

# WILLIAM COWAN BOOKSELLER



## CATALOGUE 72

## \*\*\* William Cowan, Bookseller \*\*\*

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Note: Photographs of any item in the catalogue can be sent on request. If further photographs of items already illustrated in the catalogue are required these too can be sent on request.

Cover illustration item 54.

Summer 2024

1. **ADONIS (Ali Ahmad Said Esber).** *A Mirror for the Twentieth Century.* Np: TR Press 1982. English translation by Abdullah Al-Udhari. Illustrated by Ralph Steadman. Signed and dated by Ralph Steadman: 'Ralph Steadman/ 3 Dec 82'. Broadside poem. Poem in Arabic with parallel English translation, both to left of sheet, with illustration above covering the width of the sheet. Printed on heavy art paper. Sheet size: 70cm x 50cm. Fine copy, as issued. £350.00

**Notes:**

**Rare broadside. No listing on Worldcat or Jisc.**

**Ali Ahmad Said Esber (Arabic: اسدبر سعيد أحمد علي) born 1 January 1930, also known by the pen name Adonis or Adunis (Arabic: ادونيس), is a Syrian poet, essayist and translator. He led a modernist revolution in the second half of the 20th century, "exerting a seismic influence" on Arabic poetry comparable to T.S. Eliot's in the anglophone world. (Wikipedia) 'A Mirror for the Twentieth Century' is one of his most famous short poems.**

2. **[Anthology].** *Northern Numbers, Being Representative Selections from Certain Living Scottish Poets: Second Series.* Edinburgh and London: T. N Foulis 1921. Edited by C. M. Grieve. Inscribed by Grieve: 'To James Christison/ From/ C. M. Grieve./ Montrose/ December 192(1)'. Contributors include John Buchan, Violet Jacob, Charles Murray, Lewis Spence, Will Ogilvie, Alexander Gray, Grieve and others. Top and bottom edges uncut, with some occasional foxing to some edges, otherwise a Very Good copy indeed, in slightly stained on rear panel spine-darkened Very Good indeed dj. £250.00

**Note:**

**Rare signed copy of an early Grieve item before the poet found the key to his genius and assumed the pseudonym Hugh MacDiarmid.**

3. **[Anthology].** *Noise and Smoky Breath: An Illustrated Anthology of Glasgow Poems 1900-1983.* Glasgow: Third Eye Centre 1983. Illustrated in colour and b&w. Edited by Hamish Whyte. One of a limited edition of 75 numbered copies signed by major contributors to the anthology, of 475 hardback copies, from a total edition of 2100 copies. Signed by Alasdair Gray, Tom Leonard, Edwin Morgan, Liz Lochhead, Stephen Mulrine, Tom McGrath, Bet Low, Stewart Conn, Oscar Marzaroli, Cordelia Oliver, and a number of others. Fine in dj. £200.00

4. [Art]. **BAIN, George.** Original group of five prints and greeting cards based on the Book of Kells: card titled as follows, 'A Good New Year', 'Follow Your Pathway', 'Thoughtful Words'; prints known as 'Christmas Angels' and 'A Guid New Year Ta Ye'. Np: Np, Nd (1946-52?). Cards and prints vary in size from 130 x 75mm to 180 x 170mm (Size of cards closed). Fine copies, as issued. £250.00

**Notes:**

George Bain was the first artist to analyse and deconstruct the designs found on Pictish sculpture and metalwork, and on illuminated manuscripts such as the Book of Kells and the Lindisfarne Gospels. His set of booklets *Celtic Art, The Methods of Construction* were first published in Glasgow by William MacLellan in 1945, Bain's Pictish embellishments also adorn Douglas Young's collection of poems *A Braird O Thristles* again published by MacLellan in 1947; and finally MacLellan published Bain's *Celtic Art: The Methods of Construction* in 1951. It would be no great surprise if these cards and prints were not also productions of William MacLellan about this time.

Returning to Bain's *Celtic Art: The Methods of Construction*, the title had little impact on first publication, however when reissued in 1972 it introduced a generation to Celtic knotwork, the Pictish stones, the Book of Kells and the Book of Durrow. For, as well as describing and illustrating over 200 historical examples, the book was notable for giving detailed instructions on creating similar interlace, spiral, and key pattern designs, and encouraging their use in craftwork.

For further detail on all, but one, of these cards see The George Bain Collection at Groam House Museum, Rosemarkie, Black Isle, Ross-shire.

5. [Art]. **BLAKE, Quentin.** Original untitled, hand-coloured, print created to accompany Carol Ann Duffy's collection 'Meeting Midnight', published by Prospero Poets/ Clarion Publishing in 1995. The print which was numbered, hand coloured and signed by Blake was issued with only the first 59 copies of the total edition of 499 copies. Printed litho at the Didcot Press on Bockingford paper. This is an extra, is unnumbered and, unlike most copies that were trimmed to fit the book, is untrimmed. Sheet size: 285mm x 205mm. Fine copy. £150.00

**Note: The image repeats that on the front board of the collection and a reading of the first verse of the title poem 'Meeting Midnight' shown represents 'Midnight'.**

*I met Midnight*

*Her eyes were sparkling pavements after frost.*

*She wore a full length, dark-blue raincoat with a hood.*

*She winked. She smoked a small cheroot.*

**BLAKE, Quentin.** See also items 19 & 67.

6. **[Art]. Finlay, Ian Hamilton** with Andrew TOWNSEND. *Into the Forest: Path Series*. Stone. Little Sparta, Np (Dunsyre): Wild Hawthorn Press 1989. folding card. Size open: 10 x 50cm; Size closed: 10 x 12.5cm. Fine copy, as issued. £30.00

7. **[Art]. GRAY, Alasdair** (illustrator/spoken word), **TWYNHOLM, Scott** (composer/musician) *Alasdair Gray– A Life in Progress*. Stenhousemuir, Fife: De-Fence Records 2015. Signed by the composer and musician Scott Twynholm to rear of sleeve. Hand-printed and stamped limited edition 12", 12-track, black vinyl album including bonus track 'What Are We?' One of an edition of 300 copies pressed; this one of only 10 copies with the cover artwork silver on blue, rather than silver on black (see second note below). Fine copy in inner and outer sleeves, all contained in clear plastic protector sleeve, as issued. £75.00

**Notes:**

**The record is the soundtrack to *A Life in Progress*, the film made by Kevin Cameron, composed by Glasgow musician Scott Twynholm, known for his bands *Looper* and *Hoboken* as well as music for theatre productions, film and TV. The disc was released in January 2015 and features Gray's "melodious and distinctive" voice as well as the tune he conceived for one of his poems entitled 'A Sentimental Song'. It was recorded in *The Backroom*, Glasgow. Additional musicians were: Stuart Brown, Drums, Percussion and Bicycle Wheel; Neil Cameron, Double Bass; Biggi Hilmars, Vocals, Banjo;; Claire Knight, Violin; Greg Sinclair, Cello; Alasdair Gray, Spoken Word.**

**"De-Fence Records is a one-man operation run by Gavin Brown from his kitchen table as he prefers a DIY approach to music. He described the process when discussing *Alasdair Gray – A Life in Progress* thus: "The covers may well have ink smudges and incomplete sections – but that's what I like about the non-commercially produced items. I ordered the record with blank labels and blank white sleeves. I've hand-stamped all the record labels, and silk-screen printed all the sleeves, black and silver. Each sleeve requires three separate prints, so I've had to print 900 times using messy inks." (1) The variant covers - 28 with gold on black and 10 with silver on blue - were produced before he had settled on silver on black as being his preferred option. (1) *The Falkirk Herald*. 21/01/15.**

8. **[Art]. KING, Jessie M.** Original pen and ink, drawing, with traces of black chalk, titled 'Carmelite Chapel - Rue De Vaugirard', executed on vellum; signed lower left with title in bold underneath. Np: (Paris). Nd (circa 1910-1914). Sheet size within mount: 260 x 130. Frame size: 590 x 440. Framed under glass. Drawing appears to be in excellent condition, although not examined out of frame; the mount and glass however show minor surface dirt at bottom extremities of frame. £2500.00

**Notes:**

**Provenance:** The Fine Art Society, London [label to reverse of frame with no. 14400, and dated October 1977]. One of the 63 drawings, this listed as number 30 in the catalogue, from a selling exhibition. Catalogue: *Drawings of Paris by Jessie M. King*; Edinburgh and London: The Fine Arts Society Ltd 1977.

**Literature:** Colin White, *The Enchanted World of Jessie M. King*, 1989, illustrated on p.87. Originally one of the "Glasgow Girls" alongside Annie French, Jessie M. King was well known and later became highly regarded for her illustrated children's books. She began her studies at the Glasgow School of Art aged 17 where she studied under Charles Rennie Mackintosh (1868-1928). It was shortly after this, circa 1900-1910, where it is said she began regularly drawing on vellum. In 1910 King moved to Paris where her husband had gained a professorship at Ernest Percyval Tudor-Hart's Studios, and the present drawing is likely from this period.

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9. **[Art]. KING, Jessie M.** "Seven Happy Days", a Series of Drawings by Jessie Marion King. New York: New Year supplement, International Studio Vol. 51, No. 203, John Lane Co., 1914. Consisting of title page, fifteen illustrations printed to recto and verso, with seven full page colour plates, heightened in silver or gold, and eight line drawings. Lacking original wrappers. Title and author on spine in gilt. Bound in modern cream half vellum, with pastel-hued fir tree design paper boards, with gold glitter. Fine copy. £350.00

**Note: Originally published as a Supplement to The International Studio Vol. 51, No. 203.**

10. **[Art]. SCARFE, Gerald.** *Indecent Exposure*. London: Gerald Scarfe Limited 1973. Illustrated in black and white. Signed by Gerald Scarfe. One of an unnumbered edition of 1000 copies. Original large format illustrated card wrappers. Fine copy, as issued. £100.00

**Note: A collection of Scarfe's satirical prints on the politics and politicians of the day.**

11. **[Art]. SCARFE, Gerald.** *Gerald Scarfe*. London: Thames and Hudson 1982. Illustrated in colour and b&w, many full page and most in b&w. One of a limited edition of 250 numbered copies, with an original four-colour lithograph numbered to bottom right, beneath image, and signed beneath image bottom left, beneath image, by the artist/author. Print with Curwen Studio chop mark bottom right. Lithograph size: 30 x 22cm. Lithograph in Fine condition, in folder. Book in Fine condition, apart from slight dent near top of spine. Both in protective box, which is rubbed, soiled and slightly damaged. £200.00

[Art]. **STEADMAN, Ralph.** See items 1 and 30.

12. **AUDEN, W. H.** Untitled poem (known as *The Platonic Blow*). Wellington, Australia: Victoria University of Wellington Students' Association, nd (1968). First New Zealand Publication. Originally meant for publication in the April 7, 1971 edition of the student magazine 'Salient' before the printers refused to do their job and the Students' Association issued it as here separately and inserted to the centre-spread of 'Salient'. The heading to the poem on the first sheet states: "The (Students) Association Executive by a majority decision last night elected to print and publish the following poem in the name of the Association, after the management of the Wangenui Chronicle, the firm responsible for the printing of 'Salient', rejected it as the centre-spread in the issue of 7<sup>th</sup> April." Two xeroxed sheets, each printed on one side only. Both sheets folded twice. Near Fine copy, as issued. £75.00

**Note: The University of Edinburgh Library Heritage Collections hold copies of, and correspondence relating to, 'The Platonic Blow' in their Bloomfield collection of Auden related material. These include a letter from James Carters, Peter, University Library, University of Auckland to Bloomfield dated 19 June 1968, concerning the xeroxed edition of 'The Platonic Blow', with a copy of 'The Platonic Blow' which "appeared" in the 'Salient'. The University of Edinburgh's library also holds a number of letters covering the prosecution over the publication of the poem.**

13. **AYER, A.J.** *Probability and Evidence*. London: Macmillan 1972. Fine in Near Fine price-clipped dj. £40.00

14. **BANKS, Lynne Reid.** *The L-Shaped Room*. London: 1960. Author's first novel. Some small foxing spots on top edge and mark on fore-edge, otherwise a Fine copy in like dj, slightly darkened on spine and with a small faded area at bottom of rear panel. £150.00

**Note: A better than usual copy of this landmark novel of the 1960s.**

15. **BANVILLE, John.** *Love in the Wars*. Loughcrew, Oldcastle, County Meath: The Gallery Press 2005. Signed by the author. Fine in dj. £40.00

16. **BARRY, Sebastian.** *Hinterland*. London: Faber and Faber 2002. Signed by the author. Paperback original. Fine copy, as issued. £20.00

17. **BARRY, Sebastian.** *Tales of Ballycumber.* London: Faber and Faber 2009. Signed by the author. Paperback original. Fine copy, as issued. £30.00

18. **(BEARDSLEY, Aubrey) GRAY, John.** *Aubrey Beardsley: An Obituary Memoir.* Edinburgh: Privately printed at the Tragara Press 1980. With a frontispiece by Felix Vallotton. One of a limited edition of 70 numbered copies, this being copy number 46; typeset in SB Perpetua and printed on cream Saunders hand-made paper, sewn into grey Ingres card wrappers, lettered in black on the upper cover. Fine copy, as issued. £80.00

**Note: This memoir first appeared in La Revue Blanche, (1898).**

19. **BLAKE, Quentin.** *Mrs Armitage and the Big Wave.* London: A Tom Maschler Book for Jonathan Cape 1997. Illustrated throughout in colour by the author, with some full and some double page examples of the author's work. Signed and dated in the year of publication by the author. Original illustrated boards. Fine copy. £40.00

20. **BROWN, George Mackay.** *Brodgar Poems.* Oxford: Perpetua Press 1992. Illustrated with wood engravings by Paul Kershaw. One of a total edition of 125 numbered copies, this being copy 83, signed by the author and the illustrator. handset and printed by Vivian Ridler at the Perpetua Press, Oxford. Fore and bottom edges uncut. Original plain sewn grey wrappers. Fine copy in green on grey printed dj, as issued. £175.00

21. **BROWN, George Mackay.** *Foresterhill.* Schondorf am Ammersee, Germany: Babel 1992. One of 50 copies numbered and signed by the author, from a total edition of 300 copies. Typeset in Bodoni and Helvetica Light and printed by offset lithography on laid paper. Sewn into light grey Conqueror printed wrappers. Fine copy, as issued. £150.00

22. **BROWN, George Mackay.** *The Sixth Station.* Alton, Hants: Clarion Publishing, Nd (1996). Illustrated by Adrian Wisniewski. Number XXIX of 50 copies reserved for the collaborators and numbered I - L, with an additional loose illustration numbered and signed by the illustrator laid-in, of 249 hardback copies signed by the author and illustrator, from a total edition of 499 numbered copies. Typeset in Monotype Scotch Roman on colorplan paper and printed by Charles Hall at the Aldgate Press. Fine copy, with extra loose illustration, as issued. £150.00

**Notes:**

**This copy one of the 50 reserved for the collaborators and numbered I - L as both the book and loose illustration have been numbered 'XXIX' by Wisniewski. Although stated on colophon that it is signed by author he died before the sheets were ready.**

**Adrian Wisniewski was born in Glasgow and trained at Glasgow School of Art. His work is characterised by a strong drawing element and fertile imagination and is populated with contemplative figures set in Arcadian landscapes. His work can be found in many international collections such as the Gallery of Modern Art, New York, Setagaya Museum, Tokyo, Japan and Tate Britain, London.**

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23. **BUTLIN, Ron** with the collaboration of Kate Chevallier. *The Exquisite Instrument: imitations from the Chinese*. Edinburgh: Salamander Press 1982. One of a limited edition of 1000 copies, of which 100 are casebound in cloth and 900 have paper covers, this being one of the casebound copies. Production crease in spine affecting jacket, otherwise a Fine copy, as issued. £40.00

24. **BUTLIN, Ron**. *The Sound of My Voice*. Edinburgh: Canongate 1987. Author's first novel. Signed by the author. Fine in dj. £80.00

25. **BYRNE, John**. *The Slab Boys: The Film*. London: Faber and Faber 1997. Illustrated with photographs from the production. Inscribed by the author: 'To Calum with/ best wishes/ John Byrne/ Edin/ 2002'. Paperback original. Fine copy, as issued. £75.00

26. **CARSON, Ciaran**. *First Language*. Loughcrew, Oldcastle, County Meath: The Gallery Press 1993. Signed by the author. Fine in dj. £50.00

**Note: Winner of the 1993 T. S. Eliot Prize.**

27. **COETZEE, J. M.** *His Man and He: Nobel Lecture December 7, 2003*. London: Rees and O'Neill 2004. One of 75 numbered copies, this being copy number 63, signed by the author and bound in cloth, from a total edition of 87 copies. Typeset in Monotype Garamond and printed letterpress on Zerkall mould-made paper at Libanus Press Ltd, Marlborough; bound in full cloth at The Fine Bindery, Wellingborough. Fine copy, as issued. £350.00

28. **COETZEE, J. M.** *Boyhood*. London: Secker and Warburg 1997. Signed by the author. Fine in dj. £200.00

29. **COWARD, Noel.** *Sirocco*. London: Martin Secker 1927. Signed by the author. Top edge dusty, a spot of very light foxing to front and rear end papers, otherwise a Near Fine copy, in Near Fine dj slightly faded on spine and with a single 1cm tear at base of rear panel near bottom fore-edge. £400.00

**Notes:**

Rare in this condition signed and in the dustjacket.

The London opening of *Sirocco* met with violently unfavourable audience reaction and a generally adverse critical reception. Coward's biographers Mander and Mitchenson comment that the scenes in the theatre at the final curtain 'have passed into stage history'. Coward was later asked whether he had ever despaired when faced with a failure like *Sirocco*. He replied, 'Well, if I'm going to have a flop, I like it to be a rouser. I didn't despair at all. What made it much more interesting was that my mother, who is slightly deaf, thought the booing was cheering. Incredibly Basil Dean, the producer of the play, made the same mistake. He was ringing the curtain up and down with a beaming smile. I said, "Wipe that smile off your face, dear - this is it."' Coward later said, 'My first instinct was to leave England immediately, but this seemed too craven a move, and also too gratifying to my enemies, whose numbers had by then swollen in our minds to practically the entire population of the British Isles.'

Despite the hostile audience response, the newspaper reviews were not universally uncomplimentary. *The Times* commented that Coward had brought the debacle on himself, but in *The Observer* St John Ervine thought *Sirocco* contained 'more theme, more idea' than in any of Coward's plays since *The Vortex*. Ivor Brown in *The Manchester Guardian* thought the first two acts weak but the third good: '[Coward] strips his pretentious lover relentlessly; there is no mercy needed or given'.

30. **DARWISH, Mahmud.** *Earth Poem*. Np: TR Press 1982. Illustrated by Ralph Steadman. Signed by Ralph Steadman. Broadside poem. Poem in Arabic with parallel English translation, both to left of sheet, with illustration below covering the width of the sheet. Printed on heavy art paper. Sheet size: 70cm x 50cm. Fine copy, as issued. £350.00

**Note:** Rare broadside. No listings on Worldcat or Jisc.

Mahmoud Darwish (Arabic: **مذؤوئش مأءؤوء**, Roman: Mahmûd Dervîş, 13 March 1941 - 9 August 2008) was a Palestinian poet and writer considered the national poet of Palestine. Darwish used Palestine as a metaphor for the loss of Eden, birth and resurrection, and the anguish of dispossession and exile. He has been described as embodying and reflecting the tradition of the "Islamic political poet, a man of action with poetry as action'. During his life he won numerous awards for his work.

31. **DAUMAL, Rene.** *The Holy War*. Edinburgh: Morning Star Publications 1995. Translated by Peter Levi. Illustrated by Alan Johnston. Morning Star Folio 6/1. One of a limited edition of 300 copies, including 26 signed and lettered by the translator and artist, this copy being unsigned and numbered 278/300. Typeset by Speedspool, Edinburgh and printed by Smith Settle, Otley. Original unbound landscape pages, in publisher's printed envelope. Fine copy, as issued. £30.00

**Note: Daumal was a French poet and novelist well known for his pieces on perception and spirituality. He had strong Eastern influences, being self-taught in Sanskrit. This is the first English translation of his *La Guerre Sainte* published by Fontaine in 1940.**

32. **DEANE, John F.** *Christ, with Urban Fox*. Dublin, Ireland: The Dedalus Press 1997. Signed by the author. Fine in dj. £20.00

33. **DE SADE, Marquis Donatien Alphonse Francois.** *Justine, or Good Conduct Well Chastised*. Paris: The Olympia Press 1954. First printing with 'Price: 1.750 Francs' at the bottom of the rear wrapper and 'Finished printed May 1953' on colophon, as required. Original speckled unprinted card wrappers, in integral printed black on gold French-fold wrappers. Wrappers slightly dusty and with light rubbing on edges, otherwise a Near Fine copy of a book becoming increasingly scarce in this condition. £200.00

**Note: De Sade's *Justine ou les Malheurs de la vertu* was written in 1791. The text of the present edition, translated by Pieralessandro Casavini, a pseudonym for Austryn Wainhouse, is the first complete and integral translation to be presented in English. Justine was one of de Sade's earliest work, and the one for which he is most remembered.**

34. **DONLEAVY, J.P.** *Fairy Tales of New York*. Harmondsworth, Middlesex: Penguin Books 1961. Signed by the author in green ink (what else, from this American/Irish novelist, author of *The Ginger Man*). Author's second book. With event ticket for the King's Lynn Fiction Festival 2006 event where this book was signed by the author, laid in. Paperback original. Spine and edges tanned, tanning also affecting pages, although less so; otherwise a Near Fine copy for age. £150.00

**Note: A four-act play, first produced at the Pembroke Theatre, Croydon, with a cast of four actors. An early Donleavy publication: in 1973 he would publish a novel with the same title based upon this play.**

35. **DUNN, Douglas.** *Elegies*. London: Faber and Faber 1985. Signed by the author. Fine in dj. £60.00

**Note: A collection written after the death of his first wife in March 1981 - later chosen as the Whitbread Book of the Year.**

36. **ELIOT, T. S.** *Triumphal March*. London: Faber and Faber 1931. One of an edition of 300 large-paper copies printed on hand-made English paper, signed by the author, illustrated with drawings by E. McKnight Kauffer. Original light grey paper-covered boards, printed gilt on front board. Some very light soiling on boards, otherwise Fine copy. £1250.00

**Note: Faber director W. J. Crawley's copy coming in an envelope addressed to him at his home in Highgate. Crawley was the head of Faber's sales department through the 1960s, and a friend of Eliot's from the early 1930s until the poet's death in 1965. His judgement about whether a book would sell was considered infallible although he famously argued, during a heated discussion at the legendary Faber Book Committee in the autumn of 1953, against publishing William Golding's *Lord of the Flies*.**

37. **ENRIGHT, Anne.** *The Forgotten Waltz*. London: Jonathan Cape 2011. Signed by the author. Fine in dj. £25.00

38. **FAGAN, Jenni.** *The Acid Burn No Face Man/ Impilo*. Dover, Delaware, USA: Bottle of Smoke Press 2012. Two stories bound Tete Beche. One of a limited edition of 126 copies, 100 copies sewn in wrappers and 26 lettered copies hand bound in boards, this one of the 100 copies sewn in wrappers. Fine copy, as issued. £75.00

39. **FAULKNER, William.** *William Faulkner's Speech of Acceptance upon the award of the Nobel Prize for Literature, delivered in Stockholm on the tenth of December, nineteen hundred fifty*. New York: Spiral Press and Random House 1951. One of 1500 copies of this address printed at the Spiral Press, New York, in March 1951 for the friends of Random House and Spiral Press. Original printed wrappers. Near Fine copy, in French flaps, as issued. £40.00

40. **Finlay, Ian Hamilton.** *Air Letters*. Np: (Nottingham): Tarasque Press 1968. Illustrated by Robert Frame. Original plain wrappers. Fine in printed dj. £100.00

41. **Finlay, Ian Hamilton** with **Friedrich HEGEL**. *Sublime*. Np: (Little Sparta, Dunsyre): Wild Hawthorn Press 1991. Single sheet of white paper, folded once with poem printed on inside recto only; contained in blue paper folder, with from publisher's name again on inside recto. Fine copy, as issued. £40.00

**Note: One of a series of works the WHP termed 'Poems in folders'. The opening four lines by Hegel, the closing four lines by Finlay. Finlay's lines refer to the increasing pile of heads (which did not really happen but is a popular historical myth) caused by the clattering guillotine.**

42. **FINLAY, Ian Hamilton** with **Gary HINCKS**. *Wildflower*. Little Sparta: Wild Hawthorn Press, nd (1992). Folding card. Signed by the author: 'love from Ian' on rear cover. 4pp white card, with title front, two lithographic images of water colour paintings by Gary Hincks of wild growing flowers, each with a different Finlay definition noted below, the first with: 'WILDFLOWER, n. a wayside text' on verso, the second, 'WILDFLOWER, n. an inflammatory text' on recto. Rear cover contains a text linking wildflowers and the role they play as part of nature in the writings of Rousseau and later the French Revolution, by Finlay. Card size open: 8.5 x 24.0cm; card size closed: 8.5 x 12cm. Fine copy, as issued. £200.00

**Note: Wild Hawthorn Press cards were printed in editions of 250 copies.**

43. **FINLAY, Ian Hamilton** with **Gary HINCKS**. *Harvester PD98*. Little Sparta: Wild Hawthorn Press, nd (1996). Card. Size: 17mm x 11mm. Fine copy, as issued. £40.00

44. **FINLAY, Ian Hamilton** with **Gary HINCKS**. *Gleaner B275*. Little Sparta: Wild Hawthorn Press, nd (1996). Card. Size: 17mm x 11mm. Fine copy, as issued. £40.00

**Notes:**

**Both item 35 and 36 reproduce an image made for the Cinderella stamps (see below) Finlay published in editions for an exhibition at the time the United Kingdom faced a change in maritime law and the Euro was being mooted as the universal European currency. The first is of a modern plastic fish box and the name 'Gleaner B275' of the fishing boat. The port letter 'B' here stands for Belfast. 'Gleaner B275' shows a stamp that is to be sold for 1 Euro. The companion card is of a traditional wooden fish box and the name 'Harvester PD98' of the fishing boat. The port letters here 'PD' stands for Peterhead. In this case 'Harvester PD98' is to be sold for 35p.**

**Cinderella stamps are generally privately produced labels that look like a postage stamp.**

45. **FRIEL, George.** *The Bank of Time.* London: New Authors Limited, Hutchison 1959. Author's first novel. Near Fine in Very Good dj, with thumb-sized faint browning on front panel and water stain on top fore-edge and areas missing laminate on front and back panels. £125.00

**Note: A better than usual copy of George Friel's rare first novel.**

46. **FRIEL, George.** *Mr Alfred, M.A.* London: Calder and Boyars 1972. Fine in dj. £150.00

**Note: Chosen by Edwin Morgan for inclusion in his Book Trust Scotland pamphlet *Twentieth Century Scottish Classics.***

47. **GILLIES, Valerie.** 'Ravendean Burn'. University of Kentucky, Lexington, Kentucky, USA: King Library Press 2005. Broadside. One of a limited edition of 350 numbered copies signed by the author. Set and printed by hand at the King Library Press, printed in red & black. Sheet size: 270mm x 395mm. Fine copy, as issued. £40.00

48. **GOHORRY, John.** *A Letter from Lewis Chaucer, to his father Geoffrey Chaucer.* Salisbury, Wilts: Perdix Press 1985. With an introduction by the author. Frontispiece linocut by Howard Phipps. One of a limited edition of 100 numbered copies, this being copy 81, signed by the author. Original Printed wrappers. Fine copy, as issued. £25.00

**Note: In his introduction Gohorry writes that 'In 1391, Chaucer compiled the first two instalments of what was to be a five part treatise on the astrolabe for his son Lewis, then ten years old. The treatise was abandoned, however, and nothing further is known for certain of Lewis Chaucer, other than what Chaucer says of him incidentally in the finished parts.' In this poem Gohorry offers an imaginative reply in imitation of 14<sup>th</sup> Century verse and style from Lewis to his father.**

49. **GORDIMER, Nadine.** *Burger's Daughter.* London: Jonathan Cape 1979. Fine in dj. £30.00

50. **GORMAN, Rody.** *Cuis-Ghaoil.* Edinburgh: Diehard 1999. Poems in Gaelic by the author. Bound in quarter leather, with marbled paper-covered boards. Fine copy, as issued. £35.00

51. **GRAHAM, W. S.** *Aimed at Nobody.* London: Faber and Faber 1993. With a forward by the poet's wife, Nessie (Dunsmore) Graham. Paperback original. Fine copy, as issued. £30.00

52. **GRAY, Alasdair.** An original als sent to Tom Maschler, Gray's editor at Jonathan Cape, during a period when Maschler was in hospital written on Gray's 'Kersland Street' headed paper and dated, 'Thursday 21 September 1989'. The letter begins: Dear Sir Tom,/ Modern doctors are good at mending hearts. Being in hospital and having your heart looked into is the best reason for taking things easy conceivable, so do!' Gray goes on to suggest that, 'reading should help and offers a reading list, 'just to remind you', of suitable author's and titles: 'Conan Doyle's Sherlock Holmes stories and The Hound of the Baskervilles (the other novels aren't so good) and Stevenson's Treasure Island and Kidnapped'. He continues with Somerville and Ross, Dickens, Wodehouse, 'though I can't eat much of him at a sitting'; concluding that in general these are the books he has 'Sometimes disappeared into like a mouse into a cheese'. With these comforting words said the author turns to business, or as he puts it: 'Having thus urged you to refrain from all business I now get down to business...' He is hopeful that Granta will publish something from the soon to be published *Something Leather*. He also feels it would be: 'good to get one of the Sam stories (A Distant Cousin of a Queen) in something posh and English like Tatler or Vogue, to show Something Leather enters a territory some readers aspire to'. Hopes of a transatlantic publication of the epilogue is also broached, before he returns to his preference for its publication in *Granta*. He concludes: 'Having said which -/ get well but don't try to rush it./ Sincerely,/ Alasdair'. Only to then add a 'P.S.' on the business of typesetters, specimen pages, and concluding 'I will use the same format as 1982 Janine.' A most interesting letter displaying how wonderfully, innocently, inappropriate - advising reading as relaxation to a man who reads for a living and discussing business after advising Maschler 'to take things easy' - the late great Alasdair Gray could be at times. Letter some 350 words, with three fold creases; small mark to top right hand corner, not affecting text, otherwise a fine copy. Together with the letter comes a print of a drawing by Alasdair Gray sent to Maschler in 1988 intended by Gray at the time for the cover of *Something Leather*. The print has three areas - the hair, the skirt and part of the badge - coloured with black felt tip pen. Gray has written below the image in pencil: 'Image for the cover of *Something Leather* by Alasdair Gray: posted to To Maschler/ of Jonathan Cape Ltd/ 32 Bedford Square/ London WC1 on 26 Jan 1988.' Print size: 555 x 345mm. Crease fold in middle, crease in top left hand corner and wavy creasing to top 60mm of sheet, lesser creasing over

complete sheet; couple of small nicks, the largest being 30mm, closed with tape on rear, at top, overall in good condition for an item that was sent as a sample of what the author/ artist had in mind no more. £450.00

**Note:** In 2011 this image was printed by Edinburgh Printmakers and given the title 'Ina' As the note on the Printmakers web page states: This work [Ina] is one of 4 prints by Alasdair Gray commissioned by Edinburgh Printmakers in 2011 for the exhibition *The Writing on Your Wall*. These bold and colourful prints were developed from a series of black and white drawings previously published in Gray's books. Working closely with Alastair Clark in the print studio, the drawings were meticulously developed and transformed with Gray on hand at all stages despite commuting from Glasgow. They were made in August, coinciding with the Edinburgh Festival so Gray would regularly have to 'nip out to give a talk' or attend an event.

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53. **GRAY, Alasdair.** *Old Negatives: four verse sequences*. London: Jonathan Cape 1989. One of a limited edition of 500 hardback copies numbered and signed by the author, this being copy 376 corrected by the author who originally numbered it 276 before double scoring through the 2 and adding above '3 – sorry, this is correct'. Erratum slip laid-in. Fine black cloth covered boards stamped with silver pictorial design, in like Fine black pictorial design on white textured paper dj. £125.00

54. **GRAY, Alasdair.** *Poor Things*. London: Bloomsbury 1992. Signed by the author Erratum slip, laid-in. Also with publisher's postcard advertising *Poor Things*, containing on reverse of title and cover design alternatively titled blurbs which additionally contain one or two textual differences to those on the front inner flap of the novel. This too is signed by the author. And finally, a press photograph of the author holding a copy of *Poor Things* outside the Whitbread Brewery in London on the day it was announced he had won the Whitbread Novel Award. The colour photograph was taken by Brian Smith for the Daily Telegraph and is dated 18/11/92 on a Telegraph sheet attached to rear. Photograph: 30 x 20cm. The book is bound in black cloth-covered boards stamped with author designed silver thistles topped by the words 'WORK AS IF YOU LIVE IN THE EARLY DAYS OF A BETTER NATION'. Small bump to bottom front fore-edge, otherwise Fine copy, in like author designed pictorial dj. £1250.00

55. **GRAY, Alasdair.** *Why Scots Should Rule Scotland*. Edinburgh: Canongate 1992. Signed by the author. Paperback original. Fine copy, as issued. £60.00

56. **GRAY, Alasdair.** *A History Maker*. Edinburgh: Canongate 1994. Inscribed warmly and at length to his first agent Zandra Hardie by the author: 'TO AUNT ZANDRA, With thanks for advice/ which helped me make the/ first chapter leaner and fitter/ Alasdair/ 15 November/1994/ P.S. This book looks better/ without the dust jacket'. Laid in is a postcard of a Gertrude Degenhardt harp player with birds on the front and a note from Gray to Zandra Hardie, his agent, on the back. The note covers a number of subjects including a contract, I assume for the *History Maker*, 'Yes you are right – the contract has engendered wasteful fuss' which has made Gray feeling, 'like a mulberry bush which my friend Stephanie (Stephanie Wolfe Murray, the co-founder of Canongate, the publisher of his first novel, Lanark.) has got round . . .' he expresses no ill-will on this point however rather expressing concern for her and hope that 'the shadows under her eyes. . .may fade' now Canongate has 'young Mr Byng at the helm – or prow – or pumps: probably all three.' Canongate had been in financial difficulties until Jamie Byng waved his magic silver spoon at it and the Life of Pi thumbed out a plum. The note also broaches the subject of his Anthology, where he laments he will probably have to write 'another novel' before he is likely to feel financial secure enough to tackle, 'the completion of something so big'. Indeed Gray had to write the short novel *Mavis Belfrage*, 1996 before he finally completed his anthology, *The Book of Prefaces*, in 2000. Postcard in fine condition; Book is Fine in dj. £300.00

**Note: Xandra Hardie became Alasdair Gray's literary agent in 1988, and began by taking over negotiations with Jonathan Cape over the publication of *Something Leather*. In 1993 Gray would dedicate his book of stories, *Ten Tales Tall and True*, equally to Zandra Hardie, Tom Maschler and his wife Morag McAlpine. The Dedication reads: 'To the onelie begetters of these stories. Tom Maschler and Zandra Hardie and Morag McAlpine'.**

57. **GRAY, Alasdair.** *Mavis Belfrage: A Romantic Novel*. London: Bloomsbury 1996. Signed by the author. Fine copy in dj. £75.00

58. **GRAY, Alasdair.** *A Life in Pictures*. Edinburgh: Canongate 2010. Illustrated profusely in colour and b&w with examples of a lifetime's work by the author. Also illustrated with b&w photographs of the author, his family and friends. Errata slip present, as required. Signed by the author. Fine in dj, with small blurb label on front cover £175.00

**Note: A wonderful 'Autopictography' both signed and with the rare errata slip present.**

59. **GRAY, Alasdair** and **Nellimeg HIND**. *Nellimeg Hind and Her Things and Some of Her Folk*. Glasgow: Enable Glasgow 2010. Profusely illustrated in colour by Alasdair Gray. A small facsimile of Nellimeg Hind's Scrap Book from 1989 to 2006, with an introduction by Eleanor Hind. Original illustrated wrappers. Fine copy, as issued. £30.00

**Note:** In her introduction Eleanor Hind writes that when her daughter, Nellimeg, told her and her father in 1989 that the author, Alasdair Gray, was 'going to write a book for me... they were not sure how to take it'. They more or less forgot what Nellimeg had said until, 'A week or so later, however, Alasdair appeared, found a large new scrapbook, a box of paints, some brushes, pen and pencils. He had come to write a book with Nellimeg, right enough. That was, I believe, in 1989. Since then, from time to time, Alasdair has added to the story, each picture being someone or something of importance in Nellimeg's life. It is a great record, much appreciated by Nellimeg and her family.'

Helen Margaret Hind, or Nellimeg, as she is known in her family is the daughter of Archie and Helen Hind. At six months she "sustained vaccine damage which greatly slowed her progress". Archie Hind is the author of the classic Glasgow novel *The Dear Green Place*.

60. **GROARKE, Vona**. *Spindrift*. Loughcrew, Oldcastle, County Meath, Ireland: Gallery Press 2009. Signed by the author. Fine in dj. £30.00

**GROARKE, Vona**. See also item 107.

61. **HEANEY, Seamus**. *Robert Lowell: a memorial address and an elegy*. London: Privately printed by Faber and Faber 1978. Printed at John Roberts Press, London. Original plain wrappers, in integral black on light grey printed and sewn dustjacket. Fine copy, as issued. £175.00

**Note:** According to Rand and Durkin only 250 copies of this address and elegy were printed. They also point out that line thirteen in the elegy was replaced by five lines in the version published later in the year in *After Summer*.

62. **HEANEY, Seamus**. *Place and Displacement: Recent Poetry of Northern Ireland*. Np (Grasmere): Trustees of Dove Cottage 1984. The Pete Laver memorial lecture delivered at Grasmere 2<sup>nd</sup> August 1984. Laver worked as Librarian at Dove Cottage. Printed by Frank Peters, Ltd., Kendall, Cumbria. Original printed wrappers. Fine copy, in like printed dj, as issued. £20.00

63. **HEANEY, Seamus** (contributes a poem 'The Earth House' to). *The Four elements*. Lower Marston, Cheltenham: The Friends of the Cheltenham Festival of Literature 1990. A set of four broadside poems housed in a paper portfolio, the other contributors being Jenny Joseph with 'Persephone', Laurie Lee with 'Field of Autumn' and Laurence Sale with 'Air'. One of a limited edition of 125 numbered copies, each signed by the poet, this copy marked 'out of sequence' on each poem and on folio cover. Each broadside with a wood engravings by John O'Connor. Printed on mould-made paper at the Whittington Press. Each individual broadsides in Fine condition, in Fine pale blue portfolio, apart from an area at the top of the title label, where an excessive use of glue has left a bleeding stain. £200.00

**Note: Brandes and Durkan state that the portfolio issued was deep-pink.**

64. **HEANEY, Seamus** (contributes a poem 'A Sofa in the Forties' to). *Poems for Alan Hancock*. Lower Marston, Herefordshire: The Whittington Press 1993. Introduction by Melvyn Bragg. Title-page wood engravings by Miriam Macgregor. One of a limited edition of 350 numbered copies, of which 50 are signed by all the contributors and quarter bound in Oasis leather, with a separate proof of the title-page wood engraving; this is one of the 300 ordinary unsigned copies, which in this case has been signed by Seamus Heaney at the end of his contribution. Set in Goudy Modern type and printed on Zerkall mould-made paper at Whittington Press; bound in quarter cloth with patterned paper-covered boards. Top edge gilt, with other edges part cut. Title on spine in gilt. Fine copy, as issued. £200.00

**Note: A most attractive book. Other contributors include Ted Hughes, Laurie Lee, Charles Tomlinson, Peter Levi. Each contribution is first published here. 'A Sofa in the Forties' was later collected with revisions in *The Spirit Level*.**

65. **HEANEY, Seamus**. *Crediting Poetry*. Oldcastle, County Meath, Ireland: The Gallery Press 1995. Signed by the author. Original pictorial wrappers. Fine copy, as issued £400.00

**Note: This Irish edition precedes the UK and USA editions published the following year.**

66. **HEANEY, Seamus**. *A Shiver*. Thame, Oxfordshire: Clutag Press 2005. Signed by the author. One of a limited edition of 300 numbered copies, this being numbered 201. Original plain sewn white wrappers. Fine copy in like printed black on brick-coloured dj, as issued. £500.00

**HEANEY, Seamus.** See also item 93.

67. **HOBAN, Russell.** *Trouble on Thunder Mountain.* London: Faber and Faber 1999. Illustrated by Quentin Blake. Signed by Hoban and Blake. Fine copy in dj. £100.00

68. **IMLAH, Mick.** *The Zoologist's Bath and other adventures.* Oxford: Sycamore Press 1982. Author's first collection. Original sewn pictorial wrappers. Fine copy, as issued. £80.00

69. **ISHIGURO, Kazuo.** *When We Were Orphans.* London: Faber and Faber 2000. Fine in dj. £80.00

70. **JENKINS, Robin.** *A Would-Be Saint.* London: Gollancz 1978. Signed by the author. Fine in dj. £50.00

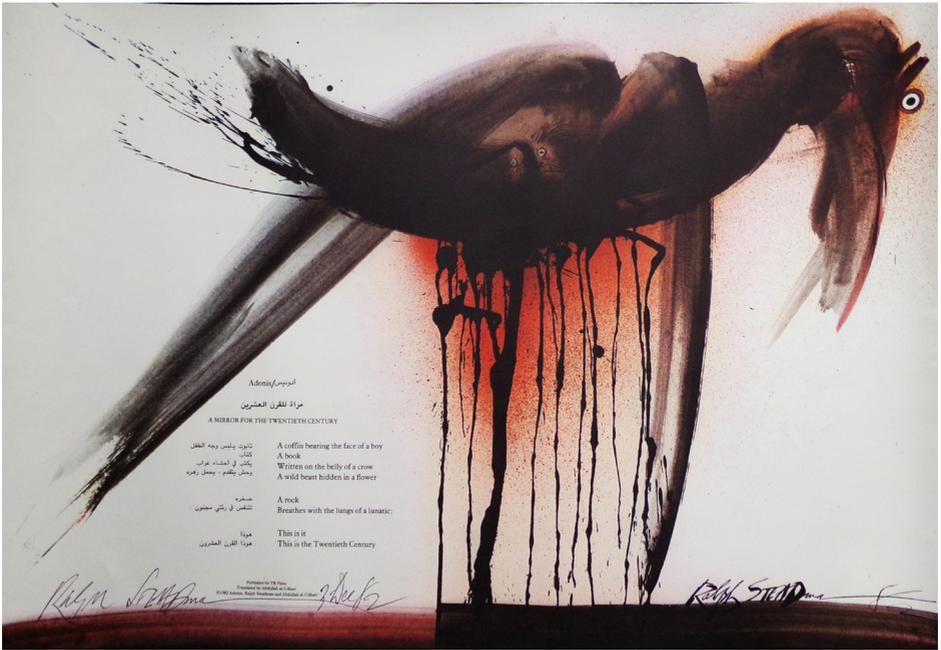
71. **KAY, Jackie.** *That Distance Apart.* London: Turret Books 1991. With a frontispiece by Paul Emslie. Author's first collection. One of an edition of 500 copies, the first 100 of which have been specially bound, and numbered and signed by the author; this being copy 83 of the first 100 specially bound and signed by the author. Bound in maroon cloth covered boards. Fine copy, as issued. £100.00

72. **KAY, Jackie.** *Christian Sanderson.* Alton, Hants: Clarion Publishing, Nd (1996). Illustrated by Peter Arkle. Number 111 of 149 hardback copies signed by the author and illustrator, there were also 50 copies reserved for the collaborators, from a total edition of 499 numbered copies. This copy with an additional illustration signed by Arkle not found in the book laid in at rear. Printed silkscreen on Hahnemuhle paper by Waterman Graphic. Both book and additional illustration in Fine condition, as issued. £40.00

73. **KAY, Jackie.** *Bessie Smith.* Bath, Somerset: Absolute Press 1997. Signed by the author. Paperback original. Fine copy, as issued. £40.00

**Note: Later reissued in 2021 to justified acclaim by Faber and Faber.**

74. **KEANE, Molly.** *Good Behaviour.* London: Andre Deutsch 1981. Slight bump to top of jacket spine, otherwise Fine in dj. £100.00



Item 1



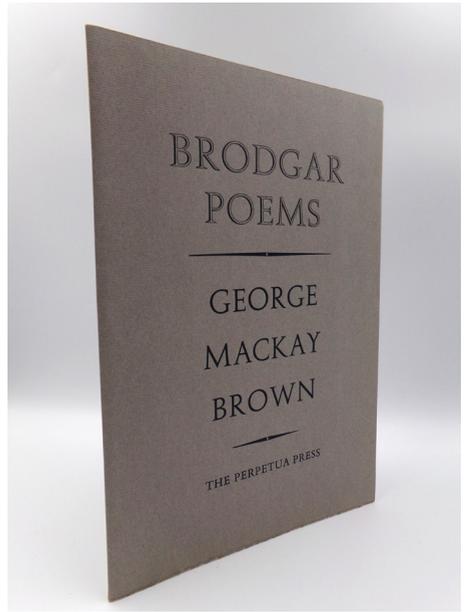
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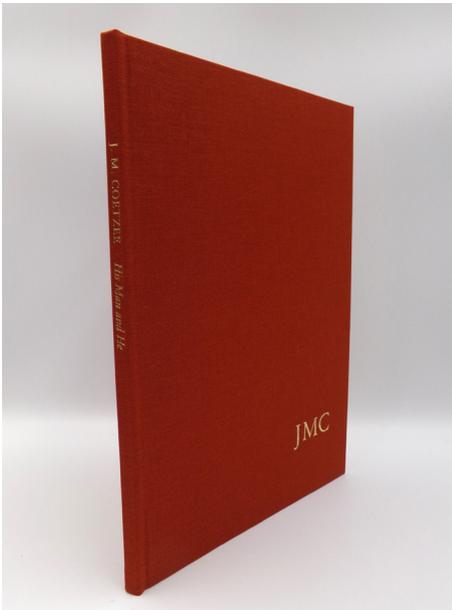
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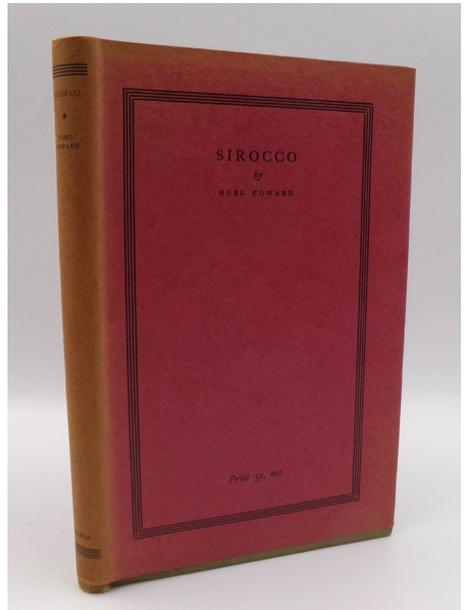
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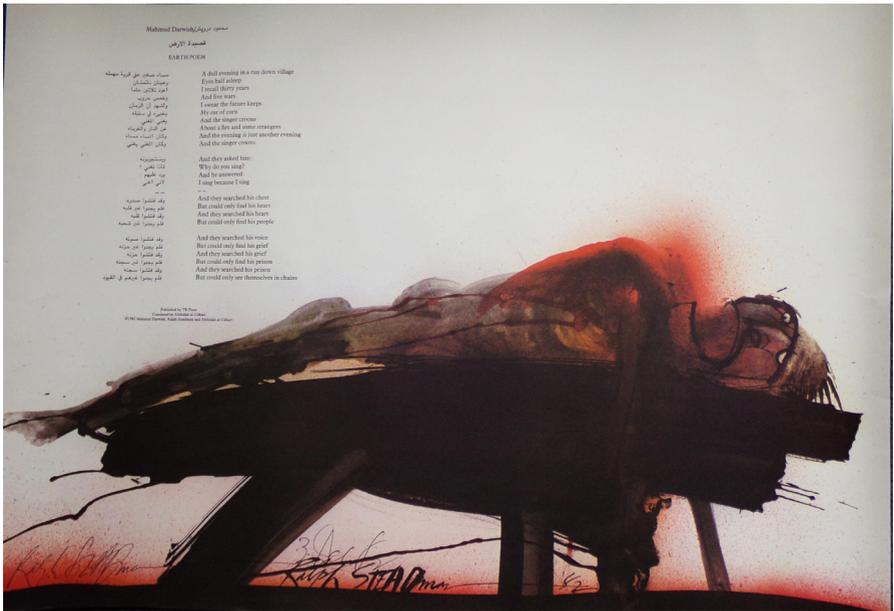
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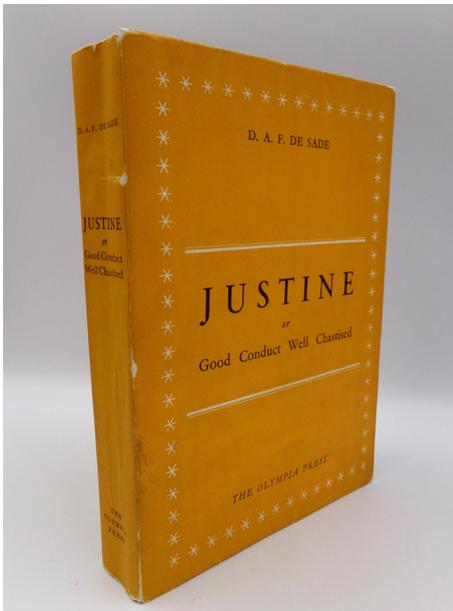
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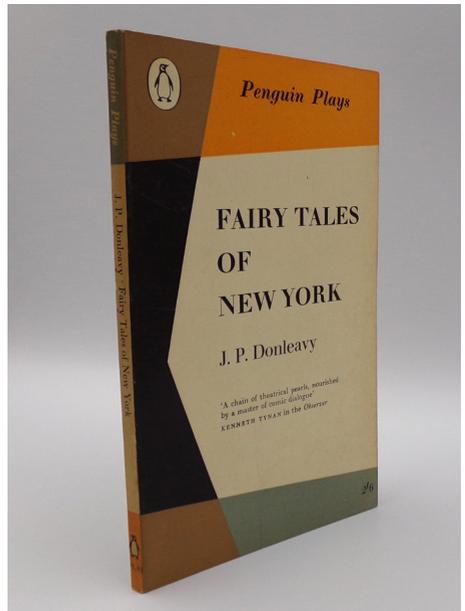
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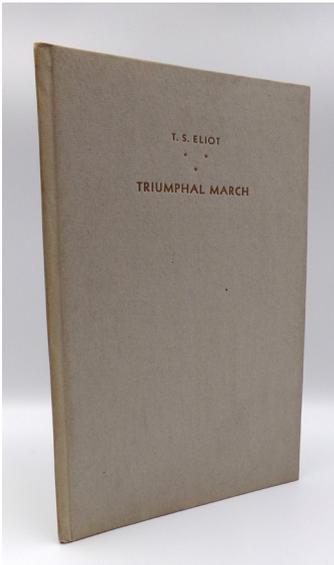
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Item 33



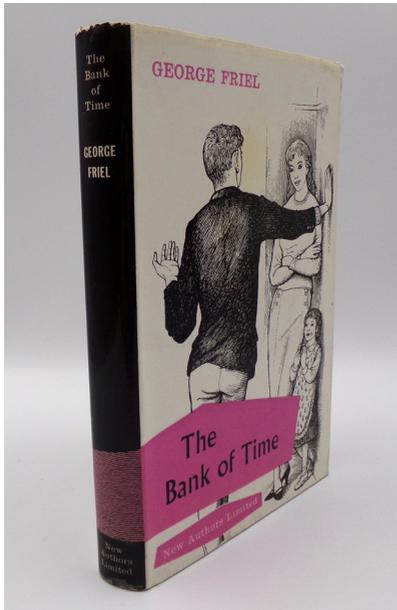
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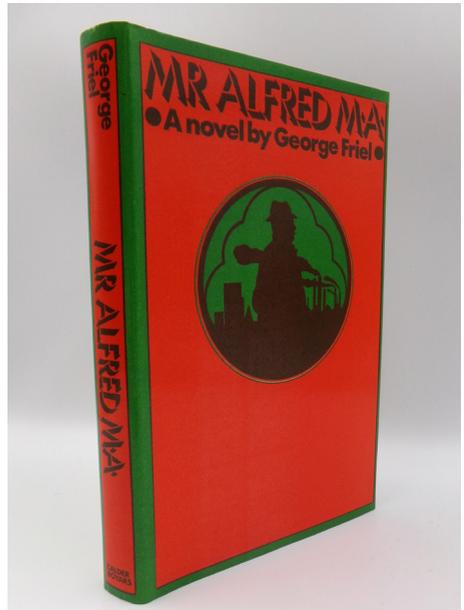
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Items 43 & 44



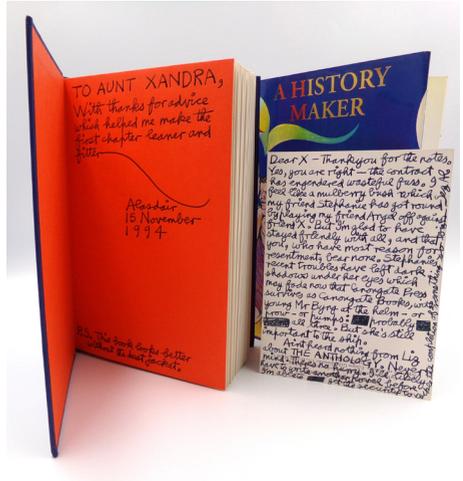
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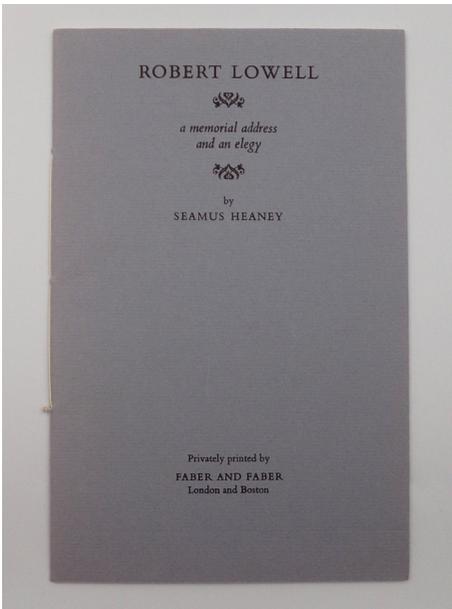
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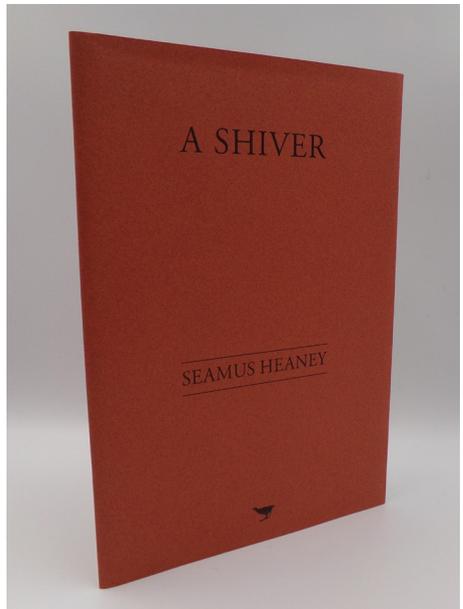
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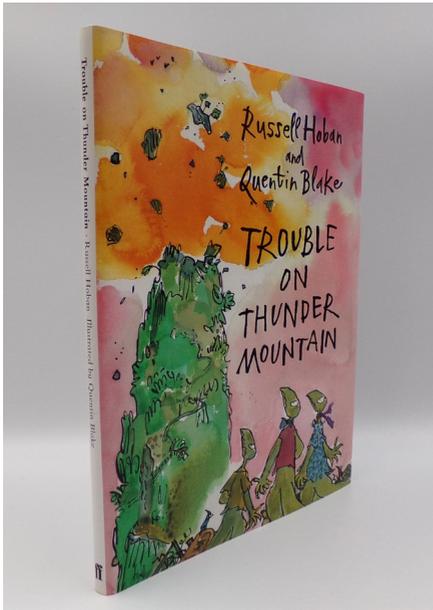
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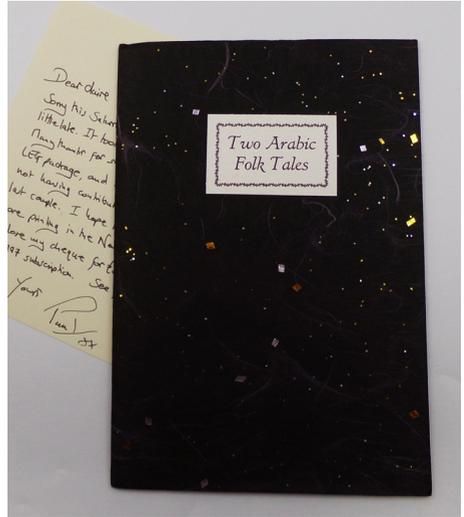
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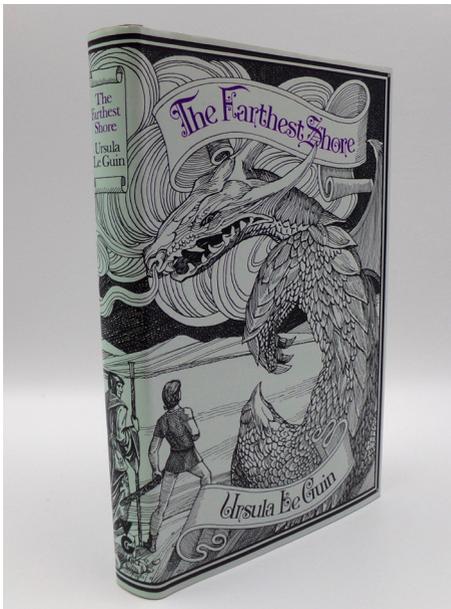
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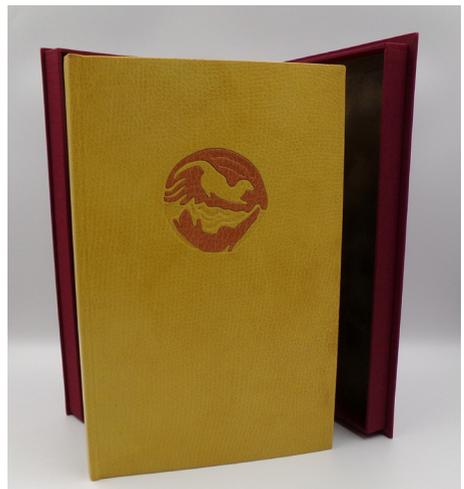
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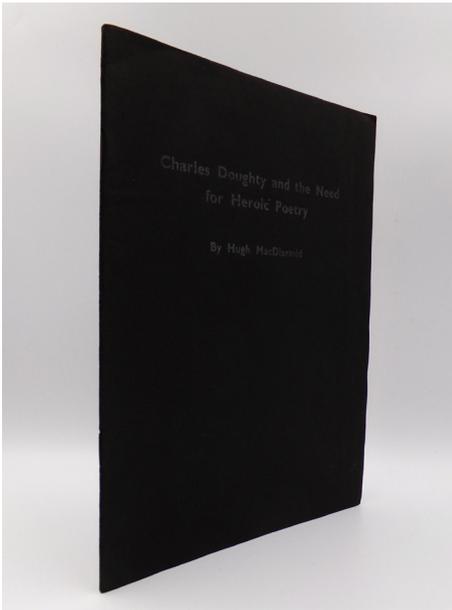
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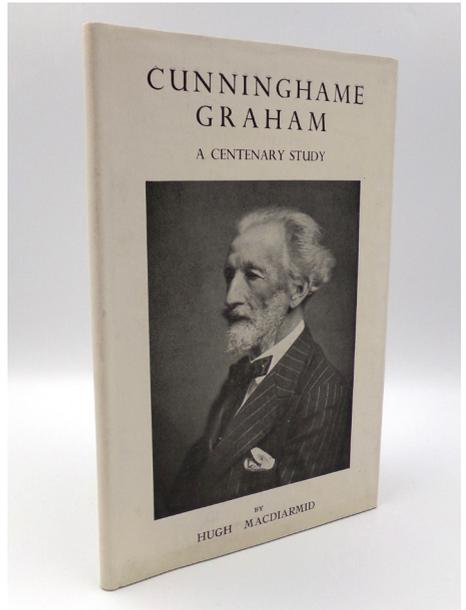
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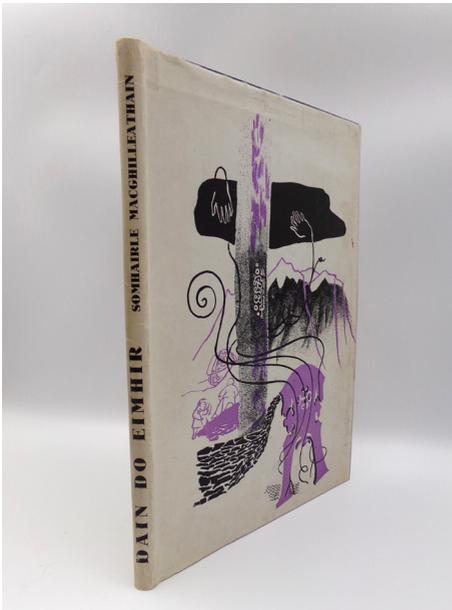
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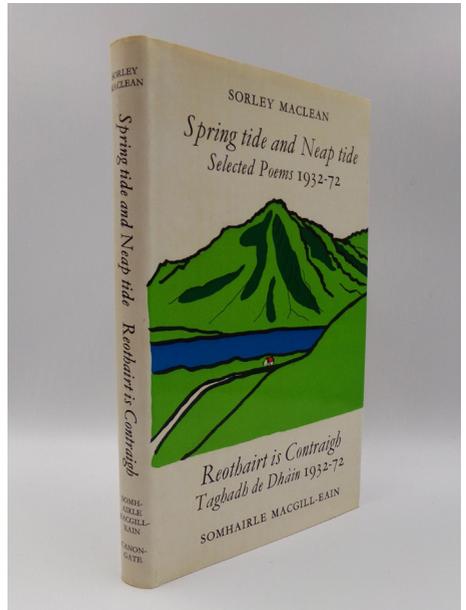
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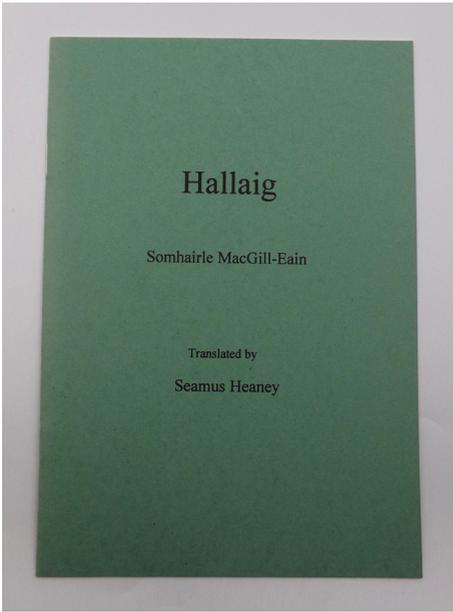
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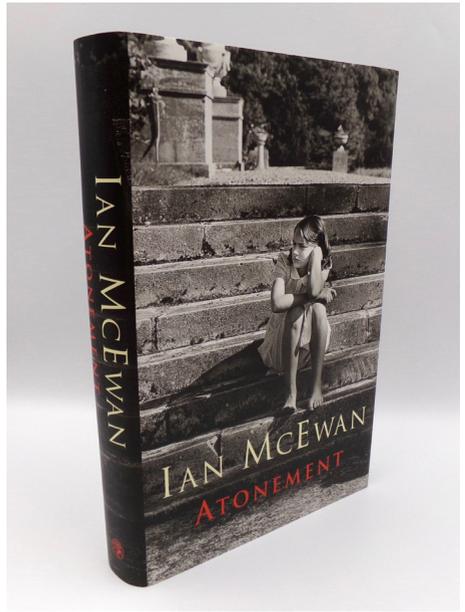
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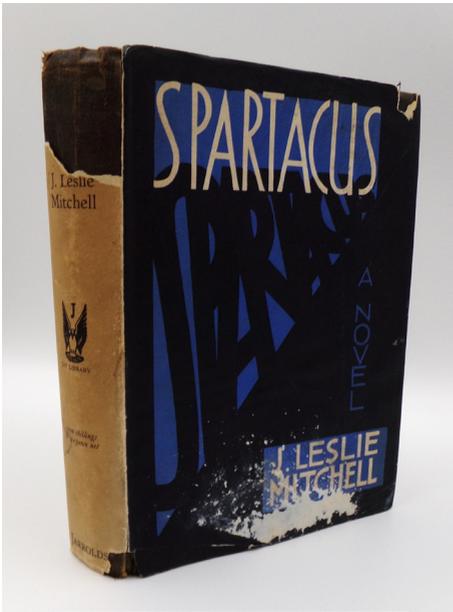
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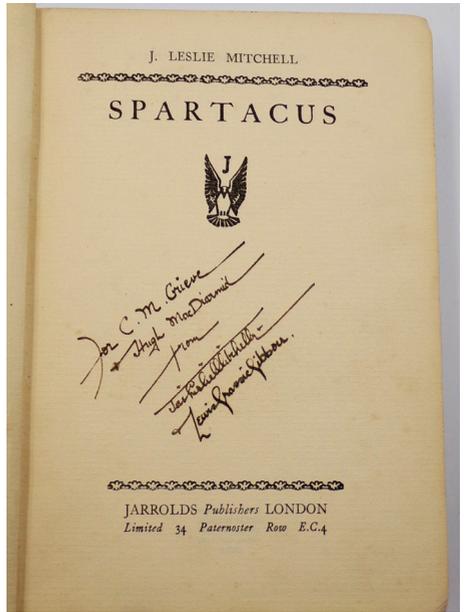
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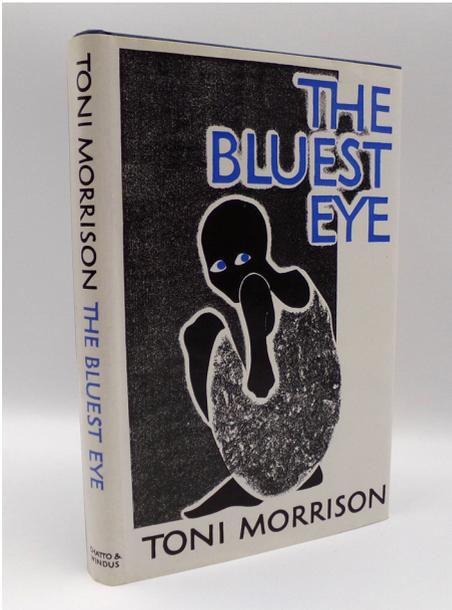


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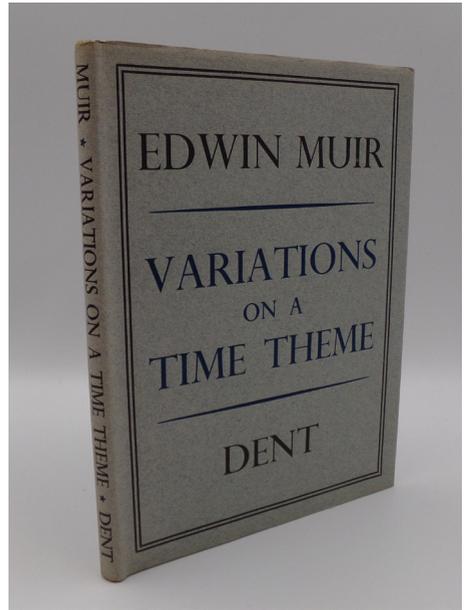


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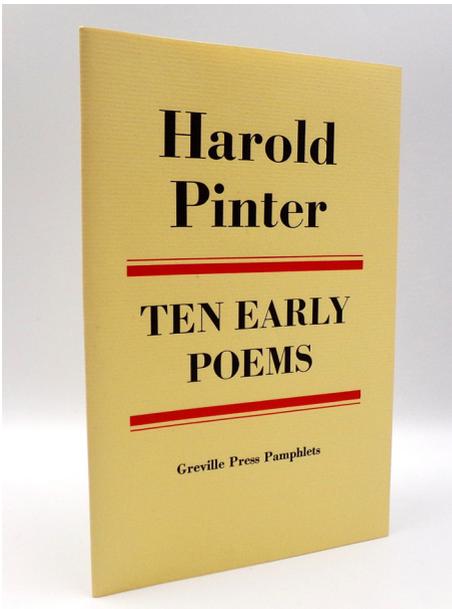




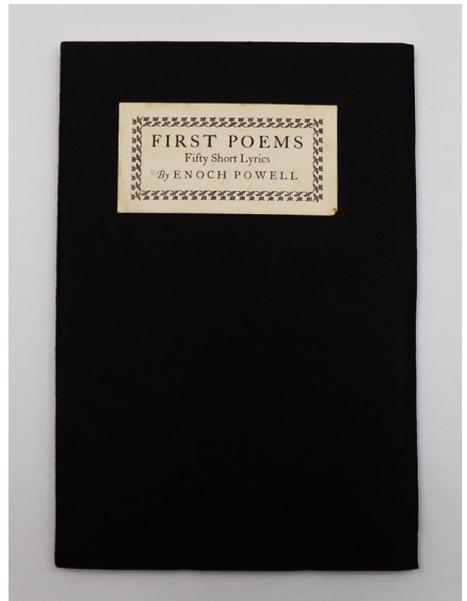
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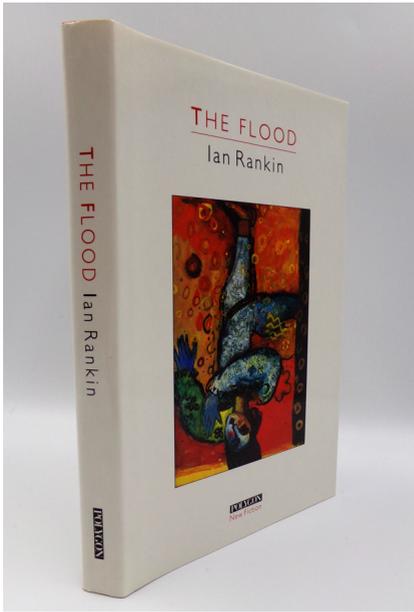
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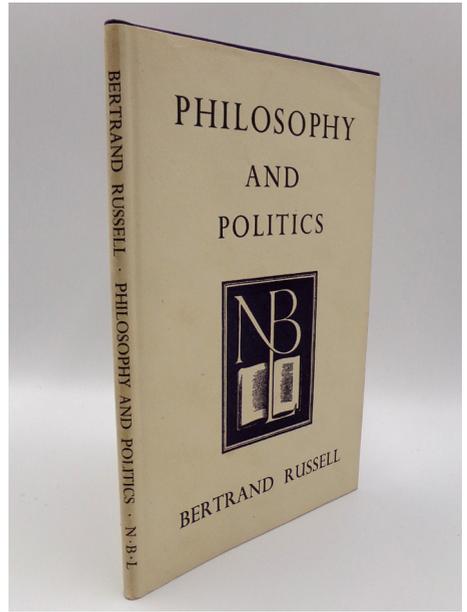
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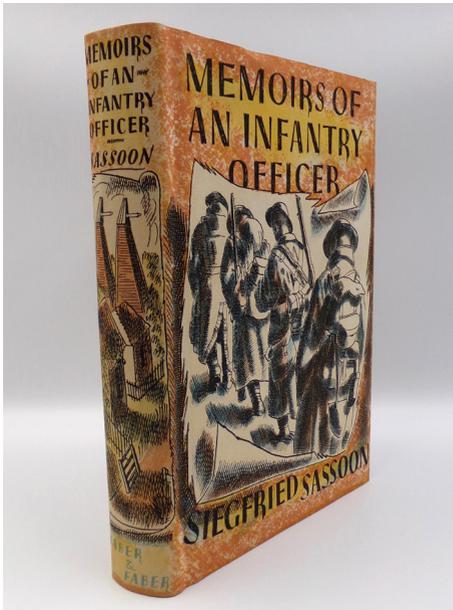
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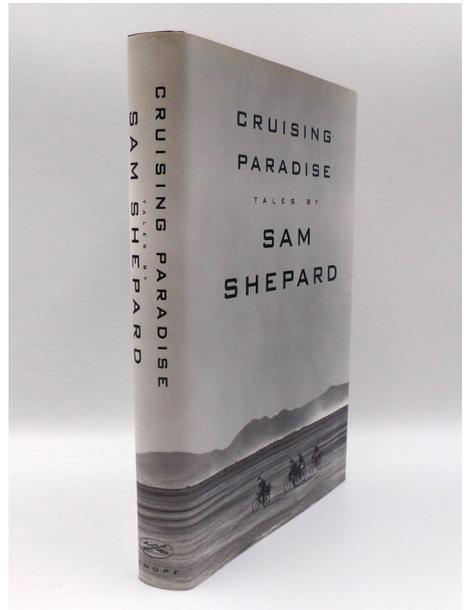
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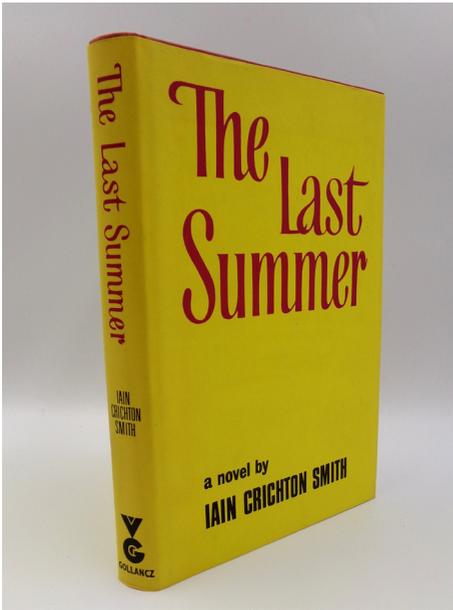
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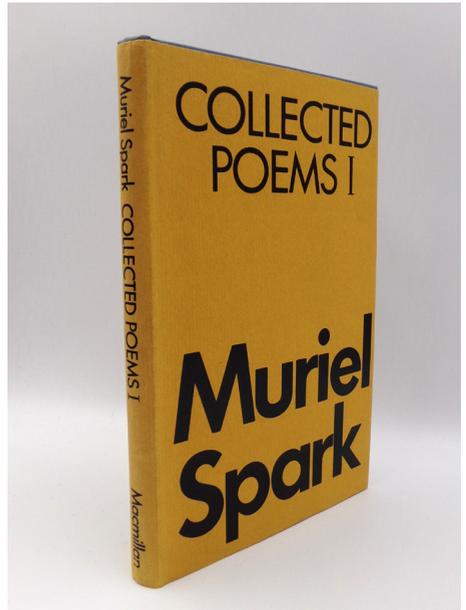
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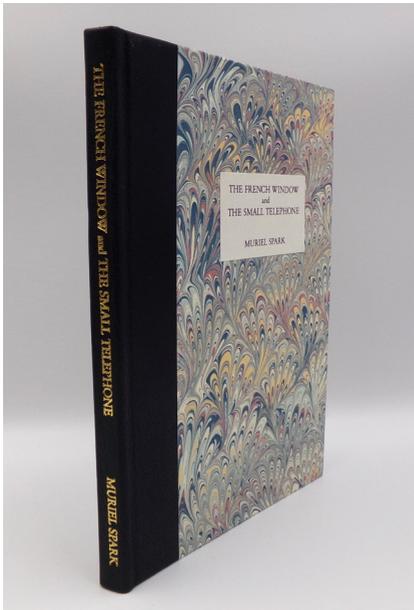
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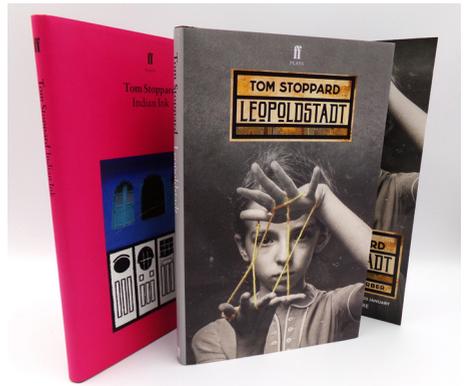
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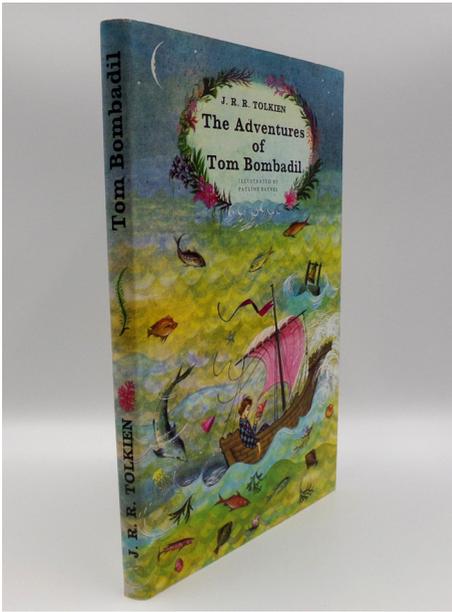
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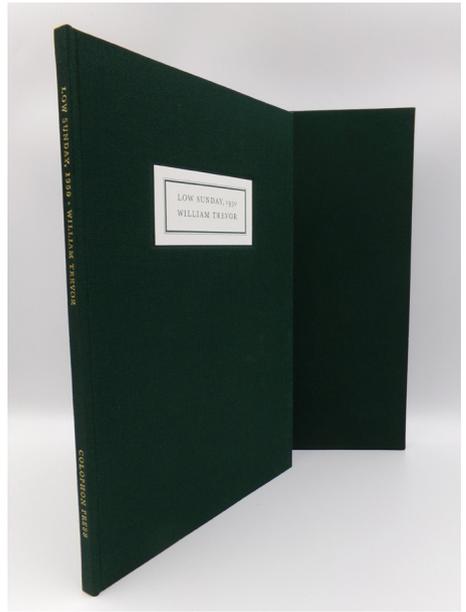
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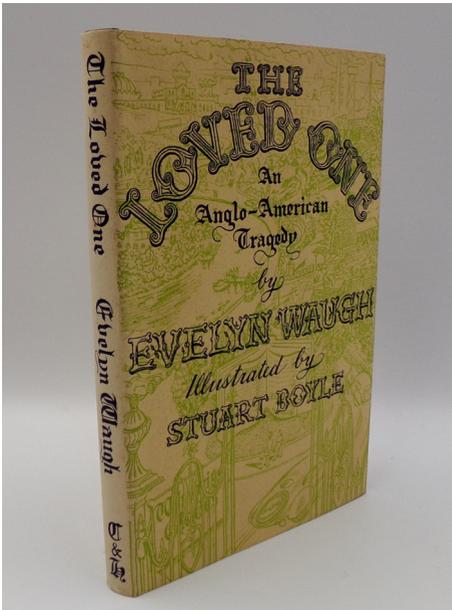
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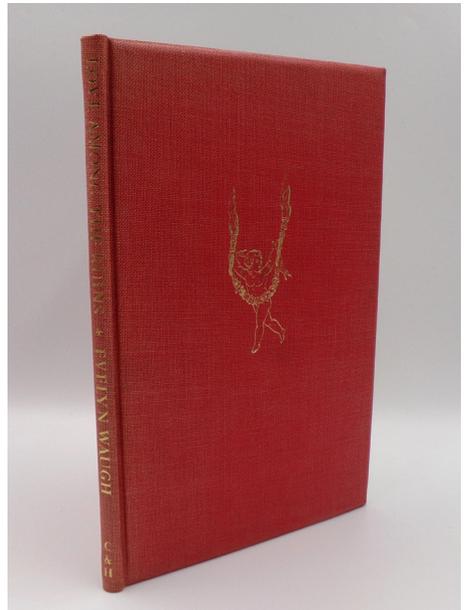
Item 139



Item 143



Item 146



Item 147

75. **KINSELLA, Thomas.** *Fifteen Dead and One and Other Poems.* Dublin: Dolmen Press in association with Peppercanister 1979. One of a limited edition of 150 copies issued uniformly as a set, both volumes being number 66 and both signed by the author; of the total edition 125 copies were for sale and 25 copies were for presentation. Each volume bound uniformly in quarter vellum, with green paper covered boards. Both Volumes lettered in gilt on spine and with design in gilt on upper board. Both volumes Fine in matching slipcase and gilt design on both sides; only fault small bump on one rear edge of slipcase. £300.00

76. **LAWRENCE, T. E** (Translator). *Two Arabic Folk Tales.* London: Strawberry Press, Midwinter 1996. Illustrated with wood-engraving by P.W.N. Second edition, first issue. One of around 100 copies printed on Zerkall mould-made paper Issued privately at the Midwinter Solstice, 1996. Inscribed by the illustrator/publisher: (This copy is for) 'Claire and David'/ (from) 'Paul xx/ Alison.' Laid-in is a short note from the publisher to Claire, the recipient of this copy apologising for the delay in publication: 'Sorry this Saturnalian pamphlet is a little late. It took ages to print...' It continues for a few more sentences covering an LEG package he received from Claire, and his intention to do '...a bit more printing in the New Year...' Some fore and bottom edges untrimmed. Original plain sewn wrappers, in integral gold and silver speckled black wrappers. Fine copy, as issued. £250.00

**Notes:**

**The colophon states in full: 'One of around 200 copies of this edition of *Two Arabic Folk Tales* have been hand set and printed by P.W.N. and A.P.F. Of these around 100 unnumbered copies on Zerkall mould-made paper have been issued for private circulation at the Midwinter Solstice. The remaining copies will be published in 1997.' The remaining copies contained an extra illustration, an introduction by the Paul W. Nash and were bound in cloth.**

**The two tales were first published in September 1938 by the Corvinus Press in an edition of 30 numbered copies (the entire edition), although the colophon states that the printing of the volume was completed in December 1937. The almost one year delay in publication is believed to be due to problems encountered binding the edition. Lawrence originally wrote them out in ink at the beginning of the diary he kept while travelling in Northern Arabia during 1911 considered them suitable subjects for translation while he was trying to improve his Arabic. The diary in question is now in the Houghton Library at Harvard, and was published as *The Diary of T.E. Lawrence MCMXI* again by the Corvinus Press.**

77. **LAX, Robert.** *white dark black dark black light white light.* Edinburgh: Morning Star 1991. Issued as 2/3 in the Morning Star folio series edited and published by Alec Finlay. Illustrated by Andrew Bick. One of 26 copies lettered and signed by the author and illustrator, this being copy 'F', from a total edition of 250 copies. Enclosed with the poem is a 4pp essay on the poetry of Lax by David Miller, entitled "The End of the Kingdom of Necessity, Servitude and Inertia". Poem printed on heavy weight tissue paper, folded once and enclosed in cream watermarked paper covers by Peter Knee. Fine copy, in original printed envelope, as issued. £150.00

78. **LE GUIN, Ursula.** *The Farthest Shore.* London: Gollancz 1973. Fine in dj, very slightly faded on spine. £200.00

**Note: The third book in the Earthsea series. Winner of the 1973 National Book Award for Children's Books.**

79. **LEONARD, Tom.** *Bunnit Huslinn.* Glasgow: Third Eye Publications 1975. Author's fourth book. Illustrations by the author. Printed by The Pluralist Press, Glasgow Print Studio, Glasgow. Original illustrated stapled wrappers. Some light soiling on front and rear covers, with one or two untrimmed fore-edges internally with a touch of browning, otherwise a Near Fine copy, as issued. £150.00

80. **LONGLEY, Michael.** *Sea Asters.* Andrew Moorhouse 2015. Illustrated by Sarah Longley. One of a total edition of 116 copies, of which 75 ordinary copies are individually numbered, bound in quarter leather and cloth boards; 26 deluxe copies lettered A – Z, as above, in slipcase; and, 5 presentation copies numbered in roman numerals I – V, specially bound in full leather and enclosed in a solander box; all copies signed by the author and illustrator. This is a presentation copy being designated o/s (out of series). Typeset in 16pt Centaur and printed on Zerkall paper by John Grice of the Evergreen Press, Stonehouse, Gloucestershire. Bound in full mustard leather, with circular otter shaped, salmon pink, leather inlay on front cover, at the Fine Book Bindery, Wellingborough. Fine copy, housed in maroon cloth-covered Solander box, with printed label inlaid to front cover. £750.00

**Note: Commenting on the publication of *Sea Asters* in the Irish Times in 2015 Longley said: 'Three poems from my last collection *The Stairwell* are included here with kind permission from my publishers Jonathan Cape (*Two Otters, Amelia's Poem, Birth-Bed.*)**

The other nine poems are new. Several of them reflect my discovery of the landscape around Lochalsh in the western Highlands of Scotland, where my daughter, the artist Sarah Longley, now lives with her partner and two daughters.

Sarah's imagination and mine have been intertwined for many years. We are both drawn to remote places and the creatures and plants that live there: otters, badgers, stoats, raptors, waders, dragonflies. I introduced Sarah as a child to the machair-like dune-surrounded plain at Carrigskeewaun in Co Mayo (the duach); and, reciprocally, she has introduced me in my seventies to the Lochalsh salt marsh and its surrounding hills'.

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81. **LONGLEY, Michael.** *The Stairwell*. London: Jonathan Cape 2014. Signed by the author. Paperback original. Fine copy, as issued. £30.00

**Note: Winner of the International Griffin Poetry Prize 2015.**

82. **LONGLEY, Michael.** *The Streams Tattle*. Edinburgh: The Mariscat Press 2015. Cover drawing by Sarah Longley. Original illustrated wrappers. Fine copy, as issued. £20.00

83. **LOPEZ, Barry.** *Occupancy*. Edinburgh: Morning Star Publications 1993. Edinburgh: Morning Star 1993. Issued as 3/4 in the Morning Star folio series. One of 26 copies lettered and signed by the author, this being copy 'D', from a total edition of 300 copies. Typeset by Peter Knee and printed by Smith Settle, Otley, Yorkshire. Large single sheet printed both sides and folded thrice: On one side of the sheet is a hand drawn map by Lopez of his property and home on the McKenzie River Oregon; on the other is an essay and species list found on the property with detail of incidents that happened on the property marked on map. Fine in printed envelope, as issued. £75.00

**Note: Barry Lopez was one of the great environmental writers of our time. He won a National Book Award for *Arctic Dreams: Imagination & Desire in a Northern Landscape*.**

84. **MACCAIG, Norman.** *Three Manuscript Poems*. Exeter: Rougemont Press 1970. One of a limited edition of 300 numbered copies, the first 100 of which are signed by the author; this copy, number 56, is one of the signed copies. Laid in is a publisher's slip announcing this book as the first in a series of manuscript poems and that subsequent books would feature Sylvia Plath and Jon Stallworthy. Original printed and sewn wrappers. Fine copy in printed dj, as issued. £125.00

85. **MACDIARMID, Hugh.** *Charles Doughty and the Need for Heroic Poetry.* Np (St Andrews): Np (The Modern Scot), nd (1936). Inscribed by the author: 'With every high regards/ to my good friends/ Edward Nairn/ and/ Ian Watson/ Hugh MacDiarmid'. Printed at Edinburgh Press, Edinburgh & London. Original printed stapled wrappers. Staples rusted, otherwise a Near Fine copy, as issued. £250.00

**Notes:**

**A scarce off-print first published in vol. 6 of the Modern Scot magazine, 1936.**

**Edward Nairn and Ian Watson were the owners of John Updike Rare books. See next item.**

86. **MACDIARMID, Hugh.** Author's original holograph manuscript of 'Island Funeral' written on one side of 12 (actually 11) quarto sheets. Np: Np, nd. Paper slightly age tanned, each page with two fold creases; pages 1 and 11 (Numbered 12 by author) with rust marks from paper clip otherwise a Fine copies. £1250.00

**Notes:**

**The manuscript poem has been checked and is complete. It appears the poet has incorrectly numbered one of the pages, and what should have been page eleven has been marked page 12 in error.**

**Provenance: From the 'John Updike Rare Books' collection of MacDiarmid's books and manuscripts'. Exhibited as part of the Scottish Branch of the Antiquarian Booksellers Association Fair at the Roxburghe Hotel, Charlotte Square, Edinburgh, 4<sup>th</sup>-5<sup>th</sup> March 1991. Listing on page 9, item 35, Case 2, in exhibition booklet, with 3 verses of poem as full page illustration p.8. Photocopy of original exhibition booklet can be supplied if required.**

**'Island Funeral', one of Macdiarmid's finest long poems, first appeared in his 'guide book' *The Islands of Scotland*, published in 1939.**

**The poem ends:**

**'The cornet solo of our Gaelic islands  
Will sound out every now and again  
Through all eternity**

**I have heard it and am content forever.'**

87. **MACDIARMID, Hugh.** *Cunninghame Graham: A Centenary Study.* Glasgow: Caledonian Press, nd (1952). With a foreword by E. E. Moorhead. Inscribed by the author: 'Signed for my friends/ Edward Nairn/ and Ian Watson/ with kindest regards/ and best wishes/ from/ Hugh MacDiarmid'. Fine in dj £200.00

88. **MACDIARMID, Hugh.** *A Lap of Honour.* London: Macgibbon and Kee 1967. Signed by the author. Fine in dj £100.00
89. **MACDIARMID, Hugh** and **Duncan GLEN.** *The MacDiarmids, a conversation.* Penwortham, Preston: Akros Publications 1970. Illustrated throughout with photographs in b&w of MacDiarmid. One of the first 55 copies of the total edition numbered, this being copy 52, and signed by both authors. Original sewn wrappers, with pictorial cover portrait of MacDiarmid. Near Fine copy, as issued £100.00
90. **MACGILL-EAIN, Somhairle (Sorley MacLean).** *Dain Do Eimhir agus Dain Eile.* Glasgow: William McLellan 1943. Illustrated with full-page pen and ink drawings by William Crosbie. Introductory note on the making of the book by Douglas Young. With English versions of selected poems at rear. Signed and dated by the author at a later date: "Somhairle MacGill-Eain/ 23.6.76". Top fore-edge of text block and front and rear boards bumped; front and rear end papers slightly marked, small Times Book Club stamp on rear end-paper, otherwise Very Good copy, in very good dj, which has been reinforced internally with tape, at top and bottom of spine on small tears, is slightly soiled, and with a small mark on front panel, but nevertheless as nice a copy as I have seen of this extremely rare title in even rarer jacket. £2000.00

**Notes:**

*Dain do Eimhir agus Dain Eile*, is considered a landmark in Gaelic poetry, as it enlarges on conventional subject matter, is innovative in its use of language, and draws on traditional Gaelic techniques and motifs in a masterly, avant-garde way. MacLean's fellow Gaelic poet Iain Crichton Smith has written of the excitement he felt in 1945 when he received it as a Gaelic prize from an unusually enlightened Gaelic teacher: 'I was overwhelmed by the combination of music and imagery that I found in the book, and indeed it is the volume of poems to which I have returned most often, long after I sensed in Auden and Spender flaws which I did not find in MacLean . . . The volume seemed to compose a single poem, the record of a mind and heart engaged in work that was essential to them, and written too in varying forms which seemed suitable to the Twentieth-Century . . . Gaelic poetry in my experience was simply not like that.'

Sorley MacLean wanted to fight in the Republican Army during the Spanish Civil War, but was prevented by family circumstances. In 1937, MacLean, then working as an English teacher at Portree High School, met and fell in love with Nessa O'Shea, an Irish woman whom he believed to be romantically involved with a friend; MacLean did not approach her and she later married someone else. She inspired the poem *An Roghainn (Dàin do Eimhir XXII)* in which the narrator chooses between a love interest and going

to fight in Spain. Later, he went to teach on the Isle of Mull, where the devastation from nineteenth-century clearances—in which many MacLeans had been evicted—had a profound effect on him. MacLean later said that ‘I believe Mull had much to do with my poetry: its physical beauty, so different from Skye’s, with the terrible imprint of the clearances on it, made it almost intolerable for a Gael.’ This period of his life has been described as ‘an immensely creative anguish’, because it led to the writing of the *Eimhir* cycle and *An Cuilthionn*.

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91. **MACGILL-EAIN, Somhairle** (Sorley MacLean). *Reothairt is Contraigh: Taghadh de dhain 1932-72 (Spring Tide and Neap Tide: Selected Poems 1932-72)*. Edinburgh: Canongate 1977. Inscribed by the author to Ruari MacLean: ‘To Ruari MacLean/with gratitude and great/appreciation Sorley MacLean/ 23.3.77’. Fine in dj. £350.00

**Note:** An excellent association copy being inscribed to the famous typographical designer, indeed the designer of the dustjacket of this book, Ruari MacLean.

92. **MACGILL-EAIN, Somhairle** (Sorley MacLean). *Ris a’Bhruthaich: The Criticism and Prose Writing of Sorley MacLean*. Stornoway, Isle of Lewis: Acair 1985. Edited by William Gillies. Signed and dated by the author: ‘Somhairle MacGill-Eain/ 24.10.89’. Author’s signature has slightly off-set onto the front end-paper. Fine in dj. £250.00

93. **MACGILL-EAIN, Somhairle (Sorley MacLean)**. *Hallaig*. Np: (Isle of Skye and Stirling): Urras Shomhairle/ The Sorley MacLean Trust 2002. Translated by Seamus Heaney. MacLean’s original Gaelic on verso with Heaney’s English translation on recto. Signed and dated by Heaney: ‘Seamus Heaney/ 15. VIII. ‘02’. One of a total edition of 200 copies. Original blue/green printed wrappers. Fine copy, as issued. £400.00

**Note:** In an essay in the *London Review of Books* on Sorley MacLean, Seamus Heaney wrote ‘. . . whether we locate the origins of the art in the linguistic deposit or in personal experience, when we come to live with his poetry’s unique rigours and bonuses we can only assent to Ezra Pound’s salutary distinction that “there are works of art which are beautiful objects and works of art which are keys or passwords admitting one to a deeper knowledge, to a finer perception,” in the grateful knowledge that Sorley MacLean’s are of the second sort. What was unlooked for has grown indispensable.’

94. **MCCABE, Patrick**. *Carn*. Nuffield, Henley-on-Thames: Aidan Ellis Publishing 1989. Signed by the author. Fine in dj. £75.00

95. **MCEWAN, Ian.** *Atonement.* London: Jonathan Cape 2001. Signed by the author. Fine in dj. £175.00

96. **MCGAHERN, John.** *That They May Face the Rising Sun.* London: Faber and Faber 2001. Signed by the author. Fine in dj. £125.00

97. **MEEHAN, Paula.** *Six Sycamores.* Dublin: Crowquill 2004. Illustrated by Marie Foley. One of a limited edition of 150 numbered copies signed by the author, artist and book designer, Julian Watson. Typeset in Berkeley Old Style and Gill Sans. Printed on 170 gsm Munken Pure II paper and clothbound in green Snowdon cloth by Nicholson and Bass Ltd, Belfast. Fine copy in tissue dustjacket, in green card slipcase, as issued. £60.00

98. **MICHAELS, Anne.** *Fugitive Pieces.* London: Bloomsbury 1997. Author's first novel. Signed by the author. Fine in Near Fine dj. £80.00

**Note: Highly regarded novel and winner of the Orange Prize for Fiction, the Guardian Prize for Fiction, the Books in Canada First Novel Award and the Trillium Prize.**

99. **MITCHELL, James Leslie.** *Spartacus.* London: Jarrolds 1933. Inscribed by the author to his friend and occasional collaborator C. M. Grieve: 'For C. M. Grieve/ Hugh MacDiarmid/ from/ James Leslie Mitchell/ Lewis Grassic Gibbon.' Front end-paper missing, edges dusty, bottom edge also slightly marked; occasional soiling to borders of pages and light foxing to last few pages and end-papers; boards discoloured, with cloth worn at edges exposing board below; Front panel of dustjacket badly rubbed at bottom partly removing design and author's name, small area missing on top edge; spine browned and stained with piece detached on top edge, but with part of it laid in; rear panel soiled and marked, with small nick, overall a poor copy in a poor dj of a rare title carrying a wonderful association. £900.00

**Note: Rare association copy of an equally rare book with or without dustjacket *Spartacus* is considered the author's most successful novel written under his own name. His best and most enduring work *Sunset Song* was published under his pseudonym Lewis Grassic Gibbon.**

**Mitchell and Grieve were close friends, who also collaborating on *Scottish Scene - An Intelligent Man's Guide to Albyn*, which they co-authored under their more famous pseudonyms, perhaps it is this that led Mitchell to add both when signing.**

100. **MORGAN, Edwin.** 'The Computer's First Translation.' Cardiff: Second Aeon, nd (December 1969). Concrete poem card issued as one of a set with the poetry magazine Second Aeon No10. Printed black on yellow card. Card size: 155 x 115mm. Fine copy. £150.00

**Notes:**

**Does not appear in any Morgan collection, including Collected Poems, probably, as with *Bestiary*, *Proverbfolder*, *Nuspeak* and *Colour Poems*, due to the requirements for colour or the complexities of layout required for printing.**

**'The Computer's First Translation' was issued as one of six concrete poem cards contained in a clear plastic bag stapled to the inside back cover as supplement to SA 10. The copy of the magazine is also present, (with Morgan's poem 'The Loch Ness Monster') as are the other concrete poem cards by Peter Finch, Will Parfitt, Bob Cobbing (x2) and John Furnival. Only the plastic bag is missing.**

101. **MORGAN, Edwin.** *From the Video Box*. Glasgow: Mariscat Press 1986. Inscribed by the author to the novelist/ academic Moira Burgess: 'Moira Burgess/ best wishes/ Edwin Morgan.' One of a limited edition of 300 copies. Original illustrated wrappers. Fine copy, as issued. £40.00

102. [Morning Star Publications]. **STEPHEN, Ian.** *Buoyage*. Edinburgh: Morning Star Publications 1993. Illustrated by Will MacLean. One of 26 copies lettered and signed by the author and illustrator, this being copy 'Y', from a total edition of 300 copies. Folio of Loose sheets, in printed envelope. Typeset by Peter Knee, Mellow, Guildford, and printed by Lutton Press, Edinburgh. Fine copy, in original printed envelope, as issued. £75.00

103. [Morning Star Publications]. **BROWN, G. M.; FINLAY, I. H.; MORGAN, Edwin; RANSFORD, Tessa; TURNBULL, Gael,** and four others. *Impending Navigation Bright: A Catch of Poems about the Shipping Forecast*. Edinburgh: Morning Star Publications 1994. Illustrated by Margot Sandeman. One of 26 copies lettered and signed by Sandeman, this lettered 'C', from a total edition of 300 copies. Single sheet of cream paper folded concertina style, in printed orange card folio. Typeset by Peter Knee, Mellow, Guildford, and printed by Lutton Press, Edinburgh. Fine copy, in original card folio, as issued. £100.00

**Note: Margot Sandeman trained with Jessie Newbery at Glasgow School of Art. There she established a lifelong friendship with her fellow painter Joan Eardley, and also, with another contemporary, Ian Hamilton Finlay, with whom she later collaborated both on publications from the Wild Hawthorn Press and on a series of paintings. She is represented in public and private collections in Scotland, and private collections in England.**

104. **MORRISON, Toni.** *The Bluest Eye.* London: Chatto and Windus 1979. Author's first novel. Signed by the author. Fine in dj. £1250.00

105. **MORRISON, Toni.** *Love.* London: Chatto and Windus 2003. Signed by the author. Fine in dj. £150.00

106. **MUIR, Edwin.** *Variations on a Time Theme.* London: J. M. Dent 1934. Inscribed by the author: 'To F. G. Scott/ with affection from the/ land of the forgotten/ Edwin Muir.' Some light spotting to end-papers, otherwise a Near Fine copy in Fine dj. £200.00

**Note: The recipient here is the poet's friend composer Francis George Scott, a major figure of his early years and the dedicatee of Muir's 1926 book of essays *Transition*. Later an irreparable schism between the two was caused when Muir published *Scott and Scotland* in 1936, where he criticised the ideas of the 20<sup>th</sup> Century Scottish Renaissance and the use of Scots.**

107. **NI CHONAILL, Eibhlin (dubh).** *Lament for Art O'Leary.* Loughcrew, Oldcastle, County Meath, Ireland: Gallery Press 2008. A version from the Irish by Vona Groarke. With a ten page introduction by Groarke. Fine in dj. £40.00

**Note: A highly regarded poem in the tradition of the Irish funeral lament or 'keen', described by Peter Levi in his inaugural lecture as Oxford Poetry Professor as "The greatest poem written in these islands in the whole Eighteenth Century."**

108. **O'BRIEN, Edna.** *The High Road.* London: London Limited Editions/ Weidenfeld and Nicolson 1988. One of a limited edition of 150 numbered copies specially bound for London Limited Editions and signed by the author, this being copy 84. Bound in quarter green cloth with predominately green coloured marbled paper-covered boards. Fine copy, in Near Fine (one smallish nick) tissue dj, as issued. £40.00

109. **O'FLAHERTY, Liam.** *The Wild Swan and Other Stories.* London: William Jackson (Books) Ltd 1932. Frontispiece by P. V. Moon. With a foreword by Rhys Davies. Erratum inserted correcting publisher. One of a limited edition of 550 numbered copies signed by the author, of which 500 were for sale, this being copy number 339 of those for sale. Printed at the Chiswick Press. Top edge gilt. Bound in brown cloth, printed on spine and top boards in gilt. Front and rear end papers affected with light foxing, otherwise a Near Fine copy. £45.00

110. **ORWELL, George.** *The Moon Under Water.* Np (North Yorkshire): Effra Press and Typefoundry, nd. Cover illustration, initials and leaves painted by hand on each copy. Erratum laid in. One of a small, unspecified number of copies, this being number 23, set by hand in 16pt Village, printed on Zerkall 7635 and sewn into handmade cotton rag wrappers, untrimmed on top and fore-edges. Fine copy, as issued. £35.00

**Note: First published in the Evening Standard on 9<sup>th</sup> February 1946 and later collected in *Collected Works, Volume XVIII, Smothered Under Journalism, p100.* This is the first separate printing of the essay.**

111. **O'SULLIVAN, Vincent.** *Apollinaire.* Edinburgh: The Tragara Press 1970. One of 20 copies printed on white Barcham Green hand-made paper, sewn into brown Tre Kronor card covers and lettered in black on the upper cover, from a total edition of 70 numbered copies, this being copy number 18. Fine copy, as issued. £120.00

**Notes:**

**A spirited defence of Guillaume Apollinaire which first appeared in The Dublin Magazine, January-March 1936. Written after a contributor to the magazine had casually disparaged him, noting (among other things) that he had "served a sentence in gaol for theft". O'Sullivan, itemising the circumstances of his detention after an acquaintance had walked off with some sculptures at the Louvre.**

**Vincent O'Sullivan (1868-1940) was born in Dublin, brought up in New York and sent to school in England where he was taught by Frederick Rolfe. He dropped out of Oxford to join the Yellow Book set and was a good friend to Oscar Wilde.**

112. **PINTER, Harold.** *Landscape and Silence.* London: Eyre Methuen 1969. Fine in dj. £40.00

113. **PINTER, Harold.** *No Man's Land.* London: Eyre Methuen 1975. Fine in dj. £40.00

114. **PINTER, Harold.** *Ten Early Poems.* Warwick: Greville Press 1992. One of a limited edition of 500 copies, of which the first fifty are numbered and signed by the author, this being copy 32 of the signed copies. Original plain card wrappers. Fine in integral printed dj, as issued. £150.00

**Note: Pinter writes on the blank, following colophon, by way of introduction: 'I rediscovered these poems by chance. They represent my earliest work. Harold Pinter.'**

115. **PRINCE, F. T.** *Poems*. London: Faber and Faber 1938. Author's first collection. Laid in is a short, two paragraph, hand written note to a friend, the recipient of this volume, which opens: 'I feel that most of these poems will disappoint you...' Prince then goes on to name those he considers most successful, qualifying his choice by stating it is made on 'Technical features' not necessarily what will please the 'ordinary reader'. The remainder of the note covers his hope that they can arrange a game of squash in the near future! Note addressed and signed 'Yours ever/ Frank Prince'. Approximately 70 words. Note in Fine condition; Book in Very Good condition in dj, which is faded on the spine and with part of upper wrapper, having a 5mm x 5mm piece missing from spine, and three tears (the longest being 4cm) in edges. £125.00

116. **PRINCE, F. T.** *The Doors of Stone*. London: Rupert Hart-Davis 1963. Inscribed by the author to the academic David Gwilym James: 'To Gwilym James/ This and my thanks/ for his kindness/ and encouragement/ T. F. Prince/ 6.v.63'. Foxing on top edge, otherwise a Fine copy in dj. £50.00

117. **POWELL, Enoch.** *First Poems: Fifty Short Lyrics*. Oxford: Basil Blackwell 1937. Author's first collection. Signed by the author. Printed at the Shakespeare Head Press. Some pages uncut. Original black card wrappers, with yapped fore and bottom edges, and printed paper title label pasted to front cover. With some occasional light foxing on front label and edges, otherwise Near Fine copy, as issued. £175.00

**Note: An uncommon title with author's signature.**

118. **RANKIN, Ian.** *The Flood*. Edinburgh: Polygon 1986. Author's first novel. Fine in dj. £500.00

119. **REID, Alastair.** *Digging Up Scotland*. Edinburgh: Edinburgh International Book Festival 2002. With a new afterword. Signed by the author. Paperback original. Fine copy, as issued. £30.00

**Note: This autobiographical essay by an important, if ignored, author in his own country originally published in the New Yorker in 1997, this its first publication in Scotland.**

120. **ROBERTSON, Robin.** *Grimoire: New Scottish Folk Tales.* Andrew Moorhouse 2022. Illustrated by Tim Robertson. One of a total edition of 106 copies, of which 5 copies are Presentation copies, numbered in Roman numeral, with a separate print of one of the images in the book, and specially bound and enclosed in a solander box; 26 copies are individually lettered in a slipcase; and, 75 copies individually numbered in a standard edition: all copies signed by the author and illustrator. This copy being one of the standard edition. Typeset in 16pt Centaur and printed on Zerkall paper by John Grice of the Evergreen Press, Stonehouse, Gloucestershire. Bound in quarter maroon leather, with light grey cloth covered boards at the Fine Book Bindery. Fine copy, as issued. £100.00

**Note: A trade edition of Grimoire was published by Picador in 2020. For this edition, Robin Robertson has written a foreword and his brother Tim Robertson has created nine new drawings. A most attractive book inside and out.**

121. **ROLFE, Frederick William 'Baron Corvo'.** *A Letter from Baron Corvo to John Lane.* Hurst: The Peacock Press 1958. One of a limited edition of 30 numbered copies, this being copy number 27. Typeset in SB Perpetua and printed by Alan Anderson at the Tragara Press on Saunders hand-made paper, sewn into lilac hand-made paper covers, lettered in black on the upper cover. All edges untrimmed. Small mark (paper flaw on rear wrapper), slight crease at bottom of spine and fore-edges, otherwise a Fine clean copy of this fragile item. £250.00

122. **RUSSELL, Bertrand.** *Philosophy and Politics.* London: National Book League 1947. Fine in dj. £80.00

123. **SASSOON, Siegfried.** *Memoires of an Infantry Officer.* London: Faber and Faber 1931. With fifteen full-page coloured, and numerous monochrome, illustrations by Barnett Freedman. One of a limited edition of 320 numbered copies, 300 of which were for sale, this being copy 92 of those for sale, signed by the author and illustrator. Printed on hand-made paper. Top edge gilt, with others untrimmed. End-papers and vellum covered boards illustrated by Barnett Freedman. Fine copy in matching dj, with one 3mm minute nick on bottom of front panel; lacking original slipcase. £1500.00

124. **SHARP, Alan.** *A Green Tree in Gedde*. London: Michael Joseph 1965. Author's first novel. Some light foxing on fore-edge, otherwise Fine in dj. £125.00

**Note: Chosen by Edwin Morgan for inclusion in his Book Trust Scotland pamphlet *Tuentieth Century Scottish Classic*. Morgan claims that *Green Tree* 'can still be felt to have much of the excitement its early readers and reviewers experienced' and, despite its occasional faults of overwriting his 'exuberant style produces at its best some remarkable atmospheric effects and some sharp psychological probing. The drifting crisscrossing search of the four central characters...for their true identities comes to us now with the flavour of the sixties, but there are many wider echoes both before and after that time'**

125. **SHEPARD, Sam.** *Cruising Paradise*. New York: Knopf 1996. Signed by the author. Fine in dj. £200.00

126. **SMITH, Ali.** *Writ*. Np (Oundle): Oundle Festival of Literature Press 2006. One of a limited edition of 200 numbered copies signed by the author. Typeset by Speedspool of Edinburgh in Monotype Plantin Light and printed on Zerkall mould-made paper by Sebastian Carter at the Rampant Lions Press, Cambridge. Original sewn plain wrappers. Fine copy, in printed paper wrappers, as issued. £25.00

127. **SMITH, Iain Crichton.** *The Last Summer*. London: Gollancz 1969. Author's second novel. Signed by the author. Fine in dj. £150.00

128. **SPARK, Muriel.** *Collected Poems 1*. London: Mamillan 1967. Fine in dj. £80.00

**Note: Print-run: 2150. David Rees. A Bibliography of Their First Editions: Muriel Spark, William Trevor & Ian McEwan. London 1992.**

129. **SPARK, Muriel.** *The French Window* and *The Small Telephone*. London: Colophon Press 1993. Illustrated by Penelope Jardine. One of a total edition of 123 copies, this copy being number 15 of 105 numbered 1-105, quarter-bound in Nigerian goatskin and signed by the author. Typeset in 14pt Garamond, printed on Lana Royal Crown mould-made paper by S & W Litho, Ashton Keynes and bound by Cedric Chivers Ltd., Bristol. Top edge gilt; Title and author stamped in gilt on spine and in black on paper label pasted to front board. Fine copy, in glassine jacket, as issued. £200.00

130. **SPENCE, Alan.** *The Magic Flute*. Edinburgh: Canongate 1990.  
Author's first novel. Signed by the author. Fine in dj. £60.00

131. **SPENDER, Stephen.** Carbon copy of a t/s from Spender to his fellow poet Roy Campbell. Np: Privately circulated, Nd (1946). A vituperative letter following the publication of Campbell's 1946 collection *Talking Bronco*, and in particular the attack upon Spender and his fellow left wing poets of the 1930s in the title poem. After an opening civilised greeting 'Dear Mr Campbell,' the letter then continues 'Having read your volume of poems, Talking Bronco, I realize that there is no point in attempting to use the ordinary language of civilized human beings with you./ You are a liar, a gross slanderer, an empty-headed boaster, a coward, a bully and a fascist.' Spender goes on to quote the lines he considers to be a direct attack on himself, MacNeice, Auden and Day Lewis, in the shape of 'MacSpaunday'; these lines he considers 'an infamous slander', not only on the poets but also on the Spanish Republic. He demands Campbell produce evidence that they, or any other English writer, gained financially, or were paid by either side in Spain. In fact he claims: 'To assume otherwise seems to me to show an unspeakable malignity and a lack of generosity which reveals nothing bad in us but only the nature of your own envious, petty and contemptible mind.' Spender concludes the letter by offering Campbell the opportunity to protect himself by law in sending him the letter. Telling Campbell finally that he 'shall send copies to Mr Geoffrey Faber, Mr Louis MacNeice and Mr Day Lewis. I shall also make further copies which I shall produce on every occasion when your poem is discussed in literary circles that I think necessary.' The letter concludes by returning to the civilized: 'Yours Sincerely,/Stephen Spender.' Two pages of carbon paper, text one side only of each; approx. 380 words. Single vertical and horizontal Crease fold in middle of each page. Some rust offsetting from a pin, which is now removed, otherwise a fine copy. £150.00

**Note: By way of a postscript: on 11 April 1949, Campbell attending a poetry reading by Spender, which was being hosted by the Poetry Society at Bayswater. When Spender stepped up to the podium, Campbell shouted that he wished to "protest on behalf of the Sergeant's Mess of the King's African Rifles." Campbell then stormed the stage and punched Spender in the face, which left Spender with a bloody nose. Campbell's friends and family immediately removed him from the premises. Spender was urged to call the police and press charges but refused, saying, "He is a great poet; he is a great poet. We must try to understand." He then insisted on finishing his poetry reading.**

In a letter to the organizer of the event, Campbell wrote: No doubt you will wonder at my reason for disturbing your session the other night. There was no other option left me by the speaker's own announcement that he was going to denounce me from every public platform as "a fascist, a coward, and a liar" – merely because I had called attention to his war record. As I volunteered when over-age and while my own country (S. Africa) was still neutral, to fight fascism which is merely another form of communism ... I could not allow myself to be called a coward by one who during the struggle against fascism had employed no other weapon to the adversary than his own knife and fork and his highly lucrative but innocuous pen – while I was on ranker's pay suffering malaria in the jungle.

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132. **STOPPARD, Tom.** *Circumspice: The PEN/ Pinter Prize Lecture 2013*. London: Privately printed for Faber and Faber 2013. One of 450 copies printed for private circulation. Original plain wrappers. Fine copy in printed dj. £95.00

**Note: Uncommon and difficult to locate Stoppard title.**

133. **STOPPARD, Tom.** *Indian Ink*. London: Faber and Faber 1995. Fine in dj. £40.00

134. **STOPPARD, Tom.** *Leopoldstadt*. London: Faber and Faber 2020. Accompanied by the original Wyndham Theatre Flyer card for the theatre production. Fine in dj. £125.00

135. **STUART, Douglas.** *Shuggie Bain*. London: Picador 2020. Author's first novel. Fine in dj. 100.00

136. **SYMONS, A.J.A.** *A.J.A. Symons to Wyndham Lewis: Twenty Four Letters*. Edinburgh: Tragara Press 1982. Frontispiece drawing of A.J.A. Symons by Windham Lewis is from the original in the possession of Julian Symons. One of a limited edition of 125 numbered copies, this being copy number 15, hand-set in Bembo Type and printed on cream Glastonbury Antique laid paper, sewn and glued into light brown speckled plain thick card covers inside Cockerell marbled paper wrappers, with a printed paper label on upper wrapper by Alan Anderson at the Tragara Press. Fine copy, as issued. £60.00

137. **SYMONS, Arthur.** *Paul Verlaine: A Memoir.* Edinburgh: Tragara Press 1980. Frontispiece portrait of Verlaine by Eugene Carriere. One of a limited edition of 115 numbered copies, of which numbers 30 – 115 are printed on Ingres d'Arches paper, to this being copy number 35, hand-set in Centaur Type and printed on Ingres d'Arches paper, sewn and glued into plain blue Ingres wrappers, with a printed paper label on upper wrapper by Alan Anderson at the Tragara Press. Fine copy, as issued. £40.00

**Note: First printed in The North American Review, May 1915. The memoir begins: 'It was on the 29th of April, 1890, that I first met Verlaine. I remember the hot night, the café on the Boulevard Saint-Michel where Havelock Ellis and I had been dining with Charles Morice . . . he turned to me in his gentle and urbane way. . . and proposed that we should go to the Café François, where Verlaine was generally to be found...'**

138. **SYMONS, Julian.** *1948 and 1984.* Edinburgh: Tragara Press 1984. One of a limited edition of 135 numbered copies, of which numbers 26 – 135 are printed on cream laid paper, to this being copy number 51, hand-set in Centaur Type and printed on cream laid paper, sewn and glued into textured pale green card wrappers, lettered in black on upper wrapper by Alan Anderson at the Tragara Press. Fine copy, as issued. £40.00

139. **TOLKIEN, J. R. R.** *The Adventures of Tom Bombadil.* London: George Allen and Unwin 1962. Fine in dj. £750.00

**Note: The Adventures of Tom Bombadil is a collection of poetry by J. R. R. Tolkien. The book contains 16 poems, two of which feature Tom Bombadil, a character encountered by Frodo Baggins in The Lord of the Rings. The rest of the poems are an assortment of bestiary verse and fairy tale rhyme. Three of the poems appear in The Lord of the Rings as well. The book is part of Tolkien's Middle-earth legendarium. Not common in such beautiful condition.**

140. **TREVOR, William.** *Marrying Damian.* London: Colophon Press edition 1995. One of 175 numbered copies bound in wrappers, from a total of 207 signed copies. Set in 14 point Fournier and printed by letterpress at libanus Press Ltd, Marlborough. Original plain wrappers, with printed label on front panel. Fine copy, as issued. £60.00

141. **TREVOR, William.** *The Piano Tuner's Wives.* Alton, Hampshire: Clarion Press 1996. Illustrated by Paul Hogarth. One of 99 copies signed by the author and illustrator, with an additional loose print signed by the artist laid in, from a total of 499 numbered copies. Original illustrated boards. Fine copy, as issued. £115.00

142. **TREVOR, William.** *Dearth of a Professor.* London: Colophon Press 1995. One of 175 numbered copies bound in wrappers, from a total edition of 207 signed copies. Set in 14 point Fournier and printed by letterpress at libanus Press Ltd, Marlborough. Original plain wrappers, with printed label on front panel. Fine copy. £40.00

143. **TREVOR, William.** *Low Sunday 1950.* London: Colophon Press 2000. One of 26 copies, lettered A – Z, this copy letter 'Z', bound in cloth, with a unique holograph quotation in the author's hand taken from the text, from a total edition of 232 signed copies. Set in 12 point Baskerville and printed by letterpress at Libanus Press Ltd, Marlborough. Bound by The Fine Bindery, Wellingborough. Fine in matching slipcase, as issued. £225.00

144. **URE, Joan.** *The Tiny Talent: Selected Poems.* Harray, Orkney: Brae Editions 2018. With a foreword by Alasdair Gray. Signed by Alasdair Gray. One of a limited edition of 500 copies. Original pictorial wrappers. Fine copy, as issued. £50.00

**Note: Joan Ure wrote short stories and poems, but it was with her short plays that she primarily made her mark. One of her poems 'Signal at Red,' written 1964, is addressed to her correspondent, John Cairns, and alludes to Ian Hamilton Finlay, with whom she had put on plays at the Falcon Theatre in 1962, hers being *Punctuated Rhythms*. He is also the disappointing lover referred to in her short story, 'Midsummer's Eve', published in the magazine 'Words 6' in 1978. She claims he was almost the death of her, though without specify how, and there is nothing in the correspondence, 1963–1971, to suggest she ever proposed leaving her husband for him.'**

145. **WARNER, Sylvia Townsend.** *A Moral Ending and Other Stories.* L1ondon: William Jackson Books Ltd 1931. With a frontispiece by William Kermod. Foreword by T. F. Powys. One of a limited edition of 550 copies, of which 500 are for sale, this being copy 440 of those for sale, signed by the author. Top edge and upper cover lettered in gilt. Slight touch of fading to spine, very light foxing on front and rear endpapers, otherwise a Fine copy, lacking the original glassine dj. £60.00

146. **WAUGH, Evelyn.** *The Loved One: An Anglo – American Tragedy.* London: Chapman and Hall 1948. Illustrated by Stuart Boyle. Top edge stained blue. Touch of light foxing on fore-edge, otherwise a Fine copy in dj. £250.00

**Note: A superb copy for age.**

147. **WAUGH, Evelyn.** *Love among the Ruins: A Romance of the Near Future.* London: Chapman and Hall 1953. With decorations by various eminent hands including the author. One of a limited edition of 350 numbered copies, of which 300 are for sale signed by the author. Top edge and cover decoration in gilt. Slight touch of fading to spine and boards, otherwise a Fine copy, lacking the original glassine dj. £550.00

148. **WINTON, Tim.** *Dirt Music.* London: Picador 2001. Signed by the author. Fine copy in dj. £30.00

**Note: Winner of the 2002 Miles Franklin Award and basis for the Gregor Jordan directed film with Kelly Macdonald and Garrett Hedlund.**

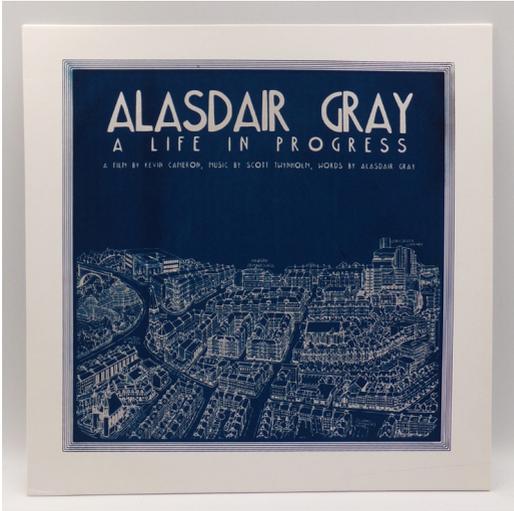
149. **WINTON, Tim.** *Breath.* London: Picador 2008. Signed by the author. Fine copy in dj. £25.00

150. **WOOLF, Virginia.** *A Cockney Farming Experience.* London: Cecil Woolf 1994. With an introduction by Suzanne Henig. Inscribed by the publisher Cecil Woolf: 'For Marie and Louis/ with love from Cecil and Jean.' Original pictorial wrappers. Fine copy in dj. £30.00

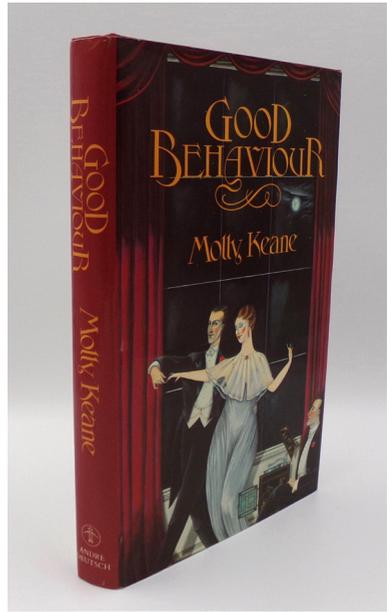
**Notes:**

As well as *A Cockney Farming Experience* written when the author was ten, its unfinished sequel '*The Experiences of a Pater-familias*' written three years later is included in this attractive publication. Two interesting pieces of Juvenilia from the then Virginia Stephen. These stories first Published in 1972 in the United States of America are published here for the first time in England.

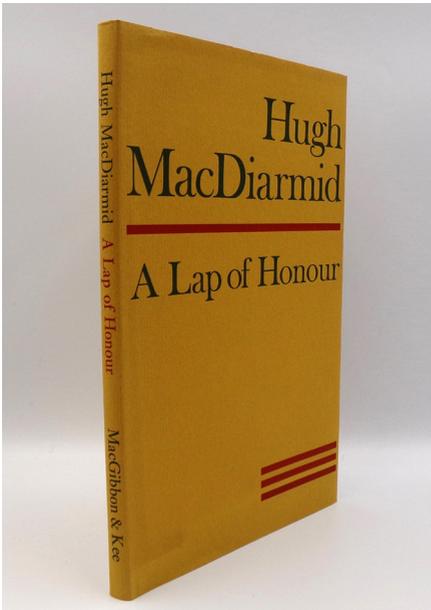
Cecil Woolf ran a small publishing company, Cecil Woolf Publishers, producing books including the Bloomsbury Heritage Series of which this is one, a collection of monographs exploring all aspects of Virginia Woolf and her fabled circle from his house in Mornington Crescent, north London. He was a nephew of Virginia and Leonard Woolf and as a boy remembers taking the great novelist tea in bed.



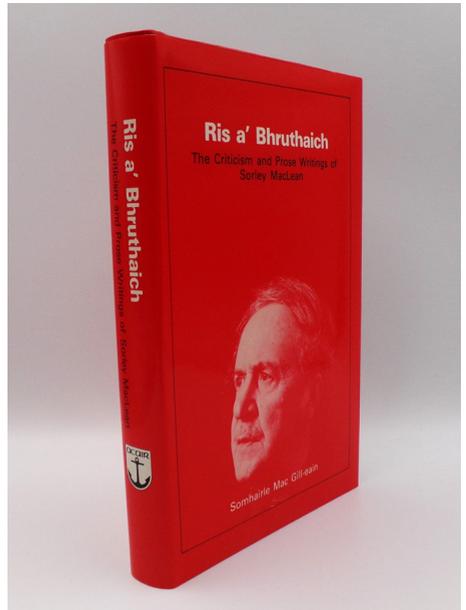
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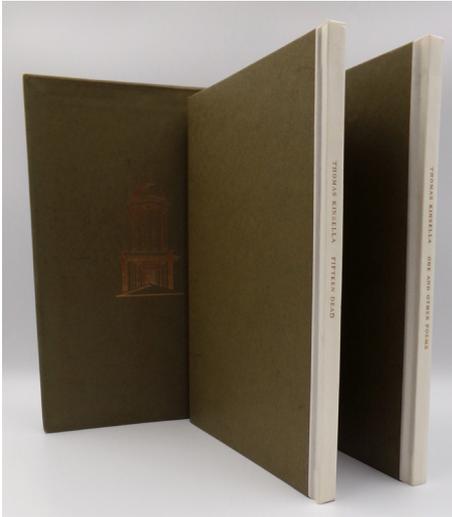
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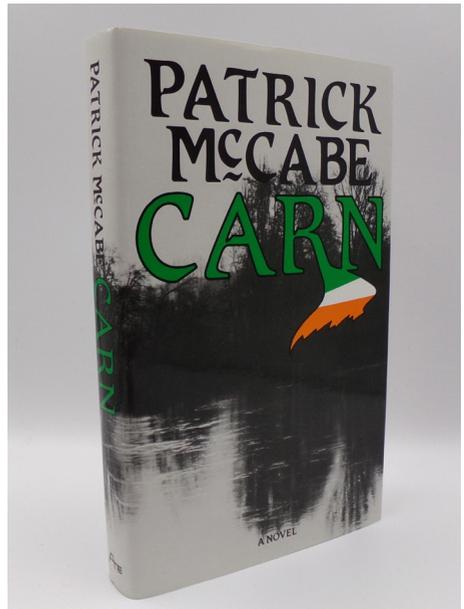
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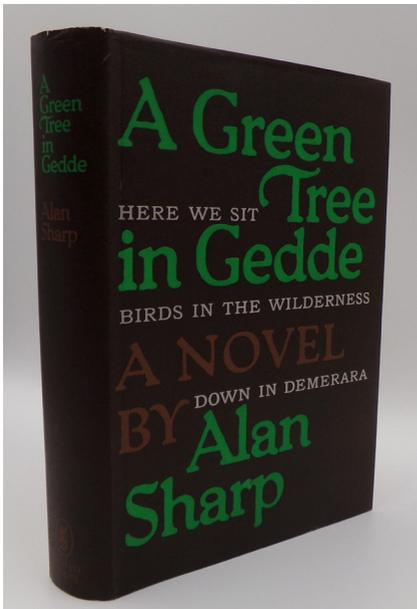
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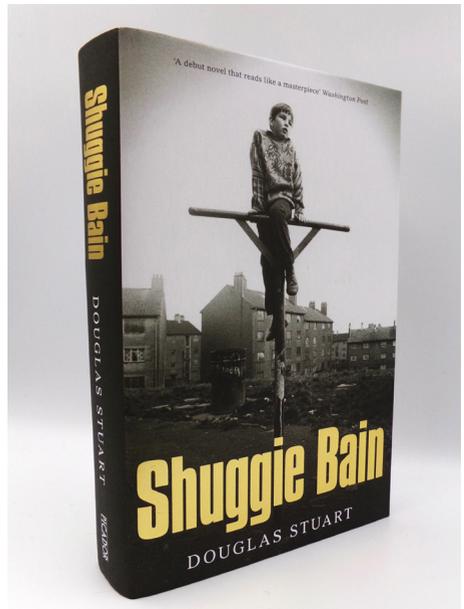
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Item 124



Item 135