

A SENSE OF PLACE

Type & Forme Twenties No. 3

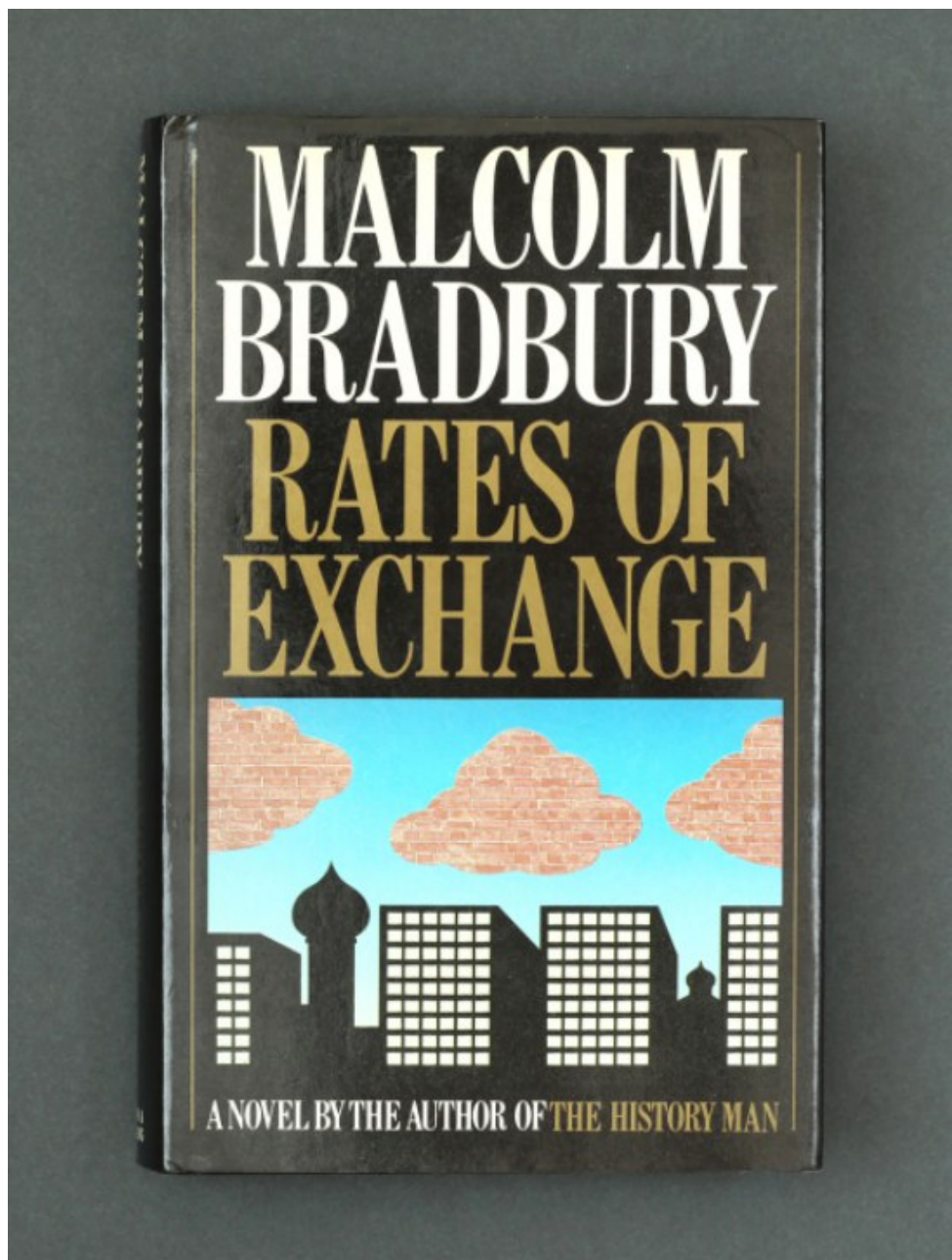
M M X X

T his is not a travel catalogue:

The narratives gathered here were inspired by places visited, remembered, or imagined. However, their sense of place often transcends the circumstances and experiences of the individual. Join us in exploring the world through the words, images, and imagination of writers, poets, travellers, and photographers of the past century.

Type & Forme ABA PBFA ILAB
enquiries@typeandforme.com
+ 4 4 (0) 7 9 3 3 5 9 7 7 9 8
www.typeandforme.com





SET IN AN IMAGINARY COMMUNIST COUNTRY

1. **BRADBURY, Malcolm Stanley.** *Rates of Exchange*. London: Richard Clay (The Chaucer Press) Ltd for Secker & Warburg, 1983.

Octavo (216 x 135mm), pp. [10 (half-title, other books by Bradbury, title, imprint, dedication, verso blank, epigraphs, 'Author's Note', verso blank)], 310. Original black boards, spine lettered and ruled in gilt, dustwrapper with design by A.C.E. on upper panel and author portrait by Jerry Bauer on lower panel, not price-clipped. (Spine slightly leant, dustwrapper very lightly faded on spine and slightly creased at edges.) A very fresh copy in a very good dustwrapper. *Provenance:* **Ian Hedworth John Little Gilmour**, Baron Gilmour of Craigmillar (1926-2007, neat ownership signature on upper pastedown, pencil marking on p. 7, and brief list of page numbers, including 7, on rear free endpaper).

£39.50

First edition. *Rates of Exchange*, the fourth novel by the distinguished writer, critic, and scholar Malcolm Bradbury (1932-2000), 'is set in the imaginary eastern European country of Slaka, for which Bradbury invented a colourful history and geography and a language full of Slavic syllables and English puns. (He even wrote and separately published a spoof guidebook called *Why Come to Slaka?*) The educated Slakans speak an expressive broken English and run rings round the naïve English linguistics lecturer whose visit drives the plot. This novel, and the next one, *Dr Criminale* (1992), revealed Bradbury's sympathetic fascination with the plight of intellectuals under repressive communist regimes prior to the collapse of the Soviet empire, and the various strategies they used to survive. The amusing surface comedy of cross-cultural manners in these novels covers some dark, disturbing ideas about history and politics, and the final joke is usually on the feeble representatives of liberal democracy' (David Lodge, 'Malcolm Bradbury', ODNB). The novel was shortlisted for the Booker Prize in 1983 but lost out to J.M. Coetzee's *Life & Times of Michael K*. (the other shortlisted novels included Salman Rushdie's *Shame* and Graham Swift's *Waterland*; Bradbury himself had chaired the judges in 1981).

This copy is from the library of the politician, author, and editor Ian Gilmour. Gilmour was educated at Eton College and Balliol College, Oxford. After a brief period practising law he purchased *The Spectator* in 1954 and edited it until 1959, before selling it in 1966. He was elected to parliament in the Conservative interest in 1966 and aligned himself throughout his career with the more liberal wing of the Conservatives; indeed, '[h]e was one of only two Conservatives who during the 1960s voted on the liberal side of all the great causes of the day – reform of abortion, divorce, homosexual law, and capital punishment' (ODNB). In opposition Gilmour had served in Margaret Thatcher's shadow cabinet, and in 1979 she appointed him to the cabinet as Lord Privy Seal. But it soon became apparent that his liberal and pro-European instincts placed him firmly among the 'wets', and in 1981 he was dismissed from cabinet. 'Thereafter Gilmour became one of the main advocates of what came to be classified as "one nation" toryism [...]. His fundamental objection to Thatcherism was that it had stranded the poor, who were unable to participate in the Thatcher revolution. He was often to be found voting against his party during the 1980s, but always with grace, honesty, and good manners: he was never a plotter or conspirator' (*loc. cit.*).

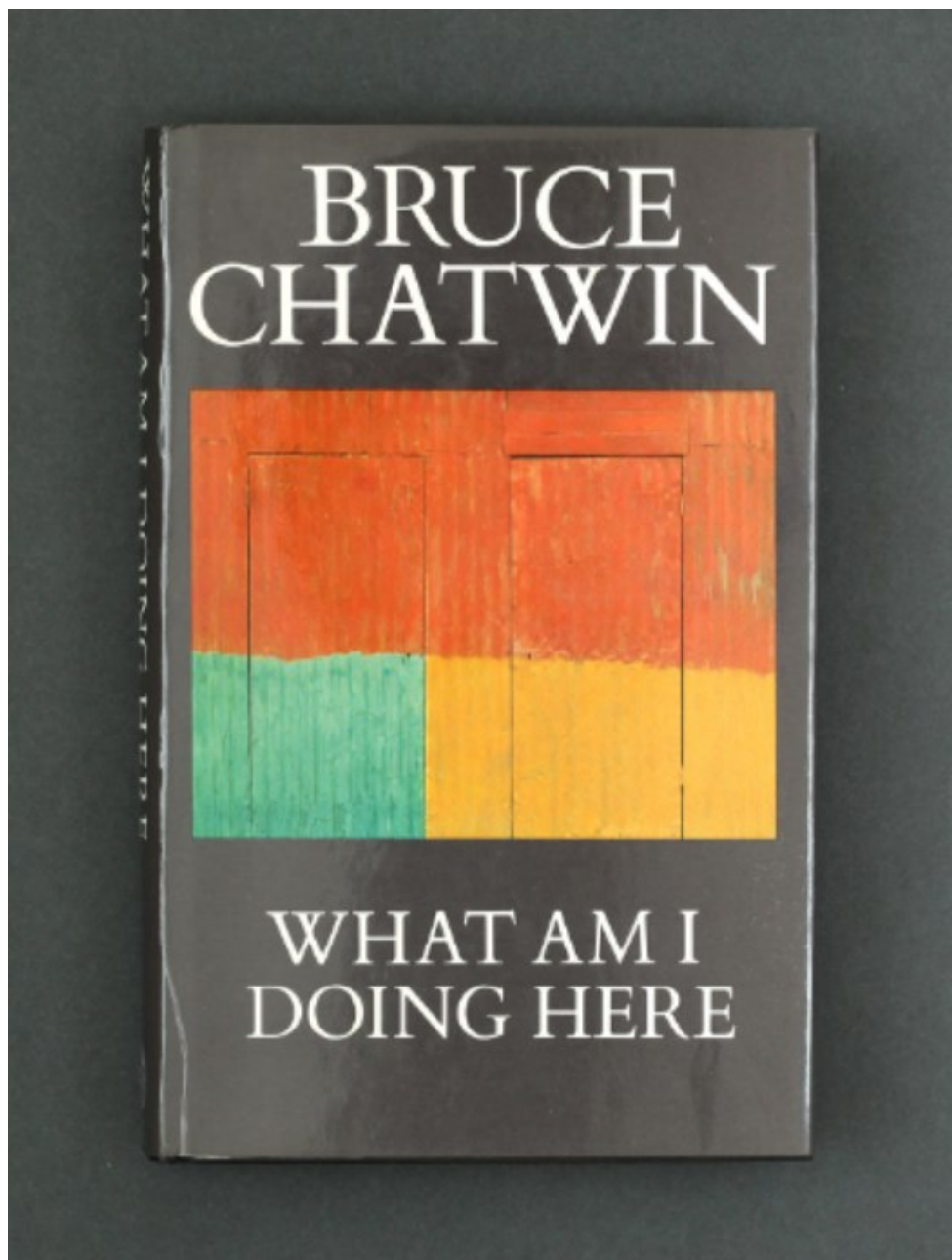
Gilmour left the House of Commons at the 1992 general election, moving to the House of Lords as Baron Gilmour of Craigmillar. In his later years he concentrated on writing, publishing a number of works on politics, history, and literature (among the latter was his well-received *The Making of the Poets: Byron and Shelley in their Time* (London, 2002); journalism; and book reviews. 'He read widely and deeply. He added a modern library to his neo-Georgian house by the River Thames in Isleworth, and filled it with thousands of volumes, none of them ornamental' (*loc. cit.*).

This copy of *Rates of Exchange* from Gilmour's library has been lightly annotated by him in pencil, but we have not been able to trace a review of the novel by him, so presumably these were his private reading notes.

VISITING SLAKA: A FEW BRIEF HINTS

If you should ever happen to make the trip to Slaka, that fine flower of middle European cities, capital of commerce and art, wide streets and gipsy music, then, whatever else you plan to do there, do not, as the travel texts say, neglect to visit the Cathedral of Saint Valdopin: a little outside the town, at the end of the tramway-route, near to the power station, down by the slow, marshy, mosquito-breeding waters of the great River Niyt.

A city infinitely rich in this, and no less lacking in that, Slaka is, you will remember, the historic capital and quite the largest metropolis of that small dark nation of plain and marsh, mountain and factory known in all the history books as the bloody battlefield (*tulsto'ii uncard'nini*) of central eastern Europe. Located by an at once kind and cruel geography at the confluence of many trade routes, going north and east, south and west, its high mountains not too high to cut it off, its broad rivers not too broad to obstruct passage, it is a land that has frequently flourished, prospered, been a centre of trade and barter, art and culture, but has yet more frequently been pummelled, fought over, raped, pillaged, conquered and oppressed by the endless invaders who, from every direction have swept and jostled through this all too accessible landscape. Swedes and Medes, Prussians and Russians, Asians and Thracians, Tartars and Cassocks, Mortars and Turds, in almost every tribe or race specialist in pillage and their imprint, as to some necessary destination, have been here, as to some necessary destination, their imprint, their customs, their



FROM AFGHANISTAN TO THE VOLGA AND BEYOND

2. **CHATWIN, (Charles) Bruce.** *What am I Doing Here?* London: Jonathan Cape, 1989.

Octavo (214 x 136mm), pp. vii, [1 (blank)], 367, [9 (blank)]. Original publisher's black boards titled in gilt on the spine, dustwrapper, not price-clipped, upper and lower panels illustrated with photographs by Chatwin. (Some light, unobtrusive marking on the endpapers at the upper and lower hinges, production flaw causing very slight crease on upper panel of dustwrapper.) A very good copy.

£35

First edition. 'Bruce Chatwin's personal selection of his own stories, profiles, and travelogues. It reflects a lifetime's fascination for the beautiful and the bizarre, for the strange backwaters of history and the even stranger stories people tell. He goes in search of the Yeti in Nepal, and follows in the footsteps of his mentor Robert Byron in Afghanistan. We meet him as a young man working for Sotheby's, as an intellectual dreamer reliving a sketch by Turgenev on the banks of the Volga, and as the keen-eyed reporter researching the authenticity of a wolf-boy' (dustwrapper blurb).

The volume was edited by Chatwin in the last year of his life (the preface – which begins 'Like any layabout, I wanted to write' – is dated 1988), and it was published in 1989, shortly after his death on 18 January 1989.

MARIA REICHE: THE RIDDLE OF THE PAMPA

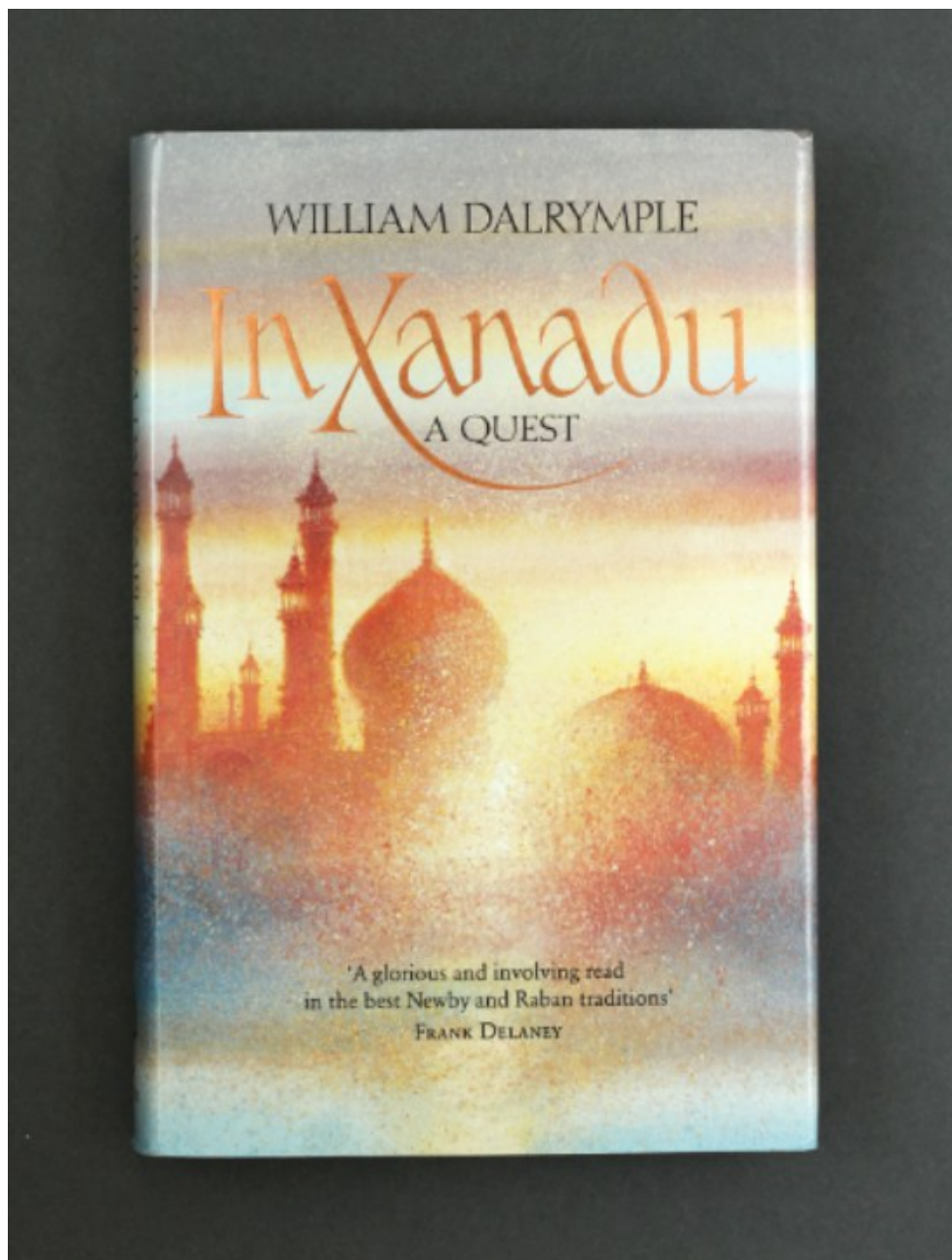
Maria Reiche is a tall, almost skeletal, German mathematician and geographer who has spent about half her seventy-two years in the Peruvian desert surveying the astonishing curiosity known as the 'Nazca lines'. This some three hundred miles south-east of Lima and fifty miles inland from the coast, a flat waterless plain, lying high above two irrigated valleys, with the foothills of the Andean Cordillera backing up behind. This plain, the Pampa de Ingenio, is covered with a thin layer of sand and pebbles which has oxidised a warm brown colour on the surface. It has a texture rather like a meringue and overlies a bed of whitish alluvium. If you so much as tread on the Pampa you leave a white footprint that will last for centuries.

Nearly 2,000 years ago the local inhabitants realised they could use their pampa as a gigantic etching plate. And over the generations, they made what is surely the largest, and certainly one of the most beautiful, works of art in the world. The surface of the desert is furrowed with a web of straight lines, linking huge geometric forms — triangles, rectangles, spirals, meanders, whip-like zig-zags and superimposed triangles — that look like the work of a very sensitive and very sensitive abstract artist. There are lines as thin as a goat path, some as airport runways. Some converge at a single

point, others run on, five miles and more, straddling valleys and escarpments in their unswerving course. These surface drawings make little sense on the ground, and no aerial photographs do them justice. But from a light aircraft you can only gasp with amazement at their scale and the imagination of their makers.

As you bounce about the sky in the thermals that rise off the plain, you soon distinguish other figures. Apart from the rather like Steinberg drawings on an enormous scale. There is a whale. There are a guano-bird, a pelican, a hummingbird, other unrecognisable birds and a frigate bird, with a distended sac under its bill. There is a dog. There is an Amazonian spider-monkey with a prehensile tail curving upwards in a spiral. There is a copy of a spider (of a species called *Ricimulei* that copulates with its hind leg). There is a tom-toddy figure with head and no body; a flower; a strange kind of seaweed; a beast, half-bird and half-snake. There is also a lizard with its body shorn in two by the highway.

The lines on the Pampa de Ingenio were spotted in the late Twenties by the Aerial Survey of Peru. But for more than ten years the archaeologists were either ignorant of their existence or chose to ignore them. In 1939 Dr Paul Kosok of Long Island University was surveying ancient Peru and followed up a rumour of ancient irrigation channels on the Pampa. He found the mysterious lines and was doubly astonished when the figures of birds and animals emerged from under his footprints. Kosok was not perplexed by those that decorated the pots of the local Nazca culture (even if the figures on the desert were finer and less folkish than the figures on the pots). But other questions troubled him. What was the point of this colossal creation when its makers, who did not have the aeroplane, could never have seen them properly? How could a people of simple peasants and warriors have mastered their superlative surveying technique without a knowledge of



FROM JERUSALEM THROUGH THE MIDDLE EAST AND ACROSS ASIA

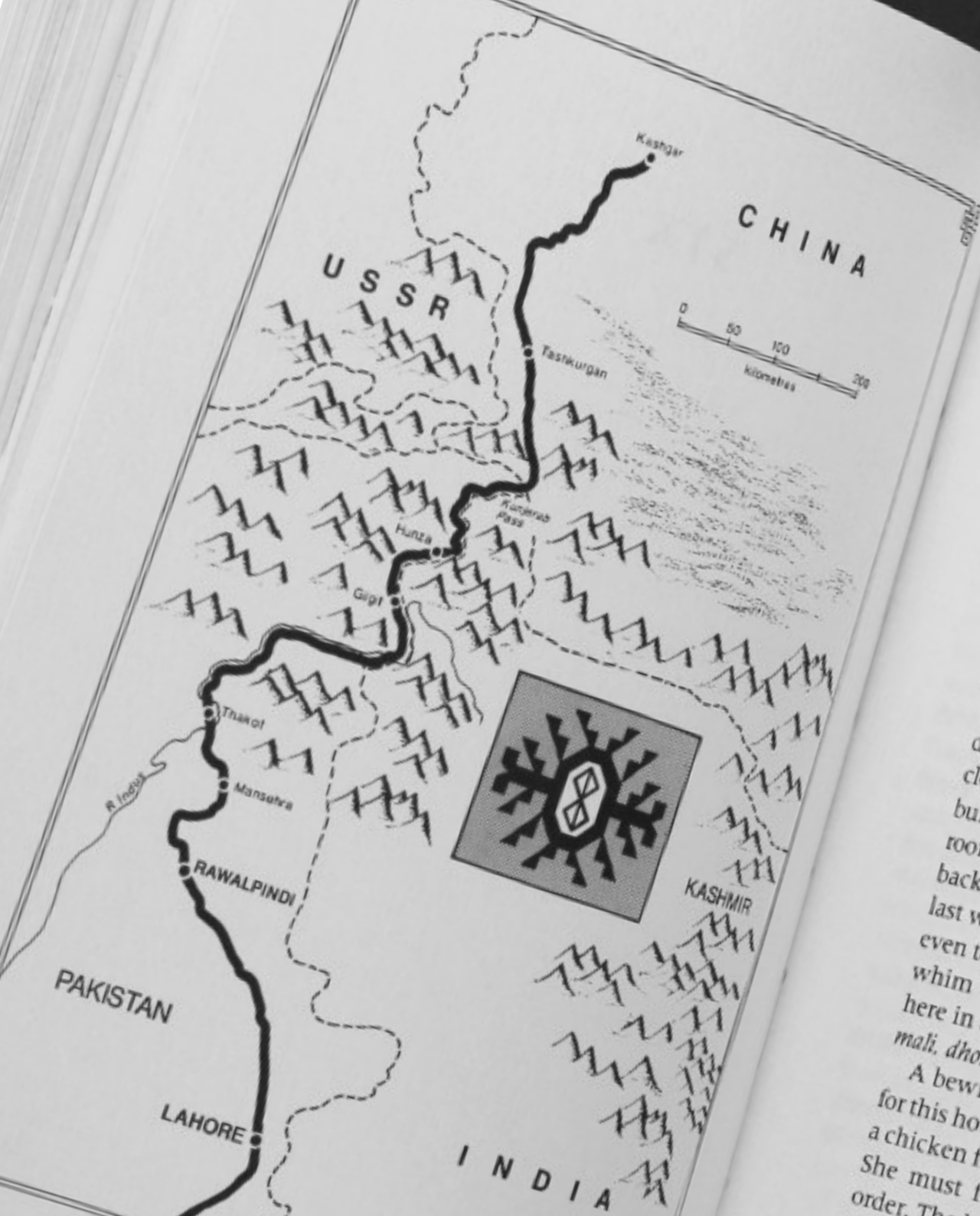
3. **DALRYMPLE, William.** *In Xanadu. A Quest.* London: Mackays of Chatham plc for Collins, 1989.

Octavo (233 x 150mm), pp. [6 (half-title, verso blank, title, colophon, illustrations, acknowledgements)], 314. 8 half-tone plates with photographic illustrations after Dalrymple printed recto-and-verso, 8 full-page maps after Ken Lewis. (Very light spotting on top edges of book block, as often.) Original grey boards, spine lettered in gilt and with publisher's device in gilt, map endpapers after Ken Lewis, dustwrapper. (Corners and lower board slightly bumped, dustwrapper price-clipped, slightly creased and rubbed at edges, and chipped at corner of upper panel.) A very good copy.

£39.50

First edition. Dalrymple's first book, written at the age of twenty-two, recounts his remarkable journey from Jerusalem through the Middle East and across Asia to Xanadu, where he and his travelling companions, Laura and Louisa, became the first Westerners to see the ruins of Khubla Khan's palace for more than one hundred years.

In Xanadu won the Scottish Arts Council Book Award and the Yorkshire Post Book Award for Best First Work, and it was shortlisted for the John Llewellyn-Rhys Memorial Prize. Its enthusiastic reception and subsequent success established Dalrymple as one of the leading travel writers of his generation. The first edition has become increasingly scarce in recent years.



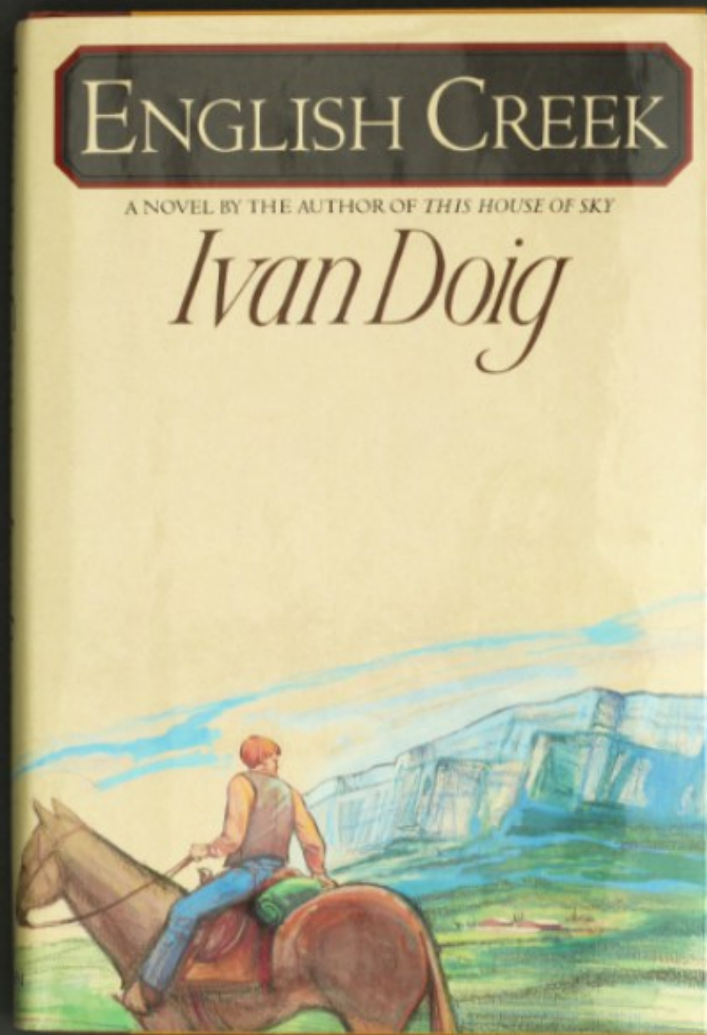
From the logbook

Lahore
26.vii.86

Too much food, too much tea, too much lying in bed, too many baths.

I'm writing in the icy air conditioning of Mozaffir's drawing room. Mozart is playing. I am wearing clean clothes and the logbook is resting on a Louis Quatorze bureau. Mozaffar is lying on a divan at the far side of the room. Occasionally he reads out snippets from his paper-back: Freud's *Leonardo da Vinci*. In this unlikely setting the last week has been spent in relaxation. It seems onerous even to have to walk outside to the swimming pool. Any whim is attended to by Mozaffar's servants, who exist here in almost Victorian profusion: bearers, drivers, *derzi mali*, *dhobi*, cooks and chauffeurs.

A bewildering hierarchy serves to create employment for this household. If the Begum Quizilbash wishes to order a chicken from the bazaar a complete order. The



SET IN THE IMAGINARY TWO MEDICINE COUNTRY, MONTANA

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

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

£49.50

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

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

Adamson, *American Historical Fiction*, 2127.

FOUR

"We'll be in it inside of six months," was one school of thought when Europe went to war in September of 1939, and the other refrain ran, "It's their own scrap over there, we can just keep our nose out this time." But as ever, history has had its own say and in a way not foretold—at Pearl Harbor last Sunday, in the flaming message of the Jap bombs.

—GROS VENTRE WEEKLY GLEANER,
DECEMBER 11, 1941

ALL THE people of that English Creek summer of 1939—they stay on in me even though so many of them are gone from life. You know how when you open a new book for the first time, its pages linger just each other, pull apart with a reluctant little separating sound. Or quite do that again, the linger or the tiny sound. Maybe that for me, that fifteenth summer of my existence and its fresh pages. My memories of those people of them, those are the lasting lines within in and again.

d of Pearl Harbor on
g, she answered
National
ht

AN UNFINISHED JOURNEY, ENDING IN BULGARIA

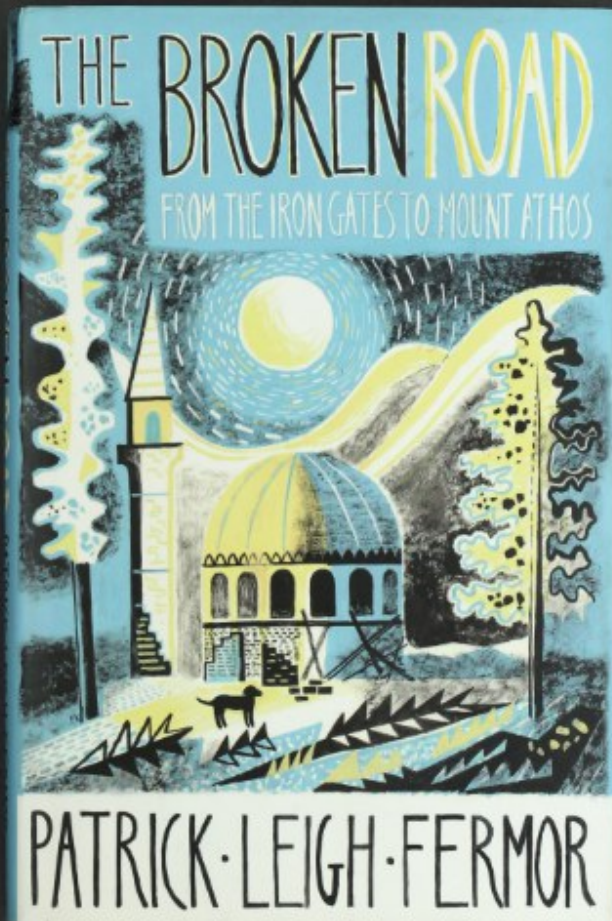
5. **FERMOR, Sir Patrick Leigh.** *The Broken Road. From the Iron Gates to Mount Athos ...* Edited by Colin Thubron and Artemis Cooper. London: Clays Ltd, St Ives plc for John Murray, 2013.

Octavo (234 x 152mm), pp. xxii, 362. 2 full-page maps after Rodney Paull and one illustration in the text, title-vignette and headpieces after John Craxton. Original black boards, spine lettered in silver, patterned endpapers with design after Ed Kluz, dustwrapper with design after Kluz, not price-clipped. (Dustwrapper minimally creased at edges.) A fine copy.

£29.50

First edition. The final, posthumous volume, which marked the completion (as far as was practicable) of Patrick Leigh Fermor's remarkable trilogy narrating his journey on foot through pre-war Europe from the Hook of Holland to Constantinople. *A Time of Gifts*, the first volume, was published in 1977 and described the author's decision to relinquish his enjoyable (albeit fruitless) bohemian existence in pre-war Mayfair, for a journey through Holland, Germany, Austria, Hungary, and Czechoslovakia, living as a mendicant dependant upon the kindnesses of those he encountered. It enjoyed a remarkable (and continuing) success, as did the second volume, *Between the Woods and the Water* (1986), which recorded the journey from the 'Middle Danube to the Iron Gates' and confirmed Fermor's position as one of the leading post-war travel writers. However, 'there, at the Iron Gates, Leigh Fermor's remembered journey hung suspended. Impatient readers gathered that he had succumbed to writer's block, frozen by failed memory or the task of equalling his own tremendous style. But on his death in 2011 he left behind a manuscript of the final narrative whose shortcomings or elusiveness had tormented him for so many years' (pp. xi-xii).

From this manuscript, and other sources, the editors Colin Thubron and Artemis Cooper (the author of the highly-regarded biography *Patrick Leigh Fermor. An Adventure* (2012) as well as her subject's literary executor) produced this text:



'[t]here is scarcely a phrase here, let alone a sentence, that is not his. In attempting to preserve his distinctive style, we have respected the structure of his often elaborate sentences, with their train of subordinate clauses. We have retained his characteristic punctuation, his occasional lists and his long paragraphs. [...] Finally, we must take responsibility for the book's title. *The Broken Road* is an acknowledgement that Paddy's written journey never reached its destination. (It stops short at the Bulgarian town of Burgas, fifty miles from the Turkish frontier.) The title recognizes, too, that the present volume is not the polished and reworked book that he would have most desired: only the furthest, in the end, that we could go' (p. xviii).

A Hanging Glass Box



We must swing eastwards from Sofia, and slightly southwards, across the brown central plateau of Bulgaria as swiftly as the stride of a divider's points across a chart; down the wide and gently descending basin of the Maritza, a baking expanse with the skyline bounded by the cool, flowing peaks of the Balkans to the north and the Rhodope mountains to the south. This as far as history records is the great path from Europe to the Levant: the road to Constantinople and the gates of Asia. It is the track of a hundred armies and the itinerary of those wonderful caravans from Ragusa that joggled their way to the Black Sea and Anatolia, just as their huge argosies of merchandise – when only Venice surpassed the little walled republic in the Mediterranean and the Red Sea. Here, too, the Bulgarian inhabitants were at their most defenceless during the long night of subjection to Turkey. The Ottoman *beglerbeg* or viceroy of the Balkans, ranked as a three-tailed pasha, had his court and his garrison at Sofia, and better here and the capital, the Bulgars were powerless; the *Et* rings would unleash a whirlwind of janissaries; the *Et* later on, and perhaps the worst, *bashi-bazouks*; the *Et* towns with avenues of gibbets, the *Et* of heads and the roadsides; the *Et* Arabian proverb whi

ONE OF 500 DE LUXE COPIES

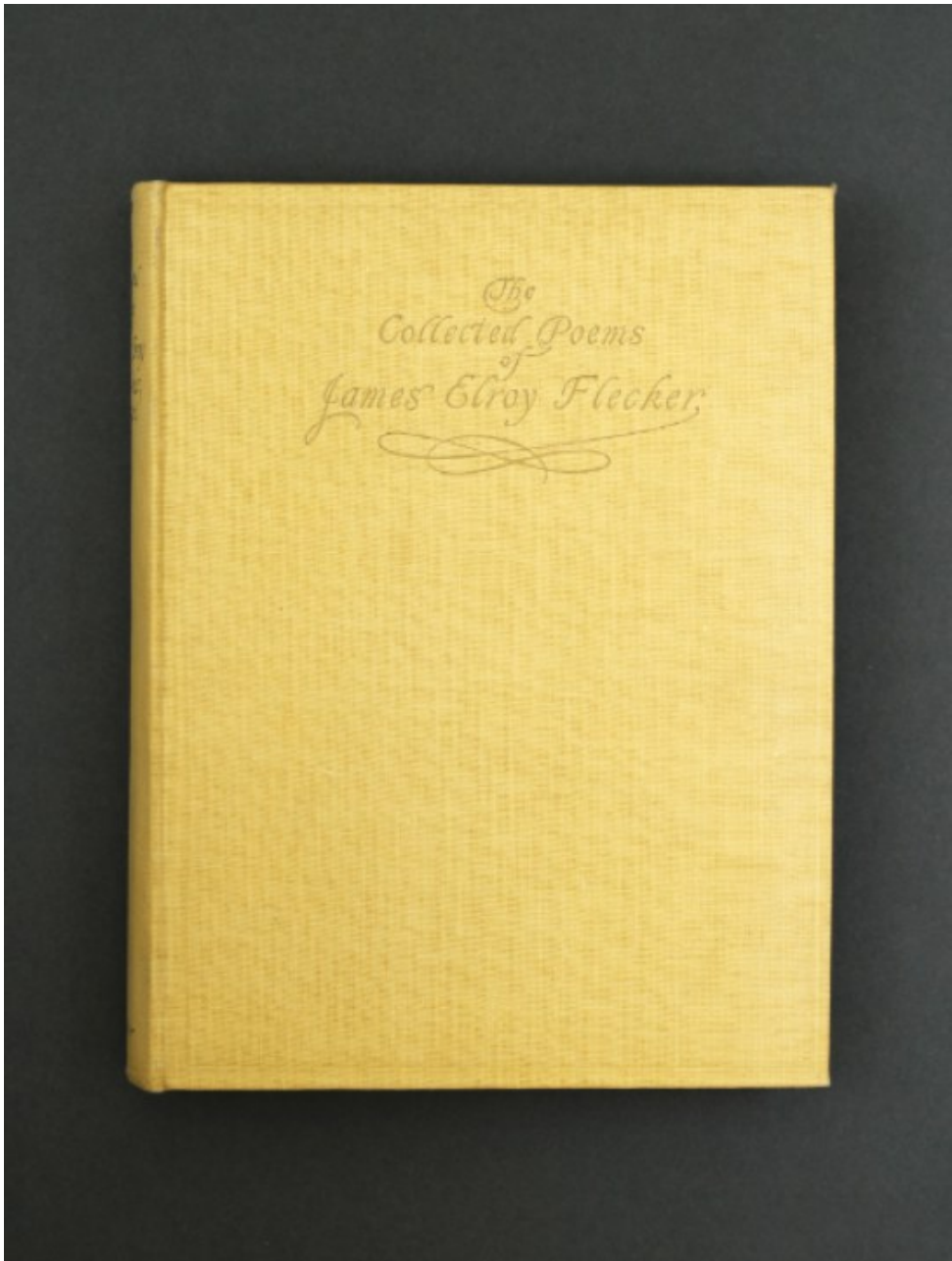
6. **FLECKER, (Herman) James Elroy.** *The Collected Poems*. [Edited by Sir John Collings Squire]. London: The London and Norwich Press, Limited for Martin Secker, 1923.

Quarto in 8s (253 x 192mm), pp. 261, [1 (imprint)], [2 (final blank l.)]. (A few light spots and marks.) Original light-yellow buckram, boards with borders of double blind rules, lettered in gilt on upper board, spine ruled in blind and lettered in gilt, top edges gilt, others uncut. (Light spotting on endpapers, cloth slightly bubbled, extremities lightly rubbed and bumped.) A very good, clean copy.

£75

First edition, no. 339 of 500 numbered copies. The poet and dramatist James Elroy Flecker (1884-1915) was educated at Dean Close School, Cheltenham (where his father, the Revd William Herman Flecker DD, was headmaster), at Uppingham School, and at Trinity College, Oxford. After graduating Flecker went to London in 1907, where he taught in Hampstead and published *The Bridge of Fire*, his first collection. In the following year he entered the Consular Service, which necessitated a two-year training course at Gonville and Caius College, Cambridge, where he studied oriental languages. In June 1910 Flecker was posted to Constantinople, but later that year he was diagnosed with tuberculosis and returned to England for treatment.

Following his recovery Flecker went back to Constantinople in March 1911 and was then posted to Beirut as Vice-Consul later in the year, where he met and befriended T.E. Lawrence. Lawrence later wrote of Flecker that 'he was wrapped up in poetics, making a wide, exact, skilful study of how other men had written. He left untouched none of the sources of European verse. His education had given him scholarship to master Ancient Greece and Rome. His profession had taught him some classical Arabic, some Turkish. His practice made him acquainted with modern Greek. French was a daily language to him: and his inherited Jewish aptitude for languages made it not arduous to keep abreast of Spanish, Italian,



Portuguese. Only Russian, I think, remained deliberately strange. It was too northy for this Mediterranean semite' (*An Essay on Flecker* ([London], 1937), pp. [15]-[17]). Worsening health caused Flecker to move to Switzerland in May 1913, where he wrote some of his best-known works, including *The Golden Journey to Samarkand* and *Hassan*, before he died at Davos on 3 January 1915.

After Flecker's death his poems (including translations from Catullus, Meleager, Goethe, and others) were collected and edited by J.C. Squire for publication by Martin Secker as *Collected Poems* in September 1916. This edition brought together Flecker's juvenalia, the poems collected in *The Bridge of Fire* (1907), *Forty-Two Poems* (1911), *The Golden Journey to Samarkand* (1913), and *The Old Ships* (1915), and the larger part of the poetry which remained unpublished at his death.

Collected Poems was well received by critics and public alike: the first edition of 1,000 copies was reprinted in the month of publication, and by 1922 seven British editions totalling 7,000 copies had been published. Flecker's poetic drama *Hassan* was also published in 1922 and 'performed to considerable critical acclaim in 1923, running for 281 performances to packed houses' (ODNB). This limited edition of 500 *de luxe* copies (which omits Squire's 'Introduction' and 'Editorial Note' but otherwise follows the earlier text) was presumably published to coincide with the resurgence of interest in Flecker created by *Hassan* (Secker also reprinted the standard edition in a further 1,000 copies in April 1923).

A Bookman's Catalogue: The Norman Colbeck Collection, p. 259; *Glass, Goethe in English*, 153 ('Mignon').

The Golden Journey to Samarkand

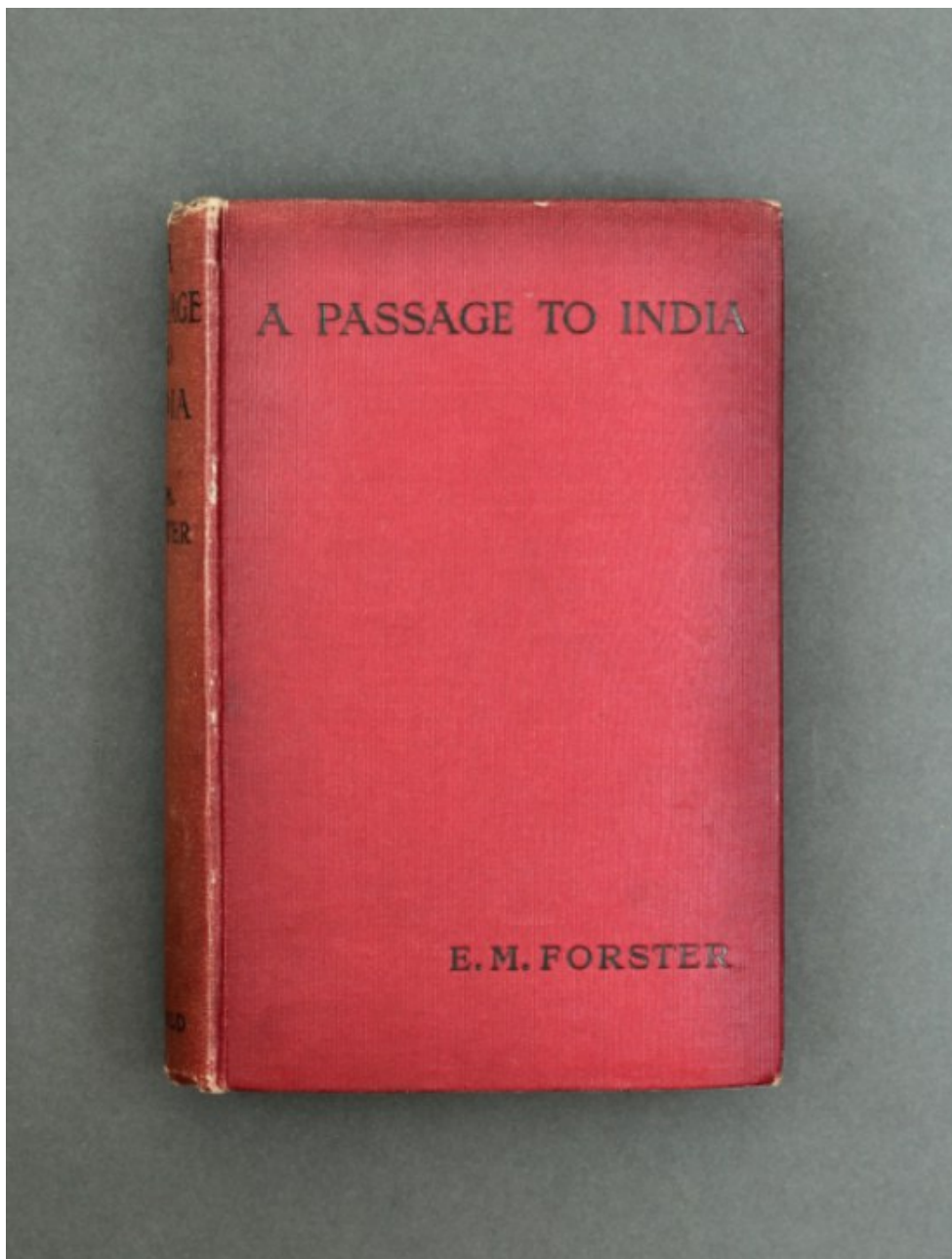
PROLOGUE

We who with songs beguile your pilgrimage
And swear that Beauty lives though lilies die,
We Poets of the proud old lineage
Who sing to find your hearts, we know not

What shall we tell you? Tales, marvellous
Of ships and stars and isles where good
Where nevermore the rose of sunset pales
And winds and shadows fall toward the

And there the world's first huge white-
In dim glades sleeping, murmur in
And closer round their breasts the ivy
Cutting its pathway slow and red

II
And how beguile you? Death
Warmer and deeper than that
Which hides the beauty and
Who made the Golden Journey



INDIA

7. **FORSTER, Edward Morgan.** *A Passage to India*. London: Butler & Tanner Ltd for Edward Arnold & Co., 1924.

Octavo (188 x 120mm), pp. 335, [3 (publisher's advertisements)]. (Some light spotting, heavier on first and last ll., a few ink marks, book block cracking at hinges and between U8 and X1, tears, apparently caused in production, on T4.) Original maroon cloth, upper board and spine lettered in black. (Light offsetting on free endpapers, spine faded, extremities lightly rubbed and bumped.) A very good copy. *Provenance: Jeremy Michael Wilson* (1944-2017, ownership signature on front free endpaper).

£450

First edition. Forster first travelled to India in 1912, and during his six-month visit he conceived the novel which became *A Passage to India*. The first seven chapters were written in England in 1913, but it was only completed some ten years later with the encouragement of friends such as Leonard and Virginia Woolf, and following a critical reading of the draft of T.E. Lawrence's *Seven Pillars of Wisdom*, 'which helped me to finish a book of my own' (T.E. Lawrence, *Correspondence with E.M. Forster and F.L. Lucas. Edited by Jeremy and Nicole Wilson* ([Fordingbridge], 2010), p. 9).

Connolly comments that 'Forster's great novel bridges the Edwardian-Georgian era. The Mahomedan Aziz, the Hindu Dr Godbole, the emancipated Englishman Fielding and the sibylline Mrs Moore are his most complete creations against a crisis that is emotionally experienced and also worked out ethically and philosophically. [...] "A miracle of intelligence, tact, irony, prudence and ability" (André Gide)'.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The*

Authorised Biography of T.E. Lawrence (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters, including *Lawrence's Correspondence with E.M. Forster and F.L. Lucas*.

Connolly, *The Modern Movement*, 45; Kirkpatrick, *Forster* (1985), A10a.

210

A PASSAGE TO INDIA

threads of silver, then veered and looked into her window. The swift and comfortable mail-train slid with her through the night, and all the next day she was rushing through Central India, through landscapes that were baked and bleached but had not the hopeless melancholy of the plain. She watched the indestructible life of man and his changing faces, and the houses he has built for himself and God, and they appeared to her not in terms of her own trouble but as things to see. There was, for instance, a place called Asirgarh which she passed at sunset and identified on a map—an enormous fortress among wooded hills. No one had ever mentioned Asirgarh to her, but it had huge and noble bastions and to the right of them was a mosque. She forgot it. Ten minutes later, Asirgarh reappeared. The mosque was to the left of the bastions now. The train in its descent through the Vindyas had described a semi-circle round Asirgarh. What could she connect it with at its own name? Nothing; she knew no one who had looked at her twice and seemed to vanish." She woke in the middle of the night for the train was falling. The episode of

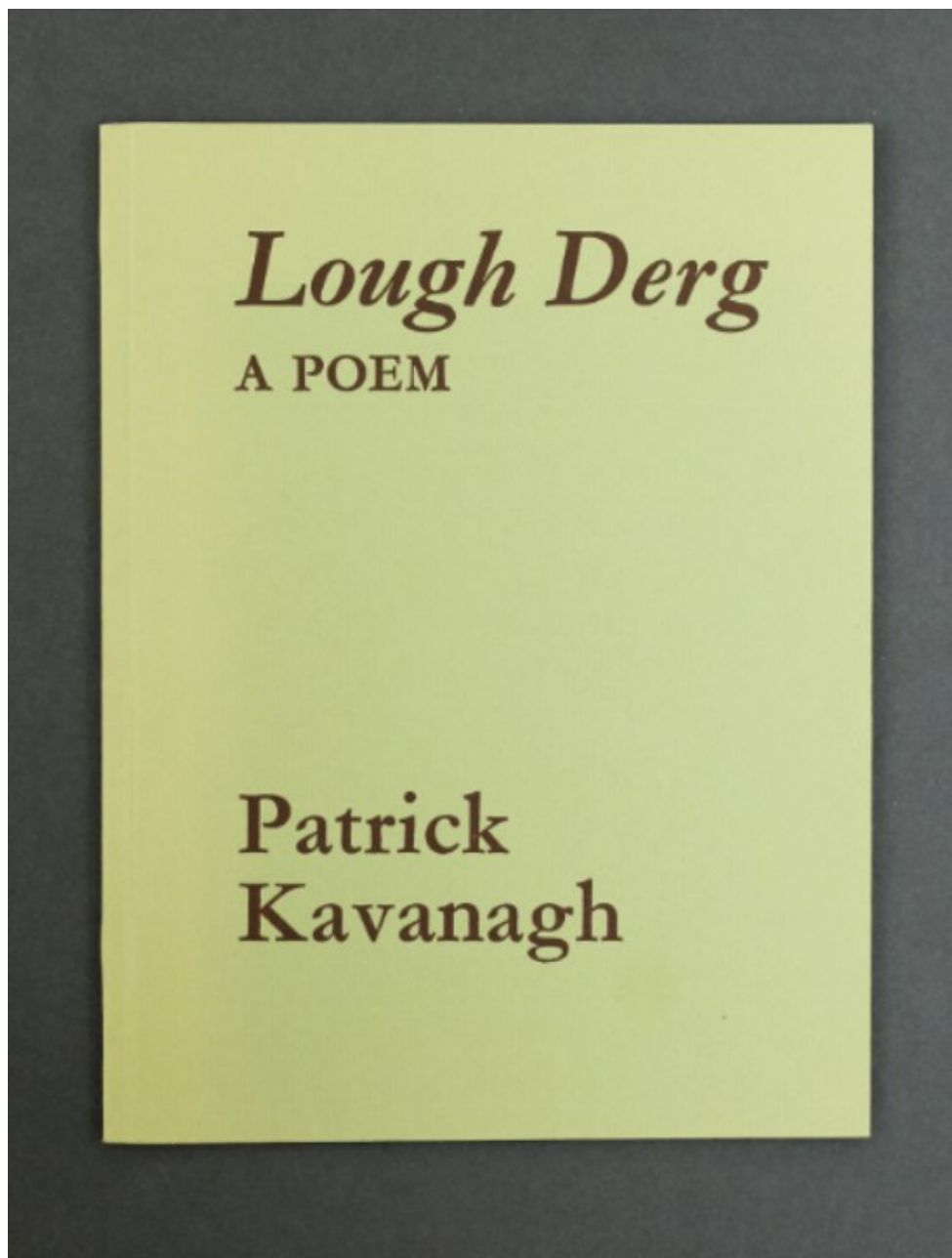
211

CAVES

was only Bombay, and disentangle the hundred Indias that passed each other in its streets. The feet of the thousands of coco-nut palms presently the boat sailed and anchored and climbed the hills to wave her farewell. "So you thought an echo was India; you took the Marabar caves as final?" they laughed. "What have we in common with them, or they with Asirgarh? Good-bye!" Then the steamer rounded Colaba, the continent swung about, the cliff of the Ghats melted into the haze of a tropic sea. Lady Mellanby turned up and advised her not to stand in the heat: "We are safely out of the frying-pan," said Lady Mellanby, "it will never do to fall into the fire."

CHAPTER XXIV

Making sudden changes of gear, the heat accelerated its advance after Mrs. Moore's departure until existence had to be endured and crime punished with the thermometer at a hundred and twelve. Electric fans hummed and spat, water splashed on to screens, ice clinked, and outside these defences, between a greyish sky and a yellowish earth, clouds of dust moved hesitatingly. In some life retreats out of the cold, and exquisite fireside resulted—Balder, Persephone—but here the source of life, the treacherous sun, a disillusionment cannot though they may graceful



IRELAND

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

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

£35

First UK edition, wrappers issue. Kavanagh (1904-1967) 'is acknowledged by most Irish poets who began writing in the 1960s and thereafter as a pivotal figure in twentieth-century Irish literature [...]. By precept and example he steered Irish poetry away from its post-colonial obsession with ethnicity in theme and language and its preference for the historical and national rather than the contemporary and personal. He advocated that poetry should be confessional yet carefree; draw its images from the trivia of everyday life and its language from the argot of street and pub; cultivate a casual, relaxed vernacular style, avoiding the bardic or technically intricate; above all, that it should convey personality, capture a mood or an attitude – wonder, love, delight, pain' (ODNB).

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

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

*Conditions of Entry
into
St Patrick's Purgatory*

Patrick and his successors established the custom that nobody may enter the Purgatory without licence from the Bishop of the Diocese in which it lies or without choosing to enter of his own free will on account of his sins. After coming to the Bishop and indicating his purpose, the Bishop shall first implore him to abandon such an undertaking, saying that many have entered and never emerged. Should he persevere, he receives letters from the Bishop to the Prior of the Monastery, saying that entering the Purgatory and reading them, he shall dissuade him from entering the Purgatory and shall diligently advise him to try some other penance, showing him the great danger that lies therein. If he persists however, the Prior summons the neighbouring clergy, the penitent is fortified with Holy Communion and sprinkled with Holy Water and is then led to the Purgatory with procession and litany. . . .
HENRY OF SALTREY (AD 1185)

purp
implore
an undertak
many have ente
emerged. Should
he receives letters from
Bishop to the Prior of the
Monastery. When the Prior ha
read them, he shall dissuade him
from entering the Purgatory and
shall diligently advise him to try
some other penance, showing
him the great danger that lies
therein. If he persists however,
he brings him to the Church
fifteen days of fast and prayer.
At the end of this time the
Prior summons the neighbouring
clergy, the penitent is fortified
with Holy Communion and
sprinkled with Holy Water and
is then led to the Purgatory with
procession and litany. . . .
HENRY OF SALTREY (AD 1185)

A VILLAGE CHILDHOOD

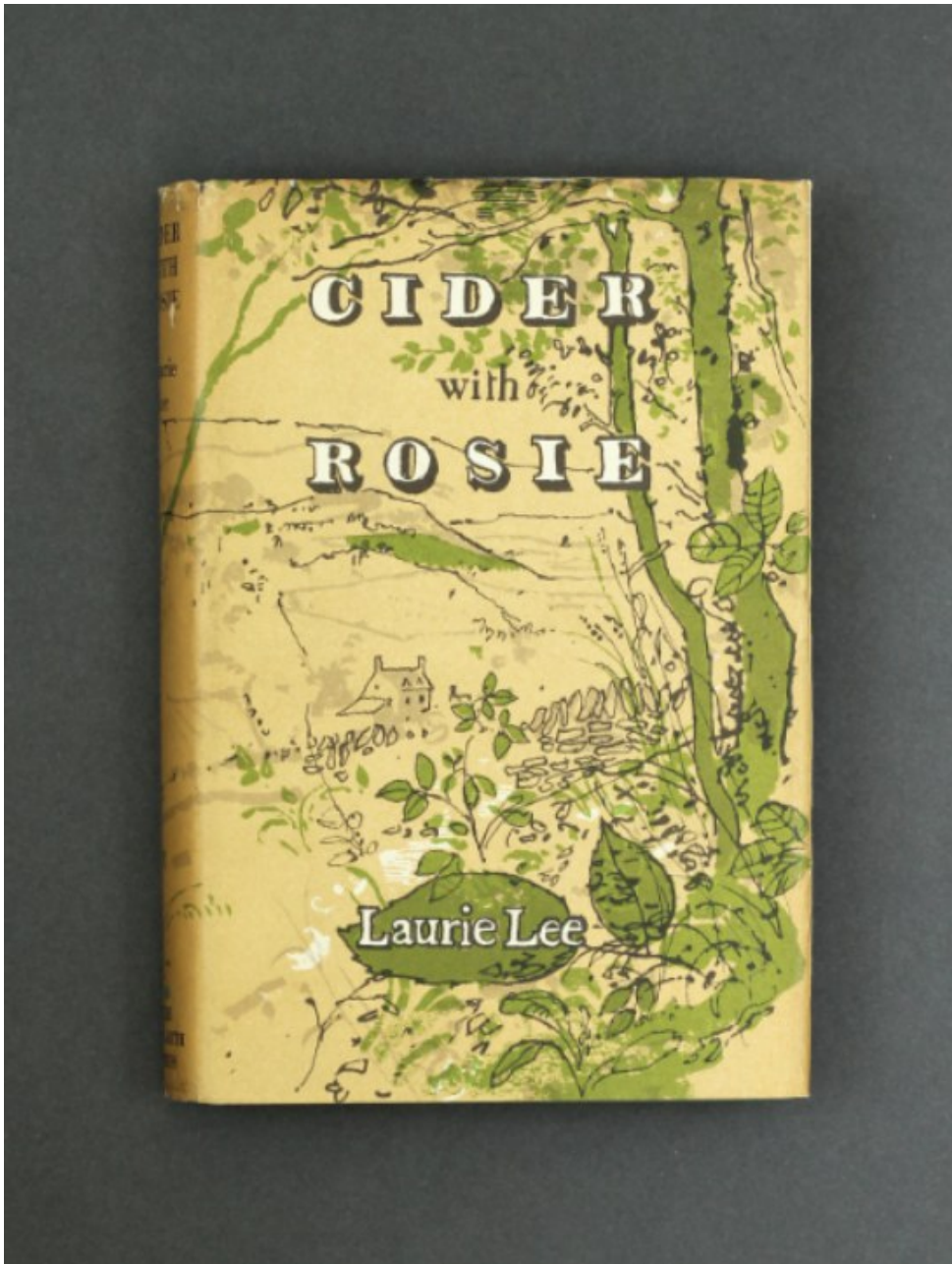
9. LEE, Laurence Edward Alan ('Laurie'). *Cider with Rosie*. With Drawings by John Ward. London: T. and A. Constable Ltd for The Hogarth Press, 1959.

Octavo (197 x 129mm), pp. [2 (blank l.)], [2 (half-title with publisher's preview, blank)], 280, [2 (illustration, blank)], [2 (blank l.)]. Frontispiece, 16 full-page and 10 further illustrations after John Ward in the text. (A few small marginal marks.) Original dark green boards, spine lettered and decorated in gilt, colour-printed dustwrapper designed by John Ward, not price-clipped. (Spine slightly leant, extremities lightly bumped, light spotting on top and fore-edges of book block, dustwrapper slightly creased and darkened at edges, spine darkened and slightly chipped at ends, and with minor abrasions.) A very good copy in the dustwrapper.

£295

First edition, first impression, second state. Laurie Lee's classic autobiographical novel about a childhood and youth in an isolated village during and following World War I had been commissioned in the late 1940s, and '[i]n 1957 the Hogarth Press offered Lee £500 "to give up all other work and get on with" *Cider with Rosie* [...]. The book was published to laudatory reviews in 1959, won the W. H. Smith award, and sold six million copies. Its success enabled Lee to buy Rose Cottage, Slad, "in the heart of the village, six stumbling paces from the pub"' (ODNB). First published on 6 November 1959, 20,000 copies were sold in the first three weeks, and the first, second and third impressions were all printed prior to 22 December 1959.

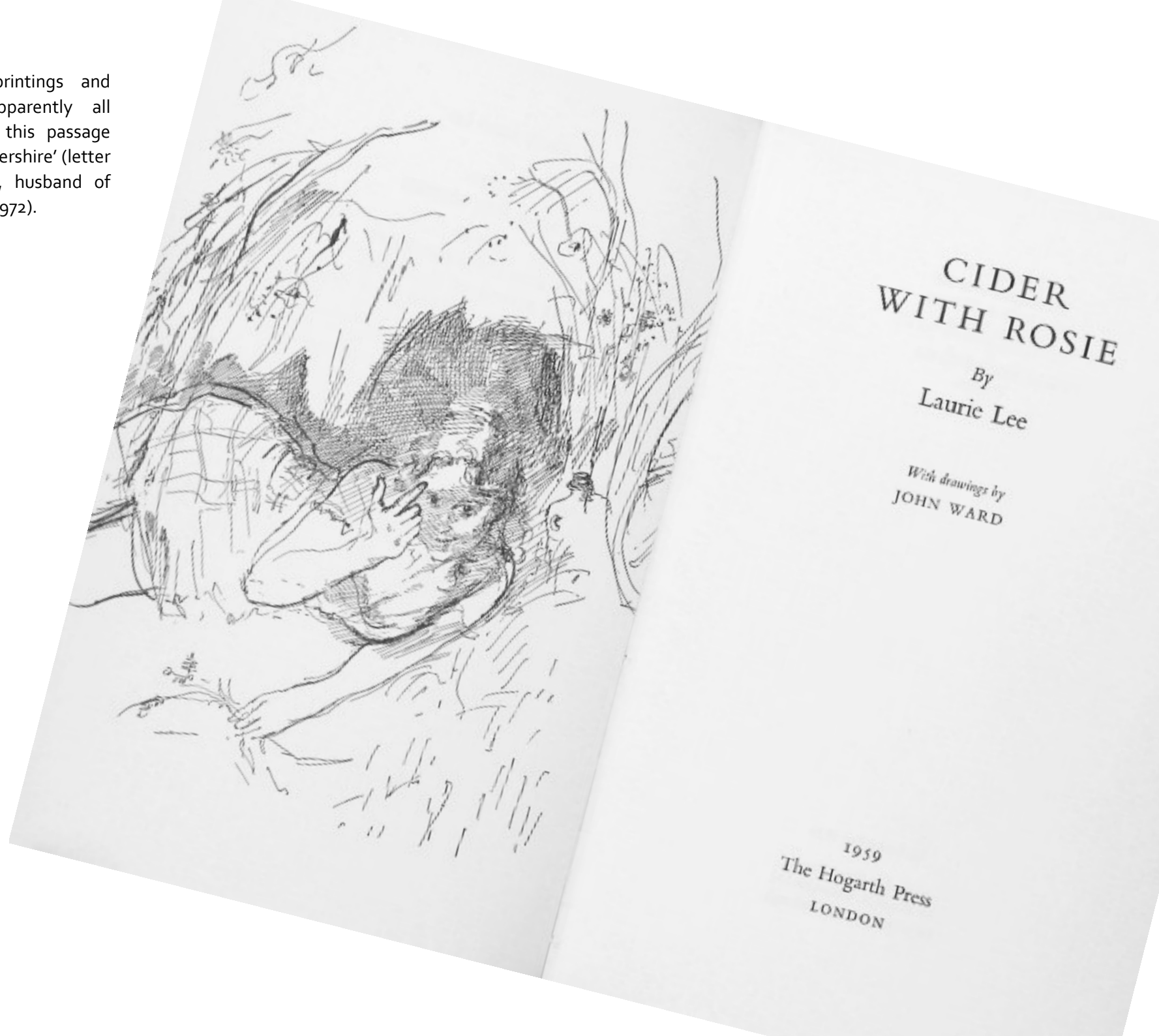
The first edition was published on 6 November 1959, and the first three impressions of the first edition, all of which were printed before 22 December 1959, are 'commonly identified by the inclusion at page 272 of the paragraph beginning "There was a fire at the piano-works almost every year, it seemed to be a way of balancing the books..."', which is present here. 'This paragraph provoked a civil claim for libel, and the quoted sentence (and the one preceding it) [...] was



omitted from all later printings and editions' (Oliver-Jones); apparently all remaining copies including this passage were 'impounded in Gloucestershire' (letter from Lee to Ronald Batty, husband of Christina Foyle, 23 February 1972).

This is the second state of the first impression, which includes the publisher's preview on the half-title ('Laurie Lee, the youngest but one of a family of eight ...'), which is not present in very rare first state of the preliminaries (these two states of the first impression had not been identified when Oliver-Jones published his bibliography). This copy is bound in green boards, but copies are also known in a variant binding of blue boards (*cf.* Oliver-Jones A.10(c)).

Oliver-Jones, *Laurie Lee 1914-1997: A Bibliography*, A.10(b).



NATURE EXPLORED THROUGH ART

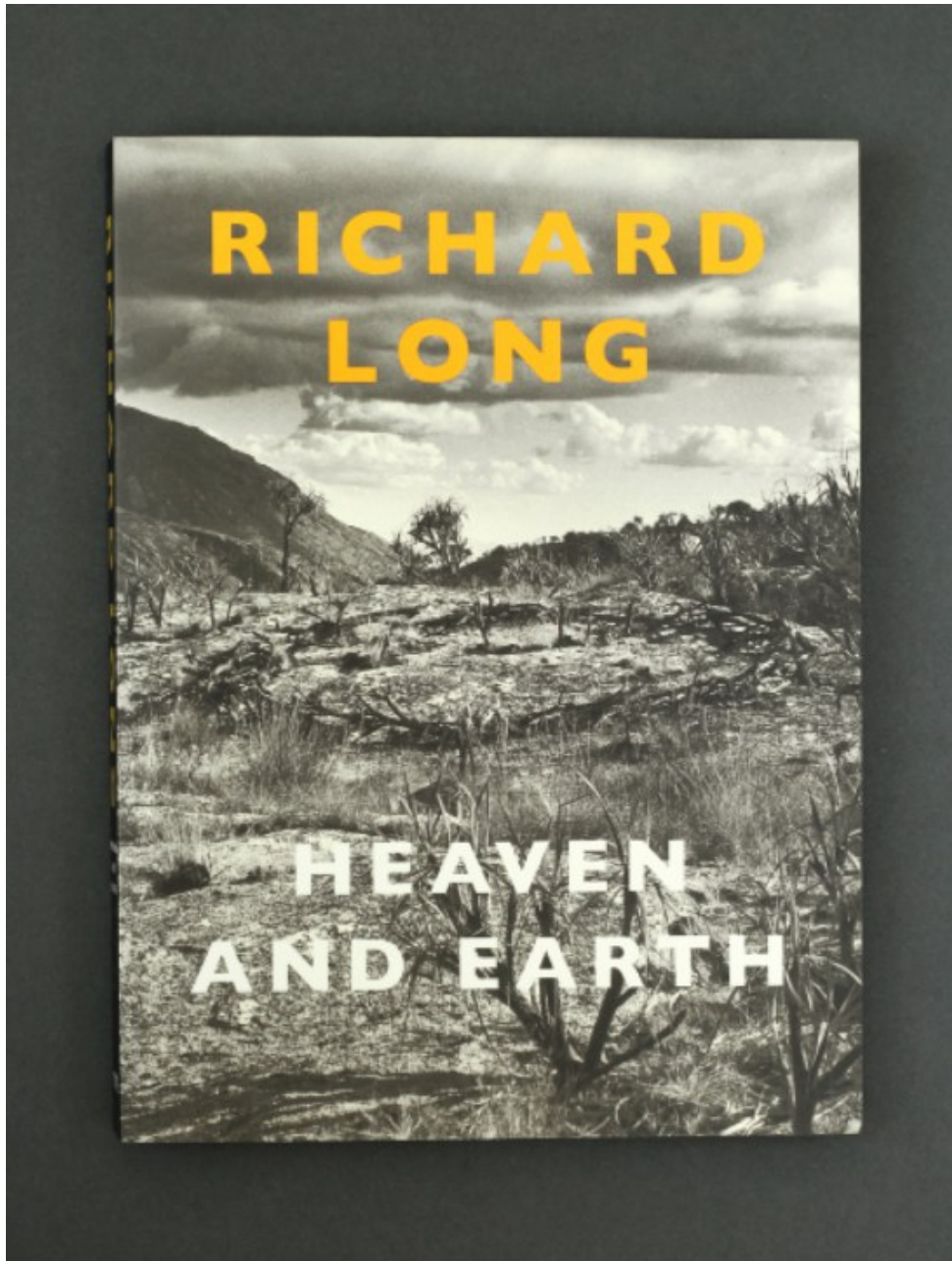
10. LONG, Richard (artist) and Clarrie WALLIS (editor). *Richard Long: Heaven and Earth*. London: St Ives Westerham Press for Tate Publishing, 2009.

Quarto (280 x 208mm), pp. 240. Numerous colour and monochrome illustrations, some full- or double-page, after Long *et al.* (Some extremely light discoloration on margins.) Original wrappers, upper wrapper illustrated with photograph after Long. (Very light rubbing and creasing on corners.). A very good, clean copy in the original wrappers.

£37.50

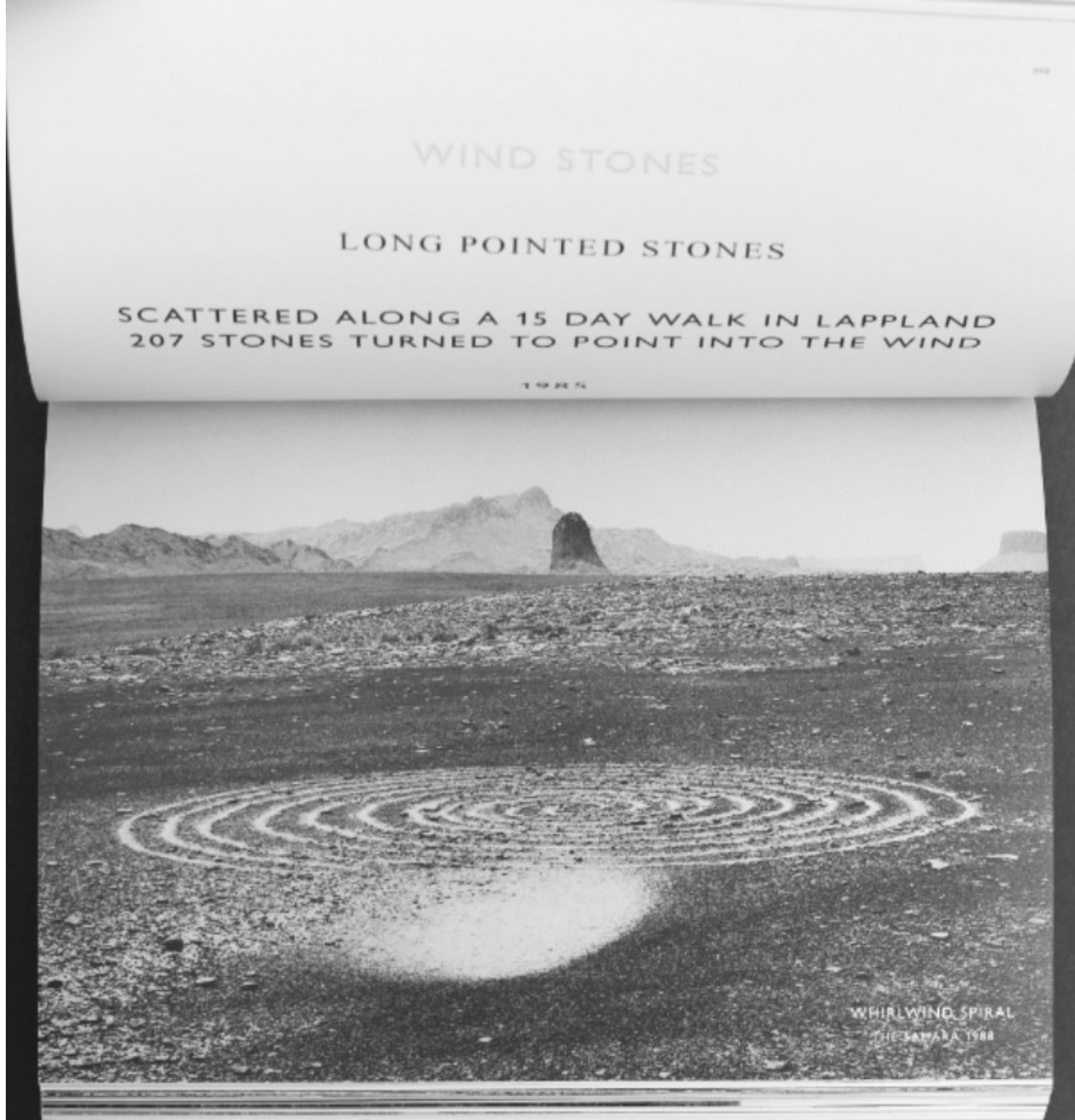
First edition. The British artist Richard Long was born in 1945 and educated at West of England College of Art, Bristol (1962-1965) and St Martin's School of Art, London (1966-1968), 'where his fellow students included other artists who were redefining the terms of sculpture in England, among them Hamish Fulton, Jan Dibbets, Gilbert and George, and John Hilliard' (Grove Art Online). He became a key figure in the emerging genre of 'Land Art' in the 1970s and established an international reputation through his works, which combined traditional media, such as print and manuscript texts or photographs, with found natural substances – for example mud, grass, wood, and stone. He represented Great Britain at the Venice Biennale in 1976 and won the Turner Prize in 1989.

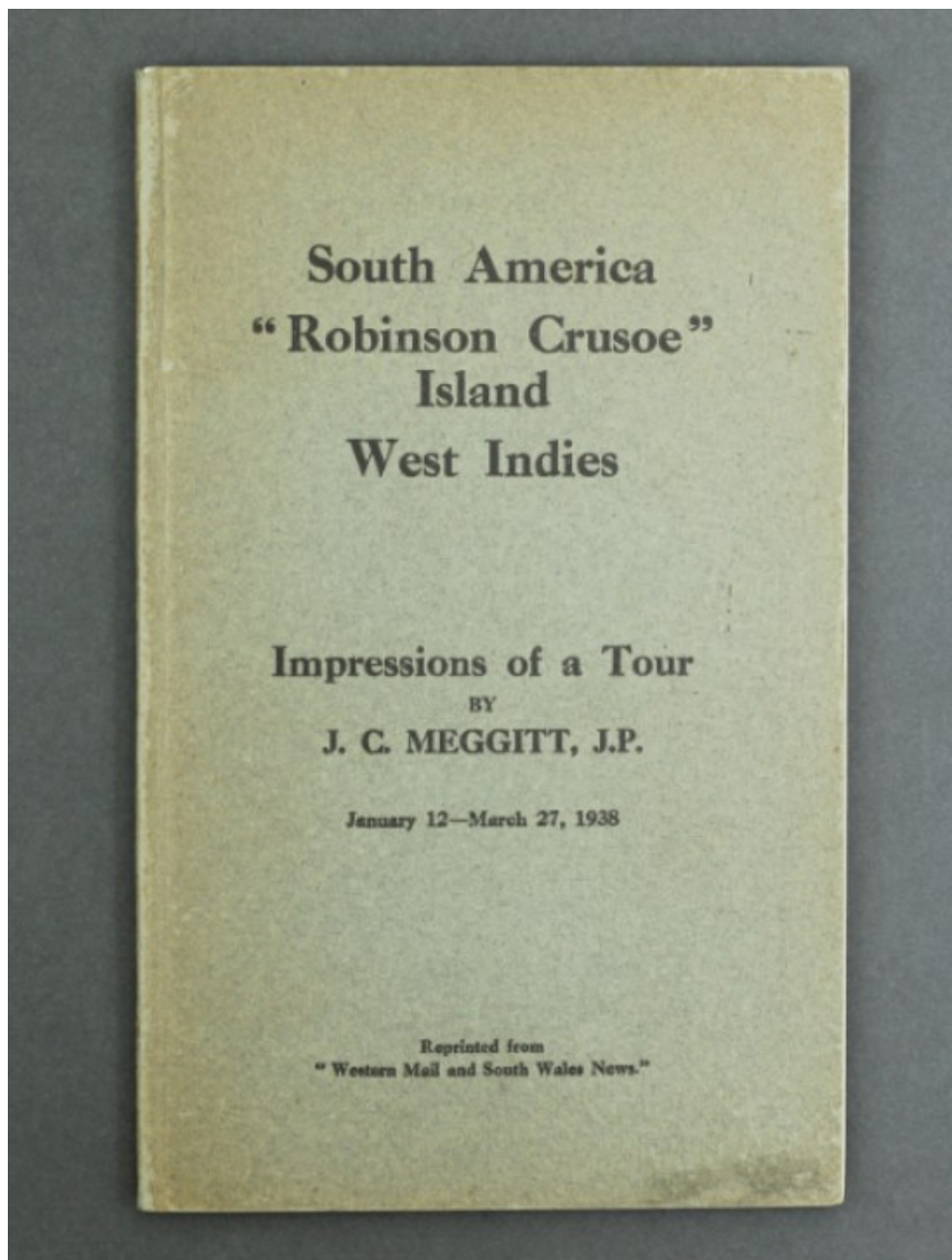
This volume was published to accompany Long's exhibition *Heaven and Earth* held at Tate Modern (3 June – 6 September 2009), which was curated by Clarrie Wallis and was the 'first survey [of Long's work] in London for eighteen years and [...] a unique opportunity to understand afresh the artist's radical rethinking of the relationship between art and landscape. Long's work comes from his love of nature and through the experience of making solitary walks. These take him through rural and remote areas in Britain, or as far afield as the plains of Canada, Mongolia and Bolivia. Long never makes significant alterations to the landscapes he passes through. Instead he marks the ground or adjusts the natural features of a place by upending stones for example, or making simple traces. He usually works in the landscape but sometimes uses natural materials



in the gallery. His work explores relationships between time, distance, geography, measurement and movement. Featuring over 80 works, *Heaven and Earth* includes sculptures, large-scale mud wall works, and new photographic and text works documenting walks around the world, plus a big selection of the artists' books, postcards and other printed matter' (<https://www.tate.org.uk/whats-on/tate-britain/exhibition/richard-long-heaven-and-earth>).

Richard Long: Heaven and Earth was edited by Wallis and presents a number of Long's pieces grouped under the headings 'A Clearing', 'Sticks and Stones', 'Hours Miles', 'Inca Rock Campfire Ash', 'Simplicity Complexity', 'A Stony Walk', together with a selection of 'Artist's Statements'. These chapters are interspersed with contributions by Nicolas Serota ('Walking Abroad'), Wallis ('Making Tracks'), Michael Craig-Martin ('And So Here We Are. A Conversation with Michael Craig-Martin'), and Andrew Wilson ('From Page to Page. An Introduction to Richard Long's Books').





A CRUISE TO SOUTH AMERICA, THE FALKLAND ISLANDS, AND THE WEST INDIES

11. MEGGITT, John Claxton. *South America, "Robinson Crusoe" Island, West Indies. Impressions of a Tour.* Cardiff: Western Mail & Echo Ltd., 1938.

Octavo (246 x 150mm), pp. [2 (title, colour-printed frontispiece illustration)], 56, [4 (blank ll.)]. Full-page colour-printed map of South America and half-tone photographic illustrations after Meggitt in the text. Original textured paper-covered boards, upper board lettered in type. (Spine and extremities slightly faded, a few light marks.) *Provenance:* 'With J.C. Meggitt's Compliments. & with my Best Wishes. J.C.M. "Seacroft," Barry, Glamorgan' (printed presentation booklabel on the upper pastedown, with the words '& with my Best Wishes. J.C.M.' inserted in manuscript).

£195

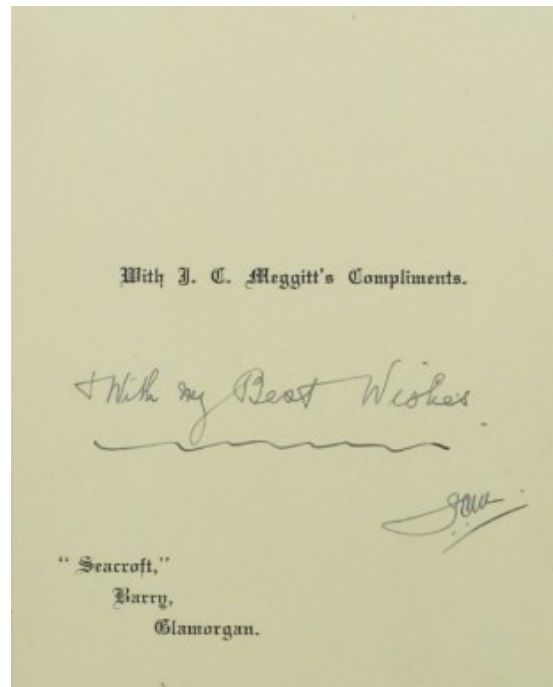
First and only edition in book form, inscribed presentation copy from the author. J.C. Meggitt (1858-1950) went to Barry as a young man in 1884, just as the construction of the docks was about to begin, and established a timber business, which became one of the leading firms in the country, growing with the docks and industries of Barry. When the population of the town had reached 10,000 in 1888 due to its exponential growth, a Local Government Board was elected, and Meggitt was chosen as chairman; a few years later he was elected chairman of the new urban council and also a County Alderman. In 1895 he appointed Justice of the Peace, and eventually became Chairman of the Bench and in 1940 Deputy Charter Mayor.

Meggitt was also an intrepid traveller, and in 1935 (at the age of 77) he published *Japan across Siberia, Russia and Germany: Impressions of a Tour*, which was followed by *Egypt and Palestine: Impressions of a Tour* (1936), the present work in 1938, and *South America, South Africa and the West Coast of Africa: Impressions of a Tour* (1939), shortly before World War II broke out.

South America, "Robinson Crusoe" Island, West Indies is formed of fourteen articles written on board the Pacific Steam Navigation Company's *Reina del Pacifico*,

which left Liverpool on 12 January 1938 'amid typical British winter weather, including mist, fog, and some small rain' (p. 9) for a round voyage of some 20,000 miles across the Atlantic, around South America, and then home via the Panama Canal, the West Indies, Bermuda, and the Azores. The book opens with two general pieces considering the economic and trade opportunities that South America offers, titled 'South America: Development Possibilities Enormous' and 'Britain's Stake in South America', noting the level of British trade with the continent, the political risks attendant on doing business with South American countries, and 'the coffee crisis' caused by the collapse of a boom, which led to the destruction of coffee stocks. After crossing the Atlantic via Madeira, the *Reina del Pacifico* made landfall at Bahia, and the third article discusses the changes in Brazil since the author's previous visit four years earlier, noting the prosperity of some parts of Bahia and the poverty found in others, the ethnic diversity of the population due to the geopolitical upheavals of the 1930s – '[a]lthough a considerable number of German Jews, persecuted in their own country, and a still larger number of Italians have found their way into these parts there is room for more' (p. 11) – and the country's economy.

Article 4 considers the military weakness of South America compared to the rapidly expanding forces of the United States and Japan, and judges that '[a]ny part of South America would easily become victim to a strong, ambitious dictator' (p. 13). The following piece, 'Two Great Capital Cities', describes the ship's visits to



Monte Video and Buenos Aires, and the narrative continues in the Falkland Islands, describing their history, the Battle of the Falkland Islands in 1914, and a visit to a penguin rookery near Port Stanley. The seventh article is dedicated to 'Present Day Life on "Robinson Crusoe" Island' (i.e. the Juan Fernández Islands), where Alexander Selkirk, the model for Defoe's fictional castaway, lived in complete solitude for four years. The ship then travelled through the Strait of Magellan to Chile (the subject of Articles 8-10), which fascinated Meggitt by its natural beauty – '[c]an I ever forget the noble range of snow-capped mountains of the Andes? Only in the Himalayas are there such magnificent peaks' (p. 35) – and also its great wealth allied with extreme poverty and very poor social conditions, especially for agricultural workers. Articles 9 and 10 portray Lima, 'the centre of one of the most delightful countries of this varied continent' (p. 42), its history, culture, and architecture, and Peru, whose natural history, especially its ornithology, fascinated Meggitt.

'Panama Canal Efficiency: An American Miracle' (Article 13), describes the canal and then recounts the journey to Jamaica, Cuba, and Bermuda: 'I need hardly say that my visit to this far removed and very beautiful holiday resort was in every way charming and enjoyable. The scenery, the colourings of the sea, the extensive foliage, the excellent shops, and the quietude yet busy aspect of the town were in every way most delightful' (p. 52). The concluding article narrates the *Reina del Pacifico's* voyage back across the Atlantic via the Azores, which Meggitt admits he had 'looked upon [...] as somewhat rocky oases in the Atlantic. I had never realised that they were full of beauty and interest to the stranger' (p. 53) and describes the cultivation of and trade in pineapples which was the islands' chief industry.

Although *South America, "Robinson Crusoe" Island, West Indies* bears the imprint of the Western Mail & Echo, where the articles comprising the book were first published, it seems likely that the book were printed by the presses of the Western Mail & Echo for Meggitt. **It is very rare on the market and in institutional collections**, and COPAC and WorldCat only record one copy at the National Museum of Wales. Certainly, the style of production, the presentation booklabel, and the rarity of this title all suggest that it was privately published for the author.

ARTICLE 7.

PRESENT DAY LIFE ON "ROBINSON CRUSOE" ISLAND

Is there any boy of school age in Great Britain who has not heard of "Robinson Crusoe" and his man Friday? There must be few who have not also read the thrilling story.

The popularity of the book and of the island where the theme of the story presented itself to Daniel Defoe was well illustrated today. The island of Juan Fernandez lies 345 miles west from Valparaiso, which is on the western shore of South America. As an inducement to make the trip and to make the cruise more attractive the Pacific Steam Navigation Company, owners of the "Reina del Pacifico," send their largest and most up-to-date steamer once a year to this famous island. The expense of sending a large steamer 700 miles just for one day would deter many owners from running the risk. These Liverpool owners evidently are aware of the great attraction of a visit to the world famous lonely island.

A MEMORABLE DAY.

I confess when I heard of this cruise all around South America and saw that it included such a trip I felt a thrill at the thought of being on the very spot where "Robinson Crusoe" lived alone for some years. I realised one of the dreams of my youth when, at last, I had the privilege of spending the day on such a romantic spot. The date was Tuesday, February 15, 1938.

The itinerary setting out the details of this cruise says:—
A Scotsman—Alexander Selkirk—was so incensed at the brutal treatment he witnessed on the galley "Cinque Ports," of which he was coxswain, that he voluntarily disembarked at Juan Fernandez on October, 1704, and was taken off the island again by the privateer "Duke" in February, 1709. Thus for four years and four months Selkirk remained in solitude on the island, and it is claimed that his own unparalleled experiences became known to Daniel Defoe, leading to the production of the immortal "Robinson Crusoe."

The island is approximately 12 miles east to west and four miles north to south. It rises out of the Pacific Ocean to a height of more than 3,000 feet, with mountainous ridges, numerous sharp peaks, fertile valleys, inlets and caves, all combining to lend to this lovely spot a unique atmosphere of romance.

Although I was on the deck of the "Reina del Pacifico" well before breakfast, there were dozens of passengers still earlier on the look-out for a first glimpse of the island. Shortly before eight o'clock, out of the dull mist of the morning, the outline appeared and could be seen quite plainly through field glasses. With others I waited and waited to see more of the outline. Clouds, unfortunately, continued to cap the highest peaks.

Suddenly, on rounding the eastern extremity of Cumberland Bay, on the northern coast of the island, we came within view of a magnificent harbour stretching about a mile across from point to point.



ON THE LOOKOUT FOR "ROBINSON CRUSOE" ISLAND,
JUAN FERNANDEZ.



INDIA, PALESTINE, GERMANY, BRITAIN – SIGNED BY THE AUTHOR

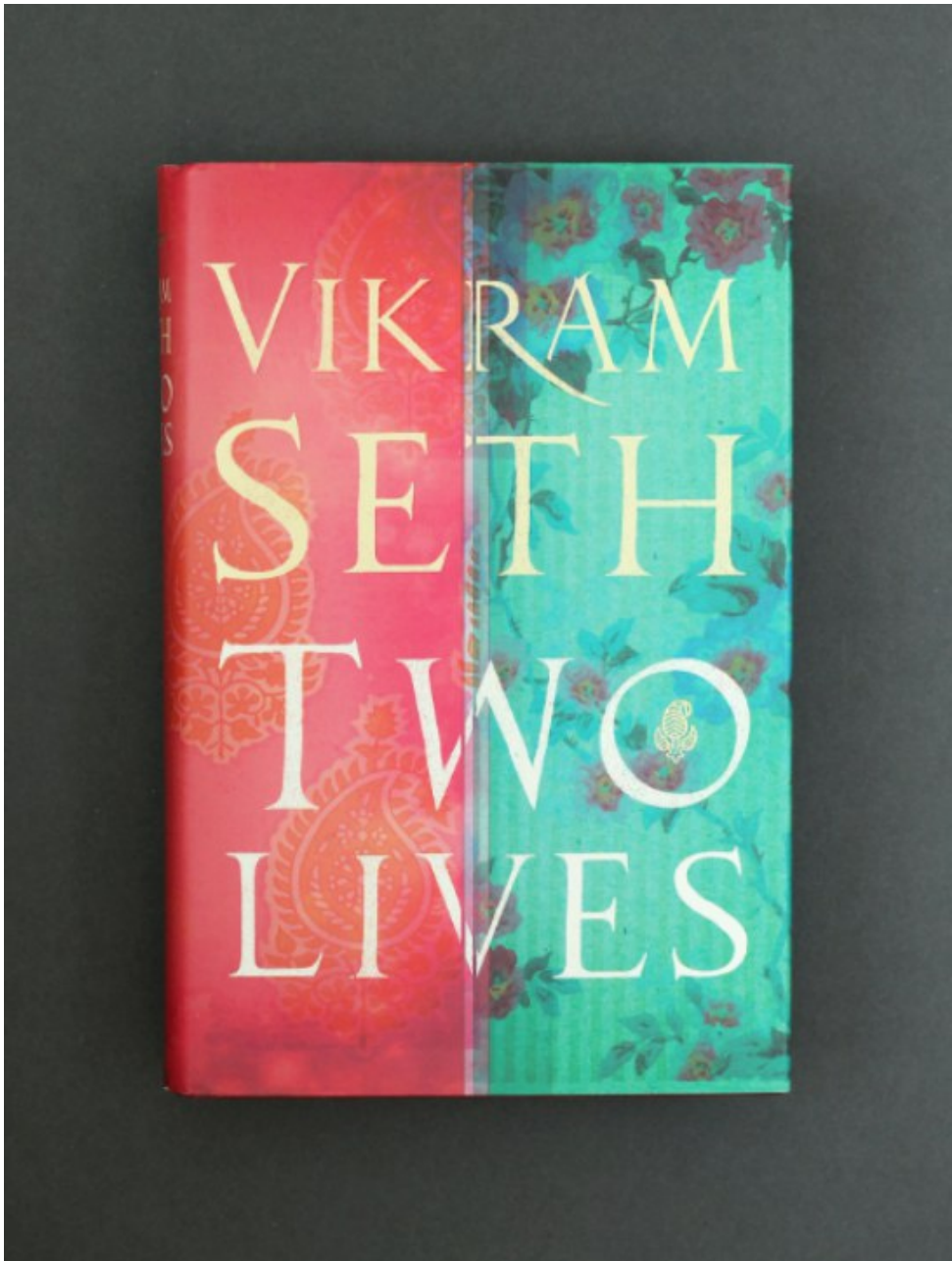
12. SETH, Vikram. *Two Lives*. London: Clays Ltd, St Ives plc for Little, Brown, 2005.

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

£29.50

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

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



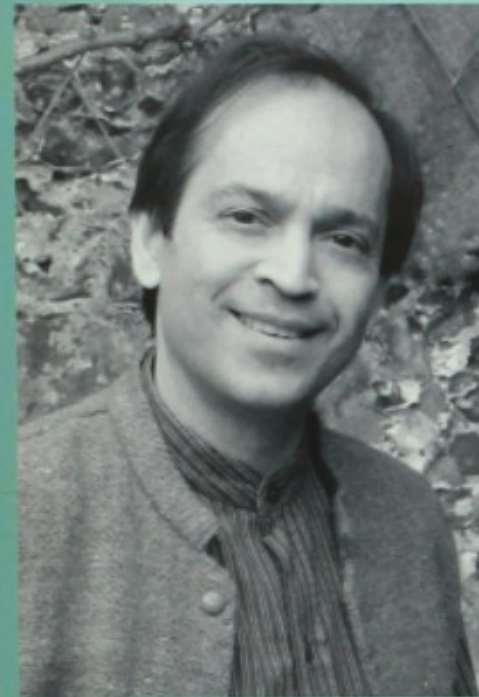
VIKRAM
SETH
TWO
LIVES

Vikram Seth



LITTLE, BROWN

The result is an extraordinary tapestry of India, the Third Reich and the Second World War, Auschwitz and the Holocaust, Israel and Palestine, post-war Germany and 1970s Britain. *Two Lives* is both a history of a violent century seen through the eyes of two survivors as well as an intimate portrait of their friendship, marriage and abiding yet complex love. Part biography, part memoir, part meditation on our times, this is the true tale of two remarkable lives – a masterful telling from one of our greatest living writers.



VIKRAM SETH was born in India and educated there and in England, California and China. He has written acclaimed books in several genres: verse novel, *The Golden Gate*; travel book, *From Heaven Lake*; animal fables, *Beastly Tales*; epic novel, *A Suitable Boy*. His most recent novel, *An Equal Music*, was published in 1999.

13. SOUEIF, Ahdaf. *In the Eye of the Sun*. London: Clay Ltd for Bloomsbury, 1992.

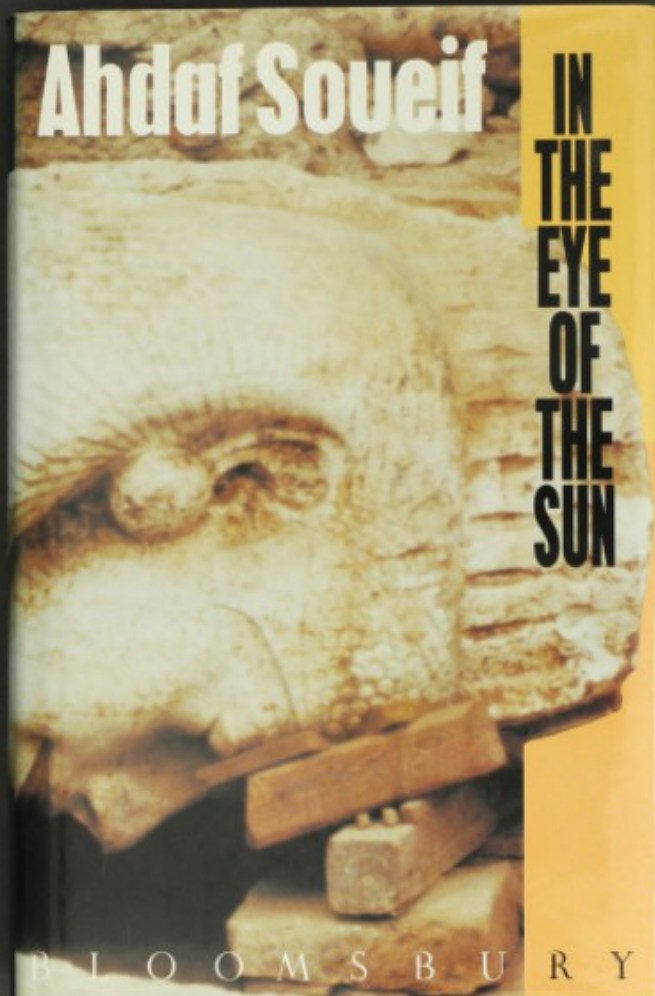
Octavo (233 x 150mm), pp. [8], 792. (Margins very slightly darkened.) Original blue boards, spine lettered and decorated with publisher's device in gilt, blue endpapers, dustwrapper, not price-clipped. (Extremities very lightly bumped, dustwrapper minimally creased at edges.) A very good, bright copy. *Provenance*: loosely-inserted publisher's press release, folded for posting.

£29.50

First edition, apparently an early issue erroneously retaining printer's instructions on p. 127. Ahdaf Soueif's 'position is both unusual and yet typical of much of modern humanity: born in Cairo, she completed her education in England and is married to an Englishman, writes in English for English publishers and newspapers' – she is an established political commentator on Egypt and Palestine – 'and yet retains a home in Cairo and [...] has continued to write for Egyptian journals. Soueif, then, can be truly seen as a "world" writer: labels such as English, Arab or even Anglo-Egyptian seem too restrictive' (Dr Nick Turner, 2009, British Council profile of Soueif).

Following *Aisha* (1983), *In the Eye of the Sun* was Soueif's second publication. A narrative about a young Egyptian woman and her experiences in Egypt and, as a student, in England, *In the Eye of the Sun* is 'a story of what it is to be divided, poised between two lives', echoing the author's own experiences, as well as 'a story about the changing relationship between Egypt and Great Britain in the twentieth century. It is a story about the history of the post-imperial Middle East during the last thirty disturbed and bloody years and about how historical events touch the lives of individuals. It is also a love story, a story about growing up, and a story about women' (publisher's press release). Soueif's 1999 novel *The Map of Love* was shortlisted for the Booker Prize.

This is a review copy containing a loosely-inserted publisher's press release for the book, announcing its publication on 25 June 1992; it also appears to be an early printing, which has a line of printer's instructions on the part-title for section IV (p. 127) – these were presumably removed in later issues.



will find with you an immediate response: let us end the tragedy that is now taking place. We must block the international conspiracy which is indicated by the suspicious movements of the Sixth Fleet in the Mediterranean; a conspiracy which will attempt to use the sad event in Jordan in order to interfere in our region. If this happens it will have terrible consequences which our nation will find insupportable. Your historic responsibility in these hours is decisive. May God help us all to perform our duty.

Gamal 'Abd el-Nasser

Gaza

Israeli forces shoot at Arabs who break the curfew.

Monday, 21 September

Amman

In response to President Gamal 'Abd el-Nasser's call for a ceasefire, the Palestinian Revolution declares that it is ready to take the necessary steps to implement a ceasefire so that the envoy of the three Presidents, General Muhammad Sadeq, may perform his mission.

We ask the authorities in return to hold their fire, to stop the shedding of innocent blood and to prevent our country from the danger of entering into a long civil war and from the danger of foreign interference. And also to save the land from the danger of plagues as there are thousands of corpses lying unburied under the rubble.

We shall adhere to a ceasefire the moment it is declared and we re-informed of it.

Your brother, the Commander General of the Revolution, asks you, brave fighters, for your heroism in defence of the Revolution and in defence of the right of our people to live and to return and to liberate our country, and in defence of the honour of the Arab nation, Revolution unto victory.

Your brother,
Yassir Arafat

Amman

Some units of the Jordanian army continue to open fire in the streets.

Cairo

His Majesty King Hussein Bin Tallal:

The latest reports I have received from General Muhammad Sadeq indicate that there are huge dangers involved in what is happening now in Amman. And that these dangers will affect the progress, the struggle and the hopes of our nation to an immense degree. Some elements in the Jordanian army continue to open fire despite the assurances I have received from Your Majesty and despite what I know of the leadership of the ceasefire.

I will not hide from Your Majesty the fact that I feel that General Sadeq is not being given the opportunity to accomplish his mission in Jordan as I had hoped and that this is causing us all the gravest anxiety.

I ask, in the name of every national and historic right, that you should now take a firm stand on the side of the unity and security of our nation – and our struggle against the enemy, a struggle which must continue.

Gamal 'Abd el-Nasser

Tuesday, 22 September: dawn

Amman

The fighting starts up again. The Jordanian army deploys tanks in the streets.

Cairo

His Majesty King Hussein Bin Tallal:

... I ask you once again to help us to get past this crisis with all the pain and the disaster that it has brought. The smallest miscalculation now can drag us all into regions where we do not want to be – where our nation does not want to be ... We must all consider our steps carefully before the development of events pushes us into critical complications.

I hope with all my heart that you will make the immediate decisions that will bring an end to what is happening. This nation has endured

NOMADIC LIFE

14. THESIGER, Sir Wilfred Patrick. *Desert Marsh and Mountain. The World of a Nomad.* London: W. & J. Mackay Limited for William Collins Sons and Co Ltd, 1979.

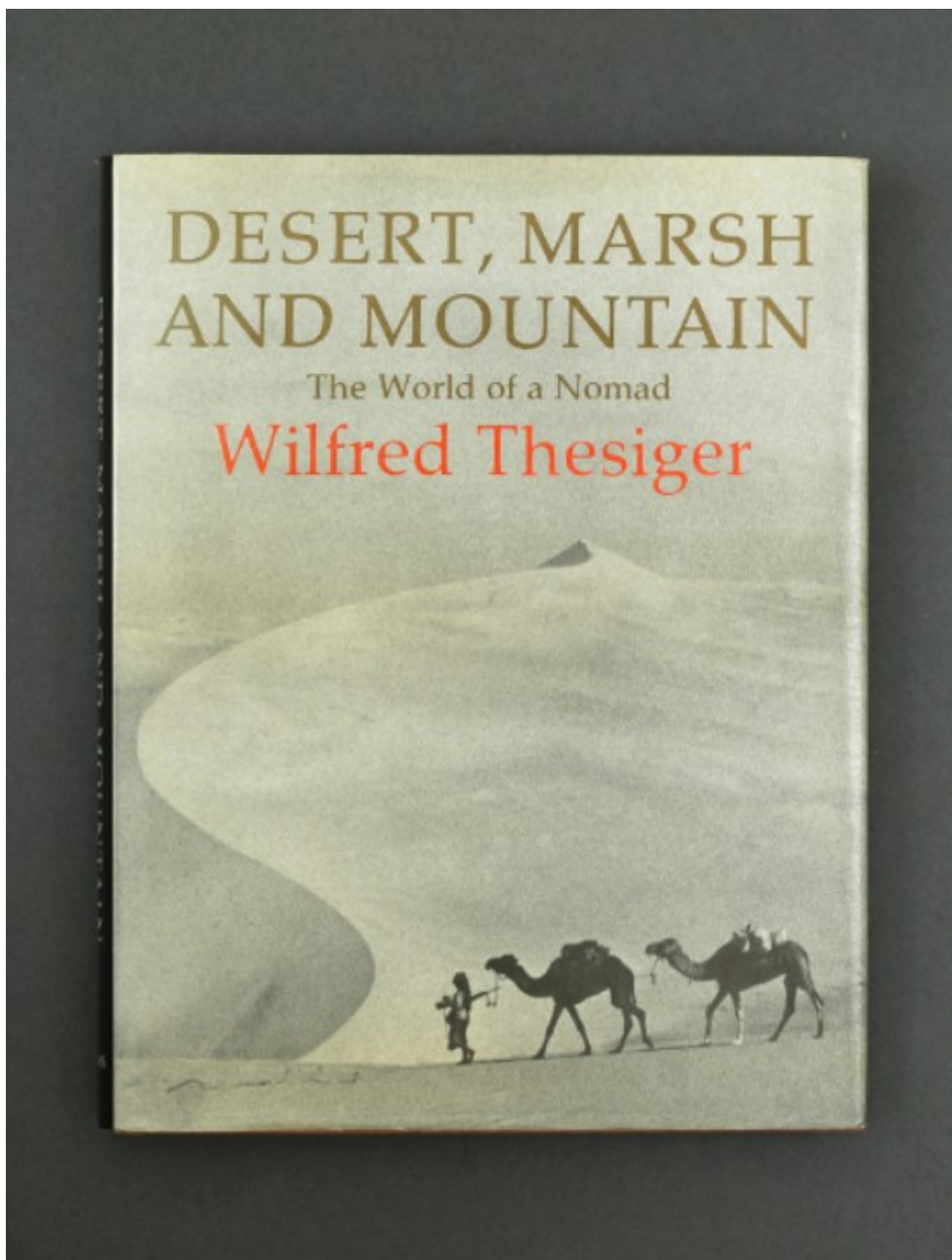
Quarto (269 x 207mm), pp. 3-304, [2 (blank)]. Numerous photographic illustrations after Thesiger, *et al.*, some full- or double-page, maps after Tom Stalker-Miller, some full- or double-page. (Small mark on p. 143.) Original brown boards, spine titled in gilt, photographically-illustrated dustwrapper after Thesiger, not price-clipped. (Dustwrapper slightly creased at edges, short tear at top corner of lower flap.). Overall a very good copy. Provenance: **Gritta Weil** (1924-2009).

£75

First edition. A superbly illustrated record of Thesiger's travels in Abyssinia, Yemen, Persia, Iraq, Afghanistan and Chitral, dating from his birth in 1910 to 1978, which is prefaced by a 'Biographical Summary and List of Principal Travels, 1910-78' and a short-title list of 'Other Books and Articles by Wilfred Thesiger'. In the foreword to the revised 1993 edition published by Motivate, Thesiger commented that '[t]his book has always been a personal favourite, capturing as it does the wide scope of my journeys and my affinity with the nomadic way of life. Journeying at walking pace under conditions of some hardship, I was happiest when I had no communication with the outside world, and was utterly dependent on my tribal companions'.

This copy was previously in the library of Gritta Weil, friend and literary associate of the travel writer Gavin Young, who dedicated *An Eye on the World* (1998) to Gritta, 'my wonderful sea anchor'. Young had travelled with Thesiger in the marshes of Iraq, and Weil has marked a number of pages with slips of paper, including p. 174, where Thesiger notes that Young 'had an instinctive understanding and affection for the Madan'.

P.N. Grover, 'Bibliography of Works by Sir Wilfred Thesiger' in *Wilfred Thesiger in Africa*, p. 271.



1937] Muzilka met al-Kanani, one of the sheikhs of the Rasid tribe. I had met him in late 1927 on my way to Mecca, and he accompanied me on various later journeys in the Hadramaut and Oman. (f. page 27-8)

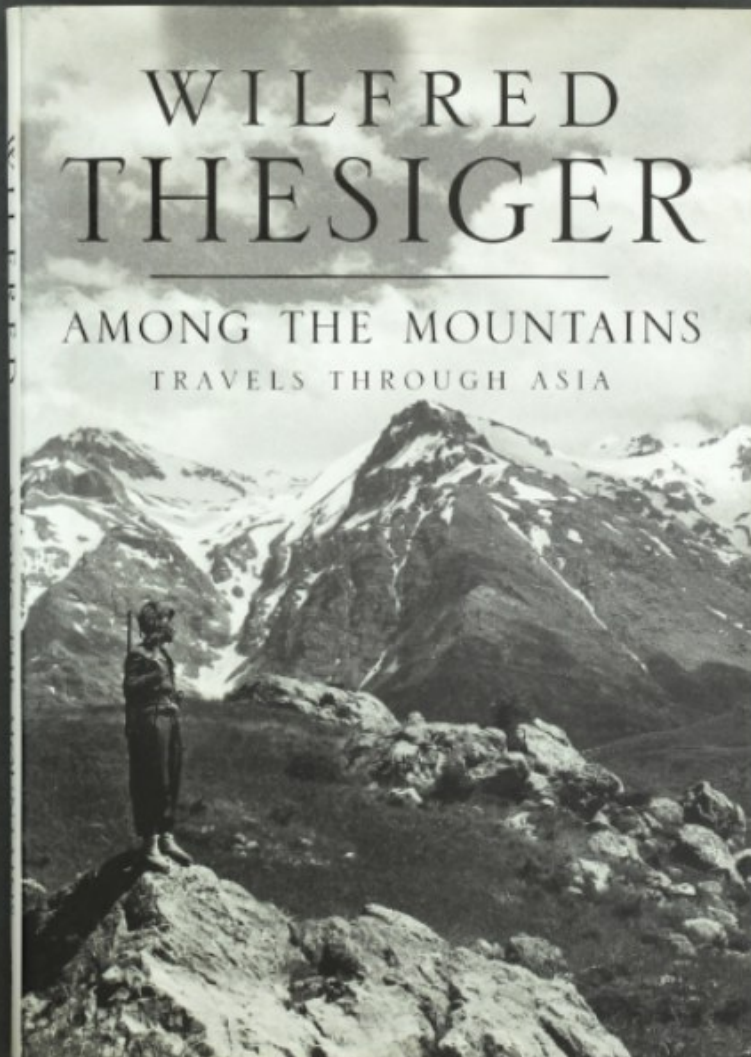
1938-1939] Sultan bin Samia, of the Kathiri, died about 1938, soon after joining me in late 1927. Through his acquaintance the majority of my Arabian journeys. (f. page 28-9)

1939-1940] Bedouin who I met at a well in the Hadramaut during my 1938 journey from Salala. (f. page 29-10)

1940-1941] A woman of the Yam tribe, photographed near Soqatra, on the north-western edge of the large Qadisi. I visited Soqatra in 1940, approaching it from the four side. (f. page 31)



THE MOUNTAINS OF THE MIDDLE EAST AND ASIA - INSCRIBED



15. **THESIGER, Sir Wilfred Patrick.** *Among the Mountains. Travels Through Asia.* London: Caledonian International Book Manufacturing Ltd for HarperCollinsPublishers, 1998.

Quarto (246 x 169mm), pp. [2 (blank l.)], xvi, 250, [4 (blank ll.)]. Photographic illustrations after Thesiger, 36 full-page and 10 double-page, 6 full- and one double-page maps. (Extremely light marginal toning, title very slightly creased.) Original black boards, spine lettered and decorated in gilt, chocolate-brown endpapers, dustwrapper reproducing photographs by Thesiger, not price-clipped. (A few light marks on lower board-edges, dustwrapper lightly creased at edges and with slight toning on outer areas.) A very good copy. *Provenance:* **David Enders** (1922-2000, autograph presentation inscription 'from Wilfred 7.11.98' (with the words 'For David' added above in another hand), and further signed 'Wilfred Thesiger' on the title page beneath the author's name).

£295

First edition. An account of Thesiger's travels in the mountains of the Middle East and Asia, which were inspired in part by Eric Shipton: 'I had always dreamt of travelling one day in the Himalayas, the Karakorams or the Hindu Kush and I had been fascinated when, in 1944, I read Eric Shipton's book *Upon that Mountain*. I was captivated by Shipton's personality and empathized strongly with his concept of mountaineering. Though an outstanding mountaineer, Shipton seemed to me essentially an explorer, more eager to discover what lay behind a range of mountains than to climb a still unconquered mountain face' (p. 1). *Among the Mountains* describes expeditions in Iraqi Kurdistan (1950-1951), Chitral (1952), Hunza (1953), Hazarajat (1954), Nuristan (1956 and 1965), and Ladakh (1983), and is based upon the author's diaries and extensively illustrated with his photographs.

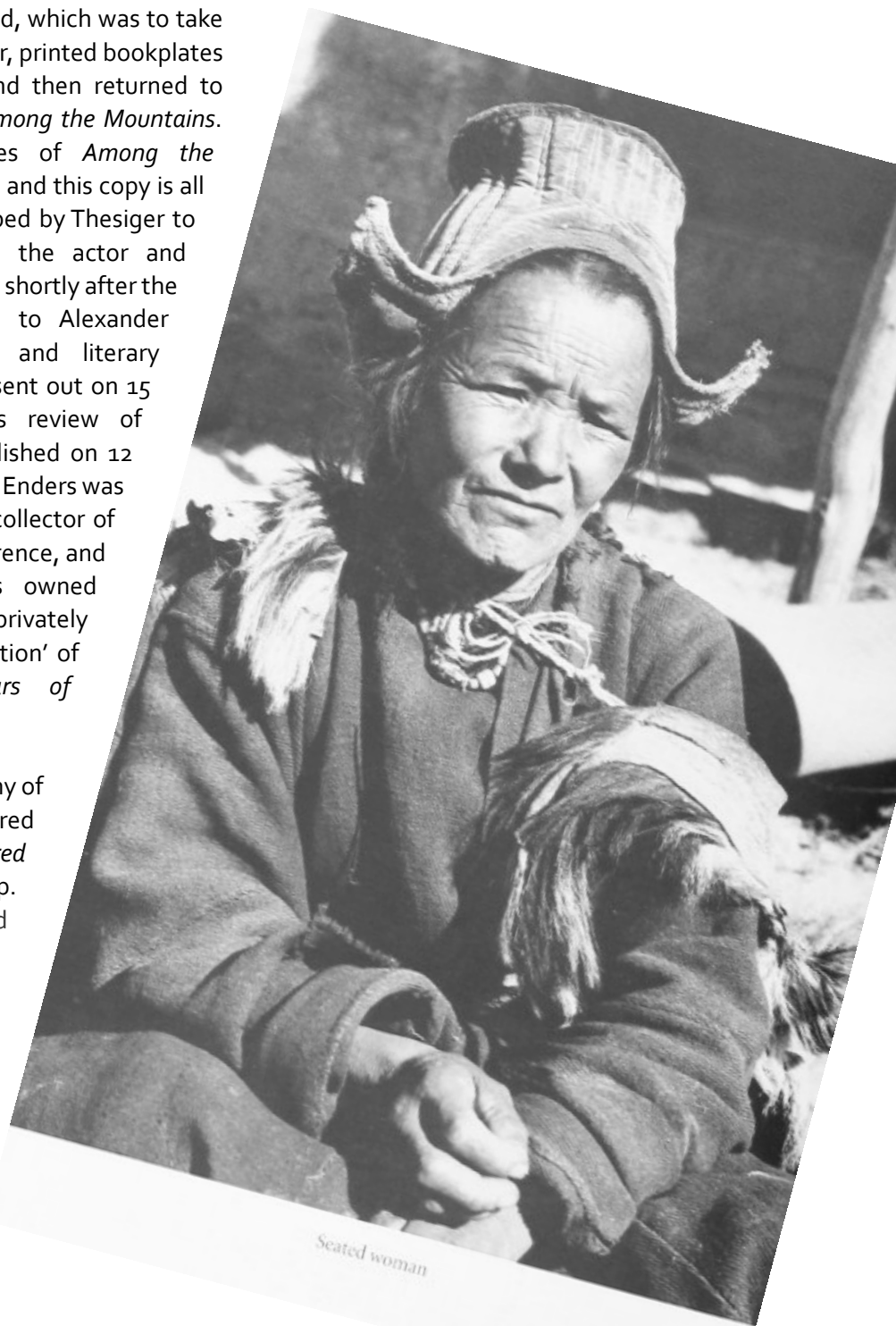
Among the Mountains was published some months after age compelled Thesiger to leave his Chelsea flat for Orford House retirement home in Woodcote Park, near Coulsdon, Surrey on 23 June 1998. Due to this upheaval, it is believed that



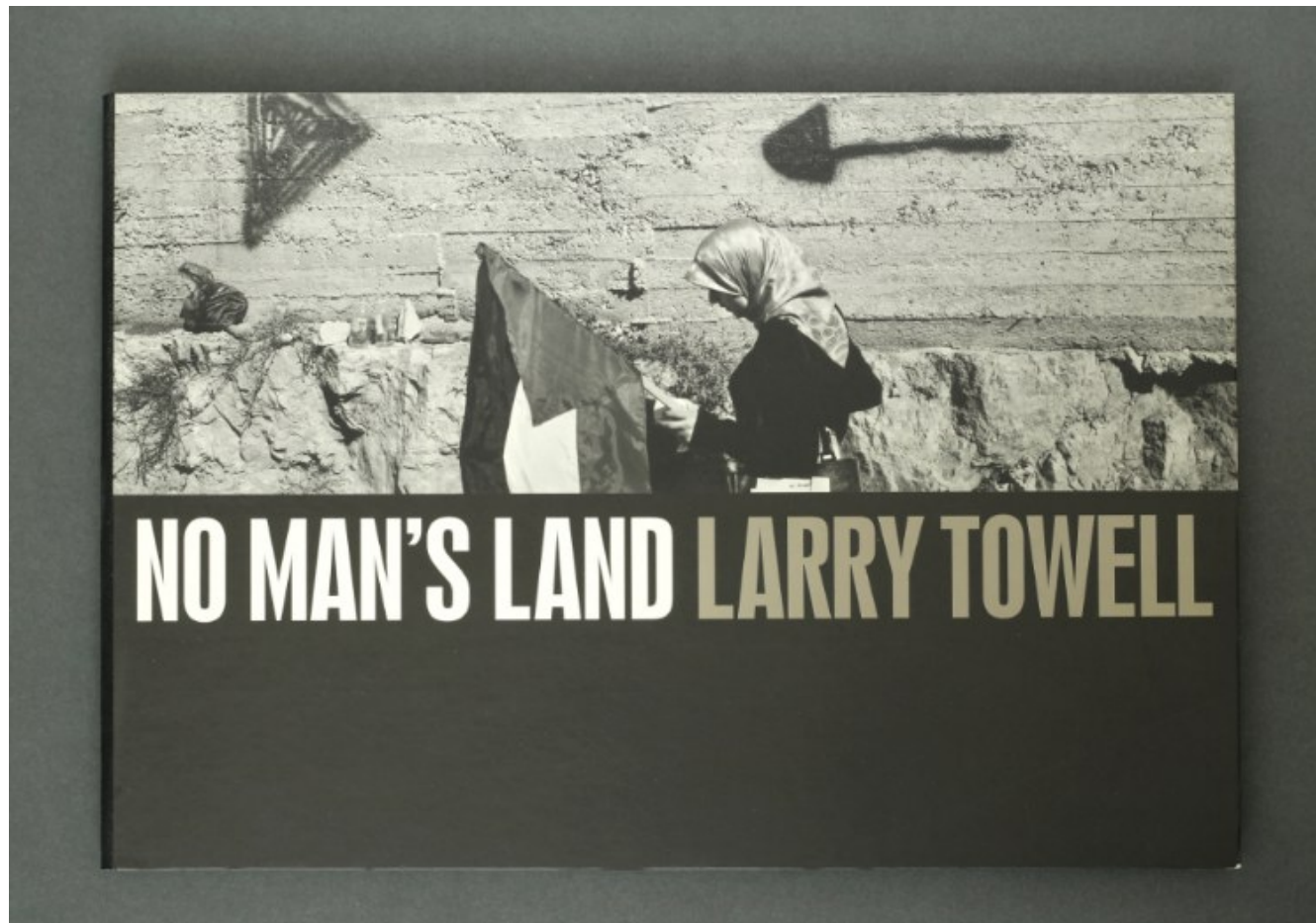
A Kandari.

only one book-signing had been arranged, which was to take place at Stanford's. In the event, however, printed bookplates were sent to Thesiger for signature and then returned to Stanford's and tipped in to copies of *Among the Mountains*. Certainly, signed or inscribed copies of *Among the Mountains* are very rare on the market, and this copy is all the more remarkable as it was inscribed by Thesiger to his friend and Chelsea neighbour, the actor and restaurateur David Enders, at or very shortly after the time of publication. (According to Alexander Maitland, Thesiger's biographer and literary executor, the author's copy was sent out on 15 October 1998; *The Spectator's* review of *Among the Mountains* was published on 12 December 1998.) Like Thesiger, Enders was a passionate admirer of, and collector of works by and about, T.E. Lawrence, and both Thesiger and Enders owned copies of the rare, privately published 'Subscriber's Edition' of Lawrence's *Seven Pillars of Wisdom* (1926).

P.N. Grover, 'Bibliography of Works by Sir Wilfred Thesiger' in *Wilfred Thesiger in Africa*, p. 272; L.I. Meho and K.L. Maglaughlin, *Kurdish Culture and Society: An Annotated Bibliography*, 153.



Seated woman



THE ISRAELI-PALESTINIAN CONFLICT

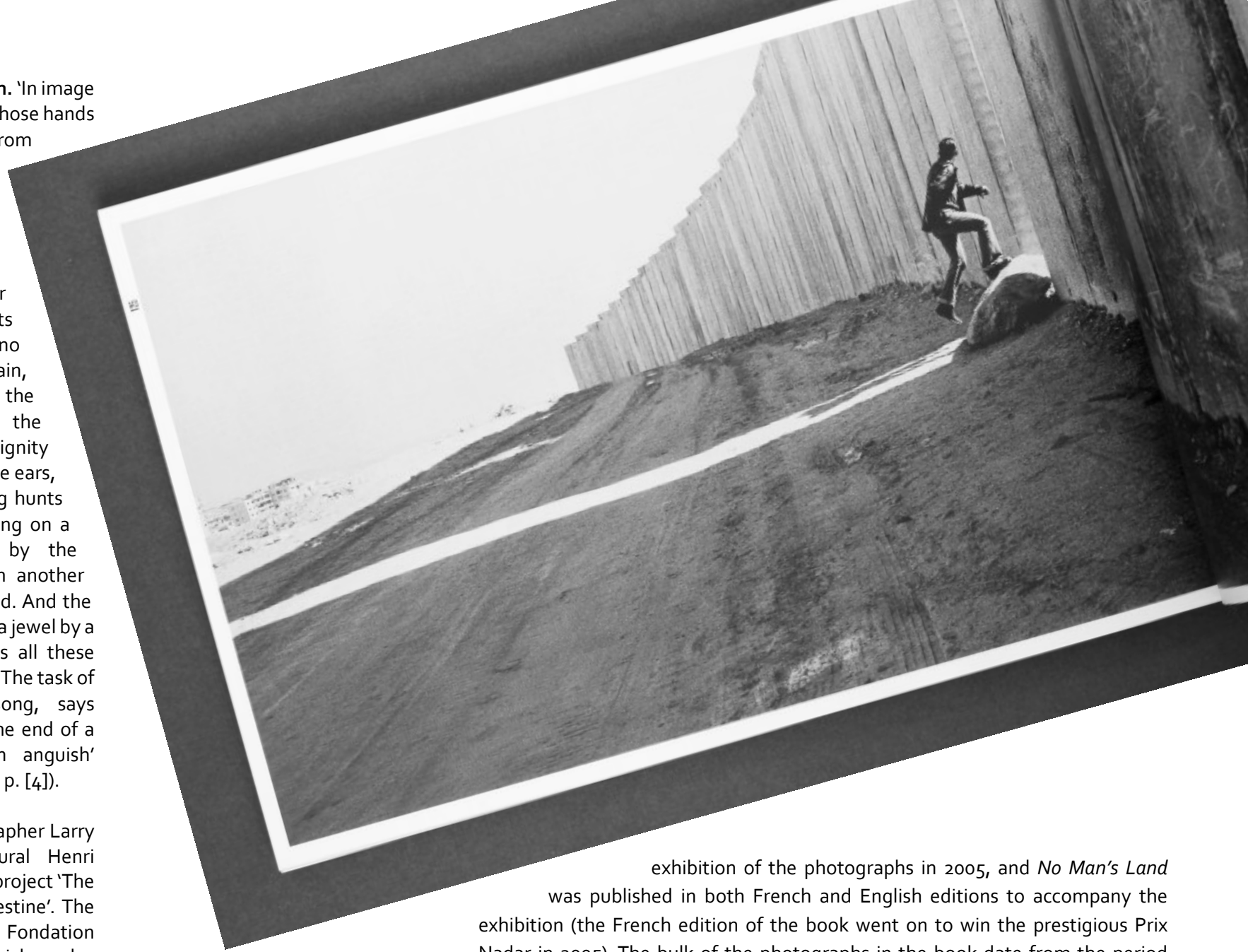
16. TOWELL, Larry (photographer) and Robert DELPIRE. *No Man's Land*. London: 'Chris Boot in Association with the Archive of Modern Conflict', 2005.

Oblong folio (260 x 380mm), pp. [9 (half-title, images 001-004, introduction by Robert Delpire, title, 'Context')], [1 (blank)], [111 (images 005-126)], [2 ('Captions')], [1 (blank)], [1 ('Afterword')], [2 (images 127-130)], [1 (colophon)]. 130 duotone photographic illustrations after Towell, some full- or double-page. Original black cloth backed illustrated boards, spine lettered in white and grey, upper board illustrated with photograph after Towell. (Boards minimally rubbed at edges.) A very good, internally fine copy.

£55

First English-language edition. 'In image after image you see children whose hands are too strong for their years from throwing stones instead of balls, faces in which fear and anxiety have become madness, images in which confused volumes of rubble and debris make it difficult for the eye to read narrow streets and ruined houses. There are no trees left. A few animals remain, incongruous against the apocalyptic landscape, like the white rabbit that clings to its dignity as an old woman holds it by the ears, the bird of prey, remembering hunts of times gone by; cows grazing on a rubbish dump; a donkey by the roadside, turning its back on another which has been disembowelled. And the black cobblestone turned into a jewel by a flash of light. Larry shows us all these things, in Gaza and elsewhere. The task of remembrance. This is a song, says Mahmoud. The sad song of the end of a world, a tribute to human anguish' (Robert Delpire's introduction, p. [4]).

In 2003 the Canadian photographer Larry Towell received the inaugural Henri Cartier-Bresson Award for his project 'The Wall of No Man's Land: Palestine'. The award was granted by the Fondation Henri Cartier-Bresson, which also arranged an international touring



exhibition of the photographs in 2005, and *No Man's Land* was published in both French and English editions to accompany the exhibition (the French edition of the book went on to win the prestigious Prix Nadar in 2005). The bulk of the photographs in the book date from the period 2000 to 2004, but some earlier images from 1993 to 1996 are also included.

**TARKA THE OTTER – ONE OF A LIMITED EDITION OF 100 NUMBERED COPIES
SIGNED AND WITH SMALL DRAWING BY WILLIAMSON**



17. WILLIAMSON, Henry William. *Tarka the Otter. His Joyful Water-Life & Death in the Country of the Two Rivers ... With an Introduction by the Hon. Sir John Fortescue K.C.V.O.* London: Chiswick Press, 'Privately printed for subscribers only', 1927.

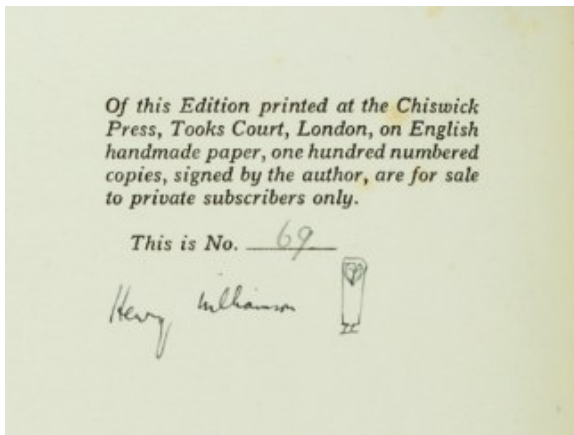
Octavo (241 x 163mm), pp. [4 (blanks with signature on first p.)], [2 (blank, limitation), [2 (half-title, verso blank)], [3 (title, imprint, dedication)] [1 (blank)], ix-xii, [2 (section title, verso blank)], 3-255, [1 (colophon)]. Printed in brown and black 'on English handmade paper', title with Williamson's wood-engraved owl device printed in brown, wood-engraved printer's device on colophon printed in brown, initials, foliate paragraph marks and marginal paragraph titles printed in brown. (Scattered light spotting, heavier on deckles and first l.) Original full vellum, gilt brown leather spine label with central foliate decoration and framed with gilt rules, top edges gilt, others uncut and retaining all deckles, modern cloth slipcase. (Very light marking, minor scratching on lower board, spine label lightly rubbed, corners very lightly bumped.) A very good copy.

£1,950

First edition, no. 69 of 100 copies signed by Williamson, with a small ink sketch of an owl by him on the limitation statement. 'Dimmity on meadow and water, the eve-star shining above the hill, and Old Nog the heron crying *kra-a-ark!* as his slow wings carried him down to the estuary. A whiteness drifting above the sere reeds of the riverside, for the owl had flown from under the middle arch of the stone bridge that once had carried the canal across the river' (p. 3). Thus begins this first, limited edition of Henry Williamson's classic story following the birth, 'joyful water-life' and death of Tarka, an otter, in the 'country of two rivers' (the Taw and the Torridge in North Devon).

Henry Williamson (1895-1977) had been a sensitive child who loved roaming the countryside. The First World War was a life-changing experience for him 'particularly his participation in the Christmas truce of 1914 [which] affected him deeply' (ODNB), and he emerged from the War determined to be a writer, retreating to north Devon after a difficult adjustment to post-war life in London. His first novel, *The Beautiful Years*, was published in 1921, but it was the story about the life of an otter, the classic novel *Tarka the Otter*, published in 1927, that brought him fame and won him the Hawthornden Prize of 1928.

When he started work on the book, 'Williamson had learnt the ways of the otter hunt, had written about otters and had developed his narrative skills to the point where he was ready to undertake a whole book about one animal.



The result was to become both influential and a classic of English natural history. In *Tarka* Williamson does not preach, or rant, or promote a cause, he simply tells a story and leaves the reader to form his own response – though he had his own ideas as to what that response would be. In a notebook for 1925 [...] he wrote: “The Otterhunters will say, we have no use for this man; he is one of those people who are half inclined to be our enemies ... The Anti-Hunting Humanitarians will say, we have no use for this man; he is half-inclined to side with the otter-hunting beasts ... The Otters will say, Nothing, for they will not know anything of it; and perhaps at the End of this Planet they will say, He understands us, Perhaps not...”[.] It was perhaps because of this innate “understanding” that the book had a greater impact than Williamson ever expected or intended. He had not set out to influence ecological thinking, but the book did, and there can be little doubt that it contributed at least indirectly to the eventual return of the otter to its native territory in the West Country and elsewhere. The writing took more than three years, part of them spent looking after a sick wife and baby (William) who was failing to thrive, and many drafts, but when it was finished his papers show that he sensed he had produced something special and was determined to get the best possible deal from a publisher’ (Matthews) *Tarka the Otter* established the friendship between Williamson and T.E. Lawrence: Edward Garnett, the well-known critic and reader for Jonathan Cape, to whom a draft of Williamson’s *Tarka* had been sent by Sir John Galsworthy for appraisal; in turn, Garnett, who was a close friend of Lawrence, sent the latter a copy to his station at Karachi with the

Royal Air Force in 1928. Lawrence found *Tarka* ‘[t]he best thing I’ve met for ever so long. Fresh, hopeful, fecund, and so, so, careful. It is heartening to see a writer caring much for his words and chasing and chiselling them with such firmness. [...] I’ll read [*Tarka*] many times yet’ (letter from T.E. Lawrence to Edward Garnett, 20 January 1928). Indeed, Lawrence would also shape future editions of *Tarka* to some extent: both he and Sir John Fortescue thought that the first word of the first chapter, ‘Dimmity’, was too precious, so that it was changed to ‘Twilight’ in later editions.

This handsomely produced first, privately published edition was issued in August 1927 in 100 copies and sold – as detailed in the four-page prospectus advertisement – with ‘a brief description of the book, a short history of its numerous drafts, quotations from Sir John Fortescue’s Introduction, and an order form’ (Matthews) by ‘Mr. Williamson, At the Sign of the Owl, Georgeham, North Devon’. The owl is a motif throughout *Tarka* (who is described as having been born in ‘Owly Holt’, the character of ‘Old Nog’ is a white owl, and a snowy owl from the Arctic features in the chapter ‘The Great Winter’), so that Williamson’s hand-drawn addition of his owl device to the limitation statement is a particularly apt touch. The first trade edition was eventually published by Putnam in October 1927 in a large-paper edition of 1,000 copies, followed by a cheaper issue in the same month.



I. Waveney Girvan, *A Bibliography and a Critical Survey of Henry Williamson*, pp. 30-31; Hugoe Matthews, *Henry Williamson. A Bibliography*, A8 (1927a).

and the sunbeam through the woodpecker hole
roving over the damp wood dust on the floor.
The otter lay down, she dozed, she jumped up
when sudden cries of *Tally Ho!* and a confused
clamour arose beyond the bridge. Now all the
sounds of the past hours were increasing together,
of tongues, and horns, and cheers; and very
soon they were overborne by a deep new noise
like the rumbling of the mill when the water-
wheel was turning. Then with the deep rum-
bling came the prolonged thin rattle of the
horn, and the triumphant whooping of whips
and huntsman. The sounds slowed, and ceased,
except for the lone baying of a hound; they
broke out again, and slowed away into silence;
but long afterwards the strange blowing noises
made by their mother frightened the huddled
cubs.

Sometimes the slits of the owl's lids opened,
and dark eyes would watch a drop of water
falling from one of the thin horns of lime hanging
from crevices between stones of the arch. Yellow
lights no longer passed across the stone-
l Bridge. The sun made shadows on
longer than the trees were
hour the water had been
in the sycamore
looked out of
on the

A SALMON'S LIFE

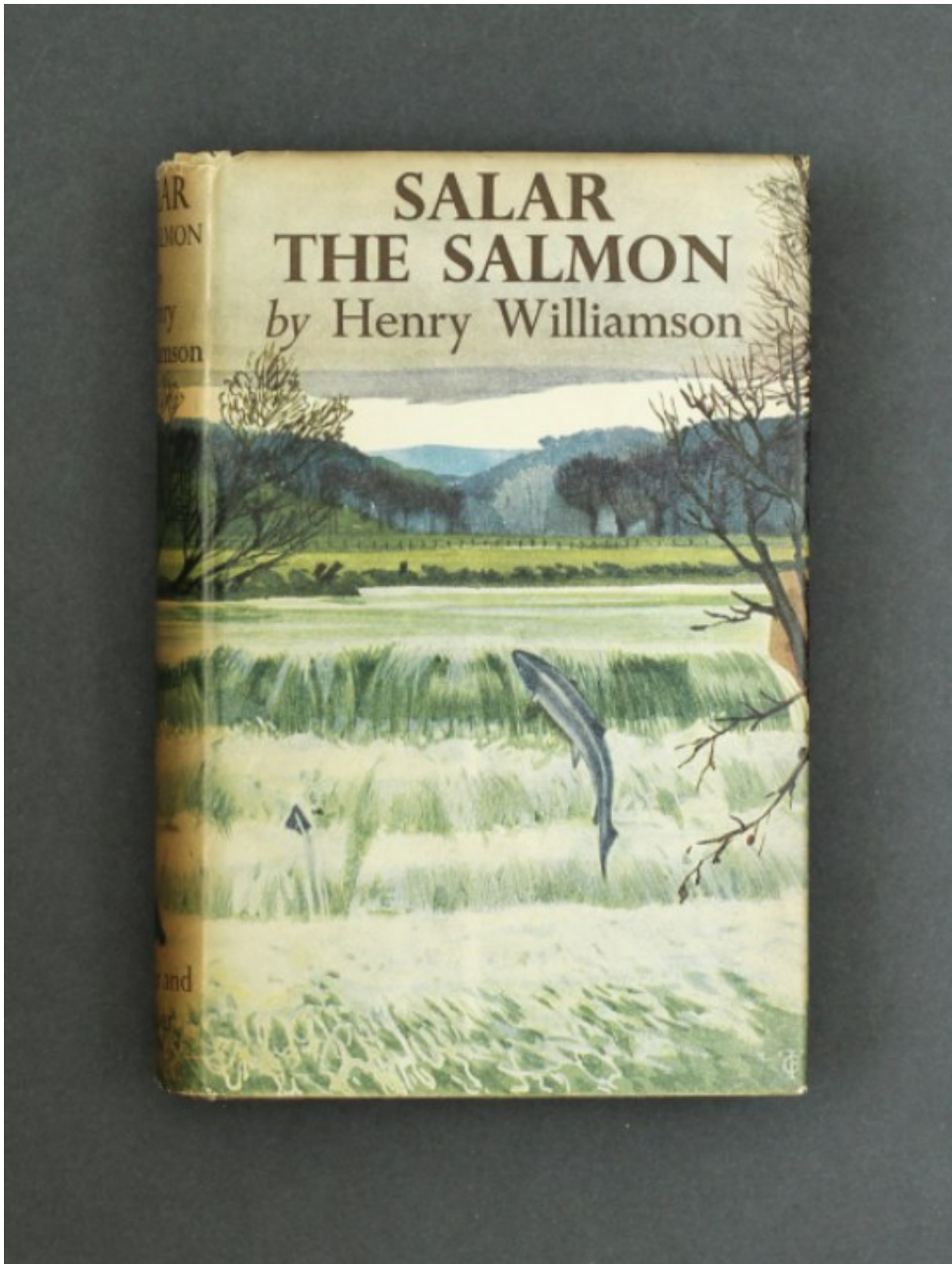
18. WILLIAMSON, Henry William. *Salar the Salmon*. London: R. MacLehose and Company Limited for Faber and Faber Limited, 1935.

Octavo (188 x 122mm), pp. [10 (blank ll., half-title, blank, title, imprint, dedication, blank)], 11-320. Wood-engraved title vignette of a fish tail and tailpiece of a fish by C.F. Tunnicliffe. (Very light spotting on fore-edges and preliminary blanks.) Original brown cloth, spine lettered in gilt and with decoration [?after Tunnicliffe], light green pictorial endpapers [?after Tunnicliffe], top edges red, original colour-printed dustwrapper with design after Tunnicliffe, retaining price. (Extremities lightly rubbed and bumped, small marks on boards, slightly leant, top edges lightly faded, dustwrapper spine slightly darkened, edges slightly creased and chipped.) A very good copy in the original dustwrapper. *Provenance*: Bryant & Rackstraw Ltd., Gravesend (bookseller's ticket on upper pastedown).

£150

First trade edition (preceded by an edition of 13 sets of proof sheets). 'At full moon the tides swirling over the Island Race carry the feelings of many rivers to the schools of fish which have come in from their feeding ledges of the deep Atlantic. The returning salmon are excited and confused. [...] Salar was one of the many thousands [...]. The current guided him; his body remembered' (pp. 11, 20-21). Thus begins Williamson's classic *Salar the Salmon*, which follows the life of a five-year-old salmon for three years.

Henry Williamson (1895-1977) had been a sensitive child who loved roaming the countryside, but the First World War was a life-changing experience for him, 'particularly his participation in the Christmas truce of 1914 [which] affected him deeply' (ODNB). He emerged from the War determined to be a writer, retreating to north Devon after a difficult adjustment to post-war life in London. His first novel, *The Beautiful Years*, was published in 1921, but it was the story about the life of an otter, *Tarka the Otter* (1927) that brought him fame. It also gained the attention of T.E. Lawrence, to whom *Salar the Salmon* (written during the months preceding and following Lawrence's fatal motorcycle crash) is co-dedicated, and Williamson would later write about his friendship with Lawrence in *Genius of Friendship* (1941).



'The challenge that Williamson set himself in writing *Salar* was to convert the life-cycle of a fish into a commercially-successful novel. He was not sure he could do it, but Faber clearly thought he could and bought the rights even before the book was started. In return Williamson surrendered the manuscript of "The Sun and the Sands" as security in case he should fail to deliver on "the salmon book" [...]. The outcome, however, was a work that demonstrates his ability to create a narrative out of natural phenomena even more impressively than in *Tarka*. In a press report the month before publication Williamson stated "I spent altogether 5,000 hours simply watching the pools and eddies, until I 'knew' the stream just as an author should 'know' the environment in which his characters live ... I had to learn exactly how they moved and reacted to every change of current ... the descriptive passages, for instance had to be true and yet have variety. They had to make the reader know the bed of the river and its changing moods'" (Matthews).

This first edition appeared just nine months after Williamson had begun serious work on *Salar the Salmon*, with Faber having set a very tight schedule, and sending proofs of the early chapters as Williamson still worked on drafts of the later ones, leaving no room for revision. 'Prior to publication thirteen sets of proof sheets were individually bound as "The Shallowford Edition" of which ten were advertised for sale, though only one sold' (*loc. cit.*). This first trade edition, which was published in October 1935, added Tunnicliffe's wrap-around dustwrapper design of leaping salmon set against a landscape, and the attractive illustrated map endpapers, which are unattributed but which Matthew believes to be Tunnicliffe's work.

Charles Frederick Tunnicliffe (1901-1979), had studied at the Manchester School of Art, was awarded a royal exhibition to the Royal College of Art in 1921, and was already a well-known and sought-after engraver when he illustrated *Salar the Salmon*. He first exhibited at the Royal Academy and was elected a fellow of the Royal Society of Painter-Etchers and Engravers in 1934, the year before this first trade edition was published. Later editions of *Salar the Salmon* added further illustrations by Tunnicliffe, consolidating its reputation as a classic; a new edition was published as recently as in 1987, illustrated by Michael Loates and with an introduction by Williamson's son Richard, also a naturalist and writer.

Hugoe Matthews, *Henry Williamson. A Bibliography*, A22 (1935b); O'Brien, *T.E. Lawrence*, F1135.

Chapter 10

JUNCTION POOL

By noon Salar had travelled under two more railway bridges and one road bridge and come to a deep and wide pool above an elongated islet on which trees were growing. This was the Junction Pool. Its width and depth were carved by another river flowing into the main river at right angles.

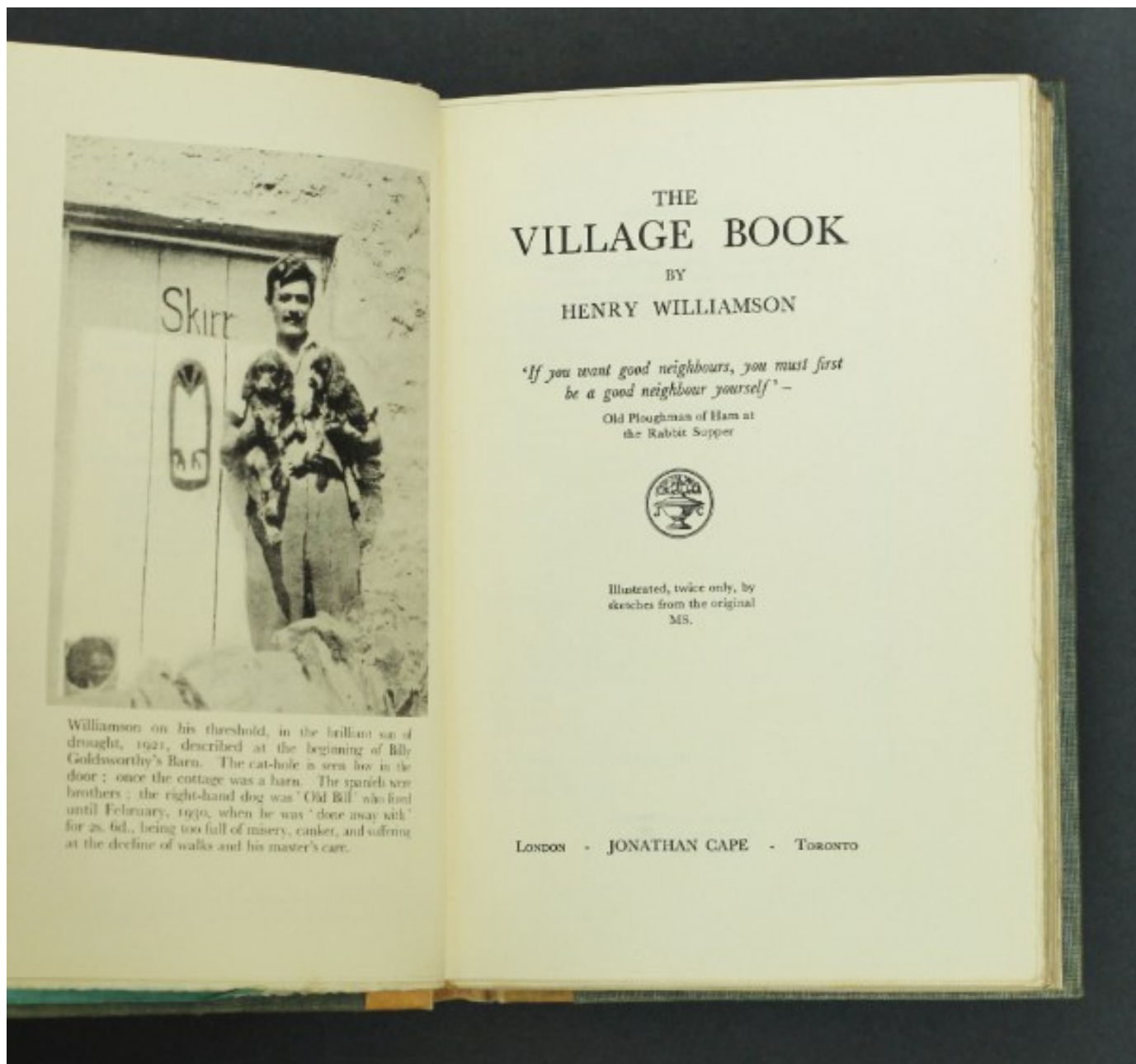
The islet, a haunt of otters, had been formed when the railway was made in the valley nearly a century before. A bridge on steel columns filled with concrete was built across the main river fifty yards above the Junction Pool, where it was gravelly and shallow. Soon winter spates, pressing against and around the obstructing columns, had scooped all gravel off the rock, and carried the gravel-bed into the Junction Pool. This new gravel-bed altered the set of the streams in the pool; and these streams began to cut it away at once, spates swirled the loose stones and shillets and dropped them in the first slack water. So a ridge was raised, narrow and stream-

SHORT STORIES OF RURAL LIFE –
THE SIGNED LIMITED EDITION

19. WILLIAMSON, Henry William. *The Village Book ... Illustrated, Twice Only, by Sketches from the Original MS.* London and Toronto: The Alden Press for Jonathan Cape, 1930.

Octavo (202 x 140mm), pp. [1-6 (blank, limitation, half-title, books by Williamson, title, imprint)], 7-8 (contents), [9-10 (prefatory note, blank)], 11-344, [2 (blank l.)]. Collotype portrait frontispiece, 2 illustrations after Williamson in the text, Williamson's wood-engraved owl device on final p. (A few light marginal spots or marks.) Original vellum-backed green cloth boards, upper board with Williamson's owl device in gilt, spine lettered in gilt, top edges gilt, others uncut and retaining all deckles, upper flap from dustwrapper pasted onto upper pastedown, lower flap loosely inserted, modern dark green cloth slipcase. (Some slight fading on boards, spine slightly discoloured and bumped at foot.) A very good copy. *Provenance*: G.A. Poynder Hunt & Co., Reading (bookseller's ticket on front pastedown with the address updated in manuscript, printed bookseller's promotional slip tipped onto inner margin of p. 309, address updated with red ink stamp) – Gatehouse Books, Settle (purchased by:) – Peter Danby-Smith (loosely inserted invoice).

£150



Williamson on his threshold, in the brilliant sun of drought, 1921, described at the beginning of Billy Goldsworthy's Barn. The cat-hole is seen low in the door; once the cottage was a barn. The spaniel was brother; the right-hand dog was 'Old Bill' who lived until February, 1930, when he was 'doce away with' for 2s. 6d., being too full of misery, canker, and suffering at the decline of walks and his master's care.

LONDON - JONATHAN CAPE - TORONTO

First edition, no. 72 of 504 copies signed by Williamson from the 'Special Signed Edition'. *The Village Book* presents 55 of Williamson's rural-themed short stories, written after his move to Georgeham ('Ham') in 1921 and covering the period of his residence there for the following nine years. It is divided into two sections: 'The Spirit of the Village: Winter and Spring' and 'Air and Light of the Fields and the Sea: Winter and Spring'. Several of the stories had been previously published elsewhere.

'The long [story] *First Day of Spring* which appears in *The Village Book* was submitted to Desmond McCarthy, editor of *Life and Letters*, under the pseudonym of John Barrowquail, accompanied by a letter which expressed the hope that the Editor would recognise original work and publish it. It shared the fate of the manuscript sent to another Editor [...] and the inscribed copies of *Dandelion Days* [...] sent to the late A.B. Walkley and the late Sir Edmund Gosse' (Girvan) – i.e. its receipt by McCarthy was never acknowledged, and hence it is uncertain whether it ever arrived.

'The original contract [with Jonathan Cape] for the book is dated 1 June 1928, with a provisional title of "LIFE IN A WEST COUNTRY VILLAGE"' (Henry Williamson Society website), but Williamson missed the submission date at the end of the same month, and it would take two more years for the book to be published. The trade issue of the first edition of *The Village Book* 'consisted of between 2,000 and 3,000 copies' (Girvan), and was published simultaneously with this limited signed edition.

Williamson's book was generally very well received by the critics; indeed, the publication was so successful that, in 1945, most of the stories from both *The Village Book* and its successor, *The Labouring Life* (1932), were rearranged and revised to form the compilations published as *Tales of a Devon Village* and *Life in a Devon Village* by Faber and Faber Limited.

I. Waveney Girvan, *A Bibliography and a Critical Survey of Henry Williamson*, pp. 47-48; Hugoe Matthews, *Henry Williamson. A Bibliography*, A14 (1930a ii).



item 19

item 20



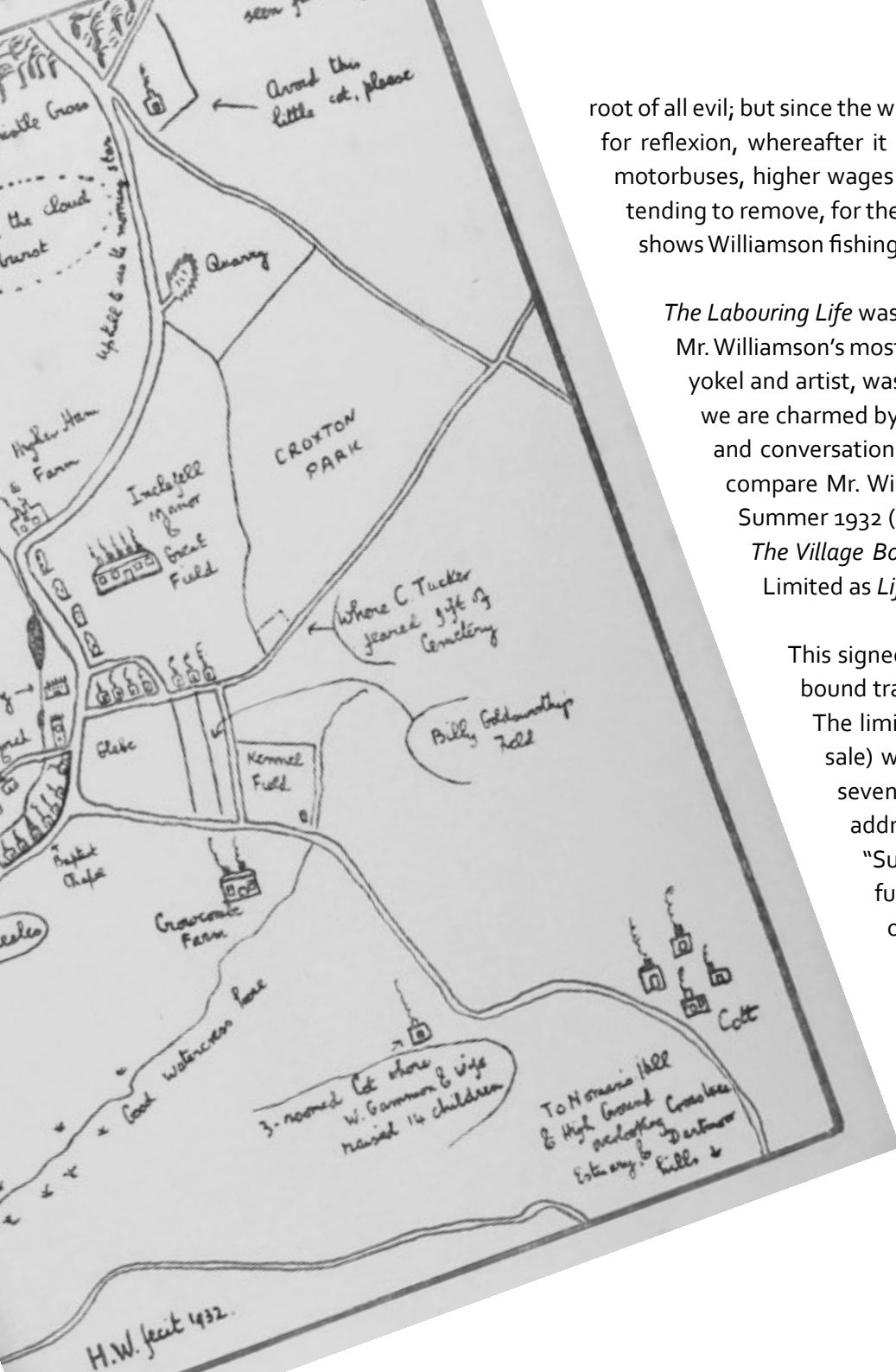
FURTHER SHORT STORIES OF THE COUNTRYSIDE –
WITH THE RARE CELLULOID DUSTWRAPPER

20. **WILLIAMSON, Henry William.** *The Labouring Life*. London and Toronto: The Alden Press for Jonathan Cape, 1932.

Octavo (204 x 140mm), pp. [2 (limitation, blank)], [2 (half-title, books by Williamson)], [4 (title, imprint, contents)], 491, [1 (owl device)]. Printed on paper by John Dickinson & Co., Ltd. Collotype portrait frontispiece, Williamson's wood-engraved owl device on final page. (Very light spotting on first and last ll. and some deckles, final p. with light offsetting.) Original vellum-backed brown cloth boards by Nevett Ltd., upper board with Williamson's owl device in gilt, spine lettered in gilt, endpapers reproducing manuscript map of Georgeham and environs by Williamson printed in brown and green, top edges gilt, others uncut and retaining all deckles, celluloid dustwrapper with marbled paper flaps, early-/mid-20th-century dark green moiré cloth slipcase. (Extremities minimally rubbed and bumped, spine slightly darkened, dustwrapper slightly darkened, cockled, and torn with small loss, slipcase slightly faded and rubbed at edges.) A very good, fresh copy retaining the rare celluloid dustwrapper. *Provenance:* Clearwater Books, Ferndown (purchased by:) – Peter Danby-Smith (loosely inserted invoice).

£495

First edition, no. 78 of 122 copies signed by Williamson. A companion volume to *The Village Book*, this more mature collection of Williamson's short stories is divided into two parts: 'The Spirit of the Village: Summer and Autumn', and 'Air and Light of the Fields and the Sea: Summer and Autumn'. Williamson explains in his introductory 'Note' dated 'Christmas, 1931' that '*The Labouring Life* is not intended as a guide to farm-work; it is a collection of short stories and sketches which have bases in reality, or what seemed to have happened in one village and its neighbourhood as seen through the author's eyes. Like its fellow, *The Village Book*, it is an imaginative work, created for two reasons: first, for the reader's entertainment; second that the spirit and letter of village life in the decade following the Great War be contained for future students of English country life. [...] While writing the antecedent *Village Book* it seemed that property was the



root of all evil; but since the writer has left the village of Ham, where most are small property-owners, there has been time for reflexion, whereafter it would appear that the problem is one of narrowness of interest. Newspapers, wireless, motorbuses, higher wages which mean better dwellings, better food and clothes (especially raincoats), all these are tending to remove, for the time being, the greatest enemy of mankind – fear’ (pp. 9-10). Whimsically, the frontispiece shows Williamson fishing, or, as the caption has it, ‘A Typical Day in the Author’s Life’.

The Labouring Life was generally very well received. The writer Helen Thomas wrote in *Now and Then* that ‘one of Mr. Williamson’s most striking qualities is the sense he gives us of the flow of life where trout and fly, fox and otter, yokel and artist, waster or saint are an essential part of the flood down which they are swept’; ‘at one moment we are charmed by the tender beauty of the writing, the next we are laughing aloud at the amusing situations and conversations of the village people’ – ‘[t]here is no other so-called “nature writer” with whom we can compare Mr. Williamson’ and ‘his appreciation of what is left of joy and fun and beauty’ (*Now and Then*, Summer 1932 (no. 42), p. 24). In 1945 most of the stories from both *The Labouring Life* and its predecessor *The Village Book* (1930) were published (in a new arrangement and revised form) by Faber and Faber Limited as *Life in a Devon Village* and *Tales of a Devon Village* respectively.

This signed, limited issue of the first edition appeared in the same year as the more common, cloth-bound trade issue, which was published by Jonathan Cape in an edition of 4,000 copies in May 1932. The limitation of 122 signed copies (of which, according to the limitation statement, 118 were for sale) was apparently determined by the number of subscribers, and this edition also contains a seven-page ‘Preface, or What You Will’ dated ‘25th February, 1932’, ‘in which Williamson addresses the issue of “truth” in the book with reference to an incident he had deleted from “Survival and Farewell”’ (Matthews). This preface was not included in the trade edition and the full text was only reprinted some sixty years later, when it was included in J. Gregory’s edition of *Threnos for T.E. Lawrence and Other Writings* (Longstanton, 1994).

Unusually, this copy retains the original celluloid dustwrapper with its paper flaps; due to the friable nature of celluloid, dustwrappers of this type from the early twentieth century rarely survive in such good condition. Although we have not been able to trace another copy of the limited edition with a slipcase, it seems possible that the contemporary green moiré cloth slipcase was issued by the publisher.

Hugoe Matthews, *Henry Williamson. A Bibliography*, A16 (1932 ii).

Slaka ... known in all the history books as the bloody battlefield (tulsto'ii uncard'ninu) of central eastern Europe... [1] We got stuck behind a caravan of fourteen yaks nose to tail which Elizabeth said looked like a 'hairy black centipede'... [2] It was still dark when I left Sheik Jarrah... [3] Bucharest floated above the level horizon in the late afternoon... [4] 'You got to make your way in this old pig iron world' Miss Rose Gordon (1885-1968)... [5] Tales, marvellous tales/ Of ships and stars and isles where good men rest... [6] The sky settles everything – not only climates and seasons but when the earth shall be beautiful... [7] Love-sunlit is an enchanter in June's hours/ And flowers and light... [8] Through the long summer ages of those first few days I enlarged my world and mapped it in my mind [9] ...sleeping on the footpath/ the mountainside in torrents/ summit shrine in cloud... [10] Can I ever forget the noble range of snow-capped mountains of the Andes? [11] My brother had a friend ... who had made a study of palmistry ... he said: 'You will go abroad, but not by a normal route'... [12] ...she was on a clandestine and definitely sinful assignation that was due to begin in about one hour: as soon as the plane touched down in Beirut Airport... [13] I had come to Arabia resolved to explore the Empty Quarter. It was one of the few places left where I could satisfy the urge to go where others had not been... [14] I rose to the sound of ibex whistling on the cliffs above our camp... [15] No Man's Land... [16] Then the sun took the water, breaking brilliant and hot in every splash; the otter galloped with instant joy and sank in bog to his belly... [17] The islet, a haunt of otters, had been formed when the railway was made in the valley nearly a century before... [18] ...we run into the sunshine, my son and I... [19] Ernie lying on his back in the road, his jersey and pockets bulging with green apples, holding one in hand, and languidly chewing... [20] TYPE & FORME TWENTIES 3



OFFICE NO. 1 . GRANTHAM MUSEUM . ST PETER'S HILL . GRANTHAM . NG31 6PY

ENQUIRIES@TYPEANDFORME.COM . +44 (0) 7933 597 798 . WWW.TYPEANDFORME.COM