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P.G. Wodehouse, a lifelong follower of cricket, spent the last thirty-five years of his life in the United States. Having played for the Dulwich School First XI in 1899 and 1900, and having set many of his early school stories either on rugby fields or cricket squares, Wodehouse found himself living in a country where neither sport was played. But as John Arlott noted in a review of Benny Green's P.G. Wodehouse — A Literary Biography [Harper Collins, 1981]:

'In changing from an English readership and scene to meet his American public — in kissing cricket goodbye, he did so only in fiction, not in life...'

Knowing that, Arlott sent the following three books to Wodehouse's Remsenburg home, all three affectionately inscribed, and bearing the P.G. Wodehouse Library bookplate.

1. ARLOTT, John and BROGDEN, Stanley

The First Test Match

London: Phoenix, 1950

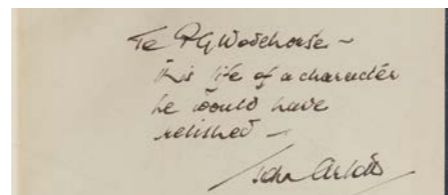
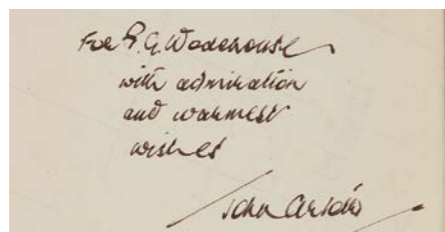
Small 8vo, pp. 62. Original olive green boards, lettered in gilt to spine. Printed dustwrapper.

First edition, INSCRIBED BY ARLOTT TO P.G. WODEHOUSE: 'For P.G. Wodehouse with admiration and warmest wishes John Arlott.'

Two essays: *The Background* by John Arlott, and *The Story and Account* by Stanley Brogden. Brogden's contribution was first published in Melbourne in 1946, Arlott's makes its debut here.

A fine association copy.

[2867]
£450



2. ARLOTT, John

Maurice Tate

London: Phoenix House, 1951

Small 8vo, pp. 63. Original blue boards, lettered in gilt to spine. Photographic frontispiece and three plates. Gilt to spine a little faded, but a well preserved copy.

First edition, INSCRIBED BY ARLOTT TO P.G. WODEHOUSE: 'To P.G. Wodehouse - This life of a character he would have relished - John Arlott'. Part of the *Cricketing Lives* series, 'intended not only for the enthusiast but for the general reader who is interested in the wedding of English sport and good writing.' Arlott's profile of Maurice Tate, Sussex and England bowler of the 1920s and 30s, is one of seven series titles listed in this volume. The dedication reads: 'To MAURICE TATE because I like him'.

[2868]
£450

3. ARLOTT, John

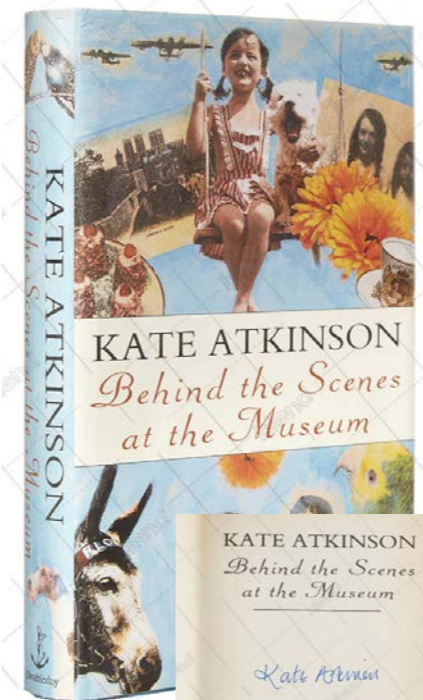
Concerning Cricket

London: Longmans, Green & Co., 1950

Small 8vo, pp. 155. Original olive green boards, lettered in gilt to spine. Gilt to spine faded, foxing to preliminaries, corners a little bumped, but a better than very good copy.

First edition, second impression, the first having appeared in 1949. INSCRIBED BY ARLOTT TO P.G. WODEHOUSE: 'To P.G. Wodehouse who, nowadays, sees too little of all this, with warmest wishes, John Arlott'.

[2869]
£450



4. ATKINSON, Kate

Behind The Scenes At The Museum

London: Doubleday: 1995

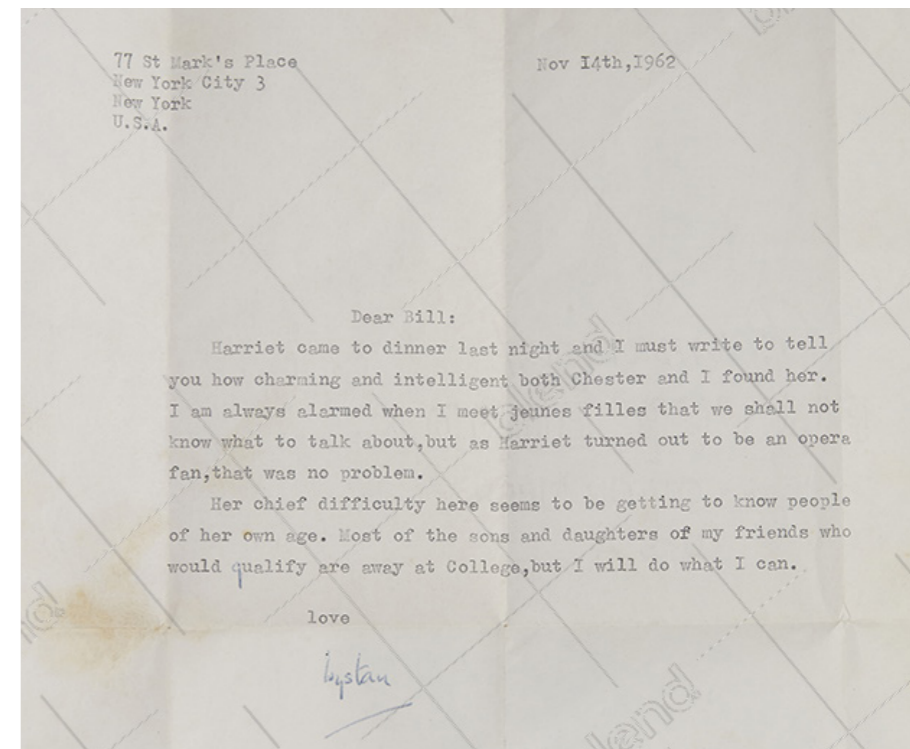
8vo, pp. 333. Original blue boards, lettered in silver on spine.

First edition, SIGNED BY ATKINSON.

Winner of the Whitbread Prize, and the author's first novel.

Scarce, especially in this condition.

[1880]
£275



5. AUDEN, W.H.

TLS To Bill McElwee New York: N.p., 1962

TLS: 1p., 280 x 215 mm, folded for envelope (not present).

TLS FROM W.H. AUDEN TO BILL McELWEE, dated 14 November, 1962:

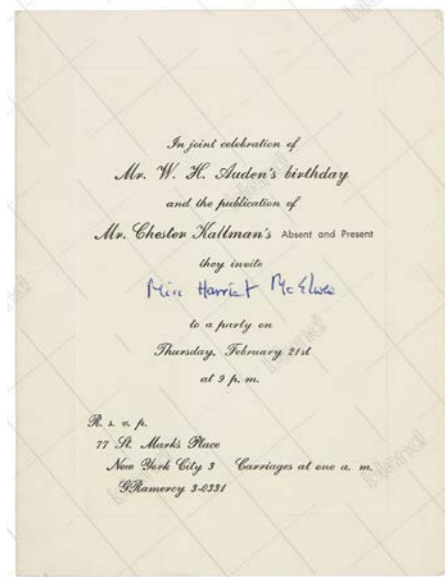
'Dear Bill: [McElwee's daughter] Harriet came to dinner last night and I must write to tell you how charming I found her. I am always alarmed when I meet jeunes filles that we shall not know what to talk about, but as Harriet turned out to be an opera fan, that was no problem.

Her chief difficulty here seems to be getting to know people of her own age. Most of the sons and daughters of my friends who would qualify are away at College, but I will do what I can. love [sgd.] Wystan'.

Bill McElwee was a longstanding friend of Auden's from their university days. McElwee had been an undergraduate at Christ Church, Oxford, and the two friends spent part of the Christmas vacation of 1926 visiting Austria together. Auden had clearly been attracted to McElwee, and wrote poetry to and about him which left no room for doubt, but most biographers agree that the relationship remained platonic (which may well have contributed to its longevity).

Here, more than three decades after their first meeting, Auden chats happily and approvingly about Bill's daughter. Auden was clearly taken with her: he invited her to a party at his home to celebrate the publication of Chester Kallman's book *Absent and Present* early the following year, and wrote the invitation himself [See Item 6].

[2332]
£375



6

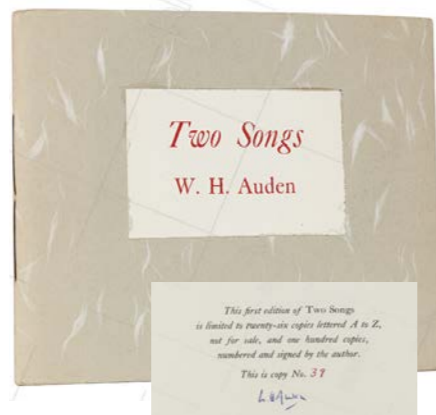
6. AUDEN, W.H.
Printed Invitation to Auden's Birthday Party
New York: N.p., 1963

Single leaf, folded once to make 4 pp., 148 x 112mm, printed on front panel only.

INVITATION TO HARRIET McELWEE, TO AUDEN'S BIRTHDAY PARTY, HER NAME WRITTEN IN AUDEN'S HAND.

The party took place on 21 February 1963 at Auden's home in New York's East Village. Harriet McElwee was the daughter of Bill McElwee, a longstanding friend of Auden's from their university days. At McElwee's request Auden had invited Harriet, new in town, to a dinner party in 1962. The two had got on well, and Harriet became a regular on Auden's guest list for social events such as this.

[2348]
£125



7

7. AUDEN, W.H.
Two Songs
New York: Phoenix Book Shop, 1968

Oblong 8vo, unpaginated. Original olive grey stiff paper wrappers, title label to front panel. Stitched binding. Light edgewear to (oversize) wrappers, otherwise a near fine copy.

First edition, no. 39 of 126 copies SIGNED BY AUDEN, the first 26 copies lettered A to Z.

A beautiful copy.

[2259]
£300

8. AUDEN, W.H.
The Badger, No. 43, school magazine of The Downs School, Colwall, with TLS from W.H. Auden to Mr. Wood-Corfield, editor of the magazine, laid in.
Worcester: Baylis and Son Ltd., 1970

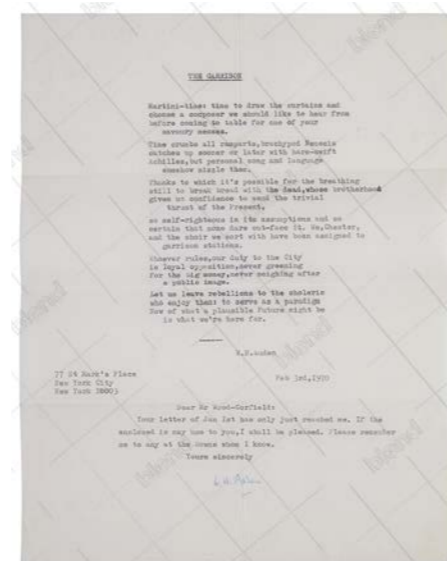
Magazine: small 4to, pp. 50. Original green illustrated stiff paper wrappers stapled to contents.

Letter: 1p., text to recto only, faint fold from original posting. Envelope not present. TLS on A4 typing paper laid in, dated 3 February 1970 and bearing Auden's New York address.

First and only edition of the Platinum Jubilee number of the school magazine, containing the first printed appearance of W.H. Auden's poem *The Garrison*. WITH A TLS FROM AUDEN CONTAINING THE POEM, AND OFFERING IT FOR PUBLICATION IN THIS MAGAZINE.

In 1932 Auden was engaged as a schoolteacher at the Downs School in Colwall, near the Malvern hills:

'As an encouragement to the boys to write poetry, Auden persuaded the school to start a



8

magazine in which the boys' compositions could be printed, along with school news and other items of interest. It was called *The Badger* (the Downs School emblem was a badger), and the first issue was published in his second term at the school.' [Humphrey Carpenter, *W.H. Auden: A Biography*, Allen & Unwin, 1981].

Auden left the school in 1935 (he returned as cover for one term in 1937) but retained a fondness for the time he spent there, and was an occasional contributor to the school magazine in later years. In 1970 the Autumn issue of the magazine celebrated the school's seventieth anniversary, and Auden was

contacted and asked for a contribution. Auden replied with this letter, dated Feb. 3rd 1970:

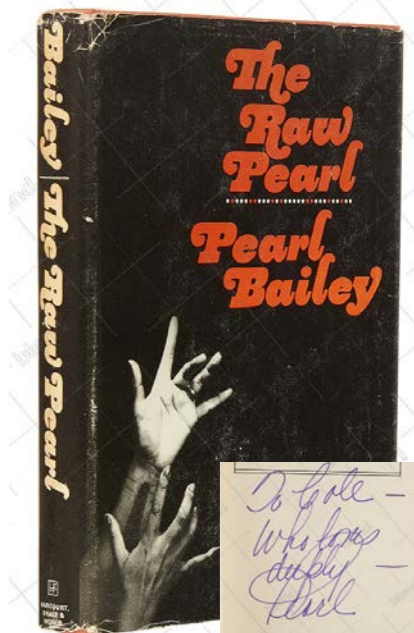
'Dear Mr. Wood-Corfield, Your letter of Jan 1st has only just reached me. If the enclosed is nay [sic] use to you, I shall be pleased. Please remember me to any at the Downs whom I know. Yours sincerely, W.H. Auden [sgd.]'

Above this is the typed poem itself, *The Garrison*. Its appearance in this edition of *The Badger* was its first appearance in print.

[2251]
£1,850



8



9

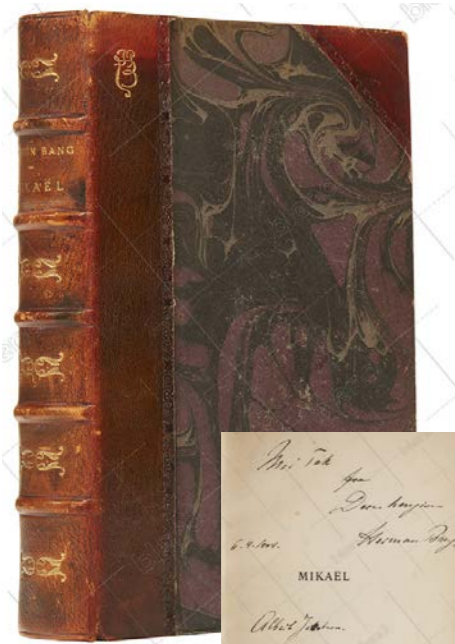
9. BAILEY, Pearl
The Raw Pearl
New York: Harcourt, Brace, 1968

8vo, pp. 206. Original orange boards, lettered in black on front panel and spine. Illustrated dustwrapper. 12pp. photographic plates. Light spotting to front board, equally light edgewear to spine ends, a near fine copy in a very good dustwrapper, which is a little marked and rubbed and with some wear to spine ends.

First edition, INSCRIBED BY BAILEY ON TITLE PAGE: 'To Cole -- Who loves deeply -- Pearl'.

Published in 1968, the year Bailey won a Tony for her performance in the all-black production of *Hello, Dolly!*

[1707]
£95



10

10. BANG, Herman
Mikael
Copenhagen: Gyldendalske
Boghandel, 1904

8vo, pp. 379. Contemporary threequarter marbled cloth boards, leather ribbed spine and corners, spine and device on front panel tooled in gilt. Original wrappers, unevenly browned, bound in. List of Bang's previous works to rear wrapper. Small owner's label to front pastedown. A beautifully preserved copy in a contemporary binding. Text in Danish.

First edition of Denmark's first gay novel, INSCRIBED BY BANG ON HALF-TITLE IN YEAR OF PUBLICATION (in Danish): 'With thanks from your faithful Herman Bang. 6.4.1904. To Albert Jacobsen.'

Like his Norwegian contemporary, Henrik Ibsen, Herman Bang (1857-1912) saw art as a vehicle for social change. He was homosexual, and through his female characters played out many of his own sexual sufferings (a censor-defying trick also used by Tennessee Williams some forty years later). Like Oscar Wilde in England, Bang was villified for his homosexuality. Though never prosecuted he was the subject of constant police attention, and was a constant target of the gutter press. In 1906, a scandal involving Bang and a rent boy prompted one paper to write:

'An unclean puff like Herman Bang must be beaten down, because he is the worst of them all. Everything which is typical of these depravities and crimes we now watch rising from the depths of the swamp like poisonous gas bursting up into the air and the daylight, can be found in Herman Bang. His hoarse voice, his sunken eyes, the slump and mummy-like exhaustion of his body, speak of the progress of vice in his soul and his blood.'

Mikael tells the story of an ageing artist and his obsession with his muse, the much younger Mikael. When Mikael falls in love with a countess who one day comes to sit for the Master, the rift between the two men causes the artist to sicken and die. The story can be read as an examination of the tension between daily life and artistic ideals, but Bang's known personal history made the subtext of the book glaringly obvious. One contemporary reviewer described the character of the Master as 'an undisguised homosexualist.' A critic later described *Mikael* as 'by far the most pronounced portrayal of another kind of love in Danish literature'. In 1924 the great Danish film director Carl Dreyer (*Vampyr*, *The Passion of Joan of Arc*) adapted *Mikael* for the screen, with Walter Slezak in the title role. Dreyer's adaptation follows the book closely, its homoerotic atmosphere understated but unmistakable.

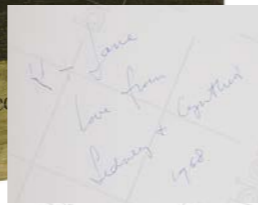
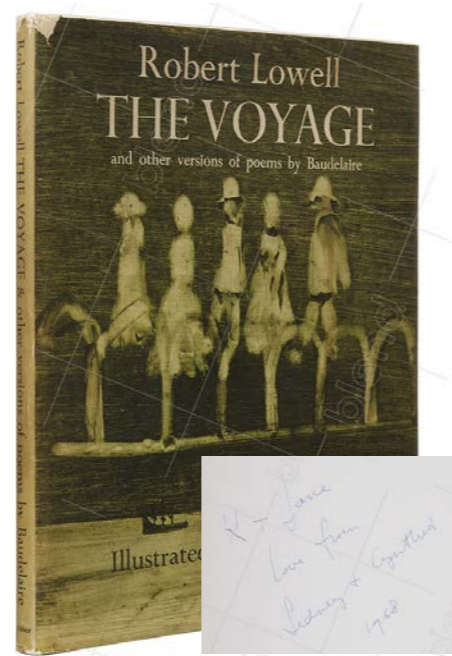
A lovely copy of a book whose survival rate was badly affected by the scandal surrounding its publication.

[1392]

£1,250

11. [BAUDELAIRE, Charles]
[illus. NOLAN, Sidney] [trans.
LOWELL, Robert]
The Voyage: And Other Versions Of
Poems By Baudelaire
London: Faber, 1968

4to, pp. 60. Original black boards, lettered in gilt on spine. Illustrated dustwrapper. Two brochures for the Sidney Nolan Trust laid in.



10

First trade edition, INSCRIBED BY NOLAN TO KENNETH CLARK: 'K + Jane, Love from Sidney + Cynthia 1968'. With the bookplate of Kenneth Clark to front pastedown.

Kenneth Clark has long been credited with bringing Australia's foremost artist Sidney Nolan [1917-1992] to worldwide attention. Nolan had produced his famous series of paintings of Ned Kelly in the 1940s, but it was his landscapes that first captivated Clark, who first travelled to Australia in 1949, and who happened to be writing his book *Landscape Into Art* (1949) during the voyage. Nolan's work chimed perfectly both with Clark's current preoccupations and with his general artistic taste. Clark bought his first Nolan painting during this visit, and would go on to acquire a large collection. Nolan travelled to England in 1950, settling in London the following year, and the two remained lifelong friends until Clark's death in 1983.

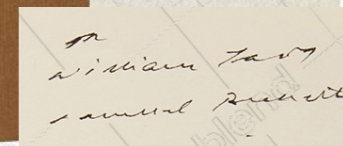
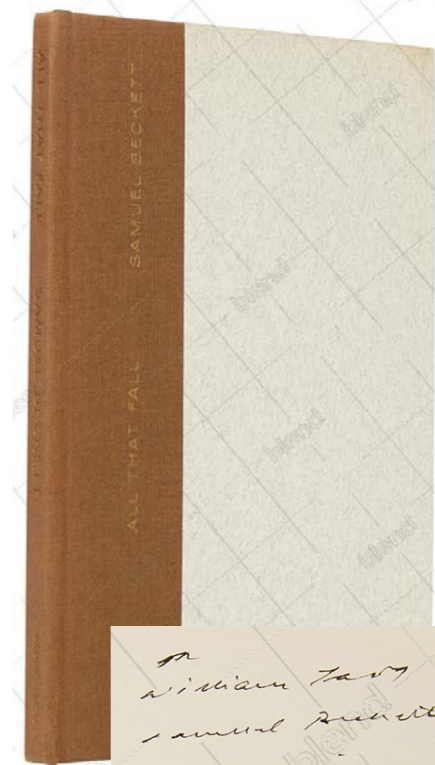
Kenneth Clark's wife was christened Elizabeth, but renamed herself Jane while at Oxford (hence the inscription).

A wonderful association copy, bearing witness to an important and enduring artistic friendship.

[2169]

£850

The following two books come from the library of William Targ. Targ [1907-1999] was an American publisher and editor. Among many professional successes, in 1968 he acquired the rights to Mario Puzo's *The Godfather*, still the best selling novel ever published by his employer, Putnam's. In later life he set up and ran his own private press imprint, Targ Editions, and was a lifelong bibliophile and collector. Targ and Beckett did not meet until 1978. But the two were friends thereafter, and the good wishes expressed by Beckett are genuine. When Beckett read Saul Bellow's *Humboldt's Gift* and told Targ how much he admired it, Targ arranged for the two men to meet. (Beckett won the Nobel Prize for Literature in 1969; Bellow won seven years later.)



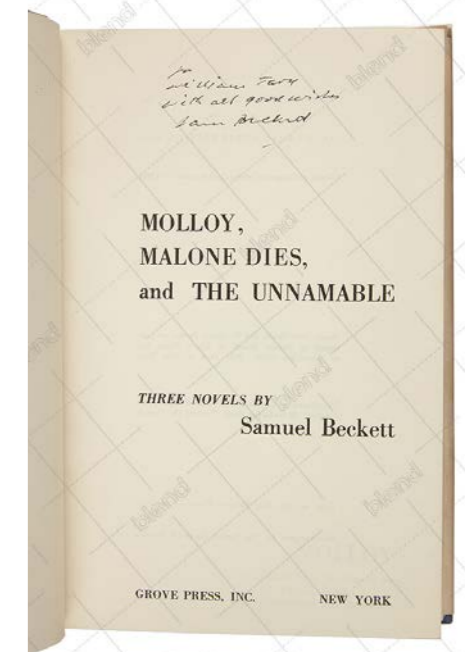
12. BECKETT, Samuel
All That Fall
New York: Grove Press, 1957

8vo, pp. 59. Original off-white three-quarter boards, lettered in gilt to front panel and spine. No dustwrapper, as issued. Gilt a little faded, otherwise a near fine copy.

First edition, no. 57 of 100 numbered copies, INSCRIBED BY BECKETT TO WILLIAM TARG: 'for William Targ, Samuel Beckett'.

[3004]

£1,500



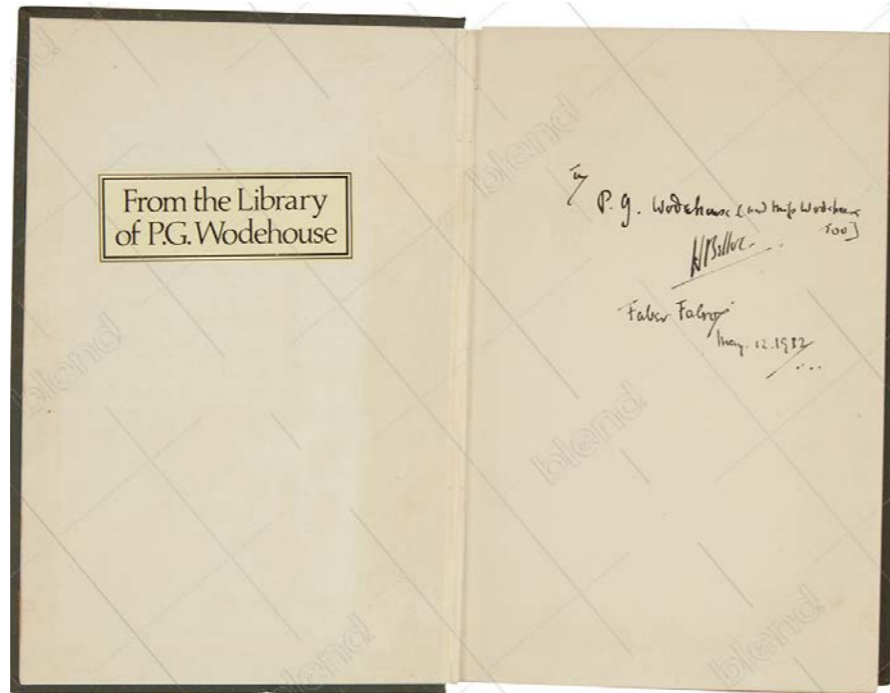
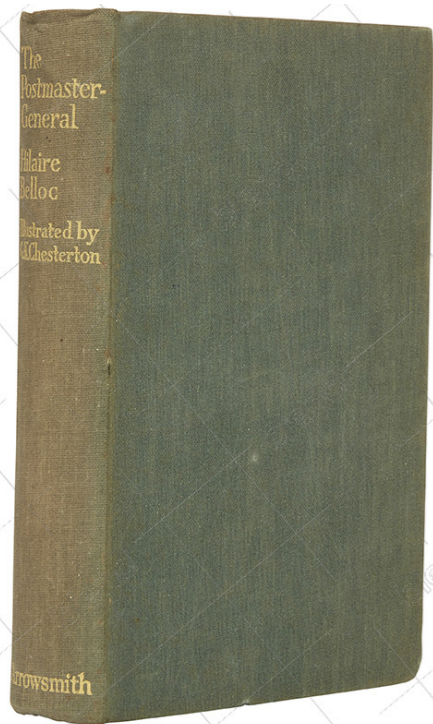
13. BECKETT, Samuel
Three Novels: Molloy, Malone Dies
and The Unnamable
New York: Grove Press, 1959

8vo, pp. 577. Original black boards, lettered in gilt to spine. Photographic dustwrapper, portrait of the author to front panel. Author's photographic portrait by Brassai. A near fine, tightly bound copy, in near fine dustwrapper with just the very lightest of edgewear, and a single tiny chip to top edge of rear panel.

First US collected edition. INSCRIBED BY BECKETT ON TITLE PAGE TO WILLIAM TARG: 'for William Targ with all good wishes Sam Beckett'. TARG'S OWNERSHIP SIGNATURE TO FRONT FREE ENDPAPER.

[3003]

£1,500



14. [illus. CHESTERTON, G.K.]
BELLOC, Hilaire
The Postmaster General
 London: Arrowsmith, 1932

8vo, pp. 286. Original black boards, lettered in silver to spine. Label of P.G. Wodehouse Library to front pastedown.

First edition. PRESENTATION COPY, INSCRIBED BY BELLOC TO P.G. WODEHOUSE: 'To P.G. Wodehouse (and Mrs. Wodehouse too), H. Belloc. Faber & Faber, May 12, 1932'.

In his introduction to *The Weekend Wodehouse* [Herbert Jenkins, 1939], Belloc wrote:

'Some two or three years ago I was asked in the United States to broadcast a few words on my own trade of writing -- what I thought of it and why I disliked it.

I understand that this broadcast was heard by a

very large number -- some millions it seems. Now in the course of this broadcast I gave as the best writer of English now alive, Mr. P.G. Wodehouse.

It was not only a very sincere but a reasonable and well thought out pronouncement. Yet I got a vast number of communications asking me what I exactly meant. Not that those who had heard me doubted Mr. Wodehouse's genius. They had given proof of their perception of that genius by according him the very wide circulation which he enjoys on that side of the Atlantic, as I am glad to say he does elsewhere. No; their puzzlement was that I should call the author who was supreme in that particular line of country the "best" writer of our time: the best living writer of English: why I should call him, as I did call him, "The head of my profession".

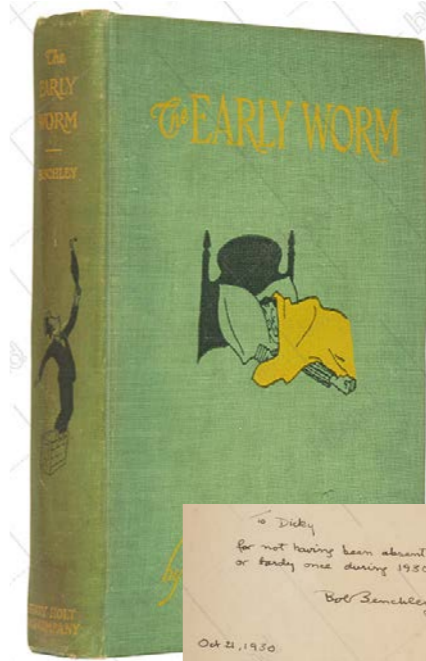
This last epithet -- often misattributed to Evelyn Waugh, who quoted it in his review of *The Weekend Wodehouse* -- stuck fast to Wodehouse, and occasionally provided him

with the opportunity for sport. In his memoir *Performing Flea*, Wodehouse recalls a conversation with someone he didn't much like, the novelist Hugh Walpole:

'He said to me: 'Did you see what Belloc said about you?' I said I had. 'I wonder why he said that.' 'I wonder,' I said. Long silence. 'I can't imagine why he said that,' said Hugh. I said I couldn't, either. Another long silence. 'It seems such an extraordinary thing to say!' 'Most extraordinary.' Long silence again. Ah, well,' said Hugh, having apparently found the solution, 'the old man's getting very old.'

The inscription to this book, written seven years before the Introduction to *The Weekend Wodehouse* was published, shows Belloc's admiration of Wodehouse to have been sincere and longstanding.

[2881]
£650



15. **BENCHLEY, Robert**
The Early Worm
 New York: Henry Holt, 1927

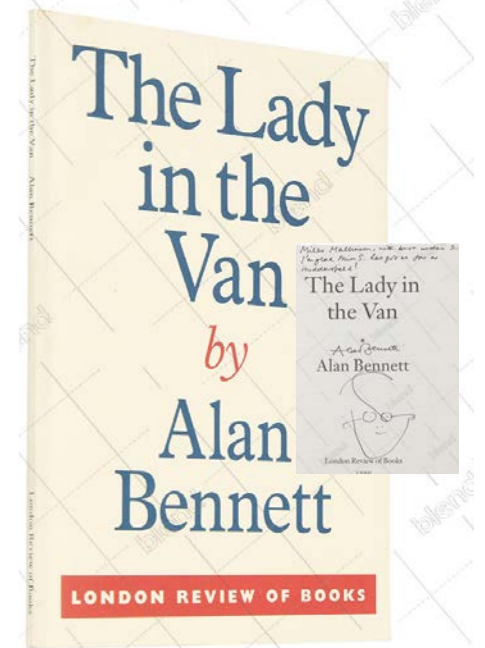
8vo, pp. 263. Original green boards, lettered in yellow to front panel and spine. Spine darkened and a little worn and bumped at ends. A very good copy, lacking the dustwrapper.

First edition, INSCRIBED BY BENCHLEY: 'To Dicky, for not having been absent or tardy once during 1930, Bob Benchley. Oct 21 1930.' With a very shaky ownership signature, possibly of the recipient, whose forename was Richard but whose surname is illegible.

A collection of essays from the humorist, columnist, actor, and the leading contributor to *The New Yorker* of his day.

Very scarce inscribed.

[1754]
£350



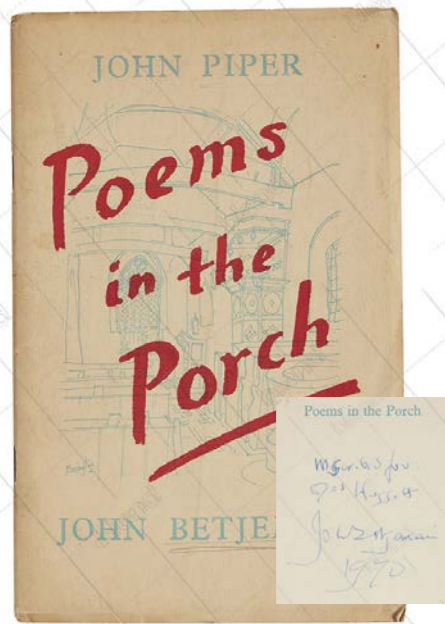
16. **BENNETT, Alan**
The Lady In The Van
 London: London Review of Books, 1990

8vo, pp. 44. Original printed stiff paper wrappers. A fine copy.

First edition in book form, INSCRIBED AND WITH A SELF-PORTRAIT BY BENNETT: 'Miles Mallinson, with best wishes and I'm glad Miss S. has got as far as Huddersfield! Alan Bennett [self-portrait]'.

First published in *The London Review of Books* magazine the previous year.

[3022]
£150



17. **BETJEMAN, John**
Poems In The Porch
London: SPCK, 1954

8vo, unpaginated. Original illustrated stiff paper wrapper, lettered in blue and red to front panel.

First edition, INSCRIBED BY BETJEMAN: 'Inscribed for [?] Huggett John Betjeman 1970'.

Not a scarce book, but very scarce signed or inscribed. This copy was inscribed sixteen years after publication in Betjeman's by then very shaky hand.

[2298]
£195

18. **BETJEMAN, John**
First And Last Loves
London: John Murray, 1969

8vo, pp. 244. Original pink and white illustrated stiff paper wrappers.

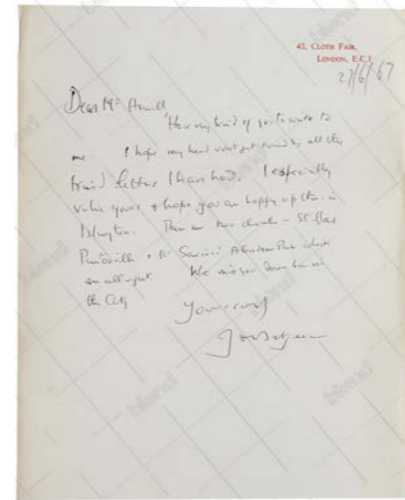
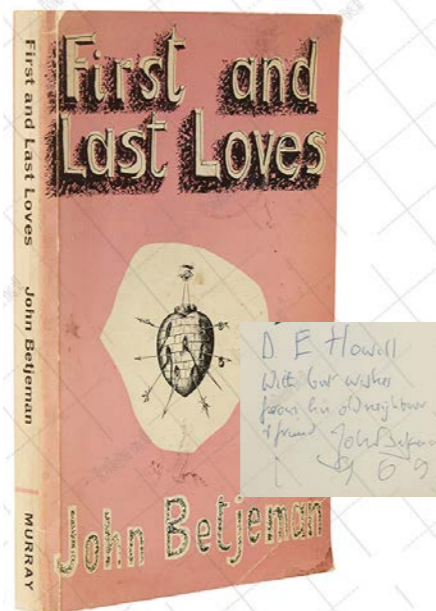
Later edition, AFFECTIONATELY INSCRIBED BY BETJEMAN: 'To D.E. Howell With best wishes from his old neighbour + friend John Betjeman 1969'. 1 pp. ALS FROM BETJEMAN TO HOWELL LAID IN.

Mr. Howell had clearly sent this copy to Betjeman requesting a signature, and preserved the letter he received in reply. Dated 27 June 1969, and sent from Betjeman's Cloth Fair address in the City, the letter reads:

'Dear Mr. Howell, How very kind of you to write to me. I hope my head won't get turned by all these kind letters I have had. I especially value yours + hope you are happy up there in Islington. There are two churches -- St. Silas Pentonville + St. Saviours Aberdeen Park which are all right. We miss you down in the City. Yours, John Betjeman'.

A lovely association copy.

[2299]
£225

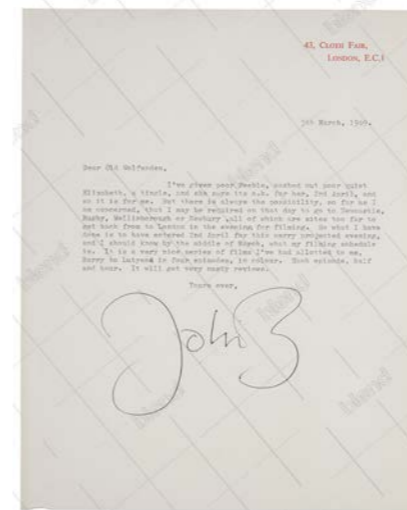
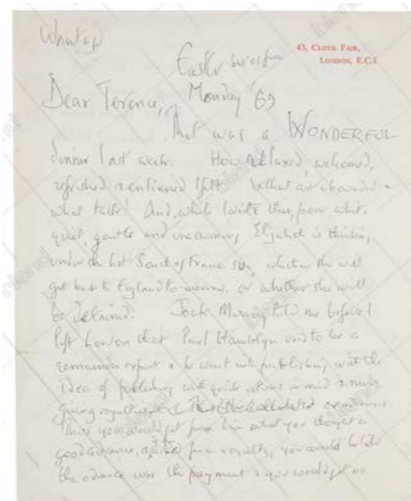


19. **BETJEMAN, John**
A Correspondence with the Architectural Historian Terence Davis: 2 ALS, 1 handwritten postcard and a Christmas card.
London: N.p., 1969

A variety of cards and papers, the letters on Betjeman's own stationery, with his Cloth Fair and Radnor Walk addresses to top.

Four pieces of correspondence from John Betjeman to the architectural historian Terence Davis [1924-83]: gossipy, playful and, in two cases, offering an effusive thank you for supper.

[2902]
£295



20. **BETJEMAN, John**
TLS to Lord Wolfenden
London: N.p., 1969

1pp. TLS on personalised stationery.

TLS ('John B') FROM JOHN BETJEMAN TO LORD WOLFENDEN, DATED 5 MARCH 1969.

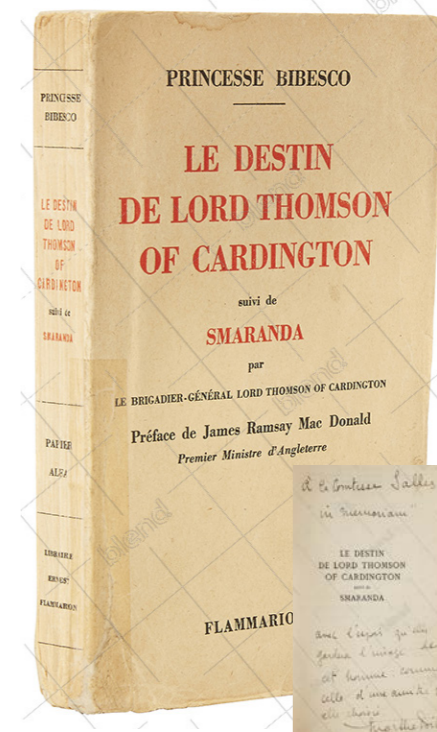
The letter makes provisional arrangements for supper early in April:

'I've given poor Feeble, washed out poor quiet Elizabeth [Cavendish, Betjeman's lover, whom he often described as his 'London wife'], a tingle [sic], and she says it's o.k. for her, 2nd April, and so it is for me.'

Betjeman can only pencil the date at this stage, as he has filming commitments: 'It is a very nice series of films I've had allotted to me, Barry to Lutyens in four episodes, in colour. Each episode, half and [sic] hour. It will get very nasty reviews.'

This series was *Four With Betjeman*, broadcast in the summer of 1970.

[2903]
£225



21. **[MACDONALD, Ramsay] [CARDINGTON, Lord Thomson of] BIBESCO, Princesse [Marthe]**
Le Destin De Lord Thomson Of Cardington, suivie de Smaranda par Le Brigadier- Général Lord Thomson of Cardington. Préface de James Ramsay Mac Donald, Premier Ministre d'Angleterre
Paris: Flammarion, 1932

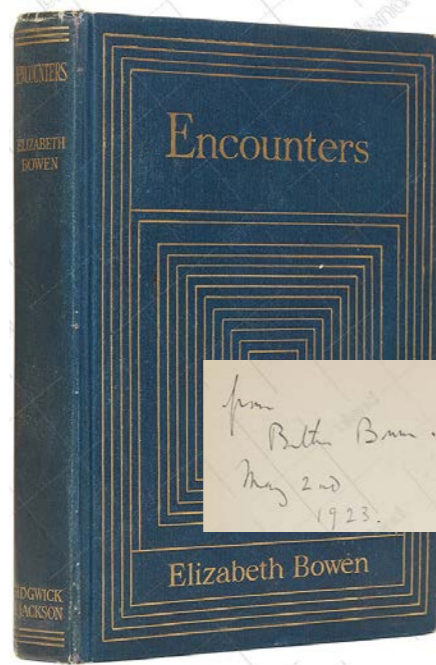
8vo, pp. 278. Original printed wrappers. Leading and lower edges uncut.

First edition, one of 50 copies on papier alfa, of a total edition of 70 copies only. French text. INSCRIBED BY BIBESCO ON HALF-TITLE: 'à la Comtesse Salles "in memoriam" avec l'espoir qu'elle gardera l'image de cet homme, comme celle d'une amitié par elle choisie. Marthe Bibesco.'

Christopher, Lord Thomson, was the British military attaché charged with bringing Romania into the First World War alongside the Allies. Bibesco, a belle époque writer and socialite born into the Romanian royal family, met Thomson in 1915, and the two remained close until Thomson's death in the R101 airship disaster in 1930. This book was her tribute to him.

Bibesco's impeccable social connections are evident not just in her inscription, but also in the preface provided by Ramsay MacDonald, the first Labour Prime Minister, under whom Thomson served as Secretary of State for Air in 1924.

[1759]
£250



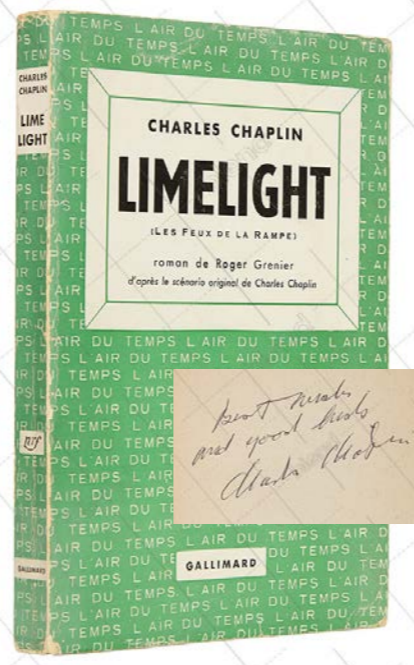
22. **BOWEN, Elizabeth**
Encounters
London: Sidgwick & Jackson, 1923

8vo, pp. 204, 3 pp. advertisements bound in at rear. Original blue boards, geometric pattern to front panel in gilt, title in gilt to front panel and spine. Patterned endpapers. Leading edge uncut.

First edition of the author's first book, INSCRIBED BY BOWEN IN THE YEAR OF PUBLICATION TO FRONT FREE ENDPAPER: 'from Betha Bowen, May 2nd 1923'.

Bowen's first book, a collection of short stories, is extremely scarce in any condition. This copy, inscribed in the year of publication, is a rare find.

[2506]
£1,250



23. **[CHAPLIN, Charles]**
GRENIER, Roger
Limelight
Paris: Gallimard, 1953

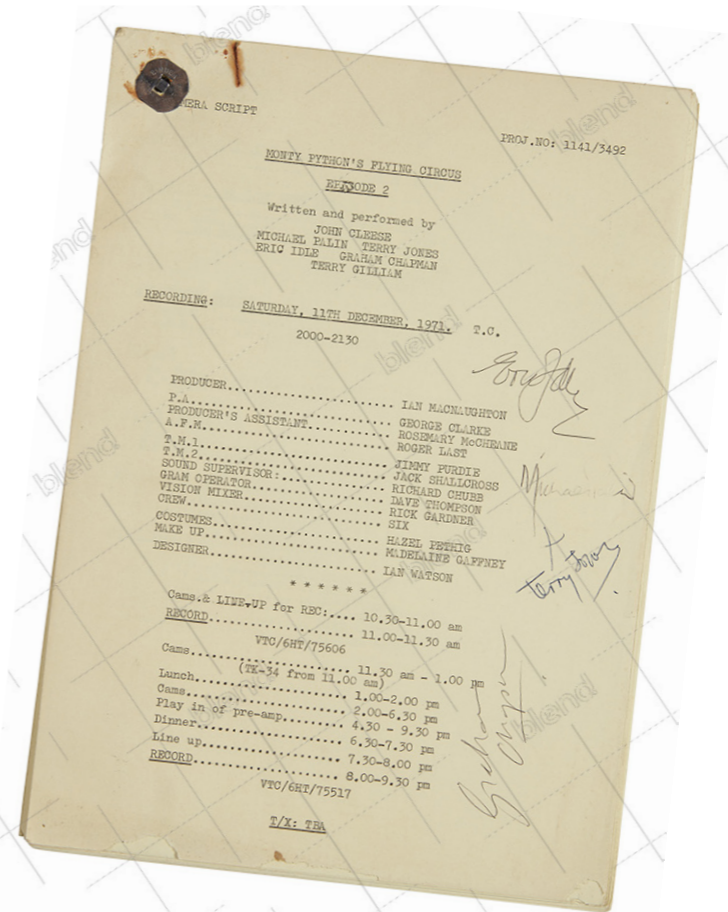
8vo, pp. 293. Original white and green printed wrappers. Small publisher's stamp ('S.P.') to rear panel. Unopened, uncut. French text. Some wear to spine ends, small areas of rubbing to rear panel, but a very good copy.

Twelfth impression, INSCRIBED BY CHAPLIN: 'Best wishes and good luck, Charles Chaplin'. The novelisation of the film, based on Chaplin's screenplay.

Made in 1952, *Limelight* introduced Claire Bloom to the world, and is the only film in which Chaplin and Buster Keaton appear together. With McCarthyism at its height the film struggled in the United States: Chaplin had been refused a re-entry visa, and many cinema owners refused to book the film.

A wonderful association.

[3025]
£1,500



24. **[CHAPMAN, Graham; CLEESE, John; GILLIAM, Terry; IDLE, Eric; JONES, Terry; PALIN, Michael]**
Monty Python's Flying Circus
N.p. [London]: N.p. [BBC], 1972

Typed camera script, secured with a split pin to top left. Some annotations by camera crew. Slight rusting of pin, with consequent marking to surrounding paper.

SERIES THREE, EPISODE TWO, SIGNED ON TITLE PAGE BY CHAPMAN, IDLE, PALIN AND JONES ON DAY OF RECORDING.

Series Three of *Python* ran from 19 October 1972 to 18 January 1973, and comprised thirteen episodes. Tensions were by then growing within the group, and John Cleese, worried that they were beginning to repeat themselves, had to be pressured into staying on. (Cleese would play no part in Series Four, and episode 13 of this series

marks his last *Python* appearance). The BBC was getting nervous, too. Many sketches had moved on from the pure silliness of the first two series, and had become much more savage, surreal, and in many cases downright unpleasant. Editorial interventions from the Corporation became more frequent, which further increased tension within the group.

As can be seen from the annotations made by a member of the camera crew, this script was used in the original recording of the episode on 28 January 1972. (It was transmitted on 26 October that year). The script was given to a member of the audience at the end of the recording, who then got it signed by as many cast members as she could find after the show -- including Graham Chapman, who died in 1989 and whose signature is the scarcest of all the *Pythons*.

An original script from one of the most influential comedy shows ever made, signed by four of its creators.

[2503]
£3,000

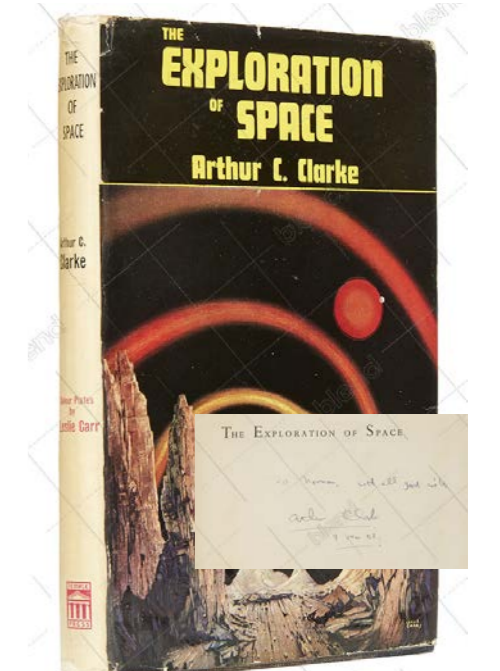
25. **CLARKE, Arthur C.**
The Exploration Of Space
London: Temple Press, 1951

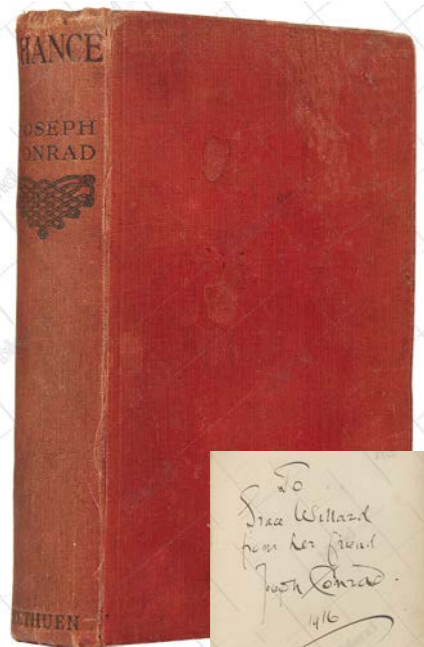
8vo, pp. 198. Original blue-black boards, lettered in gilt to spine. Illustrated endpapers and supplied dustwrapper. Author's photographic portrait to rear panel. Gilt faded to spine, boards a little worn and unevenly faded, tape strengthening to reverse of dustwrapper, laminate loss to spine ends. About very good.

First edition, INSCRIBED BY CLARKE TO HALF-TITLE: 'To Norman, with all good wishes Arthur Clarke 9 Mar 52'.

We can supply no documentary evidence, but it seems likely that the recipient of this book was Norman Shorrocks. Shorrocks was co-editor of *Space Diversions*, a Liverpool-based science fiction fanzine published between 1952 and 1960. He and Clarke, who was President of the British Interplanetary Society between 1951 and 1953, were well acquainted, attending the same conferences and conventions over many years.

[0]
£200





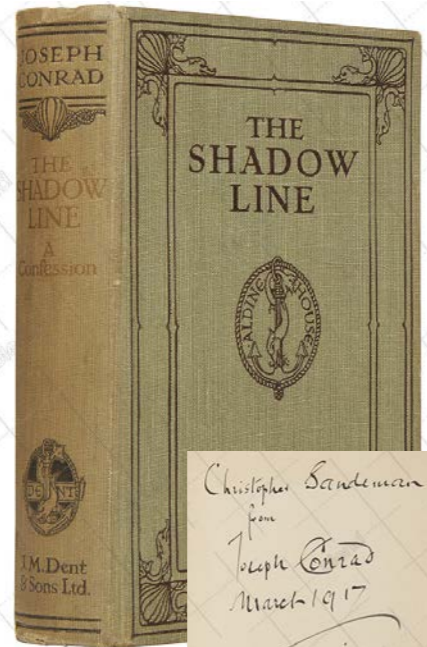
26. **CONRAD, Joseph**
Chance
London: Methuen, 1916

8vo, pp. 406, 31 pp. catalogue dated 15/11/15 bound in at rear. Original red boards, lettered in black to spine. Bottom edge uncut. Bookplate of Stanley Seeger to front pastedown. Slipcase. Chips to leading edges of pp. 27-30 of catalogue affecting text, backstrip and hinges starting, browning and light foxing to preliminaries. About very good.

Ninth edition, INSCRIBED BY CONRAD: 'To Grace Willard from her friend Joseph Conrad 1916'.

Grace Willard was an interior designer who helped the Conrads decorate their various homes, and was also the mother of Catherine Willard, an actress who in 1917 Conrad was to recommend to Henry Irving for the part of Mrs. Verloc in a stage adaptation of *The Secret Agent*.

[0]
£350



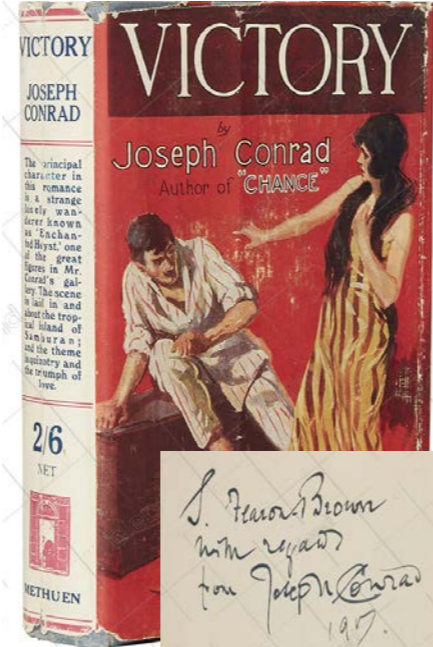
27. **CONRAD, Joseph**
The Shadow Line
London: J.M. Dent, 1917

8vo, pp. 227, 18pp. undated catalogue bound in at rear, title page in red and black. Original green boards, lettered and lined in black to front panel and spine, two bookplates to front pastedown. Edges rough cut.

First edition, INSCRIBED BY CONRAD TO FRONT FREE ENDPAPER IN THE MONTH OF PUBLICATION: 'Christopher Sandeman from Joseph Conrad March 1917'. Sandeman was a journalist with a keen interest in Polish politics. He worked for the Intelligence Corps during the Great War and was a regular correspondent of Conrad's at the time of this book's publication.

From the Stanley Seeger collection, with his bookplate alongside that of Timothy W. Sandeman to front pastedown.

[0]
£5,000

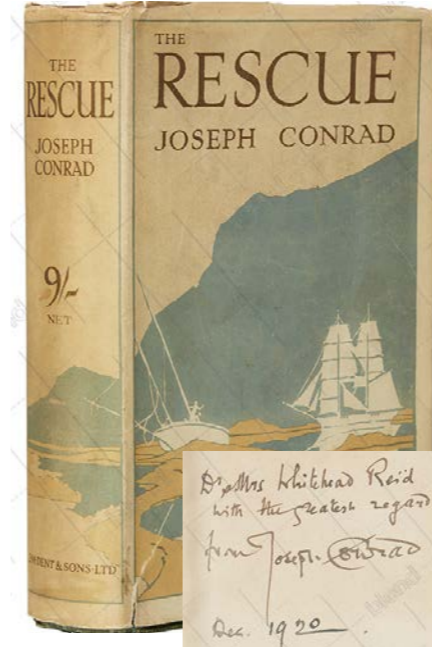


28. **CONRAD, Joseph**
Victory
London: Methuen, 1917

8vo, pp. 415, 31pp. catalogue dated 17/7/16 bound in at rear, original blue boards lettered in black to spine. Two bookplates to front pastedown. Illustrated dustwrapper. Some bumping to corners and spine ends, but a very good copy in a very good dustwrapper, one area of tape reinforcement to reverse, and with some closed tears and chipping.

New and cheap edition, INSCRIBED BY CONRAD: 'S. Fearon-Brown with regards from Joseph Conrad 1917.' Published two years after the first edition, but with the same eye-catching dustwrapper -- an early example of a wrapper being used to attract attention to a book, rather than merely to preserve it.

[0]
£500



29. **CONRAD, Joseph**
The Rescue
London: J.M. Dent, 1920

8vo, pp. 416. Original green boards, lettered in gilt to spine and blind-stamped to front panel. Illustrated dustwrapper. Slightly cocked, binding a little shaken, bookplate to front pastedown, a very good copy in a very good dustwrapper, a little edgeworn and with remnants of a single piece of tape restoration to reverse.

First edition, INSCRIBED BY CONRAD TO FRONT FREE ENDPAPER: 'Dr. & Mrs. Whitehead Reid with the greatest regard from Joseph Conrad Dec. 1920'. Dr. Reid was a physician to the Conrad family.

From the Stanley Seeger collection, with his bookplate to the front pastedown.

[0]
£1,950

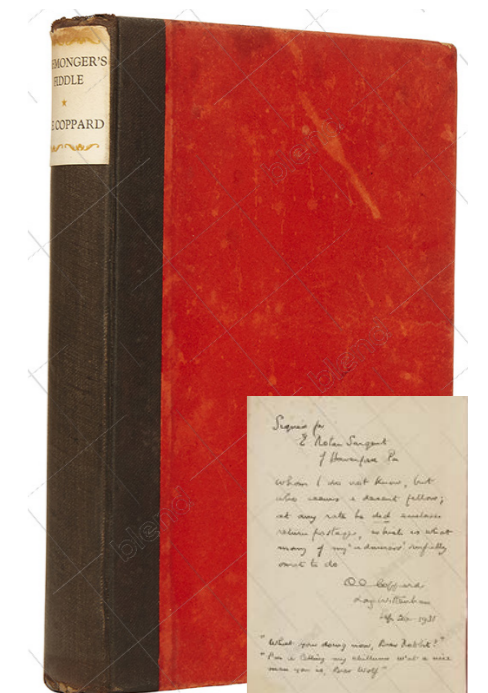
30. **COPPARD, A.E.**
Fishmonger's Fiddle
London: Cape, 1925

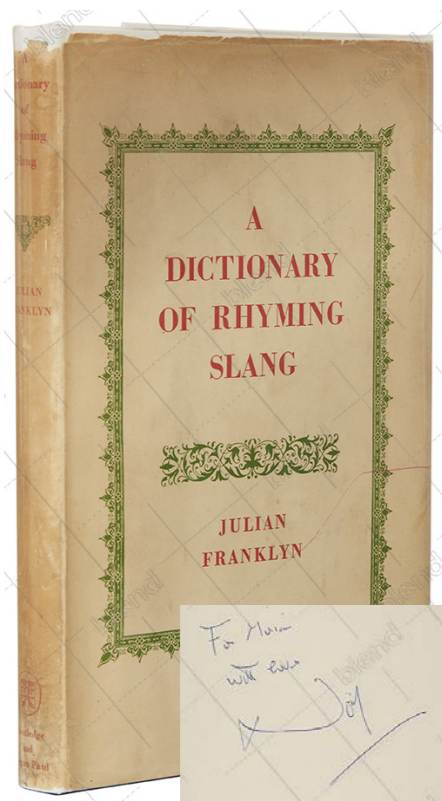
8vo, pp. 320. Original red three-quarter boards, paper label to spine. Top edge cut, others uncut. Staining to front panel, some browning to endpapers. Lacking the dustwrapper.

First trade edition, preceded by a limited edition of 60 signed copies, LENGTHILY INSCRIBED BY COPPARD: 'Signed for E. Nolan Sargent...whom I do not know, but who seems a decent fellow; at any rate he did enclose return postage, which is what many of my 'admirers' sinfully admit to do. A.E.Coppard Long Wittenham Sep 26 1931'. The inscription is followed by a holograph quotation from *Uncle Remus*.

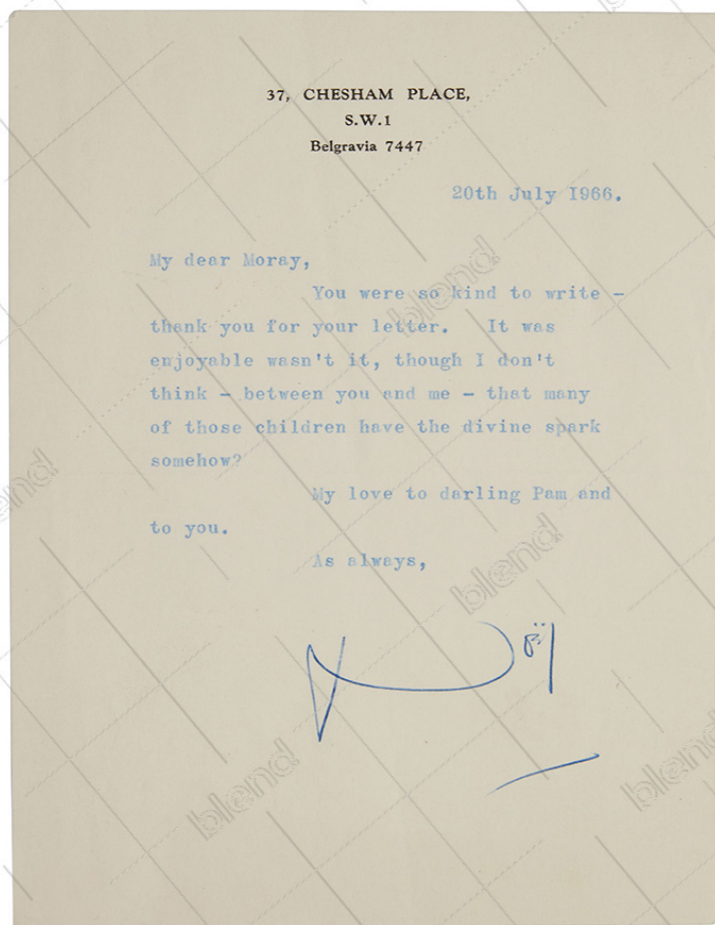
A nicely personalised example of this collection of short stories, lacking the dustwrapper.

[0]
£175





35



31. [COWARD, Noël]
FRANKLYN, Julian

A Dictionary of Rhyming Slang
London: Routledge and Kegan Paul, 1960

8vo, pp.180. Original blue boards, lettered in gilt on spine.

First edition, PRESENTATION COPY TO MIRIAM KARLIN FROM NOEL COWARD: 'Miriam, with love, Noël'.

Miriam Karlin [1925-2011] was best known for her performance as the unsatisfiably militant shop steward ('Everybody out!') in the long-running TV sitcom *The Rag Trade*, but theatregoers also knew her as a character actor of dizzying range. Equally at home playing British or American, high class or low, in his diaries Noël Coward described the 1960 production of *Lionel Bart and Joan Littlewood's Cockney musical Fings Ain't What They Used To Be* as 'a smash hit saved by a true performance from Miriam Karlin'. In a nod

towards his friend's protean vocal range, Coward left this book at the stage door for Karlin the day after seeing the show.

[0]
£295

32. COWARD, Noël
TLS to Moray Watson

London: N.p., 1966
1p. TLS. Envelope not present. Very well preserved.

TLS FROM NOEL COWARD, ON HIS PERSONAL STATIONERY, TO ACTOR MORAY WATSON.

A brief, signed note ('Noël') from Coward to Watson to mark an evening recently spent

together -- quite probably at a school event of some kind:

'My dear Moray,

You were so kind to write -- thank you for your letter. It was enjoyable, wasn't it, though I don't think -- between you and me -- that many of those children have the divine spark somehow.

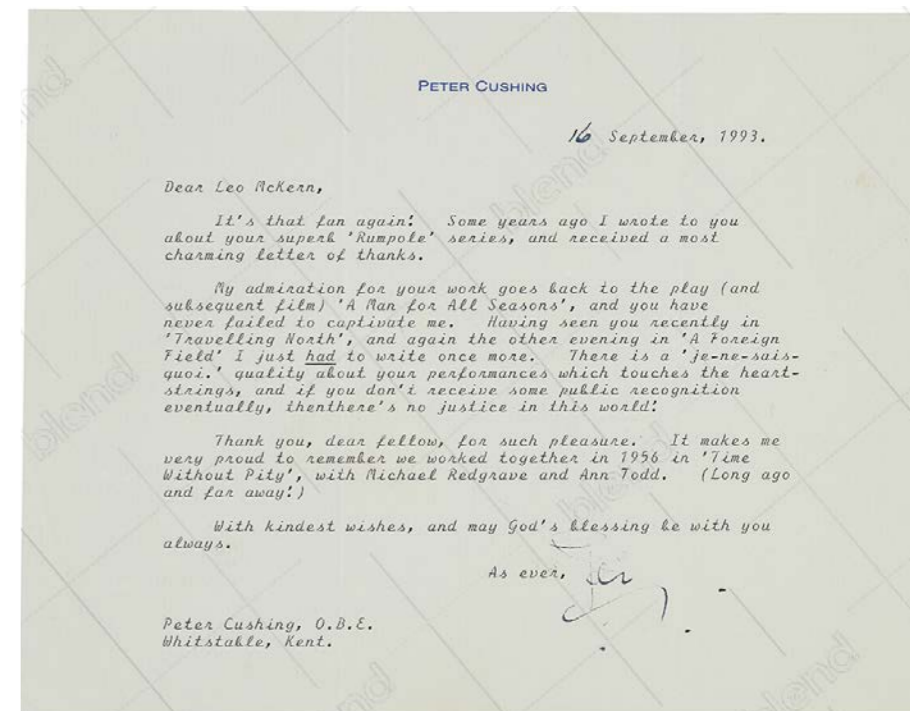
My love to darling Pam and to you,

As always,

[sgd.] Noël'

A well preserved letter.

[0]
£95



39

33. CUSHING, Peter
TLS to Leo McKern
Whitstable: N.p., 1993

1p. TLS on Peter Cushing's personalised stationery. Unfolded. Envelope not present. Fine condition.

TLS FAN LETTER FROM PETER CUSHING TO LEO MCKERN DATED 16 SEPTEMBER 1993, LESS THAN A YEAR BEFORE CUSHING'S DEATH.

A warm, effusive fan letter from cinema's greatest vampire-slayer, it reads:

'Dear Leo McKern,
It's that fan again! Some years ago I wrote to you about your superb 'Rumpole' series, and received a most charming letter of thanks.

My admiration for your work goes back to the play (and subsequent film) 'A Man For All Seasons', and you have never failed to captivate me. Having seen you recently in 'Travelling North', and again the other evening in 'A Foreign Field' I just had to write once more. There is a 'je-ne-sais-quoi' quality about

your performances which touches the heartstrings, and if you don't receive some public recognition eventually, there's no justice in this world!

Thank you, dear fellow, for such pleasure. It makes me very proud to remember we worked together in 1956 in 'Time Without Pity', with Michael Redgrave and Ann Todd. (Long ago and far away!)

With kindest wishes, and may God's blessing be with you always.

As ever,
(sgd)
Peter Cushing O.B.E. Whitstable, Kent'

(The 'public recognition' Cushing refers to is of course not audience approval, but the possible future conferring of honours on McKern: Cushing himself was awarded the Order of the British Empire in 1989).

A touching salute to a fellow actor from one of the most distinctive and distinguished figures of British cinema.

[0]
£750

34. **[STINE, Whitney] DAVIS, Bette**

Mother Goddam

London: Star Books, 1984

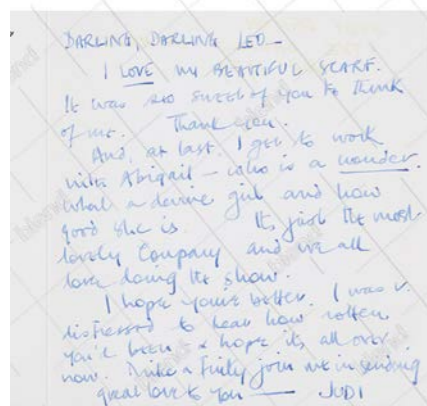
8vo, pp. 308. Original illustrated stiff paper wrappers.

UK paperback edition, INSCRIBED BY BETTE DAVIS TO LEO McKERN: 'For Leo McKern, What a pleasure to watch you work. I am proud to be in the film with you. Bette Davis.' First published in the US in 1974. TLS to McKern from screenwriter George Eckstein dated 4 December 1984 laid in, thanking him for his participation in the film.

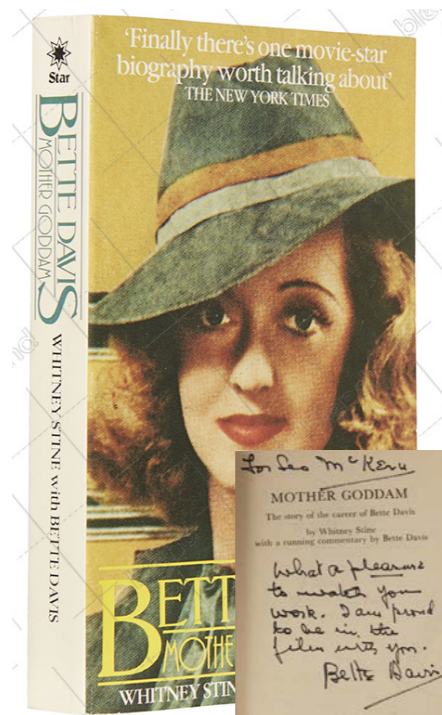
The film was Murder With Mirrors, an Agatha Christie made-for-TV extravaganza which, as well as McKern and Ms. Davis, featured Helen Hayes, John Mills, Dorothy Tutin and a young Tim Roth. Davis was in her late seventies when the film was made, and although no masterpiece, it provided a small period of respite at a tempestuous time in her life: she had recently had a double mastectomy and several strokes from which she was recovering, and on her return to the US after this shoot would discover that her daughter B.D. Hyman had published a memoir in which Davis was traduced as a drunk and a negligent mother. The two never spoke again. Bette Davis died in 1989.

The book is a biography by Whitney Stine, 'with a running commentary by Bette Davis'. An unexceptional paperback reprint, but with a sparkling, rather poignant association.

[0]
£195



DARLING, DARLING LEO -
I LOVE MY BEAUTIFUL SCARF.
It was so sweet of you to think
of me. Thank you.
And, at last, I get to work
with Abigail - who is a wonder.
What a divine girl and how
good she is. It's just the most
lovely company and we all
love doing the show.
I hope yours better. I was
distressed to hear how rotten
you've been - hope it's all over
now. Make a full join we're sending
great love to you - JUDI



35. **[DENCH, Judi] [McKERN, Leo]**

Handwritten Card from Judi Dench to Leo McKern

London: N.p., N.d. [1989]

Greetings card.

CARD FROM JUDI DENCH TO LEO McKERN ON THE OPENING OF THE CHERRY ORCHARD AT THE ALDWYCH THEATRE ON 24 OCTOBER 1989.

Dench played Ranyevskaya in this Michael Frayn translation, and was joined in the production by Leo's daughter Abigail as Yephodova:

'...[A]t last, I get to work with Abigail -- who is a wonder. What a divine girl and how good she is. It's just the most lovely company and we all love doing the show. ... Mike and Finty join me in sending great love to you, Judi.'

[0]
£195

36. **DUNDY, Elaine**

The Injured Party

London: Michael Joseph, 1974

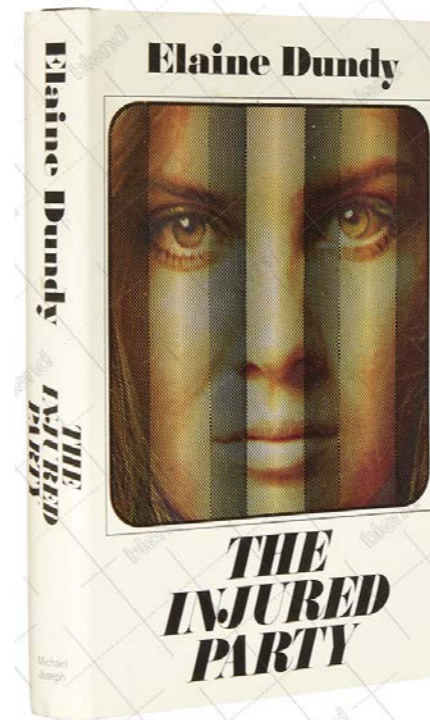
8vo, pp. 312. Original black boards, lettered in gilt to spine. Illustrated dustwrapper, author's photographic portrait to rear panel. Bookplate of P.G. Wodehouse. Crease left by paper clip to p. 87, a little spotting to edges, but a very good copy in a very good dustwrapper with some foxing to rear flap.

First edition, LENGTHILY INSCRIBED BY DUNDY, ACROSS TWO PRELIMINARY PAGES, TO P.G. WODEHOUSE.

Elaine Dundy [1921-2008] is best known for her first novel, The Dud Avocado [1958], loosely based on her experience as a young American woman living in Paris. It enjoyed huge success -- and quite right too: few novels better capture not just the thrill of being young, but the thrill of being young in Paris. The book made her a star, much to the annoyance of her husband, the critic Kenneth Tynan, who did not take kindly to being only the second most notable occupant of his own house.

Her second novel, The Old Man And Me [1964], was again loosely based on her own experience, this time of living in London in the early 1960s (the old man of the title is based on Cyril Connolly). Although well reviewed (especially in the United States) the book obstinately refused to sell:

'I ordered twenty copies and sent ten to authors whose work I admired and asked them why the public had rejected it. Among them was Edmund Wilson, who gave it to me straight: 'The reason it doesn't sell is undoubtedly the reason Dawn Powell doesn't sell. The American feminine public doesn't want to read about women who are too tough and with little romantic appeal.'



But I hit the jackpot when I sent it to the comic master of this century, P.G. Wodehouse. More than any other writer he had taught me how to write, and technically, in his Jeeves stories especially, I had studied how the first person -- Bertie Wooster -- could be used with the greatest freedom and to its fullest effect. I wrote to him that my book was being remaindered 'in great bonfire piles' and wondered if he could tell me why.

In due course the Sage of Remsenburg, Long Island, replied that he had just finished The Old Man And Me, thought it was 'terrific' and that it 'ought to have sold as well as the Avocado....'

He wrote that he had to ration himself on it, as he was trying to write a vry difficult short story... 'but there isn't a dull line in it and I shall read it again many times.' He signed off hoping that I would be writing another novel very soon. 'You can,' he said, 'rely on at least one reader.'

Elaine Dundy, Life Itself! [Virago, 2001]

All of which explains the presentation of this, her third novel, to The Master. Dated 22 June 1974, the inscription covers the front free endpaper and the verso of the half-title, and reads:

'Dear Mr. Wodehouse, There is a mail strike on in London + heaven only knows when you will receive this -- Something is WRONG with this book -- can you tell me what it is?? Please!

The Manchester Guardian, The Sunday Telegraph, The Spectator + Statesman and Auberon Waugh in Eve. Standard all said Yes -- the rest loathed it.

I took yr. advise [sic] about turning a play into a short story and got it printed in Vogue -- so, you see, you are never WRONG P.T.O

At this very minute I am enjoying Bachelors Anonymous -- whom but you would come up with a phrase like '...and she would be morally bound to stand him lunch, possibly at one of

those excellent hotels where they understood lunch."

I live in London now -- imagine! 35 Sloane Square S.W.3.

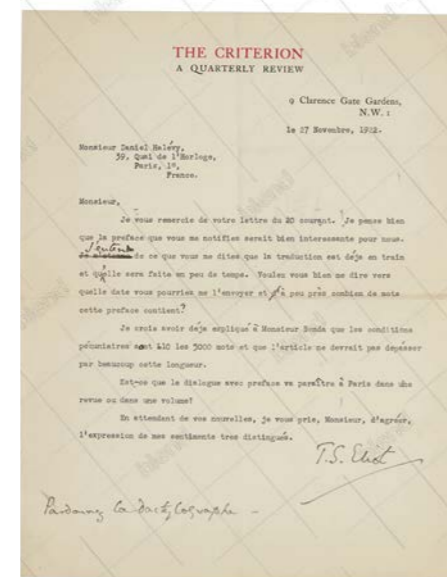
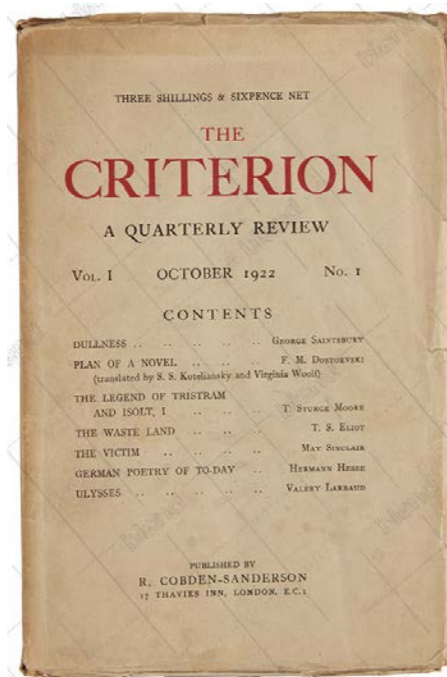
Yours in admiration

Elaine Dundy'

(Dundy's play Death In The Country appeared as a short story in Vogue in 1974, the year this book was inscribed.)

For all his willingness to help fellow writers whenever he could, it's unlikely Wodehouse read this novel. He was ninety-two when he received it, only eight months from death, and any book passing through his hands was invariably stripped of its dustwrapper. Here -- rather poignantly -- the wrapper is present.

[0]
£???



37. **ELIOT, T. S.**
The Waste Land in The Criterion No. 1
London: R. Cobden-Sanderson, 1922

8vo, pp. 103. Original printed oversize stiff paper wrappers. With 1p. TLS on Criterion stationery. Age-toning, and with inevitable bumping to oversize wrappers, small (1cm) closed tear to leading edge, but a tightly bound and very well preserved copy.

First edition, preceding the poem's appearance in book form. TLS FROM ELIOT TO DANIEL

HALEVY LAID IN, DATED 27/11/22 AND WRITTEN IN FRENCH ON CRITERION STATIONERY.

Eliot's letter to Daniel Halévy is written on Criterion notepaper (Eliot was the founder and editor of the new magazine) and multiply corrected in Eliot's hand, necessitating a handwritten 'Pardonnez la dactylographe' at the foot of the letter. Halévy [1872-1960] was a French social historian, cultural critic, and biographer of (among others) Nietzsche and Proudhon. Dated 27 November 1922, it discusses the terms of publication in The Criterion of A Preface, a forthcoming piece by Julien Benda ('Je crois avoir déjà expliqué à [Halévy's agent] M. Benda que les conditions pécuniaires sont £10 les 5000 mots...'). Halévy was the editor of Cahiers Verts, in which Benda's work was published, and was negotiating on Benda's behalf. (The letter appears in The Letters of T.S. Eliot 1898-1922 [Revised Edition, Yale University Press, 2011], p. 791).

The first appearance in print of this cornerstone of Modernism.

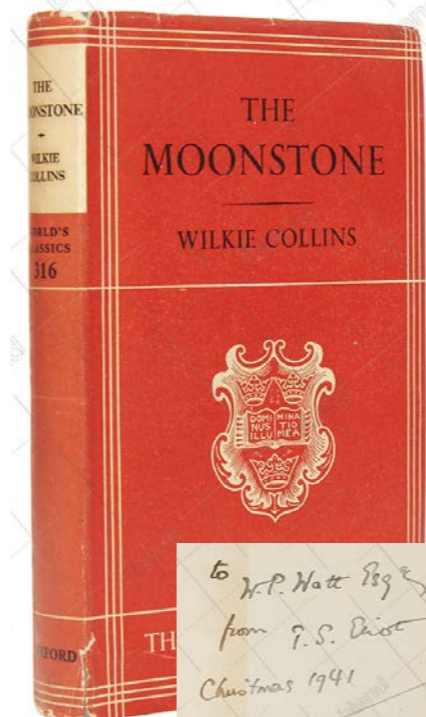
[0]
SOLD

38. **ELIOT, T. S.**
Triumphal March
London: Faber, 1931

8vo, pp. 4. Original grey illustrated stiff paper wrappers. Sewn gathering. Drawings by E. McKnight Kauffer. Small dink to front panel at lower spine, otherwise a near fine copy.

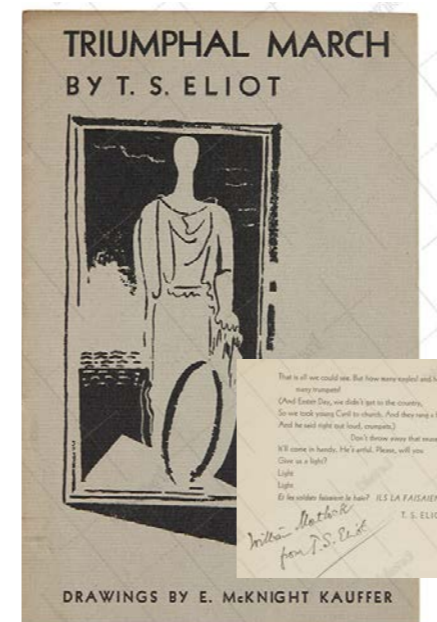
First edition, preceding the limited edition by three weeks. PRESENTATION COPY, INSCRIBED BY ELIOT TO WILLIAM MATLOCK AT FOOT OF POEM: 'William Matlock from T.S. Eliot'. One of 2000 copies. No. 35 in the Ariel Poems series.

[0]
£1,000



39. **[ELIOT, T.S.] COLLINS, Wilkie**
The Moonstone
London: Oxford University Press, 1940

12mo, pp. 522. Original blue-black boards, lettered in gilt to spine, blind-stamped device to front panel. Top edge blue-black. Printed



dustwrapper. Offsetting to endpapers, corners a trifle bumped, but a very good copy in a very good, price-clipped dustwrapper, a little darkened and with some light edgewear.

An early reprint of the OUP edition, INSCRIBED BY T.S. ELIOT: 'to W.P. Watt Esq. from T.S. Eliot Christmas 1941'.

[0]
£650

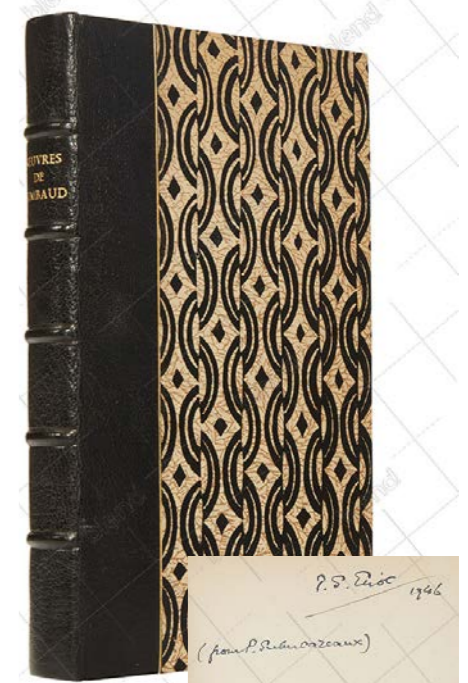
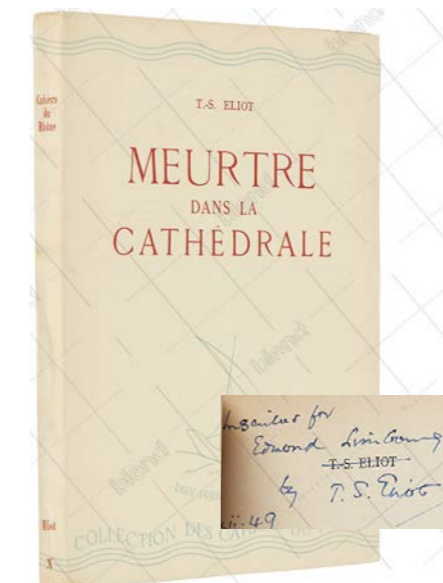
40. **ELIOT, T. S.**
Meurtre Dans La Cathédrale
Neuchatel: Editions de la Baconniere, 1944

8vo, pp. 134. Original printed stiff paper wrappers. Ticket to Eliot Conference held in Paris laid in. Leading and bottom edges uncut. French text. A fine, tight copy of a fragile item, with no creases to spine.

French translation of Murder In The Cathedral, INSCRIBED BY ELIOT: 'Inscribed for Edmond Limbourg by T.S. Eliot 4.xii.49'. Edmond Limbourg was co-organiser of the Eliot Conference for which a ticket is laid in.

A well preserved copy of a fragile book.

[0]
£650



41. **[ELIOT, T.S.] RIMBAUD, Arthur**
Oeuvres De Rimbaud
Paris: Mercure de France, 1945

8vo, pp. 319. Rebound in patterned three-quarter boards, lettered in gilt to black spine. Original wrappers and portion of spine bound in. Leading and lower edges uncut. French text. Some browning to preliminaries, otherwise a well preserved copy in its later binding.

Translations by Henri Fluchère of the second Later Mercure de France edition. T.S. ELIOT'S COPY, WITH HIS OWNERSHIP INSCRIPTION DATED 1946 TO FRONT FREE ENDPAPER. Beneath his name, Eliot has noted that the book was a gift from the Chilean painter Pedro Subercaseaux.

[0]
£375

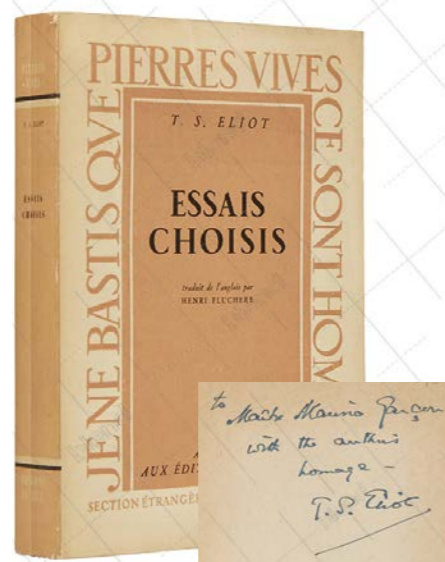
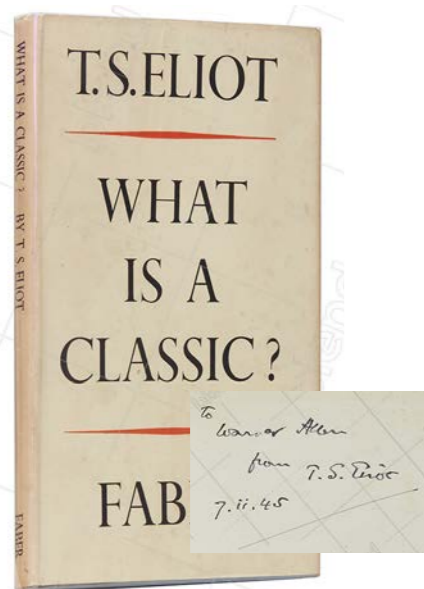
42. **ELIOT, T. S.**
What Is A Classic?
London: Faber, 1945

8vo, pp. 32. Original blue boards, lettered in gilt to spine, pale blue endpapers. Printed dustwrapper. Boards cocked, spine faded, but a very good copy in a very good dustwrapper with some offsetting to front flap, and a little light edgewear and age-toning.

First edition, INSCRIBED BY ELIOT TO FRONT FREE ENDPAPER: 'To Warner Allen from T.S. Eliot 7.ii.45'

H. Warner Allen wrote a number of detective novels, but is best remembered today for his book *The Timeless Moment* [1946], a study of mysticism which took its title from a line in *The Four Quartets*.

[0]
£850



43. **ELIOT, T. S.**
Essais Choisis
Paris: Editions du Seuil, 1950

8vo, pp. 410. Original brown and white printed stiff paper wrappers. Leading and lower edges uncut. Unopened. French text. Cheaply produced paper a little browned with age, but a near fine copy.

Translations by Henri Fluchère of the second English edition of *Selected Essays* [1934]. INSCRIBED BY ELIOT: 'to Maitre Maurice Garçon with the author's homage, T.S. Eliot'. Garçon was a French novelist and lawyer; his carte de visite is laid in to the book.

Some of the essays in the earlier book were dropped for this edition, and Edgar Poe et La France was added.

A very well preserved copy of a fragile book.

[0]
£650

44. **ELIOT, T. S.**
Goethe As The Sage
Hamburg: University of Hamburg, 1955

8vo, pp. 72. Original white printed stiff paper wrappers. German and English text. 4

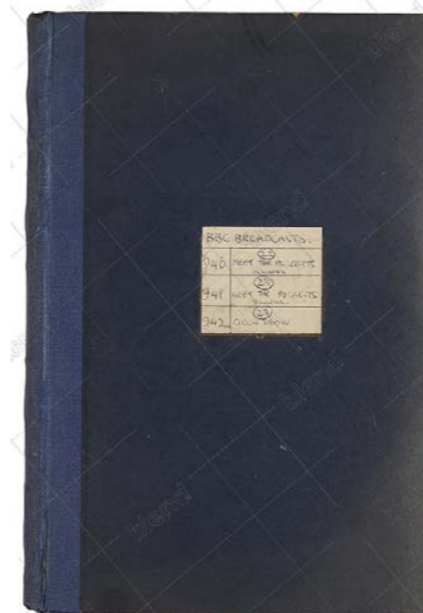
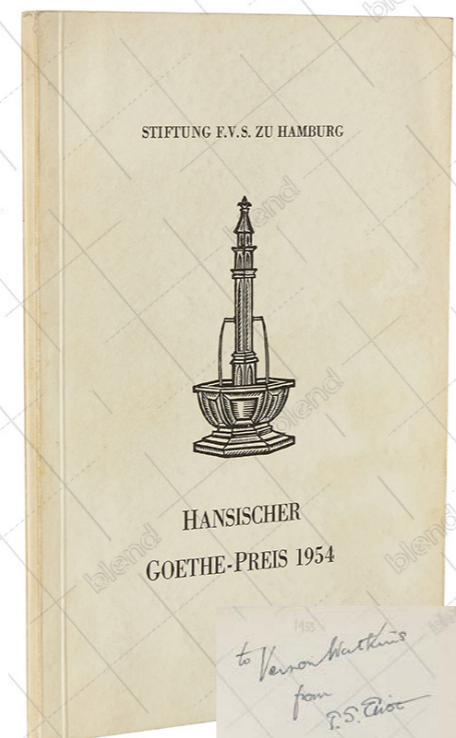
photographic plates, the first printed on both sides. Slight, inevitable darkening to (white) wrappers, otherwise a fine copy.

First edition. One of 1200 copies. INSCRIBED BY ELIOT TO FELLOW POET VERNON WATKINS ON HALF-TITLE: 'to Vernon Watkins from T.S. Eliot'. With a textual correction in Eliot's hand to p.62.

The text, in German and English, of an address given by Eliot in Hamburg in 1955 entitled *Goethe As The Sage*. The address was given during a ceremony at which Eliot was awarded the Hanseatic Goethe Prize for 1954 (ill health had prevented Eliot attending that year). According to the citation, the award was given to Eliot '...who, by his work in poetry, has opened for the art of poetry in the West new paths towards increasing mastery, who, in his thoughtful plays, poems and essays, has penetrated deeply into and interpreted with great sensitivity, the religious, ethical and cultural situation of today.'

Eliot had worked as an editor on Vernon Watkins' first book *The Ballad Of The Mari Llwyd* [1941] while employed at Faber.

[0]
£800

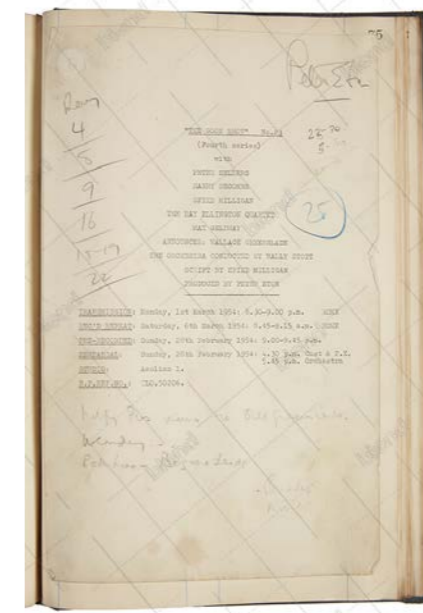


45. **[ETON, Peter] MAGUIRE, Eddie; MILLIGAN, Spike**
Meet the Huggetts, and The Goon Show N.p.
[London]: N.p. [BBC], 1954

Blue binder containing the mimeographed pages of three radio scripts, heavily annotated in ink and pencil, pasted leaf by leaf onto the binder's original pages. Blue endpapers.

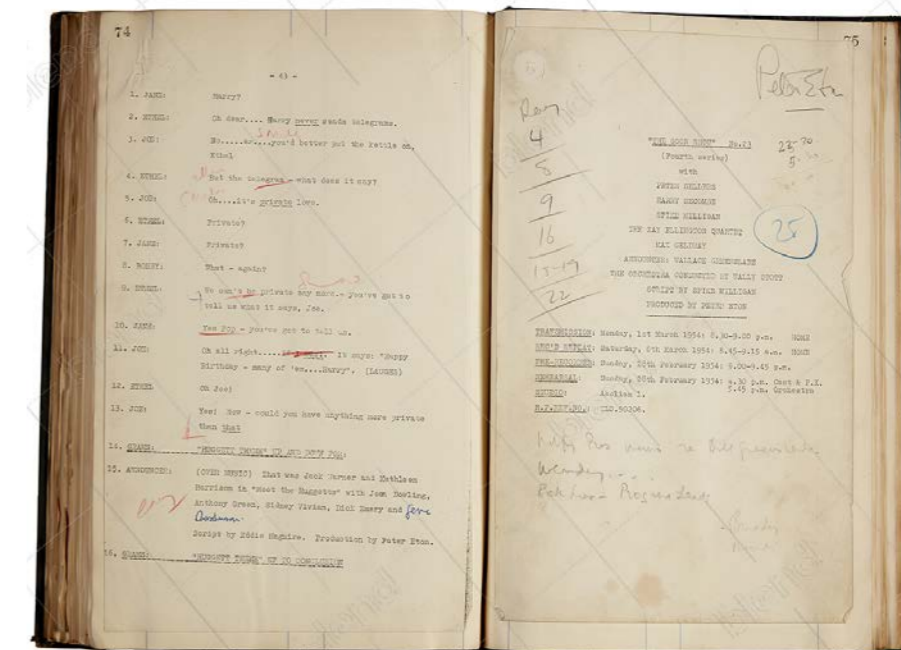
Handwritten label to front panel titled 'BBC BROADCASTS' and detailing the contents. PRODUCER PETER ETON'S WORKING SCRIPTS, EXTENSIVELY AMENDED AND ANNOTATED BY HIM, WITH HIS SIGNATURE TO ALL THREE TITLE PAGES. All three scripts in the binder date from 1954, and bear witness to Peter Eton's reputation for thoroughness and order. A veteran of Dunkirk, Eton joined the BBC's Variety Department in 1951, and took over as producer of *The Goon Show* from its third series in November 1952. He brought discipline to the rehearsal room, and lustre to the show.

The Huggett family made their debut in the film *Holiday Camp* in 1947. Their own vehicle, *Here Come the Huggetts*, followed in 1948. Two sequels later the family then migrated to radio, where *Meet the Huggetts* ran from 1953 to 1961. These two scripts, Nos. 22 and 23,



formed part of the second series. They were recorded in March 1954, and alongside the regular cast of Jack Warner, Kathleen Harrison and Joan Dowling there were guest appearances from Kenneth Connor, Sydney Tafler (both parts of whose name Eton manages to misspell) and Dick Emery.

The *Goon Show* ran from 1951 to 1960. This episode, *The Greatest Mountain in the World*, was the twenty-third episode (of thirty) of Series Four. (Nearly all of the 250 *Goon Show*



episodes were either written or co-written by Milligan, the pressure of which is thought to have contributed to his lifelong fragile mental state). Featuring the usual stellar cast of Milligan, Peter Sellers and Harry Secombe, this script, like the other two it accompanies, is heavily annotated by Eton, and appears to have been used not just during rehearsal and recording but in the edit suite as well: necessary sound effects are noted, and textual cuts are made (although whether these were made for textual or timing reasons is unclear). The episode is present in the BBC archive, and can also be heard on the CD *Goon Show Compendium 9*, released by the BBC.

The binder, the laid down pages, the copious notes made in a variety of colours throughout the text: this was all Eton's standard practice. Other scripts belonging to Eton have surfaced in the same livery and all, as here, bear witness to his scrupulous attention to detail.

A wonderful set of production scripts -- the original blueprints for the making of these programmes.

[0]
£1,500

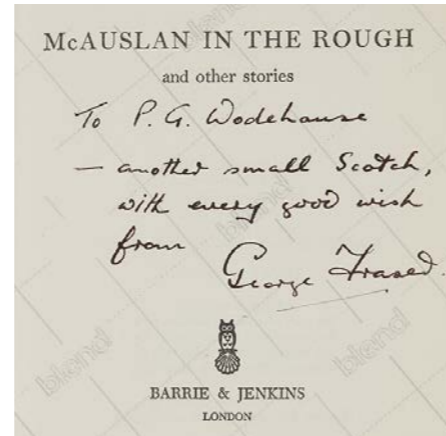
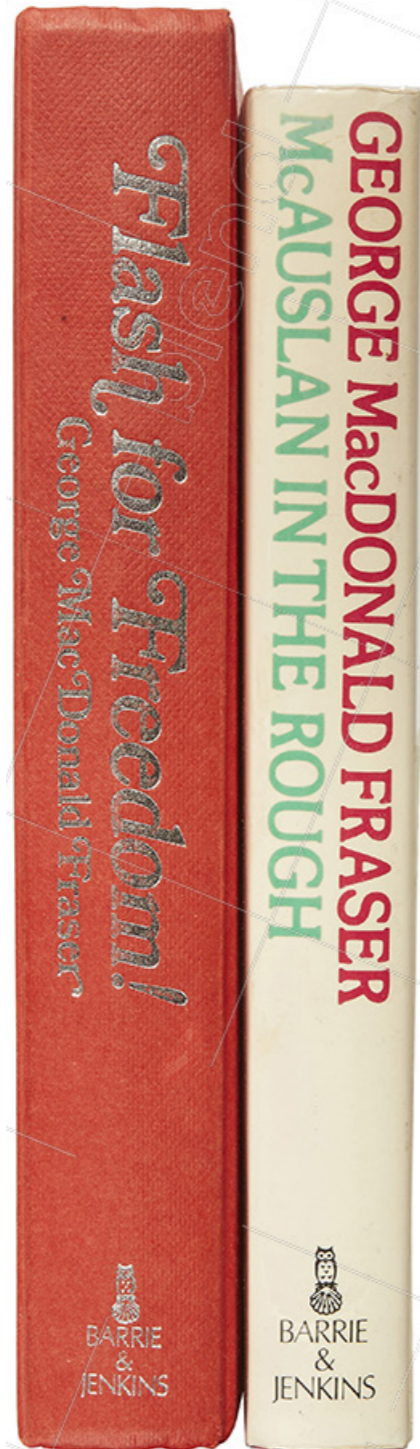
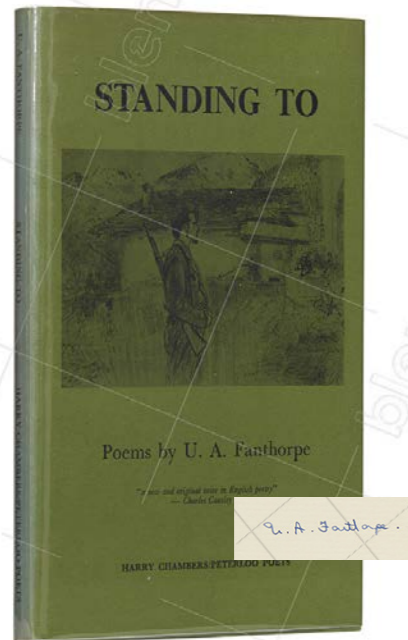
46. **FANTHORPE, U.A.**

Standing To Liskeard: Harry Chambers/Peterloo Poets, 1982

8vo, pp. 94. Original olive green boards, lettered in gilt to spine. Illustrated dustwrapper. First edition. No. 39 of 50 numbered copies SIGNED BY THE AUTHOR.

Only Fanthorpe's second collection, in its limited edition, and a fine copy.

[0]
£250



47. **FRASER, George MacDonald**
McAuslan in the Rough
London: Barrie & Jenkins, 1974

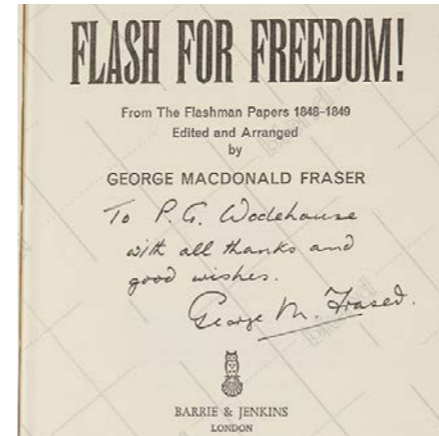
8vo, pp. 219. Original light red boards, lettered in silver to spine. Illustrated dustwrapper. Label of P.G. Wodehouse Library to front pastedown. A fine copy in a near fine dustwrapper with just a little age-toning, and a faint indentation to top of front panel from a paper clip.

First edition of this collection of short stories from the author of the Flashman novels, INSCRIBED BY MACDONALD TO P.G. WODEHOUSE: 'To P.G. Wodehouse -- another small scotch, with every good wish from George Fraser.'

Wodehouse -- who, like Fraser was published by Barrie & Jenkins -- was a long-standing Flashman fan: 'If there was a time when I felt that watcher-of-the-skies-when-a-new-planet stuff, it was when I read the first Flashman.' It seems unlikely, however, that Wodehouse ever read this book, inscribed and sent to him by its author when he was only a few months from death. The telltale sign is the dustwrapper. It was Wodehouse's habit to discard the dustwrappers of the books he was reading (our copy of Flash For Freedom!, for example, also inscribed by Fraser to Wodehouse, is so denuded).

A companion collection to Fraser's earlier The General Danced at Dawn, and a stunning association.

[0]
£850



48. **FRASER, George MacDonald**
Flash For Freedom!
London: Barrie & Jenkins, 1971

8vo, pp. 295. Original red boards, lettered in silver to spine. Label of P.G. Wodehouse library to ffe. Maps to endpapers. Lacking the dustwrapper. Edges of text block a little marked, slight bumping to corners, but a better than very good copy.

First edition, INSCRIBED BY MACDONALD TO P.G. WODEHOUSE: 'To P.G. Wodehouse, with all thanks and good wishes, George M. Fraser.'

Flashman, the book which launched a twelve-volume phenomenon, was turned down by every publisher it was presented to until it was taken up by Barrie & Jenkins -- publishers of the later novels of P.G. Wodehouse, who had headed the list of pre-merger Herbert Jenkins for many years. Wodehouse was immediately smitten: 'If there was a time when I felt that watcher-of-the-skies-when-a-new-planet stuff, it was when I read the first Flashman.' Here is Wodehouse's own copy of only the third book in the sequence.

A wonderful association copy.

[0]
£1,250



49. **[McKERN, Leo] [FRENCH, Dawn]**
Framed Portrait of Leo McKern as Henry Ormonroyd in When We Are Married
Chichester: N.p., 1996

Framed and glazed portrait, 39 x 30cm, signed 'BURKE' to bottom left hand corner. Ink and water colour, with presentation inscription on label affixed to reverse. Apparently fine condition (unexamined out of frame).

PORTRAIT, SIGNED 'BURKE', OF LEO MCKERN AS HENRY ORMONROYD IN

THE 1996 CHICHESTER PRODUCTION OF J.B. PRIESTLEY'S WHEN WE ARE MARRIED. A GIFT FROM CO-STAR DAWN FRENCH, INSCRIBED ON REVERSE: 'Leo -- a dream come true to work with you at last, Thanks for everything.. Dawn XX'.

Jude Kelly's production of Priestley's play opened at the Chichester Festival Theatre on 30 July 1996, and transferred to London's Savoy Theatre on 2 October later that year.

[0]
£1,250

50. [McKERN, Leo] GARNER, Alan

ALS from Alan Garner to Leo McKern
London: N.p., 1978

Single sheet ALS on recto only. Personalised stationery, the printed address deleted and the new one added in Garner's hand.

ALS FROM ALAN GARNER TO LEO MCKERN, DATED 3 MAY 1978, FOLLOWING AN EVENTFUL VISIT TO THE THEATRE.

Leo McKern was in the last week of the run of Michael Elliott's troubled production of Crime and Punishment at the Royal Exchange Theatre, Manchester, when Alan Garner, the novelist and creator of the Brisingamen trilogy, came to see the show. He made an untimely backstage appearance afterwards:

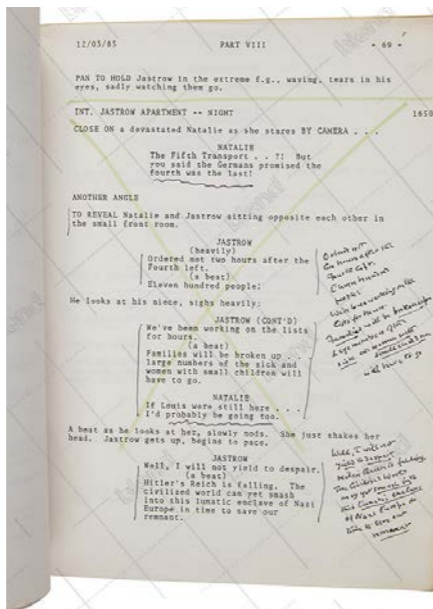
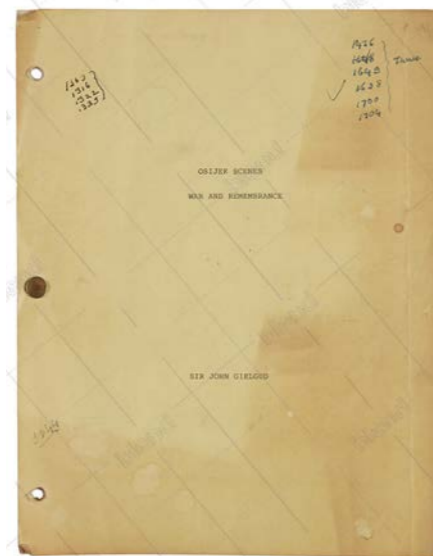
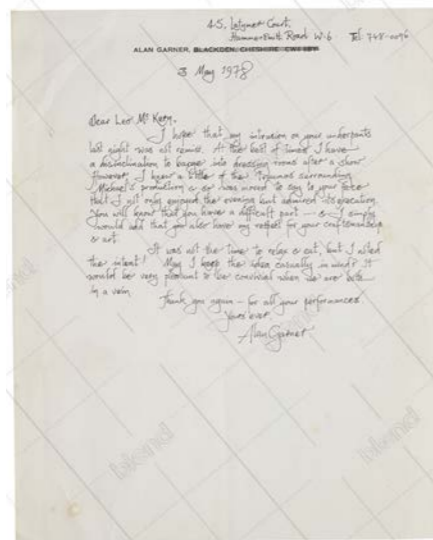
'Dear Leo McKern,
I hope that my intrusion on your underpants last night was not remiss. At the best of times I have a disinclination to barge into dressing rooms after a show. However, I knew a little of the traumas surrounding Michael's production & so was moved to say to your face that I not only enjoyed the evening but admired its execution. You will know that you have a difficult part -- & I simply would add that you also have my respect for your craftsmanship & art.

It was not the time to relax & eat, but I noted the intent! May I keep the idea casually in mind? It would be very pleasant to be convivial when we are both in a vein.

Thank you again -- for all your performances.
Yours ever,
Alan Garner'

Very well preserved, and written in Garner's beautiful script.

[0]
£495



51. [GIELGUD, Sir John]
War And Remembrance: Gielgud's Working Script N.p. 1985 [The show was eventually transmitted in 1988-9]

Large 8vo, pp. 10, printed on rectos only, bound between yellow wrappers with a split pin.

Sir John Gielgud's working script for scenes from episodes six and eight of War and Remembrance, a twelve-part television blockbuster made in 1985 as a sequel to The Winds of War. The show starred Robert Mitchum and Jane Seymour, and also featured Robert Hardy as Winston Churchill and Steven Berkoff as Adolf Hitler. Gielgud played Aaron Jastrow, and this portion of his script is extensively annotated by him, his lines often written out beside the typescript with words and phrases underlined as a guide for emphasis.

An intriguing glimpse into the working method of one of the twentieth century's greatest actors.

[0]
£750

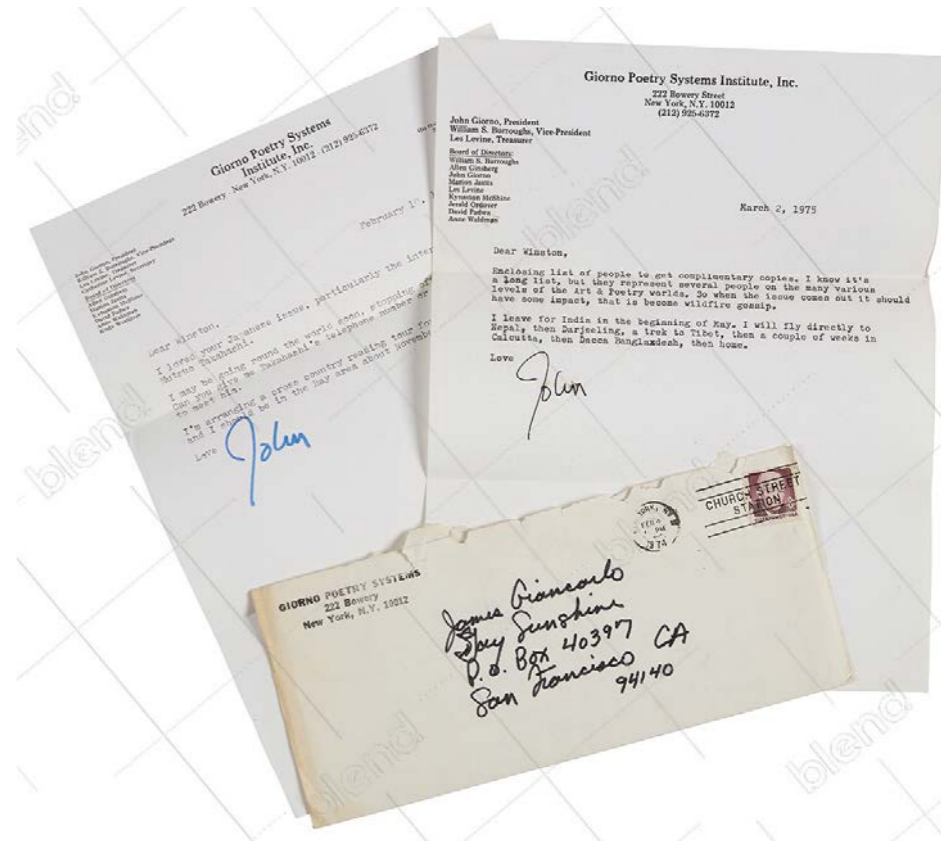
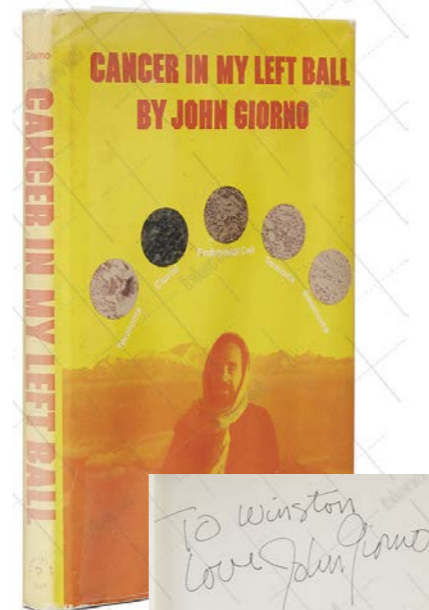
52. GIORNO, John
Cancer In My Left Ball Barton: Something Else Press, 1973

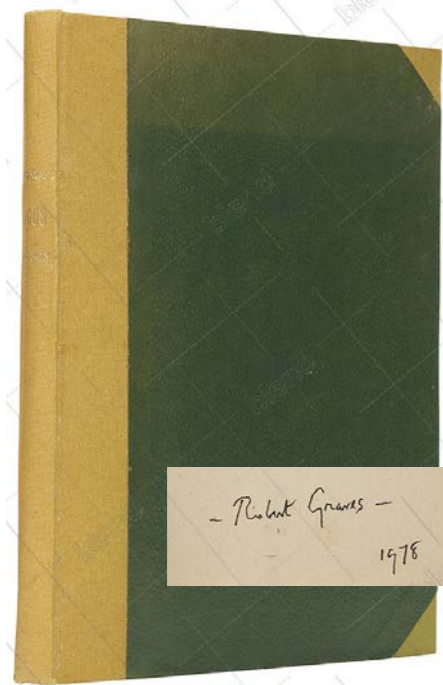
8vo, unpaginated. Original blue boards, lettered in gilt to spine. Top edge blue. Illustrated dustwrapper.

First edition, INSCRIBED BY GIORNO TO WINSTON LEYLAND, FOUNDER OF THE GAY SUNSHINE PRESS: 'To Winston, Love John Giorno'. With 1 ALS and 2 TLS from Giorno laid in.

Winston Leyland founded the Gay Sunshine Press in 1975 in San Francisco, making it the oldest literary gay imprint in the United States. Giorno was interviewed by Leyland for the Spring 1975 issue of Gay Sunshine journal. The two TLS (lacking the envelopes) from Giorno to Leyland laid in date from 1975 and 1977, are on Giorno Poetry Systems Institute notepaper, and discuss Giorno's travel plans. The ALS (with envelope), also on GPS stationery and dated 4 February 1974, is to James Giancarlo, fellow poet who was both published and employed by Gay Sunshine, asking for copies of a recent issue which carried a Giorno poem.

[0]
£495





53. [ed. RIDING, Laura; GRAVES, Robert; and others] **Focus : Vols. I - IV**

(all published)

Deya: Privately Printed: N.d. [1935]

Four volumes, 12mos, pp. 12, 23, 40, and 64. Rebound in a green three-quarter cloth binding, with original wrappers bound in.

First editions, SIGNED BY GRAVES IN 1978 ON THE COVER OF VOLUME I.

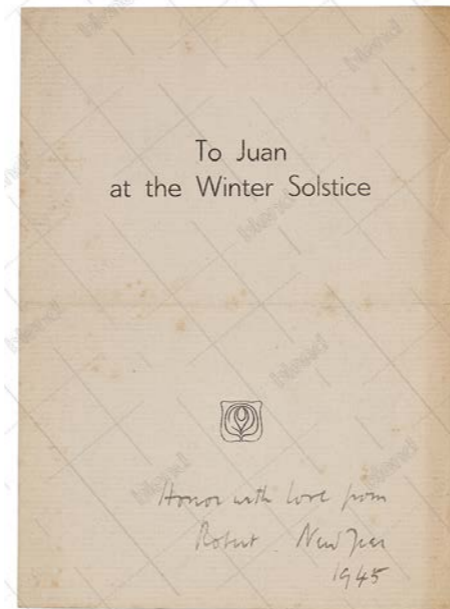
From the library of Honor Wyatt, with her ownership signature to front free endpaper: 'Honor Ellidge (formerly 'Glover', originally 'Wyatt')'.

Published through the whole of 1935 in Deya, Focus's contributors and subscribers were the same people: the English literary expatriates who formed the circle of friends surrounding Riding, Graves and the Seizin Press. This insularity of production explains both the scarcity of Focus (the exact print run is unknown, but estimates settle around the twenty-five mark), and the fact that most copies, when found at all, are found bound together, carefully preserved by the people who produced them. An engagingly chatty literary periodical, Focus was superseded in the autumn of 1935 by Epilogue, a more formal, po-faced version of its predecessor. Graves' signature, dated 1978, appears here on the cover of Vol. I.

Honor Wyatt was a member of the Graves-Riding inner circle at Deya. She was married first to the journalist Gordon Glover, and later to George Ellidge, both fellow Deya habitues. Wyatt and Glover contribute articles to all four issues.

Extremely scarce, and with a fine association.

[0]
£3,250



54. **GRAVES, Robert**
To Juan At The Winter Solstice N.p.
Privately Printed, 1944

178 x 131mm, pp. 4. Single sheet, folded once.

First edition, INSCRIBED BY GRAVES ON THE FRONT LEAF: 'Honor with love from Robert. New Year 1945'.

The recipient was the journalist Honor Wyatt, a member of the Graves-Riding inner circle at Deya. Graves' son Juan had been born on 22nd December 1944 -- the winter solstice -- and this poem was circulated to close family and friends to celebrate his arrival. It was later anthologised in Graves' Poems 1938-1945 [Cassell, 1946]. The handwritten correction is presumed to be by Graves himself. The exact limitation is unknown but very few copies were printed, destined as they were for Graves' intimate circle only.

Rare -- especially inscribed.

[0]
£3,500

55. **GRAVES, Robert**
Occupation: Writer
London: Cassell & Co., 1951

8vo, pp. 276. Original red boards, lettered in gilt to spine. Label of P.G. Wodehouse Library to front pastedown. Lacking the dustwrapper. Lettering to spine faded, some foxing to preliminaries, light edgewear to boards. A very good copy.

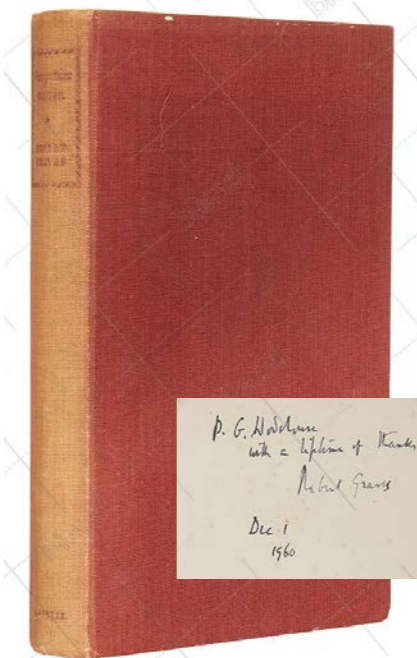
First UK edition, INSCRIBED BY GRAVES TO P.G. WODEHOUSE: 'P.G. Wodehouse with a lifetime of thanks, Robert Graves. Dec. 11960.'

'BOOKS. Yes, do send me the two Claudius books. I'd love to have them.' (Letter from Wodehouse to his adoptive daughter, Leonora, 12 November 1934).

Graves' two Claudius books were published in 1934 -- later the same year Wodehouse published a short story called Goodbye To All Cats. If Wodehouse was ever sent copies of the Graves books they have since been lost from his library, which is still intact and currently housed by the executors of the Wodehouse estate. The books' loss would be unsurprising: in 1934 Wodehouse and his wife were living in Le Touquet, France, and with the onset of war were forced from their home by the Nazis.

An affecting inscription, and a perfect match for the book.

[0]
£3,000



56. **GRAVES, Robert**
Life Of The Poet Gnaeus Robertulus Gravesa
Deya: New Seizin Press, 1990

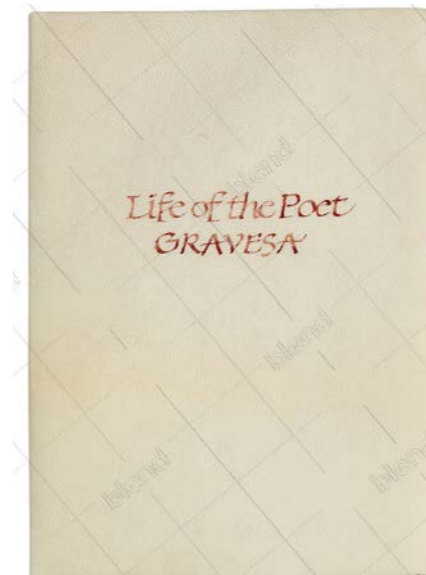
Small octavo, pp. 16. Original vellum boards, lettered in red on front panel. Pale green leaf of advice on preserving the vellum tipped in.

First edition, no. 20 of 150 copies, hand printed by Tomas Graves and illustrated by Alice Meyer Wallace. Signed on the limitation page by Graves and Wallace.

Laid in is the original sales receipt for the book, dated 16 November and additionally signed 'Many Thanks, Tomas'.

A fine copy.

[0]
£95



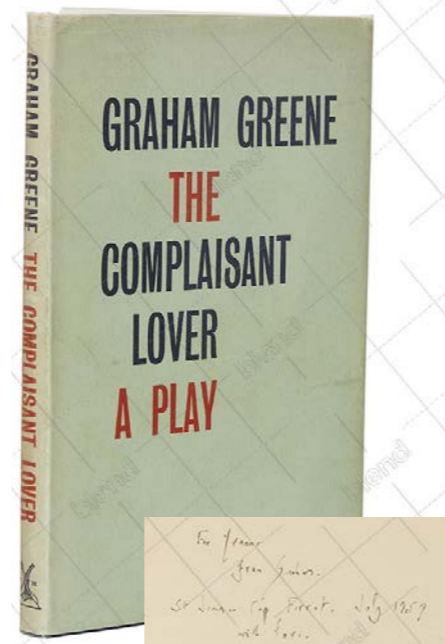
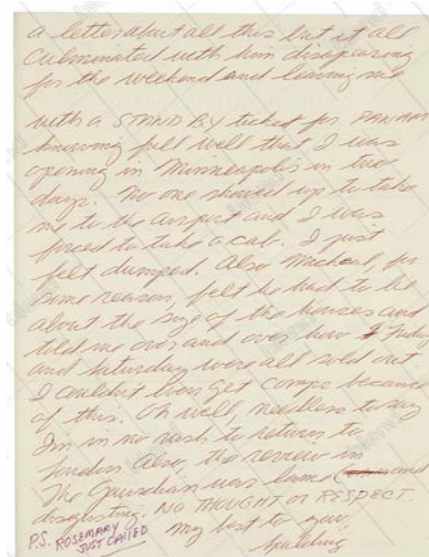
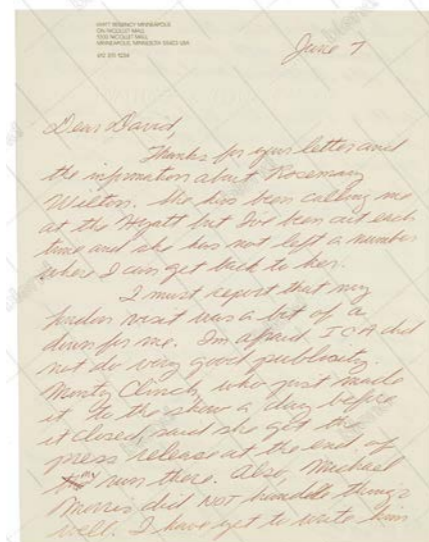
57. **GRAY, Spalding**
2 pp. ALS TO DAVID GOTHARD,
CO-FOUNDER OF THE RIVER-
SIDE STUDIOS, LONDON 7 June
1985

2 pp. ALS, 280 x 215 mm, in the original envelope, written on the stationery of the Hyatt Regency, Minneapolis..

First editions. NO RECORDINGS OF THESE EPISODES EXIST.

Wooster Group co-founder and monologist Spalding Gray had met David Gothard at the Playwrights' Workshop at the University of Iowa. Gothard made the mistake of inviting him to the Riverside just after he'd had a less than enjoyable experience at the ICA, an experience he recounts at length in this letter: an incompetent publicity department leading to thin houses, disappearing agents, chaotic travel arrangements, and more. 'Needless to say I'm in no rush to return to London. Also, the review in The Guardian was lame and disgusting. NO THOUGHT OR RESPECT. My best to you, Spalding.' In 2004 Gray, who had struggled with depression all his life, killed himself in New York by jumping off the Staten Island ferry.

[0]
£275



58. **GREENE, Graham**
The Compliant Lover
London: William Heinemann, 1959

Small 8vo, pp. 77. Original blue boards, lettered in gilt to spine. Printed dustwrapper. Light age-toning to text block and a little spotting to top edge, but a near fine copy in a very near fine dustwrapper.

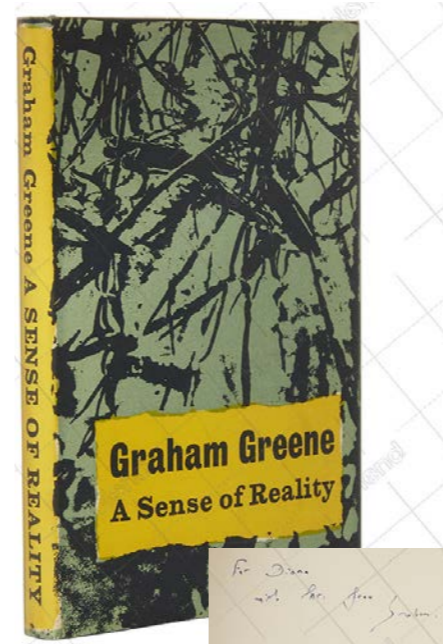
First edition, INSCRIBED BY GREENE IN THE YEAR OF PUBLICATION TO HIS LOVER YVONNE CLOETTA: 'For Yvonne from Graham. St Jean - Cap Ferrat. July 1959 with love'.

Greene met Yvonne Cloetta in Douala in French Cameroon in 1959. Married and eighteen years his junior, Cloetta became Greene's lover, and remained at the centre of his life until his death thirty-two years later.

The Compliant Lover was staged in London in 1959 in a production directed by John Gielgud, and starring Ralph Richardson and Paul Scofield.

A very important association copy, poignantly inscribed at the beginning of the affair.

[0]
£1,750



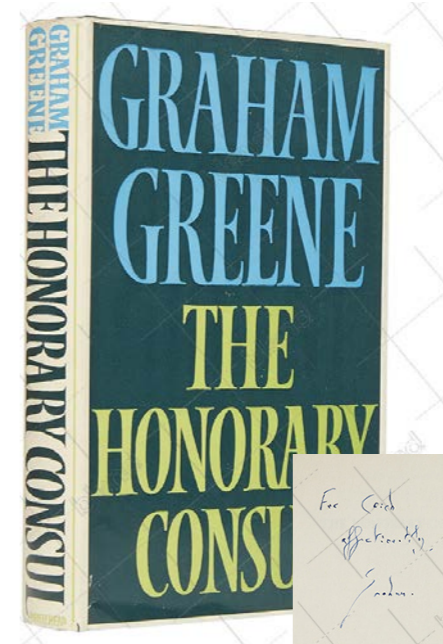
59. **GREENE, Graham**
A Sense Of Reality
London: Bodley Head, 1963

8vo, pp. 140. Original green boards, lettered in gilt to spine. Illustrated dustwrapper. A near fine copy in a supplied, near fine dustwrapper with a single small area of foxing to rear panel.

First edition, INSCRIBED BY GREENE TO DIANA COOPER: 'For Diana with love from Graham'. Greene was introduced to the socialite Diana Cooper by Evelyn Waugh; the two became firm friends.

A near fine copy in a supplied dustwrapper.

[0]
£950



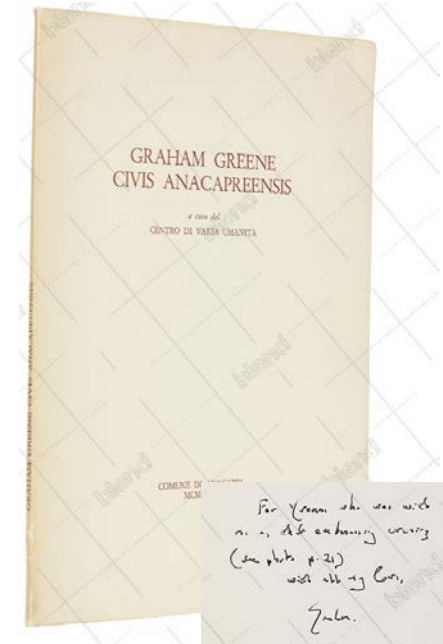
60. **GREENE, Graham**
The Honorary Consul
London: Bodley Head, 1973

8vo, pp. 335. Original green boards, lettered in gilt to spine. The lightest of age-toning to edges of text block, otherwise a fine copy in a fine, unclipped dustwrapper.

First edition, INSCRIBED BY GREENE TO HIS DOCTOR: 'For Crich, affectionately, Graham'. Thomas Crichlow was Green's doctor for twenty-five years.

A very well preserved copy.

[0]
£950

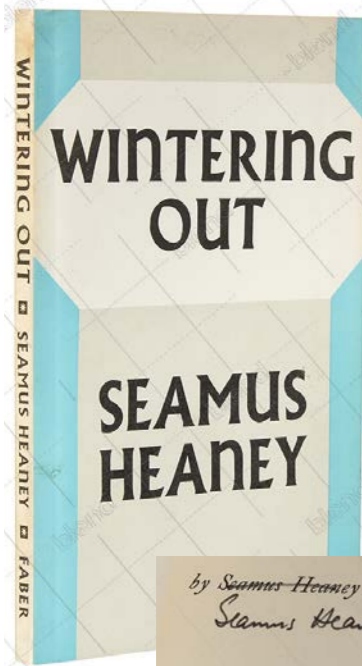


61. **GREENE, Graham**
Graham Greene Civis Anacaprensisa cura del Centro Di Varia Umanita
1980

8vo, pp. 31. Original cream oversized stiff paper wrappers, lettered in brown to front panel. Wrappers a little browned, some light creasing around foot of spine, and with a little edgewear. A very good copy.

First edition, INSCRIBED BY GREENE ON TITLE PAGE TO YVONNE CLOETTA: 'For Yvonne, who was with me on an embarrassing evening (see photo p. 21) with all my love, Graham'. ADDITIONALLY SIGNED BY GREENE TO FRONT FREE ENDPAPER.

[0]
£375



58 Willow Rd.,
Broomgrove,
15th April 83.
Dear Mr. Whitrow, Thank you for your recent letter.
When sorting out some books a day or two ago, I came across a few copies of 'A Hill like a Horse', my wife's first (privately-printed) book of poems. I enclose one with my best wishes. As you'll see, it doesn't even contain a date (1963, in fact) or printer's name, which I'm sure is illegal! (It wasn't 'Wider Horizons' - that was - perhaps still is - a small magazine produced in the north of England for & about disabled people, & they asked Molly for poems.) You'll also observe that some of the poems in this booklet went into later books, but several have never been reprinted elsewhere.
Yours sincerely,
Alan Holden

62. **HEANEY, Seamus**
Wintering Out
London: Faber, 1972

8vo, pp. 80. Original printed card wrappers.

First edition, SIGNED BY HEANEY. This issue precedes the hardbound edition. This, Heaney's third full collection, is strangely scarce -- especially signed.

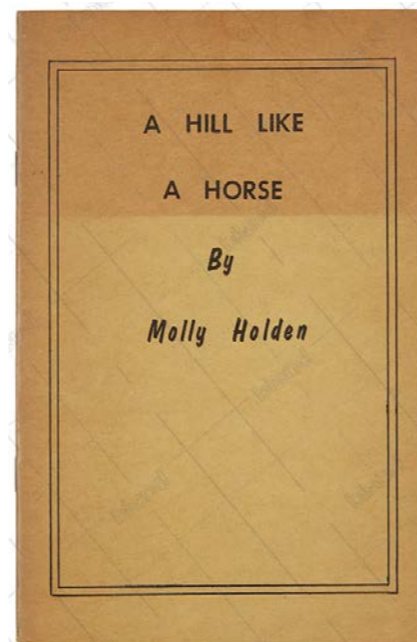
[0]
£950

63. **HEANEY, Seamus**
Door Into The Dark
London: Faber, 1972

8vo, pp. 56. Original stiff paper wrappers.

First paperback edition of Heaney's second commercially published collection, first published in 1969. SIGNED BY HEANEY ON TITLE PAGE.

[0]
£250



64. **HOLDEN, Molly**
A Hill Like A Horse N.p.: N.p., N.d.
[1963]

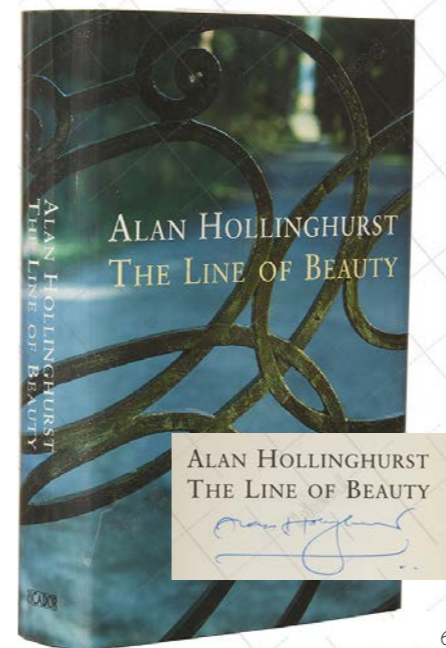
8vo, pp. 32. Original yellow stiff paper wrappers.

First edition of the author's first, privately published book.

Laid in is a one-page ALS dated 18 April 1983 from the author's husband, Alan, presenting the book to the actor and book collector Benjamin Whitrow, and giving some information about its publishing history: '...it doesn't even contain a date (1963, in fact) or printer's name, which I'm sure is illegal! ... You'll also observe that some of the poems in the booklet went into later books, but several have never been printed elsewhere.'

Extremely scarce.

[0]
£300



65. **HOLLINGHURST, Alan**
The Line Of Beauty
London: Picador, 2004

8vo, pp. 501. Original black boards, lettered in silver on spine. Illustrated dustwrapper. Text block a little age-toned, but a fine, unread copy.

First edition, SIGNED BY HOLLINGHURST. ACTOR MORAY WATSON'S COPY, WITH AN ALS FROM THE AUTHOR LAID IN. Winner of the Booker Prize (and quite right too).

Moray Watson was a devotee of Hollinghurst's work, and the two were in occasional contact by letter across most of the author's early career. In this letter -- written before the novel won the 2004 Booker Prize -- Hollinghurst talks about the book's critical reception:

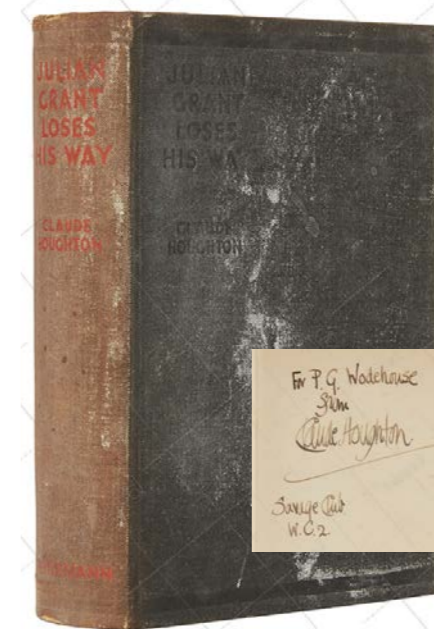
'[The book] seems to have gone (in the sense of gone down) better than any of my others & I'm feeling quite cheerful about it at the moment -- just as well perhaps as I haven't an idea in my head as to what to write next.'

A beautiful copy -- with a lovely enclosure.

[0]
£295

15 Tanna Road
London NW3 2UA
1 viii 09
Dear Moray Watson
It was so nice of you to write to me about my latest book -- I'm delighted you enjoyed it. It seems to have gone (in the sense of gone down) better than any of my others & I'm feeling quite cheerful about it at the moment -- just as well perhaps as I haven't an idea in my head as to what to write next. I'm off to teach at Princeton for a term in September, & looking forward to it; it will be an absorbing time

to be in the States. But it does mean, I'm afraid, that I shall miss the chance of watching any of the upcoming performances of your one-man show, with I still be fascinated to see. I hope then with the stars next year that I might be able to get to.
I thank you & all best wishes
Yours sincerely,
Alan Hollinghurst



66. **HOUGHTON, Claude**
Julian Grant Loses His Way
London: Heinemann, 1933

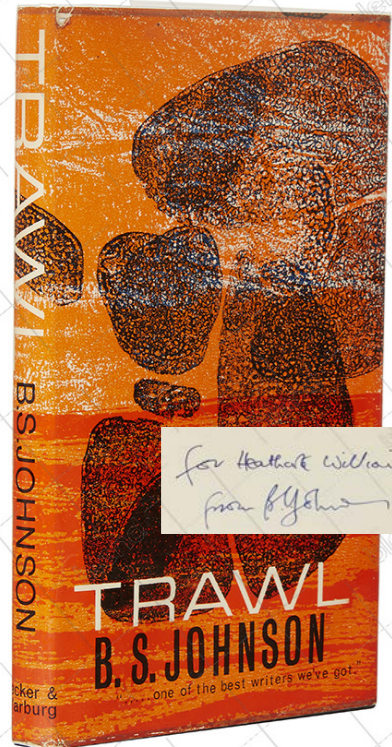
8vo, pp. 332. Original black boards, blind stamped to front panel and lettered in red to spine. Bookplate of P.G. Wodehouse to front pastedown. Very slightly cocked, light spotting to leading and bottom edges, spine faded and front panel heavily marked. Lacking the dustwrapper.

First edition, INSCRIBED BY HOUGHTON TO P.G. WODEHOUSE: 'For P.G. Wodehouse from Claude Houghton. Savage Club W.C.2'.

You have to be a singular writer to count among your admirers both Henry Miller and P.G. Wodehouse. Claude Houghton was a singular writer: a novelist mostly concerned with the inner life, whose work often crossed in to the outer territories of fantasy and science fiction. Houghton and Wodehouse both attended Dulwich College, but Wodehouse was eight years older than Houghton, and it's unlikely they knew or even met each other at school. Later in life, though, they were mutual admirers and occasional correspondents, and both were members of London's Savage Club: Houghton inscribed many of his books there, including this volume. (Another inscribed copy of this title we are aware of, a proof copy, notes that the book was written between August 1931 and October 1932).

Although undated, it seems likely this book was presented to Wodehouse at the time of its publication. Most English books published later and inscribed to Wodehouse would have been sent to him in the United States: after a visit to Oxford to receive an honorary doctorate in June 1939, Wodehouse never set foot in England again.

[0]
£???



67. **JOHNSON, B.S.**

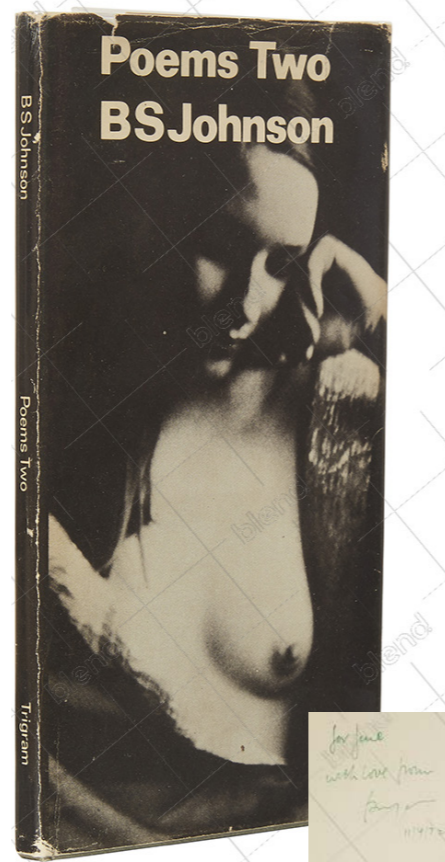
Trawl
London: Secker & Warburg, 1966

Small 8vo, pp. 183. Original black boards, lettered in gilt to spine. Illustrated dustwrapper.

First edition, INSCRIBED BY JOHNSON TO TITLE PAGE: 'for Heathcote Williams from B.S. Johnson'. Review copy, with publisher's slip laid in.

[0]
£750

63



69. **JOHNSON, B.S.**

Poems Two
London: Trigram Press, 1972

Small 8vo, pp. 61. Original grey boards, lettered in silver to spine. Green endpapers, illustrated dustwrapper.

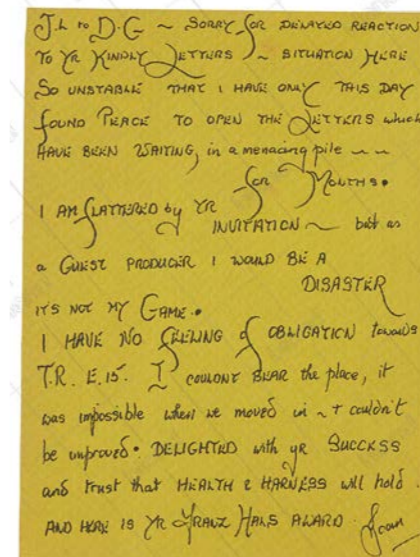
First trade edition, preceded by a signed limited edition of 100 copies, INSCRIBED BY JOHNSON IN THE YEAR OF PUBLICATION TO JUNE TILLINGHAST: 'for June with love from Bryan, 11/4/72'. June Tillinghast was the widow of Tony Tillinghast, Johnson's close friend and confidant on all things literary, who died of cancer in 1965 at the age of twenty-nine.

After Tony's death, Johnson and June remained in close contact.

'These poems were written between 1964 and 1971. While I am reasonably (even over-) prolific in other forms of writing, I manage so few poems that it is seven years or so (as it was with my first volume) before I have enough for a collection.' (Dustwrapper blurb).

A poignant association copy

[0]
£400



71. **LITTLEWOOD, Joan**
1 p. ALS, IN ORIGINAL AIR MAIL ENVELOPE, TO DAVID GOTHARD, CO-FOUNDER OF THE RIVERSIDE STUDIOS, LONDON.

8 October 1983
 1 p. ALS, 200 x 150 mm, on stiff card, to the verso of which Hals' painting of Hamlet, cut from a magazine, has been affixed. Envelope dated 8 October 1983.

Fine. In both form and content, a wonderfully elegant letter of refusal. Gothard had asked Joan Littlewood to come to the Riverside as a guest producer:

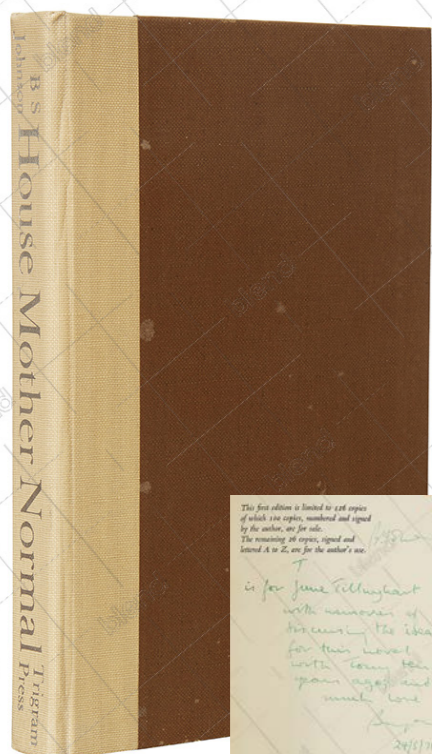
'J.L to D.G -- Sorry for delayed reaction to yr kindly letters -- situation here so unstable that I have only this day found peace to open the letters which have been waiting, in a menacing pile -- for months. I am flattered by yr invitation -- but as a guest producer I would be a disaster. It's not my game.

I have no feeling of obligation towards T[heatre].R[oyal]. E.15. I couldn't bear the place, it was impossible when we moved in -- + couldn't be improved. Delighted with yr success and trust that health and harness will hold. And here is yr Franz Hals award. Joan.'

East 15 drama school grew out of Littlewood's groundbreaking Theatre Workshop, now most often remembered for its premiere productions of Oh! What A Lovely War and Shelagh Delaney's A Taste of Honey, both later filmed. By the time this letter was written Littlewood had left England and was living in France with Baron Philippe de Rothschild (whose autobiography she ghosted).

The letter is written in a riot of random capitals and lower cases, all in Littlewood's beautiful hand -- even the envelope's wording has been underlined in alternate red and blue double rules.

[0]
£375



68. **JOHNSON, B.S.**

House Mother Normal
London: Trigram Press, 1971

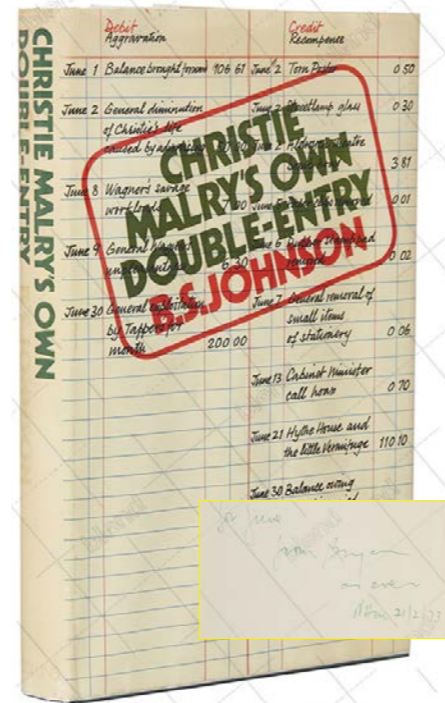
8vo, pp. 204. Original threequarter grey boards, lettered in silver on cream spine. Yellow endpapers.

First limited edition of 126 copies, this one of 26 lettered copies ('T'), SIGNED AND ADDITIONALLY INSCRIBED BY JOHNSON TO JUNE TILLINGHAST ON LIMITATION PAGE:

'T is for June Tillinghast with memories of discussing the idea for this novel with Tony ten years ago; with much love Bryan 24/5/71'. Johnson's university friend Tony Tillinghast died of cancer in 1963, at the age of twenty-nine. Johnson remained in close touch with his widow, June.

A unique and poignant copy.

[0]
£1,250



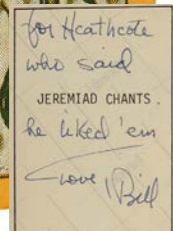
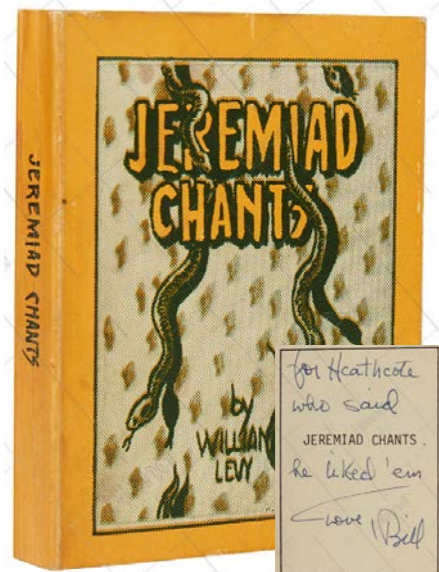
70. **JOHNSON, B.S.**

Christie Malry's Own Double-Entry
London: Collins, 1973

8vo, pp. 180. Original green boards, lettered in gilt to spine. Illustrated dustwrapper.

First edition, SIGNED AND ADDITIONALLY INSCRIBED BY JOHNSON ON TITLE-PAGE TO JUNE TILLINGHAST: 'For June from Bryan as ever [illegible] 21/2/73'. June was the widow of Tony Tillinghast, Johnson's close friend from university, who died of cancer in 1964, at the age of twenty-nine.

[0]
£750



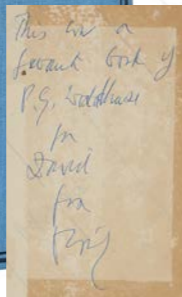
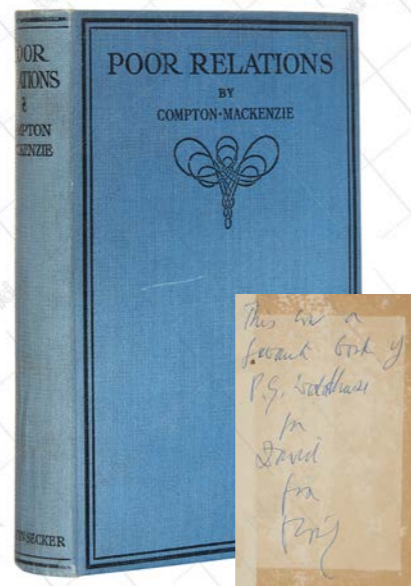
74

72. LEVY, William
Jeremiad Chants
Amsterdam: N.p., 1979

16mo, unpaginated. Original illustrated stiff paper wrappers. Illustrations by (Peter) Pontiac. Small stain to top edge, but a near fine copy with corners in good order and an uncracked spine.

First edition. One of 500 copies, 22 of which were issued with an original illustration and signed by the author. HEATHCOTE WILLIAMS' COPY, INSCRIBED TO HIM BY THE AUTHOR: 'for Heathcote who said he liked em, Love Bill'.

[0]
£195



73. MACKENZIE, Compton
Poor Relations
London: Martin Secker, 1919

8vo, pp. 314. 6 pp. catalogue bound in at rear. Original blue boards, lettered in black to front panel and spine. Two bookplates to front pastedown. Some light spotting to leading edge and occasional pages, offsetting to ffp., but a very good copy, lacking the dustwrapper.

First edition, INSCRIBED BY MACKENZIE TO FRONT FREE ENDPAPER: 'This was a favourite book of P.G. Wodehouse, for David from Monty'. ADDITIONALLY SIGNED BY THE AUTHOR TO TITLE PAGE

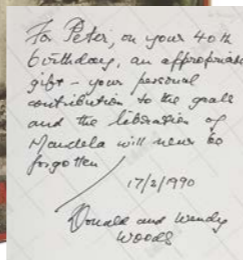
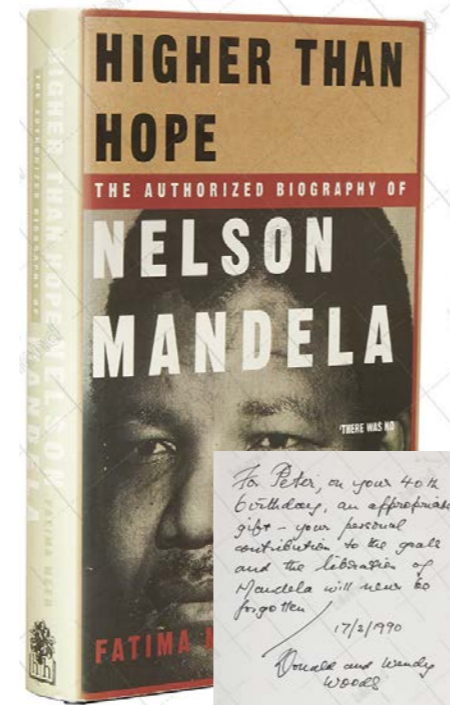
'Mackenzie first came across Wodehouse in 1899, when both writers were still schoolboys. Mackenzie recalls reading of Wodehouse's exploits on the rugby pitch as 'an outstanding forward' for a rival school team. Mackenzie went on to admire Wodehouse's fiction greatly -- and when Wodehouse praised Mackenzie's 1919 comic novel Poor Relations as the 'best comic novel for a long time', Mackenzie recalled that it was 'the greatest pleasure he had ever received from a review during my life.'

[ed. Sophie Ratcliffe, P.G. Wodehouse: A Life In Letters, Arrow 2013]

There are two bookplates to the front pastedown. Gummed over the earlier one (that of Wallace Fairweather) is the label of David

Keir, presumably the recipient addressed in the inscription. Keir compiled the Edinburgh volume of The Third Statistical Account of Scotland, published in 1966. Four years earlier Keir had dined at Mackenzie's home in Edinburgh; other guests included the artist Anne Redpath and editor of The Scotsman Alastair Dunnett. It seems likely that this book was presented to Keir by Mackenzie that evening. (Mackenzie's full name was Edward Montague Compton Mackenzie, which explains the inscription's signature.)

[0]
£tbc



74. [MANDELA, Nelson] MEER
Fatima
Higher Than Hope : The Authorized Biography Of Nelson Mandela
London: Hamish Hamilton, 1988

8vo, pp. 429. Original black boards, lettered in gilt on spine.

First edition, WARMLY INSCRIBED TO PETER HAIN BY DONALD WOODS: 'For Peter, on your 40th birthday, an appropriate

gift -- your personal contribution to the goals and the liberation of Mandela will never be forgotten. 17/2/1990 Donald and Wendy Woods.'

Donald Woods began his professional life in South Africa as a cub reporter on the radical newspaper The Daily Despatch, and rose through the ranks to become its editor in 1965. He was close friends with the Black Consciousness Movement leader Steve Biko, murdered by police in 1977. Woods' secretly-taken photographs of his friend's battered exposed the government cover-up of the cause of Biko's death.

Peter Hain's parents were radicals active in the Liberal Party of South Africa. By the age of nineteen Hain was chairman of the Stop The Seventy Tour campaign and, at great personal risk, led protest marches and pitch invasions of South African rugby and cricket tours in order to oppose apartheid. In 1972 he was sent a letter bomb, which failed to explode.

Having emigrated to Britain he became a founder member of the Anti-Nazi League in the late 1970s. (He was also a vice-president of the Campaign for Homosexual Equality, forerunner of Stonewall). He migrated from the Liberal Party to Labour, and served in a number of Cabinet positions under both Tony Blair and Gordon Brown.

Nelson Mandela was released from prison on 11 February 1990; six days later Donald Woods presented this book to Peter Hain to mark Hain's 40th birthday, the two men's joint struggle, and, crowningly, one of the most joyous events of the twentieth century.

A wonderful association copy, affectionately inscribed by one hero of the anti-apartheid movement to another.

[0]
£500



75. [trans. MEYER, Michael]
IBSEN, Henrik
The Plays Of Ibsen
London: Rupert Hart-Davis, 1960-3

Nine vols., small 8vo. Original blue boards, lettered in silver to spine. Various coloured dustwrappers with line portrait of Ibsen to all front panels.

First editions thus, EACH VOLUME INSCRIBED BY MEYER TO THE ACTOR LEO MCKERN: 'Leo, with best wishes, from Michael, 26 September 1962, on the occasion of Peer Gynt.' Peer Gynt itself is inscribed:

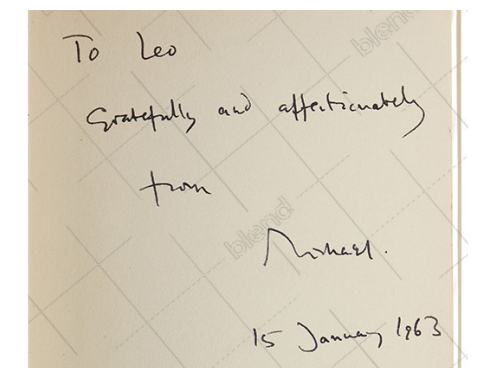
'To Leo, Gratefully and affectionately from Michael 15 January 1963.'

On 26 September 1962 -- the date these books were inscribed -- the Old Vic's final season production of Ibsen's Peer Gynt opened to the public, in a new translation by Michael Meyer specially commissioned by the theatre.

Leo McKern played the title role, which in his own estimation was the greatest event of his theatrical life.

The volumes comprise Peer Gynt, The Lady From The Sea, The Wild Duck, The Master Builder, John Gabriel Borkman, Brand, Little Eyolf, Hedda Gabler and When We Dead Awaken.

[0]
£325



76. **[MILLIGAN, Spike] TOLSTOI, Alexei**

Aelita

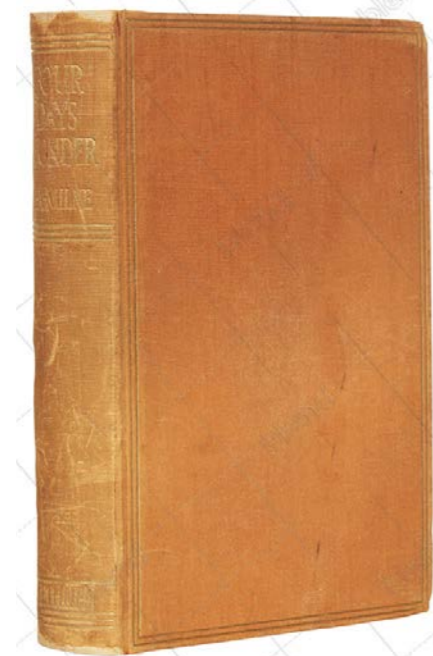
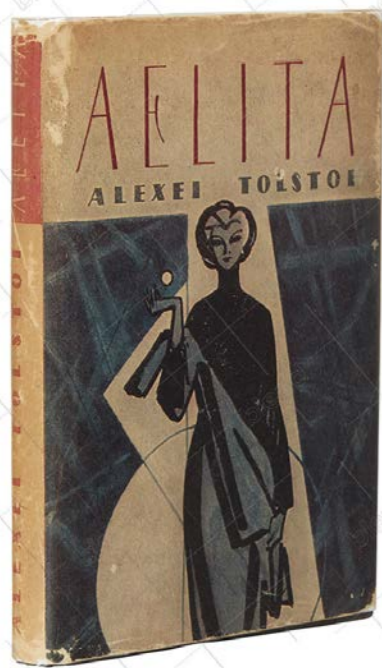
Moscow: Foreign Languages Publishing House, N.d. [1955]

Small 8vo, pp. 276. Original black boards, lettered in green on front panel and spine.

Later edition, INSCRIBED TO SPIKE MILLIGAN: 'To TERENCE Milligan, With best wishes and for good memory From Lala and Vladimir Dubinin. October 6, 1959.' MILLIGAN HAS ADDED BENEATH: '- on board the Williem Ruys -- from Russian Diplomatic party who got on at Wellington. New Zealand'.

Science fiction novel, first published in 1923 -- although of course, the association is the thing. (Milligan spent four months in Australia in 1959, where a second series of his TV show *Idiot Weekly* had been commissioned.)

[0]
£325



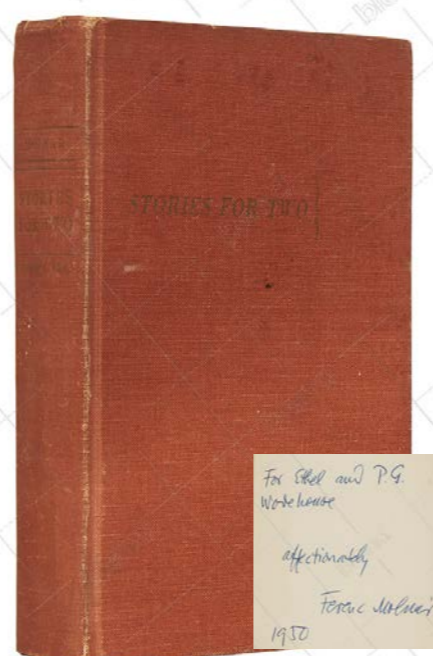
77. **MILNE, A.A.**
Four Days' Wonder London:
Methuen, 1933

8vo, pp. 319. Original orange boards, lettered in gilt to spine. Leading and lower edges uncut. Lacking the dustwrapper. Bookplate of P.G. Wodehouse library to front pastedown.

First edition. EIGHT LINE PRESENTATION INSCRIPTION BY MILNE TO P.G. WODEHOUSE;

'To Plum. As welcome as the dews which wake | Each morn the drooping salpiglossis, | As soothing as a pound of steak | On battered eye or bruised proboscis, | As warm as in a shower of sleet | The comfort of a 'lifter' broily | So -- to the undersigned -- so sweet | Your liking for his Four days folly. A.A. Milne.'

Milne and Wodehouse were acquaintances, and admirers of each other's work, but they were never friends. Milne was notoriously difficult to like, and by 1933, the year he inscribed this book, his disappointment with his own career (Winnie-the-Pooh notwithstanding) was mixing with jealousy of Wodehouse's success to grimly toxic effect. When Wodehouse was interned during the Second World War and made his infamous Berlin broadcasts, Milne pounced, denouncing Wodehouse in a 1941



letter to the Daily Telegraph. Plum remained phlegmatic:

'I find that my personal animosity never affects my opinion of what he writes. Nobody could be more anxious than myself, for instance, that Alan Alexander Milne should trip over a loose boot lace and break his bloody neck, yet I re-read his early stuff at regular intervals with all the old enjoyment and still maintain that in The Dover Road he produced about the best comedy in English.'

PGW to Denis Mackail, 27 November, 1945

None of which stopped Wodehouse lampooning Milne in his 1949 novel *The Mating Season*, or (it has been reported) attempting to set up a Try To Like A.A. Milne Club. (Wodehouse claimed only one person joined, but resigned a week later, saying: 'Since joining the Association, I have met Mr. Milne'.)

We don't know how this book came to be rebacked. Given the history between the two men, extreme violence cannot be ruled out.

A remarkable association.

[0]
£1,750

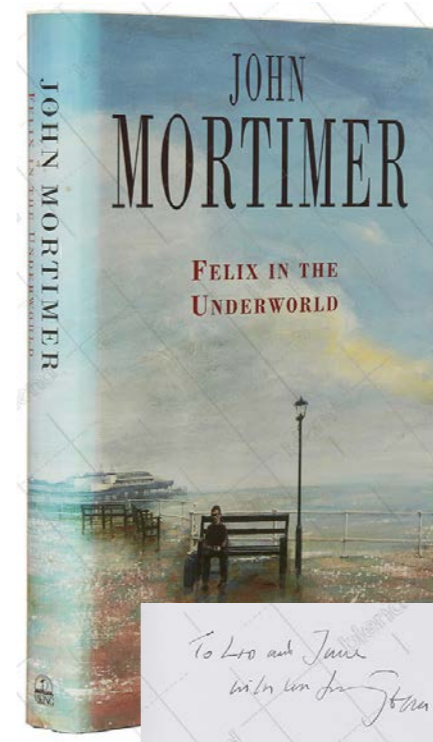
78. **MOLNAR, Ferenc**
Stories For Two
New York: Horizon Press, 1950

8vo, pp. 351. Original rust red boards, lettered in gilt to front panel and spine. Bookplate of P.G. Wodehouse to front pastedown. Gilt very faded, spine ends a little worn, but a very good copy lacking the dustwrapper.

First edition, INSCRIBED BY MOLNAR TO P.G. WODEHOUSE: 'For Ethel and P.G. Wodehouse, affectionately Ferenc Molnar 1950'.

Wodehouse first worked with Hungarian playwright Ferenc Molnar [1878-1952] on his play *Spiel Im Schloss*, which Wodehouse adapted for the Broadway stage in 1926 with the title *The Play's The Thing*. A straight play (not a comedy as one would expect), the show enjoyed great success, running for 326 performances in New York before transferring to London. Wodehouse adapted other plays by Molnar but they remained unproduced: Molnar's burgeoning Hollywood career meant that he'd sometimes sold the film rights to a play before Wodehouse had finished adapting it for the stage. But the two men remained friends for the rest of Molnar's life, as this touching association copy, a collection of two-hander plays, shows.

[0]
£tbc

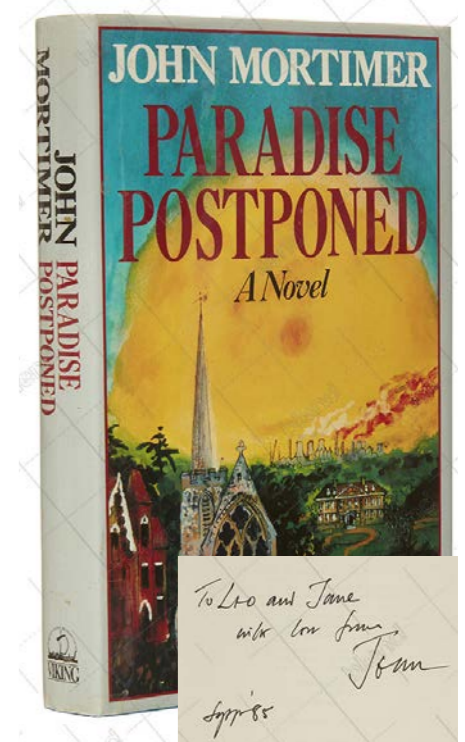


Between 1978 and 1992, John Mortimer and Leo McKern collaborated on seven series of the television show *Rumpole of the Bailey*, adapted by Mortimer from his own books, and starring McKern in the title role. Although the show was a huge success, relations between its star and writer were often strained. McKern was frequently troubled by the growing realisation that he was going to be remembered for playing Rumpole on ITV rather than Iago at the RSC; Mortimer, while grateful to McKern for Rumpole's success, knew his star felt this way, and was understandably displeased. The relationship never became fond, but the two remained in touch after the series came to an end.

76. **MORTIMER, John**
Felix In The Underworld
London: Viking, 1997

8vo, pp. 247. Original pale blue boards, lettered in silver to spine. Illustrated dustwrapper.

First edition, WITH INSCRIBED CARD FROM THE AUTHOR LAID IN, ON HIS PERSONALISED STATIONERY: 'To Leo and Jane with love from John'. The recipients were



the actor Leo McKern, who played Rumpole in the TV series *Rumpole Of The Bailey*, adapted by Mortimer from his own books.

A very nice association copy.

[0]
£150

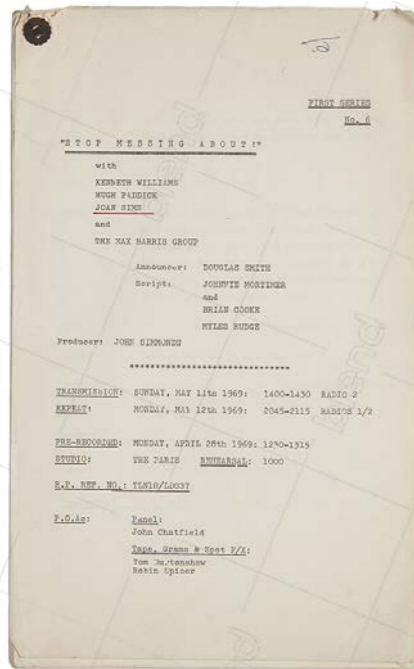
79. **MORTIMER, John**
Paradise Postponed
London: Viking, 1985

8vo, pp. 374. Original blue boards, lettered in gilt to spine. Illustrated dustwrapper.

First edition, INSCRIBED BY THE AUTHOR TO ACTOR LEO MCKERN AND HIS WIFE: 'To Leo and Jane with love from John, Sept. '85'.

A lovely association copy, presented to McKern by Mortimer at the height of their collaboration.

[0]
£195



80. **MORTIMER, Johnnie; COOKE, Brian; RUDGE, Myles**
Stop Messing About : Series One, Episode Six N.P.
[London]: N.p. [BBC], 1969

30 mimeographed pp., secured with pin to top left.

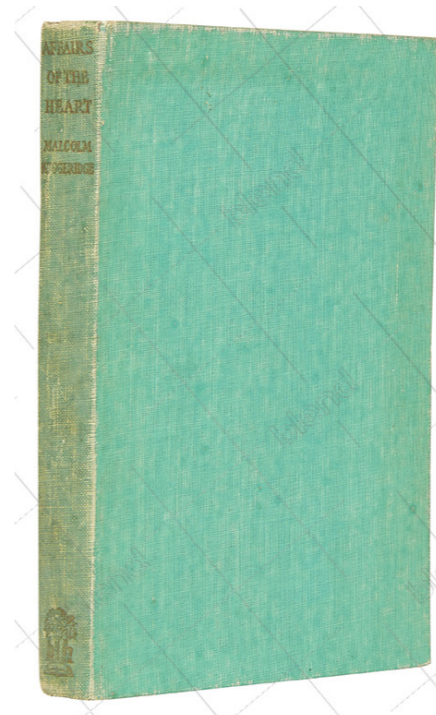
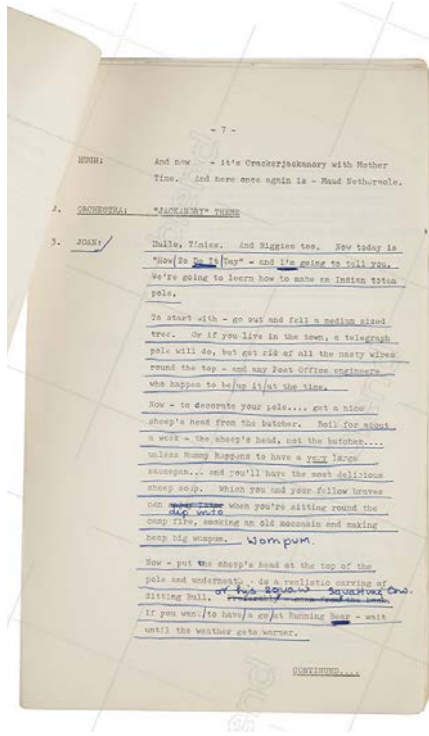
First edition. JOAN SIMS' WORKING COPY, WITH HER UNDERLININGS, DELETIONS AND AMENDMENTS THROUGHOUT.

The BBC radio show Round The Horne, one of the medium's finest, funniest and filthiest flowerings, came to an abrupt and tragic end after four series with the death of its star, Kenneth Horne, in February 1969. Prescribed an anticoagulant for a heart condition, Horne was persuaded by a faith healer to stop taking it. He died of heart failure while presenting an awards ceremony at the Dorchester. Without its star, Round The Horne could not continue. But the material for Series Five was already far advanced at the time of Horne's death, and it was recycled into Stop Messing About, a show featuring most of Round The Horne's surviving cast -- and Joan Sims, the Carry On stalwart who had already been cast as the replacement for the departing Betty Marsden. Stop Messing About ran for a respectable two series in 1969-70, but never really emerged from the shadow of its predecessor. Kenneth Williams, a supporting actor of genius, struggled to anchor the show. But even if Williams had been able to do a better job of leading from the front, the show was still Round The Horne without Kenneth Horne, a melancholy reminder of what radio had lost.

This script is the working copy used by Sims to record the sixth episode of Stop Messing About, and is extensively marked up with her underlinings, deletions and amendments throughout.

Unique and beautiful.

[0]
£850



81. **MUGGERIDGE, Malcolm**
Affairs Of The Heart
London: Hamish Hamilton, 1949

Small 8vo, pp. 208. Original green boards, lettered in gilt to spine. Label of P.G. Wodehouse Library to front pastedown. Lacking the dustwrapper.

First edition, INSCRIBED BY MUGGERIDGE TO P.G. WODEHOUSE AND HIS WIFE ETHEL: 'Ethel and Plum, with love, Malcolm Muggeridge, Dec. 1949.'

P.G. Wodehouse came to know Malcolm Muggeridge at the end of the Second World War -- and under less than auspicious circumstances. Having been taken from his home in Le Touquet and interned during the war. During his internment Wodehouse made five radio broadcasts from Berlin and, although they were devoid of any political content, Wodehouse's blindness to their propaganda value for the Nazis led to accusations of treason that dogged him for the rest of his life.

At the end of the war, Malcolm Muggeridge was the MI6 officer assigned to interview Wodehouse, who was on a list of 'British subjects in enemy occupied territory whose cases required special investigation.' [Cusson, Report on the Case of P.G. Wodehouse, 3

October 1944]. Muggeridge soon came to the view that Wodehouse had been an idiot but was not a traitor, and over time the two became friends. Muggeridge was particularly fond of Wodehouse's wife Ethel, whom he once described as 'combining Mistress Quickly and Florence Nightingale, 'with a touch of Lady Macbeth thrown in.' [Robert McCrum, Wodehouse: A Life, Penguin, 2005]. It's notable that Ethel takes pole position in this book's inscription.

A fine association.

[0]
£850

82. **MOTTER, Dean and ASKWITH, Mark**
The Prisoner: Shattered Visage
London: Titan Books, 1990

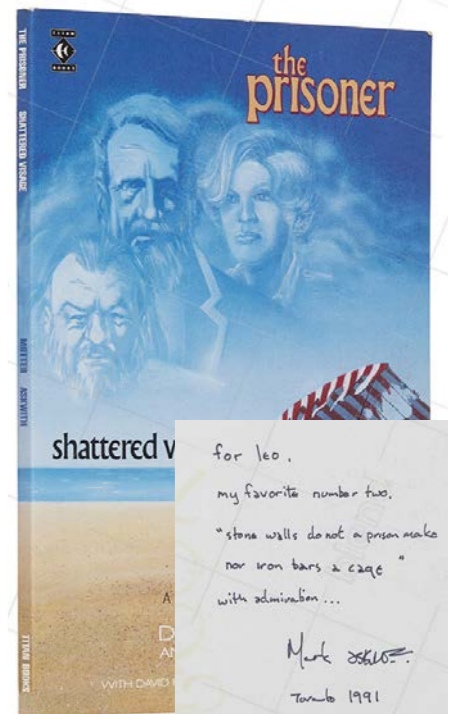
8vo, unpaginated. Original illustrated stiff paper wrappers.

First UK edition, INSCRIBED BY MARK ASKWITH TO THE ACTOR LEO MCKERN: 'for leo, my favourite number two, "stone walls do not a prison make nor iron bars a cage", with admiration... Mark Askwith Toronto 1991'. Leo McKern was the first of a rolling roster of actors to play Number 2 in the cult TV series The Prisoner, and it was his interpretation of the role to which Motter and Askwith turned when, more than twenty years after the last television episode, they collaborated to produce this four-issue graphic miniseries. Set in and around the now derelict and decaying Village, setting for the original show, the artwork of the book's front wrapper features McKern alongside Patrick McGoohan.

The title is taken from Shelley's obituary of hubris, Ozymandias. The inscription quotes Richard Lovelace's 1642 poem, To Althea, From Prison.

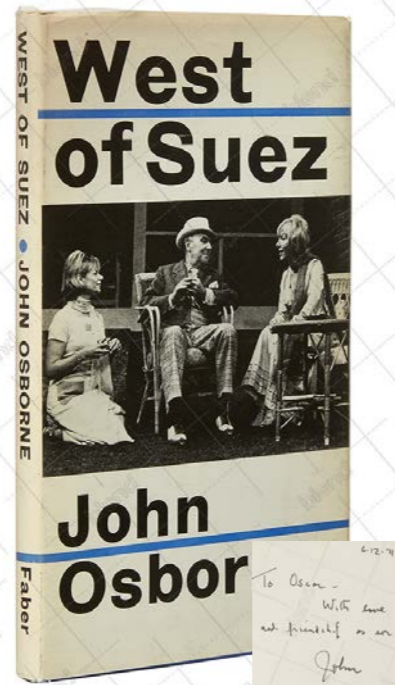
A wonderful association copy.

[0]
£850



for leo.
my favourite number two.
"stone walls do not a prison make
nor iron bars a cage"
with admiration...
Mark Askwith
Toronto 1991

Oscar Lewenstein [1917-1997] was a British film and theatre producer. He worked alongside Osborne at the Royal Court, and helped produce the films *Tom Jones* and *The Entertainer*, both with screenplays by Osborne. The following three items are all from his library, inscribed to him by Osborne.



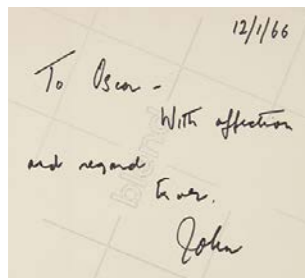
86. **OSBORNE, John**
A Patriot For Me
London: Faber, 1965

8vo, pp. 128. Original red boards, lettered in silver to spine. Illustrated dustwrapper. A fine copy in an all but fine dustwrapper with minimal wear to corners and spine ends.

First edition, INSCRIBED BY OSBORNE TO OSCAR LEWENSTEIN: '12/1/66 To Oscar, with affection and regards, Ever, John'.

An all but fine copy.

[0]
£200



87. **OSBORNE, John**
Time Present and The Hotel In Amsterdam
London: Faber, 1968

8vo, pp. 143. Original red boards, lettered in gilt to spine. Printed dustwrapper. Lightest of wear to spine ends, but a near fine copy in a near fine dustwrapper with just a little browning to rear panel.

First edition, INSCRIBED BY OSBORNE TO OSCAR LEWENSTEIN: 'To Oscar -- with love and gratitude. May we do more together. Ever, John'.

An all but fine copy.

[0]
£200



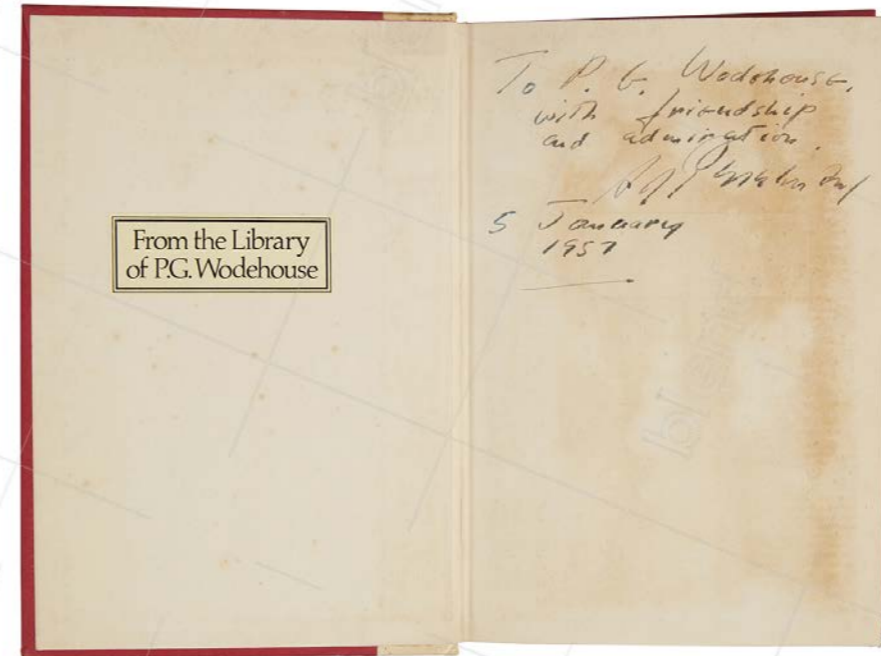
88. **OSBORNE, John**
West Of Suez
London: Faber, 1971

8vo, pp. 85. Original blue boards, lettered in gilt to spine. Photographic dustwrapper. A fine copy in an almost fine dustwrapper with just a little age-toning.

First edition, INSCRIBED BY OSBORNE TO OSCAR LEWENSTEIN: '6.12.71 To Oscar - with love and friendship as ever, John'.

An all but fine copy.

[0]
£200



89. **PERELMAN, S. J**
The Road To Miltown New York:
Simon & Schuster, 1957

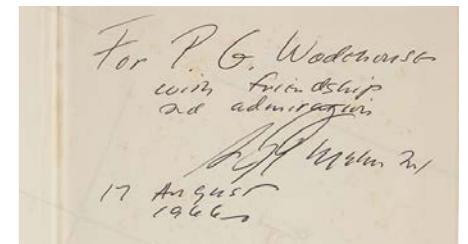
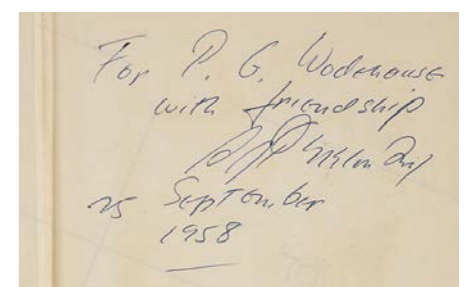
8vo, pp. 273. Original red three-quarter boards, lettered in silver and brown on yellow to spine.

Facsimile signature in silver to front panel. Label of P.G. Wodehouse Library to front pastedown. Top edge red. Lacking the dustwrapper. First edition, INSCRIBED IN THE YEAR OF PUBLICATION BY PERELMAN TO P.G. WODEHOUSE: 'To P.G. Wodehouse with friendship and admiration, S.J. Perelman, 5 January 1957.'

[0]
£??

90. **PERELMAN, S. J**
The Most of S.J. Perelman
New York: Simon and Schuster, 1958

8vo, pp. 650. Original red three-quarter boards, lettered in red and blue on cream to spine, and blue and yellow on red to front panel. Top edge black, leading edge uncut. Bookplate of P.G. Wodehouse library to front pastedown. Lacking the dustwrapper.



First edition, INSCRIBED BY PERELMAN IN THE YEAR OF PUBLICATION TO P.G. WODEHOUSE: 'For P.G. Wodehouse with friendship S.J. Perelman 25 September 1958'. The greatest American comic writer, inscribed to the greatest British comic writer. A stunning association.

[0]
£4,000

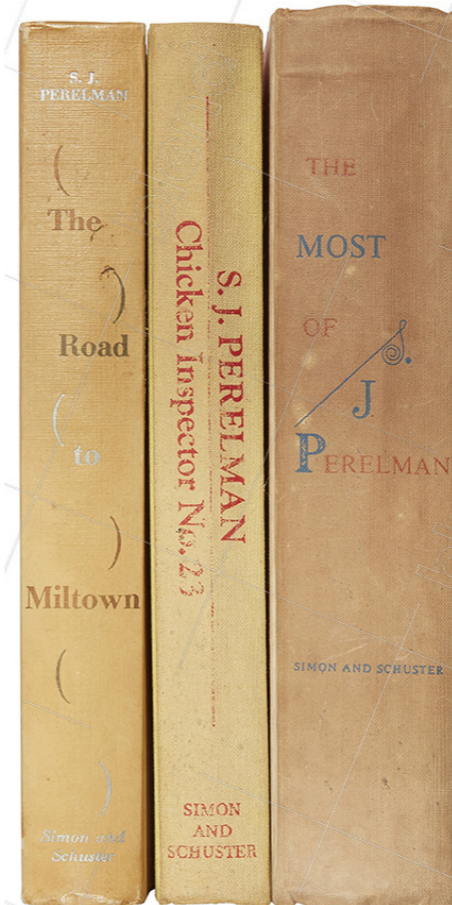
91. **PERELMAN, S. J**
Chicken Inspector No 23
New York: Simon & Schuster, 1966

8vo, pp. 255. Original red three-quarter boards, lettered in red to yellow spine, title device blind-stamped to front board. Label of P.G. Wodehouse Library to front pastedown. Top edge red. Lacking the dustwrapper.

First edition, INSCRIBED BY PERELMAN IN THE YEAR OF PUBLICATION TO P.G. WODEHOUSE: 'For P.G. Wodehouse with friendship and admiration, S.J. Perelman 17 August 1966.'

A wonderful association copy, from the great American comic prose stylist to his British counterpart.

[0]
£??



92. **PINTER, Harold**

The Birthday Party

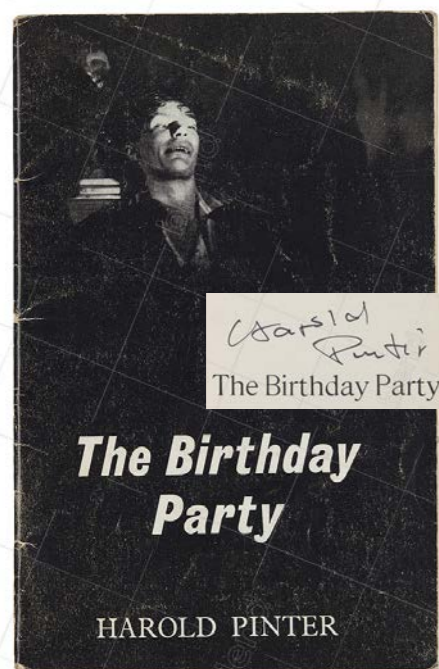
London: **Encore**, 1959

8vo, pp. 57. Original photographic stiff paper wrappers. Small ownership signature to ffeep., wrappers just a little rubbed and worn, but a well preserved copy.

First edition, SIGNED BY PINTER.

Pinter's first professionally produced play, and the one that almost ended his career before it had hardly begun. After a pre-London run beginning in Cambridge in 1958, The Birthday Party moved in to what is now the Lyric Theatre, Hammersmith, and moved out again after precisely eight performances, having been panned by every critic in London -- except one.

Harold Hobson -- blessed be his name -- wrote that The Birthday Party showed Pinter 'possesses the most original, disturbing and arresting talent in theatrical London'. He praised it for the same reasons everyone else had attacked it:



'The fact that no one can say precisely what it is about, or give the address from which the intruding Goldberg and McCann come, or say precisely why it is that Stanley is so frightened of them is, of course, one of its greatest merits.

It is exactly in this vagueness that its spine-chilling quality lies. If we knew just what Miles had done The Turn of the Screw would fade away. As it is, Mr Pinter has learned the lesson of the Master. Henry James would recognise him as an equal.'

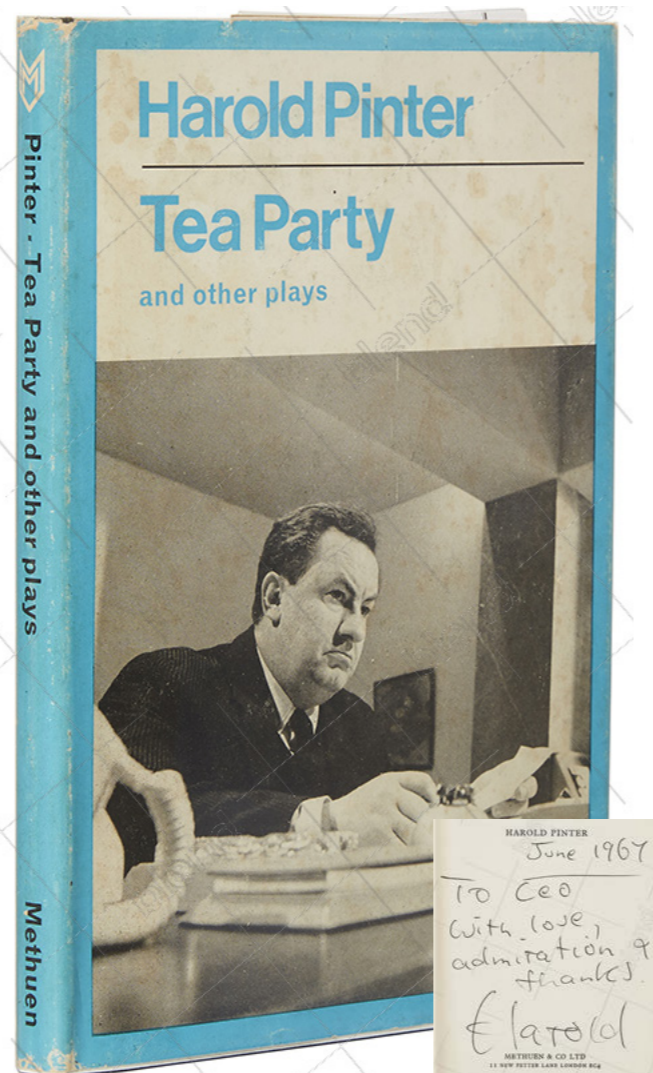
None of which was any use to Pinter. Hobson worked for The Sunday Times: by the time his review appeared, The Birthday Party had closed. But Hobson knew what he'd seen. He

signed off his review with the words: 'Mr. Pinter and The Birthday Party, despite their experiences last week, will be heard of again. Make a note of their names.'

In 1959, the Tavistock Repertory Company began the play's rehabilitation with a production at the Tower Theatre in Islington, London. This, the true first edition of the text, was published to coincide with that production, and the photographic illustration to the front wrapper is a still from that production.

Scarce -- and scarcer still signed.

[0]
£800



93. **PINTER, Harold**

Tea Party and other plays

London: **Methuen**, 1967

Small 8vo, pp. 115, 4pp. advertisements to rear. Original black boards, lettered in silver to spine. A near fine copy in a better than very good dustwrapper, a little marked, and with slight wear to spine ends.

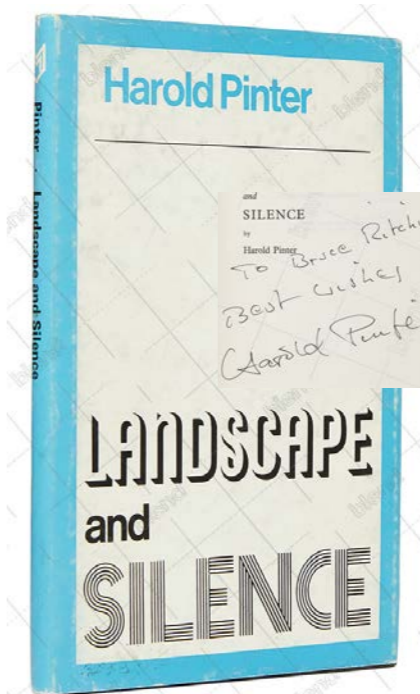
First edition, INSCRIBED BY PINTER TO THE TITLE PLAY'S FIRST LEADING MAN, LEO MCKERN: 'June 1967, To Leo, With love, admiration and thanks, Harold'.

The title play of this collection, Tea Party, had its first performance on television, when the BBC broadcast it in March, 1965. The production starred Leo McKern, Vivien Merchant, John Le Mesurier and Charles Gray. The play wasn't produced on stage until more than three years later, in New York, as part of a double bill with The Basement. The plays were first published in this volume, alongside a third, Night School.

This is Leo McKern's copy, the first interpreter of the role of Disson, presented and affectionately inscribed to him by Pinter in the year of publication. (A production photograph of McKern, taken from the BBC production, adorns the front panel of the dustwrapper).

A fabulous association copy.

[0]
£5,000



94. **PINTER, Harold**

Landscape and Silence

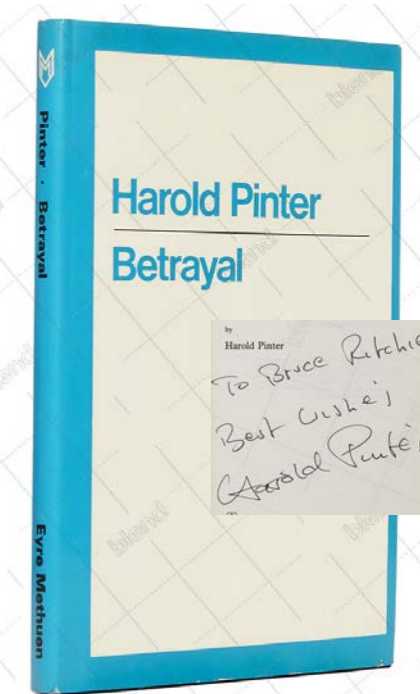
London: **Methuen**, 1969

8vo, pp. 61. Original black boards, lettered in silver to spine. Printed dustwrapper, author's photographic portrait to rear panel. Bookplate of Bruce Ritchie to front pastedown. Light offsetting to endpapers, but a near fine copy in a very good dustwrapper which is just a little rubbed and marked.

First edition, INSCRIBED BY PINTER: 'To Bruce Ritchie Best Wishes Harold Pinter'. Ritchie was a Scottish schoolteacher and bibliophile, who over the course of his book-collecting life befriended many of the front rank writers whose signatures he sought.

Three one-act plays (the third is Night).

[0]
£375



95. **PINTER, Harold**

Betrayal

London: **Eyre Methuen**, 1978

Small 8vo, pp. 138. Original black boards, lettered in silver to spine. Printed dustwrapper, author's photographic portrait to rear panel. The lightest of age-toning to text block, but a fine copy in a fine dustwrapper.

First edition, INSCRIBED BY PINTER: 'To Bruce Ritchie Best Wishes Harold Pinter'. Ritchie was a Scottish schoolteacher and bibliophile, who over the course of his book-collecting life befriended many of the front rank writers whose signatures he sought.

Pinter's crystalline, structurally ingenious examination of love and lust, here presented in an almost perfect copy.

[0]
£500

P.G. Wodehouse and Anthony Powell were ardent though long-distance admirers of each other's work. The two men were first put in touch by Wodehouse's step-grandson Edward Cazalet, who told Powell that Wodehouse lacked a copy of Powell's novel *What's Become Of Waring?* Powell dispatched one immediately, and Wodehouse's thank-you letter was effusive:

'Dear Mr. Powell,

When a book parcel arrived with the name of Edward Cazalet on it, I thought he was sending me the latest Agatha Christie. It was the thrill of a lifetime when I opened it and found *Waring*, the one A. Powell missing from my list. I have been getting them from the British book store here ... but I had lost hope of ever getting *Waring*....

I finished [it] at a sitting and enjoyed every line of it. And had the usual Why-on-earth-didn't-I-think-of-that feeling that I always get when I read your books...

I have always admired your work so much, especially the *Music Of Time* series. The early ones are all fine, but what I like, and what I suppose everyone likes, is the feeling that one is living with a group of characters and sharing their adventures, the whole thing lit up by a charm which is your secret. I hope the series is going on forever. I should hate to feel that I should never meet Widmerpool again.'

Five years later Powell sent Wodehouse the three latest volumes from the *A Dance To The Music Of Time*, all affectionately inscribed.

We offer all four books here.

For P.G. Wodehouse, on the author hearing he lacked a copy of this ancient work, and, of course, with the greatest admiration and respect.
Anthony Powell
October 1967
Rather a grubby one, I fear.

96. **POWELL, Anthony**
What's Become Of Waring?
London: Heinemann, 1953

8vo, pp. 236. Original red boards, lettered in gilt to spine. Label of P.G. Wodehouse Library to front pastedown. Lacking the dustwrapper.

First Heinemann edition. INSCRIBED BY POWELL TO P.G. WODEHOUSE: 'For P.G. Wodehouse, on the author hearing that he lacked a copy of this ancient work, and, of course, with the greatest admiration and respect, Anthony Powell October 1967. Rather a grubby one, I fear.' First published by Cassell in 1939.

A later edition (although still preceding the first US edition by a decade), but the copy read by Wodehouse 'at a sitting', effusively inscribed by its author.

[0]
£4,750

Inscribed for P.G. Wodehouse, by the author, with regrets that it cannot be handed on in person.
Anthony Powell
November 1972

Inscribed for P.G. Wodehouse, on the occasion of his birthday, with admiration and good wishes.
Anthony Powell
November 1972

97. **POWELL, Anthony**
The Soldier's Art
London: Heinemann, 1966

8vo, pp. 228. Original red boards, lettered in gilt and gilt-on-black to spine. Label of P.G. Wodehouse Library to front pastedown. Lacking the dustwrapper.

First edition, INSCRIBED BY POWELL TO P.G. WODEHOUSE: 'Inscribed for P.G. Wodehouse, on the occasion of his birthday, with admiration and good wishes. Anthony Powell November 1972'. Additionally signed by Powell to title page.

[0]
£4,500

Inscribed for P.G. Wodehouse who has furnished many rooms, in the most decorative manner,
Anthony Powell
November 1972

98. **POWELL, Anthony**
The Military Philosophers
London: Heinemann, 1968

8vo, pp. 244. Original red boards, lettered in gilt-on-black to spine. Illustrated dustwrapper. Label of P.G. Wodehouse Library to front pastedown.

First edition, INSCRIBED BY POWELL TO P.G. WODEHOUSE: 'Inscribed for P.G. Wodehouse, by the author, who regrets that it cannot be handed on in person, Anthony Powell. November 1972'. Additionally signed by Powell to title page.

The presence of the original dustwrapper suggests that Wodehouse never read this copy: he was an inveterate discarder of dustwrappers, and they are present on very few books in his library. Since this title was already four years old when Wodehouse received it, it's likely he'd read it already -- other, later books in the sequence which Powell sent to Wodehouse in the same package as this one [see Items xx] are wrapperless.

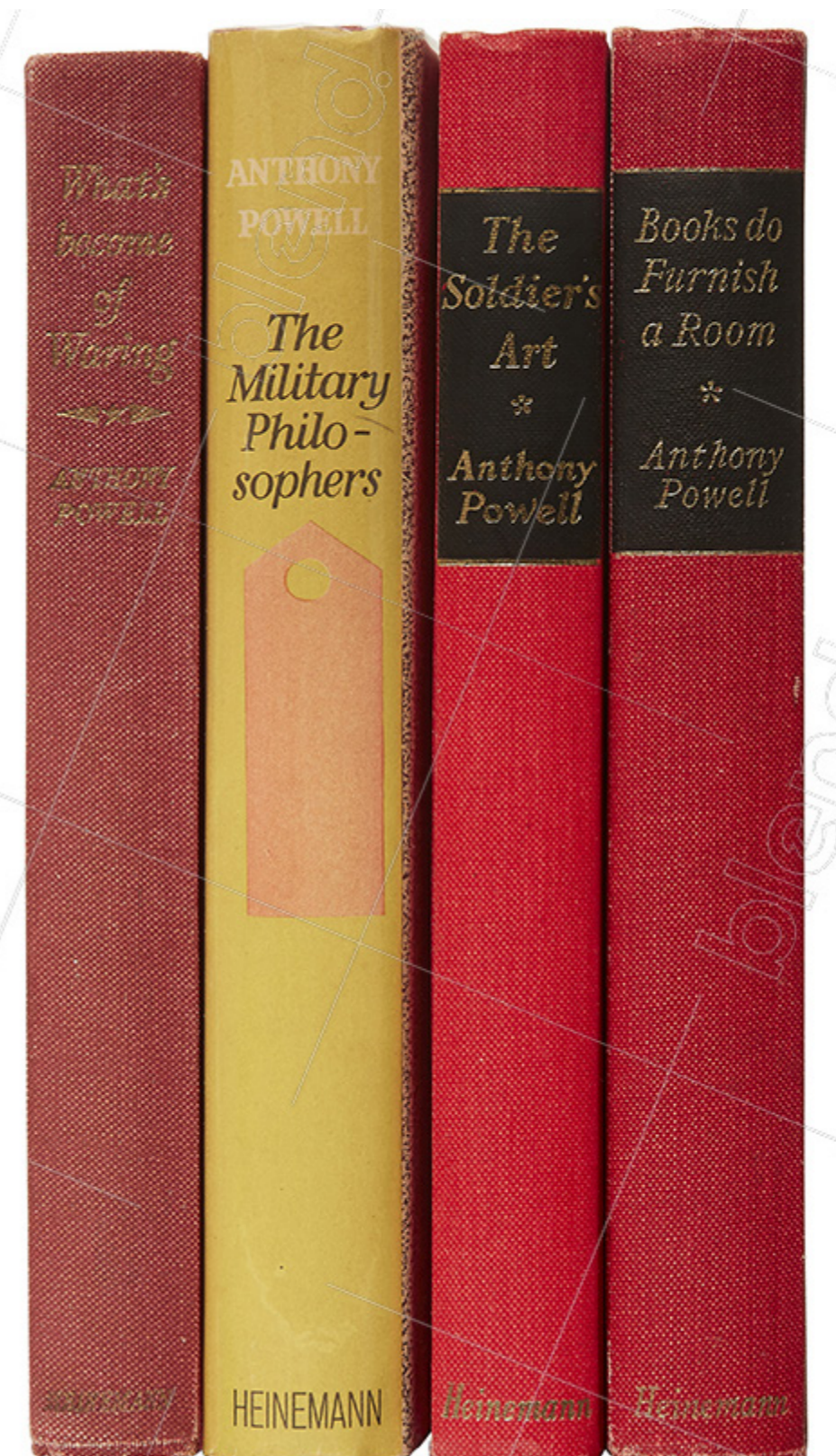
[0]
£4,500

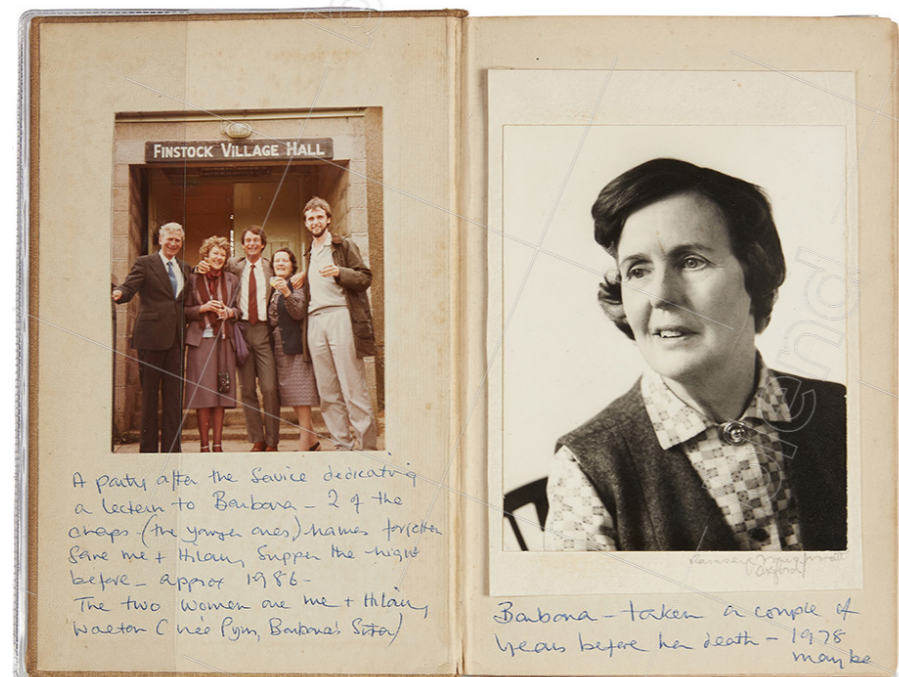
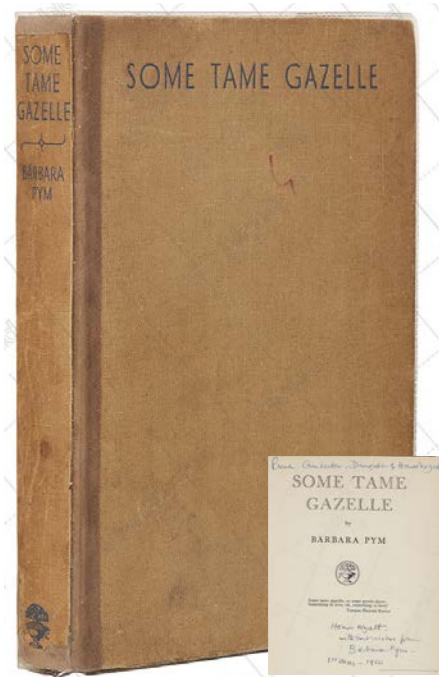
99. **POWELL, Anthony**
Books Do Furnish A Room
London: Heinemann, 1971

8vo, pp. 241. Original red boards, lettered in gilt-on-black to spine. Label of P.G. Wodehouse Library to front pastedown.

First edition, INSCRIBED BY POWELL TO P.G. WODEHOUSE: 'Inscribed for P.G. Wodehouse who has furnished many rooms, in the most decorative manner, Anthony Powell. November 1972'. Additionally signed by Powell to title page.

[0]
£4,500





100. **PYM, Barbara**
Some Tame Gazelle
London: Cape, 1950

8vo, pp. 252. Original tan boards, lettered in black to front panel and spine.

First edition of the author's first book. HONOR WYATT'S COPY, INSCRIBED TO HER BY PYM: 'Honor Wyatt - with best wishes from Barbara Pym - 1st May 1950'. With an original black and white photograph of Barbara Pym tipped in to ffep., with a handwritten note by Prue Anderton, Honor Wyatt's daughter, beneath: 'Barbara - taken a couple of years before her death - 1978 maybe'. Another photograph, this one in colour, tipped in to front pastedown, and featuring a quintet of people in front of

Finstock Village Hall. The note beneath, again in Prue Anderton's hand: 'A party after the service dedicating a lectern to Barbara - 2 of the chaps (the younger ones) names forgotten, gave me and Hilary supper the night before - approx 1986. The two women are me and Hilary Walton (née Pym, Barbara's sister). Honor Wyatt was a journalist, and a member of Robert Graves' and Laura Riding's inner circle at Deya during the 1940s, the days of the couple's Seizin Press.'

Lacking the dustwrapper, but a rare copy of the author's first book -- and a copy which has spent most of its existence in and around the Pym family and their intimate circle.

[0]
£2,250

101. [illus, **RACKHAM, Arthur**]
PHILLPOTTS, Eden
A Dish Of Apples
London, New York: Hodder & Stoughton, 1921

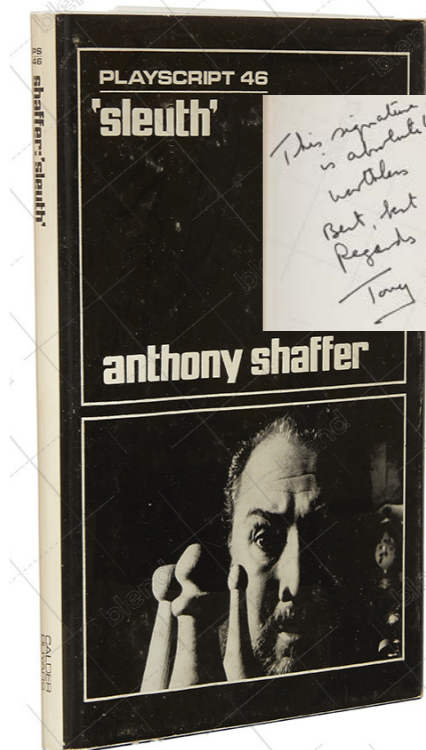
Small 4to, pp. 75. Original cream boards, lettered in gilt to front panel and spine. Gilt illustration to front panel, tissue guards to plates, illustrated endpapers.

First edition. COPY NO. 242 OF 500 COPIES OF THE DELUXE EDITION, SIGNED BY BOTH RACKHAM AND PHILLPOTS.

Although Arthur Rackham is the main draw here, Eden Phillpotts [1862-1960] deserves a little of the spotlight. Novelist, playwright and (as here) poet, much of his work was set in his beloved Dartmoor, and celebrated not just the landscape but the trades and pastimes of the area. He had a play, The Farmer's Wife, made into a film by the young Alfred Hitchcock in 1927, and in the same year his play Yellow Sands opened in London, marking the West End debut of Ralph Richardson. He wrote ghost stories, thrillers and, late in his career, science fiction, and was still publishing new work in his nineties. He's a collector's dream: hyper-prolific, little known, difficult to find, and long overdue for some acclaim. As Arnold Bennett was to the Potteries, so was Phillpotts to the South-West. This book, a collection of poems relating to harvest, is about as expensive as he gets, and that because of the association with Rackham, whose work here brings the seasons, even the verdant ones, into characteristically chilly life.

A very nice copy.

[0]
£550



102. **SHAFFER, Anthony**
Sleuth
London: Calder & Boyars, 1971

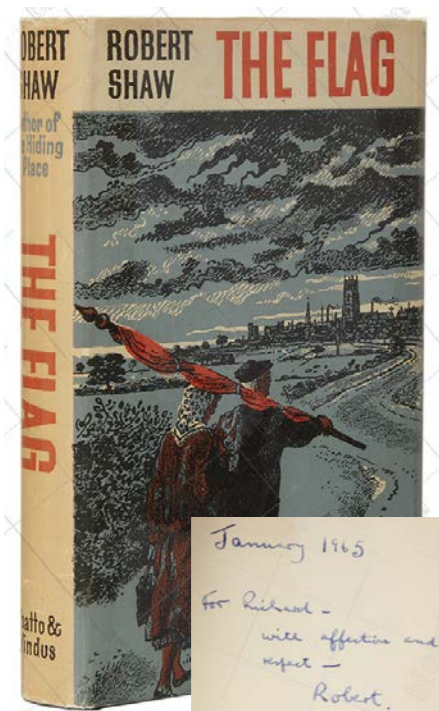
8vo, pp. 96. Original black boards, lettered in silver to spine. Photographic dustwrapper. A fine copy in an all but fine dustwrapper with minimal edge wear.

First UK edition, clothbound issue, INSCRIBED BY SHAFFER TO FRONT FREE ENDPAPER: 'This signature is absolutely worthless. Best, best regards, Tony.'

First performed at the St. Martin's Theatre in February 1970. with Anthony Quayle and Keith Baxter in the title roles, Sleuth was filmed in 1972 with Laurence Olivier and Michael Caine.

The scarce clothbound issue, scarcer still inscribed.

[0]
£95

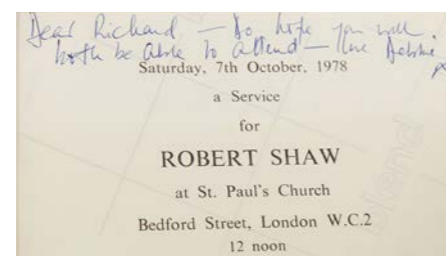


The book, the first of the Cure of Souls trilogy, is inscribed to Shaw's theatrical agent Richard Hatton. Hatton looked after the careers of Sean Connery and Michael Crawford, among many others, as well as developing projects from scratch, including Shaw's forays into screenwriting.

The memorial service to Robert Shaw was held at St. Paul's Church (better known as 'The Actors' Church'), Covent Garden, London, on 7th October 1978. The card, inscribed by Shaw's daughter Deborah, inviting Richard Hatton to the service is laid in to the book.

A fine, poignant association.

[0]
£450

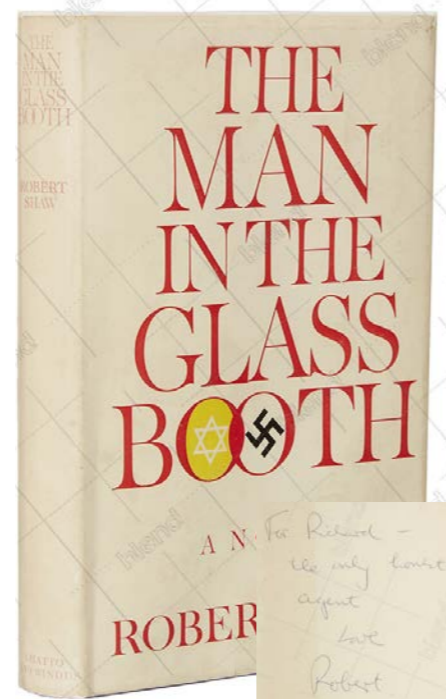


104. **SHAW, Robert**
The Man In The Glass Booth
London: Chatto & Windus, 1967

8vo, pp. 221. Original red boards, lettered in gilt to spine. Printed dustwrapper.

First edition, INSCRIBED BY SHAW TO HIS AGENT RICHARD HATTON ON FRONT FREE ENDPAPER: 'For Richard -- the only honest agent. Love Robert.'

Now better known for being ripped off by Paul Newman and Robert Redford in Jaws, Robert Shaw enjoyed a dual literary



and theatrical career for most of his working life. Away from the screen he probably remains best known for this novel, based on the story of the abduction of Adolf Eichmann by Mossad agents to face trial on charges of crimes against humanity. It was adapted for the stage in 1968, and filmed in 1975 with Maximilian Schell.

This copy is inscribed to Shaw's theatrical agent Richard Hatton. Hatton looked after the careers of Sean Connery and Michael Crawford, among many others, as well as developing projects from scratch, including Shaw's forays into screenwriting.

A fine association.

[0]
£450

105. **STEINMEYER, Jim**
Hiding the Elephant
London: Heinemann, 2004

8vo, pp. 362. Original yellow boards, lettered in gilt to spine. Illustrated dustwrapper.

First UK edition, INSCRIBED BY MEL SMITH TO ALAN RICKMAN:

'June 2006. Alan -- I know you'll adore this. Love, Mel.'

Also laid in, a postcard from Mel Smith, handwritten and on his own stationery, to Rickman:

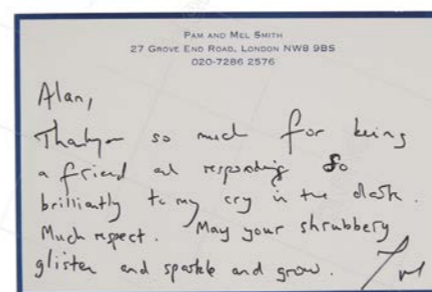
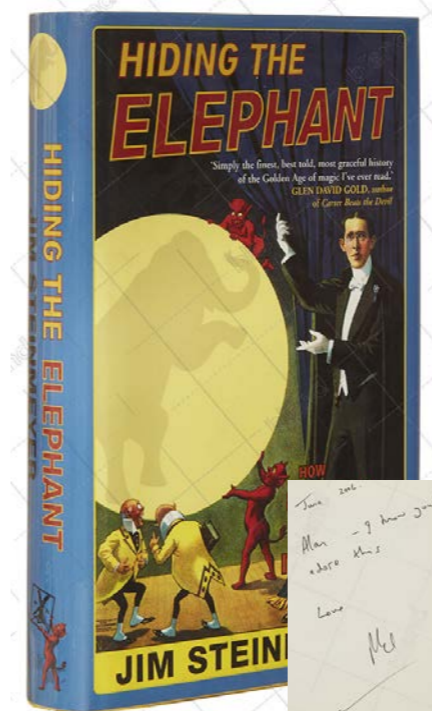
'Alan, Thank you so much for being a friend and responding so brilliantly to my cry in the dark. Much respect. May your shrubbery glisten and sparkle and grow. Mel.'

Mel Smith and Alan Rickman were both educated at Latymer's independent school in Hammersmith, London, and in 1999 returned to their alma mater as celebrities to mark the opening of the school's Edward Latymer Theatre. On 17 June 2006 Rickman attended the birthday party of Mel Smith's partner Pam at the couple's home in Little Haseley. A wonderful day, according to Rickman's diary:

'Perfect English summer party weather, loads of people, lawns, swimming pool, jugglers, friends, chats.'

This is surely the event at which Smith presented the book to his friend; the story behind the postcard laid in to it, however, remains obscure.

[0]
£295

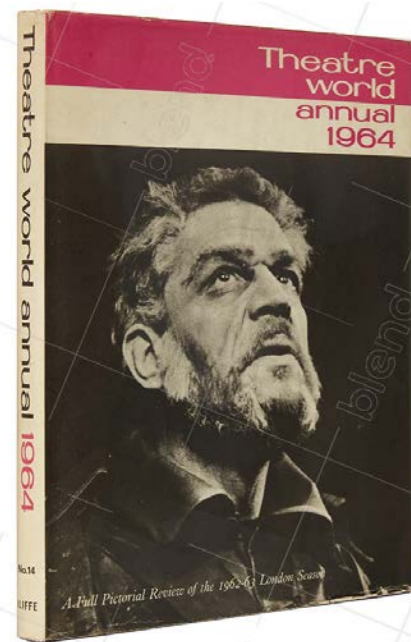


103. **SHAW, Robert**
The Flag
London: Chatto & Windus, 1965

8vo, pp. 291. Original grey boards, lettered in silver to spine. Illustrated dustwrapper.

Author's photograph to rear flap. First edition, INSCRIBED BY SHAW TO HIS AGENT RICHARD HATTON ON FRONT FREE ENDPAPER: 'January 1965 For Richard -- with affection and respect -- Robert.' LAID IN IS THE INVITATION CARD TO SHAW'S 1978 MEMORIAL SERVICE, INSCRIBED BY HIS DAUGHTER DEBORAH: 'Dear Richard -- Do hope you will both be able to attend -- Love Debbie X'.

Now better known for being ripped off by Paul Newman and Robert Redford in The Sting, and being bitten in half by the title character in Jaws, Robert Shaw pursued a dual literary and theatrical career for most of his working life, enjoying considerable success in both.

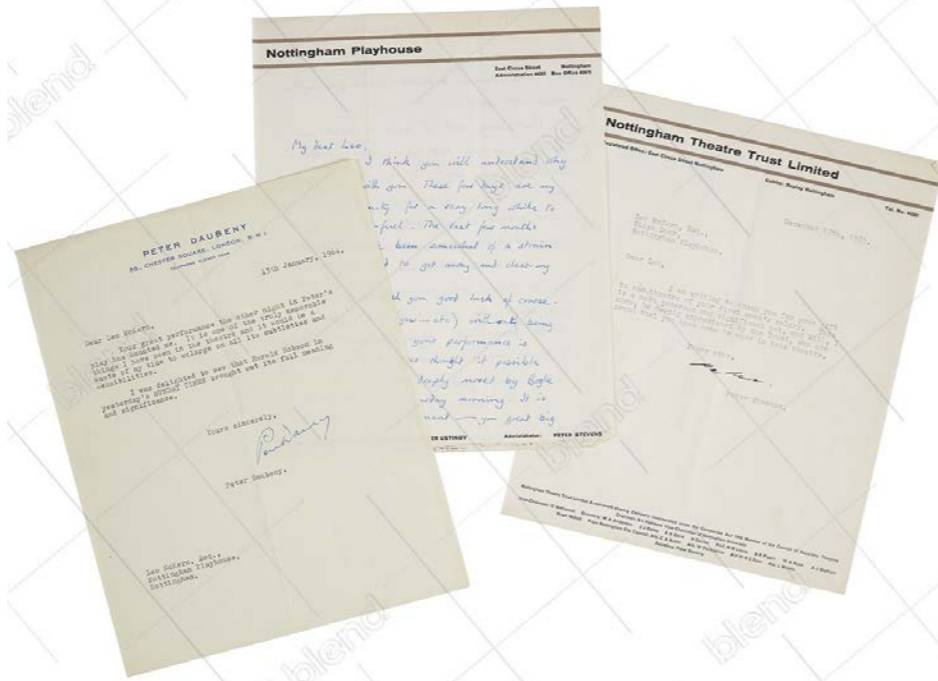


106. [Performing Arts]
[STEPHENS, Francis]
Theatre World Annual 1964 : A Full
Pictorial Review Of The 1962-63
London Season
London: Iliffe Books, 1964

Small 4to, pp. 184. Original maroon boards, lettered in gilt to spine. Photographic dustwrapper.

First edition. LEO MCKERN'S COPY, WITH ALS FROM JOHN NEVILLE AND 2 TLS FROM OTHERS LAID IN. The book features photographs and coverage of McKern's work in the final Old Vic season before the building became the home of the nascent National Theatre: Othello, The Alchemist, and -- famously -- the title role in Peer Gynt.

In 1963 the new Nottingham Playhouse celebrated its opening with a gala performance of Coriolanus, directed by Tyrone Guthrie and performed by its first resident company,



among them Ian McKellen, Michael Crawford, Leo McKern and, in the title role, Playhouse Director John Neville. McKern arrived to lead the company fresh from a highly successful Old Vic season, its last before the building was taken over by the nascent National Theatre. His first role in the Nottingham repertory season was the Minister in The Life In My Hands by Peter Ustinov, another Playhouse Director. Harold Hobson in The Sunday Times, while having reservations about the play, was effusive about McKern's performance: 'Stiff, Roman, selfrighteous, Mr. McKern is superb in his presentation of assertively conscious rectitude.'

Laid in is a 2pp. ALS on Nottingham Playhouse notepaper from John Neville to McKern, congratulating him on his performance in Ustinov's play:

'... may I say ... that your performance is miraculous. I never thought it possible that I could be deeply moved by Bogle as I was on Saturday morning [a run-through]. It is a very fine achievement -- you great big fat, pink,

carmine bedecked, crutch-of-the-nightie-tearout, pouf.'

Neville goes on to thank McKern for his contribution to the theatre as a whole:

'...I want to thank you Dear Leo for all that you've done for this theatre in every way. It is considerable: your influence in the company -- your leadership -- your warmth and generosity and of course your great talent.... One thing remains -- that is for you to decide when you want to come back and what you want to do. We need you to be permanently associated with us. It is as simple as that...'

Also laid in is a TLS from the Playhouse Theatre Administrator Peter Stevens thanking McKern for donating his first week's pay to the theatre, and a TLS from theatre impresario Peter Daubeny, a friend of Ustinov, congratulating McKern on his performance.

[0]
£850

107. [SUTHERLAND, Dame Joan]
OXENBOULD, Moffatt
Joan Sutherland: A Tribute
Honeysett, 1989

8vo, pp. 128. Original illustrated stiff paper wrappers, covered by a dustwrapper replication their design. A fine copy in a fine dustwrapper.

First trade edition, preceded by a signed hardback edition of 500 copies. INSCRIBED BY SUTHERLAND TO THE ACTOR LEO MCKERN AND HIS WIFE: 'To Leo and Jane with my fondest wishes and thanks for a wonderful experience. Affectionately, Joan Sutherland, [place name] 1994'.

In 1994, four years after her retirement, Dame Joan Sutherland returned to her native Australia to make what would turn out to be her only dramatic film: Dad and Dave: On Our Selection. Based on the writings of Steele Rudd the film, set in Queensland at the end of the nineteenth century, starred Geoffrey Rush, Ray Barrett, Noah Taylor, and Leo McKern as Dad Rudd. Joan Sutherland played Mother Rudd, with not entirely satisfactory results, and the film, made to mark the centenary of the Australian film industry, was a failure with both critics and paying audiences. Dame Joan, with the humility often to be found in opera divas, gratefully inscribed this tribute to herself at the end of filming.

A fine copy, and an agreeably odd association.

[0]
£850



108. TENNANT, Emma
Wild Nights
London: Cape, 1979

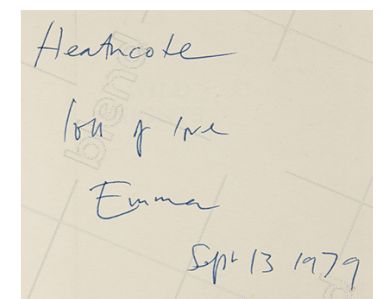
8vo, pp. 134. Original pale blue boards, lettered in gilt to spine. Top edge blue. Dustwrapper with author's photograph to rear panel. Boards very slightly bowed, otherwise a fine copy in a very near fine dustwrapper with just the lightest of edgewear.

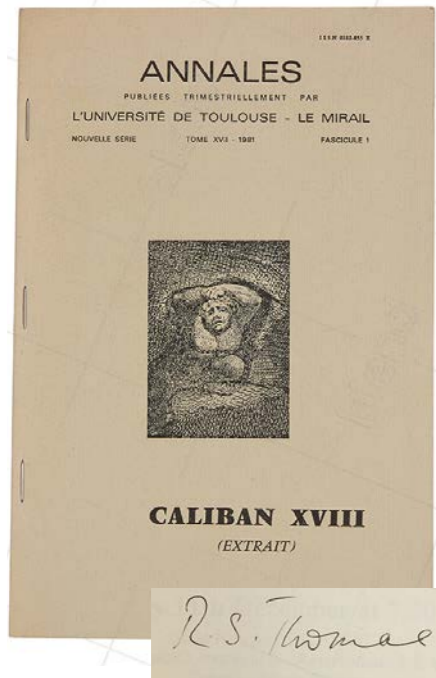
First edition, INSCRIBED BY TENNANT IN THE YEAR OF PUBLICATION TO HEATHCOTE WILLIAMS: 'Heathcote, lots of love, Emma, Sept. 13 1979.'

Emma Tennant had known Heathcote Williams since 1975. January that year saw the launch of the literary magazine Bananas, co-published by Tennant with Julian Rothenstein. The editorial team of Bananas shared Notting Hill house space with the Open Head Press, run by Williams with Richard Adams. Also at the Blenheim Crescent address was Williams' Ruff Tuff Creme Puff Squatting Agency, 'which produced lists of people's second homes as an aid to squatters. Emma's friends always looked a little nervous around Heathcote, particularly when he showed an interest in the location of their country cottages.' (Barry Miles, In The Seventies: Adventures In The Counterculture, Profile Books, 2011).

A nice copy, with an association to match.

[0]
£50





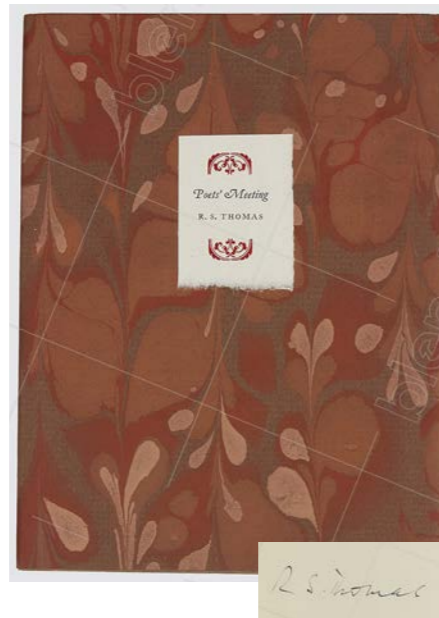
109. **THOMAS, R.S.**
Excursion: Caliban XVIII (Extrait)
Toulouse: L'Université De Toulouse,
1981

8vo, 1 p., stapled in to ecru stiff paper wrappers, lettered in black to front panel. A little age-toning to edges, otherwise a fine copy.

First edition, SIGNED BY THOMAS AT FOOT OF POEM. This single-poem printing, an offprint of the French journal *Annales*, is thought not to exceed 40 copies.

Laid in to this copy is a flyer for a poetry event featuring Thomas and Olav H. Hauge at the Arts Theatre, London, held on 11th December 1983. The flyer bears a photograph of Thomas.

[0]
£350



110. **THOMAS, R.S.**
Poets' Meeting
Stratford-upon-Avon: Celandine
Press, 1983

8vo, pp. 16, unpaginated. Original patterned stiff paper wrappers. Title label to front panel. Uncut.

First edition. No. 60 of 85 copies SIGNED BY THOMAS, from a total edition of 125. Printed on Amalfi handmade paper.

A fine, unopened copy.

[0]
£175

The radio show *Round The Horne* ran between 1965 and 1968. The brainchild of Barry Took and Marty Feldman, the pair wrote the first three series together, Feldman leaving before the show's fourth and final outing in 1968. Week after week, razor-sharp writing combined with peerless characterisations to produce one of British radio comedy's finest, funniest, and filthiest flowerings.

It was customary for shows of the period to have an announcer introducing proceedings but in *Round The Horne* Douglas Smith was given jokes and roles in sketches on top of his traditional duties, integrating him firmly into the fabric of the show.

111. **TOOK, Barry and FELDMAN,**
Marty
Round The Horne: Series One,
Episode Five
N.p. [London]: N.p. [BBC], 1965

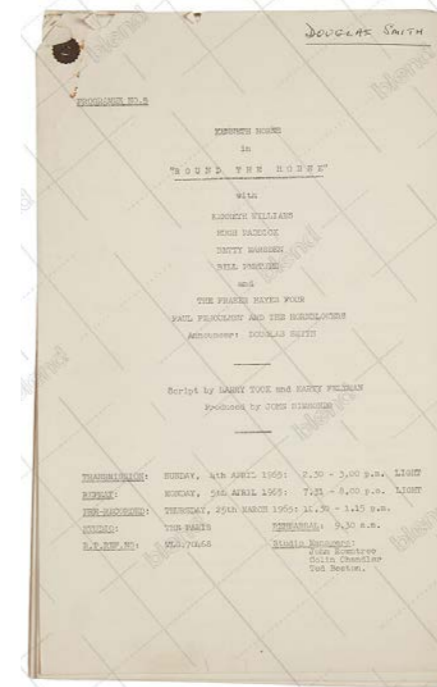
22 mimeographed pp., secured with pin to top left. Name of Douglas Smith inked by production staff to top right of title page. Some age-toning and light bumping, otherwise a near fine copy.

First edition. PROGRAMME ANNOUNCER DOUGLAS SMITH'S COPY, WITH HIS NAME TO TITLE PAGE.

This script bears Smith's name, written in ink by production staff, on the title page -- the show's scripts were often distributed to cast and crew members so adorned -- but is otherwise unmarked.

A very scarce survivor.

[0]
£450



112. **TOOK, Barry and FELDMAN,**
Marty
Round The Horne : Series One,
Episode Eleven N.p. [London]: N.p.
[BBC], 1965

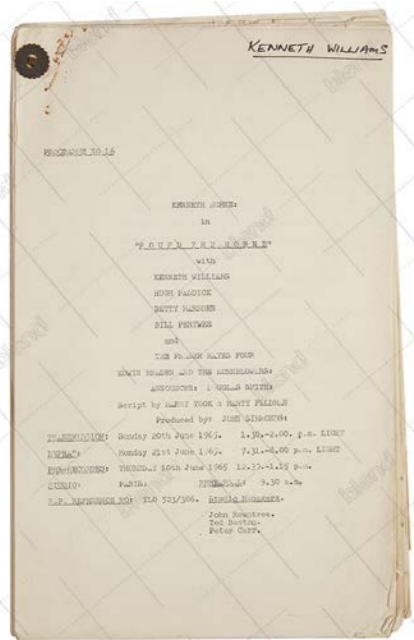
27 mimeographed pp., secured with pin to top left. Name of Douglas Smith inked by production staff to top right of title page.

First edition. PROGRAMME ANNOUNCER DOUGLAS SMITH'S COPY, WITH HIS NAME TO TITLE PAGE AND WITH HIS AMENDMENTS AND DELETIONS THROUGHOUT. THE SCRIPT USED BY SMITH DURING THE RECORDING OF THE SHOW ON 6 MAY 1965.

This script bears Smith's name, written in ink by production staff, on the title page, and carries his amendments and deletions made during rehearsals.

A very scarce survivor.

[0]
£500

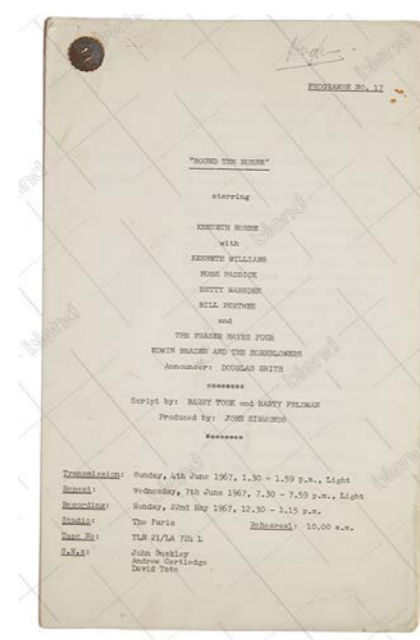


11.3 **TOOK, Barry; MORTIMER, Johnnie; COOKE, Brian**
Round The Horne : Series One, Episode Sixteen N.p. [London]: N.p. [BBC], 1965

23 mimeographed pp., secured with split pin to top left corner. Name of Kenneth Williams to top right corner of title page, written by a member of production staff prior to distribution to cast.

First edition. KENNETH WILLIAMS' COPY, WITH HIS NAME TO TITLE PAGE, AND HIS PENCILLED DELETIONS AND REWRITES THROUGHOUT.

Round The Horne ran for four series between 1965 and 1968. The brainchild of Barry Took and Marty Feldman, the pair wrote the first three series together before Feldman left the show in 1967. He played no part in Series Four, from which this script comes, but the hilarious cast of much-loved characters remain, among them J. Peasemold Gruntfuttock, Julian and Sandy -- and Williams' deathless creation Rambling Syd Rumpo, who in this episode serenades us with a ditty which includes the lines: 'There was a jolly grunger man | Who lived in Lowestoft. | He nuked his sponge from morn till eve | Till his bogging fork dropped off.' (This last line has been rewritten by Williams to read 'And developed a nasty cough.'). In Round The Horne, week after week, razor-sharp writing



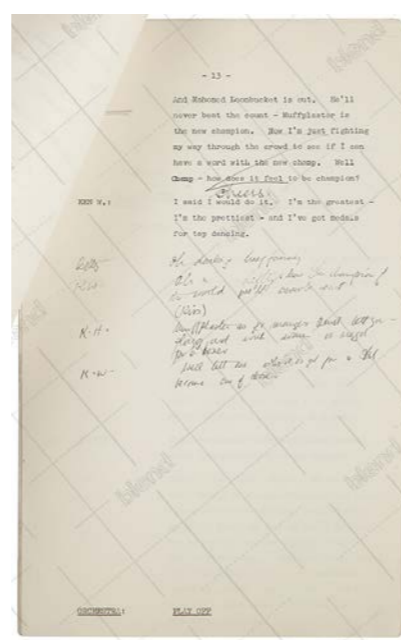
11.4 **TOOK, Barry and FELDMAN, Marty**
Round The Horne: Series Three, Episode Seventeen N.p. [London]: N.p. [BBC], 1967

[0]
£400

24 mimeographed pp., secured by pin to top left. First and last pages a little rubbed and marked, otherwise a near fine copy.

First edition. HUGH PADDICK'S WORKING COPY, WITH HIS NAME ('Hugh') IN HIS HAND TO TOP RIGHT OF TITLE PAGE, AND WITH HIS UNDERLININGS, DELETIONS AND NOTES THROUGHOUT. This episode was first broadcast on 4 June 1967.

The BBC radio show Round The Horne ran between 1965 and 1968. The brainchild of Barry Took and Marty Feldman, the pair wrote



Barry Took and Marty Feldman, the pair wrote the first three series together, Feldman leaving before the show's fourth and final outing in 1968. Week after week, razor-sharp writing combined with peerless characterisations, and the result was one of British radio comedy's finest, funniest, filthiest flowerings.

Hugh Paddick was a cast regular. His run of characters included ageing juvenile Binky Huckerback, Stanley 'Dentures' Birkenshaw -- and Julian in the Julian and Sandy sketches, a riotously camp couple (Sandy was played by Kenneth Williams) whose filthy double entendres were often scarcely double at all, and who often provided the show's most hilarious moments. (They also went some way to 'normalising' the idea of homosexuality for the show's audience, at a time when being actively gay was still a criminal offence).

In this script Paddick has dutifully underlined his lines, and his occasional additions, deletions and amendments are to be found throughout.

Very scarce: one of the few surviving relics linking us directly to not just the time, but the very day the show was created.

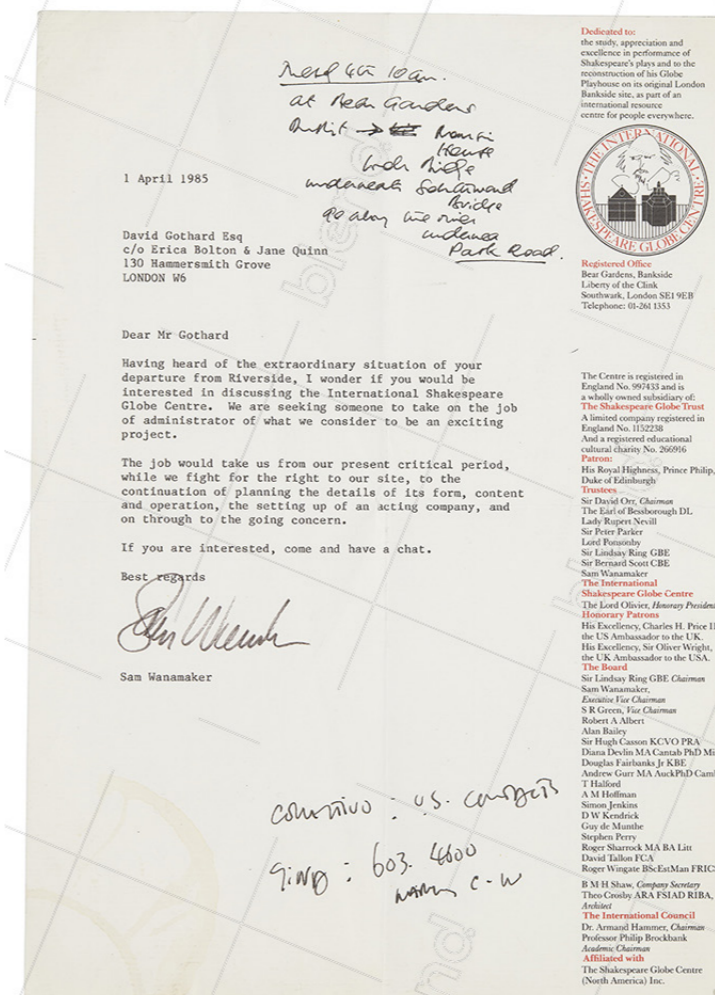
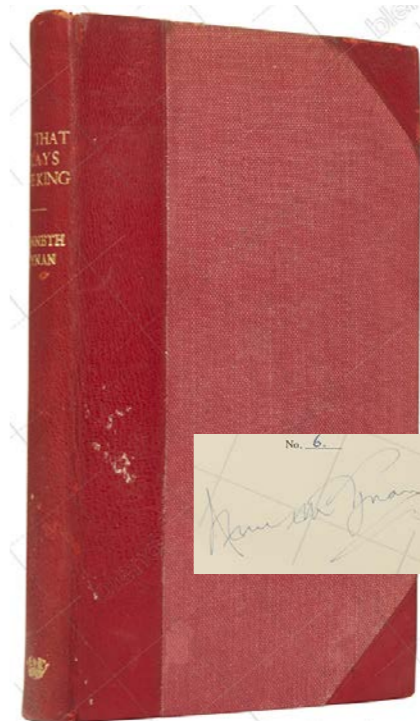
[0]
£750

115. **TYNAN, Kenneth**
He That Plays the King
London: Collector's Book Club, 1950

8vo, pp. 256. Original red three-quarter morocco, lettered in gilt to spine. Marbled endpapers. Bookplate to front pastedown. Some rubbing to corners and spine ends, but a well preserved copy.

First edition. No. 6 of 50 copies, SIGNED BY TYNAN ON LIMITATION PAGE. With an introductory letter by Orson Welles.

[0]
£325



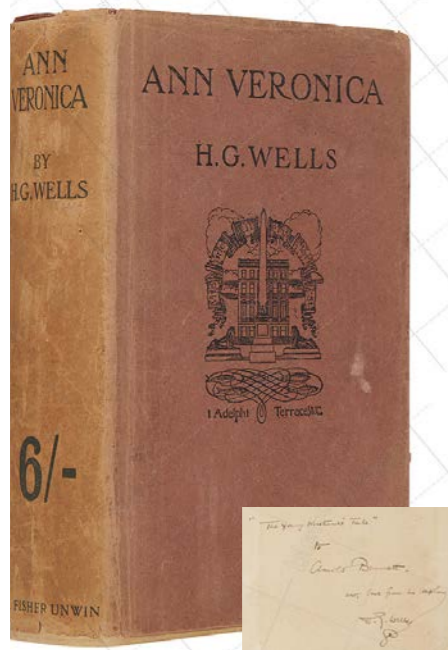
116. **WANAMAKER, Sam**
1 pp. TLS TO DAVID GOTHARD. 1 April 1985
London: 1985

1 pp. TLS, 295 x 205 mm, lacking the envelope. Inked set of directions in Gothard's hand at top (see below). Fine.

Typed letter, signed by Sam Wanamaker, inviting Gothard to become administrator of the International Shakespeare Globe Centre. At the time, Gothard was under severe pressure from Riverside's public funding bodies to make its programming less 'elitist', and was considering moving on. Wanamaker took the opportunity to approach with this job offer. A meeting was arranged (Gothard wrote the time and directions at the top of the letter), but although the two men got on well enough, nothing came of it.

Wanamaker was the driving force behind the rebuilding of Shakespeare's Globe Theatre on the banks of the Thames at Southwark, although he died in 1993, six years before the project was completed.

[0]
£175



117. **WELLS, H. G.**
Ann Veronica
 London: T. Fisher Unwin, 1909

8vo, pp. 352. Original red boards, lettered in gilt to Cloth folding box.

First edition, INSCRIBED BY WELLS TO ARNOLD BENNETT: "The Young Mistress's Tale", to Arnold Bennett, with love from his nephew, H.G. Wells'. Bennett and Wells, who met in 1901, had much in common. They both came from the same social class: '...both had sharp family memories of poverty and failure, both were ambitious. They were both socialists, and remained socialists, in their different ways. They were the same age (within months); they lived through the same patch of history. Both were to experience marital and sexual difficulties, through which they tolerantly supported each other...they gave a great deal to each other even on a practical level...' (Margaret Drabble, Arnold Bennett. A Biography)

Ann Veronica, with its feminist heroine, is the first in series of novels by Wells aimed at the taboos surrounding sexual desire in Edwardian England.

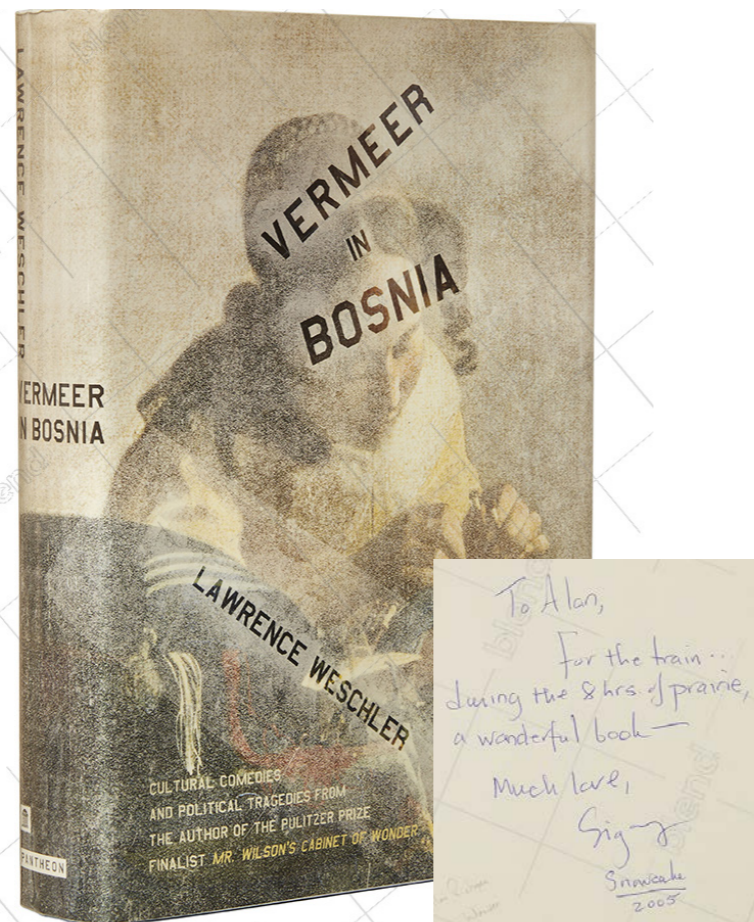
[0]
£2,500

118. **WESCHLER, Lawrence**
Vermeer In Bosnia
 New York: Pantheon, 2004

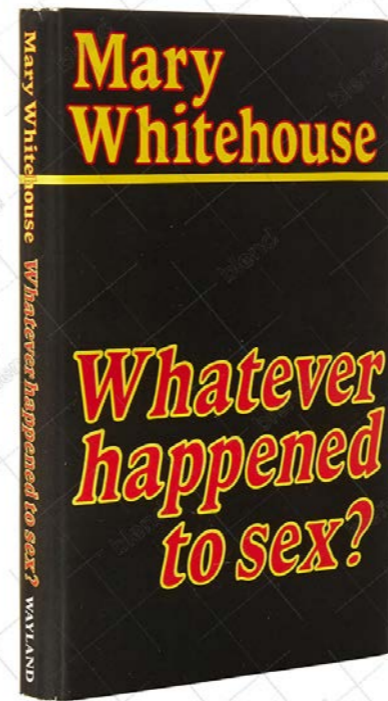
8vo, pp. 412. Original pale blue boards, lettered in gilt to spine. Illustrated dustwrapper.

First edition. PRESENTATION COPY, INSCRIBED BY SIGOURNEY WEAVER TO ALAN RICKMAN: 'To Alan, For the train... during the 8 hrs. of prairie, a wonderful book - Much love, Sigourney, Snow Cake 2005.' Sigourney Weaver and Alan Rickman appeared together in the film Snow Cake, shot in Canada in 2005. The film opened the 2006 Berlin Film Festival. Weaver and Rickman were close friends -- they had first appeared on screen together six years earlier in Galaxy Quest. This volume, a leaving present from a happy film shoot, is a touching token of their friendship.

[0]
£5,000



To Alan,
 For the train...
 during the 8 hrs. of prairie,
 a wonderful book -
 Much love,
 Sigourney
 Snowcake
 2005



119. **WHITEHOUSE, Mary**
Whatever Happened To Sex?
 London: Wayland, 1977

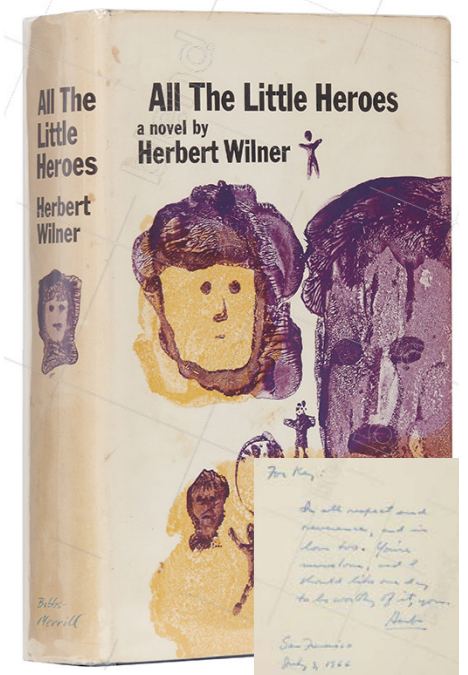
8vo, pp. 224. Original mauve boards, lettered in gilt on spine.

First edition, INSCRIBED BY THE AUTHOR TO BOB 'BLOCKBUSTERS' HOLNESS: 'To Bob / with all good / wishes / Mary Whitehouse'.

In 1977 Mary Whitehouse was a guest on Bob Holness's LBC radio show; Holness was a distinguished radio personality long before endearing himself to a generation of lairy adolescents as host of the kids' quiz show Blockbusters. Appearing on Holness's show to discuss the publication of her book, Whitehouse inscribed this copy to him after the interview. Whatever Happened To Sex? is the author's usual broadside against the 'sexperts, pornocrats and girlie-magazine philosophers'; Chapter Seven, which we have not been able to bring ourselves to read, is entitled "'I'm Splitting, Mum!'".

Easily the most satisfyingly weird association item we have ever handled.

[0]
£150



120. **WILNER, Herbert**
All The Little Heroes
 Indianapolis: Bobbs-Merrill, 1966

8vo, pp. 487. Original pink and blue cloth, lettered in silver on spine. Spine slightly sunned, the whole a little dusty, but a near fine copy in dustwrapper.

First edition, INSCRIBED BY WILNER TO KAY BOYLE:

'For Kay, In all respect and reverence, and in love too. You're marvellous, and I should like one day to be worthy of it, you. Herb. San Francisco July 3, 1966.'

Herbert Wilner was a Professor of English at San Francisco State University between 1957 and 1977. Kay Boyle moved to San Francisco in 1963 after the death of her husband, and took a job teaching creative writing at the University.

[0]
£???

121. [WODEHOUSE, P.G.]
SHAKESPEARE, William
The Complete Works
 N.P.: N.p., N.d.

Large 8vo, pp. 1263. Original green boards, bust of Shakespeare in gilt to front panel, green rear endpapers. Cloth folding box. Lacking spine and preliminaries. Text intact.

WODEHOUSE'S COPY OF THE WORKS OF SHAKESPEARE. THE ONLY BOOK WODEHOUSE TOOK WITH HIM INTO GERMAN CAPTIVITY 1941-1944. PENCILLED NOTES BY WODEHOUSE TO REAR BLANK, MADE DURING HIS PERIOD OF INTERNMENT, LISTING PLACES AND PERIODS OF CONFINEMENT.

'On the morning of Sunday, 21 July, a particularly lovely summer's day, Wodehouse came walking down the long straight road to the Kommandantur and found that his worst apprehensions had been fulfilled....

Wodehouse was now escorted under guard back to Low Wood and given ten minutes to pack. Ethel was out in the garden with the dogs, oblivious to what was happening and unaware of Wodehouse's distress. He, meanwhile, had mastered himself sufficiently to decide to leave the manuscript of Joy in the Morning (complete except for the last four chapters) behind and instead to pack The Complete Works of Shakespeare, together with some tobacco, pencils, three scribbling pads, four pipes, a pair of shoes, a razor, some soap, shirts, socks, underwear, half a pound of tea....'

McCrum, Robert, Wodehouse: A Life [Penguin, 2005, p. 276]

In the first of the infamous Berlin broadcasts made during his captivity, Wodehouse was keen to draw attention to the fact that he'd taken this volume into internment with him:

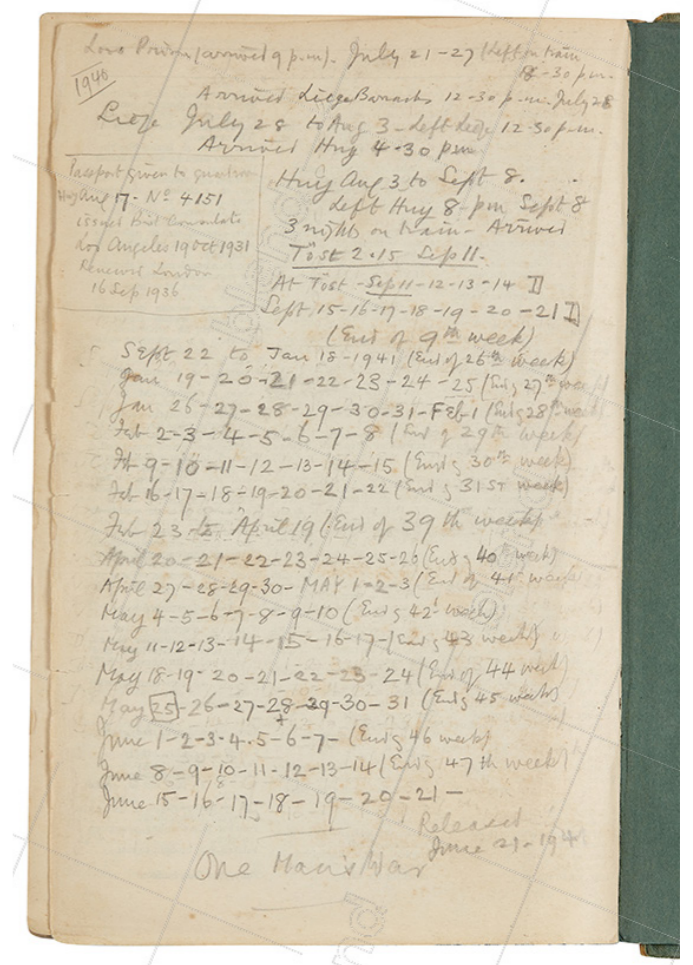
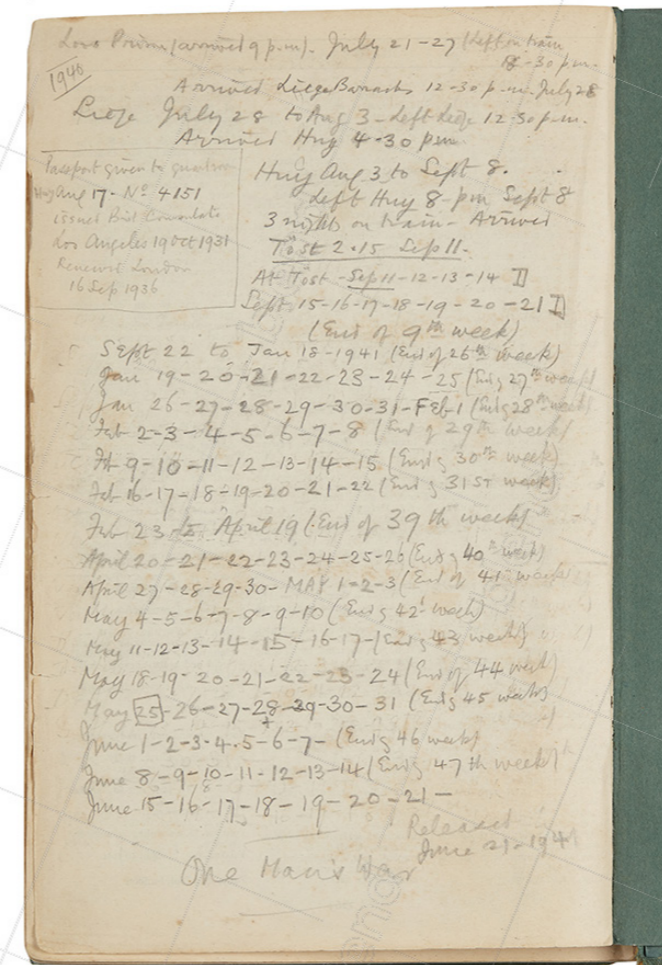
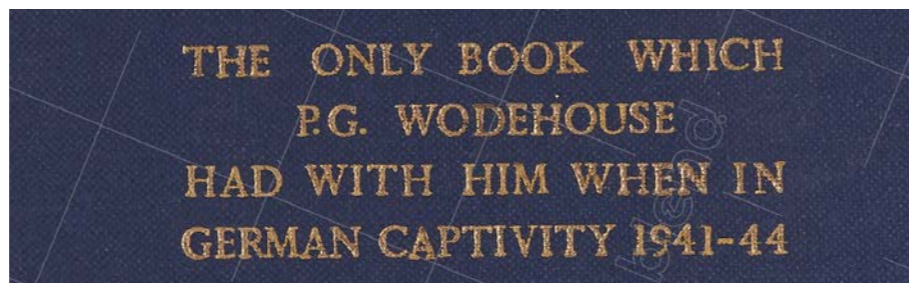
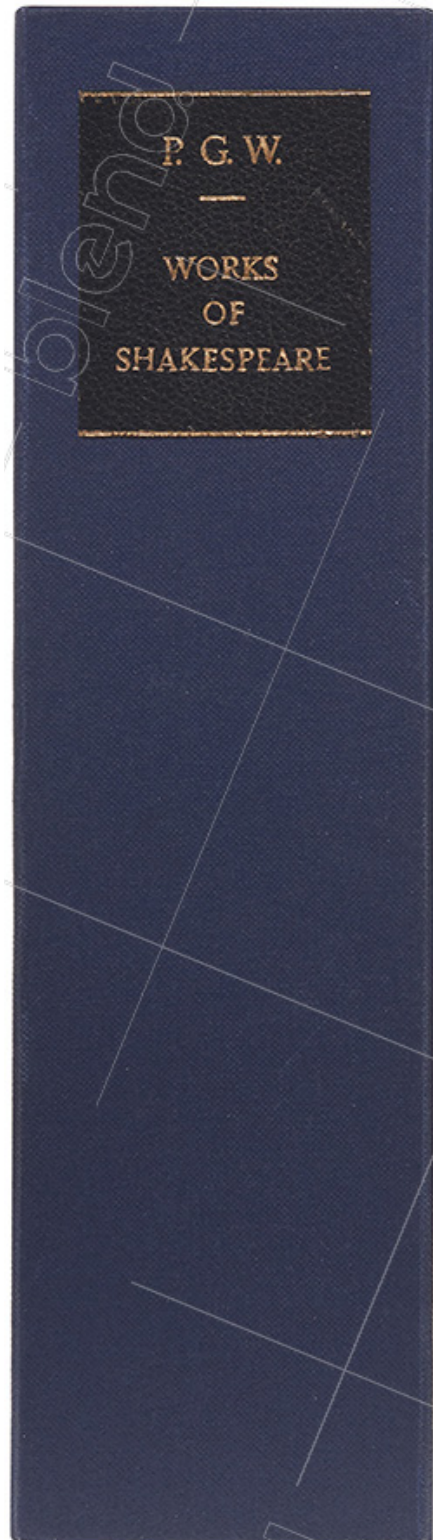
'I would like my biographers to take careful note of the fact that the first thing that occurred to me was that here at last was my chance to buckle down and read the complete works of William Shakespeare. It was a thing

I had been meaning to do any time these last forty years, but somehow, as soon as I had got, say, Hamlet and Macbeth under my belt and was preparing to read the stuffing out of Henry the Sixth, parts one, two and three, something like The Murglow Manor Mystery would catch my eye and I would weaken.

I didn't know what internment implied - it might be for years or it might be for ever - or it might be a mere matter of weeks - but the whole situation seemed to point to the complete works of William Shakespeare, so in they went. I am happy to say I am now crammed with Shakespeare to the brim, so, whatever else internment has done for me, I am at any rate that much ahead of the game.'

On the rear blank of the volume Wodehouse has kept a detailed chronology of his period of internment, from his arrival at Liege barracks on 28 July 1940, his transfer to Huy and then Tost, and through to his eventual release on 21 June 1941 — underneath the note of which Wodehouse has pencilled 'One Man's War'.

[0]
£75,000



122. **WODEHOUSE, P.G.**
If I Were You, with Two TLS
Reassigning Rights to the Novel to
Loew's Incorporated
New York: Doubleday, Doran, 1931

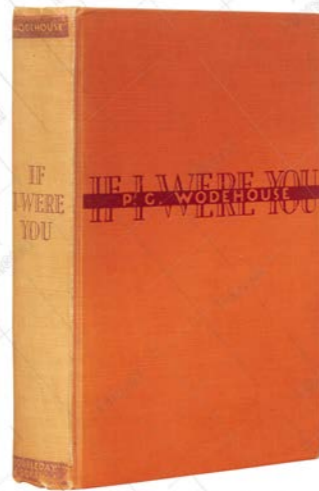
Book: 8vo, pp. 305. Original orange boards, lettered in orange-on-black and black-on-orange to front panel and spine. Leading edge uncut. Lacking the dustwrapper.
 TLS's: 1p. and 2pp., file copies, four punch holes to top edge, three staples to 2pp. letter. Book slightly cocked, spine faded and with a little wear to spine ends. Letters with original faint folding creases, but well preserved.

First edition in book form, preceding the first UK edition by three weeks. WITH TWO LETTERS REASSIGNING RIGHTS TO THE NOVEL TO LOEW'S INCORPORATED, BOTH SIGNED BY WODEHOUSE.

If I Were You was first published in serial form in American Weekly between July and September 1931, and was turned into a three-act comedy by Wodehouse and his regular Broadway collaborator Guy Bolton the same year. Although the text of the show was published, no production was mounted; the show was revised for London, and was staged under the title Who's Who, but was not a success.

The two letters, both well preserved and signed by Wodehouse, hand over rights to all the various incarnations of the material to Loew's Incorporated, and are dated June 18 and 30 September 1958.

[0]
£395



123. **WODEHOUSE, P.G. and BOLTON, Guy**
Bring On The Girls! : The Improbable Story Of Our Life In Musical Comedy, With Pictures To Prove It
New York: Simon and Schuster, 1953

8vo, pp. 278. Original black three-quarter boards, lettered in red and green on blue to spine. Illustrated dustwrapper.

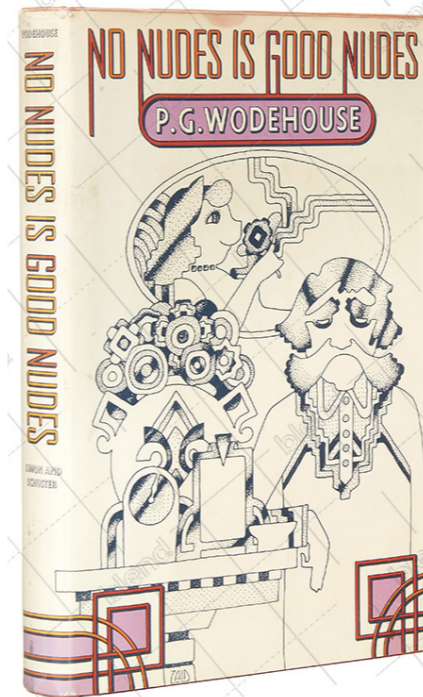
First edition, INSCRIBED BY WODEHOUSE AND BOLTON IN THE MONTH OF PUBLICATION: 'Lewis Pierson with best wishes from the authors, [sgd.] P. G. Wodehouse and Guy Bolton. October 31st.' (Inscription written by Guy Bolton).

Hugely enjoyable, highly unreliable account of Wodehouse and Bolton's involvement as lyricists and book-writers in the early twentieth century Broadway musical, alongside Jerome Kern, Florenz Ziegfeld, and George and Ira Gershwin, among many, many others. Hardly a historical document -- if there is a choice to be made between a fact and a great story, it's the great story that gets the nod -- but a

wonderfully vivid evocation of the early days of Broadway, and how much fun it was to be there.

Copies signed by one or other of the authors surface from time to time; copies signed by both are very scarce.

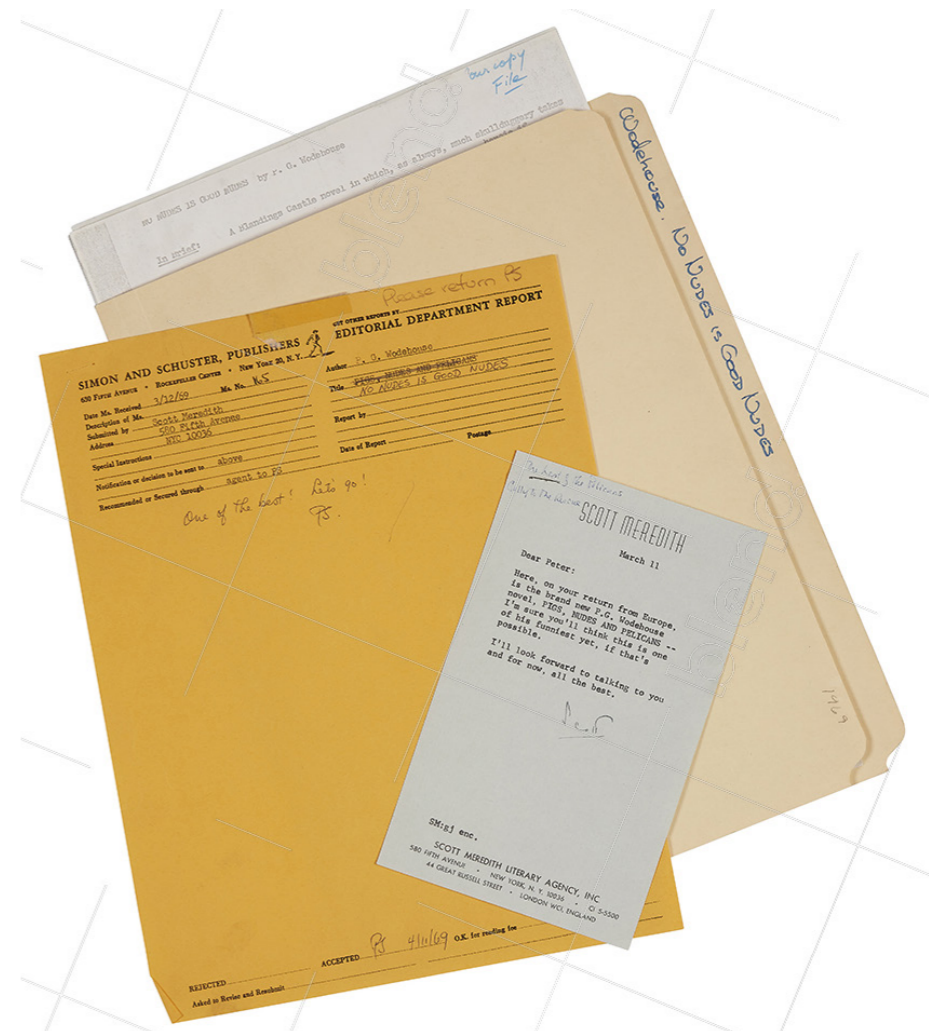
[0]
£1,950



124. **WODEHOUSE, P.G.**
No Nudes Is Good Nudes, with a publisher's folder of correspondence relating to the book's pre-publication.
New York: Simon & Schuster, 1970

Book: 8vo, pp. 220. Original vermilion three-quarter boards, lettered in black to spine. Illustrated dustwrapper. Top edge vermilion.

Correspondence: Manilla folder containing six documents relating to the book's publication. Dustwrapper design by Barry Zaid. A fine copy in a very good dustwrapper with a small area of discoloration to top edge of front panel and some very faint (and probably related) historical dampstaining to top edge of rear panel.



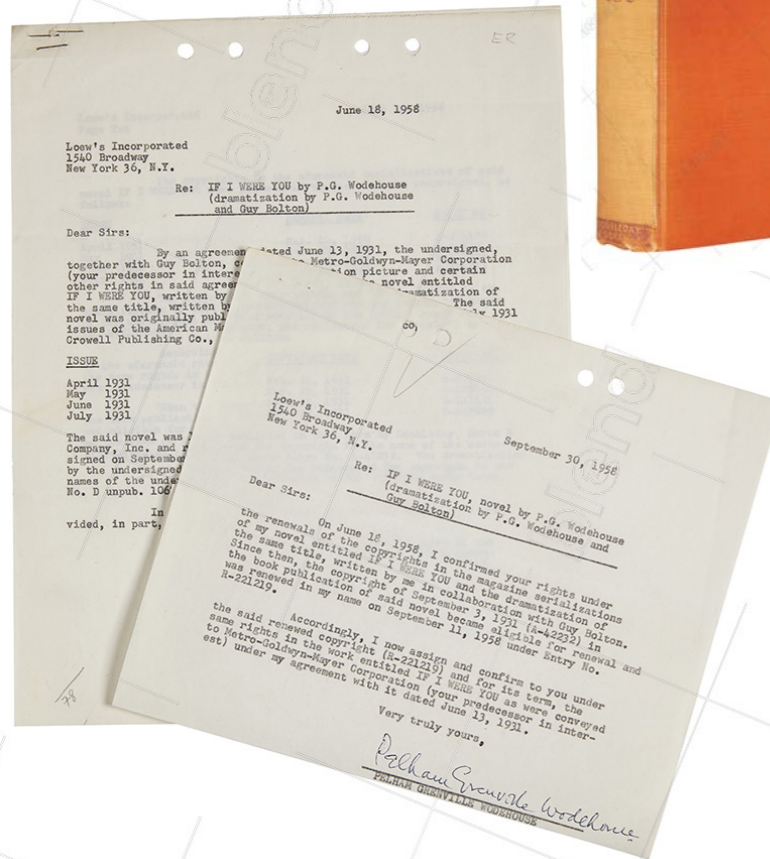
First US edition, published the previous year in the UK with the title A Pelican At Blandings. WITH A FOLDER OF DOCUMENTATION AND CORRESPONDENCE RELATING TO SIMON & SCHUSTER'S PREPARATION OF THE NOVEL FOR PUBLICATION.

The documentation comprises i) TLS from Wodehouse's agent Scott Meredith to Peter Schwed, his editor at Simon & Schuster, delivering the book which at that stage -- 11 March 1969 -- had the title Pigs, Nudes And Pelicans; ii) 2pp. photocopied file copy of a description of the book for internal use only ('About the Author: Anyone who works for Simon & Schuster and doesn't know about P.G. Wodehouse by this time has [sic] better go into the data-computing business.') iii) Simon &

Schuster editor's report on the book, dated 12 March 1969, which reads in its entirety 'One of the best! Let's go!' and initialed by Schwed; Two carbons of letters to Wodehouse discussing the galley -- in one of which Schwed's secretary writes 'May I also add that since coming to S & S last February, one of the nicer things about working with Peter has been exposure to p.G. Wodehouse. This latest book is a joy.'; iv) Photocopied S&S circular to prospective stockists.

A unique collection of material to accompany one of Wodehouse's last novels, published when he was eighty-eight.

[0]
£175



125. [WODEHOUSE, P.G.]
[LANCASTER, Osbert]
[MacLEHOSE, Christopher]
Artwork and Correspondence relating
to The Girl In Blue
London: Barrie & Jenkins, 1970

8vo, pp. 192. Original blue boards, lettered in gilt to spine. Illustrated dustwrapper, photographic portrait of the author to rear panel.

i) Single sheet of photocopied artwork, with separate front panel pasted in, for the



dustwrapper of The Girl In Blue; ii) 1p. TLS, lacking the envelope. Dustwrapper design by Osbert Lancaster. Very slightly cocked, but a near fine copy in a near fine dustwrapper with just a little general age-toning.

i) Folds and creases from posting, a little general wear and darkening; ii) Faint historical vertical crease, otherwise very well preserved.

First edition, with artwork and TLS relating to the preparation for publication of the novel.

The distinguished publisher Christopher MacLehose [b. 1940], widely credited with bringing Stieg Larson, Henning Mankell and Haruki Murakami to an English-speaking audience, began his career as an editor with the Barrie publishing group. In this capacity, at the age of thirty MacLehose was an integral part of the team which prepared Wodehouse's late novel The Girl In Blue for publication.

This artwork was sent to Wodehouse for his approval, and bears a handwritten note by MacLehose across the top: 'Dear Plum, This, in gay pastel colours, is Osbert Lancaster's art work for the new jacket. I hope you like it -- With best wishes to both of you, Christopher'. The TLS, signed by MacLehose's secretary, is written to Peter Schwed, Wodehouse's editor at his American publishers, Simon and Schuster, and advises of a couple of small changes in the text of the novel: '...One was to shift the court case from the Old Bailey to the Queen's Bench in the civil law courts in The Strand because civil cases of this kind would not be heard at the Old Bailey. The second was to stabilise the country Cathedral as Salisbury...'. An all but fine copy of the novel, accompanied by a pair of items from the beginning of a great publisher's career, and the end of a great writer's.

[0]
£1,950



126. WODEHOUSE, P.G.
Bachelors Anonymous, with
publication correspondence laid in.
New York: Simon & Schuster, 1974

Book: 8vo, pp. 186. Original blue boards, lettered in silver to spine, and with device in silver to front panel. Illustrated dustwrapper, author's photograph to rear panel. Correspondence: TLS, 2pp., Simon & Schuster stationery, pin hole to top left of both pages suggesting a missing staple, the textual notes in the letter numbered in red in a different hand (almost certainly Wodehouse's). With an unsigned typed and numbered sheet, responding to the notes. Dustwrapper illustration by Osbert Lancaster. Boards very slightly bowed, otherwise a fine copy in a near fine dustwrapper with just the lightest of edgewear and a small dink to front panel.

A late novel from Wodehouse -- the author was ninety-two when it was published -- but in the opinion of Peter Schwed, his editor at Simon & Schuster, the master's powers were undiminished: 'Dear Plum, As I told you on the phone I am deliriously happy about BACHELORS ANONYMOUS and I think it's one of your very best.'

The letter, dated 9 July 1973 and signed 'Peter', goes on to give nine notes about the text for the author's attention. These notes are numbered in red in a hand which is almost certainly Wodehouse's. Wodehouse then responded to the notes on a single typed sheet, also present here. In many cases, these notes resulted in interesting textual differences between the UK edition, published in October 1973, and the US edition published the following year. For example, Schwed's first note reads: 'Page 10, near bottom of page: I don't think the gag about Ethiopian slaves is that funny and with the climate today being what it is regarding slurring reference to a black, I wish you'd think of something better.'

Despite the phraseology, jarring to the modern ear, Schwed was right. Wodehouse agreed, and in his typed response instructed Schwed to cut the following exchange for the US edition which had appeared in its UK counterpart: 'But couldn't you have told her to go and drown herself in the Serpentine?' 'How could I? She's the boss. You wouldn't

expect an Ethiopian slave to tell Cleopatra to go and drown in the Nile.' 'I wouldn't have taken you for an Ethiopian slave.' 'Only because I'm a bit blonder than the average Ethiopian.' Other points picked up by Schwed include a reminder that cabs in London are black, not yellow (Wodehouse had been in the United States so long he appears to have forgotten), and that 'bird' is more likely London slang for a young woman than 'popsy' or 'doll'. On one of Schwed's notes Wodehouse is less flexible. Questioning a spelling, Schwed writes: 'I don't know why Shakespeare spelled "the ravelled sleeve of care" as "sleave" but I'm pretty sure he did.'

Wodehouse, whose knowledge of the Bard was deep and wide, is entertainingly dismissive: 'Shakespeare couldn't even spell his own name, so I don't think we need worry about 'sleaves' and 'sleeves'.'

Not a scarce book, but a fine copy, and with unique and illuminating enclosures.

[0]
£395



Neil Pearson Rare Books
2 Scout Lane
Clapham Old Town
London
SW4 0LA

Please note this is an office address,
not a shop. Visits by appointment only.

www.neilpearsonrarebooks.com

Email: neil@neilpearsonrarebooks.com

Tel: +44 (0)7508 349122

*THIS edition is limited to 500
copies numbered and signed by
the author and the artist.*

This is No. 242

John Hillier

Mu Rabbau



"This signature is absolutely worthless."