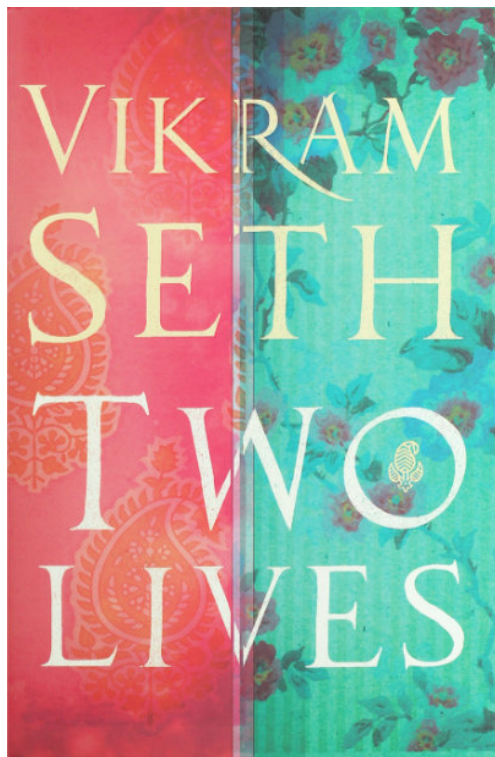
Octavo (215 x 137mm), pp. 287, [1 (blank)]. Original publisher's black boards, spine lettered in gilt, textured paper dustwrapper designed by Mon Mohan, not price-clipped. (Dustwrapper very slightly rubbed and creased at the edges.) A very good copy in a very good dustwrapper.

£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 rendering 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.



FIRST EDITION, SIGNED BY THE AUTHOR



16. SETH, Vikram. *Two Lives*. London: Clays Ltd, St Ives plc for Little, Brown, 2005.

Octavo (233 x 152mm), pp. [8 (half-title, other works by Seth, title, colophon, fly-title, verso blank, dedication, verso blank)], 503, [1 (blank)]. 12 half-tone plates with illustrations recto-and-verso, illustrations in the text, some full-page. Original maroon boards, upper board with central gilt design, spine lettered and decorated in gilt, patterned endpapers, dustwrapper, not price-clipped. (Light marking on board-edges, dustwrapper slightly creased at edges and with offsetting of colour from board-edges onto inner folds.) A very good, fresh copy.

£29.50

First edition, signed by the author on the title-page. The writer Vikram Seth was born in Kolkata in 1952 and educated at schools in India and England before pursuing undergraduate studies at Corpus Christi College, Oxford, and postgraduate studies at Stanford University and Nanjing University. Accomplished in many literary genres – including poetry, novels, travel books, children’s literature, and libretti – Seth achieved international fame with his epic novel *A Suitable Boy* (1993).

Two Lives is an account of the remarkable lives of Shanti Behari Seth and Helga ('Henny') Gerda Caro (Seth’s great-uncle and great-aunt

respectively). Shanti Seth (1908-1998) was born in India and sent in the 1930s to Berlin to study medicine and dentistry (despite knowing no German), where he lodged with the cultured and intensely patriotic German-Jewish family of Henny Caro (1908-1989); when Henny fled Germany for England she was met at Victoria Station by Shanti – the only person she knew in England – whom she would eventually marry in 1951. Seth’s narrative is ‘an extraordinary tapestry of India, the Third Reich and the Second World War, Auschwitz and the Holocaust, India and Palestine, post-war Germany and 1970s Britain. *Two Lives* is both a history of a violent century seen through the eyes of two survivors as well as an intimate portrait of their friendship, marriage and abiding yet complex love’ (dustwrapper blurb).

**SIGNED LIMITED EDITION OF TOMLINSON’S NOVEL OF THE GREAT WAR
FROM THE LIBRARY OF LEWIS CARROLL’S BIBLIOGRAPHER
SIDNEY HERBERT WILLIAMS**

17. TOMLINSON, Henry Major. *All Our Yesterdays*. London: The Windmill Press for William Heinemann Ltd., 1930.

Octavo (240 x 156mm), pp. [2 (blank l.)], [12 (half-title, limitation statement, blank, frontispiece, title, imprint, dedication, verso blank, contents, verso blank, part-title, verso blank)], 539, [1 (blank)], [2 (blank l.)]. Title printed in blue and black, and with publisher’s device. Collotype portrait frontispiece after Percy Smith. (A few light marginal marks.) Original cream buckram gilt over bevelled boards, upper board blocked with gilt design, spine lettered and decorated in gilt, top edges gilt, others uncut, yellow silk marker, slipcase with copy number in pencil on the spine. (Some light offsetting on endpapers, spine slightly darkened, unobtrusive small mark on lower board, slipcase lightly marked, spine bumped and rubbed.) A very good, clean copy in the original slipcase. *Provenance:* **Sidney Herbert Williams FSA**, Inner Temple, London (engraved bookplate by P.W. Cole dated 1914 on upper pastedown).

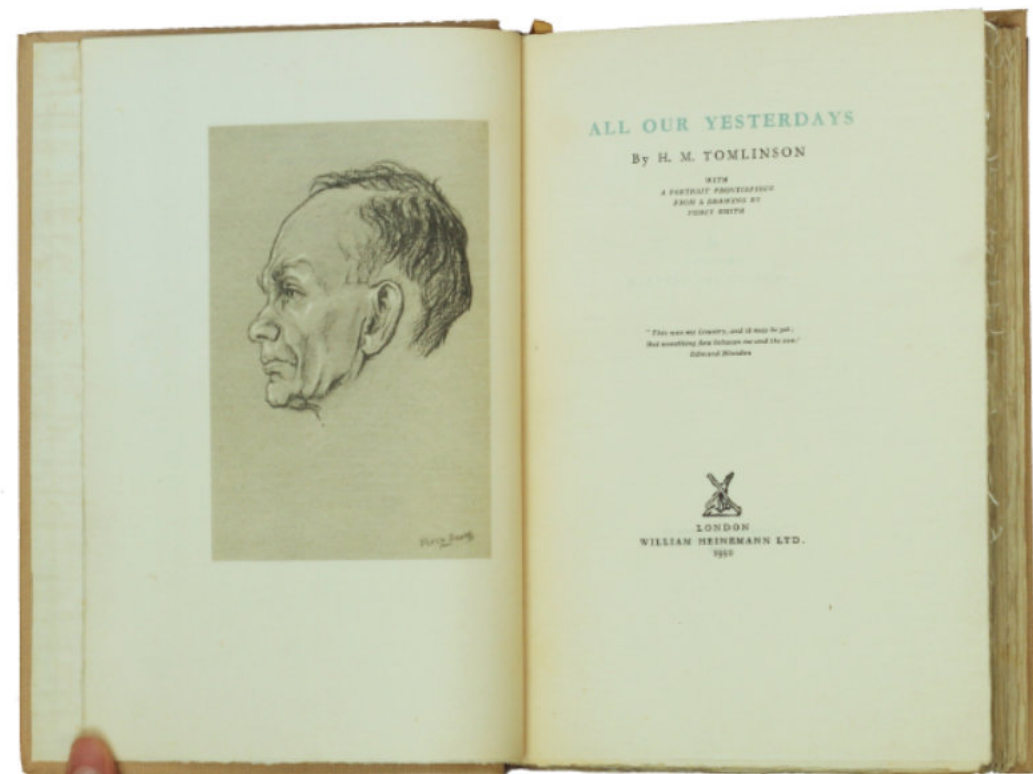
£45

First edition, no. 181 of 1,025 copies signed by the author, 'for sale in Great Britain and Ireland' (an American limited edition was also published in 1930). The novelist and journalist H.M. Tomlinson (1873-1958) worked in a shipping office as a young man, before becoming a reporter for the radical *Morning Leader* newspaper (which had already published some of his writings). Travels in South America for the newspaper provided the material for his first book, *The Sea and the Jungle*, which was published in 1912, the year that the *Morning Leader* merged with *The Daily News* to become *The Daily News and Leader*. In August 1914, on the outbreak of World War I, Tomlinson became a war correspondent in Belgium and France, and was the official correspondent at British General Headquarters in France from 1914 to 1917, when he moved to *The Nation*, to become the Assistant Editor. Tomlinson remained at *The Nation* until 1923, while publishing a number of collections of his travel writings and other pieces. In 1927 he published *Gallions Reach*, his first novel which won the Femina Vie Heureuse Prize and was a success in both Britain and the United States.

Tomlinson's second novel, *All Our Yesterdays*, took World War I as its subject and was also well-received: the *Times Literary Supplement* considered that '[a]lthough we are sometimes oppressed by the weight of Mr Tomlinson's portentousness, we can only stand in admiration before the ample, solid and richly chased structure that he has raised out of his broodings on the War. It is the work of a poet who thinks in the great rhythms of English prose and can match his style, though he fails, as a novelist, to match his characters, to the march of gigantic events' (no. 1460 (23 January 1930), p. 58). Similarly, Falls characterises it as 'a very fine book' and thinks that '[c]ertain of its scenes, as that when the principal character drives from G.H.Q. to revisit his old comrades in the trenches, are perfection itself', while

cautioning that '[t]he denial of intelligence to any senior officer, the unending though never clamorous bitterness, do not belong to the true philosopher'. As one of the group of war novels which appeared in a short space of time in the late 1920s and early 1930s and included Edmund Blunden's *Undertones of War* (1928), Robert Graves' *Good-Bye to All That* and Frederic Manning's *The Middle Parts of Fortune* (1929), and Henry Williamson's *The Patriot's Progress* and Siegfried Sassoon's *Memoirs of an Infantry Officer* (1930), *All Our Yesterdays* remains one of Tomlinson's best-known books.

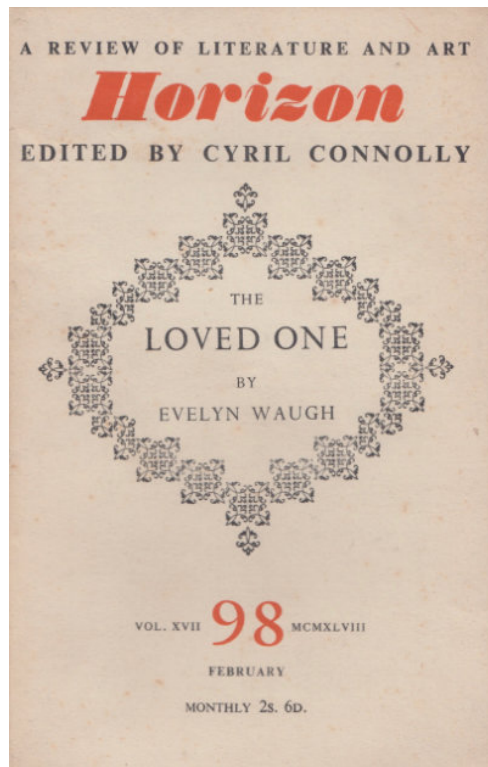
This copy is from the library of the barrister, bibliophile, and bibliographer S.H. Williams, the author of *A Bibliography of the*



Writings of Lewis Carroll (London, 1924) and *Some Rare Carrolliana* (London, 1924), and the co-author of *A Handbook of the Literature of the Rev. C.L. Dodgson* (London, 1931).

C. Falls, *War Books*, p. 299 (UK trade edition); E. Sudduth, *The Joseph M. Brucoli Great War Collection*, p. 212 (UK trade edition).

'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 to 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).

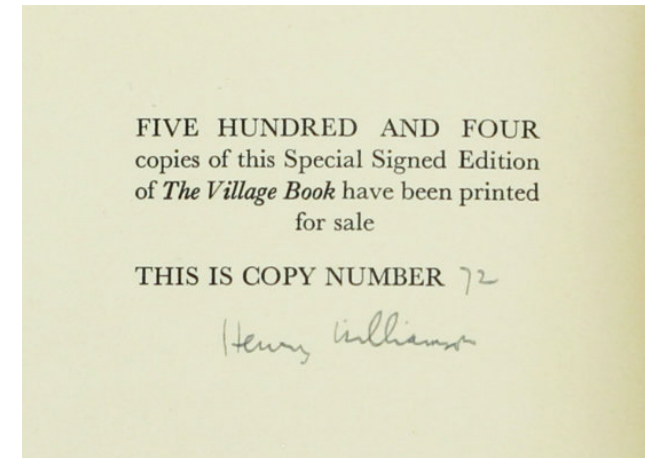
£149.50

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).

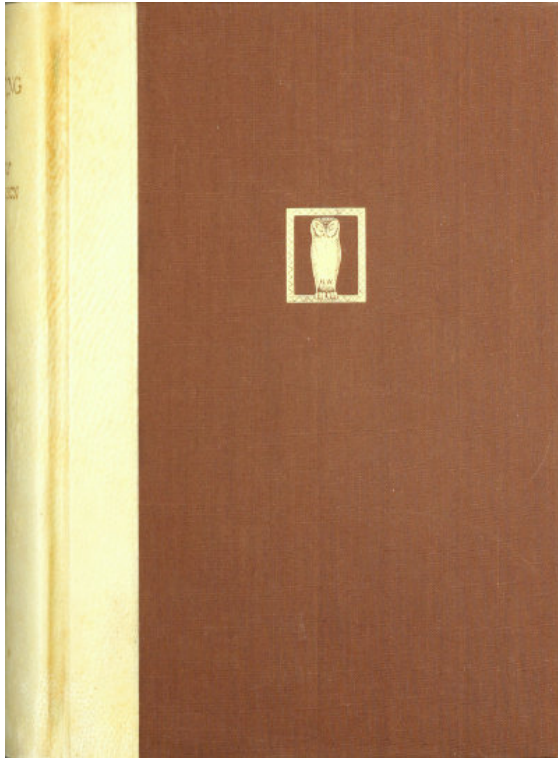


A BRIGHT COPY OF THE SIGNED LIMITED EDITION OF WILLIAMSON'S COLLECTION OF SHORT STORIES OF THE COUNTRYSIDE, WITH THE RARE CELLULOID DUSTWRAPPER

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).

£495



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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enquiries@typeandforme.com

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