

CIDER

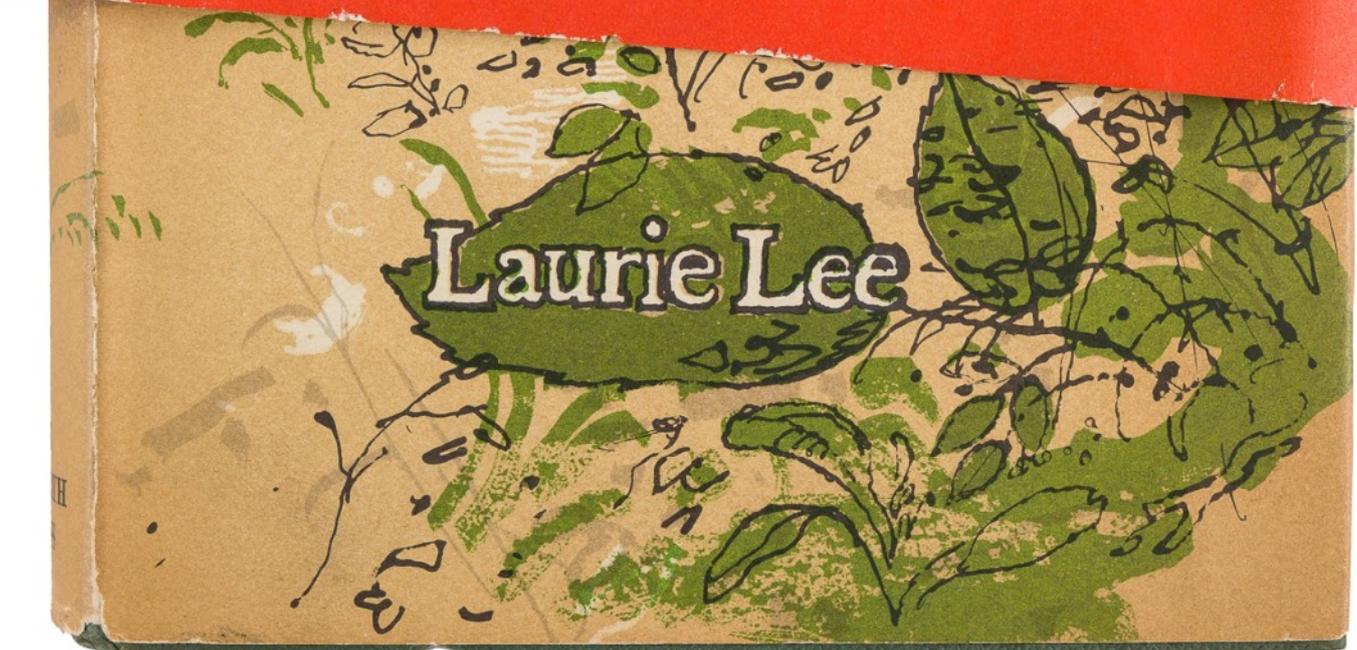
with

ROSIE

The Library of Laurie Lee

Bernard Quaritch Ltd

2021



Laurie Lee

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# The Library of Laurie Lee



**Section A: books by Laurie Lee (1-166)**

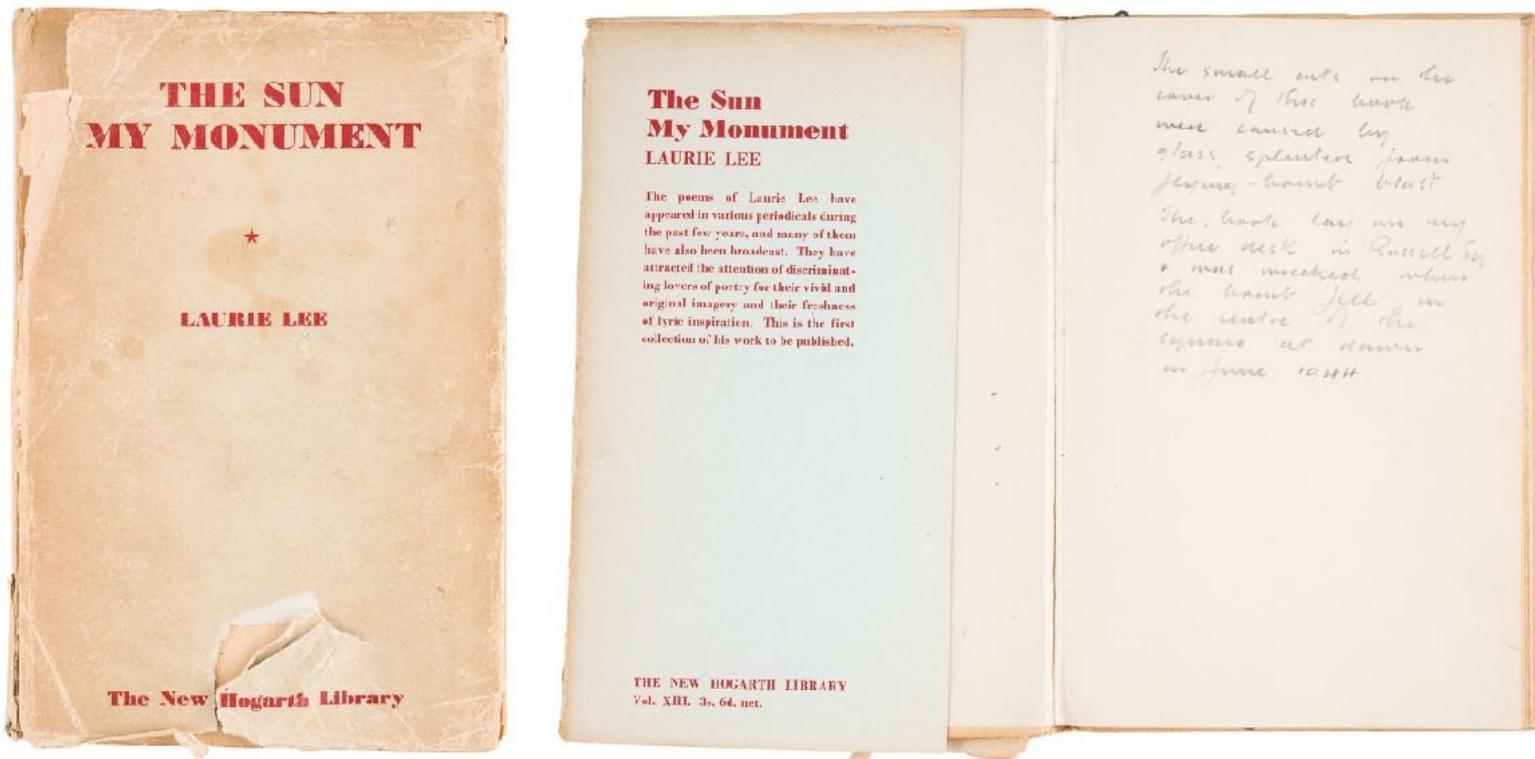
**Section B: works by other writers, including signed and inscribed copies (167-331)**

# The Library of Laurie Lee

## Section A: Books by Laurie Lee

The following books are file copies of Lee's own works kept in his cottage at Stroud. Lee often revisited his earlier publications, and here we find numerous manuscript additions and corrections, mostly in pencil, as well as occasional pieces of correspondence tucked inside; some copies are marked up for readings, others were kept by him for personal reasons.

*The Sun my Monument* (1944)

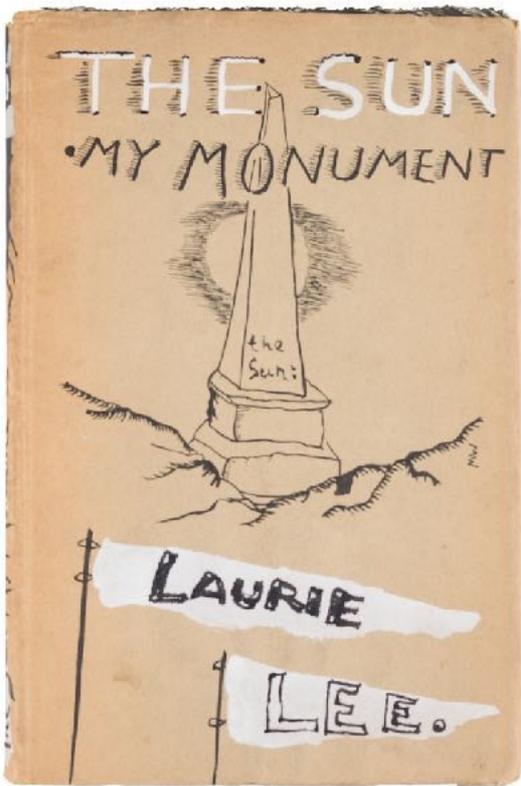


### BOMB DAMAGE

- 1) *The Sun my Monument* (London, Hogarth Press, 1944). Very good; front panel only of the dust-jacket, sunned, stained and torn (see below). Oliver-Jones A.1.a.

First edition of Lee's first book, a slim collection of poems. **Pre-publication copy, with LL's note: 'The small cuts on the cover of this book were caused by glass splinters from flying-bomb blast. The book lay on my office desk in Russel Sq + was wrecked when the bomb fell in the centre of the square at dawn in June 1944'** (cf. Valerie Grove, *Laurie Lee*, hereafter 'VG', p. 202, which mentions this volume). **Autograph corrections to pp. 9, 25, 44 and 47.**

£500



WITH ORIGINAL DRAWINGS BY THE DEDICATEE'S SON

- 2) *The Sun my Monument* (London, Hogarth Press, 1944). Very good, in a good dust-jacket. Oliver-Jones A.1.a.

First edition, **Michael Wishart's copy, with 2 pen drawings and an additional ms illustrated dustjacket; and an autograph list of poem titles organised by theme by LL.** Michael Wishart (1928-1996) was the son of LL's lover Lorna Garman (to whom the book is dedicated), and had his first exhibition in 1945 before going to attend Central School of Art. He offered to design the jacket for LL's next book (see VG p. 213). A friend of Lucien Freud and Francis Bacon, Wishart led a hedonistic life which rather overshadowed his talent as an artist.

£500

- 3) *The Sun my Monument* (London, Hogarth Press, 1944). Very good, in a worn dust-jacket. Oliver-Jones A.1.a.

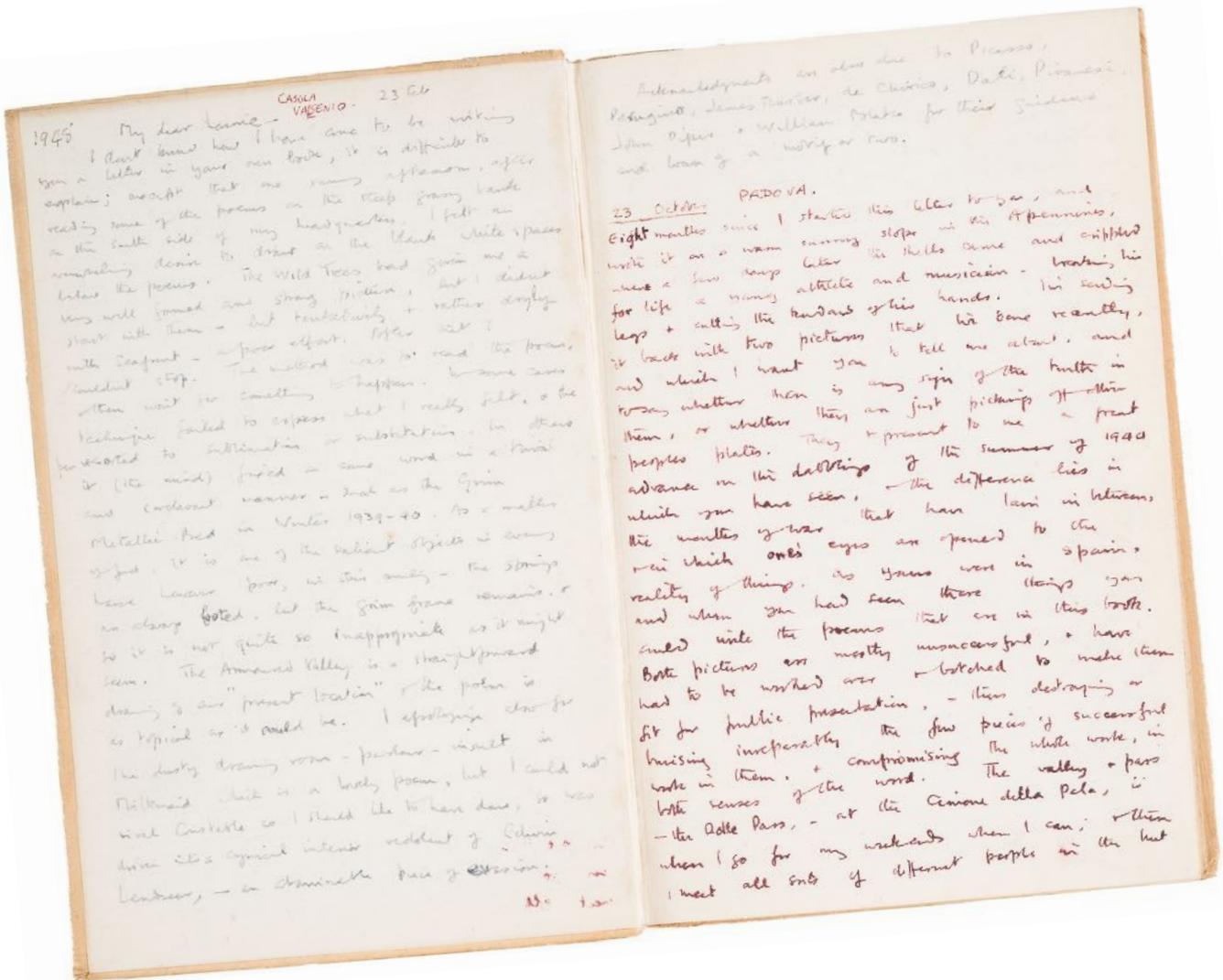
First edition, **signed**, minor ms notes on the dust-jacket.

£250

BOOK AS LETTER

- 4) *The Sun my Monument* (London, Hogarth Press, 1944). Very good; no dust-jacket. The front cover addressed to LL in the manner of a post-card. Oliver-Jones A.1.a.

First edition, **Lt-Col. Valentine ffrench-Blake's copy, sent by him to LL, employing the endpapers to write two letters from Italy about his attempts**



**at painting, c.1945-6.** LL had met French-Blake (married to Grania Curran, a half-sister of the Cunards) in 1944 after the latter had had been invalided out; LL spent much time with the French-Blakes at their house Nalderwood, and their farm in Cornwall. They played music together and LL encouraged French-Blake in his attempts at painting. In 1946 French-Blake returned with his regiment to Italy, from where he sent Laurie this book-as-letter. Laurie thought French-Blake's correspondence remarkable for the 'felicity of phrase & fancy'. In later life he was a restorer of Old Master paintings.

£350

- 5) *The Sun my Monument* (New York, Doubleday & Company, 1947). Very good; dust-jacket with a few tears, stain to rear cover. Oliver-Jones A.1.b.

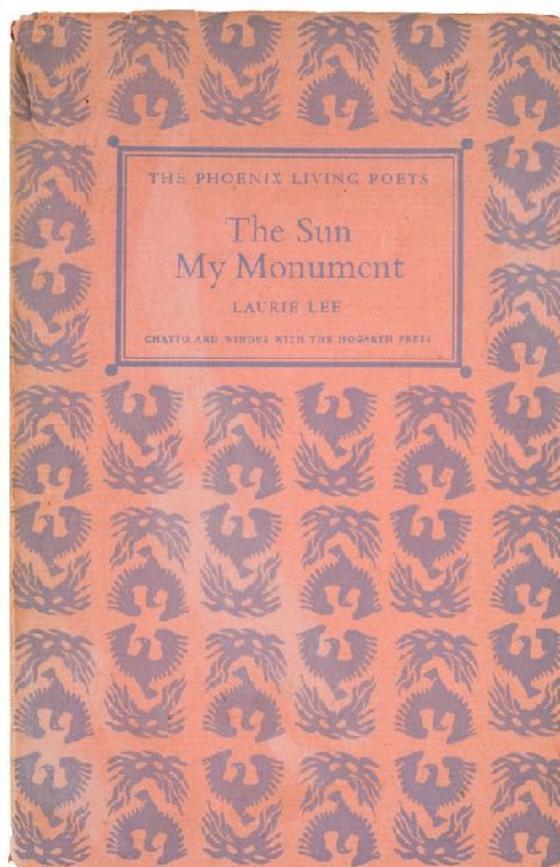
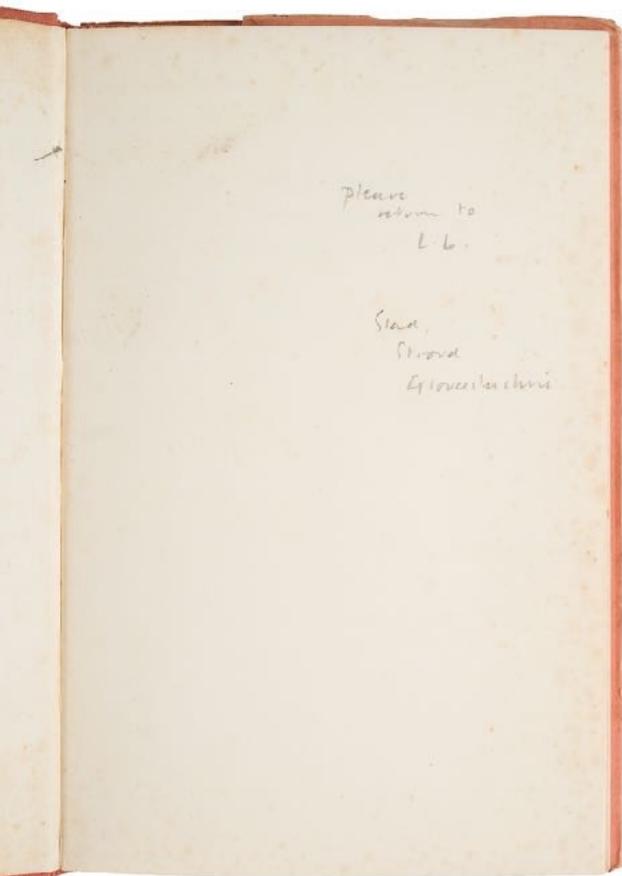
First US edition, with 14 new poems. **Autograph pencil corrections to p. 54.**

£200

- 6) *The Sun my Monument* (London, Chatto & Windus with the Hogarth Press, 1961). Very good in a good dust-jacket, printed in pale blue, somewhat faded. Oliver-Jones A.1.c.

Second edition. **Inscribed by LL 'Please return to L. L.'**

£100



[6]

- 7) Another copy, **signed**. Very good, in a very good dust-jacket - a different issue from item 6, printed in blue and black.

£50

- 8) Another copy, **inscribed to Eric Sanders, 'a memento of "Signs in the Dark"'**, dated 1967; no dust-jacket.

Author and musician Sanders (b. Ignaz Schwarz) conducted Lennox Berkeley's 'Signs in the Dark', a setting of four poems by LL, at its premiere at the Stroud Festival in 1967.

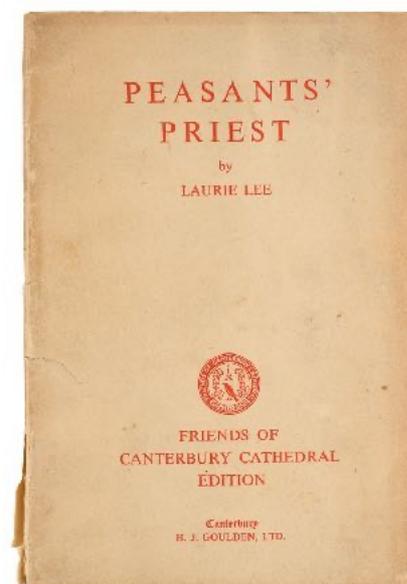
£75

### *Peasant's Priest* (1947)

- 9) *Peasant's Priest* (Canterbury, H.J. Goulden, 1947). Printed wrappers, dusty, torn at foot of spine. Oliver-Jones B.1.

First edition, a commission for Canterbury Festival, based on the story of Wat Tyler's rebellion.

£150



hunched together at a table, drinking, whispering, their eyes darting restlessly round the room. Others stumbled among the sleeping figures, leaning over them, stroking their bodies, biting their ears, trying desperately to put some life into them.

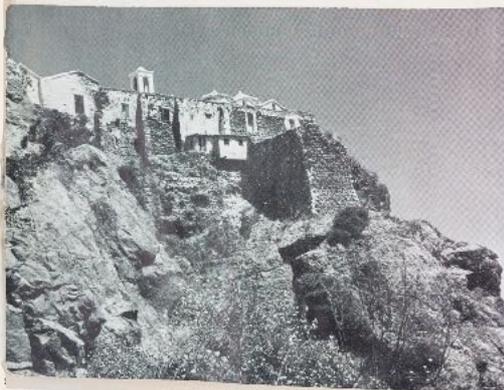
At 10.30 a waiter came and asked us to finish our drinks, "Bring us some more," said No. 5 languidly. *The waiter*. The waiter was worried, apologized, said he couldn't. "No drinking allowed after 10 o'clock," he said. "It is the law."

"I know," said No. 5. "I made the law. Bring us some more, my good fellow, and don't argue." *The waiter then turned to me & smiled. "The fellow's right, I'm afraid," he said. "Too see, I made the law."*

## FOURTH DAY

Fuzzy with last night's wine, I rose early and went out to look for the market. I found it in the heart of a web of streets, near the Mosque of St. Sophia, with buzzing housewives clambering over it like a swarm of coal-black bees. It was an active, rousing, nostril-tickling sight; piled stalls of oranges, lemons and grapefruit, the best and juiciest in the world. Also great wads of dates, tubs full of snails, pickled black-caps in jars, wild asparagus, artichokes, brick-red pomegranates, cuts of mutton, small pink fish, and long hanging ribbons of rose-coloured goat-flesh. Everywhere the strong smell of morning heat mixed with the odours of fruit, fish, meat and dirt. There were baskets of flowers among the food, wild gladioli and scarlet rhododendrons. Camels sniffed their high sneering heads in the air; and stringy fowls squawked in heaps on the ground, tied by the legs like bunches of dirty leaves. Modestly I bought three large oranges (3d.) and two grapefruit (2d.).

Next to the mixed smell of the market, and it was a good smell, came the noise. The bleating and braying of animals,



blessed with water. Water gushed and bubbled around us.

In courtyards of cool green the girls sat at their looms, singing in rough hard voices, or making lace, the girls in the village worked at the lace, heads low over the sheeted linen, flash snapping and drawing out the threads, and arabesques on table-cloths, cushion-cuffs, collars, bed-spreads, curtains—labouring twelve hours a day, and every day. While one old woman brought us sweet wine and cardamom, the girls stitched and chattered, and shook their heads and looked at us out of the corner of their eyes, enchanted in that stooping posture as they raised their heads again.

It was fine work they were doing. A tablecloth took a girl a month of full days in the making, for £2 or £3. The village soon knew we were there, and a dealer arrived, showering us with cards asking us to go to his house. It was a fine house, with a large fountain. Wine and sweets were served, and a backed girl while the dealer produced trunks and lace.

Herakles whispered that the man was taking everything from the girls for a few shillings at fabulous prices. In peacetime his sons were off for years, peddling the stuff through Europe. He asked us £60 for one bedspread, £100 for another. We left, Herakles was flushed and bitter.

"That man!" he snarled. "With his house and his fountain and his great fat belly. It was the eyes and youth of the girls of this village!"

We had a puncture and a vast crowd turned up the wheel: men shouting and rolling in their cars, boys having their ears boxed, others begging for tools and jacks. While this was going on,

## *We made a Film in Cyprus (1947)*

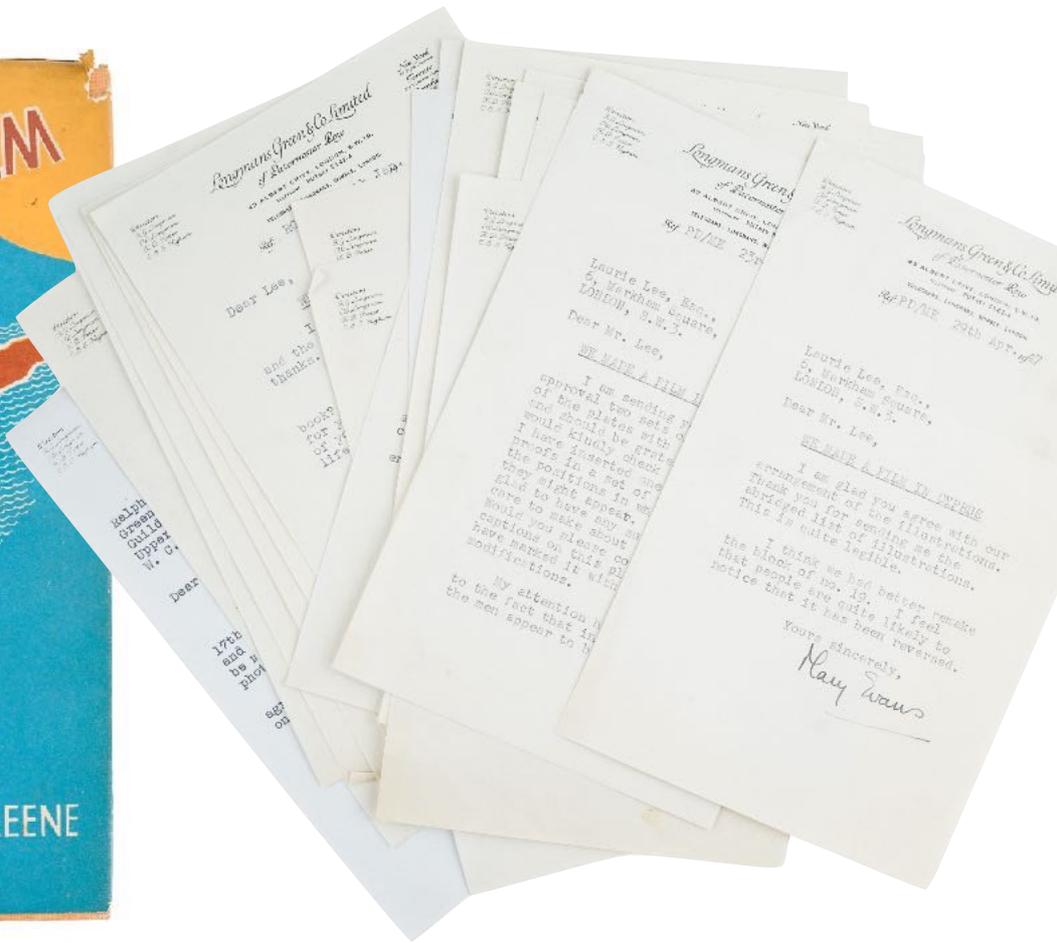
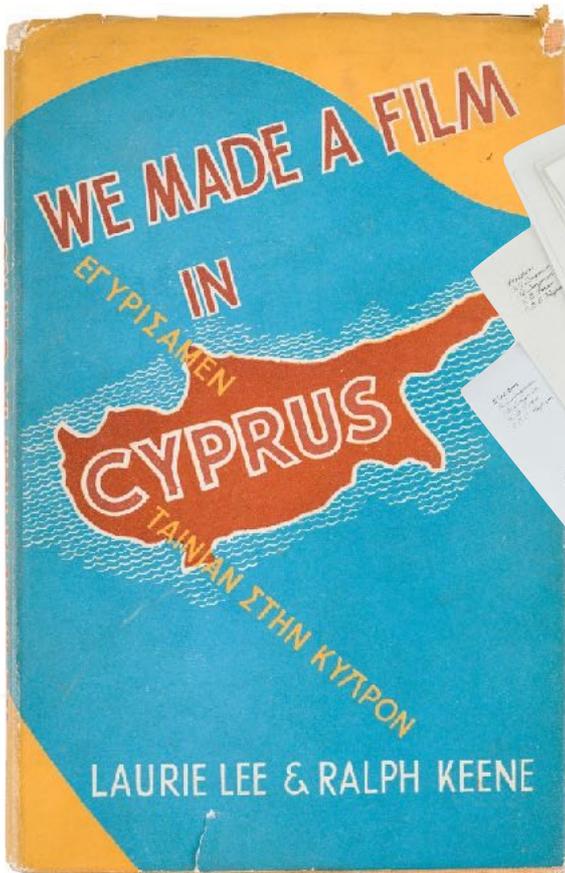
### THE ORIGINAL MAQUETTE

10) *We made a Film in Cyprus* (not published).

**Corrected proofs, and illustration maquette, with numerous autograph corrections and annotations in pen and pencil throughout, the photographic illustrations pasted into position and numbered by hand.** Among the most important changes is the alteration of the name Littlejohn to 'Fergusson' to avoid a possible libel case. The film in question was 'Cyprus is an Island', for which LL wrote the commentary.

£1000

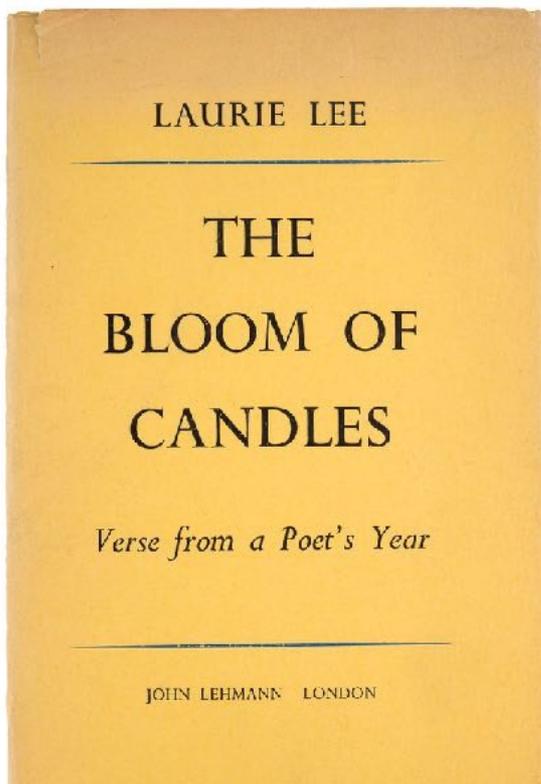
11) *We made a Film in Cyprus: illustrated with Photographs by Ralph Keene and Stills from the Film* (London, New York, and Toronto, Longmans, Green and Co, 1947). Very good; dust jacket with small tear to front cover, portion torn away to head of rear cover. Oliver-Jones C.8.



**With a series of 20 letters (mostly tlss) to LL from Longmans, Sept 1946 to April 1947, re. editorial changes, a potential libel (see above), and the possible publication of *Peasant's Priest*. (See VG p. 236 for a publishing dispute at this time). DJ rear cover damaged at head.**

£500

*The Bloom of Candles (1947)*



12) *The Bloom of Candles: Verse from a Poet's Year* (London, John Lehmann, 1947). Very good, in a very good dust-jacket, short tear at head. Oliver-Jones A.3.

First edition, **inscribed** to Norman Habgood (at the wrong end of the book, and so not given). The exact intended recipient has not been identified.

£200

*Inscribed for  
Norman Habgood,  
but  
has not been  
with the book*

13) Another copy. Fine, in a fine dust-jacket, protected by an additional brown paper protective wrapper, ms title.

£100

14) Another copy. **Autograph correction to p. 12**; no DJ.

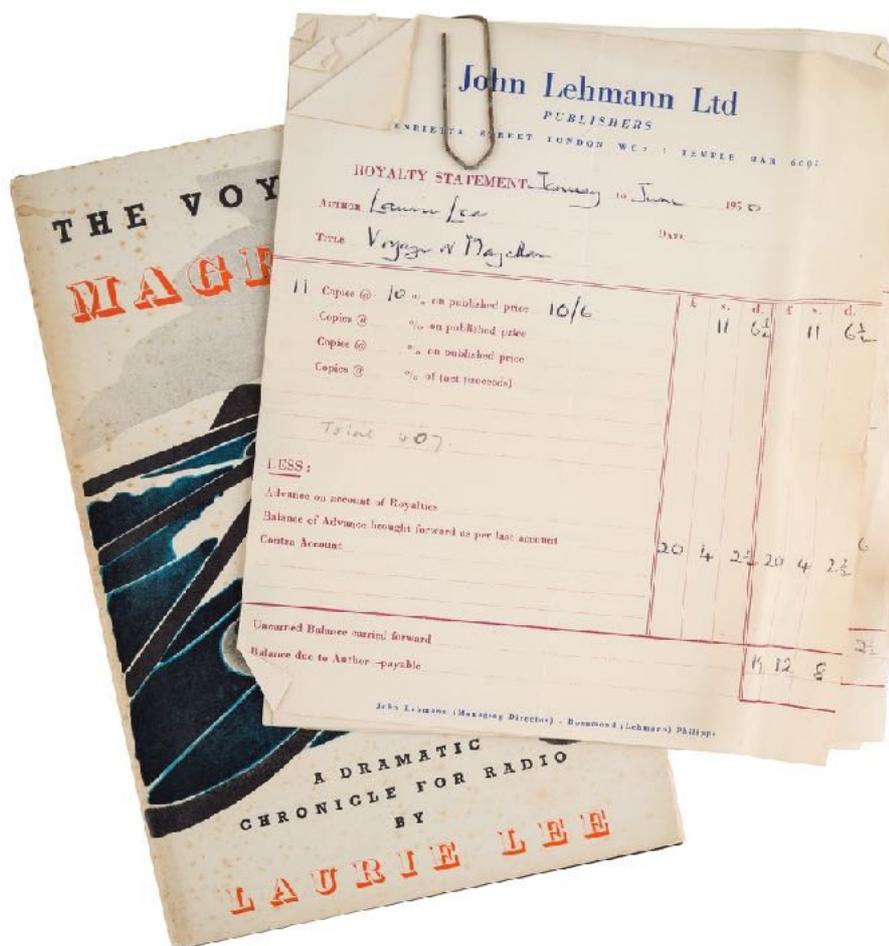
£100

*The Voyage of Magellan (1948)*

15) *The Voyage of Magellan* (London, John Lehmann, 1948). Very good, in a good dust-jacket, slightly foxed, spine darkened. Oliver-Jones B.2.b.

First edition of a 'landmark in radio drama'. **With five royalties statements from Lehmann (1948-50) paperclipped in.**

£300



16) Another copy, partly unopened. Dust-jacket slightly foxed.

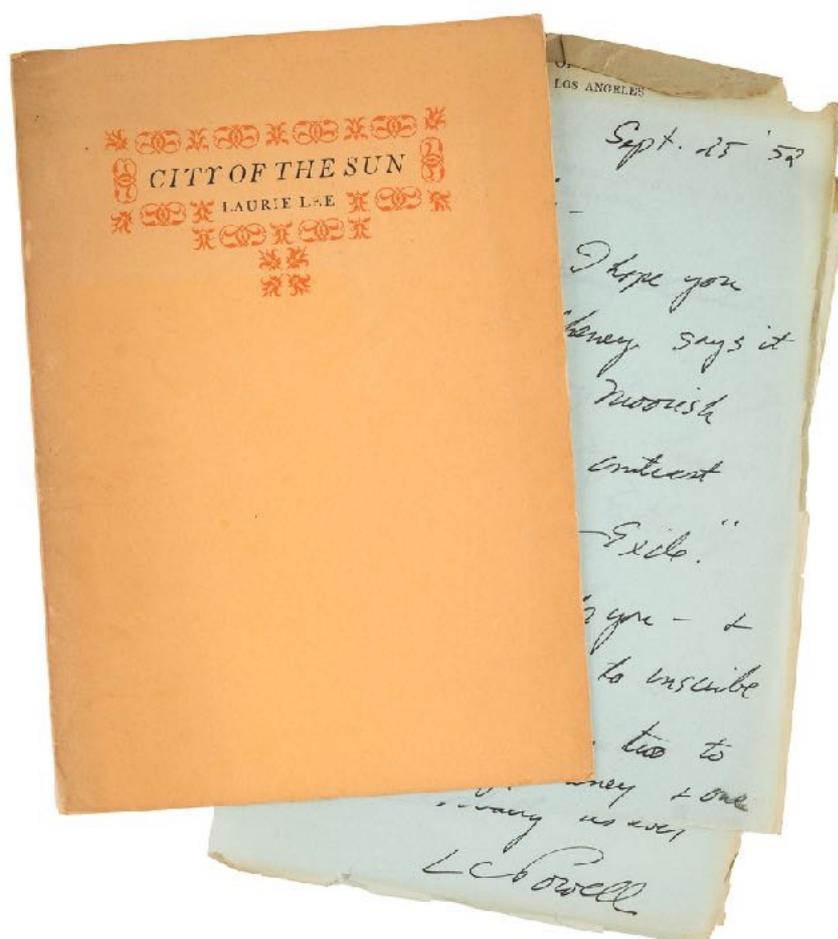
£100

*An Obstinate Exile* (1951)

17) *An Obstinate Exile* (Los Angeles, W.M. Cheney for Fay Ellen and Lawrence Clark Powell, 1951). Printed wrappers, edges bumped. Oliver-Jones A.5.

First edition, **1 of 101 unnumbered copies.**

£100



*City of the Sun* (1952)

18) *City of the Sun* (Los Angeles, W.M. Cheney for Lawrence Clark Powell, 1952). Printed wrapper, very good. Oliver-Jones A.6.

**1 of 150 copies. With a two-page Als from Powell to LL – ‘I hope you like it! ... Do you have any mss I might have for my Laurie Lee collection?’**

£200

19) Another copy. Printed wrappers, very good, small stain at foot of front cover.

£75

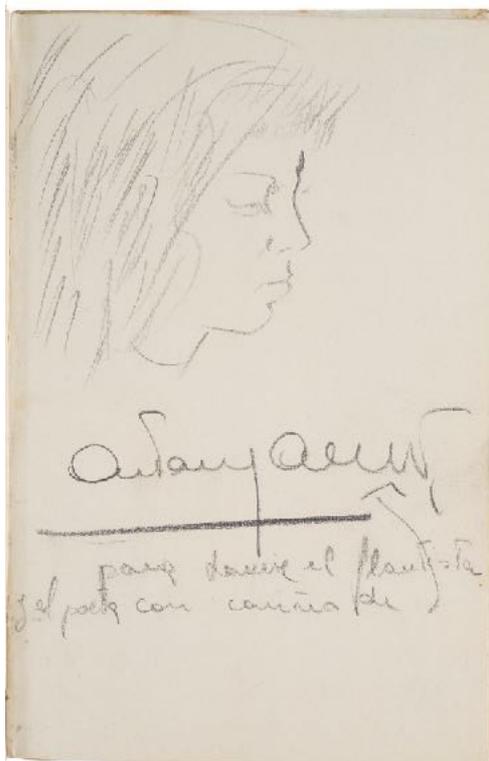
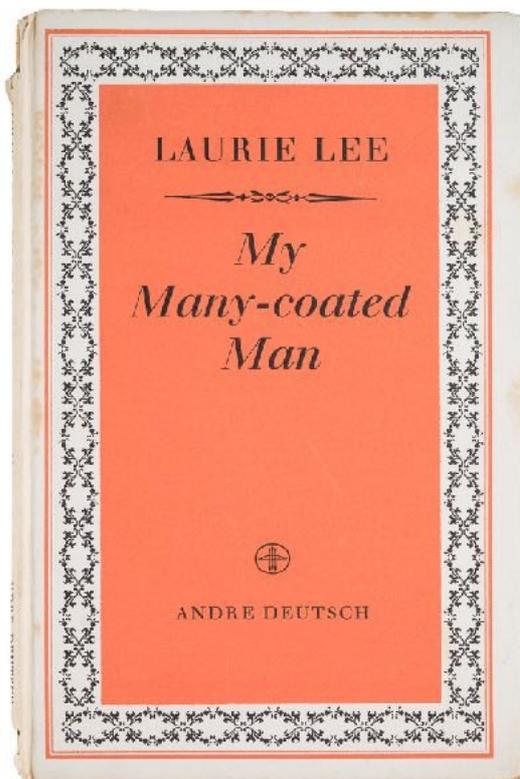
*My Many-Coated Man* (1955)

A GUEST BOOK FROM WARSAW

20) *My Many-Coated Man* (London, Andre Deutsch, 1955). No dust-jacket, spine chipped at head and foot. Oliver Jones A.8.

First edition. **Used by LL as an *album amicorum* in Warsaw in winter of 1955** (he was attending a celebration for the centenary of Mickiewicz). **Inscribed by the Spanish poet Rafael Alberti, with 2 drawings of 'fighters in suits of light'; Aitana Alberti (daughter of Rafael Alberti), with 2 drawings (including a self-portrait inscribed to Laurie, 'el flautista y el poeta, con cariño de Aitana Alberti') and a poem in English: 'I know too much / so please forgive my ancient words, my old thoughts ...'; and Maria Teresa Léon (wife of Rafael Alberti);** a few other scribbles and sketches. In 'A Wake in Warsaw', LL reported on the event: 'Rafael Alberti would fill our notebooks with drawings of fighters in suits of light, and his precocious but beautiful fourteen-year old daughter, Aitana, would slip me poems in English complaining: "I know too much ... I can talk only with angels."' Also in Warsaw for the celebration were Graham Greene, Pablo Neruda, and Jorge Guillen.

£500



21) *My Many-Coated Man* (London, Andre Deutsch, 1956). Very good; dust-jacket slightly worn, spine darkened.

Third edition. **With 3 autograph lists of poems (for readings?) and a letter to LL from Andre Deutsch Ltd.**

£200

22) *My Many-Coated Man* (London, Andre Deutsch, 1961). Very good in a very good just-jacket. Printed on grey paper.

Fourth edition. **With publisher's compliments slip.**

£50

23) *My Many-Coated Man* (London, Andre Deutsch, 1969). Printed glazed wrappers, worn.

Fifth edition.

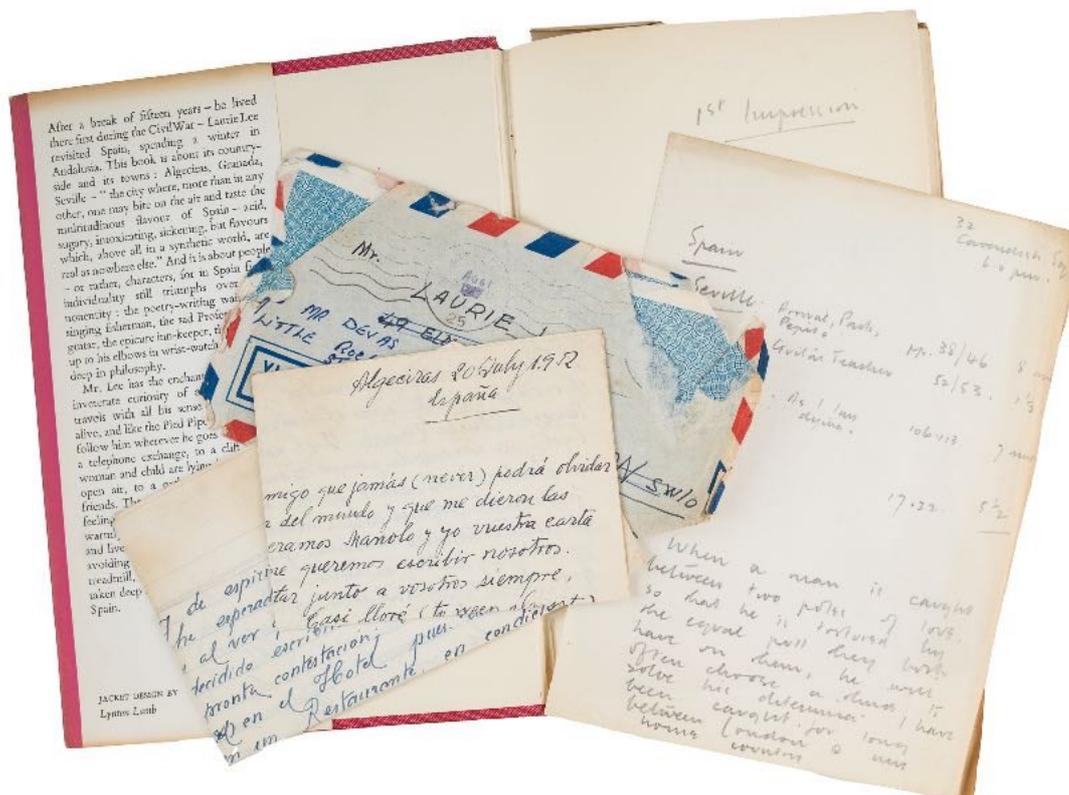
£10

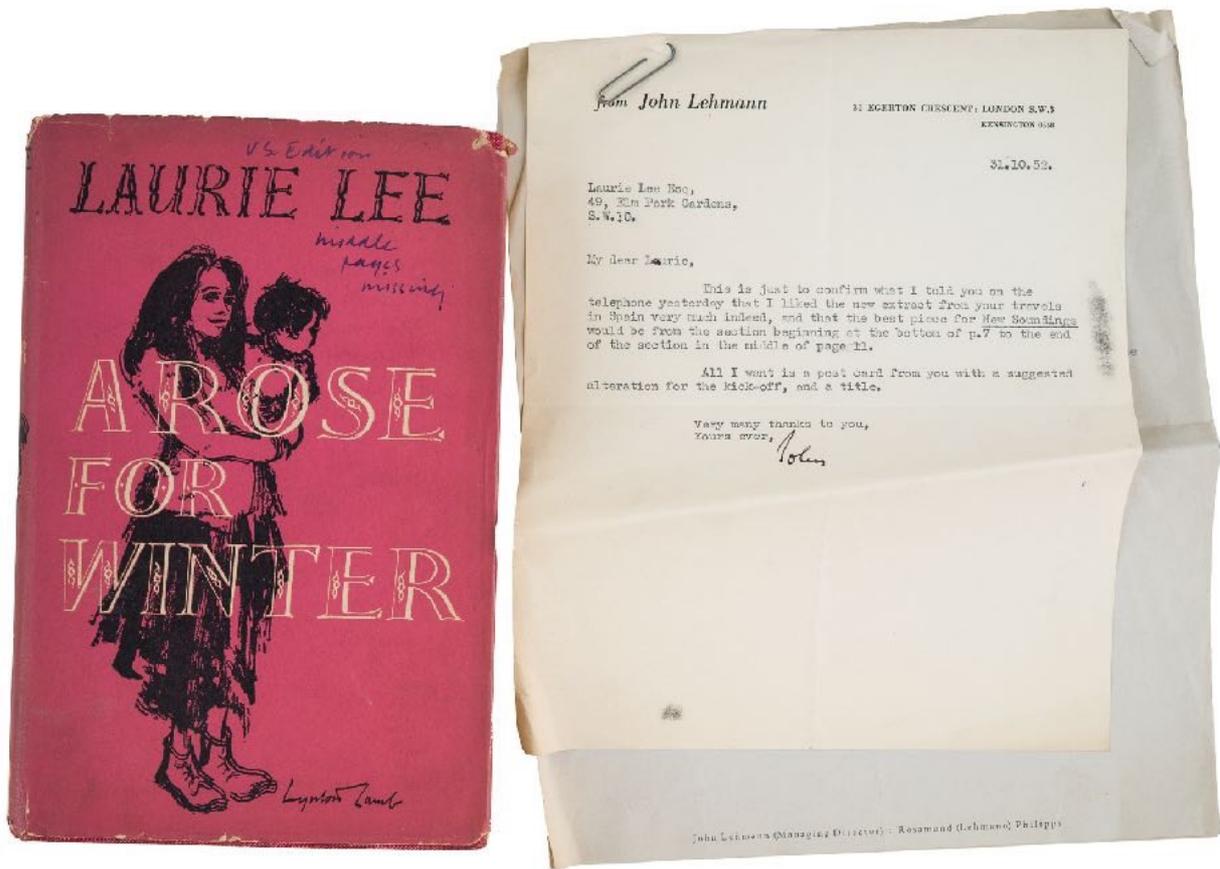
### *A Rose for Winter* (1955)

24) *A Rose for Winter: Travels in Andalusia* (London, Hogarth Press, 1955). Very good, dust-jacket worn at head, spine sunned. Oliver-Jones A.9.b.

First edition. **Signed by LL, with 1 page of autograph notes on Spain by;** laid in letters to LL and Kathy in congratulations for their marriage (1952) from Claudio Alvarez Bianchi and Manuel Rodriguez Pinto (both in Spanish). **Autograph correction to pp. 106-7.**

£,300





- 25) *A Rose for Winter* (New York, William Morrow & Company, [1955]). Very good, dust-jacket worn, annotated by LL. Oliver-Jones A.9.c.

First US edition. Lacking sig. E (with sig. F duplicated in error), with a note by LL to that effect on the dust-jacket. **With 4 letters laid in from John Lehmann re. *City of the Sun and New Soundings***; and a 4pp. Als from Claudio Alvarez Bianchi (more wedding congratulations, in Spanish, with verse, 1952); newspaper cuttings, and blank postcards loosely inserted.

£200

- 26) *A Rose for Winter* (London, Hogarth Press, 1955). Very good in a very good jacket. Second impression; with rare yellow belly-band laid in.

£50

- 27) *A Rose for Winter* (London, Hogarth Press, 1961). Fourth impression. No dustjacket.

£10

- 28) *A Rose for Winter* (Penguin, 1971). Oliver-Jones A.9.d. 1<sup>st</sup> Penguin edition.

£5

- 29) *A Rose for Winter* (London, Hogarth Press, 1973). 6<sup>th</sup> edition, with a new jacket design.

£5

- 30) *A Rose for Winter* (Penguin, 1979). 8<sup>th</sup> Penguin ed. Different cover design.

£5

- 31) *A Rose for Winter* (Penguin, n.d.). 17<sup>th</sup> Penguin ed. Different cover design. £5
- 32) *A Rose for Winter* (Cape Town, Romantica Press, n.d.) £10

*Translations:*

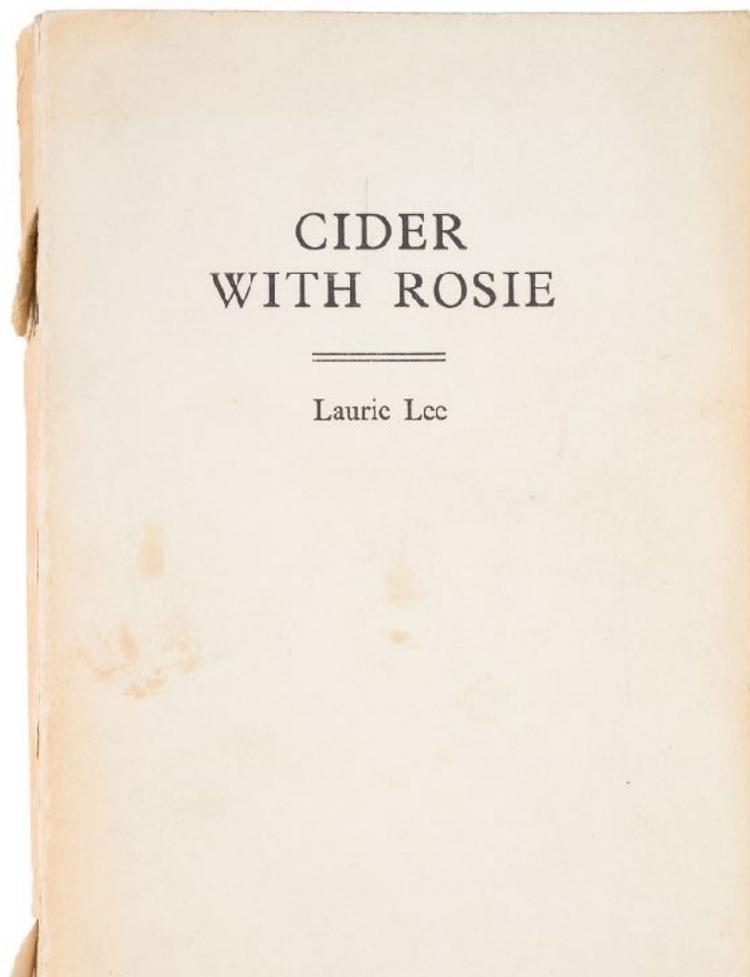
- 33) German: *Eine Rose für den Winter* (Düsseldorf, Karl Rauch, 1956). Vg, spine of jacket darkened. Oliver-Jones G.12.
- 34) Another ed. (Munich, Deutscher Taschenbuch Verlag, 1982). Paperback.
- 35) Swedish: *Stulen Sommar: Resor i Andalusien* (Stockholm, Wahlström & Widstrand, 1956). Unopened. Not in Oliver-Jones.
- 36) Danish: *En rose til Andalusien* (Copenhagen, Københavns Bogforlag, 1990). Paperback. Oliver-Jones G.6.
- Together £50

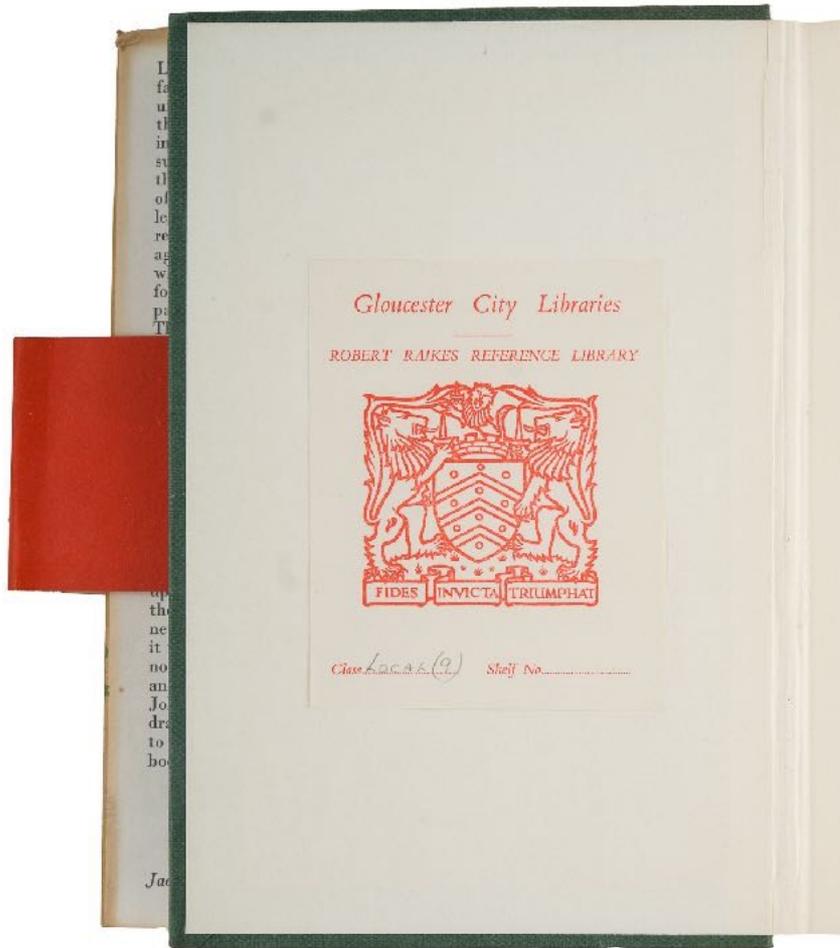
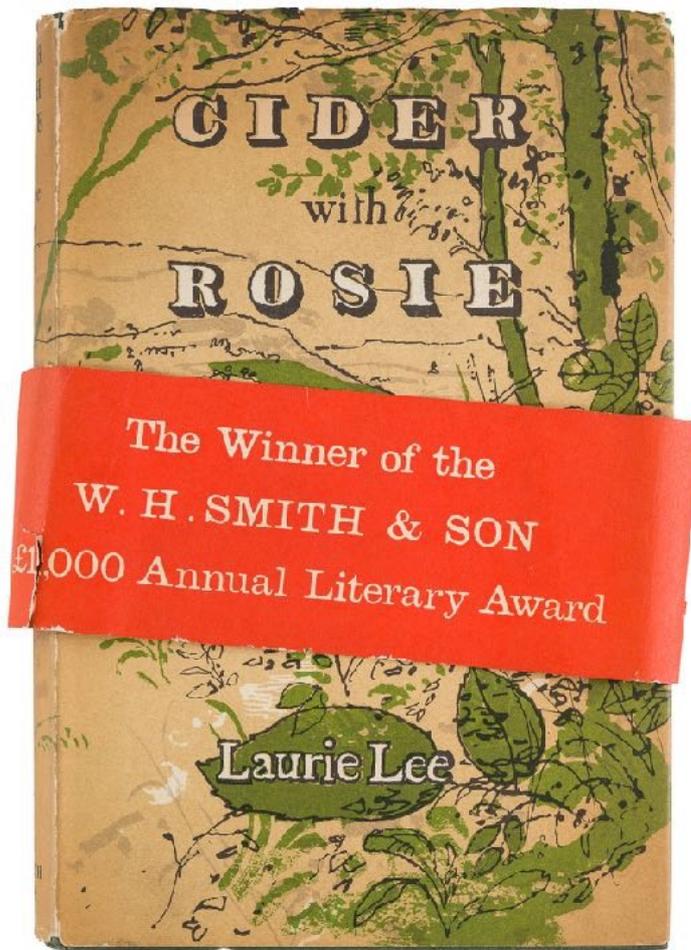
*Cider with Rosie* (1959)

- 37) *Cider with Rosie*. (London, Hogarth Press, unpublished). Plain wrappers, spine worn and chipped. Oliver-Jones A.10.a.

**Uncorrected proof.**

£500





#### WITHDRAWN FROM THE LOCAL LIBRARY

38) *Cider with Rosie ... with Drawings by John Ward* (London, Hogarth Press, 1959). Very good in a good dust-jacket, rather browned, edges chipped; WH Smith Prize belly-band.. Oliver-Jones A.10.b.

**First edition, first impression. With an autograph note by LL: ‘One of the copies withdrawn from Gloucestershire libraries’,** with library bookplate to front endpaper, and stamp to title-page verso.

*Cider with Rosie*, published on the same day as *Lolita*, quickly turned from a modest success to a runaway train – 100,000 copies ordered by Foyle’s Book Society, 1600 copies sold on a single day in December. “Ending the year 1959 with the book heading the lists of Christmas bestsellers,” noted Laurie, “then we run out of stock and get slapped with a libel.” ... “Christmas ruined,” says Laurie’s notebook. “Books withdrawn from all Glos libraries & shops. None in London anyway ...” (VG, p.315).

The famous libel case centred on a passage on p. 272 in which LL suggested that a fire at a piano factory was insurance fraud. The offending passage was removed in the fourth impression (item 42 below).

£1000

39) *Cider with Rosie* (London, Hogarth Press, 1959).

Second impression. **Signed on front endpaper by Sybil Thorndike, Monica Sims (BBC filmmaker) and Barbara [?], possibly in 1960 (LL sat next to Lady Thorndike at the Foyle's Poetry Prize). With correspondence laid in: Leonard Woolf (dictated) 1958: 'I read your manuscript at the weekend and I must write to you at once to say how much I enjoyed it and how extraordinarily good I think it is ... your book is the opposite of boring, it is intensely alive, real, and at the same time poetry'; also Michael Hornby and Allen Lane. Manuscript corrections and annotations to a dozen or so pages – pp. 11, 32, 39, 62-3, 75, 100-1 etc.** Belly-band.

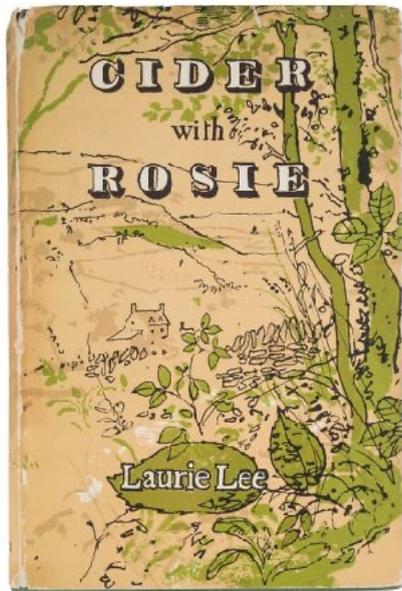
£1000

40) *Cider with Rosie* (London, Hogarth Press, 1959). Very good, jacket slightly browned, chipped at head. Belly-band.

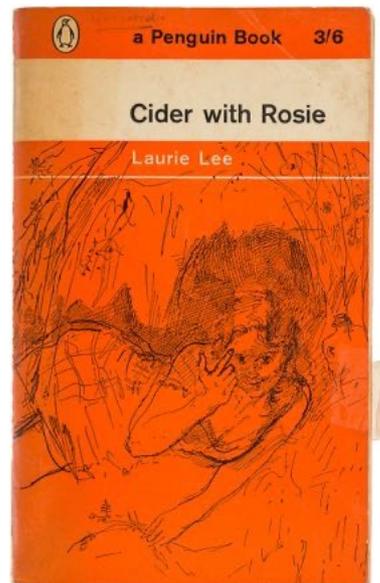
Third impression. £100

41) Another copy, with newspaper clippings pasted in, no DJ.

£25



[42]



[49]

42) *Cider with Rosie* (London, Hogarth Press, 1959). Very good in a good jacket, edges chipped.

Fourth impression, the first printing with the alteration 'boiler factory' for 'piano factory' in response to the libel case.

£50

43) *Cider with Rosie* (London, Hogarth Press, 1960). 5<sup>th</sup> impression; no dj.

£10

44) *Cider with Rosie* (London, Hogarth Press, 1960). Very good in a very good jacket, red belly-band. 6<sup>th</sup> impression.

£20

45) *Cider with Rosie* (London, Hogarth Press, 1960). Very good in a very good jacket. 7<sup>th</sup> impression.

**'Laurie Lee's copy', ms correction to p. 158.**

£75

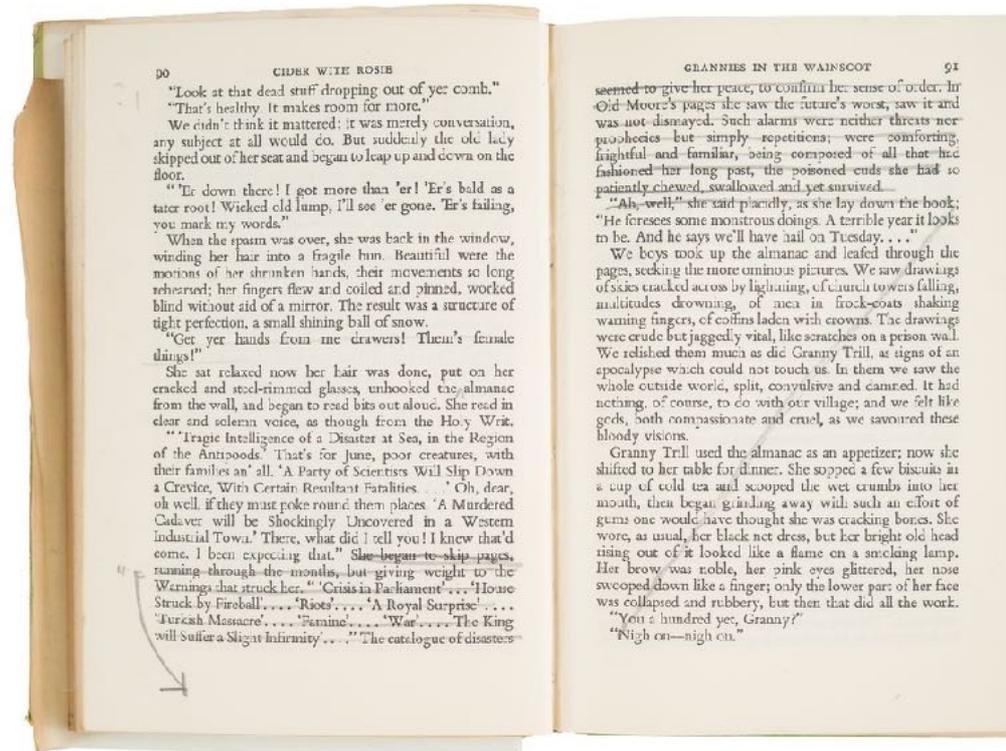
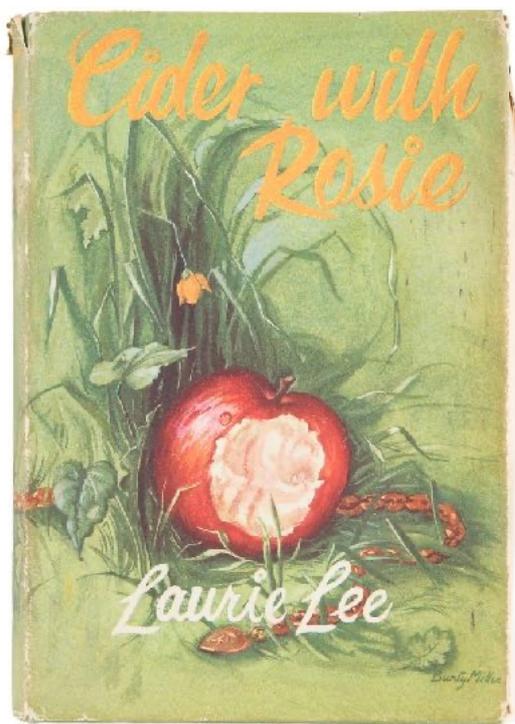
46) *Cider with Rosie* (London, Hogarth Press, 1973). Very good, jacket worn at head. 12<sup>th</sup> impression.

**Ms list of poems for a reading; extensive markings pp. 71-162 and 223 to end, mostly cuts and transpositions (for reading or recording?)**

£200

47) *Cider with Rosie* (London, Hogarth Press, 1978). 13<sup>th</sup> impression. Fine in a fine jacket.

£10



### THE BOOK CLUB EDITION

48) *Cider with Rosie* (London, The Book Club, 1959). Bright green cloth, dust jacket designed by Bunty Miller, spine worn. Oliver-Jones A.10.i (note).

Book Club edition, published the same year as the first. **Heavily annotated for reading or recording.**

£300

49) *Cider with Rosie* (Penguin, 1962). Covers soiled, tape to rear cover. Oliver-Jones A.10.e. **First Penguin ed. Labelled by LL: 'Corrected copy', with autograph corrections to pp. 42, 124, 132, 163, 230-1.**

£200

50) *Cider with Rosie* (Penguin, 1965). Good, covers slightly toned. 5<sup>th</sup> impression.

£5

51) *Cider with Rosie* (Penguin, 1975). 18<sup>th</sup> impression, with a different cover design.

£5

52) *Cider with Rosie* (Penguin, 1984). Fine. 29<sup>th</sup> impression, with a different cover design. **Signed.**

£25

53) *Cider with Rosie* (Penguin, n.d.). Fine. 42<sup>nd</sup> impression.

£5

54) *Cider with Rosie* (Penguin, 1987). Fine. Oliver Jones A.10.i (note). Jubilee edition, with a new introduction and illustrations.

£10

55) *Cider with Rosie* (London, Chatto & Windus, 1963). **Signed.** First Chatto & Windus edition.

£50

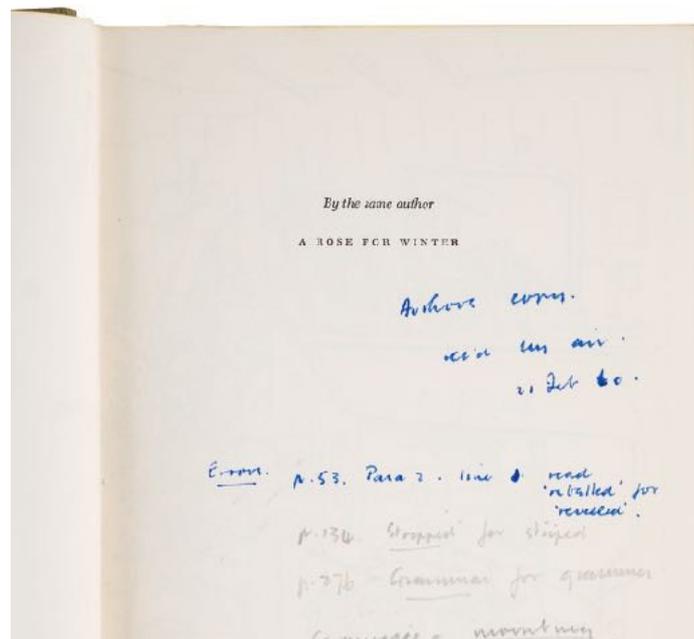
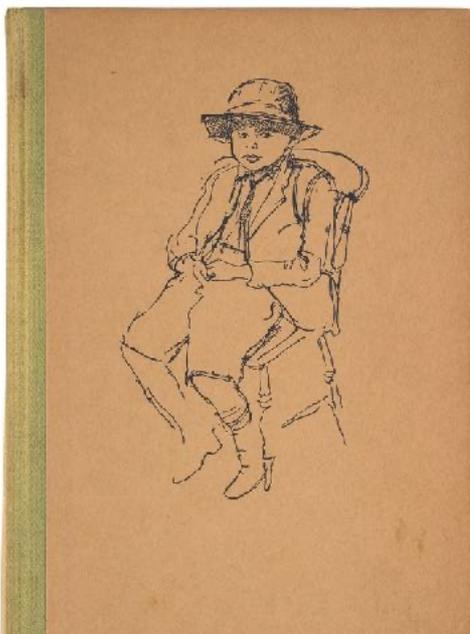
56) *Cider with Rosie* (London, Book Club Associates and John Player & Sons, 1975). Black cloth, black glazed jacket, a few short tears.

£10

57) *The Edge of the Day: A Boyhood in the West of England* (New York, William Morrow & Company, 1960). No dust-jacket, spine sunned. Oliver-Jones A.10.d.

**First US edition, and first under this title, a pre-publication copy. 'Authors copy rec'd by air 22 Feb 60' (published 1 March). Autograph errata list.**

£400





[Clockwise from top left 52?, 56, 61, 53, 54, 51?]

58) Another copy, with dust-jacket (spine sunned, a few stains).

£100

59) *The Edge of the Day* (New York, Time Incorporated, 1965). Very good. With a new introduction by T. S. Matthews (see *passim*). Illustrations printed on orange paper.

£20

60) 'Cider with Rosie' in J.B. Priestley & O.B. Davis (eds), *4 English Biographies* (USA, Harcourt, Brace & World, 1961). Green cloth, corners bumped. Oliver-Jones I.2. **With a signed letter from Mrs J.B. 'Jacquetta' Priestley, 1995.**

£50

61) *Cider with Rosie ... with ten Poems and an Essay by Laurie Lee* (London, Longman, 1976). Photographic illustrations by LL. Oliver-Jones A.10.i (note).

£5

*Abridgements, excerpts, adaptations:*

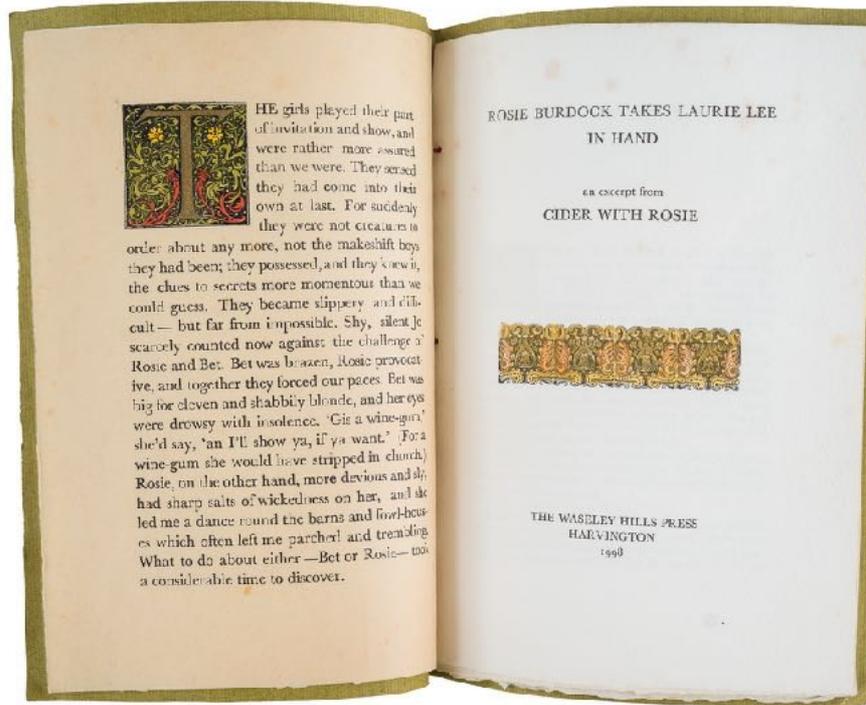
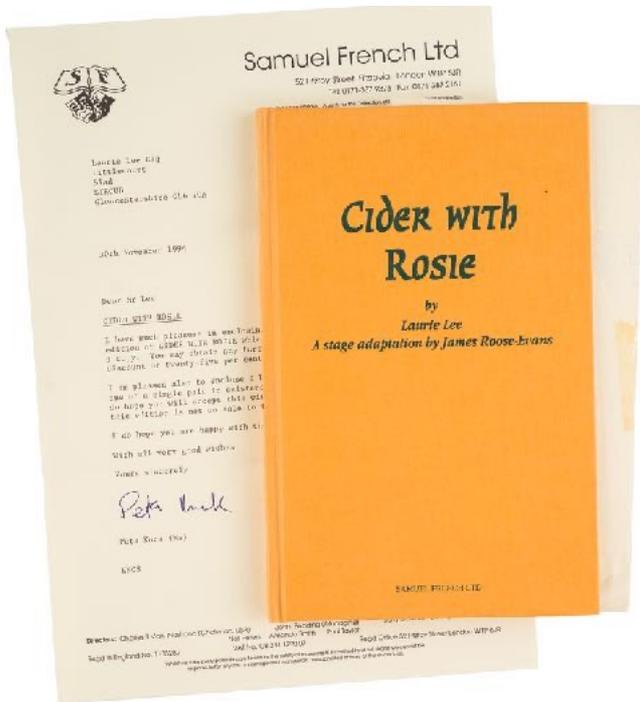
62) *Cider with Rosie ... abridged and simplified by D.K. Swan* (London, Longman, 1979).

£5

ONE OF TWO COPIES

- 63) *Cider with Rosie ... a Stage Adaption by James Roose-Evans* (London, Samuel French, 1994). Orange cloth. Fine. Oliver-Jones I.21. **Compliments slip and letter: 'I am pleased to enclose a hardbound copy of the stage adaptation – one of a single pair of copies in existence (James Roose-Evans has the other)!'**

£200



- 64) *Rosie Burdock takes Laurie Little in Hand: an Excerpt from Cider with Rosie* (Harvington, Wasely Hills Press, 1998). Marbled paper wrappers. **No. 11 of 11 copies on hand-made paper. Not in Oliver-Jones.**

£50

*Translations:*

- 65) Estonian: *Armas Rosie* (Tallinn, Eesti Raamat, 2010). Hardcover, fine.  
 66) Finnish: *Süderiä Rosien kanssa* (Helsinki, Kustannusosakeyhtiö Otana, 1978). Good, jacket slightly worn. Oliver-Jones G.7.  
 67) Another copy, no jacket.  
 68) Japanese: two printings, 2004 and n.d.  
 69) Polish: *Jabtecznik I Rosie* (Warsaw, Czytelnik, 1975). Oliver-Jones G.29.  
 70) Swedish: *Cider med Rosie* (Lund, Bo Caverfors Bokförlag, 1970). Cf. Oliver-Jones G.35 (1961). Softcover (same cover design as first English edition)  
 71) Another edition (Kristianstad, Rabén & Sjögren, 1986). Very good in a very good jacket.

Together £200



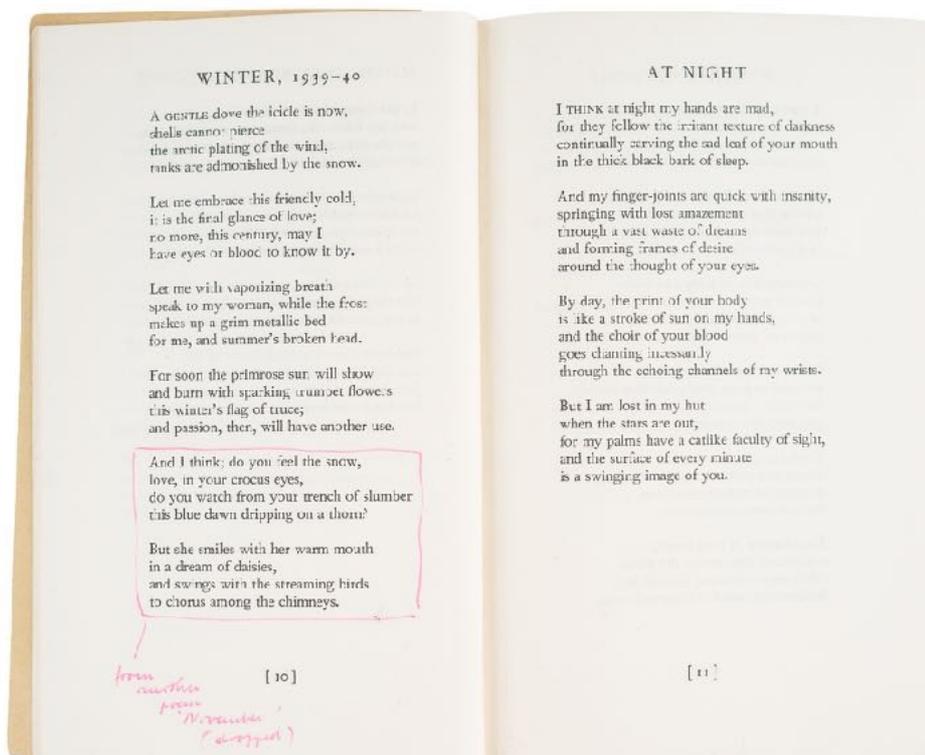
[Clockwise from top left: 69, 68, 70, 65, 71, 66]

*Pocket Poets: Laurie Lee (1960)*

72) *The Pocket Poets: Laurie Lee* (not published)

**‘Author’s proof’, with ms corrections to 11 pages.** A collection of some of LL’s early poems, with a new introduction. ‘He ordered two dozen copies’, and dedicated the book to ‘To Y’ [*i.e.* Yasmin David, his daughter with Lorna Wishart (née Garman)].

£300



73) *The Pocket Poets: Laurie Lee* (London, Vista Books, 1960). Oliver-Jones A.11. Yellow and black covers, shaken.

Second impression, annotated 'Bad copy' on front cover, as indeed it is.

£10

74) Another copy. Spine worn and chipped. **MS correction on p. 17.**

£30

75) *The Pocket Poets: Laurie Lee* (London, Vista Books, 1965). Pale green and black covers. Very good. 3<sup>rd</sup> impression.

**MS list of poems for a reading.**

£75

76) Another copy. Spine chipped, stain to rear cover. **Ms list of poems, and a draft introduction for a reading. MS correction on p. 17.**

£100

77) Another copy. Very good, spine rubbed, **Annotated: 'Only copy. Please return to Laurie Lee'. MS errata list (for errors in the 4<sup>th</sup> impression) laid in loose.**

£100

78) *The Pocket Poets: Laurie Lee* (London, Vista Books, 4<sup>th</sup> impression 1968). Olive green and forest green covers. Printed errata slip on contents page.

£5

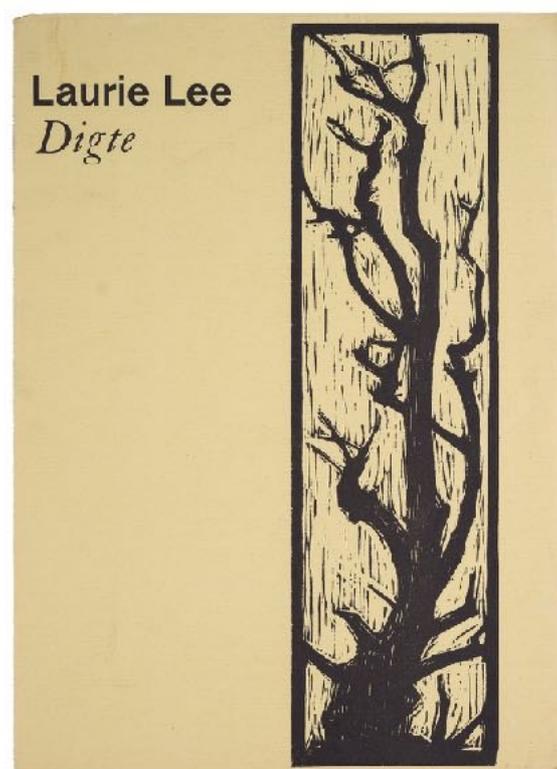
*Translation:*

79) Danish: *Digte* (Skjern, Gullanders bogtrykkeri, 1964). Printed wrappers, fine. Oliver-Jones G.4.

£20

80) Another copy.

£20

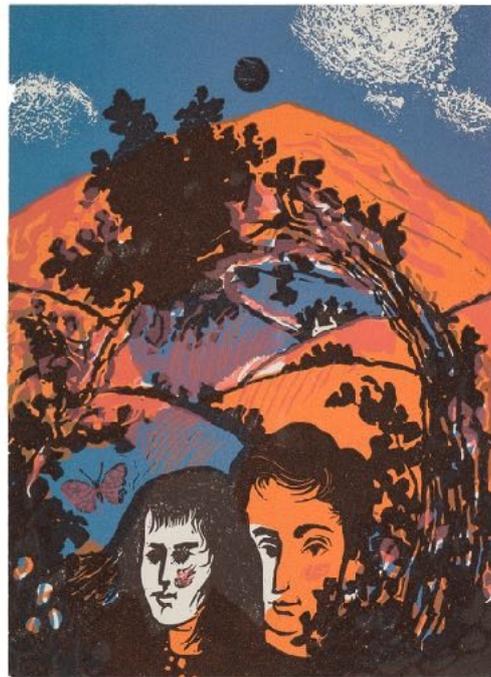
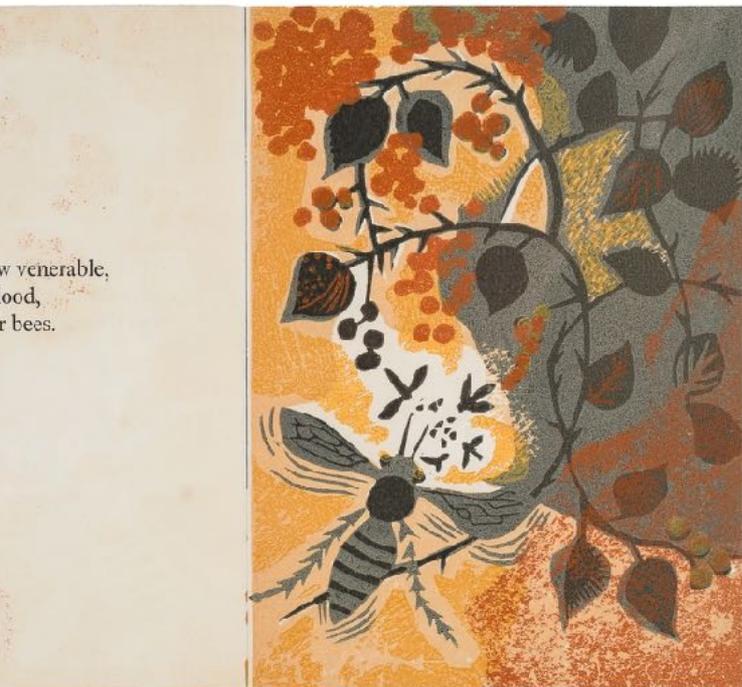


*Day of these Days* (1962)

81) *Day of these Days* (Aberdeen, Grays School of Art, 1962). Pochoir-printed wrappers (slightly foxed)

Colour pochoir illustrations by 7 students. **Extremely rare.** Not in Oliver-Jones. LibraryHub shows one copy only, at NLS.

£150



w venerable,  
ood,  
r bees.

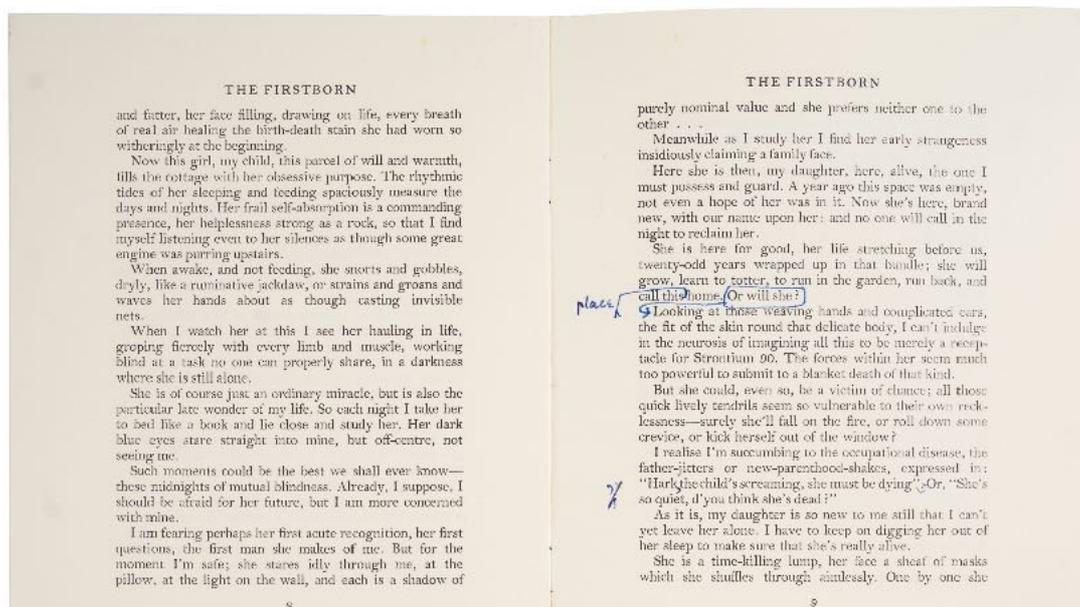
When all men smell go  
and the cheeks of girls  
are as baked bread to t

*The Firstborn* (1964)

82) *The Firstborn* (London, Hogarth Press, unpublished).

**'Corrected proof'. No illustrations, stapled; with ms corrections.**

£200



THE FIRSTBORN

and factor, her face filling, drawing on life, every breath of real air healing the birth-death stain she had worn so witheringly at the beginning.

Now this girl, my child, this parcel of will and warmth, fills the cottage with her obsessive purpose. The rhythmic tides of her sleeping and teething spaciously measure the days and nights. Her frail self-absorption is a commanding presence, her helplessness strong as a rock, so that I find myself listening even to her silences as though some great engine was purring upstairs.

When awake, and not feeding, she snorts and gobbles, dryly, like a ruminative jackdaw, or strains and groans and waves her hands about as though casting invisible nets.

When I watch her at this I see her hauling in life, groping fiercely with every limb and muscle, working blind at a task no one can properly share, in a darkness where she is still alone.

She is of course just an ordinary miracle, but is also the particular late wonder of my life. So each night I take her to bed like a book and lie close and study her. Her dark blue eyes stare straight into mine, but off-centre, not seeing me.

Such moments could be the best we shall ever know—these midnights of mutual blindness. Already, I suppose, I should be afraid for her future, but I am more concerned with mine.

I am fearing perhaps her first acute recognition, her first questions, the first man she makes of me. But for the moment I'm safe; she stares idly through me, at the pillow, at the light on the wall, and each is a shadow of

THE FIRSTBORN

purely nominal value and she prefers neither one to the other.

Meanwhile as I study her I find her early strangeness insidiously claiming a family face.

Here she is then, my daughter, here, alive, the one I must possess and guard. A year ago this space was empty, not even a hope of her was in it. Now she's here, brand new, with our name upon her; and no one will call in the night to reclaim her.

She is here for good, her life stretching before us, twenty-odd years wrapped up in that bundle; she will grow, learn to totter, to run in the garden, run back, and call this home. (Or will she?)

Looking at those weaving hands and complicated ears, the fit of the skin round that delicate body, I can't indulge in the neurosis of imagining all this to be merely a receptacle for Strontium 90. The forces within her seem much too powerful to submit to a blanket death of that kind.

But she could, even so, be a victim of chance; all those quick lively tendrils seem so vulnerable to their own recklessness—surely she'll fall on the fire, or roll down some crevice, or kick herself out of the window?

I realise I'm succumbing to the occupational disease, the father-jitters or new-parenthood-shakes, expressed in: "Hark the child's screaming, she must be dying." Or, "She's so quiet, d'you think she's dead?"

As it is, my daughter is so new to me still that I can't yet leave her alone. I have to keep on digging her out of her sleep to make sure that she's really alive.

She is a time-killing lump, her face a sheet of masks which she shuffles through aimlessly. One by one she



83) *The Firstborn* (London, Hogarth Press, 1964). Fine in a very good jacket. Oliver-Jones A.13.a.

Second impression; **with 2 letters to LL from December 1963 (from Frances Hodge at *Vogue* and R. K. Wright at *The Evening Standard*), a press release on the book, and some newspaper cuttings of reviews.**

£100

84) *The Firstborn* (London, Robson Books, 1997). Fine in a fine jacket. Oliver-Jones A.13.c.

**With 2 letters from the publisher – ‘Dear Laurie, the first copy’.**

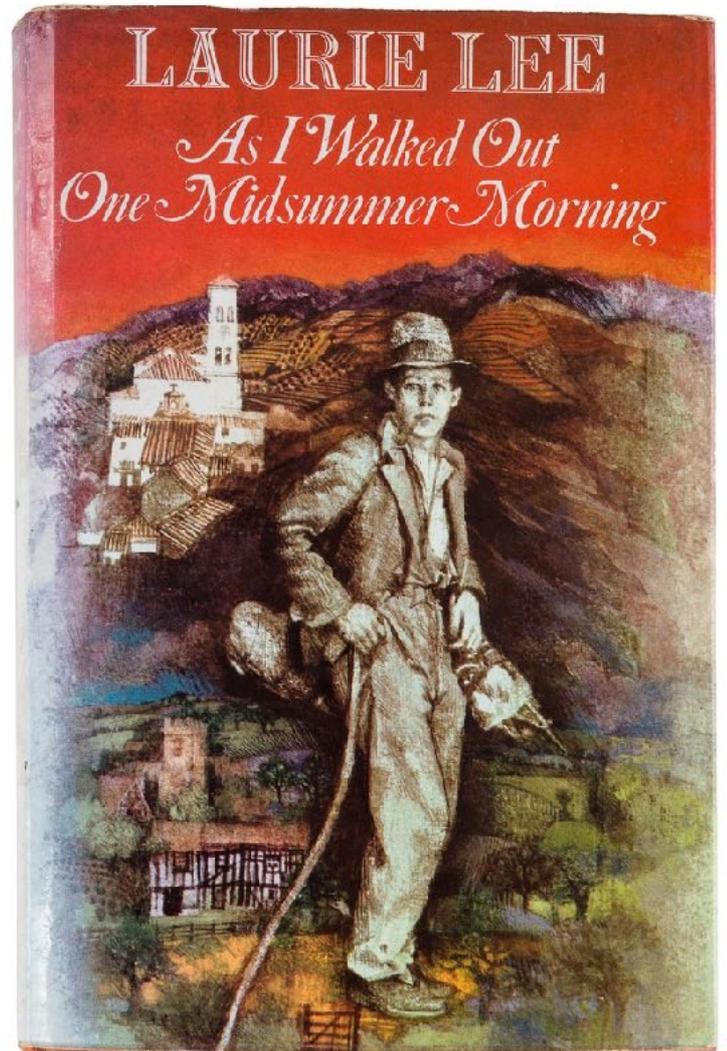
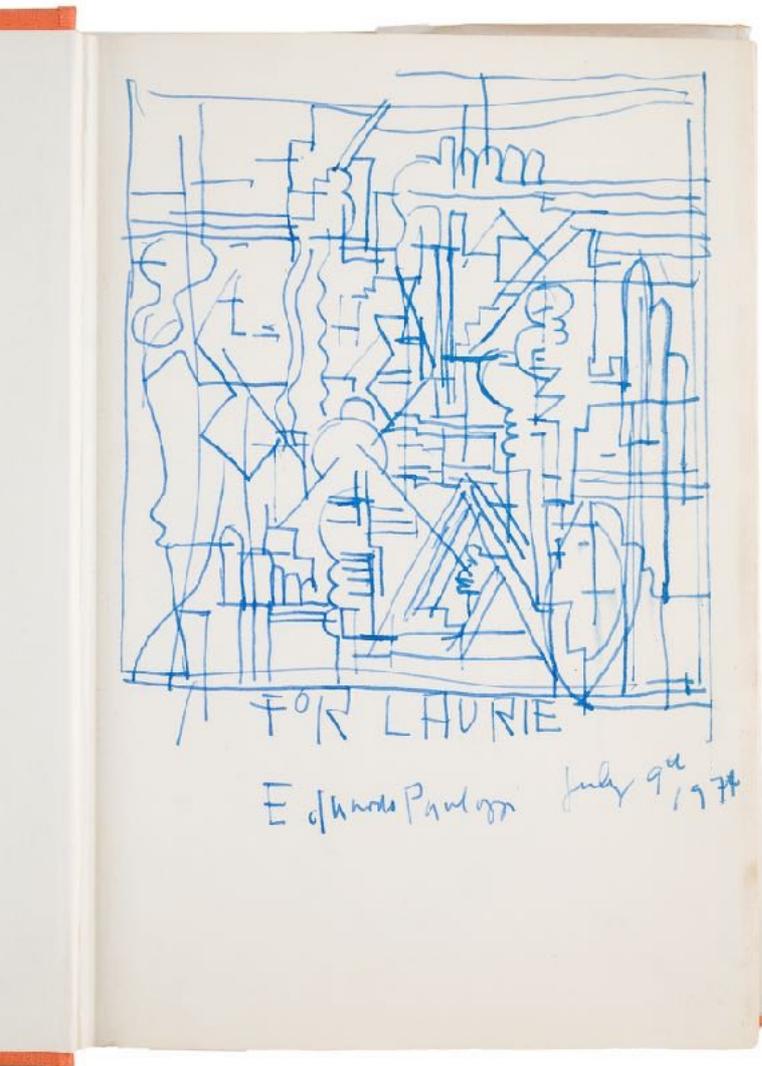
£200

*Translation:*

85) German: *Lob des Neugeborenen, Lob der jungen Mutter* (Munich, Roven Verlag Olten, 1966). Fine. Jacket torn at head of front cover. Oliver-Jones G.18.

£20

*As I Walked Out One Midsummer Morning* (1969)

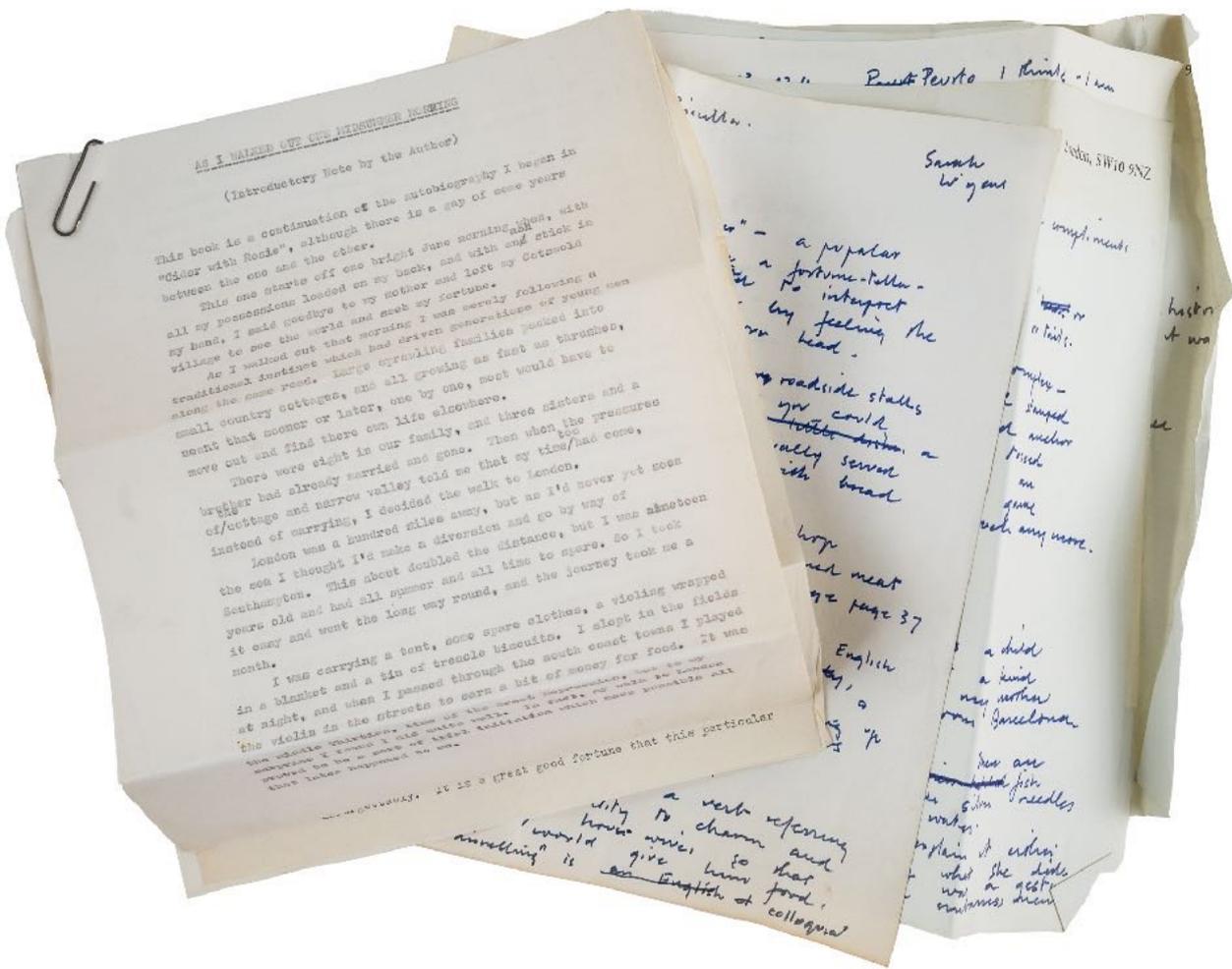


WITH NOTES AND A DRAWING BY PAOLOZZI

86) *As I Walked Out One Midsummer Morning* (London, Andre Deutsch, 1969). Red cloth, slightly shaken, jacket slightly worn, spine sunned. Oliver-Jones A.14.b.

First edition. **With a ts 'Introductory Note' (3 leaves with ms corrections), and another draft, very different (2 leaves); 5 leaves of manuscript footnotes on the text loosely inserted (on headed paper, creased); a drawing 'For Laurie' on the front-paper apparently signed by Eduardo Paolozzi, dated 9 July 1974; a tls from Robert Pepin (Lee's French translator) dated 1987; and a newspaper cutting of an article by LL dated 1946.**

£1000



[86]

87) *As I Walked Out One Midsummer Morning* (London, Literary Guild, 1969). Skewed, in a good jacket.  
Variant imprint.

£40

88) *As I Walked Out One Midsummer Morning* (London, World Books, 1970). Yellow cloth, jacket worn and chipped.  
Variant imprint

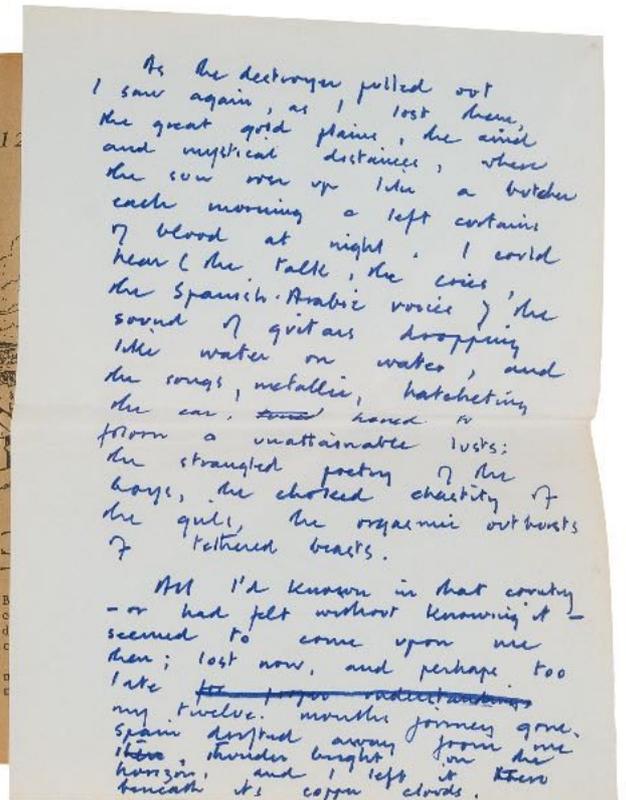
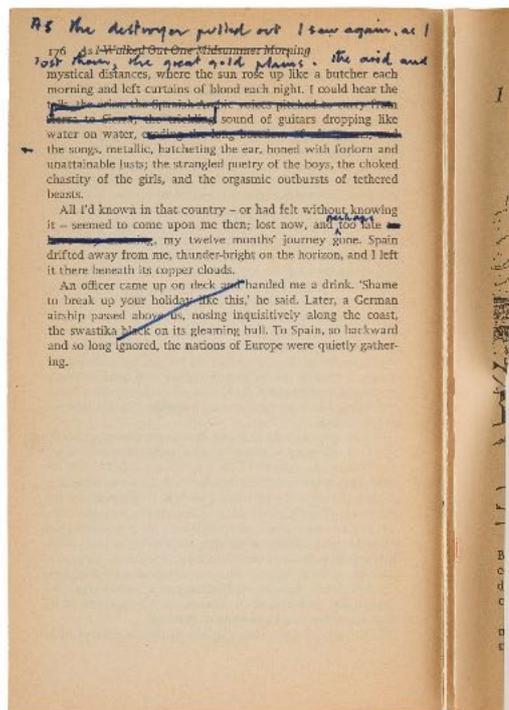
£20

89) *As I Walked Out One Midsummer Morning* (New York, Atheneum, 1969). Good in a good jacket. Oliver-Jones A.14.c.  
First US edition. With newspaper cutting & **2 letters from Andre Deutsch Ltd re the theft in Spain of LL's 1935-7 diaries** (see VG p. 389).

£150

90) *As I Walked Out One Midsummer Morning* (Penguin, 1971). Spine sunned, else good.  
Oliver-Jones A.14.g.  
First Penguin edition.

£20



91) *As I Walked Out One Midsummer Morning* (Penguin, 1979). Spine toned.  
Tenth impression, **with autograph corrections on p. 176 and a long ms re-draft of the passage laid in loose.**

£150

92) *As I Walked Out One Midsummer Morning* (Penguin, nd).  
21<sup>st</sup> impression, **inscribed by LL 'For Richard + [?] Con abrazos and sore feet from Lorenzo'**.

£25

### Translations:

- 93) Dutch: *Die Zomerochtend waarop ik van Huis wegwandelde* (Amsterdam, Contact, 1987).  
Cockled from damp. Oliver-Jones G.24.
- 94) Finnish: *Niin minä lähdin maailmalle keskikesän aamuna* (Helsinki, Kustannusosakeyhtiö Otava, 1982). Good in a good jacket. Oliver-Jones G.8.
- 95) French: *Un beau matin d'été* (Paris, Phébus, 1987). Fine. Oliver-Jones G.9. **With a letter to LL regarding copyrights.**
- 96) German: *An einem hellen Morgen ging ich fort* (Munich, Kindler, 1970). Very good in a good jacket. Oliver-Jones G.14.
- 97) Spanish: *Cuando parti una mañana de verano* (Madrid, Turner, 1985). Good. Oliver-Jones G.32
- 98) Swedish: *Jag gick mig ut i Världen en Sommarmorgon* (Lund, Bo Cavefors Bokförlag, 1970).  
Good, jacket with a few small tears. Oliver-Jones G.36

Together £100

*Twelfth Night* (1969)

99) (with Samuel Barber), *Twelfth Night* Op. 42 no. 1. (NY, Schirmer, 1969). A little creased. Oliver-Jones F.53.

First edition, Barber's setting of a poem that had appeared in *My Many-Coated Man* (1955), **inscribed by LL: 'Please return to Mr Laurie Lee'**.

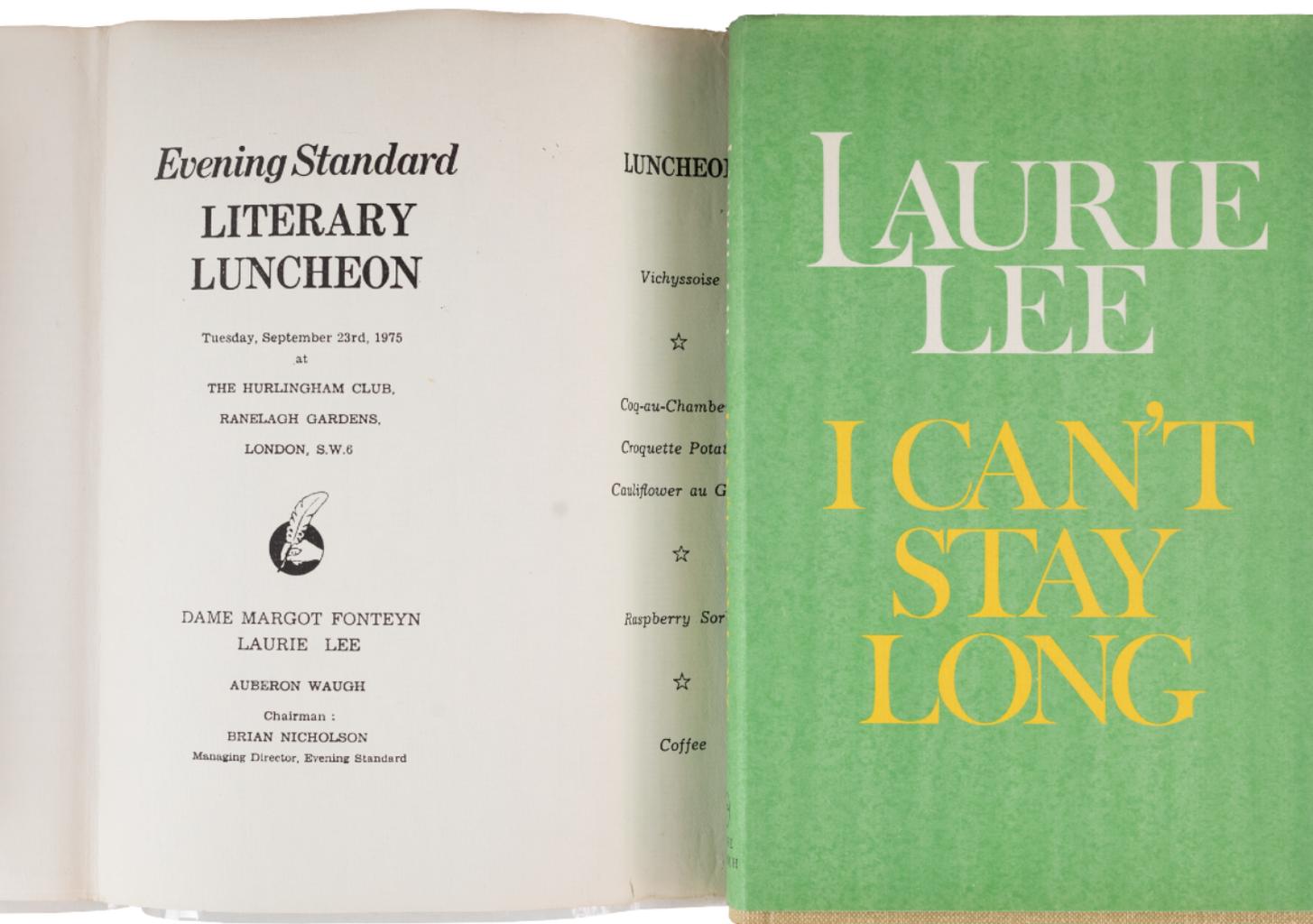
£200

*I Can't Stay Long* (1975)

100) *I Can't Stay Long* (London, Andre Deutsch, 1975). Very good in a fine jacket (and a second jacket, see below). Oliver-Jones A.15.b.

First edition. **With an additional variant dust-jacket with the 'Evening Standard Literary Luncheon' menu for 23 Sept. 1975 printed inside (Margot Fonteyn and LL were the guests of honour).**

£150



101) *I Can't Stay Long* (New York, Atheneum, 1976). Very good, jacket spine sunned.  
Oliver-Jones A.15.c.  
First US edition.

£25

102) *I Can't Stay Long* (Tokyo, Eichosha Shinsha Co, 1990).  
Extracts with Japanese notes. **Very rare.**

£20

### *Translations:*

103) German: *Die Hügel der Toscana* (Munich, Kindler, 1975). Fine in a fine jacket.  
Oliver-Jones G.15.

104) German: *Verzauberte Tage* (Munich, Kindler, 1977). Good in a good jacket. Oliver-  
Jones G.16.

Together £20

### *Selected Poems (1983)*

105) *Selected Poems* (London, Andre Deutsch, 1983). Fine. Oliver-Jones A.17.a.  
First edition, **inscribed 'To CW'**.

£100

106) *Selected Poems* (Penguin, 1985). Good, spine creased. Oliver-Jones A.17.b.

£10

### *A Moment of War (1991)*

#### *Translations:*

107) French: *Instants de guerre, 1937-1938* (Paris, Phébus, 2009). Fine, belly band. Oliver-  
Jones G.11.

108) German: *Ein Moment des Krieges* (Berlin, Berlin Verlag, 1997). Very good, jacket torn.  
Oliver-Jones G.17

109) Spanish: *Un instante en la Guerra* (Barcelona, Muchnik, 1995). Very good. Oliver-  
Jones G.33.

Together £30

### *Three Plays (2003)*

110) *Three Plays* (Cheltenham, Cyder Press, 2003). Very good, rear cover slightly soiled.  
Oliver-Jones B.3.

£20

## Collected editions of prose:

- 111) *Cider with Rosie; As I Walked Out One Midsummer Morning* (Penguin, 1990). Worn, edges bumped. £5
- 112) *Red Sky at Sunrise: Cider with Rosie; As I Walked Out One Midsummer Morning; A Moment of War* (Penguin, 1993). Very good. Oliver-Jones A.24. £5

## Translations:

- 113) Spanish: *Díptico español: Una mañana de verano de 1934; Un instante en la Guerra* (Barcelona, Península, 2002). Very good, belly band. Oliver-Jones G.34. **With a compliments letter to LL's estate.** £20

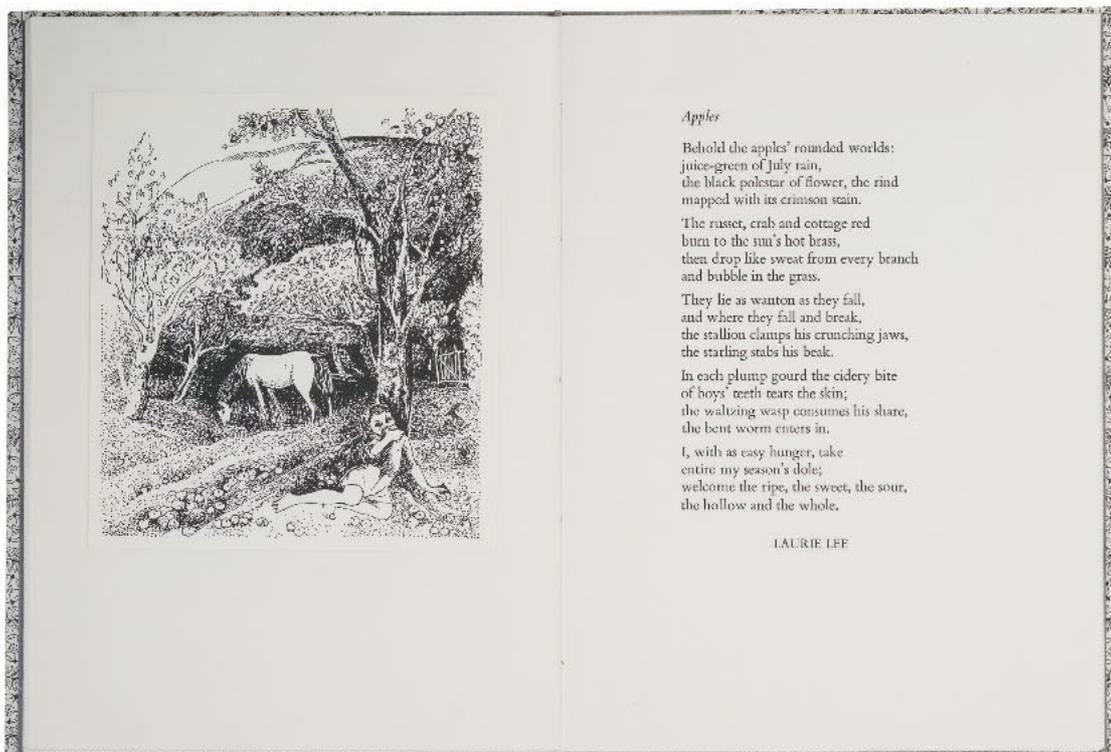
## **Books and periodicals with contributions by LL**

- 1940 114) *Folios of New Writing, Autumn 1940*. Good, no jacket, spine sunned, covers foxed. **Signed.** 'Three Poems' by LL. Not in Oliver-Jones. Also features work by Woolf, Orwell, Day-Lewis, Spender. *New Writing* was an anti-Fascist book-form periodical edited by John Lehmann, founded 1936. £200
- 1941 115) *Folios of New Writing, Spring 1941*. Good, jacket soiled and chipped. Oliver-Jones C.1. **Signed.** 'Four Poems' by LL. £75
- 116) *Folios of New Writing, Autumn 1941*. Good, jacket very worn. Not in Oliver-Jones. 'Night in Castelleja' by LL. £25
- 117) *The Penguin New Writing 10*. Very worn, spine chipped. **Signed.** Oliver-Jones E.8. £20
- 1942 118) *Poets of Tomorrow, Third Selection*. Good, jacket worn, spine darkened. Oliver-Jones C.2. **Signed, with a ms correction to p. 55, publication date corrected from 1939 to 1942.** £75
- 119) Another copy, similar condition. Publication date corrected; **dates of LL's poems added in pencil. Laid in loose are galley proofs of LL's contribution to *The Penguin New Writing 16*.** £50
- 120) *The Penguin New Writing 13*. Oliver-Jones E.9. Worn, covers detached. **'Advance copy'.**

- £10
- 1943 121) *The Penguin New Writing 18*. Oliver-Jones E.12  
 122) *Horizon VIII: 48*, Dec 1943. Oliver-Jones E.4  
Together £60
- 1945 123) *Orion, Volume II*. No jacket, spine slightly sunned. Oliver-Jones C.5  
£20
- 1946 124) *New Writing and Daylight, 1946*. Oliver-Jones C.6. Very good in a soiled jacket.  
**Signed, with publisher's compliments slip.**  
£50
- THE FIRST PUBLICATION OF ANY PART OF *CIDER WITH ROSIE*
- 125) *Orion, Volume III*. Oliver-Jones C.7. Very good in a worn and torn jacket.  
**Signed. Contains 'First Light' – the original version of the first chapter of *Cider with Rosie*. MS correction to p. 107.**  
£150
- 1947 126) *The Penguin New Writing 31*. Good. Oliver-Jones E.16. **Signed.**  
£50
- [1949?] 127) *The New British Poets*. Good in a very worn and torn jacket. Oliver-Jones D.6.  
**Signed.**  
£30
- [1950s?] 128) *The Poet 15 (Final Issue)* (Glasgow, W. P. Turner). Pink wrappers, soiled at foot.  
 Not in Oliver-Jones. Also features William Carlos Williams and e. e. cummings.  
£75
- 1951 129) *Poems of To-Day, Fourth Series*. Good, no jacket. Not in Oliver-Jones.  
£10
- 130) *The Penguin Book of Contemporary Verse*. Covers dusty. Not in Oliver-Jones.  
£10
- 1953 131) *New Poems 1953*. Good in a good jacket, spine sunned. Oliver-Jones D.8.  
£10
- 1954 132) *Borestone Mountain Poetry Awards 1954*. Very good in a good jacket, spine darkened. Not in Oliver-Jones.  
£10
- 133) *New Poems 1954*. Uncorrected proof  
£20
- 134) *New Poems 1954*. Oliver-Jones C.13. Very good in a slightly worn jacket.  
 Edited by LL and Rex Warner. **With a letter from PEN regarding the selection for this book, and with a ts of the contents list.** LL was not pleased with the standard of the solicited work.

- 135) Another copy. Very good in a slightly worn jacket. £50
- 1956 136) *The Chatto Book of Modern Poetry, 1915-1955*. Very good, jacket torn at head of spine. **Signed.** £10
- 1957 137) *Introducing Modern Poetry*. Very good in a very good jacket. Not in Oliver-Jones. £40
- 138) *New Poems 1957*. Very good in a very good jacket. Oliver-Jones C.16. **Signed.** £10
- 1958 139) *New Poems 1958*. Very good in a very good jacket. Not in Oliver-Jones. **Signed.** £20
- 140) *The Atlantic Book of British and American Poetry*. Good in a worn and torn jacket. Not in Oliver-Jones. **Signed.** £25
- 1959 141) *The Cornhill Magazine, No. 1021*. Very good, spine scraped. Oliver-Jones E.112 £5
- 1961 142) *An Anthology of Modern Verse, 1940-1960*. Fine in a good jacket. Not in Oliver-Jones. **Signed.** £20
- 1962 143) *Pegasus: An Anthology of Verse, Senior Four*. Very good. Not in Oliver-Jones. £15
- 144) *Pegasus: An Anthology of Verse, Senior Five*. Very good. Not in Oliver-Jones. **Signed.** £25
- 1964 145) *Poets of our Time*. Oliver-Jones D.24. Hardcover, good in a good jacket. **With a comic quatrain in pencil about the book by LL to front free endpaper.** £50
- 146) Another copy, softcover. **Signed.** £25
- 1967 147) *Reader's Digest, September 1967*. Very good. Not in Oliver-Jones. £5
- 1969 148) *Cotswold Ballads by Frank Mansell [foreword by LL]*. Good, pink printed wrappers, scraped. Oliver-Jones C.27. £10
- 149) *The Poet's Sphere*. Endpapers foxed and stained. Not in Oliver-Jones. **Signed,** with a pressed flower. £15

- 150) *Woman's Hour, a second selection*. Very good in a very good jacket. Not in Oliver-Jones. £5
- 1970 151) *A Little Treasury of Modern Poetry, English & American*. Cockled from damp, no jacket. Not in Oliver-Jones. **Signed. Loose card with notes laid in.** £25
- 152) *Cotswold Ballads by Frank Mansell [foreword by LL]*. Fine. Blue printed wrappers. Second edition, enlarged. £10
- 153) *Flook: A Flook's-eye View of the Sixties by Trog, with an Introduction by Laurie Lee*. Very good, jacket worn at edges. Not in Oliver-Jones. **With a Tls from the publisher presenting the book.** £35
- 1973 154) *Let the Poet Choose* (ed. James Gibson). Softcover, spine sunned. Two poems by LL with an introduction. **Inscribed, 'with appreciation ... and gratitude' and with a tls to LL.**
- 1974 155) *Cotswold Ballads by Frank Mansell, with ... a Foreword by Laurie Lee*. Reprint, with newspaper cutting of FM's obituary; **index tabs paperclipped in by LL for readings.** £15
- 156) another copy, fine in a fine jacket. £15
- 1989 157) *The Secret Garden* (Ursula Freeman for the Brotherhood of Ruralists). Not in Oliver-Jones. **No. 4 of 250 copies.** £30



### **Books/articles about LL & his work**

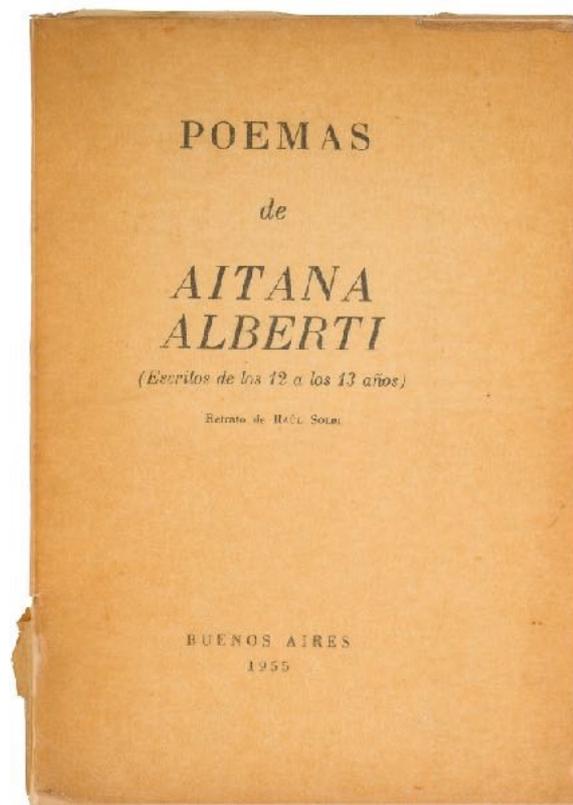
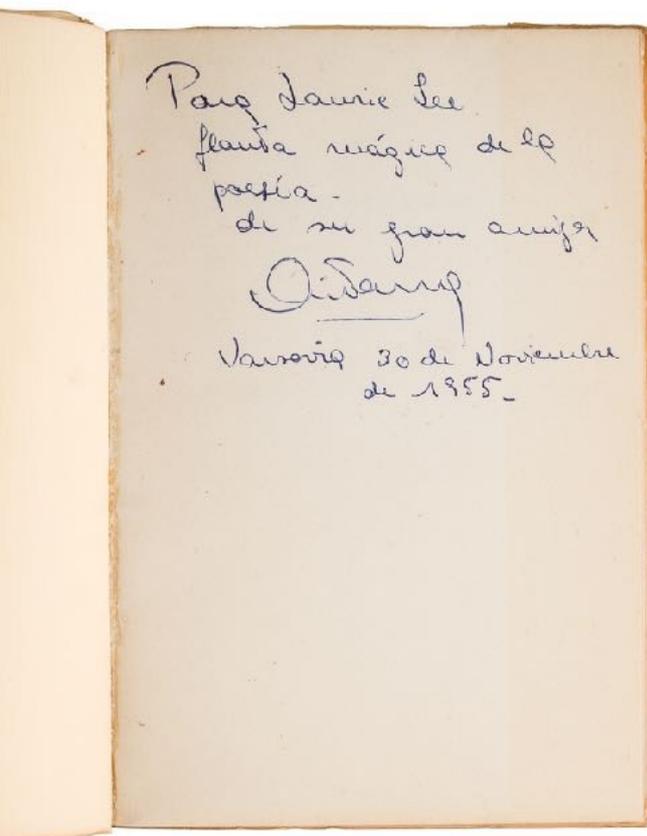
- 1941 158) SPENDER, Stephen, 'Poetry and the English' in *Lilliput vol. 9 no. 6*, 1941 (with photographs by Bill Brandt.) Worn, covers soiled. £30
- 1959 159) *The Bookman* October 1959. Very good. With a review of *Cider with Rosie*. £10
- 1965 160) FINN, F.E.S., *Ordinary Level English Language Test Papers*, 1965. Very good. **With note by LL on half-title.** Extracts from *Cider* on pp.40-42. £25
- 1975 161) *Notes on Laurie Lee's Cider with Rosie*, 1975. Very good. £5
- 1976 162) HARDACRE, Kenneth, [*Brodie's*] *Notes on ... Cider with Rosie*, [1976]. Very good. Oliver-Jones I.7; offered with another edition, 1991. £10
- 1985 163) CONNOR, Peter J., *Penguin Passnotes ... Cider with Rosie*, 1985. Very good. Oliver-Jones I.12. £10
- 2001 164) KENNING, Anna, and David KENNING, *Viaje romántico: en los pasos de Laurie Lee*, [2001?]. Very good. **Inscribed to Kathy Lee, with a letter.** £20

### **Ephemera:**

- 165) *Cider with Rosie* programme, Garrick Theatre 1963. £10
- 166) WH Smith literary award anniversary lunch 1983 £10

**Section B: works by other writers, including signed and inscribed copies.**

All of the following books are first editions, unless otherwise stated. All books described as 'inscribed' are inscribed by author to Laurie (or Laurie and Cathy) Lee, unless otherwise stated.



- 167) ALBERTI, Aitana. *Poemas*. Buenos Aires, [Imprenta Lopez,] 1955. Very good, in the original melinex (torn at foot of spine). **First edition, privately printed and very rare (five locations in World Cat). Inscribed 'Para Laurie Lee, flauta magica de la poesia - de su gran amiga Aitana' (Warsaw 1955).** See item 20 above for the occasion of donation.

£150

- 168) ANSCOMBE, Jeanie. *My Native Sun*. London, Mitre Press, 1972. Fine, in a very good jacket. **Dedication copy, signed and inscribed, and with a signed bookmark (marking a poem written in tribute to LL).**

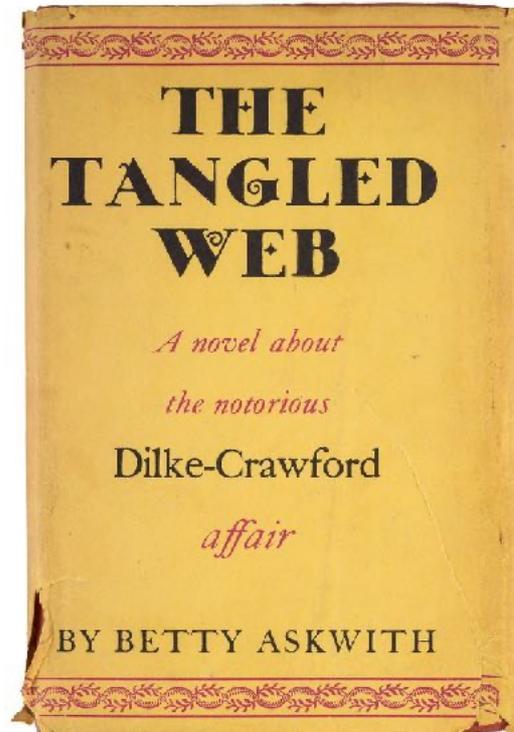
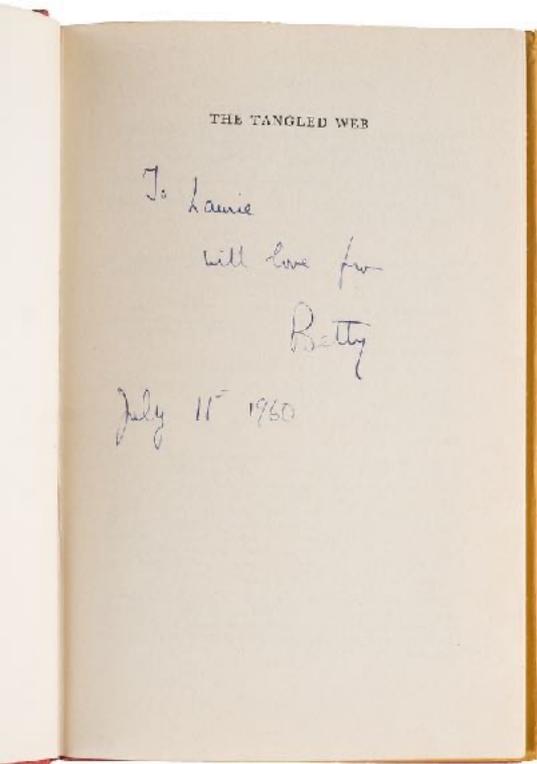
£30

- 169) ASKWITH, Betty. *The Admiral's Daughters*. London, Victor Gollancz Ltd, 1947. Very good in a slightly worn jacket. **Inscribed.** Askwith reviewed LL's *Sun my Monument* on the radio in 1944, and introduced him to Virginia Cunard (*passim*.)

£120

- 170) ASKWITH, Betty. *The Tangled Web*. London, Victor Gollancz Ltd, 1960. Very good in a worn dust-jacket. **Inscribed.**

£100



- 171) AUDEN, W.H. *For the Time Being*. [London,] Faber and Faber, [1945]. Very good, jacket chipped at head, spine darkened. **Ownership inscription of LL.** Laurie knew Auden through the Lehmanns.

£150

- 172) AUDEN, W.H. *City without Walls, and other Poems*. London, Faber and Faber, 1969. Fine, in a very good jacket.

£75

- 173) BALDWIN, Michael. *How Chas. Egget Lost his Way in a Creation Myth*. London, Secker & Warburg, [1967]. Very good, dust-jacket chipped at head. **Inscribed.**

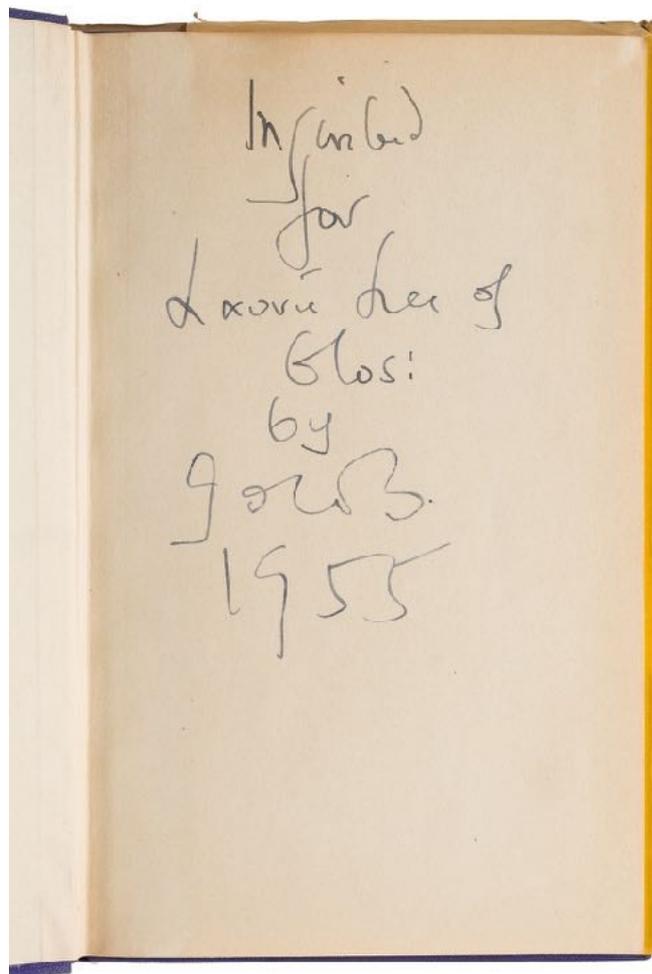
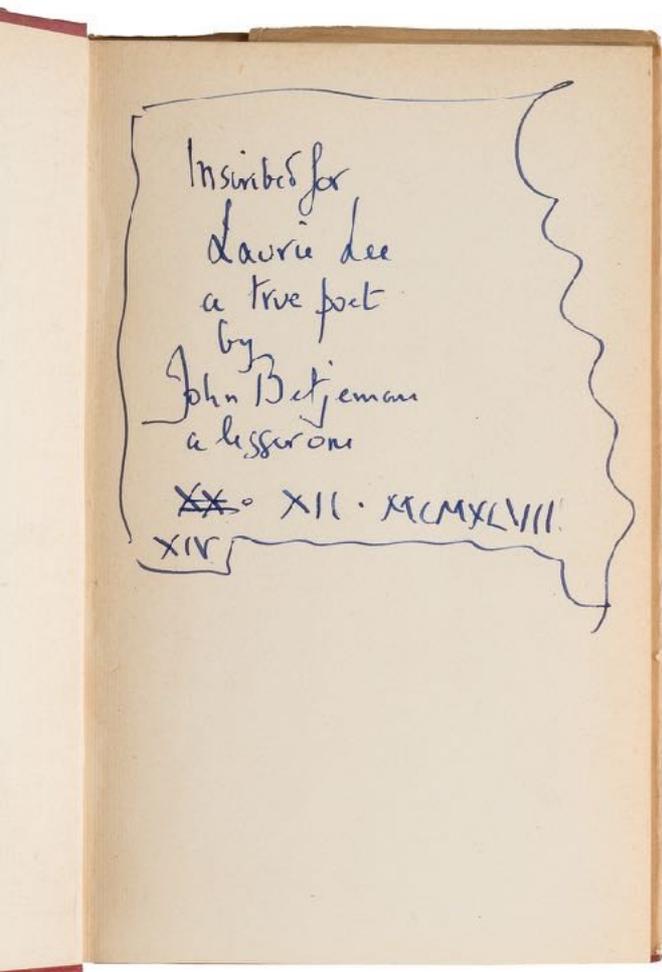
£20

- 174) BANDE, José Manuel Martinez. *Brigadas internacionales*. Barcelona, Luis de Caralt, 1972.

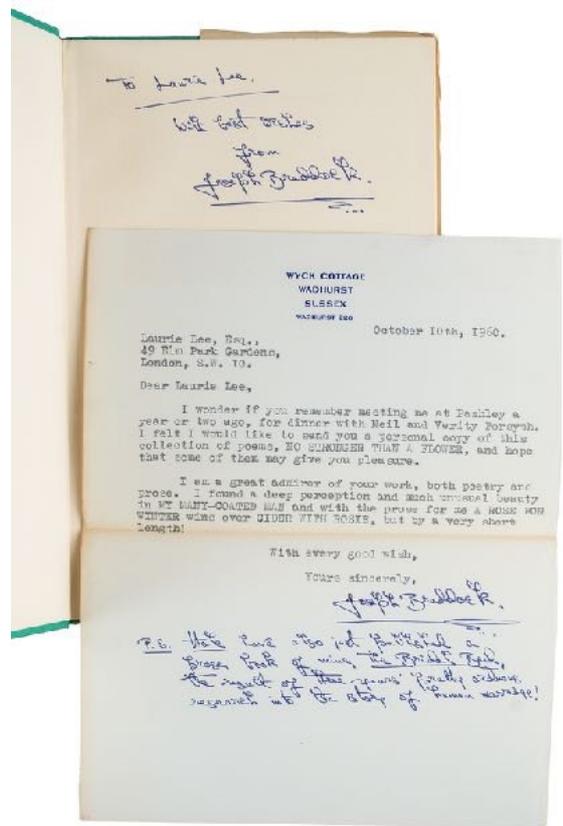
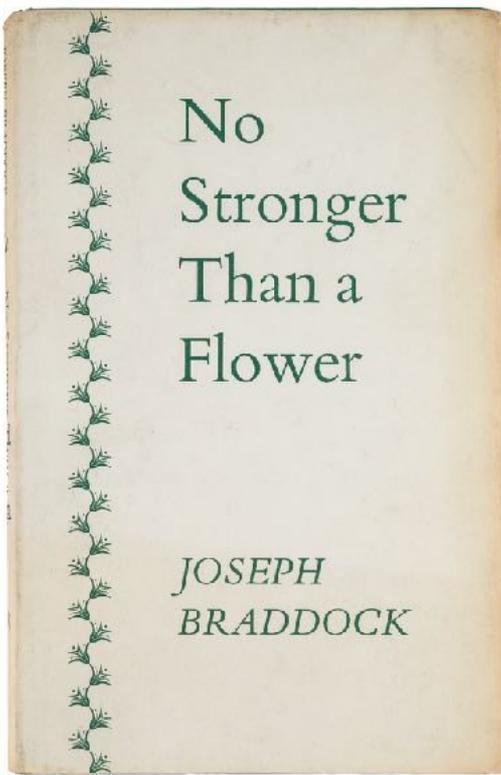
£20

- 175) BELL, Clive. *Victor Pasmore*. Covers soiled. London, Penguin, 1945.

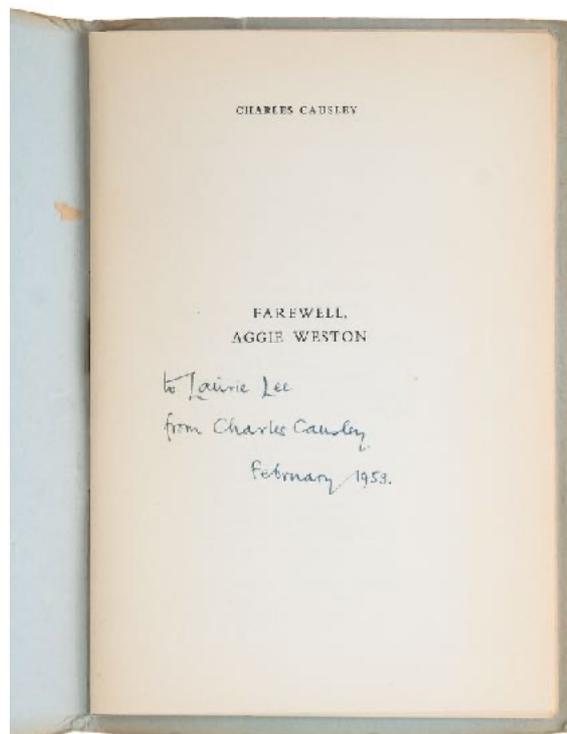
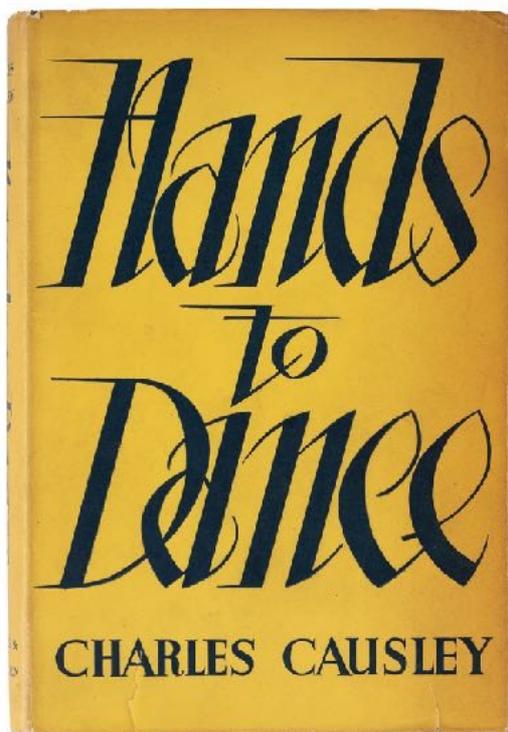
£10



- 176) BETJEMAN, John. *Selected Poems*. London, John Murray, 1948. Very good, jacket worn and chipped at edges. **Inscribed for Laurie Lee a true poet by John Betjeman a leggeroni' (14.12.1948)**. Betjeman and LL were long-term acquaintances; LL had worked alongside Joan Hunter Dunn during the war; he would later lunch occasionally with Betjeman at the Garrick. £250
- 177) BETJEMAN, John. *A Few Late Chrysanthemums*. London, John Murray, 1955. Very good in a good jacket, creased at head. **Inscribed 'for Laurie Lee of Glos: by John B'**. £120
- 178) BLACKBURN, Thomas. *A Clip of Steel: A Picaresque Autobiography*. London, MacGibbon & Key Ltd., 1969. Fine, in a very good jacket. **Inscribed**. £20
- 179) BLUNDEN, Edmund. *Shelley: A Life Story*. London, Collins, 1946. Good in a worn jacket. Inscribed to Laurie by Deirdre[?]. £5
- 180) BRADDOCK, Joseph, *No Stronger than a Flower: Poems 1935-1960*. London, Robert Hale Ltd., 1960. Very good in a very good jacket, spine darkened. **Inscribed, with a t/s from Braddock**. £20



- 181) BRETT, Lionel (4<sup>th</sup> Viscount Esher). *Another Version: Poems*. [London,] for the author, 1972. Fine, textured wrappers. **No 57 of 150 copies. Inscribed 'with love - & embarrassment / Christmas '72'**. Brett is better known as an architect and town-planner. £30
- 182) BRETT, Lionel. *Lifting off at Sunset, and other Poems*. [London,] for the author, 1986. Good, front cover stained from damp. **No 88 of 150 copies, signed. Inscribed by Brett 'for C with love', and with a Christmas note paperclipped in to LL from 'Christian'?** £30
- 183) BRIDGES, Robert. *The Spirit of Man*. Longmans Green & Co, Ltd., 1944. Shaken, jacket worn, soiled and chipped. **Inscribed to LL by Cecil Day-Lewis.** £25
- 184) CAMPBELL, Roy. *Adamastor*. London, Faber & Faber, 1930. Very good, jacket worn and chipped. £25
- 185) CAPOTE, Truman. *In Cold Blood*. London, Hamish Hamilton, 1966. Good, no dust-jacket; Bruern Abbey School bookplate. First UK edition. £100

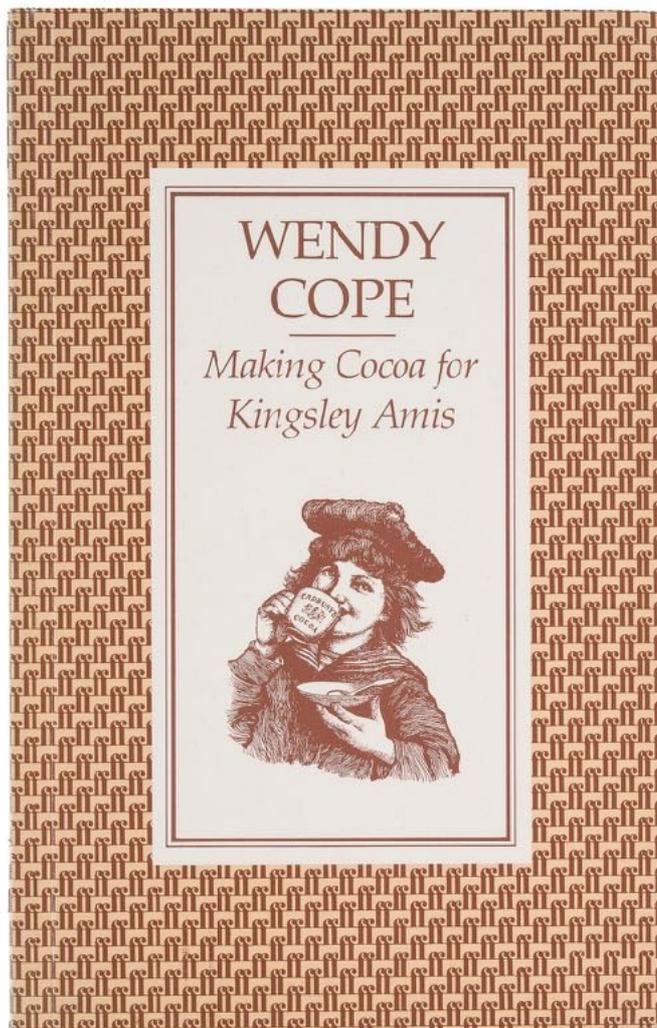


- 186) CAUSLEY, Charles. *Farewell, Aggie Weston*. Aldington, Hand & Flower Press, 1951. Very good, covers browned at edges. **Inscribed in February 1953.** £100
- 187) CAUSLEY, Charles. *Hands to Dance*. London, Carroll & Nicholson, 1951. Very good in a very good jacket, a few small chips. **Inscribed 'Recuerdo de Gibraltar! January 1956'.** £100
- 188) COCTEAU, Jean. *Orphée, a Tragedy*. London, OUP/Humphrey Milford, 1933. Good, no jacket. **Ownership inscription of LL.** £75
- 189) CONNOLLY, Cyril. *The Condemned Playground*. London, Routledge, 1945. Very worn, covers soiled, not dust-jacket. **Ownership inscription of LL, with a comic pencil note by LL laid in: 'Poets Cricket Eleven' as selected by Connolly - first up to bat are T. S. Eliot and Edith Sitwell; Betjeman is the 12<sup>th</sup> man.** £125
- 190) COPE, Wendy. *Making Cocoa for Kingsley Amis*. London, Faber & Faber, 1987. Fine, spine sunned. **Inscribed, with 'Thanks for the loan of your pen'.** £150
- 191) COX, Geoffrey. *Defence of Madrid*. London, Victor Gollancz Ltd., 1937. Slightly foxed, shaken, no jacket. Ownership inscription, 'Keith'. £10
- 192) DAY-LEWIS, Cecil. *Noah and the Waters*. London, Hogarth Press, 1936. Good, jacket toned and foxed. Inscribed to LL from 'LG' or 'GL' [?] in 1937. £100

WENDY  
COPE  
Making Cocoa for  
Kingsley Amis  
To Laurie,  
With best  
wishes and  
thanks for the  
loan of your  
pen. Wendy

Evell 7th November  
1987

ff  
faber and faber  
LONDON · BOSTON



[190]

- 193) DAY-LEWIS, Cecil. *Overtures to Death, and other Poems*. London, Jonathan Cape, 1939. Very good, in a good jacket, spine darkened and chipped at head. Second impression (in a second issue jacket). **Inscribed 'with love from Cecil' in July 1942.** Day-Lewis was introduced to LL in 1941 by the novelist Rosamond Lehmann (who had recently fallen in love with Day-Lewis). 'It was the start of a valued friendship ... they became fastly entwined' and Laurie was flattered by Day-Lewis interest in his poetry. 'In Day-Lewis's Percy Street rooms they smoked cigars and talked of poets and poetry' (VG). They shared a house in 1944, when LL was working for Day-Lewis in the Ministry of Information, and it was for Day-Lewis's magazine *Orion* that LL wrote 'First Light', which would become the genesis of *Cider with Rosie* (see item \*). In 1950, Day-Lewis was a witness at LL's wedding to Kathy.

£150

- 194) DAY-LEWIS, Cecil. *Poems in Wartime*. London, Jonathan Cape, 1940. Very good, wrappers, toned at edges. **Inscribed 'with love from Cecil' in 1942. 'Presentation copy / Not for sale' in ms on verso of Contents page.**

£125

Overtures to  
**DEATH**  
and Other Poems

C.  
DAY LEWIS

'Hailing a star is a risky venture. But I should like to have it on record that in 1938 someone had the wit to foresee that in 2038 Day Lewis's *Nabara* would be numbered among the great English poems'

G. M. YOUNG

Lewis has  
written for  
Cecil

July 1942

**POEMS**

in  
wartime

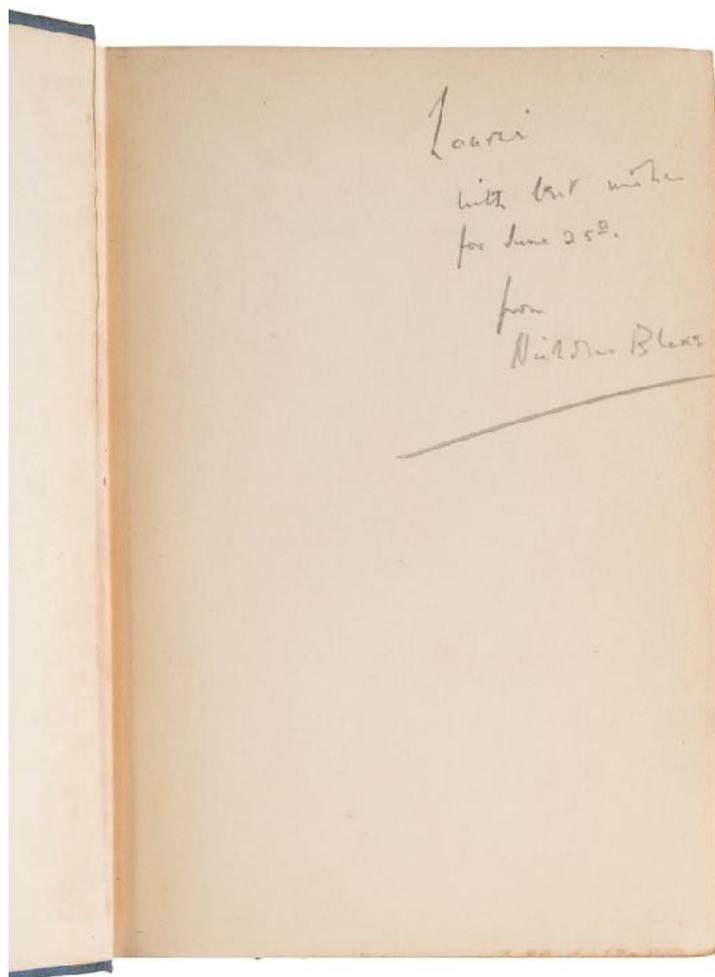
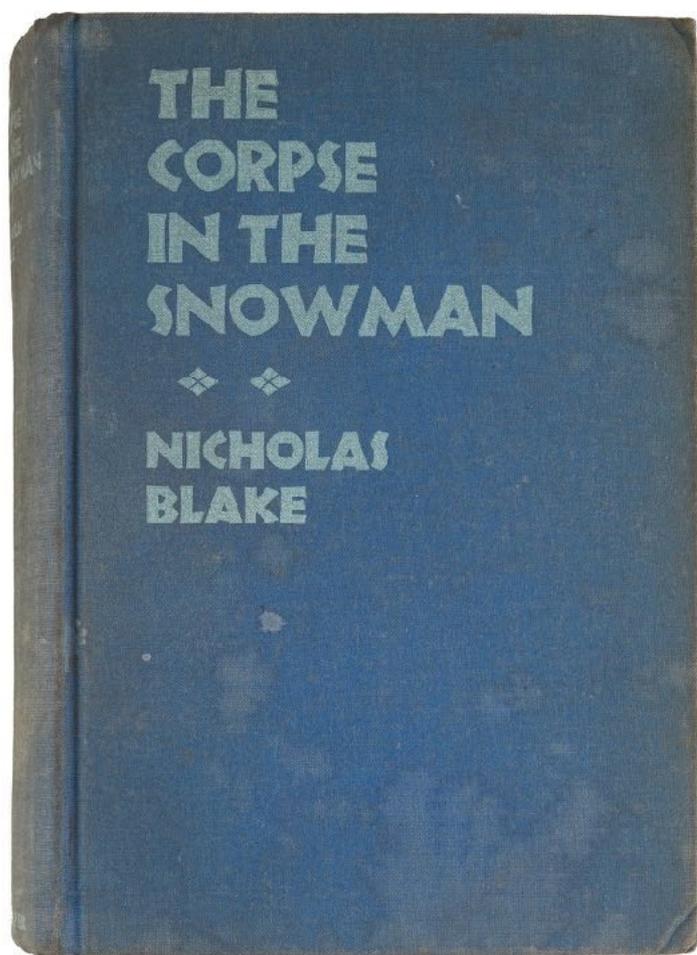


**C. Day Lewis**

JONATHAN CAPE  
THIRTY BEDFORD SQUARE  
LONDON

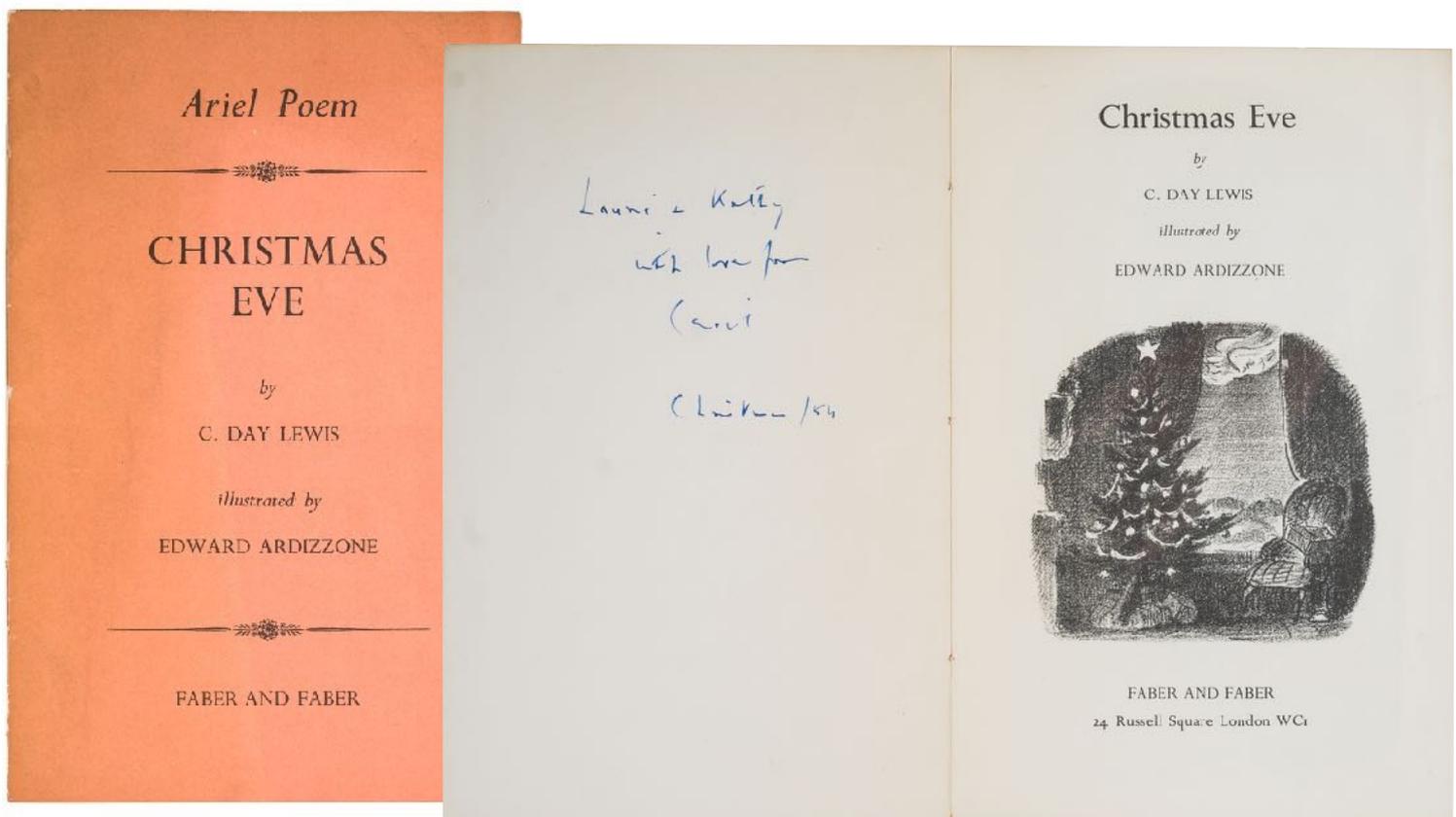
POEMS IN WARTIME

Lewis  
written for  
Cecil  
1942



#### INSCRIBED UNDER A PSEUDONYM

- 195) DAY-LEWIS, Cecil, writing as 'Nicholas BLAKE'. *The Corpse in the Snowman*. London and New York, Harper & Brothers, 1941. Shaken, covers soiled, no dust-jacket. **Inscribed as 'Nicholas Blake' - Day-Lewis very rarely inscribed books under the pseudonym he used for his crime fiction.** £100
- 196) DAY-LEWIS, Cecil. *Word over all*. London, Jonathan Cape, 1943. Good, in a worn jacket. **Inscribed.** £75
- 197) DAY-LEWIS, Cecil. *Selected Poems*. London, Penguin, 1951. Covers dusty, typed label to inside rear cover 'Not to be taken away'. £20
- 198) DAY-LEWIS, Cecil. *The Poet's Task, an inaugural Lecture*. Oxford, Clarendon Press, 1951. Covers creased. **Inscribed to LL and 'Cathie' (sic)** £100
- 199) DAY-LEWIS, Cecil. *An Italian Visit*. London, Jonathan Cape, 1953. Extremities foxed, else good in a good jacket, spine chipped, rear cover toned. **Inscribed.** £125



- 200) DAY-LEWIS, Cecil. *Christmas Eve*. London, Faber & Faber, [1954]. Good, covers dusty. With 2 b&w and 1 colour illustration. **Inscribed.** £75
- 201) DAY-LEWIS, Cecil. *The Whispering Roots*. London, Jonathan Cape, 1970. Fine, in a decent jacket, some stains and chips. **Inscribed.** £100
- 202) DEHN, Paul. *Romantic Landscape*. London, Hamish Hamilton, 1952. Very good in a very good jacket, spine sunned. **Inscribed.** £60
- 203) DEHN, Paul. *For Love and Money*. London, Max Reinhardt, 1956. Good, jacket foxed, a few small chips. **Inscribed 'with love but no money', October 1957.** £60
- 204) DOWDEN, Kaviraj George. *Flowers of Consciousness*. Scarborough, Ontario, Alpha Beat Press, 1991. **Inscribed.** £20
- 205) EATON, Charles Edward. *The Greenhouse in the Garden*. New York, Twayne, 1955. Very good, jacket with a few small tears. **Inscribed.** £40

#### A TRIO OF ROYAL PRESENTATION COPIES

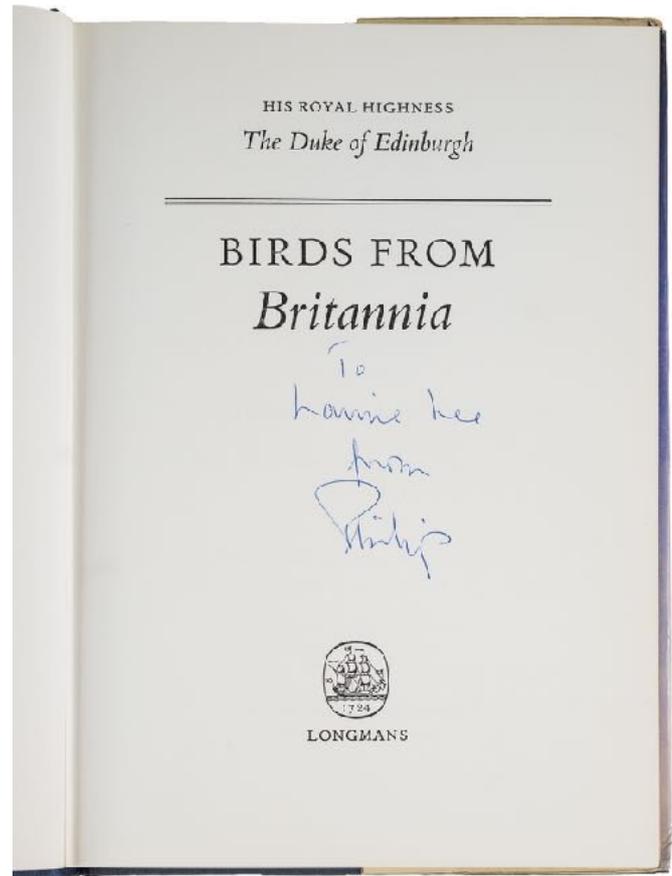
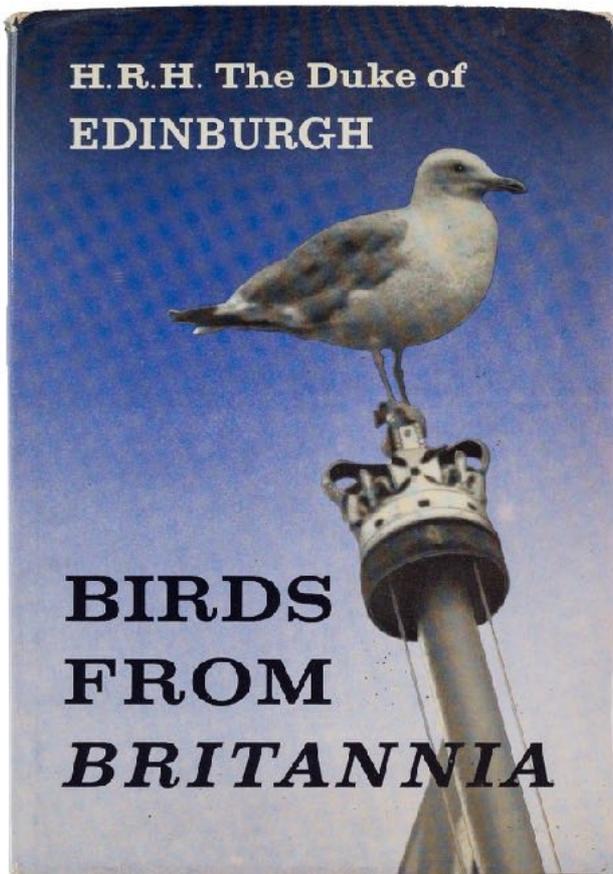
- 206) EDINBURGH, Prince Philip, Duke of. *Selected Speeches, 1948-1955*. London, OUP, 1957. Good in a good jacket, glue marks and scrapes to front free endpaper. **Inscribed 'To Laurie Lee from Philip'**. LL met Queen Elizabeth II and

Prince Philip at a dinner at Lord and Lady Nevill's in 1974. 'After dinner Laurie, Kathy and Prince Philip sat on a sofa together, with much laughter ... and later he [Philip] and Laurie exchanged books' (VG, p. 416)

£75

- 207) EDINBURGH, Prince Philip, Duke of. *Prince Philip Speaks: Selected Speeches ... 1956-1959*. London, Collins, 1960. Very good in a good jacket, tear to head of front cover. **Inscribed.**

£75



- 208) EDINBURGH, Prince Philip, Duke of. *Birds from Britannia*. London, Longmans, 1962. Very good, in a good jacket, slightly worn at head. **Inscribed.**

£50

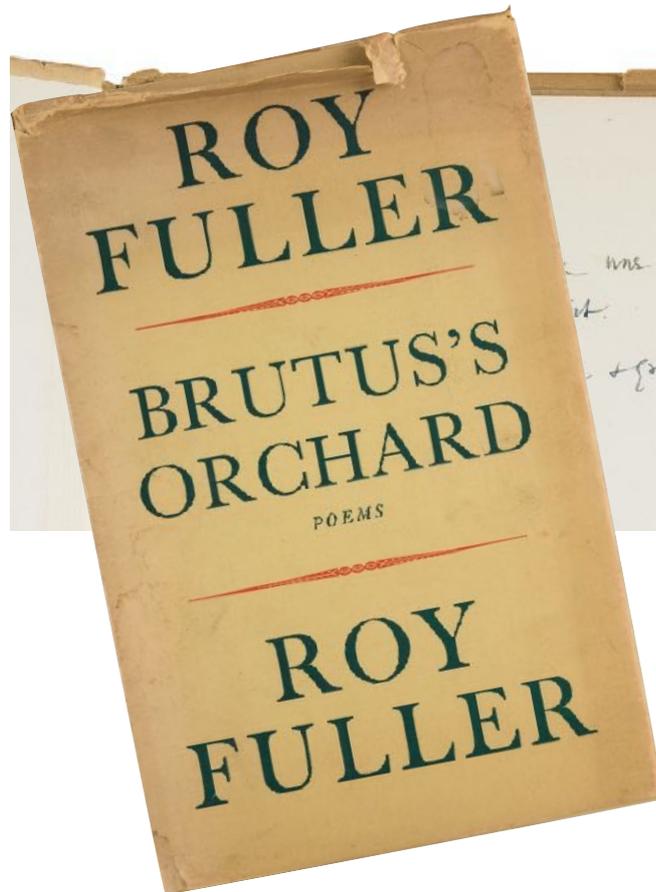
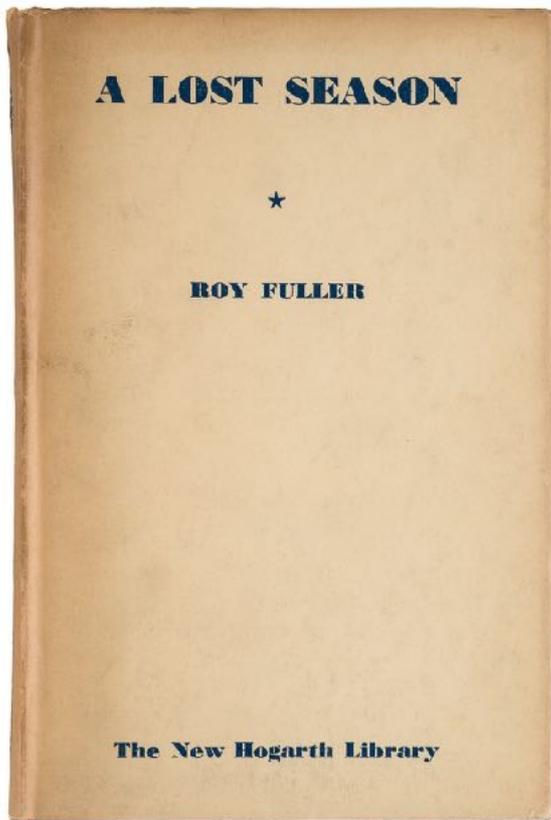
- 209) EDMOND, Lauris. *Seasons and Creatures*. Newcastle, Bloodaxe, 1986. **Inscribed, 'in admiration', and with a tls to LL dated 1995.**

£20

- 210) ELIOT, T. S. *Poems 1909-1925*. London, Faber & Faber, 1934 (first published 1925). Extremities foxed, else good, jacket chipped, spine darkened. **Ownership inscription of LL dated 1939.** Galton A32. Eliot declined to publish LL's poems when at Faber in 1937, though their work later appeared together in *Faber Modern Poets* (1960).

£50

- 211) ELIOT, T. S. *Collected Poems 1909-1935*. London, Faber & Faber, 1936. Very worn and soiled, no dust-jacket. £50
- 212) ELIOT, T. S. *Four Quartets*. London, Faber & Faber, 1945. Skewed, else very good, jacket worn and chipped. **Ownership inscription of LL.** £200
- 213) ELIOT, T. S. *Old Possum's Book of Practical Cats*, 1945 (first illustrated edition 1940). **Inscribed to LL by 'Ralph' [Richardson?]**. LL first met Richardson in the late 1930s. £200
- 214) FEDDEN, Robin. *The White Country*. London, Villiers, 1968. Spine of wrapper sunned. Second impression, privately printed. **Inscribed.** £20
- 215) FLEXNER, Hortense. *Selected Poems ... with a Foreword by Laurie Lee*. London, Hutchinson, 1963. Fine, in a near-fine jacket. **Inscribed 'with gratitude for what he has written here, and for his own poetry'.** £30
- 216) FRANKEL, Benjamin. *Sonata for Solo Violin op 13*. London, Augener Ltd, 1946. Original wrappers, very good, stamped 'Professional Copy' at head. **Inscribed 'To my old & dear friend'**. Frankel was introduced to LL by Cecil Day-Lewis in 1944 and immediately commissioned work from him. £50
- 217) FRANKEL, Benjamin. *Novelette for Violin & Piano, Op. 16*. London, Augener Ltd, 1948. Original wrappers, very good, stamped 'Professional Copy' at head. **Inscribed in 1951.** £50
- 218) FRITH, Roger. *Immortality Farm*. Privately printed, [1978?]. Very good, cover creased at corner. **Inscribed in January 1979, with a tls thanking LL for his appraisal of the book.** £20
- 219) FRITH, Roger. *Dreams & Realities*. Privately printed, 1980. Very good, edges rubbed. **Inscribed. LL provided a quote on the cover.** £20
- 220) FULLER, Roy. *A Lost Season*. London, Hogarth Press, 1944. Fine, jacket dusty, spine darkened. **Signed.** Fuller and Lee were friends in the 40s, and had a 'jocular rivalry' after Spender reviewed *A Lost Season* alongside LL's *Sun my Monument* (they were titles 14 and 13 respectively in the New Hogarth Library series). Fuller later dedicated several works to LL. £60



was your idea so you  
it.  
+ gratitude,  
Roy

221) FULLER, Roy. *Epitaphs and Occasions*. London, John. Lehmann, 1949. Very good, jacket soiled and worn. **Signed, a pre-publication copy sent to LL for review (with a slip from the TLS enclosed).**

£40

DEDICATION COPY

222) FULLER, Roy. *Brutus's Orchard: Poems*. London, Andre Deutsch, 1957. Fine, in a rather worn jacket. **The dedication copy, inscribed, 'This book was your idea, so you must carry the can for it'.**

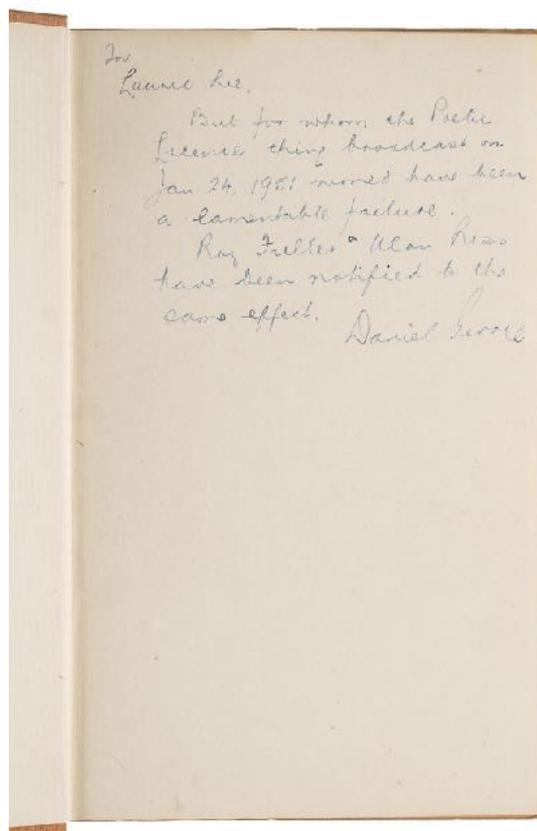
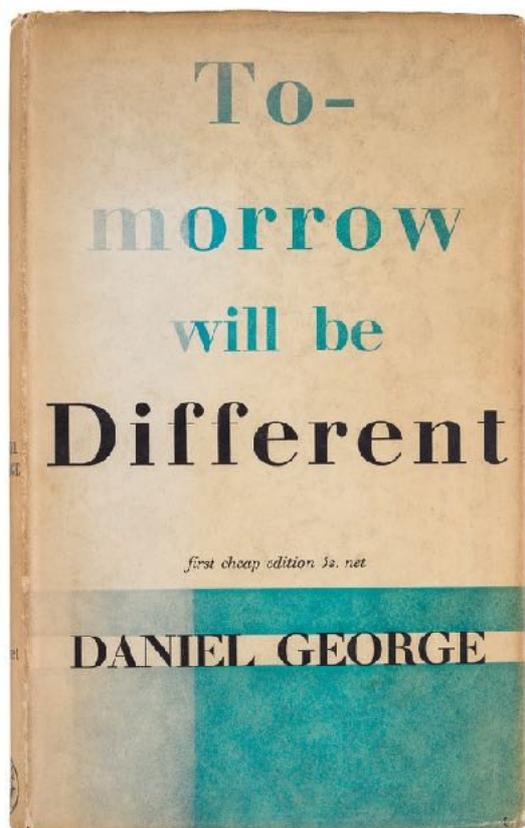
£120

223) GEORGE, Daniel. *Alphabetical Order: A Gallimaufry*. London, Jonathan Cape, 1949. Good in a good jacket, spine sunned and chipped at head. **Inscribed.**

£20

224) GEORGE, Daniel. *To-morrow will be Different*. London, Pharos, [1951?]. Very good in a good jacket, toned, edges rubbed. **Inscribed 'For Laurie Lee, But for whom the Poetic Licence thing broadcast on Jan 24, 1951 would have been a lamentable failure ...'.**

£50



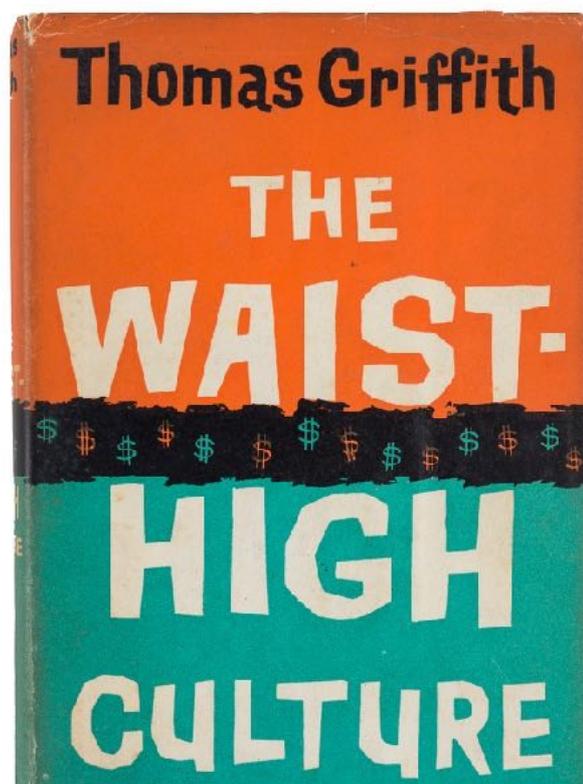
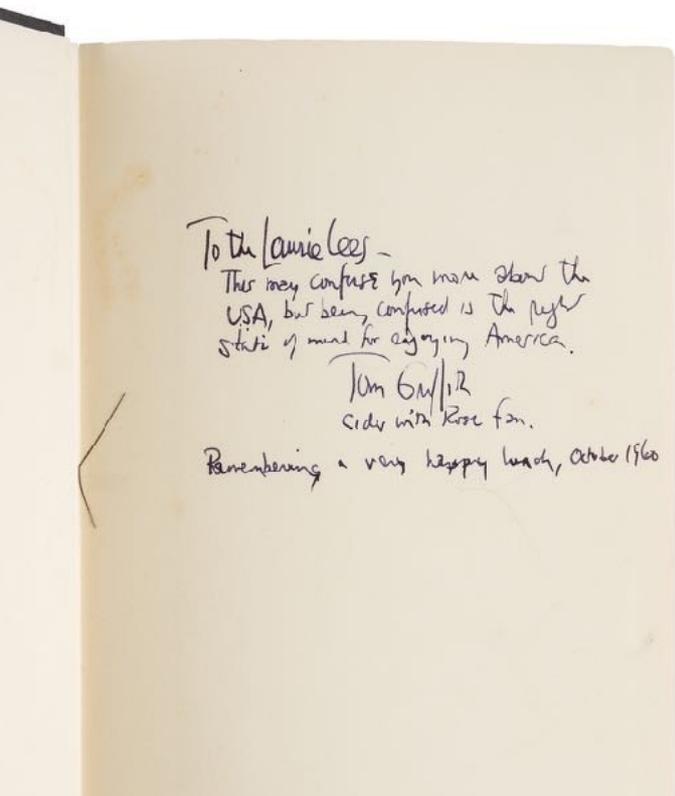
[224]

- 225) GORDIMER, Nadine. *Friday's Footprint*, 1961. **Inscribed.** With a belly-band. Winner of WH Smith prize – LL attended the prize-giving that year, presumably the occasion of the inscription.

£125

- 226) GRIFFITH, Thomas. *The Waist-High Culture*. London, Hutchinson, 1960. Very good, in a good jacket, chips at head. **Inscribed, 'This may confuse you about the USA, but being confused is the right state of mind for enjoying America ...'.**

£75

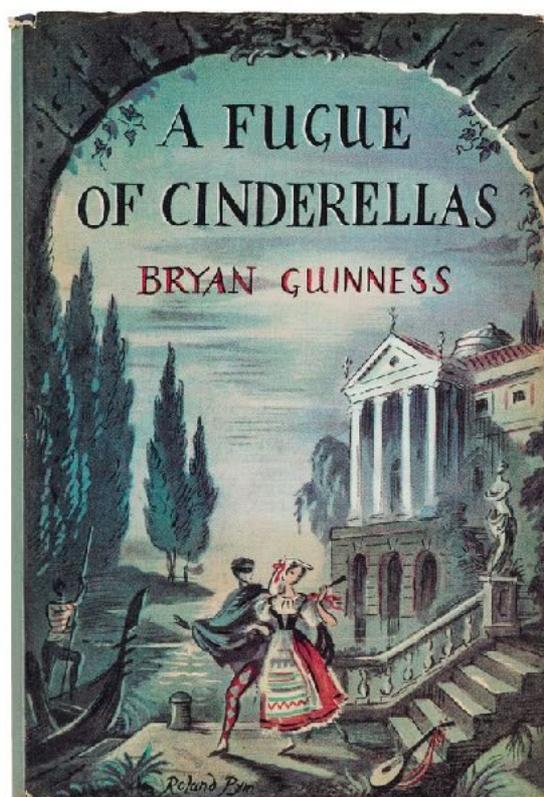
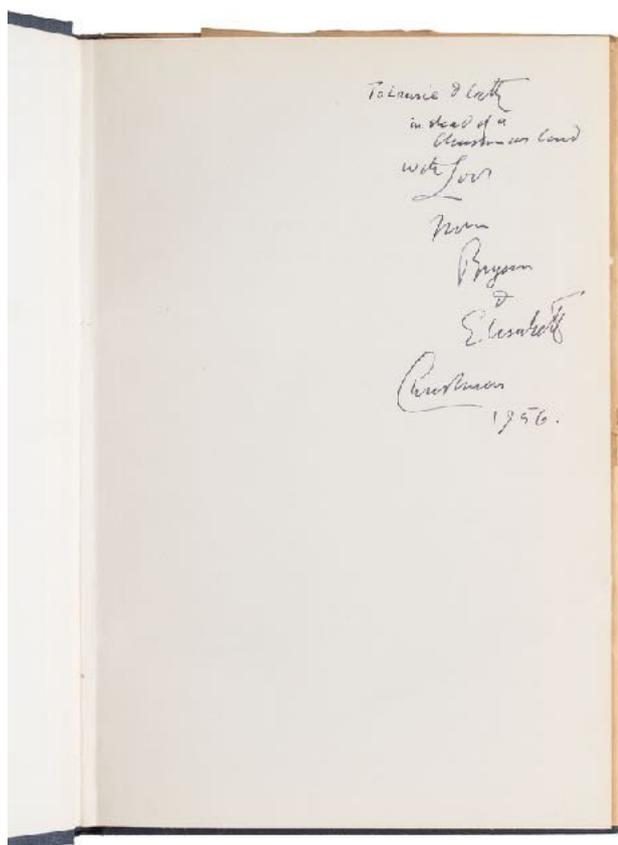


227) GUERRA y revolucion en España, 1936-1939 ... tomo II, 1966.

£10

228) GUINNESS, Bryan. *Reflexions*. London, William Heinmann Ltd., 1947. Very good in a very good jacket, slightly toned. **Inscribed in December 1954.** LL met Guinness in the early 50s, and they became good friends; the Lees often visited him at Biddesden.

£75



229) GUINNESS, Bryan. *A Fugue of Cinderallas*. London, William Heinmann Ltd., 1956. Very good in a good jacket, a few small chips, rear cover soiled. **Inscribed 'instead of a Christmas card'.**

£50

230) GUINNESS, Bryan. *Collected Poems (1927-1955)*. London, William Heinmann Ltd., 1956. Very good, jacket slightly worn and toned. **Inscribed 'with grateful thanks for advice, help, encouragement and example'.**

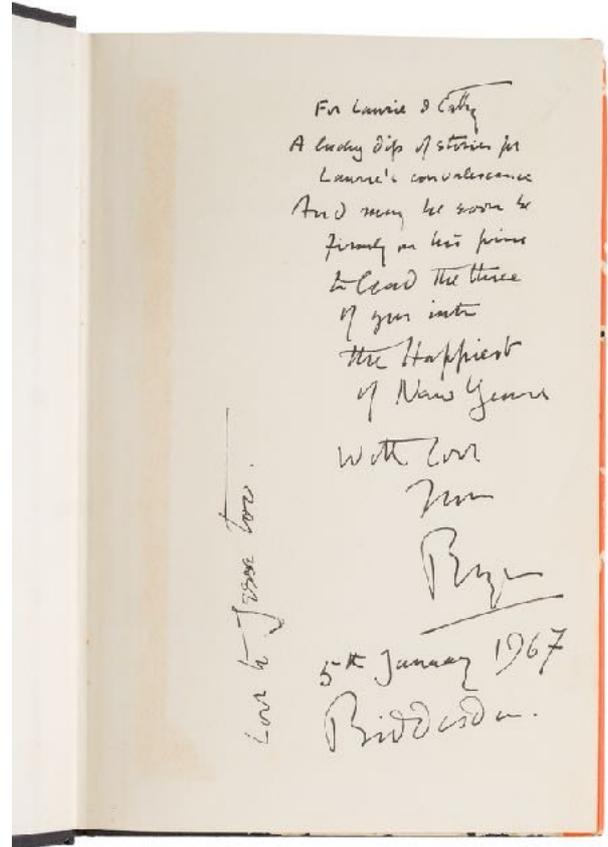
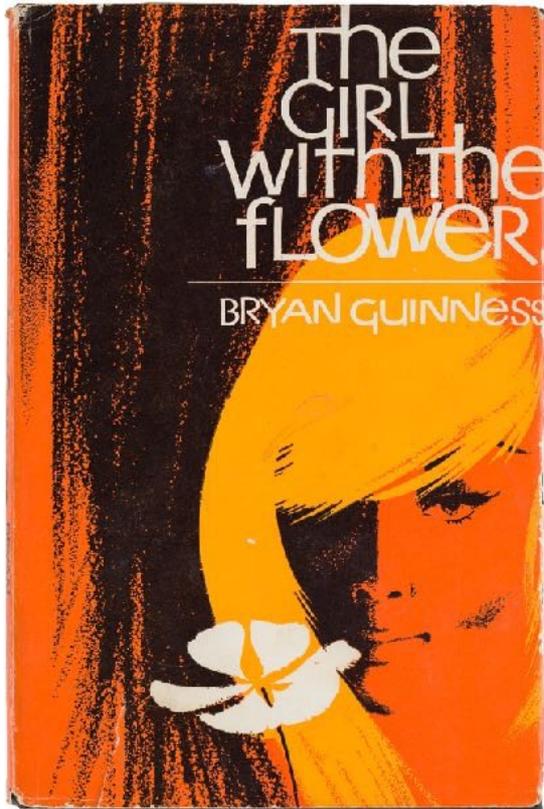
£50

231) GUINNESS, Bryan. *The Rose in the Tree*. London, William Heinmann Ltd., 1964. Very good in a good jacket, spine sunned, a few spots. **Inscribed 'with love'. Pre-publication copy, with a note by the author on the jacket: 'To be published on June 15<sup>th</sup>'**

£75

- 232) GUINNESS, Bryan. *The Engagement*. Cambridge, Rampant Lions, [1969?]. Very good, printed belly band, melinex wrappers chipped and torn. **Inscribed for Christmas 1969, and with a printed and signed Christmas card (with a poem by Guinness) inserted.**

£75



- 233) GUINNESS, Bryan. *The Girl with the Flower, and other Stories*. London, William Heinmann Ltd., 1966. Good in a good jacket, edges worn, a couple of tears. **Inscribed, 'A lucky dip of stories for Laurie's convalescence ...', 5 January 1967.**

£75

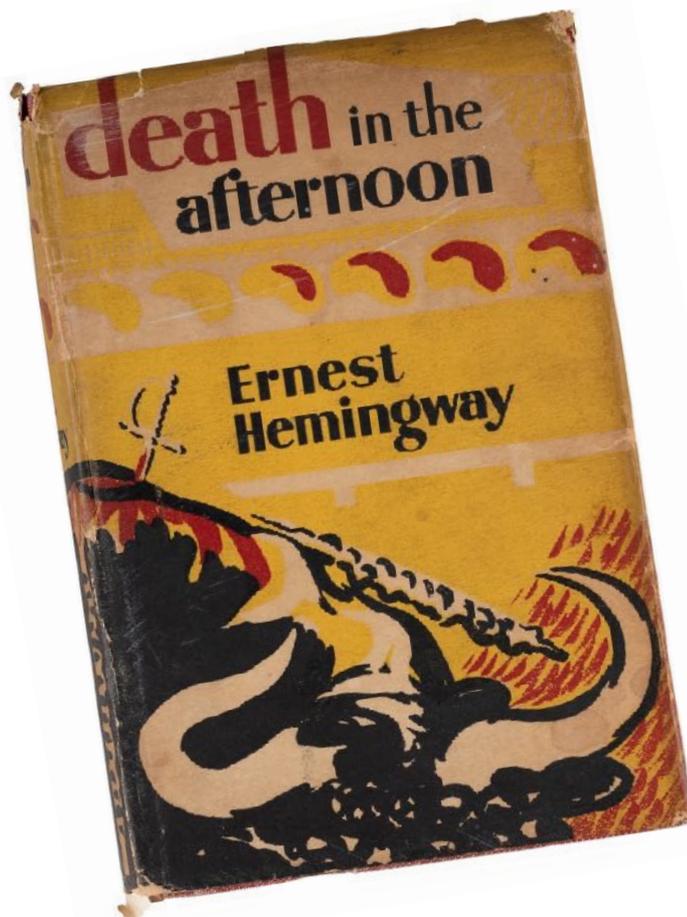
- 234) GUINNESS, Bryan. *The Clock. Poems and a Play*. Dublin, Dolmen Press, 1973. Fine, in a very good jacket, slightly toned. **Inscribed 'with love' in March 1973.**

£50

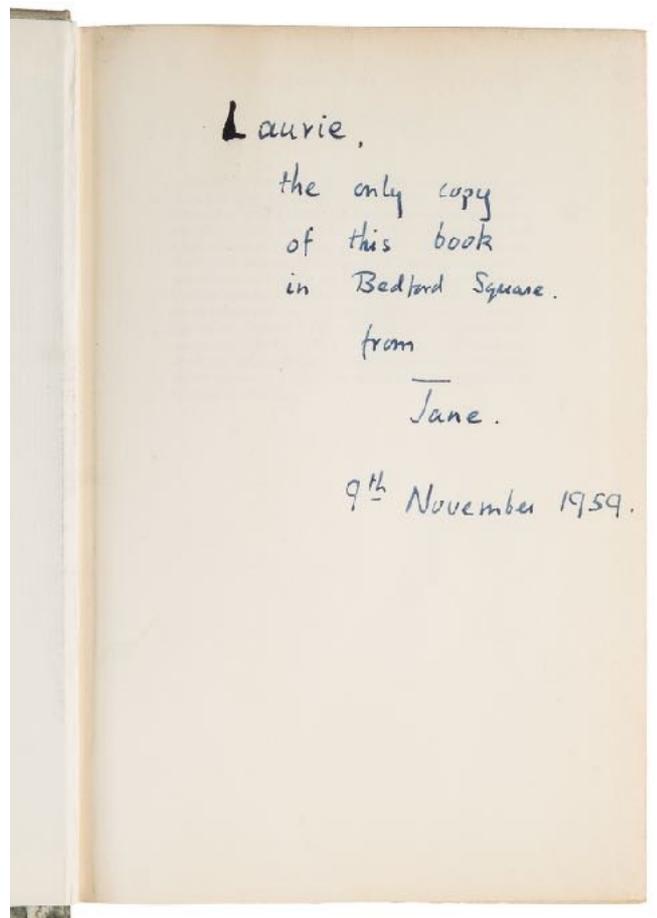
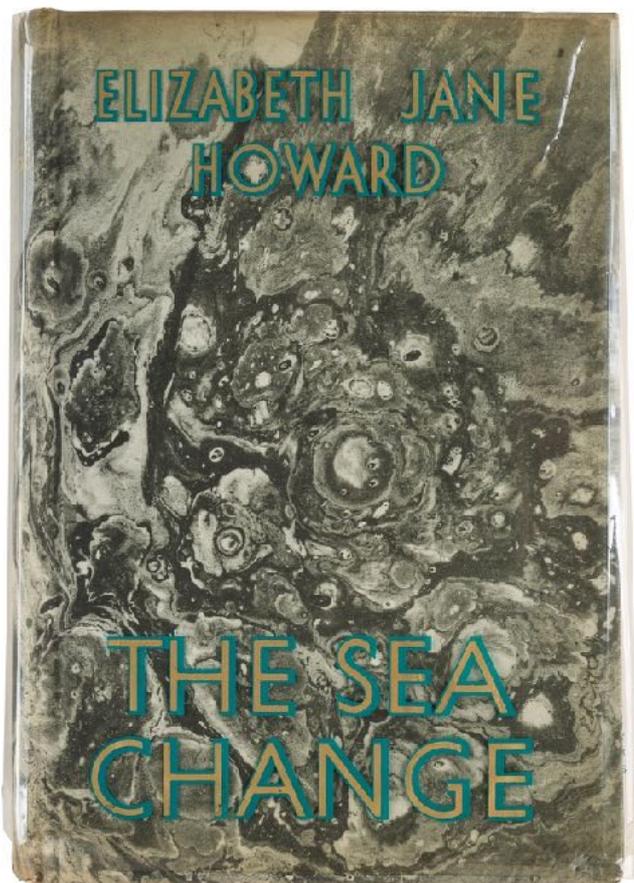
- 235) GUINNESS, Bryan. *Hellenic Flirtation*. Tisbury, Compton Press, 1978. **Pre-publication copy, inscribed for Christmas 1977, with the note 'To be published d. v. on 28 Jan 1978'.**

£50

- 236) GUINNESS, Bryan. *Faithful Rosa. A Story and a Play for Children*. Burford, Cygnet Press, 1991. Fine. **Inscribed for Christmas 1991, with a separate note - 'Here comes my new children's book ...'** £50
- 237) GUINNESS, Bryan. *On a Ledge: New and Selected Poems*. Dublin, Lilliput Press, 1992. Fine in a very good jacket. Published shortly after the author's death. £10
- 238) HACKETT, Joseph. *La Persistencia de la Lluvia/The Persistency of Rain*. Malaga, Editorial sudamericana, [1975]. Fine. **Inscribed 'with gratitude'**. £25
- 239) HAMBURGER, Michael. *Flowering Cactus: Poems 1942-49*. Aldington, Hand & Flower Press, 1950. Good, in a worn jacket. **Inscribed 'at the Mermaid' in July 1961.** £20
- 240) HANLEY, James. *The Closed Harbour*. New York, Horizon Press, 1953. Good, jacket chipped at head of spine. First US edition. **Inscribed.** £10
- 241) HEMINGWAY, Ernest. *Death in the Afternoon*. London, Jonathan Cape, 1955. Good, in a good jacket, edges worn with a few short tears, stamp to rear pastedown of the *Times* Library. Seventh impression. £40



- 242) HEPPENSTALL, Rayner. *The Blaze of Noon*. London, Secker & Warburg, 1947.  
 Good in a worn and torn jacket. Fifth edition (first published 1939). **Inscribed in Feb 1948 - 'I wonder if you saw it when it first appeared?'**. LL's radio play *The Voyage of Magellan* had been produced by Heppenstall in 1946.  
 £20
- 243) HOME, William Douglas. *Sins of Commission*. Salisbury, Michael Russell, 1985.  
 Cockled, else ok, jacket rubbed and with a tear to front cover. **Inscribed.**  
 £20
- 244) HOSKINS, Stuart. *Westland*. Driffield, The Guild Press, May 1961. Fine.  
**Inscribed to Frank (Mansell), and with a 3-page als to LL from Mansell, dated January 1970 reporting on sales of *Cotswold Ballads* (items \*\*).**  
 £75

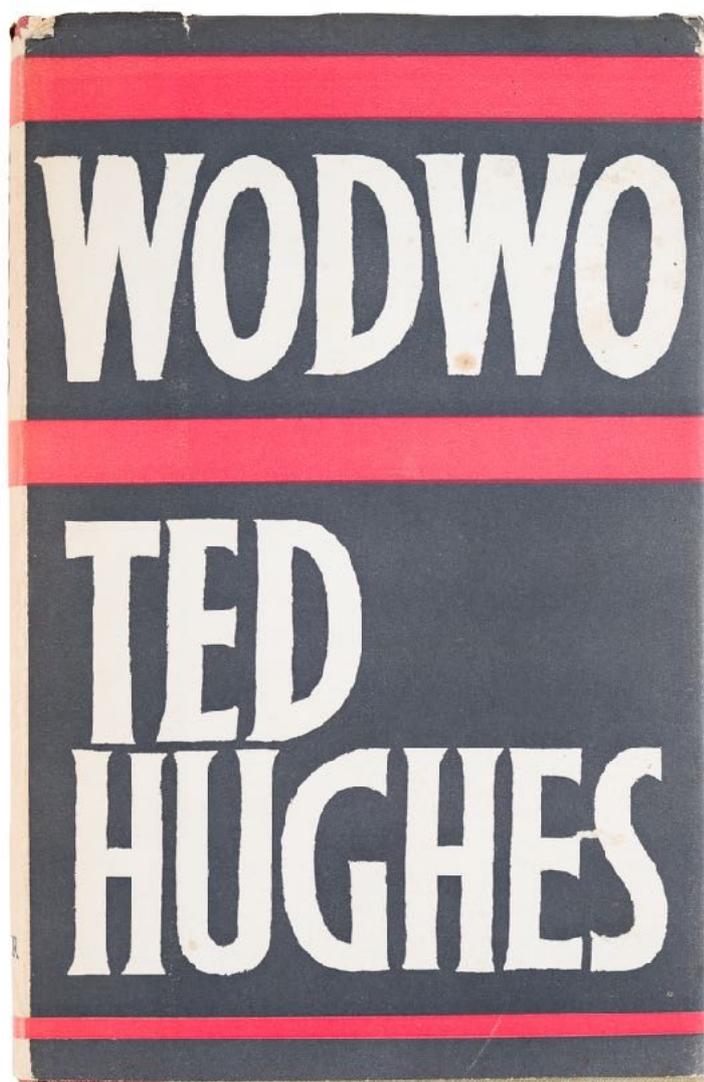
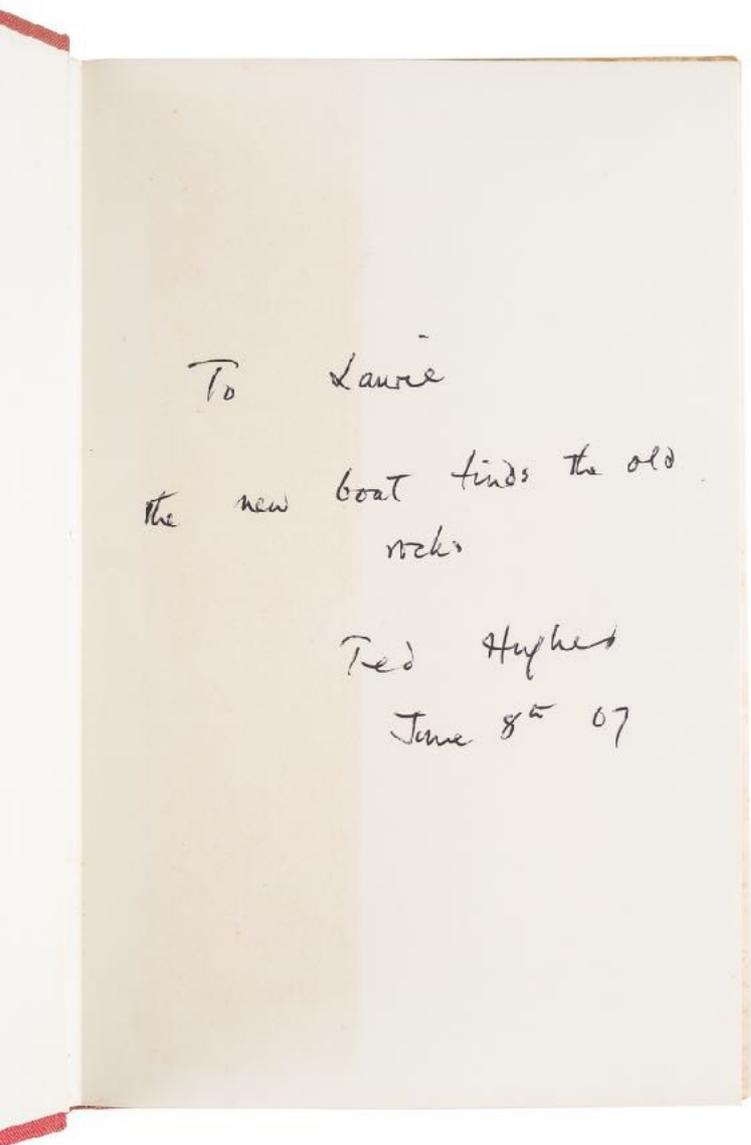


#### THE PERFECT ASSOCIATION COPY

- 245) HOWARD, Elizabeth Jane. *The Sea Change*. London, Jonathan Cape, 1959. Very good, the printed melinex jacket chipped in a few places at the lower edge.  
**Inscribed 'the only copy of this book in Bedford Square / from Jane', dated 9 Nov 1959.** Howard met LL through Day-Lewis in around 1955, and they

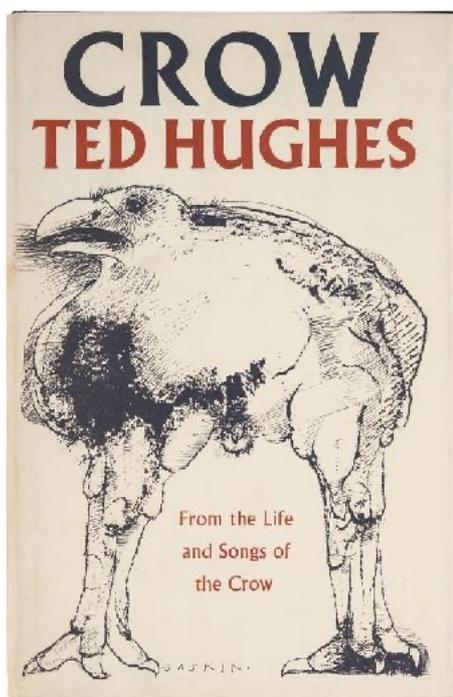
had a short affair involving a trip to Spain; they remained friends for many years, and she was one of the first to appreciate *Cider with Rosie*, interviewing LL for her television programme *The Bookman*. **LL had read *The Sea Change* in manuscript in 1958** (VG p. 297) – ‘To read these pages after my own is like watching a dolphin swim’. The publisher Cape was based at Bedford Square - this was perhaps the first copy of the book, handed direct to the author and thence to LL?

£200



- 246) HUGHES, Ted. *Wodwo*. London, Faber & Faber, 1967. Near fine, in a good jacket, some slight foxing, spine toned, small chips at the head. **Inscribed on 8 June 1967, 'the new boat finds the old rocks'**. LL and Hughes shared the stage at a number of readings in the 60s (see VG p. 350).

£500



247) HUGHES, Ted. *Crow*. London, Faber & Faber, 1970. Fine in a near-fine jacket. Bought by LL from Hammick's in Farnham (see VG, p. 394).

£200

248) HULL, Rod. *The Reluctant Pote*. London, Hodder & Stoughton, 1984. Fine. **Inscribed, 'Hoping you wont think this too presumptuous of me ...', in 1987.**

£20

249) HYDE-THOMSPON, Rodney. *The Alternative*. London, W. H. Allen, 1972. Very good in a very good jacket.

**Inscribed.**

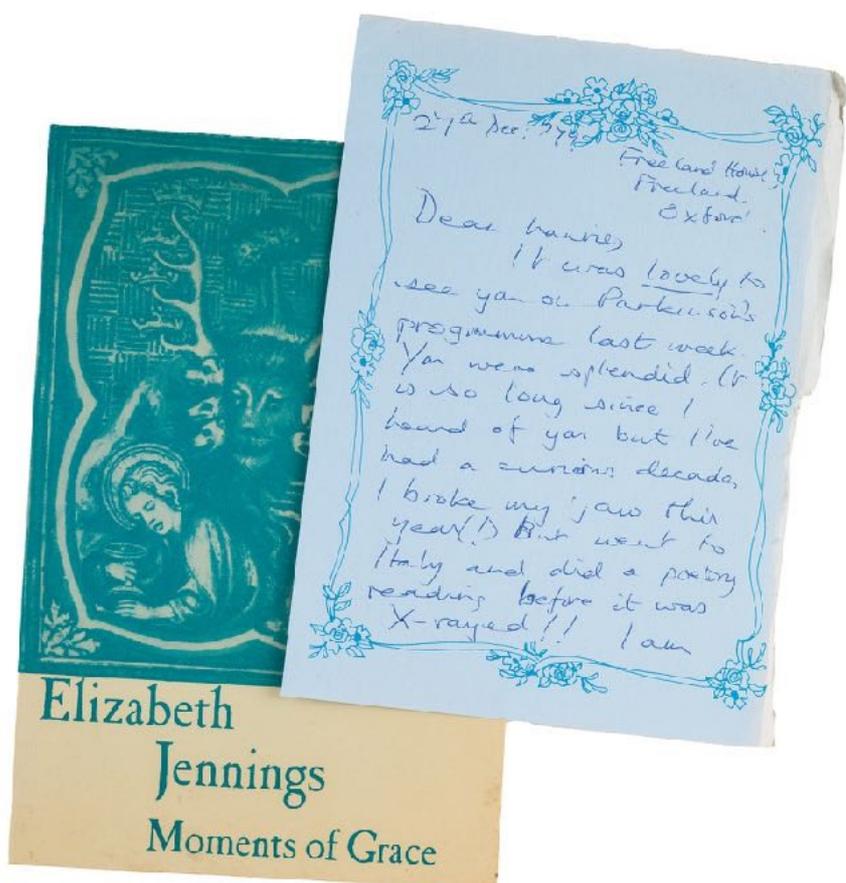
£10

250) ISHERWOOD, Christopher. *Christopher and his Kind: 1929-1939*. London, Eyre Methuen, 1977. Good, in a good jacket, spine sunned, rear cover chipped. **Inscribed 'with admiration'.**

£200

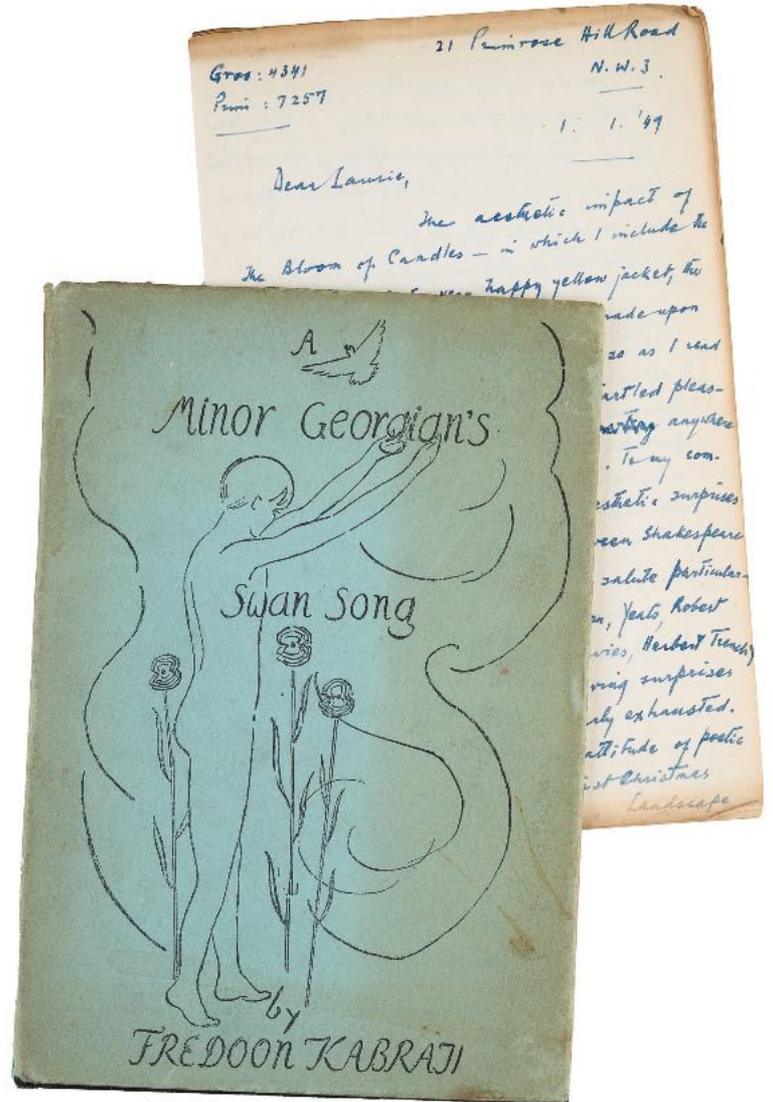
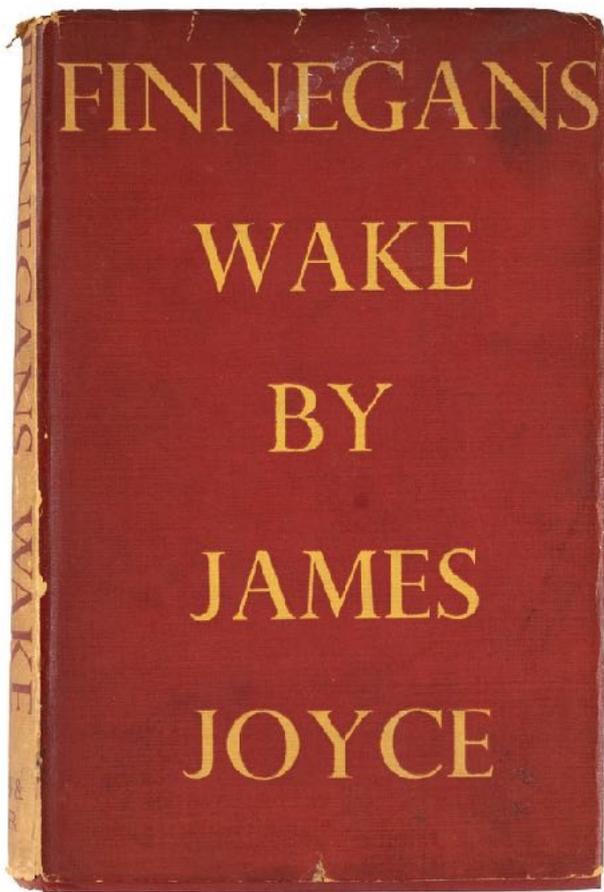
251) JENNINGS, Elizabeth. *A Sense of the World*. London, Andre Deutsch, 1958. Very good in a very good jacket. **Signed.** LL had introduced Jennings to her London publisher, and return Jennings sprang to LL's defence after Kingsley Amis's bad review of *A Rose for Winter* (see VG p. 277).

£20



252) JENNINGS, Elizabeth. *Moments of Grace*. Manchester, Carcanet, 1979. **Inscribed 'with love and thank', and with a 2-page als to LL dated Dec 1979 presenting the book, and commenting on his appearance on Parkinson.**

£50



#### A GIFT FROM A CRUSH

- 253) JOYCE, James. *Finnegans Wake*. London, Faber & Faber, 1939. Small stain to foot at front, imperfectly opened in places, dust-jacket dusty and worn. **Inscribed to LL by 'Virginia' [Cunard] in 1948.** She was introduced to LL by Betty Askwith in 1944 and 'fell hopelessly in love' with him.

£1250

- 254) KABRAJI, Fredoon. *A Minor Georgian's Swan Song*. London, The Fortune Press, [1949?]. Fine in a good dust-jacket, edges dusty and rubbed. **Inscribed on 1 Jan 1949, with a 4-page als to LL in praise of his *Bloom of Candles*.**

£25

- 255) KABRAJI, Fredoon. *The Cold Flame*. London, The Fortune Press, 1956. Slightly bowed, else good, in a very good jacket. **Inscribed in July 1960, with 2 als (July and August 1960) to LL (in total 6 pages), & a short ms asking for LL's opinion on specific poems.**

£25

256) KAVANAGH, P.J. *The Perfect Stranger*. London, Chatto & Windus, 1966. Very good, no dust-jacket. **Inscribed 'with love' August 1966.** A memoir inspired by the premature death of Kavanagh's wife Sally (daughter of Rosamond Lehmann) at 24. LL and Kavanagh had known each from the 40s, but it was through Sally that they became life-long friends.

£100

257) KAVANAGH, P.J. *About Time*. London, Chatto & Windus / Hogarth Press, 1970. Very good, in a worn jacket. **Inscribed 'with love ... from neighbour Pat'.**

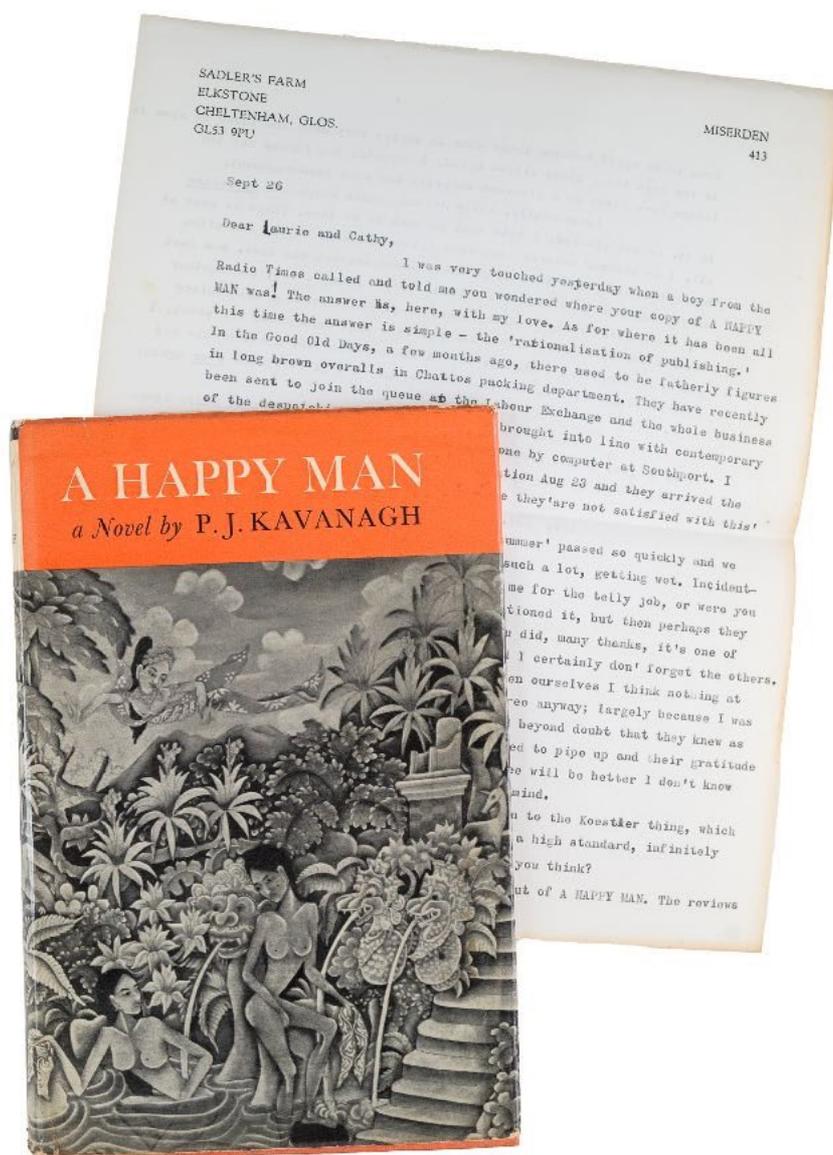
£50

258) KAVANAGH, P.J. *Scarf Jack*. London, Bodley Head, 1978. Very good, no dust-jacket. **Signed, and inscribed in the Woolpack, LL's local pub in Slad, in May 1978.**

£50

259) KAVANAGH, P.J. *A Happy Man*. London, Chatto & Windus, 1972. Good in a good jacket, edges dusty. **Signed, and inscribed in Sept 1972, with a tl from Kavanagh to LL presenting the work and passing on news.**

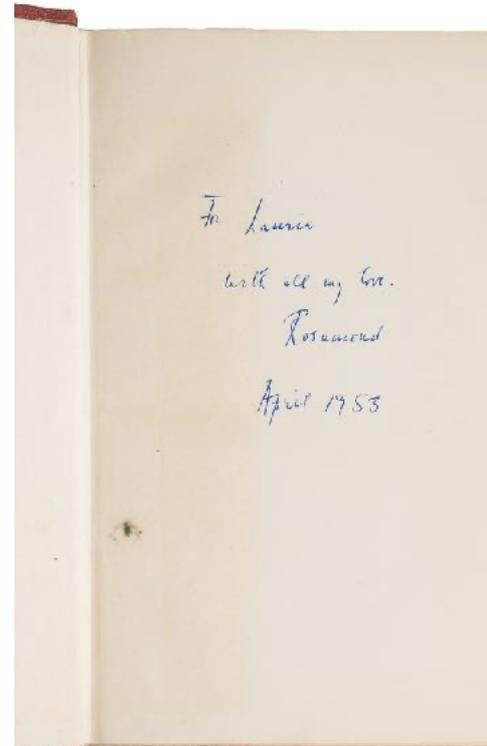
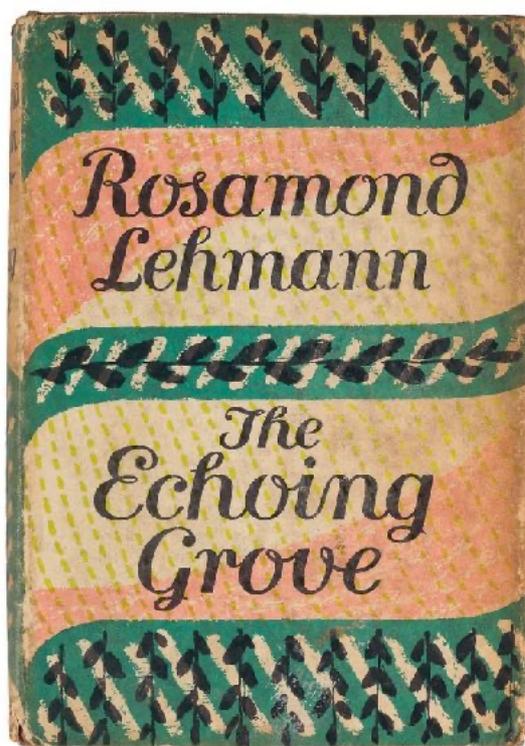
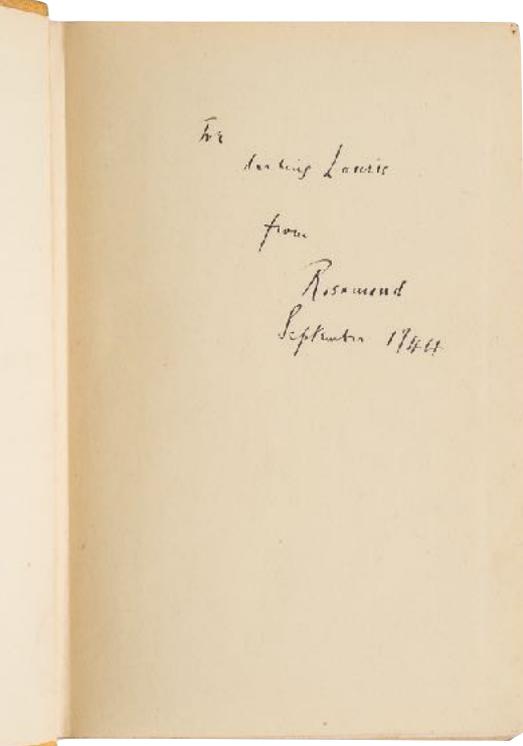
£75



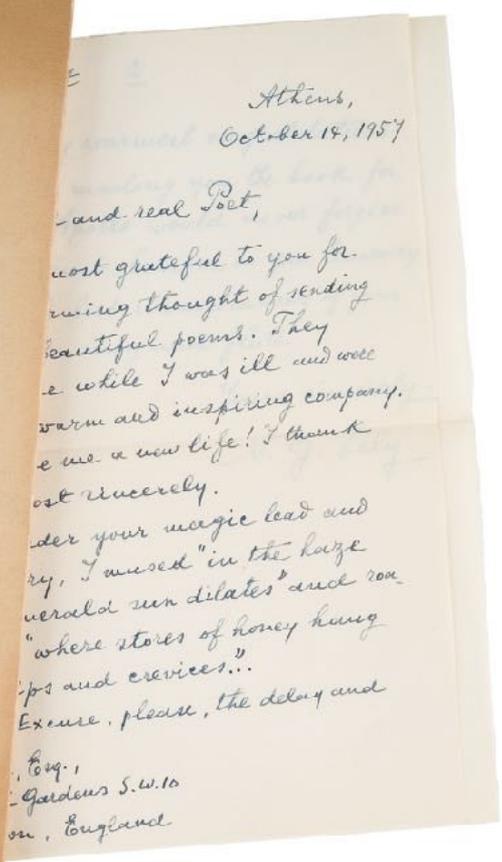
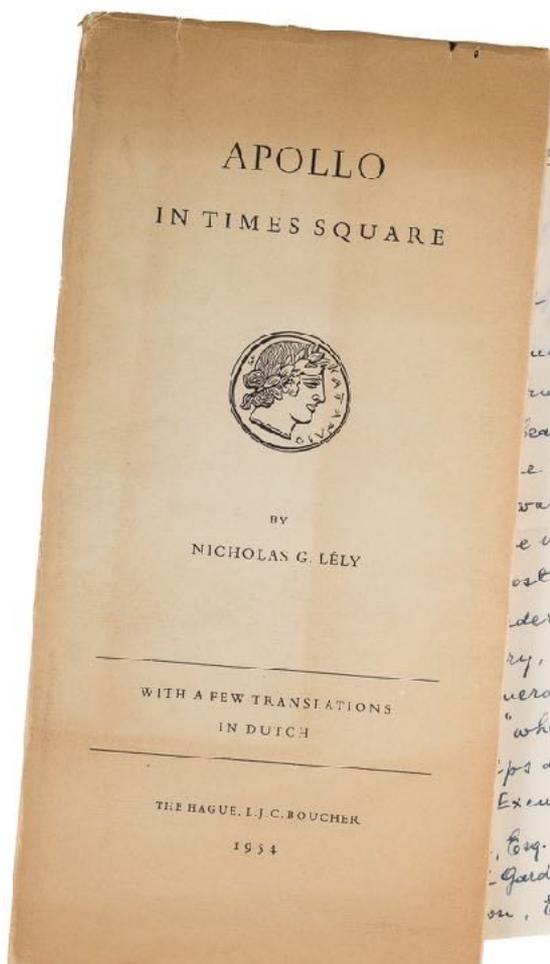
- 260) KAVANAGH, P.J. *Life before Death*. Chatto & Windus / Hogarth Press, 1979. Good, cover slightly soiled. **Signed and inscribed.** £50
- 261) KAVANAGH, P.J. *Rebel for Good*. London, Bodley Head, 1980. Fine in a near-fine jacket. **Inscribed.** £50
- 262) KAVANAGH, P.J. *Selected Poems*. London, Chatto & Windus, 1982. Fine, in a very good jacket. **Inscribed.** £50
- 263) KAVANAGH, P.J. *People and Places*. Manchester, Carcanet, 1988. Very good, jacket soiled with white paint. **Inscribed.** £30
- 264) KENT, Louis. *Declensions of the Air*. New York, Dutton, 1950. Very good, in a good jacket, toned, short tear to head of spine. **Inscribed.** £20
- 265) KOESTLER, Arthur. *Spanish Testament ... with an Introduction by the Duchess of Atholl*. London, Victor Gollancz Ltd., 1937. Skewed, extremities foxed, no dust-jacket. Koestler and LL were connected not just through the Spanish Civil War, but also through the person of Elizabeth Jane Howard, who had affairs with them both in the mid 1950s. £100
- 266) LEHMANN, John (ed.). *The Penguin New Writing 12*, 1942. Very worn, no front cover, rear cover detached. **Ownership inscription of LL.** An early and firm supporter of LL, Lehmann published LL's early verse as well as *The Voyage of Magellan*. £5
- 267) LEHMANN, John (ed.). *The Penguin New Writing 27*, 1946; *The Penguin New Writing 30*, 1947; *The Penguin New Writing 39*, 1950. £15

#### LAURIE'S 'BEST FRIEND'

- 268) LEHMANN, Rosamond. *The Ballad & the Source*. London, Collins, 1944. Covers dusty, spine darkened, no dust-jacket, joints cracked. **Inscribed 'To darling Laurie', Sept 1944.** John Lehmann's sister, Rosamond, 'made a determined approach to make Laurie her best friend' in 1941 (VG p. 153), and she introduced him to Cecil Day-Lewis among others. £250



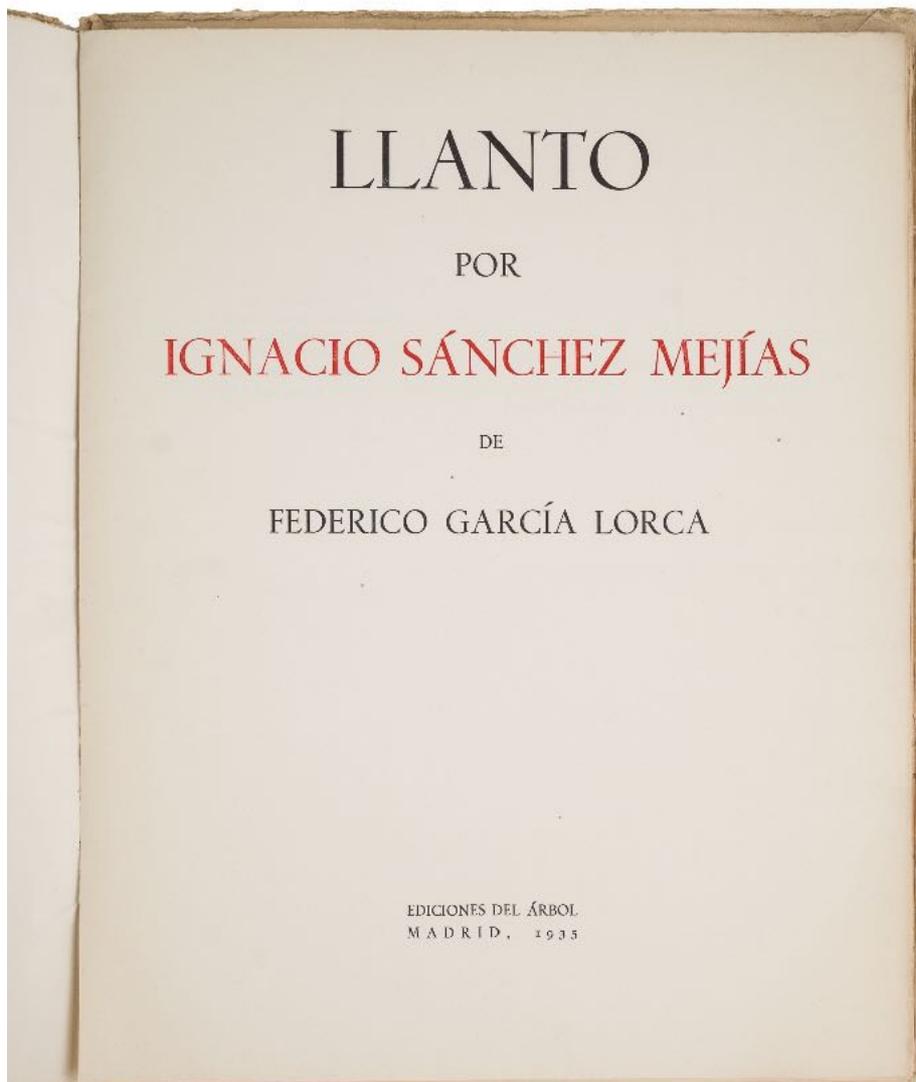
- 269) LEHMANN, Rosamond. *The Echoing Grove*. London, Collins, 1953. Very good, jacket toned and dusty, edges worn. **Inscribed 'with all my love', April 1953.** £100
- 270) LÉLY, Nicholas G. *Apollo in Times Square*. The Hague, Boucher, 1954. Good, in a toned, soiled, and chipped dust-jacket. **Inscribed, with an Als to LL, 1957, thanking LL for sending his poems; ms errata note by Lély.** £50



- 271) LEOPARDI, Giacomo. *Poems ... translated ... by John Heath-Stubbs*. London, John Lehmann, 1946. Very good, jacket worn at edges. £10
- 272) LERA, Angel M.<sup>a</sup> de. *Las últimas banderas*. Barcelona, Planeta, 1967. Very good, in a very good jacket. £10
- 273) LONGO, Luigi. *Las brigadas internacionales en España*. Mexico City, Ediciones Era, 1969. Softback, worn. £5

#### SOUVENIRS FROM SPAIN

- 274) LORCA, Federico García. *Llanto per Ignazio Sánchez Mejías*. Madrid, Cryz y Raya, 1935. Very good, in the original wrappers, creased and worn. Presumably bought by LL in Spain, along with the following item. £750



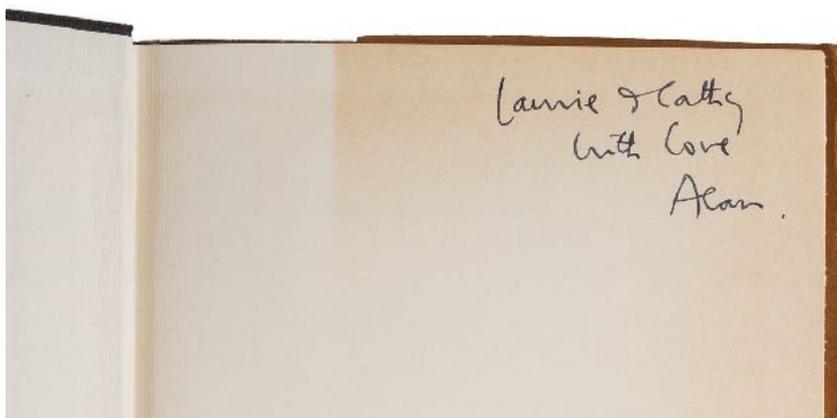
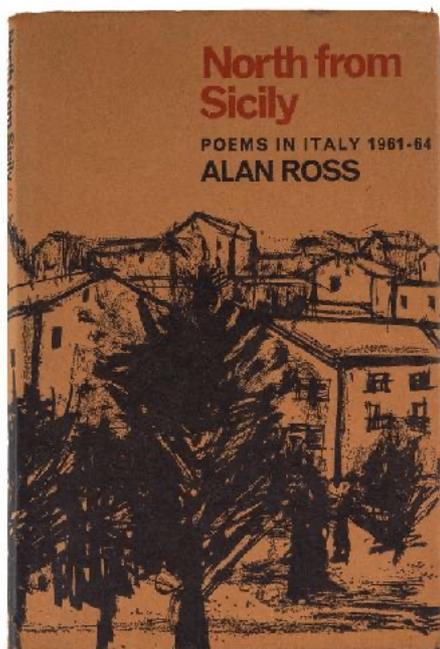
- 275) LORCA, Federico García. *Bodas de Sangre*. Madrid, Ediciones del Arbol, 1936. Very worn, covers chipped and detached, spine partly defective. £200
- 276) LORCA, Federico García. *The Gypsy Ballads*. Bloomington, Indiana UP, 1972. Inscribed to LL by 'P. Steele' in 1977. Softback. good. £10
- 277) MACKAY, Lucinda. *Poems*. London, Tuba Press, 1980. Text block split in centre, else good, textured dust-jacket, title and blurb pasted down. **Inscribed 'with love'**. £20
- 278) [MAH-JONG.] *The Standardized Rules of Mah-Jongg and how to play it*. Harborne, Chad Valley Co. Ltd., 1954. First published in 1923. £5

#### FROM ONE MEMOIRIST TO ANOTHER

- 279) MATTHEWS, T. S. *Name and Address: An Autobiography*, 1960. Dust-jacket worn, with tears. **Inscribed**. Former editor of *Time*, Matthews 'became one of [LL's] most valued friends' (VG, p. 287), and reviewed *Cider with Rosie* for the US market. His own childhood memoir *Name and Address* was often reviewed alongside Laurie's – he was writing it in Ibiza when he stayed with LL in 1958. £100
- 280) MATTHEWS, T. S. *Why So Gloomy?* London, privately printed, 1966. Fine, in blue printed wrappers, very good. **Inscribed**. £30
- 281) MATTHEWS, T. S. *Tell me about it*. [London, privately printed, 1985]. Very good, cover slightly toned, small pen mark. **Inscribed, 'remembering old times', with an Als to LL dated May 1985 – 'You know they're not poems really ... I miss you sadly'**. £45
- 282) MATTHEWS, T. S. *Don't Say Yes to Anything!* [London, privately printed, 1990]. Very good, cover slightly toned. **Inscribed**. £20
- 283) MELLY, George. *Owning-Up. Illustrated by Trog*. London, Weidenfeld and Nicholson, 1965. **Inscribed 'for the lovely Lees' in 1970**; that year Lee wrote an introduction to *A Flook's Eye view of the Sixties*, celebrating 21 years of the cartoon by George Melly and Wally Fawkes (see item 174). £25
- 284) MEREDITH, George. *Modern Love ... with an Introduction by C. Day-Lewis*. London, Rupert Hart-Davis, 1948. Very good in a very good dust-jacket, spine slightly

- sunned. **Inscribed by Day-Lewis to LL 'with love (modern)' for Christmas 1948.** £35
- 285) MACNIECE, Louis. *Springboard: Poems 1941-1944*. London, Faber & Faber, 1944. Very good, jacket chipped at head, spine darkened. LL mixed in the same circles as MacNiece throughout the 40s (through the Lehmanns). £25
- 286) MOOREHEAD, Alan. *A Late Education*. London, Penguin, 1976. Softcover, worn. **Ownership inscription of LL.** First published in 1970. £5
- 287) NAUMANN, Anthony. *If I may share*. London, Collins, 1964. Very good, in a very good jacket, spine slightly sunned. **With a t/s from Nauman to LL presenting the book and thanking LL for Firtsborn.** £30
- 288) NORWICH, John Julius. *A Christmas Cracker*. London, privately printed. 1971. Good, wrappers creased. **Inscribed 'All Christmas love to you both'.** £20
- 289) OAKES, Philip. *From Middle England: A Memory of the 1930s*. London, Andre Deutsch, 1980. Fire-edge foxed else good in a very good jacket. **Inscribed 'Cider for Laurie'.** Oakes was an old friend of LL, then working for the *Sunday Times*. £10
- 290) PAYNE, Robert. *The Civil War in Spain, 1936-1939*. London, Secker & Warburg, 1963. Good, jacket worn. **Ownership inscription of LL.** £10
- 291) 'PITCAIRN, Frank' *pseud*, of Claud COCKBURN. *Reporter in Spain ... with Introduction by Ralph Bates*. London, Lawrence & Wishart, 1936. Skewed, no jacket, covers soiled. £10
- 292) POTTER, Stephen. *Some Notes on Lifemanship*. London, Rupert Hart-Davis, 1950. Skewed, else good, jacket worn and stained. **Inscribed.** £10
- 293) RAINE, Kathleen. *The Year One: Poems*. New York, Farrar, Strauss and Young, [1953?]. Very good, jacket dusty, spine darkened. **Inscribed 'from one exile to another'.** £20
- 294) READ, Herbert. *Paul Nash*. London, Penguin, 1944. Covers dusty. £5

- 295) RICKWORD, Edgell. *Invocations to Angels and the Happy New Year*, 1928. Good, edges rubbed, no jacket. **Inscribed to E.E. Wishart** (the husband of LL's lover Lorna). Rickword, Wishart and Douglas Garman had founded *The Calendar of Modern Letters* together in 1925. £30
- 296) ROEDER, Helen, *Helen's Sketchbook*. London, Camberwell Press, 1985. Fine, wrappers fine. **Inscribed, thanking LL for *A Rose in Winter***. £10
- 297) ROJO, Gen. Vicente. *¡Alerta los pueblos!* Barcelona, Ariel, 1974. Good, jacket worn at edges. Compliments slip laid in. £10
- 298) RONSARD. *Lyrics*. London, Allan Wingate, 1946. Good, jacket with portion torn away. **Inscribed to LL by 'Humphrey S'** (possibly the photographer Humphrey Spender, brother of Stephen Spender). £20
- 299) ROSENBERG, Isaac. *The Collected Poems*. London, Chatto & Windus, 1949. Very good, jacket slightly dusty. **Inscribed to LL by 'Norah [Smallwood] & Ian [Parsons], Chattos'**. LL was one of the author's under Smallwood's charge after Chatto & Windus bought the Hogarth Press in 1946. £20



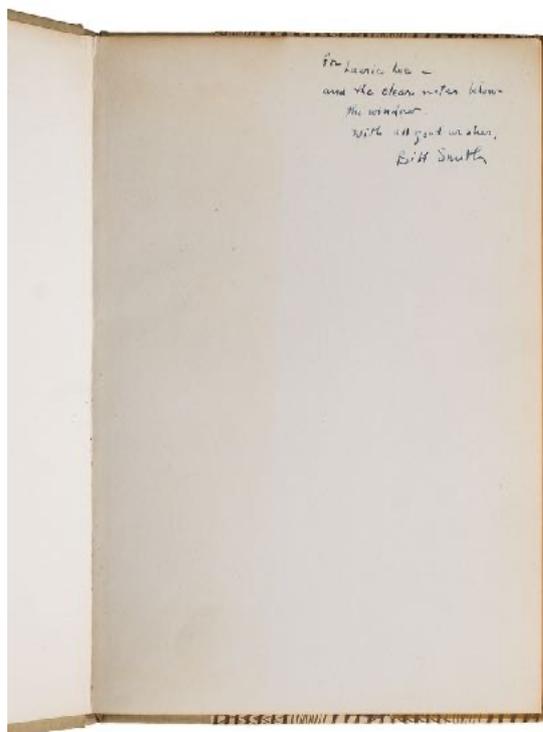
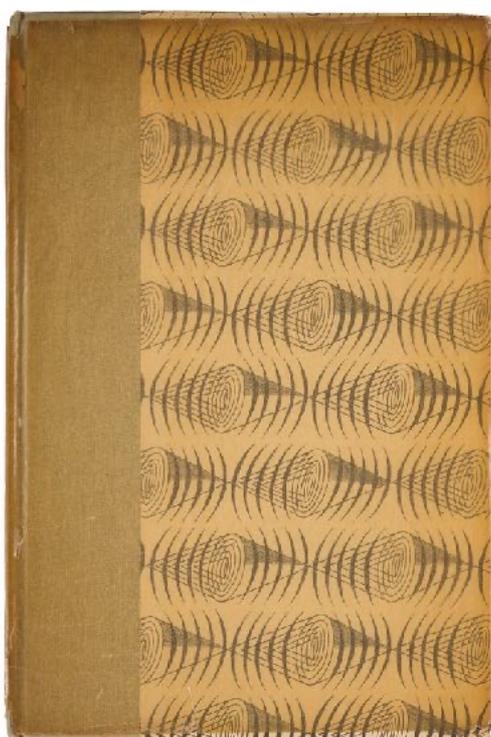
- 300) ROSS, Alan. *North from Sicily: Poems in Italy 1961-64*. London, Eyre & Spottiswoode, 1965. Very good, in a very good jacket. **Inscribed 'with love'; ownership inscription of LL**. An old friend, Ross was editor of *The London Magazine*. £20

- 301) RUST, William ('Bill'). *Britons in Spain*, 1939. Toned, bumped, jacket worn, Compliments note to LL signed 'Fred'. Rust, later editor of *The Daily Worker* was a war correspondent in Spain during the Civil War; **it was Rust who engineered LL's release after his arrest in Barcelona**, and arranged the medical exam that determined he was epileptic.
- £30
- 302) Another copy, no dj; **with the signatures of seven veterans of the Spanish Civil War to the half-title, including Alan Gilchrist, secretary of the International Brigades.**
- £50
- 303) SACKVILLE-WEST, Edward. *Graham Sutherland*. London, Penguin. 1943. Covers dusty. **With a watercolour loosely inserted (by LL in imitation of Sutherland?).**
- £30

ILLUSTRATED BY LUCIAN FREUD

- 304) SANSOM, William. *The Equilibriad*. London, Hogarth Press, 1948. Very good, in the original printed glassine wrapper, edges chipped. **Signed, with a note to LL from Norah Smallwood sending the book. No. 692 of 750 copies.** With five plates by Lucian Freud.
- £1250

- 305) SEFERIS, George. *Poems. Translated ... by Rex Warner*. London, Bodley Head, 1960. Very good, one corner bumped, spine sunned. **Inscribed 'with love'**. £50
- 306) SEGAL, Hyman. *Art Colony*. St Ives, privately printed, 1988. Good, spine slightly damaged. **Inscribed**. £20
- 307) SEMPRÚN, Jorge. *Autobiografía de Federico Sánchez: novela*. Barcelona, Planets, 1977. Fifth edition. Toned, but good, in a good jacket.. £10
- 308) SMITH, Stevie. *Not Waving but Drowning*. London, Andre Deutsch, 1957. Very good, jacket torn at head and rather dusty. **Ownership inscription of LL**. £50



- 309) SMITH, William Jay. *Poems*. New York, Banyan Press, 1947. Very good, glassine jacket (browned and chipped). **Inscribed 'For Laurie Lee - and the clear notes below the window'**. **No 285 of 500 copies**. £30
- 310) SPENDER, Stephen, and John LEHMANN (eds). *Poems for Spain*, 1939. **Ownership inscription of LL**. Spender was an old friend of LL's lover Lorna Wishart, who sent Spender some of LL's poems. Spender published a number of

them in *Horizon* from 1940 (items 114-116). This also brought LL to the attention of Cyril Connolly and John Lehmann.

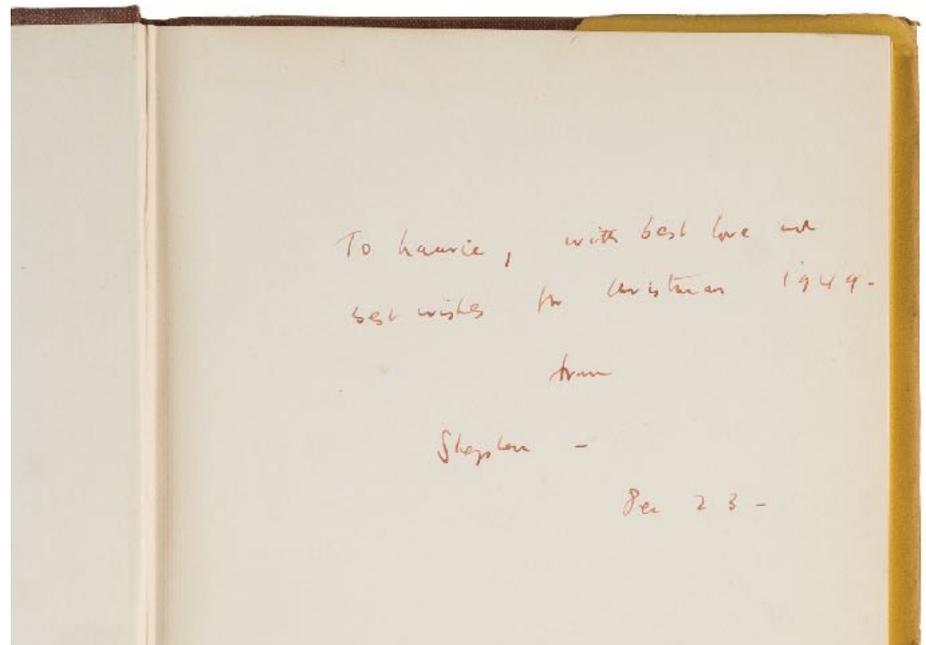
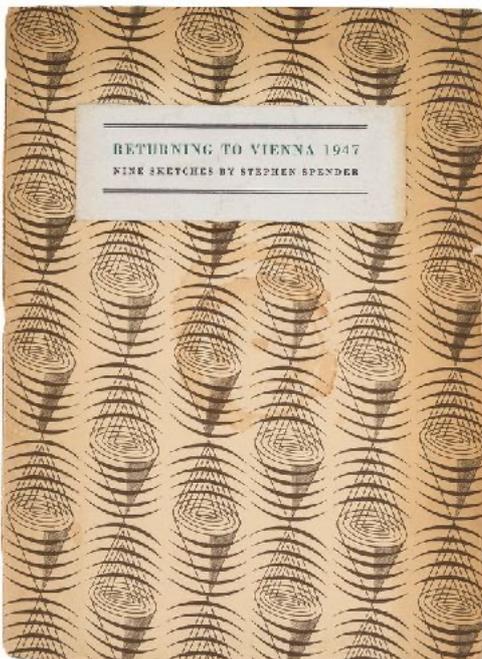
£200

- 311) SPENDER, Stephen. *Poems*. London, Faber & Faber, 1933. Very good, no dust-jacket. **Ownership inscription of LL.**

£125

- 312) SPENDER, Stephen. *Ruins and Visions*, 1942. **Inscribed in 1944.**

£250



- 313) SPENDER, Stephen. *Returning to Vienna, 1947: Nine Sketches*. New York, Banyan Press, 1947. Good, stain to front wrapper, edges worn. **Inscribed in 1948 'Always with unfulfilled love, now from across the Atlantic'.**

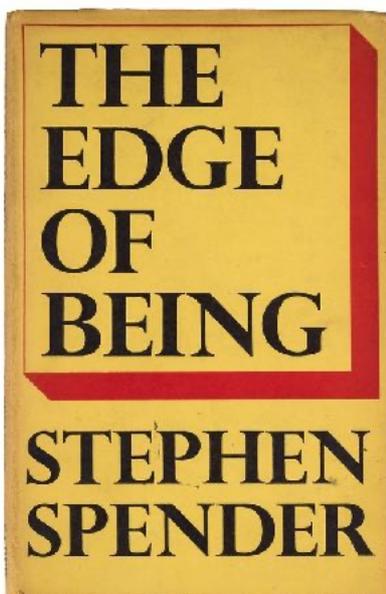
£200

- 314) SPENDER, Stephen. *The Edge of Being*. London, Faber & Faber, 1949. Very good in a good jacket, spine darkened. **Inscribed for Christmas 1949.**

£120

- 315) THOMAS, Gordon, and Max MORGAN-WITTS. *The Day Guernica Died*. London, Hodder & Stoughton, 1975. Good, jacket soiled.

£10



- 316) THOMAS, Hugh. *The Spanish Civil War*. London, Penguin, 1965. Softcover, very worn. First published in 1961. **Paperclips marking several pages, photographs (of LL) laid in.** LL consulted the book heavily for *A Moment of War* (see VG, pp. 432-3).

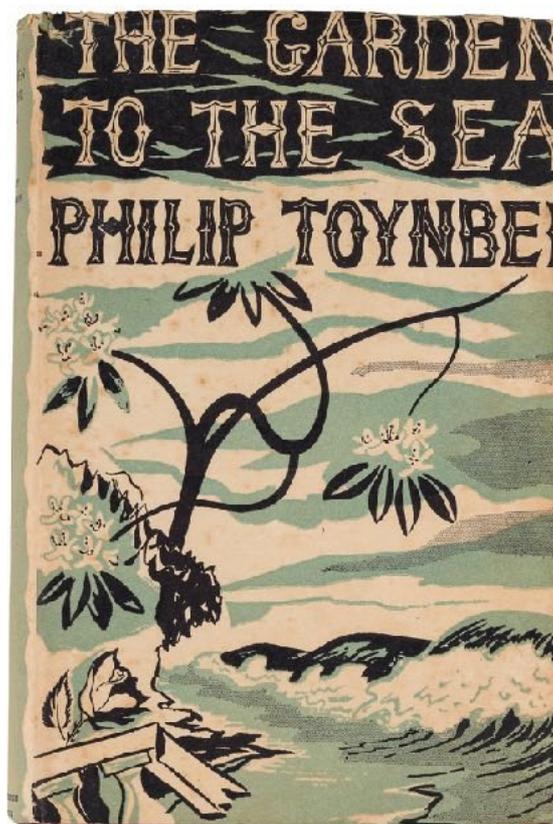
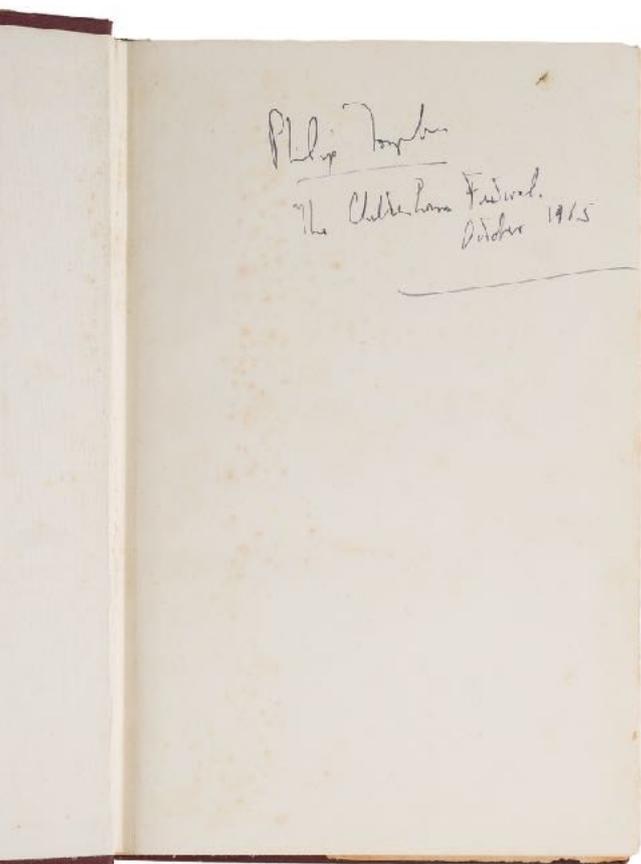
£50

- 317) THOMPSON, Francis. *Selected Poems*. London, Methuen & Co / Burns & Oates, 1909. 6<sup>th</sup> thousand. **Inscribed to LL by 'A.E. Lee' (i.e. his mother) in 1943.**

£20

- 318) THURBER, [James]. *Men, Women and Dogs: A Book of Drawings*. London, Hamish Hamilton, 1945. Good, jacket worn and chipped. **Inscribed to LL by 'Virginia', probably Virginia Cunard, LL's landlady in 1945.**

£25



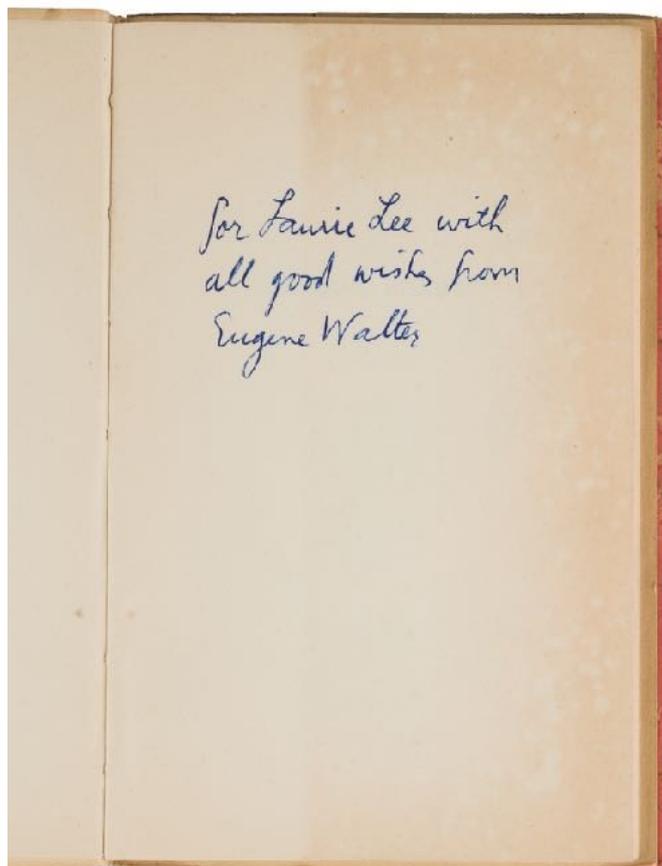
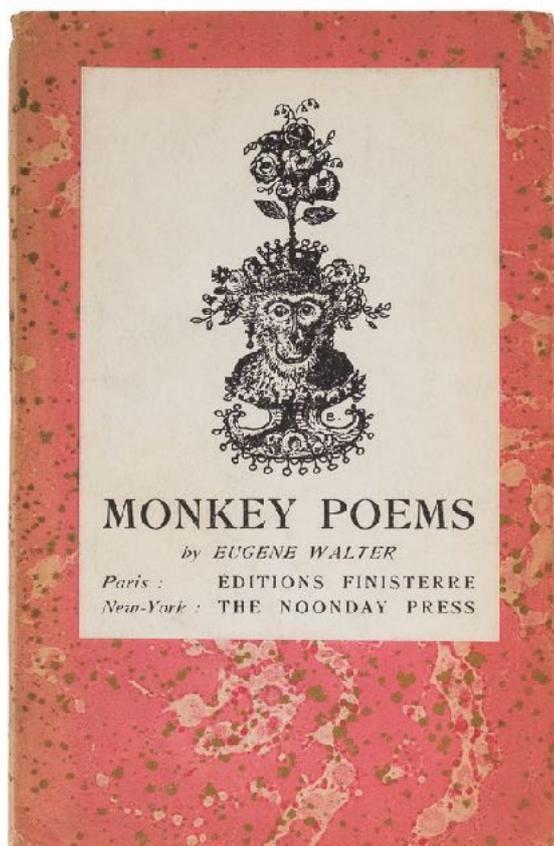
- 319) TOYNBEE, Philip. *The Garden to the Sea*, 1953. Good, jacket foxed and edges worn. **Inscribed to LL at the Cheltenham Festival in 1965.**

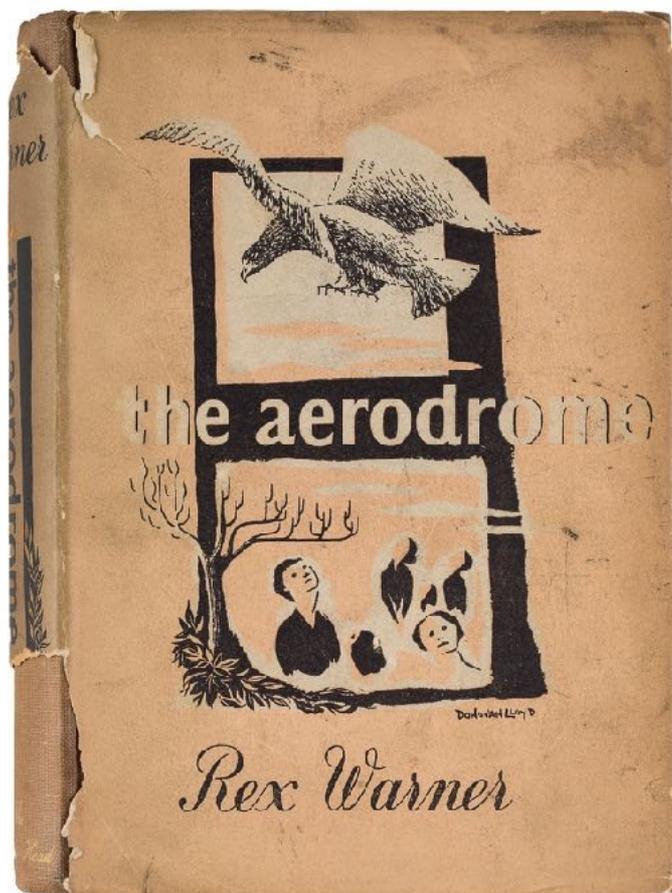
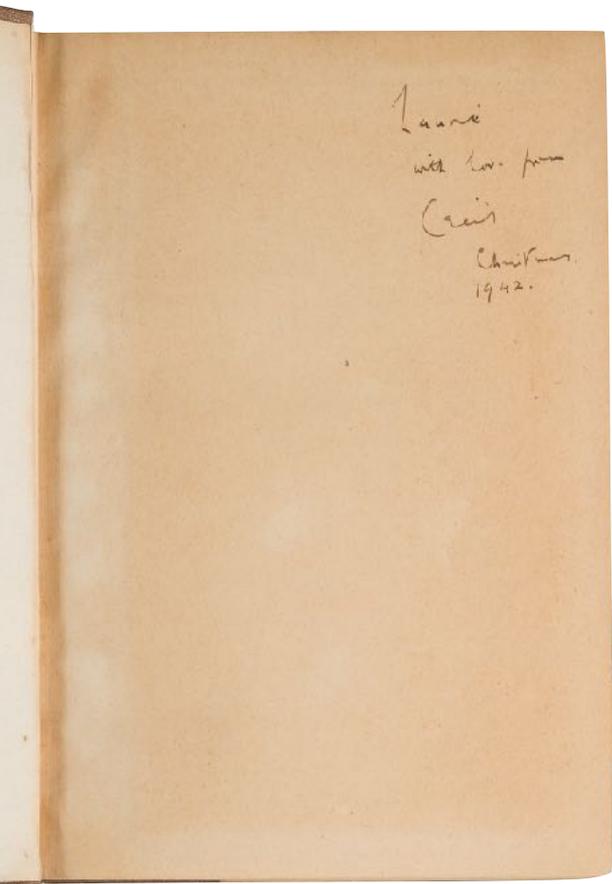
£30

- 320) TRAYNOR, Shaun. *Images in Winter*. London, Martin Brian & O'Keeffe, 1979. Fine, in a very good jacket. **Inscribed in 1981.**

£20

- 321) VAYO, J. Alvarez del, and Eileen E. BROOKE (trans.). *Freedom's Battle*. London, Heinemann, 1940. Skewed, no jacket. £10
- 322) VILLON. *Ballades*. London, Allan Wingate, 1946. Very good, jacket soiled and browned. **Ownership inscription of LL.** £10
- 323) VIVANTE, Arturo. *Poesie*. Venice, Carlo Ferrari, 1951. Browned, wrapper chipped. **Inscribed.** £20
- 324) WALKER, Ted. *In Spain*. London, Secker & Warburg, 1987. Good, front cover soiled. **Uncorrected proof copy. LL features in the book in two places (see next).** £40
- 325) WALKER, Ted. *In Spain*. London, Secker & Warburg, 1987. Very good, jacket soiled and worn. **Inscribed, 'for Laurie Lee (Lorenzo), (who appears on pages 20 and 57!) with much affection ...'.** p. 57 features a letter to Walker by Lee. £50
- 326) WALTER, Eugene. *Monkey Poems*. Paris, Editions Finisterre, 1953. Very good, marbled wrappers sunned at spine. **Inscribed 'with all good wishes'.** £20





- 327) WARNER, Rex. *The Aerodrome*. London, John Lane / Bodley Head, 1941. Skewed, but good in a very worn and torn dust-jacket. **Inscribed to LL by C. Day-Lewis for Christmas 1942.** LL met both Warner and Day-Lewis in London in the early 40s. Warner and LL together edited the PEN anthology for 1954. Warner's wartime dystopia is a scarce work, copies of which were reputedly destroyed in the Blitz.

£250

- 328) WATKINS, Michael. *Something to Declare*. Ipswich, East Anglian Magazine Publishing, 1987. **Inscribed, with a TIs to LL. LL features in the book on p. 81-6, and is quoted on the rear cover.**

£20

- 329) WILLIAMS, Charles (ed.). *The New Book of English Verse*. London, Victor Gollancz, 1935. Good, jacket very browned and worn. **Ownership inscription of LL dated 1941, with a sketch of some women's legs on the rear endpapers.**

£10

- 330) WOOLF, Virginia. *Orlando: A Biography*. London, Hogarth Press, 1928. Covers slightly soiled, spine sunned, no dust-jacket. Third impression.

£50

- 331) WOOLF, Virginia. *The Death of the Moth and other Essays*. London, Hogarth Press, 1942. Good, cover sunned at head, in a poor and fragmentary dust-jacket. **Ownership inscription of LL on a Book Society bookplate.**

£200