

Bertram Rota Ltd.

Established 1923



CHRISTMAS LIST 2013

A comedy catalogue for Christmas cheer

PO Box 7791 Kintbury Berkshire RG17 1DJ

Telephone: 01488 608181

E-mail: bertramrota@compuserve.com



<https://www.facebook.com/BertramRota>



@DorotheaRota

TERMS OF BUSINESS. The items in this catalogue are offered at net sterling prices, for cash upon receipt. Charges for postage and packing will be added. All books are insured in transit.

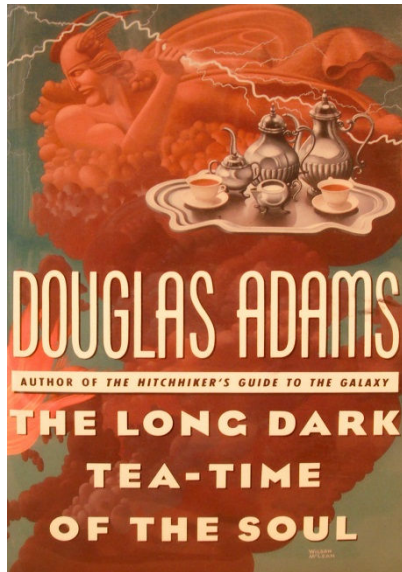
PAYMENT. We accept cheques and debit and credit cards (please quote the card number, start and expiry date and 3 digit security code as well as your name and address). For direct transfers: HSBC, 129 New Bond Street, London, W1A 2JA, sort code 40 05 01, account number 50149489.

VAT is added and charged on autograph letters and manuscripts (unless bound in the form of a book), drawings, prints and photographs.

WANTS LISTS. We are pleased to receive lists of books especially wanted. They are given careful attention and quotations are submitted without charge. We also provide valuations of books, manuscripts, archives and entire libraries.

HOURS OF BUSINESS. Visitors welcome, by appointment please.

Unless otherwise described, all the books in this catalogue are published in London, in the original cloth or board bindings, octavo or crown octavo in size. Dust-wrappers should be assumed to be present only when specifically mentioned.



1. **Adams (Douglas).** *The Long Dark Tea-Time of the Soul.* Simon and Schuster, New York, 1988. First Edition. Octavo. Quarter cloth. Fine copy in dust-wrapper, inscribed by the author on the title page. £70

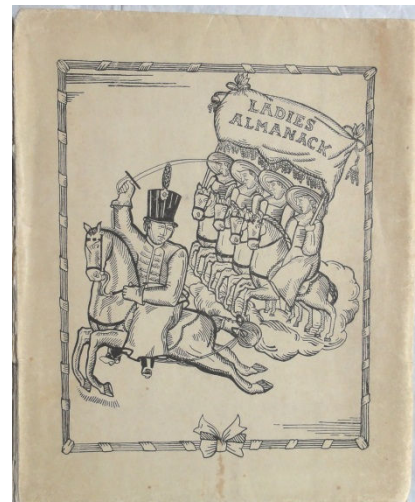
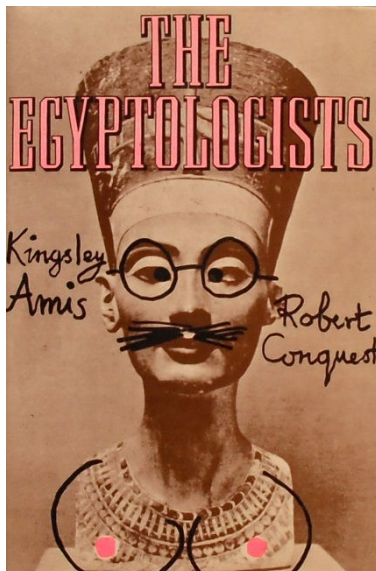
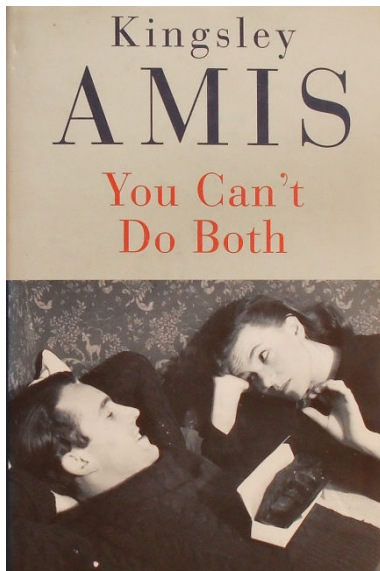
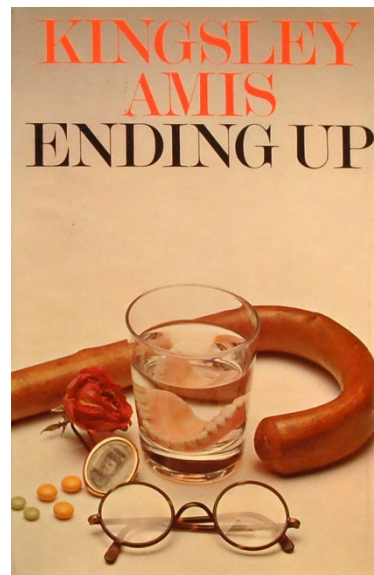
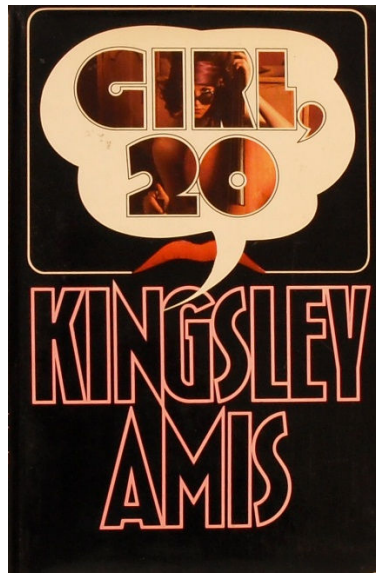
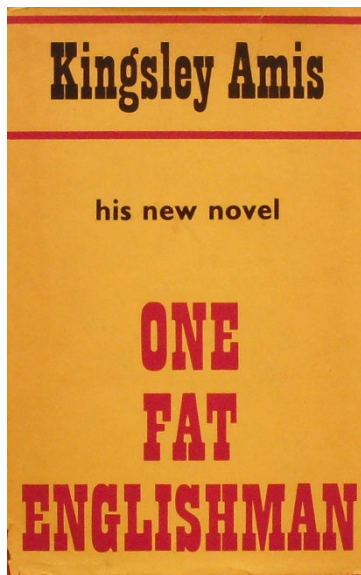
This is the second book by Adams featuring private detective Dirk Gently, the first being *Dirk Gently's Holistic Detective Agency*. The title is a phrase which appeared in Adams' novel *Life, the Universe and Everything* to describe the wretched boredom of immortal being Wowbagger. "There are some people you like immediately, some whom you think you might learn to like in the fullness of time, and some that you simply want to push away from you with a sharp stick".

2. **Amis (Kingsley).** *That Uncertain Feeling.* 1955. First Edition. Spine faded, otherwise a nice copy; bookplate. £30

In this vintage Amis novel, a chic socialite cruises cougar-like for a willing victim. She marks an easy target ... John Aneuris Lewis, an assistant librarian, (based on Philip Larkin?) who seems an uncomplicated conquest. But Lewis is both more and less than he appears... At times tenderly satirical and farcically slap-tick, Amis sends up an array of rural stereotypes in this story about a man who doesn't know what he wants. "The most truthful book about modern marriage to appear in many a year" (Phillip Oakes).

3. **Amis (Kingsley).** *Take a Girl Like You.* 1960. First Edition. Slight fading to top edge of upper cover, hinges cracked and slight browning, but a nice copy in dust-wrapper which is a little darkened at the spine panel and folds; bookplate. £150

Set in the 1950s, *Take a Girl Like You* follows the progress of twenty-year-old Northerner Jenny Bunn, as she moves to a London suburb to teach primary school children. The novel centres on the (increasingly desperate and cruel) attempts of Patrick Standish, a 30-year old schoolmaster at the local grammar school, to seduce Jenny, against a backdrop of his skirmishes with his school authorities and with the shabby, suburban middle class milieu in which the novel is set. "The best novel Amis has written; it has the comic gusto, the loathing of pretension that made *Lucky Jim* so engaging and high-spirited." (*Listener*).



4. **Amis (Kingsley).** *One Fat Englishman*. 1963. First Edition. Very nice copy in darkened, torn and slightly defective dust-wrapper. £25

A devastating satire on Anglo-American relations. "This comic masterpiece-about the 1950s crashing drunkenly into the consumerist 1960s, and a final scion of a disintegrating Old World empire encountering its upstart New World offspring, is one of Kingsley Amis's greatest and most caustic performances" (David Lodge).

5. **Amis (Kingsley).** *Girl, 20*. 1971. First Edition. Nice copy in slightly worn dust-wrapper; bookplate. £40

A savage satire of 1970s London's permissive society.

6. **Amis (Kingsley).** *Ending Up*. 1974. First Edition. Very nice copy in slightly soiled dust-wrapper; bookplate. £40

Told with Amis's piercing wit and humanity, *Ending Up* is a wickedly funny, yet poignant black comedy on the indignities of old age.

7. **Amis (Kingsley).** *The Old Devils*. London Limited Editions, 1986. First Edition. One of 250 numbered copies signed by the author. Just a little foxing, otherwise a very nice copy in original glassine wrapper. £70

"A brilliant novel. It is sadly comic and comically sad" (Anthony Burgess).

8. **Amis (Kingsley).** *You Can't Do Both*. 1994. First Edition. Fine copy in dust-wrapper; bookplate. £20

"Funny, touching, well-constructed, sharply evocative of time and place and written with characteristic Amisian aplomb. It is a first class addition to his oeuvre" (*Spectator*).

9. **Amis (Kingsley).** Conan Doyle (Arthur). *The Darkwater Hall Mystery*. Illustrated by Elspeth Sojka. Tragara Press, Edinburgh, 1978. Second Printing. 8vo. Set in Baskerville and hand printed in an edition of 165 copies of which this is unnumbered. Marbled wrappers with printed spine label. Fine copy. £130

The story first appeared in *Playboy Magazine* (May 1978). A splendid pastiche of Conan Doyle's 'Sherlock Holmes' stories, but with Doctor Watson as the detective.

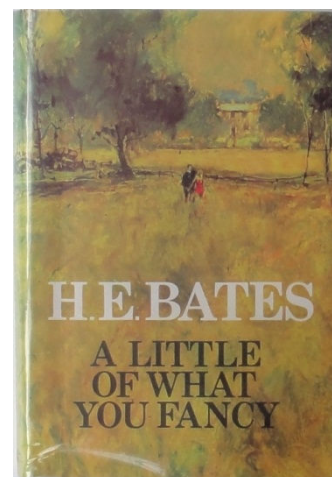
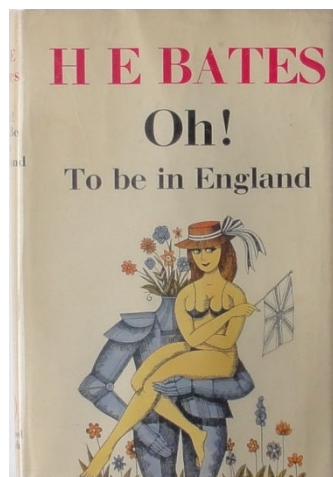
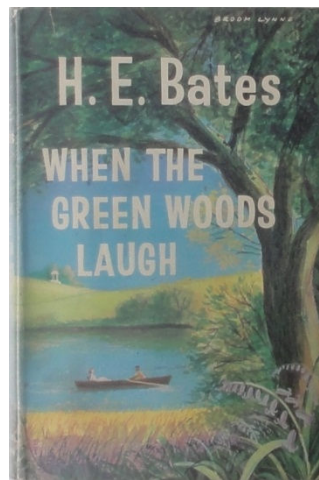
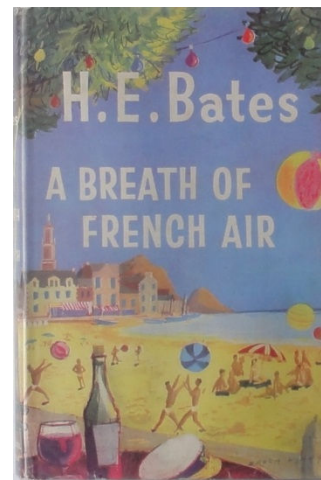
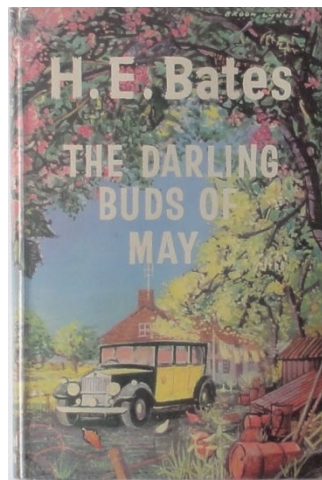
10. **Amis (Kingsley) and Robert Conquest.** *The Egyptologists*. 1965. First Edition. Fine copy in very slightly soiled dust-wrapper. £45

Jointly written with Robert Conquest, this witty and adroitly plotted novel features the fabled Metropolitan Egyptological Society - in fact an alibi for a club for adulterers. The characters are entertaining and cleverly observed: a real little masterpiece.

11. **Barnes (Djuna).** *Ladies Almanack showing their Signs and their tides; their moons and their Changes; the Seasons, as it is with them; their Eclipses and Equinoxes as well as a full Record of diurnal and nocturnal Distempers*. Written and Illustrated by A Lady of Fashion. Printed for the Author [by Maurice Darantière, Dijon] and [sold by Edward W. Titus, 4 rue Delambre, at the Sign of the Black Manikin,] Paris, 1928. First Edition. Of 1,050 copies this is number 45 of 1000 on Alfa. Small 4to. Wrappers. Wrappers somewhat rubbed and worn and some splitting to backstrip, otherwise a nice copy; preliminaries and end leaves a little foxed. Inscribed by the author on the front free end-paper: "To Madge Garland With love - Djuna Barnes Paris- 1932". £850

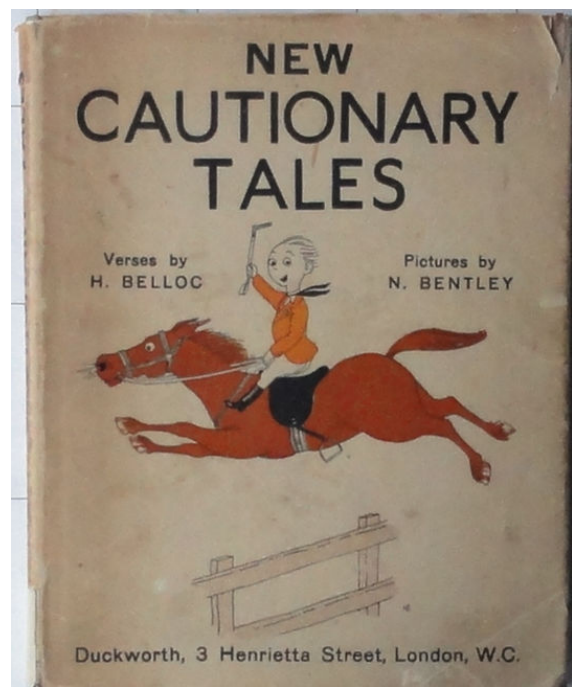
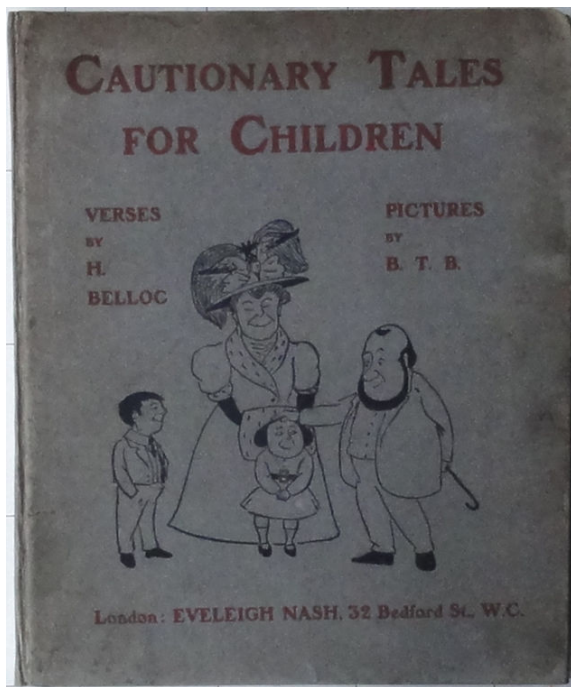
A roman à clef about a predominantly lesbian social circle based on Natalie Clifford Barney's salon in Paris. Written in an archaic, Rabelaisian style, with Barnes' own illustrations in the style of Elizabethan woodcuts, it has since become a cult classic, a unique work that combines visual artistry with literary parody, bawdy humour and an unconstrained zest for the sensual pleasures of love and friendship between strong-minded women.

An intriguing association copy. Madge Garland was one of the foremost fashion writers from the mid-1920s onwards, serving on the staff of *Vogue* from 1922 to 1926 and again from 1932 to 1941, as well as contributing to various other fashion and fashionable magazines of the day. As the first professor of fashion at the Royal College of Art from 1948 her influence on the post-war generations of fashion designers and consumers was considerable. Her love of French art, fashion and design developed from 1912 when she studied at the International School in Paris. This is one of the copies where the lines regarding Titus and his address on the title-page have been heavily struck through with black rules, the author having quarrelled with Titus and taken to selling the book herself.



12. **Bates (H.E.).** *The Darling Buds of May. A Breath of French Air. When the Green Woods Laugh. Oh! To Be in England. A Little of What You Fancy.* Michael Joseph, 1958 to 1970. First Editions. Five volumes. *The Darling Buds of May* is a very nice copy in Broom Lynne dust-wrapper, though the end-papers are slightly darkened. *A Breath of French Air* is also a very nice copy in Broom Lynne dust-wrapper. *When the Green Woods Laugh* is also in the Broom Lynne dust-wrapper, but the cloth is a little faded at spine and has some staining of margins of some leaves towards the end of the book. *Oh! To be in England* is a very nice copy in dust-wrapper that has some slight creasing to edges of lower panel. *A Little of What You Fancy* is a fine copy in dust-wrapper with the signature on a previous owner in red ink on the front paste-down end-paper. £220

The complete series of the popular and delightfully eccentric (Pop) Larkin family novels.



13. **Belloc (Hilaire).** *Cautionary Tales for Children*, designed for the admonition of children between the ages of eight and fourteen years. Illustrations by B.T.B. (Basil Blackwood). Eveleigh Nash, [1907]. First Edition. Pictorial boards. Boards with some wear and soiling, upper hinge cracked, end-papers browned and a few leaves with a little soiling, otherwise a nice copy; inscription on half-title. Cahill's C binding with picture on upper cover in black. £250

This justly famed selection of satirical poems with a sourly moralistic edge was illustrated by Basil Temple Blackwood. Allegedly written for children, they are wry, and caustic: "Matilda told such Dreadful Lies/It made one Gasp and Stretch one's Eyes". He was much admired by Roald Dahl (see items 31 to 34).

14. **Belloc (Hilaire).** *New Cautionary Tales*. Illustrations by N. Bentley. Duckworth, 1930. First Edition. Pictorial boards. Boards a little soiled, a little spotting or browning to end-papers and edges, but a nice, bright copy in darkened, chipped and price-clipped dust-wrapper. £150
"Mr. Belloc's pen has lost none of its cunning and the skill and humour of Mr. Bentley's drawings are worthy of the great tradition. A book for all lovers of humour, old and young" (dust-wrapper).

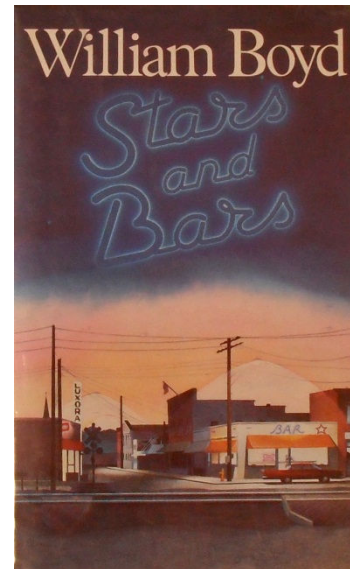
15. **Belloc (Hilaire).** *Why Eat?*. No place, no date. First Edition. Broadside, 13.5 by 8.5 inches. Twice folded. Slightly and evenly browned, but a very good copy. £60
"The broadside is a satire on the Tariff Reform publications of Charles Anthony Vince, General Secretary of the Imperial Tariff Committee, and purports to be printed for the Imperial Fasting League" (Cahill 14, tentatively attributing the piece to Belloc).

16. **Benson (E.F.).** *The Freaks of Mayfair*. Frontispiece and seven plates by George Plank. 1916. First Edition. Buckram with some soiling and occasional slight spotting internally, otherwise a nice copy. £30

Preceding the delightful Mapp and Lucia series, in *Freaks of Mayfair* Benson presents a series of dry fictional sketches drawn from the exclusive Edwardian society of Mayfair: from Sir Louis and Lady Mary Marigold, whose snobbery is elevated to an art-form, to Horace Campbell (a poisonous society gossip), and Mrs Sarah Whitehand (the American wife of a toilet-bowl magnate) all are impaled on the razor-sharp scalpel of Benson's savage wit. Delicious.

17. **Benson (E.F.).** *Mapp & Lucia; Lucia in London; Miss Mapp; Lucia's Progress; Queen Lucia; Trouble for Lucia.* Illustrations by Natacha Ledwidge. The Folio Society, 1994. Six volumes. Pictorial cloth. Fine set. £90

These wonderful comic novels drolly record the battle between Lucia and Elisabeth Mapp for social and cultural supremacy in the village of Tilling (based on Rye) and Lucia's misguided foray into London society. The supreme pleasure of Mapp and Lucia is summed up beautifully in Alice Roosevelt's bon mot: "If you have nothing good to say about anybody, come and sit right by me".



18. **Bermant (Chaim).** *Diary of an Old Man.* Illustrations and dust-wrapper design by John Verney. Chapman & Hall, 1966. First Edition. Advance Proof Copy. Wrappers. Proof paper somewhat darkened throughout, otherwise a very nice copy in proof dust-wrapper. £45

"In this very unusual, often very funny book, Mr. Bermant strips the reader of all illusions, and shows just what it is to be old, and poor, and friendless, and yet not to lose a sense of humour or the will to live" (wrapper).

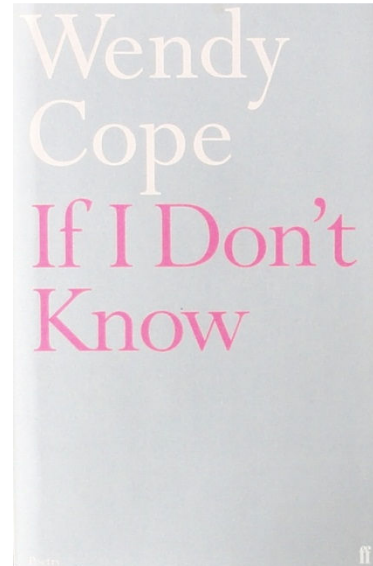
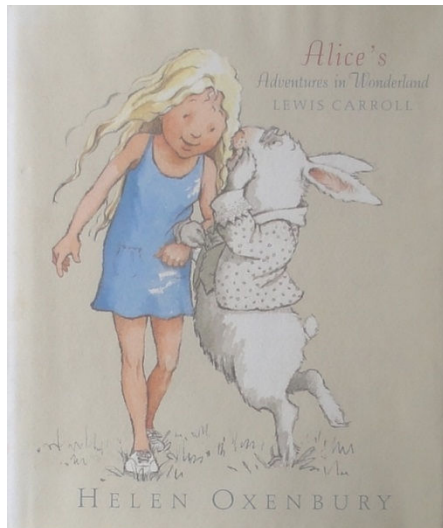
19. **Boyd (William).** *Stars and Bars.* 1984. First Edition. Text slightly browned throughout, otherwise a very nice copy in dust-wrapper. £40

Sharply observed and brilliantly plotted, *Stars and Bars* is an uproarious portrait of culture clash deep in the heart of the American South.

20. **Carroll (Lewis).** *Aventures d'Alice au pays de merveilles.* Translated by Henri Bué. Frontispiece and illustrations by John Tenniel. Macmillan and Co., 1869. First French Edition. Original blue cloth gilt, gilt edges. Spine dulled and a little rubbed at head and foot, corners slightly rubbed and sides just a little marked, hinges cracked and a few spots, but a nice copy; ownership signature on front free endpaper. £600

21. **Carroll (Lewis).** *Rhyme? and Reason?.* Frontispiece, plates and illustrations by Arthur B. Frost and Henry Holiday. 1883. First Edition. Cloth unevenly faded in places but internally a very nice copy. £150

22. **Carroll (Lewis).** *Alice's Adventures in Wonderland.* Colour frontispiece and plates mounted on thick grey paper, black-and-white illustrations and decorations throughout, by A.E. Jackson, title-page printed in red and black, pictorial end-papers. Humphrey Milford, [1936]. Reprint. 4to. Original grey pictorial cloth gilt, uncut. Spine a little dulled and a few marks to lower cover, occasional foxing to the text and end-papers a little browned, otherwise a very nice copy. £90



23. **Carroll (Lewis).** *Alice's Adventures in Wonderland.* Colour frontispiece and illustrations in colour and black -and-white by Helen Oxenbury. Walker Books, 1999. Second Printing. 4to. Pictorial boards. Fine copy in slightly cockled dust-wrapper, which is a little sunned at the spine panel. £35

24. **Chaucer (Geoffrey).** *The Works of Geoffrey Chaucer and Others; being a reproduction in facsimile of the first collected edition 1532 from the copy in the British Museum.* Introduction by Walter W. Skeat. Alexander Moring, Ltd., The De La More Press; Henry Frowde, Oxford University Press, [1905]. First Edition of this facsimile. Folio. Original quarter white buckram; white paper lettering label, grey paper-covered boards. Spine darkened and dust-soiled, label rubbed, boards dust-soiled and a little worn at edges, otherwise a nice copy; vertical crease to front free end-paper. £200

25. **Cope (Wendy).** *If I Don't Know.* Faber and Faber, 2001. First Edition. Head and foot of spine bumped, otherwise a very nice copy in slightly nicked dust-wrapper. Inscribed by the author on the title-page: "To Ann and Anthony [Thwaite], Many thanks for a wonderful weekend. Wendy 12th September 2004". Loosely inserted are two Autograph Letters signed, one to Anthony and one to Ann Thwaite and an Autograph postcard signed to both of them. £60

26. **Coward (Noël).** *Nude With Violin; A Light Comedy in Three Acts.* Photographs. 1957. First Edition. Slight foxing throughout, otherwise a very nice copy in dust-wrapper which is faded on the spine panel and a little browned and frayed. £20
A light comedy of manners, the play is Coward's satire on "Modern Art", criticism, artistic pretension and the value placed on art.

27. **Coward (Noël).** *Not Yet the Dodo and other verses.* Heinemann, 1967. First Edition. Fine copy in very slightly rubbed dust-wrapper. £30

28. **Coward (Noël).** Hoare (Philip). *Noël Coward; a biography.* Plates. Sinclair-Stevenson, 1995. First Edition. Fine copy in dust-wrapper; ownership inscription on front free end-paper. £20



29. **Coward (Noël).** Half-length portrait showing Coward seated and wryly thoughtful, with a cigarette, inscribed by Coward "For Frere from Noël". 15 x 19 cm. £200

30. **Crompton (Richmal).** *Just-William*. Illustrations by Thomas Henry. George Newnes, Limited, [1922]. First Edition. Spine slightly sunned, cloth a little rubbed and marked, slight foxing and lower hinge cracked, nevertheless a nice copy. £275

The first book featuring the mischievous 11-year-old schoolboy, William Brown, and his band of friends, known as "The Outlaws". Crompton wrote 38 other William books throughout her life. The last, *William the Lawless*, was published posthumously in 1970. The series is notable for the fact that the protagonist remains at the same eleven years of age, despite each book being set in the era in which it was written.

31. **Dahl (Roald).** *Twenty Nine Kisses*. 1969. First Edition. Some spotting to end-papers and half-title, otherwise a very nice copy in slightly rubbed, spotted and soiled dust-wrapper. £50
The first appearance of the stories from *Kiss Kiss* and *Someone Like You* in the same volume. Uncommon.

32. **Dahl (Roald).** *Switch Bitch; stories*. 1974. First English Edition. Fine copy in slightly browned dust-wrapper. £50

Lust, triumph, the galling deflation of defeat: Roald Dahl captures them all in these superbly taut black comedies of human weakness, featuring the first appearance of that delightful old reprobate - Oswald Hendryks Cornelius.



33. **Dahl (Roald).** *My Uncle Oswald*. 1979. First Edition. Fine copy in slightly browned dust-wrapper. £50

Roald Dahl's first novel presents the scurrilous saucy memoirs of that delightful old reprobate from *Switch Bitch*, Oswald Hendryks Cornelius: connoisseur, bon vivant, collector of spiders, scorpions and odd walking sticks, lover of opera and expert on Chinese porcelain. In this delightful picaresque story, it is revealed how Uncle Oswald first achieved great wealth, through the production of a powerful aphrodisiac.

34. **Dahl (Roald).** *More Tales of the Unexpected*. Michael Joseph, 1980. First Edition. Fine copy in dust-wrapper. £20

Some of the stories in this collection were previously featured in *Kiss Kiss* and *Someone Like You*, but it also includes some original works. Macabre, funny, clever - vintage Dahl.

35. **Donleavy (J.P.).** *The Onion Eaters*. 1971. First English Edition. Fine copy in dust-wrapper which is just a little browned at the spine panel. £30

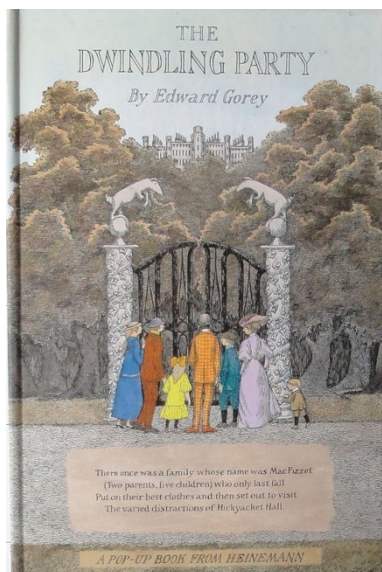
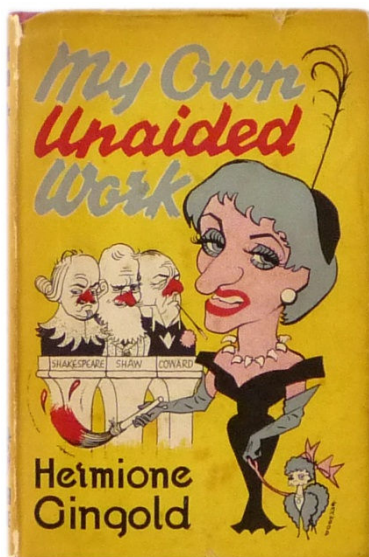
Bawdy slapstick, but with a subtle kind of baroque melancholia throughout.

36. **Duncan (Robert).** *Faust Foutu; an entertainment*. Decorations by the author. Enkidu Surrogate, Stinson Beach, Calif., 1959. Third Edition, trade issue. One of 750 copies. Sm. 4to. Original yellow wrappers. Wrappers just a little dust-soiled, otherwise a very nice copy. Bertholf A7c. £50

Faust Foutu (Faust Screwed) is a satire featuring a mid twentieth-century Faust as a bourgeois artist 'suffering' for his art. It was first performed by poets and painters in San Francisco in 1955. It includes drawings by the poet to accompany the text.

37. **Ellis (Alice Thomas).** *Unexplained Laughter*. 1985. First Edition. Fine copy in price-clipped dust-wrapper. £35

This mordantly witty, spare and elegant novel is often compared to Stella Gibbon's *Cold Comfort Farm*.

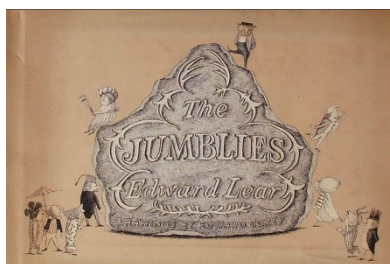


38. **Gingold (Hermione).** *My Own Unaided Work*. Werner Laurie, 1952. First Edition. Very nice copy in frayed and soiled dust-wrapper. Loosely inserted is a distressed working copy only of "Hermione Gingold Wrote These" (Samuel French, 1942). £12

Hermione Ferdinanda Gingold (1897-1987) was an English actress known for her sharp-tongued, eccentric persona. Her flair for quirky comedy was discovered in the 1930s when she appeared to scene-stealing effect in a host of musical revues. She continued to perform in this venue for many years, sharpening her bawdy, razor-like wit. From the early 1950s Gingold lived in the USA and became well known as a guest on chat shows.

The current work is the second instalment of her autobiography the first of which, *The World Is Square* was published in 1946 and the last, *Sirens Should Be Seen and Not Heard* in 1963. Thurberesque in tone, this utterly delightful, extraordinarily funny memoir defies a single categorisation. On Bicycling: "On the tandem model the rider in front faces the same way as the rider behind, which is gay. The rider behind faces the behind of the rider in front, which is not so gay. But to business." Priceless.

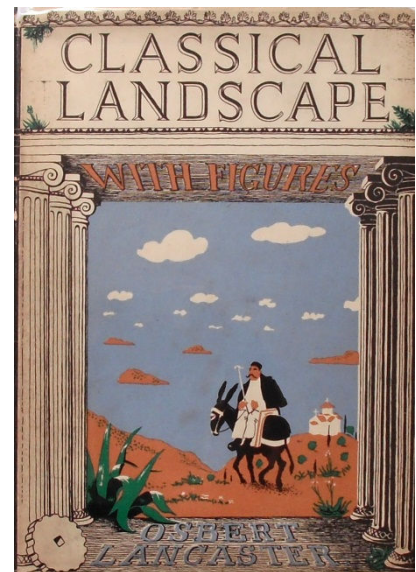
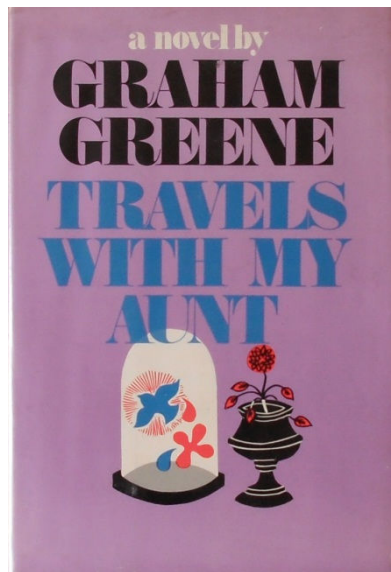
39. **Gorey (Edward).** Pop-Ups. *The Dwindling Party*. Heinemann, 1982. First English Edition. Folio. Pictorial laminated boards. Some slight soiling, still a very nice copy indeed. £45
Featuring six pop-ups and moveables designed and illustrated by Edward Gorey.



40. **Gorey (Edward).** Lear (Edward). *The Jumblies*. Drawings by Edward Gorey. New York, 1968. First Edition. Oblong 8vo. Original cloth. Edges of covers just a little faded, otherwise a very nice copy in slightly faded and worn dust-wrapper. £40

Gorey's characteristic pen-and-ink drawings often depict vaguely unsettling Victorian and Edwardian narrative. Though often viewed as a humourist, titles such as *The Object Lesson* have earned serious critical respect as works of surrealist art. His experimentations include creating books that were without narrative, miniatures and pop-ups.

41. **Gorey (Edward).** Levine (Rhoda). *He was There From the Day We Moved In.* Drawings by Edward Gorey. [New York], 1968. First Edition. Edges of covers faded, otherwise a very nice copy in slightly faded and worn dust-wrapper. £40

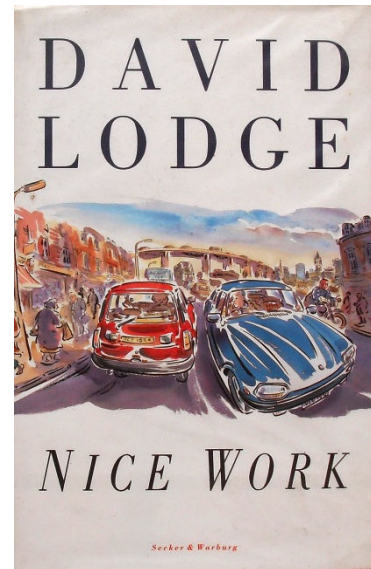
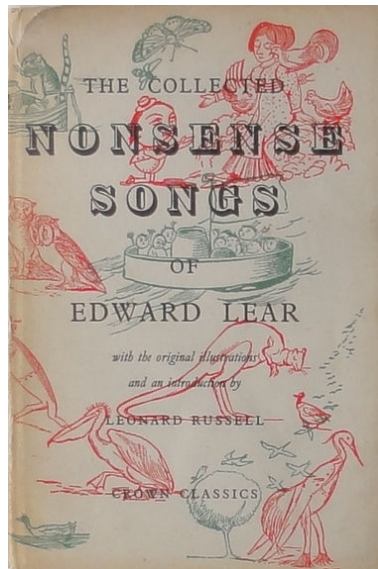
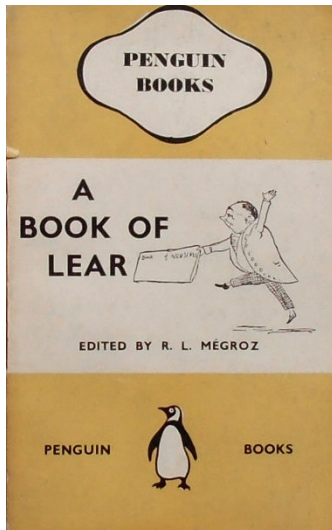


42. **Greene (Graham).** *Mr. Visconti; an extract from Travels with my Aunt.* Drawing by Edward Ardizzone. Privately Printed at the Stellar Press for distribution by the author and the publisher, Christmas, 1969. First Edition. One of 300 copies. Wrappers. Fine copy. £250
The titular Mr. Visconti is the former lover whom Aunt Augusta is seeking throughout the book. Visconti was a swindler prior to World War II who then helped the Nazis loot art from wealthy Italians. In the aftermath of the war, he fled as a war criminal. He never expresses regret for his actions with the Nazis and - although Henry finds himself finally feeling ultimately alive as he takes up a career as a smuggler with Visconti - his unrepentant Nazi past is designed to draw into question the ultimate wisdom of Henry's move from his boring, safe life to Aunt Augusta's life of adventure.

43. **Greene (Graham).** *Travels With My Aunt.* New York, 1970. First American Edition. Fine copy in price-clipped dust-wrapper which is just a little marked and sunned at the spine panel. £40
Travels with My Aunt was described by Greene as "the only book I have written just for the fun of it". It is the story of Henry Pulling, a retired and complacent bank manager, who meets his septuagenarian Aunt Augusta for the first time at what he supposes to be his mother's funeral. She soon persuades Henry to abandon his dull suburban existence to travel with her to Brighton, Paris, Istanbul and Paraguay. Clever and witty, a character driven novel written in a crisp clean style, the fun comes from the interplay between stodgy Henry and his outrageous Aunt.

44. **Lancaster (Osbert).** *Classical Landscape.* Colour plates and black-and-white illustrations by Lancaster. John Murray, 1947. First Edition. Very nice copy in price-clipped and slightly chipped dust-wrapper by Lancaster. £75
Sir Osbert Lancaster (1908-1986), cartoonist, art critic and stage designer, is best known for his cartoons published in the *Daily Express*. In *Classical Landscape*, Lancaster provided a humorous and satirical but very well-informed, survey of architectural and aesthetic trends in British and European history. The obituary in *The Times* summed up his career thus: "The most polite and unsplenetic of cartoonists, he was never a crusader, remaining always a witty, civilized critic with a profound understanding of the vagaries of human nature".

45. **Lancaster (Osbert)**. *Temporary Diversions; cartoons*. 1968. First Edition. Fine copy in dust-wrapper. With the author's autograph signature on the fly-leaf. £35



46. **Lear (Edward)**. *A Book of Lear*. Edited, with an introduction, by R.L. Megroz. Drawings by Lear. Penguin Books, Harmondsworth, 1939. First Edition of this selection. Wrappers. Text just a little browned, otherwise a very nice copy in slightly darkened and torn dust-wrapper. £25

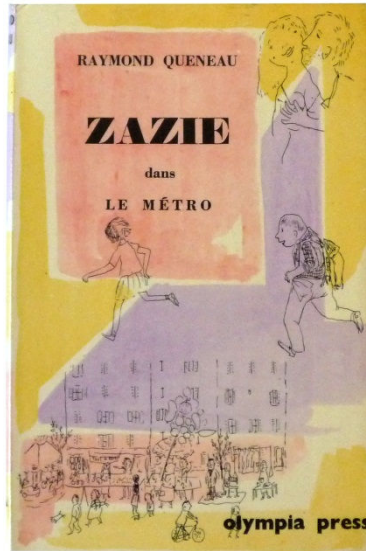
47. **Lear (Edward)**. *The Collected Nonsense Songs*. Introduction by Leonard Russell. Illustrations by the author. The Grey Walls Press Limited, 1947. First Edition. Pictorial boards. Very nice copy in chipped and slightly browned dust-wrapper; ownership signature on front free end-paper. £15

48. **Lear (Edward)**. *Rhymes of Nonsense: An Alphabet; a facsimile*. Introduction by Philip Hoffer. Bertram Rota (Publishing) Ltd., 1968. First Edition. Printed by the Stellar Press. One of 500 numbered copies. Small 4to. Quarter grey cloth, yellow paper-covered boards bearing a facsimile of a signed sketch by Lear. Fine copy in original clear plastic dust-wrapper. £30
Sheer delightful nonsense for children of all ages.

49. **Lodge (David)**. *Nice Work; a novel*. 1988. First Edition. Text browned at edges throughout and slight spotting at fore-edge, but a nice copy in dust-wrapper. £20
The final novel in David Lodge's prize-winning campus trilogy, *Nice Work* is a pastiche of the industrial novel, particularly referencing Elizabeth Gaskell's *North and South*. It won the *Sunday Express* Book of the Year in 1988 and was also shortlisted for the Booker Prize. It was also adapted into a four-part series for the BBC in 1989. "A funny, intelligent, superbly paced social comedy" (*The New Yorker*).

50. **Parker (Dorothy)**. *Collected Poems: Not So Deep as a Well*. Decorated by Valenti Angelo. Viking Press, New York, 1936. First Edition. Very nice copy in very slightly rubbed dust-wrapper. £275
Poignant, moving, bitter-sweet humour from the renowned female satirist and wit. "No-one to date has ventured to criticise Mrs. Parker's metrics, indeed the publication of her three earlier volumes of poetry... has caused her admirers to rise as one man and wave their hats in the air" (from the blurb).

51. **Parodies.** Hamilton (Walter). *Parodies of the Works of English and American Authors.* Collected and annotated by Walter Hamilton. Reeves & Turner, 1884. First Edition. Volumes I and II only (of 6). 4to. Green cloth gilt. Volume I with hinges cracked, a little spotting, but nice, bright copies; with ownership inscription, the ownership signature of Anthony Thwaite and the armorial bookplate of John R. Anderson. £45
Includes parodies of Longfellow, Milton, Poe, Shakespeare and Tennyson.



52. **Queneau (Raymond).** *Zazie dans le Métro.* Translated from the French by Akbar del Piombo [i.e. Norman Rubington] and Eric Kahane. Textual illustrations by Jacqueline Duhème. Olympia Press, Traveller's Companion Series, Paris, 1959. First Edition in English. Original wrappers. Fine copy in dust-wrapper. Kearney (2007) 5.74.1. £60
Impish, foul-mouthed Zazie arrives in Paris from the country to stay with Gabriel, her drag-queen uncle. All she really wants to do is ride the metro, but finding it shut because of a strike, Zazie looks for other means of amusement and is soon caught up in a comic adventure that becomes wilder and more manic by the minute. In 1960 Queneau's cult classic was made into a hugely successful film by Louis Malle. Packed full of word play and phonetic games, *Zazie dans le Metro* remains as stylish and witty as ever.

53. **Scarfe (Gerald).** *Scarfeland: The Lost World; caricatures.* 43 colour plates. 1989. Reprint. Quarto. Foot of spine bruised, otherwise a very nice copy in dust-wrapper. With the artist's signed autograph inscription on the half-title page. Loosely inserted colour print illustrating 'The Sabre-Toothed Ptorydactyl, The Lesser Welsh Speckled Dragon and The Deadasa Dodo' signed by the artist in pencil. £80
A excellent collection of caricatures by the noted cartoonist and illustrator. His other work includes graphics for Pink Floyd, most memorably for their 1979 album *The Wall* and its subsequent film adaptation in 1982. He was also production designer on the Disney animated film *Hercules* in 1997. His cartoons are vivid and viciously visceral.

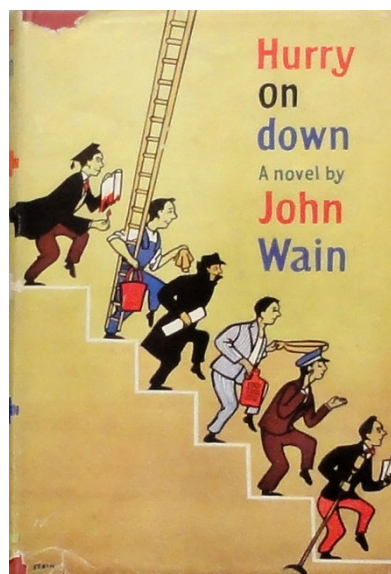
54. **Scarfe (Gerald).** Mooney (Bell). *Father Kissmass and Mother Claws.* Satirical drawings by Gerald Scarfe. 1985. First Edition. Quarto. Very nice copy with the artist's signed autograph inscription on the fly-leaf. £40

55. **Searle (Ronald).** *Slightly Foxed - but still desirable, Ronald Searle's wicked world of Book Collecting.* Coloured drawings. Souvenir Press, 1989. First Edition. 4to. Fine copy in price-clipped dust-wrapper. £35

56. **Searle (Ronald).** *This England 1946-1949.* Selected by Audrey Hilton. Illustrations by Searle. 1949. First Edition. Wrappers. Wrappers a little darkened and soiled, but internally a very nice copy. £15

A collection of newspaper cuttings submitted by readers to *The New Statesman*.

57. **Shakespeare (William).** *[Works]: The Comedies; The Tragedies; The Histories.* The text of the Oxford Edition prepared by W.J. Craig, with a general introduction by Algernon Charles Swinburne, introductory studies by Edward Dowden and a full glossary. Frontispiece. Geoffrey Cumberlege, Oxford University Press, 1952. Reprint. Blue half calf, cloth boards, sides ruled in gilt, spine in compartments with raised bands lettered and decorated in gilt, top edge gilt, on india paper. Fine set. £150



58. **Steinbeck (John).** *The Short Reign of Pippin IV; a fabrication.* 1957. First English Edition. Fine copy in dust-wrapper, name on fly-leaf. £30

This is Steinbeck's only political satire, in which he lambasts French politics. "There is wisdom as well as wit in this sparkling comedy. Steinbeck's admirers will enjoy him in his new satirical vein" (dust-wrapper). The cover was designed by Osbert Lancaster.

59. **Wain (John).** *Hurry On Down.* 1953. First Edition. Binding a little marked and faded, but a nice copy in somewhat chipped and soiled dust-wrapper; bookplate. £150

The first book by one of the "angry young men" of the 1950s, a comic picaresque story about an unsettled university graduate who rejects the standards of conventional society. Scarce. Together with 'Hurry Back Down', *John Wain at Sixty, a retrospective exhibition held in the Drummond Room, Edinburgh University Library, Edinburgh, 1985*, wrappers, fine copy.

60. **Waugh (Evelyn).** *Scoop; a novel about journalists.* Chapman & Hall Ltd, 1938. First Edition. Very light rubbing to extremities and small area of upper cover, otherwise a very nice copy; ownership signature (John Wells) and Book Society bookplate designed by Robert Gibbings with ownership signature erased. £120

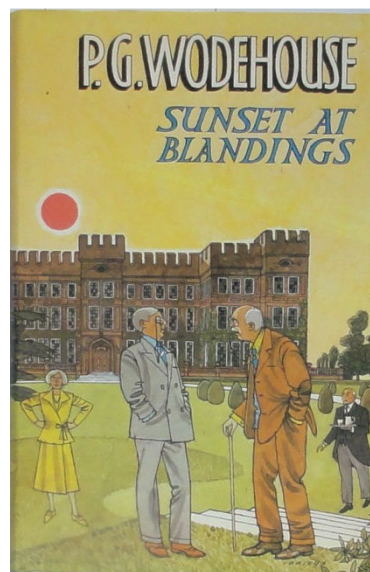
In his introduction to the Penguin Classics edition (2000), Christopher Hitchens notes of this classic satire of sensationalist journalism and foreign correspondence: "[I]n the pages of *Scoop* we encounter Waugh at the mid-season point of his perfect pitch; youthful and limber and light as a feather ... *Scoop* endures because it is a novel of pitiless realism; the mirror of satire held up to catch the Caliban of the press corps".

61. **Wilde (Oscar).** *Sebastian Melmoth.* Arthur L. Humphreys, London, 1908. Third Edition. Three quarter red morocco, marbled boards. Lettering gilt on spine, raised bands, tooled in blind, top edge gilt. Binding shows slight signs of age (end-papers darkened at edge through contact with morocco, corners a little rubbed) and the fore-edge shows foxing in places, but this does not detract from a very nice, sturdy copy. £50

This selection of Wilde's epigrams and aphorisms together with a reprint of his essay *The Soul of Man under Socialism* was originally published in 1904.

62. **Wilde (Oscar).** *The Letters of Oscar Wilde.* Edited by Rupert Hart-Davis. Frontispiece, plates. 1962. First Edition. Binding a little marked and spine slightly faded, otherwise a nice copy. £55

63. **Wilde (Oscar).** Ellmann (Richard). *Oscar Wilde.* Plates. Hamish Hamilton, 1987. Reprint. Fine copy in dust-wrapper. £15



64. **Wodehouse (P.G.).** *Lord Emsworth and Others [short stories].* Herbert Jenkins Ltd., 1937. First Edition. Edges of covers a little darkened and end-papers slightly browned with light foxing, otherwise a nice copy; bookplate, ink price on front free end-paper. McIlvaine A57a. £20

Clarence Threepwood, 9th Earl of Emsworth, or Lord Emsworth, a recurring fictional character in the Blandings stories, is the amiable and somewhat absent-minded head of the large Threepwood family. Longing for nothing more than to potter peacefully in the idyllic gardens of Blandings Castle, he must frequently face the unpleasant reality of his domineering sisters and familial duties. Wodehouse frequently named his characters after places with which he was familiar, and Lord Emsworth takes his name from the Hampshire town of Emsworth, where Wodehouse spent some time in the 1890s. Lord Emsworth plays some part in all the novels and short stories in the Blandings canon, and the short stories often feature Emsworth as the central character.

65. **Wodehouse (P.G.).** *Money in the Bank.* Herbert Jenkins Ltd., [1946]. First English Edition. Spine very slightly rolled, otherwise a very nice copy. McIlvaine A64b. £25

This, the first English edition, was delayed while Wodehouse was under suspicion of collaboration during World War II. It features George, sixth viscount Uffenham, a typically impecunious and absent-minded Wodehousian aristocrat, who mislays his aunt's fortune in diamonds and is forced to let out his family home. Disguised as the butler, Cakebread, he returns in order to try and find the jewels - with ensuing chaotic consequences.

66. **Wodehouse (P.G.).** *Spring Fever*. Herbert Jenkins Ltd., [1948]. First English Edition. Spine slightly faded and edges of covers a little dust-soiled, otherwise a very nice copy; half-title browned. McIlvaine A67b. £20

Although it does not feature any of the usual Wodehousian characters, the cast contains his typical selection of English aristocrats, wealthy Americans, household staff and imposters.

67. **Wodehouse (P.G.).** *Sunset at Blandings*. Notes and appendices by Richard Usborne. Illustrations by Ionicus. Chatto & Windus, 1977. First Edition. Fine copy in dust-wrapper. £100

Wodehouse was still working on the book when he died in 1975: the published version was edited by Richard Usborne, and includes Wodehouse's notes on the ending of the story.

