

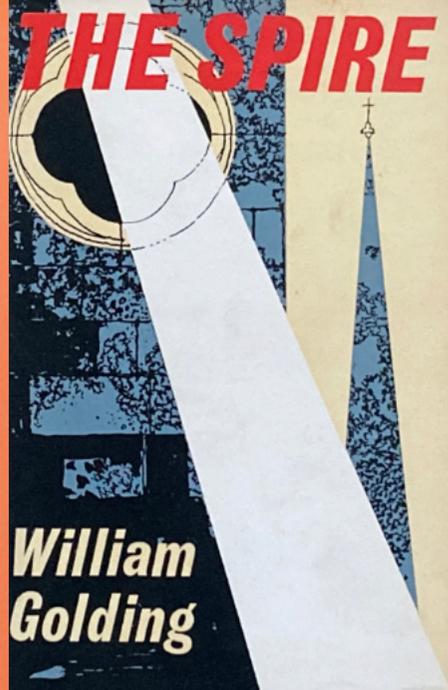
Ariel Poem

CHRISTMAS
EVE

by
C. DAY LEWIS

illustrated by
EDWARD ARDIZZONE

FABER AND FABER



MODERN FIRST EDITIONS

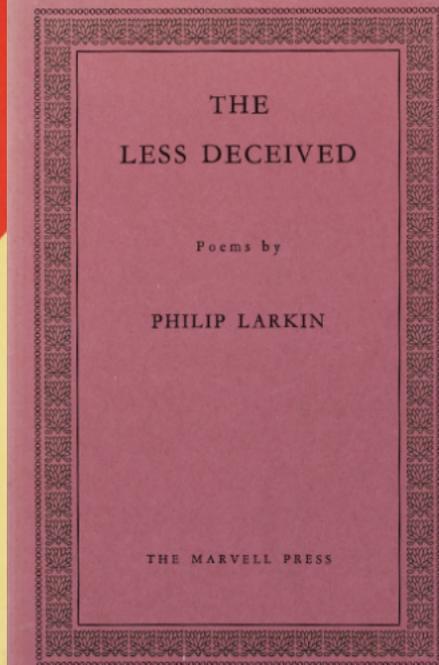
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T. S. Eliot

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TWENTIES NO 8

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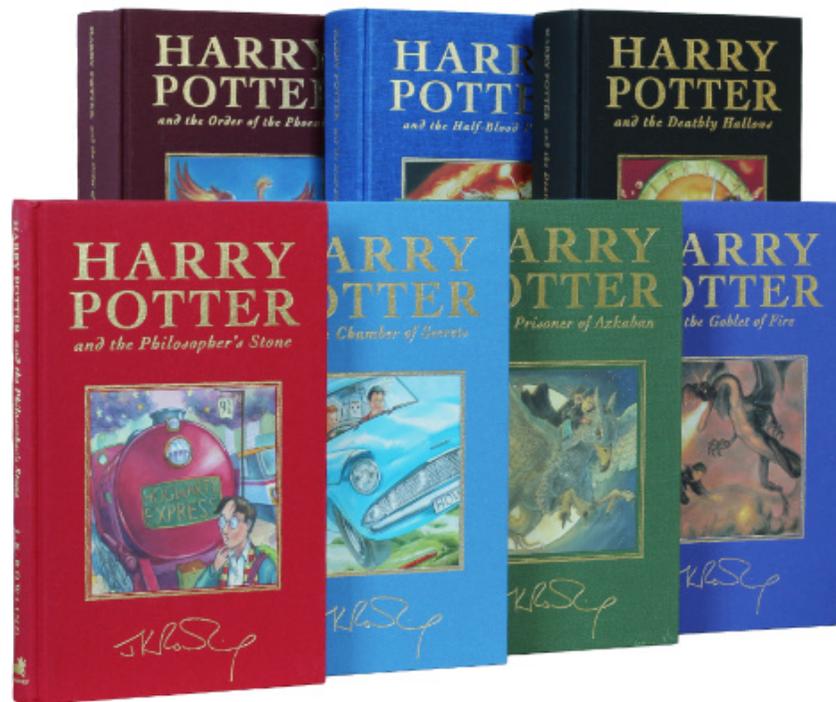
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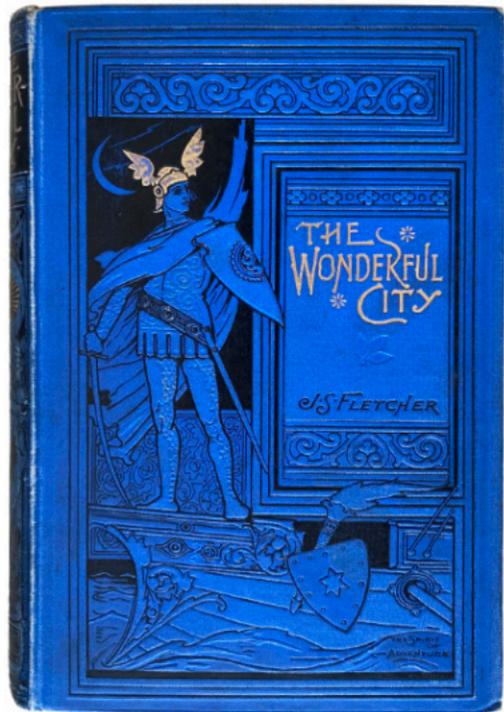


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A JUVENILE NOVEL GIVEN TO THE YOUNG RUPERT BROOKE BY HIS BROTHER RICHARD,
AND LATER OWNED BY THEIR YOUNGER BROTHER ALFRED



1. BROOKE, Rupert Chawner – Joseph Smith FLETCHER. *The Wonderful City*. London, Edinburgh, and New York: T. Nelson and Sons, 1894.

Octavo (180 x 118mm), pp. [i]-vii (blank l., title, verso blank, contents), [1 (blank)], [9]-185, [1 (blank)], [6 (publisher's catalogue)]. Frontispiece after A. Rhind, additional title with vignette after Rhind, retaining tissue guard, and one map in the text. (A few light spots and marks.) Original blue cloth, upper board and spine blocked with design in gilt and black, lower board blocked in blind with publisher's device, patterned floral endpapers. (Spine slightly faded, some very light marking, extremities slightly rubbed and bumped.) *Provenance:*

Richard England ('Dick') Brooke (1881-1907; gift to his younger brother:) – **Rupert Chawner Brooke** (1887-1915, pencilled presentation inscription 'To Rupert Brooke from Dick' on front flyleaf; 'Rupert Brooke' inkstamps on front flyleaf and verso of frontispiece; apparently given to his younger brother:) – **William Alfred Cotterill Brooke**, School Field, Rugby School, 1898 (1890-1915, pencilled inscription on front free endpaper 'Alfred Brooke School Field [?][Ho[use] Rugby 1898') – [?Sir Geoffrey Langdon Keynes FRCP, FRCS, FRCOG, FBA (1887-1982, Rupert Brooke's friend, bibliographer, editor, and literary executor; by descent to his son:)] – **Stephen John Keynes OBE, FLS** (1927-2017).

£3,500

First edition. *The Wonderful City*, one of the earliest novels by the British novelist, poet and journalist J.S. Fletcher (1863-1935), was published shortly before the author relinquished his employment as a journalist to write full time. The work was intended for a juvenile audience and is described by Bleiler as a '[l]ost race novel [set] in the area where Arizona, Utah, New Mexico, and Colorado meet', and a 'weak imitation of H. Rider Haggard'.

This copy (which is bound in a blue cloth believed to be the earliest state of the bindings) is from the library of the poet Rupert Brooke, who was the second of the three sons of the schoolmaster William Parker Brooke (1850-1910) and his wife Mary Ruth Brooke (d. 1931). William Brooke had been appointed a classics master at Rugby School in 1880 and was subsequently appointed housemaster of the 'School Field' boarding house in 1891. The Brooke family moved into School Field. This volume was presumably given to Rupert Brooke by his brother Richard (known within the family as 'Dick') in the years after its publication in 1894, when Rupert Brooke was seven. In turn, Rupert Brooke appears to have passed it on in 1898 to his younger brother Alfred Brooke, whose name is inscribed on the front free endpaper.

This volume was later in the library of the noted bibliophile and collector Stephen Keynes, and it is believed that he inherited it from his father Sir Geoffrey Keynes, who had been a friend of Rupert Brooke's since their schooldays. Both boys had entered Rugby School in September 1901 at the age of fourteen (Brooke, like both of his brothers, attended Hillbrow preparatory school in Rugby before entering Rugby School), and Keynes spent his first term at one of the smaller boarding houses, before moving to School Field in January 1902. At School Field Keynes soon 'began to fall under the spell of Rupert Brooke, son of the housemaster. [...] Rupert, although a few months younger than I, was very much wiser and more clever, and he soon became the friend to whom I turned with complete confidence and admiration', until, when he was at Rugby, Keynes 'was now seeing more of Rupert Brook than of anyone else' (G.L. Keynes, *The Gates of Memory*

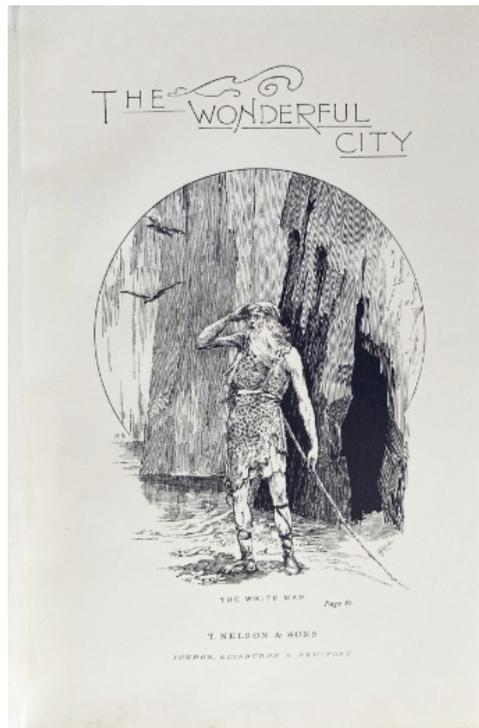
(Oxford, 1981), pp. 36-37). The friendship continued to develop as the two boys entered the upper years of the school and Brooke 'was writing more poetry and getting some of it printed in school magazines. Impressed by this sign of genius, I began collecting and keeping everything he produced, the natural beginning of my bibliographical instincts with, I felt sure, a worthy object' (*op. cit.*, p. 40). Towards the end of the Michaelmas term of 1905 Brooke and Keynes travelled to Cambridge to sit the University entrance examination, which resulted in a scholarship in classics at King's College for Brooke and an exhibition at Pembroke College for Keynes.

At Cambridge Geoffrey Keynes followed Rupert Brooke's lead in joining the Fabian Society, and the two friends were among the earliest members of the Marlowe Dramatic Society. After graduating in 1909 Brooke moved to Grantchester, where he became the centre of a group dubbed the 'Neo-Pagans' by Virginia Woolf, which included Keynes, his future brother- and sister-in-law Jacques Raverat and Gwen Darwin, and his friend and future publisher, David Garnett. In a vivid sketch of the Neo-Pagans at this time, Woolf wrote that Brooke 'was living at Grantchester; his feet were permanently bare; he disdained all tobacco and butcher's meat; and he lived all day, and perhaps slept all night, in the open air'; '[u]nder his influence the country near Cambridge was full of young men and women walking barefoot, sharing his passion for bathing and fish diet, disdaining book learning, and proclaiming that there was something deep and wonderful in the man who brought the milk and in the woman who watched the cows' (quoted in H. Lee, *Virginia Woolf* (London, 1996), p. 293). Keynes spent a further year at Cambridge studying medicine before moving to London in 1910 to continue his medical studies at St Bartholomew's Hospital. In the

following years the two men only met occasionally, before Brooke embarked on a year of overseas travel in May 1913.

On the outbreak of World War I in August 1914, Keynes left his position as a senior house surgeon at St Bartholomew's and was commissioned into the Royal Army Medical Corps with the rank of lieutenant. Keynes joined his unit at Woolwich on 16 August 1914, and '[o]n 18 August I chanced to meet Rupert Brooke near my rooms in Bloomsbury. He gazed at my uniform with envy and almost with despair. Like many other young men, he was having the greatest difficulty in deciding in what capacity he ought to serve' (*The Gates of Memory*, pp. 124-125). Nonetheless, Brooke's 'difficulties were finally resolved through the good offices of Eddie Marsh and Winston Churchill. By the middle of September he had obtained a commission in the Naval Division (R.N.V.R.)' (G.L. Keynes (ed.), *The Letters of Rupert Brooke* (London, 1968), p. [557]), and in October 1914 Brooke took part in the Antwerp Expedition, before returning with his division to England, where he composed his five 'War Sonnets'. On 22 August 1914, a few days after that last meeting, Keynes's unit left Woolwich for France, where he was assigned to a field hospital based in a requisitioned hotel at Versailles. Keynes remained at the hospital for four months 'steadily gaining experience of how to deal with the wounds of modern warfare' (*The Gates of Memory*, p. 128), and in February 1915 – the month that Brooke's division

sailed for Gallipoli – Keynes was transferred to an ambulance train, which was based at Boulogne. While serving on the train, '[o]n 27 April [1915], I had news of the death of Rupert Brooke three days earlier in the Aegean, and I began to be more aware of the fate which was to kill the majority of the friends of my generation at Rugby and Cambridge' (*op. cit.*, p. 130).



Rupert Brooke's older brother Dick had died of pneumonia in 1907 as a young man, their father had died in 1910, and Alfred, the surviving brother, was killed in action in France on 14 June 1915, at the age of 24 – leaving their widowed mother the only surviving member of the family. After Rupert Brooke's death, Keynes 'continued to feel a special obligation to his mother, who until her death in 1931 treated me almost as a son' (*op. cit.*, p. 165). He was appointed one of the four Literary Trustees of the Estate in Mary Brooke's will, in which capacity Keynes took custody of a large portion of Brooke's archive, which had been in the possession of Sir Edward Marsh. Following the publication of his edition of *The Poetical Works of Rupert Brooke* in 1946 and his *Bibliography of Rupert Brooke* in 1954, Keynes would go on to edit Rupert Brooke's letters, which were used extensively by Christopher Hassall for his book *Rupert Brooke: A Biography* (1964) and then published as *The Letters of Rupert Brooke. Chosen and Edited by Geoffrey Keynes* in 1968.

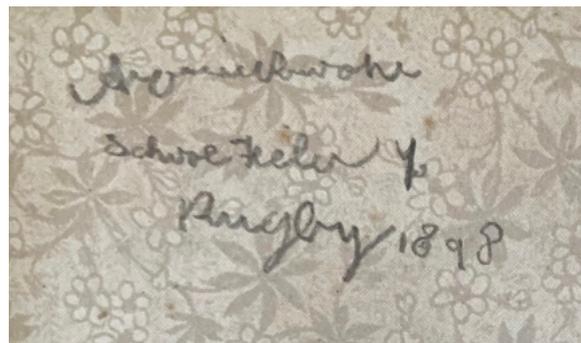
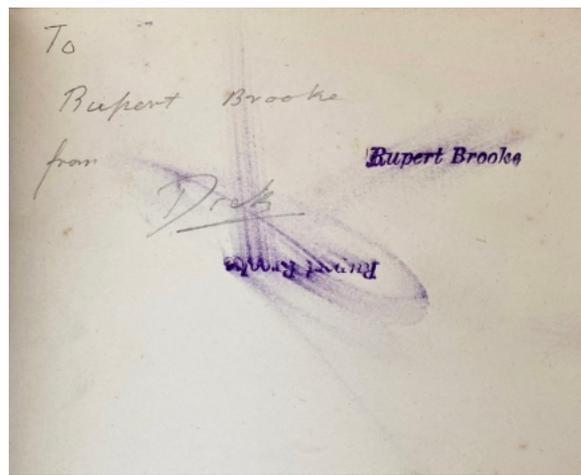
Rupert Brooke had set out instructions to be carried out in the event of his death in a letter to his friend Dudley Ward dated 17 March 1915, writing that Ward would 'have to give the Ranee [i.e. Mary Brooke] a hand about me: because she knows so little about great parts of my life. There are figures [who] might want books or something of mine. Noel [Olivier] and her sisters, Justin [Brooke], Geoffrey [Keynes], Hugh Russell-Smith' (*The Letters of Rupert Brooke*, p. 672). Keynes recorded that he received Brooke's copies of the Greek dictionary of Liddell and Scott and the Latin dictionary of Lewis and Short (which both boys had used when studying classics together

at Rugby), and wrote that '[I] have used them constantly ever since, stirring memories each time I have pulled one from the shelf' (*The Gates of Memory*, p. 38). It seems possible that Keynes also chose this copy of Fletcher's *The*

Wonderful City as a relic of his friend's earlier schooldays and home life; alternatively, he may have received it at a later time from Mary Brooke's library (for other books from Brooke's library gifted by Mary Brooke after her son's death, see J. Schroder, *Catalogue of Books and Manuscripts by Rupert Brooke*, Edward Marsh & Christopher Hassall (Cambridge, 1970), nos 170 and 171).

Although books from Rupert Brooke's library are periodically offered on the market, they are not common, and this example is, we believe, of greater rarity than most, since it is the only volume we are aware of that passed through the hands of all three brothers during their childhood living at Rugby's School Field house. Since Brooke was given the volume between 1894 (when it was published) and 1898 (when it passed to his younger brother), it is also one of the few volumes which Rupert Brooke is known to have owned as a boy before he became a student at Rugby School in 1901. We have not been able to trace any other books he owned at this time on the market, and the online catalogue of King's College, Cambridge only identifies three volumes

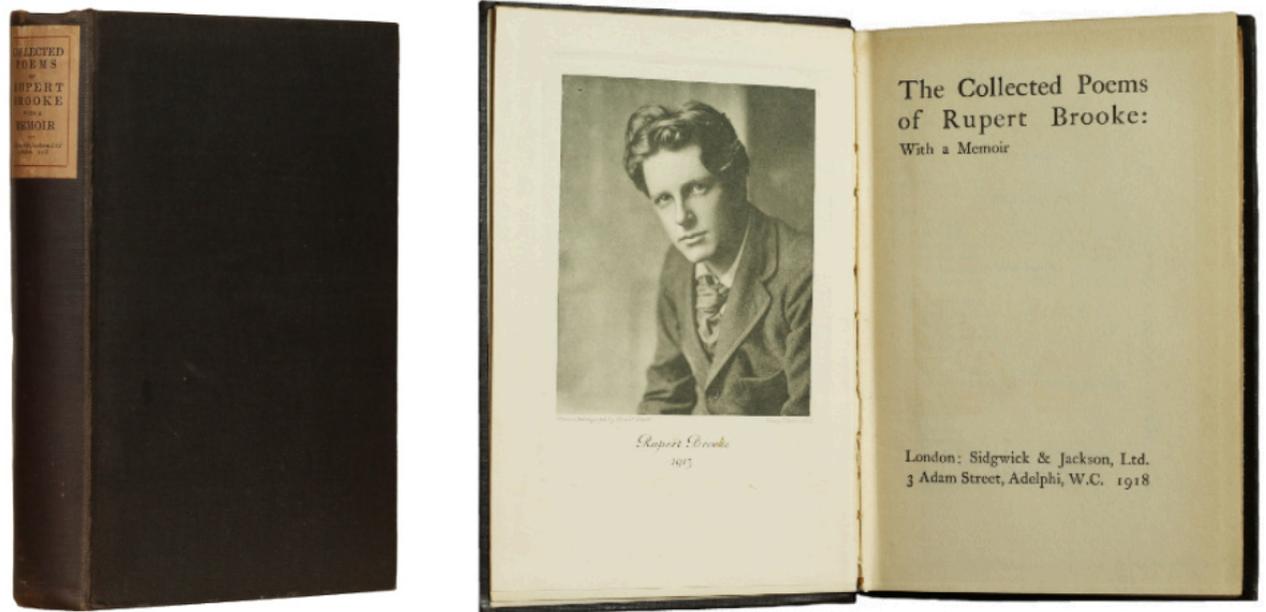
which were certainly in Brooke's possession at this period: *The Book of Common Prayer*, inscribed 'Rupert C. Brooke. School Field, Rugby. May 1893'; F.W. Farrar's *Eric or, Little by Little: A Tale of Roslyn School*, inscribed 'Rupert Brooke with best wishes from E.R. Banks, Xmas 1898'; and



Shakespeare Birthday Book, inscribed 'Rupert C. Brooke from M.A.T., Xmas 1898' (Archive Centre, King's College, Cambridge, GBR/0272/RCB/Pr/72, GBR/0272/RCB/Pr/81, and GBR/0272/RCB/Pr/100 respectively; also listed in the catalogue are an undated Bible inscribed 'Rupert C. Brooke. School Field Rugby' (GBR/0272/RCB/Pr/67), a copy of *Holy Communion* (1901) inscribed 'To Rupert Brooke with every good wish for his confirmation from Albert Baillie Rector' (GBR/0272/RCB/Pr/89), and a few other books with pre-1901 imprints but undated marks of ownership). It is also notable as the only volume from Brooke's library that we have been able to trace which has been marked with an inkstamp bearing his name (these books usually bear his ownership signature or inscription, Brooke's own bookplate, a posthumous bookplate produced by his executors, or a combination of these), suggesting that he only used the inkstamp for a brief period of time to mark a small number of his books.

E.F. Bleiler, *Science-Fiction: The Early Years*, 783; R. Ellis and R. Williams, *J.S. Fletcher*, (1).

FIRST BRITISH EDITION OF BROOKE'S COLLECTED POEMS, WITH A PRINTED ACCOUNT OF HIS BURIAL,
POSSIBLY SENT BY MARY BROOKE TO HER SON'S FRIEND GEOFFREY KEYNES



2. BROOKE, Rupert. *The Collected Poems of Rupert Brooke: With a Memoir*. London: Turnbull & Spears for Sidgwick & Jackson, Ltd., 1918.

Octavo (196 x 134mm), pp. cli, [1 (blank)], 160. Photogravure portrait frontispiece by Emery Walker after Sherril Schell and photogravure plate by Walker after Schell, both lacking tissue guards. (Very light offsetting onto title, some ll. slightly creased or chipped at edges.) Original black buckram, printed paper spine-label with red frame, spare spine label tipped onto rear free endpaper, top edges stained black, other edges trimmed, a few ll. unopened. (Spine slightly leant and label slightly darkened, extremities slightly rubbed and bumped.) A very good copy. *Provenance*: [?Sir Geoffrey Langdon Keynes FRCP, FRCS, FRCOG, FBA (1887-1982; by descent to his son:)] – **Stephen John Keynes OBE, FLS** (1927-2017).

£195

First UK edition, including 24 previously uncollected pieces. Poems, published by Sidgwick & Jackson at London in 1911, was the only collection of Brooke's poems to be published before his death at sea from septicaemia on 23 April 1915. A second collection, *1914 and Other Poems*, was edited and seen through the presses by Brooke's friend and literary executor Sir Edward Marsh and enjoyed great success and numerous reprints, while the international interest in Brooke's poems led to the publication (with the agreement of Brooke's publishers Sidgwick & Jackson) of *The Collected Poems of Rupert Brooke with an Introduction by George Edward Woodberry and a Biographical Note by Margaret Lavington* by the John Lane Company at New York in 1915. However, the American edition of *The Collected Poems of Rupert Brooke* 'includes only the poems printed [in the two collections published] in 1911 and 1915' (Keynes, *A Bibliography of Rupert Brooke*, p. 45), and the present British edition, which was edited by Marsh, adds 24 new pieces to the poems published in *Poems* and *1914 and Other Poems*. Marsh's *Collected Poems* is prefaced by an 'Introduction' by the poet's mother, Mary Ruth Brooke (who was the only member of the poet's immediate family to survive World War I) as well as Marsh's substantial 'Memoir' of Rupert Brooke (pp. xi-cl). This first edition comprised 3,200 copies and, as Keynes notes, 16 impressions were printed between 1918 and 1928.

This copy is from the library of the noted bibliophile and collector Stephen Keynes. It seems likely that he inherited it from his father Sir Geoffrey Keynes, who had been a friend of Rupert Brooke since their schooldays (see the note to the previous item). After Rupert Brooke's death, Keynes 'continued to feel a special obligation to his mother, who until her death in 1931 treated me almost as a son' (*op. cit.*, p. 165), and her will named Keynes as one of the four literary executors who were to replace Marsh. In 1946 Keynes published his edition of *The Poetical Works of Rupert Brooke* (which added more than 20 poems to the corpus established by Marsh), which was

followed by his *Bibliography of Rupert Brooke* in 1954 and *The Letters of Rupert Brooke*. Chosen and Edited by Geoffrey Keynes in 1968.

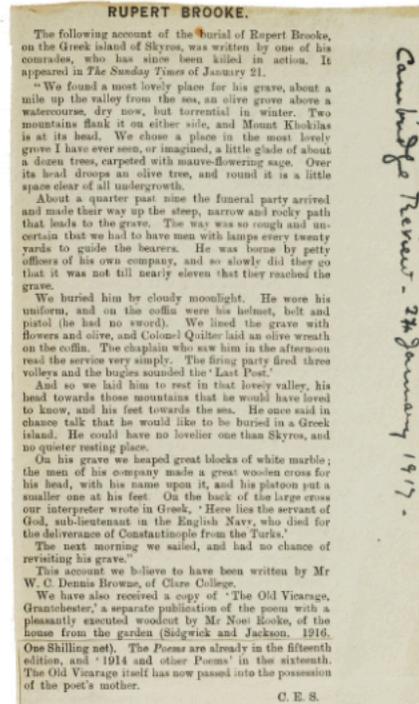
Loosely inserted in this copy is an article by Charles Edward Sayle (1864-1924) – an Old Rugbeian who was Assistant Under-Librarian at Cambridge University Library and had befriended both Brooke and Keynes when they were undergraduates – titled 'Rupert Brooke', excised from the *Cambridge Review*.

The article reprints an 'account of the burial of Rupert Brooke, on the Greek island of Skyros', written by W.C. Denis Browne, who had been a friend of Brooke at Rugby and Cambridge and had joined the Naval Division with Brooke. Browne had embarked for Gallipoli with Brooke and was at Brooke's bedside during his final hours before taking part in his friend's burial on the evening of his last day. Browne's account (which had been published in the *Sunday Times* on 21 January 1917) is followed by a note on the separate publication of 'The Old Vicarage, Grantchester' (illustrated with a woodcut by Noel Rooke) by Sidgwick & Jackson in 1916, and the 15th and 16th editions respectively of *Poems* and *1914 and Other Poems*. The text concludes with the sentence '[t]he Old Vicarage itself has now passed into the possession of the poet's mother'.

This account by Browne was taken from a letter he wrote to Mary Brooke shortly after the burial and was printed across two pages of the *Cambridge Review*. The final three lines, which were on the second page, have been neatly cut out and glued to the lower margin of the first section, and the margin has then been annotated 'Cambridge Review. 24

January 1917' in a hand which shares a number of characteristics with Mary Brooke's. It is possible, therefore, that Mary Brooke had excised this account from the *Cambridge Review*, docketed it, and sent it to Geoffrey Keynes in France, and that Keynes retained it as an account of Brooke's burial written by their friend Browne and published by Sayle.

G.L. Keynes, *A Bibliography of Rupert Brooke* (1964), 14; E. Sudduth, *The Joseph M. Brucoli Great War Collection*, p. 29.



ARTHUR C. CLARKE ANTICIPATES THE MARS FLYBY OF MARINER 9 –
AN EVENT THAT LED HIM TO PREDICT LIFE ON MARS BY THE END OF THE 20TH CENTURY

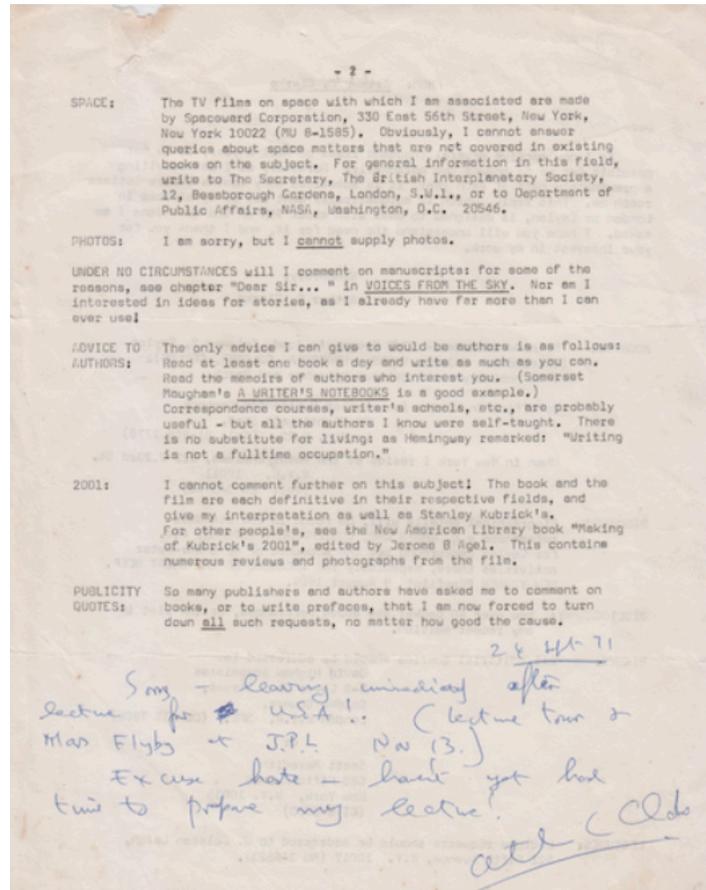
3. CLARKE, Sir Arthur Charles. Mechanically reproduced typed letter signed ('Arth[ur] C Clarke') with autograph salutation ('Mr Paul'), autograph annotation 'PTO.', and dated autograph postscript. [S.I.], 24 September 1971.

2 pp. on one l. on wove paper with autograph additions, quarto (254 x 204mm). Folded for despatch. (Extremities lightly rubbed and darkened, some marking, corners creased, 30mm tear at head with small loss and marking.)

£395

Sir Arthur Charles Clarke (1917-2008) was an English writer of science fiction and non-fiction, whose best-known work was the script for *2001: A Space Odyssey* (1968), which was created in collaboration with Stanley Kubrick and based on stories by Clarke. Interested in space travel from a young age, Clarke had joined the British Interplanetary Society while still in school, studied physics and mathematics at King's College, London, and began to write science fiction while working in the civil service in the later 1930s. An officer in the Royal Air Force during the World War II, he worked with American scientist-engineers and published an important technical paper on 'Extra-Terrestrial Relays' in the journal *Wireless World* (1945), describing a 'geo-stationary orbit' that the International Astronomical Union later officially designated the

'Clarke Orbit'. In 1956 Clarke settled permanently in Sri Lanka, where he had discovered his love for the weightlessness of outer space in the form of scuba diving – a passion cut short when he contracted polio in 1962 and, 22 years later, post-polio syndrome, which confined him to a wheelchair for the final decades of his life. Continuing his career as a writer, at the end of his life, Clarke had written 'or collaborated on close to 100 books [...]. His works have been translated into some 40 languages' (obituary, *New York Times*, 18 March 2008).



This is a form letter from Clarke to an unidentified Mr Paul in response to his letter which was, as the printed text explains, one of the 'several thousand items of mail a year' received by Clarke. The form letter is 'designed to deal with about 90% of the questions I am asked' and contains Clarke's details including his correspondence addresses and those to which lecture requests and queries about rights should be sent; references for his biography, bibliography, and other information commonly requested by the media; and short paragraphs on 'advice to authors' and '2001' (beginning 'I cannot further comment on this subject!').

Clarke's autograph postscript is dated 24 September 1971 and forms an apology to Mr Paul, who apparently wished to meet with him: Clarke explains that he will be 'leaving immediately after lecture for USA!' due to a 'lecture tour and Mars Flyby at J.P.L. Nov[ember] 13', before apologising for the 'haste – haven't yet had time to prepare my lecture!'.

The 'Mars Flyby' was that of NASA's *Mariner 9*, the first spacecraft to orbit another planet, which had been launched from Cape Canaveral on 30 May 1971 and was due to reach Mars on 13 November 1971 ('J.P.L.' refers to NASA's Jet Propulsion Lab). On 12 November, the day before the mission reached Mars, Caltech Planetary Science professor Bruce Murray gathered a panel of thinkers to discuss this momentous event and its implications. Under the moderation of the *New York Times* science editor and its designated reporter on *Mariner 9* Walter Sullivan, the conversation included Carl Sagan, Ray Bradbury, and Arthur C. Clarke, and was published in 1973 as *Mars and the Mind of Man*. Clarke commented: 'We are now in a very interesting historic moment [...], the frontier of our knowledge is moving inevitably outward. [...] Carl [Sagan], you've gone on record as saying that Jupiter may be a more hospitable home for life than any other place, including Earth itself. It would be very exciting if this turns out to be true. I will end by making one prediction. Whether or not there is life on Mars now, there *will* be by the end of this century' (cited in Maria Popova, 'Mars and the Mind of Man: Carl Sagan, Ray Bradbury and Arthur C. Clarke in Cosmic Conversation, 1971', themarginalian.org).



'MORE THAN A TIME-WORN, TINSEL ROUTINE' –

A VERY FRESH, BRIGHT COPY OF DAY-LEWIS'S CHRISTMAS EVE ILLUSTRATED BY ARDIZZONE, WITH THE ORIGINAL ENVELOPE

4. DAY LEWIS, Cecil and Edward Jeffery Irving ARDIZZONE (illustrator). *Christmas Eve. (Ariel Poem.)* London: Jesse Broad & Co. Ltd. for Faber and Faber, 1954.

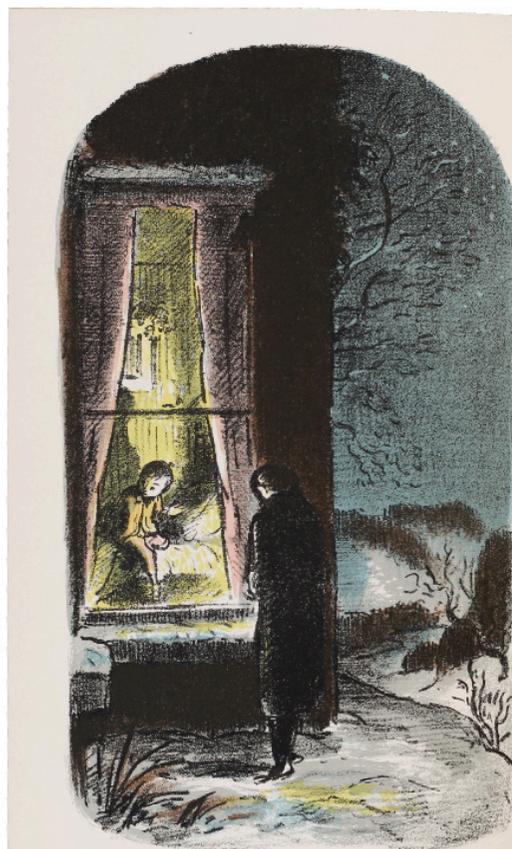
Octavo (215 x 138mm), pp. [4]. Lithographic title-vignette and colophon vignette on inner lower wrapper by and after Ardizzone. One full-page colour-printed lithographic illustration by and after Ardizzone. (Unobtrusive small marginal mark.) Original orange printed wrappers, original printed light-blue envelope. (Minor soft creasing at edges of wrappers, envelope slightly spotted and a little creased at edges.) A bright, fresh copy, retaining the unused original envelope. Provenance: Raymond Emil Maddison (1931-2003, gift inscription on upper pastedown dated 'Christmas 1973' gifting the book to his wife:) – Elizabeth Maddison.

£39.50

First edition. Alderson notes that '[t]he "Ariel" series was begun in 1927 when the Cresset Press collaborated with Faber in creating booklets described as "alternatives to Christmas cards comprising an unpublished work by a distinguished poet illustrated by a sympathetic artist"'. The series was revived after World War II, and eight poems by W.H. Auden, T.S. Eliot, Louis MacNeice, *et al.* were issued in 1954 in the 'New Series', illustrated by Edward Bawden, David Jones, John Piper, and others.

Christmas Eve was the fifth in the series and was written by the Anglo-Irish poet Cecil Day-Lewis (1904-1972), who had become an increasingly prominent public figure in the postwar years: in '1951, the year in which his translation of Virgil's *Aeneid* commissioned by the BBC was broadcast as part of the Festival of Britain, he was elected Oxford professor of poetry. His five-year term opened a period when he became more preoccupied with public poetry reading [...]; also with prestigious lectureships, and his public-spirited work for organizations like the Apollo Society, the Royal Society of Literature [...], and the Arts Council' (ODNB).

In 1951 Day-Lewis had also married the actress Jill Balcon



(1925-2009), and their daughter Tamasin Day-Lewis was born in September 1953. Written from the perspective of one who had recently become a new father again, *Christmas Eve* asks the reader 'can [Christmas Day] really mean / Nothing to you? It is hard / To see it as more than a time-worn, tinsel routine, / Or else a night incredibly starred, / Angels, oxen, a Babe – the recurrent dream / Of a Christmas card.' (p. [3]). Despite the familiarity of the festival, the poet implores 'You must try again. Say "Christmas Eve". Now, quick, / What do you

see? / I see in the firelit room a child is awake / And wild with expectancy / For the hollied day, the presents, the Christmas cake. Is he mine, or me?' (*loc. cit.*), and the child in the firelit room is the subject of Ardizzone's poignant illustration.

Christmas Eve was published on 26 October 1954 at a price of 2s. and, like the other poems in the series, was issued in a printed envelope for postage, with a marked space for a stamp. The envelope (often missing) is retained in this example and was evidently never used.

B. Alderson, *Edward Ardizzone* (2003), 39.1; G. Handley-Taylor and T. d'Arch-Smith, *C. Day-Lewis*, A39.

CHRISTMAS EVE

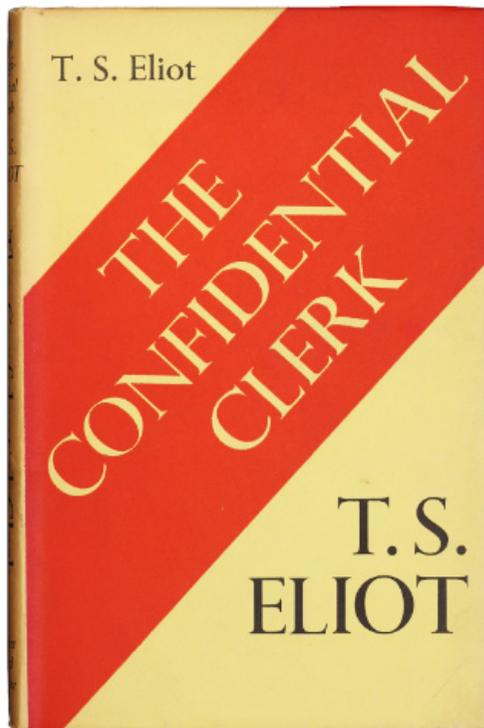
Come out for a while and look from the outside in
At a room you know
As the firelight fitfully beats on the windowpane
Like an old heart sinking low,
And the whispering melting kisses of the snow
Soothe time from your brow.

It is Christmastide. Does the festival promise as fairly
As ever to you? I feel
The numbness of one whose drifted years conceal
His original landmarks of good and ill.
For a heart weighed down by its own and the world's folly
This season has little appeal.

But to-morrow is Christmas Day. Can it really mean
Nothing to you? It is hard
To see it as more than a time-worn, tinsel routine,
Or else a night incredibly starred,
Angels, oxen, a Babe — the recurrent dream
Of a Christmas card.

You must try again. Say "Christmas Eve". Now, quick,
What do you see?
I see in the firelit room a child is awake
And wild with expectancy
For the hollied day, the presents, the Christmas cake.
Is he mine, or me?

FIRST EDITION, FIRST ISSUE OF *THE CONFIDENTIAL CLERK*,
ELIOT'S 'PROFOUNDLY ORIGINAL' AND VERY SUCCESSFUL POETIC DRAMA



5. ELIOT, Thomas Stearns. *The Confidential Clerk. A Play.* London: R. MacLehose and Company Limited, The University Press Glasgow for Faber and Faber, 1954.

Octavo (218 x 140mm), pp. 135, [1 (cast of first production)]. (A few light, very unobtrusive marginal marks.) Original blue cloth, spine lettered and ruled in gilt, dustwrapper, price-clipped. (Light offsetting onto free endpapers, top edges slightly spotted, dustwrapper very lightly marked, darkened on spine, and slightly creased and chipped at edges.) A very good, clean copy. *Provenance:* Raymond Emil Maddison (1931-2003, gift inscription on upper pastedown dated 7 May 1954 gifting the book to his wife:) – Marie Maddison.

£95

First edition, first issue with misprint 'lhad' on p. 7. Apart from the early and uncompleted *Sweeney Agonistes*, Eliot (1888-1965) wrote six poetic dramas, which were produced between 1934 (*The Rock*) and 1958 (*The Elder Statesman*). *The Confidential Clerk* was the fifth of these, and it was first performed at the Lyceum Theatre, Edinburgh (as part of the Edinburgh Festival) on 25 August 1953, running until to 5 September 1953 in a production directed by E. Martin Browne. The production then transferred to

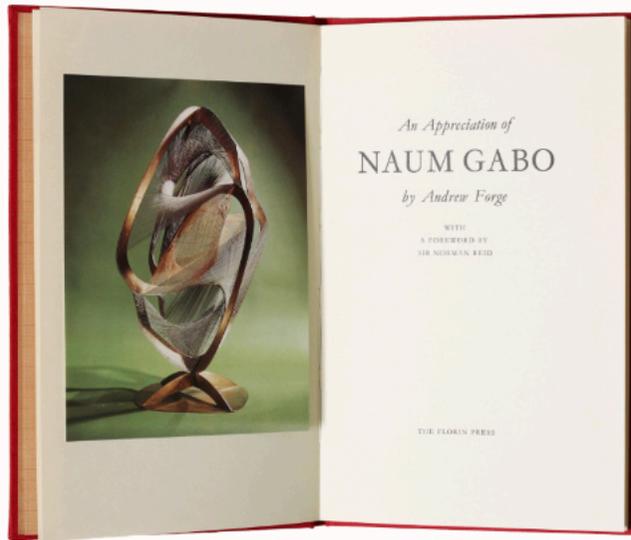
London, where it ran at the Lyric Theatre from 16 September 1953 to 3 April 1954 and the Duke of York's Theatre from 5 April 1954 to 1 May 1954.

Reviewing the London production, the scholar Bonamy Dobrée commented that '[w]hatever the first reactions to Mr. T. S. Eliot's new play may be, one thing can be claimed for it: it is profoundly original. Not so much in idea, for as Goethe said, it is impossible for anyone to have a thought that has not struck somebody before; all that a man can hope for is to arrive at such by the motions of his own mind. The originality lies in what has been done with the form' (*The Sewanee Review*, vol. 64 (1954), pp. 117-131, at p. 117). After noting that *The Confidential Clerk* was 'a West End success, which means that Eliot has achieved something without which any other attainment is barren; he is daily capturing the ear and the attention of a large number of people' (*op. cit.*, p. 118), Dobrée concludes his notice with the judgement that Eliot 'is trying to do, at the same time, two extremely difficult things: the first, to gain acceptance for a morality to which in 1953 most people will be refractory; the second, to create a new kind of play, new in the form used as vehicle for an idea, new in the way the impact on the audience is effected. This is admirable. Pick at it as we may among ourselves as men of letters, as men of letters we should stoutly support the valiant originality. Mr. Eliot may not be the Shakespeare of our time: but perhaps he is the Kyd or Tourneur, which after all is a very splendid position to hold' (*op. cit.*, p. 131).

The first edition of *The Confidential Clerk* was published in an edition of 20,000 copies on 5 March 1954, and '[s]ome copies – probably about half the impression – have a misprint "lhad" for "I had" in line 2 up, page 7 [as here], which was corrected in press. Copies with and without the error were bound up and issued simultaneously' (Gallup). According to the neat inscription on the upper pastedown, this copy was gifted on 7 May 1954, so was presumably purchased within two months of first publication.

D. Gallup, *T.S. Eliot* (1969), A64a.

INSCRIBED BY NAUM GABO'S DAUGHTER AND HER HUSBAND,
THE FOUNDER OF THE FLORIN PRESS – ONE OF 500 COPIES



6. GABO, Naum – Andrew FORGE. *An Appreciation of Naum Gabo ... with a Foreword by Sir Norman Reid.* Biddenden, Kent: Stockwell Press for The Florin Press, 1985.

Octavo in 4s (253 x 158mm), pp. [2 (blank I.)], 47, [1 (colophon)], [6 (blank II.)]. Colour-printed frontispiece and 4 colour-printed and 6 black-and-white illustrations, mounted on blank pages. (Corner of one illustration slightly creased). Original red

cloth by Smith Settle, spine lettered in gilt, ochre grid-patterned endpapers. (Extremities very lightly rubbed). A very good copy. Provenance: **Graham and Nina Williams** (née Gabo, gift to:) – **David and Diana Wilson** (presentation inscription 'for David et Diana from Graham et Nina' on colophon).

£75

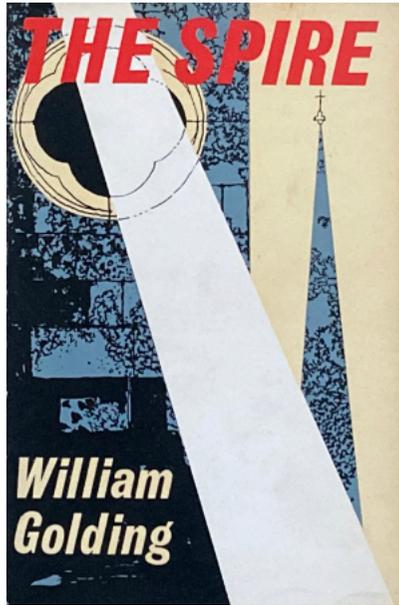
First edition, one of 500 copies. The constructivist sculptor and painter Sir Naum Gabo (1890-1977) was born in Russia as Neyemiya Borisovich Pevzner and began to create sculptures under the name of Gabo in 1915. At that point, he had already studied medicine, then natural sciences and art history, as well as engineering in Munich, had met Kandinsky, joined his brother, the artist brother Antoine Pevsner in Paris, and then fled to Scandinavia when World War I broke out, before returning to Russia in 1917. He became an influential sculptor, theorist, and key figure in Russia's post-Revolutionary

avant-garde, working in Moscow with Pevsner, Tatlin, Kandinsky and Malevich, and co-writing his '*Реалистический манифест*' – a 'Realistic Manifesto' proclaiming the tenets of pure Constructivism – in 1920 (this is reproduced in the illustration facing p. 19). His later movements and explorations of art and ideas took him to Berlin, where he engaged with the artists of the De Stijl group and Bauhaus from 1922-1932. In 1936 Gabo settled in England, living first in London and then in Cornwall, and continued to develop the technical possibilities of sculpture, using Perspex, nylon monofilament, and other new materials in his work. Following the end of World War II, Gabo moved to the United States in 1946, where he taught briefly at Harvard, and created large sculpture commissions. He was created an Hon. KBE in 1971.

As the colophon explains, Andrew Forge (an artist, and professor and Dean at Yale University School of Art, as well as a friend of Gabo) 'wrote this essay, and Sir Norman Reid the foreword, for a proposed new book on Gabo in 1980. [The foreword is, in fact, dated 1978.] The idea of a book grew into a series of retrospective exhibitions, with an accompanying catalogue. This *Appreciation of Naum Gabo* [was] published to coincide with and complement the opening of the exhibition tour [of 'Naum Gabo: Sixty Years of Constructivism'] in Dallas, September 1985'. Apart from a portrait photograph and the abovementioned Realistic Manifesto, the photographic illustrations show Gabo's work to great effect, from 'Kinetic Construction (Standing Wave)' of 1919-1920 to the 'Spheric Theme' of 1974.

An Appreciation of Naum Gabo was published by the Florin Press in an edition of 500 copies, and this example is a presentation copy from Graham Williams (the founder of the Florin Press) and his wife Nina (the daughter of Naum Gabo), who had also contributed a 'Catalogue Raisonné of the Constructions and Sculptures' to Steven A. Nash and Jörn Merkert's *Naum Gabo: Sixty Years of Constructivism* (Munich, 1985), which also accompanied the exhibition. The volume's recipients were David Wilson (a printer, collector of private press books, and friend and collaborator of Graham Williams), and his wife Diana.

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



7. 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).

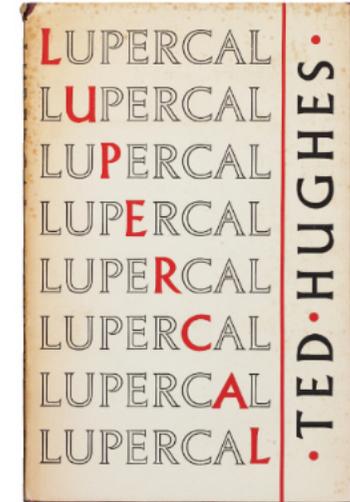
£125

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.

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

TED HUGHES'S SECOND COLLECTION,
WHICH WON THE HAWTHORNDEN PRIZE FOR 1961



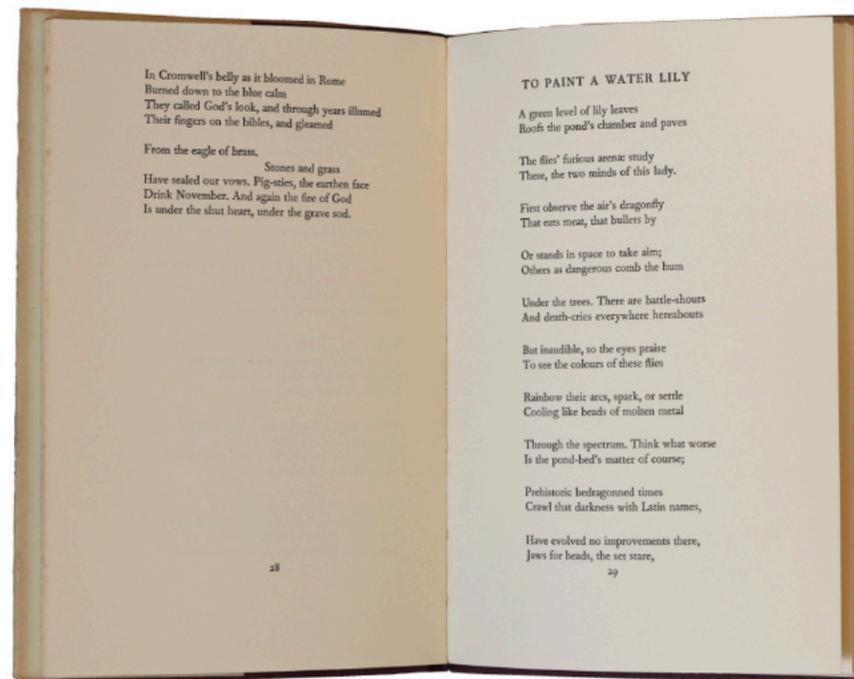
8. HUGHES, Edward ('Ted') James. *Lupercal*. London: The Bowering Press for Faber and Faber, 1960.

Octavo (216 x 137mm), pp. 63, [1 (blank)]. (A few very light, mainly marginal spots, heavier on edges of bookblock.) Original violet cloth, spine lettered in gilt, typographic dustwrapper designed by Berthold Wolpe and printed on green laid paper, not price-clipped. (Some offsetting on free endpapers, extremities slightly rubbed and bumped, dustwrapper slightly spotted, darkened on spine, and with small chips and tears at edges.) A very good, clean copy. Provenance: Antony Rex Divey (1930-2013, and by descent).

£125

First edition. The second volume of poetry to be published by Ted Hughes (1930-1998), *Lupercal* was very enthusiastically reviewed by Al Alvarez in *The Observer* on 27 March 1960, as Sylvia Plath, the dedicatee of the collection, excitedly wrote to her mother: '[a] column and a half – excerpts: "There are no influences to side-track the critic, no hesitations to reassure him. Hughes has found his own voice, created his own artistic world and has emerged as a poet of the first importance ... What Ted Hughes has done is to take a limited, personal theme and, by an act of immensely assured poetic skill, has broadened it until it seems to touch upon nearly everything that concerns us. This is not easy poetry to read, but it is new, profound, and important". We cooed and beamed all day' (A.S. Plath (ed.), *Letters Home by Sylvia Plath* (London, 1983), p. 372). Three months later, on 21 June 1960, Hughes wrote to Olive Higgins Prouty that '[*Lupercal*] is being well-received here and I believe they're reprinting it, which means it's had an unusual sale for poetry' (C. Reid (ed.), *The Letters of Ted Hughes* (London, 2009), p. 163), and the book would go on to win the Hawthornden Prize for 1961.

Lupercal was first published in an edition of 2,250 copies priced at 12s. 6d. on 18 March 1960, although Hughes received his six author's copies a few weeks earlier on 23 February 1960. The dustwrapper was designed by the noted Anglo-German graphic artist and typographer Berthold



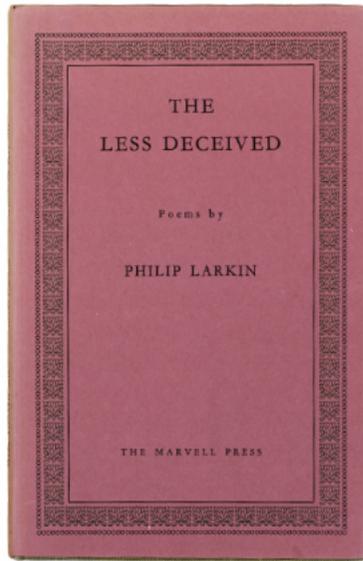
Wolpe (1905-1989), who had settled in 1935 in England, where he initially worked for the Fanfare Press and designed dustwrappers for Gollancz. In 1941 he moved to Faber & Faber, where, in the years before his retirement in 1975, he designed thousands of dustwrappers (as well as bindings), including Hughes's first book, *The Hawk in the Rain*, and *Lupercal*. Plath wrote that when she and Hughes had received the author's copies, they discovered that Faber had 'changed the blue of the cover to green, which put us off, and the red on the jacket and the purple on the cover are a bit of a clash to my morbidly sensitive eye, but looking at the book without the jacket, it is a handsome affair' (*Letters Home*, p. 368).

This copy is from the library of the noted British engineer and designer Tony Divey, who worked for Lotus, DeLorean, Porsche, and other companies, before establishing his own business, Triking Sports Cars to manufacture and sell the Triking three-wheeled sports car which he designed.

K. Sagar and S. Tabor, *Ted Hughes* (1998), A3.a.1.

FIRST EDITION OF *THE LESS DECEIVED*:

HIS 'FIRST MATURE COLLECTION', 'THE DECISIVE TURNING POINT IN LARKIN'S CAREER'



9. LARKIN, Philip. *The Less Deceived. Poems.* Hesse: Villiers Publications for The Marvell Press, 1955.

Octavo (215 x 137mm), pp. 43, [2 ('List of Subscribers before Publication' and imprint)], [1 (blank)], [2 (blank l.)]. (Small mark on fore-edge of bookblock.) Original yellow-green cloth, the rounded spine lettered in gilt, printed dustwrapper, with price of '6/- nett' on upper flap. (Light offsetting on free endpapers, top edge of boards and spine slightly faded, extremities slightly bumped, dustwrapper slightly faded on spine, edges slightly rubbed and chipped.) A very good copy in the dustwrapper. *Provenance*: Antony Rex Divey (1930-2013, and by descent; see note to item 8).

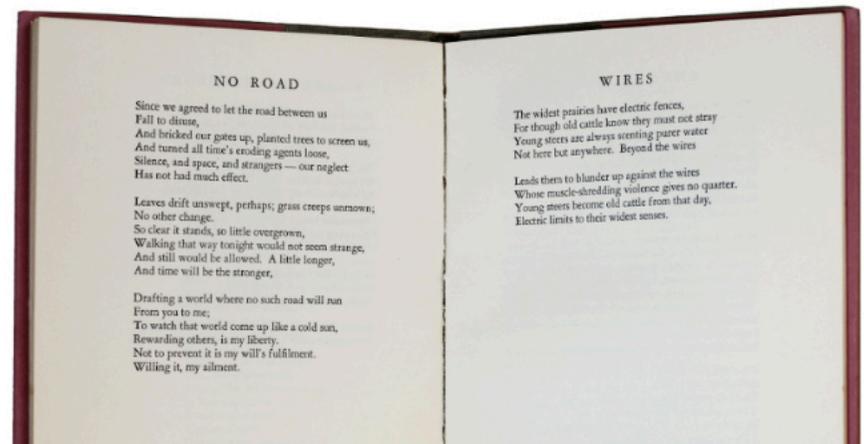
£595

First edition, Bloomfield's first state of the sheets in the second binding. *The Less Deceived* – Larkin's 'first mature collection' (A. Motion, *Philip Larkin: A Writer's Life* (London, 1994), p. 188) – collected poems written over the previous decade, and had been originally titled *Various Poems*, which 'Larkin feebly told his mother hadn't been used lately' (*op. cit.*, p. 262). George Hartley, whose Marvell Press published the collection, encouraged Larkin to choose a more memorable title, which Larkin did by re-titling one poem 'Deceptions' and then using the poem's original title for the volume. The collection had been advertised for subscription, and, once the 700 sets of sheets of the first edition had been printed, 300 sets were bound up in cloth with a flat spine, of which some 120 copies were sent to subscribers in November 1955 and the remaining *circa* 180 copies sold to the public.

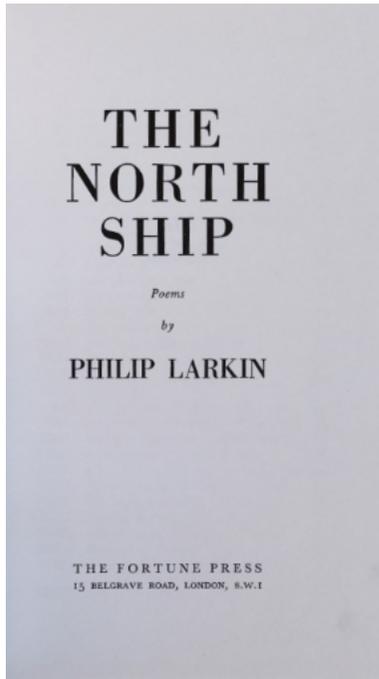
A favourable notice of *The Less Deceived* in a survey of the year's literature in *The Times* on 22 December 1955 led to a surge in orders for the book, which was accelerated by the appearance of further laudatory reviews. This demand prompted the publishers to have the remaining 400 sets of sheets bound up in a second binding with a rounded spine (as here), and these remaining copies of the first edition had all sold by April 1956. 'The publication of *The Less Deceived* [...] marked the decisive turning point in Larkin's career. Previously he had been almost no one, now he was someone; previously small presses had humiliated him, now one of them made him special; previously he had suffered his failures in solitude, now he was able to dramatize them for an audience' (*op. cit.*, p. 270).

Bloomfield records that the 700 sets of sheets of the first edition have the error 'floor' for 'sea' on p. 38 (as here), and he also notes that 'an unknown proportion' of the 400 copies in the second binding were 'described on the verso the title page as the "Second edition", more properly perhaps a "second state", which form part of the first impression'. This copy does not have the text 'Second edition' on the verso of the title-page and therefore forms part of Bloomfield's first state of the sheets (the upper flap shows no traces of a later price-sticker over the printed price of '6/- nett').

B.C. Bloomfield, *Philip Larkin* (2002), A6(a).



THE SECOND, UNAUTHORISED EDITION OF LARKIN'S FIRST COLLECTION OF POEMS:
'PERHAPS HIS WORK WILL GAIN WIDER APPEAL AS HIS GENIUS BECOMES MORE MATURE?'



10. LARKIN, Philip. *The North Ship. Poems.* London: Knole Park Press Ltd for The Fortune Press, [1965].

Octavo (229 x 144mm), pp. [4 (half-title, verso blank, title, dedication)], 36. (Very light marginal mark on p. 4.) Original dark-red buckram, spine lettered in gilt, top and fore edges cut, lower edges trimmed. (Extremities lightly rubbed and bumped.) A very good, clean copy. *Provenance:* Antony Rex Divey (1930-2013, and by descent; see note to item 8).

£69.50

Second, unauthorised edition, one of 500 copies. In 1944 the 22-year-old Philip Larkin, a recent graduate of St John's College, Oxford, received a letter inviting him to contribute to *Poetry from Oxford in Wartime*, an anthology which was to be published by

the Fortune Press. Larkin sent ten poems to the publisher, all of which were accepted, and received an invitation from R.A. Caton, the owner of the Fortune Press, to submit a larger group of poems with a view to possible publication as a collection. After some delays (in part due to his doubts about the quality of some of the pieces), Larkin sent Caton a group of poems in October 1944, and Caton replied that he would publish the collection in early 1945. Much to the poet's disappointment, the promised publication date of February 1945 was repeatedly delayed until the end of July 1945, when *The North Ship* was published in an edition of about 500 copies, priced at 6s., which 'were never all sold' (Bloomfield, p. 2).

In his introduction to the Faber & Faber edition of *The North Ship* published in 1966, Larkin judged that, in retrospect, 'it seems amazing that anyone should have offered to publish it without a cheque in advance and a certain amount of bullying', while his biographer believed that the book 'has usually been accepted in the spirit in which it was reissued by Faber twenty-one years later – as juvenilia, derivative, faintly ridiculous, a curiosity. Everyone agrees that it has recognizable Larkin features, but everyone also agrees that they are veiled and intermittent. Its only contemporary reviewer (in the *Coventry Evening Telegraph* on 26 October) warned Larkin what sort of reception to expect. "Mr Larkin," the reviewer said, "has an inner vision that must be sought for with care. His recondite imagery is couched in phrases that make up in a kind of wistful hinted beauty what they lack in lucidity. Mr Larkin's readers must at present be confined to a small circle. Perhaps his work will gain wider appeal as his genius becomes more mature?"' (A. Motion, *Philip Larkin: A Writer's Life* (London, 1994), p. 132).

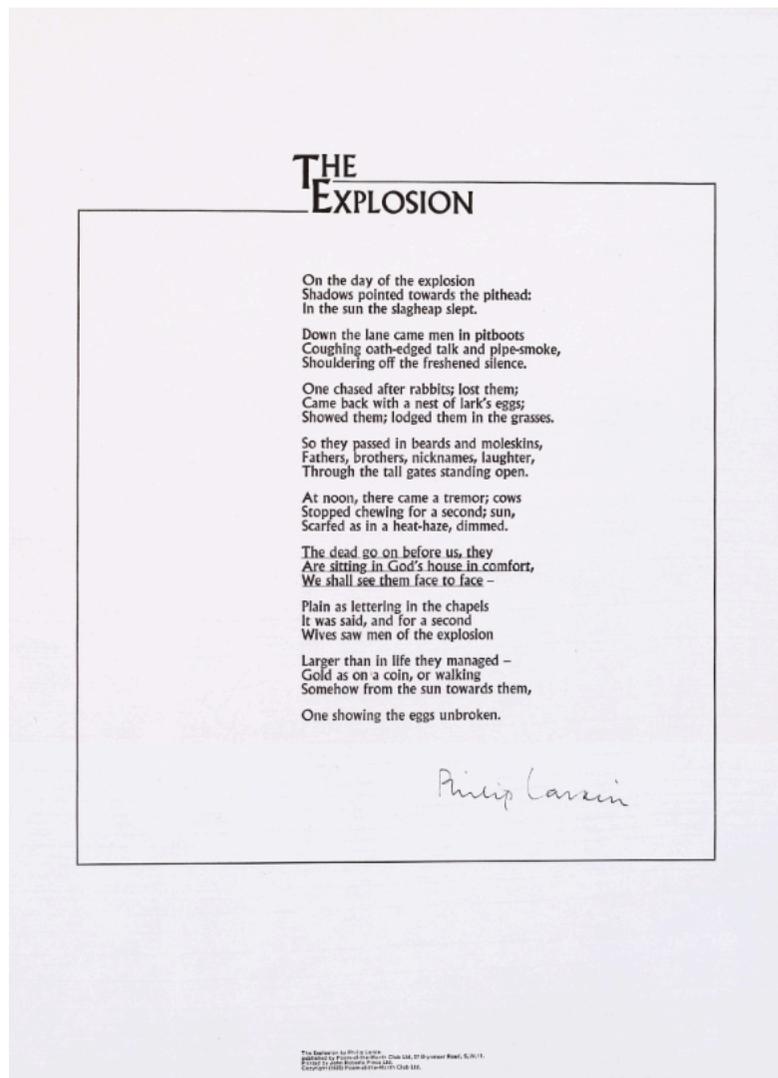
After his novel *Jill* had been rejected by another publisher, Larkin sent it to Caton in 1945 and the Fortune Press published it in 1946. Relations between author and publisher deteriorated for a number of reasons, however, and Larkin's second novel, *A Girl in Winter* (1947) was issued by Faber & Faber, who remained Larkin's primary publisher until his death. In April 1965, nearly 20 years after the first edition had been published, 'with no warning whatsoever, Caton and The Fortune Press had abruptly woken up to Larkin's growing fame and published 500 copies of an

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unauthorized edition of *The North Ship* (*op. cit.*, p. 358) – the present edition – which alarmed the author. While Larkin ‘had no particular regard for the book, [he] nevertheless didn’t want to lose the copyright. He consulted the Society of Authors and [Charles] Monteith [of Faber & Faber], who advised him that if Faber were to publish an edition this would sort things out’ (*loc. cit.*). Larkin was reluctant, telling Monteith that the poems ‘are such complete rubbish, for the most part, that I am just twice as unwilling to have two editions in print as I am to have one, and the only positive reasons for a second edition by you would be if this was necessary in order to secure the copyright, and to correct a few misprints’ (*loc. cit.*). Monteith persisted, however, and felt that the addition of a new introduction and a new poem (‘Waiting for breakfast, while she brushed her hair’) would make the projected volume more attractive to Larkin’s readers. The unauthorised Fortune Press edition ‘was withdrawn from sale when the author discovered its existence and in 1972 the firm of Charles Skilton The Fortune Press still had in stock 220 copies which could not be sold. The copies had no dust jackets as these had inadvertently been destroyed when the stock was transferred’ (Bloomfield).

B.C. Bloomfield, *Philip Larkin* (2002), A1(b).

THE FIRST PUBLICATION OF ‘THE EXPLOSION’, ONE OF 1,000 COPIES SIGNED BY LARKIN



11. LARKIN, Philip. ‘The Explosion’. London: John Roberts Press Ltd. for Poem-of-the-Month Club, 1970.

Broadsheet (381 x 283mm), [2 (poem, verso blank)]. Printed on laid paper watermarked ‘Arnold Signature’ and signed in ink at the foot ‘Philip Larkin’. (Very lightly browned at outer margins.) Later black cloth folder with gilt maroon leather title-label on upper panel. (Extremities lightly rubbed.) *Provenance:* Antony Rex Divey (1930-2013, and by descent; see note to item 8).

£495

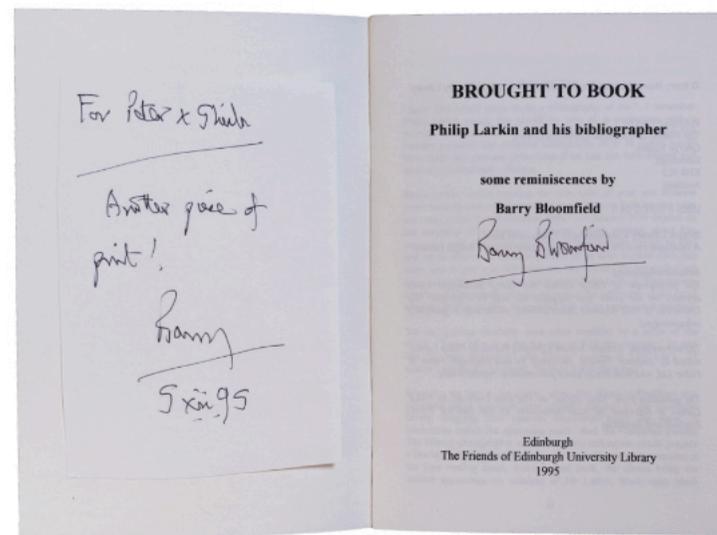
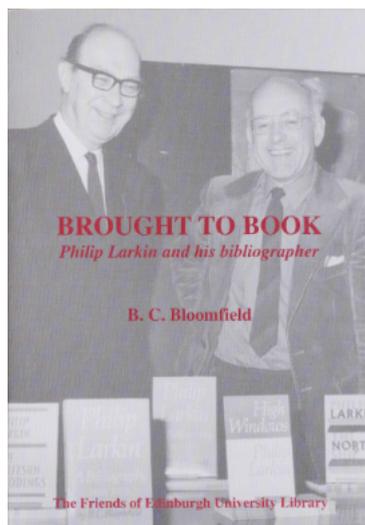
First edition, one of 1,000 copies signed by the author. Larkin’s poem ‘The Explosion’ – widely held to be one of his finest – was composed between 1969 and 1970, and completed on 5 January 1970. The poem draws upon Larkin’s memories of reading D.H. Lawrence’s descriptions of mining villages as a teenager, which were revived by watching ‘a television documentary about the mining industry [...] during Christmas 1969’ (A. Motion, *Philip Larkin: A Writer’s Life* (London, 1994), pp. 394-395), while his experiences

of the destruction wrought by the Coventry Blitz of 1940-1942 also inform it. The poem has some echoes of Thomas Hardy's 'In the Time of the "Breaking of Nations"', and Andrew Motion believed that 'in "The Explosion" an accident had reaffirmed the need for continuity' (*op. cit.*, p. 395).

'The Explosion' was first published in the 'Poem-of-the-Month' series, which comprised 48 broadsheets issued between 1970 and 1977, each bearing a poem or poems by a leading writer and signed by the author at the foot. Larkin wrote to his friend Judith Egerton on 18 March 1970 that 'today [I] learnt ["The Explosion"] will be "Poem of the Month" for June or July: have you heard of this new racket? Five pounds a year, & you get a new unpublished signed poem by C. Day-Lewis, Roy Fuller, Stephen Spender, John Betjeman, Laurie Lee, & others including yours truly flopping onto your doormat each month – better than having the authors themselves so flopping, anyway' (A. Thwaite (ed.), *Selected Letters of Philip Larkin 1940-1985* (London, 1992), p. 428). 'The Explosion' was reprinted in *The Listener* (17 August 1972), and first appeared in book form in *High Windows* (1974), as the poem which closes the collection.

B.C. Bloomfield, *Philip Larkin* (2002), A9.

SIGNED COPY OF BLOOMFIELD'S 'ACUTE AND AFFECTIONATE REMINISCENCES'
WITH 'MANY CHARACTERISTICALLY WRY REMARKS FROM LARKIN TO HIS BIBLIOGRAPHER'



12. LARKIN, Philip – Barry Cambray BLOOMFIELD. *Brought to Book: Philip Larkin and his Bibliographer. Some Reminiscences.* Edinburgh: Friends of Edinburgh University Library, 1995.

Octavo (210 x 146mm), pp. iv, 17, [3 (blank)]. Original printed wrappers, stapled as issued. (Minimally rubbed at edges, a few small, near-imperceptible marks.) A very good, clean copy. *Provenance:* [?]Peter and Sheila Davison (1926-2022 and d. 2017, autograph note by Bloomfield 'For Peter & Sheila Another piece of print! Barry 9.xii.95' tipped onto the inside of the upper wrapper, the title further signed 'Barry Bloomfield').

£49.50

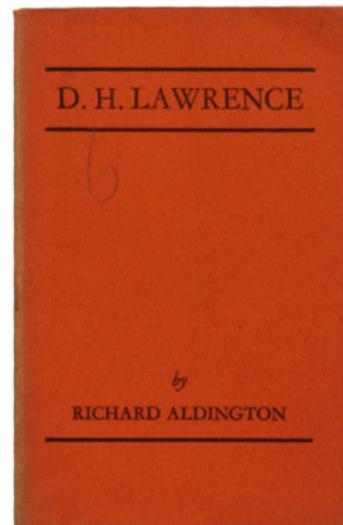
First edition, signed by the author and with an autograph presentation note tipped in. When compiling *W.H. Auden: A Bibliography*, the librarian and bibliographer Barry Bloomfield (1931-2002) had written to his fellow-librarian Philip Larkin, in order to clarify a point in a review of Auden's *The Shield of Achilles* by Larkin. Following the publication of *W.H. Auden: A Bibliography* in 1964 and a second edition in 1972, Bloomfield 'mentioned to Philip that I would like to begin work on a bibliography of his

published work: he looked at me somewhat mournfully and remarked "I suppose having finished with the whales, you are now getting round to the minnows?" but he gave no answer directly to my suggestions. [...] Gradually he came round to the idea' (p. 2). Bloomfield – who assembled the most complete collection of Larkin's works apart from the poet's own – published *Philip Larkin: A Bibliography 1933-76* (with a foreword by its subject) in 1979. After reading the typescript, Larkin wrote to Bloomfield on 31 May 1977 to praise the book's 'top-class bibliographical standards' and tell him: 'I couldn't ask for a better bibliographer, and my only regret is that I am not much more than a five-finger exercise after Auden' (A. Thwaite (ed.), *Selected Letters of Philip Larkin 1940-1985* (London, 1992), p. 567); two years after the bibliography was published, Larkin wrote to his biographer Andrew Motion that '[i]t's such a good book: I'm constantly referring to it' (*op. cit.*, p. 656).

Brought to Book is an account of Bloomfield's friendship with Larkin over some twenty years, which was based on a paper that Bloomfield had given to the Friends of the British Library. The paper was revised for presentation to the Friends of Edinburgh University Library on 24 March 1995, and then published by them in this form later in the year. The text is prefaced by an introduction by Brenda E. Moon, the Librarian of the University of Edinburgh, who had previously worked with Larkin as his Deputy Librarian at the University of Hull. *The Book Collector* praised *Brought to Book's* 'acute and affectionate reminiscences' and commended its 'many characteristically wry remarks from Larkin to his bibliographer' (*The Book Collector*, vol. 45 (1996), p. 386). Bloomfield subsequently revised and extended his bibliography for a second edition, which was published as *Philip Larkin: A Bibliography 1933-94* in 2002, and the foreword to the later edition is an abbreviated version of the text published in *Brought to Book*.

It seems probable that the 'Peter & Sheila' to whom this copy was given were Bloomfield's friends Professor Peter Davison OBE and his wife Sheila Davison.

'I THINK OF HIM ALIVE AND DEAD AS ONE OF THE MOST BRAVE,
SPLENDID AND VITAL INFLUENCES OF MY OWN LIFE AND OF HIS TIME'



13. LAWRENCE, David Herbert – 'Richard' [i.e. Edward Godfree] ALDINGTON. *D.H. Lawrence.* London: R. & R. Clark, Ltd. for Chatto & Windus, 1930.

Octavo (165 x 107mm), pp. 2 (blank l.), 43, [1 (imprint)]. (Some light spotting, very light offsetting of lower dustwrapper flap onto final page.) Original integral wrappers with printed orange dustwrapper pasted onto spine, not price-clipped. (Dustwrapper slightly faded on spine and slightly rubbed at edges.) A very good copy. *Provenance: Stephen John Keynes OBE, FLS* (1927-2017).

£29.50

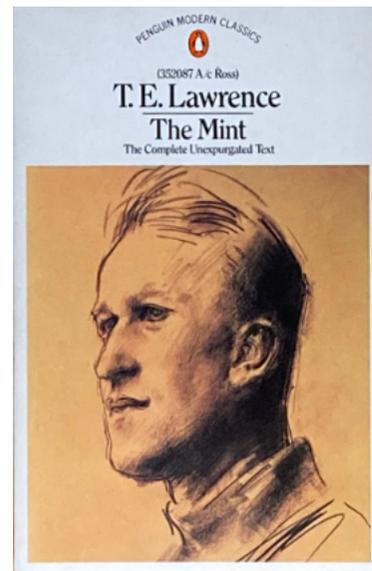
First edition thus, trade issue. The poet, novelist, and biographer Richard Aldington (1892-1962) had co-founded the Imagist Movement in 1912 with the American poets Ezra Pound and Hilda Doolittle (known by her initials as 'H.D.', whom he would marry the following year). Aldington soon established himself in British pre-war literary circles and in 1914 he met D.H. Lawrence (1885-1930) – 'the modern novelist he most admired' (ODNB) – who would become a friend and have an important influence on Aldington's writing. In 1928 Aldington left England for France and in the autumn of that year, while staying with D.H. and Frieda Lawrence on the Mediterranean island of Port Cros, he began his first novel – the celebrated anti-war book *Death of a Hero* (1929), which was judged 'much the best of the English war books' by George Orwell (quoted in C. Doyle, *Richard Aldington: A Biography* (Basingstoke and London, 1989), p. 128).

Aldington's text was first published as *D.H. Lawrence: An Indiscretion* by the University of Washington Book Store in 1927, before it was then published in this edition with a prefatory 'Note' which comments that '[t]his brief and inevitably fragmentary impression of Lawrence was written three years ago. I knew, of course, that he was seriously threatened by the disease which ultimately killed him, but I did not know how near to his death he was even then. For so many years he fought so gallantly for life that I could scarcely think of him as mortal. I found much to quarrel about with him when he was alive, but I think of him alive and dead as one of the most brave, splendid and vital influences of my own life and of his time' (p. [7]). The 'Note' concludes with the words '[Lawrence] was not wholly displeased by this essay, and that is sufficient excuse for its publication now' (*loc. cit.*). Aldington would go on to edit Lawrence's *Selected Poems* in 1932, provide introductions to new editions of Lawrence's works, and write *D.H. Lawrence: Portrait of a Genius, but ...* (1950), 'the important first biography of Lawrence' (ODNB). *D.H. Lawrence* was revised and reprinted as *D.H. Lawrence: An Appreciation* by Penguin Books in 1950.

The first edition of *D.H. Lawrence* was issued in two forms: the trade issue in wrappers (as here) and a limited edition of 260 signed copies on large paper, of which 250 were for sale. This copy is from the library of the noted bibliophile and collector Stephen Keynes – the son of the bibliographer Sir Geoffrey Keynes and a great-grandson of Charles Darwin – who was the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

J.C. Cowan, *D.H. Lawrence: An Annotated Bibliography of Writings about Him*, 357; A. Kershaw, *Bibliography of the Works of Richard Aldington from 1915 to 1948*, 41.

THE PENGUIN MODERN CLASSICS EDITION OF *THE MINT*, WITH A NEW PREFACE
BY JEREMY WILSON, FROM WILSON'S LIBRARY AND WITH HIS OWNERSHIP SIGNATURE



14. LAWRENCE, Thomas Edward. *The Mint. The Complete Unexpurgated Text.* London: Richard Clay (The Chaucer Press) Ltd for Penguin Books, 1984.

Octavo (198 x 127mm), pp. 232, [8 (publisher's advertisements)]. (Lightly browned, a few light marginal marks.) Original printed wrappers with illustration after Augustus John on upper wrapper. (Extremities lightly rubbed and creased.) A very good copy. Provenance: **Jeremy Michael Wilson** (1944-2017, ownership signature on p. [1]).

£39.50

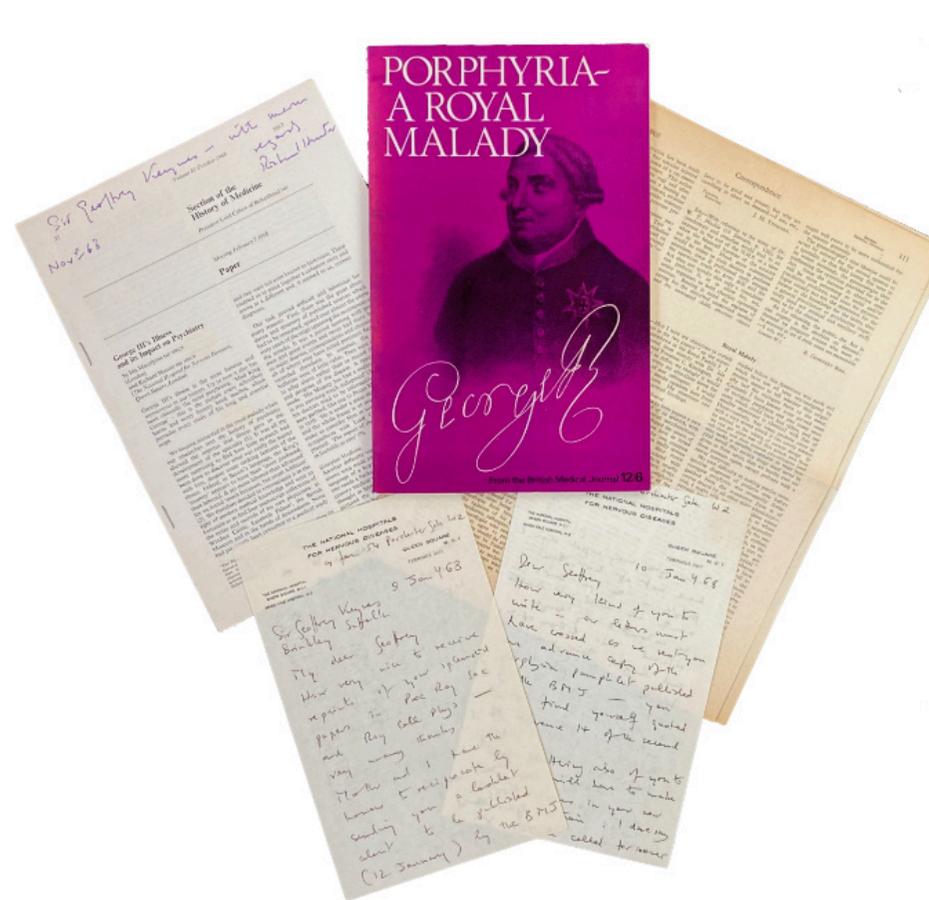
Fourth British edition, third printing. 'One of Lawrence's avowed purposes in joining the RAF, though not the only one, was to write of the ranks from the inside. He began immediately making notes when he enlisted in 1922. With his dismissal in January 1923, because of unfavourable publicity, the project was set aside, not to be taken up again until he was posted to India in 1927. [...] While in India he edited the text of his earlier notes and began revisions. In March 1928 he sent a clean copy of the revised text to Edward Garnett. Garnett had copies typed which were circulated to a small circle, among them Air Marshal Trenchard. [...] Trenchard's concerned response led Lawrence to guarantee that it would not be published at least until 1950. Later revisions were made by Lawrence in the last months of his life with a possible view to publication in a private edition on a handpress' (O'Brien, pp. 119-120).

An American edition was printed in 1936 to forestall a possible piracy, but the first British edition was published in 1955 in two issues: a limited issue and a trade issue 'which had all objectionable words lifted out of the text, leaving blank spaces. In 1973 a definitive edition, including the objectionable words and names as they appeared in the manuscript, was published by Cape. These names had been changed in some cases due to fear of libel suits' (*loc. cit.*). The 1973 text was used as the basis of this fourth British edition, which appeared in the 'Penguin Modern Classics' series and retained the 'Note by A.W. Lawrence to the First Edition' (pp. 9-[13]), but published for the first time the 'Preface by J.M. Wilson to the Penguin Edition' (pp. 15-27). Jeremy Wilson had edited Lawrence's *Minorities* in 1971 and in 1975 A.W. Lawrence appointed Wilson the authorised biographer of T.E. Lawrence (his biography would appear in 1989 as *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence*). Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence – including *The Mint* and *Later Writings about Service Life* (2009) – and the definitive series of Lawrence's letters.

O'Brien records the first printing of the fourth British edition in 1978 and a larger-format 1987 issue in a re-designed binding, which matches this earlier edition of 1984.

Cf. P.M. O'Brien, *T.E. Lawrence* (2000), A178 (4th British ed.).

A SMALL COLLECTION OF BOOKS AND LETTERS BY IDA MACALPINE AND RICHARD HUNTER ON GEORGE III'S MADNESS, FROM THE COLLECTION OF SIR GEOFFREY KEYNES



15. MACALPINE, Ida and Richard Alfred HUNTER. A small collection of books and letters relating to MacAlpine and Hunter's researches into King George III's episodes of mental illness, comprising:

(i) **Ida MACALPINE, Richard HUNTER, et al.** *Porphyria – A Royal Malady. Articles Published in or Commissioned by the British Medical Journal*. London: Fisher, Knight & Co., Ltd., Gainsborough Press for the British Medical Association, 1968. Octavo (243 x 153mm), pp. vii, [1 (blank)], 68. Half-tone illustrations in the text, some full-page. (A few light spots.) Original wrappers. (Spine slightly faded, extremities lightly rubbed.) *Provenance: Sir Geoffrey Keynes*, January 1968 (autograph presentation inscription by Richard Hunter 'Sir Geoffrey Keynes from the authors Jan[uar]y [19]68' on half-title). **First edition, a pre-publication copy.** National Library of Medicine, *Bibliography of the History of Medicine 1964-1969*, p. 474.

(ii) **Richard HUNTER.** Autograph letter signed ('Richard') to Sir Geoffrey Keynes ('My dear Geoffrey'), 54 Porchester Gate, W2, 9 January 1968. Octavo, 2pp. Printed letterhead of The National Hospitals for Nervous Diseases.

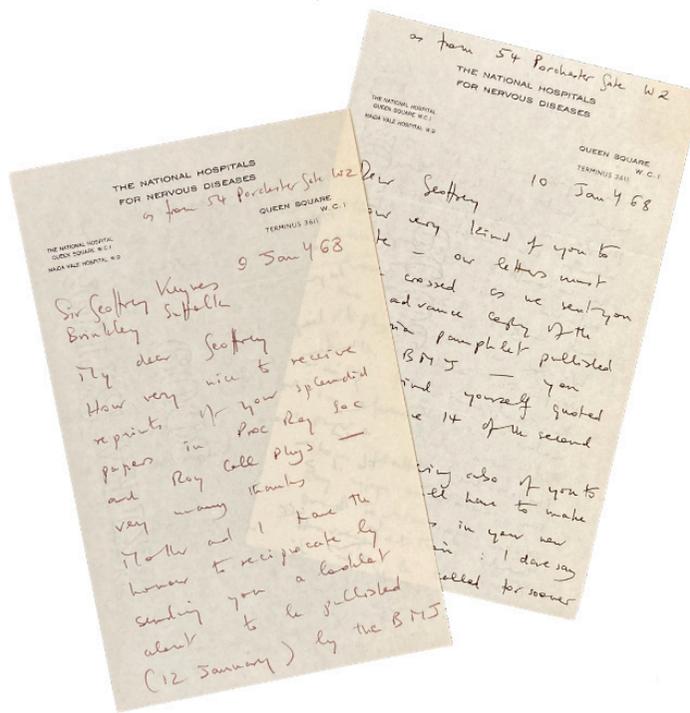
(iii) **Richard HUNTER.** Autograph letter signed ('Richard') to Sir Geoffrey Keynes ('Dear Geoffrey'), 54 Porchester Gate, W2, 10 January 1968. Octavo, 2pp. Printed letterhead of The National Hospitals for Nervous Diseases.

(iv) **British Medical Journal** – A small collection of 8 ll. removed from the 'Correspondence' pages of 6 issues of the *British Medical Journal*. [London: British Medical Journal], 3 February 1968-13 April 1968. (Slightly browned, folded.) These pages bear correspondence criticising and defending the papers on George III's putative porphyria, which were published in the *British Medical Journal* and collected in *Porphyria – A Royal Malady*. They appear to have been collected by Sir Geoffrey Keynes, who kept them with his copy of the book. Cf. *Bibliography of the History of Medicine 1964-1969*, p. 474 for four of these letters.

(v) **Ida MACALPINE and Richard HUNTER.** 'George III's Illness and its Impact on Psychiatry', offprint from *Proceedings of the Royal Society of Medicine*, vol. 61 (1968), pp. 1017-1026. [London: Royal Society of Medicine, 1968]. Quarto (248 x 181mm), pp. 1017-1026. (A few light spots, folded, presumably for posting.) Original self-wrappers, stapled as issued. *Provenance: Sir Geoffrey Langdon Keynes*, November 1968 (autograph presentation inscription by Richard Hunter 'Sir Geoffrey Keynes – with warm regards Richard Hunter Nov[embe]r [19]68' on half-title). **Offprint issue.** *Bibliography of the History of Medicine 1964-1969*, p. 456.

Provenance: Sir Geoffrey Langdon Keynes FRCP, FRCS, FRCOG, FBA (1887-1982; by descent to his son:.) – **Stephen John Keynes OBE, FLS** (1927-2017).

£149.50



The Anglo-German physician Ida Macalpine MD, FRCP (1899-1974) was awarded an MD by the Friedrich-Alexander-Universität, Erlangen in 1927, before she emigrated to Britain with her two sons in 1933. In Britain Macalpine studied for and received a Scottish medical qualification in order to practise in the United Kingdom. Macalpine then specialised in psychiatry and was appointed psychiatrist at St Bartholomew's Hospital, London, and her son Richard Hunter MD, FRCPsych, FRCP (1923-1981) studied at St Bartholomew's (where he was house surgeon to Sir Geoffrey Keynes), before following his mother into psychiatry. Both Ida Macalpine and Richard Hunter were also distinguished historians of medicine, in which capacity they are best remembered for their book *300 Years of Psychiatry 1535-1860* (1963) and their publications on porphyria. The first of these was 'The "Insanity" of King George III: A Classic Case of Porphyria' (1966) and it was followed by 'Porphyria in the Royal

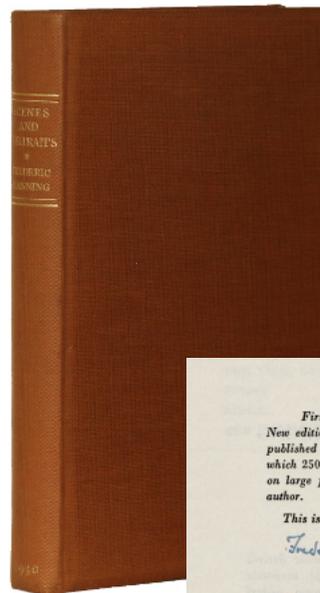
Houses of Stuart, Hanover, and Prussia: A Follow-up Study of George III's Illness' (1968), both of which were published in the *British Medical Journal*, and then collected in *Porphyria – A Royal Malady* with two further pieces in support of their papers.

This copy was sent by Richard Hunter to his former colleague, the noted surgeon, and historian and bibliographer of science Sir Geoffrey Keynes, and Hunter's covering letter thanks Keynes for some offprints, continuing: 'Mother and I have the honour to reciprocate by sending you a booklet about to be published (12 January) by the BMJ on our George III & House of Stuart & Hanover studies – we hope you will enjoy it'. The letter concludes with a postscript '[y]ou are mentioned in footnote 14' (footnote 14 of 'Porphyria in the Royal Houses of Stuart, Hanover, and Prussia' refers to Keynes's *The Life of William Harvey*).

Hunter's second letter to Keynes, written the following day, explains that 'our letters must have crossed' and mentions the copy of *Porphyria – A Royal Malady* which had already been sent. After discussing Keynes's work on Harvey, Hunter writes, apparently in response to a reference provided by Keynes, that '[w]e are not sure whether porphyria could account for the "beneficial evacuation of nature" on King James's left arm [reported by Harvey] but it is not impossible & is certainly an interesting suggestion'. The final item in the group is a further paper on George III's illness, inscribed to Keynes by Hunter.

Macalpine and Hunter's hypothesis was (and remains) controversial, and much of the contemporary debate about it took place in the correspondence columns of the *British Medical Journal*, and Keynes evidently read and collected these pieces, which he extracted from the individual issues and kept with his copy of the book. The year after *Porphyria – A Royal Malady* was published, Macalpine and Hunter's wrote *George III and the Mad-Business* (1969), which was a primary source for Alan Bennett's play *The Madness of George III* (1991) – indeed, Macalpine is a character in the final scene of the play – and the film *The Madness of King George* (1994).

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



16. 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.

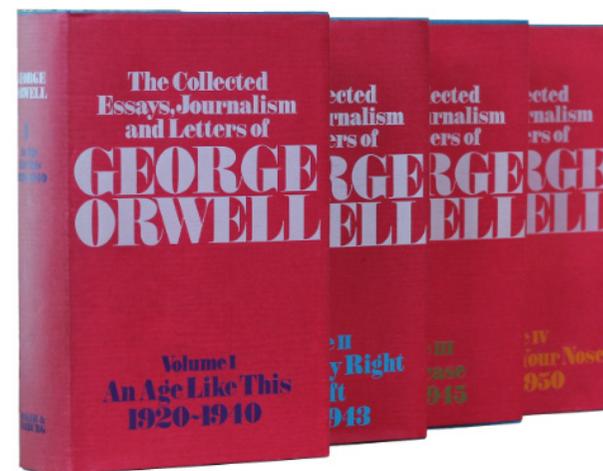
In the postwar era Manning continued to write, but Galton’s death in 1921 had deprived Manning of an anchor and ‘without a mentor he seemed likely to drift, until in 1929 the publisher Peter Davies persuaded him to write a short novel about the western front. The market for war books was suddenly opening 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 Lawrence identified the anonymous author as the writer of *Scenes & Portraits*.

Assisted by Lawrence’s praise, *Her Privates We* 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.

P.M. O’Brien, *T.E. Lawrence* (2000), F701 and sF0599; E. Sudduth, *The Joseph M. Brucoli Great War Collection*, p. 142.

A LANDMARK EDITION OF ORWELL: ‘THE SOUND OF A PERSONAL VOICE, AN INDIVIDUAL TALKING AT RANDOM OF THE THINGS THAT CONCERN HIM ON MANY DIFFERENT LEVELS’



17. ‘ORWELL, George’ (i.e. Eric Arthur BLAIR). *The Collected Essays, Journalism and Letters of George Orwell. Volume I An Age Like This 1920-1940.* [–Volume II *My Country Right or Left 1940-1943*; –Volume III *As I Please 1943-1945*; –Volume IV *In Front of Your Nose 1945-1950*]. Edited by ‘Sonia Orwell’ [i.e. Sonia Mary Brownell] and Ian Angus. London: William Clowes and Sons, Limited [I and III] and The Camelot Press Ltd [II and IV] for Secker & Warburg, 1968.

4 volumes, octavo in 16s (213 x 134mm), pp. I: [i]-xxiii (half-title, verso blank, title, colophon on verso, contents, acknowledgements, blank, introduction, 'A Note on the Editing'), [1 (blank)], 1-540, [541 ('Appendix I')], [542 (blank)], [543]-551 ('Appendix II: Chronology'), [552 (blank)], [553]-574 (index), [2 (blank l.)]; II: [i]-xv (half-title, verso blank, title, colophon on verso, contents, blank, acknowledgements, blank, 'A Note on the Editing'), [1 (blank)], [1]-450, [451 ('Appendix I')], [452]-453 ('Appendix II: Chronology'), [454 (blank)], [455]-477 (index), [1 (blank)], [2 (blank l.)]; III: [i]-xv (half-title, verso blank, title, colophon on verso, contents, acknowledgements, blank, 'A Note on the Editing'), [1 (blank)], 1-406, [407 ('Appendix I')], [408 (blank)], [409]-411 ('Appendix II: Chronology'), [412 (blank)], [413]-435 (index), [1 (blank)]; IV: [i]-xvii (half-title, verso blank, title, colophon on verso, contents, acknowledgements, blank, 'A Note on the Editing'), [1 (blank)], [1]-515, [516 (blank)], [517 ('Appendix I')], [518]-521 ('Appendix II: Chronology'), [522 (blank)], [523]-555 (index), [1 (blank)]; [2 (blank l.)]. Half-tone frontispiece plates with facsimiles on rectos and portraits on versos in all vols. One facsimile illustration in the text. (Occasional, mainly marginal, light marks.) Original blue cloth, spines lettered and decorated in gilt, light-blue endpapers, printed red dustwrappers designed by Bernard Higton, not price-clipped. (Extremities minimally rubbed and bumped, slightly leant, dustwrappers lightly faded on spines and with slight rubbing and chipping at edges, one spine with short tear and small mark.) A very good, clean set in the dustwrappers.

£495

First edition. George Orwell (1903-1950) died on 21 January 1950 of a tubercular haemorrhage at University College Hospital in London, following a long period of treatment for tuberculosis at a sanatorium in Gloucestershire and University College Hospital during the preceding year. On 13 October 1949, while a patient at University College Hospital, Orwell had married Sonia Brownell (to whom he had unsuccessfully proposed in 1945), and he also made preparations for the administration of his literary estate after his death. During his lifetime Orwell had published nine book-length volumes and two collections of essays, but, as Sonia Orwell states in her introduction, 'in terms of actual words he produced very much more than seems possible for someone who died at the age of forty-six, was often struggling against ill-health and poverty and had such a passion for the time-consuming country

pursuits of gardening, keeping animals, fishing and carpentry. But a great many of these words, really most of his journalism, were often written against the feeling he should be writing something else – novels or essays' (I, p. [xv]). The *Collected Essays, Journalism and Letters* gathers together many of these writings (often appearing for the first time in book form), and, as Sonia Orwell explains, while '[t]hese four volumes are not the Complete Journalism and Letters of George Orwell', taken together 'with the novels and books they make up the definitive Collected Works' (I, pp. xvi-xvii).

With regard to the contents of the work, the editors did not 'set out to make an academic monument because neither his work nor his personality lends itself to such treatment and the period he lived in is too recent for any standard history to have been written of it', but '[a]nything [George Orwell] would have considered as an essay is certainly included. We have excluded much of the journalism and many letters. The letters which are not included are of the "glad to meet you Saturday" or "would you send the proofs to the following address" kind. The journalism we have not printed is purely ephemeral and the very few surviving pieces of his youthful work are unimportant' (I, p. xvii). The material is arranged chronologically for two reasons: firstly, because 'it is extremely difficult to pigeonhole Orwell's essays and journalism: few of the pieces can readily be labelled either as political or as literary writing. Such categories overlap and merge until what we really hear is the sound of a personal voice, an individual talking at random of the things that concern him on many different levels' (I, pp. xvii-xviii).

Shortly before his death, George Orwell had added a clause to his will forbidding the writing of a biography – an injunction which Sonia Orwell observed and enforced strenuously, despite entreaties from a number of would-be biographers. This provided her with the second reason for the chronological arrangement of the material in the *Collected Essays, Journalism and Letters*: 'to give a continuous picture of Orwell's life as well as of his work. [...] With these present volumes the picture is as complete as it can be. Inevitably, many of the letters he wrote have been lost and many of his friends throw away letters as a matter of course. Only one to each of his wives has

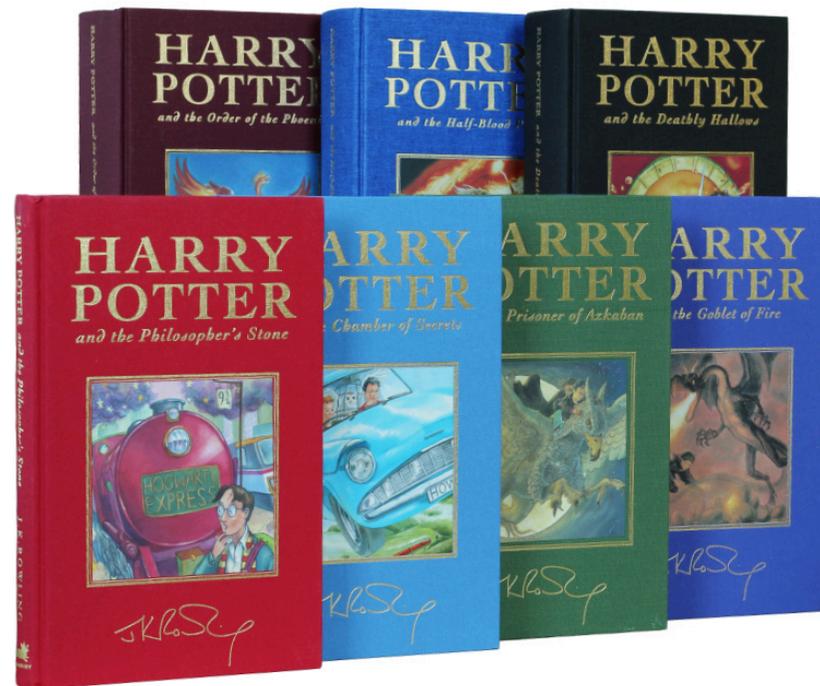
survived. But with the material available, I felt that arranging the letters, rather unorthodoxly, among the texts did give an idea of how his life and work developed. To him they were one' (l, p. xix).

Although two collections of Orwell's essays had appeared during his lifetime – *Inside the Whale* (1940) and *The Lion and the Unicorn* (1941) – 'the publication of the invaluable *Collected Essays, Journalism, and Letters of George Orwell* [...] enabled us to see exactly how complex and varied a writer Orwell was compared to what we had concluded on the basis of the major novels alone' (P. Schlueter, 'Trends in Orwell Criticism 1968-1984', in B. Oldsey and J. Browne, *Critical Essays on George Orwell* (Boston, MA, 1986), pp. 229-249 at p. 230). Indeed, as Bernard Crick wrote some ten years after their publication, '[m]uch critical opinion now locates [Orwell's] genius in his essays. [...] His best essays are by no means all political, though those on politics and literature, language and censorship have become classics of English prose, anthologized and translated throughout the world, even where they are not supposed to be read' (*George Orwell: A Life* (Harmondsworth, 1987), pp. 18-19). The *Collected Essays, Journalism and Letters* is notable for its high editorial standards, the bibliography of Orwell's writings at the end of each volume, the chronologies of his life during the period covered by each volume, and the comprehensive indices (compiled by Oliver Stallybrass) to the individual volumes.

The publication of *Collected Essays, Journalism and Letters* brought a large quantity of biographical material into print and, ironically, made it much harder for Sonia Orwell to control the material that potential biographers were able to draw upon. The publication of *The Unknown Orwell* by the American writers Peter Stansky and William Abrahams in 1972 led the writer's widow to decide reluctantly that it would be preferable if she appointed an official biographer (which would permit her at least some control over what was published). Bernard Crick was appointed the authorised biographer of George Orwell, with full access to the Orwell Archive and her benediction, and Crick's *George Orwell: A Life* was published in 1980 – a few months before Sonia Orwell's death on 11 December 1980.

G. Fenwick, *George Orwell*, D12a.

THE HARRY POTTER CHILDREN'S DELUXE EDITION:
A COMPLETE SET OF THE FIRST EDITIONS IN FINE CONDITION



18. ROWLING, Joanne Kathleen. A complete, seven-volume set of the *Harry Potter* series with children's artwork in the first English deluxe edition, 1999-2007, comprising:

(i) **J.K. ROWLING and Thomas TAYLOR (illustrator).** *Harry Potter and the Philosopher's Stone*. London: Clays Ltd for Bloomsbury, 1999. Octavo (233 x 152mm), pp. 223, [1 (blank)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original red cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Taylor applied to blind panel within double gilt-ruled frame,

spine lettered and with publisher's device in gilt, all edges gilt, red endpapers, blue endbands, and blue fabric marker. (Head of spine very lightly bumped, small mark on top edges caused in production.) A fine copy.

First English deluxe edition, sixth issue. P.W. Errington. *J.K. Rowling. A Bibliography 1997-2013* (2015), A1(d).

(ii) J.K. ROWLING and Cliff WRIGHT (illustrator). *Harry Potter and the Chamber of Secrets*. London: Clays Ltd for Bloomsbury, 1999. Octavo (233 x 152mm), pp. 251, [1 (blank)], [1 (excerpts from reviews of Harry Potter and the Philosopher's Stone)], [2 (facsimile fan letters)], [1 (illustration)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title, monochrome reproduction of cover of *Harry Potter and the Philosopher's Stone* on final p. Original blue cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Wright applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, blue endpapers, green endbands, and green fabric marker. (Extremities minimally rubbed and bumped.) A fine copy.

First English deluxe edition, third issue. Errington A2(e).

(iii) J.K. ROWLING and C. WRIGHT (illustrator). *Harry Potter and the Prisoner of Azkaban*. London: Clays Ltd for Bloomsbury, 1999. Octavo (233 x 152mm), pp. 317, [1 (blank)], [2 (blank l.)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. (Occasional small spots on pp. from gilding of edges up to p. 64.) Original green cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Wright applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, green endpapers, yellow endbands, and yellow fabric marker. (Extremities minimally rubbed and bumped, light marking on bottom corner of upper board.) A very good copy.

First English deluxe edition, second issue. Errington A7(c).

(iv) J.K. ROWLING and Giles GREENFIELD (illustrator). *Harry Potter and the Goblet of Fire*. London: Clays Ltd for Bloomsbury, 2000. Octavo (233 x 152mm), pp. 636, [4 (blank ll.)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original purple-blue cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Greenfield applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, royal-blue endpapers, red endbands, and red fabric marker. (Rear corners very lightly bumped.) A fine copy.

First English deluxe edition, first issue. This English deluxe edition of *Harry Potter and the Goblet of Fire* was published on 2 October 2000 'in an edition of 10,000 copies' (Errington). 'This is the first English publication to note Warner Brothers' copyright and trademark of "Harry Potter names, characters and related indicia"' – roughly two years after the film rights for the first two books were purchased by Warner (Errington, pp. 195-196). Errington A9(b).

(v) J.K. ROWLING and Jason COCKROFT (illustrator). *Harry Potter and the Order of the Phoenix*. London: Clays Ltd for Bloomsbury, 2003. Octavo (233 x 152mm), pp. 766, [2 (blank l.)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original maroon cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Cockcroft applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, maroon endpapers, yellow endbands, and yellow fabric marker. (Minor blemish on fore-edge gilt.) A fine copy.

First English deluxe edition, first issue. This English deluxe edition of *Harry Potter and the Order of the Phoenix* was published on 6 October 2003 'in an edition of 26,700 copies' (Errington). Errington A12(c).

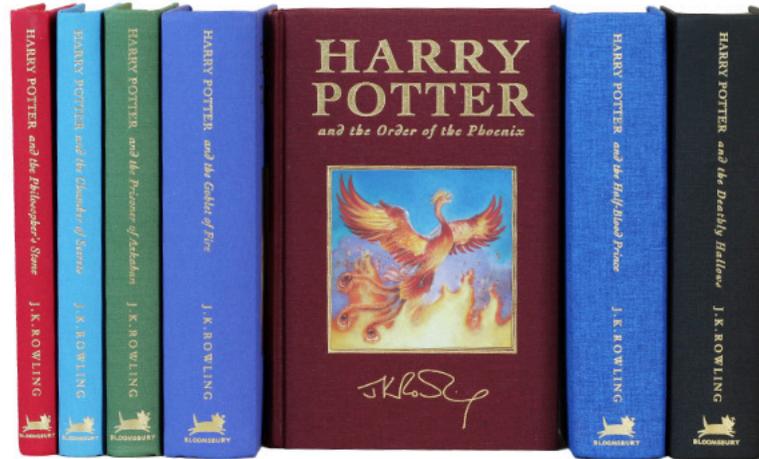
(vi) J.K. ROWLING and J. COCKROFT (illustrator). *Harry Potter and the Half-Blood Prince*. London: Clays Ltd for Bloomsbury, 2005. Octavo (233 x 150mm),

pp. 607, [1 (blank)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original denim blue cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Cockcroft applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, denim blue endpapers, green endbands, and green fabric marker. (Extremities minimally rubbed and bumped.) A fine copy.

First English deluxe edition, first issue. This English deluxe edition of *Harry Potter and the Half-Blood Prince* was published on 3 October 2005 'in an edition of 26,310 copies' (Errington). Errington A13(b).

(vii) **J.K. ROWLING and J. COCKROFT (illustrator).** *Harry Potter and the Deathly Hallows*. London: Clays Ltd for Bloomsbury, 2007. Octavo (233 x 150mm), pp. 607, [1 (blank)]. Illustration of Hogwarts coat-of-arms on half-title and title, publisher's device on title. Original black cloth gilt, upper board lettered and with Rowling's facsimile signature in gilt and central colour illustration after Cockcroft applied to blind panel within double gilt-ruled frame, spine lettered and with publisher's device in gilt, all edges gilt, purple endpapers, yellow endbands, and purple fabric marker. A fine copy.

First English deluxe edition, first issue. This English deluxe edition of *Harry Potter and the Deathly Hallows* was published on 21 July 2007, on the same day as the first English children's and adult trade editions, the first American edition and the first American deluxe edition, all in hardback. The present is an 'edition of 46,500 copies' (Errington). This appears to be a variant binding, since Errington calls for purple endbands and a green silk marker, indicating that the binding of this edition may have been shared between different



companies or that some supplies were exhausted and other materials substituted during the binding of the edition. Errington A14(aaa).

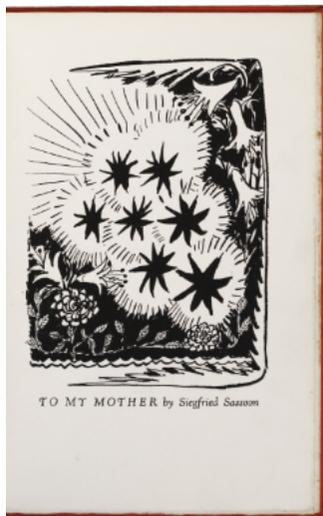
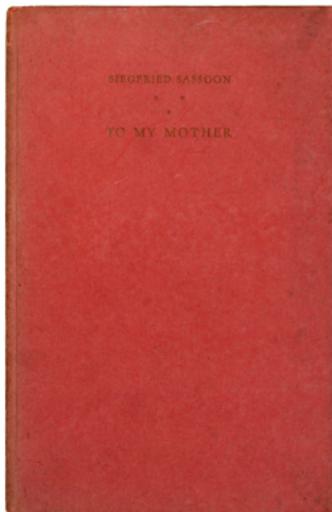
£1,795

A complete set of first editions of the English children's artwork deluxe edition of the Harry Potter series. Only two years had passed since the first publication of *Harry Potter and the Philosopher's Stone* before this deluxe edition of the first three titles in the series was created in 1999 for the gift market. Bloomsbury Publishing founder Nigel Newton explained in 2013 that the deluxe edition came about because 'if you think of any of the great children's classics, there would tend to be a really nice edition. Harry Potter deserves it more than anything we've ever published' (quoted in Errington, p. 15).

The first three volumes of the deluxe edition were first published as a group on 27 September 1999 (in this set they are the sixth, third, and second issues respectively). The four final volumes – all first issues of the first edition in this set – were published either in the October following the first appearance of the novel in the summer (*The Goblet of Fire*, *The Order of the Phoenix*, and *The Half-Blood Prince*), or, in the case of *The Deathly Hallows*, simultaneously with the first edition. Such was the popularity of these beautifully produced deluxe editions that the

print run for the final title in the series was 46,500 copies

In this set, all volumes are in fine condition thanks to all except the *Prisoner of Azkaban* having been kept in their original clear plastic wrapping by the previous owner until recently. Some of the plastic wrapping has, however, deteriorated over the decades and shows some signs of age such as tears, but they have been retained and can be included with this set.



ONE OF 500 COPIES SIGNED BY SASSOON

19. SASSOON, Siegfried Loraine and Stephen TENNANT (illustrator). *To My Mother*. (*Ariel Poems* No 14.) London: The Curwen Press for Faber & Gwyer Ltd, 1928.

Octavo in 6s (214 x 135mm), pp. [12]. Additional title with full-page woodcut illustration after Tennant and colour-printed plate after Tennant. (Some light offsetting in gutter from sewing.) Original salmon-pink boards, upper board lettered and decorated in gilt, top edges cut, others uncut and retaining deckles. (Light offsetting onto free endpapers, light marking on boards, spine faded.) A very good copy.

£195

First edition in book form, no. 135 of 500 large-paper copies on hand-made paper signed by the author. Siegfried Sassoon (1886-1967) was the son of the sculptor and financier Alfred Ezra Sassoon (1861-1895) and the artist Georgiana Theresa Sassoon (*née* Thornycroft, 1853-1947). Alfred Sassoon had left home when Siegfried was seven years old (he died shortly afterwards), and Siegfried and his two brothers 'were entirely brought up by their mother and her talented family' (ODNB), which included Theresa's parents, the sculptors Thomas and Mary Thornycroft, and her brother, the sculptor Sir Hamo Thornycroft. His mother encouraged Siegfried to write poetry and to draw, and he later recalled that Theresa 'had a strong maternal feeling that I was destined to become a great poet' and '[a]t the age of eleven I fully shared her belief that I was a heaven-born bard' (*The Old Century and Seven More Years* (London, 1938), p. 142).

This poem was first published under the title 'To an Inconspicuous Friend' in the December 1925 issue of *Flame* (an Independent Labour Party magazine), and it was then revised and re-titled by the author for publication in the 'Ariel Poems' series. The illustrations are by Sassoon's lover, the artist Stephen Tennant (1906-1987), and the colour plate depicts a mother with her small boy. The poem's opening lines – 'I watch you on your constant way, / In selfless duty long grown grey' – acknowledge Theresa's struggles to raise her three sons as a single parent, and her profound influence on the

man he would become is recognised in the concluding words: 'And so when I remember you / I think of all things rich and true / That I have reaped and wrought'.

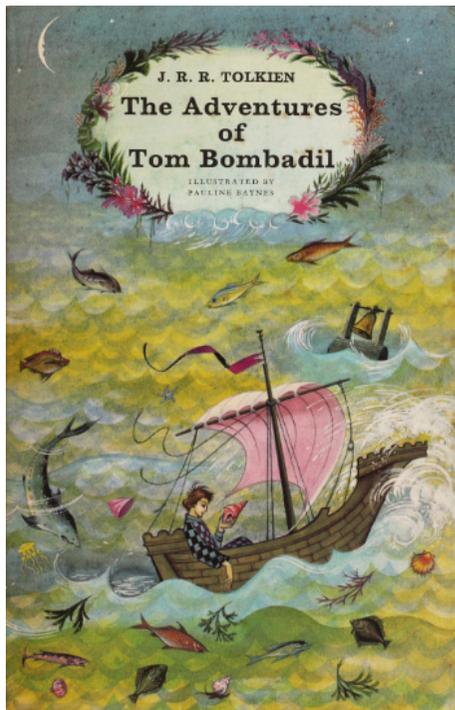


To My Mother was the second poem by Sassoon to appear in the 'Ariel Poems' series – *Nativity*, illustrated by Paul Nash, had appeared in 1927; Sassoon's *In Sicily* and *To the Red Rose*, both illustrated by Tennant, would be issued

in 1930 and 1931 respectively – and he gave his mother a copy of the slender volume when he visited her at Weirleigh, the family home, in November 1928. The first edition of *To My Mother* was published simultaneously on 24 September 1928 in two issues: an unlimited trade edition in wrappers (priced at 1s.) and the large-paper deluxe issue boards priced at 7s. 6d (as here), which was printed on hand-made paper and signed by the author.

T. Bose, *A Bookman's Catalogue: The Norman Colbeck Collection*, p. 726; D. Farmer, *Siegfried Sassoon: A Memorial Exhibition*, 63; G.L. Keynes, *Siegfried Sassoon*, A29b.

THE FIRST EDITION, FIRST IMPRESSION OF TOM BOMADIL'S ILLUSTRATED ADVENTURES,
WITH THE DUSTWRAPPER



20. TOLKIEN, John Ronald Reuel and Pauline BAYNES (illustrator). *The Adventures of Tom Bombadil and Other Verses from The Red Book.* London: Jarrold and Sons Ltd for George Allen & Unwin Ltd, 1962.

Octavo (222 x 140mm), pp. 64. Title illustrated in black and orange with facing orange vignette after Pauline Baynes, 6 full-page illustrations printed in black and orange, 16 headpieces surrounding poem titles of which one printed in black and orange, 14 tailpiece illustrations of which 3 printed in black and orange, 13 illustrations in the text of which one printed in black and orange, and 2 black-and-white vignettes facing beginnings of Preface and poems. Original paper over boards with colour illustration after Baynes, upper board and spine lettered in black, dustwrapper repeating boards design, not price-

clipped. (Extremities lightly rubbed and bumped, spine very lightly faded, endpapers very lightly spotted, dustwrapper lightly rubbed and creased at edges with light chipping on spine ends, 4mm closed tear at foot of spine, verso lightly spotted.) A very good copy. Provenance: Raymond Emil Maddison (1931-2003, engraved armorial bookplate on upper pastedown).

£475

First edition, first impression. *The Adventures of Tom Bombadil* was published on 22 November 1962, just in time for the 1962 Christmas market. Its origins, however, date from a quarter of a century earlier.

In December 1937, about 3 months after the publication of *The Hobbit*, Tolkien wrote to Stanley Unwin proposing the poem 'The Adventures of Tom Bombadil' – which had previously appeared in the *Oxford Magazine* in 1934 – for publication. Unwin's son Rayner responded that *The Hobbit* was already very successful and another story, that of Old Took's great grand-uncle, Bullroarer, might be better to publish as a continuation of *The Hobbit*, 'for Bilbo could tell it to Gandalf and Balin in his hobbit hole when they visited him. [...] Neither Rayner's preference nor a prose tale of Tom Bombadil was written, but the character was introduced into *The Lord of the Rings'* (Hammond and Anderson, p. 177).

It was not until 1961 that the present volume was proposed by Unwin's aunt, Jane Neave, who 'asked him to "get out a small book with Tom Bombadil at the heart of it, the sort of size of book that we old 'uns can afford to buy for Christmas presents"', and the original poem was chosen for this purpose, to be illustrated by Pauline Barnes, 'who had so successfully illustrated *Farmer Giles of Ham*' (1949) (*loc. cit.*).

The poems included in *The Adventures of Tom Bombadil* are from the fictional hobbit manuscript familiar to all *Hobbit* and *Lord of the Rings* readers, the *Red Book*. In his Preface, always the manuscript scholar, Tolkien sets the scene:

The Red Book contains a large number of verses. A few are included in the narrative of the *Downfall of the Lord of the Rings* or in attached stories and chronicles; many are found on loose leaves, while some are written carelessly in margins and blank spaces. [...] The present selection is taken from the older pieces, mainly concerned with legends and jests of the Shire at the end of the Third Age, that appear to have been made by Hobbits, especially by Bilbo and his friends, or their immediate descendants (*The Adventures of Tom Bombadil*, Preface, p. 7).

The sixteen poems include 'Oliphant' which Sam Gamgee declared 'traditional in the Shire' in *Lord of the Rings*; 'Errantry', 'an example of another kind which seems to have amused Hobbits: a rhyme or story which returns to its own beginning, and so may be recited until the hearers revolt' (*loc. cit.*);

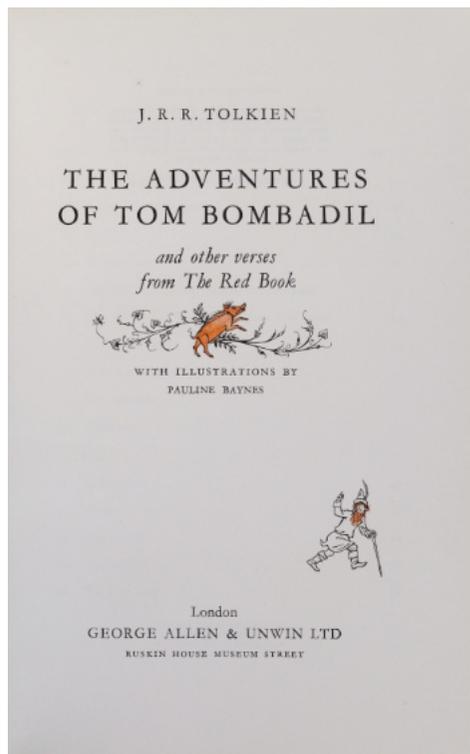
and poems witnessing 'the end of the Third Age, and the widening of the horizons of the Shire by contact with Rivendell and Gondor' (p. 8).

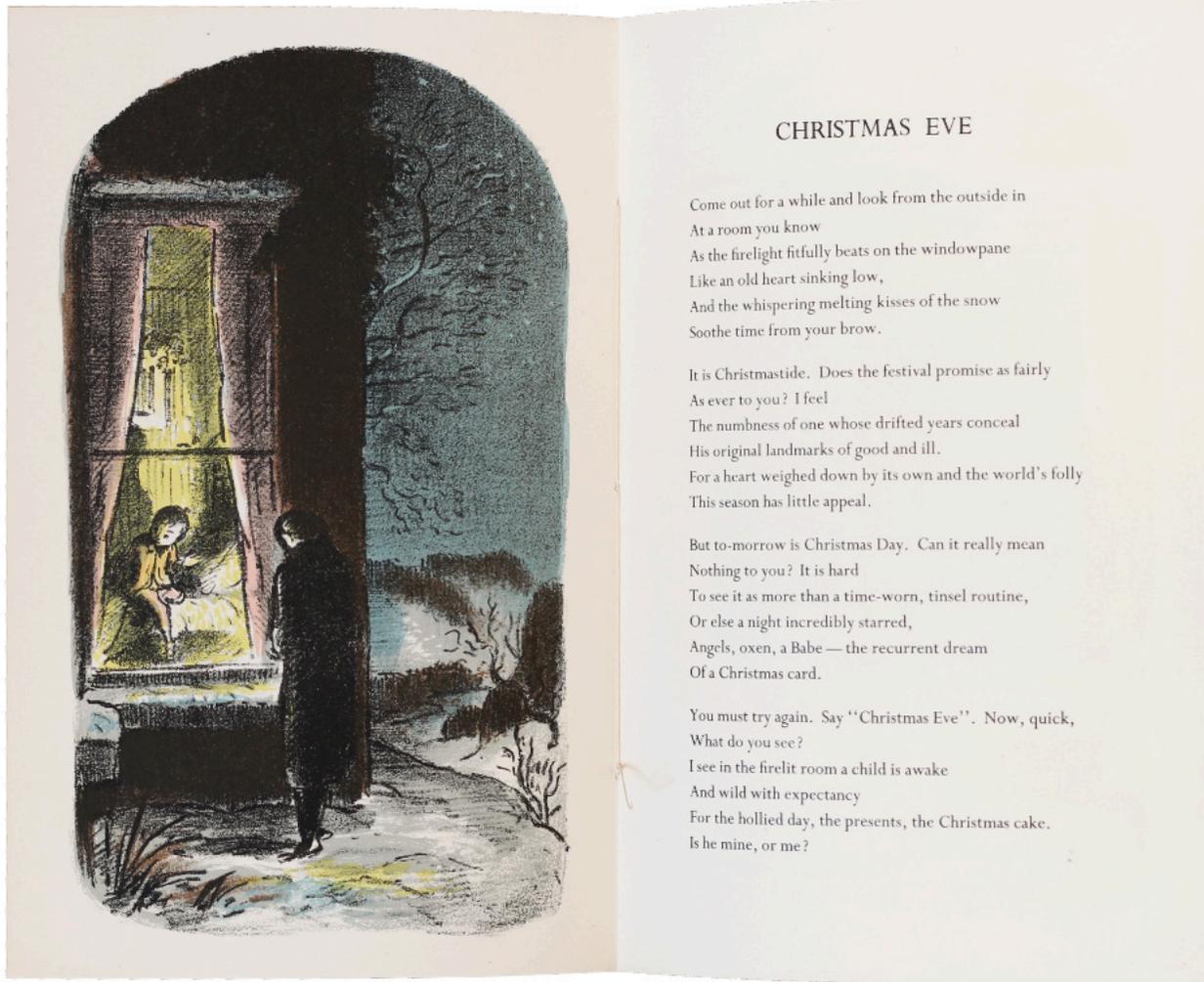
Tolkien had some doubts throughout the one-year publication process, but Rayner Unwin's support saw the finalisation of galley proofs in June, that of Pauline Baynes's illustrations around the end of August, and, finally, that of the binding and dustwrapper by the end of October 1962.

The Adventures of Tom Bombadil was an instant success. Even before its publication, Allen & Unwin 'sold approximately 5,000 copies' of the book, so that 'a second impression was needed immediately' (Hammond and Anderson, p. 180). In the second impression the positioning of two poems was changed,

in order to position the colour illustration for the poem 'Cat' directly beside it. The present copy is the first impression, with 'Cat' on p. 48 and 'Fastitocalon' on pp. 49 and 51, surrounding the illustration for 'Cat'.

W.G. Hammond and D.A. Anderson, *J.R.R. Tolkien*, A6.





CHRISTMAS EVE

Come out for a while and look from the outside in
At a room you know
As the firelight fitfully beats on the windowpane
Like an old heart sinking low,
And the whispering melting kisses of the snow
Soothe time from your brow.

It is Christmastide. Does the festival promise as fairly
As ever to you? I feel
The numbness of one whose drifted years conceal
His original landmarks of good and ill.
For a heart weighed down by its own and the world's folly
This season has little appeal.

But to-morrow is Christmas Day. Can it really mean
Nothing to you? It is hard
To see it as more than a time-worn, tinsel routine,
Or else a night incredibly starred,
Angels, oxen, a Babe — the recurrent dream
Of a Christmas card.

You must try again. Say "Christmas Eve". Now, quick,
What do you see?
I see in the firelit room a child is awake
And wild with expectancy
For the hollied day, the presents, the Christmas cake.
Is he mine, or me?



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enquiries@typeandforme.com · +44 (0) 7933 597 798 · www.typeandforme.com

