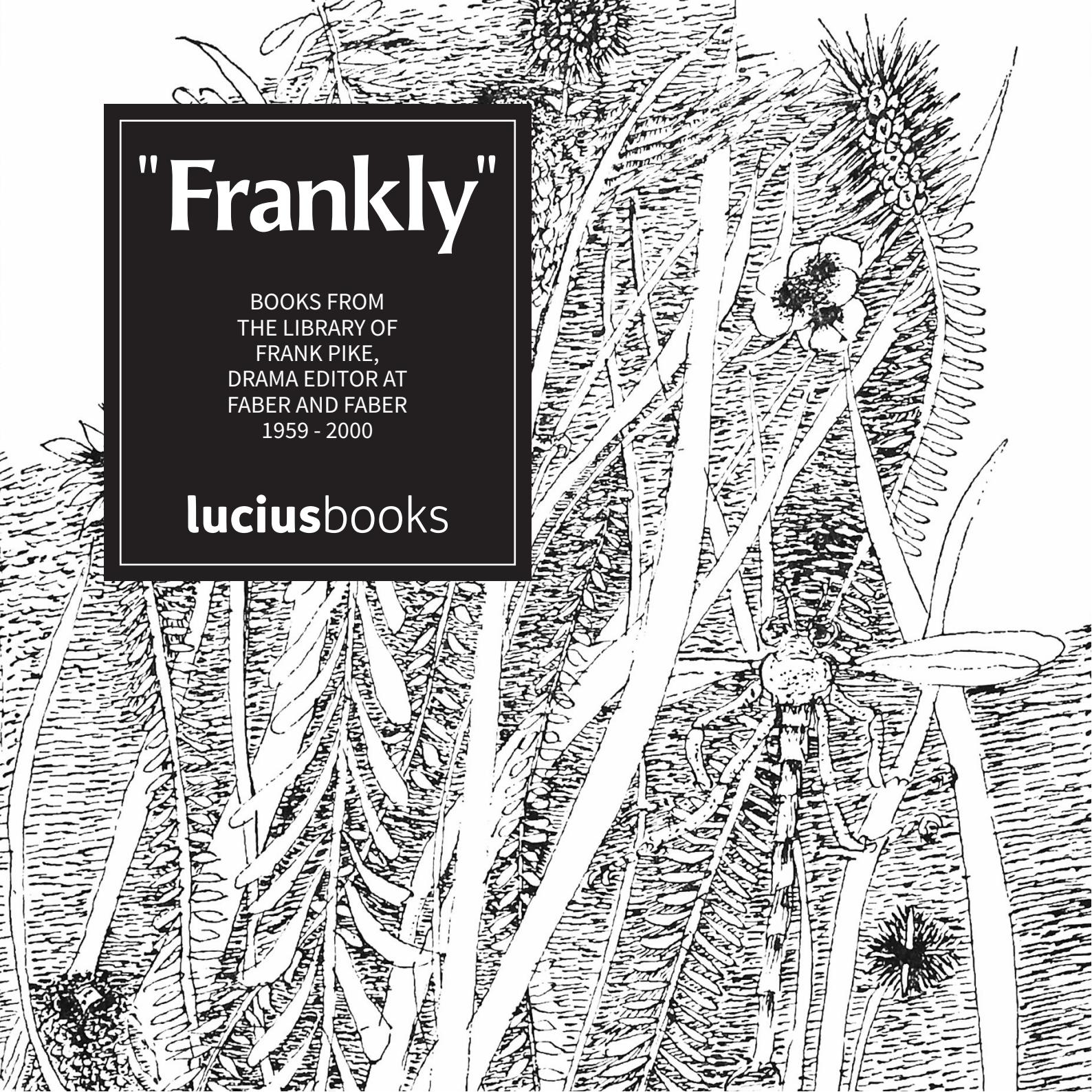


"Frankly"

BOOKS FROM
THE LIBRARY OF
FRANK PIKE,
DRAMA EDITOR AT
FABER AND FABER
1959 - 2000

luciusbooks



"Frankly"

BOOKS FROM THE LIBRARY OF
FRANK PIKE, DRAMA EDITOR AT
FABER AND FABER 1959 - 2000

Frank Pike was born in London in 1935. He was educated at Highgate School and Downing College Cambridge, arriving on a scholarship for Classics. Finding he had forgotten most of them during 2 years of National Service, Frank approached his tutor in crisis. The tutor suggested he try English instead. When Frank protested that he hadn't read any books, the tutor countered "Perhaps Dr. Leavis would consider that an advantage". Although Frank did not like the label 'Leavisite', he would take literature seriously for the rest of his life.

At Cambridge Frank became friends with Ted Hughes, and after a brief diversion as an English teacher in Norfolk, found himself at the heart of the London literary scene of the 60s. Joining Faber & Faber under Charles Monteith to review unsolicited manuscripts, he eventually ran the drama list. With a sharp intelligence lying beneath an almost impenetrable reserve, he won the respect of many poets, authors and playwrights, including Samuel Beckett, Wilson Harris, David Hare, Tom Stoppard and Christopher Reid, as well as more junior members of the firm, with whom he was extremely popular.

Christopher Reid writes "*That he was appreciated by the playwrights he published was made obvious when, at Frank's leaving party in a room at the Groucho Club, David Hare delivered a eulogy that must have startled certain members of the audience. It was not just affectionate, it was fervent in its tribute to the unsung hero. Frank, obliged to give a speech too, was, as one would expect, more self-deprecating. He confessed that when he had first joined Faber, he had done so tentatively, in a spirit of experiment, testing the water to see if publishing really was his thing, and now, forty years later, he still hadn't made his mind up.*"

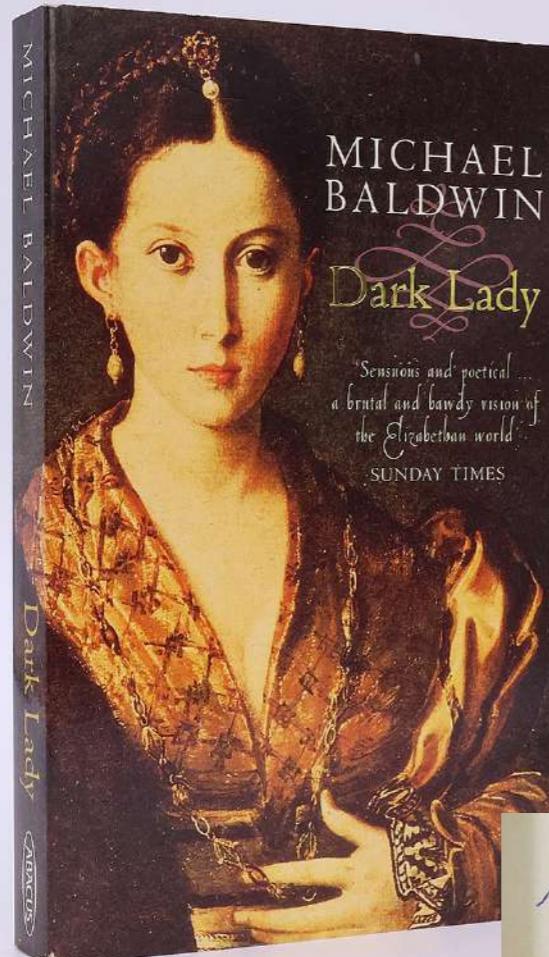
Frank was not a sentimental person, and a comprehensive archive of his work and books may never have existed. These books and momentos can be seen as a selection from the writers whom he most admired - and admired him - over a remarkable literary career.

Will Whalley (Frank's nephew)



Left:
Frank Pike and
Wilson Harris

Right:
Frank Pike (2012)



For Frank,
in friendship, and with every
good wish
Michael,
February, 1999.

1 /

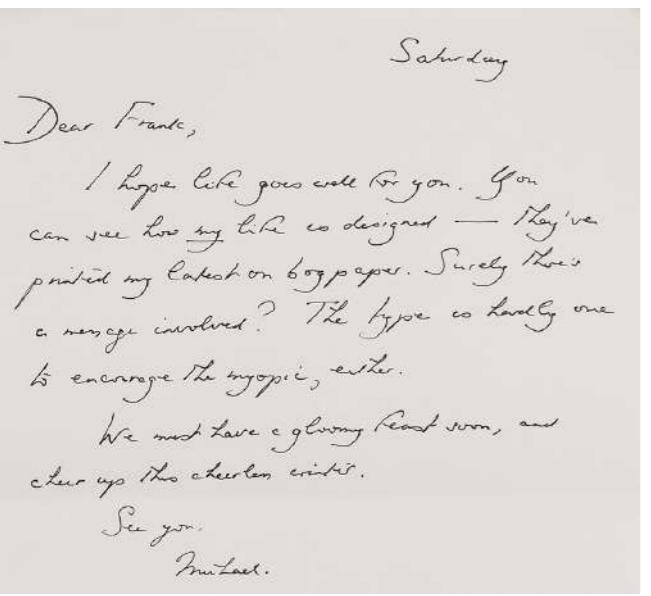
BALDWIN, Michael: DARK LADY
London: Abacus. 1999

First paperback edition. Signed by the author.
Inscribed presentation copy. Publisher's pictorial
card covers. A very good copy, the binding
square and firm, with a little rubbing to the corners.
The contents, toned to the paper-stock, are
otherwise clean throughout and without previous
owners' marks.

£20 [28693]

*Inscribed by the author in blue ink on the front
endpaper "For Frank, / in friendship, and with every
/ good wish - / Michael, / February, 1999". Michael
Baldwin (1930-2014) award winning novelist, poet,
broadcaster, writing tutor and founder and chair of
the Arvon Foundation. 'Dark Lady' was his twelfth
and final novel.*

BALDWIN, Michael: **THE FIRST MRS WORDSWORTH** A Novel.
London: Little, Brown and Company. 1996

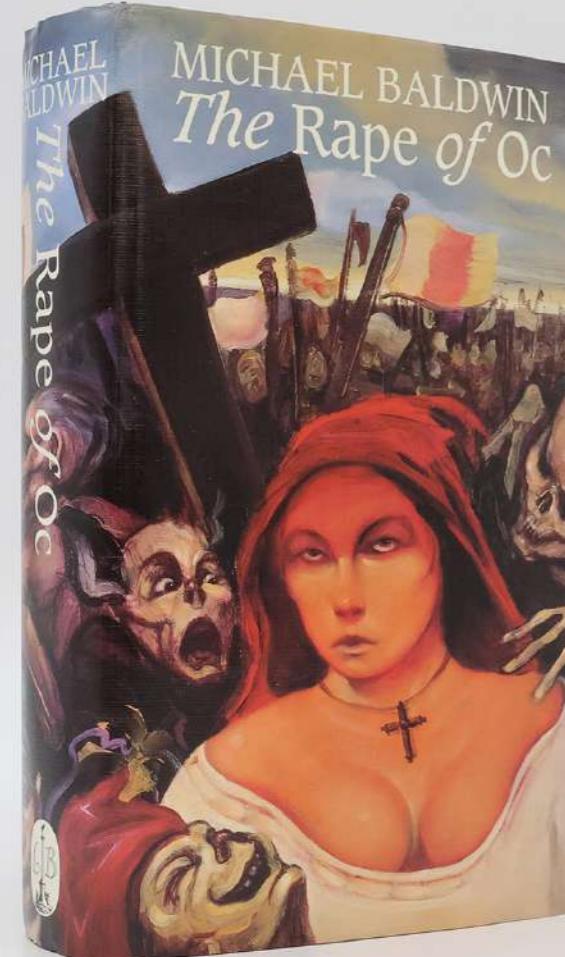


First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original green cloth with titles in black to the spine, in dustwrapper. With an autograph letter signed, loosely laid in. A near fine copy, the binding square and firm, with mild rubbing and bumping to the extremities, the cloth bright and fresh. The contents, a little toned to the paper-stock are otherwise clean throughout and without previous owners' marks. Complete with the lightly rubbed dustwrapper. Not price-clipped (UK £16.99 to the front flap).

£75 [28695]

Inscribed by the author in black ink on the half title "Frank / (hardly a tale of amorous / progress, but full of the / melancholy of such occasions) / As always, / Michael." Loosely laid in is a note from the author "Saturday / Dear Frank, / I hope life goes well for you. You / can see how my life is designed - they've / printed my latest on bogpaper. Surely there's / a message involved? The hype is hardly one / to encourage the myopic, either. / We must have a gloomy feast soon, and / cheer up this cheerless winter. / See you, / Michael". Michael Baldwin (1930-2014) award winning novelist, poet, broadcaster, writing tutor and founder and chair of the Arvon Foundation. 'The First Mrs Wordsworth' is the author's eleventh and penultimate novel.





3 /

BALDWIN, Michael: THE RAPE OF OC
London: Little, Brown and Company Ltd. 1993

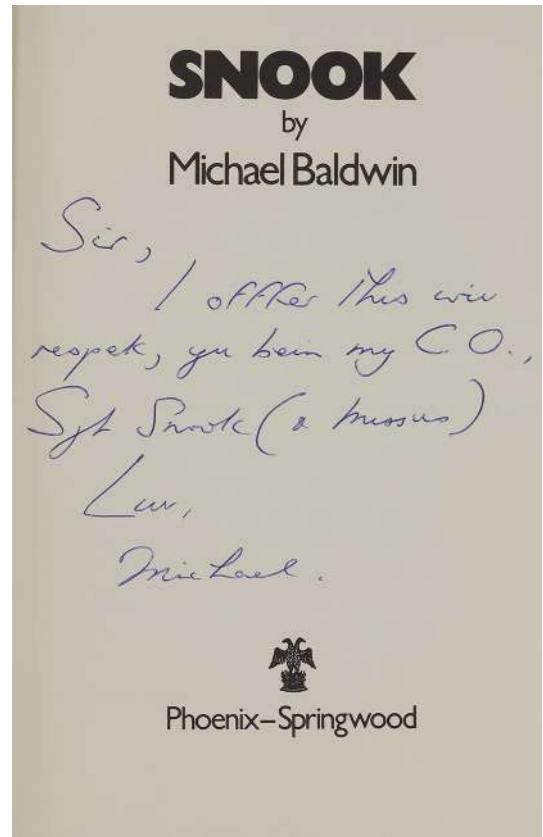
First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original black cloth with titles in silver to the spine, in dustwrapper. A better than very good copy, the binding square and firm with some bumping to the spine tips and corners, the cloth bright and fresh. The contents are clean throughout. Complete with the lightly rubbed and creased dustwrapper that is without fading, loss or tears. Not price-clipped (£16.99 to the front flap).

£75 [28697]

Inscribed by the author in black ink on the front endpaper
"Frank / with best wishes, / Michael / A Thirteenth Century
Cookery Book - / Barons Fry wenches: pork stays on / the
hook". Michael Baldwin (1930-2014) award winning
novelist, poet, broadcaster, writing tutor and founder and
chair of the Arvon Foundation. 'The Rape of OC' is the
author's tenth novel.

Frank
with best wishes,
Michael

A Thirteenth Century Cookery Book
Barons Fry wenches: pork stays on
the hook.



41

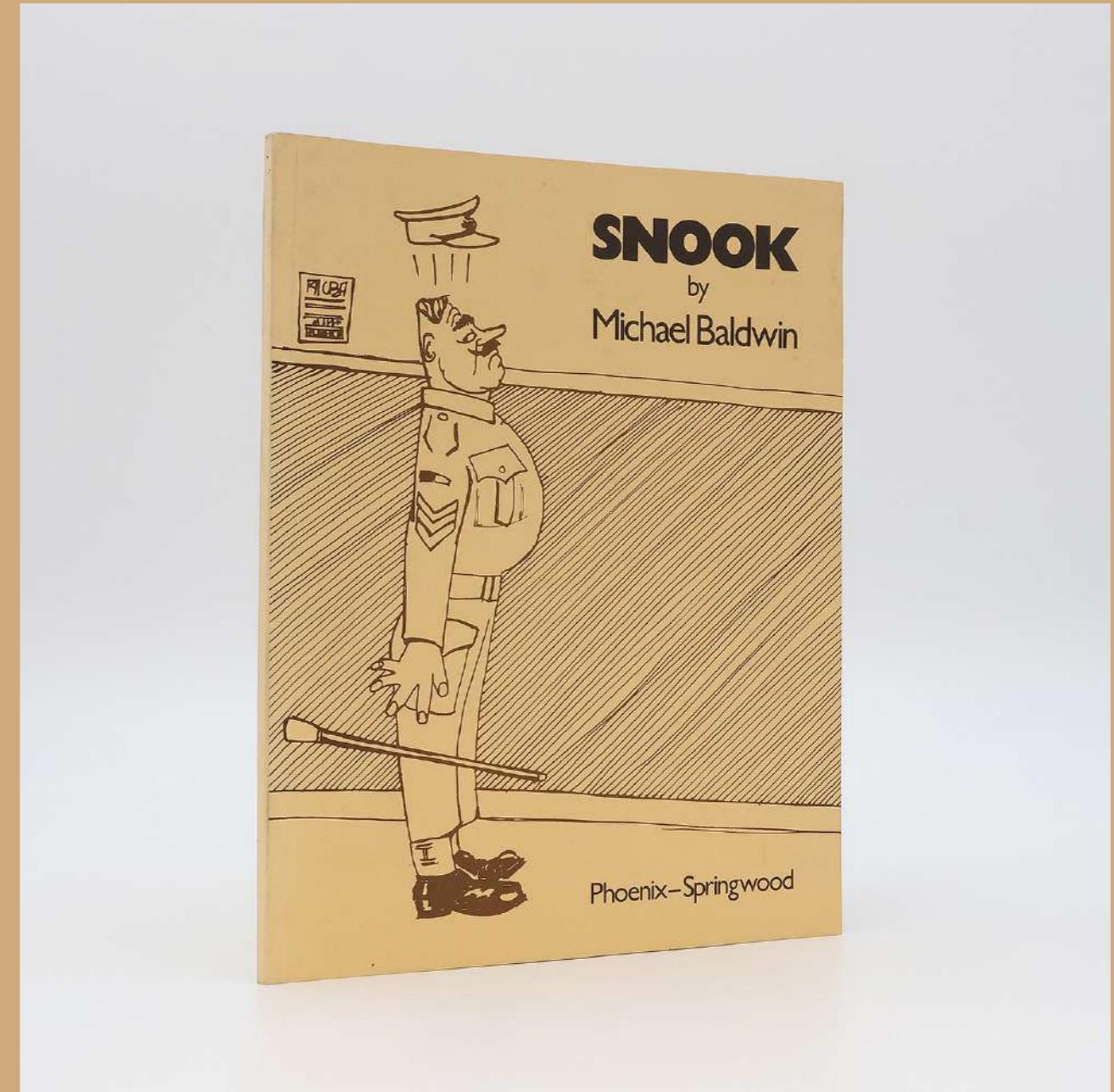
BALDWIN, Michael: SNOOK

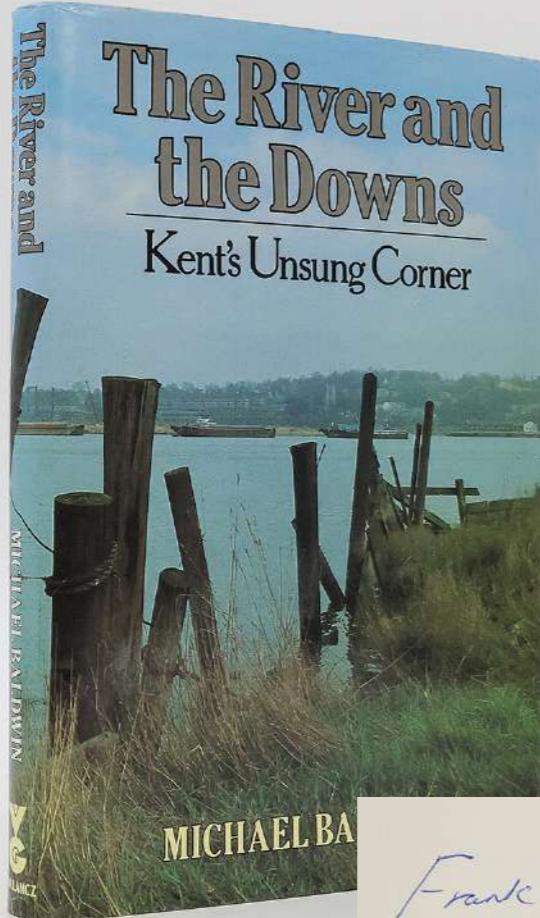
London: Phoenix Press / Springwood Books. 1980

First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original Balfour illustrated card covers, with titles in black. A near fine copy, the binding square and firm, with light rubbing to the extremities. The contents are clean throughout.

£75 [27997]

Inscribed by the author in blue ink on the title page "Sir, / I offer this wiv / respek, you bein my C.O., / Sgt Snook (a missus) / Luv, / Michael". Michael Baldwin (1930-2014) award winning novelist, poet, broadcaster, writing tutor and founder and chair of the Arvon Foundation. 'Snook' is his seventh collection of poetry.





Frank,
a gift off the cushion, but yours
just the same ~
Michael.

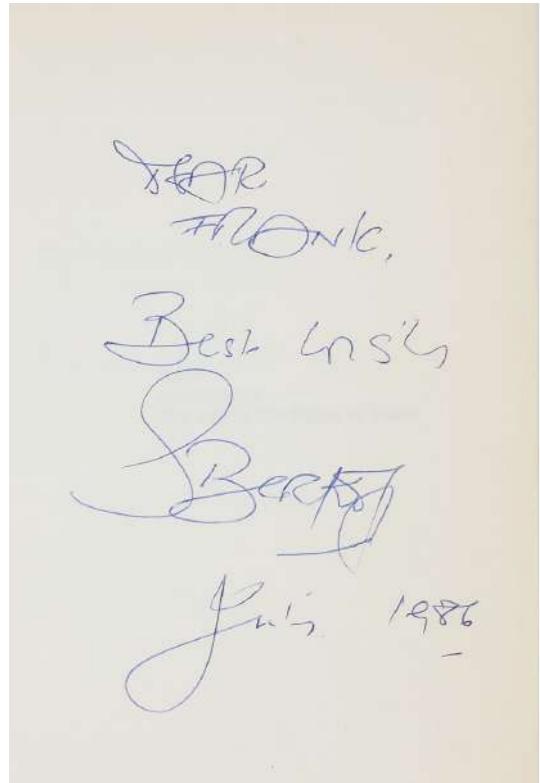
5 /

BALDWIN, Michael; Illustrated by BEALE,
Gillian: THE RIVER AND THE DOWNS,
Kent's Unsung Corner.
London: Victor Gollancz Ltd. 1984

First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original brown cloth with titles in gilt to the spine, in dustwrapper. Illustrated with 29 black and white photographs by Gillian Beale. A near fine copy, the binding square and firm, with some bumping at the head of the spine, the cloth bright and fresh. The contents are clean throughout. Complete with the lightly rubbed and creased dustwrapper that is without fading, loss or tears. Not price-clipped (£12.95 net to the front flap).

£40 [28696]

Inscribed by the author in blue ink on the front endpaper "Frank, / a gift off the cushion, but yours / just the same - / Michael". Michael Baldwin (1930-2014) award winning novelist, poet, broadcaster, writing tutor and founder and chair of the Arvon Foundation.



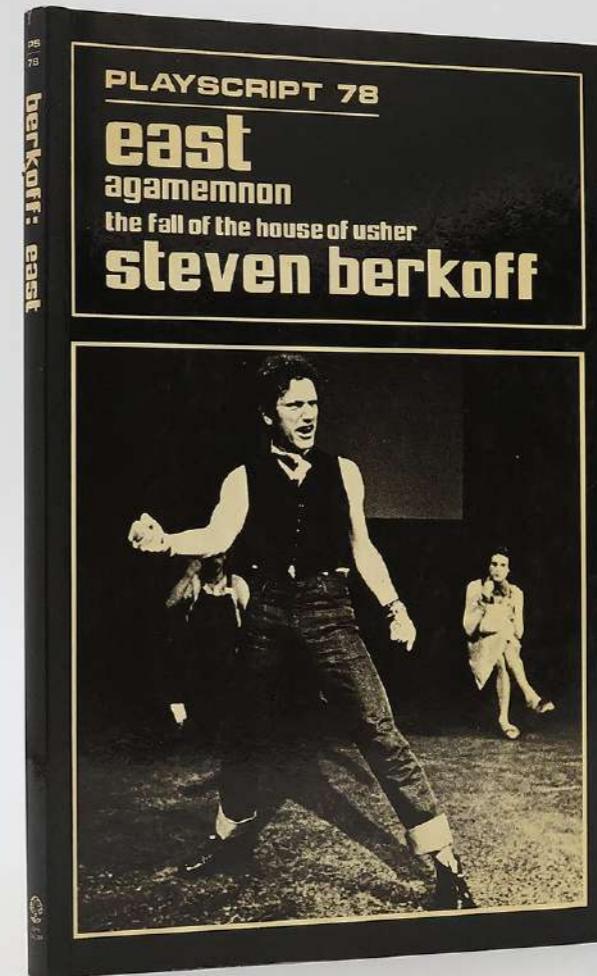
6 /

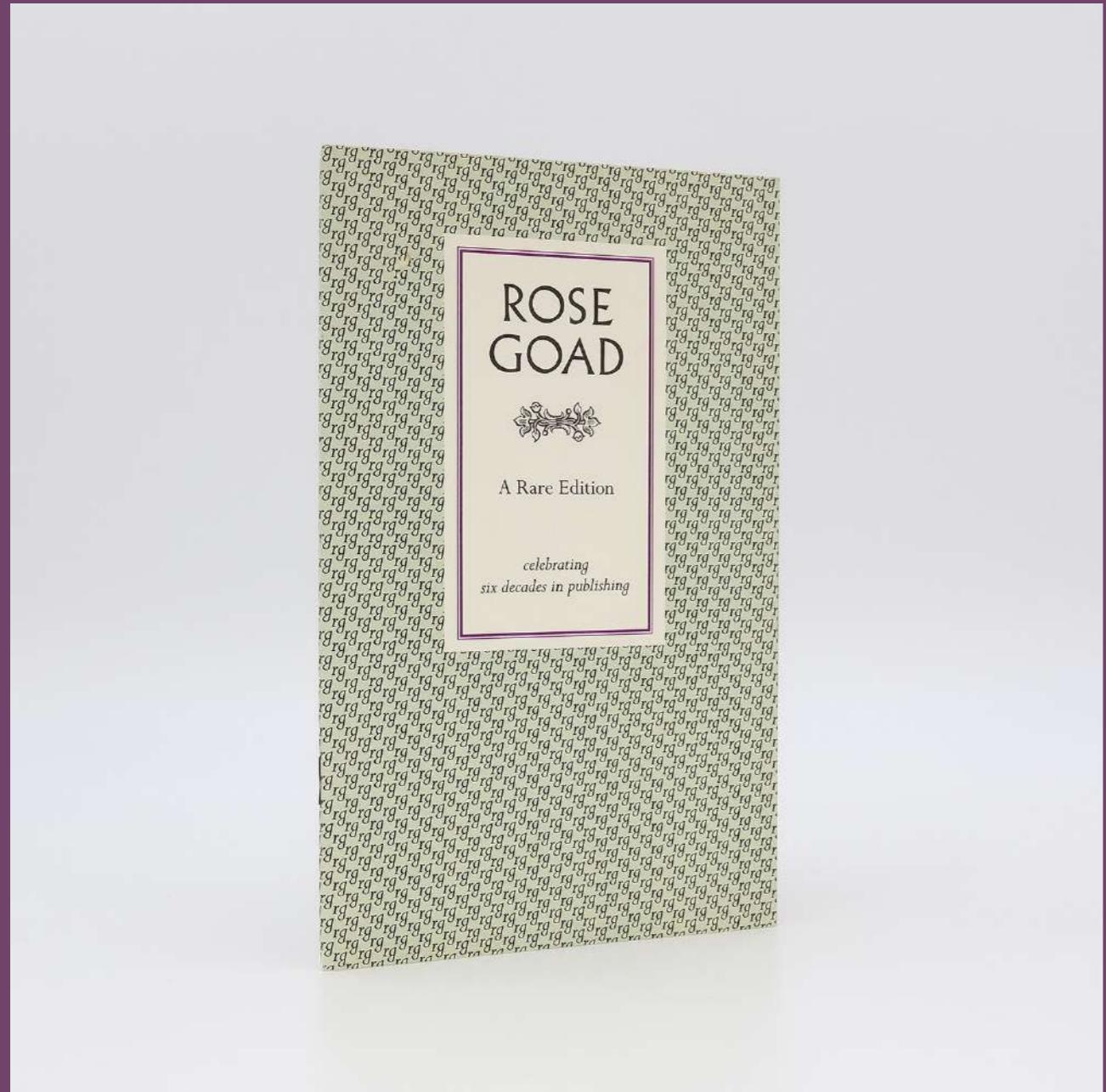
BERKOFF, Steven: EAST; AGAMEMNON; THE FALL OF THE HOUSE OF USHER. Playscript 78. London: John Calder; New York: Riverrun Press. 1982

New and Revised edition. Signed by the author. Publisher's original photo-illustrated card covers. A near fine copy, the binding square and firm with only mild rubbing at the extremities. The contents are clean throughout and without previous owners' marks.

£95 [27989]

*Inscribed by the author in blue ink on the front endpaper
"Dear Frank / Best wishes / S Berkoff / July 1986".*





7 /

BOND, Sue; BOND, Michael; EVANS, Matthew; FABER, Toby; HEANEY, Seamus; INGALLS, Rachel; ISHIGURO, Kazuo; JAMES, P. D.; RAINES, Craig; O'HAGAN, Andrew; REID, Christopher; SMITH, Joan; WILMERS, Mary-Kay: A RARE EDITION: ROSEMARY GOAD AT EIGHTY Celebrating Six Decades in Publishing.
London: Faber and Faber, 2008

First edition. Publisher's original card covers with titles in black, white and purple to the upper and lower covers. A near fine copy, the binding square and firm, bright and fresh with a touch of rubbing to the extremities and light creasing to the bottom corners of the lower cover. The contents are clean throughout and without previous owners' marks.

£40 [28704]

A fine association copy, dedicated to Rosemary Goad (1928-2021), the first woman to become a director at Faber and Faber in the late 1970s. A legendary editor at Faber, Goad began her career at the publishing house in 1953 as a secretary working under editor Charles Monteith, and shared a room in the office with fellow secretary Valerie Fletcher, later Valerie Eliot, Mrs T. S. Eliot. Under Goad's keen editorial eye, writers and poets such as Seamus Heaney, Ted Hughes, Kazuo Ishiguro, and P. D. James, found great success in the London literary world and cemented their status as Faber authors. Goad retired from the publishing house in 1988. This collection of writings by fellow collaborators, authors, and close friends, was privately published on 4th

November 2008 in honour of Goad's eightieth birthday. In this volume, the contributors reflect upon their first encounters with Goad and her profound impact upon their literary careers, and share personal anecdotes from their friendships or professional relationships with her. A notable piece included here is by Seamus Heaney, who wrote an original poem in her honour (dated 29 November 1988) with an additional editorial note reading "Seamus Heaney composed this poem to mark Rosemary's retirement from Faber in 1988. As a tribute to her it cannot be improved on, even by the poet himself". A heartfelt tribute to a literary icon.

Wendy Cope

*Does She Like
Word-Games?*

To Frank,
With best wishes
for Christmas and for 1989
Love,
Wendy
Anvil Press Poetry

To Frank,
Love,
Wendy
Anvil Press Poetry 1989

8 /

**COPE, Wendy: DOES SHE LIKE WORD-GAMES? &
IS THAT THE NEW MOON?**

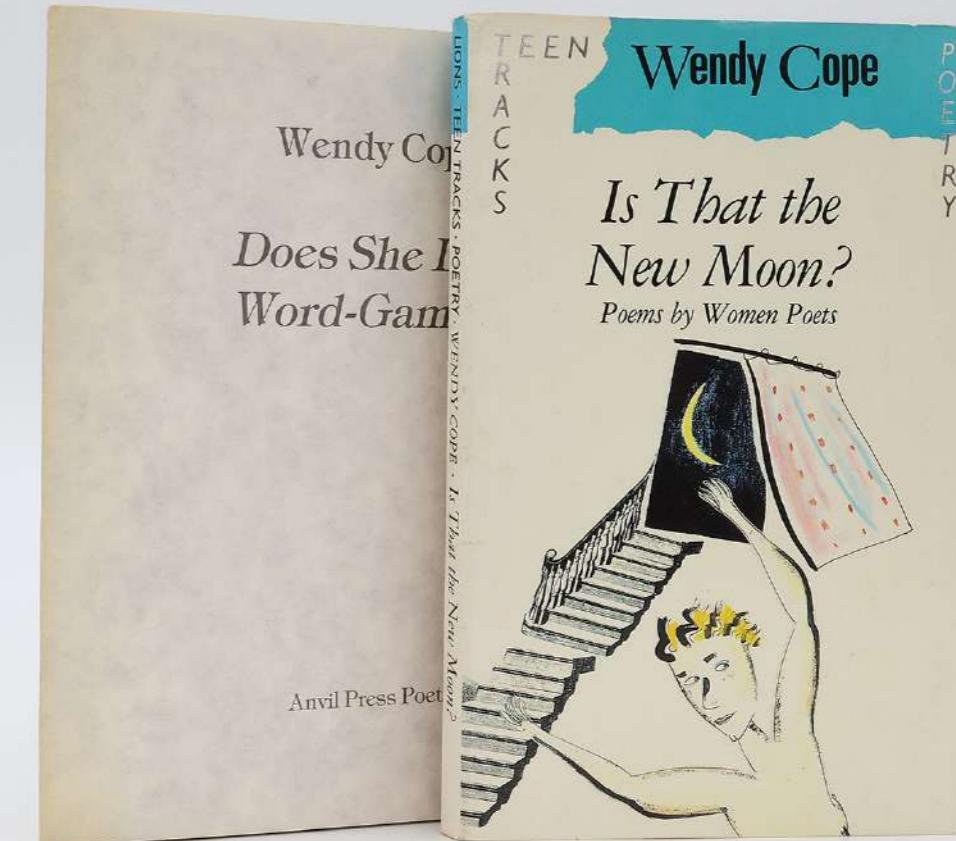
London: Anvil Press Poetry & Lions Teen Tracks.
1988, 1989

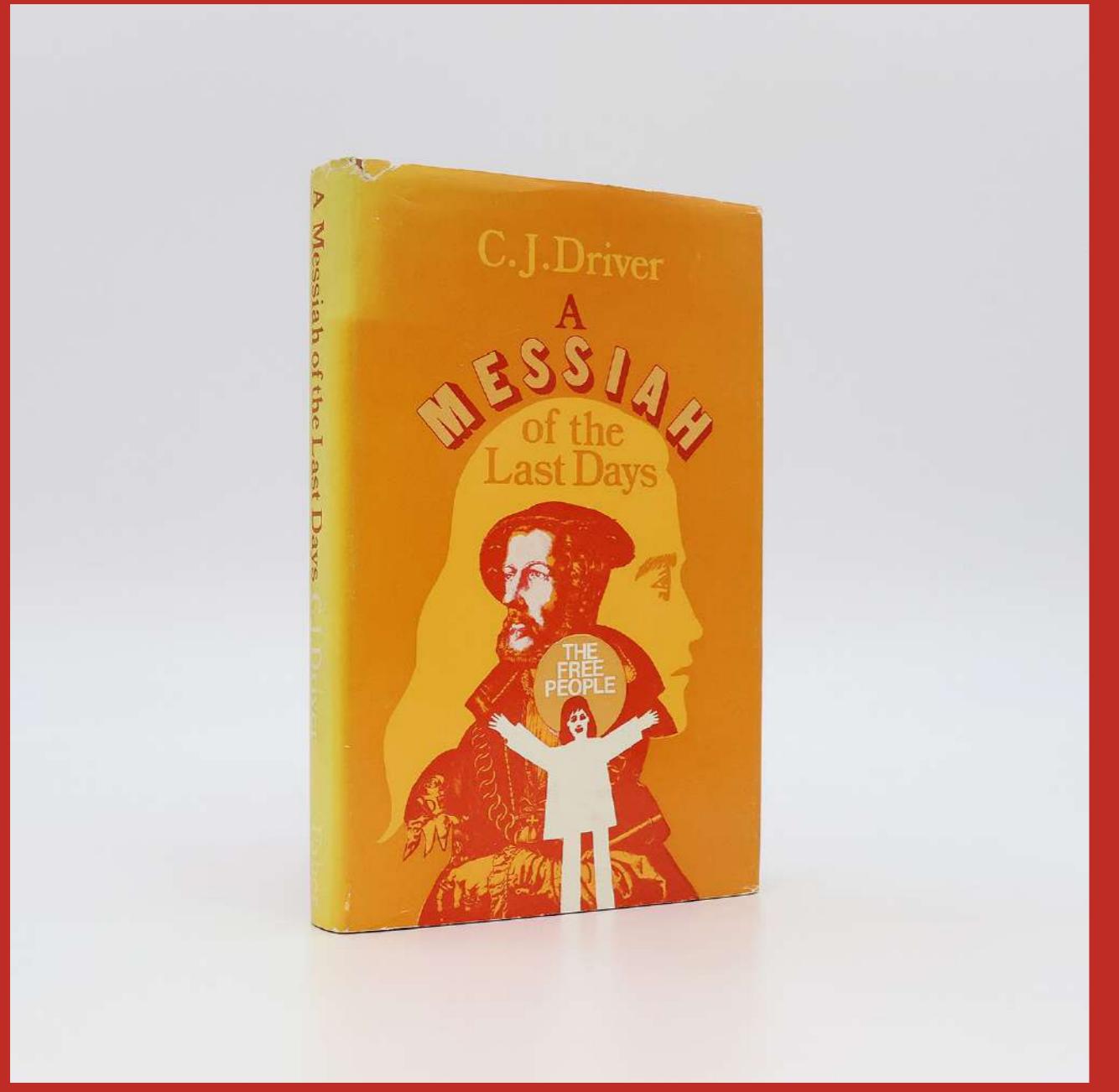
First editions, first printings. Two volumes, both inscribed by Wendy Cope. 'Does She Like Word-Games?' First edition, first printing. An edition of 650 copies, 600 signed and numbered for Anvil Press subscribers and 50 author's presentation copies. This copy is one of those 50, inscribed to Frank Pike, drama editor at Faber and Faber (Cope's main publisher). Original stapled grey card wrappers in a semi-transparent marbled paper dustwrapper lettered in grey to the front panel.

'Is That the New Moon?' Paperback original. Original illustrated card wrappers. A near fine copy, the binding firm, the spine uncreased. Light toning to the low quality paper stock.

£40 [27747]

A pair of volumes inscribed by Wendy Cope to her friend, the drama editor at Faber and Faber, Frank Pike. 'Does She Like Word-Games?', a short poetry chapbook, is inscribed "To Frank, / With best wishes / for Christmas and for 1989 / love, / Wendy". 'Is That the New Moon', an anthology of poems





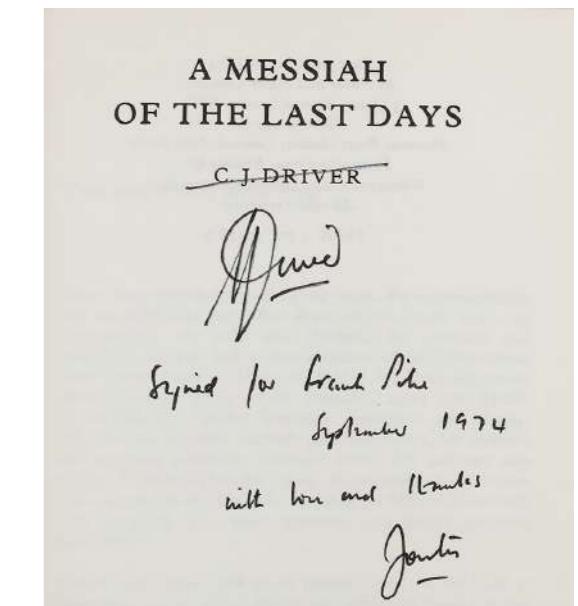
9 /

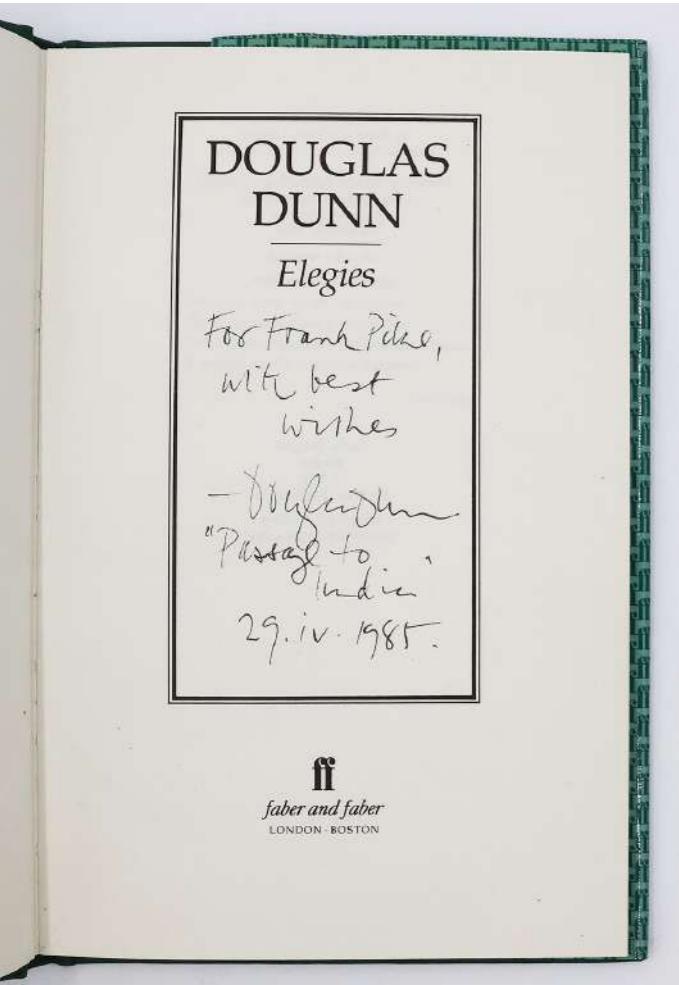
DRIVER, C. J.: A MESSIAH OF THE LAST DAYS
London: Faber and Faber. 1974

First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original tan cloth, with titles in gilt to the spine, in the John Sewell illustrated dustwrapper. A fine copy, the binding square and firm, bright and fresh. The contents are clean throughout. Complete with the rubbed and nicked dustwrapper that has some fading to the spine and panel edges. Not price-clipped (£2.95 net to the front flap).

£75 [28699]

Inscribed by the author in black ink to the title page "C. J. Driver / Signed for Frank Pike / September 1974 / with love and thanks / Jonty". Charles Jonathan 'Jonty' Driver (1939-2023), South African anti-apartheid activist, political prisoner, educationalist, poet and writer. Charles Jonathan "Jonty" Driver (1939-2023) was a South African-born anti-apartheid activist, political prisoner, educator, novelist and poet. This is his fourth novel, described by the publisher as 'a profound meditation on politics and a complex portrait of English society' (Faber, 2021).





10 /

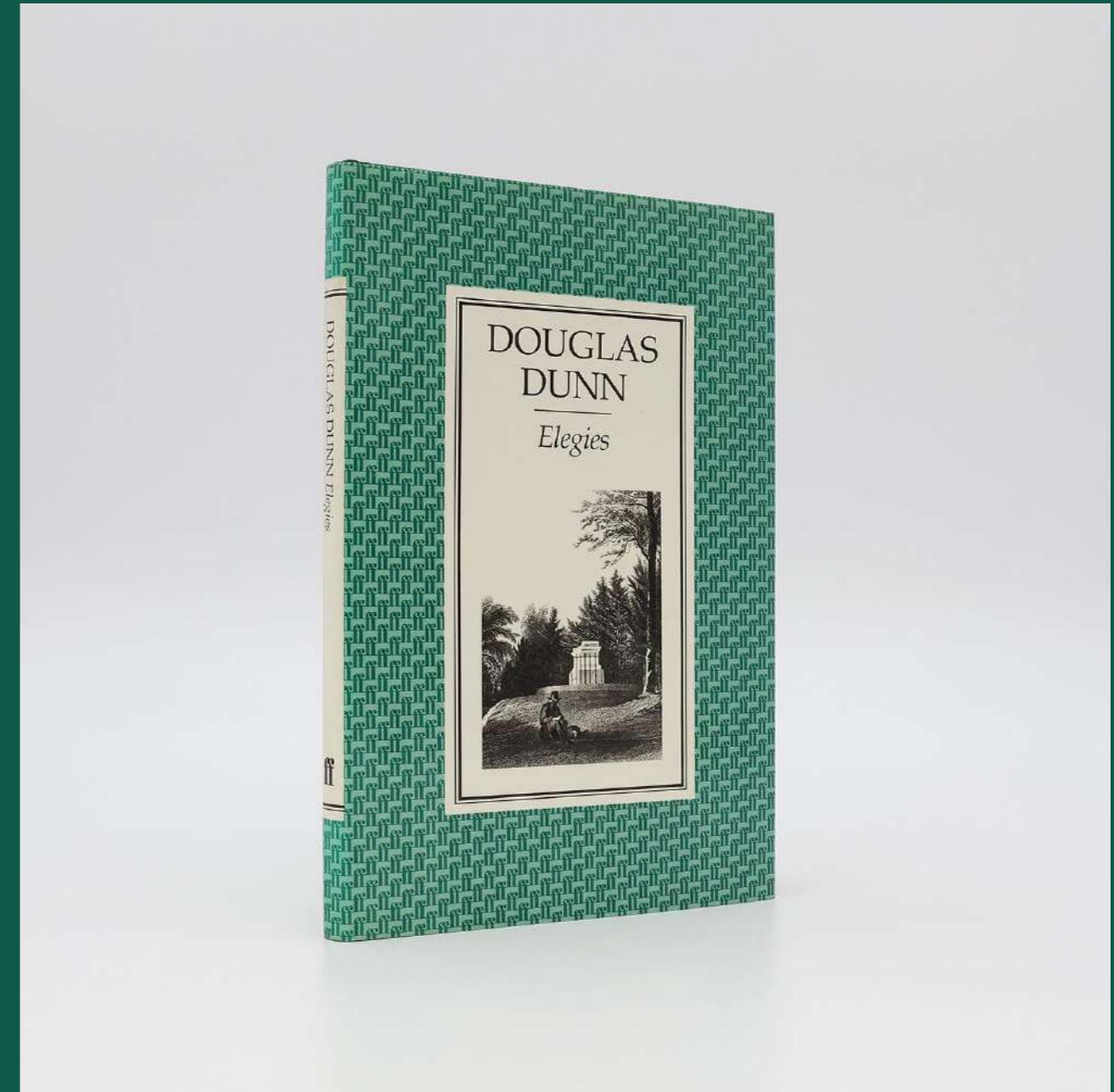
DUNN, Douglas: ELEGIES
London: Faber and Faber. 1985

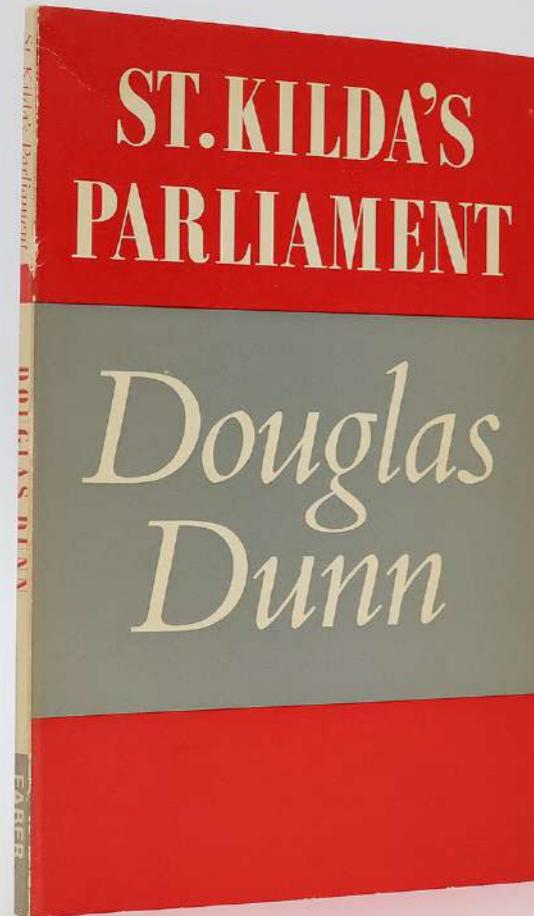
First edition, first printing. Inscribed by Douglas Dunn. Publisher's original green cloth lettered and ruled in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the contents clean throughout. In the sharp, bright dustwrapper, which remains unclipped. (£7.50 net to the front flap). An attractive copy.

£75 [27629]

Inscribed by the author in black ink to the title page, "For Frank Pike, / with best wishes / - Douglas Dunn / Passage to India" / 29. iv. 1985.

'Elegies', Dunn's sixth collection, was written following the death of the poet's wife Lesley in March 1981, aged 37 (Michael Longley later wrote that Dunn "was hurt into the sorrowful beauty of [the] Elegies"). The poems, which have frequently - and justly - been compared to the poems written by Thomas Hardy following the death of his first wife Emma, recount the period between diagnosis (of melanoma of the eye) and death, as well as to earlier, happier, times. The collection was Whitbread Book of the Year in 1985.





11 /

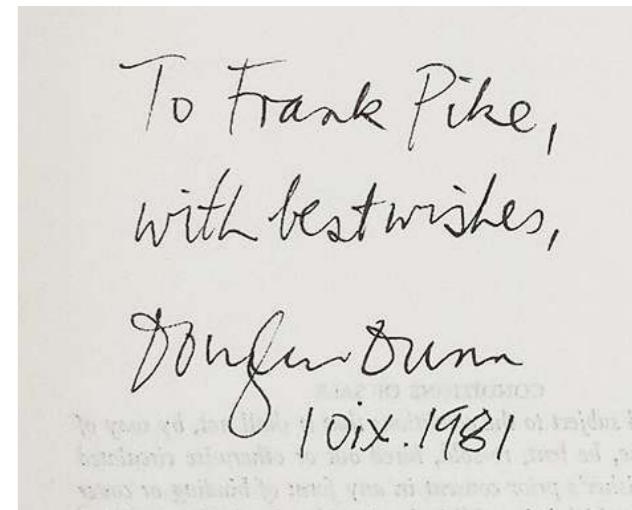
DUNN, Douglas: ST. KILDA'S PARLIAMENT
London: Faber and Faber, 1981

First edition, first printing. Paperback original. Inscribed by the author to Frank Pike, editor at Faber and Faber. Original card wrappers. A near fine copy, the binding square and firm, the spine without creasing, the contents clean throughout. Light rubbing to edges and spine-folds, with a couple of shallow creases to the inner margin of the front panel. A flyer for the Poetry Book Society is loosely laid in (the volume was a Society Choice). A nice copy. Uncommon in signed or inscribed state.

£35 [27635]

Inscribed by the author in black ink to the title page "To Frank Pike, / with best wishes, / Douglas Dunn / 10. ix. 1981".

The title poem of 'St Kilda's Parliament', Douglas Dunn's fifth collection and winner of the 1981 Hawthornden Prize, conjures "a unique, picturesque social institution, sadly defunct" (from the jacket). The poet provides the following note: "Among those who sit in Saint Kilda's Parliament are Robert Tannahill ("the poet of Paisley"), lovers, friends. John Wilson (a poet and headmaster of the Greenock Grammar School in the mid-eighteenth century, who was employed on the condition that he sign a bond promising to give up "the profane and unprofitable art of poem-making"), slandered Presbyterians, dominies, Robert Desnos, the lost of the world. Green Greeks (a boy admired, and slighted, by Sir Walter Scott), paperclips, lamp-posts, two days of the week, ratatouille and a witch who was not a witch but the forgotten anima of Scotland."



To Frank Pike,
with best wishes,
Douglas Dunn
10ix.1981

12 /

DUNN, Douglas: TERRY STREET

London: Faber and Faber, 1969

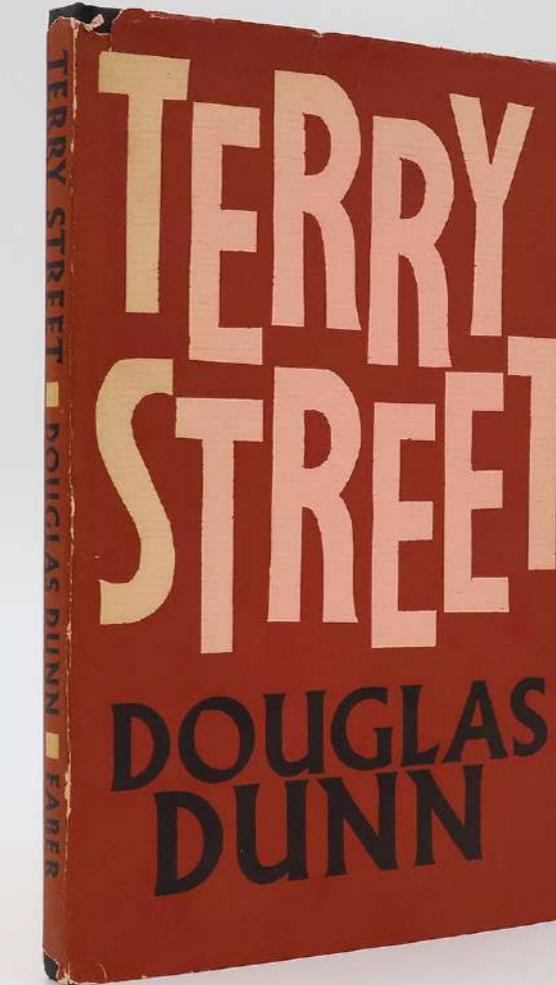
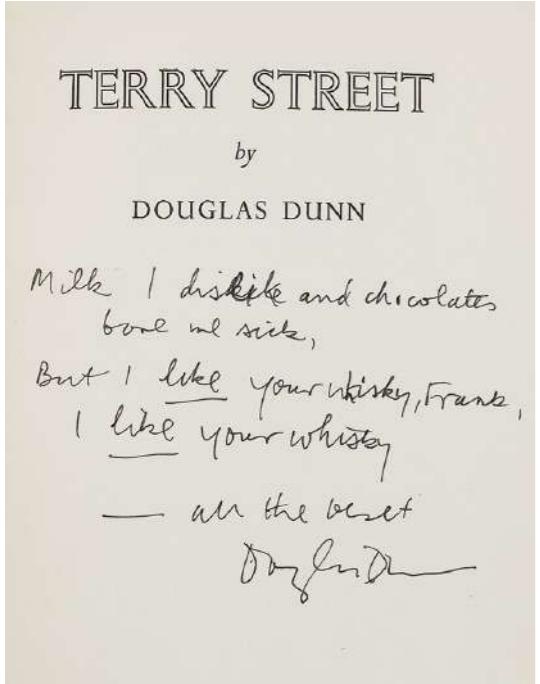
First edition, first printing. Inscribed by the author to Frank Pike, drama editor at Faber and Faber. Original black cloth with titles in gilt to the spine, in dustwrapper. A fine copy, the binding square and firm, the cloth and gilt sharp, the contents clean throughout. In the very good dustwrapper, a touch faded to the margins of the pink rear panel, with a number of nicks and short tears and areas of loss to spine tips. Not price-clipped (15s / £0.75 net to the front flap).

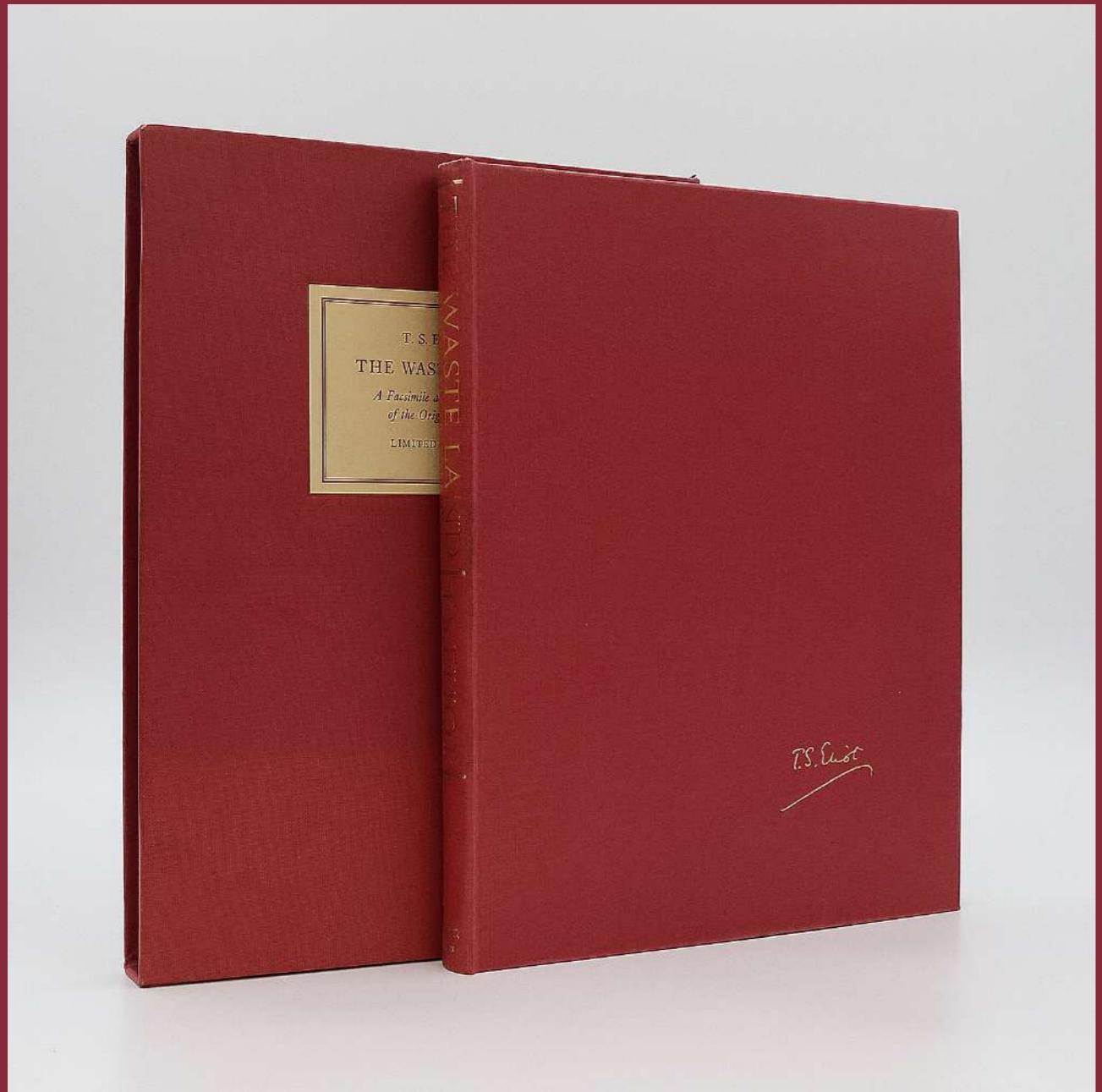
£75 [27754]

Inscribed by Douglas Dunn in black ink to the title page.

"Milk I dislike and chocolates / bore me sick / But I like your whisky, Frank, / I like your whisky / — all the best / Douglas Dunn" [both the likes underlined for emphasis].

In his *Observer* review of 'Terry Street', Ian Hamilton described *Terry Street* as "one of the most promising first books I've read for some time [...] offer[ing] more convincing sketches of at least the surfaces of humdrum urban living than one can find in any current poet except Philip Larkin." It was Larkin who brought Dunn's poetry to the attention of Charles Monteith at Faber and Faber. Following the book's publication, Larkin wrote to C. B. Cox that "We have a new Hull poet now, name of Douglas Dunn: his 'Terry Street' has just come out from Faber's. [...] 'The Listener' called him 'the best poet since Seamus Heaney', which is like saying the best Chancellor since Jim Callaghan." (*Selected Letters of Philip*





13 /

ELIOT, T. S.; edited by ELIOT, Valerie: THE WASTE LAND: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound.
London: Faber and Faber. 1971

First edition. Limited edition. One of 500 hand-numbered copies. Original red cloth lettered in gilt to the spine, with the author's signature stamped in gilt to the front panel. Complete with the red cloth-covered slip case with a label lettered and ruled in red to the front panel. A fine copy, the binding square and firm, bright and fresh, the contents clean throughout. The slipcase is a little rubbed to the upper rear corner, with a couple of small marks to the rear and spine. An excellent example.

£350 [27564]

Published simultaneously with the first trade edition, this example of limited edition is hand-numbered 491 on the limitation page at the rear.

The volume is laid out with the facsimile and the editor's transcripts on facing pages with Eliot's corrections and annotations printed in black, Pound's in red, and Eliot's first wife, Vivien's additions printed in italics. The poem in its

finished state is printed following the drafts, and the volume is introduced by the editor, the poet's second wife, Valerie. "The publication of 'The Waste Land' in facsimile, as it was handed to Pound in January 1922, displays how a "piece of rhythmical grumbling" and largely topical satire was transformed by Eliot's own alterations and by Pound's drastic surgery into a poem that seemed to its first readers impersonally expressive of a whole post-war generation. [...] It is impossible to praise too highly the work of the printer, Vivian Ridler, in presenting the facsimile and transcript, and the skill of Mrs Eliot in transcribing the often extremely confused and at times virtually illegible witness of the drafts."
(Helen Gardner in the 'New Statesman', July 1 1971).



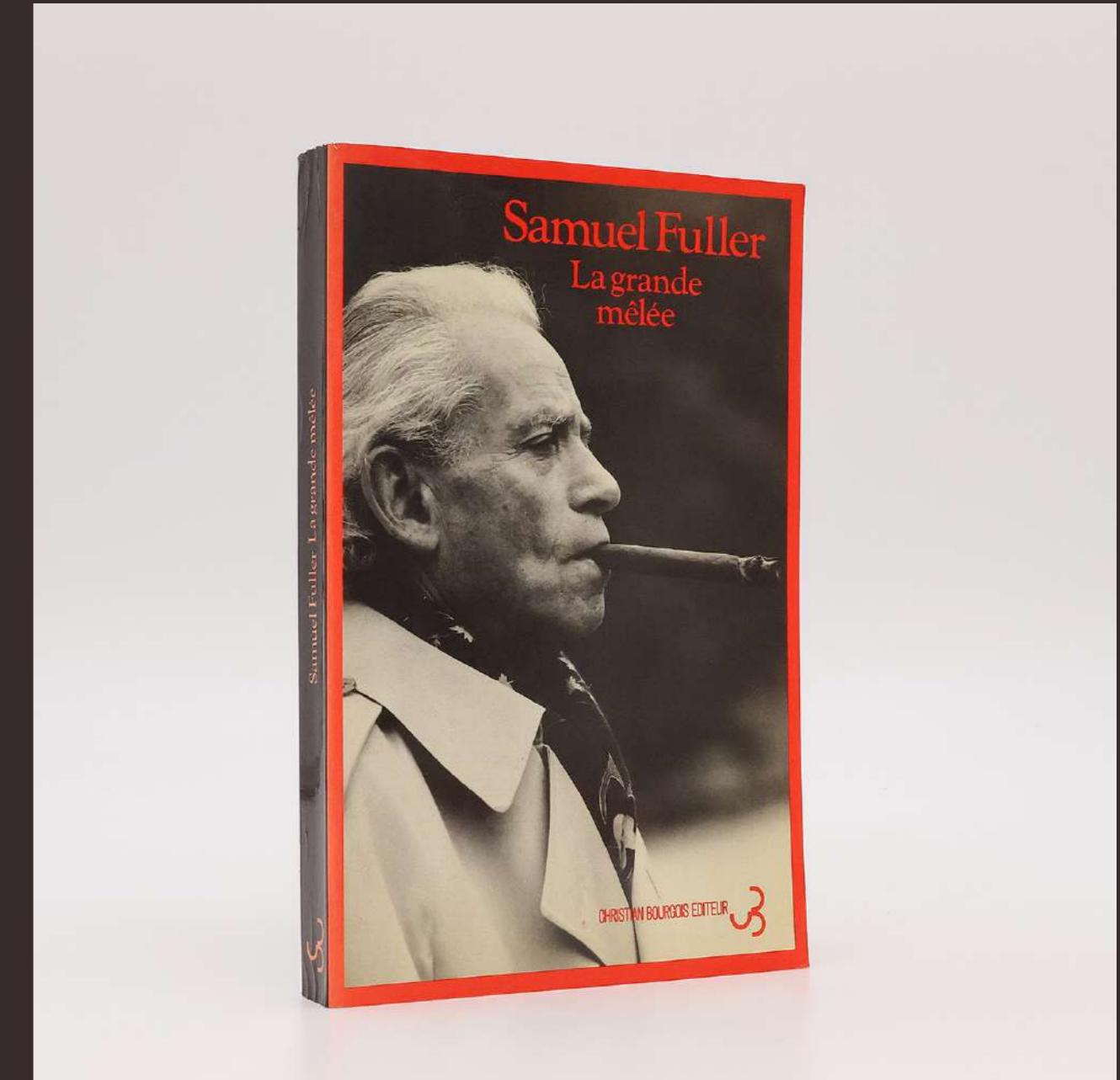
14 /

FULLER, Samuel; translated by ALIEN, Pierre:
LA GRANDE MÊLÉE (BATTLE ROYAL)
Paris: Christian Bourgois Éditeur. 1984

First French edition. Signed by the author with an original drawing. Paperback original. Publisher's original photo-illustrated gloss card covers. A near fine copy, the binding square and firm with mild rubbing to the extremities and a touch of fading to the spine. The contents are clean throughout and without previous owners' marks.

£275 [27987]

Inscribed by the author, filmmaker and screenwriter around an original comical self-portrait drawing in blue, red and green ink "To Frank Pike - / Perhaps you'll / enjoy a friendly / Melee, now and / then - / Samuel Fuller / Dec. 6. 84".





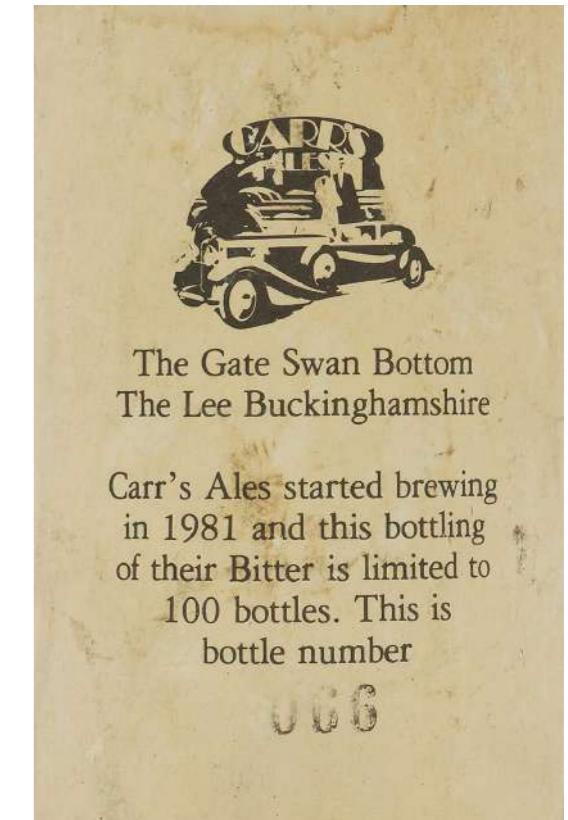
15 /

GOLDING, William: CELEBRATION ALE
Bryants Bottom, Buckinghamshire: Carr's Ales;
London: Faber and Faber. 1983

An unopened bottle of limited edition Carr's Bitter, bottled for Faber and Faber in celebration of William Golding's winning of the Nobel Prize for Literature, 10th December 1983. In good condition, the label, complete with unflattering portrait of the author, is somewhat rubbed and nicked, the cap pitted and tarnished. The contents whilst entirely complete, would take a braver man than me to try them.

£100 [27998]

Issued in a limited edition of 100 copies, this example is stamped '066'.



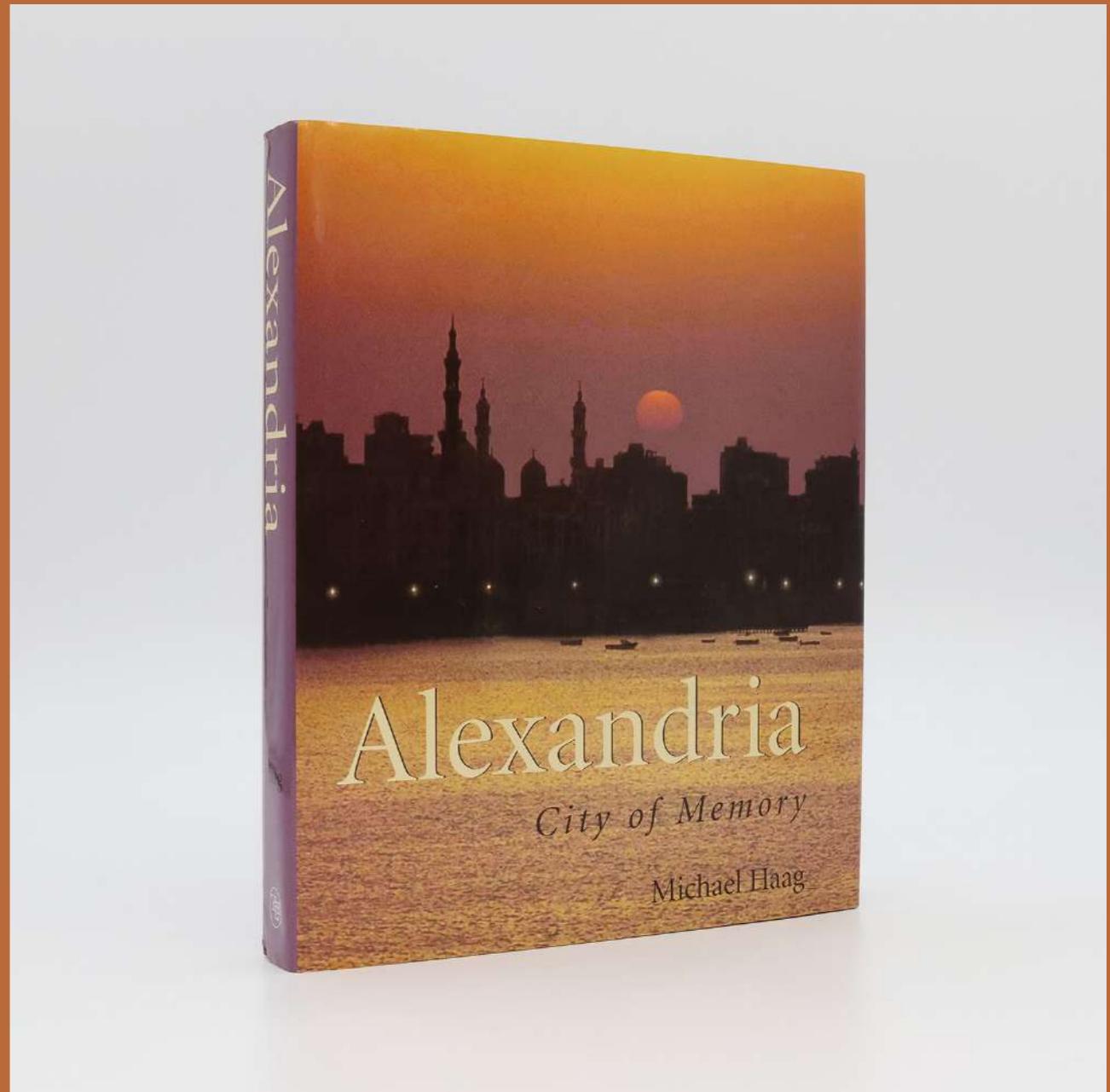
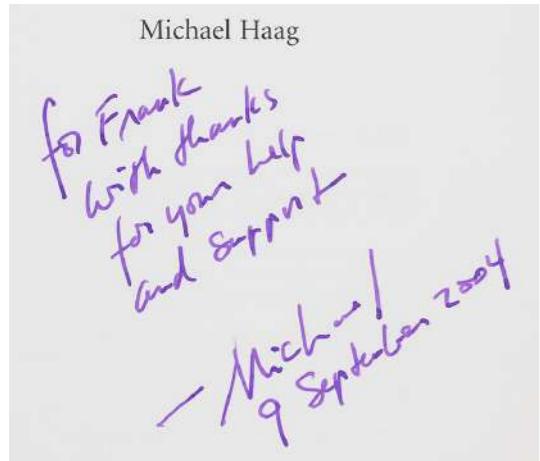
16 /

HAAG, Michael: ALEXANDRIA: CITY OF MEMORY
New Haven and London: Yale University Press.
2004

First edition, first printing. Signed by the author.
Inscribed presentation copy. Publisher's original black cloth
with gilt titles to the spine, in dustwrapper. Illustrated with
photographs in black and white throughout the text. A
fine copy, the binding square and firm, bright and fresh.
The contents are clean throughout. Complete with the fine
original dustwrapper that is a little rubbed at the spine tips
and otherwise without fading, loss or tears.

£75 [28926]

*Inscribed by the author in purple ink on the title page "For
Frank / with thanks / for your help / and support / - Michael
/ September 2004". Michael Haag (1943-2020), writer,
traveller, historian and photographer. The book is a literary,
social, and political portrait of Alexandria at a high point of
its history. Drawing on diaries, letters, and interviews, Haag
recovers the lost life of the city, its cosmopolitan inhabitants,
and its literary characters, folding intimate accounts of
E. M. Forster, Greek poet Constantine Cavafy, and Lawrence
Durrell into the story. He recounts the city's experience of
the two world wars and explores the communities that gave
Alexandria its unique flavor: the Greek, the Italian, and
the Jewish.*





17 /

HARE, David: DECEMBER 1991 And Other Poems.
London: Privately Printed 2017

First edition, first printing. Inscribed by David Hare to his editor at Faber and Faber, Frank Pike. A privately printed edition of 150 copies: this copy is no. 134. Original stitched blank buff card wrappers. A good copy, the binding firm, the contents clean throughout. The rough card wraps are variously marked, splashed and stained (it was clearly read and carried about by its recipient). Scarce in commerce.

£175 [27639]

Inscribed by the author in black ink to the title page "For Frank / All best wishes / David / Feb 28 2018".

In his short introduction to this modest-looking volume, bound in plain buff wrappers and beautifully printed on handmade paper, David Hare explains that "For my seventieth birthday I'm giving myself the present of a privately printed edition of poetry, and distributing it to friends. Since I started writing poetry, I've not wanted to publish. A fair proportion is about Nicole [Farhi, the fashion designer and Hare's wife], and so I've divided this pamphlet into two – Nicole first, everything else to follow. As she has often remarked, she is not really a presence in my films and plays, but in the twenty-five years I've lived with her, I have quietly been writing about her, and here is the evidence. [...] The poems are dedicated to Nicole." Though privately printed, the choice of font and layout suggest the volume was designed at Faber and Faber.

for Frank
DAVID HARE
All best wishes
December 1991
and other poems
Janne
Feb 28 2018

18 /

HARRIS, Wilson: THE GHOST OF MEMORY

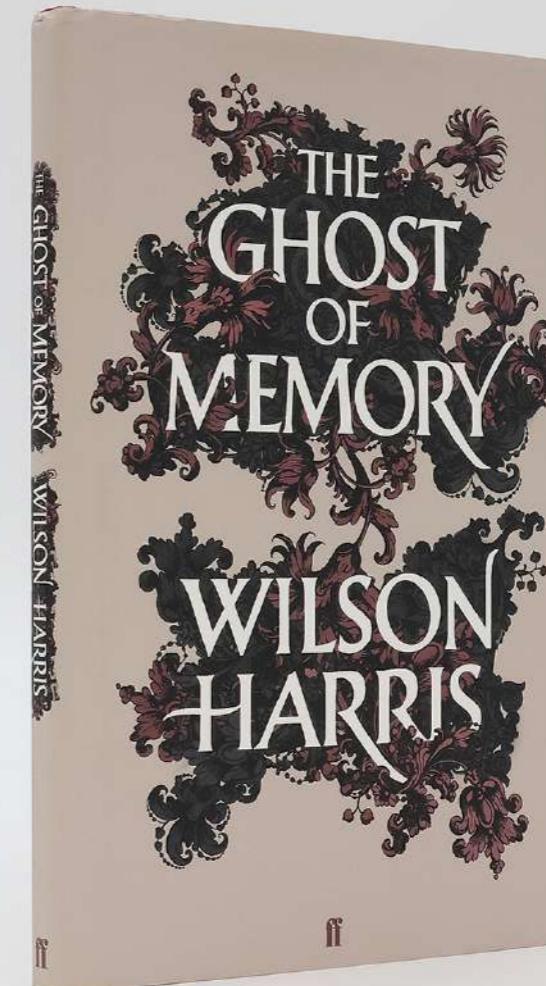
London: Faber and Faber, 2006

For Frank
in appreciation of his
days as an editor — / with
warmest, best
wishes
Wilson
November 2006

First edition, first printing. Signed by the author, inscribed to Frank Pike, editor at Faber and Faber. Original burgundy paper-covered boards lettered in silver to the spine, in the dustwrapper designed by Darren Wall. A very near fine copy, the binding square and firm, the contents clean throughout. Light rubbing and pushing to the upper spine tip. The dustwrapper, a little rubbed and creased to the upper spine tip, is otherwise fine. Not price-clipped (£16.99 to the front flap). The Guyanese novelist's final novel. Uncommon in signed or inscribed state.

£150 [27720]

Inscribed by the author in black ink to the title page "For Frank / in appreciation of his / days as an editor — / with warmest, best wishes / Wilson / November 2006". Frank Pike described his relationship with Harris as "the most rewarding [...] in my personal and professional life". Frank was one of the four dedicatees of Harris' 1993 novel 'Resurrection at Sorrow Hill'. 'The Ghost of Memory' was Harris' final novel.





19 /

HARRIS, Wilson: RESURRECTION AT SORROW HILL
London: Faber and Faber. 1993

First edition, first printing. Publisher's original red cloth with titling in black to the spine, in dustwrapper. A near fine copy, the binding square and firm, bright and fresh. The contents, toned to the paper-stock are otherwise clean throughout and without inscriptions or stamps. Complete with the lightly rubbed and nicked, pictorial dustwrapper that has a few scuffs to the rear panel. Not price-clipped (UK £14.99 net to the front flap).

£35 [28690]

Although unmarked by either Harris or Pike, this can be considered a dedication copy of sorts. The printed dedication reads "For Margaret; and to Frank Pike and Peter and Mary Heyhoe". Sir Wilson Harris (1921-2018), prize-winning British-Guyanese author, published all 26 of his novels with Faber and Faber in his lifetime. Described by Angela Carter as 'The Guyanese William Blake', Harris was a globally recognised figure for his contributions to Caribbean literature, and particularly for his landmark 'The Guyana Quartet' (1985), consisting of four novels: 'Palace of the Peacock', 'The Far Journey of Oudin', 'The Whole Armour' and 'The Secret Ladder'.

20 /

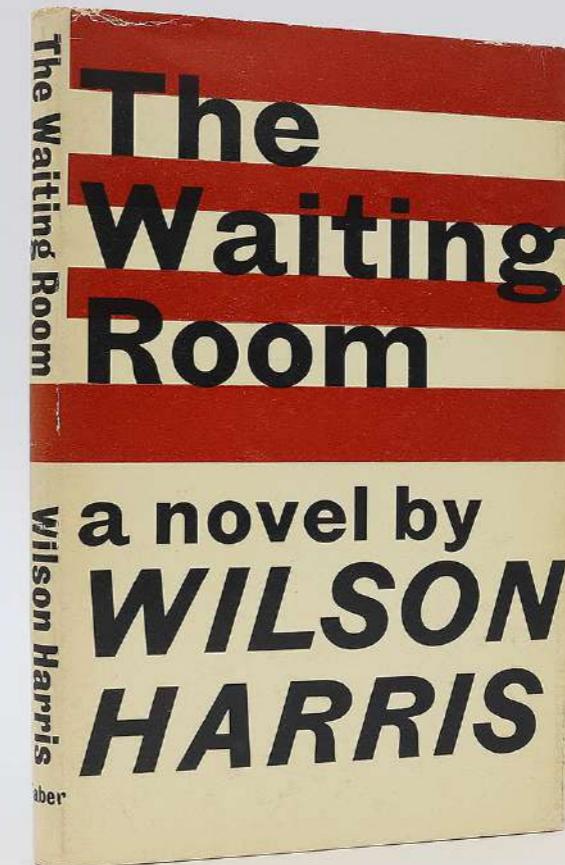
HARRIS, Wilson: THE WAITING ROOM

London: Faber and Faber. 1967

First edition, first printing. Original red cloth lettered in gilt to the spine, in dustwrapper. A near fine copy, the binding square and firm, the contents clean throughout. The dustwrapper is a little rubbed and frayed to the edges, with some light surface marking. Not price-clipped (18s net to the front flap). A nice copy.

£35 [27632]

The Guyanese author's seventh novel. "I admire Wilson Harris's novels greatly; he is one of the very few living novelists whose works are too brief for my tastes." (Anthony Burgess)





21 /

HARRIS, Wilson; introductions by MITCHELL, Michael: HEARTLAND [with] THE EYE OF THE SCARECROW: Two Volumes.
Leeds: Peepal Tree Press. 2009, 2011

First printings of these paperback reissues with new introductions by Michael Mitchell. Signed by the author, both inscribed by Wilson Harris to Frank Pike, editor at Faber and Faber (who first published both books). Original illustrated card wrappers. Fine copies, the bindings square and firm, the spines uncreased, the contents clean and bright throughout. Peepal Tree Anniversary sticker affixed to the front cover of 'The Eye of the Scarecrow'. Both volumes priced £7.99 to the rear panel.

£65 [27744]

'Heartland', first published by Faber and Faber in 1964, is inscribed "For Frank / with warmest good wishes / Wilson and Margaret / 12 June, 2009"; 'The Eye of the Scarecrow' (published by Faber in 1965) is inscribed "For Frank / with warm good wishes / Wilson / 20 August 2011". Margaret was Margaret Whitaker, Scottish poet and playwright and Harris' wife from 1959 to 2010, the year she died (which explains her absence from the second inscription).

HEARTLAND

WILSON HARRIS

INTRODUCTION BY MICHAEL MITCHELL

For Frank
with warmest good
wishes
Wilson and Margaret
P 12 June, 2009

PEEPAL TREE

INTRODUCTION BY MICHAEL MITCHELL

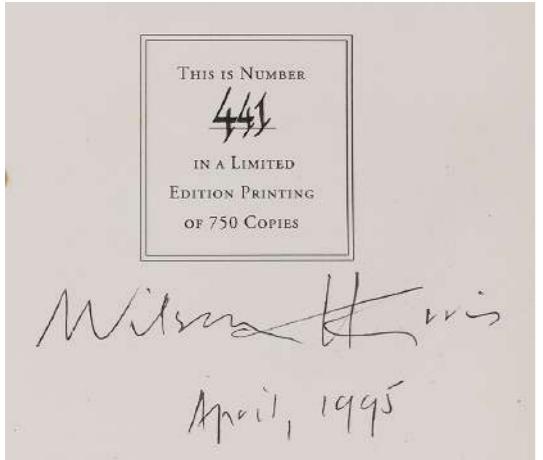
For Frank
with warm good wishes
Wilson
20 August 2011

P

PEEPAL TREE

22 /

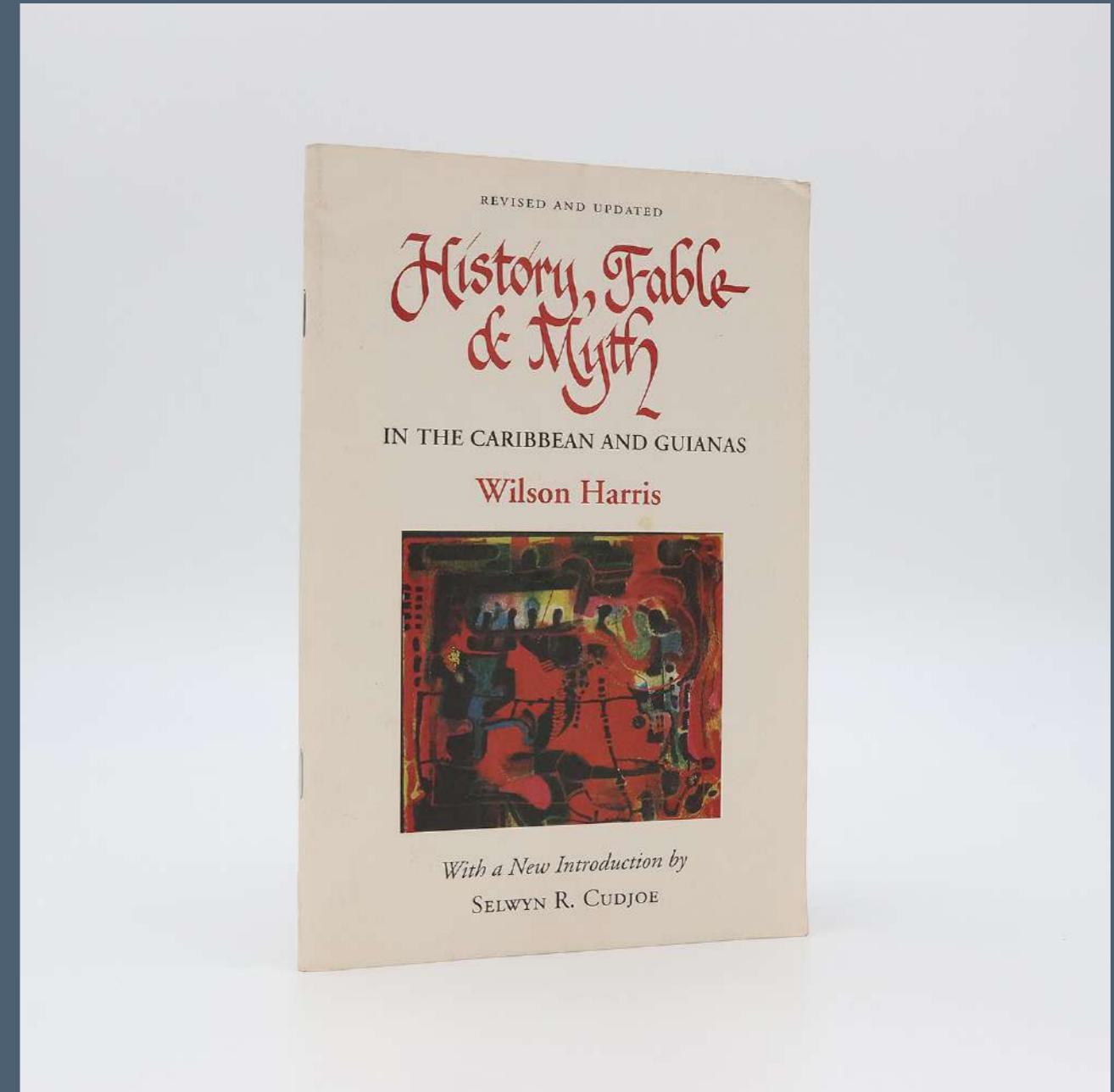
HARRIS, Wilson; with a new introduction by CUDJOE, Selwyn R.: **HISTORY, FABLE AND MYTH IN THE CARIBBEAN AND GUIANAS.** Revised and Updated Edition. Massachusetts: Calaloux Publications. 1995

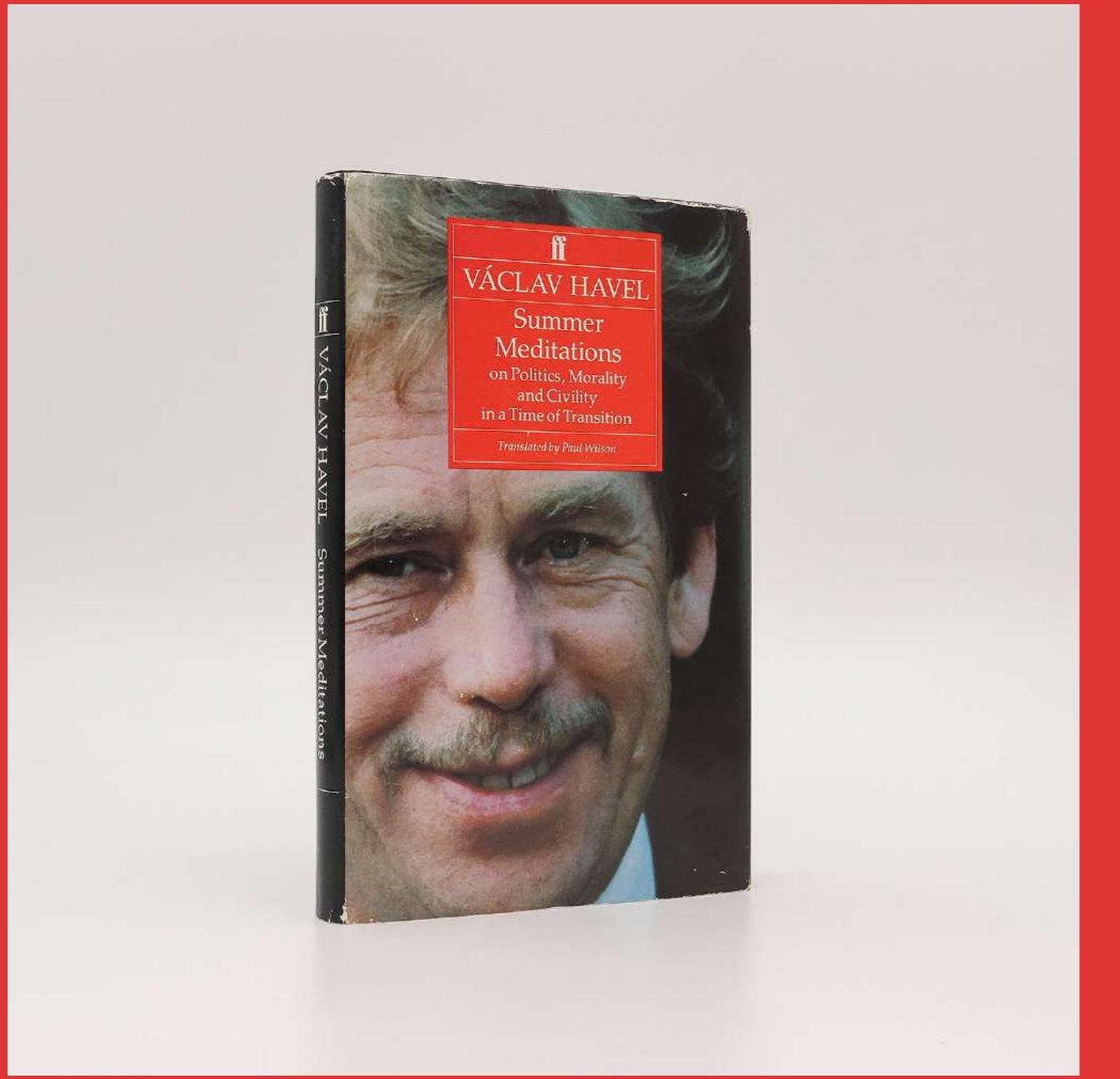


First US edition, and first printing of this revised edition with a new introduction. Signed by the author. Limited edition. Original stapled card wrappers, the front panel with a colour reproduction of 'Dream, seminal of...' by LeRoi Clarke. Photographic portrait and biography of the author to the rear panel. A near fine copy, the binding firm, the contents clean throughout. Showing a little light shelfwear and a tiny round stain (c. 5mm) to the front panel.

£75 [27745]

Signed and dated by the author to the verso of the front cover underneath the limitation information (this copy hand-numbered no. 441 of 750 copies). 'History, Fable & Myth in the Caribbean and Guianas' prints the text of the third series of Edgar Mittleholzer Lectures delivered by Wilson Harris in 1970. First published by the National History and Arts Council, Ministry of Information and Culture, Georgetown, Guyana, in 1970, this First US edition prints a new introduction ('Wilson Harris and the Architecture of Consciousness') by Selwyn R. Cudjoe.





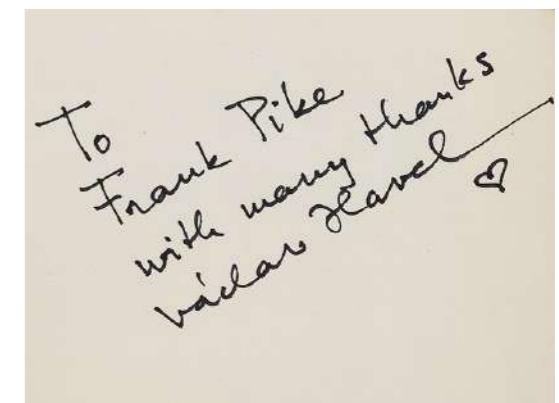
23 /

**HÁVEL, Vaclav; translated by WILSON, Paul:
SUMMER MEDITATIONS: On Politics, Morality
and Civility in a Time of Transition.
London: Faber and Faber. 1992**

First UK edition, first printing. Inscribed by the author to his editor at Faber and Faber, Frank Pike. Original black cloth lettered in white to the spine, in the dustwrapper. A very near fine copy, the binding square and firm, the contents clean throughout. The dustwrapper is rubbed to the edges, folds and corners. Light vertical line impressed to the rear of the jacket and cloth. A nice association copy of a volume uncommon in signed or inscribed state.

£125 [27729]

Inscribed in black ink by the author "To / Frank Pike / with many thanks / Václav Havel / [heart symbol]". Pike was Havel's editor at Faber and Faber and responsible for English editions of the author's plays, including the semi-autobiographical 'Largo Desolato (dedicated to Tom Stoppard) a work mirroring his experiences as a political dissident. 'Summer Meditations' was issued 18 months after he became President of Czechoslovakia and reflects upon his time as a politician and, the jacket states, "answers the question that he might be expected to avoid: whether that experience has caused him to modify or abandon the ideals developed in his life and writing since the 1960s, through two prison terms and constant harassment by the authorities."



To
Frank Pike
with many thanks
Václav Havel

24 /

HEANEY, Seamus: CREDITING POETRY: The Nobel Lecture. London: Faber and Faber. 1996

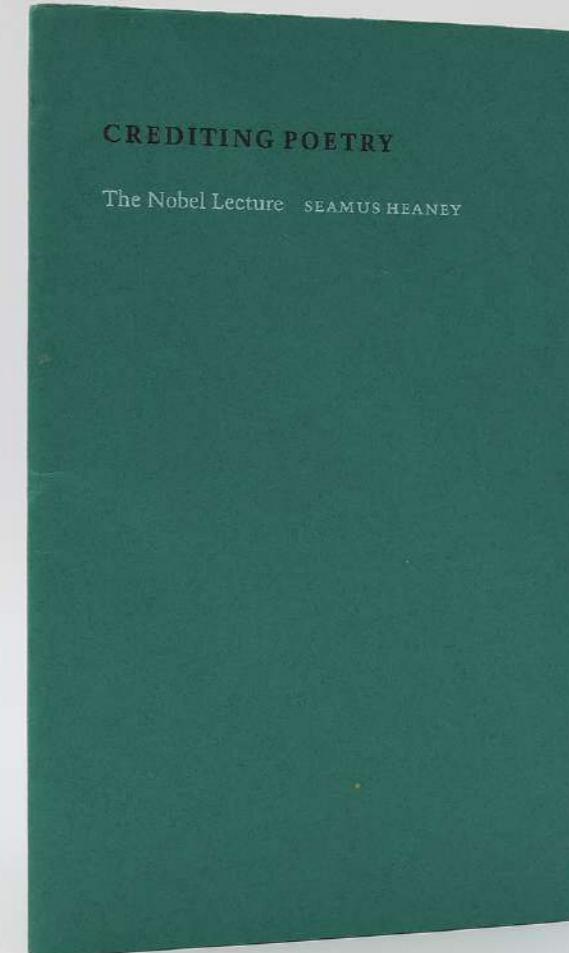
First UK edition, first and only printing. One of five hundred copies printed for Faber and Faber by Smith Settle, Otley, West Yorkshire, for private circulation (it was preceded by an Irish trade edition issued by Gallery Books in December 1995). Inscribed by Seamus Heaney to Frank Pike, editor at Faber and Faber and friend of the poet. Original stitched blue card wrappers in an emerald green dustwrapper lettered in black and white to front and rear panels. A near fine copy, the binding firm, the contents clean throughout. Minor marginal creasing to the left margin near the spine. The dustwrapper, with the same light crease and a touch of rubbing to the extremities, is otherwise in very good shape. A nice association copy.

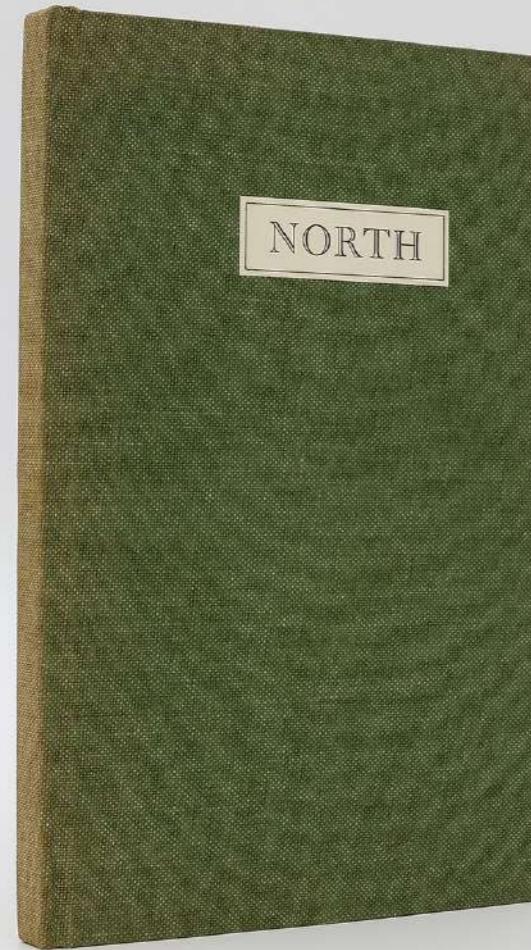
£475 [27640]

Inscribed in black ink by the author "To Frank / who ever credited it. / Seamus 12. ii. 96".

Heaney's Nobel lecture was delivered before the Swedish Academy on 7 December 1995 to mark his winning the Nobel Prize in Literature earlier that year. A very personal retrospect of a life dedicated and devoted to poetry, its final sentence speaks of "poetry's power to do the thing which always is and always will be to poetry's credit: the power to persuade that vulnerable part of our consciousness of its rightness in spite of the evidence of wrongness all around it, the power to remind us that we are hunters and gatherers of values, that our very solitudes and distresses are creditable, in so far as they, too, are an earnest of our veritable human being." (Brandes and Durkan A64b.)

To Frank -
who ever credited it.
Seamus
12. ii. '96





25 /

HEANEY, Seamus: NORTH

London: Faber and Faber. 1975 [1981]

First edition. One of 25 copies bound by Brian Dickson from sheets of the first edition, each with a hand-written colophon page. Finely bound in sage-green three-point canvas with a white paper label lettered and bordered in black affixed to the front panel. A very near fine copy, the binding square and firm, the contents, with many pages remaining uncut, clean and bright throughout. The spine is a little faded. A sharp copy of a very uncommon volume.

£1,500 [27561]

One 25 copies, bound by Brian Dickson from sheets of the first edition discovered in the Faber and Faber warehouse in 1981, each with a hand-written colophon page. Most were given to Seamus Heaney for distribution among friends.

Heaney's engagement with, and treatment of, the politics of Northern Ireland – with "the Troubles" – was marked by characteristic subtlety, intelligence and a sense of responsibility to a subject at once personally and historically sensitive. It was in 'North', his fourth full collection, that he approached the matter most forcibly and unambiguously. Following two lyric poems dedicated to his aunt, Mary Heaney, are two extended sections, the first approaching the Northern Irish experience through the historical and geographical lens(es) of Northern European myth, ritual and violence (and including the extraordinary group of

THIS BINDING OF
NORTH
BY SEAMUS HEANEY
WAS PRODUCED BY
BRIAN DICKSON IN 1981
USING PRINTED SHEETS FROM
THE FIRST EDITION PRINTED
IN 1975.
THE MATERIAL USED WAS
3 POINT CANVAS AND THIS
COPY IS NUMBER 9 OF
A BINDING LIMITED
TO 25 COPIES.
~~~~~

*poems drawing upon Heaney's reading of P.V. Glob's study of the recently excavated, eerily preserved, ancient Bog People), the second, a series of more personal poems. Christopher Ricks wrote of 'North' that 'by bending itself to deep excavations within the past of Ireland and of elsewhere, [Heaney achieves] a racked dignity in the face of horrors. The poems [are] truly enlightened'. Originally published 9 June, 1975 in both hardback and paperback editions, the Faber archives do not record the number of hardback copies printed. (Brandes and Durkan A12a.)*

26 /

**HEANEY, Seamus: STATIONS**

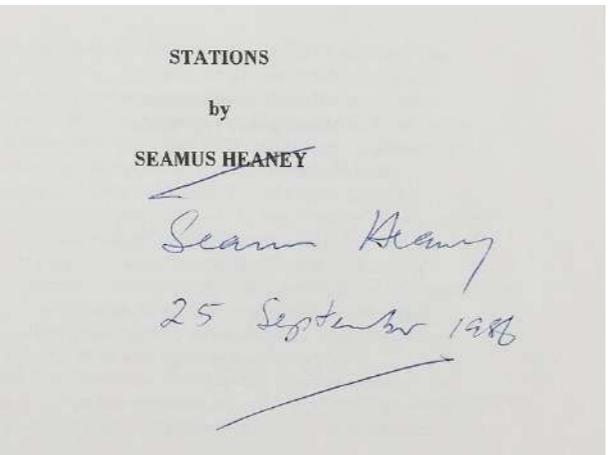
*Belfast: Ulsterman Publications. 1975*

First edition, first printing. Signed and dated by the author. Original stapled yellow card wrappers designed by Peter Middleton, with Fay Godwin's pixelated photograph of the author's face and orange lettering to the front panel. A near fine copy, the binding firm, the wrappers, with just a touch of rubbing to the extremities and minor creasing to the inner margins of the rear panel (around the spine fold). An attractive copy.

**£425** [27743]

*Signed and dated (25 September 1986) in blue ink by Seamus Heaney to the title page.*

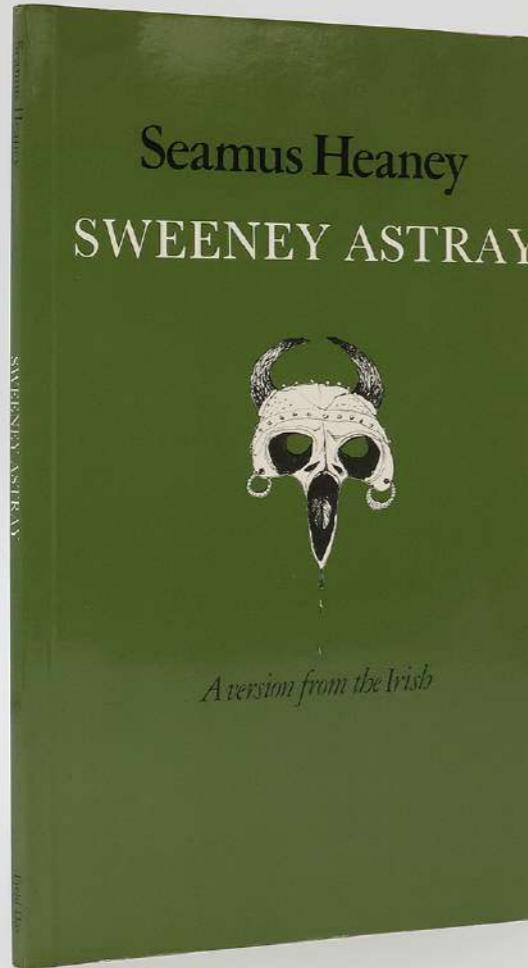
*The prose poems of 'Stations' were, the author writes in a brief preface (Glanmore, March, 1975), "begun in California in 1970/71 although the greater part of them came rapidly to a head in May and June last year. The delay was partly occasioned by the appearance of Geoffrey Hill's Mercian Hymns: what I had regarded as stolen marches in a form new to me had been headed off by a work of complete authority.*



*But a second, less precisely definable block was in the air when I came back to Belfast: those first pieces had been attempts to touch what Wordsworth called "spots of time", moments at the very edge of consciousness which had lain for years in the unconscious as active lodes of nodes, yet on my return a month after the introduction of internment my introspection was not confident enough to pursue its direction. The sirens in the air, perhaps quite rightly, jammed those other tentative if insistent signals. So it was again at a remove, in the "hedge-school" of Glanmore, in Wicklow, that the sequence was returned to, and then the sectarian dimension of that pre-reflective experience presented itself as something asking to be uttered also. I think of the pieces now as points on a psychic turas, stations that I have often made unthinkingly in my head. I wrote each of them down with the excitement of coming for the first time to a place I had always known completely.*

*(Brandes and Durkan A10)*





27 /

**HEANEY, Seamus: SWEENEY ASTRAY. A Version From The Irish.** Derry: Field Day Theatre Company Limited. 1983

First edition, first printing. Signed by the author. Softcover issue. Publisher's green card covers printed in white and black with an illustration by Colin Middleton to the upper cover. A near fine copy, the binding square and firm with mild rubbing to the extremities and a diagonal crease to the lower third of the rear panel. The contents are clean throughout.

**£275** [27584]

*Inscribed pre-publication by Seamus Heaney in blue ink on the half title "For Frank / Astray on the Stand - / fondly / Seamus / 28th October 1983". Heaney's translation of the medieval Irish epic Buile Shuibhne won the 1985 PEN Translation Prize for verse. 3,000 copies of the softcover and 1000 copies in hardcover were published simultaneously in*



for Frank  
astray on the Stand -  
fondly -  
Seamus  
28th October 1983

HEANEY, Seamus: VILLANELLE FOR AN ANNIVERSARY. Composed by Seamus Heaney, Boylston Professor of Rhetoric and Oratory, for Harvard's 350th Anniversary Celebration and delivered by him at the Second Convocation, held on Friday, September fifth, nineteen hundred and eighty six.

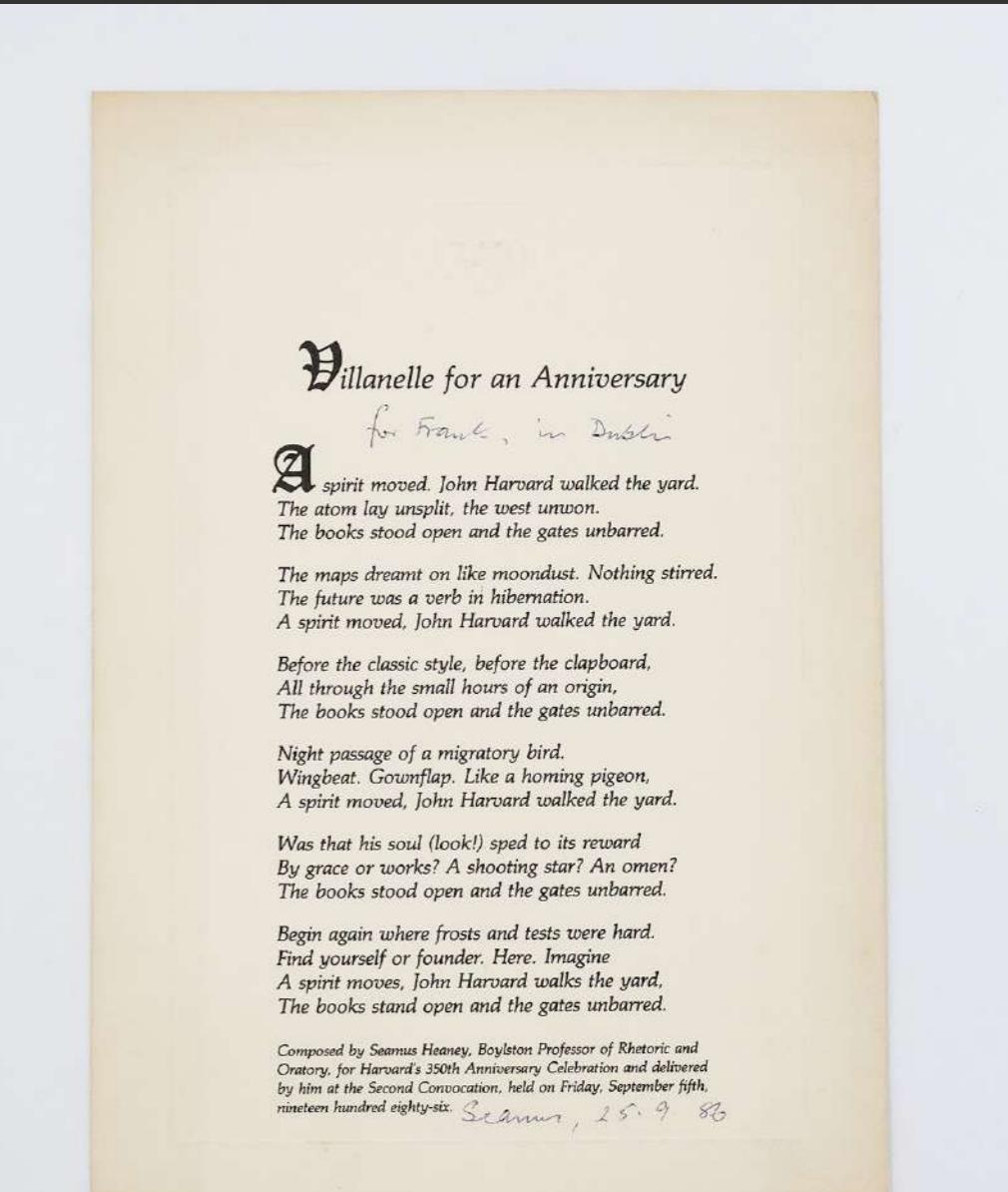
Cambridge, MA: Harvard University. 1986

First edition, first printing. Signed by the author. Single poem of 19 lines, printed in black on cream embossed card. Measuring 23 x 16 cm. A very good copy, the card a little toned to the edges, otherwise fine.

£325 [27585]

Inscribed by the poet in blue ink underneath the printed title "for Frank, in Dublin" and at the conclusion "Seamus, 25.9.86".

There was also a second edition of this poem printed, distinguishable by the Harvard insignia printed in red, rather than embossed. (Brandes & Durkan AA15a).



SEAMUS HEANEY FROM  
THE REPUBLIC OF  
CONSCIENCE AMNESTY

29 /

HEANEY, Seamus; illustrated by BEHAN,  
John: **FROM THE REPUBLIC OF  
CONSCIENCE** Dublin: Peter Fallon for  
Amnesty International (Irish Section). 1985

First edition, first printing. Signed by the author.  
Publisher's original stapled grey card covers, printed  
in black and blue. Single illustration in black by  
John Behan. A near fine copy, the binding square  
and firm the covers with just a couple of tiny spots  
and very faint creasing to the upper corner. The  
contents are clean throughout.

£300 [27625]

*Inscribed by the poet in blue ink on the title page "for  
Frank / Sláinte! / Seamus / 25th September 1986".*

*Published on 10 December 1985 in an  
edition of 2000 copies. (Brandes & Durkan A39).*

Seamus Heaney

FROM THE REPUBLIC  
OF CONSCIENCE

Illustrated by  
John Behan

for Frank

Sláinte!

Seamus

25 September 1986



Amnesty International

30 /

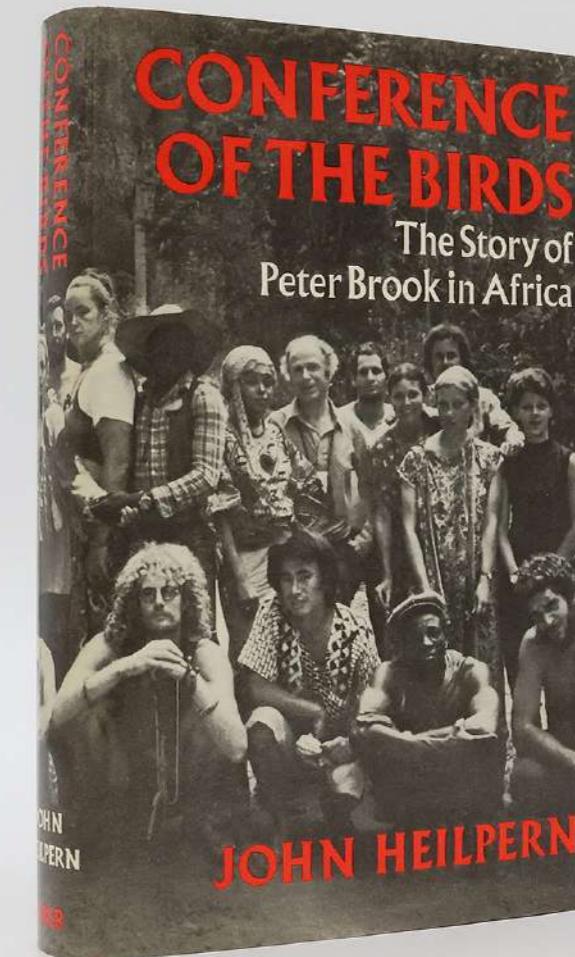
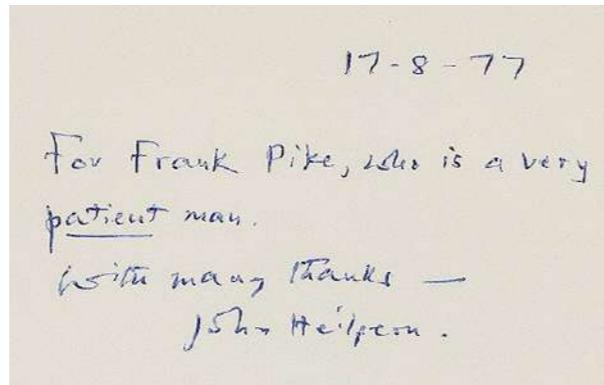
**HEILPERN, John; [BROOK, Peter]: CONFERENCE OF THE BIRDS** London: Faber and Faber. 1977

First edition, first printing. Inscribed by the author to his editor at Faber and Faber, Frank Pike. Original black cloth lettered in silver to the spine, in the dustwrapper showing a wraparound photograph by Mary Ellen Mark. A fine copy, the binding square and firm, the contents clean throughout. In the fine, unclipped dustwrapper (£5.95 net to the front flap). Uncommon in signed or inscribed state.

**£65 [27696]**

*Inscribed by the author in blue ink to the front free endpaper "For Frank Pike, who is a very / patient [underlined] man. / With many thanks — John Heilpern."*

*'Conference of the Birds', John Heilpern's first book (he was known for his profiles written for 'The Observer') recounts the extraordinary story of the theatre director, Peter Brook, who, in the mid-1970s, left Paris with an international troupe of actors and set off for the Sahara desert. "From there", as the jacket explains, "they began an incredible journey which took them 8,500 miles through the remote villages of Africa*





31 /

**HUGHES, Ted: LAUREATE'S CHOICE.**  
**FINO SHERRY** *Jerez de la Frontera, Spain:*  
*Nuño de Cañas for Williams and Humbert*  
*in association with Faber and Faber,*  
*London. [1984]*

An empty glass bottle of 'Laureate's Choice', one of approximately 700 bottles of Sherry presented by the Sherry Institute of Spain to Ted Hughes on his becoming Poet Laureate in 1984. Hughes dubbed them "Laureate's Choice". In 1991 he designed and printed a label, each one hand numbered and signed which were attached to the bottles. Over the following years Hughes made gifts of them to friends, including a case sent to the Queen Mother, who wrote in reply "I am not only very grateful but extremely touched that you should wish me to share in this lovely gift". The present example, a little rubbed to the labels has long since been drained by the recipient.

**£150** [28930]

*Numbered '607' and signed by Ted Hughes in black ink on the Laureate's Choice label.*

32 /

**HUGHES, Ted: LAUREATE'S CHOICE.**

**OLOROSCO SECO SHERRY**

*Jerez de la Frontera, Spain: Nuño de Cañas  
for Williams and Humbert in association  
with Faber and Faber, London. [1984]*

An empty glass bottle of 'Laureate's Choice', one of approximately 700 bottles of Sherry presented by the Sherry Institute of Spain to Ted Hughes on his becoming Poet Laureate in 1984. Hughes dubbed them "Laureate's Choice". In 1991 he designed and printed a label, each one hand numbered and signed which were attached to the bottles. Over the following years Hughes made gifts of them to friends, including a case sent to the Queen Mother, who wrote in reply "I am not only very grateful but extremely touched that you should wish me to share in this lovely gift". The present example, a little rubbed to the labels has long since been drained by the recipient.

**£150** [27993]

*Numbered '481' and signed by Ted Hughes in black ink on the Laureate's Choice label.*



Ode To The Organism

like Sisyphus successful with his boulders  
The author scales his ale of manuscript,  
Then hoists that load, and climbs onto the shoulder  
Of a slippery agent, with a yell she grips  
Christopher, her drinking pal, and scrambles  
To ride his neck who jumps like lightning on  
Jane so she slimly languorously ambles  
With tea to Matthew. Wonderfully strong  
Jane leaps on Matthew's back who gasps and japes,  
"Belinda! Sarahagh's this, Jane or King Kong?"  
Yet under that stacked load he gets astride—  
Ben Hur style—Giles and John's astonished napes  
Who buckle at the knees, julp down their pride  
And wail to Janice Helen, Ros, Joanna  
Val, Katy, Lucy, Caroline—the whole team  
"Quick, make a pyramid or the firm, a sonner!"  
Those girls are not malingerin in a dream,  
like Chinese acrobats, used to labours  
Those ladies—neither 'work-to-rule nor 'dumb—  
Heave up that human caber of famous Faber  
And climbs onto Costley and McCorm.  
So the entire firm, a Totem-pole of eyes,  
Of hands, that clutch, and whiten, knees that grip,  
Sways through Queen's Square, balancing in the skies  
The author with his mountain manuscript.

Will all this tumble in a spectacular pile?  
No, seven saviours, with titanic steps,  
Shoulder the Totem Tower with a smile  
And bear the astounding enterprise—the REPS!

Faber Conference Dinner: 14 April 1994

Ted Hughes

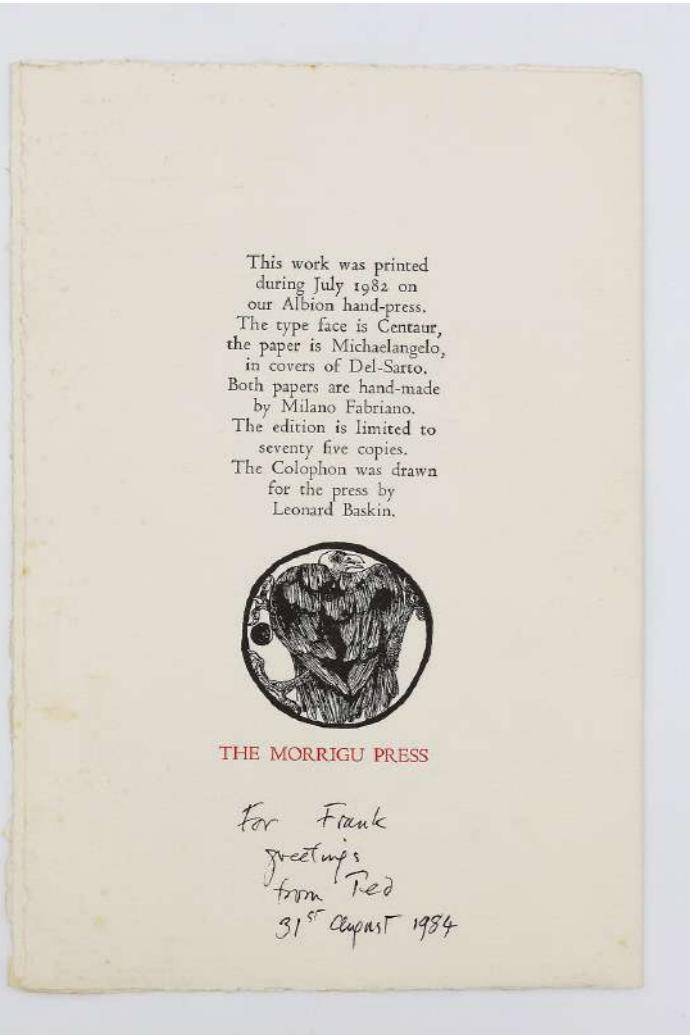
33 /

HUGHES, Ted: ODE TO THE ORGANISM  
London: Faber and Faber, 1994

First edition, first printing. Signed by the author. One of 150 hand-numbered facsimile copies of the poet's manuscript printed by Smith Settle, Otley, West Yorkshire, for private distribution by Faber and Faber and the Author. This copy, from the library of Frank Pike, drama editor at Faber. A single A4 sheet, with a row of round holes and small slits at the head of the page, as if ripped from the original notebook. 'A Facsimile Printed by Smith Settle' printed in grey to the lower edge of the verso. Housed in a green-grey card folder with an internal flap to hold the facsimile. Scarce.

£225 [27721]

Signed by Ted Hughes to the verso of this facsimile of his poem, 'Ode to the Organism'. It was written by Hughes on the occasion of the Faber and Faber Sales Conference Dinner, 14 April 1994. The organism of the title is Faber and Faber itself and the ode, a mock-epic paean to the company's staff, mentions (mostly by name) every member of staff from the poetry editor at the time, Christopher Reid, to the "the seven saviours, with titanic steps", who "shoulder the tottery tower with a smile / and bear the astounding enterprise—the REPS!" Although unmarked as such, this copy is from the library of Frank Pike, Hughes' friend and head of the drama list at Faber and Faber for over forty years.



34 /

**HUGHES, Ted: WOLF-WATCHING**

*North Tawton: The Morrigu Press. 1982*

First edition, first printing. Signed by the author. Presentation copy. Publisher's original unbound, folded, paper sheets, hand-printed in black and red printed in Centaur on Michaelangelo paper, hand-made by Milano Fabriano. Colophon illustration (designed by the author), drawn by Leonard Baskin. In very good or better condition with faint spotting to the edge of the outer pages, otherwise clean and bright.

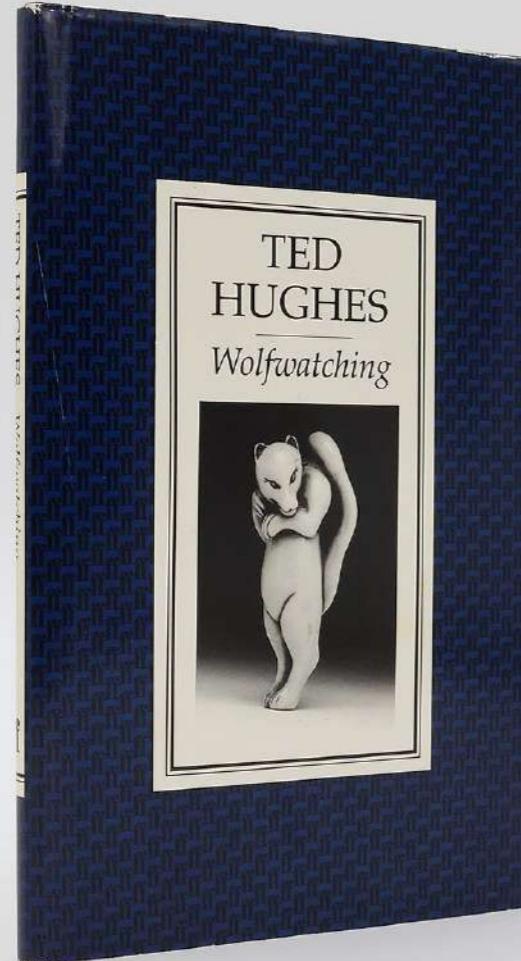
**£425 [27624]**

*Inscribed by Ted Hughes in black ink at the bottom of the colophon (here the rear cover) "For Frank / greetings / from Ted / 31st August 1984".*

*Printed and published by Hughes' son Nicholas under his Morrigu Press imprint in an edition of 75 numbered and signed copies (those sewn into grey paper covers). This example, seemingly from the poet or publisher's personal stock, is therefore outside of this limitation. (Sagar and Tabor A79).*

**WOLF-WATCHING**

**TED HUGHES**



35 /

**HUGHES, Ted: WOLFWATCHING**  
*London: Faber and Faber. 1989*

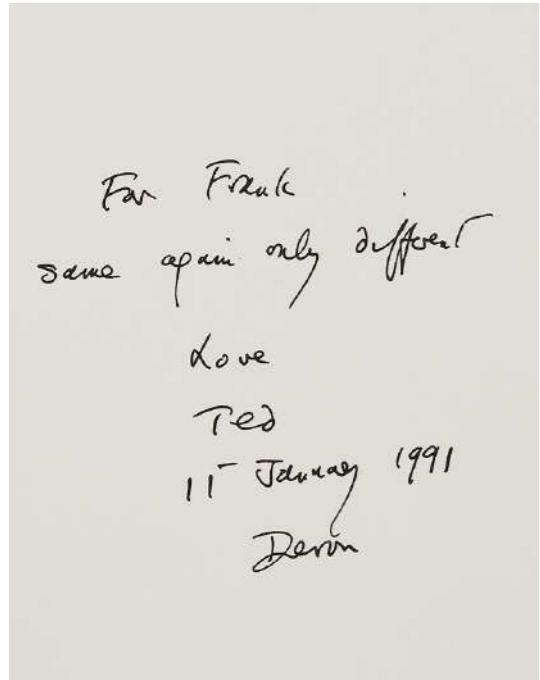
First edition, first printing. Inscribed by the author. Original black cloth lettered in white to the spine, in the dustwrapper illustrated with an eighteenth-century Netsuke wolf figurine. A fine copy, the binding square and firm, the contents bright and clean throughout. In the near fine dustwrapper, a little rubbed to the spine tips, corners and upper edges. Not price-clipped (£8.99 net to the front flap).

**£375** [27560]

*Inscribed by Ted Hughes in black ink to the front free endpaper "For Frank / love from Ted / Oct 1989", followed by what appears to be an original quatrain (not from the book and, so far, untraceable), "The babe with a howl / Gets up & runs — / From cupboards Tumble / The skeletons."*

*In her 'New Statesman' review of 'Wolfwatching' (October 27, 1989), the poet Jo Shapcott writes of "the sheer force which drives through the poems, [...] filling the language, the thinking and the images: Hughes's muscular approach to the natural world has not lost any of its ferocity."*

For Frank  
love  
from  
Ted  
Oct 1989  
  
The babe with a howl  
Gets up & runs —  
From cupboards Tumble  
The skeletons.



36 /

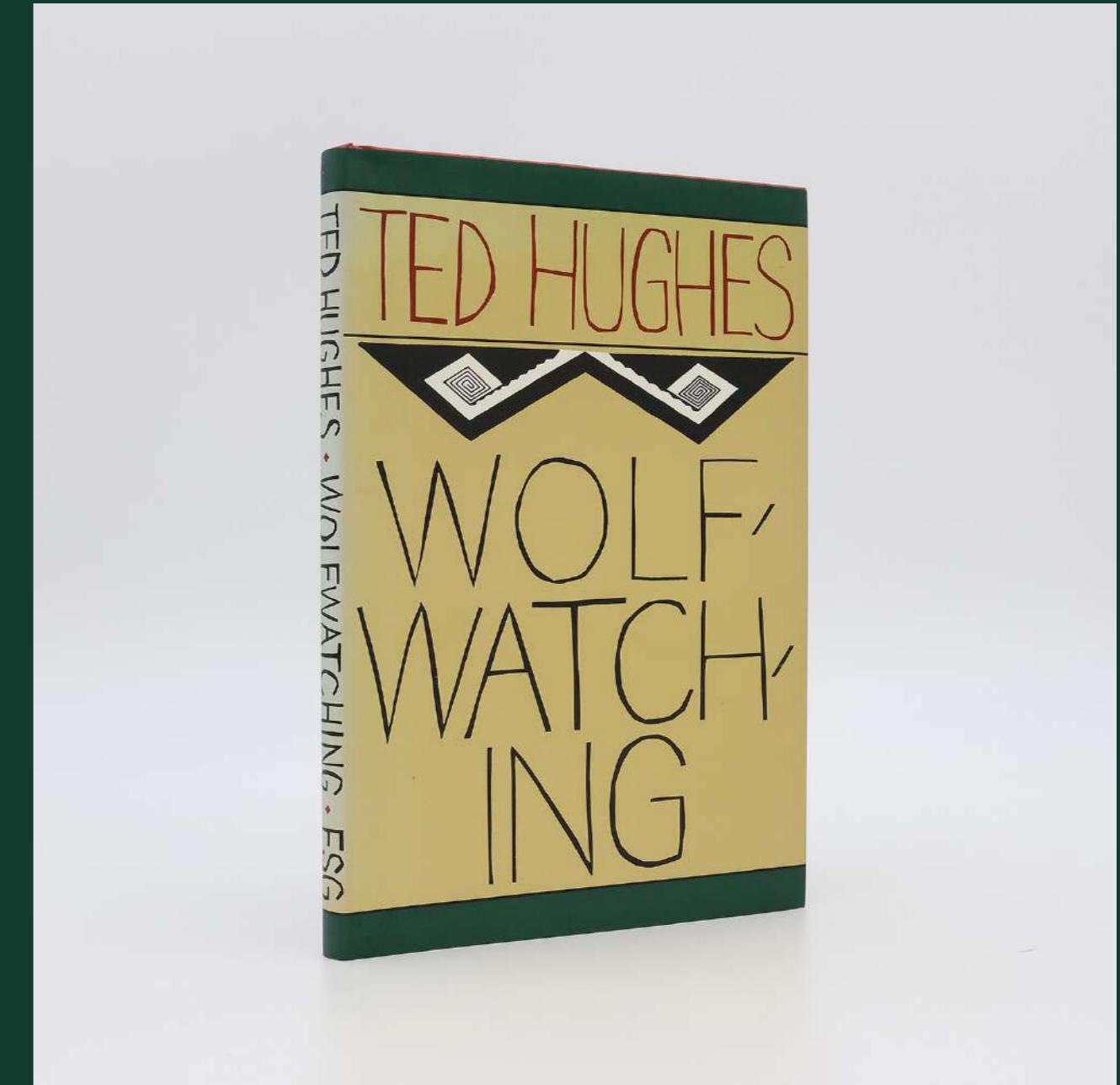
**HUGHES, Ted: WOLFWATCHING**

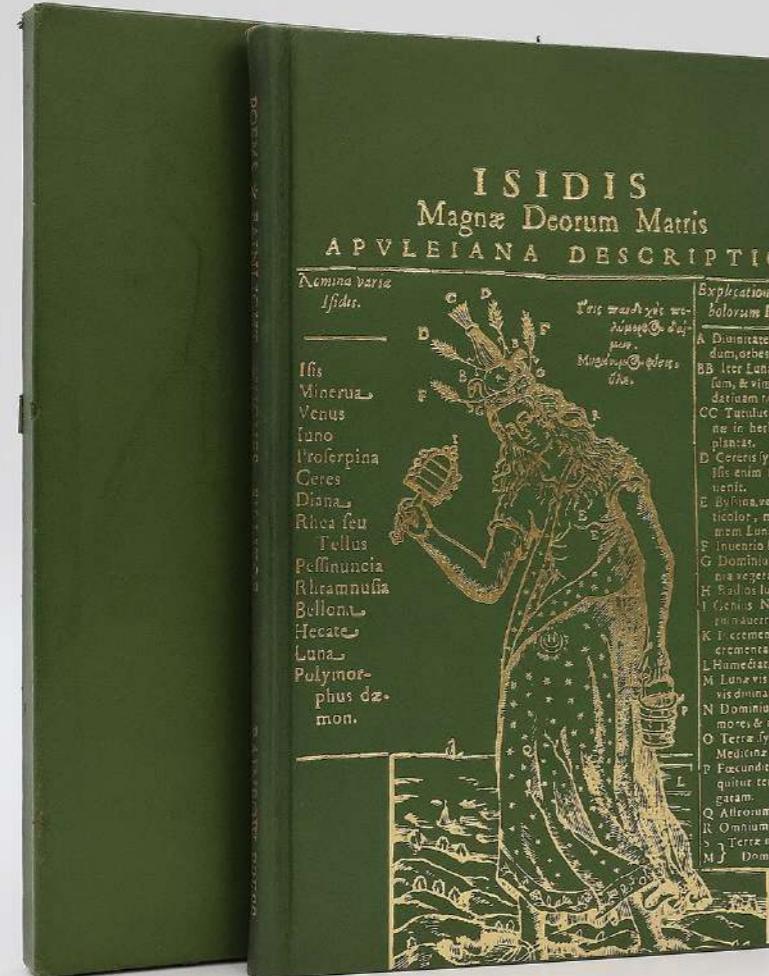
New York: Farrar, Straus and Giroux. 1991

First American edition, first printing. Signed by the author. Publisher's original red cloth with black titles to the spine, in Cynthia Krupat designed dustwrapper. A fine copy, the binding square and firm, bright and fresh. The contents are clean throughout. Complete with the lightly rubbed and spine-faded dustwrapper that is without loss or tears. Not price-clipped (\$18.95 to the upper front flap).

**£275 [27626]**

*Inscribed by the poet in black ink on the front endpaper "For Frank / Same again only different / love / Ted / 11 January 1991 / Devon". As the poet's inscription states, the American edition differs in several respects to that of the British first edition, which was published 15 months earlier.*





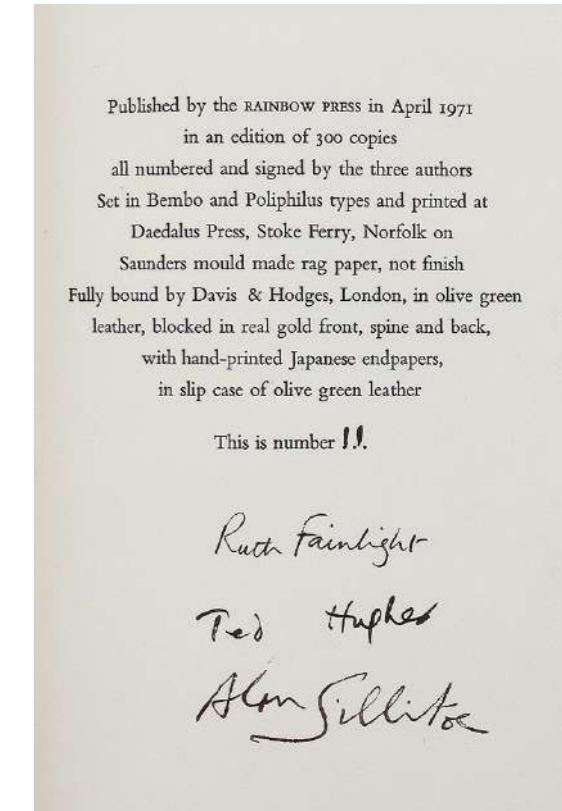
37 /

**HUGHES, Ted; FAINLIGHT, Ruth; SILLITOE, Alan:  
POEMS** London: Rainbow Press 1971

First edition, first printing. Limited edition of 300 copies, each numbered and signed by Ruth Fainlight, Ted Hughes and Alan Sillitoe. This copy is no. 11. Set in Bembo and Poliphilus types and printed at Daedalus Press, Stoke Ferry, Norfolk on Saunders mould made rag paper. Bound by Davis & Hodges, London, in full green calf, lettered in gilt to the spine and rear, the front panel with The Goddess Isis by Athanasius Kircher ('Oedipus Aegyptiacus', 1652-1654) blocked in gilt. Hand-printed Japanese endpapers. Top edge green. In the publisher's olive green calf slipcase. A fine copy, the binding square and firm, the contents clean throughout. The slipcase a little rubbed and nicked to the top edges, folds and corners.

£175 [27749]

*Signed by the three poets in black ink to the colophon at the back of the book. Featuring six poems each by Fainlight and Hughes, and seven by Sillitoe. (Sagar and Tabor A29).*



38 /

HUGHES, Ted; frontispiece illustration by  
BASKIN, Leonard: EAT CROW  
London: The Rainbow Press. 1971

First edition, first printing. An edition of 150 copies, numbered and signed by the author, this copy is no. 8. Although not marked as such, this copy is from the library of Frank Pike, friend of the poet and head of the drama list at Faber and Faber for over 40 years. Set in Bodoni types and printed at Daedalus Press, Stoke Ferry, Norfolk, on Italian handmade paper and bound in full black calf, lettered in gilt to the spine (the gilt faded on this copy) by Zaehnsdorf in London. In the publisher's stiff card slipcase, covered with black cloth and lined with marbled paper (Sagar and Tabor note that some copies were bound up later with the slipcases covered with embossed linen-grain black paper). Upper edge gilt, fore- and lower edges untrimmed. A near fine copy, the binding square and firm, the contents clean throughout. Light rubbing to the spine folds. The slipcase a little rubbed to the spine, with a tiny bump to the bottom of the rear spine edge.

£425 [27700]

Signed by Ted Hughes to the limitation page at the rear. One of the handful of limited edition volumes published in the wake of, and as appendices to, 'Crow' (Faber, 1970), 'Eat Crow', a short dramatic text, was issued by Hughes' sister



Olwyn's Rainbow Press. Noting the long gestation of the 'Crow' poems, Jonathan Bate, in his biography of the poet, reminds us that it was Leonard Baskin (who provides the frontispiece illustration to 'Eat Crow' and the iconic jacket to the Faber collection) who by requesting a poem to accompany "his trademark Crow drawings – a request made just three weeks after Sylvia Plath's death" kick-started the extended series of 'Crow' writings. Bate notes that 'Eat Crow' was the first thing to emerge, in 1964, as part of a verse drama based on Andreae's 'The Chymical Wedding of Christian Rosenkrantz'. (Sagar and Tabor A31).



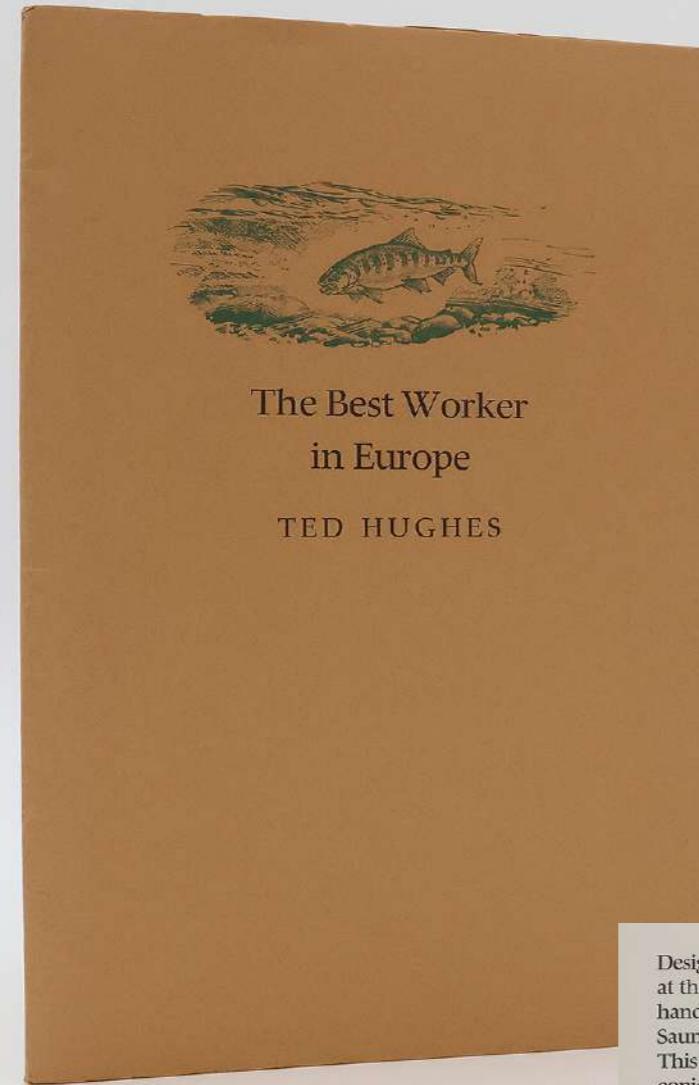
This edition of 150 copies, numbered and signed by the author, was set in Bodoni types and printed at Daedalus Press, Stoke Ferry, Norfolk, on Italian hand-made paper and bound by

Zaehnsdorf, London.

This is copy number

8

Ted Hughes



Designed and printed by Sebastian Carter  
at the Rampant Lions Press, Cambridge;  
hand-set in Hunt Roman and printed on  
Saunders Laid mould-made paper.  
This Edition is limited to 156 numbered  
copies, each signed by Author and Artist.

No. 36

Ted Hughes

39 /

**HUGHES, Ted; illustrated by JARDINE, Charles:  
THE BEST WORKER IN EUROPE**  
*Cambridge: Rampant Lions Press / The Atlantic  
Salmon Trust. 1985*

First edition, first printing. Signed by the author and the artist. Inscribed presentation copy. Publisher's original stitched brown card covers printed in green and black. Hand-set in Hunt Roman, printed on Saunders Laid mould-made paper. Illustrated with three line drawings in green by Charles Jardine. A very near fine copy, the binding firm with a very faint mark to the upper cover otherwise fine. The contents are clean and bright throughout.

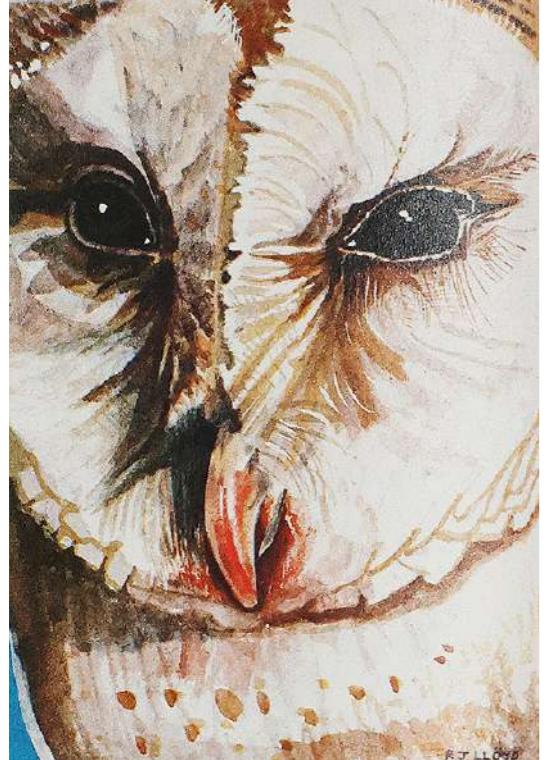
**£550** [27628]

*Issued in a limited edition of 156 copies, this example is numbered 36 and signed by Ted Hughes and Charles Jardine on the limitation page at the rear. Further inscribed by Ted Hughes in black ink on the front endpaper "For Frank / The Salmon does not fear his fate / In Jaws of Death he'll seek a mate / See him now accelerate / into her mouth, across her plate. / from Ted / December 1985".*

For Frank

The Salmon does not fear his fate.  
In Jaws of Death he'll seek a mate.  
See him now accelerate  
into her mouth, across her plate.

from Ted  
December 1985



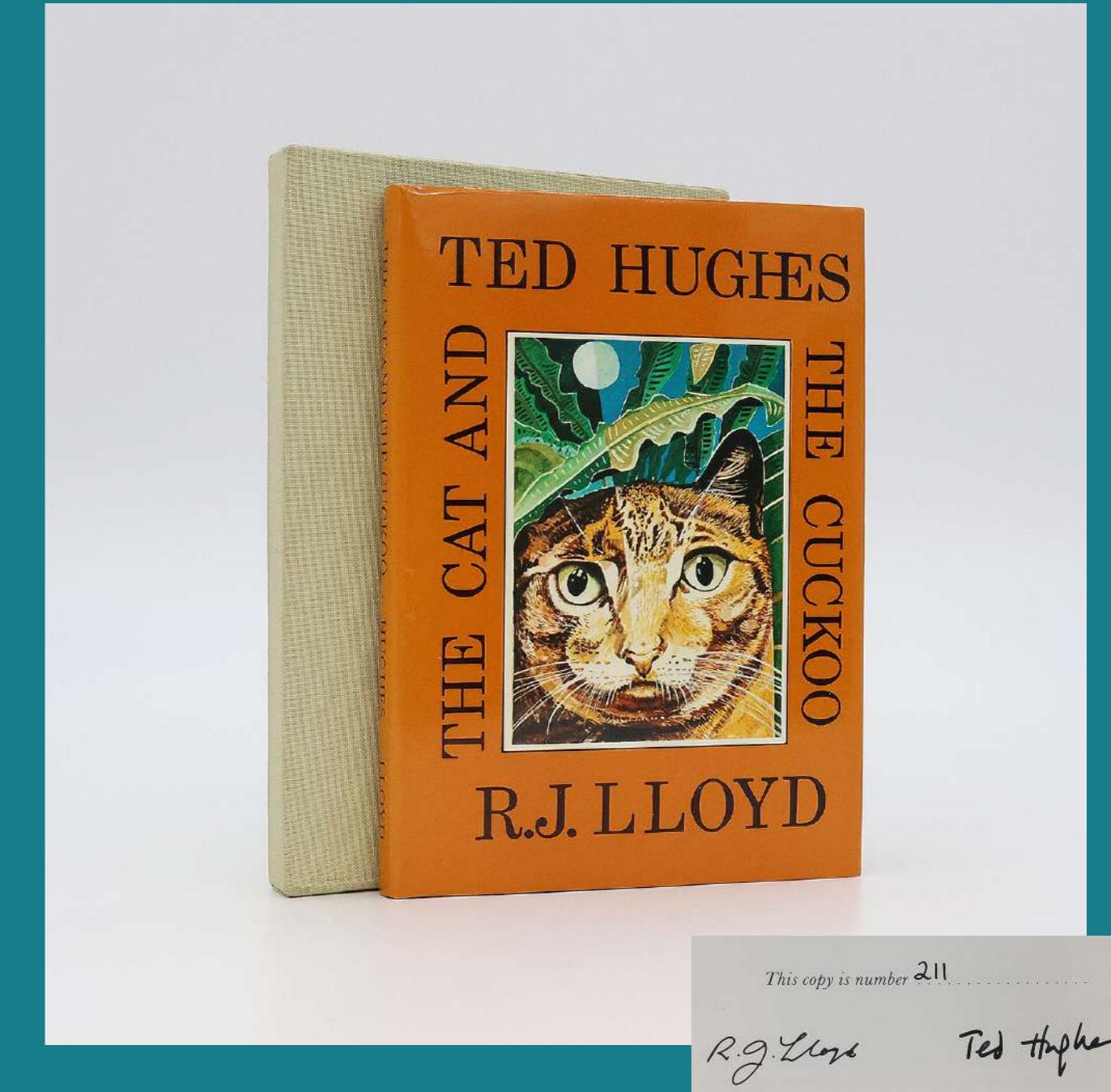
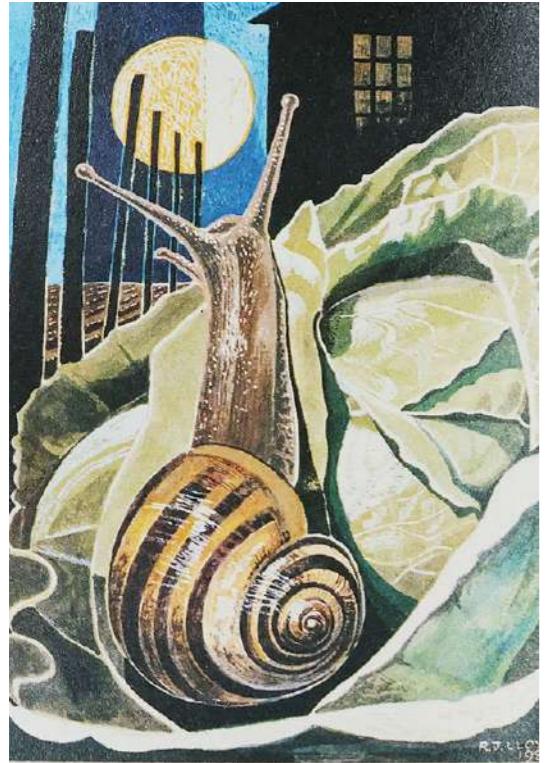
40 /

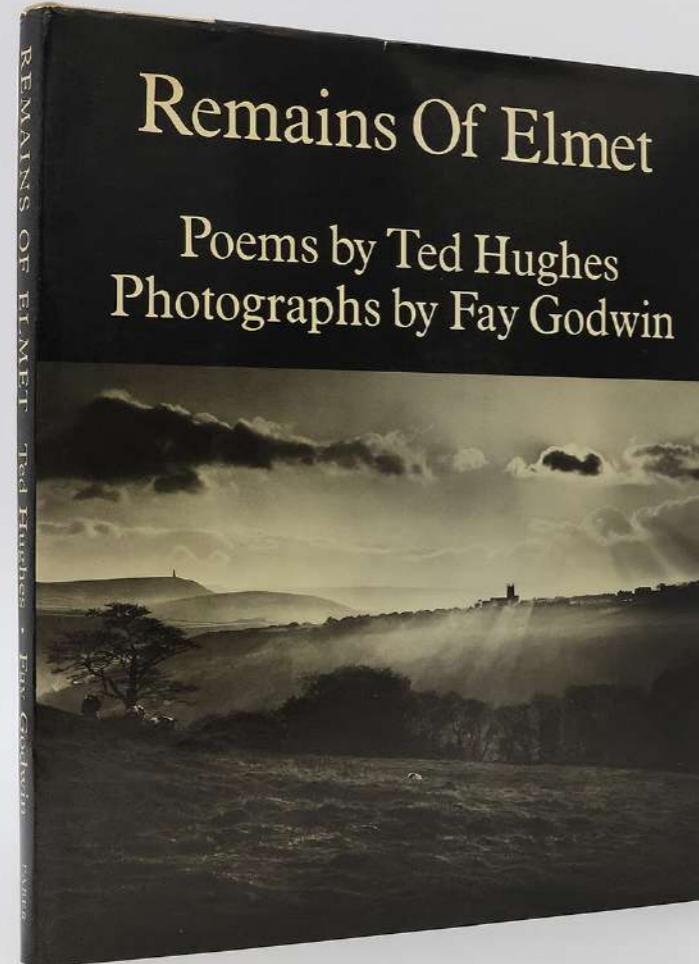
**HUGHES, Ted; illustrated by LLOYD, R. J.:**  
**THE CAT AND THE CUCKOO**  
*[Exeter]: Sunstone Press. 1987*

First edition, first printing. One of 250 copies numbered and signed by author and artist, this copy is no. 211. Original blue cloth lettered and framed in gilt to the front panel, in the illustrated dustwrapper. Housed in the publisher's light grey cloth-covered slipcase. A fine copy, the binding square and firm, the contents clean throughout. In the very near fine dustwrapper, showing a touch of creasing around the centre of the spine folds. The dustwrapper shows a few light surface marks and a small round stain to the upper edge of the rear panel. An attractive copy.

**£125 [27633]**

*Signed by Ted Hughes and R. J. Lloyd in black ink to the limitation page at the back. A collection of animal poems, each illustrated with a colour painting. The first publication of the Sunstone Press, The Cat and the Cuckoo is dedicated to "Daniel Hews, Sebastian Clarke, Hugh and Toby Norton-Smith and all the children who visit Farms for City Children."*





41 /

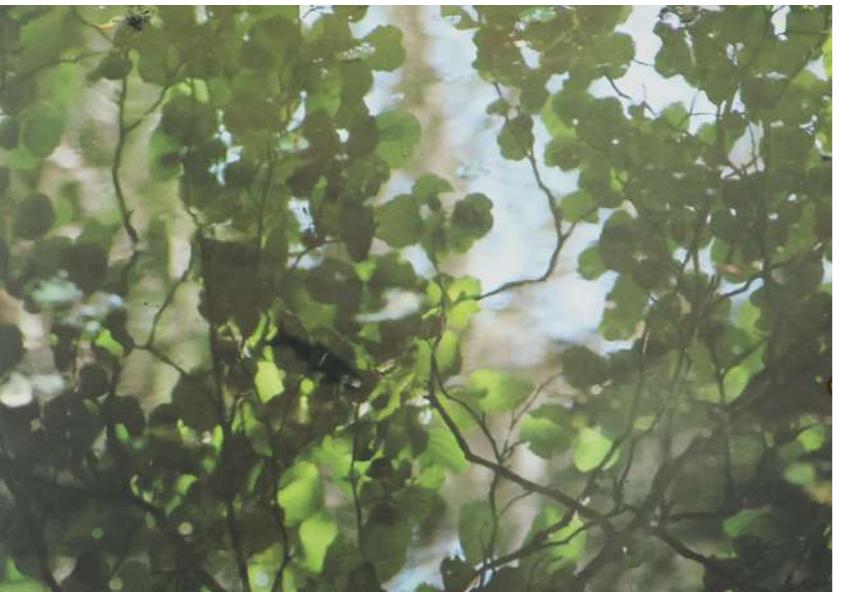
**HUGHES, Ted; photographs by GODWIN, Fay:  
REMAINS OF ELMET: A Pennine Sequence.  
London: Faber and Faber. 1979**

First edition, first printing. Hardcover issue. Publisher's quarter grey cloth over black paper-covered boards lettered in black to the spine, in the photographic dustwrapper. Illustrated with black and white photographs by Fay Godwin throughout. A very near fine copy, the binding square and firm, the contents clean throughout. A touch rubbed to upper and lower edges. Complete with the dustwrapper, lightly rubbed and with a couple of nicks to edges and extremities, with a few light surface marks and a long surface scratch to the rear panel. Not price clipped (£7.95 net to the front flap).

**£150 [27634]**

*One of 3000 copies of the hardcover issue, published simultaneously with a paperback edition. "The Calder valley, west of Halifax, was the last ditch of Elmet, the last British Celtic kingdom to fall to the Angles", writes Ted Hughes in a brief account of the genesis of this collaborative volume. "For centuries it was considered a more or less uninhabitable wilderness, a notorious refuge for criminals, a hide-out for refugees. Then in the early 1800s it became the cradle for the Industrial Revolution in textiles, and the upper Calder became 'the hardest worked river in England'. Throughout my lifetime, since 1930, I have watched the mills of the region and their attendant chapels die. Within the last fifteen years the end has come. They are now virtually dead, and the population of the valley and the hillsides, so rooted for so long, is changing rapidly. Fay Godwin set out to capture some impressions of this landscape at this moment, and her photographs moved me to write the accompanying poems."*  
(Sagar and Tabor A60b.1)



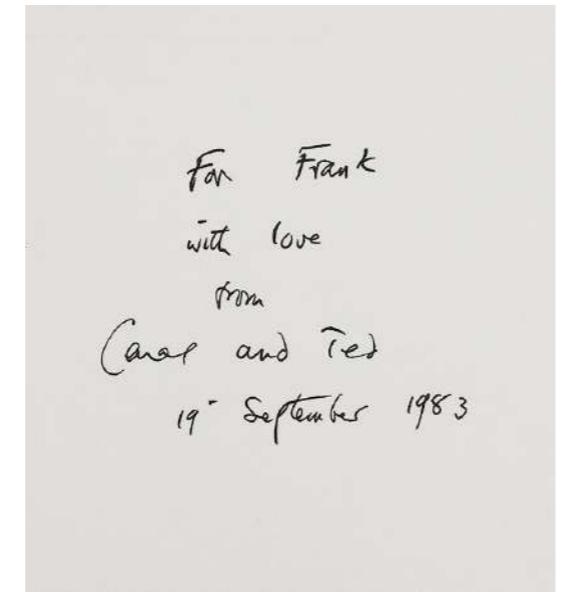


42 /

**HUGHES, Ted; photographs by KEEN, Peter:  
RIVER** London: Faber and Faber in association  
with James and James. 1983

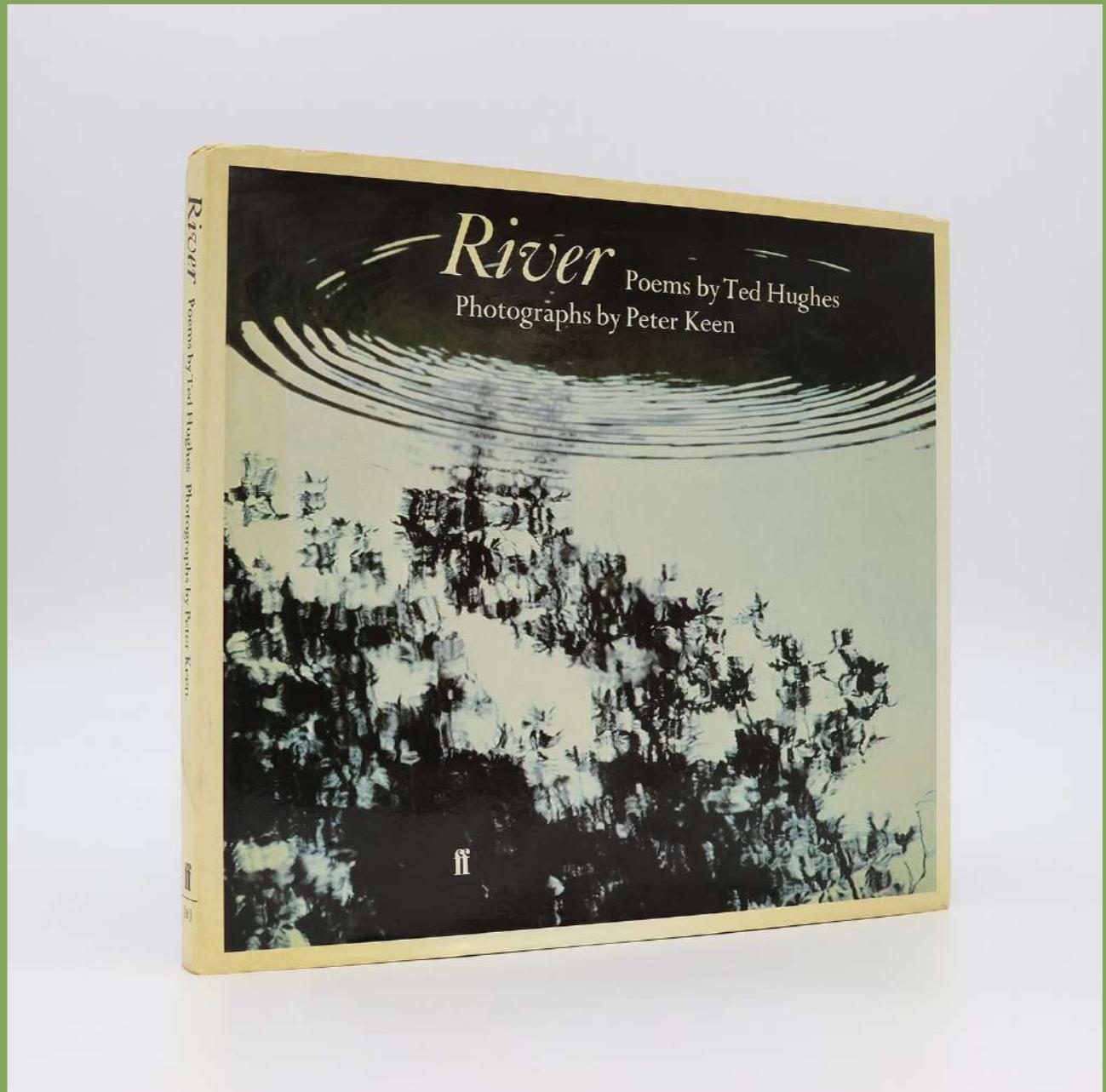
First edition. Hardcover issue. Inscribed presentation copy. Publisher's original blue cloth with silver titles to the spine, in the illustrated dustwrapper. Illustrated with Peter Keen's colour photographs throughout. A near fine copy, the binding square and firm, the contents clean throughout. Bumped to the lower outer corner. Complete with the lightly rubbed and nicked dustwrapper which is toned to the extremities. Not price-clipped (£10.00 net to the front flap).

£375 [27631]



*Inscribed by Ted Hughes in black ink on the front free endpaper "For Frank / with love / from / Carol and Ted / 19th September 1983".*

*Both Ted Hughes and the photographer Peter Keen were keen anglers. For 'River', "they have pooled their resources to commemorate the eel, the otter, the trout, the stripping of salmon, the kingfisher, the heron, the cormorant, and, finally, the moving universal implications of river life."*  
*(from the jacket).*



43 /

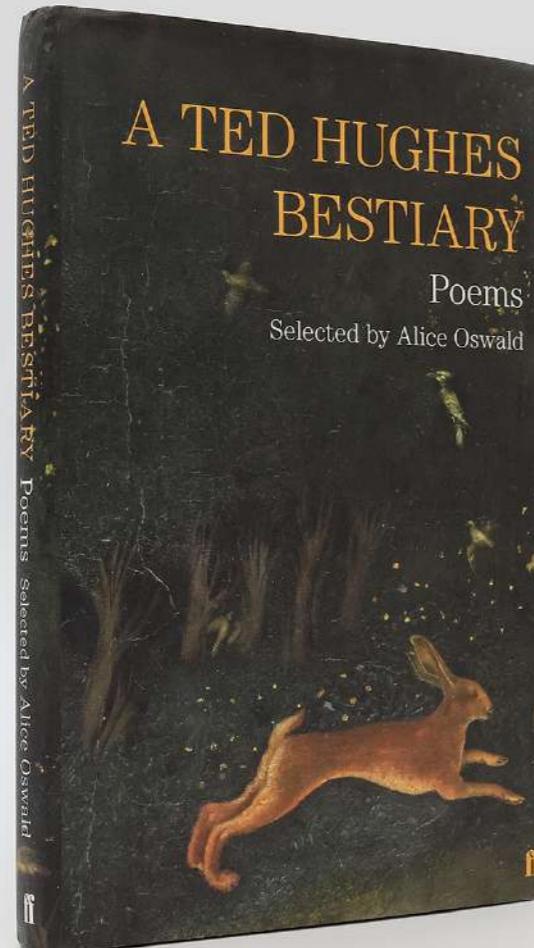
HUGHES, Ted; selected by OSWALD, Alice:  
A TED HUGHES BESTIARY. Poems.  
London: Faber and Faber, 2014

First edition, first printing. Inscribed association copy. Publisher's original black cloth with titles in silver to the spine, in the Antonio Pisanello illustrated dustwrapper. A better than very good copy, the binding square and firm, the cloth bumped at the spine tips and lower edge of the boards, but otherwise bright and fresh. The contents are clean throughout. Complete with the lightly rubbed and creased dustwrapper that is without fading, loss or tears. Not price-clipped (£14.99 to the front flap).

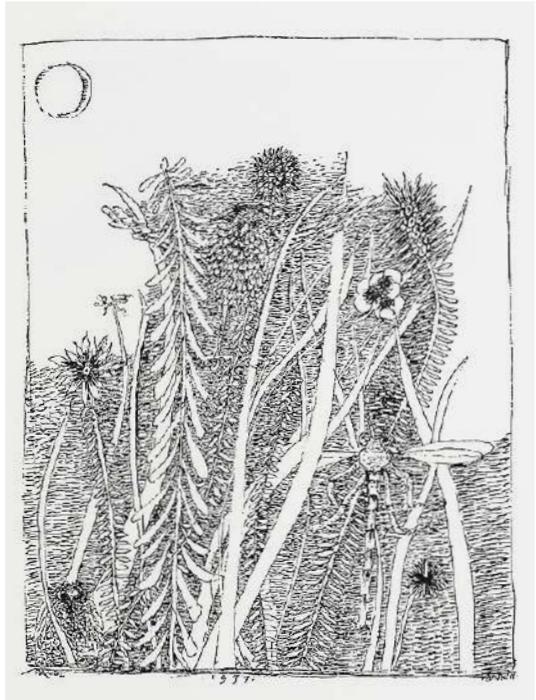
£40 [28708]

*Inscribed in black ink on the title page by Carol Hughes, (née Orchard), second wife of Ted Hughes “For Frank, / with my love, / Carol.”*

*This poetry selection includes some of Hughes' most well-loved verse poems, and is arranged chronologically, with four prose excerpts preceding the main body of text. On discussing this selection, fellow poet Alice Oswald explained “There is something very distilled and self-defining about his animal poems, which is why, out of the mass of his collected verse, it has seemed a good idea to gather this Bestiary”.*



For Frank,  
with my love,  
Carol.



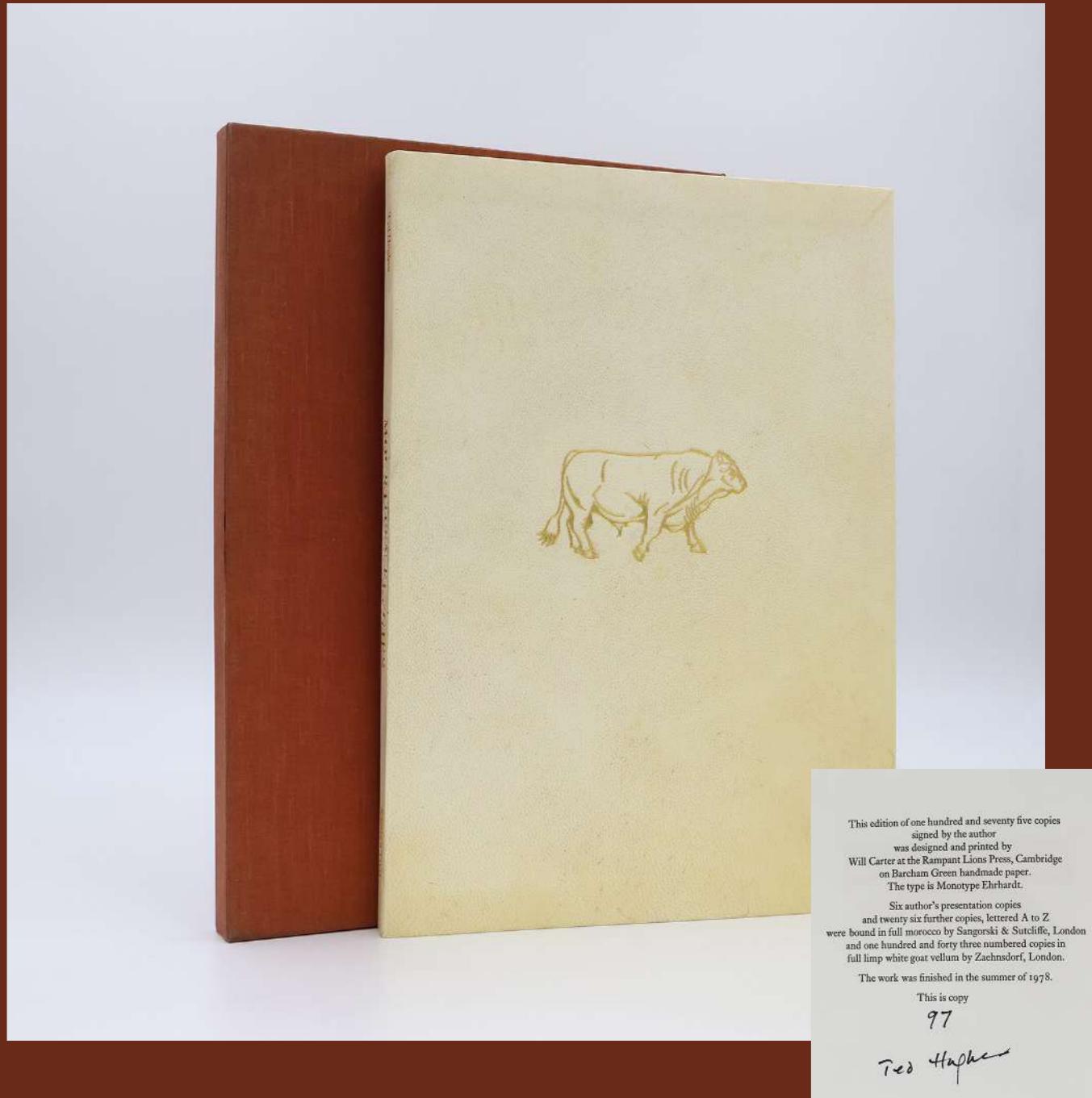
44 /

**HUGHES, Ted; with a drawing by BASKIN,  
Leonard: MOORTOWN ELEGIES  
London: The Rainbow Press. 1978**

First edition, first printing. An edition of 175 numbered copies, signed by the author. Designed and printed by Will Carter at the Rampant Lions Press, Cambridge, on Barcham Green handmade paper. Six author's presentation copies and 26 further copies lettered A to Z were bound in full morocco by Sangorski & Sutcliffe, and 143 numbered copies in full limp white goat vellum, blocked with Hughes' own drawing of a bull in gilt to the front panel, by Zaehnsdorf, London. This is no. 97 of the vellum copies, complete with the publisher's terracotta cloth slipcase. A very near fine copy, the binding square and firm, the contents clean throughout. The vellum boards are (inevitably) a touch bowed, the gilt lettering on the spine rubbed. With the buff-coloured paper prospectus for the edition loosely laid in.

**£450 [27746]**

*A sequence of 35 poems and passages from a verse journal about the author's experiences farming in Devon, completed in the summer of 1978. The poems were later printed as the first part of 'Moortown' (1979). Although unmarked as such, this copy is from the library of Frank Pike, drama editor at Faber and Faber and friend of the author. (Sagar and Tabor A57)*



This edition of one hundred and seventy five copies  
signed by the author  
was designed and printed by  
Will Carter at the Rampant Lions Press, Cambridge  
on Barcham Green handmade paper.  
The type is Monotype Elhardrt.

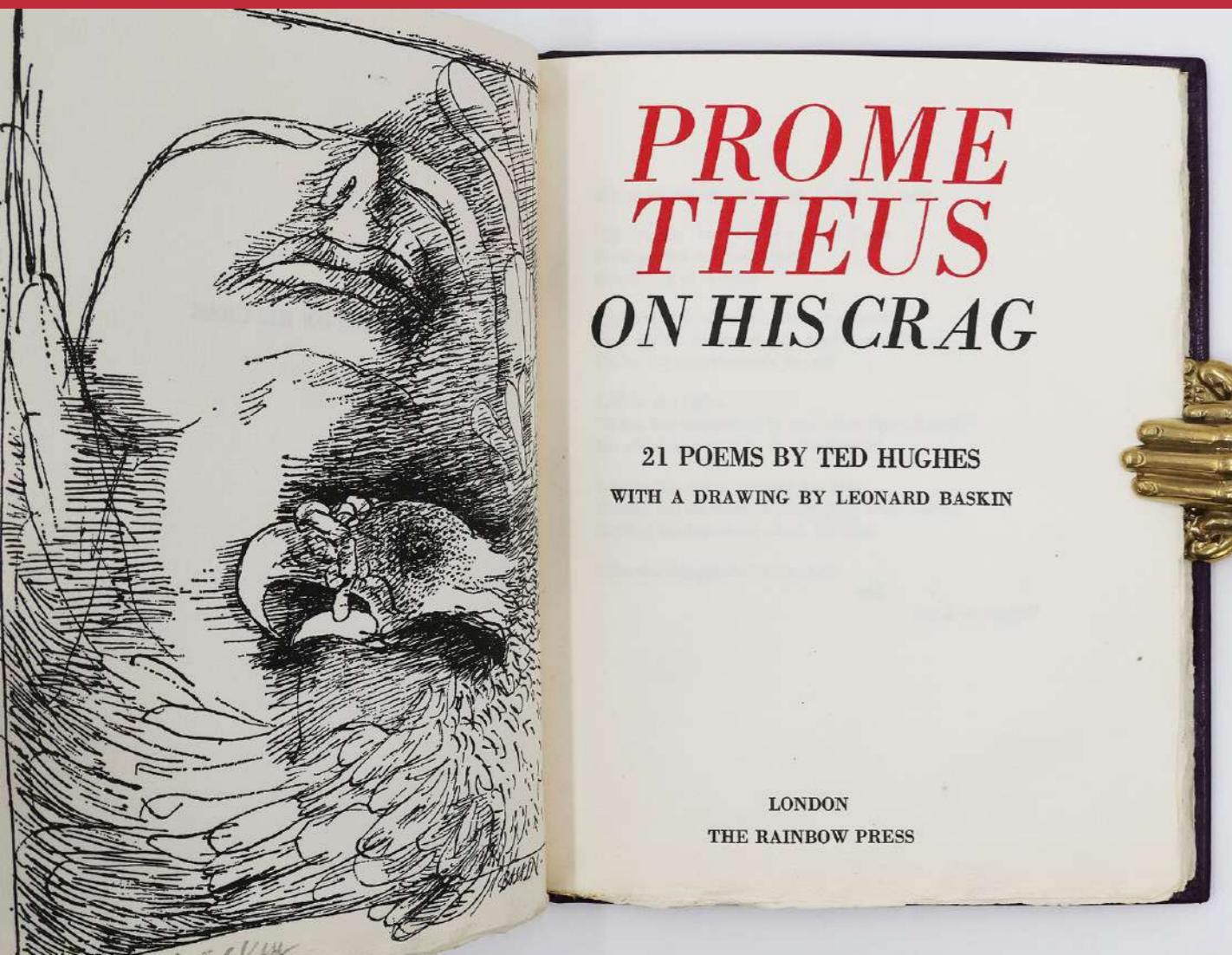
Six author's presentation copies  
and twenty six further copies, lettered A to Z  
were bound in full morocco by Sangorski & Sutcliffe, London  
and one hundred and forty three numbered copies in  
full limp white goat vellum by Zaehnsdorf, London.

The work was finished in the summer of 1978.

This is copy

97

Ted Hughes



45 /

**HUGHES, Ted; with a drawing by BASKIN,  
Leonard: PROMETHEUS ON HIS CRAG  
London: The Rainbow Press. 1973**

First edition, first printing. An edition of 160 numbered copies, signed by author and artist. This copy is no. 7. Set in Bodoni types, printed on Italian paper at Daedalus Press, Stoke Ferry, Norfolk, and bound in full purple morocco by Zaehnsdorf, London. Lettered in gilt to the spine. In the publisher's buff-coloured cloth slipcase. A fine copy, the binding square and firm, the contents clean throughout.

**£450 [27748]**

*Signed by Ted Hughes in black ink to the colophon and by Leonard Baskin in pencil to the lower edge of his frontispiece drawing of Prometheus and the Vulture). Baskin also provided the green, red and black headpiece to the colophon. A sequence of 21 poems, all but four beginning with the words "Prometheus on his crag". Although unmarked as such, this copy is from the library of Frank Pike, drama editor at Faber and Faber and friend of the author. (Sagar and Tabor A39)*

This edition of 160 numbered copies, signed by the author and by the artist, was set in Bodoni types, printed on Italian paper at Daedalus Press, Stoke Ferry, Norfolk, and bound by Zaehnsdorf, London. The colophon is by Leonard Baskin.

This is copy number 7

*Ted Hughes*



46 /

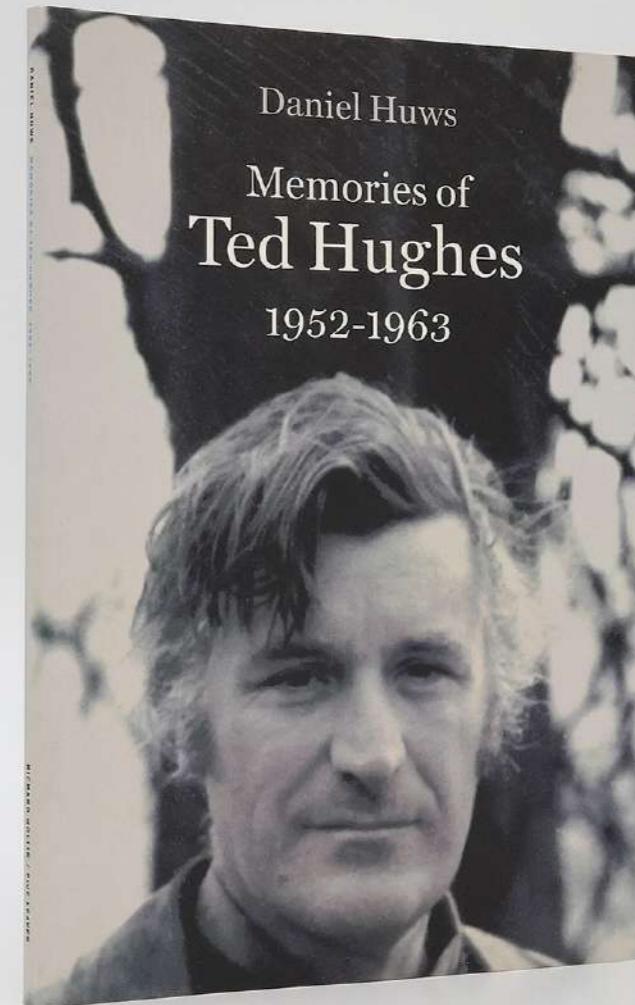
**HUWS, Daniel: MEMORIES OF TED HUGHES 1952-1963**  
*Nottingham: Richard Hollis. 2010*

First edition, first printing. Signed by the author. Publisher's original photographically illustrated card covers with titles in white and grey to the upper cover and in black and blue to the spine. A fine copy, the binding square and firm, with very light rubbing to the extremities, otherwise bright and fresh. The contents are clean throughout and without previous owners' marks.

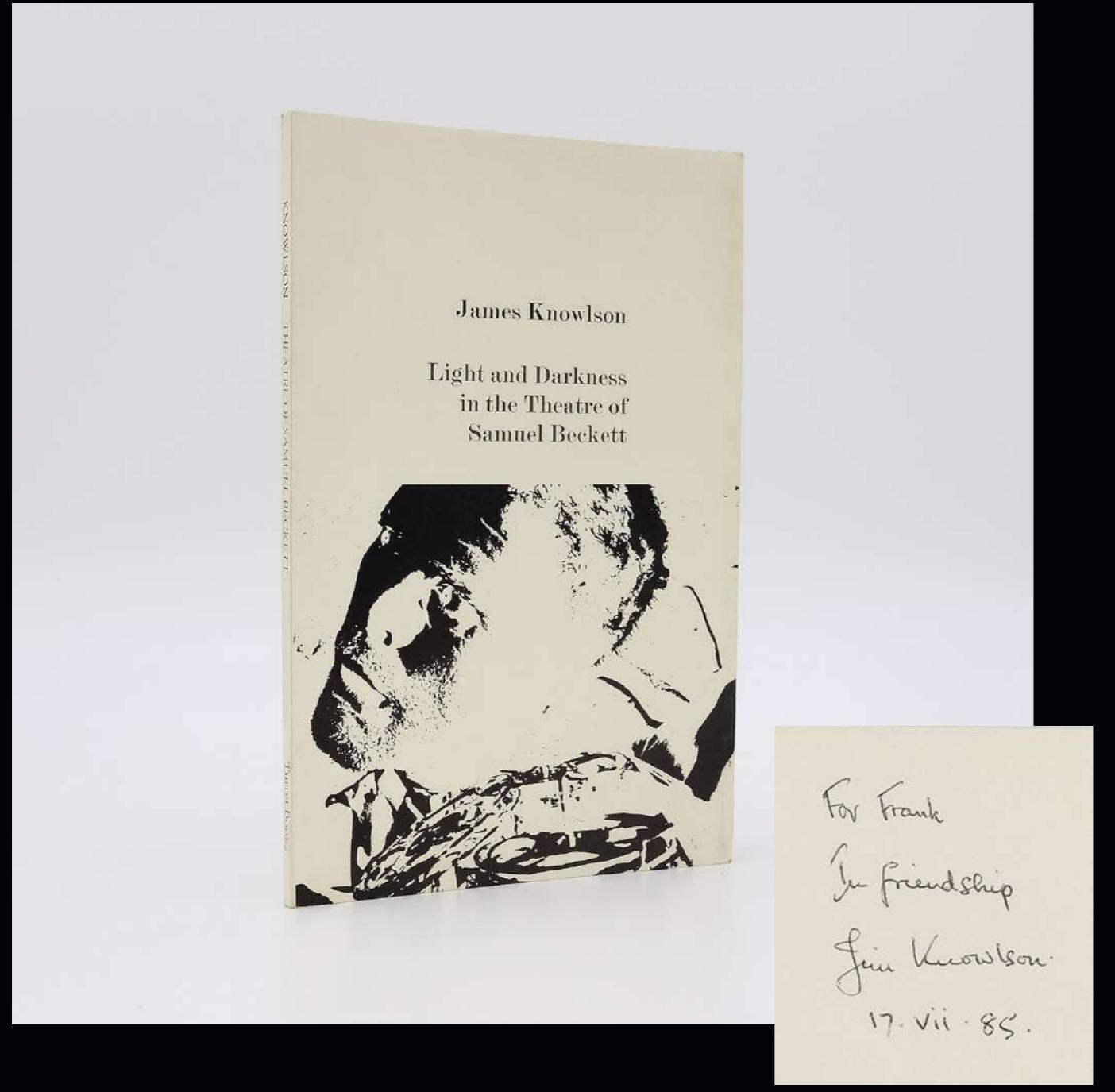
**£25** [28701]

*Inscribed by the author in blue ink on the front endpaper "with warm greetings / Daniel".*

*Recognised by the British Academy for the Humanities and Social Sciences as the world's leading authority of the last hundred years on Welsh manuscripts, Daniel Huws' contributions to the literary world are extensive. A university friend and associate of Ted Hughes, he affectionately recounts in this memoir Hughes' first poetical publications, his academic circle at Cambridge University, and his relationship with wife and famed author Sylvia Plath.*



*with warm greetings  
Daniel*



47 /

**KNOWLSON, James: LIGHT AND DARKNESS IN  
THE THEATRE OF SAMUEL BECKETT**  
*London: Turret Books. 1972*

First edition, first printing. Paperback original, limited to 1000 copies. Inscribed by James Knowlson to Frank Pike, drama editor at Faber and Faber. Original card wrappers lettered in black to the spine and front panel, which reproduces in negative a photograph of Patrick Magee as Krapp from the original production of Krapp's Last Tape at the Royal Court Theatre in London. The same photograph is reproduced (in positive form) as a frontispiece. A very near fine copy, the binding square and firm, the spine without creasing, the contents clean throughout. The wraps showing the merest surface wear. A nice association copy, uncommon in signed or inscribed state.

**£75** [27637]

*Inscribed by the author in black ink to the front endpaper  
"For Frank / In friendship / Jim Knowlson / 17. vii. 85."*

Professor James Knowlson, Emeritus Professor of French at the University of Reading, was a friend of Samuel Beckett for 20 years and his authorised biographer ('Damned to Fame: The Life of Samuel Beckett' was published in 1996). He also founded the Beckett Archive (now the Beckett International Foundation) at Reading. 'Light and Darkness in the Theatre of Samuel Beckett' prints the text of a lecture delivered at Trinity College Dublin on February 7th, 1972. After noting the prevalence of images and themes of lightness and darkness in religious and literary texts ("The Book of Genesis, chapter three of Job, innumerable psalms and Christian hymns, Dante's 'Divina Commedia' and Milton's

'Paradise Lost'—not to speak of Mahomet, Zoroaster and Jesus Christ"), "there can" he writes, "have been few, if any, writers who [...] have used light and dark imagery as consistently or as interestingly as has Samuel Beckett. Light and darkness, which means, in terms of dominant colours, white and black with an intermediate grey, together with images of vision or blindness—even if only those of a temporary closing of the eyes, curtains or blinds—are all obsessive features which have important structural, as well as thematic roles to play in the fiction, the plays, even in certain of the poems of Samuel Beckett." The lecture draws on previously unseen materials which, "thanks to Samuel Beckett's kindness and his explicit permission", were made available to Knowlson, most notably the author's manuscript notebook for his own production of 'Krapp's Last Tape' at the Schiller-Theater Werkstatt, Berlin in 1969, two pages of which are reproduced at the back of the book.

20 March 1972  
Frank Pike  
Patrick Nuttgens  
May 1972

48 /

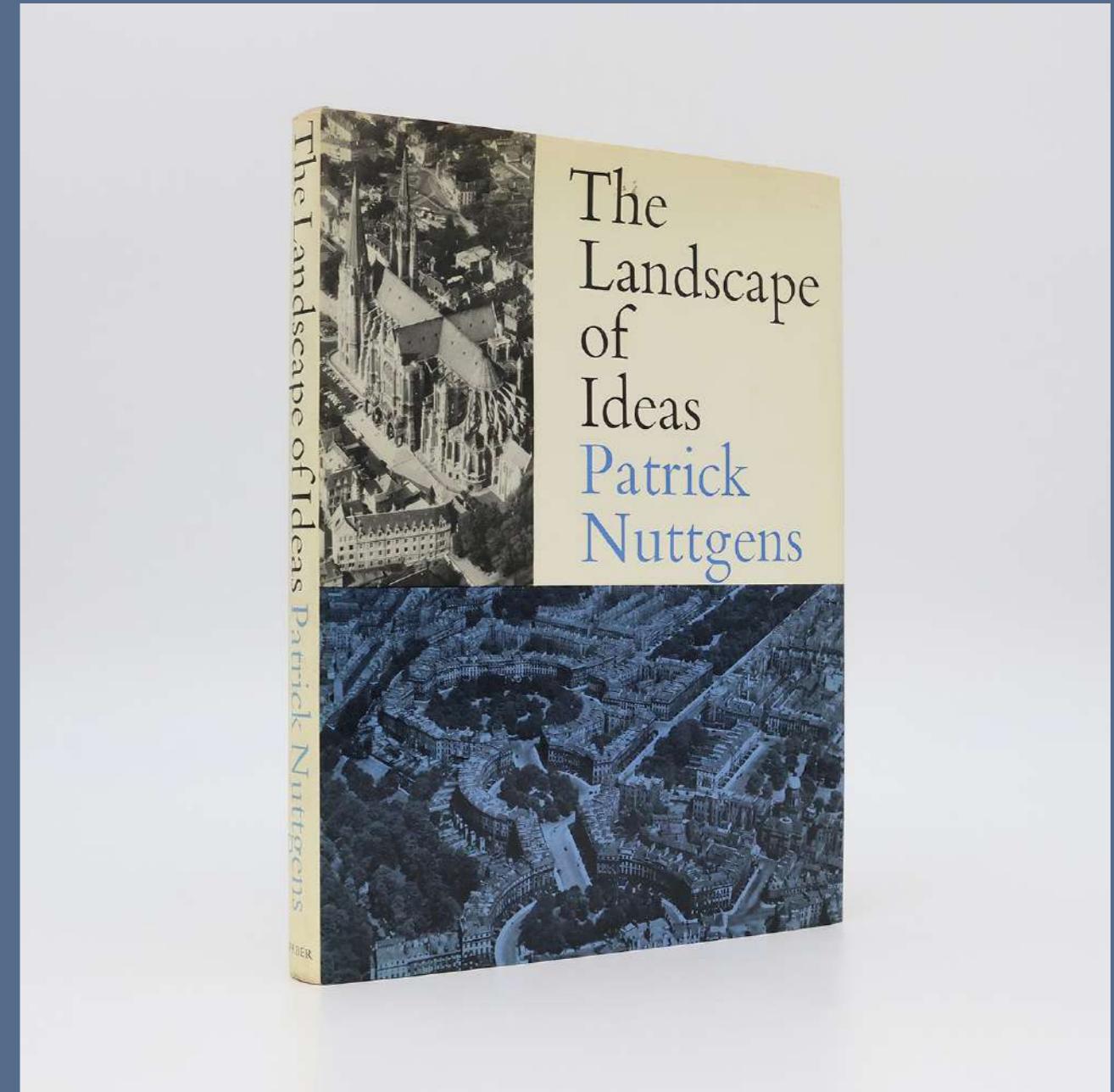
NUTTGENS, Patrick: THE LANDSCAPE OF IDEAS  
*London: Faber and Faber. 1972*

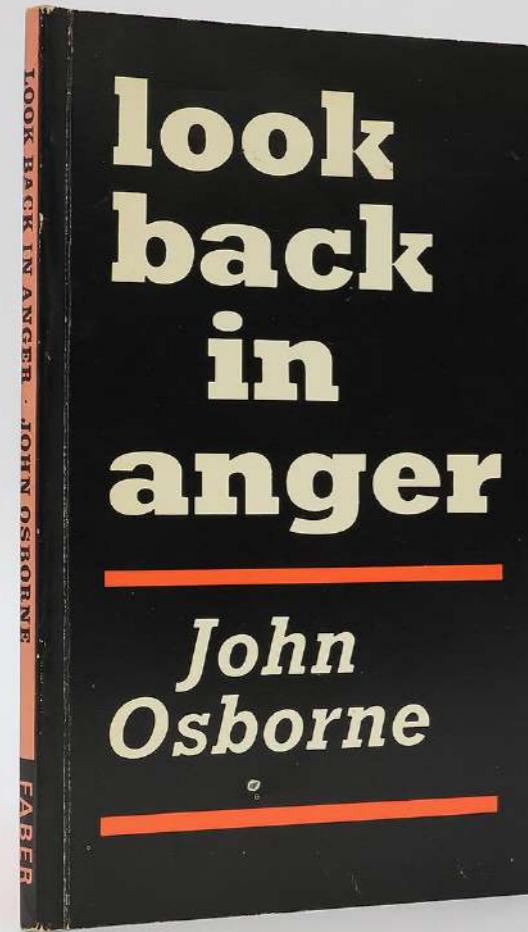
First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original grey cloth boards with gilt to the spine, in dustwrapper. Illustrated with 45 black and white photographs and an additional four line drawings in the text. A near fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents are clean throughout, and without previous owners' marks. Complete with the original pictorial dustwrapper, lightly toned to the upper edge, and very lightly rubbed. Not price-clipped (£4.00 net to the front flap).

£45 [28710]

*Inscribed by the author in black ink on the front endpaper  
"To Frank Pike / Patrick Nuttgens / May 1972".*

*Patrick Nuttgens (1930-2004) was an educator, architect, and pundit, and played a crucial role in the formation of the new York University in the 1960s, taking on the position as Professor of Architecture in 1968. The following year, he became the first director of Leeds Polytechnic (later renamed to Leeds Metropolitan University).*





49 /

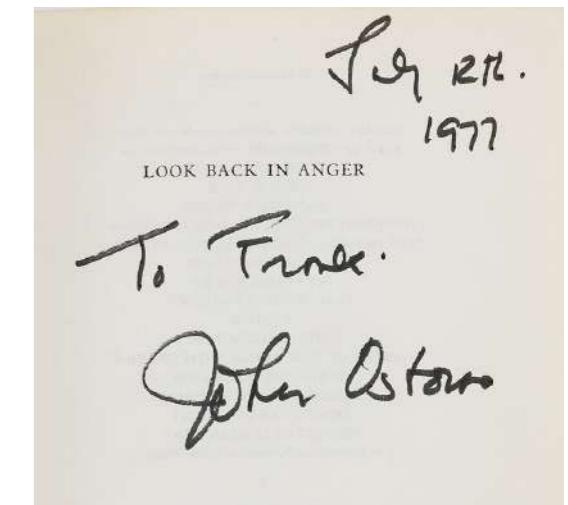
OSBORNE, John: **LOOK BACK IN ANGER. A Play In Three Acts.** London: Faber and Faber. 1976

Reprint. Signed by the author, inscribed to Frank Pike, drama editor at Faber and Faber. Publisher's card wrappers. A near fine copy, the binding square and firm, the spine without creasing, the contents clean throughout. Light rubbing to edges and spine-folds. A nice association copy of Osborne's landmark play.

£175 [27636]

*Inscribed by John Osborne in black ink to the half title "July 12th 1977 / To Frank / John Osborne".*

*'Look Back in Anger', Osborne's fourth play, was the work that made him famous. It was first performed at the Royal Court Theatre, London, on 8th May, 1956, by the English Stage Company. It was directed by Tony Richardson with Kenneth Haigh as Jimmy Porter. "Wherever it may ultimately stand in twentieth-century British drama, or even in the final accounting of John Osborne's own work, ['Look Back in Anger'] has its unarguable importance as the beginning of a revolution in the British theatre, and as the central and most immediately influential expression of the mood of its time, the mood of the 'angry young man'" (John Russell Taylor)*



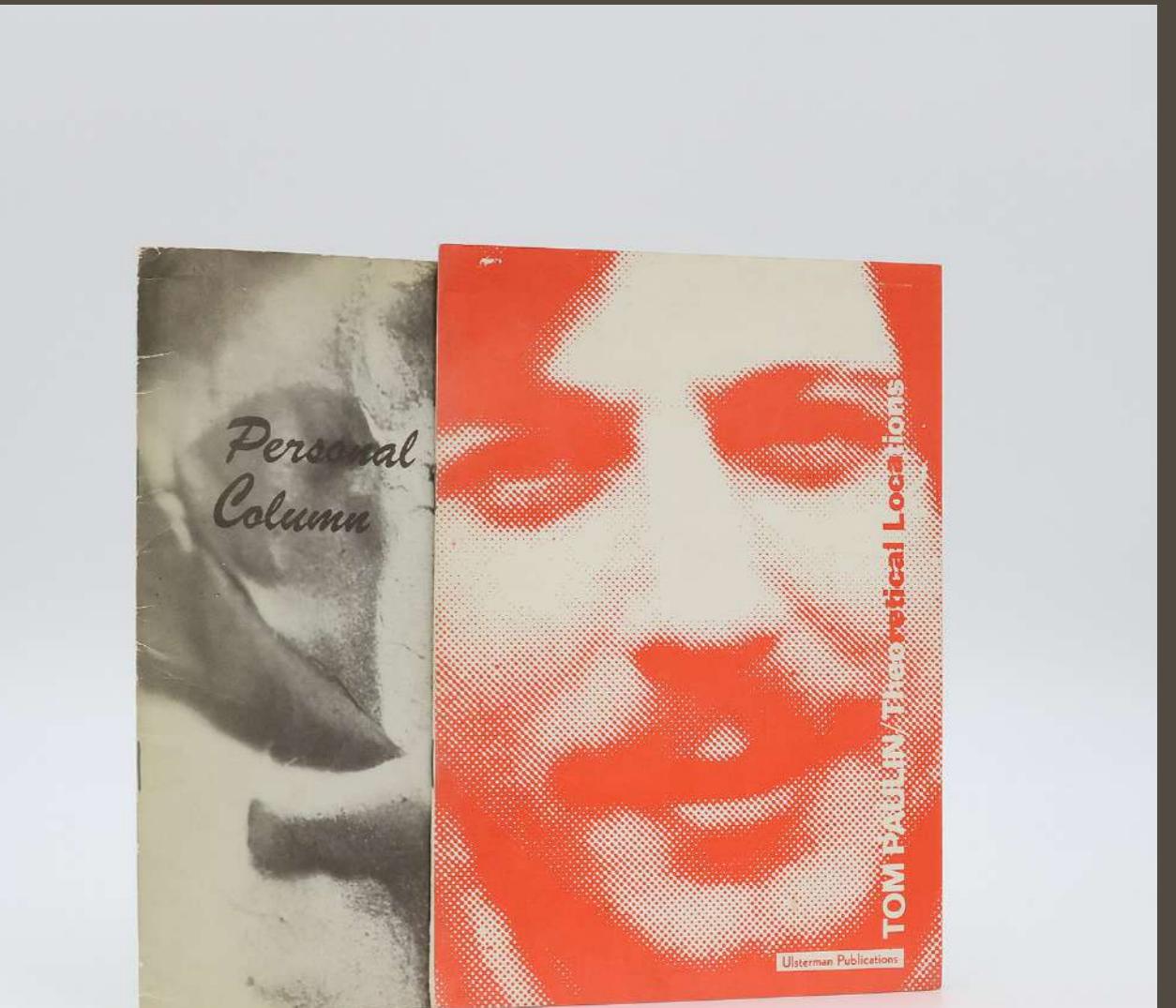
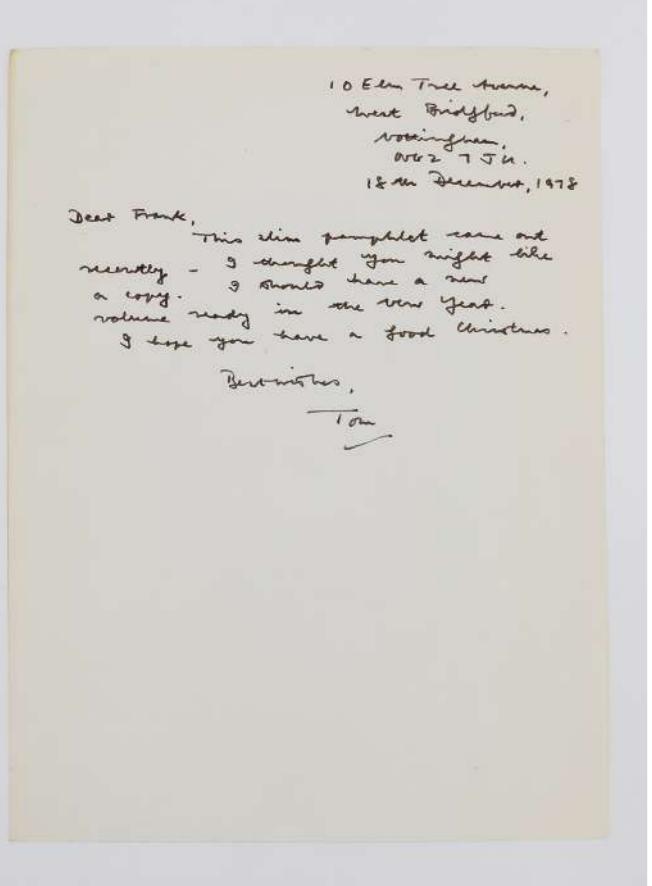
PAULIN, Tom: THEORETICAL LOCATIONS [with]  
 PERSONAL COLUMN  
*Belfast: Ulsterman Publications. 1975, 1978*

First editions, first printings. Signed by the author. Both inscribed to Frank Pike, drama editor at Faber and Faber, the later volume with a loosely laid in manuscript letter from Paulin to Pike. Original stapled card wrappers, the covers designed by John Middleton ('Theoretical Locations') and Carolyn Mulholland ('Personal Column'). Better than very good copies, the bindings firm, the contents clean throughout. The wrappers show some minor rubbing, light shelf wear and minor creasing to the inner margins (around the spine fold). A very nice inscribed set (with a letter) of Paulin's two early Ulsterman chapbooks, the contents of which, except for a few poems in the earlier volume, were later included in the poet's first two Faber collections 'A State of Justice' (1977) and 'The Strange Museum' (1980).

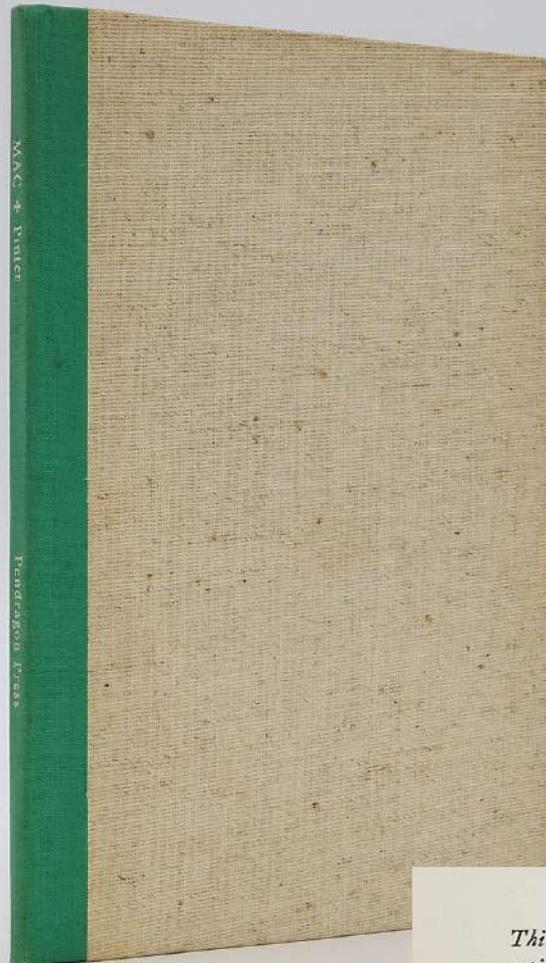
£75 [27697]

*Inscribed by the author in black ink to the verso of the front cover of 'Theoretical Locations' ("To Frank, / with best wishes, / Tom") and the title page of 'Personal Column' ("Frank / with best wishes / Tom").*

*Loosely laid in to 'Personal Column' is a short manuscript letter from Paulin to Pike, dated 18th December, 1978, with the author's Nottingham address to the upper right corner (he was at the time lecturing at the university there), "Dear Frank, This slim pamphlet came out recently - I thought you might like a copy. I should have a new volume ready in the new year ['The Strange Museum']. I hope you have a good Christmas. Best wishes, Tom".*



*To Frank,  
 with best wishes,  
 Tom*



51 /

**PINTER, Harold: MAC [London]: Emmanuel Wax  
for Pendragon Press. 1968**

First edition first printing. Limited to 2,000 copies of which 1,000 (numbered 1-1,000) were for sale in the Britain and the remainder (1,000-2,000) for the US market. This copy is no. 525. Although not marked as such, this copy is from the library of Frank Pike, head of the drama list at Faber and Faber (Pinter's main publisher) for over 40 years. Original quarter green cloth over buckram, lettered in gilt to the spine. Issued without a dustwrapper. Pale green endpapers. Publisher's burgundy monogram to the title page. Facsimile author signature to p. 19. Printed on laid paper. A near fine copy, the binding square and firm, the contents clean throughout. Showing just a touch of handling and shelf wear to the cloth.

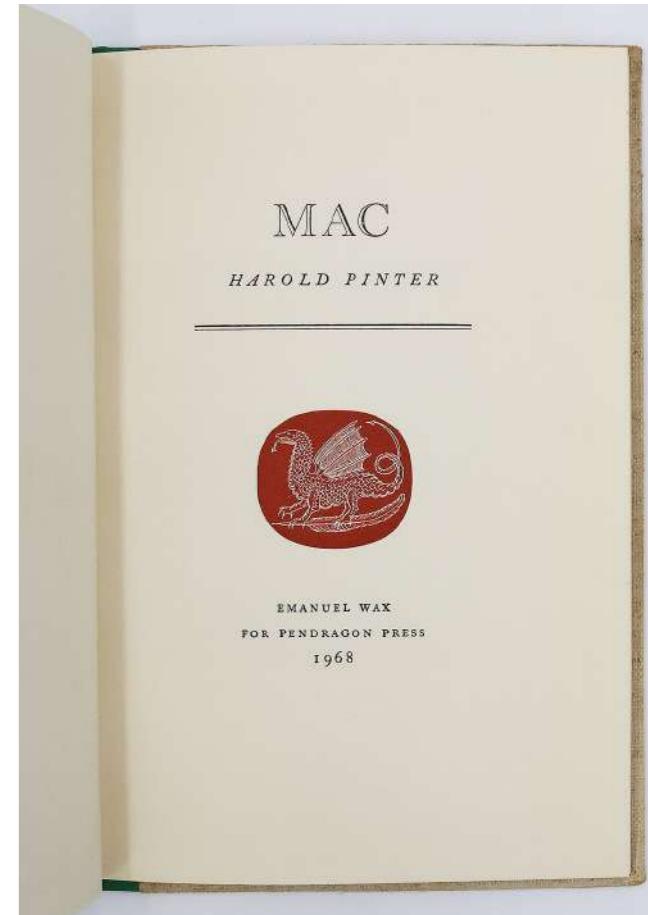
**£70 [27701]**

*Anew McMaster (1894-1962), born in County Monaghan, Ireland, made his first stage appearance at the New Theatre, London, aged 16. He died in Dublin half a century later, a few days after appearing on stage for the last time. As the biographical note at the back of this beautifully produced little volume notes, McMaster was "the last of the great actor-managers. [...] From 1925 onwards he and his company played a repertoire of Shakespeare plays across the world". Pinter's affectionate tribute to McMaster records the months he spent as a young actor touring Ireland with McMaster's company in the 1950s. (Baker & Ross E14a).*

This first edition is limited to 2,000 copies of which 1,000 (numbered 1-1,000) are intended for sale in the British Isles and 1,000 (1,001-2,000) in the United States of America.

This copy is number

525



52 /

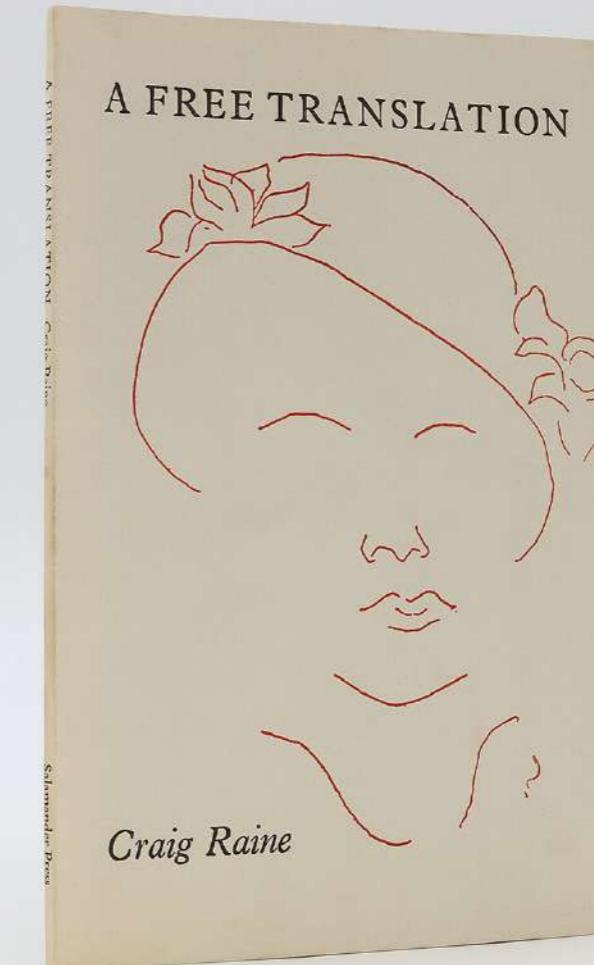
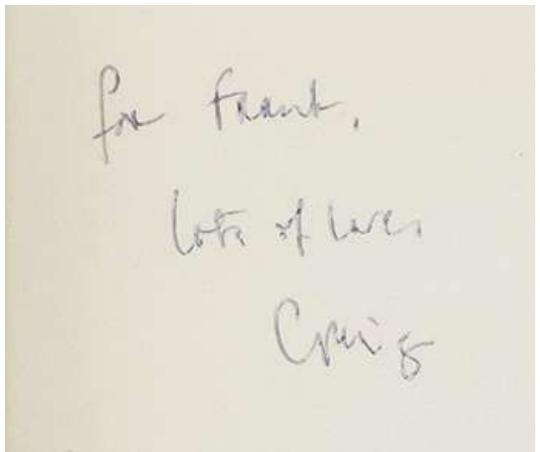
**RAINE, Craig: A FREE TRANSLATION**  
*Edinburgh: The Salamander Press. 1981*

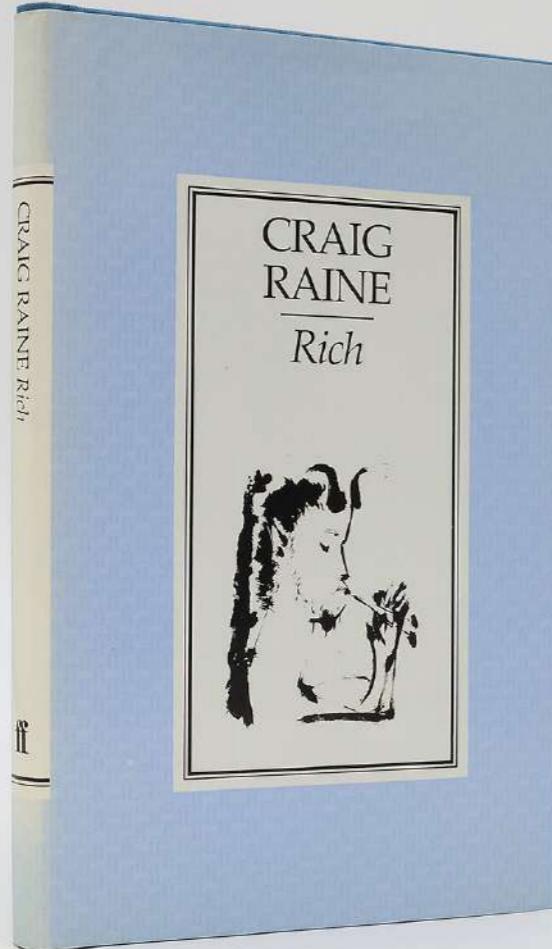
Second impression. Paperback edition (simultaneous with the hardback). Publisher's card wrappers lettered in black to the spine, front and rear panels. The front cover also reproduces, in red, Henri Matisse's "Loulou in a flowered hat". Inscribed by the author to Frank Pike, drama editor at Faber and Faber. A very near fine copy, the binding square and firm, the spine without creasing, the contents clean throughout. The wraps showing the merest surface wear. A very nice copy.

**£22** [27638]

*Inscribed by the author in blue ink to the half title "To Frank, / lots of love / Craig".*

'A Free Translation' prints six new poems (they would later appear in Raine's 1984 collection 'Rich', [Faber, 1984]). The poet James Fenton (brother of Tom Fenton, the proprietor and printer of The Salamander Press) provides a brief note printed on the back cover: "Craig Raine has set a new style and standard for his contemporaries. He has taught us to become strangers in our familiar world, to release the faculty of perception and allow it to graze at liberty in the field of experience. His first two collections established his place among the tiny number of poets of whom one asks with some eagerness: What will they write next? His imitators are to be seen at work in most places where verse is published. Yet a comparison between the imitators and the original will show how difficult are the effects which Mr Raine manages with such apparent ease. The crucial quality is this: Mr Raine's poems are discoveries, or collections of discoveries. That is what makes this new volume a source of such delight."





for Frank —  
the real thing!  
with love,  
Craig.

53 /

**RAINE, Craig: RICH**  
*London: Faber and Faber. 1984*

First edition, first printing. Inscribed by the author. Original blue cloth lettered in silver to the spine, in the dustwrapper which reproduces Picasso's lithograph, 'Pan', on the front panel. A fine copy, the binding square and firm, the contents clean throughout. Complete with the fine dustwrapper, a little faded to the spine. Not price-clipped (£5.95 net to the front flap).

£35 [27630]

*Inscribed by the author in black ink to the first blank page, "For Frank — / the real thing! / with love, / Craig".*

'Rich' was Raine's third full-length collection of poems and the first to be published by Faber and Faber ('The Onion, Memory' (1978) and 'A Martian Sends a Postcard Home' (1979) were issued by Oxford University Press). At the centre of the collection, between the poems, there is a short prose memoir (a gentle nod to Lowell's 'Life Studies' [1959]).

54 /

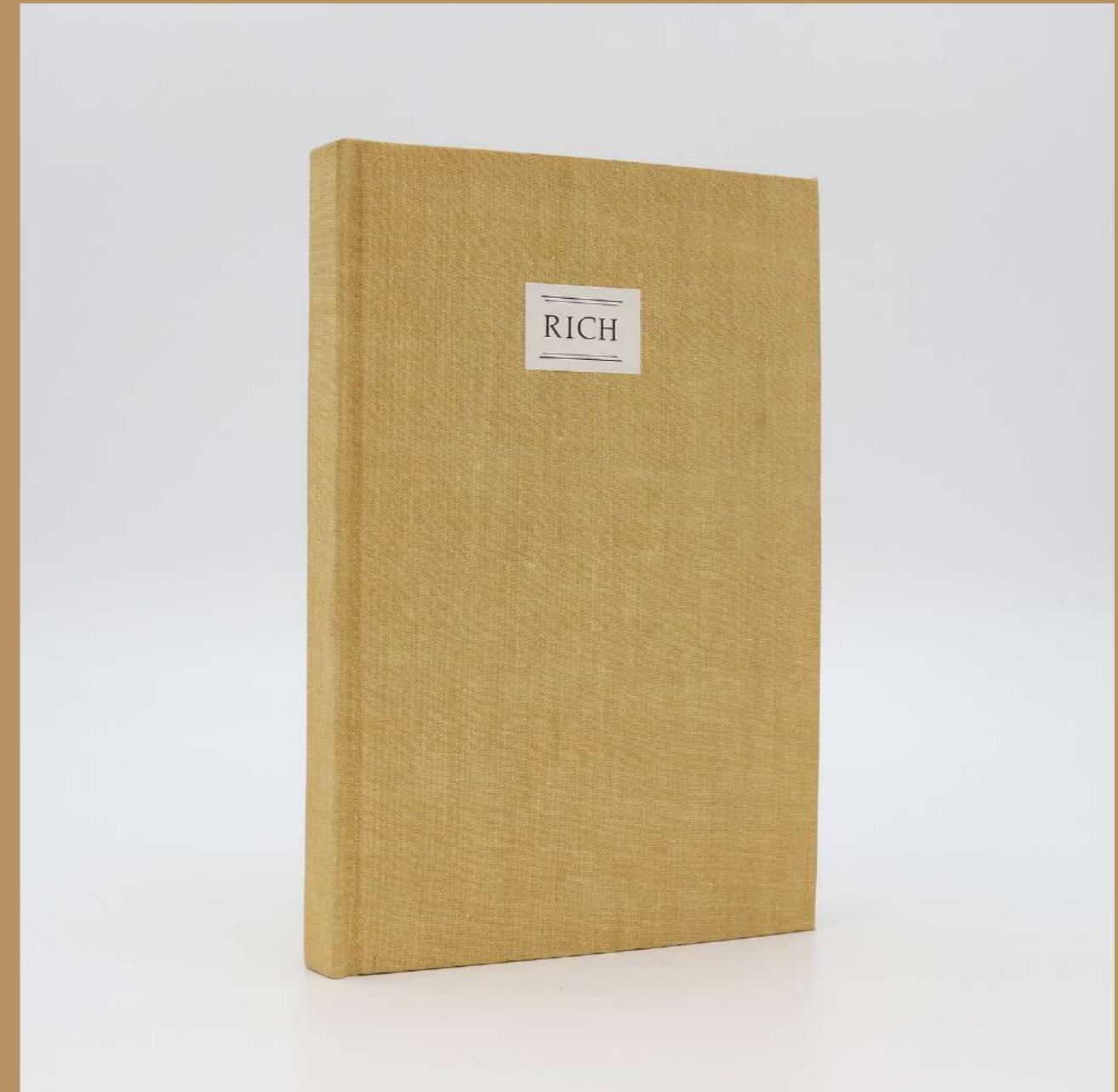
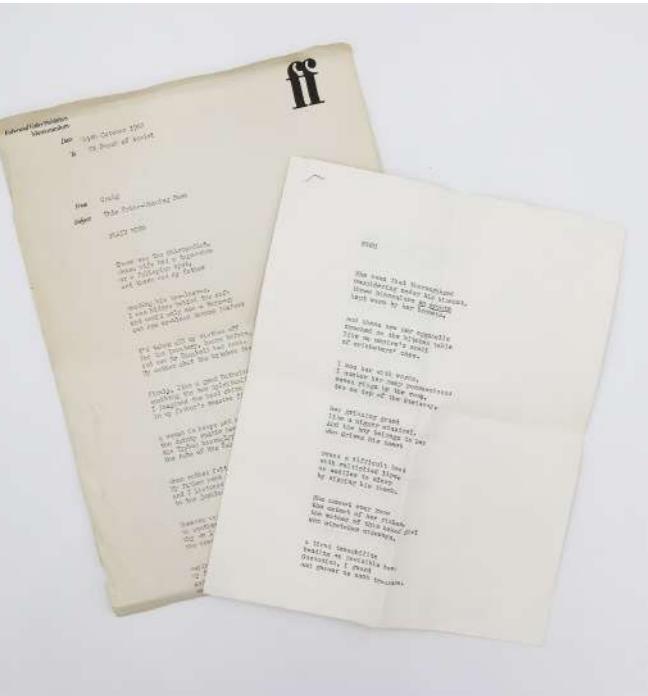
RAINE, Craig: *RICH* London: Faber and Faber, 1984

Limited edition. One of 21 copies produced by Brian Dickson, Production Manager at Faber and Faber. First edition. Finely bound in tan cloth with a white paper label lettered and ruled in black affixed to the front panel. A fine copy, the binding square and firm, the pages uncut and untrimmed. With typescripts of two of the poems in the book.

£125 [27742]

*One of 21 numbered copies bound by Brian Dickson from sheets of the first edition. This copy is numbered 8. Loosely laid in are two poems from the collection in typescript, the title poem and 'Plain Song', the latter typed on a Faber Memorandum page, dated 24th October 1982 and addressed to "St Frank of Assisi", its subject "This Prize-Winning Poem". From the 1960s onwards, Pike was responsible for the Faber drama list, recruiting Tom Stoppard, Simon Gray, Brian Friel, Sam Shepard, and Alan Bennett, among others, as well as working closely with authors already publishing with the firm, notably Samuel Beckett.*

*'Rich' was Raine's third full-length collection of poems and the first to be published by Faber and Faber ('The Onion, Memory' (1978) and 'A Martian Sends a Postcard Home' (1979) were issued by Oxford University Press). At the centre of the collection, between the poems, there is a short prose memoir (a gentle nod to Lowell's 'Life Studies' [1959]).*





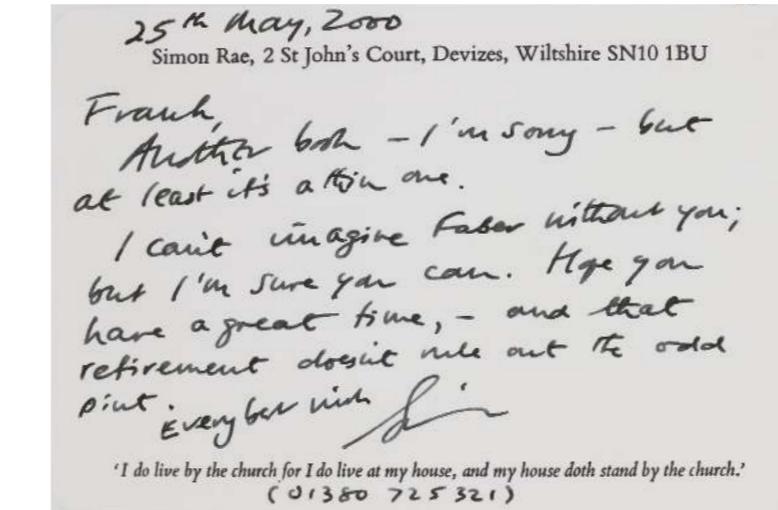
Frank  
Take care  
& all the best  
SJR  
25<sup>th</sup> May 2000

55 /

RAINE, Craig; illustrated by HARDIE, George;  
edited by RAE, Simon: **CHANGE**  
Alton: Clarion Publishing, Prospero Poets. 1995

First edition. One of 50 copies reserved for collaborators. Inscribed association copy. Signed by the author, illustrator, editor and publisher. Hardcover. Publisher's original cream paper covered boards with title in black on white to the upper board, and an envelope illustration by George Hardie to the lower board. With 22 drawings by George Hardie in black, white and cream throughout the text. Together with a handwritten note in black ink from the editor Simon Rae inscribed loosely laid in. A near fine copy, the binding square and firm with a touch of rubbing to the extremities, otherwise bright and fresh. The contents are clean throughout and without previous owners' marks.

£75 [27996]



Inscribed by the editor in black ink on the front endpaper  
"Frank / Take care / + all the best / Simon / 25th May 2000";  
further signed by Craig Raine in purple ink, and George  
Hardie in blue ink at the rear. Initialed and numbered  
XXIX on the colophon by the publisher Trevor Weston. This  
example is one of the first 50 copies in hardcover from a  
total edition of 449 copies, reserved for presentation and  
distribution by the collaborators. The remainder of the  
edition was issued in pamphlet form. The sixth book in the  
first series of the Prospero Poets series. The handwritten note,  
on Simon Rae's personal stationery, reads "25th May 2000  
/ Frank, / Another book - I'm sorry - but / at least it's a thin  
one. / I can't imagine Faber without you; / but I'm sure you  
can. Hope you / have a great time, - and that / retirement  
doesn't rule out the odd / pint. / Every best wish / Simon".

56 /

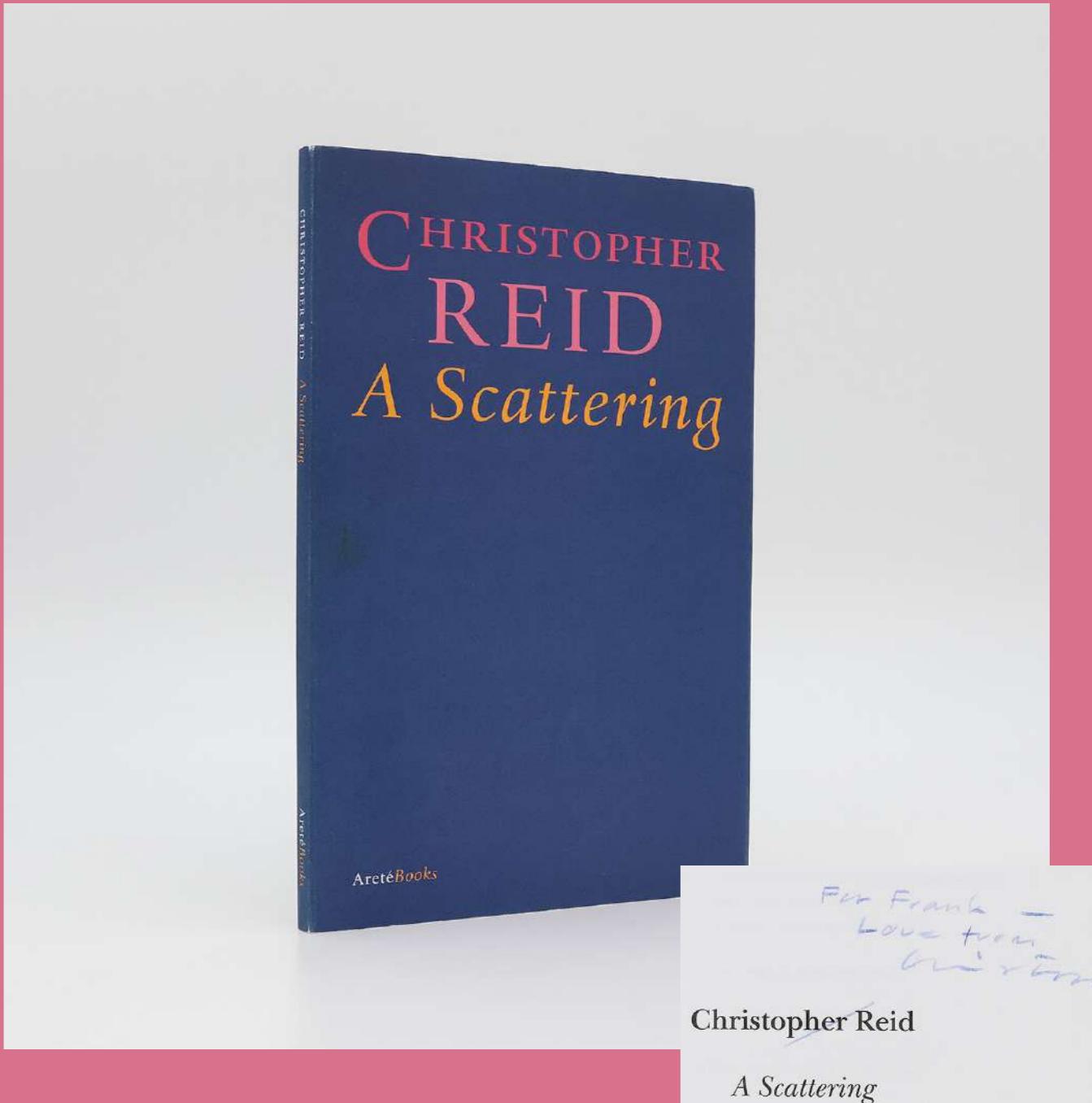
REID, Christopher: **A SCATTERING**  
Oxford: Arete Books. 2009

First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original plain yellow card covers, with integral blue card dustwrapper with titles in red and orange to the upper cover, and white and orange to the spine. A very good copy, the binding square and firm with some rubbing to the wrapper folds. The contents are clean throughout. Not price-clipped (£7.99 on rear flap). Loosely laid in is the publisher's prospectus and order form.

£30 [28709]

*Inscribed by the author in blue pencil on the title page  
"For Frank - / Love from / Christopher".*

*This soulful poetry collection was a tribute to the poet's late wife, actress Lucinda Gane (1949 - 2005). The volume consists of four poetic sequences, the first, 'The Flowers of Crete', was written during Gane's final illness, and the other three, 'The Unfinished', 'The Widower's Dozen', and 'Lucinda's Way', were written in intervals after her death. Reid went on to win the 2009 Costa Book Award for the Poetry category for this collection.*



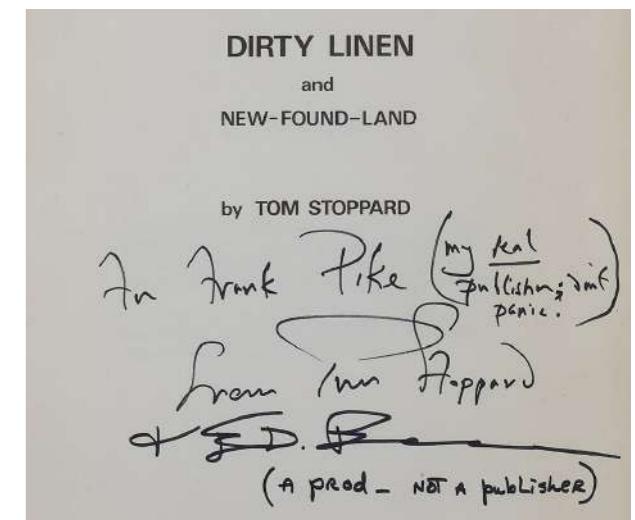
STOPPARD, Tom: DIRTY LINEN AND  
NEW-FOUND-LAND [with] TEN OF THE BEST  
BRITISH SHORT PLAYS  
*London: Inter-Action Inprint. 1976 and 1979*

Two volumes inscribed by Tom Stoppard to his editor at Faber and Faber, Frank Pike. 'Dirty Linen' additionally inscribed by Ed Berman, who staged the works. 'Dirty Linen & New-Found-Land': Second edition, issued the same year as the first. Original illustrated card wrappers designed by Nick Bantock. A very near fine copy, the binding square and firm, the spine without creasing, the contents clean throughout. A touch rubbed to the edges and extremities. Priced 80p to the rear panel. 'Ten of the Best British Short Plays': First edition, first printing. Original red cloth lettered in gilt to the spine, in the dustwrapper designed by Keith Tucker. A near fine copy, the binding square and firm, the contents clean throughout. Minor bumping to the lower corners. In the very good dustwrapper, rubbed and nicked to the edges and corners, with a short closed tear to the upper edge of the rear spine fold. Not price-clipped (£5.95 to the front flap).

£225 [27755]

Both volumes are inscribed by Tom Stoppard, 'Dirty Linen', on the title page "For Frank Pike (my real [underlined] publisher; don't panic) / from Tom Stoppard". 'Ten Plays' is inscribed simply "Frankly / Tom Stoppard".

'Dirty Linen' is additionally signed by Ed Berman, founder of Inter-Action, who first performed the works. After his name, he has written "(a prod -NOT a publisher)". In her biography of Stoppard, Hermione Lee describes Berman as "a forceful, maverick character in London's anti-establishment theatre scene [, v]ariously described as a 'cigar-chomping American', a 'wild card', a 'zany visionary and astute self-publicist'. [...]



From 1968 and all through the 1970s, Inter-Action was the umbrella name for [his] ventures." Stoppard's first collaboration with Berman was 'After Magritte', put on as part of Inter-Action's 'Ambiance Lunch-Hour Theatre Club'. Over the next decade, Stoppard wrote a number of comic plays for Inter-Action between the bigger stage works.

'Dirty Linen and New-Found-Land', directed by Berman, were first performed at the Almost Free Theatre, Rupert Street in April 1976, followed by an extended run in the West End. Lee notes that "the two plays really don't have much to do with each other, except that both are set in the House of Commons, and both have to do with free speech." Dogg's 'Our Pet', Stoppard's contribution to 'Ten Plays' was prompted by a metaphor he found while reading Wittgenstein. "In what became a lifelong habit", Lee writes, "he grafted onto a dramatic event a hard problem in philosophy, history or science: language games, particle physics, chaos theory, consciousness, unlikely subjects for theatrical entertainment. It became one of his hallmarks." In addition to Stoppard's play, the anthology includes works by, among others, Harold Pinter and Heathcote Williams. (Baker and Wachs A11b, A16).

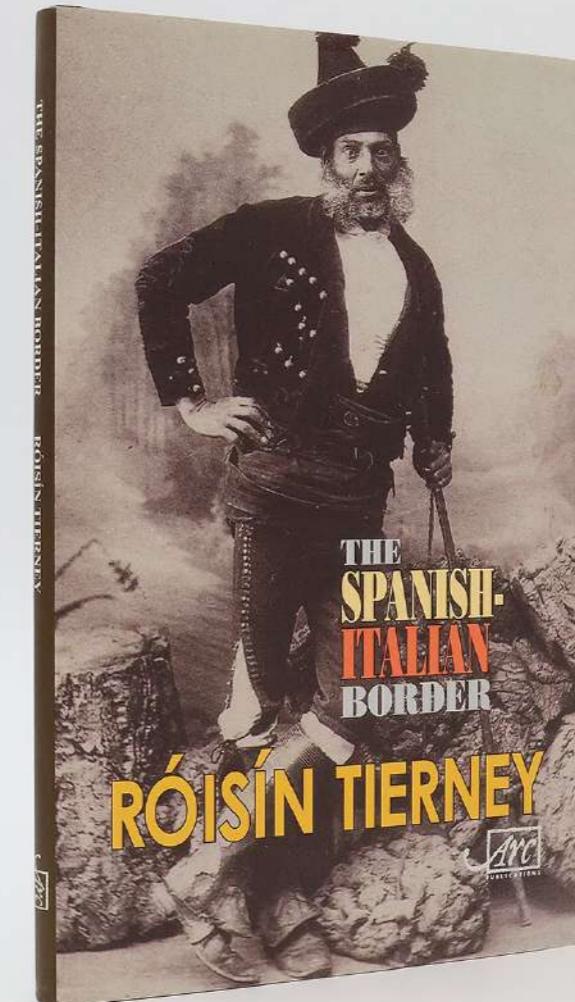
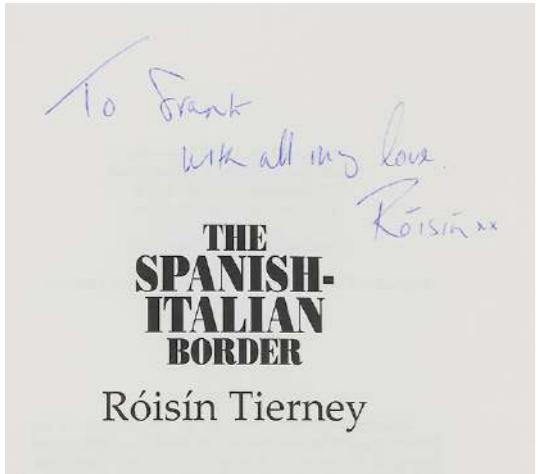
58 /

**TIERNEY, Róisín: THE SPANISH-ITALIAN BORDER**  
*Todmordern: Arc Publications. 2014*

First edition, first printing. Signed by the author. Inscribed presentation copy. Hardcover issue. Publisher's original black cloth with titles in silver to the spine, in dustwrapper. A fine copy, the binding square and firm, with a touch of rubbing to the extremities and otherwise bright and fresh. The contents are clean throughout. Complete with the fine original dustwrapper, that is without fading, loss or tears.

**£30 [28707]**

*Inscribed by the author in blue ink to the title page "To Frank / With all my love / Roisin xx". The Dublin born poet Róisín Tierney's first full-length poetry collection, after first winning the prestigious Michael Marks Award in 2012 with her pamphlet 'Dream Endings' (Rack Press in 2011). The collection comprises 49 poems, divided into two parts, with 'Dream Endings' closing the text. In an interview with the publisher, Tierney explained that it gave the book a better structure to keep the rural Irish, biographical poems to the first part, and the Spanish-themed poems to the second. She was greatly influenced by Seamus Heaney, Robert Frost, Paddy Bushe, Federico García Lorca, and Antonio Machado, among others. Tierney went on to explain that the title and the title poem came from a friend and co-poet, Simon Barraclough, when he jokingly suggested that they set up a writing residence. Barraclough pitched Italy, while Tierney was keen to move to Spain, so he declared "We'll get a house on the Spanish-Italian border...!" (Arc, 2014).*





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Christopher Reid

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