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The Library of D. G. Bridson

Part II: Modern English & American Literature

The Library of D. G. BRIDSON Part II

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List 5/2022



The Manchester-born poet, journalist and radio producer Douglas Geoffrey Bridson was responsible for over 800 broadcasts during his career at the BBC, 1933–1969. In the mid-1960s he was known as ‘the cultural boss of the BBC’ in his role as Programme Editor for Arts, Sciences, and Documentaries. Although he was a poet of no small ability himself (his *March of the '45* was the first verse drama written for radio, in 1936), it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, many of whose works he brought to a wider audience through his radio productions. He published three of his own collections of poetry, a memoir of his years at the BBC, *Prospero and Ariel* (1971), and a study of the politics of Wyndham Lewis, *The Filibuster* (1972); his archive of papers and correspondence is now at the Lilly Library.

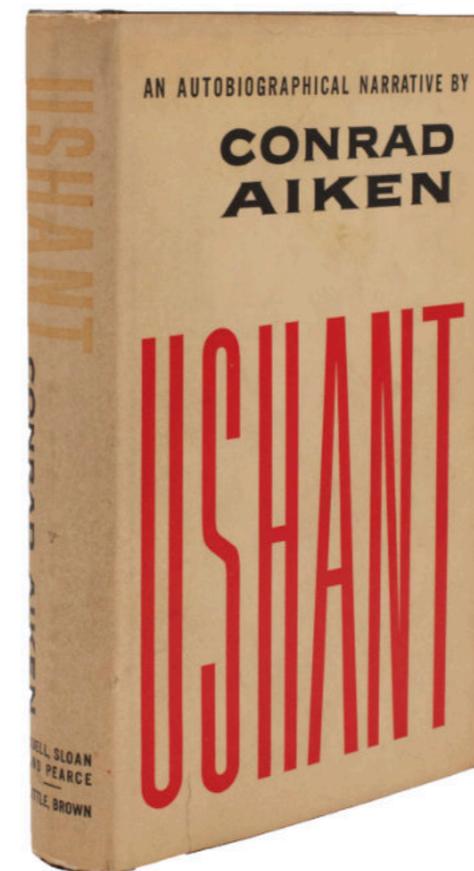
While our first catalogue devoted to Bridson’s ‘exceptional library’ delved into his long relationships with Ezra Pound and Wyndham Lewis, in Part II we explore the extraordinary range of Bridson’s literary network in the middle of the last century, and the incredible scope of his ambitions for radio, and particularly broadcast poetry. Of the 48 authors whose work features here, half were interviewed by Bridson for the Third Programme, or had their work broadcast by him; no fewer than 17 individual works here were adapted, produced or reviewed by him (not counting the scores of poems in collections); and there are 79 signed, inscribed or presentation copies, as well as autograph letters, poetical type- or manuscripts, postcards and ephemera.

D.G. BRIDSON.

Conrad AIKEN

The American poet Conrad Aiken, an old friend of T. S. Eliot from Harvard, and also of Ezra Pound, had bought a house in Rye, East Sussex, in 1923, and lived there for some of the 1930s. It is quite possible that he and Bridson crossed paths then – certainly Bridson was in contact with Pound and Eliot – but they became close in the 1940s. In 1960 Bridson was in America on another project and stayed on to line up some ‘Conversations’ with American poets. ‘Conrad Aiken had been a close friend of mine for twenty years, and it was this fact, probably, which persuaded him to submit himself for treatment. I put it that way because he obviously found it an almost psychiatric experience’ (*Prospero and Ariel*). They met every Monday morning for a month ‘and talked for a couple of hours, by which time Conrad was mopping his brow and calling desperately for the martinis’. He later admitted to having nightmares about these sessions, which were broadcast on 11 and 18 Jan 1962.

‘The last time I saw Conrad Aiken was in [April] 1968, when I went down to visit him at Savannah and record his reading of *Thee*’ [see items 7, 9, and 10]. They visited the cemetery where Aiken’s parents were buried – his father had killed his mother and then committed suicide – a subject on which he rarely opened up. ‘I suggested he might like to record his own remembrance of it, in view of the strong bearing it had on so much of his creative work’. Aiken agreed, with the stipulation that the recording was not to be broadcast in his lifetime – a typescript was produced in 1973 though in 1977 Bridson was able to assure Aiken it had never been aired. It remains a major source for Aiken’s biography. Bridson later published articles on *Ushant* (item 2) and Aiken’s *Collected Letters* for *PN Review*.



1 AIKEN, Conrad. *The Kid*. London, John Lehmann, 1947.

8vo, pp. 46, [2]; publisher’s pale green cloth, dust-jacket printed in brick red and black with a design by Robert Medley; bookplate of D. G. Bridson; a fine copy in a near-fine jacket.

£50

First English edition of a poem about an early New England settler named William Blackstone; it was first published in New York in the same year.

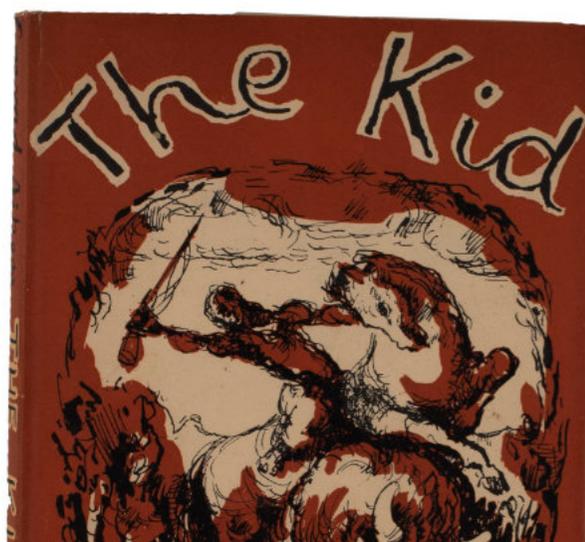
2 AIKEN, Conrad. *Ushant, an Essay*. New York & Boston, Duell, Sloan and Pearce / Little, Brown and Company, [1952].

8vo, pp. [1], 365, [1]; publisher’s black cloth, white dust-jacket printed in black and red; a fine copy in a good jacket (toned as usual, a couple of short tears); bookplate of D. G. Bridson with his scattered pencil marks in the margins and a key to the characters on the rear endpaper.

£300

First edition, **inscribed ‘For Geoffrey from Conrad. Ex – Xmas 1956’**. *Ushant*, Conrad’s ‘autobiographical narrative’, is often considered his most significant work in prose. Bridson has paid particular attention to the end of the book and to the sections dealing with Eliot (‘Tsetse’), Pound (‘Rabbi’) and Aiken’s time in England.

In 1979, Bridson published an article on *Ushant* in *PN Review*, calling the work ‘**one of the most neglected masterpieces of creative prose that either America or Britain has produced this century**’.



3 AIKEN, Conrad. Collected Poems. New York, Oxford University Press, 1953.

8vo, pp. xii, 895, [1]; publisher's maroon cloth, dust-jacket printed in grey and red; front hinge cracked, else a good copy in a rather worn jacket; bookplate of D. G. Bridson.
£100

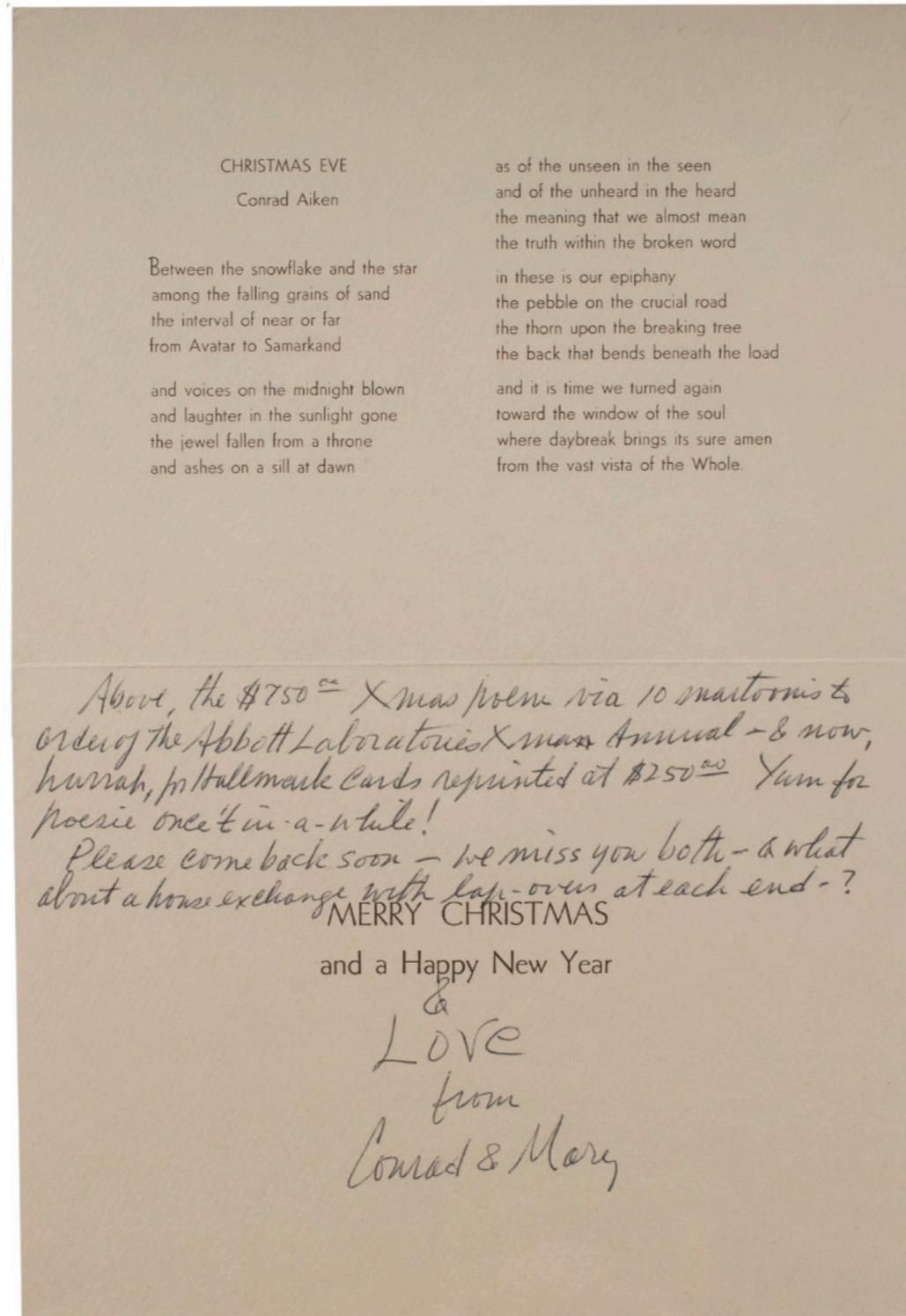
First edition, inscribed 'Geoffrey Bridson with affection from Conrad Aiken, 1956'.

A DRUNKEN CHRISTMAS POEM

4 AIKEN, Conrad. 'Christmas Eve', in a Hallmark Christmas card for 1957.

Christmas card on grey paper, with a colour reproduction of a Paul Klee painting pasted on to the front; in very good condition.
£75

Inscribed by Aiken 'Above, the \$750⁰⁰ Xmas poem via 10 martoonis to order of the Abbott Laboratories Xmas Annual - & now, hurrah, for Hallmark Cards reprinted at \$250⁰⁰. Yum for poesie once't in-a-while! Please come back soon - we miss you both - & what about a house exchange with lap-overs at each end-? / Love from Conrad & Mary'. Another inscribed example of the card in the Jack and Máire Sweeney papers (UC Davis) confirms the story that the poem was written for the Abbott Laboratories Christmas Annual 'in a flash of ninety-proof gin'.



5 AIKEN, Conrad. Mr. Arcularis. Cambridge, Mass. Harvard University Press, 1957.

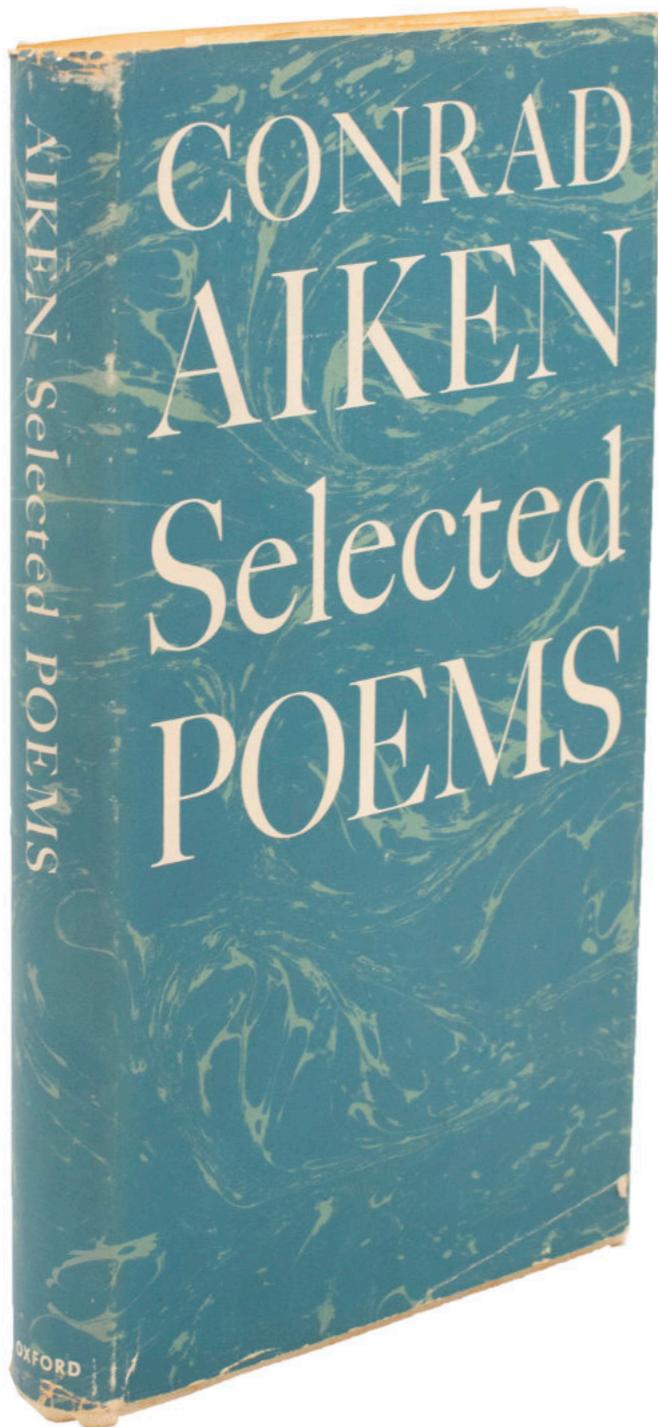
8vo, pp. ix, [3], 83, [1]; publisher's dark blue cloth, no dust-jacket; a very good copy; bookplate of D. G. Bridson.
£100

First edition, inscribed: 'For Geoffrey from Conrad and with affectionate greetings from us both - 1957'. 'Mr Arcularis' had started life as a short horror story, first published in Eliot's *Criterion*, and had then been adapted for the stage in 1946 by Diana Hamilton for a rather unsuccessful London run, before it was rewritten entirely by Aiken himself.

6 AIKEN, Conrad. The Collected Short Stories. Cleveland and New York, The World Publishing Company, [1960].

8vo, pp. xiv, 566, [2]; publisher's two-tone cloth in stone and turquoise, dust-jacket printed in blue, green, and black; a fine copy in a very good jacket; bookplate of D. G. Bridson.
£100

First edition of this collection, inscribed 'For Geoffrey the BB seer [i.e. a pun on BBC-er] with the excruciated love of Conrad Aiken 1961'.



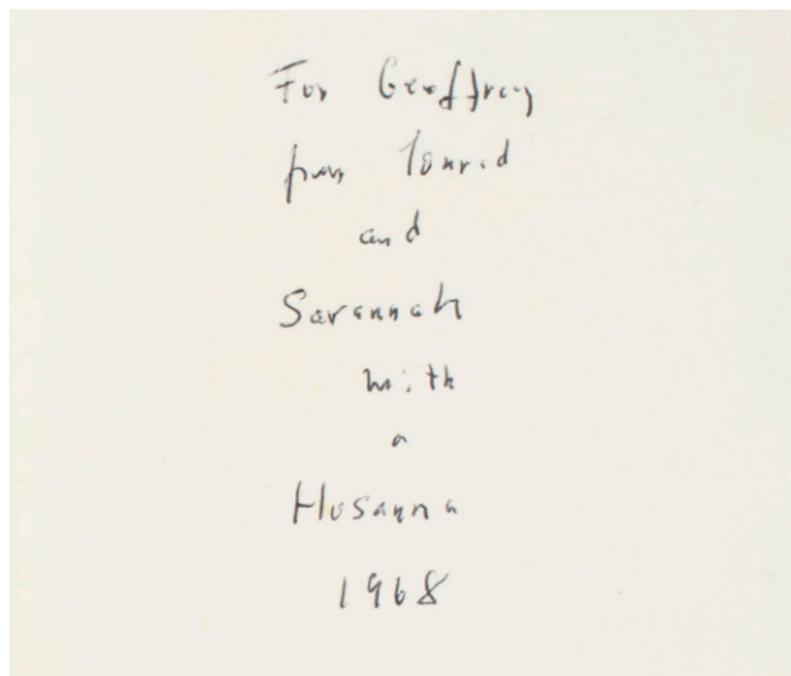
RECORDING AIKEN IN SAVANNAH

7 AIKEN, Conrad. *Selected Poems*. New York, Oxford University Press, 1964.

8vo, pp. vii, [1], 274; publisher's stone cloth, printed in blue and green; blue marbled dust-jacket; a fine copy in a good jacket, some wear to edges; bookplate of D. G. Bridson.

£150

Second printing (first 1961), **inscribed: 'For Geoffrey from Conrad and Savannah with a Hosanna 1968'**. Born in Savannah, Georgia, Aiken spent winters there later in his life. It was in Savannah in April 1968 that Bridson recorded the unbroadcast interviews which provide a valuable insight into the traumas of Aiken's early life (see Butscher, *Conrad Aiken: Poet of the White Horse Vale*, p. 463).



8 AIKEN, Conrad. *The Collected Novels ... Introduction* by R.P. Blackmur. New York, Holt, Reinhart and Winston, [1964].

8vo, pp. 575; publisher's blue cloth, no dust-jacket; a fine copy; bookplate of D. G. Bridson.

£150

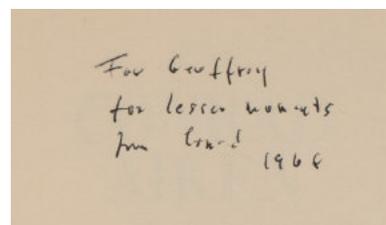
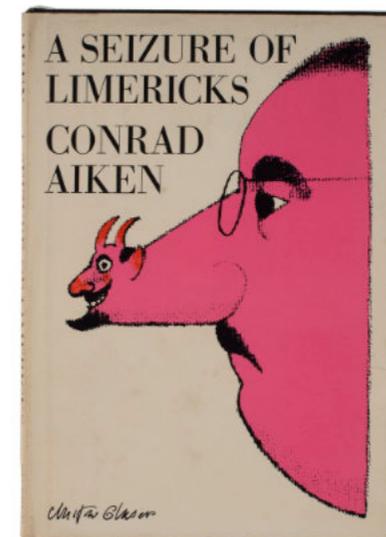
First edition, **inscribed: 'For Geoffrey and Joyce con amore but o at what a distance from Conrad 1964'**.

9 AIKEN, Conrad. *A Seizure of Limericks*. New York, Holt Rinehart Winston, 1964.

4to, pp. [56]; illustrations throughout by Milton Glaser; publisher's black cloth, dust-jacket printed in pink and black; a fine copy in a very good jacket; bookplate of D. G. Bridson.

£100

First edition, **inscribed: 'For Geoffrey for lesser moments from Conrad 1968'**, presumably on the occasion of the April 1968 recordings in Savannah.



RECORDED FOR RADIO BY BRIDSON

10 AIKEN, Conrad. *Thee*. New York, George Braziller, 1967.

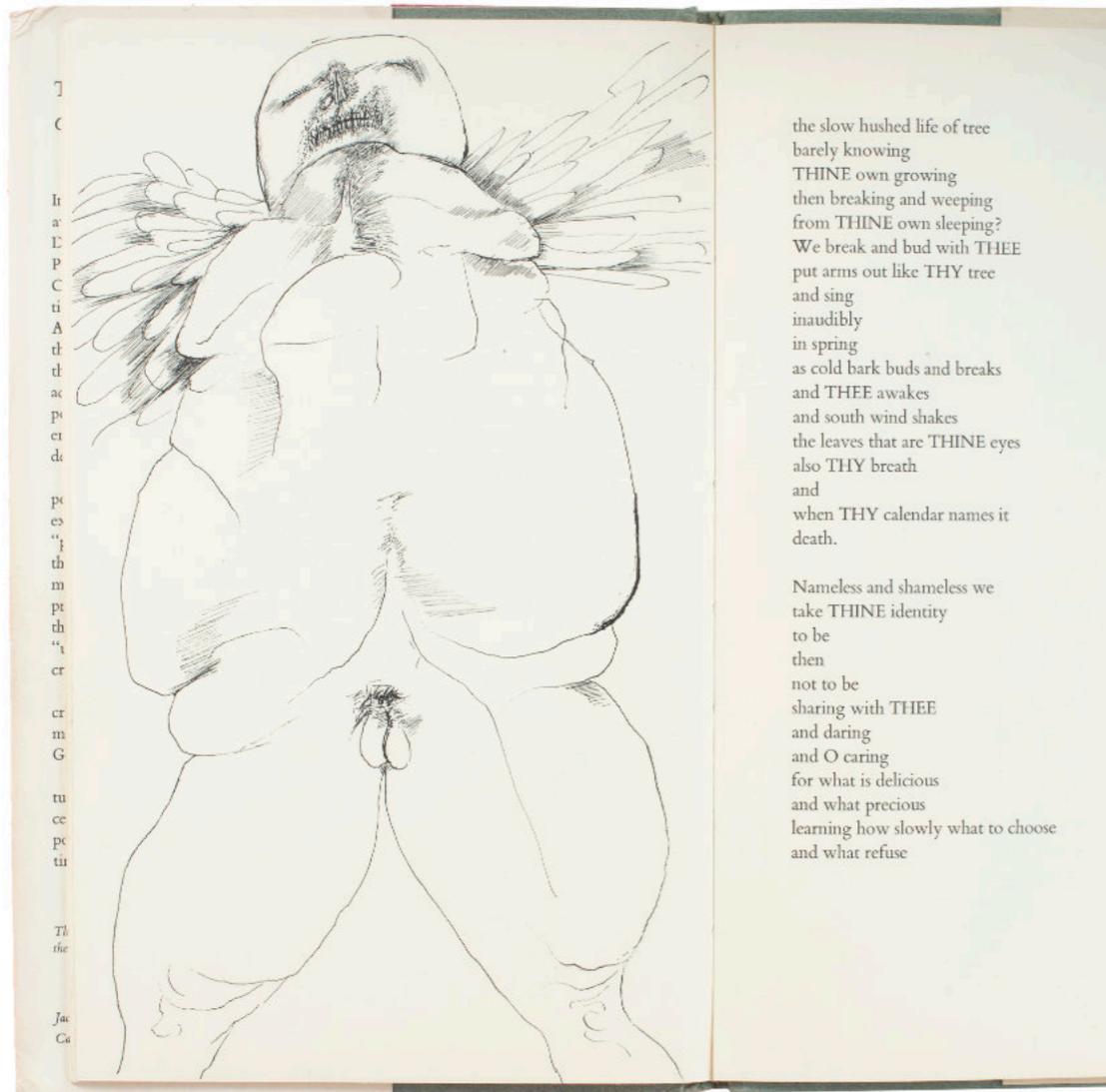
8vo, pp. [24], with illustrations throughout by Leonard Baskin; publisher's blue-grey boards, white dust-jacket printed in red and black; a fine copy in a good jacket, a few short tears at head.

£250

First trade edition, **inscribed 'For Geoffrey and Joyce / this little hymn of love / from Conrad / 1968'**, on the occasion of the April 1968 recordings in Savannah. In June that year, Bridson gave the work its radio premiere in Aiken's reading, broadcast along with a discussion of the poem between him and Aiken.

There was also a limited edition of 200 copies signed by both Aiken and Baskin.





[above and right: 10]

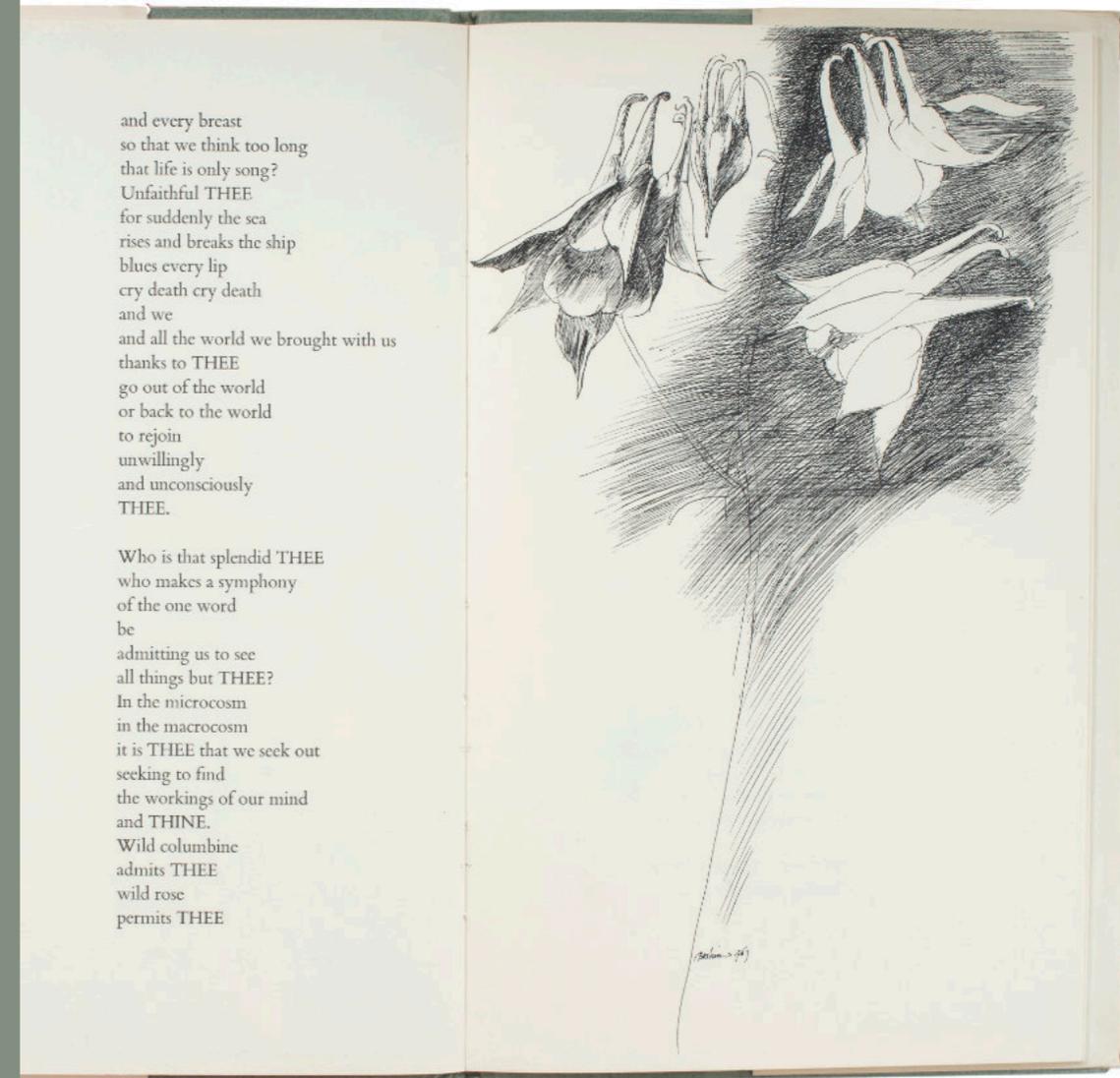
11 AIKEN, Conrad. *Collected Criticism* (formerly *A Reviewer's ABC*). New York, Oxford University Press, 1968.

8vo, pp. [2], 414; publisher's printed stiff-paper covers; covers slightly cockled but a good copy.

£50

First edition under this title (first 1958), with a new preface by I. A. Richards, **inscribed: 'For Geoffrey from Conrad'**, presumably on the occasion of the April 1968 recordings in Savannah.

For Geoffrey and Joyce
this little hymn of love
from Conrad
1968



Richard ALDINGTON

Richard Aldington.

The imagist poet Richard Aldington was a friend of Wyndham Lewis, Ezra Pound, T. S. Eliot, D. H. Lawrence, W. B. Yeats, and Ford Madox Ford, and editor of *The Egoist*. Married to the poet Hilda Doolittle, he moved to Paris in 1928, from where he published his autobiographical *Death of a Hero* in 1929. It is likely he and Bridson met in person, but if not they certainly met in print when Bridson gave *All Men are Enemies* its only positive review (see item 14); Bridson also reviewed Aldington's *Collected Poems* in *The New English Weekly*, 7 December 1933, singling out 'The Dream in the Luxembourg' for mention (see item 16). Aldington featured in a number of Third Programme broadcasts in the 50s, though not ones directed by Bridson.

INSCRIBED, REVIEWED BY BRIDSON

14 ALDINGTON, Richard. *All Men are Enemies*, a Romance. London, Chatto & Windus, 1933.

8vo, pp. [8], 495, [1]; publisher's blue cloth, dust-jacket printed in pale blue and black; a very good copy in a good jacket (spine sunned, edges worn); bookplate of D. G. Bridson; laid in a loose are a cutting of an 'Author's Note' on the book, and an **autograph letter to Bridson from A. R. Orage** (see below) on a *New English Weekly* compliments slip.

£300

First trade edition, **inscribed 'For D. G. Bridson from Richard Aldington / March. 1933'**. Bridson's review in *The New English Weekly*, 23 March 1933, was uncharacteristically without reservation in its enthusiasm: 'one of the finest novels written lately ... In actual reading [rather than in summary] **it is little short of perfect**', its style one of 'grace and artlessness', 'a novel to read some half-dozen times'.

A. R. Orage had published some of Aldington's early work in his magazine *The New Age*. Here he writes to Bridson: '**Aldington asks me to send you his compliments for the best review published of his book**'. Orage also offers to pay for any books that Bridson would like to review: 'I would always gladly contribute the price of the book for one of your really vital articles'.

Major cuts were made to the typescript of *All Men are Enemies* to remove sexually explicit material; the tamed book then received lacklustre reviews (apart from Bridson's), and was made into what Aldington thought a 'bloody offensive film' in 1934.

12 ALDINGTON, Richard. *Stepping Heavenward*, a Record. Florence, G. Orioli, 1931.

4to, pp. 125, [1]; publisher's quarter cream cloth and yellow boards, no dust-jacket; a fine copy; bookplate of D. G. Bridson.

£50

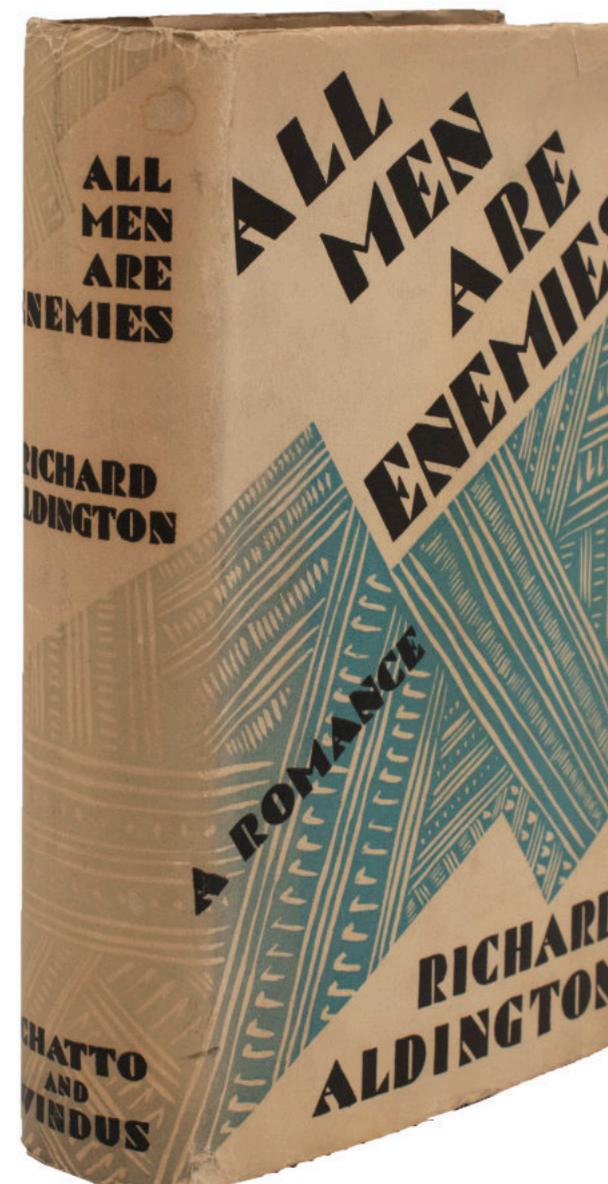
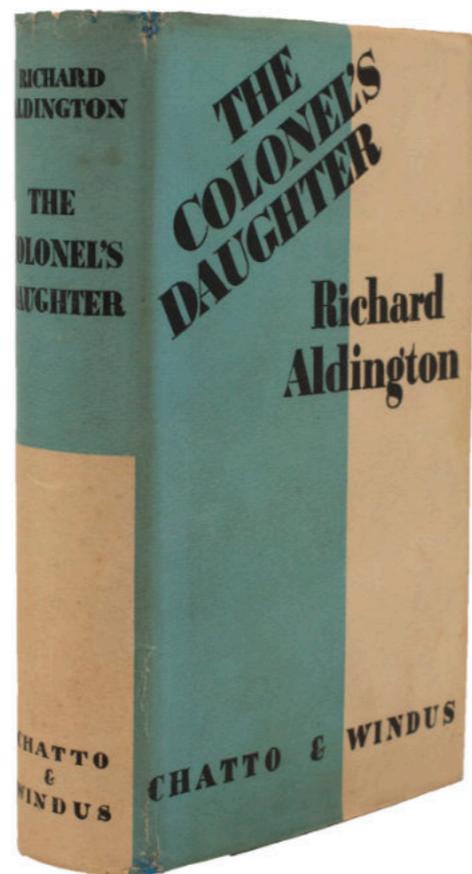
First limited edition, no. 695 of 800 signed copies on hand-made Pescia paper.

13 ALDINGTON, Richard. *The Colonel's Daughter*, a Novel. London, Chatto & Windus, 1931.

8vo, pp. [8], 365, [8]; publisher's blue cloth, dust-jacket printed in pale blue and black; fore-edge slightly foxed but a very good copy in a good jacket, some wear to edges; bookplate of D. G. Bridson.

£50

First trade edition; there was also a signed limited edition of 200 copies.



Author's Note to 'All Men Are Enemies.'

DEATH of a Hero is the story of a man of my own time who was killed in the European War. *The Colonel's Daughter* is the story of a girl of the same generation, who in her way also suffered. *All Men are Enemies* is the story of a man who survived the war, and of what he did with his life afterwards.

The essential business of a novel is to interest through the action of human beings. If the love story of Tony and Katha interests you, and moves you (as I hope it will, for I felt it very deeply), then in every essential the book succeeds. But every novel which ventures beyond plain story-telling has something more to communicate—not only a succession of moods and aspirations (as in a poem) but a conception of life.

I call this book "A Romance" because for me Antony Clarendon is an example of the modern romantic idealistic temperament. A realist in his position would have settled down to a comfortable business career and a get-along-somehow marriage with Margaret. But Antony, like many of us, is an ordinary fallible human being struggling towards what he believes to be a finer and fuller life. In this struggle he holds to two instinctive beliefs which I willingly allow to be romantic: First, that the complete human being is formed by a man and woman; second, that living implies much more than acquiescence in a set of formal beliefs, more than getting and spending money. Just as Antony abandons the secular religions of Nationalism, Socialism and Communism, so he abandons a false marriage and a false career.

But what, you ask, is this "finer fuller life" towards which Antony struggles so painfully and clumsily? It is not only life with the

D.G. BRIDSON.

For D.G. Bridson
from
Richard Aldington.
March. 1933.

re "All Men are Enemies."
THE NEW ENGLISH WEEKLY
38 CURSITOR STREET
LONDON, E.C.4

I'll see if I can get the books
you mention. Aldington asks

With the Editor's Compliments

me to send you his compliments
for the last review published
of his book. By the way.
You can occasionally buy a

15 ALDINGTON, Richard. *A Dream in the Luxembourg*. London, William Heinemann Ltd, [1946].

8vo, pp. [4], 53, [1]; publisher's blue cloth, dust-jacket printed in green; a good copy in a good jacket; bookplate of D. G. Bridson.

£20

Sixth edition.

16 ALDINGTON, Richard, *translator*. VOLTAIRE, Jean François Arouet de. *Candide ... Illustrated by Rockwell Kent ...* Garden City, NY, Hanover House, 1959.

8vo, pp. 111, [1]; a fine copy in the publisher's white cloth (slightly marked), no dust-jacket; bookplate of D. G. Bridson.

£15

First illustration edition. Aldington's translation was first published in 1928.

17 ALDINGTON, Richard. *Balls & another Book for Suppression*. Draguignan, The Mélissa Press, 1962.

8vo, pp. 13, [3]; a fine copy, stitched in the original printed wrappers; booklabel of D. G. Bridson.

£40

'Second' edition (first 1930, and there was also a privately printed edition of 1932), printed rather shoddily by Count Potocki of Montalk.

BALLS

ANOTHER BOOK FOR SUPPRESSION

by
RICHARD ALDINGTON

MCMLXII
The Mélissa Press
Villa Vigoni
Chemin de Saint Martin
Draguignan (Var)
France

Wystan Hugh AUDEN

W. H. Auden

Bridson read Auden with enthusiasm in the '30s and reviewed his *Poems* (second edition) and *The Dance of Death* [see item 18] for *The New English Weekly*, 21 December 1933. *Poems* 'would be worth reading if printed only upside down and backwards', Bridson wrote, welcoming the seven new poems in that reprint. Finally in 1938 Auden did a reading for Bridson's landmark programme 'The Modern Muse', an hour-long selection of modern poetry broadcast on the National Programme. 'In the studio with me at Manchester, among others, I had both Auden and Dylan Thomas – Wystan reading his *Six Beggared Cripples* in impeccable Oxfordese, as yet untainted with pseudo-American vowels' (*Prospero and Ariel*). As a reader Auden was 'rather apt to produce a comical parody of himself', but he and Bridson collaborated on further readings in the '50s, and later Bridson visited Auden at Kirchstetten 'where he recorded for me three excellent appreciations of the poetry of Graves; and in due course he was to do two more for me in New York on the Shakespeare sonnets'. Auden also featured in Bridson's series 'Britain in the Thirties' (1965), both with *The Dog Beneath the Skin* [see item 26], and with a selection of poetry.

18 AUDEN, Wystan Hugh. *The Dance of Death*. London, Faber & Faber, [1935].

8vo, pp. 37, [1]; black cloth, purple dust-jacket; fine in a very good jacket, spine faded, edges slightly worn at head.

£40

First edition, second impression. Bridson had reviewed the first impression in *The New English Weekly* in December 1933: he thought it 'rarely more than efficiently versified in a catchy manner'.

Bloomfield and Mendelson A4 *note*.

19 AUDEN, Wystan Hugh, and Louis MACNEICE. *Letters from Iceland*. London, Faber & Faber, [1937].

8vo, pp. 268, with a folding map of Iceland and photographic illustrations by Auden; publisher's green cloth, jacket printed in red and black; a near-fine copy in a good price-clipped jacket (edges a little worn); bookplate of D. G. Bridson.

£150

First edition. Was it perhaps Auden and MacNeice's journey to Iceland that inspired Bridson's own visit to the country in 1939?

Bloomfield and Mendelson A15.

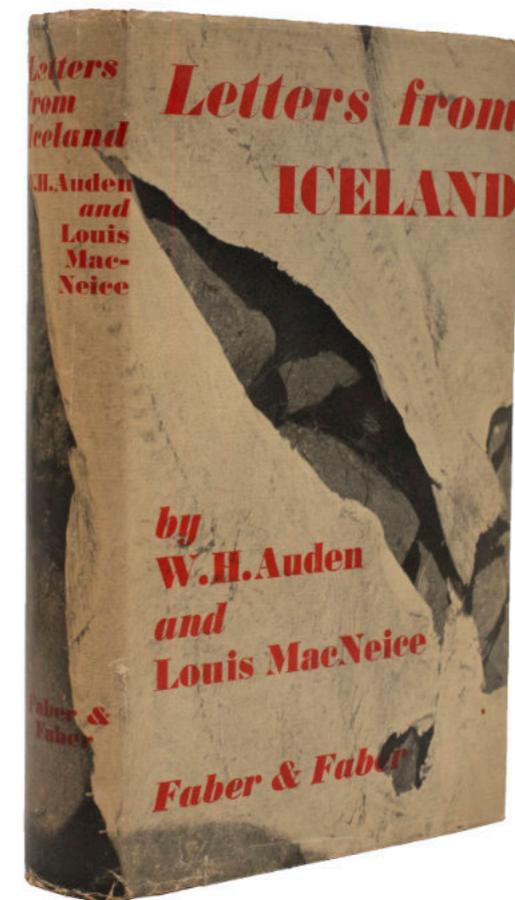
20 AUDEN, Wystan Hugh. *New Year Letter*. London, Faber and Faber, [1942].

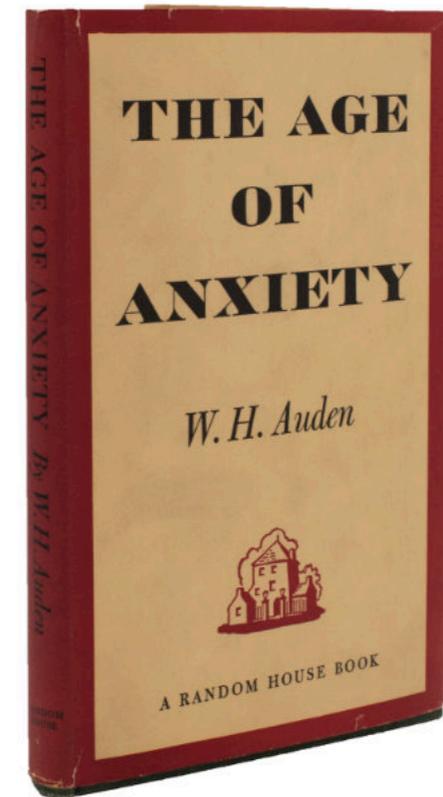
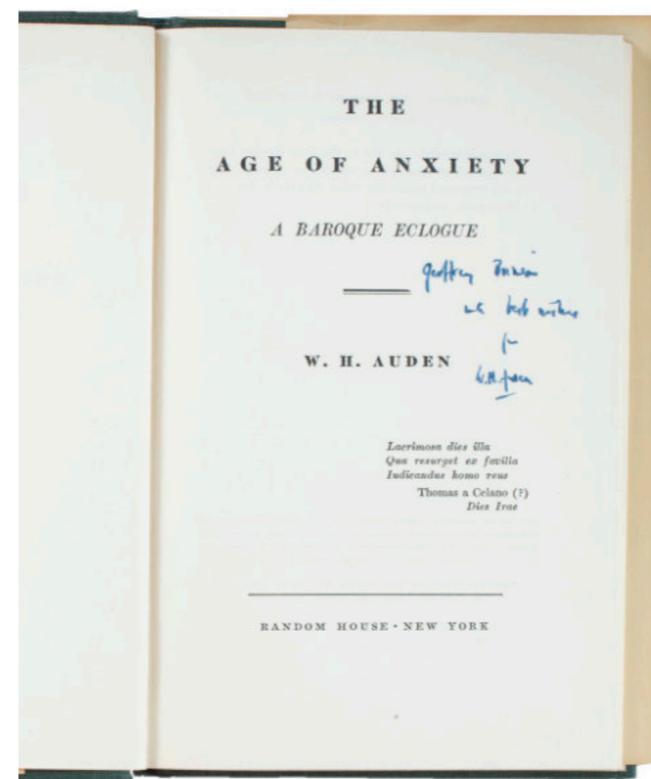
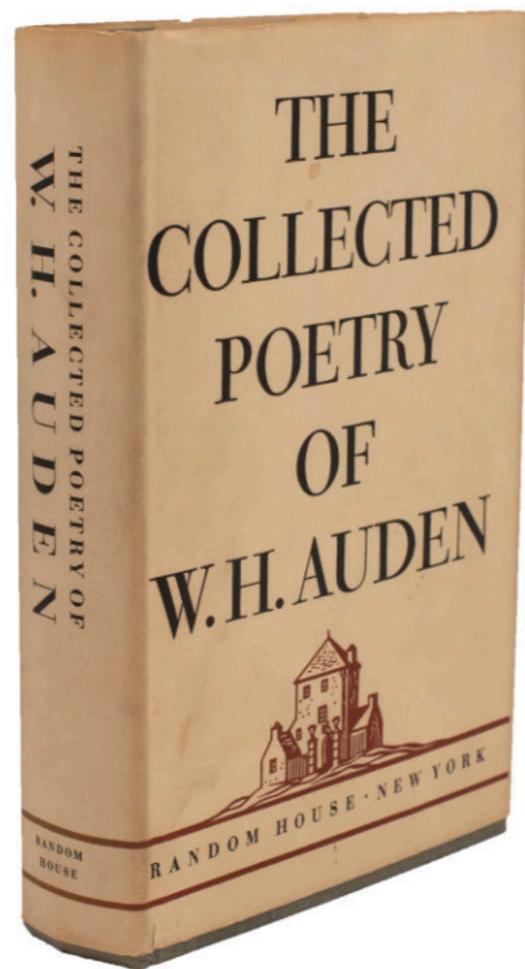
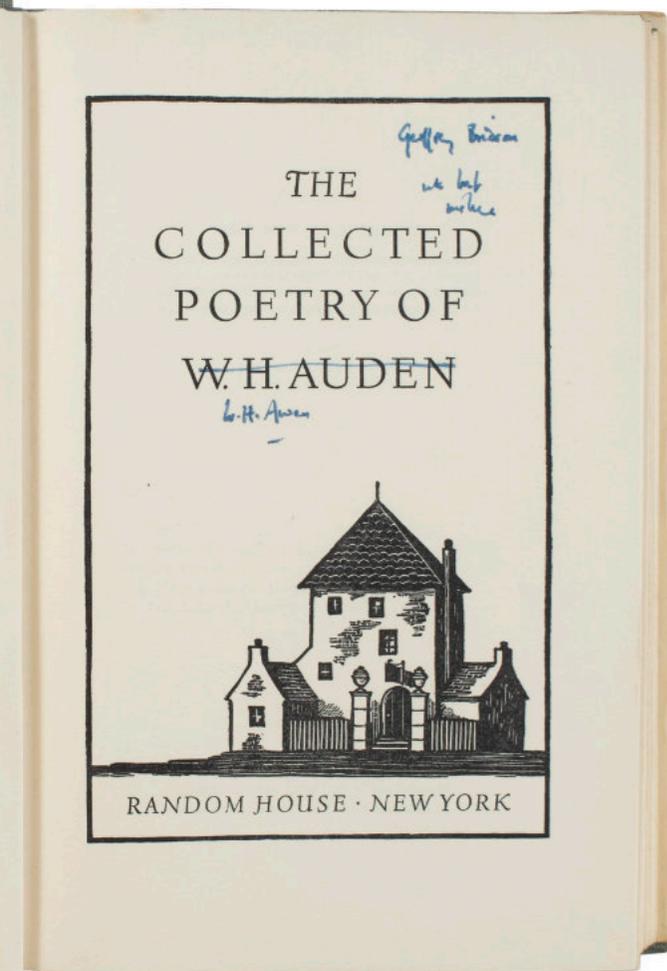
8vo, pp. 188; red cloth, orange jacket printed in black; fine in a near fine jacket, spine slightly sunned.

£150

First UK edition, second impression (Dec 1942), **signed**.

Bloomfield and Mendelson A24b *note*.





21 AUDEN, Wystan Hugh. *The Collected Poetry*. New York, Random House, [1959].

8vo, pp. xiv, 466; grey cloth, cream dust-jacket; fine in a very good jacket; two newspaper cuttings (a poem and an obituary) laid in.

£300

Fifteenth impression, **signed, and inscribed 'Geoffrey Bridson with best wishes'**.

Bloomfield and Mendelson A27 *note*.

22 AUDEN, Wystan Hugh. *The Age of Anxiety. A Baroque Eclogue*. New York, Random House, [1953].

8vo, pp. [6], 138; green cloth, tan dust-jacket printed in red and black; fine in a good jacket, a few nicks to edges.

£200

Seventh impression, **inscribed 'Geoffrey Bridson with best wishes from W. H. Auden'**. A reading of *The Age of Anxiety* was chosen by Bridson as a 'fitting prologue' to his series 'America since the Bomb' in 1966.

Bloomfield and Mendelson A29a *note*.

23 AUDEN, Wystan Hugh. *Another Time*. London, Faber and Faber, 1940.

8vo, pp. 125, [1]; fine in a good jacket, spine sunned, a few small chips.

£50

First English edition, second impression.

Bloomfield and Mendelson A22b *note*.

24 AUDEN, Wystan Hugh. *Nones*. New York, Random House, [1951].

8vo, pp. 81, [1]; fine in a good jacket, one small tear at head of front cover; newspaper cutting of a poem laid in.

£150

First edition, second impression (August 1951), **signed**.

Bloomfield and Mendelson A32a *note*.

25 AUDEN, Wystan Hugh, and Chester KALLMAN. *The Rake's Progress*, Opera in three Acts. Music by Igor Strawinsky ... London, Boosey & Hawkes, [1951].

8vo, pp. 60; very good in the original yellow printed wrappers.

£75

First edition.

Bloomfield and Mendelson A33a.

REVIEWED IN 1935 AND BROADCAST IN 1965

26 AUDEN, Wystan Hugh, and Christopher ISHERWOOD. *The Dog beneath the Skin or where is Francis? A Play in three Acts*. London, Faber and Faber Limited, [1954].

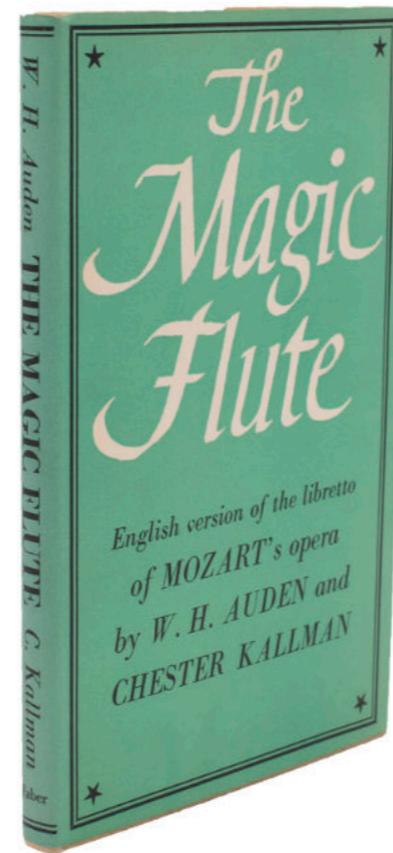
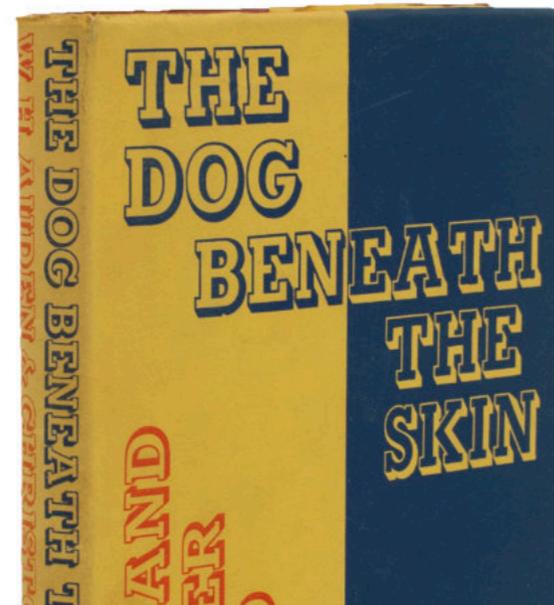
8vo, pp. 180; publisher's red cloth, yellow dust-jacket printed in blue and red; a fine copy in a very good jacket, a couple of short nicks; bookplate of D. G. Bridson; laid in loose is a cutting of Bridson's review of the first edition in *Time and Tide* for 17 August 1935.

£100

Sixth impression. When Bridson had reviewed the play on its first publication in 1935 (along with two other works), he thought it 'very good fun ... as slick, symbolical and smart-Alecky as *The Orators*', though the versification of the choruses was 'on the slack side'.

In 1965 Bridson included a radio production of the play the in-depth examination of 'Britain in the Thirties' of which he was the general editor.

Bloomfield and Mendelson A9 *note*.



27 AUDEN, Wystan Hugh. *Making knowing and judging ... an inaugural Lecture delivered before the University of Oxford on 11 June 1956*. Oxford, Clarendon Press, 1956.

8vo, pp. 33, [3]; fine, stitched as issued in the original pale blue-grey printed wrappers; **BBC compliments slip laid in**.

£75

First edition. Bloomfield and Mendelson A38.

28 AUDEN, Wystan Hugh. *The Age of Anxiety. A Baroque Eclogue*. London, Faber, 1956.

8vo, pp. 126; yellow cloth, pale blue jacket; fine.

£25

First UK edition, third impression. Bloomfield and Mendelson A29b *note*.

29 AUDEN, Wystan Hugh and Chester KALLMAN. *The Magic Flute*. London, Faber & Faber, [1957].

8vo, pp. 120; a fine copy in a fine jacket.

£125

First UK edition. Bloomfield and Mendelson A37b.

30 AUDEN, Wystan Hugh. *Homage to Clio*. London, Faber and Faber, [1960].

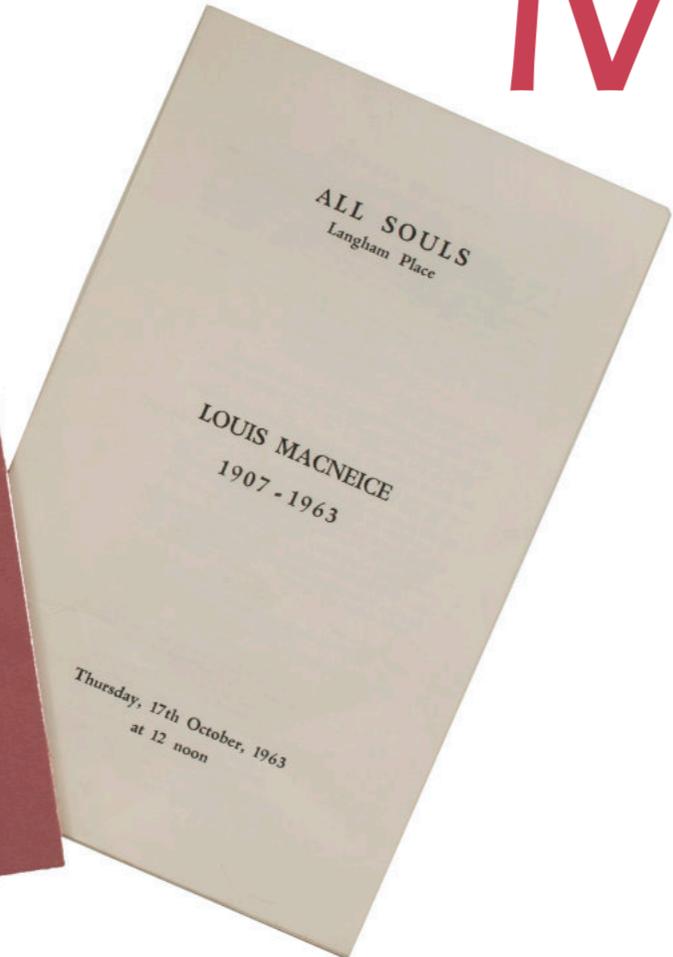
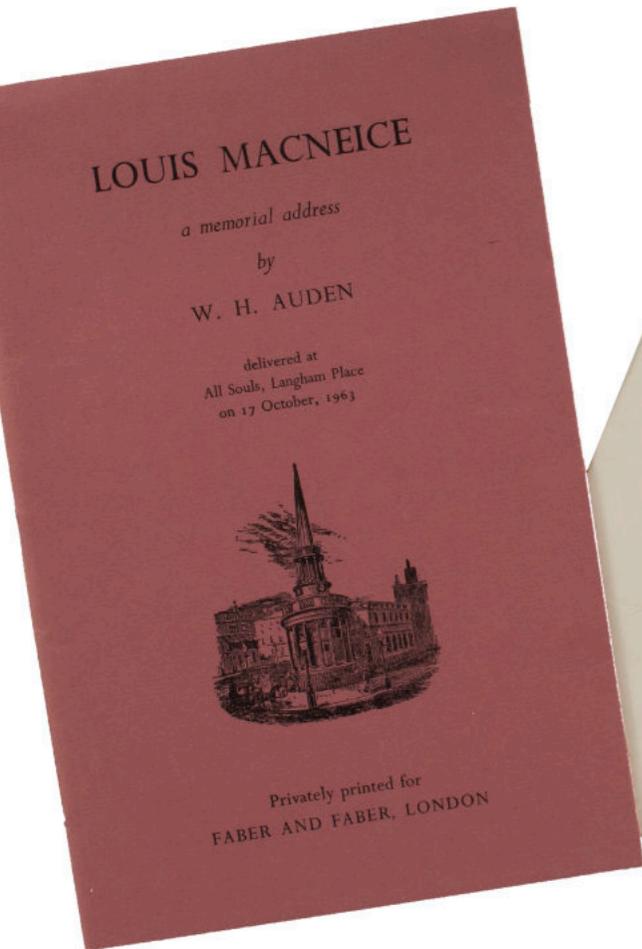
8vo, pp. 91, [1]; fine in a fine jacket.

£100

First UK edition. Bloomfield and Mendelson A42b.

Michael AYRTON

W. H. Auden
Ayrton



31 AUDEN, Wystan Hugh. Louis MacNeice, a memorial Address, delivered at All Souls, Langham Place on 17 October, 1963. Privately printed for Faber & Faber, [1963].

8vo, pp. 14; a fine copy, stitched in pink printed wrappers over paper covers; laid in loose is the printed order of service from MacNeice's funeral, which Bridson attended, and two newspaper cuttings of poems on MacNeice, including 'The Cave of Making' by Auden (*The Listener* 1 October 1964).

£150

First edition, one of 250 copies. Bloomfield and Mendelson A46.

32 AUDEN, Wystan Hugh. Epistle to a Godson and other Poems. London, Faber, 1972.

8vo, pp. 72; a fine copy in a fine jacket.

£125

First edition.

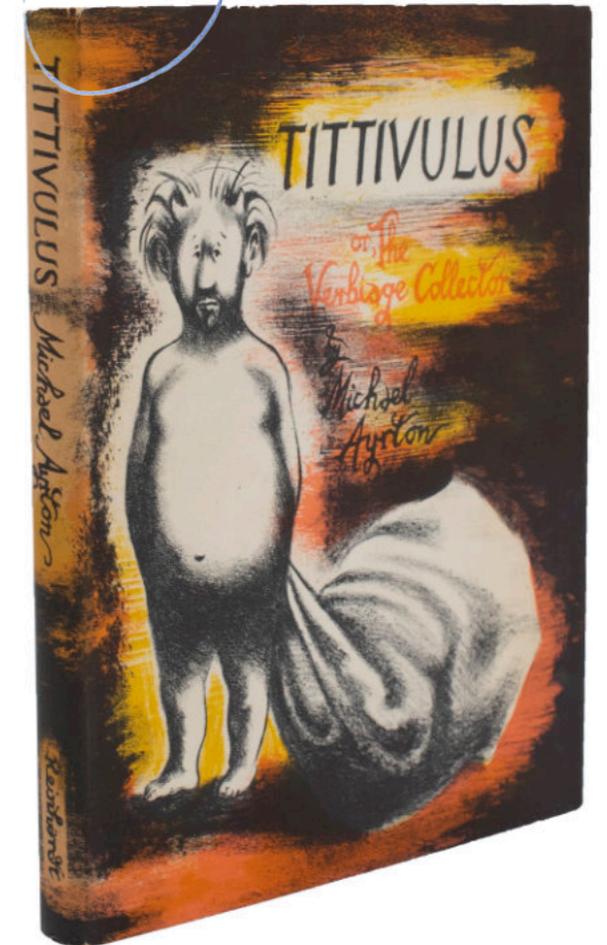
Bridson must have known of Ayrton from the BBC (Ayrton became a panellist on *The Brains Trust* in 1943) but they became friends through Wyndham Lewis in the 1950s when Ayrton was providing illustrations for *The Human Age* and other works. Bridson went on to produce Ayrton's *Testament of Daedalus* (item 34) for radio in 1961. Ayrton contributed to *Blast*, Bridson's 'reconsideration of Vorticism' broadcast in 1968, and produced a lithograph frontispiece for Bridson's own *Quest for Gilgamesh* (1972).

33 AYRTON, Michael. Tittivulus, or the Verbiage Collector ... London, Max Reinhardt, [1953].

4to, pp. [4], 136, [2]; illustrated by Ayrton throughout; publisher's red cloth, dust-jacket printed in black, orange and yellow with a design by Ayrton; a fine copy in a near-fine jacket; bookplate of D. G. Bridson.

£100

First edition, signed, of Ayrton's first literary work, a 'charming, satirically irreverent and amusing' book about a minor demon charged with the collecting of idle and pompous words. It was first conceived for the radio and broadcast on 22 December 1952 – the producer was Francis 'Jack' Dillon, one of Bridson's earliest and closest friends at the BBC.



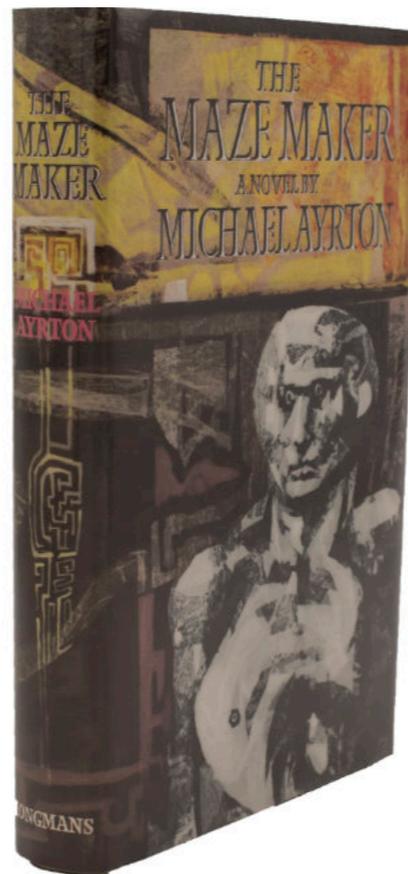
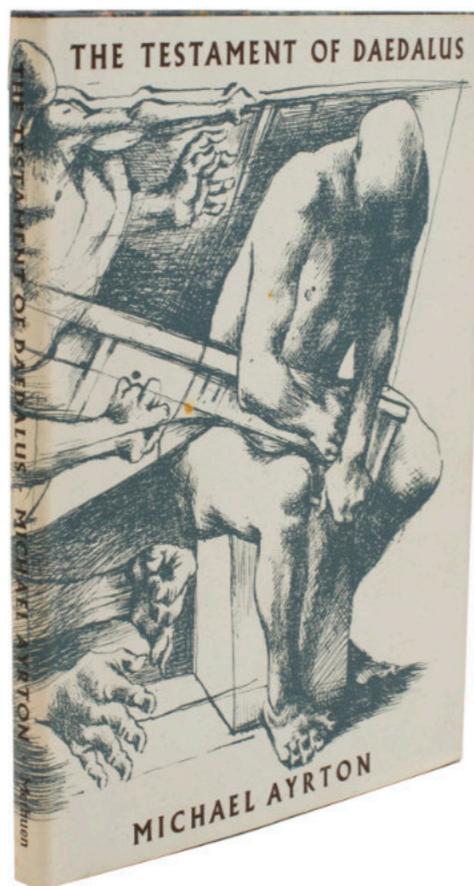
PREMIERED ON THE RADIO BY BRIDSON

34 AYRTON, Michael. *The Testament of Daedalus*. With a Foreword by Rex Warner. London, Methuen & Co Ltd, [1962].

4to, pp. [6], 71, [1], [16, lithograph plates]; publisher's quarter blue cloth and marbled boards, pale blue dust-jacket printed in blue with a design by Ayrton; a fine copy in a near-fine jacket, two small marks to front cover; bookplate of D. G. Bridson.

£200

First edition, signed. Bridson mentions this 'moving' work in *Prospero and Ariel* as among the prouder achievements of his later years in creative radio. Ayrton was for many years fascinated by the theme of Daedalus, and his work coalesced in an exhibition of bronzes, paintings and drawings in 1961. Here a selection of drawings, executed from 1955, are accompanied by (rather than directly illustrating) a narrative woven around passages of verse that had been written earlier. The text premiered on the Third Programme on 26 October 1961.



35 AYRTON, Michael. *The Maze Maker*. [London,] Longmans, [1967].

8vo, pp. [6], 282; publisher's grey cloth, dust-jacket with a design by Ayrton; a fine copy in a fine dust-jacket, protected in a mylar sleeve.

£200

First edition, a novel taking up the Daedalus theme once more.

36 AYRTON, Michael. *The Midas Consequence*. London, Secker & Warburg, [1974].

8vo, pp. [6], 214; publisher's olive cloth, dust-jacket in red, black, and gold; a fine copy in a very good jacket, a few small nicks at the edges.

£75

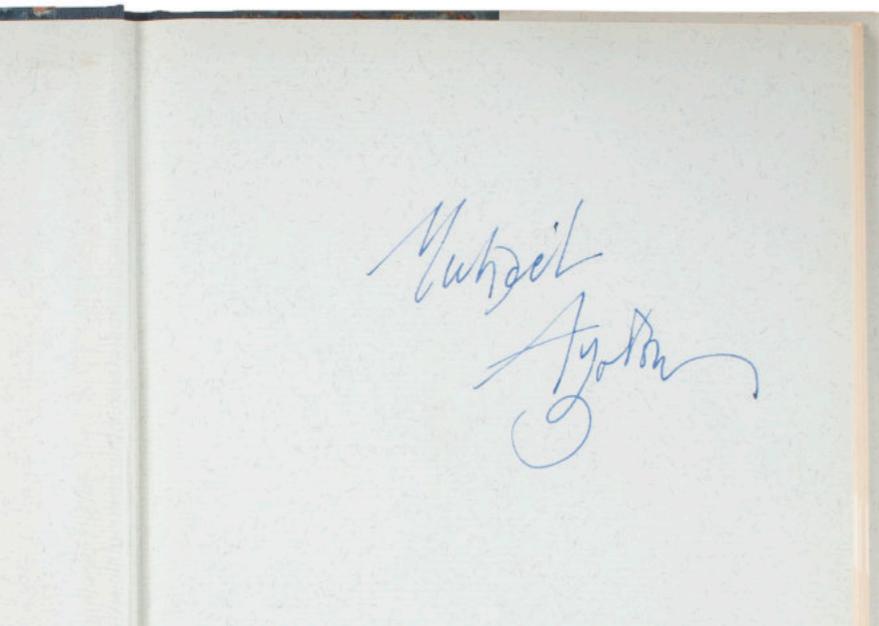
First edition.

37 AYRTON, Michael. *Graphics*. [Bruton, Somerset, The Bruton Gallery, 1977].

4to, pp. [44]; printed on thick paper (the images on white, the text on brown); a fine copy in the publisher's stiff paper covers.

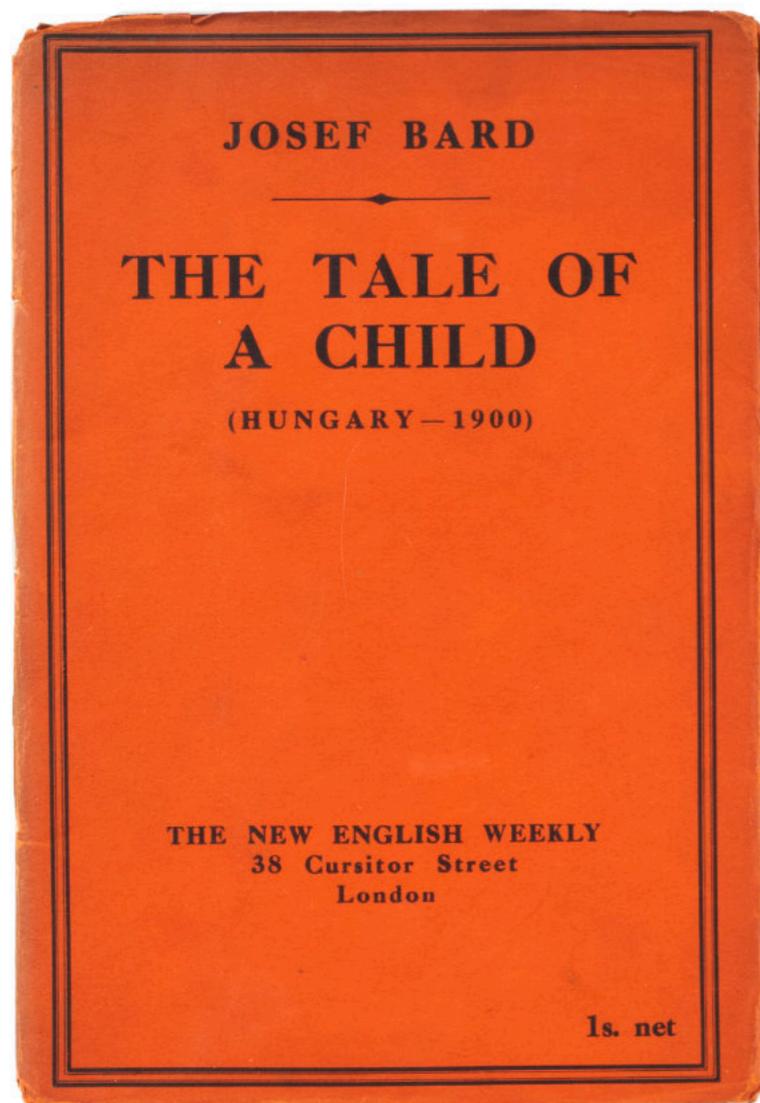
£50

First edition, a fine catalogue of Ayrton's unpublished etchings, along with other work.



Josef BARD

Josef Bard



INSCRIBED, PRODUCED FOR RADIO BY BRIDSON

38 BARD, Josef. *The Tale of a Child* (Hungary - 1900) ... London, Bonner & Company Ltd. [for *The New English Weekly*], [1932].

8vo, pp. 29, [3]; a fine copy, stitched as issued, in orange printed paper wrappers over stiff paper covers, edges of wrappers somewhat worn; laid in loose is a cutting of an article by Bridson about the forthcoming radio broadcast of the work in 1959.

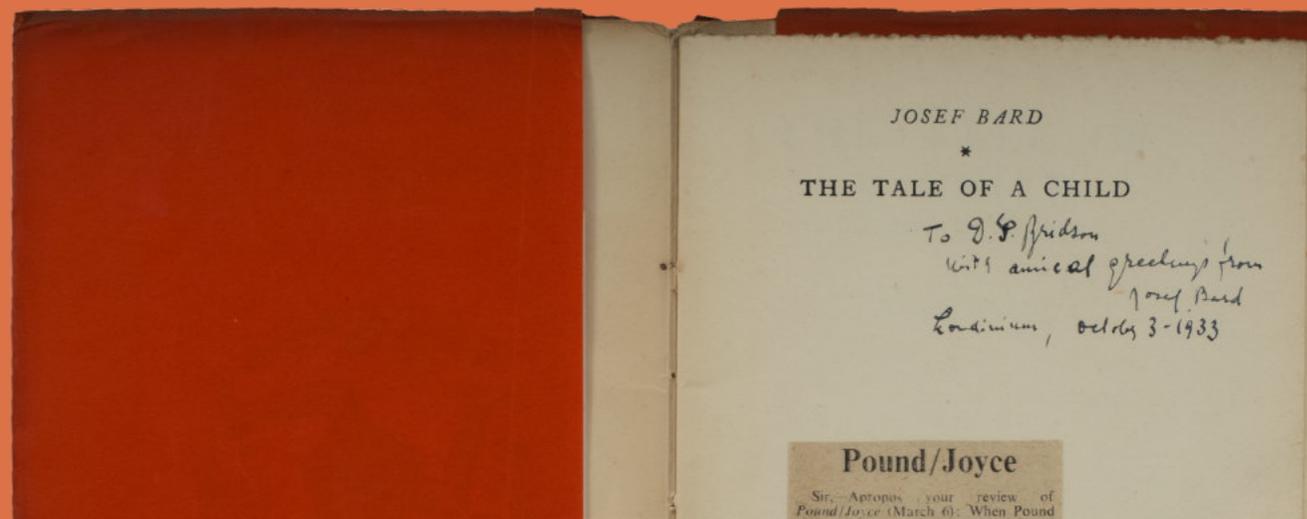
£350

First edition, very rare, of 'one of the outstanding short stories of the 'thirties', inscribed 'To D. G. Bridson, with amical greetings from Josef Bard, Londinium, October 3 - 1933'.

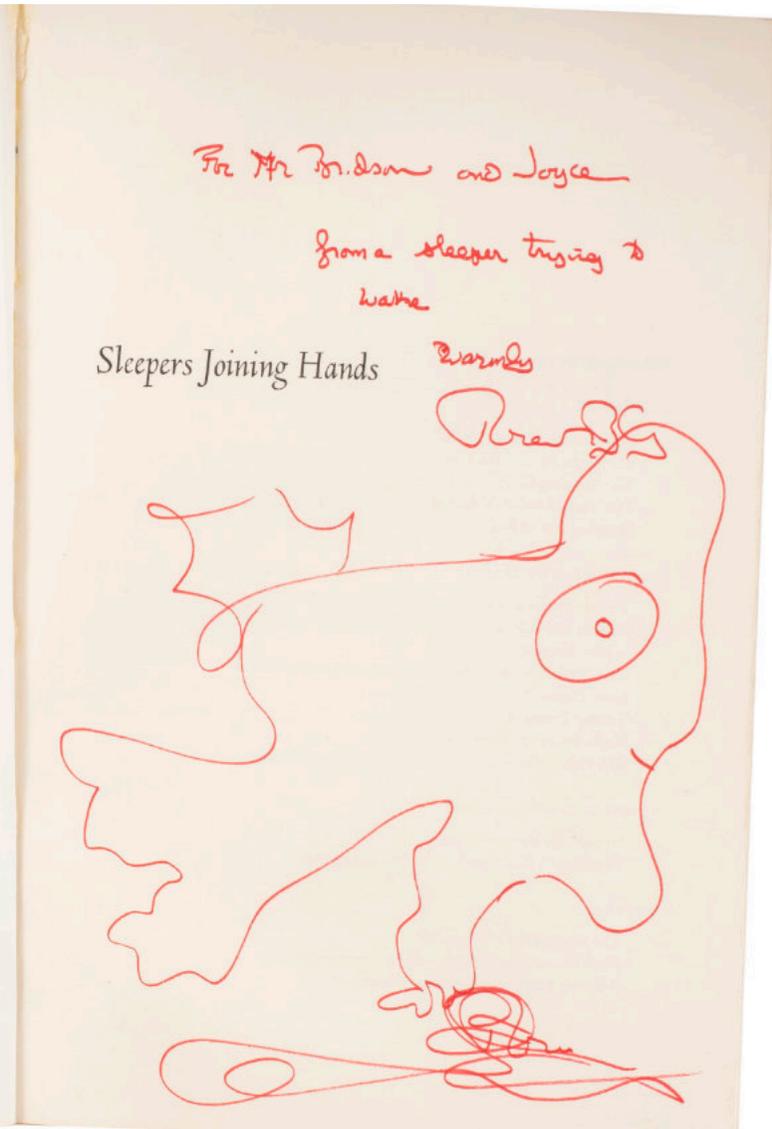
Bridson and the émigré Hungarian writer Josef Bard probably knew each other through the *New English Weekly*, for which Bridson had just begun to write, but they also had mutual connection in Ezra Pound. Bard, who had visited Pound in Rapallo in 1927 along with his wife Eileen Agar, was the recipient of a specially printed copy of Pound's *Draft of the Cantos 17-27* (1928, see *The Library of D. G. Bridson Part I*), and Bridson had just been selected by Pound for his *Active Anthology* (1933).

Twenty-seven years after first publication, Bridson produced a broadcast of the *The Tale of a Child*, the child narrator played by Patricia Hayes. 'Since it was first published by Orage in 1932, this has always seemed to me to be one of the most enchanting monologues ever written' (*Prospero and Ariel*).

LibraryHub records just six copies in the UK.



Robert BLY Basil BUNTING



39 BLY, Robert. *Sleepers joining Hands ...* New York, Harper & Row, [1973].

Large 8vo, pp. [10], 67, [3, blank]; publisher's printed paper covers; fine; booklabel of D. G. Bridson; laid in loose is a broadside, 'Menard Press gift sheet number three', with poems by Malcolm Casserley, Michael Schmidt and Robert Bly' with a note to Bridson at the foot from an unidentified sender.

£120

First edition, paperback issue; **inscribed 'For Mr Bridson and Joyce from a sleeper trying to wake, warmly, Robert Bly', with a large drawing below.**

WITH AN AUTOGRAPH LETTER AND A POEM

40 BUNTING, Basil. *Collected Poems*. [London,] Fulcrum Press, [1968].

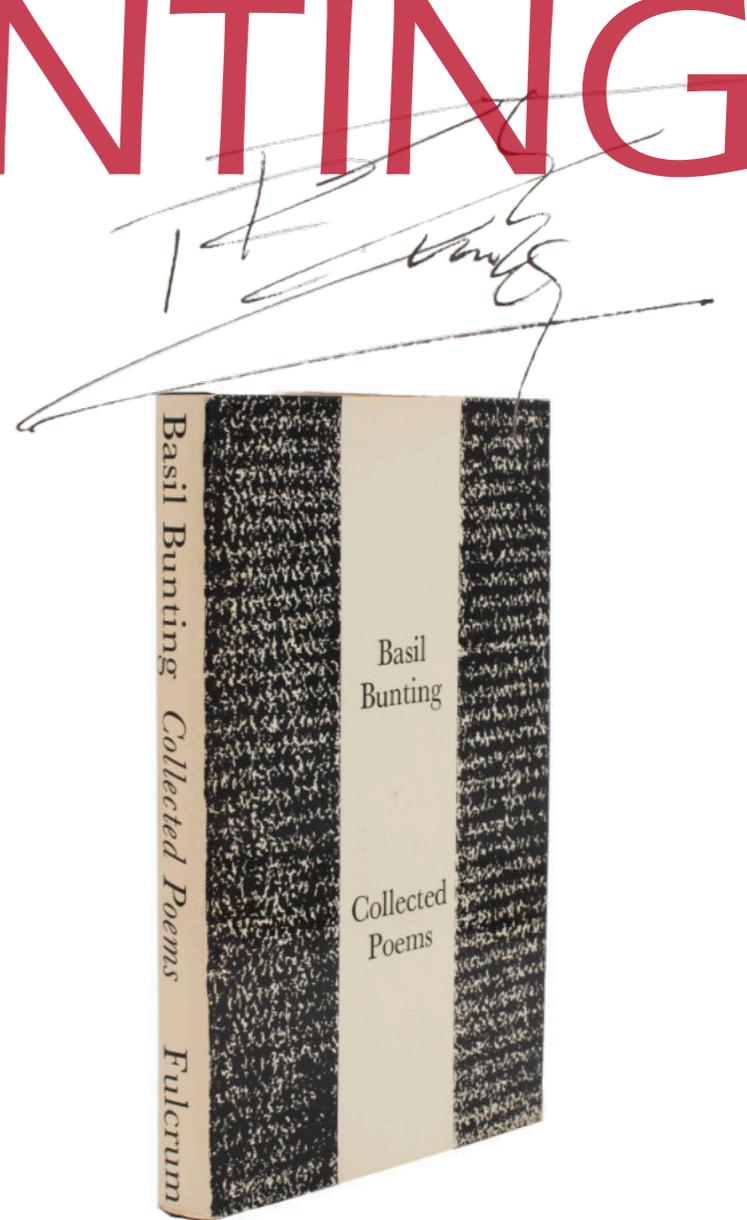
8vo, pp. 160; publisher's black cloth, dust-jacket designed by Barnett Newman; a fine copy in a near-fine jacket; bookplate of D. G. Bridson; laid in loose are an autograph letter, signed 'B', from Bunting to Bridson, enclosing a photocopied poem; two chapbooks (see below); two review cuttings; and a promotional leaflet by Fulcrum for *Briggflatts* and for the 1967 broadcast.

£750

First edition, trade issue, **signed and inscribed 'For Geoffrey Bridson - I owe him a kid'.**

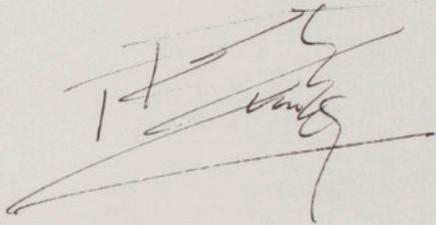
Bridson and Bunting had both been included in Pound's *Active Anthology* in 1933. Bridson remembered that Bunting's 'early lyrics ... had delighted me back in the early thirties by their mastery of the spoken poetry style in which they were composed. *Briggflatts* and the later work derive their strength and character from a full appreciation of what that spoken tradition had been. They are poems that need to be studied, but they are never so clear - or so impressive - as in Bunting's fine reading of them' (*Prospero and Ariel*).

When Bridson produced and introduced a broadcast of some of Bunting's early poems in November 1954, 'some dozen years before *Briggflatts* brought him the recognition he deserved' (*Prospero and Ariel*), Bunting had largely been forgotten by the literary world. He had returned from ten years in Tehran, first with the RAF and then as a *Times* correspondent, but now 'scratched a living for his family from local journalism for the Newcastle Journal and the Newcastle Evening Chronicle,



and had little time for poetry' (*Oxford DNB*). It was on the back of Bridson's broadcast (and another of *The Spoils* in 1957) that Bunting was 'discovered' by a younger generation of poets, which in turn inspired the creation of his masterwork *Briggflatts* (1966), read for Bridson for a broadcast on 1 February 1967.

for Geoffrey Bridson —
I owe him a kid



Typewriter is out of action - more descript than me. Sorry.

Basil Bunting ~~Sheddingfield~~ ~~Wyham~~ ~~Northumberland~~

107 Stridingedge
Blackfell
Washington
Co Durham NE37 1HJ

15 October 1977

Dear Geoffrey

Your letter was here when I got back from ten days in London & Kent, where I had to go to give evidence at Tom Pickard's trial (Old Bailey - not guilty). Tom, though a roughish diamond, is the best poet under 50 in the language, I'm not quite alone in thinking; and I think you might like to know him. He's living at 7 Gloucester Gate NW, in a kind of boxroom - but for how long I don't know (486-4065). I'll try to warn him I've suggested this.

Whenever I have to be in London

Telephone 0632-466129

Now we've no hope of going back, cutter, to that grey quay where we moored twice and twice unwillingly east off our cables to put out at the slack when the sea's laugh was choked to a mutter and the beach lifted hesitantly, with a stutter and sulky clack,

how desolate the swatchways look, cutter; and the chart's stained, stiff, old, wrinkled and uncertain, seeming to contradict the pilot book. On naked banks a few birds strut to watch the ebb sluice through a narrowing gut loud as a brook.

Soon, while that northwest squall wings out its cloud, cutter, we'll heave to free of the sands and let the half moon do as it pleases, hanging there in the port shrouds like a riding light. We have no course to set, only to drift too long, watch too glumly, and wait, wait, like the proud.

B. Bunting, 1977

In the autograph letter enclosed (15 October 1977), Bunting reports that he has just returned from giving evidence in the cannabis-smuggling trial of Tom Pickard, who, 'though a roughish diamond, is the best poet under 50 in the language'. He gives Bridson permission to sell a typescript of *Briggflatts* (1966) - 'I'm sure it is really worth nothing'. 'I've even perked up enough to compose a few lines myself lately. If I can find a spare xerox I'll annex it to this'. He could, and **the poem enclosed is his Bunting's final great lyric, first published in the *Agenda Basil Bunting* special issue in Spring 1978, under the title 'Perche no spero'.**

Meanwhile, arthritis and palsy has 'reduced me to two left hands, with false teeth, false eyes and a treacherous digestion', his finances are in poor state, his second wife has divorced him and sold the house, 'so that

I'm living in this unspeakable "new town" in a house Northern Arts lets me use'. 'I am indignant with the Swedish Academy for passing over MacDiarmid again [see items 95-114]. The Spaniard [Vicente Aleixandre] is not much good'.

Bunting's habit of destroying manuscripts and drafts, as well as correspondence, and requesting that his friends do the same, has made autograph material very scarce.

Also laid in are two items produced on the occasion of Bunting's 75th birthday: Colin Simms, *Photosopsis for Basil Bunting*, Headland, 1975; and Jonathan Williams, *My Quaker-Atheist Friend*, 1975 - a poem on Bunting in the form of a greetings card, signed.

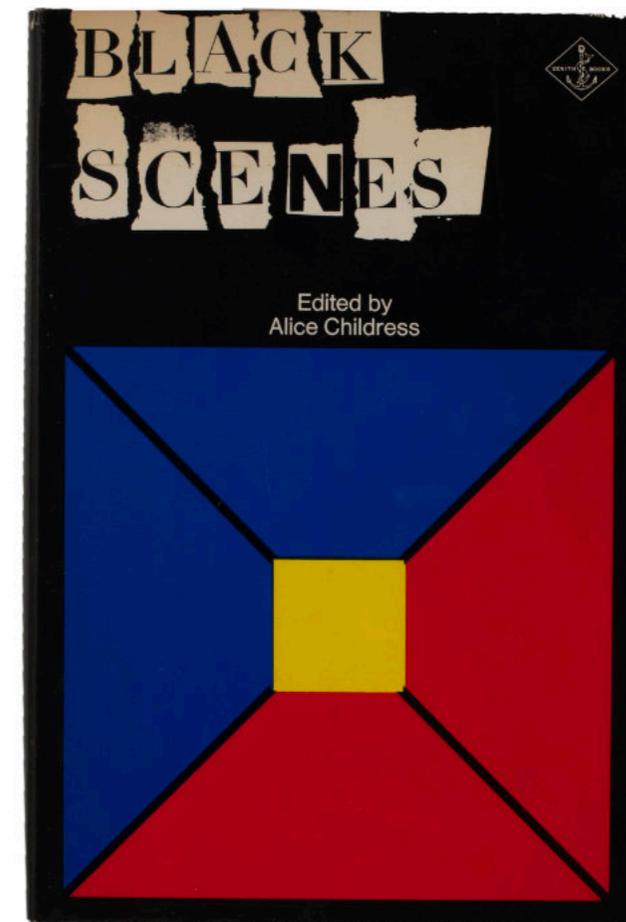
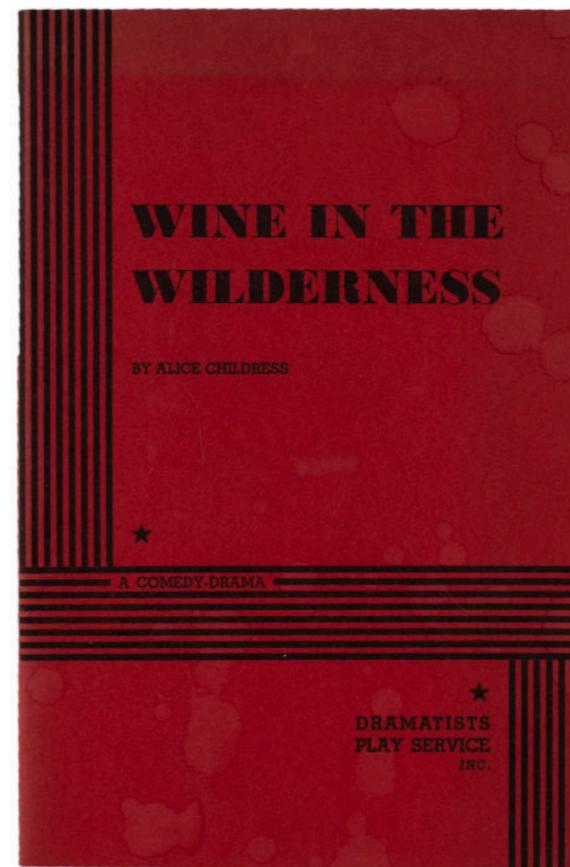
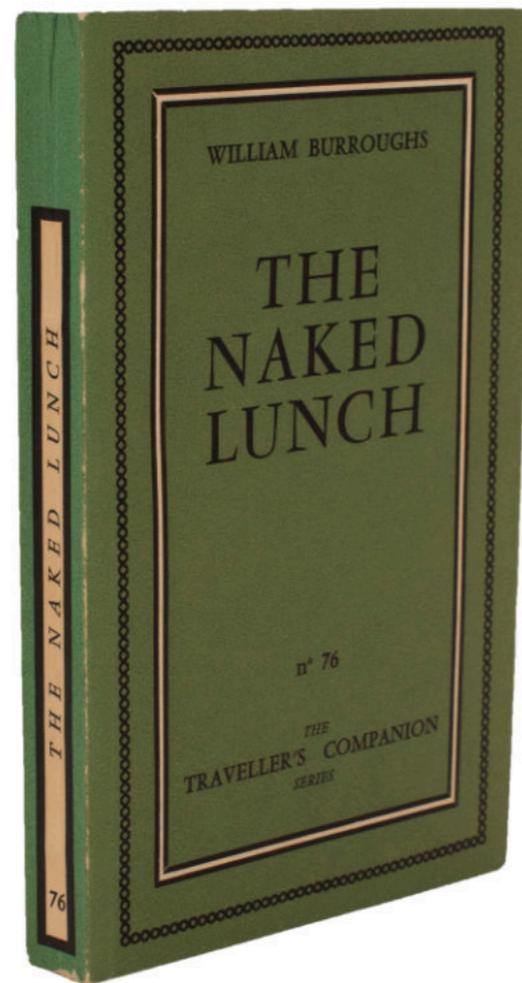
William BURROUGHS

41 BURROUGHS, William. *The Naked Lunch*. Paris, Olympia Press, [1960].

Small 8vo, pp. 225, [3]; publisher's green stiff paper wrappers (price 18 francs on lower cover); a fine copy, spine just slightly creased.

£200

First edition, second printing – the first had a decorative border on the title-page, was priced 1500 francs on the rear cover, and was issued with a dust-jacket (not the earliest copies). After the franc was devalued on 1 January 1960, copies were over-stamped with a new price; and shortly after there was new printing (as here) with the corrected price and no jacket.



Alice Childress was featured twice in Bridson's series *The Negro in America* (1966), first with a production of her play *Trouble in Mind*, 'a wittily satirical story about a company of negro actors rehearsing an Uncle Tom play set in the Deep South', which he brought back in manuscript from New York; and then in a round-table discussion 'on the problems confronting the Negro writer in America', along with James Baldwin, Langston Hughes and LeRoi Jones (Amiri Baraka), chaired by Bridson.

Alice CHILDRESS

A CHRISTMAS GIFT

42 CHILDRESS, Alice. *Wine in the Wilderness*. New York, Dramatists Play Services Inc., 1969.

8vo, pp. 43, [3], including covers; a very good copy in the publisher's red stiff paper wrappers (a few pale dampstains to front cover); booklabel of D. G. Bridson; signed Christmas card laid in from Alice and Nathan Woodard (Childress's married name).

£150

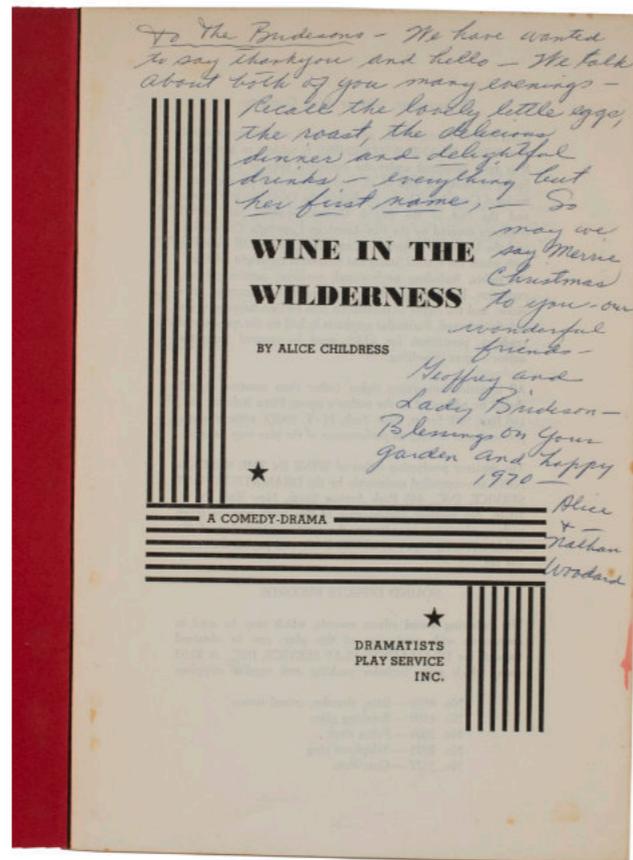
First and only edition of a play first staged on Boston Television, **inscribed 'To the Bridsons - We have wanted to say thank you and hello - We talk about both of you many evenings - Recall the lovely little eggs, the roast, the delicious dinner and delightful drinks - everything but her first name, - So may we say Merrie Christmas to you - our wonderful friends - Geoffrey and Lady Bridson - Blessings on your garden and happy 1970 - Alice & Nathan Woodard'**

43 CHILDRESS, Alice, *editor*. *Black Scenes*. New York, Zenith Books/ Doubleday, 1971.

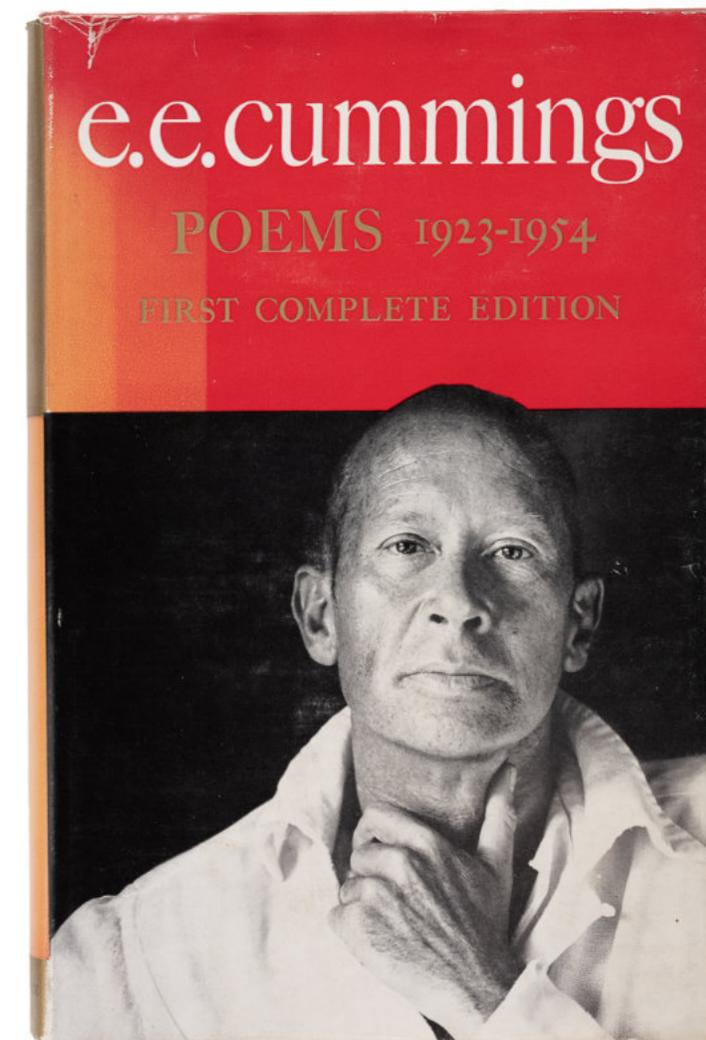
8vo, pp. xi, [1], 154; a fine copy in a fine dust jacket, small crease to head of spine; booklabel of D. G. Bridson.

£100

First edition, **with a typed compliment slip laid in - 'Alice Childress, Publication Date: July 23, 1971'**.



Although Cummings had appeared alongside Bridson in Pound's *Active Anthology* in 1933, and Bridson had heard uncomplimentary anecdotes about Cummings from Robert Frost, they did not meet until 1961: 'I was happily surprised to find how charming and unassuming E. E. Cummings actually was. I had heard him read at the New York Y - the YM-YWHA, to give it the full title - and had made a date with him to record a similar selection of his poems at his home in Patchin Place ... The eccentricity of Cummings's typography is a gimmick ... The meticulous precision, the wit and the fastidiousness of his reading, reduced the visual intricacies to limpid clarity ... [and] the poems acquired surprising charm and intimacy' (Bridson, *Prospero and Ariel*). The resulting recording was broadcast on 8 March 1962.



E. E. CUMMINGS

44 CUMMINGS, E. E. *i: six nonlectures*. Cambridge (Mass.), Harvard University Press, 1953.

8vo, pp. [8], 114, [4]; a fine copy in the publisher's black cloth, no dust-jacket; bookplate of D. G. Bridson.

£750

First trade edition, inscribed '**Wishing Geoffrey Bridson good luck / E. E. Cummings**'.

There was also a signed limited edition of 350 copies.

45 CUMMINGS, E. E. *Poems 1923-1954*. First complete Edition. New York, Harcourt, Brace & Co, 1954.

8vo, pp. xxiv, 468; a fine copy in a good dust-jacket, spine slightly sunned, short tear to head of front cover; bookplate of D. G. Bridson.

£750

First edition, inscribed in 1961 with '**congratulations to Geoffrey Bridson who defeated noises both terrestrial + celestial in the course of making a 4 Patchin Place recording / E. E. Cummings**'.

'Despite the cloistral calm of the house, we were much interrupted by the passage of air-liners overhead and the sudden clangour of two tons of coke being shovelled down a coal-hole across the way - "noises both terrestrial and celestial" as he called them - but a fascinating recording emerged despite these *obligati*' (Bridson, *Prospero and Ariel*).

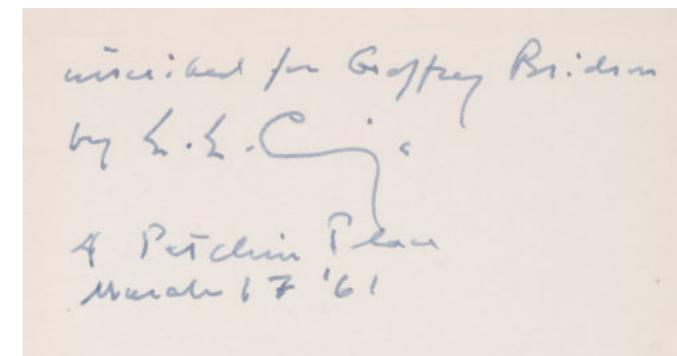
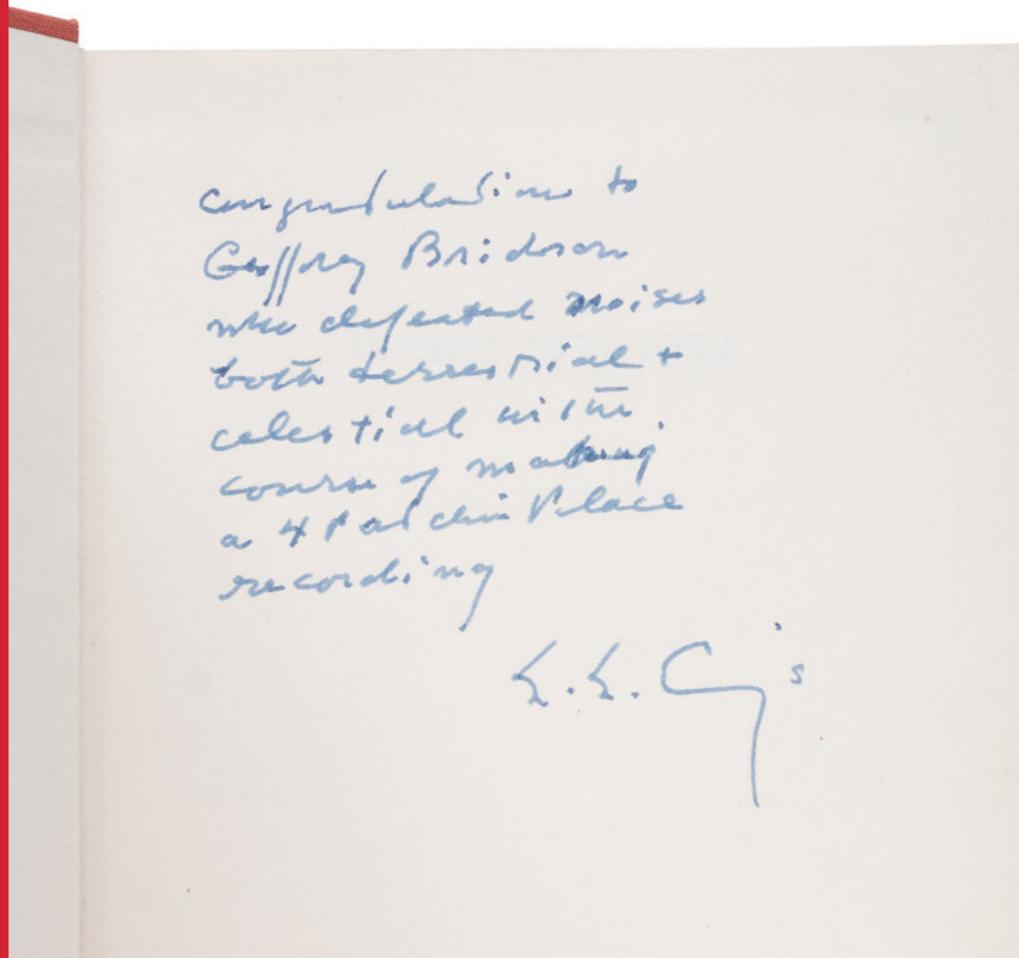
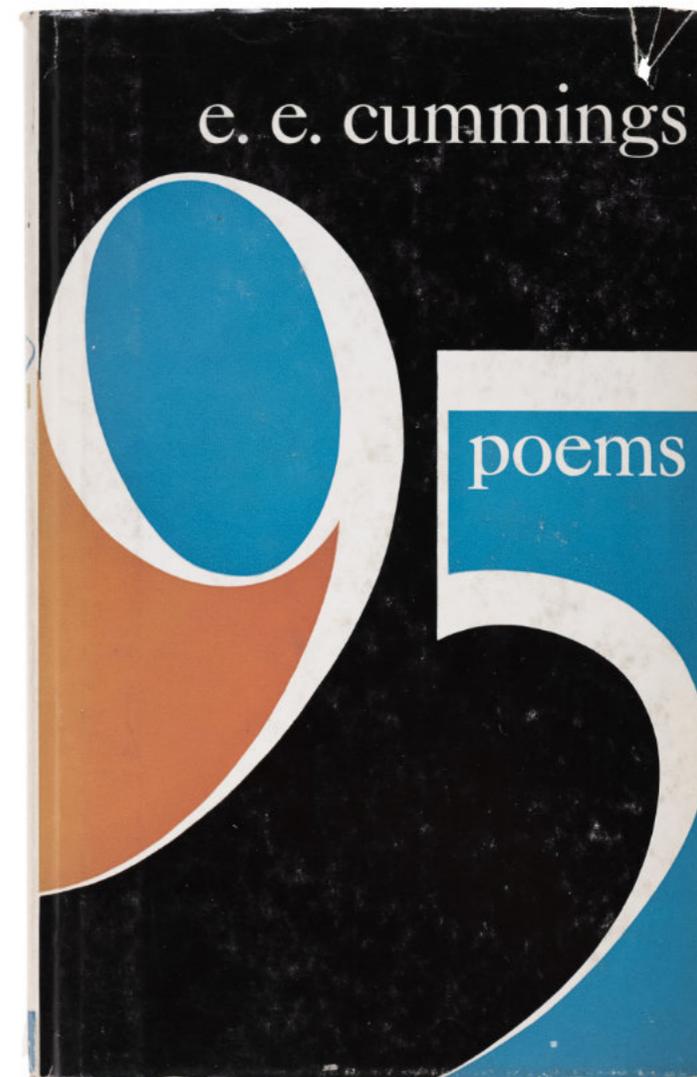
46 CUMMINGS, E. E. *95 Poems*. New York, Harcourt, Brace & Co, 1958.

8vo, pp. [12], [100]; a fine copy in a good dust-jacket, slightly rubbed, tear to head of front cover; bookplate of D. G. Bridson.

£600

First trade edition, '**inscribed for Geoffrey Bridson by E. E. Cummings / 4 Patchin Place / March 17 '61**'. This was Cummings's last collection of new poetry before his death in 1962.

There was also a limited printing of 300 copies.



Simone DE BEAUVOIR

S. de Beauvoir

THIS AUTOGRAPHED FIRST EDITION OF
THE MANDARINS

IS LIMITED TO FIVE HUNDRED COPIES

OF WHICH THREE HUNDRED AND TWENTY-FIVE

ARE FOR PRIVATE DISTRIBUTION

S. de Beauvoir

47 DE BEAUVOIR, Simone. *The Mandarins*. A Novel ... Cleveland and New York, The World Publishing Company, [1956].

8vo, pp. [8], [11]-610, [2]; a very good copy in the original red cloth, black cloth spine, lettered direct (slightly sunned), top edge stained black, without the sleeve and slipcase or dust-jacket; bookplate of D. G. Bridson.

£750

First edition in English, **one of 500 copies signed by De Beauvoir, of which only 275 were for sale.**

Blood on the darkness, Lord,
Leavin us moanin and afraid.
What has we done?
Where and when has we done
They's plantin the seeds a hate
When we don't want ta hate.

We don't speak much in the
Nobody speak much, but we
Of the black sons in lands far as the wind can go,
Black boys fightin this war with them.
We thinkin deep bout they sisters stitchin airplane canvas
And they old fathers plowin
And they mothers bendin in
They brothers at the factory
They all is bein body beat and

Listen, Lord, they ain't now
Won't You plant Your Son's goodness in this land
Before it too late?
Set Your stars a sweetness twin
Before it too late?
Help these men ta see they
Long as they allow theyselves
country roads?

When can I pray again,
View peace in my own parlor again?
When my sons come home,
How can I show em my broken hands?
How can I show em they sister's twisted back?
How can I present they land ta them?
How, when they been battlin in far places for freedom?
Better let em die in the desert drinkin sand
Or holdin onta water and shippin inta death
Than they come back an see they sufferin for vain.

I done seen a man runnin for his life,
Runnin like the wind, from a mob, ta no shelter.
Where were a hidin place for him?
Saw a dark girl nine years old
Cryin cause her father done had

48 DODSON, Owen. 'Black Mother Praying' ... Reprinted from *Common Ground*. [1944?]

8vo, pp. [4]; creased where folded else fine; **signed at the end 'Owen Dodson'**.

Very rare separate printing of Dodson's 'Black Mother Praying', re-printed (but not quite an offprint) from the periodical *Common Ground*, Winter 1944, where it was titled 'Black Mother praying in the Summer of 1943' and was dedicated to 'Negro mothers everywhere'.

'Black Mother Praying', a plea for racial integration, was one of Dodson's most famous lyrics, written in 1943 when he was serving in the US Navy. Bridson's good friend Langston Hughes sat on the advisory board of *Common Ground* and was a frequent contributor.

The light scratched from his eyes in the month of June.
A black boy lyin with his arms huggin the pavement in pain.
What he sturin at?
Good people, hands up, searched for guns and razors and pipes.
When they come pray again?
How, precious God, can I watch my son's eyes
When they hear this terrible?
How can I pray again when my tongue
Is near cleavin to the roof of my mouth?
Tell me, Lord, how?

£150

AMEN

Owen Dodson

Reprinted from
Common Ground

Owen DODSON

Owen Dodson

Norman DOUGLAS Lawrence DURRELL

Lawrence Durrell

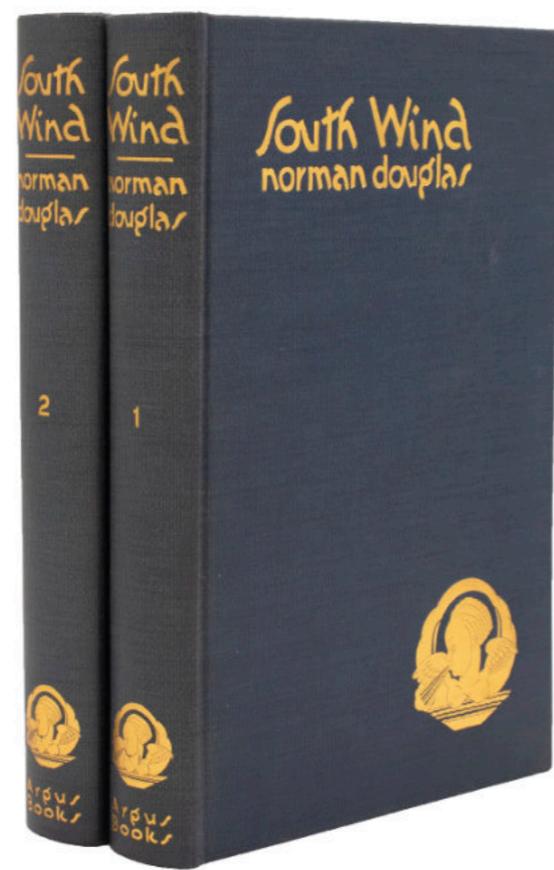


49 DOUGLAS, Norman. *South Wind* ... Edition illustrated by John Austen. Chicago, Argus Books, 1929.

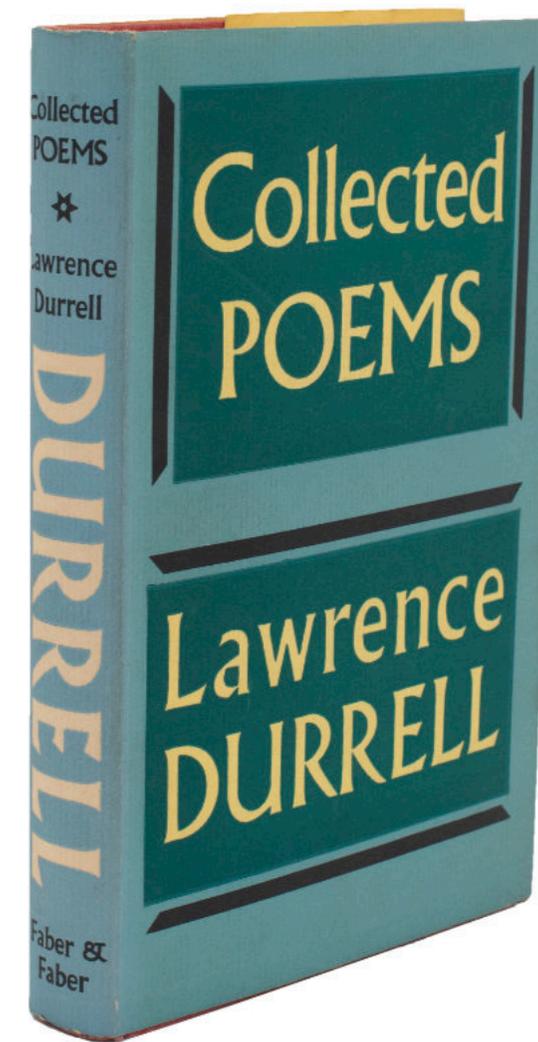
2 vols, large 4to, with frontispieces and colour illustrations by John Austen; a near-fine copy in the original blue cloth; bookplates of D. G. Bridson.

£120

First illustrated edition of Douglas's best known work, first published in 1917. *South Wind* was a fictionalised account of the Austrian-born Scot's time on the island of Capri, here 'Nepenthe', controversial for its moral and sexual content. He knew D. H. Lawrence and Richard Aldington, and was the basis for a character in Lawrence's *Aaron's Rod*, as well as, probably, Humbert Humbert in Nabokov's *Lolita*.



Bridson visited Durrell in the South of France in 1962 to interview him for the 'Third Programme'. 'We got on well together, and I couldn't have wished for a better host. After Graves, he seemed remarkably compact, and under his Provençal grizzle, his grin had the same sprightliness as the leprechaun that he sketched for me on the tablecloth of the local bistro. His farm was pleasantly tucked away against the Mistral about half an hour's drive out of Nîmes ... Comically enough, our first attempt at recording was completely wrecked by the aerobatics of the French *Mystères* which zoomed and cavorted, rocketed and machine-gunned away in a mock invasion practice nearby. Our only recourse was to the *pastis* ... Considering the quantity of it we consumed over the next few days, our conversations were remarkably lucid and unblurred. Durrell was a natural born talker ...' They discussed time and the novel, relativity, etc. Bridson met Durrell again, along with Henry Miller, later that year in Edinburgh for a further recording, broadcast on 8 October 1962. Both items below were inscribed on the latter occasion (see also item 134). The French conversations were broadcast on 21 and 27 January 1963, and a selection of poems on 29 January.



For Geoffrey
from
Larry Durrell

THE
BLACK
BOOK

Larry Durrell
in Nimes
1962

For Geoff
from
Larry Durrell
1962

"too much tape"
Eliot.

50 DURRELL, Lawrence. *The Black Book*. Paris, Olympia Press, [1959].

8vo, pp. 301, [3]; green publisher's paper covers (chipped at head of spine), no dust-jacket; slightly shaken but a good copy.

£350

First Olympia Press edition, first issue (green border to title-page), with a new introduction, published as part of the Traveller's Companion Series; **inscribed 'For Geoffrey Bridson, from Larry Durrell in Nimes / 1962'**. *The Black Book*, first published in Paris in 1938 by the Obelisk Press, was 'the first piece of work by a new English writer to give me any hope for the future of prose fiction' (T. S. Eliot), but was banned in Britain until 1973 for 'obscenity'.

51 DURRELL, Lawrence. *Collected Poems*. London, Faber and Faber, [1960].

8vo, pp. 288; publisher's red cloth, yellow dust-jacket printed in black, blue, and green; a fine copy in a fine jacket; bookplate of D. G. Bridson; minor autograph corrections on p. 51 and 280, the contents list numbered in pencil according to a list of Durrell's publications on the rear endpaper.

£400

First edition, **inscribed 'For Geoff from Larry Durrell 1962 / "too much tape [?]" Eliot'**. Eliot had been the editor at Faber when Durrell submitted *The Black Book* in 1937, but had only recommended publication with cuts that Durrell was unwilling to make. Eliot did however publish Durrell's poetry in 1943; we have not been able to work out what Durrell is referring to here.

Clifford DYMENT

Clifford Dymont

WITH TWO POEMS

52 DYMENT, Clifford. *Poems 1935-1948*. London, J. M. Dent & Sons Ltd, [1949].

8vo, pp. 64; publisher's quarter black cloth and patterned boards, acetate dustwrapper with green printed paper inner flaps; a fine copy.

£200

First edition, **inscribed 'For Geoffrey and Joyce, with best wishes plus, from Clifford Dymont and Marcella. October 1950'**. Bridson and Dymont had known each since the Thirties when they both contributed to the same periodicals.

Enclosed are two hand-made Christmas cards, both undated, containing an autograph manuscript of 'Saint Augustine at 32', signed, and a typescript of 'The Jerboa', signed.

THE JERBOA

The little jerboa
With a push from a toe (a
hind toe) and a flick of his tail,
The little jerboa
Is able to go a-
Leaping up hill and down dale.

The little jerboa
Won't walk any lower
And bounds like a lift through the land,
But the little jerboa
Keeps furnished below a-
N apartment deep down in the sand.

Clifford Dymont

With seasonable greetings from

Marcella
and Clifford

will hopes to see you
Golf soon.

POEMS 1935-1948 : CLIFFORD DYMENT

DENT

T. S. ELIOT



If Bridson's association with Eliot was never as personal as with Eliot's friends Ezra Pound, Wyndham Lewis, and Conrad Aiken, it was one of long duration and mutual respect. Despite his critical reviews of Eliot's work in *The New English Weekly* (*Sweeney Agonistes* – banal; *The Rock* – derivative; muted acknowledgment of *The Use of Poetry and the Use of Criticism*), and despite their political differences, Bridson was nevertheless invited to contribute radio reviews to Eliot's journal *The Criterion*. In 1934 Bridson's verse play *Prometheus the Engineer* was pulled from the airwaves at the last minute as 'dangerously seditious'. 'In view of his current interest in the writing of dramatic verse, someone in London had sent a script of the play to T. S. Eliot, and had even invited him to Broadcasting house to hear the transmission. As no transmission occurred, profuse apologies had to be offered, and he went away somewhat mystified. When I met him shortly afterwards, he asked me the reason for the sudden cancellation – and was highly delighted when I told him. Dangerously seditious as it was, he printed the play in *The Criterion*, that organ of rigid conservatism for which I had recently begun to do reviewing' (*Prospero and Ariel*). Eliot had a high regard for Bridson's original writing, noting that 'You seem to be the only man in England who knows how to write dramatic script for the microphone', letter 5 July 1940, see item 56)

Bridson went on to mount a production of *The Waste Land* in 1937 for BBC Radio North – 'this made quite remarkable radio', he thought, though Eliot was less enthusiastic, especially as the BBC refused to allow mention of abortion pills and therefore broadcast a mangled text. It was, however, a great success, and brought a poem then known only to a 'small circle of devoted readers' to an audience of millions. In 1951 Eliot recorded for Bridson an appreciation of Wyndham Lewis that was to preface the broadcast of *Monstre Gai*, but he repeatedly shied away from an 'unscripted discussion' in the manner of those that Bridson conducted with Pound, Aiken, and so many others. 'The last letter I had from him was evasive in the old way, but at least held out fair hope that I might talk him into it one day. Unhappily for all of us, he died before I had my final chance.' Eliot did however choose and record a selection of works by the metaphysical poets for Bridson's broadcast of 9 Jan 1958.

53 ELIOT, T. S. Dante ... London, Faber & Faber, [1930].

8vo, pp. 69, [1]; top edge stained blue, others untrimmed; publisher's grey printed boards designed by Rex Whistler, grey printed dust-jacket; a fine copy in a very good jacket, spine slightly sunned; bookplate of D. G. Bridson.

£100

First edition, second impression.

Gallup, *Eliot*, A13 (though not mentioning this second impression, printed May 1930).

54 [ELIOT, T. S.] Mark TWAIN. The Adventures of Huckleberry Finn ... With an Introduction by T. S. Eliot. London, The Cresset Press, 1950.

8vo, pp. xvi, [2], 291, [1]; publisher's blue cloth, no jacket; a very good copy; bookplate of D. G. Bridson.

£50

First edition.

55 ELIOT, T. S. The Complete Poems and Plays 1909–1950. New York, Harcourt, Brace and Company, [1952?].

8vo, pp. vii, [1], 392; publisher's blue-green cloth, glazed dust-jacket; a very good copy in a very good dust-jacket; bookplate of D. G. Bridson, with some minor notes on the rear endpaper.

£50

First edition, early (but not first) printing.

Gallup, *Eliot*, A60.

'I AM VERY HAPPY TO HAVE THE BOOK'

56 ELIOT, T. S. Two typed letters, signed, and one secretarial letter, to D. G. Bridson, on Faber and Faber headed paper, 1952-7.

3 pages, 4to, creased where folded but in very good condition; with a photocopy of the letter of July 1940 quoted in the introduction note to Eliot above.

£1500*

On 19 February, 1952, Eliot writes 'to thank you for sending me *The Christmas Child*' (Bridson's collection of poems 'for reading aloud', including the nativity play of the title), 'and for your inscription in it. I am delighted that so much of your work for the BBC has been given the permanent form that it deserves, and I am very happy to have the book'.

Eliot's note of 27 April 1955 is to return a copy of Bridson's dramatic poem *The Quest of Gilgamesh* (broadcast 1954, but not published until 1972) - 'Personally, I part with it with regret'; and in 1957, Susan McEwen, Eliot's secretary, writes to send a copy of *The Criterion* for April 1935, the issue in which Bridson's *Prometheus* had appeared - it was 'rather old and dirty ... but is the only one we have'.

Dear Mr. Bridson,

I am writing belatedly to you for sending me The Christmas Child, and for your inscription in it. I am delighted that so much of your work for the B.B.C. has finally been given the permanent form that it deserves, and I am very happy to have the book. May it have all success and increase your reputation.

With best wishes,

Yours ever,

T.S. Eliot

Geoffrey Faber, Chairman. Richard de la Mare, Vice-Chairman
W.I. Crawley, P.F. du Sautoy, T.S. Eliot, W.I. Crawley, P.F. du Sautoy,
Alan Pringle, David Bland, Charles Monteith

FABER AND FABER LIMITED
PUBLISHERS

24 Russell Square London W.C.1

Abbaf Westcent London Museum 9543

27th April, 1955.

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oad,

send you back "The Quest of
ly, I part with it with regret.
ours ever,

T.S. Eliot

57 ELIOT, T. S., *translator*. St-John PERSE.
Anabasis ... translated by T. S. Eliot. London, Faber and
Faber, [1959].

8vo, pp. 96; publisher's maroon cloth, no dust-jacket; a
fine copy.

£30

Revised English edition.

Gallup, *Eliot* A16f.

58 ELIOT, T. S. *The Complete Poems and Plays*.
London, Faber and Faber, [1978].

8vo, pp. 608; publisher's yellow cloth, white dust-jacket
printed in grey and black; a very good copy in a very
good jacket; bookplate of D. G. Bridson.

£20

Fifth edition.

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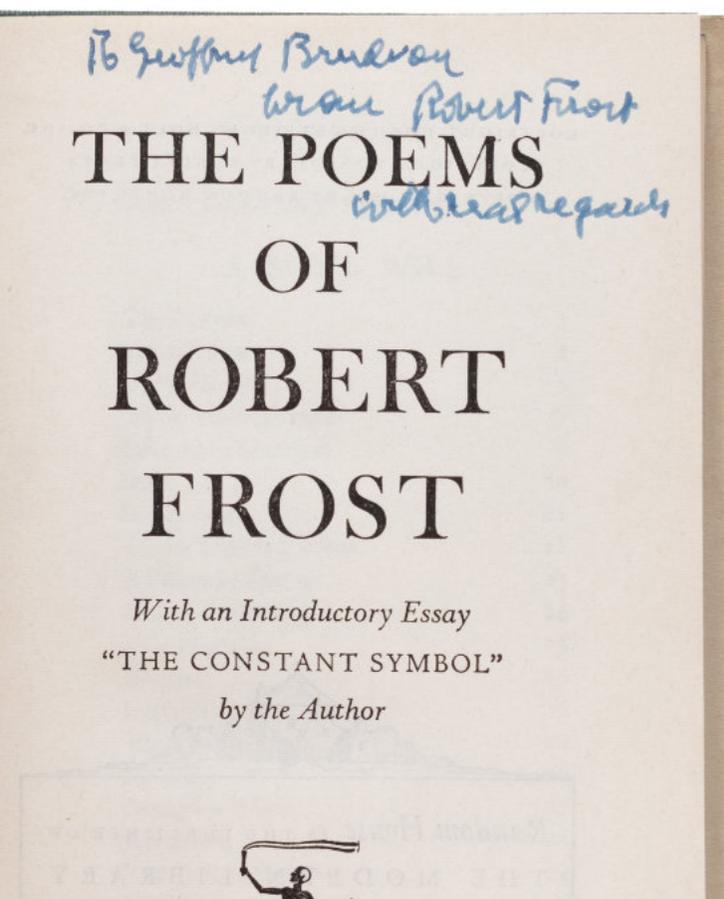
ackwen

liot

Robert FROST

Robert Frost

'Though I only met Frost on three occasions, I felt the warmest affection for him. He in turn was friendly to anyone coming from England ...' (*Prospero and Ariel*). 'It was by odd coincidence that after making my Pound recordings at Washington [in 1956], I went on up to Boston and recorded a further selection of readings by Robert Frost, thanks to whose efforts Pound was later to be released ... Where Pound had built on his poetry in performance, Frost quite simply was his poetry ...' The readings were first broadcast on 13 April 1957. Bridson last met Frost in person at the National Poetry Festival in Washington in 1962.

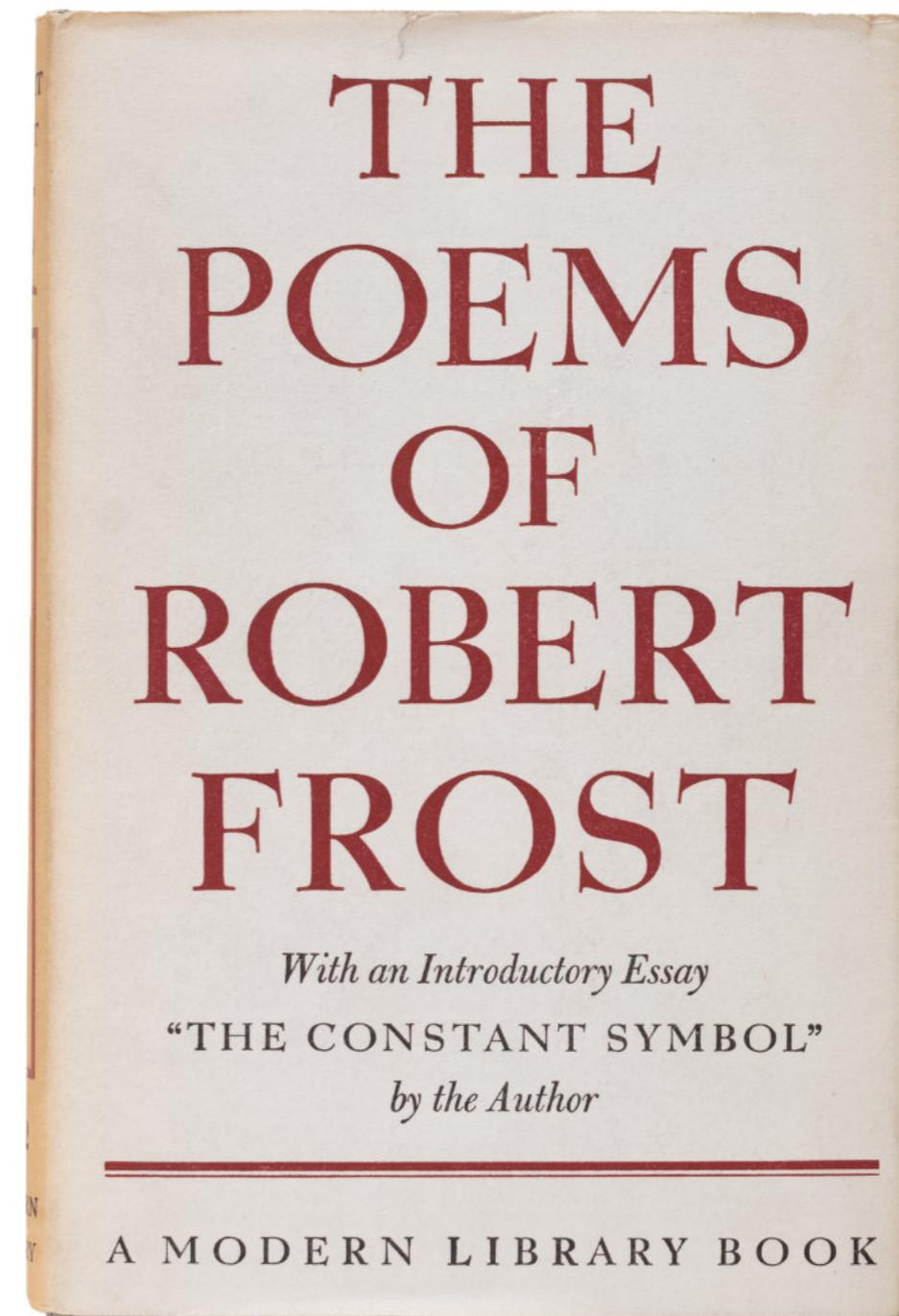


59 FROST, Robert. *The Poems ...* With an introductory Essay "The Constant Symbol" by the Author ... New York, Modern Library, [1946].

8vo, pp. xxiv, 445, [1], [8, ads]; a fine copy in a very good, unpriceclipped dust-jacket, spine browned, small tear to head of front cover; bookplate of D. G. Bridson, cutting of an obituary of Frost laid in loose.
£500

First edition thus, inscribed 'To Geoffrey from Robert Frost with real regards'.

Crane A29.



CHRISTMAS CARDS, ONE INSCRIBED

60 FROST, Robert. A collection of five Christmas Poems 1953, 1959, 1960, 1961, and 1962, all in the issues printed for distribution by Frost himself.

Five works, various formats; in uniformly excellent condition.

£1500

'The Christmas poems which [Frost] sent his friends each year were ever welcome reminders of Frost's genial good nature. The last I received from arrived on the morning that I read of his death in the newspaper. Sad as it was to me, I think he would have appreciated the irony of that' (Bridson, *Prospero and Ariel*).

The printer Joe Blumenthal first produced a Christmas card setting one of Robert Frost's poems, without the author's permission, in 1929. When Frost found out sometime later he asked Blumenthal to print some more for his friends, and from 1934 until 1962 Frost issued a card every year, 25 of which were printed by Blumenthal's Spiral Press. Many are illustrated with original woodcut designs by local artists and the print runs varied from as little as 50 for the early cards to as many as 17,055 for his final card (*The Prophets really Prophecy*). For each card there were up to 20 different issues, for distribution by Frost, his publishers, his friends etc. Frost also retained 25 sets of all the different issues of each card. **All of the present collection are from the issues printed for Frost himself.**

The collection comprises:

One more Brevity. New York, Spiral Press, 1953. Pp [12]; illustrations by Philip Grushkin; small stain to one page, else very good, stapled in the original wrappers, booklabel of D. G. Bridson, inscribed '**To Geoffrey Bridson from Robert Frost after the pleasantest sort of encounter Dec 13 1956**', namely the recording they made together - see *Prospero and Ariel* pp. 214-5). Crane B25 (one of 587 printed for distribution by Frost).

A-wishing Well. New York, Spiral Press, 1959. Pp. [12]; illustrations by Thomas W. Nason; fine, stapled in the original wrappers, booklabel of D. G. Bridson. Crane B31 (one of 670 printed for distribution by Frost).

Accidentally on Purpose. New York, Spiral Press, 1960. Pp. [10]; fine, stapled in the original wrappers, booklabel of D. G. Bridson. Crane B32 (one of 700 printed for distribution by Frost).

The Wood-pile. New York, Spiral Press, 1961. Pp. [10]; cover and illustrations by Thomas W. Nason; fine, stapled in the original wrappers, booklabel of D. G. Bridson. Crane B33 (one of 700 printed for distribution by Frost).

The Prophets really prophecy as Mystics, the Commentators merely by Statistics. New York, Spiral Press, 1962. Pp. [12], fine, stapled in the original wrappers, booklabel of D. G. Bridson, with a note in his hand '**This Christmas Card, from one of the few people I really respect, arrived on the day that Robert Frost's death was announced. 29.1.63.**' Crane B34 (one of 800 printed for distribution by Frost).

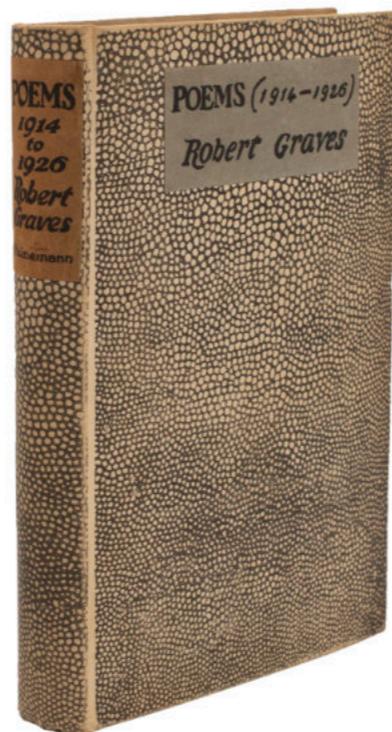


To Geoffrey Bridson
from
Robert Frost
after the pleasantest
sort of encounter
Dec 13 1956

Robert GRAVES

Robert Graves

'Robert Graves, whose poems derive so strongly from the spoken poetry tradition, is even more dependent [than Hugh MacDiarmid] on the reading ability of others: he is probably the worst reader I ever tried to produce – at least, of poetry so sensitive.' However, in 1960 Bridson forewent his honeymoon to record Graves in Mallorca. 'I spent a pleasant week getting him down on tape, or as he might have preferred to call it, putting him through the mangle'. After a stuttering and incoherent start, 'things got better and better as the work proceeded over the next three days, and by the time we had worked round to folk-song, he was reciting, singing, laughing, and almost dancing in illustration of his points. All, this, added to his strong sense of humour, made him one of the most engaging people I have ever recorded.' The resulting 'Conversation' was broadcast on 5 and 9 August 1960; Bridson later recorded a discussion of Graves's work with Auden.



61 GRAVES, Robert. Country Sentiment ... London, Martin Secker, [1920].

8vo, pp. [6], 9-81, [1]; publisher's boards printed with a cobblestone pattern; no dust-jacket, else a fine copy; bookplate of D. G. Bridson.

£100

First edition.

Higginson & Williams A5a.

INSCRIBED IN MALLORCA

62 GRAVES, Robert. Poems (1914-26) ... London, William Hienemann Ltd, 1928.

8vo, pp. xii, 217, [1]; publisher's white cloth printed in black with a cobblestone pattern, grey-blue printed labels (that to spine sunned), no dust-jacket; some light foxing but a good copy; bookplate of D. G. Bridson, with 1 leaf of interview notes laid in.

£500

First edition, second impression, **inscribed 'Geoffrey Bridson, with warmest wishes, Robert Graves, Ap[ril] 27th 1960'**, on the occasion of Bridson's visit to Mallorca.

Higginson & Williams A23b.

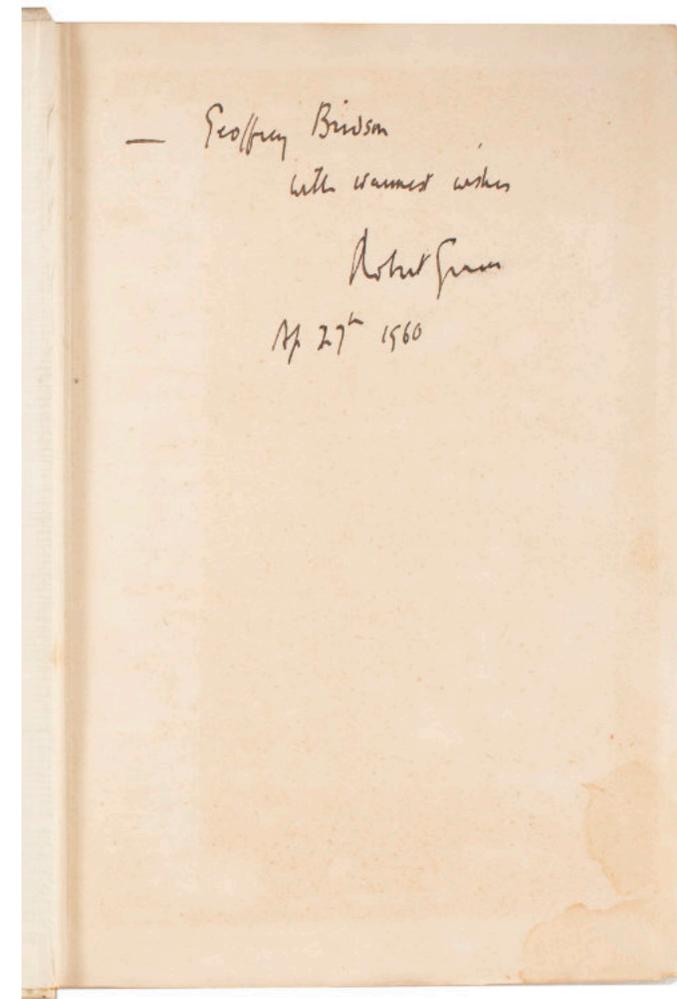
63 GRAVES, Robert. Poems 1926-1930 ... London, William Hienemann Ltd, 1931.

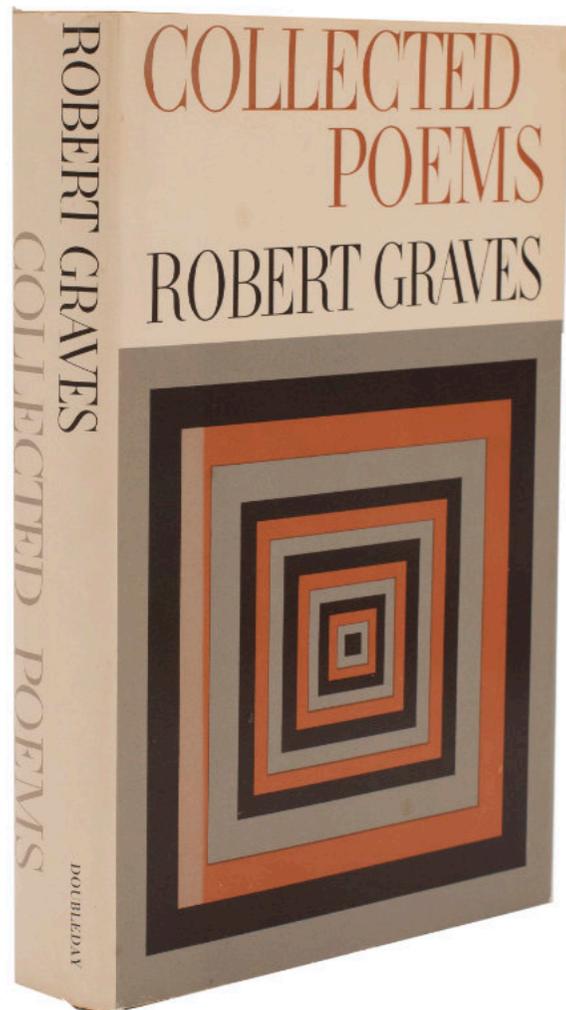
8vo, pp. [12], 89, [3]; publisher's maroon cloth and dust-jacket, both printed in white with a cobblestone pattern, maroon printed labels; extra example of the spine label tipped onto final verso; a fine copy in a decent example of the fragile jacket, spine sunned, joints chipped; bookplate of D. G. Bridson.

£125

First edition.

Higginson & Williams A36.





64 GRAVES, Robert. Greek Myths. London, Cassell & Company Ltd, [1958].

8vo, pp. 774, with a large folding map; orange-red cloth, dust-jacket printed in red, brown, and ochre; a very good copy in a good jacket, spine reinforced on verso at head; bookplate of D. G. Bridson.

£60

Second (first one-volume) edition, first impression. The introduction was revised from the first edition of 1955.

Higginson & Williams A72d.

65 GRAVES, Robert. Collected Poems. Garden City, New York, Doubleday & Company, Inc., 1961.

8vo, pp. 358; grey cloth, glazed paper dust-jacket designed by Herb Marcelin; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£300

First edition, **inscribed 'Yours ever, Robert Graves, 1962'**.

Higginson & Williams A95.



CORRECTED PROOF

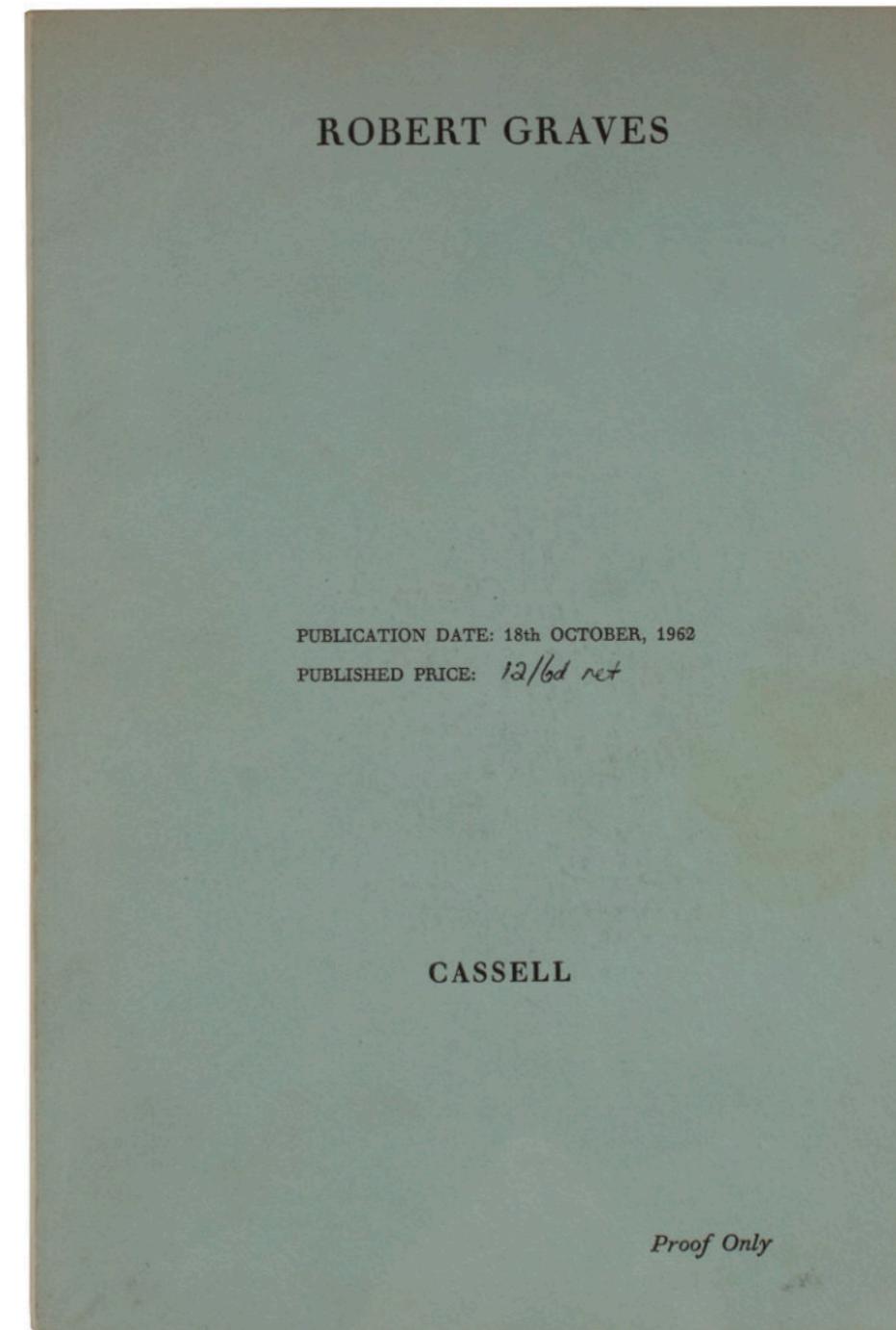
66 GRAVES, Robert. New Poems 1962. London, Cassell, 1962.

8vo, pp. [10], 42; publisher's blue stiff paper wrappers, labelled 'Proof Only', giving the publication date as 18 October 1962; orange, black, and white jacket; a fine copy; laid in loose is a cutting of Graves's 'Symptoms of Love' from *The Observer*, 22 Jan 1961.

£150

Proof, with manuscript corrections - changing the copyright holder from Roturman SA to International Authors NV, correcting a misprint in the contents, and adding a dropped full-stop.

See Higginson & Williams A101a for the published work.



THE PUBLISHER'S COPY,
ONE OF 18 NOT FOR SALE

67 GRAVES, Robert. Love respelt ... London,
Cassell, [1965].

4to, pp. [48], with illustrations throughout by Aemilia
Laraçuen; a fine copy in the publisher's quarter black
cloth and grey salt-and-pepper buckram, no dust-
jacket; bookplate of D. G. Bridson.

£450

**First edition, one of eighteen copies lettered A-R
and not for sale, this copy 'P', inscribed to 'David
Ascoli with best wishes, Robert Graves'.** The rest of
the edition comprised 250 signed copies, and 30
unsigned copies *hors series*.

Laid in are a typed letter, signed, from Ascoli to
Bridson, 11 August 1971, sending him the book and
wishing him 'good luck as you enter the last lap of
your book' (*The Filibuster*, published by Cassell in
1972); and an autograph letter, 17 May 1972, about
Ascoli's departure from Cassell and Company, where
he had been a director.

Higginson & Williams A113a.

In addition to the 250 numbered copies
signed by the author and the
30 unsigned copies out of series for review,
18 copies lettered A - R have been printed
which are not for sale and are reserved for
the Author, the Artist and the Publishers.

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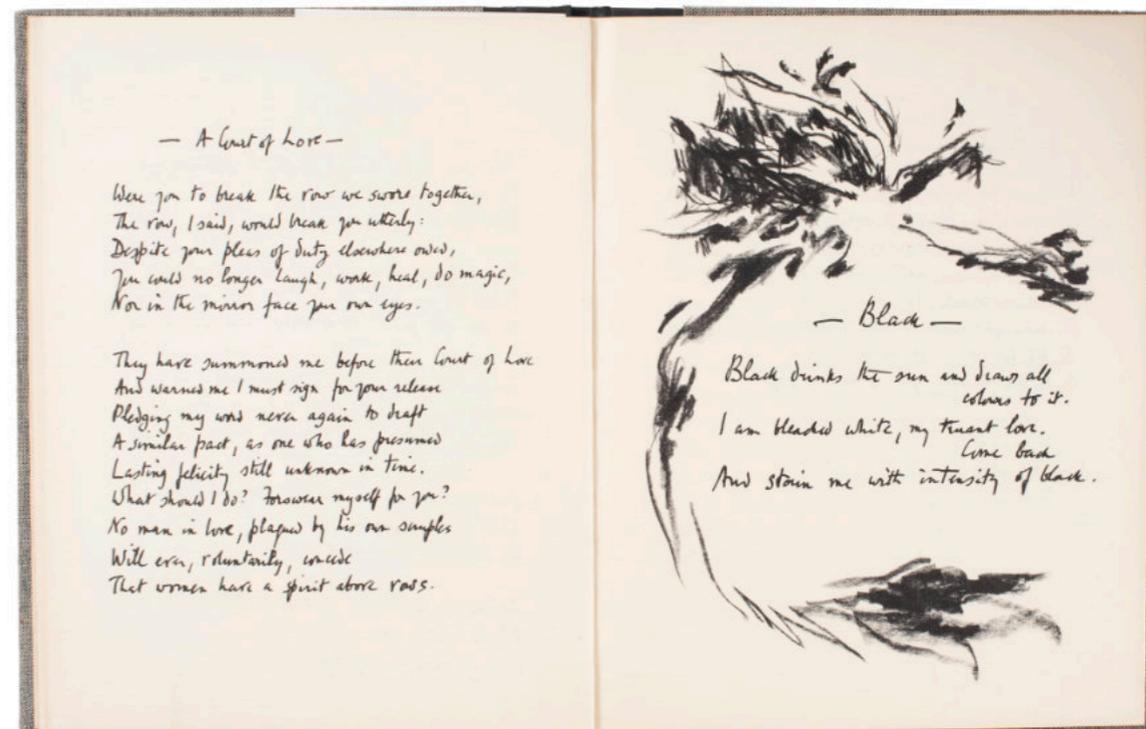
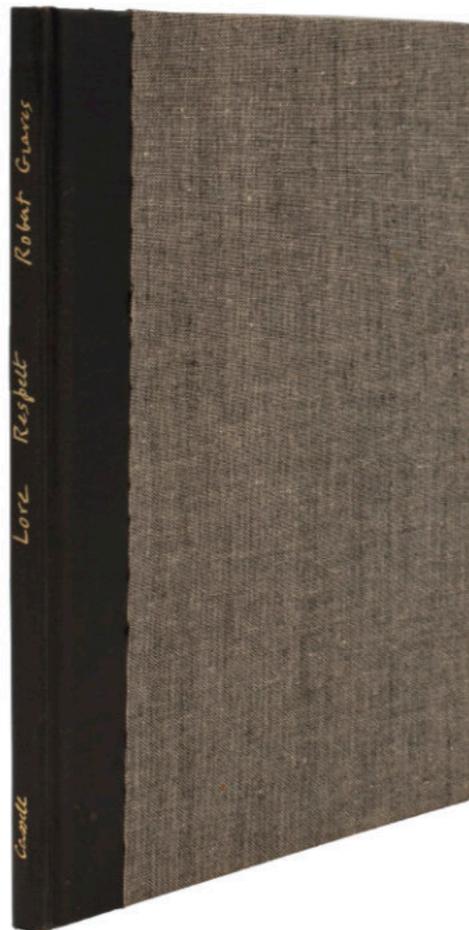
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David Ascoli

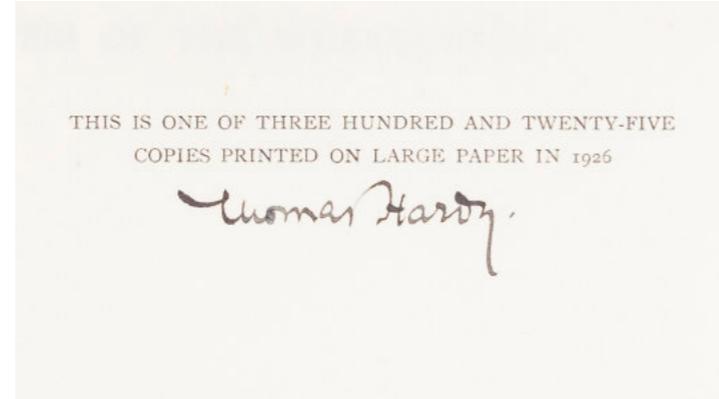
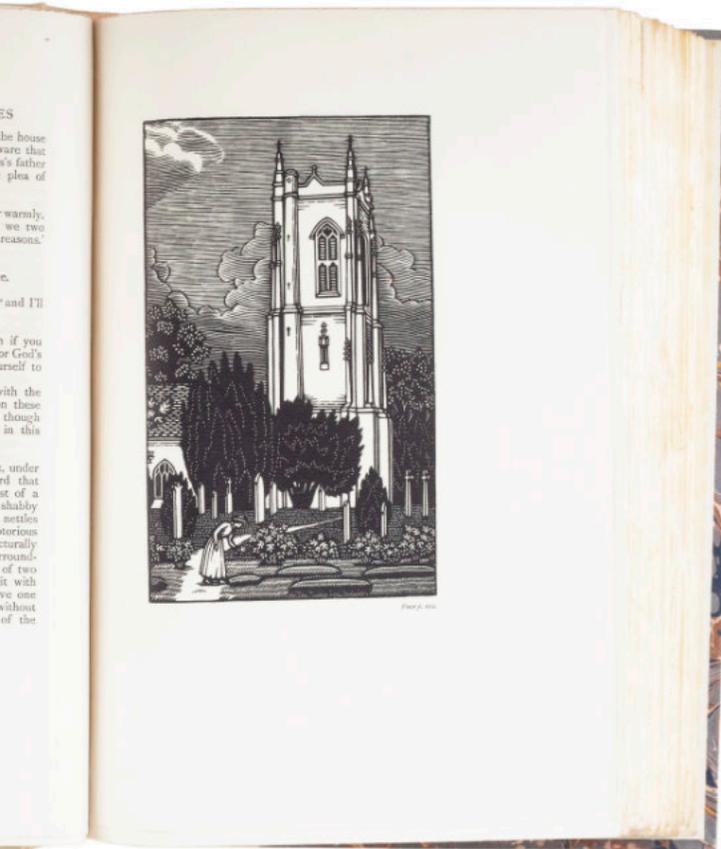
with best wishes

Robert Graves

1965



Langston HUGHES



68 HARDY, Thomas. *Tess of the D'Urbervilles*, a pure Woman ... with forty-one wood engravings by Vivien Gribble ... London, Macmillan and Co., 1926.

Large 4to, pp. [4], xiii, [1], 507, [1], with 41 woodcut plates and a folding map by Emery Walker at the end; lower and outer edges untrimmed, a fine copy in the original quarter vellum, gilt, and marbled boards; bookplate of the broadcaster and bibliophile D. G. Bridson.

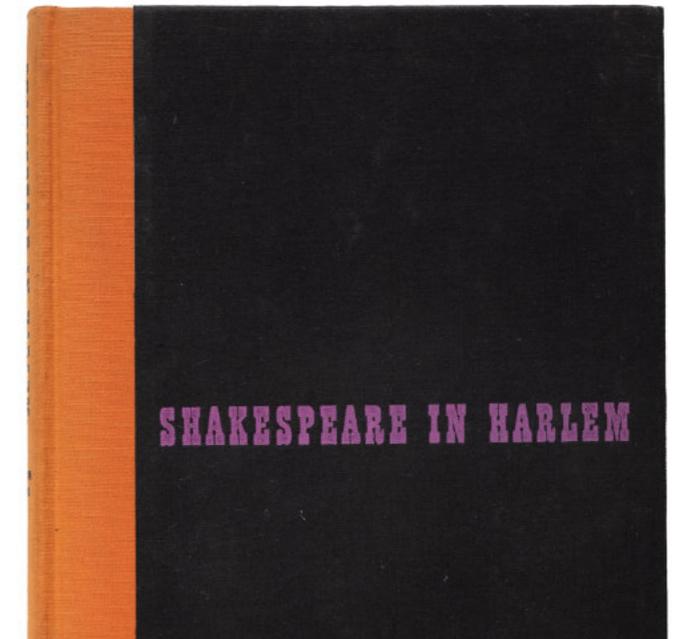
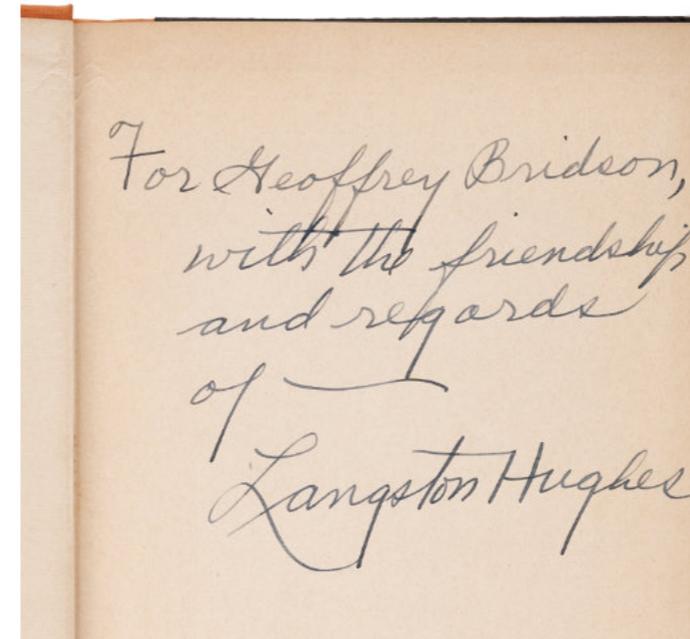
£3250

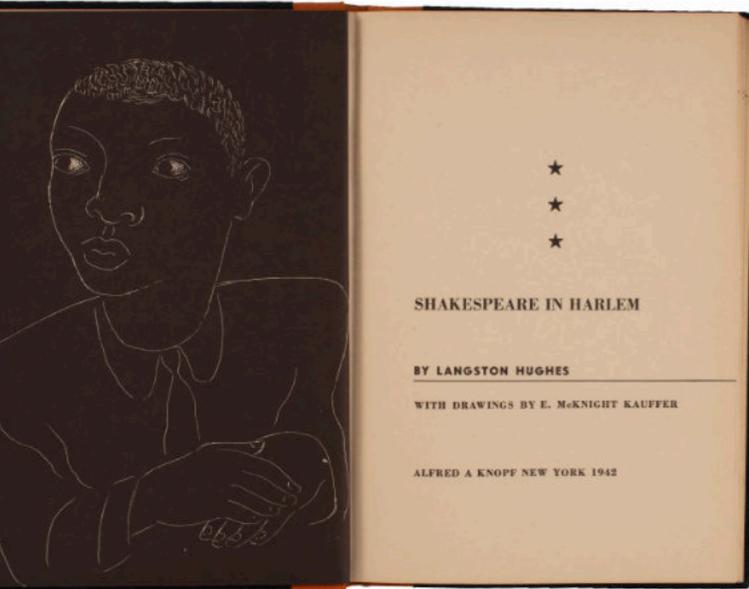
First edition thus, **one of 325 large paper copies signed by Hardy.**

Thomas **HARDY**

Hughes and Bridson had met in a bar in Hell's Kitchen in late 1943, probably through Alan Lomax, and their shared politics and their love of poetry and jazz sparked a strong and lasting friendship - 'He was among the most stimulating companions I have ever known, and I never found myself in New York without spending at least one evening with him in his beloved Harlem ... **The world would not have been so good as it is for anyone if Langston Hughes had never been a part of it**' (Bridson, *Prospero and Ariel*). In 1944 they produced together one of the most extraordinary Anglo-American collaborations in broadcast history, *The Man who went to War*, a ballad opera telling the story of a family in the Blitz, in which all the parts were played by African-Americans and the music included spirituals and blues. It was recorded in New York, the cast featuring Ethel Waters, Paul Robeson and Canada Lee, and was listened to by an audience of 10 million on its first broadcast, but the BBC copy was damaged and destroyed shortly after. Long thought lost, a recording was rediscovered in 2014.

Hughes and Bridson kept in touch, and met up when Bridson was in New York during the 50s. But they didn't work together again until the early 60s, when Bridson recorded a series of interviews with Hughes in his New York apartment, which culminated in 1964 in an epic 19-part series for the BBC's Third Programme, *The Negro in America*. For the story of the latter and of Bridson's friendship with Hughes we refer you to the radio documentary '[Langston Hughes at the Third](#)'.





69 HUGHES, Langston. *Shakespeare in Harlem*. New York, Alfred A. Knopf, 1942.

8vo, pp. [14], 124, [2], with scratchboard illustrations by E. McKnight Kauffer; a very good copy in the publisher's black cloth, orange spine (sunned), wanting the dust-jacket; bookplate of D. G. Bridson, and with dots under the letters d g b on the colophon leaf.

£1000

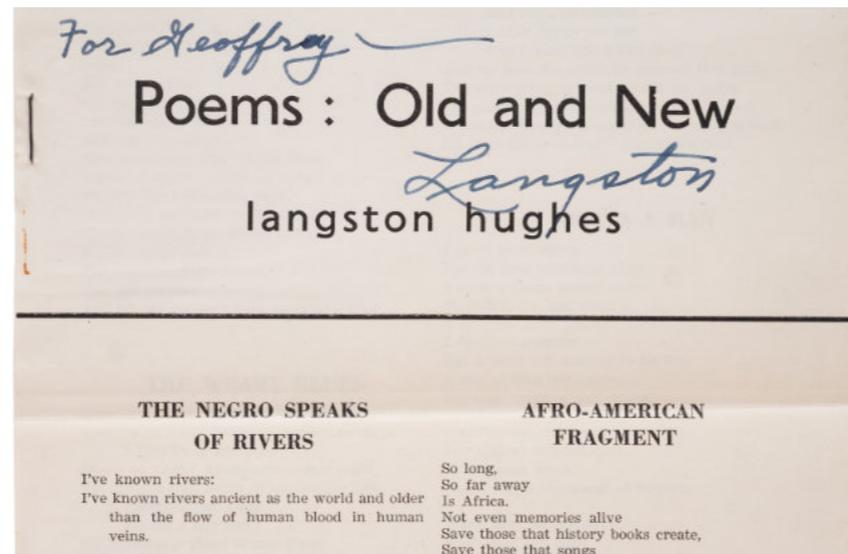
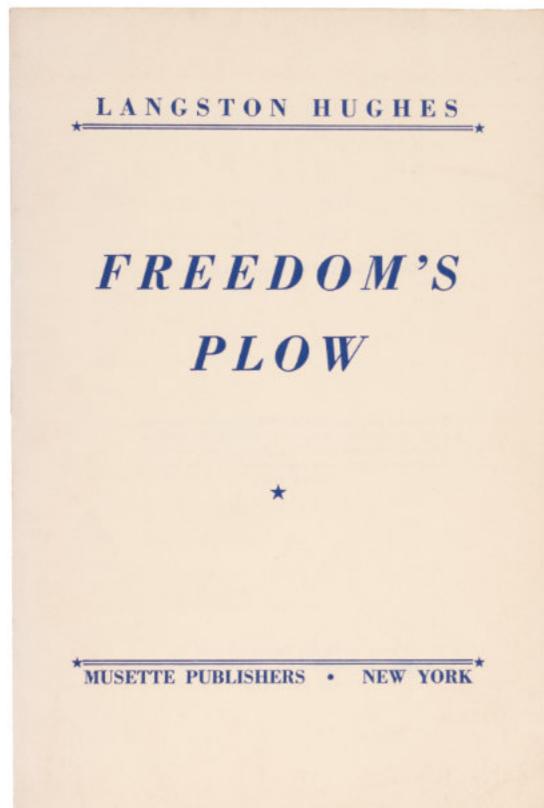
First edition of this wartime collection of poems, inscribed shortly after Hughes and Bridson met for the first time: **'For Geoffrey Bridson, with the friendship, and regards of Langston Hughes. New York, January 28, 1944'**.

70 HUGHES, Langston. *Freedom's Plow*. New York, Musette Publishers, [1943].

8vo, pp. 14, [2], with self-wrappers; printed in blue; a fine copy, stapled as issued.

£100

First edition, a rare war-time pamphlet, printing a poem first broadcast on the Blue Network in March 1943, when it was read by Paul Muni.



71 HUGHES, Langston, and Arna BONTEMPS, *editor*. *The Poetry of the Negro 1746-1949*. Garden City, NY, Doubleday & Company, Inc., 1949.

8vo, pp. xviii, 429, [1], with a half-title; deckled edges; a very good copy in a good example of dust-jacket (edges rubbed, close tear to rear cover repaired with tape); bookplate of D. G. Bridson.

£350

First edition of this landmark publication, **'Inscribed especially for Geoffrey Bridson - with a hearty welcome to our U.S.A. - Sincerely, Langston Hughes / New York, November 30, 1951'**. This was one of a number of collaborations between Hughes and Bontemps (who both included selections of their own work), and was successful enough that Doubleday later commissioned a revised edition up to 1970.

72 HUGHES, Langston. *Poems: Old and New*. [Bombay, c. 1954-5?]

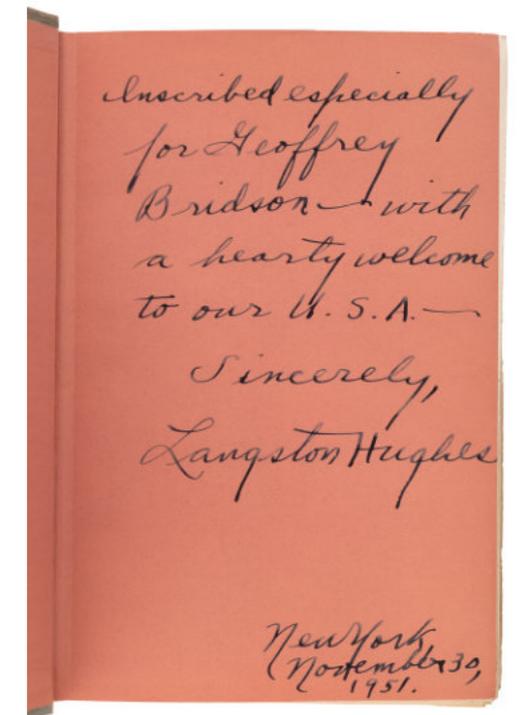
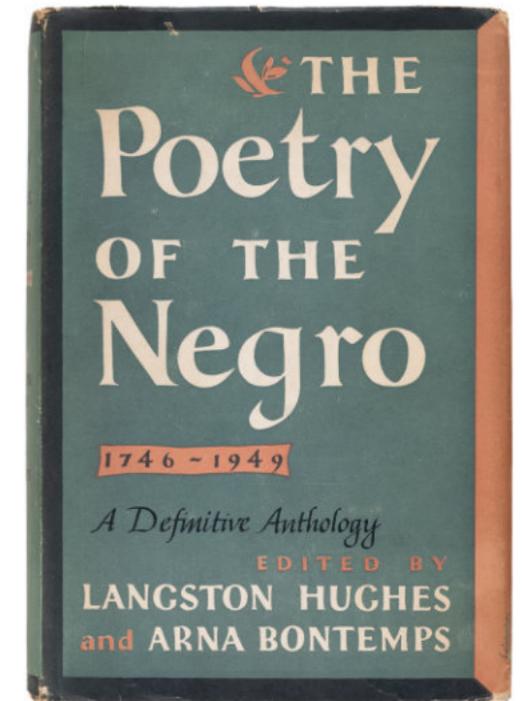
4to, ff. 174-6, printed on rectos only; stapled as issued, central crease where folded.

£200

Very rare offprint from the periodical *United Asia* (1948-68), with 8 poems chosen by Hughes, inscribed **'For Geoffrey - Langston'**. Hughes's collection *The Weary Blues* (1926) is described as 'in print for nearly thirty years'.

United Asia was edited by the British-Indian zoologist and sociologist, Cedric Dover, a prominent figure in the Afro-Asian solidarity movement who featured much race-conscious content in the periodical. In 1963 he organised a symposium on 'The American Negro' featuring Hughes alongside W. E. B. Du Bois, Alain Locke and others. Dover and Hughes were friends from the 1940s and Dover helped secure permissions for some poems which appeared in *The Poetry of the Negro* (1949).

Not in OCLC or LibraryHub; the periodical itself is also extremely scarce.





I'm all alone in this world, she said,
Ain't got nobody to share my bed,
Ain't got nobody to hold my hand—
The truth of the matter's
I ain't got no man.

Then Big Boy opened his mouth and said,
Trouble with you's
You ain't got no head!
If you had a head and used your mind
You could have *me* with you
All the time.

She answered, Babe, what must I do?

He said, Share your bed—
And your money, too.

73 [HUGHES, Langston.] American Mission Association Race Relations Department Christmas card, featuring the poem 'For my People' by Margaret Walker, [n.d. but 1950s?]

1 leaf 4to, folded into four, printed in blue; signed 'Happy Holidays - Langston'.

£100

74 HUGHES, Langston. *The First Book of Jazz*. New York, Franklin Watts, 1955.

8vo, pp. [6], 65, [1], with illustrations by Cliff Roberts; a very good copy in a good example of the striking orange pictorial dust-jacket, edges rubbed, spine reinforced at head and foot on inside of jacket; booklabel of D. G. Bridson, **loose publisher's compliments slip inserted: 'With the compliments of the Author'**.

SOLD

First edition, first printing, of a short children's primer to jazz and its techniques, with profiles of some major proponents.

75 HUGHES, Langston, and Roy DeCARAVA, *photographer*. *The Sweet Flypaper of Life*. New York, Simon and Schuster, 1955.

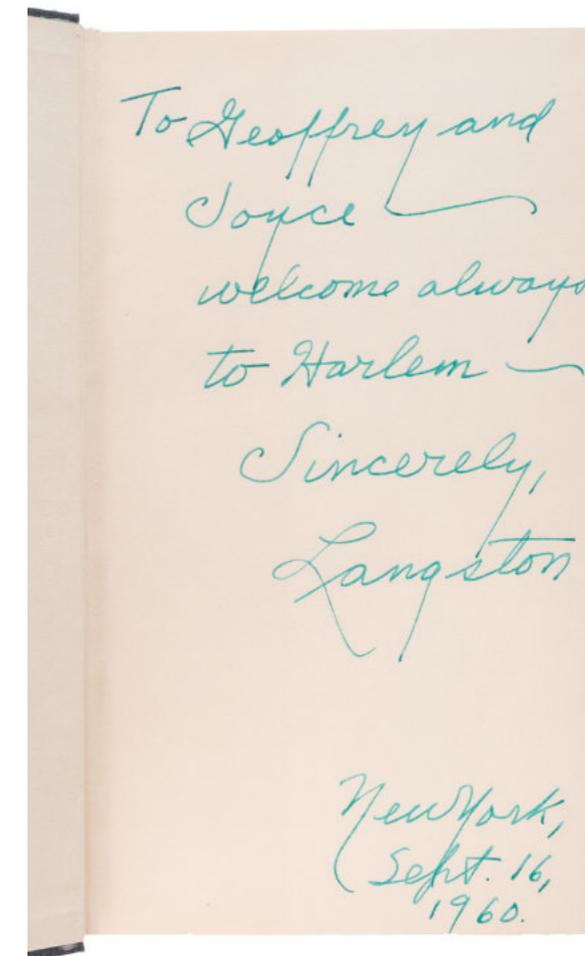
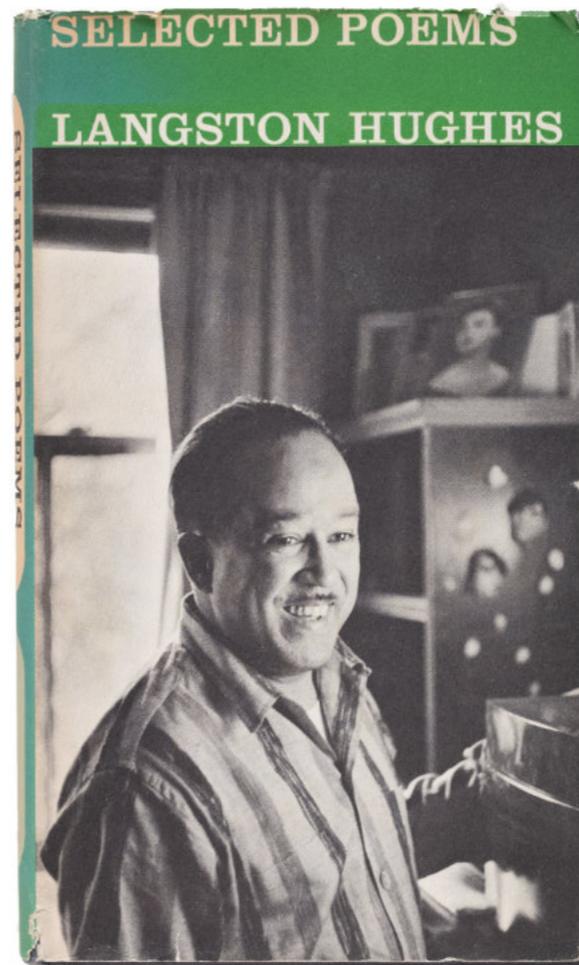
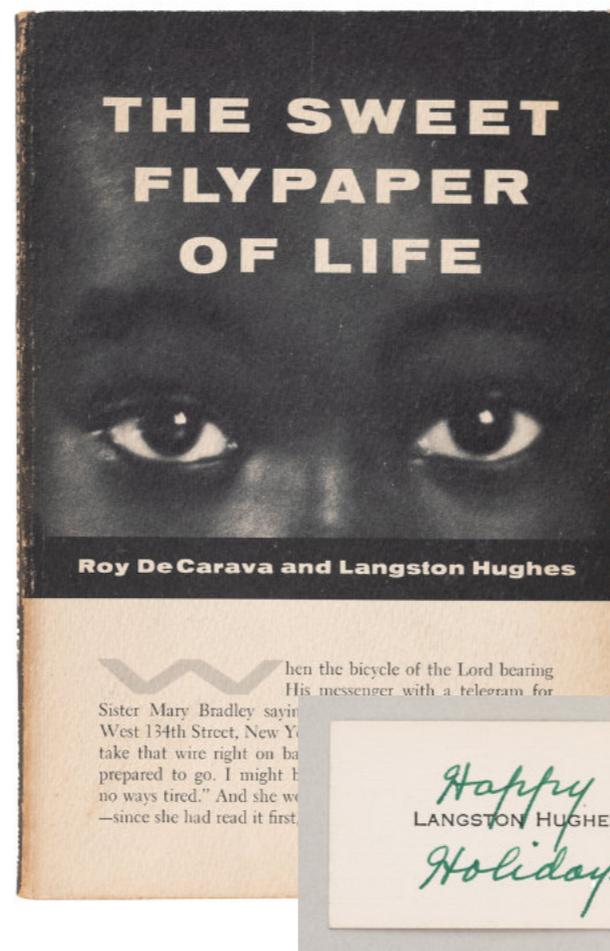
Small 8vo, pp. 98 (including front cover, where the text begins); black & white photographic illustrations within the text; an unusually well-preserved copy in the original printed stiff paper wrappers, edges very slightly rubbed; booklabel of D. G. Bridson, **tipped-in printed presentation label from Hughes, with 'Happy Holidays' in his hand in green ink**.

£1100

First edition, presentation copy. There was also a hardback issue, but the more fragile softback was both more radical in design (the

text flowing from front cover directly onto p.1) and more influential. DeCarava's intimate portraits of daily life in Harlem were produced under a Guggenheim fellowship (he was the first black photographer to receive the grant); from 500 images, Hughes had free reign to select, and he carved a touching and entirely fictional narrative, the musings of a Harlem grandmother. 'It is one of the most successful collaborations between a great writer and a great photographer ever published' (Roth).

Parr & Badger, I, 242; *The Book of 101 Books*, pp. 138-9.



76 HUGHES, Langston. *Selected Poems*. New York, Alfred A. Knopf, 1959.

Tall 8vo, pp. xii, 297, [5], with drawings by E. McKnight Kauffer (repeated from *Shakespeare in Harlem*); a very good copy in a good dust-jacket, chipped at head of front cover, small tear at foot; bookplate of D. G. Bridson.

£1000

First edition, inscribed '**To Geoffrey and Joyce - with welcome always to Harlem - Sincerely, Langston / New York, Sept. 16, 1960**'. *Selected Poems* reprinted work from six earlier published volumes and the privately-printed *Dear Lovely Death*, along with some poems that appeared here for the first time.

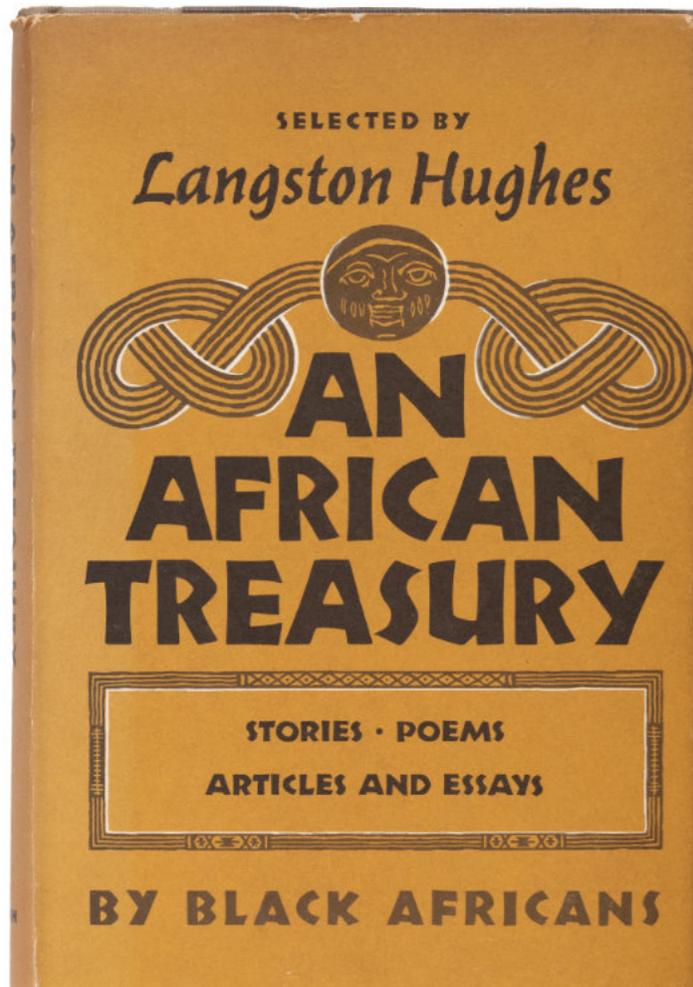
On this visit in the autumn of 1960 Bridson recorded a series of free-wheeling conversations with Hughes in his apartment, intended for eventual inclusion in 'The Negro in America' - sadly the sound quality was not high enough for use.

77 HUGHES, Langston, *editor*. *An African Treasury*. Articles / Essays / Stories / Poems by Black Africans. New York, Crown Publishers, 1960.

8vo, pp. xiv, [2], 207, [1]; a very good copy in a very good dust-jacket, spine slightly sunned, rear cover slightly foxed; booklabel and ownership inscription of D. G. Bridson.

£150

First edition, the culmination of Hughes's Africanist phase.



78 HUGHES, Langston. *Ask your Mama*. 12 Moods for Jazz. New York, Alfred A. Knopf, 1961.

Oblong 8vo, pp. 92; printed in blue and brown ink on pink paper; a fine copy in a near-fine dust-jacket, to a design by Vincent Torre; bookplate of D. G. Bridson.

£300

First edition.

79 [HUGHES, Langston.] Review of *Ask your Mama* (1961) by Milton R. Bass, from *The Berkshire Eagle* 13 January 1962.

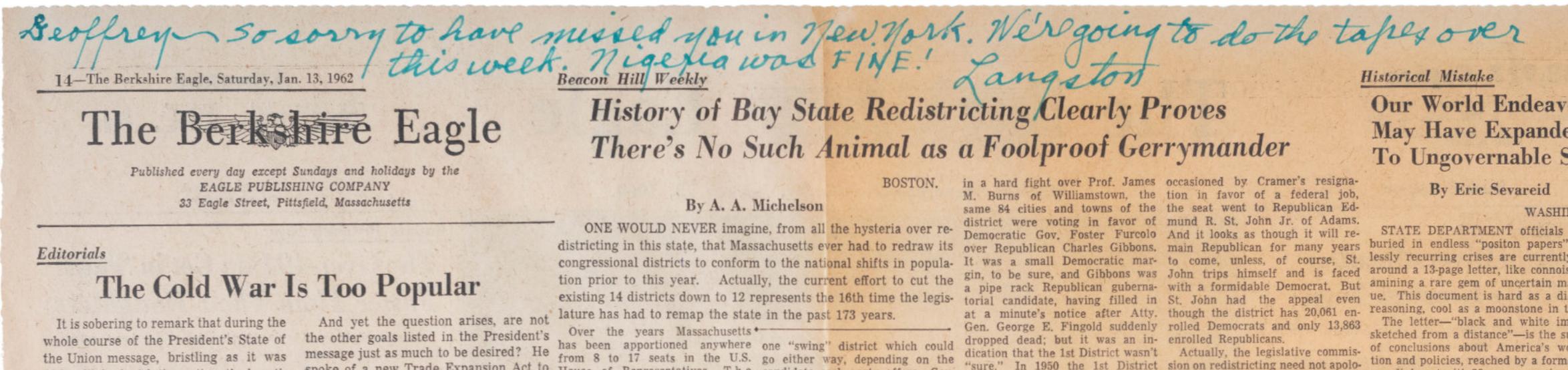
Folio, pp. 13-14, slightly browned, creased where folded.

£150

Sent by Hughes to Bridson, with the article outlined in red and a note in green ink at the head: 'Geoffrey - So sorry to have missed you in New York. We're going to do the tapes over this week. Nigeria was FINE! Langston'.

In 1960, shortly after the publication of *An African Treasury*, Langston Hughes had travelled to Nigeria to attend the inauguration of Nnamdi Azikwe as Governor-General, an event marking the transition of power from white British to black African hands. Azikwe closed his address with 'Poem' from Hughes's *The Weary Blues*. Hughes returned to Nigeria in December 1961, this time with Nina Simone, for the American Society of African Culture festival in Lagos, at which he was a presenter - of the festival he thought 'the effects will be long-lasting', though local opinion was less generous.

The tapes Hughes mentions were from the ongoing work towards *The Negro in America* (1964).



80 HUGHES, Langston. *Fight for Freedom*. The story of the NAACP. New York, Berkeley Medallion, [1962].

8vo, pp. 224; a very good copy in the original printed wrappers, small tear on spine; booklabel of D. G. Bridson.

£150

First paperback edition, inscribed in green ink, 'Especially for Geoffrey, Sincerely Langston / New York, August, 1962'.

81 HUGHES, Langston. *Five plays*. Indiana University Press, 1963.

8vo, pp vii, [1], 258; a fine copy in a very good dust-jacket, spine sunned; bookplate of D. G. Bridson.

£300

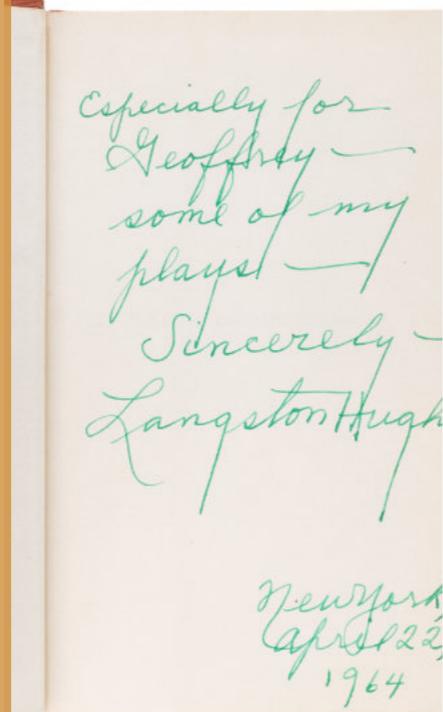
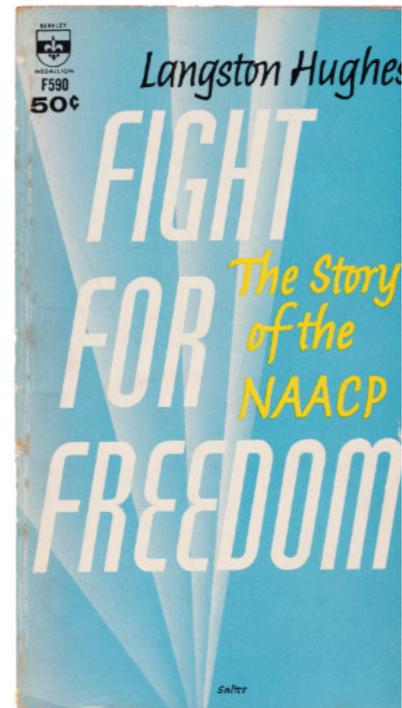
First edition, inscribed 'Especially for Geoffrey - some of my plays - sincerely - Langston Hughes / New York April 22, 1964'. Bridson was over in New York for further recordings for their famous series 'The Negro in America', broadcast later that year.

82 HUGHES, Langston. *Something in Common and other stories ...* New York, Hill & Wang, 1963.

8vo, pp. viii, [2], 236, [4]; a fine copy in the original printed wrappers, spine slightly sunned; booklabel of D. G. Bridson, publisher's slip tipped in, 'Compliments of the author'.

£150

First edition, the softback issue.



Merry Christmas to Geoffrey and Joyce —

THE BACKLASH BLUES
by
Langston Hughes

Mister Backlash, Mister Backlash,
Just who do you think I am?
You raise my taxes, freeze my wages,
Send my son to Vietnam.

You give me second class houses,
Second class schools.

Do you think that colored folks
Are just second class fools?

When I try to find a job
To earn a little cash,
All you got to offer
Is a white backlash.

But the world is big,
Big and bright and round—
And it's full of folks like me who are
Black, Yellow, Beige, and Brown.

Mister Backlash, Mister Backlash,
What do you think I got to lose?
I'm gonna leave you, Mister Backlash,
Singing your mean old backlash blues.

You're the one
Will have the blues.
Not me—
Wait and see!

Langston

AS SUNG BY NINA SIMONE

83 HUGHES, Langston. 'The Backlash Blues'. December 1966.

Stereotype, one page, with a 1966 NAACP Christmas stamp on the verso, inscribed 'Merry Christmas to Geoffrey and Joyce / Langston'.

£1200

A pre-publication typescript of 'The Backlash Blues', circulated for Christmas 1966; the poem, with differences, was subsequently published in the posthumous collection *The Panther and the Lash* (1967). This was one of Hughes's last protest poems - he died in May 1967. It is most famous from the setting by Nina Simone released after his death on *Nina Sings the Blues* (1967), in which a stanza was added in tribute to Hughes.

Interestingly the words of the final coda here as the same as sung by Simone, not as published in *The Panther and the Lash*, suggesting that at least some of the alterations presumed to have been hers were in fact authorial.

84 [HUGHES, Langston.] Three press cuttings, including two obituaries of Langston Hughes from *The Times* and *The New York Times* 24 May 1967, and D. G. Bridson's tribute to Hughes from the *Times* 29 May 1967. Each dated at the head by Bridson.

Together £60

Denis JOHNSTON

85 [ICELAND.] An Anthology of Icelandic Poetry. Edited by Eiríkur Benedikz. Reykjavik, Ministry of Education, 1969.

8vo, pp. 148; blue publisher's cloth, blue dust-jacket; slightly bowed, a good copy in a very good jacket, spine sunned; bookplate of D. G. Bridson.

s£50

First edition, produced 'under the auspices of the Council of Europe', **inscribed to Peter Smithers, Secretary General of the Council of Europe, 5 May 1969**, the inscriber sadly not identified.

Randall JARRELL

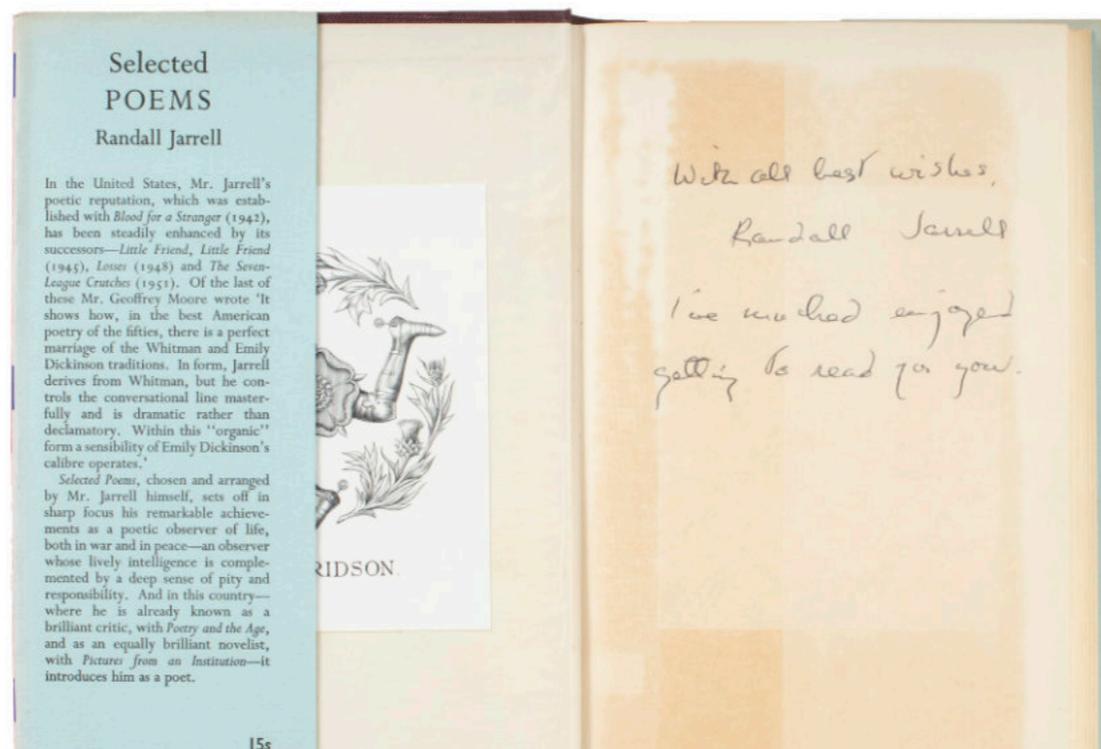
86 JARRELL, Randall. Selected Poems ... London, Faber and Faber Limited, [1956].

8vo, pp. 223, [1]; publisher's plum cloth, pale blue dust-jacket printed in blue and black; a fine copy in a fine jacket; bookplate of D. G. Bridson, dashes and crosses against poems in the contents list, presumably in connection with the 1962 recording.

£150

First edition, **inscribed 'With all best wishes, Randall Jarrell / I've ... enjoyed getting to read for you'**.

Bridson met Jarrell (along with Nemerov, Snodgrass and Berryman) at the National Poetry Festival in Washington in 1962, and made recordings of him reading his work. He recalled seeing Jarrell's lecture on the last 50 years of American poetry there, 'still dazed' from the breaking news of the Cuban Missile Crisis. The recordings were broadcast on 10 April 1963.



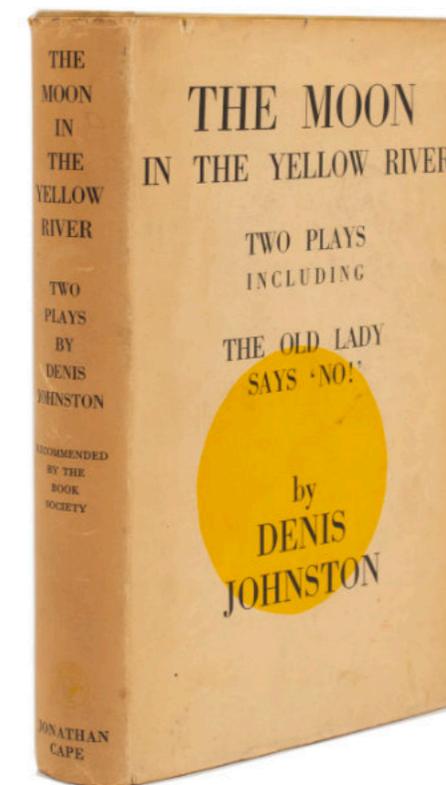
87 JOHNSTON, Denis. The Moon in the Yellow River, and The old Lady says 'No!' Two Plays ... London, Jonathan Cape, [1932].

8vo, pp. 272; publisher's yellow cloth, buff dust-jacket printed in black and yellow; very good in a slightly toned and soiled jacket; booklabel of D. G. Bridson, promotional card for *Now and Then* laid in loose.

£150

First edition, first impression, very scarce, the first two plays of the Irish barrister and playwright Denis Johnston, a protégé of Yeats and a friend of Sean O'Casey.

Bridson and Johnston crossed paths at the BBC; when Johnston was training as a features producer, he heard Bridson's *Steel, an Industrial Symphony* (1937), which he then satirised as *Multiple Studio Blues*. The satire 'was funny enough to find its way on the air ... [and] was hugely enjoyed by most of my fellow producers – and most of all by me' (*Prospero and Ariel*). They also collaborated on a programme on Lough Neagh in 1941.



James JOYCE

Bridson's first review for the *The New English Weekly*, 5 January 1933, was of Joyce's *Two Tales of Shem and Shaun; Fragment from a Work in Progress* [i.e. *Finnegans Wake*], which he thought 'a book to recite', dwelling on the pleasure of its sounds. 'I had sent the review on to Joyce in Paris, and had heard from Sylvia Beach that he had brought it round to show her and seemed very happy about it'. In 1939 he had hoped to record Joyce doing a full reading of *Finnegans Wake*, and Joyce agreed in principle to the proposal but Bridson was told that he could not have access to the BBC recording van in France, which was tied up with the British Expeditionary Force. In a later 'what might have been' moment, Bridson met up with Joyce's brother Stanislaus in Trieste in 1950, but no recording resulted from their night rambles around the city.

88 JOYCE, James. *Stephen Hero*. Part of the first Draft of 'A Portrait of the Artist as a young Man' ... Edited with an Introduction by Theodore Spencer. London, Jonathan Cape, [1950].

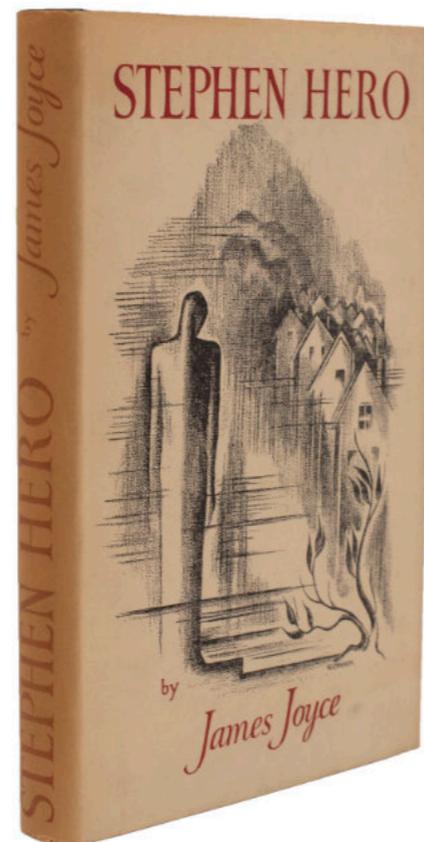
8vo, pp. 210; publisher's blue cloth, dust-jacket printed in red and black; a fine copy in a very good jacket (spine darkened); booklabel of D. G. Bridson. £50

Fourth impression.

89 JOYCE, James. *Pomes Penyeach*. London, Faber & Faber, [1952].

8vo, pp. 22; stitched in grey printed covers wrapped over stiff green paper; a fine copy; booklabel of D. G. Bridson. £40

Sixth Faber printing.



90 JOYCE, James. *Chamber Music*. London, Jonathan Cape, [1953].

8vo, pp. 40; publisher's green cloth, dust-jacket printed in red and black; a fine copy in a very good jacket. £50

Seventh printing.

BLOOMSDAY BROADCAST

91 [JOYCE.] EMPSON, William. Broadcast typescript of 'The Theme of Ulysses, a Talk by William Empson', 1954.

Folio, pp. 16, stapled at the head; central crease where folded but in good condition. £100

Empson's talk on *Ulysses*, a biographical reading of the novel, was recorded on 14 May 1954 and broadcast on 16 June (i.e. Bloomsday) on the Third Programme. It was later printed verbatim in *The Kenyon Review* vol 18: no. 1 (1956).

92 JOYCE, James. *Giacomo Joyce ... With an Introduction and Notes by Richard Ellman*. New York, The Viking Press, 1968.

8vo, pp. xvii, [3], 16, xxvii [including facsimiles, some folding], [1]; publisher's quarter red cloth and grey boards, slipcase; spine sunned but a near-fine copy; bookplate of D. G. Bridson. £125

First edition.

And music is one of the few positive
world of the book; everybody takes si
seriously. If you join the sexual st
position of the characters, you needn
scabrous. We know that Joyce decide
singing, but the offer he describes as
a serious one all round.

Now, an enormous background of s
behind this personal story, or rather
a story; about mother-goddesses and
the son who has renounced his father
a spiritual father, and the father lo
what Shakespeare meant by the Sonnets
course about the Odyssey itself. AL
fussy and pedantic until you realise
terrible refusal to choose, done by S
and Answer chapter. This comes just
chapter, given to Molly. A parody o
and legal styles of writing makes it
find out what Bloom and Stephen are
each other, or even saying. Joyce s
was the Ugly Duckling of his book, me
the end it would be recognised as a s
critic Edmund Wilson, a long while ag
very perceptive remark (in his Axel's
it seems as if Joyce has become shy o
want to tell us what really happened.
certainly need not be taken to mean t
never accept; surely the chief point

Hugh MacDIARMID

Hugh MacDiarmid

93 JOYCE, James. A Portrait of the Artist as a young Man. With six Drawings by Robin Jacques. London, Jonathan Cape, [1968].

8vo, pp. 257, [1]; publisher's green cloth, yellow dust-jacket printed in black and orange; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£50

First edition thus, the 'definitive text', corrected by Chester G. Anderson and edited by Richard Ellman.

94 [JOYCE.] FIELD, Saul, *illustrator*, and Morton P. LEVITT. Bloomsday. London, The Bodley Head, [1973].

Folio, pp. 119, [1], with colour illustrations throughout; publisher's pale green cloth, glazed paper jacket; slightly bowed but a good copy in a near-fine jacket.

£50

First UK edition, reproducing engravings first issued in a limited edition portfolio in 1967.

Bridson had been an avid reader of MacDiarmid (pseudonym of the Scottish poet Christopher Grieve) since the Thirties, and organised a 'comprehensive selection' of his work for broadcast on 5 Feb 1951, which was followed by *In Memoriam James Joyce* (31 May 1956, see item 95) and *Impavidi progrediamur* (19 December 1956). After the success of his TV profile of Pound for *Monitor* in 1959, Bridson projected one on MacDiarmid. A week was devoted to it, with Karl Miller brought in as interviewer: 'Resplendent in his kilt MacDiarmid paced the fields, leaned on gates and drank with the locals at his hostelry. He read Marx by lamplight while Valda his wife cooked supper for him over a hot-oil stove. Lengthy sequences were shot up and down the country to illustrate everything from *The Watergaw* to *A Drunk Man looks at the Thistle*'. Bridson thought him 'the greatest poet living in the British Isles', but the programme editor thought his audience would never have heard of him. 'It was lucky that MacDiarmid – or Christopher Grieve, as I knew him – happened to be another old friend of mine. Otherwise, he might have been a lot more angry than he was. Luckily I had again spent each evening recording conversation with him', which was then broadcast on the Third Programme on 9 and 14 March 1960, along with a reading (see item 101). For more on these see *Prospero and Ariel* pp. 267-8. In 1962 Bridson produced a programme of readings in celebration of MacDiarmid's 70th birthday.



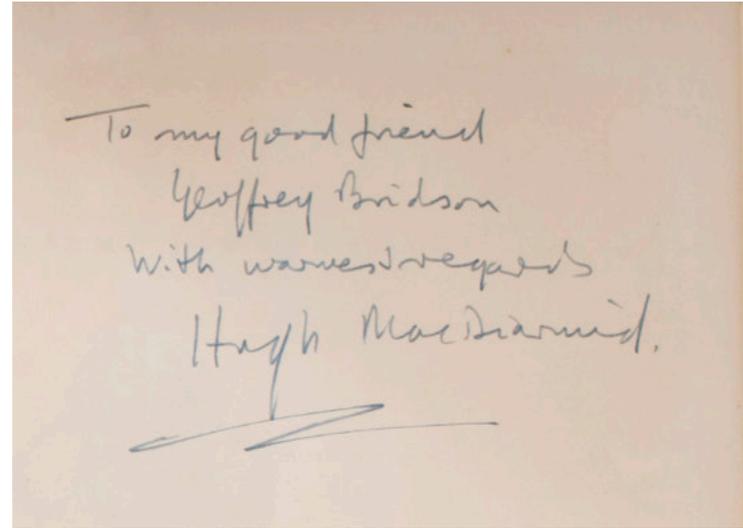
PRODUCED FOR RADIO BY BRIDSON

95 MACDIARMID, Hugh. *In Memoriam James Joyce. From a Vision of World Language ... With decorations by John Duncan Fergusson.* Published on behalf of the Subscribers by William MacLellan, Glasgow, 1955.

4to, pp. 150; publisher's green cloth, green dust-jacket printed in white; a near-fine copy in a very good jacket, spine and edges sunned.

£500

First edition, first printing, **inscribed 'To my good friend Geoffrey Bridson with warmest regards Hugh MacDiarmid.'**



To my good friend
Geoffrey Bridson
With warmest regards
Hugh MacDiarmid.

In Memoriam was first written on Shetland immediately after Joyce's death in 1941, but its publication was delayed for nearly fifteen years. During MacDiarmid's return to the mainland in 1942, many of his papers were lost or damaged and the missing sections had to be re-written, and by the time of its eventual publication 'some of my ideas had changed — and there had been many developments in linguistic thought; so I had to do a considerable amount of amending, adding, etc' (letter to Bridson, 1956, *Letters* 656). Some 25% in fact was added between the galley proofs and the final publication.

Bridson produced a broadcast of sections of the poem on 31 May 1956.



BINDING BY ARTHUR W. CURRIE

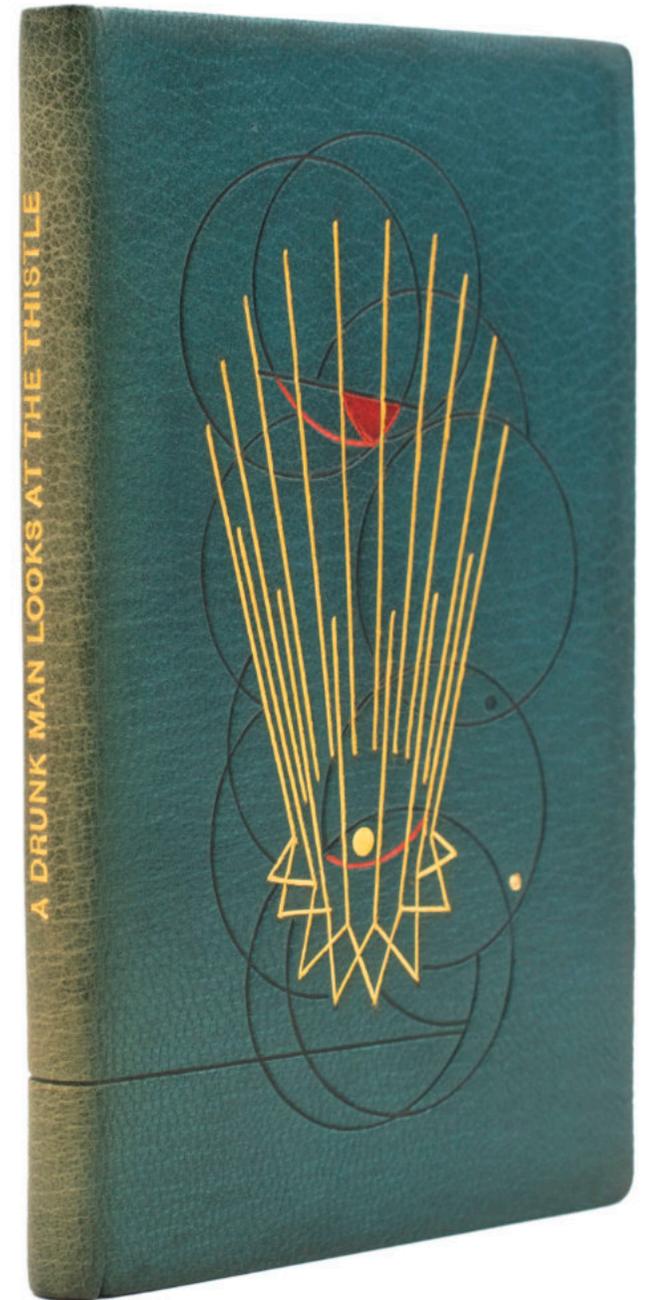
96 MACDIARMID, Hugh. *A Drunk Man looks at the Thistle.* Edinburgh, Castle Wynd Printers, [1956].

12mo, pp. viii, 116; a fine copy, in a contemporary designer binding signed by A. W. Currie, of blue crushed morocco, tooled on both covers to a semi-abstract design of circles and a sunburst in gilt, black and red, with a small red morocco onlay (spine sunned), all edges gilt, slipcase.

£650

Third edition, second impression, **inscribed 'To my friend D. G. Bridson, With renewed thanks and every high regard, from Hugh MacDiarmid, 15/7/60.'** *A Drunk Man looks at the Thistle* (first published 1926) is often considered MacDiarmid's masterwork.

Arthur Currie (b. 1922) was overseer of bindings at Oliver & Boyd, executed design bindings for Hamilton and Duval in the 1970s, and taught at Napier College in the 1980s. Signed bindings by Currie are very scarce on the market. See NLS Bdg.s.942 for a related binding on another work by MacDiarmid (sold at Lyon & Turnbull in 2010).



97 MACDIARMID, Hugh. *Stony Limits and Scots Unbound and other Poems ...* Edinburgh, Castle Wynd Printers, [1956].

8vo, pp. viii, 156;]; thin red cloth boards, grey dust-jacket printed in orange with a design by Kujundzic (spine slightly sunned); a fine copy.

£100

First edition thus, including some poems that were excluded from the original edition of *Stony Limits* (1932) over libel fears, and the title-poem only of *Scots Unbound* (1934), correcting the printers' errors from the first edition. **Bridson had reviewed the first edition of *Stony Limits* in *Poetry* in 1935.**

98 MACDIARMID, Hugh. *The Battle Continues ...* Edinburgh, Castle Wynd Printers, [1957].

8vo, pp. [8], 107, [1]; thin red cloth boards, grey dust-jacket printed in maroon with a design by Kujundzic; a fine copy.

£250

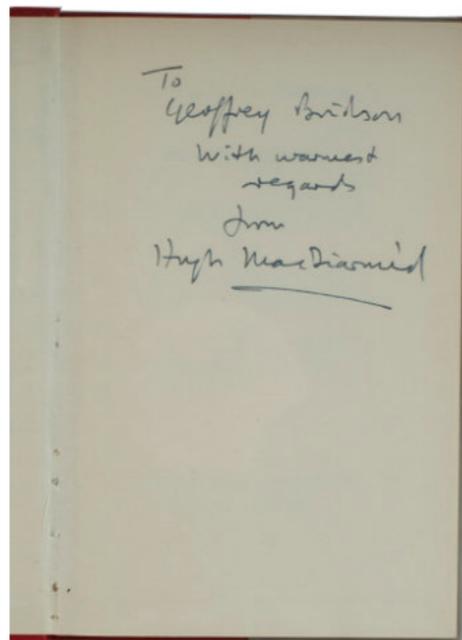
First edition, MacDiarmid's poetical attack on Roy Campbell, **inscribed 'To Geoffrey Bridson, With warmest regards from Hugh MacDiarmid'.**

99 MACDIARMID, Hugh. *Three Hymns to Lenin ...* Edinburgh, Castle Wynd Printers, [1957].

8vo, pp. 31, [1]; thin red cloth boards, pale blue dust-jacket lettered in red (spine sunned); a near-fine copy.

£200

First collected edition, **inscribed 'With love and best wishes to my friend Geoffrey Bridson from Hugh MacDiarmid 17/3/63'.** The poems published here had originally appeared separately between 1930 and 1955.



100 MACDIARMID, Hugh. *Burns Today and Tomorrow ...* Edinburgh, Castle Wynd Printers, [1959].

8vo, pp. [4], 130; blue publisher's cloth, glazed paper dust-jacket; slightly skewed, a good copy.

£150

First edition, **inscribed 'To Geoffrey Bridson, With best wishes from Hugh MacDiarmid'**

WITH A BROADCAST TYPESCRIPT

101 MACDIARMID, Hugh. *The Kind of Poetry I want.* Edinburgh, [Officina Bodoni for] K. D. Duval, 1961.

Folio, pp. 57, [7, notes and colophon]; publisher's quarter vellum, and brown and cream patterned boards, grey card slipcase; a fine copy.

£650

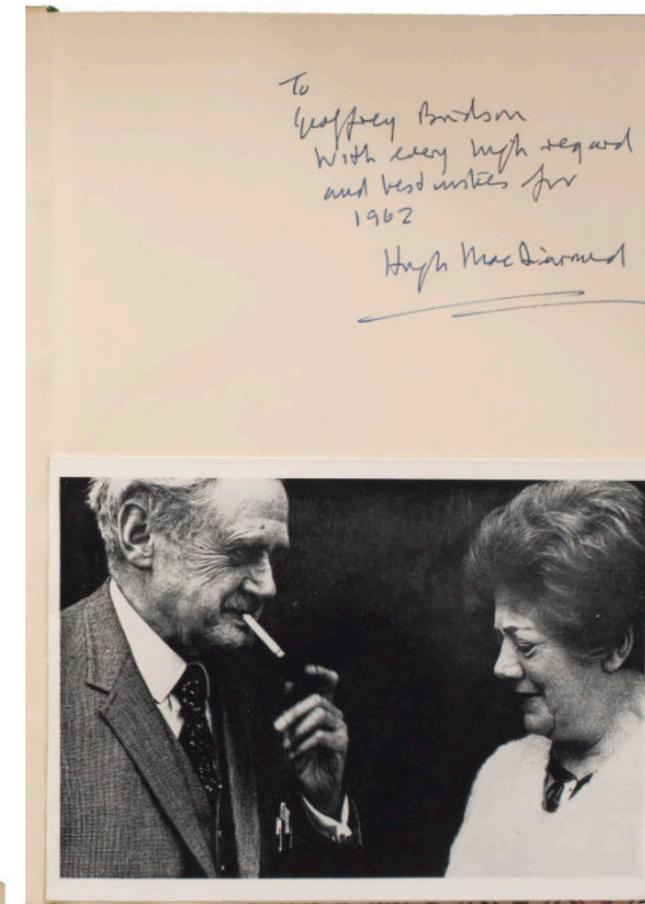
First edition, no. 49 of 300 signed copies on handmade Pescia paper, additionally inscribed **'To Geoffrey Bridson with every high regard and best wishes for 1962, Hugh MacDiarmid'.**

Bridson produced, arranged and introduced a reading from the poem, at that point not yet published, which was broadcast on the Third Programme on 14 March 1960.

Laid in are a Christmas card from Grieve and his wife Valda to the Bridsons, with two facsimile poems; and a **ten-page typescript of a section of the poem (pp. 42-55),** presumably the script for the 1960 broadcast.

Work up on each other's shoulders like Souave acrobats,
Overwhelming in its concentrated force and vertiginous rhythm,
Showing the astounding acrobatic technique
Formerly practised in Malabar by the Nayar warrior-caste
Now the chief practitioners of the Kathakali dance-drama.

Poetry of such an integration as cannot be effected
Until a new and conscious organisation of society



HUGH MACDIARMID
**THE KIND OF POETRY
I WANT**

102 MACDIARMID, Hugh. 'Direadh' in *Agenda* Vol 2,7-8, May-June 1962.

8vo, pp. 24; fine in the original yellow printed wrappers, errata slip tipped in at end.

£25

103 MACDIARMID, Hugh. Poetry Like the Hawthorn. From *In Memoriam James Joyce*. Hemel Hempstead, Duncan Glen, 1962.

8vo, pp. 5, [3]; stitched as issued in yellow printed wrappers; a fine copy.

£150

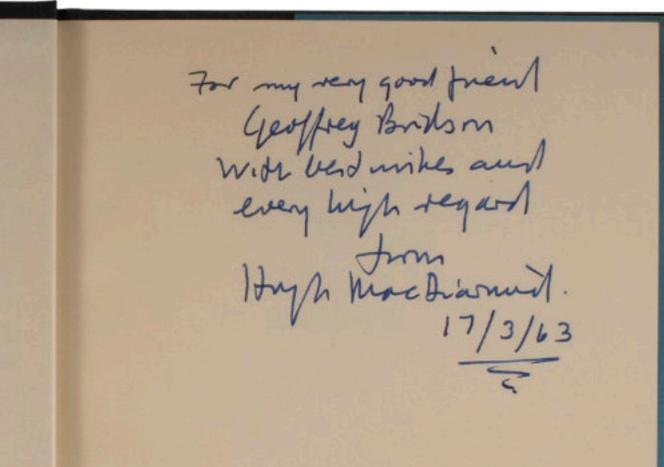
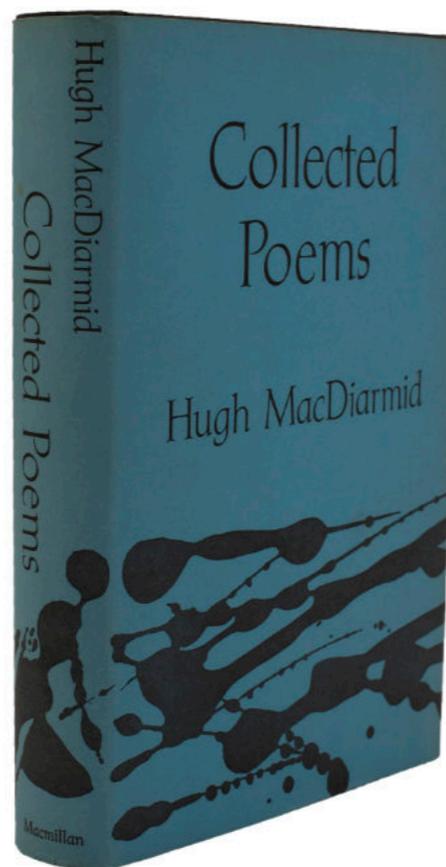
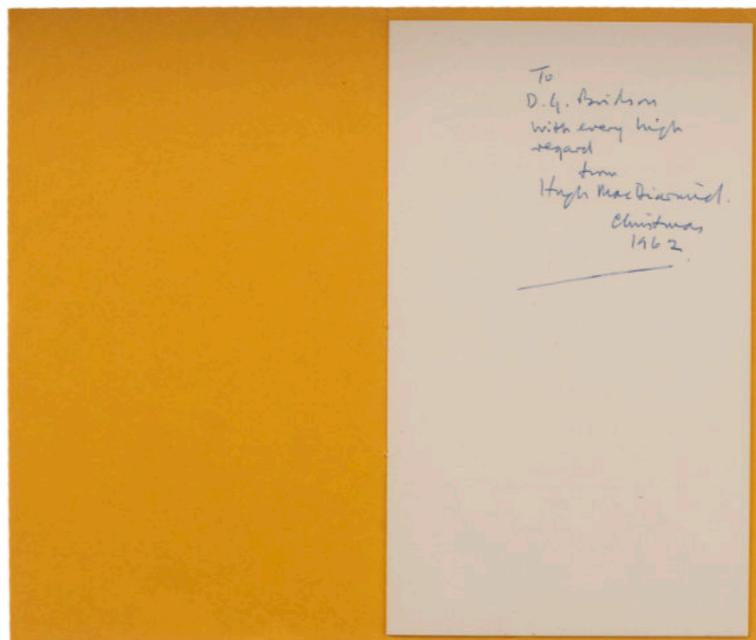
No. 77 of 150 copies, inscribed 'To D. G. Bridson with every high regard from Hugh MacDiarmid / Christmas 1962'.

104 MACDIARMID, Hugh. *Collected Poems* ... New York, Macmillan, 1962.

8vo, pp. xiii, [1], 498; publisher's blue cloth, blue dust-jacket; a fine copy.

£150

First edition, **inscribed 'For my very good friend Geoffrey Bridson, With best wishes and every high regard from Hugh MacDiarmid 17/3/63'.**



105 MACDIARMID, Hugh. *Poems to Paintings by William Johnstone 1933* ... Edinburgh, K. D. Duval, [1963].

4to, pp. 18 [2], including the stiff paper covers; a very good copy, stitched as issued; compliments card of the publisher tipped onto front inside cover.

£25

First edition.

106 MACDIARMID, Hugh. *A Lap of Honour*. [London,] MacGibbon & Kee, [1967].

Large 8vo, pp. 68, [2]; publisher's red cloth, yellow dust-jacket printed in red and blue-green; a very good copy in a very good jacket (a few short tears, spine dusty).

£40

First edition, published to coincide with MacDiarmid's 75th birthday.

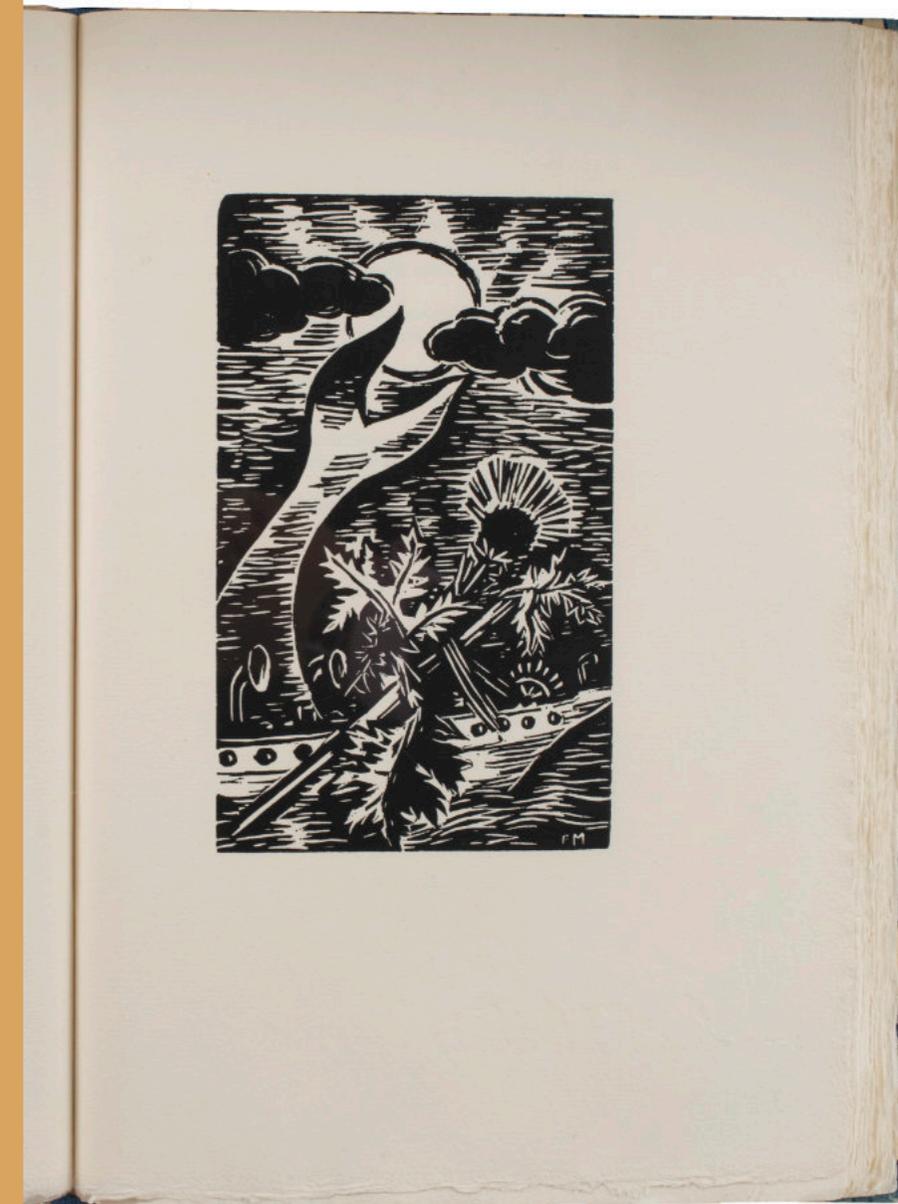
107 MACDIARMID, Hugh. *A Drunk Man looks at the Thistle*. Illustrated with eight Woodcuts by Frans Masereel. [Officina Bodoni for] Falkland, Kulgin Duval & Colin H. Hamilton, 1969.

Folio, pp. 144, [2], [2, colophon]; publisher's quarter vellum, and blue and white patterned boards, grey card slipcase; a fine copy.

£750

First edition, no. 40 of 160 copies on Amalfi paper, **signed by MacDiarmid, Masereel, and Mardersteig.**

Schmoller 165.



108 MACDIARMID, Hugh. More Collected Poems. [London,] MacGibbon & Kee, [1970].

8vo, pp. 107, [1]; brown publisher's cloth, yellow dust-jacket printed in blue and green; fine in a near-fine jacket, slightly creased at head.

£50

First edition.

109 [MACDIARMID.] WESTON, John C. Hugh MacDiarmid's A Drunk Man looks at the Thistle. Preston, Akros Publications, 1970.

8vo, pp. 39, [1], printed on thick paper; stitched as issued in blue printed wrappers; fine.

£100

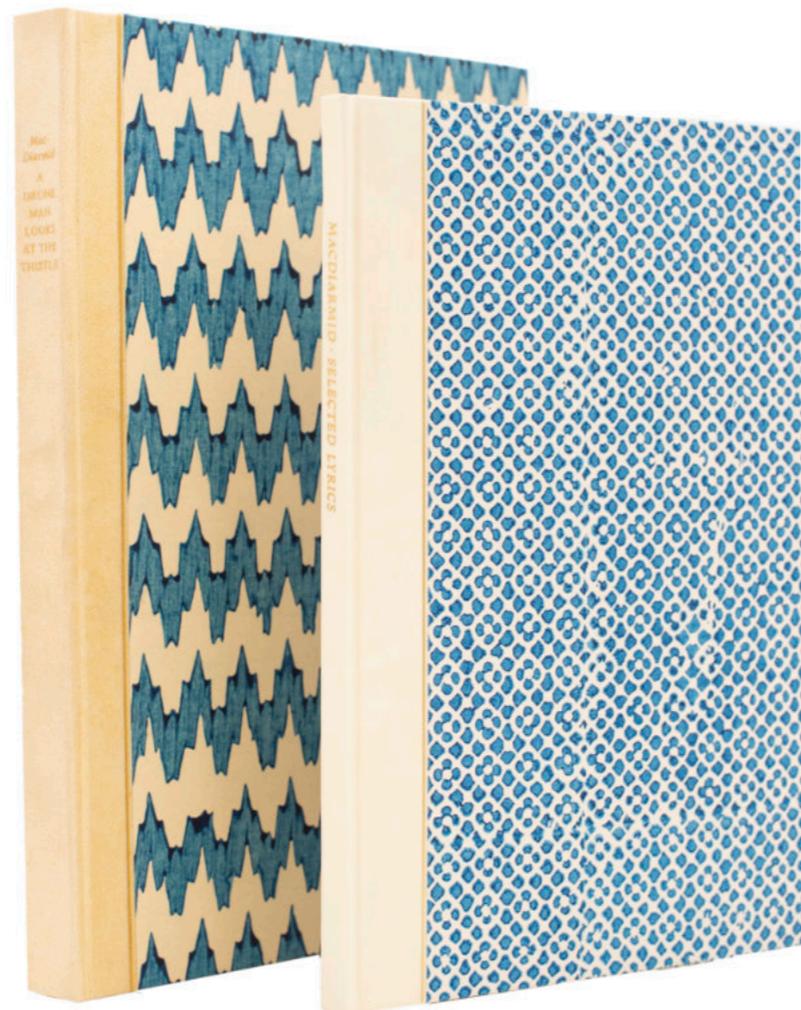
First edition, **inscribed 'To Joyce and Geoffrey Bridson with warmest regards from Valda and Hugh MacDiarmid'.**

110 [MACDIARMID.] WESTON, John C. Hugh MacDiarmid's A Drunk Man looks at the Thistle. Preston, Akros Publications, 1970.

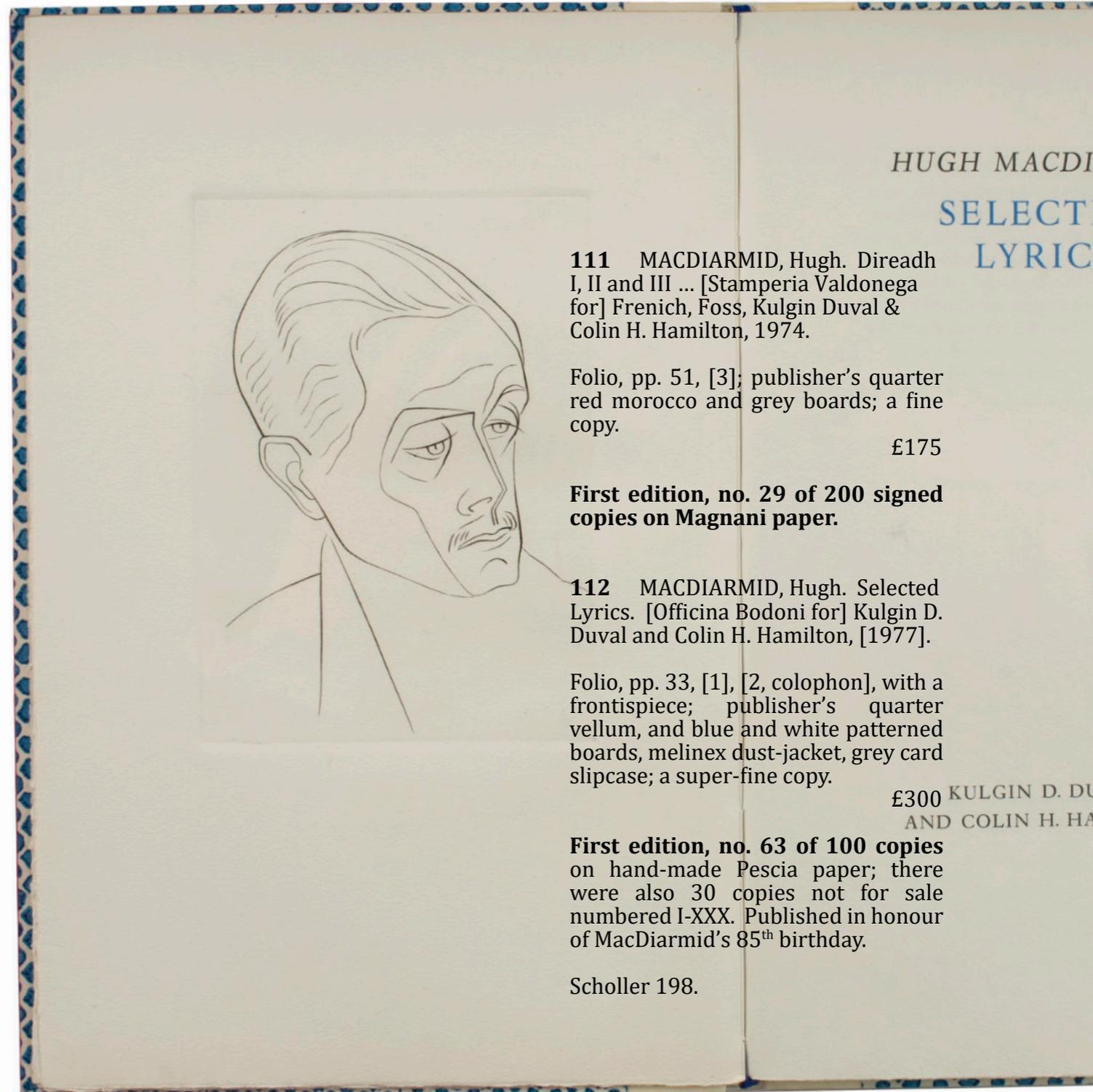
8vo, pp. 39, [1], printed on thick paper; stitched as issued in blue printed wrappers; fine.

£100

First edition, **inscribed 'To Joyce and Geoffrey Bridson with love from Hugh MacDiarmid 15/12/70'.**



[107 and 112]



111 MACDIARMID, Hugh. Dìreadh I, II and III ... [Stamperia Valdonega for] Frenich, Foss, Kulgin Duval & Colin H. Hamilton, 1974.

Folio, pp. 51, [3]; publisher's quarter red morocco and grey boards; a fine copy.

£175

First edition, no. 29 of 200 signed copies on Magnani paper.

112 MACDIARMID, Hugh. Selected Lyrics. [Officina Bodoni for] Kulgin D. Duval and Colin H. Hamilton, [1977].

Folio, pp. 33, [1], [2, colophon], with a frontispiece; publisher's quarter vellum, and blue and white patterned boards, melinex dust-jacket, grey card slipcase; a super-fine copy.

£300

First edition, no. 63 of 100 copies on hand-made Pescia paper; there were also 30 copies not for sale numbered I-XXX. Published in honour of MacDiarmid's 85th birthday.

Scholler 198.



1 OF 50 COPIES

113 MACDIARMID, Hugh. Complete Poems 1920-1976 ... London, Martin Brian & O'Keeffe, [1978].

Two vols, 8vo, pp. xxii, 734; viii, [4], 739-1485, [1]; publisher's blue cloth, melinex wrappers, blue cloth slipcase; a fine copy; limitation leaf laid into volume I.

£750

First, limited edition, no. 4 of 50 sets bound in Buckram and signed in volume I; there were also 15 copies in a deluxe binding.

MacDiarmid died two months after publication.

114 MACDIARMID, Hugh and Valda TREVLYN GRIEVE. Three Christmas cards, signed from Christopher and Valda, or Valda alone, undated.

£100

The two cards signed from both Christopher and Valda (but in her hand) carry generic messages, the third evidently sent after Christopher's death, laments 'I don't seem to get anything done. Will need to snap out of it - I've got all Christopher's papers sorted - most have gone to Edin Uni Library'.

115 [MACDIARMID.] TREVLYN GRIEVE, Valda. High Death. Falkland, K. D. Duval, 1970.

One folded folio sheet of blue Japanese paper; fine.

£75

1 of 100 copies, inscribed '**with affection and some embarrassment Valda**'.

116 [MACDIARMID.] TREVLYN GRIEVE, Valda. Grey Ghost. West Linton, Castlelaw Press, 1976.

One folded folio sheet of blue laid paper; fine.

£75

Sent as a Christmas card for 1976, **signed from Valda and Christopher but in her hand.** Valda reports that "C" had a mini-stroke some weeks ago - he's recovered - very well ...'

117 [MACDIARMID.] TREVLYN GRIEVE, Valda. Typed circular letter by MacDiarmid's wife after his death [September 1978], completed in manuscript and addressed to the Bridsons.

1 sheet 8vo, in the original envelope.

£25

At the foot Valda has added in pen '**So the stormy petrel has been shot down**'.

118 [MACDIARMID.] TREVLYN GRIEVE, Valda. Why? West Linton, Castlelaw Press, 1978.

8vo, pp. [8]; very good, stitched in blue paper wrappers.

£50

No. 14 of 100 copies, **inscribed with Christmas greetings.**



Archibald MacLEISH

Archibald MacLeish

MacLeish was Bridson's American counterpart in the field of radio drama – his *The Fall of the City* (1937) was the first American verse play for radio, much as Bridson's *March of the '45* (1936) had been the first British one – MacLeish called it a 'prototype' of radio drama in his preface to *The Fall of the City*. Bridson visited Harvard in 1951, where he met MacLeish and I. A. Richards, and played them the first radio production of Wyndham Lewis's *The Childermass*. He subsequently adapted MacLeish's *Conquistador* (see item 119) for the radio, first broadcast 4 August 1952. 'As he liked my adaptation, MacLeish (*sic*) sent me the script of a play he had written for television, *This music crept by me upon the waters* [item 120]. I gave it its premiere on Third, where it was received rapturously by all the critics. I was prevented from mounting the première of his Broadway success, *J.B.*, by my departure into the outer darkness of television on a short orbit ... At least I like to remember that *J.B.* was finished in my offices, while MacLeish was passing through London' (*Prospero and Ariel*).

PREMIERED BY BRIDSON

120 MACLEISH, Archibald. *This Music Crept by me upon the Waters*. Cambridge, Mass., Harvard University Press, 1953.

8vo, pp. [8], 38; publisher's blue paper wrappers (spine rubbed); rather creased, front hinge tender, but a good copy.

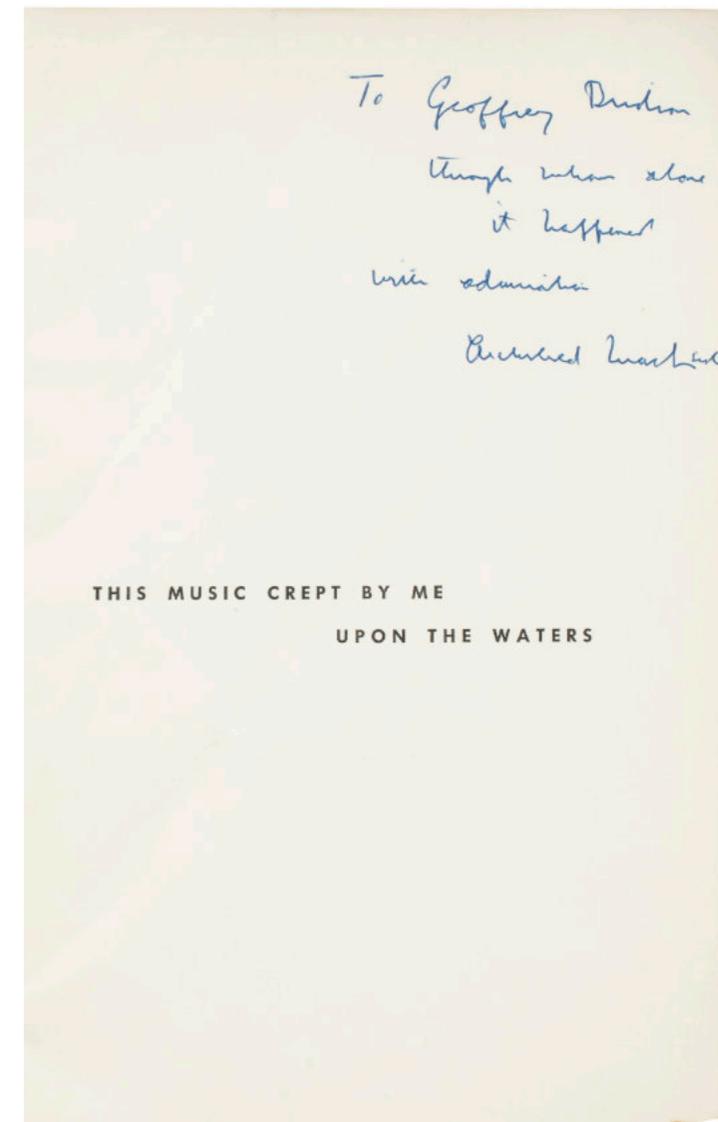
£250

First trade edition, **inscribed 'To Geoffrey Bridson through whom alone it happened / with admiration Archibald MacLeish'**.

MacLeish's introduction explains the history of the play: '*This Music* [etc] ... was printed in *Botteghe Oscure* in Rome in April of this year and produced, as a radio play, by Geoffrey Bridson on the Third Programme of the British Broadcasting Corporation in June ... the BBC Third Programme will produce it again this fall'. The play was broadcast was on 11 June 1953, and again on 3 November.

There was also a signed limited edition of 100 copies.

Even before they were colleagues in the Features and Drama Department of the BBC,



Archibald MacLeish
Conway, Mass.

ADAPTED FOR RADIO BY BRIDSON

119 MACLEISH, Archibald. *Conquistador*. Boston and New York, Houghton Mifflin, 1932.

8vo, pp. [8], 113, [1], with a folding map; publisher's red-orange cloth, no dust-jacket; a very good copy; laid in loose is a one page manuscript summary of the plot points by Bridson.

£300

First edition, **signed 'Archibald MacLeish / Conway, Mass'**. This long poem won MacLeish his first of three Pulitzer prizes.

Louis MacNEICE

Bridson had included MacNeice alongside Auden and others in 'The Modern Muse', his 60-minute broadcast of contemporary poetry in 1938. Bridson and MacNeice were among the most talented members of 'Features' from 1941 – MacNeice returned from America for the purpose – and their professional careers ran in parallel through the 40s and 50s. Like Bridson, MacNeice quickly appreciated the unique advantages, and restrictions, of the medium, writing documentaries, creative work, and analyses of radio itself – his 'Christopher Columbus' [item 121] was probably the most memorable programme written during the war' (*Prospero and Ariel*). Together MacNeice and Bridson were briefly drafted over to the television drama department in 1958.

Bridson considered that MacNeice's own voice never did justice to his work; read by others 'his poetry made outstandingly good listening ... As with Auden, of course, his militantly Oxford drawl was a drawback to begin with, and he must have found it difficult to lose. What he called his "burglar's lip" gave him a sardonic look at the best of times ... The same sounded true of his voice ... (In actual fact, nobody could have been more amiable.) ... Louis was a unique poet: he was also a unique person. No doubt he would have been much embarrassed by the number of friends who mourned him, after his last broadcast had killed him off in such a tragically unnecessary way' – from pneumonia caught while recording subterranean cave sounds for the radio play *Persons from Porlock* (item 130), in which the main character suffers an unnervingly similar fate. Bridson's tribute came in the form of a production of *Eclogue from Iceland* in 1964.

Though none of the following are presentation copies, they gain a special significance from how closely the pair worked together, and show Bridson's particular admiration for MacNeice's work for radio.

WITH A GENEROUS TRIBUTE TO BRIDSON

121 — MACNEICE, Louis. Christopher Columbus, a radio play ... [London,] Faber & Faber, [1944].

8vo, pp. 92; publisher's blue cloth, no jacket; blue-toned hand-made paper, lower and outer edges untrimmed; a very good copy; bookplate of D. G. Bridson.

£300

First edition of MacNeice's early radio play, first broadcast on 12 October 1942 to mark the 450th anniversary of the 'discovery' of America, with the role of Columbus played by Laurence Olivier. Bridson's earlier work for radio was a major influence, and he in turn greatly admired *Christopher Columbus*.

In his introductory essay, 'Some Comments on Radio Drama', MacNeice expounded on what was still a relatively new form, making reference to his colleague in the Features Department: '**An early and excellent example of a popular story treated broadly, rapidly, and vividly with all the resources of radio was *The March of the '45* by D. G. Bridson (first transmitted by the B.B.C. in 1936).**' This programme followed Prince Charles Edward from his landing in the Hebrides to his final defeat at Culloden, peaking the action with bagpipes and Jacobite songs and covering the transitions with a quick-fire verse commentary skilfully varied in form to match the changes in mood. This achieved a total effect unattainable on the stage and less simply attainable on the screen.'

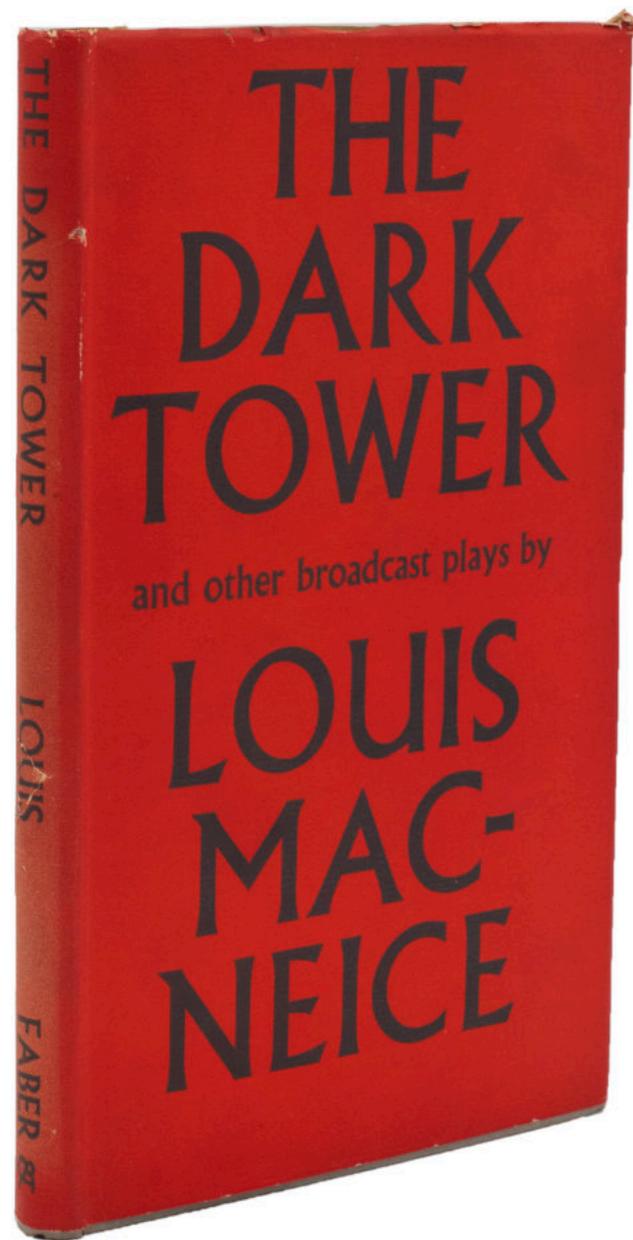
Armitage & Clark A19a. B. Yeats on Tragedy.

INTRODUCTION

our literature there already was a glut of books which relied chiefly on story. Now however our background is changing and forcing us again to take an interest in what people *do*. And, if we want to present what they do, we can still avoid the staleness of the printed word by resorting to other media; and one of these is radio. I for one, having always preferred the Icelandic sagas to the modern novel, am only too pleased to discover that a medium exists where a saga treatment is still feasible.

An early and excellent example of a popular story treated broadly, rapidly and vividly with all the resources of radio was *The March of the '45* by D. G. Bridson (first transmitted by the B.B.C. in 1936). This programme followed Prince Charles Edward from his landing in the Hebrides to his final defeat at Culloden, peaking the action with bagpipes and Jacobite songs and covering the transitions with a quick-fire verse commentary skilfully varied in form to match the changes of mood. This achieved a total effect unattainable on the stage and less simply attainable on the screen. (Most film directors have yet to learn not to sow with the whole sack; the talking film still suffers from trying to do too much at once.)

Regular listeners to British radio will have noticed, at least in these recent war-years, a predominance of stories of the hot news variety. This was inevitable and it must be admitted that radio is an adequate medium for topical *rapportage* and realistic impressionism. But my own opinion is that the radio play (if not the radio feature) can only reach its heights when the subject is slightly larger, or at least simpler, than life and the treatment is to some extent stylised—when, we might say, it is competing with the Soviet art-cinema rather than with Hollywood or the standardised news-reel. I found this borne out in practice when I was asked to make a radio adaptation of Eisenstein's film *Alexander Nevsky*. This film, which disappointed some English intellectuals because of its lack of subtlety in characterisation, its complete innocence of psychological conflict, its primitive pattern of Black versus White, was for those very reasons easily transposed into a radio form, Prokofieff's incidental music which had been an integral part of the film helping equally in its turn to integrate the theme on the air.



122 MACNEICE, Louis. *Out of the Picture*. A Play in two Acts. London, Faber and Faber Limited, [1946].

8vo, pp. [4], 127, [1]; publisher's stone buckram (slightly oversize spine), black and white dust-jacket; a very good copy in a good jacket (some nicks at edges); bookplate of D. G. Bridson.

£25

First edition, third impression.

Armitage & Clark A5a.

123 MACNEICE, Louis. *The Dark Tower and other radio scripts*. London, Faber and Faber Limited, [1947].

8vo, pp. 202; publisher's grey-blue cloth, red dust-jacket printed in black; a very good copy in a good jacket, a few nicks, closed tear in spine; bookplate of D. G. Bridson.

£75

First edition, containing five radio plays broadcast on the Home Service in 1944–6. The long 'General Introduction' (pp. 9–17) deals at length with radio drama and, in particular with the BBC department to which he and Bridson belonged, which 'would compare very well for intelligence with almost any contemporary salon of literati ... [but] quicker-witted, more versatile, less egocentric, less conventional, more humane'. *The Dark Tower*, which Bridson helped produce, has come to be regarded not only as one of MacNeice's finest works, but also, in the words of the poet George Macbeth, 'the best piece of writing ever done for radio'.

Armitage & Clark A21a.

124 MACNEICE, Louis. *Holes in the Sky*. London, Faber and Faber, [1948].

8vo, pp. 72; publisher's blue cloth; pale blue dust-jacket printed in red and grey; a very good copy in a good jacket (creased at foot, foot of spine chipped); bookplate of D. G. Bridson.

£50

First edition.

Armitage & Clark A22a.

125 MACNEICE, Louis. *Autumn Sequel*. London, Faber and Faber Limited, [1954].

8vo, pp. 163, [1]; publisher's violet cloth, pale blue dust-jacket; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£150

First edition, a long autobiographical poem in *terza rima*, a sequel to pre-war *Autumn Journal* (1939). The bulk of the poem 'was broadcast by BBC in Summer 1954'.

Armitage & Clark A28.

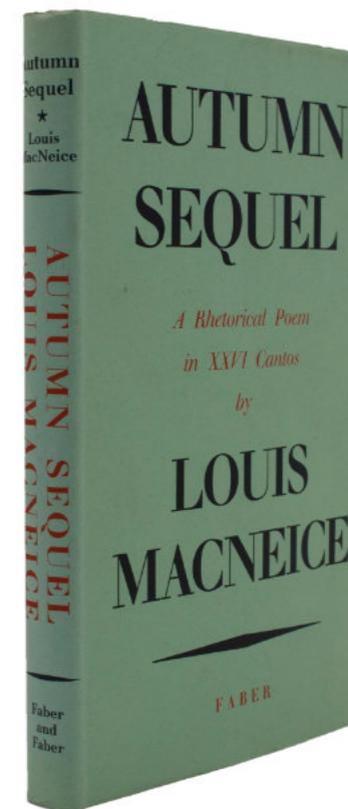
126 MACNEICE, Louis. *The Other Wing ...* illustrated by Michael Ayrton. London, Faber and Faber, [1954].

8vo, pp. [4], with a title-page vignette, a full-page colour illustration and a black and white illustration on the inside rear cover, all by Ayrton; a fine copy, stitched in the publisher's blue printed wrappers.

£40

First edition of MacNeice's 'Ariel' poem.

Armitage & Clark A27.



THE OTHER WING

Rat-tat-tat-tat of shields upon lids
Among pellinell rocks and harum-scarum
Bex and tetti; willy-nilly
The infant cried while the tenterhook heaven
Cranes through the cracks of its blue enamel
To spot the usurper but metal on metal
Drowns him and saves him, drowns and saves.

Who later enthroned in his talk-bappy heaven
Felt suddenly harassed, a sky-splitting headache
With nothing to cause it — and out of that nothing
Hard-eyed and helmeted vaulted a goddess;
A shuttle flew like a clacking fish,
A long spear flew, and the journeymen artists
Weighed her in stone, wooed her in stone.

Or in bronze or chryselephant; hence these muted
Miles of parquet, these careful lights,
This aquarium of conditioned air,
This *ae plus ultra*. *Ultra*? But yes,
Gentlemen, first on the left beyond these
Black figure vases there lies a red
Letter or birth day, another wing . . .

Where are two grubs: one like a sentry
In a tall box, at attention, lagged in his
Mummifose death-dress; one much smaller

127 MACNEICE, Louis. *Autumn Journal*. London, Faber and Faber Limited, [1963].

8vo, pp. 96; publisher's pink-red cloth, tan dust-jacket, printed in black and gray; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£25

Seventh impression of a work first published in 1939. Armitage & Clark A12a note.

128 MACNEICE, Louis. *The Collected Poems* .. Edited by E. R. Dodds London, Faber and Faber, [1966].

8vo, pp. xviii, 575, [3]; publisher's pale orange cloth; cream dust-jacket printed in black and orange; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£50

First edition.

Armitage & Clark A38a.

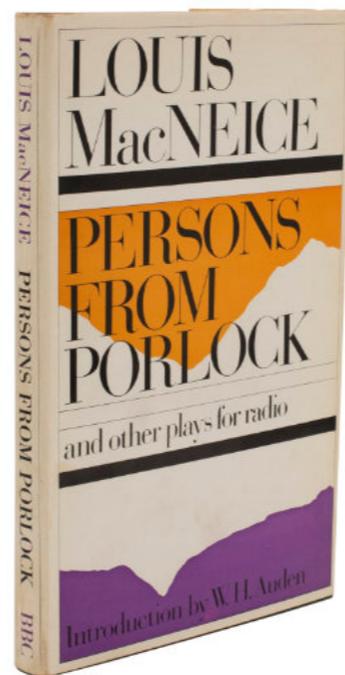
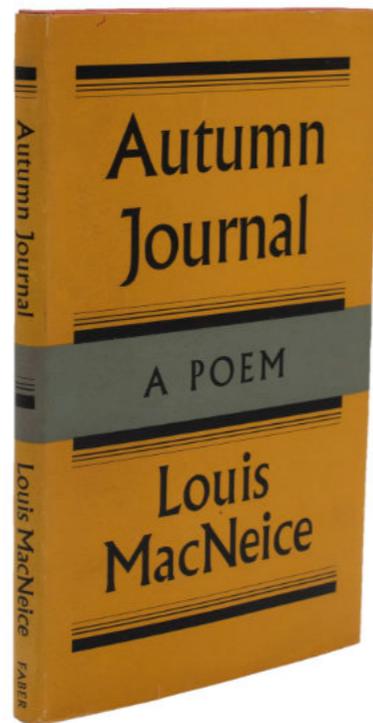
129 MACNEICE, Louis. *One for the Grave*, a modern morality Play. London, Faber and Faber, [1968].

8vo, pp. 90, [2]; publisher's blue cloth, cream dust-jacket printed in green and black; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£40

First edition.

Armitage & Clark A39a.



130 MACNEICE, Louis. *Persons from Porlock, and other Plays for Radio*. With an Introduction by W. H. Auden. [London,] British Broadcasting Corporation, [1969].

8vo, pp. 144; publisher's green cloth, white glazed paper binding printed in black, orange and purple; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£50

First edition; four plays broadcast on the Home Service or the Third Programme 1946–1963.

Armitage & Clark A40.

BRIDSON IN NEW ZEALAND

131 MAKARETI (Maggie PAPAURA). *The old-time Maori ...* Collected and edited with a Biography by T. K. Penniman ... London, Victor Gollancz Ltd, 1938.

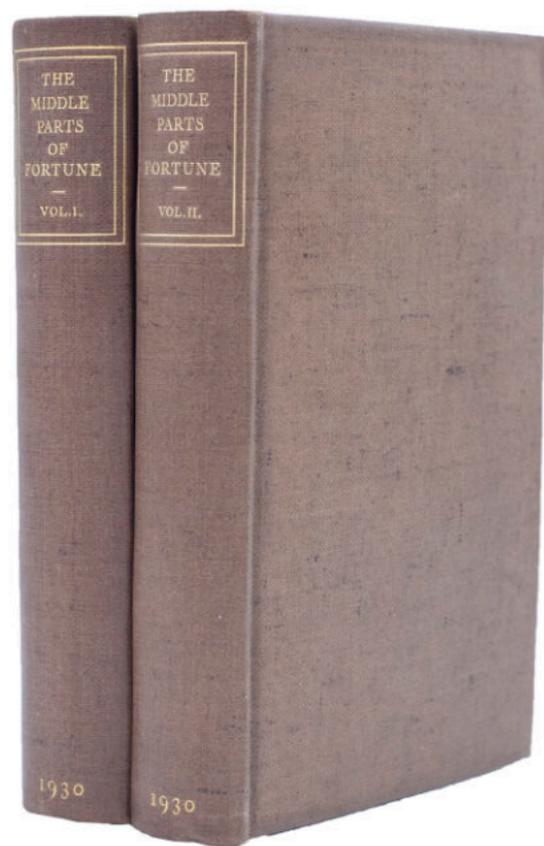
8vo, pp. 352; publisher's black cloth, no jacket; a good copy; booklabel of D. G. Bridson.

£125

First edition, scarce, with a gift inscription: 'To D. G. Bridson, In sincere appreciation of his kindness and trustfulness in lending me – a stranger – the script of his fascinating broadcast on the Maoris. W. S. Wrester[?]'.
 Bridson came to New Zealand in 1948 after eight months in Australia; he thought 'the odour of sanctity ... overpowering' in the main cities, and 'It was among the Maoris of the North Island that I found the most dramatic radio ...'. He thought them 'among the most handsome people in the world; their dignity and courtesy are inimitable, their friendliness engaging and their culture magnificent'. He was entertained at a *hangi* feast, recorded a *haka*, and was given a *tiki* which he still wore twenty years later; his experiences 'were featured in two popular broadcasts. I can only wish once more that the fascinating recordings they made for me were still in existence to be heard, but administration triumphed once again' (*Prospero and Ariel*). The Maori baritone Inia Te Wiata, who had featured in Bridson's recordings, later took a role in his *Quest of Gilgamesh*. *This is New Zealand* was broadcast in 1949; it is presumably the lack of surviving recordings that prompted the loan of the script for which the present book was given in thanks.



Frederic MANNING



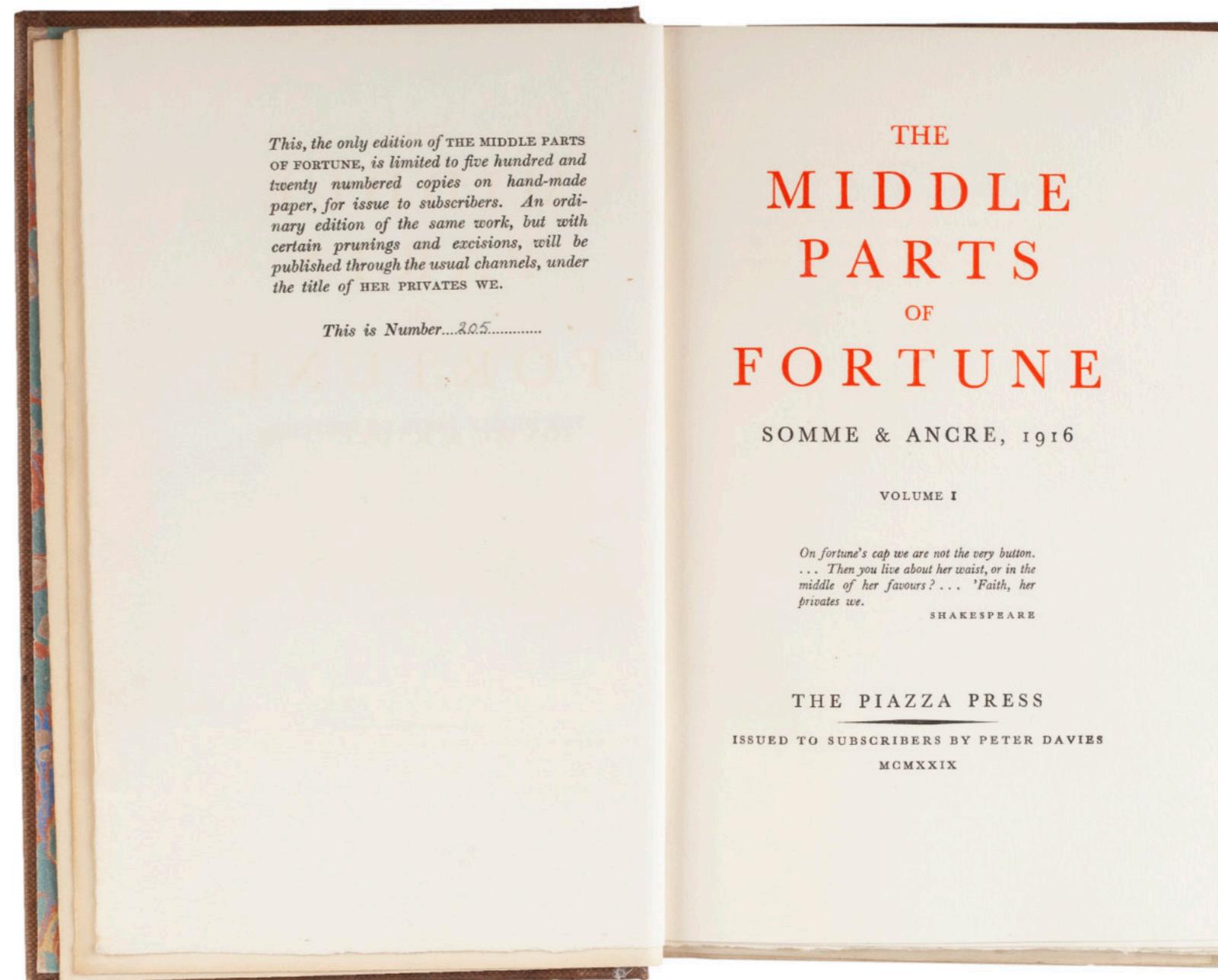
132 [MANNING, Frederic]. *The Middle Parts of Fortune*. Somme and Ancre, 1916. Piazza Press, Issued to subscribers by Peter Davies, 1929.

Two vols, 8vo; lower and outer edges untrimmed; a fine copy in the original brown cloth (no slipcase); bookplate of D. G. Bridson.

£750

First, limited and unexpurgated edition of this masterpiece of the First World War, published anonymously (Manning was only identified as the author shortly before his death in 1943); **no. 205 of 520 numbered copies**.

The trade edition, with 'prunings and excisions' (of swear-words etc.), was published under the title *Her Privates We*. **Ernest Hemingway thought it 'the finest and noblest book of men in war that I have ever read.** I read it once each year to remember how things really were so that I will never lie to myself nor to anyone else about them'. T. E. Lawrence confirmed that 'no praise could be too sheer'.



Henry MILLER

Henry Miller

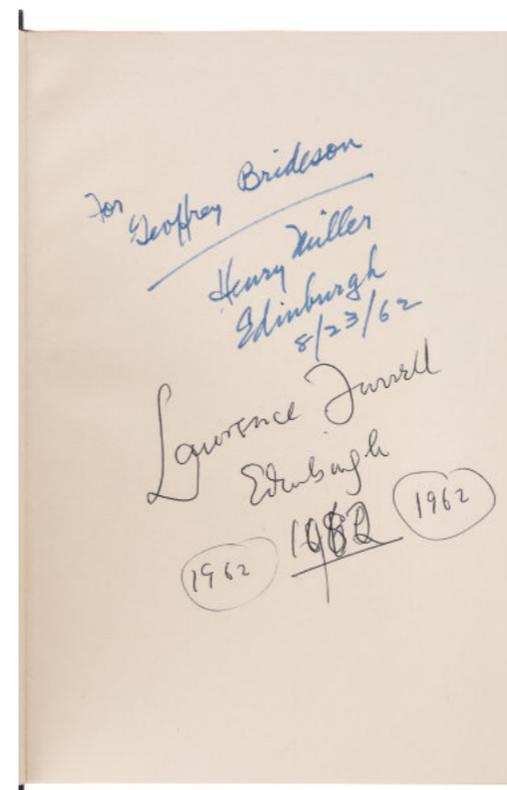
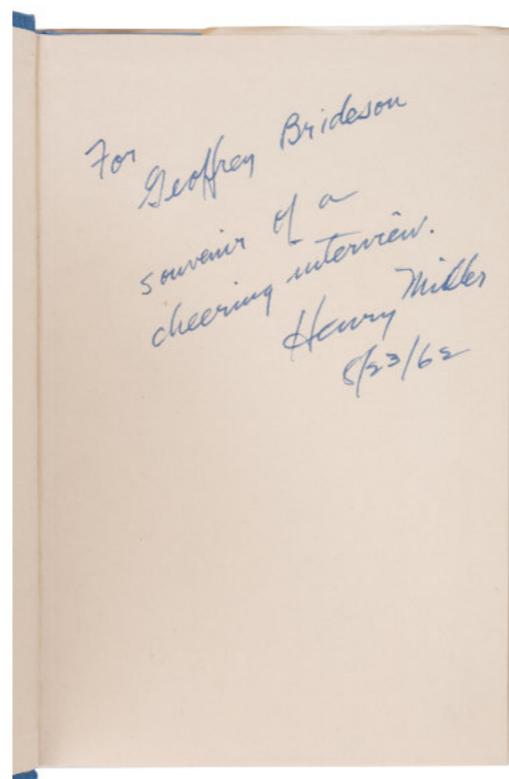
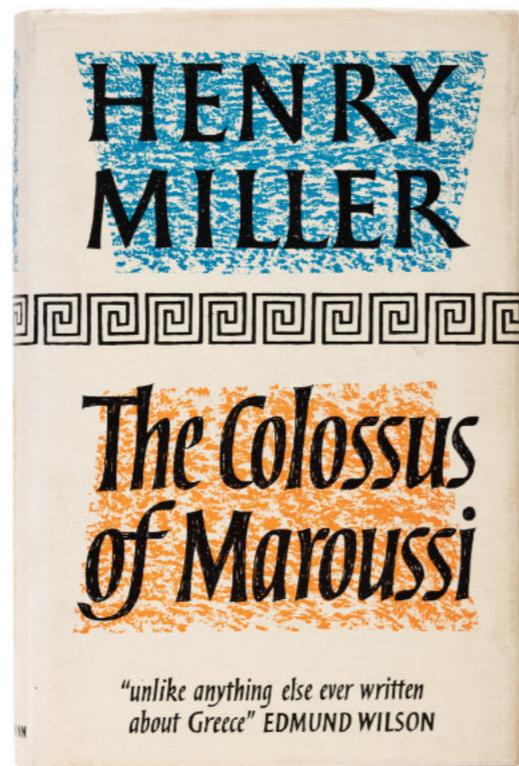
Bridson's first meeting with Miller came in August 1962, shortly after he had interviewed Lawrence Durrell in France. 'It so happened that both Durrell and Henry Miller attended the novelists' jamboree at the Edinburgh Festival, later the same year. I was thus able to get them together in a three-handed session - or rather, to act as catalyst to a duologue between them ... I was much intrigued to find the sage of Big Sur in a mood to consider his work candidly....' (*Prospero and Ariel*). The resulting conversation was broadcast on 8 October 1962. They evidently remained in touch (see item 135).

133 MILLER, Henry. *The Colossus of Maroussi*. London, Heinemann, [1960].

8vo, pp. [4], 248; a fine copy in a near-fine dust-jacket, slightly dusty; bookplate of D. G. Bridson.

£300

First UK edition, first published in San Francisco in 1941; **inscribed 'For Geoffrey Bridson / souvenir of a cheering interview. Henry Miller 8/23/62'**.

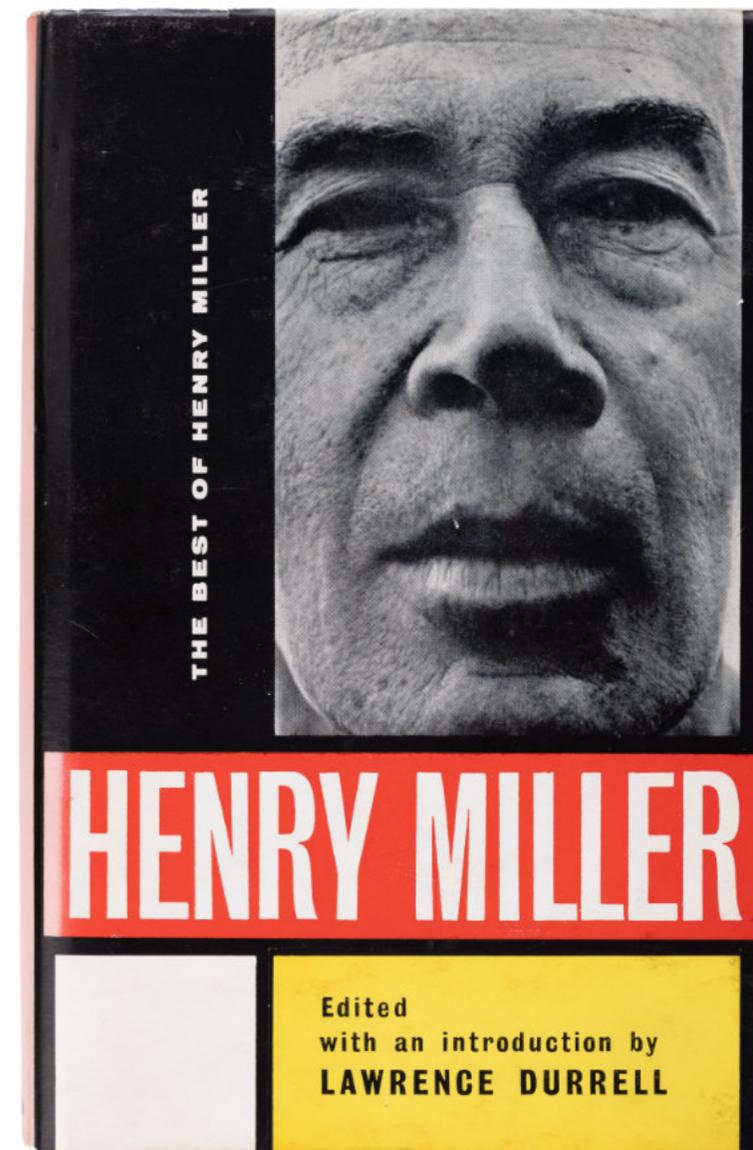


INSCRIBED BY BOTH MILLER AND DURRELL

134 MILLER, Henry. Lawrence DURRELL, *editor*. *The Best of Henry Miller*. London, Heinemann, [1961].

8vo, pp. xvi, 397, [1]; a fine copy, in a very good just-jacket, slightly rubbed at edges, spine sunned; bookplate of D. G. Bridson; three postcard reproductions of paintings by Miller laid in loose. £250

Second edition, first published 1960; doubly inscribed '**For Geoffrey Bridson / Henry Miller Edinburgh 8/23/62**' and '**Lawrence Durrell Edinburgh 1692 1962**'.



World's Most Explains...

Why I Wrote 'Tropic of Cancer'

I wrote this, not for a newspaper, but for our U.S. Supreme Court to read.

Court to read. We petitioned them to take the case. HM.

... have called it an obscene book; yet it has been some as a literary classic. It has been the subject of notable court suits, and banned in many areas of the states and the world, including Dade County. But 'Cancer' is a novel that has inspired hope and says Author Henry Miller in the following article explains his reasons for writing it.

membership in the National Academy of Arts and Letters. This before the ban of these books had been abolished.

Certainly this book has provoked attention and discussion wherever it has been published. In every country there are those who believe that the author went too far, that certain things may be said but not written and so on. The intensity of these discussions varies with the habits and traditions of the citizens of the various countries.



Originally published by The Los Angeles Times. Reprinted by the Henry Miller Literary Society, Minneapolis 3, Minn.

Back in 1953, when I was asked to appear before the juge d'instruction in Paris in connection with the book, I was told to prepare my own defense. I was told to say what I felt was true. I said that I had written the book because I had to. I said that I had written it for the people who were being oppressed. I said that I had written it for the people who were being kept in the dark. I said that I had written it for the people who were being treated as slaves. I said that I had written it for the people who were being treated as dogs. I said that I had written it for the people who were being treated as things. I said that I had written it for the people who were being treated as property. I said that I had written it for the people who were being treated as chattel. I said that I had written it for the people who were being treated as beasts. I said that I had written it for the people who were being treated as machines. I said that I had written it for the people who were being treated as tools. I said that I had written it for the people who were being treated as instruments. I said that I had written it for the people who were being treated as objects. I said that I had written it for the people who were being treated as things. I said that I had written it for the people who were being treated as property. I said that I had written it for the people who were being treated as chattel. I said that I had written it for the people who were being treated as beasts. I said that I had written it for the people who were being treated as machines. I said that I had written it for the people who were being treated as tools. I said that I had written it for the people who were being treated as instruments. I said that I had written it for the people who were being treated as objects.

135 MILLER, Henry. Tropic of Cancer. London, John Calder, 1963. [With:] It Inspired Hope, Courage

MILLER, Henry. Tropic of Capricorn. London, John Calder, 1964.

Two vols 8vo, pp. [4], 318; and pp. 316; fine copies, Cancer in a fine dust-jacket; Capricorn in a good jacket, spine sunned, a few small tears to edges.

£1500

First UK editions of both books.

Laid in loose is a rare piece of ephemera, comprising articles written by Miller for the LA Times ('Why I wrote "Tropic of Cancer"') and by John Ciardi for the Saturday Review in 1963, 'Reprinted by the Henry Miller Literary Society, Minneapolis'. At the end Miller has annotated it with the comment 'I wrote this, not for a newspaper, but for our U.S. Supreme court to read. We petitioned them to take the case. HM.' Although first published in Paris in 1934, Tropic of Cancer's republication by the Grove Press in 1961 led to numerous obscenity trials in US state courts, until the Supreme Court finally ruled it was not obscene in 1964.

Didn't Cause Sex Crimes

I HAVE NEVER heard, incidentally, that the reading of the book brought about a general demoralization or an increase in crimes of a sexual nature. In all these countries, moreover, the foremost critics of the land usually hailed the work as an important contribution to literature. In my own country, because of this book and others of like nature which followed, I was elected to

revolutionary thinking or welcome it? Should we act as our fathers and forefathers or as free and individually unique beings? And finally, is freedom itself to be interpreted and circumscribed by the few, the many, or by each man for himself?

A Menace? Not One Case Yet

MUCH has been said, during the course of the many trials which this book has provoked, of the danger to

such few who society, particularly to the young, which free circulation of the book involves. No one, to my knowledge, has yet pointed out a single instance where such has been the effect. And the book has had so far well over a million readers. We do know, on the other hand, the disastrous effects upon adults as well as young people of drugs, tobacco, alcoholic beverages, weapons, even automobiles. It is possible that we can adapt to certain hazards and not others? Are certain words and expressions, even though commonly used, not to be employed in writing? Do they really constitute such a dangerous menace? Or is it not simply a matter of overcoming one more built-in prejudice? We all know that when it comes to the classics a liberal use of what is called obscenity may be found. On what presumption is the freedom to read the classics permitted? Is time the test? If so, what hope is there of obtaining new classics?

I use the word classics deliberately. I regard "Tropic of Cancer" as such a classic. Despite all that has been said against it, despite all the efforts to suppress it, it continues to make its way, to find more and more readers. It is now almost 30 years since its first publication, in Paris. It is still in its infancy, one might say. One could hardly say that "we" conspired to bring out a book which 20 or 30 years later would be a best seller in the United States. (At the moment of writing this I am informed that a reputable English publisher will now attempt to bring the book out in England, which is the last barrier in the free world.)

A Sincere, Honest Effort

I TRUST that it is apparent from the foregoing that I am not attempting to present myself as the author of a nice, clean, wholesome piece of work. I think of this work as a sincere, honest effort which, in liberating me as a person and a writer, has somehow done the same for many others. I make no attempt to evaluate it as literature since that is the task of posterity. But I feel certain that it is a work which will live, no matter what is said or done about it. And even if I am "in the tradition," as most Europeans agree, I do not regard myself as a "monster" but as a sane and useful member of society.

I have found life worth living, even when unbearably difficult, and I think this view of life permeates not only the book in question but all my work.

... have called it an obscene book; yet it has been some as a literary classic. It has been the subject of notable court suits, and banned in many areas of the states and the world, including Dade County. But 'Cancer' is a novel that has inspired hope and says Author Henry Miller in the following article explains his reasons for writing it.

Marianne MOORE

136 MOORE, Marianne. *Collected Poems ...* London, Faber and Faber Ltd, [1951].

8vo, pp. 180; publisher's orange cloth, no dust-jacket; **booklabel of John Masefield**, bookplate of D. G. Bridson.

£125

Second English impression, second issue, comprising the sheets Faber had printed and bound for Macmillan for the first American edition, but which were returned to Faber and issued with a cancel title-page; the binding preserves the Macmillan imprint.

Abbott A10.a2b.

Howard NEMEROV

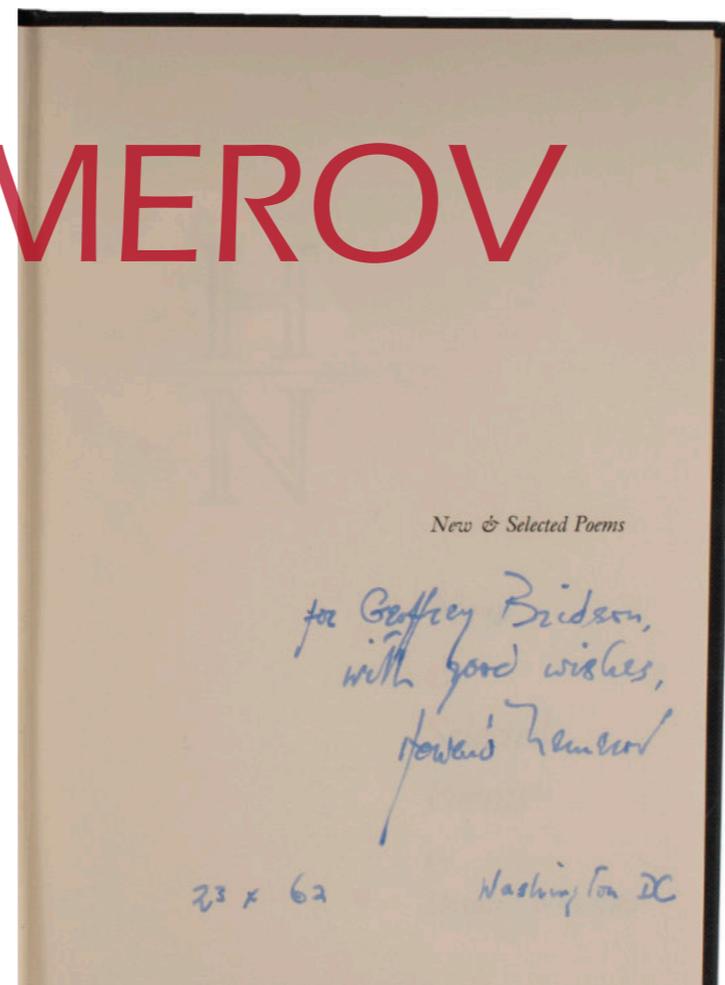
137 NEMEROV, Howard. *New & selected Poems.* [Chicago, University of Chicago Press, 1960].

8vo, pp. vi, 115, [1]; publisher's black cloth, no dust-jacket; a fine copy.

£50

First edition, **inscribed 'for Geoffrey Bridson, with good wishes, Howard Nemerov / 23 x 62, Washington DC'.**

Bridson met and recorded Nemerov, along with Randell Jarrell, John Berryman and others, at the National Poetry Festival in Washington DC in 1962. The reading was broadcast on 29 June 1964.



P. H. NEWBY

Howard h.

One of the four 'Controllers' of the Third Programme that Bridson worked under (he served in that capacity from 1958 to 1969, overseeing some of Bridson's most significant work), Percy Howard Newby was himself a novelist and the first winner of the Booker prize in 1969. Bridson saw Newby as a particular champion of modern poetry; he also provided enthusiastic encouragement for Bridson's landmark series *The Negro in America* (1964).

138 NEWBY, P. H. *Revolution and Roses.* London, Jonathan Cape, [1957].

8vo, pp. 256; publisher's yellow cloth with a design blocked in red; colour-printed dust-jacket; a fine copy in a near-fine jacket (spine slightly darkened); bookplate of D. G. Bridson.

£40

First edition.

139 NEWBY, P. H. *The Picnic at Sakkara.* London, Jonathan Cape, [1955].

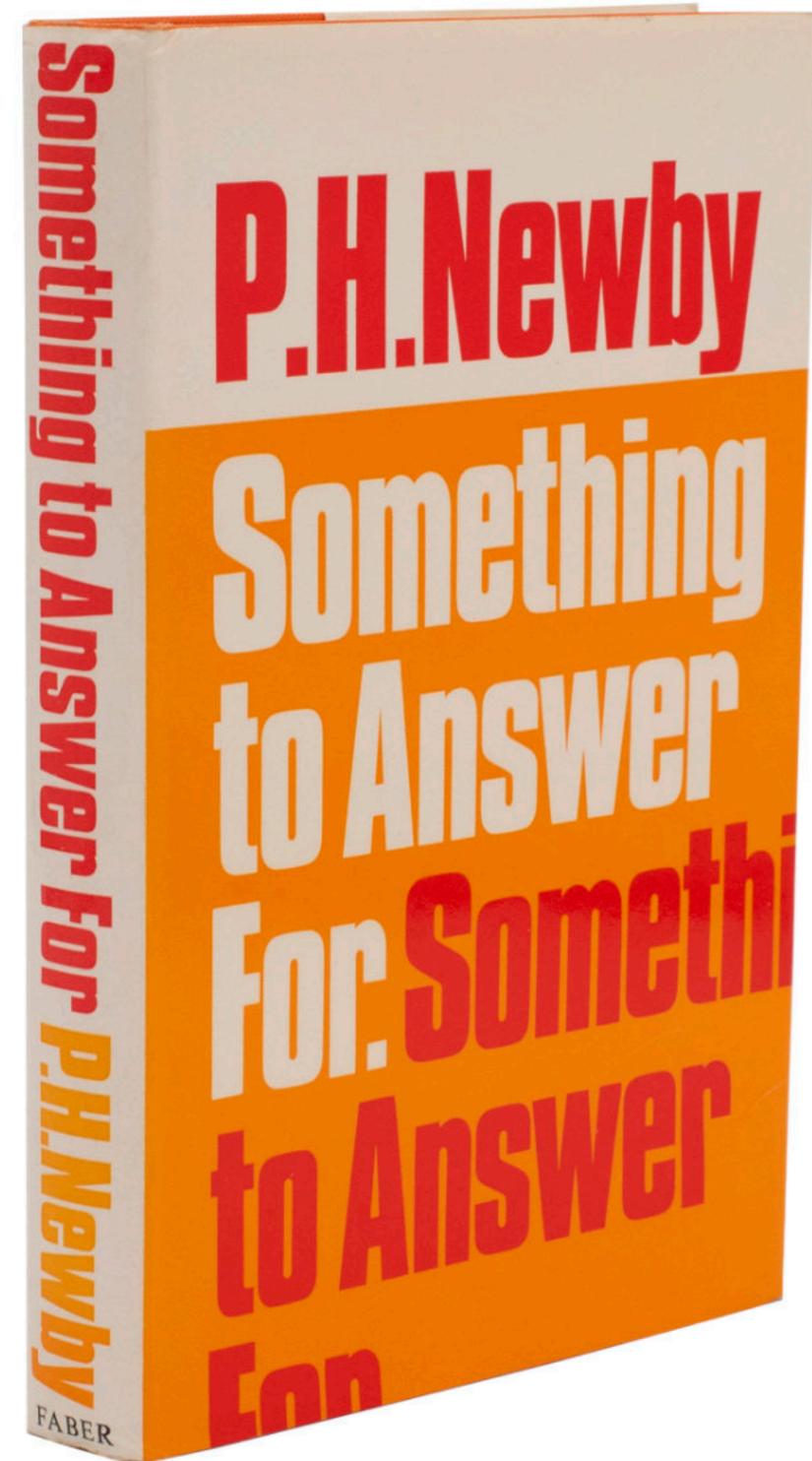
8vo, pp. 239, [1]; publisher's purple cloth, colour-printed dust-jacket; a fine copy in a near-fine jacket; bookplate of D. G. Bridson.

£25

First edition, third impression.



Rosey POOL



PRESENTATION COPY OF THE
INAUGURAL BOOKER WINNER

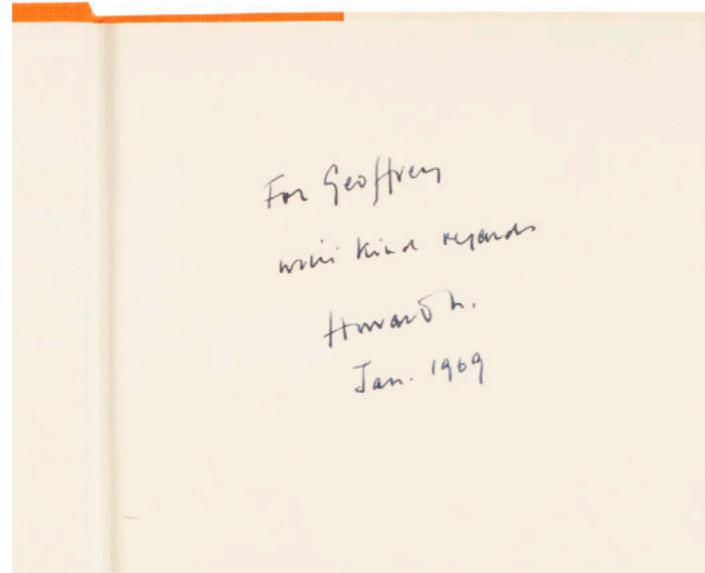
140 NEWBY, P. H. *Something to answer for* ... London, Faber and Faber, [1968].

8vo, pp. 285, [1]; publisher's orange cloth, glazed paper dust-jacket printed in red and orange; a fine copy in a fine jacket; bookplate of D. G. Bridson.

£600

First edition, **inscribed 'For Geoffrey with kind regards / Howard N. Jan. 1969'.**

A thriller set in Port Said, *Something to Answer For* won the first £5000 Booker prize for 1969. **Very scarce in such good condition, but exceptionally so inscribed.**



THE DEATH OF LANGSTON HUGHES

141 POOL, Rosey, *editor*. *Beyond the Blues*. New Poems by American Negroes ... Lymgne, Kent, Hand and Flower Press, 1962.

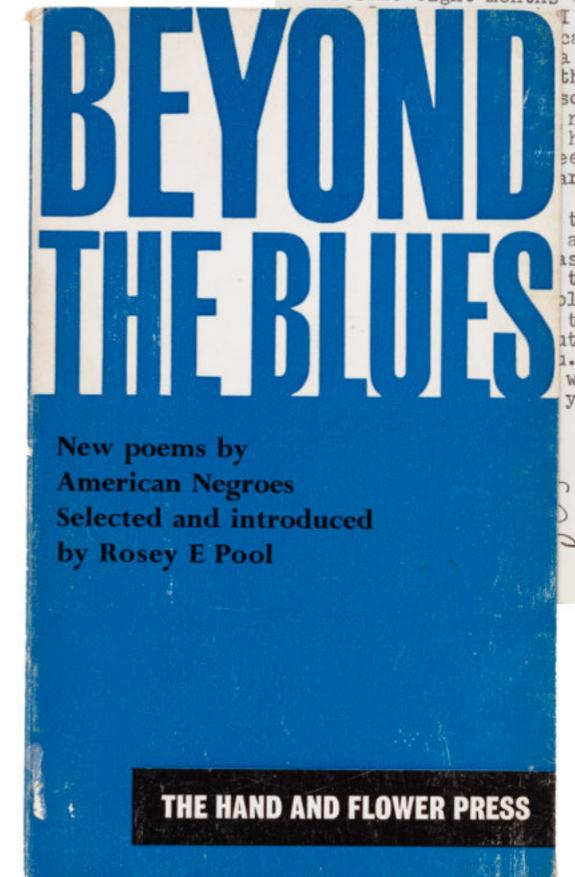
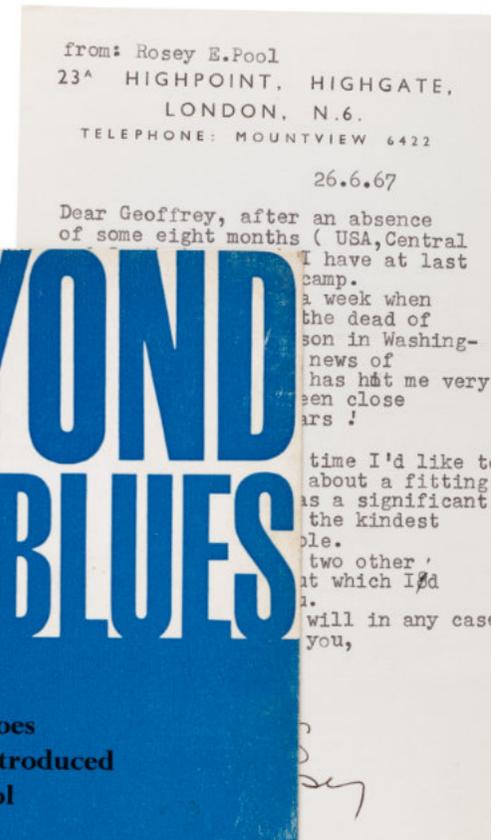
8vo, pp. 188; a fine copy in the publisher's blue printed covers; booklabel of D. G. Bridson.

£200

First edition, **with a typed letter, signed, from Pool to Bridson about the death of Langston Hughes, dated 26.6.67.** *Beyond the Blues* features work, some previously unpublished, by Arna Bontemps, Gwendolyn Brooks, Owen Dodson, W. E. B. DuBois, Robert E. Hayden, Langston Hughes, Paul Veset, and numerous less established or non-professional writers.

Active in the Dutch resistance during World War II (she taught Anne Frank at the Jewish Lyceum and later helped her father find a publisher for the diary), Rosey Pool returned to her original course of study after the war, becoming an expert on African-American poetry. She corresponded with DuBois, Hughes, Dodson and others, lectured in the American South and was a vocal opponent of segregation.

Here she writes to Bridson: 'I hadn't been home a week [from eight months in the Americas] when a telephone in the dead of night (from Owen Dodson in Washington) brought the sad news of Langston's death. It has hit me very hard indeed. We've been close friends for forty years!'



John Cowper POWYS

John Cowper Powys

142 POWYS, John Cowper. *A Glastonbury Romance*. London, John Lane The Bodley Head Limited, [1933].

8vo, pp. [12], 1174, [2]; publishers blue cloth lettered in red; white glazed paper jacket; a very good copy in a somewhat worn jacket, spine chipped, a few short tears; bookplate of D. G. Bridson.

£175

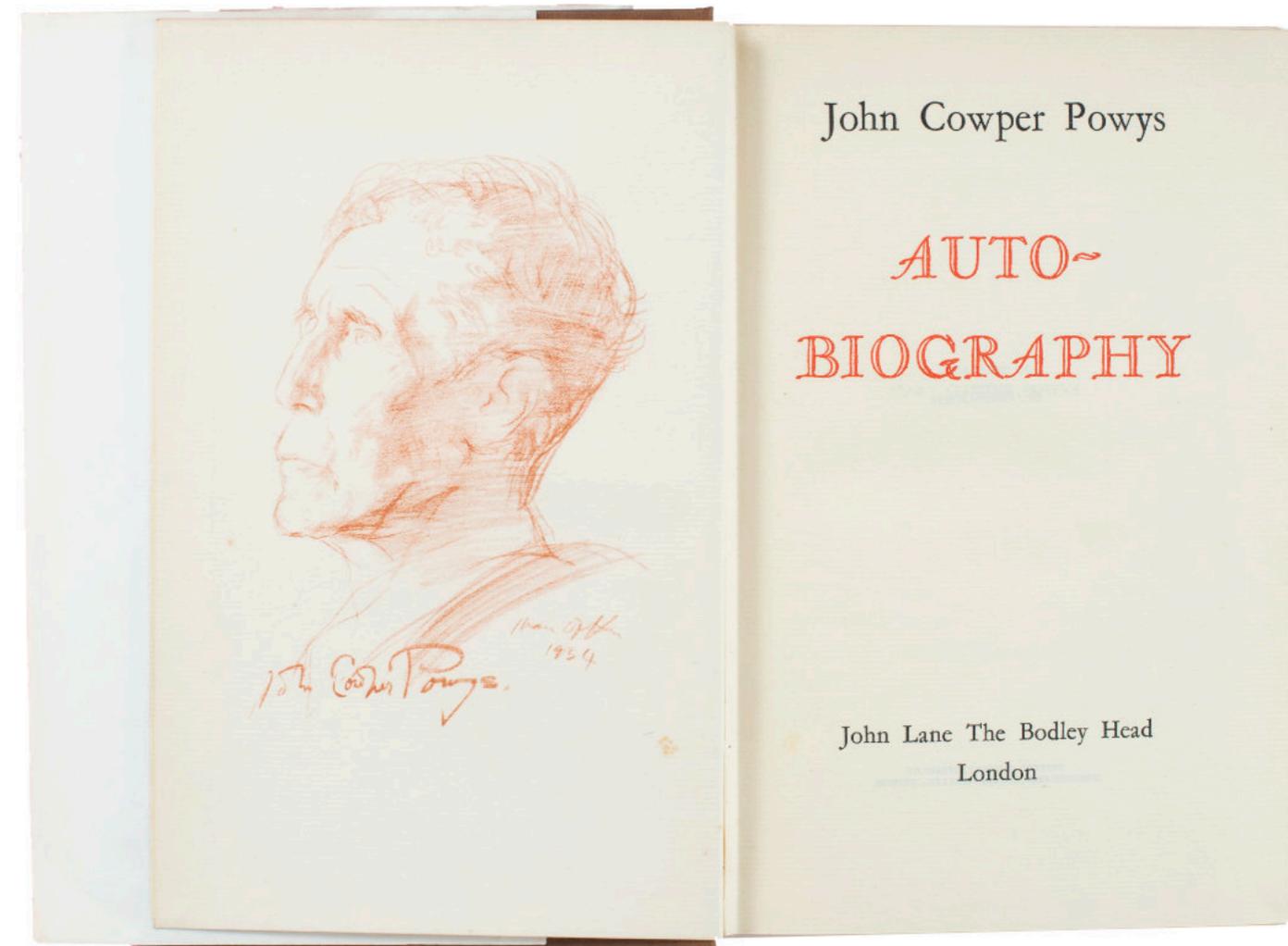
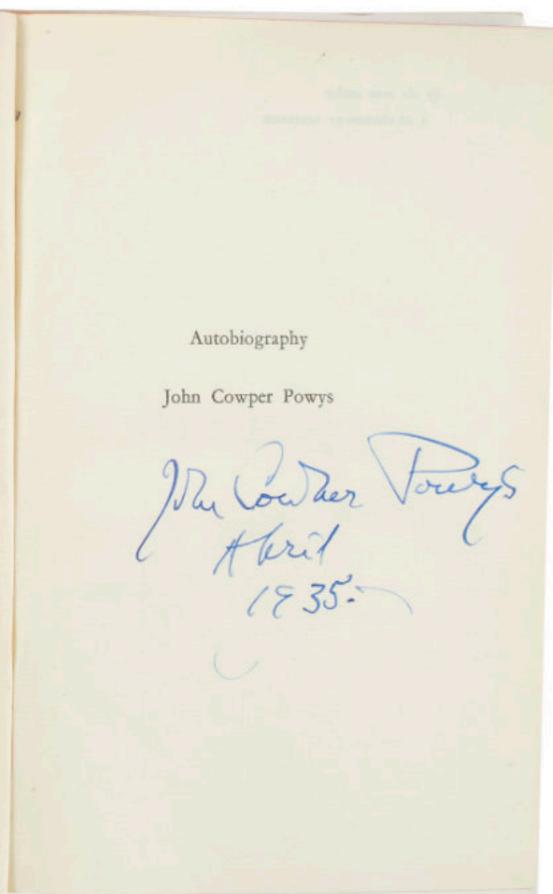
First edition of Powys's monumental sixth novel. Though we cannot trace a direct link between Powys and Bridson (though the following item suggests they may have met), Bridson certainly knew Powys's friend James Hanley - they worked together for the BBC during the war. The centrality of the Grail legends to *A Glastonbury Romance* would have been of interest to Bridson, whose own radio drama *King Arthur* premiered in 1937. Powys's main source was Jessie Weston's *Ritual and Romance*, the same work that had influenced T. S. Eliot's *Waste Land*; Bridson also owned a copy.

143 POWYS, John Cowper. *Autobiography*. London, John Lane The Bodley Head, [1934].

8vo, pp. [10], 652, [2], with a frontispiece portrait; publisher's brown cloth, no dust-jacket; a fine copy; bookplate of D. G. Bridson, with his note on the endpaper drawing attention to a reference to A. R. Orage.

£250

First edition, **signed on the half-title 'John Cowper Powys, April 1935'**. A very nice copy of a work not often found signed. Powys's *Autobiography* is often cited as one of the most extraordinary examples of its genre in English, for its sexual frankness in particular; 'this one book alone would have proved him to be a writer of genius' (J. B. Priestley).



F. T. PRINCE

144 PRINCE, F[rank]. T[empleton]. *Poems*. London, Faber and Faber Limited, [1938].

8vo, pp. 50; publisher's pale grey cloth, pink dust-jacket; a very good copy in a very good jacket, spine a little faded, bookplate of D. G. Bridson.

£180

First edition of the first collection by the South African-born Prince. Prince had contributed several poems to Eliot's *Criterion* in the mid-30s. "These were reprinted in his first book, *Poems*, published in 1938 by Faber and Faber, whose poetry list was edited by Eliot. Prince was thus among those who joined that precocious trio—George Barker, David Gascoyne, and Dylan Thomas—as very promising "first-volumed" poets in the 1930s' (*Oxford DNB*).

INSCRIBED, WITH AN AUTOGRAPH LETTER

145 PRINCE, F[rank]. T[empleton]. *Soldiers Bathing and other Poems*. London, The Fortune Press, [1954].

8vo, pp. 43, [1]; publisher's dark red cloth, peach dust-jacket (with three autograph corrections to typographical errors); very good in a good jacket, short tear at head of spine; bookplate of D. G. Bridson.

£200

First edition, Prince's second collection, **inscribed 'with good wishes from the author, F. T. Prince. 23 April, 1954.'** "The book contained many memorable poems, not least the passionate "The Old Age of Michelangelo". "Soldiers Bathing" itself, written in 1942, was and remained one of the best-known poems of the Second World War' (*Oxford DNB*).

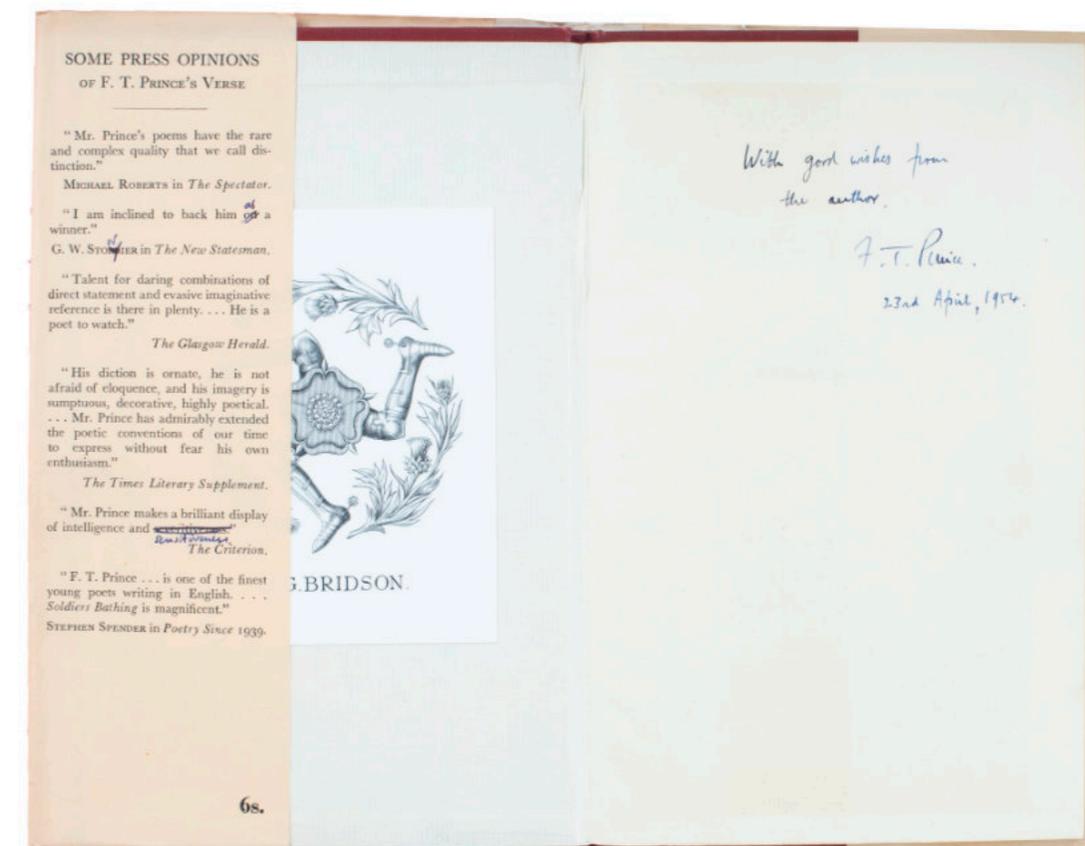
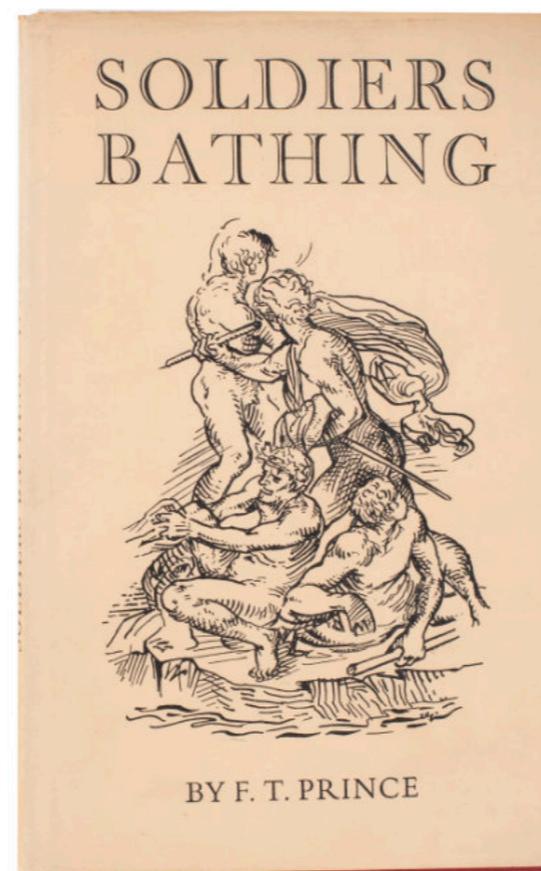
Bridson had arranged the broadcast of three poems by Prince on 12 April 1954. Prince writes here on 13 April 'to thank you for last night's most **handsomely produced programme of my verse. I was surely very fortunate in my interpreters** ... A programme of three lay poems such as these must make very considerable demands on listeners, but I think your tactics of presentation could not have been better'.

146 PRINCE, F[rank]. T[empleton]. *Drypoints of the Hasidim*. [London, The Menard Press, 1975].

8vo, pp. 24; purple printed card wrappers over stiff paper covers; a fine copy; booklabel of D. G. Bridson; laid in loose are an advertising card for the Menard Press, 'with the compliments of F. T. Prince and A. B. Rudolf', and an offprint of Prince's article 'Discovering the Hasidim'.

£75

First edition. 'Menard's publisher, Anthony Rudolf, later wrote that he knew he must publish *Drypoints*, this "ravishingly beautiful, achingly beautiful long poem" even before inheriting Prince from Fulcrum Press' (*Oxford DNB*).



Peter REDGROVE Kenneth REXROTH

Kenneth Rexroth

147 REDGROVE, Peter. *In the Country of the Skin*. [Self-published, 1971.]

8vo, ff. 184; mimeographed from the typescript; original illustrated stiff paper covers, cloth spine; a very good copy, booklabel of D. G. Bridson.

£50

First edition, 'Copy no. 33' (from an unspecified printing), signed.

Redgrove's first novel, *In the Country of the Skin* won the Guardian Fiction Prize when it was published by Routledge in 1973. Redgrove also issued a self-published version for radio in 1973.

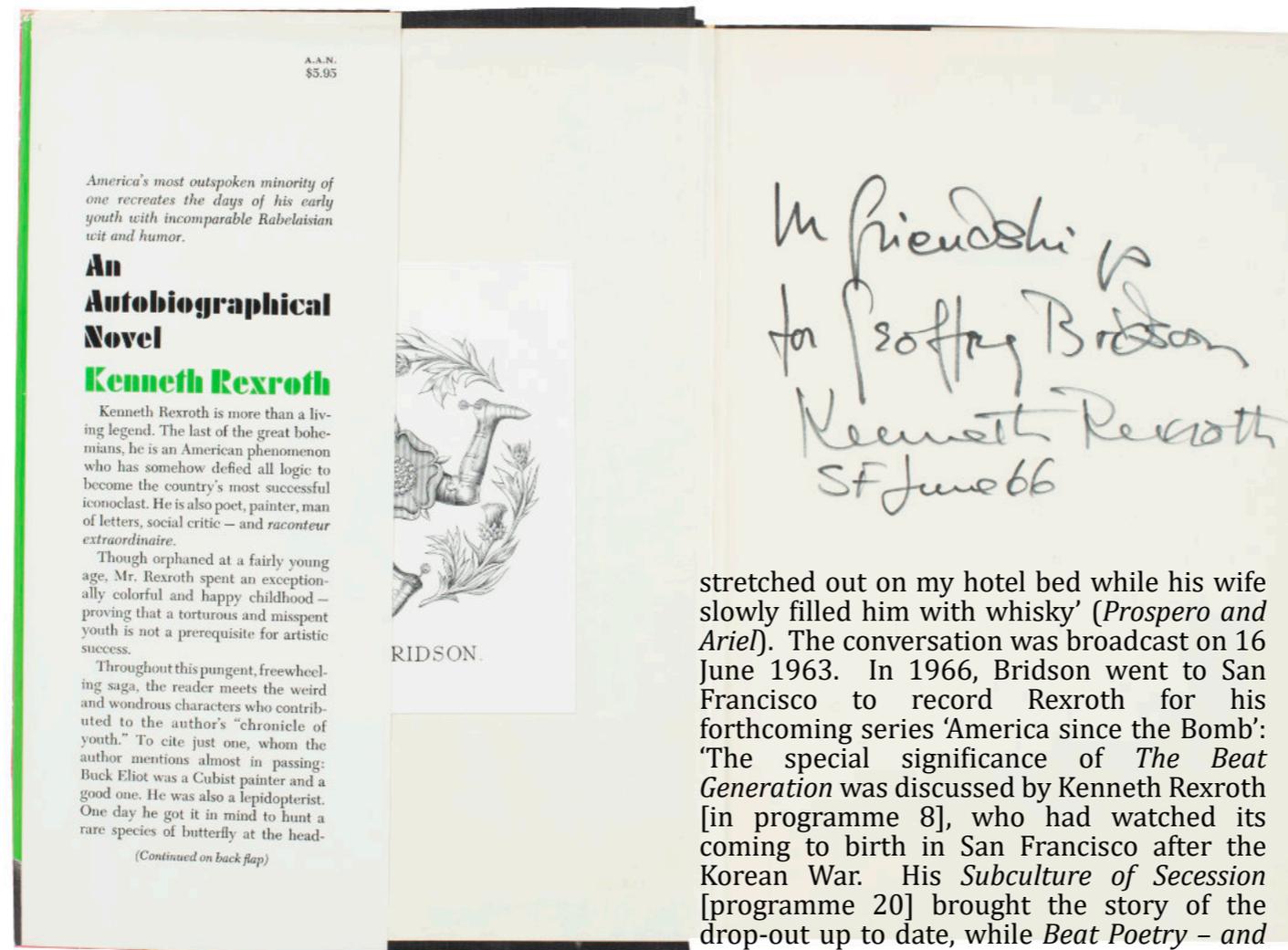
148 REXROTH, Kenneth. *An Autobiographical Novel ...* Garden City, NY, Doubleday & Company, Inc., 1966.

8vo, pp. xi, [1]; 367, [1]; publisher's black cloth, green glazed dust-jacket; a fine copy in a very good jacket (spine sunned), a few small nicks; bookplate of D. G. Bridson, with a few passages marked in pencil and corresponding list of page-numbers at the end.

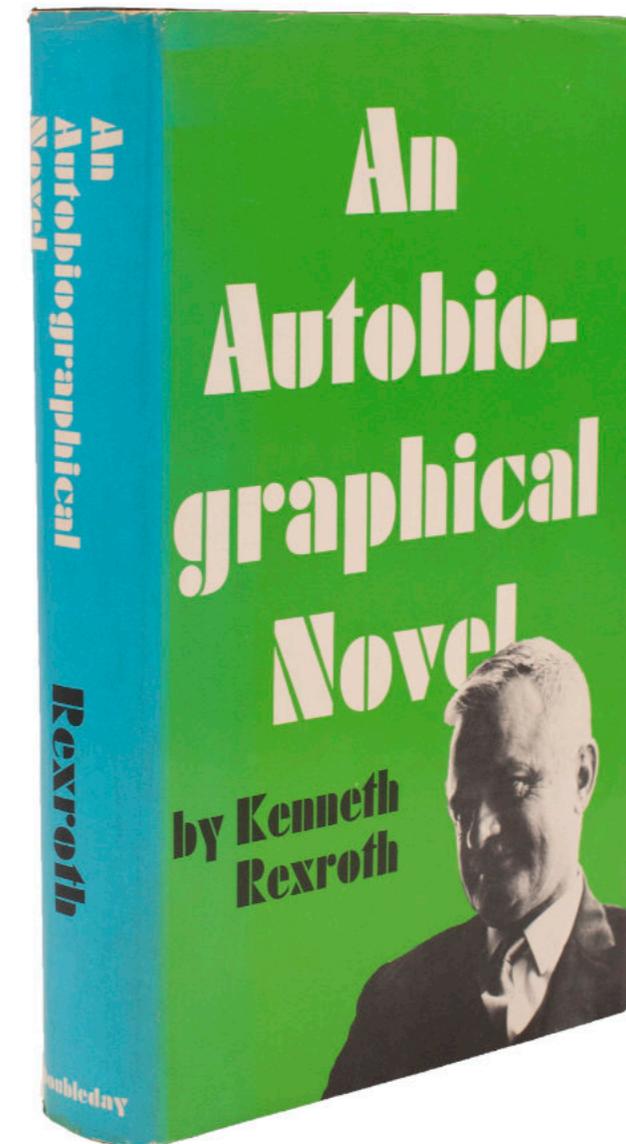
£300

First edition, inscribed 'In friendship / for Geoffrey Bridson / Kenneth Rexroth SF June 66'.

Bridson had first met Rexroth in 1962 in Washington DC: 'I spent a couple of rollicking nights with Kenneth Rexroth, after he had recorded a highly amusing think-piece for me,



stretched out on my hotel bed while his wife slowly filled him with whisky' (*Prospero and Ariel*). The conversation was broadcast on 16 June 1963. In 1966, Bridson went to San Francisco to record Rexroth for his forthcoming series 'America since the Bomb': 'The special significance of *The Beat Generation* was discussed by Kenneth Rexroth [in programme 8], who had watched its coming to birth in San Francisco after the Korean War. His *Subculture of Secession* [programme 20] brought the story of the drop-out up to date, while *Beat Poetry – and After* examined the nature of the work by which the Beats were best remembered, and its influence on later poetry.'



Laura RIDING

A GIFT FROM ROBERT GRAVES THAT INSPIRED A BROADCAST

149 RIDING, Laura. *Four unposted Letters to Catherine ...* Paris, Hours Press, [1930].

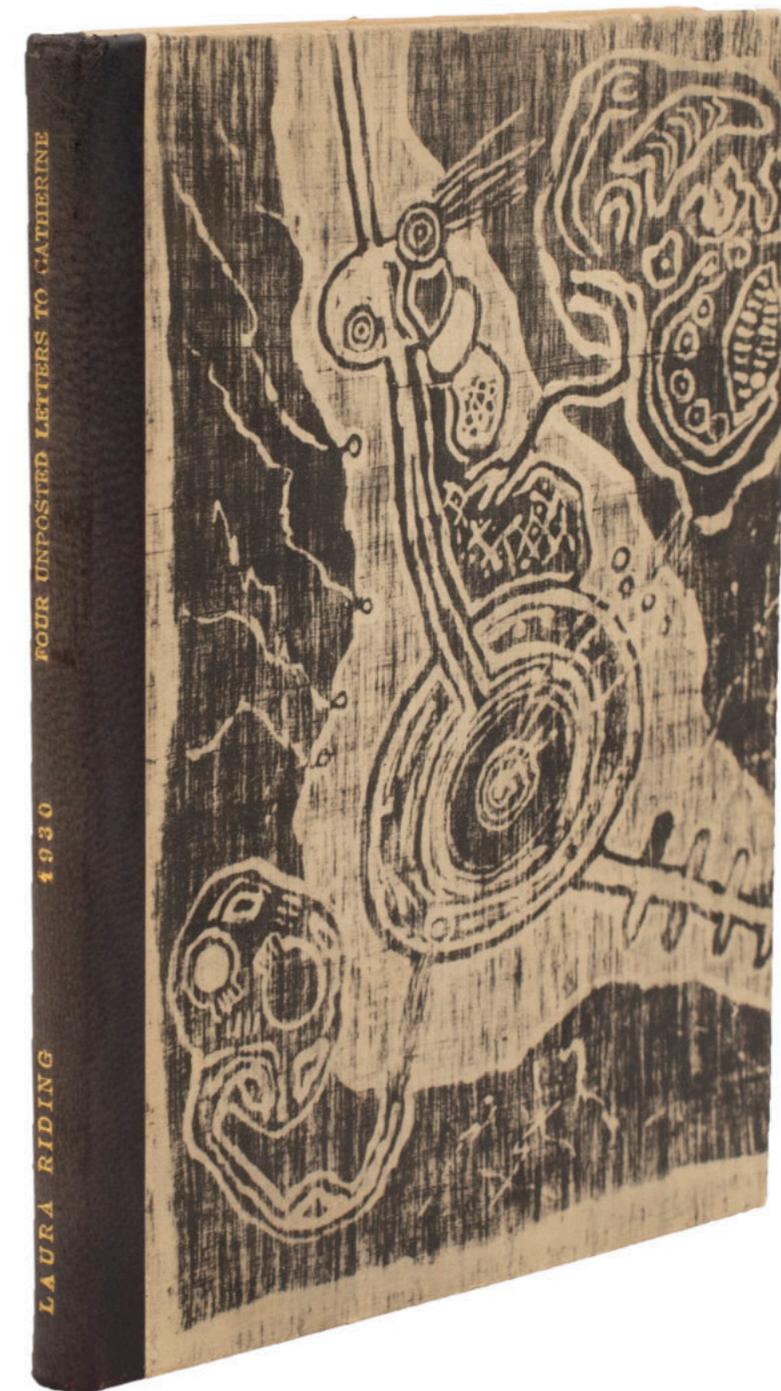
Small 4to, pp. [8], 50, [2], [2, colophon], (including the free endpapers); a fine copy in the publisher's quarter black Morocco and boards with a design by the New Zealand artist Len Lye; bookplate of D. G. Bridson. £650

First edition, 137 of 200 signed copies, later inscribed 'Geoffrey Bridson, with best wishes, Robert Graves, Jan. 1963'.

The American poet Laura Riding came to England in 1925 at the invitation of Robert Graves and his wife Nancy, and published her first collection of poetry the following year. Robert, Nancy, Laura, and Geoffrey Phibbs formed an odd household together, which lasted until an incident in 1929 in which Riding and Graves each threw themselves from the windows; after that she lived with Graves in Majorca until 1936 and then peripatetically until 1939 when they split and she largely retired from the literary scene.

Bridson later wrote in *Prospero and Ariel* that he had not shared Dylan Thomas's 'enthusiasm for the work of Laura Riding' in the early 1930s. **But having received this book from Graves in early 1963 'I had persuaded a reluctant Laura Riding to let me bring her back briefly to the literary scene',** resulting in 'an exquisite performance' by Charlotte Holland in his production of *Four Unposted Letters*, broadcast on the 'Third Programme' in 15-16 July 1963.

Geoffrey Bridson
with best wishes
Robert Graves
Jan. 1963



Dylan THOMAS

150 SEMMLER, Clement. Kenneth Slessor. [London,] British Council, [1969].

8vo, pp. 40; a fine copy in the original printed wrappers.

£45

Second edition (first 1966), with updates to the bibliography; **inscribed 'For D. G. Bridson. Clem Semmler, Sydney, 21. 10. 71'.**

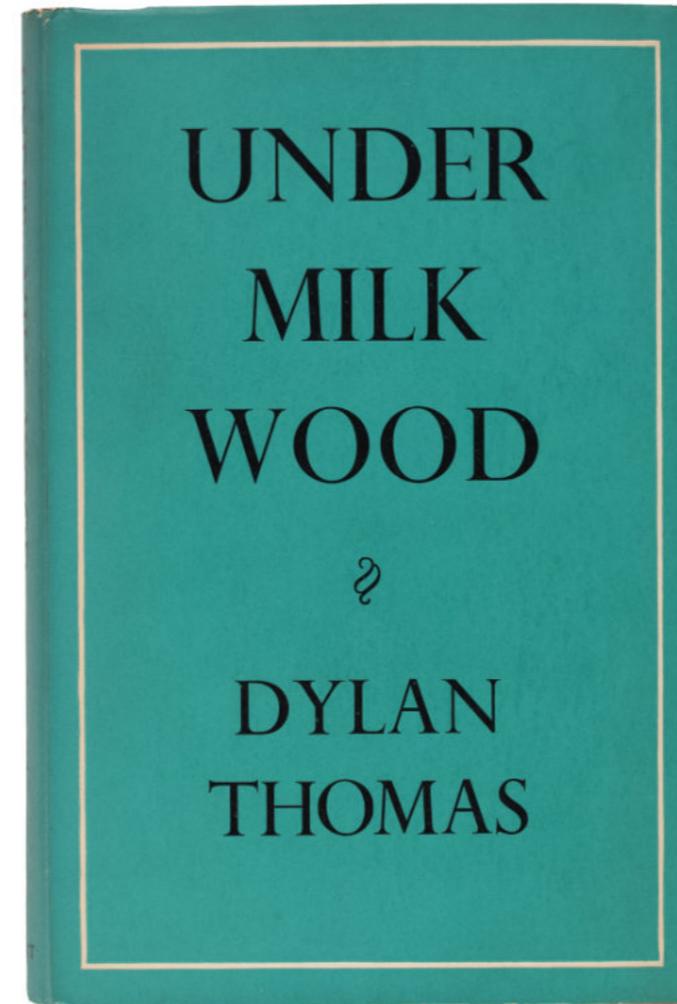
In some ways Australia's answer to Bridson, Semmler was a critic, editor, and a long-standing employee (eventually deputy general manager) of the Australian Broadcast Commission. Bridson had worked for eight months in Australia and New Zealand in 1947-8, delighted and exasperated by the country in equal measure, and helped to drive the creation of a features department at ABC. He made a return journey to the country in the winter of 1969, shortly before his retirement, and several further leisure trips in the '70s. Semmler was very supportive of Bridson, and referred to the latter's *March of the '45* as 'still the best radio verse play written in English' in 1981.

151 SEMMLER, Clement. The Art of Brian James and other Essays on Australian Literature ... [St Lucia,] University of Queensland Press, [1972].

8v, pp. xi, [1], 162; publisher's brown and red decorative cloth, dust-jacket repeating the design; a fine copy in a near-fine jacket, spine sunned; bookplate of D. G. Bridson.

£75

First edition, **inscribed 'For Joyce & Geoffrey - a memento of your welcome visit again to Sydney / Clem / Jan. 1973'.**



Bridson and Thomas first met in 1933, and when Bridson included him in his 'Modern Muse' in 1938, Thomas came to Manchester and stayed with the Bridsons. 'In a voice which knocked the needle across the meter, he came up with *The hand that signed the paper*', but Bridson did not then appreciate his voice; 'Nor did our tastes in poetry coincide very closely: he did not then share my enthusiasm for the work of Hugh MacDiarmid [see items 95-118], nor did I then share his enthusiasm for the work of Laura Riding [see item 149]. He stayed with me ... for a couple of days', spilling a pot of tea on the bed while breakfasting, which did not endear him to his hosts. 'He asked my advice about writing for radio, and I put him in touch with Rowland Hughes Correspondence ensued, from which Douglas Cleverdon has dated the first germ of the idea which emerged eventually as radio's greatest script, *Under Milk Wood*. But though we were never particularly close, over the twenty years I knew him, I have no doubt at all that far more was done by Dylan Thomas to revive interest in poetry speaking than by anyone else of his time' (*Prospero and Ariel*).

Clement SEMMLER

A PRIG'S COPY OF A BUM'S BOOK

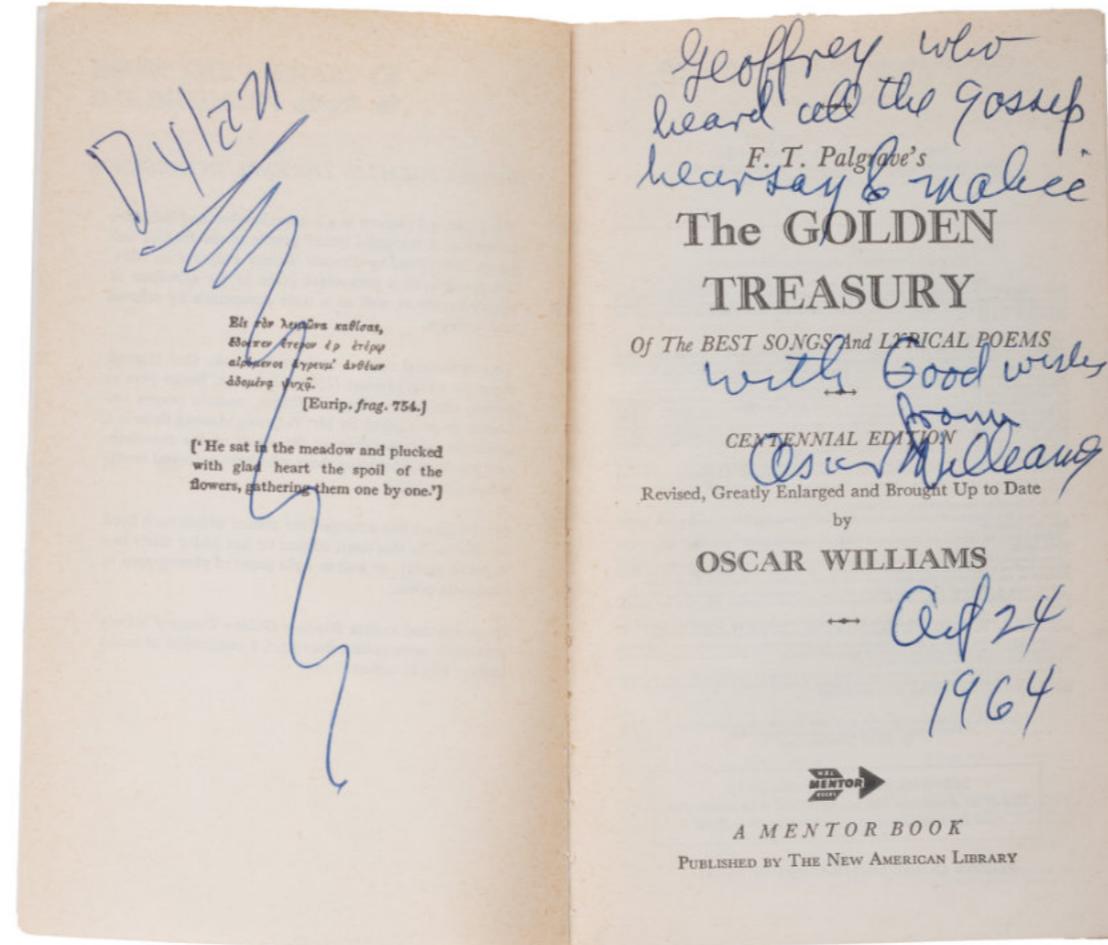
152 THOMAS, Dylan. *Under Milk Wood*. A Play for Voices ... London, J. M. Dent & Sons, 1954.

8vo, pp. ix, [1], 101, [1]; a fine copy in a near-fine, unclipped dust-jacket, short tear to head of rear cover; ticket of Bourne & Hollingsworth Ltd., bookplate of D. G. Bridson; laid in loose are a programme for the New Theatre production of *Under Milk Wood* in 1956, and a mimeographed copy of a three-page typed letter from John Berryman to Vernon Watkins, 19 November 1953, about the last days and death of Dylan Thomas.

£1500

First edition, first impression, of 'radio's greatest script' (Bridson). Bridson and Thomas met for the last time at a pub in September 1953: 'After the fifth pint, conversation was getting a lot more cordial. "You've improved," he said to me: "you used to be an unutterable prig." "You've improved yourself," I conceded: "You used to be an intolerable bum." We both guffawed ...' (Bridson, *Prospero and Ariel*).

Berryman's letter, written shortly after Thomas's death, is heavy with shock and grief. 'He had been working too hard at rehearsals, was depressed, and of course drinking. He was talking about the Garden of Eden. The last time I saw him conscious (not very) was Saturday at Harvey Breit's: he was loaded & hardly able to speak ... Wednesday night he was having mild DT's in his room, here in the Chelsea, and went into a coma ... By a piece of the worst luck in the world ... I was the only one there when he died'. Bridson met and made a recording of Berryman in 1962 - perhaps obtaining the present copy-letter from him at the time (see next item).



INSCRIBED BY OSCAR WILLIAMS,
AND BY THE GHOST OF DYLAN THOMAS

153 [THOMAS, Dylan.] WILLIAMS, Oscar, editor. *F. T. Palgrave's the Golden Treasury* ... New York, Mentor Books, [1962].

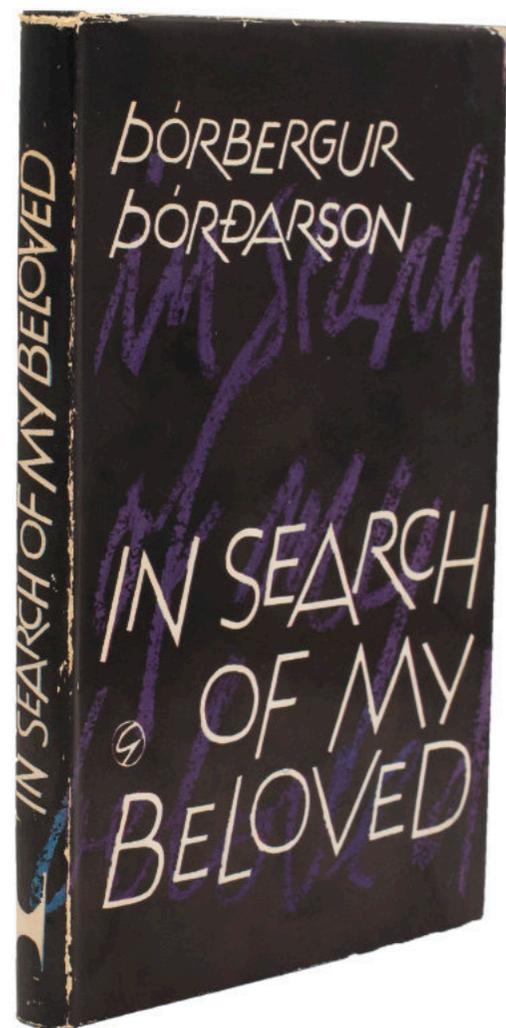
8vo, pp. xii, 564; a good copy, in the publisher's gold paper covers, spine creased in centre; booklabel of D. G. Bridson.

£250

'Centennial Edition', second printing. This revised and updated edition of Palgrave was first published in 1953, edited by 'Oscar Williams' *i.e.* Oscar Kaplan, the Ukrainian-American poet and anthologist who was a great friend and supporter of Dylan Thomas. This 'Centennial Edition' (first 1961) added 32 new pages (featuring works by Ted Hughes among others) and an 8-page section of portraits.

Inscribed by the editor to 'Geoffrey who heard all the gossip & malice / with good wishes from Oscar Williams, Oct 24 1964 [*sic, i.e.* 1962]', and with a 'signature' in imitation of that of Dylan Thomas (long dead). On 22-24 October 1962 - the date must be a (drunken?) slip as Williams died on 10 October 1964 - Bridson was in Washington to cover the National Poetry Festival. Bridson was 'entertained to get myself drawn into a violent argument between [John] Berryman and Oscar Williams as to which of them had rated the higher in Dylan Thomas's affection. Dylan would have much enjoyed being fought over like the body of Patroclus' (*Prospero and Ariel*).

Pórbergur ÞORÐARSON



154 ÞÓRÐARSON, Pórbergur. *In Search of my Beloved*. Translated by Kenneth G. Chapman. [Reykjavik], Helgafell, 1961.

8vo, pp. 93, [1]; publisher's blue cloth; dust-jacket in black and purple; a very good copy in a good jacket (edges worn); manuscript correction (by Karlsson?) on p. 92; bookplate of D. G. Bridson.

£100

First edition in English, comprising selected portions of Thortharson's autobiographical *Íslenskur aðall* (1938), one of the few translations of his work into English; a presentation copy from the editor: **'To Mr Geoffrey Bridson in Iceland, June 26, 1963. With best regards Kristján Karlsson'**.

In the summer of 1963 Bridson recreated William Morris's journey to Iceland for a radio programme first broadcast on 4 December: 'The charred rafters of Njál's old steading at Bergthórsvál seemed as unlikely to come upon as the cakes burnt by King Alfred, yet there they were to examine' (*Prospero and Ariel*). His own impressions of the country were broadcast as 'Talking of Iceland' on 16 Feb 1964, in which he discussed the changes since his last visit – he had been there just shortly before the start of World War II, and in 1940 had broadcast a long feature about the country's discovery and its ancient democracy.

ADAPTED FOR RADIO BY BRIDSON

155 WEST, Nathanael. *Miss Lonelyhearts ...* with an Introduction by Alan Ross. London, The Grey Walls Press, [1949].

8vo, pp. 116; publisher's red cloth, dust-jacket printed in red, yellow and blue; a fine copy in a near-fine jacket (spine toned); ownership signature and booklabel of D. G. Bridson.

£125

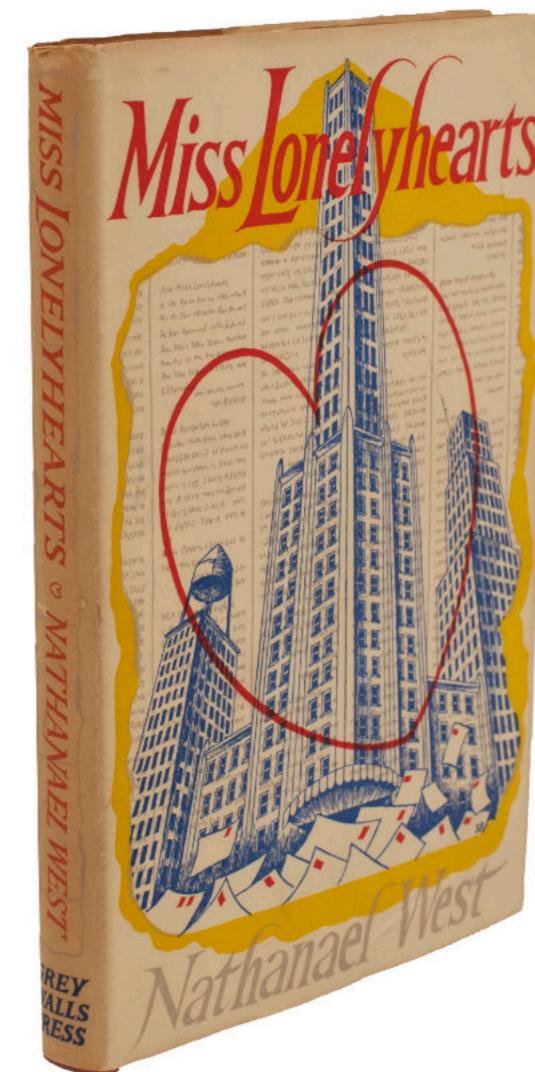
First UK edition, with a new introduction by Ross. First published in 1933, this 'acerbic' black comedy set in New York during the Depression, was adapted and produced for radio by Bridson, broadcast on 25 May 1960, with Sam Wanamaker in the lead role, a male journalist writing an advice column under a female pseudonym.

156 WEST, Nathanael. *The Day of the Locust*. London, The Grey Walls Press, [1951].

8vo, pp. 207, [1]; publisher's blue cloth, pale blue dust-jacket printed in black and brown; slightly bowed, a good copy in a very good jacket (spine toned); booklabel of D. G. Bridson.

£75

First UK edition, West's savage satire on Hollywood and the illusions of the American Dream. One of its characters is named Homer Simpson, often assumed as the source of that name in the popular TV cartoon.



Nathanael WEST

John Manchip WHITE

157 WHITE, John Manchip. *The Rout of San Romano and other Poems*. [Aldington, Kent, The Hand and Flower Press, 1952].

8vo, pp. [121]–144; a fine copy, stapled in the printed stiff paper wrappers.

£100

First edition, no 5 in the 'Poems in Pamphlet' series, **inscribed on the title-page 'D. G. Bridson with best wishes from Jon Manchip White'**. Bridson had produced White's 'Count Orlo' for radio in March 1951 and White later worked for BBC Television.

PRESENTATION COPY, BROADCAST BY BRIDSON

158 WILLIAMS, William Carlos. *Paterson* [Books 1, 2, 3 & 4]. Norfolk, New Classics, [1951]. [*With:*]

WILLIAMS, William Carlos. *Paterson* (Book Five). New York, New Directions, 1958.

Two vols, 8vo and large 8vo, pp. 238, with a half-title; and pp. [44], with a half-title; good copies, in slightly worn jackets; bookplates of D. G. Bridson.

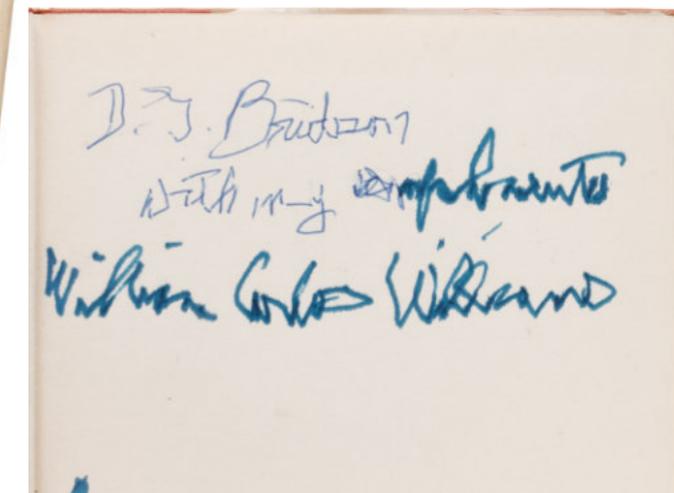
£1250

First collected edition of Books One to Four, first edition of Book Five; inscribed on the front free endpaper of One to Four (in Williams's distinctive scrawl, in two different pens after the first ran out of ink) '**D. J. [i.e G.] Bridson with my compliments / William Carlos Williams**'.

Paterson was Williams's masterwork, a fragmentary modernist epic about his hometown, Paterson, New Jersey, written over the course of three decades and published in five parts from 1948 to 1958. D. G. Bridson and Williams had shared the pages in various magazines in 1930s as well as in Pound's *Active Anthology* in 1933 – Pound was a mutual friend for many years – and Bridson later 'collaborated with Donald Hall to introduce *Paterson* to English listeners' (Bridson, *Prospero and Ariel*). It was broadcast on 30–31 October 1960.



Connolly 100 ('The long poem has many moods and includes quotations from letters by Pound and Ginsberg, large Seurat-like canvases of the Park on Sunday, intimate Bonnard-like interiors, uproarious comedy... his poem is written with a deep aversion to all forms of pretentiousness, rhetoric or prepared effects; it runs eddying along, broken by old letters, bits of local history and limpid love lyrics').



William Carlos WILLIAMS

W. B. YEATS

W. B. Yeats

159 YEATS, William Butler. The Poems ... London, Macmillan and Co. Ltd, 1949.

Two vols 4to, with a frontispiece in each volume; some very minor foxing to fore-edge, else a fine copy in the publisher's bevelled green cloth, gilt, no slipcase; bookplates of D. G. Bridson.

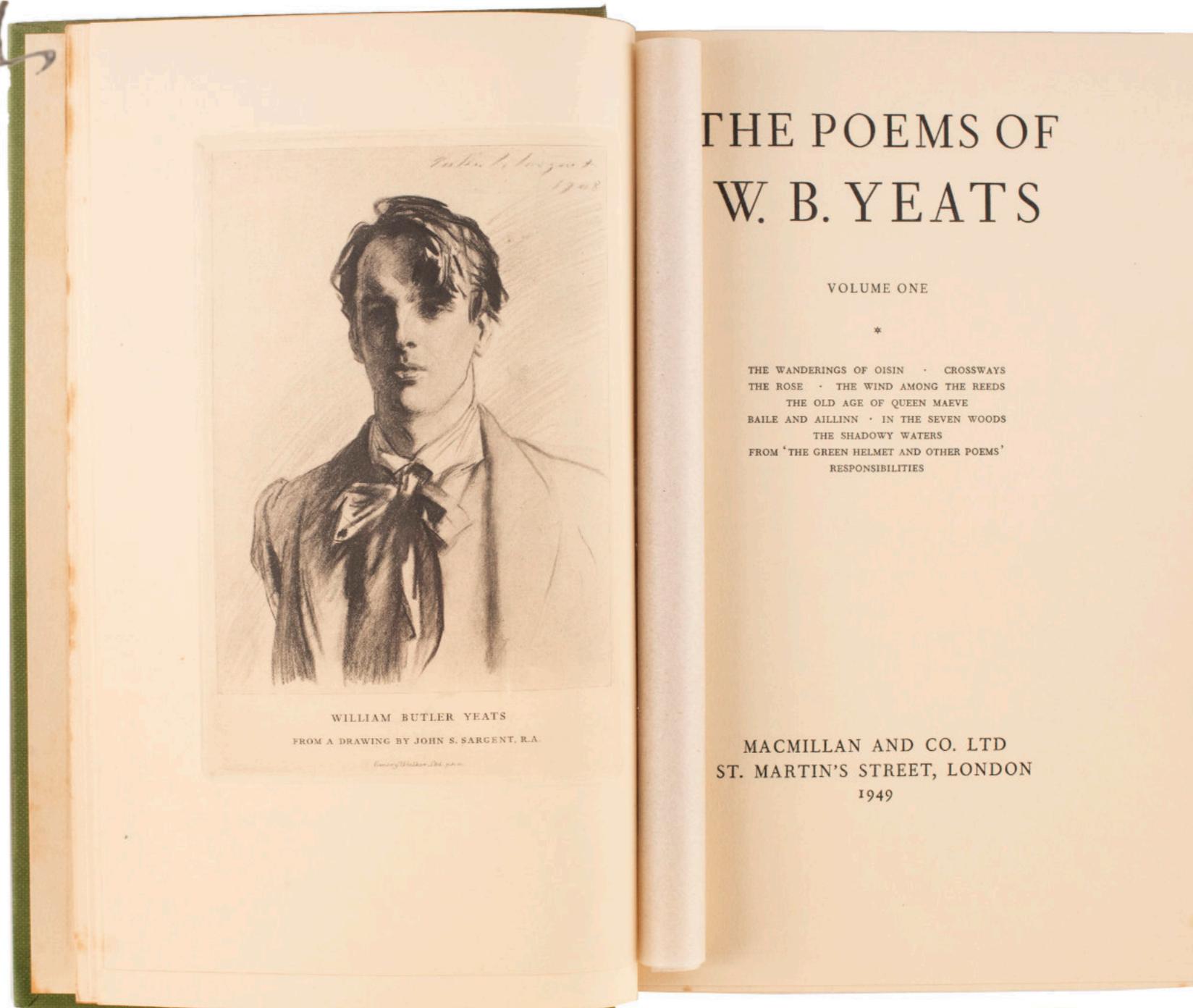
£2750

No. 191 of 375 copies, signed, of which 25 were for private distribution. At the time of publication this was the definitive collected edition of Yeats's poetry. Yeats had prepared the proofs and signed the limitation leaves before his death in 1939, but final publication was delayed by the war.

Wade 209 & 210.

This is No. 191 of an Edition limited to 375 copies, signed by the Author, of which 350 are for sale.

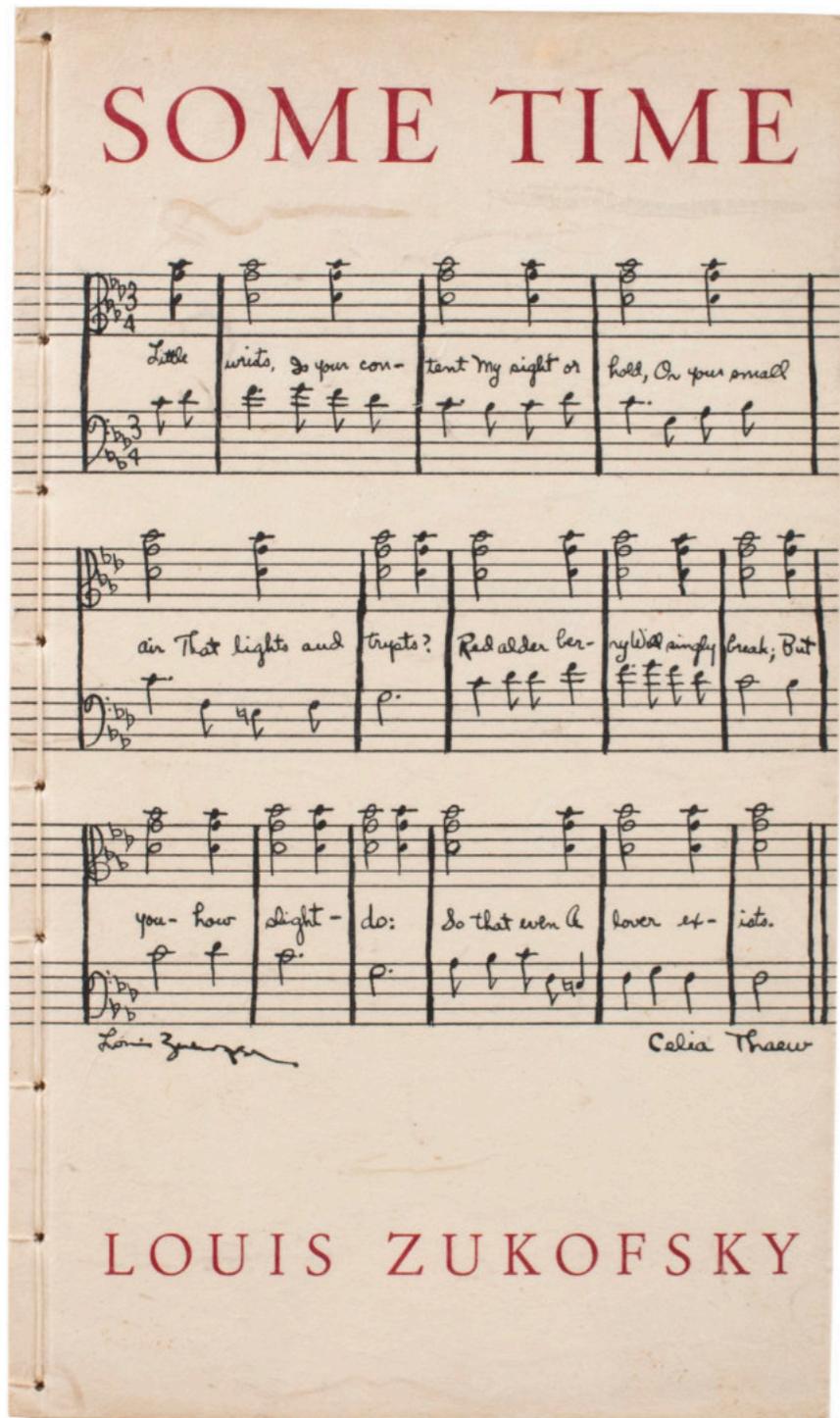
W. B. Yeats



Louis ZUKOFSKY



SOME TIME



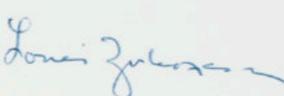
Little wrists, do your con- tent My sight or hold, On your small
air That lights and treads? Red alder ber- ry! Well, simply break; But
you- how slight- do: do that even the lover ex- ists.

Louis Zukofsky Celia Thayer

LOUIS ZUKOFSKY

for D. G. Bridson Sept. 21, 1957

JARGON 15



160 ZUKOFSKY, Louis. *Some Time*. *Short Poems ...* Stuttgart, Jonathan Williams, 1956.

Tall thin 8vo, 35 folded leaves, bound Japanese-style, in the original Japanese paper wrappers; a fine copy.

£500

First edition, one of 300 copies, **inscribed 'for D. G. Bridson, Sept. 21, 1957, Louis Zukofsky'**.

Bridson and Zukofsky had mixed in the same circles since the 30s, both friends of Pound and contributors to the same poetry journals, as well as to Pound's *Active Anthology*. But they only met for the first time in London in July 1957 when Zukofsky was on a European trip, the basis of his long poem '4 Other Countries'.

