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**AMONG FRIENDS . . .**  
**The Library of**  
**BRIAN ALDISS**



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Cover adapted from *New Worlds*, a  
science fiction magazine edited by  
Aldiss. Image from item no. 155  
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## **AMONG FRIENDS:**

## **BOOKS FROM THE LIBRARY OF BRIAN ALDISS**

‘One of Britain’s most accomplished and versatile writers of science fiction ... An ambitious and gifted writer, with a flowing and inventive literary style’ who ‘did not confine himself to science fiction’ (Christopher Priest, *The Guardian*, 21 August 2017). Brian Aldiss (1925-2017) produced over 40 novels (many, but not all, science fiction), over 20 collections of short stories, eight volumes of poetry, and two autobiographies, as well as a large quantity of criticism over the course of his long career. He also worked to promote science fiction as a genre and to support other writers, editing seventeen collections of short stories. He was elected a Fellow of the Royal Society of Literature in 1989 and awarded an OBE for ‘services to literature’ in 2005. He also received a number of Hugo Awards, Nebula Awards and British Science Fiction Awards across his career.

By his own arrangement, Aldiss’s archive went to the Bodleian Library in Oxford, and in accordance with his wishes, his impressive collection of science fiction is now at the University of Liverpool. The books in this catalogue are drawn from his extensive private library and include books inscribed from friends and fellow writers, annotated review copies, and books owned by Aldiss in his youth, which influenced his later work.

**1. ALDISS, Brian. *Best Science Fiction Stories of Brian W. Aldiss. London, Faber and Faber, 1971.***

8vo, pp. 260; in a designer binding of full green morocco with red inlaid design by 'AB' (possibly Alf Brazier), dated 1972, spine lettered gilt; spine a little faded, slight water damage to head of front endpapers; a very good, unique, copy. £125

Revised edition, first published in 1965. In the introduction Aldiss explains that the 1965 edition quickly went out of print but 'my publisher suggested I should have another shot at choosing the contents. He then ruined this hospitable gesture by refusing to let the new book be called "The Second Best", as I suggested' (p.14). Six stories which appeared in the first edition are omitted, and there are eight new stories.

We are grateful to Brockman Bookbinders of Oxford for their suggestions regarding the identity of the binder.

**2. ALDISS, Margaret, *compiler. Item Eighty-Three. Brian W. Aldiss, a Bibliography 1954-1972. Oxford, Bocado Press for SF Horizons, c. 1972.***

8vo, pp. 40; a fine copy stapled as issued in original printed wrappers, wrappers a little discoloured and marked, with crease to lower wrapper, but near fine. £20

First edition, the second of Margaret Aldiss's bibliographies of her husband's works.

**'PROOF' COPY**

**3. ALDISS, Brian. *Last Orders. London, Jonathan Cape, 1977.***

8vo, pp. 223; a near fine copy in black cloth, dust-jacket with slight tear along upper edge, bumped at corners and spine, but near fine; inscribed to Aldiss by his publisher?: 'To Brian, with love, ?Rondinella – Have fun'; two typescript proof sheets laid onto two pages of the title story, a few notes in pencil to margins in Aldiss's hand; two sheets of typescript with corrections laid in at rear, alongside scraps with one or two notes in ink and card from Aldiss with change of address; sheet of notes in ink loosely inserted, scraps used as bookmarks. £100

First edition thus, a collection of Aldiss's science fiction short stories, this copy presented to Aldiss, apparently for corrections. Aldiss only seems to have been concerned with the title story "Last Orders", which is based on the premise that the earth is being evacuated: he has pasted in two amendments on typewritten sheets, with several corrections in pencil. It appears that these 'proofs' were intended for Aldiss's own gratification, since this is not a proof copy and the corrections do not appear in the first edition of the collection, the only edition published by Jonathan Cape. Perhaps the publisher was aware of Aldiss's habit of correcting grammar and typos in his own published books – as well as those published by others.

**4. ALDISS, Brian. Farewell to a Child. Berkhamsted, Priapus Press, 1982.**

8vo, pp. 16; a fine copy, unopened, stitched as issued in original pink printed wrappers, lower edge of front wrapper a little soiled and abraded, spine faded.

First edition, 350 copies printed including thirty-five signed by Aldiss.

[with:]

**ALDISS, Brian, compiler. A Garland of First Lines. Oxford, Parchment Ltd, [c. 2002?].**

8vo, pp. [23]; a fine copy, stapled as issued in original pink printed wrappers.

Second/third edition?

[and:]

**ALDISS, Brian. "I Went to the House of the Sun". Poems. Oxford, Parchment Ltd, 2001.**

8vo, pp. [44]; a fine copy, stapled as issued in orange printed wrappers; spine lightly faded; portrait of Aldiss to inner rear wrapper.

First edition, fifty copies printed.

[and:]

**ALDISS, Brian. "When You Are Gone..." Poems. Oxford, Parchment Ltd, 2001.**

8vo, pp. [36]; a fine copy, stapled as issued in pink printed wrappers, portrait of Aldiss's wife Margaret to rear inner wrapper; Picasso postcard loosely inserted, inscribed in Aldiss's hand to his partner Alison Soskice: 'If it should happen that you ever come across this card, recall that I loved you to the limits of my personality. Anything you could do to further my reputation (what reputation could that be?!) as a poet would be welcome. With my love\* {\*posthumous, of course!}'.

First edition, twenty-five copies printed.

Together: £175

**5. ALDISS, Brian. Foreign Bodies. Singapore, [n.p., c. 1982?]**

2 copies, 8vo, sealed in plastic printed wrapping material from Chopmen Bookshop, Katong Shopping Centre, Singapore; presumably unopened and in pristine condition.  
£100

An Aldiss curiosity. These would appear to be Singapore editions of Aldiss's collection of short stories *Foreign Bodies*, first published 1981. The blurb material makes reference to Aldiss's visit to a literary festival in Singapore.

**6. ALDISS, Brian. *Forgotten Life*. London, Victor Gollancz, 1988.**

Large 8vo, pp. 284; a fine copy in publisher's soft wrappers, spine somewhat creased, but fine and bright, uncorrected proof copy; pages for readings marked in pencil notes to margins and scraps of paper loosely inserted; Aldiss's yellow 'reserved' card, likely from the launch of the book, loosely inserted. £200

First edition, uncorrected proof copy of Aldiss's autobiographical novel, describing his difficult relationship with his mother and war service in Burma.

**7. ALDISS, Brian. *Bury My Heart at W.H. Smith's. A Writing Life*. The Avernus Edition. Sevenoaks, Hodder & Stoughton, 1990.**

8vo, pp. 280; a very fine copy, dust-jacket; number 77 of 250 copies, numbered by hand and signed by the author; unique 'Aldiss souvenir' preserved under the rear flap, as usual: photocopied newspaper report from a Hong Kong newspaper reporting on trucks in New Zealand powered by flatulent sheep, stapled to *Times* report on the results of English emotional repression. £75

First edition thus, a special issue of Aldiss's memoir of his career as a writer, with additional chapters.

**8. ALDISS, Brian. *Somewhere East of Life. Another European Fantasia*. London, Flamingo, 1994.**

8vo, pp. [8], 390, [2]; a fine copy in grey cloth, dust-jacket lightly creased but near fine; note laid in to rear from Aldiss's publisher, dated 29<sup>th</sup> June 1994: 'if Malcolm gives me the sack be prepared for an extra visitor so thanks for the offer!'; pencil annotations and scraps of paper in Aldiss's hand, marking corrections. £100

First edition, the third of Aldiss's 'European novels', describing his character Roy Burnell's travels in Russia, savagely violent Georgia and Turkmenistan. Aldiss explores some of his favourite themes: consciousness, memory and madness.

**9. ALDISS, Brian. *At the Caligula Hotel, and other poems*. London, Sinclair-Stevenson, 1995.**

8vo, pp. xi, 99; in publisher's printed wrappers; lightly marked, creased and faded, but very good. £40

First edition.

**10. ALDISS, Brian. *The Twinkling of an Eye. Or My Life as an Englishman.* London, *Little, Brown and Company*, 1998.**

8vo, pp. [10], 485; a good copy in blue cloth, dust-jacket marked, scratched and dented in places, but near fine; inscribed by Aldiss to his son Tim, 'Twinkle twinkle little eye. Have you seen the apple pie? To Timothy with best regards, Brian Oct 2003'; numerous post-it notes and scraps of paper inserted with notes presumably in Tim's hand; postcard inscribed from a friend, portrait photograph loosely inserted. £50

First edition of Aldiss's autobiography.

**11. ALDISS, Brian. *The Twinkling of an Eye.* New York, *St Martin's Press*, 1999.**

Large 8vo, pp. [x], 484, [2]; title-page coming loose, else very good; in cream boards, spine lettered gilt, with a photographic dust-jacket; jacket a little creased at head with a couple of scratches; several makeshift paper bookmarks loosely inserted and inscribed. £25

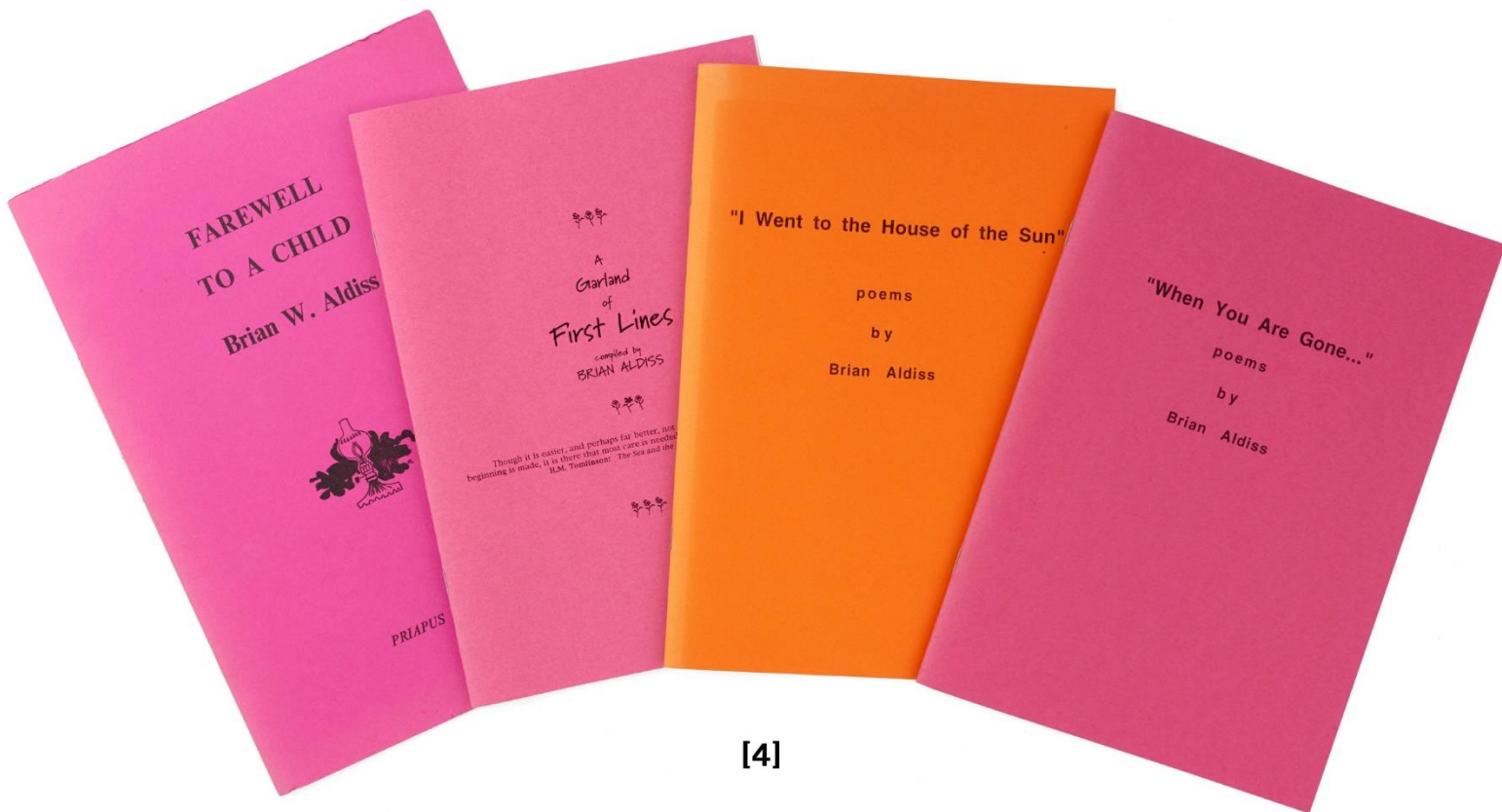
First US edition. Aldiss has tucked a label from a water bottle into p. 142, which recounts his family's move away from Dereham. Another slip is tucked into p. 332, which deals with the establishment of World Science Fiction at the suggestion of Harry Harrison. The final 'bookmark', a compliments slip from West Buckland School, marks p.402 and explains Aldiss's early fascination with psychology, moving from the works of Freud, via Carl Jung to Anthony Stevens. One further slip of paper, inserted at the very end of the text, bears the pencil note 'DODGE ... As a hangman to rope'.

**12. ALDISS, Brian. *Jocasta. "Wife and Mother", a Novel.* London, *The Rose Press*, 2004.**

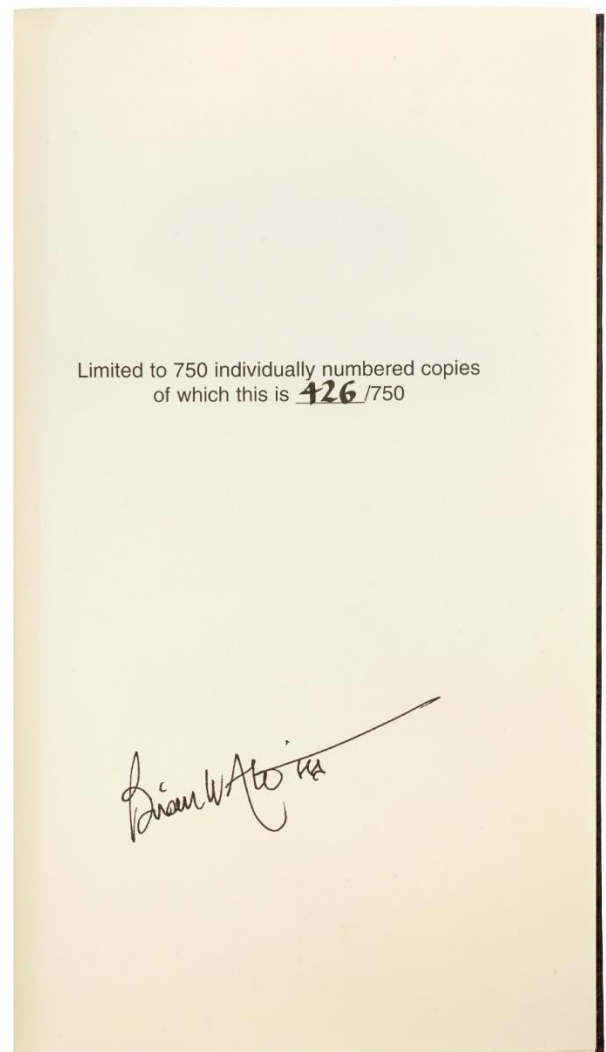
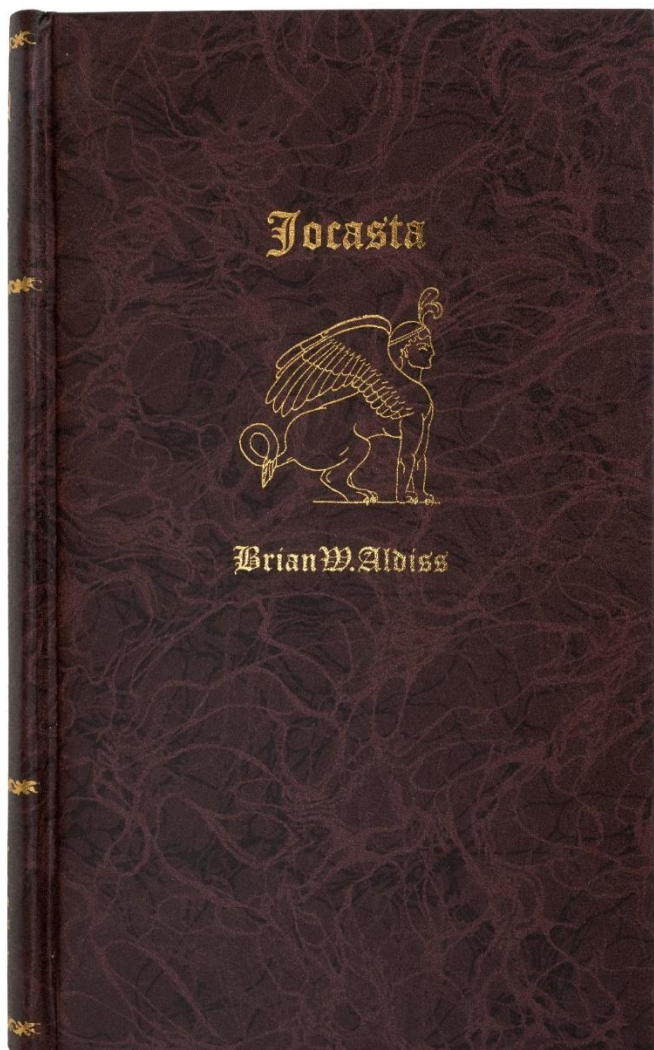
Large 8vo, pp. [10], 311; portrait of Aldiss to dedication leaf, illustrations to text, initials, head- and tail-pieces; limited to 750 copies, this copy numbered 426 by hand and signed by the author; a beautifully preserved copy, bound in marbled cloth, boards and spine gilt; pictorial endpapers after Gustave Moreau. £85

First edition. A somewhat eccentric, privately-printed novel based on Sophocles' *Oedipus Rex*, featuring a time-travelling Sophocles; dedicated to Aldiss's 'Anglo-Greek grandson' Jason.





[4]



[12]



**13. AMBLER, Eric. *Passage of Arms*. London, Melbourne & Toronto, Heinemann, 1959.**

8vo, pp. [vi], 250; a little light foxing; in black cloth, spine lettered gilt, with blue printed dust-jacket; jacket somewhat dust-soiled, with short tears to extremities; a couple of bookseller's pencil markings to endpapers; a good copy. £75

First edition of this thriller set in the Malayan jungle, Singapore and Indonesia. Aldiss was particularly interested in this region, having spent several years in Burma and Sumatra during and immediately after the Second World War. He wrote: 'In the fifties, my psychic energies were directed not only towards the problems of authorship but towards forgetting that I had spent some time in parts of South-East Asia, and adjusting to civilian life ... The two subjects I deeply needed to write about were the East and the future, both of which could contain my position of isolation' (*Bury My Heart at W.H. Smith's*, Coronet, 1991, p. 66).

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**AMIS, Kingsley.**

Aldiss admired the work of Kingsley Amis, noting his relief when he first read *Lucky Jim* that 'here was someone who felt about authority as I did!' (*The Twinkling of an Eye*, Little, Brown & Co., 1998, p.218). They later became good friends and Aldiss reflected: 'We learn to be ourselves by watching others. Perhaps Kingsley's example fortified me. Kingsley was always definite; he liked things or hated them. It is a useful characteristic for a comic writer' (*The Twinkling of an Eye*, p. 324).

**14. AMIS, Kingsley. *One Fat Englishman*. London, Victor Gollancz, 1963.**

8vo, pp. 192; red cloth, spine lettered gilt, with printed yellow dust-jacket; jacket a little soiled with short tears, else very good; inscribed: 'To good old Brian who knows a masterpiece when he sees one\* Kingsley. {\*Oxford Mail Supplement 21/xi/63}', with Aldiss's pencil ownership inscription. £250

First edition.

**15. AMIS, Kingsley. *The Green Man*. London, Jonathan Cape, 1969.**

8vo, pp. 253; a fine copy in blue cloth, dust-jacket a little creased, otherwise fine; signed by the author to front free endpaper with inscription, 'A quo for Brian – who had better let me have his quid without fail, Cheers, Kingsley 1969'; typewritten notes on card addressed from Aldiss's house at 11 Charlbury Road, notes in pencil in Aldiss's hand to reverse; correction in pencil to margin. £250

First edition of Amis's novel about a haunted Cambridgeshire coaching inn.

Aldiss's card reads: 'Funny things in the hucksters' room: THE TERMINAL FUN KIT. You drink the dose, then watch your own intestinal flora dying through the magic fluoroscope. On the bottom of the box it says BEST BEFORE DEC 1987 [...]

**16. AMIS, Kingsley. *The Alteration*. London, Jonathan Cape, 1976.**

8vo, pp. 208; green cloth, spine lettered gilt, pictorial dust-jacket; jacket very lightly bumped and scratched, else fine; with eight autographs to the front free endpaper including Amis and Aldiss himself; page of manuscript notes loosely inserted. £200

First edition, signed by those who attended the presentation of the John W. Campbell Memorial Award for Best Novel of 1976, which was won by *The Alteration*. Aldiss has pasted in a short typed note about the event, listing a few of the people present, and noting that the presentation took place on 8<sup>th</sup> November 1977. The endpaper also bears eight signatures: Kingsley Amis, Philippa Harrison, Tom Shippey, Brian Leavy, Linda Stearns, Tom Hutchinson, Bill Webb, and Brian Aldiss. The page of notes gives page references for various events and significant moments in the story, and includes a note reading: 'The hinge: Luther becoming Germanian ... I no schism. The most inbred and cunning of AWs, in which SF is undercover activity. Even title is self-referential.'

**17. AMIS, Kingsley. *Russian Hide-and-Seek, a melodrama*. London et al, Hutchinson, 1980.**

8vo, pp. 240; blue cloth, spine lettered silver, with a printed red dust-jacket; jacket lightly scratched, else fine; inscribed in ink to front free endpaper 'Very great love to Margaret and Brian from Kingsley 1980', several pages of notes and cuttings loosely inserted. £150

First edition, the dedication copy, inscribed to the Aldisses. Inserted material includes a raffle ticket, a magazine advertisement for the book, a cutting (and additional photocopy) of the TLS review by Blake Morrison, a page of manuscript notes in Aldiss's hand, and two typescript drafts of his review of the book. Both draft reviews have a number of holograph corrections; one is a single page, the other a little longer. Declaring 'a personal interest', as the book is dedicated to him, Aldiss offers 'a writer's surest tribute, green envy', noting that the book is Amis's 'most staggeringly successful' science fiction novel.

**18. AMIS, Martin. *Experience*. London, Jonathan Cape, 2000.**

Large 8vo, pp. [10], 401; a near fine copy in black cloth, bumped at corners, dust-jacket creased but near fine. £25

First edition of Martin Amis's autobiography.

**19. ARNOLD, Sir Edwin. *The Light of Asia or the Great Renunciation (Mahâbhinishkramana) being the Life and Teaching of Gautama Prince of India and Founder of Buddhism (As Told in Verse by an Indian Buddhist).* London, Kegan Paul, Trench, Trübner & Co., Ltd., 1900.**

8vo, pp. xi, [i], 157, [3]; untrimmed, in burgundy cloth, lettered gilt; spine worn, boards somewhat scratched and bumped, endpapers browned; inscribed to front pastedown, 'for Brian W. Aldiss, himself a master-craftsman, I give this masterly account of the life and teachings of the Master, to crystallize his own metaphysical literature-fragments. With heartfelt sympathy from one similarly engaged R.K. Jan. 22 '77'; earlier ink ownership inscription to front free endpaper and ink notes to rear free endpaper. £60

Later edition (first published 1879). The notes on the final leaf appear to be in an earlier hand, perhaps that of the E.A. Lidington whose ownership inscription appears on the front free endpaper.

**20. ATWOOD, Margaret. *The Handmaid's Tale.* London, Jonathan Cape, 1986.**

8vo, pp. 324; faint spot to title-page, one or two pages creased or lightly marked, but a near fine copy in black cloth, dust-jacket slightly creased along top edge but fine and bright; FinnAir message card loosely inserted, inscribed in ink to Margaret Aldiss from friends; scrap of photograph loosely inserted. £150

First English edition, first published 1985 in Toronto.

**21. ATWOOD, Margaret. *Bluebeard's Egg and other stories.* London, Jonathan Cape, 1987.**

8vo, pp. 281; a very good copy in blue cloth, pictorial dust-jacket with the odd crease to upper edge, but very bright; small cutting on card and biscuit wrapper loosely inserted. £75

First British edition; first published in Canada in 1983.

**22. AUDEN, W.H. *Some Poems.* London, Faber and Faber, 1940.**

8vo, pp. 80; foxing to endpapers, otherwise a near fine copy in original salmon printed boards, very lightly marked, else near fine. £20

First edition. Selections from Auden's early works, including *Poems*, *The Orators*, *Look, Stranger!* and *Journey to a War*; from his works written with Christopher Isherwood: *The Dog Beneath the Skin* and *The Ascent of F6*; and *Letters from Iceland*, written with Louis MacNeice.

**23. AUDEN, W.H. *For the Time Being*. London, Faber and Faber, 1945.**

8vo, pp. 124; printed on wartime paper, a fine copy in original rust-coloured cloth, spine gilt, no dust-jacket; contemporary ownership inscription. £40

First edition. Contains Auden's long poems *The Sea and the Mirror* and *For the Time Being*.

**24. AUDEN, W.H. *Collected Shorter Poems 1927-1957*. London, Faber and Faber, 1966.**

8vo, pp. 351; a fine copy in blue cloth, dust-jacket in excellent condition; folded typescript list of books on two sheets loosely inserted, original poem to reverse of second sheet in Aldiss's hand, tea-stained. £300

First edition. Aldiss was evidently a fan of Auden, and this copy demonstrates his strong interest in poetry. The list of books seems to be an attempt to catalogue his collection of poetry books, probably incomplete: there are sixty-eight entries including significant showings of Auden and T. S. Eliot, numerous poets of Aldiss's generation, and a few nineteenth- and eighteenth-century works. To the reverse of this list is an original two-stanza poem by Aldiss, "Weather", which describes a visit to his wife Margaret's grave – she passed away in 1997 – and is set in the garden of his subsequent partner, Alison Soskice. Only the second stanza appears in "*When You Are Gone...*" (2001) under the title "The Garden":

This pleasant place is Alison's garden  
And everything within it grows  
For her, the irises, the Kiftsgate rose,  
This honeysuckle, lillies with their bone-white sleeves.  
But as I see, to my alarm,  
The garden loses all its charm  
When Alison leaves.

**25. AUDEN, W.H. *The English Auden. Poems, Essays and Dramatic Writings 1927-1939*. Edited by Edward Mendelson. London, Faber and Faber, 1997.**

Large 8vo, pp. xxiii, [3], 469; a very fine copy in original black cloth, clipped dust-jacket lightly dusty, but very good; inscribed to Aldiss by his wife Margaret: 'A Valentine gift for my husband – some poems which are almost as good as yours – from your Moggins'; newspaper cuttings and a scrap of advertising showing a cartoon boy on the potty loosely laid in, and a pristine copy of Stephen Spender's memorial address for Auden, 'privately printed for Faber and Faber, 1973', 10pp. stapled as issued in cream wrappers, with a small card laid in regarding the ceremony for laying Auden's stone in Poets' Corner, Westminster Abbey, 1974; pencil tick to contents by 'Stop All the Clocks'. £200

First edition, a very fine and personal copy of this collected works of Auden published prior to the Second World War.

**26. AYRTON, Michael. *The Maze-Maker*. London, Longmans, 1967.**

8vo, pp. [6], 282; a near fine copy in grey boards, dust-jacket creased and rubbed at corners and spine, but acceptable and bright. £40

First edition, a novel inspired by the myth of the Minotaur of Knossos.

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**BALLARD, J.G.**

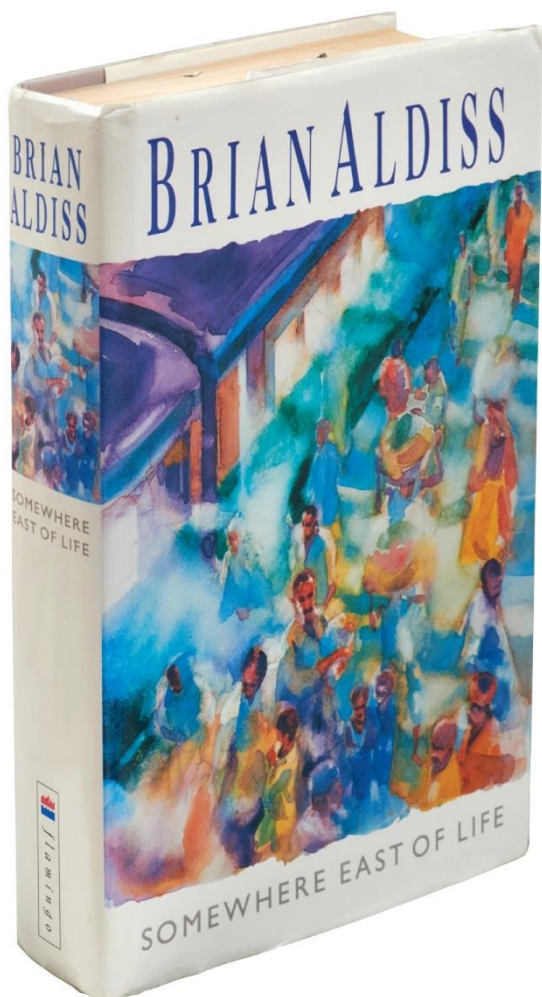
Aldiss wrote: 'There had been one writer whose early stories I admired ... His name was J.G. Ballard. No one rivalled him, from his first story' (*Bury My Heart at W.H. Smith*, p. 128). Aldiss and Ballard met in the early 1960s, around the time that Ballard's first novel *The Drowned World* was published, and bonded over their shared experience of life in Asia: 'Both Jimmy and I found England flat; our yearnings for Shanghai and Singapore had much in common. We missed the heat, the vitality' (*The Twinkling of an Eye*, p. 257). Aldiss later wrote of the early days of science fiction in the UK: 'only J.G. Ballard ... seemed to realise that the future was nothing, nothing but words on paper, a hieroglyph that had to be the best hieroglyph in order to exist at all' (*The Twinkling of an Eye*, p.305).

**27. BALLARD, J.G. *Chronopolis and Other Stories*. New York, G.P. Putnam's Sons, 1971.**

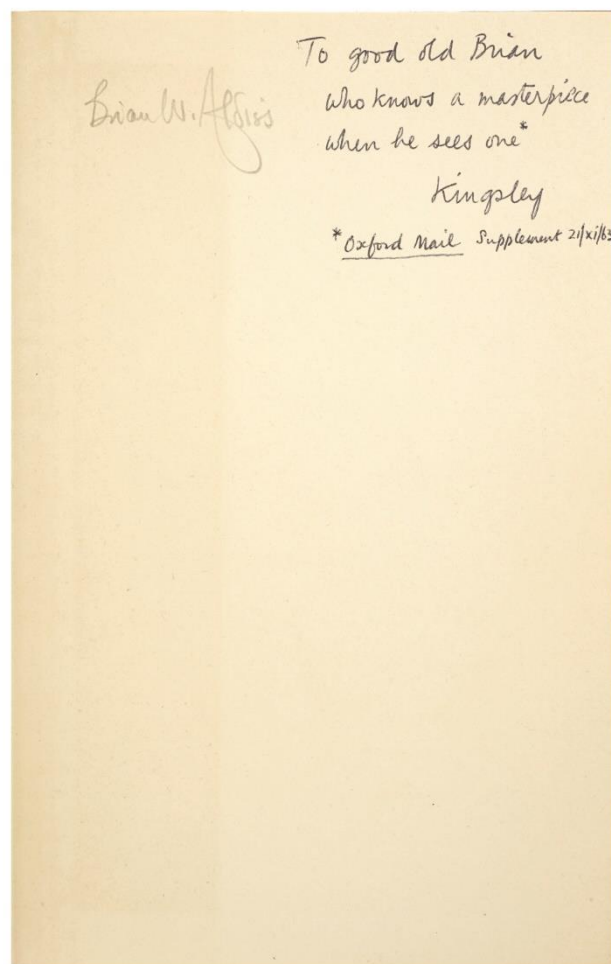
8vo, pp. 319; a fine copy in blue cloth, corners of dust-jacket bumped, but near fine; scrap of paper used as bookmark. £100

First edition thus.

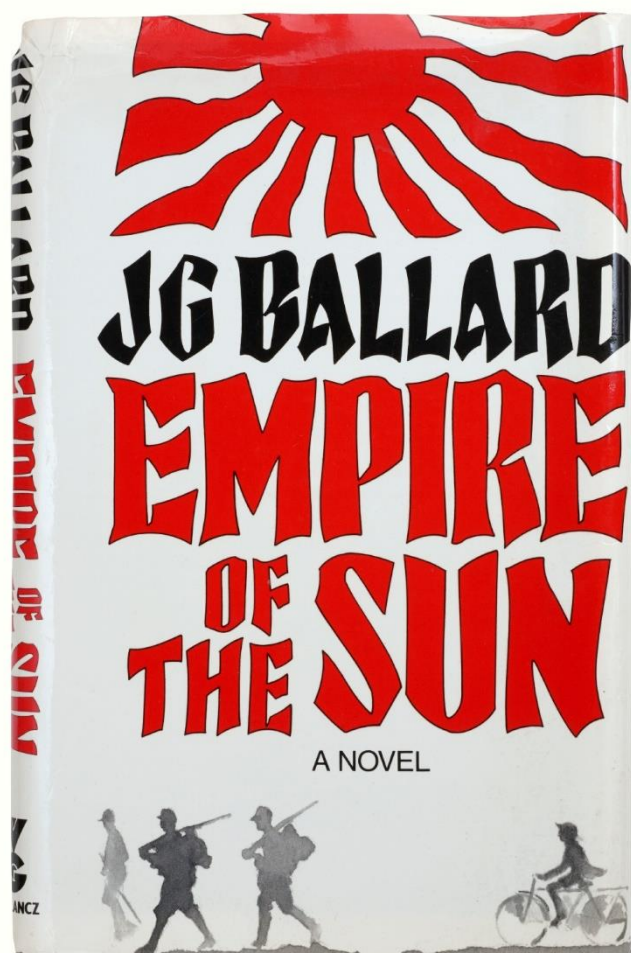




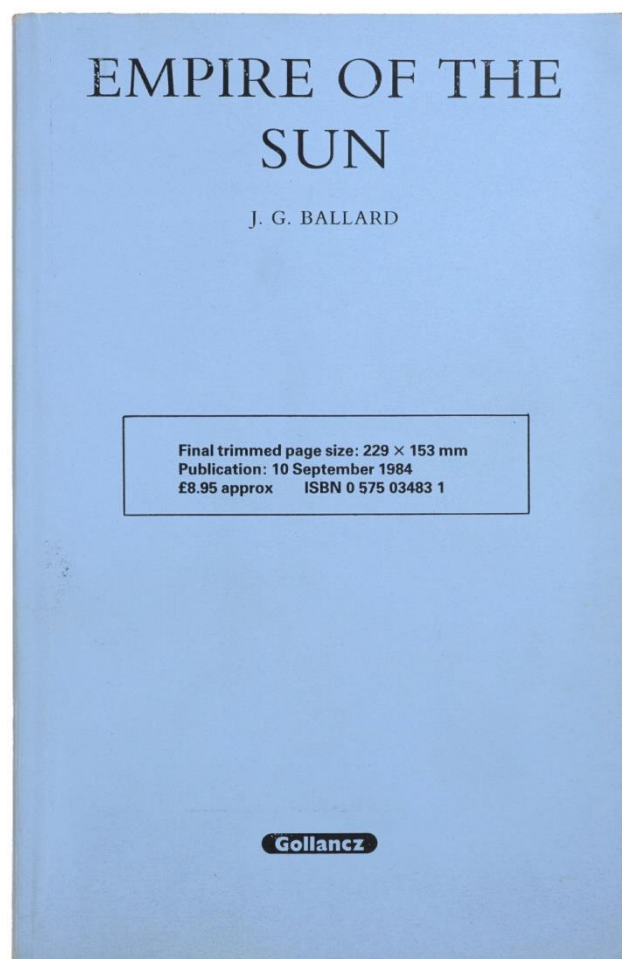
[8]



[14]



[30]



## **BALLARD REVIEWED BY ALDISS**

### **28. BALLARD, J.G. *Hello America*. London, Jonathan Cape, 1981.**

8vo, pp. 224; a fine copy in brown cloth, lightly bumped at corners, dust-jacket a little creased at corners but otherwise near fine and bright; sheet of detailed notes in Aldiss's hand loosely inserted. £150

First edition of Ballard's novel describing a post-apocalyptic America, ending in the ruins of Las Vegas where American society has clung on. Aldiss's notes reveal a close knowledge of Ballard's style, and consequently a fairly critical attitude to this particular work.

### **29. BALLARD, J.G. *Empire of the Sun*. London, Victor Gollancz Ltd, 1984.**

8vo, pp. [8], 278; a very good copy in publisher's printed lilac wrappers, loosely inserted in sample dust-jacket, folded and creased at edges, else fine and bright; uncorrected proof copy. £110

An uncorrected proof of the first edition of Ballard's autobiographical novel, reliving the Japanese invasion of Shanghai.

### **30. BALLARD, J.G. *Empire of the Sun. A Novel*. New York, Simon and Schuster, 1984.**

8vo, pp. 302; a good copy in publisher's yellow printed wrappers, slightly marked but near fine, uncorrected proof; note in ink on Curtis Brown headed notepaper from an employee offering Aldiss a number of books. £80

An uncorrected proof copy for the first American edition.

### **31. BELL, Clive. *Civilization. An Essay*. London, Chatto & Windus, 1928.**

8vo, pp. ix, 257, [5, colophon and advertisements]; preliminaries and last few leaves foxed, endpapers browned, else a good copy in publisher's blue cloth, lightly rubbed, spine gilt, no dust-jacket; **ownership inscription of the author's brother W.C. Heward Bell to front pastedown.** £45

First edition, dedicated to Virginia Woolf. William Cory Heward Bell (1875-1961) was an officer in the British Army and a Conservative politician, and the author's not-very-Bloomsbury elder brother.

**32. BERG, Charles. Madkind. London, Allen & Unwin, 1962.**

8vo, pp. [8], 278; a near fine copy in publisher's maroon calf, dust-jacket creased and lightly chipped at corners, somewhat soiled and faded, else fine; two sheets loosely inserted with notes in Aldiss's hand, the first with a strange word-processed line of random symbols; numerous marginal marks in pencil. £40

First edition. Madness was evidently of great interest to Aldiss. He seems to have enjoyed being critical of this particular work of analytic psychology, noting with glee a 'sudden Berg outburst!': 'Personally I never wanted [father] anywhere near me; it was mother I wanted, only mother; and if I had lived in the days of totemism, human sacrifice and cannibalism, I might well have appreciated the ecstasy of eating mother (and perhaps any woman as young as she was when I was an infant) but father I would simply have wanted to murder and leave it at that!'

**INSCRIBED BY JOHN BETJEMAN, WITH A POEM**

**33. BETJEMAN, John. Selected Poems. London, John Murray, 1948.**

8vo, pp. xxii, 127; offsetting from inserted cutting to half-title; in red cloth; spine sunned and title label browned, torn and detached (loosely inserted at end), boards a little scratched; inscribed by the author to front free endpaper 'Inscribed for Brian Aldiss by that brilliant fellow J Betjeman. V. X. MCMXLVIII', **with a Betjeman manuscript poem loosely inserted.** £800

First edition. An *Observer* review of Betjeman's *Summoned by Bells* is loosely inserted, along with a manuscript poem in Betjeman's hand entitled "Queen of the Girls at the 'Drome'", with a note on the reverse in a different hand reading, 'Given me by John Betjeman 13.I.43'. Aldiss recalled meeting Betjeman when working at Sanders & Co. bookshop in Oxford: 'He would arrive giggling and steaming in an old coat with a fur collar which might once have done duty for Bud Flanagan. His hair was curly and somewhat enveloped in an old felt hat. He filled the shop with formidable goodwill, made himself pleasant to all, and signed a copy of his poems for me' (*Bury My Heart at W.H. Smith's, Coronet*, 1991, p. 28).

**34. BLANCH, Lesley. Journey into the Mind's Eye. Fragments of an Autobiography. London, Collins, 1968.**

8vo, pp. 376; a fine copy in original red cloth, clipped dust-jacket creased at edges and with scratches, but near fine; loosely inserted: **autograph letter signed from Lesley Blanch** on headed notepaper from '9 Av. Catherine Mansfield, Menton-Garavan', dated '11 Août [2005?]', 1p.; small card with note signed 'Rosie' loosely inserted; faded receipt. £75

First edition. A birthday present for Aldiss's eightieth birthday, with a delightful autograph letter from the author Lesley Blanch: 'I have learned that you will be 80, any day now: the 21<sup>st</sup> August, isn't it? So, then, also learning you like what I write

(very much thanks for digesting *The Sabres [of Paradise]* – so few do) I'm especially happy to wish you a very Happy Birthday ... do forgive the scrawl: I'm rheumatic + arthritic, + Old. 101!! So there – 'lady tells age' is the headline ... Lesley Blanch. Sorry this letter has lurched a bit – I do, myself! The card states: 'Dear Brian, I hope you'll enjoy this – and the little surprise inside!' Blanch (1904-2007) lived to 103.

**35. BOOK OF COMMON PRAYER and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England; together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches. London, His Majesty's Printer and Henry Hills, deceas'd, 1731.**

[Bound with:]

**[VICKERS, William]. A Companion to the Altar: shewing the Nature and Necessity of a Sacramental Preparation, in Order to our Worthy Receiving the Holy Communion. Wherein those Fears and Scruples about Eating and Drinking Unworthily, and of incurring our own Damnation thereby, are prov'd groundless and unwarrantable ... London, Edmund Parker, 1731.**

[and:]

**[STERNHOLD, Thomas and John HOPKINS]. The Whole Book of Psalms collected into English Metre ... Conferr'd with the Hebrew ... London, Tho[mas] Wood, 1732.**

Three works in one vol., 12mo, pp. [316]; 74; [96]; frontispiece to second work; all works ruled in red throughout; slight hole to corner of title-page of first work, the first few leaves well thumbed, edges split and frayed slightly affecting text and with slight loss; tears to corners of B6-9 with some loss; staining to last few leaves and terminal blanks, only just affecting text; otherwise good copies in contemporary black morocco, somewhat rubbed and bumped, boards gilt with floriated central cartouches and cornerpieces within triple gilt fillets; spine gilt in panels with raised bands, creased; turn-ins and edges gilt, marbled endpapers; contents very slightly shaken; contemporary ownership inscriptions partly obscured by remains of seals, 'Mrs Jane Leginham Her Book 1733' with a few lines of religious sayings, also of 'Ann Fisher Bedford Sq[are]'; later inscription of Brian Aldiss; card loosely inserted, 'Kidlington Festival of Britain Exhibition 1951'. £220

Eighteenth-century editions of the Book of Common Prayer, Sternhold and Hopkins' metrical Psalms, and the 'twelfth edition' of Vickers' *Companion to the Altar* (ESTC notes copies at Lambeth Palace and John Rylands only of this issue, another issue with variant imprint at BL and Oxford only). This copy was lent to a local Festival of Britain Exhibition, Aldiss presumably acquiring it later.

Griffiths 1731.4; ESTC T164209; ESTC N35753.

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## BOYD, William.

Aldiss contacted William Boyd in 1981 when Boyd's *An Ice Cream War* was one of his favourite books nominated for the Booker Prize (Aldiss was on the judging panel). Boyd turned out to live down the road from Aldiss so, 'sharing a relish for literary life and white wine, we immediately became friends' (*The Twinkling of an Eye*, p. 307).

### 36. BOYD, William. *A Good Man in Africa*. London, Hamish Hamilton, 1981.

8vo, pp. 251; a fine copy in brown cloth, dust-jacket with the odd crease, lightly bumped at foot of spine, but near fine; presentation inscription to half-title, 'For Brian & Margaret, with all good wishes, from your new neighbour, William Boyd, 6. Nov. 1981'; sheet of pencil notes in Aldiss's hand on yellow paper loosely inserted ('stupid Welsh gits out of K[ingsley] A[mis?]'); occasional notes in pencil to margins. £650

First edition of Boyd's first novel. Boyd moved to Oxford about 1980 as a PhD student writing on Shelley, afterwards joining St Hilda's College as a lecturer. Aldiss's notes are mostly friendly but include some criticism, and he notes the strong influence of Tom Sharpe on Boyd's hero Morgan Leafy. Fellow writers, perhaps especially the younger and inexperienced sort, could clearly expect Aldiss not only to read the books they gave to him, but to pass judgement on them too. Boyd recalled that he once entered a science fiction short story in a competition judged by Aldiss and wasn't even shortlisted.

### 37. BOYD, William. *An Ice Cream War*. London, Hamish Hamilton, 1982.

8vo, pp. [12], 370; a very fine copy in blue cloth, pictorial dust-jacket; signed to title-page, presentation inscription to half-title: 'For Brian and Margaret with love from Will ... 25.August.1982'; newspaper cutting loosely inserted. £300

First edition, a very good copy inscribed to Brian Aldiss by the author. Boyd's historical novel is set in a forgotten corner of the First World War, the war with Germany in East Africa. The newspaper cutting refers to Boyd's *Ice Cream War* losing out in the Booker Prize to *Schindler's Ark* by Thomas Keneally.

### 38. BOYD, William. *Stars and Bars*. London, Hamish Hamilton, 1984.

8vo, pp. 255; a fine copy in original blue cloth, dust-jacket a little creased and slightly marked, but fine; presentation inscription to title-page, 'For Brian + Margaret, with love, Will'. £150

First edition.



**39. BOYD, William. *School Ties*. London, Hamish Hamilton, 1985.**

8vo, pp. 144; a fine copy in black cloth, dust-jacket lightly marked but fine and bright; title-page signed by author, presentation inscription to half-title, 'To Brian & Margaret, with love, Will'. £350

First collected edition of two scripts Boyd wrote for television films examining life in boys' boarding schools, *Good and Bad at Games* (1983) and *Dutch Girls* (1985), published here with an additional essay. Boyd was educated at Gordonstoun in Scotland ('Colditz in kilts').

**40. BOYD, William. *The New Confessions*. London, Hamish Hamilton, 1987.**

Large 8vo, pp. [x], 462; black cloth, spine lettered gilt, with a pictorial dust-jacket, a little scratched; signed by the author to title-page, half-title inscribed by the author to Brian and Margaret Aldiss; small memo slip loosely inserted. £100

First edition. The memo slip has a pencil note on it reading 'MM Love you greatly, darling, be with you again soon. Your Brian.'

**41. BOYD, William. *Brazzaville Beach*. A Novel. London, Sinclair-Stevenson, 1990.**

Large 8vo, pp. xiii, [i], 314, [8 blank]; blue cloth, spine lettered blue, with a pictorial dust-jacket; jacket very lightly scratched; signed by the author to title-page, half-title inscribed by the author to Brian and Margaret Aldiss. £100

First edition.

**42. BOYD, William. *The Blue Afternoon*. London, Sinclair-Stevenson, 1993.**

8vo, pp. [8], 324; a very fine copy in blue cloth, patterned endpapers, dust-jacket near fine, one slight stain to upper wrapper, corners lightly rubbed; signed to title-page, presentation inscription to half-title: 'For Brian + Margaret with love, Will'. £250

First edition.

**43. BOYD, William. *The Destiny of Nathalie 'X'*. London, Sinclair-Stevenson, 1995.**

Small 8vo, pp. [10], 195; a very good copy in blue cloth, dust-jacket a little marked but fine; signed by the author to title-page, presentation inscription to half-title, 'For Brian & Margaret, with love, Will'; newspaper cutting loosely inserted. £100

First collected edition of these short stories by Boyd, united by their cinematic flavour.

**44. BREEN, James. *The Planetary Worlds: the topography and telescopic appearances of the sun, planets, moon, and comets.* London, Robert Hardwicke, 1854.**

12mo, pp. [viii], 290, with a frontispiece and sixteen plates of engravings (some lightly coloured), other engraved illustrations throughout the text; some light foxing; in blue pebbled cloth, spine lettered and embossed in gilt, boards embossed with a foliated border; boards rubbed and extremities of spine and boards bumped; pencil ownership inscription of Aldiss to front free endpaper. £200

First edition, rare.

**45. BROOKNER, Anita. *Hotel du Lac.* London, Jonathan Cape, 1984.**

8vo, pp. 184; a fine copy in original blue cloth, dust-jacket somewhat creased and scratched to rear, but near fine; sheet of scribbled appointments and notes in Aldiss's hand loosely laid in. £125

First edition. Winner of the Booker Prize.

**46. BROOKNER, Anita. *Family and Friends.* London, Jonathan Cape, 1985.**

8vo, pp. 187; some age-toning along top edge, but a near fine copy, dust-jacket lightly marked and creased, but very good; three Christmas cards from Aldiss's wife Margaret and daughter Charlotte loosely laid in. £90

First edition of Brookner's novel of society marriages.

**47. BROWNE, Thomas. *The Religio Medici & Other Writings of Sir Thomas Browne.* London & Toronto, J.M. Dent & Sons; New York, E.P. Dutton & Co., 1920.**

8vo, pp. xvi, [ii], 296, 6 (publisher's catalogue); blue cloth, spine lettered and embossed gilt, upper board embossed with publisher's logo; spine faded and fraying at head and tail, boards a little bumped and soiled; earlier ink ownership inscription (J.G. Tilney-Bassett) to p. iii, pencil notes by Brian Aldiss to front free endpaper; small note loosely inserted as bookmark. £70

Fifth reprint of this edition, no. 92 of the Everyman's Library series. Aldiss's notes to the front free endpaper read: 'Olive gave me a shilling today for putting up trellis in the garden – with it I bought this. Brian 31/1/51' and, later 'Alas! So underpaid.'

But I could never pay in kind for all the love and labour given for my sake. So as a symbol, a shilling is no less adequate than a sovereign.' The note, tucked into p.65, the start of the second part of the *Religio Medici*, includes a record of an appointment reading '31 Tues Noon. St Marks, Regent Sq., Kingsley'.

**48. BULWER-LYTTON, Lord Edward. *The Coming Race*. London, George Routledge and Sons Ltd, 1891.**

12mo, pp. 317, [1]; a good copy in publisher's half red cloth over marbled boards, spine gilt, fairly rubbed and spine a little soiled, else good; 6pp. of notes in Aldiss's hand on several sheets loosely inserted, one on scrap of envelope from the British Science Fiction Association, with address panel. £200

Later edition, first published anonymously in 1871. This story of creatures in subterranean chasms is a predecessor of science fiction, inspired by Lord Lytton's interest in the occult. Its idea of the energy-giving drink 'vril' inspired the name Bovril. Aldiss's notes show detailed reading, and would appear to date from the 1960s when Aldiss was living off the Iffley Road in Oxford. He became first president of the British Science Fiction Association in 1960.

**49. BURGESS, Anthony. *Devil of a State*. London et al, Heinemann, 1961.**

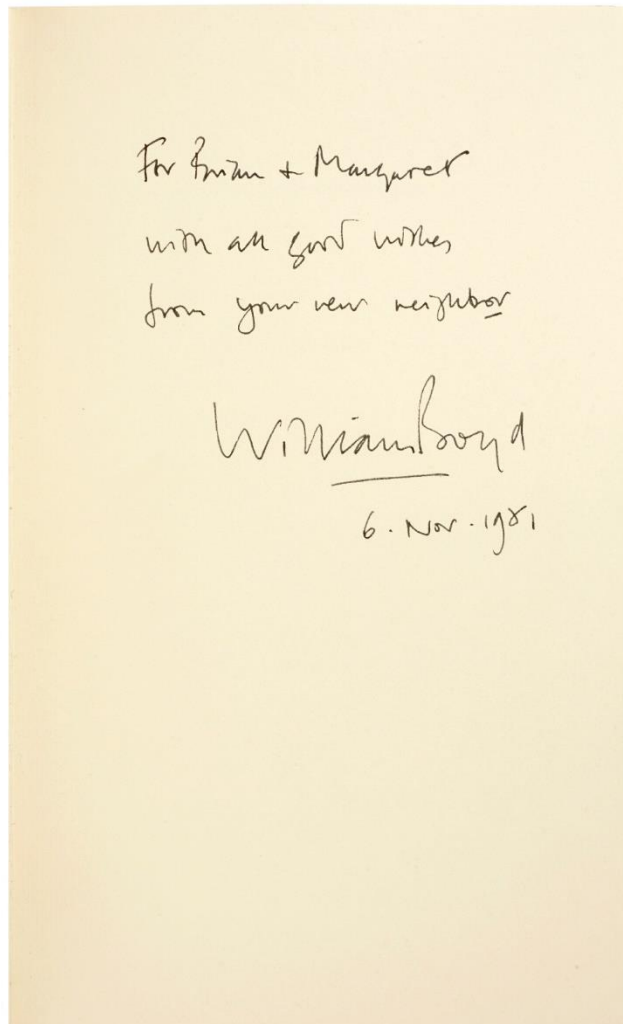
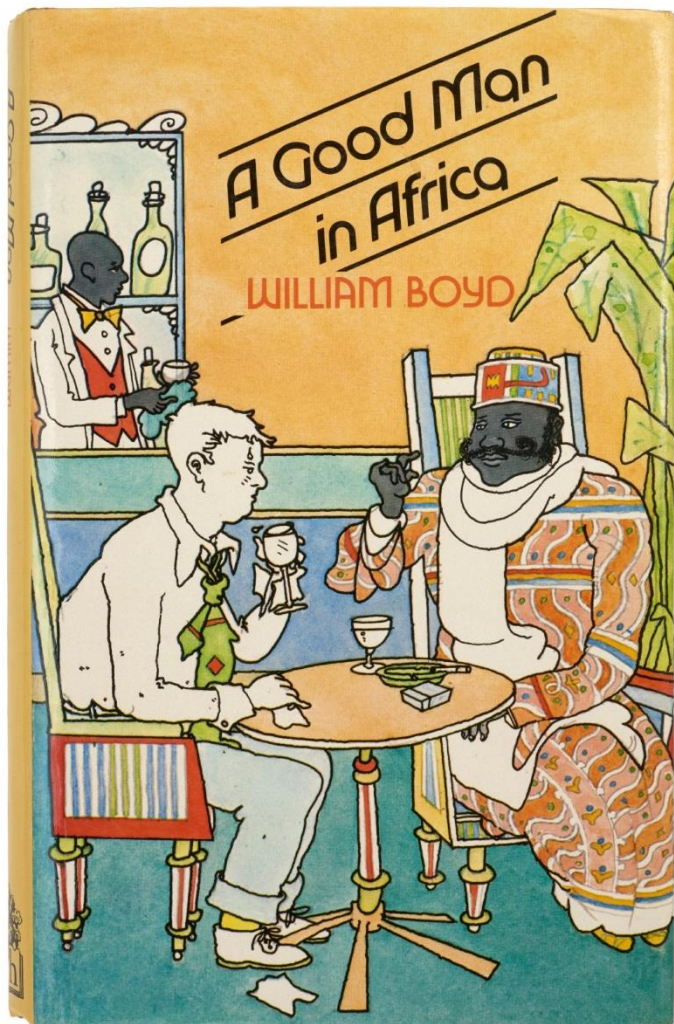
8vo, pp. [viii], 282; edges a little spotted, just touching outer margins of a few pages; a very good copy, in red cloth, spine lettered gilt, with the pictorial dust-jacket; jacket somewhat browned with a couple of tiny tears to top edge; publisher's review slip, annotated to verso by Aldiss, loosely inserted. £150

First edition. Aldiss has made only a couple of notes on the review slip, including '25 ... 1<sup>st</sup> para – who but AB?' and '134 ... pretty heavy swipes at Australians (at last a race AB likes less than English)'.

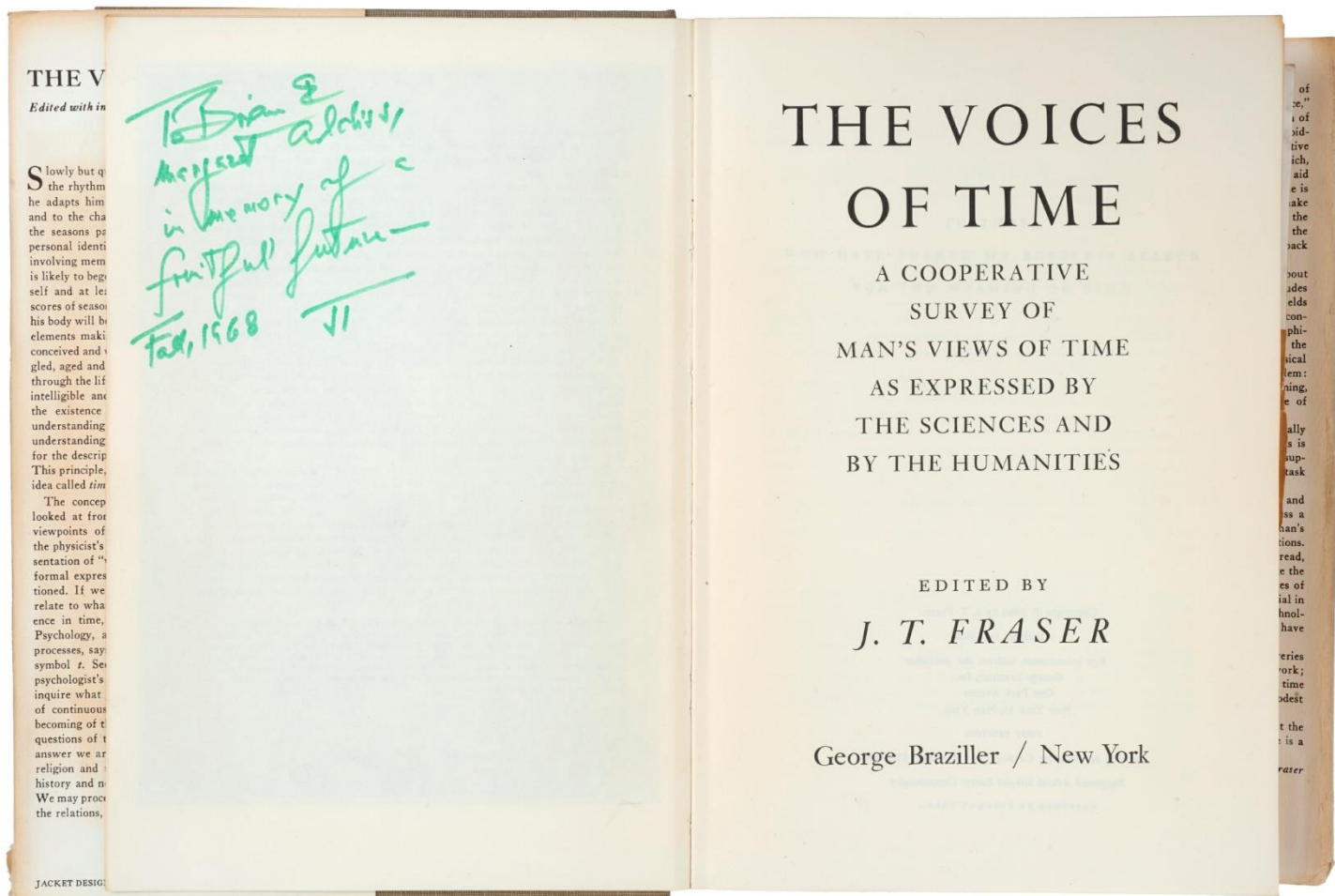
**50. BURGESS, Anthony. *Earthly Powers*. London, Hutchinson, 1980.**

Large 8vo, pp. [2], 649; waterstaining along bottom edge at front, affecting cloth, some offsetting to inside of dust-jacket, else a near fine copy in red cloth, dust-jacket lightly creased at edges but fine and bright. £50

First edition, an epic novel of twentieth century history.



[36]



[79]

**51. BURGESS, Anthony. *The End of the World News. An Entertainment.* London et al, Hutchinson, 1982.**

Large 8vo, pp. x, 3-389; blue cloth, spine lettered gilt, with a pictorial dust-jacket; a fine copy; cuttings of two obituaries of Anthony Burgess, and a gift tag to Aldiss from his wife Margaret ('Moggins'), loosely inserted. £65

First edition. One of the cuttings is an article by Lorna Sage from the *TLS*, December 17<sup>th</sup> 1993, around a month after Burgess's death, in which she describes *The End of the World News* as 'a ragbag of a book ... a tripartite travesty'.

**52. BURGESS, Anthony. *The Devil's Mode.* London et al, Hutchinson, 1989.**

Large 8vo, pp. [iv], 271; navy blue cloth, spine lettered silver, in the pictorial dust-jacket; a fine copy; two newspaper cuttings loosely inserted. £30

First edition, second printing. The articles tucked into the book both relate to Roger Lewis's biography of Burgess which was published in 2002. One article, from *The Independent on Sunday*, 13<sup>th</sup> October 2002, focuses on Lewis's claims that *A Clockwork Orange* was inspired by a real-life involvement on the part of Burgess with the CIA's mind-control experiments in the 1950s. The other, John Walsh writing in *The Independent Review* (13<sup>th</sup> November 2002) is critical of Lewis's book, describing it as 'a blizzard of disobliging revelations, put-downs, insults and complaints'. Walsh writes of Burgess that 'he was the sort of man who made you feel like cheering just because he existed, and there's nobody remotely like him around today.'

**INSCRIBED, AND WITH A POSTCARD FROM THE AUTHOR**

**53. BYATT, A.S. *Elementals. Stories of Fire and Ice.* London, Chatto & Windus, 1998.**

Small 8vo, pp. [viii], 230; a fine copy, in black cloth, spine and upper board lettered gilt, with an orange pictorial dust-jacket; jacket very lightly scratched and marked in places; title-page signed and inscribed by the author 'for Brian Aldiss With all good wishes and with admiration. Antonia. Putney, December 2<sup>nd</sup> 1998'; two postcards loosely inserted. £150

First edition. The first of the postcards reads, on one side, 'Kjau Brian, I just would love to have a good laugh with you – [?]Karin', dated 21<sup>st</sup> April 1975. On the other side Aldiss has written various notes of names, telephone numbers, dates and times. The other postcard is from Byatt to Aldiss, and discusses the 'doubleness of grief & loss ... there is the odd sensation of fleeting intense pleasure in a bit of light occupation wch feels illegitimate and makes loss worse.' She refers particularly to her story *Crocodile Tears*: 'People who don't know about shock & doubleness don't understand the story, but you might'.



**54. CARTER, Angela. Fireworks. Nine Profane Pieces. London, Quartet Books, 1974.**

8vo, pp. [vi], 122; in purple cloth, spine lettered silver, with a pictorial dust-jacket; a fine copy; publisher's review slip and two cuttings loosely inserted. £70

First edition. Cuttings are of the review of the book in *The Observer*, 18<sup>th</sup> August 1974, and an article comprising Carter's introduction to a collection of criticism, published in *The Independent on Sunday* shortly after her death in 1992. The review describes the book as 'sometimes absorbing, often dreadful, always unrepentant' and notes: 'Her special quality is her brand of murderous innocence'.

**55. CLUTE, John and Peter Nicholls. The Encyclopedia of Science Fiction. London, Orbit, 1993.**

Large 4to, pp. xxxvi, 1370; a very good copy in blue cloth, gilt, a little bumped; dust-jacket creased but otherwise good and bright; title-page signed by Clute; correction in pencil to incorrect date in Aldiss's entry; absolutely stuffed with ephemera, including the usual random scraps, a Royal Academy membership card (adhered to page), handyman's business card, etc., newspaper cutouts, printed newsletters, invitation card and original photograph. £120

First edition thus; first published 1979. This well-used copy is a wonderful Brian Aldiss miscellany. It contains numerous newspaper cuttings, mostly obituaries, relating to the great and good of science fiction who appear in these pages. There are, more interestingly, a number of ephemeral pieces chiefly relating to sci-fi and fantasy conventions, which Aldiss attended regularly. These include two irreverent 1990s convention dailies by the author Dave Langford, one of them being the *Heliograph* newsletter of the Helicon convention, in which Aldiss features prominently; an invitation from Margaret and Brian Aldiss, inviting guests to their house on Boars Hill in Oxford for 'an Aftercon Con' (noon-midnight!) with food, drinks and music; and an original print of a photograph showing Aldiss and a fellow writer at a convention. There are other sci-fi in-jokes including an original photographic print of a raunchy sci-fi pulp cover, a photocopy of Aldiss's entry in a terrible French sci-fi encyclopaedia, and a post-it note to one obituary with the inscription: 'One thing worse than dying is having Clute write your obit.'

**56. COLLINGS, Michael R. Naked to the Sun. Dark Visions of Apocalypse. Mercer Island, WA, Starmont House Inc., 1985.**

8vo, pp. [10], 75; a fine copy in original purple pictorial wrappers, the odd light crease or mark, but fine; signed by the author to title-page, presentation inscription to half-title: 'For Brian – whose works intrigue, engage, stimulate, and never fail to spark new ideas – Thanks for your friendship and best to you and your family, Michael R. Collings, 1/86'. £40

First and only edition of this collection of sci-fi and fantasy poetry, dedicated to Brian Aldiss and quoting his work *Cryptozoic!*. The verse is pretty indifferent but occasionally entertaining, and cheerfully illustrated with vignettes of spacecraft and vampires.

**57. COMFORT, Alex. *Nature and Human Nature*. London, Weidenfeld and Nicolson, 1966.**

8vo, pp. [8], 222; some leaves creased, but a fine copy in publisher's grey cloth, spine gilt, remains of rear flap of dust-jacket loosely inserted; review copy, publisher's slip loosely inserted and characteristically annotated by Aldiss ('screwing strange women'; the sheet is inserted at the relevant page), one further sheet of notes, numerous marginal markings in pencil; newspaper cutting of review by Anthony Burgess loosely inserted. £40

First edition of this study on evolutionary development, predominantly sexual, which appears to have greatly interested Aldiss.

**58. COUNCIL OF EUROPE. *The Age of Neo-Classicism. A handlist to the fourteenth exhibition of the Council of Europe. The Royal Academy and the Victoria & Albert Museum London 9 September – 19 November 1972. [London], The Arts Council of Great Britain, 1972.***

8vo, pp. 86, [2 blank]; printed self-wrappers; wrappers lightly soiled with a couple of small creases; with numerous annotations in blue ink. £45

First edition. Aldiss has noted 'Beautiful' against Francois Gerard's Portrait of Madame Recamier, and 'Awful!' against Benjamin West's The Apotheosis of Nelson. Numerous other items are underlined or highlighted in the margins with occasional exclamation marks or ticks. Other notes include 'The Greatest!' next to Jean-Auguste-Dominique's Napoleon I on the Imperial Throne, and 'doppelganger!' beside Jacob-Henri Sablet's Double Portrait in the Protestant Cemetery at Rome'.

**WITH AN ORIGINAL POEM WRITTEN FOR ALDISS**

**59. COUZYN, Jeni. *Monkey's Wedding*. London, Jonathan Cape, 1972.**

8vo, pp. 96; a very fine copy in original brown cloth, dust-jacket very lightly faded to spine, slight rubbing at corners and along top edge, but fine and bright; presentation inscription to front free endpaper, 'For Brian Aldiss, with love. Jeni Couzyn'; attractive sheet of yellow hand-printed paper, folded, loosely inserted with note from the author in red ink and typewritten poem to the reverse, dated '12.12.72'. £60

First edition. Couzyn encloses an original poem named after Aldiss's book of short stories, *Moment of Eclipse* (1970), which he appears to have sent to her. She writes: 'Dearest Brian, thank you for the book. I am sending you without comment

this poem. There are some others but I can't fit them all on this beautiful paper.  
With love, Jeni'.

**60. COUZYN, Jeni. *House of Changes*. London, Heinemann & Vancouver,  
Douglas & McIntyre, 1978.**

8vo, pp. [x], 61; in black pictorial card wrappers; a very good copy; inscribed by the author to half-title, 'For Brian with much love'; paper drinks mat with a map of Hyde Park loosely inserted. £35

First edition.

**EDWARD BURNE-JONES'S COPY**

**61. CURZON, Hon. Robert, junior. *Visits to the Monasteries of the Levant*.  
With numerous woodcuts. London, John Murray, 1850.**

8vo, pp. lv, [1 blank], 420; engraved title-page and frontispiece, fourteen further full-page woodcuts, only one with tissue-guard, and folding map, numerous woodcuts to text; a very good copy with only the slightest foxing, in near-contemporary half calf and marbled boards, matching endpapers, spine gilt with raised bands, black morocco lettering-piece, gilt, lightly rubbed; later nineteenth-century ownership inscription of Edward Burne-Jones at The Grange, Northend, Fulham; pencil inscription of J. F. Chilvers; tickets and brochure from Greek monastery loosely inserted by Aldiss. £700

'Third edition'. Aldiss certainly purchased this copy for its provenance, as it belonged to the artist Edward Burne-Jones (1833-1898) at his house in Fulham, where he lived from 1867 until his death. Aldiss was interested in the Pre-Raphaelites: William Holman Hunt's paintings feature in one or two of his novels and short stories.

**62. DANN, Jack. *The Rebel. An Imagined Life of James Dean*. New York,  
William Morrow, 2004.**

Large 8vo, pp. [2], xi, 401; a good copy in publisher's printed wrappers, uncorrected proof; review copy, publisher's letter to Aldiss loosely inserted, envelope used as bookmark. £35

First edition.

**63. DI FILIPPO, Paul. *A Year in the Linear City.* Harrogate, PS Publishing, 2002.**

8vo, pp. [2], 80, [5, advertisements]; a good copy in printed wrappers; author's personal copy, one of 500 numbered paperback copies, signed and numbered by the author. £80

First edition of this meta-fiction about science fiction authors.

**64. DE LA MARE, Walter, et al. *The Ghost Book or They Walk Again. A Collection of the Best Ghost Stories. Chosen by Colin de la Mare. With an introduction by Walter de la Mare.* London, Faber and Faber Limited, 1941.**

8vo, pp. 469; somewhat browned; hinges split; in blue cloth, spine lettered red; spine faded, boards a little soiled and bumped; with a bookplate recording a gift from 'Uncle Ernest & Peggy' to front pastedown. £20

Second edition, fourth printing (first edition 1931). A collection of 18 ghost stories by authors including Walter de la Mare, Edith Wharton, E.F. Benson, and L.P. Hartley. There are a number of pencil ticks against some of the stories in the contents list. Oliver Onions' *The Beckoning Fair One* has three ticks, with Algernon Blackwood's *Keeping his Promise* and W.W. Jacobs' *The Monkey's Paw* each meriting two ticks. E.F. Benson, William Hope Hodgson and L.P. Hartley have been given one tick each.

**65. DICKENS, Charles. *The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time.* London, Bradbury & Evans, 1848.**

Small 8vo, pp. [6], 188; two frontispiece leaves, numerous wood-engraved illustrations to text; commemorative Dickens patch laid down to verso of frontispiece leaf; slight offsetting to title-page from frontispiece; a good copy in later half calf over cloth, spine gilt, corners and edges a little rubbed; blue silk placemaker; bookplate of Samuel Hanson; gift bookplate after Aubrey Beardsley, inscribed: 'To Brian – for the pleasures of the past – a relish for the future – love Mike, P.S. Happy 65<sup>th</sup>'. £400

First edition.

**66. DICKINSON, Emily. *Collected Poems.* New York, Chatham River Press, 1983.**

8vo, pp. xv, 256; a beautiful copy in black morocco over marbled boards matching endpapers, roll borders, gilt, green morocco label to front board, gilt with roll border, spine gilt in panels with red morocco labels; presentation inscription to title-page from 'Sharon, March 1985'; envelope loosely inserted containing advertisement

card of the Lord Jeffery Inn, Amherst, Massachusetts, copiously annotated in ink, and three pressed leaves and violets from Emily Dickinson's house. £30

First edition thus.

**67. DURRELL, Lawrence. *The Alexandria Quartet: Justine, Balthazar, Mountolive, Clea*. London, Faber & Faber, 1962.**

Large 8vo, pp. 884; a near fine copy in red cloth, spine printed blue and lettered gilt, with printed dust-jacket; jacket spine browned with a couple of small tears and chips; publisher's review slip, cuttings of an article and an obituary of Durrell, and a cutting of a review of Ian McNiven's biography loosely inserted. £130

First single-volume trade edition (also issued in a limited edition with a slipcase instead of the dust-jacket in the same year). One of the cuttings, an article from *The Independent*, 10<sup>th</sup> November 1990, describes *The Alexandria Quartet* as 'his greatest and most satisfying achievement' and the other quotes Durrell as saying, 'by a stroke of luck a lovely young Alexandrian tumbled in to my arms and gave me enough spark to settle down and demolish the book [*Justine*]'. The lady in question was to become his third wife, Claude Forde.

**68. DURRELL, Lawrence. *Monsieur, or the Prince of Darkness*. A novel. London, Faber and Faber, 1974.**

8vo, pp. 296; a near fine copy in beige cloth, dust-jacket by David Gentleman torn along upper edge, very lightly rubbed along joints, otherwise near fine and bright. £40

First edition.

**69. EASTWOOD, W. and J.T. GOOD. *Signposts. A Guide to Modern English Literature*. Cambridge, Published for The National Book League at the University Press, Cambridge, 1960.**

8vo, pp. 79; slight rust-stains from staples; stapled in red printed card wrappers; spine faded; publisher's review slip loosely inserted, along with a typed page entitled "I Said to Myself on Trieste Station", and the rear cover of the *Gateway Guide to Europe*. £20

First edition, comprising "A Brief Survey of English Literature since 1900" and a list of the best examples of categories including Verse, Drama, Novels, Biography, Travel, History, The Literature of War and Philosophy.

**70. ELIOT, T. S. *Four Quartets* [not including *The Dry Salvages*]. London, Faber and Faber, 1940-1942.**

Three pamphlets, 8vo, pp. 15; 15; 16; near fine copies, coloured wrappers somewhat faded but near fine; contemporary ownership inscriptions of Robert Pring-Mill; offered with a second copy of *East Coker*; inserts, presumably added by Aldiss, loosely laid in: newspaper cutting and postcard showing Eliot's memorial at East Coker. £120

First editions; first impression of *Little Gidding*; second impression of *Burnt Norton*; sixth impression of *East Coker*. From the library of Robert Pring-Mill (1924-2005), Oxford scholar and expert on Latin American literature. The idea for the poems came while Eliot was writing *Murder in the Cathedral*.

**71. ELIOT, T.S. *Murder in the Cathedral*. London, Faber and Faber Limited, 1948.**

8vo, pp. 88; Margaret Aldiss's pencil annotations throughout; in red cloth, spine lettered brown; spine rather faded and a little creased, lacking a dust-jacket; ownership inscription of Margaret E.C. Manson, with the note 'set book for Higher 1951' to front free endpaper. £60

Third edition, seventeenth printing. Margaret Aldiss has underlined many short extracts and made a number of marginal notes including 'beautiful verse' against the start of the second stanza ('Since golden October declined into sombre November...'), and 'worldly power & enjoyment' against the words of the First Tempter.

**72. ELIOT, T.S. *Four Quartets*. London, Faber and Faber, 1949.**

8vo, pp. 44; endpapers slightly foxed, otherwise a good copy in original cloth, clipped dust-jacket foxed and with slight chips and creases at corners and edges; inkstamp to rear pastedown; Aldiss's pencil ownership inscription to front pastedown; folded sheet from the *Athenaeum* for 1878 loosely inserted at rear, pencil note in Aldiss's hand alongside list of latest publications, 'lovely titles'. £60

First edition, seventh impression.

**73. FEINSTEIN, Elaine. *Loving Brecht*. London, Hutchinson, 1992.**

8vo, pp. [iv], 187; dark blue cloth, spine lettered gilt, with a glossy black dust-jacket; a fine copy, inscribed by the author to title-page: 'For Brian, much love (& what about another trip to – well perhaps not Georgia ...?). Love, Elaine'; a copy of the press release loosely inserted, with a note from Feinstein and a sketch map drawn in ink on it. £45

First edition. Feinstein has noted on the press release: 'I know I sent this before BUT the addresses were wrong ... If you're in town do come' and Aldiss has drawn a map in ink of part of Soho with a location marked and the note 'Metro: 3.30 Raise Red Lantern'.

**74. FEINSTEIN, Elaine. *Dreamers. London, Macmillan, 1994.***

Large 8vo, pp. [viii], 339; a very good copy, in brown cloth, spine lettered gilt, with a pictorial dust-jacket; jacket very lightly creased at the head; autograph letter from Elaine Feinstein to Brian Aldiss loosely inserted. £45

First edition. The letter, on Feinstein's headed paper and dated 30<sup>th</sup> May 1994, reads: 'I suppose historical novels need as strange an imagination as SF ... Do let's hear what you think.'

**75. FORSTER, E.M. *Collected Short Stories ... London, Sidgwick and Jackson Ltd, 1965.***

8vo, pp. vii, [3], 246; offsetting caused by inserts, but a near fine copy in blue cloth, dust-jacket slightly dusty but fine; ownership inscription of Brian Aldiss to front pastedown; receipt from J. Thornton & Son for the book loosely inserted, dated 30/9/66, price 1d 5s; small scrap of paper with notes in Aldiss's hand; folded sheet of brown paper with typewritten notes; folded typewritten television script for Aldiss's appearance on BBC's *Late Night Line-Up*, 4pp., stapled; sheet of notes concerning arrangements for the appearance ('Car arrives Jasmine 7.15 for 9 p.m. program, drinks'). £70

Reprint, first published in this collected format in 1947. Aldiss appeared on *Late Night Line-Up* to discuss a BBC television play based on Forster's science fiction tale of terror, "The Machine Stops", first published in 1909. Aldiss evidently purchased this book to prepare for the broadcast.

**76. FOWLES, John. *The Magus. London, Jonathan Cape, 1966.***

8vo, pp. [12], 617; a reading copy in quarter purple and grey cloth, cocked and rubbed, dust-jacket with a few scratches, tears and tape repairs to corners and spine without major loss; Aldiss monogram to front free endpaper?; newspaper cutting and Rioja wine label loosely inserted. £95

First edition.



**77. FOWLES, John. *The Ebony Tower*. London, Jonathan Cape, 1974.**

8vo, pp. 300; a near fine copy in grey cloth, printed dust-jacket on textured paper, rubbed at corners with slight tear at head of spine, otherwise near fine; newspaper cutting loosely inserted. £85

First edition.

**78. FOWLES, John. *Mantissa*. London, Jonathan Cape, 1982.**

8vo, pp. 192; a very fine copy in grey cloth, dust-jacket on wove paper; inscription to front free endpaper, 'Margaret – All love on our 17<sup>th</sup> Wedding Anniversary, your Brian, 11 Dec '82'; pink paper bookshop slip loosely inserted. £95

First edition. Fowles's novel describes a man awaking in an unidentified medical facility, where the nurses begin to perform ungratifying sexual acts on him. It was rather poorly received by critics.

**79. FRASER, J.T., editor. *The Voices of Time. A cooperative survey of man's views of time as expressed by the sciences and the humanities*. New York, George Braziller, 1966.**

Large 8vo, pp. xxv, [i], 710; grey cloth, spine lettered black, upper board embossed, with a printed dust-jacket; jacket lightly soiled, with short tears; inscribed in ink opposite title, 'To Brian & Margaret Aldiss, in memory of a fruitfull future – Fall, 1968, JT', with Aldiss's ownership inscription to front free endpaper; numerous cuttings, etc. loosely inserted. £75

First edition. Inserted items include a review of David S. Landes's *Revolution in Time. Clocks and the Making of the Modern World* (1984); Philip Toynbee's review of *The Voices of Time* (The Observer Review, 18 Feb. 1968), which he described as 'one of the most fascinating books I have read for a long time'; a prospectus for the journal *Cultural Dynamics*, Dec. 1989; a card from Brentano's bookshop with a note in Aldiss's hand reading, '592 – chronosophy ... "Temporal nature of the world appears at all levels at which man can receive reality" – just a difficult way of restating old truth?'; a typed copy of Fraser's essay "Time and the Paradox of Unexpected Truths", prepared for the XIVth International Congress of Philosophy, Vienna, 1968; and copies of reviews of the book from *Isis*, *The Listener* and *The Lancet*.

**80. FRASER, J.T. *Of Time, Passion, and Knowledge. Reflections on the Strategy of Existence*. New York, George Braziller, 1975.**

Large 8vo, pp. xiii, [i], 529; untrimmed, in grey cloth, printed black, with a printed dust-jacket; jacket lightly sunned and creased at edges; a very good copy; inscribed by the author, 'To a "verray parfit gentil knight" and his Margaret, with love from

Julius', dated March 1968; with the author's business card, a review of Anthony Savile's *The Test of Time*, and two postal international reply coupons loosely inserted. £75

First edition. The inserted review of Savile's *The Test of Time* (dated by hand 18 Feb '83) makes no direct reference to Fraser's work but Aldiss has made a marginal note against a sentence reading: 'The category of art is a disorderly grab-bag unworthy of a significant theoretical role. What is needed is a radical reorganization of its contents and its surroundings in other terms.'

**81. FRASER, J.T. *Time as Conflict. A Scientific and Humanistic Study.* Basel & Stuttgart, Birkhäuser Verlag, 1978.**

8vo, pp. 356; in pale yellow cloth, lettered and embossed in brown, with a printed dust-jacket; jacket a little scratched; inscribed by the author opposite the title, 'For Brian and Margaret, Timothy and Charlotte, a book: a symbolic gift – not for what it says but for the feeling and labor that went into it'; various slips of paper loosely inserted. £100

First edition. Aldiss has marked a paragraph about the nature of personal identity and how to define 'the self'. One of the bookmarks is a slip of paper with notes regarding a menu that includes 'saddle wild boar' and 'curried parsnip soup'. Another is a telegram to Aldiss from the publisher Weidenfeld and Nicolson sending 'Best wishes for the success of your book', 26<sup>th</sup> July 1979.

**82. FRASER, J.T. *The Genesis and Evolution of Time. A Critique of Interpretation in Physics.* Amherst, The University of Massachusetts Press, 1982.**

8vo, pp. [xiv], 205, [1]; in beige cloth, spine lettered brown, with a beige printed dust-jacket; jacket lightly soiled with a couple of small pencil marks; inscribed by the author in ink opposite the title, 'About a world as eccentric as the orbit of Helliconia – For Brian and Margaret with affectionate regards – Jul.'; with occasional pencil notes in Aldiss's hand, and a cutting of a review of Elliott Jaques' *The Form of Time* loosely inserted. £60

First edition. Aldiss has noted on the front free endpaper, 'p. 29 J.T.'s six *umwelts* again', and page 20 has a number of marginal marks indicating passages of interest, plus underlining of the words 'functional loop'. Fraser explains the term *umwelt* as 'the circumscribed portion of the environment which is meaningful and effective for a given animal's species ...' (p. 21, taken from *A Comprehensive Dictionary of Psychological and Psychoanalytic Terms*, 1964) and goes on to propose 'the reality in nature of a hierarchy of nested, level-specific *umwelts*.' (p.29).

**83. FRASER, J.T. *Time, Conflict, and Human Values. Urbana, IL, University of Illinois Press, 1999.***

8vo, pp. [12], 295, [2]; a fine copy, spiral-bound with publisher's laminated blue wrappers, sticker, uncorrected proof copy; publisher's order slip loosely inserted.

£50

Uncorrected proof.

**84. FRASER, J. T. *Time, Conflict, and Human Values. Urbana, University of Illinois Press, 1999.***

8vo, pp. [12], 306, [2]; a very fine copy in grey cloth, pictorial dust-jacket very fine, spine very lightly marked; presentation inscription to verso of half-title: 'For Brian, with love and best wishes for an open future built on the past, Oct 2000, Julius'; stapled printout with tribute to Gerald J. Whitrow loosely inserted, 3pp. folded, printed post-it note stating 'other material under separate cover'; scraps of paper printouts with fragmentary material by Aldiss loosely inserted.

£50

First edition.

**85. GALL, Rev. James. *An Easy Guide to the Constellations with a Miniature Atlas of the Stars and Key Maps. London, George Philip & Son, Map, Chart and Geographical, [c. 1870].***

12mo, pp. 15; 25ll. of plates in blue ink with text to some versos, in good condition; a fairly rosey copy, foxed, in original gilt cloth signed by Gall and Inglis, Edinburgh and London, rubbed, inner hinge broken; paper label pasted to title-page obscuring original imprint; faint geometrical diagrams with compass point to front endpaper and flyleaf; pencil diagrams showing ships' bearings to rear.

£30

First edition? James Gall and Robert Inglis were Scottish cartographers who specialised in the constellations, and who advocated producing maps that were legible for blind people. Gall left the business around the time of this publication to pursue his missionary work, which might have had something to do with the change of imprint.

**86. GHOSE, Gulfikar. *A Memory of Asia. New and Selected Poems. Austin, TX, Curbstone Publishing Company, 1984.***

8vo, pp. x, 82, [4]; in pink printed wrappers, lightly scratched; inscribed by the author to title-page, 'To Brian, with admiration and respect'; flyer loosely inserted.

£40

First edition. The inserted flyer is for Toronto Public Library's 'Spaced Out Library' and has been annotated by Aldiss 'Ox Pres Trust | Bostock Chair | preservation of city | new group | Bullock Pres | sign letter to Times?'.  
£50

**87. GIOVANNI, Norman Thomas di, editor. Celeste Goes Dancing and other stories. An Argentine Collection. London, Constable, 1989.**

8vo, pp. 184; a very good copy in cream cloth, pictorial dust-jacket lightly creased, else fine; typed letter signed by the author loosely inserted, 1p. on single sheet, two folds, lightly creased but very good; Groucho Club booklet for 1993/4 loosely inserted, containing Harvey Goldsmith Entertainments V.I.P. card for a group called Planets, performing at Silvermint on October 2.  
£50

First edition, with a delightful letter from the editor to Aldiss: 'I'm just back from two weeks in Barcelona, where I stayed with my amigo Marcial Souto. Which meant that half of our conversation was about you. More, he stuck your *Bury My Heart ...* [sic] in my hands, and I could not put it down ... So many connections and coincidences ... I once lived for nearly a year in the Old Vicarage at Wheatley, Oxon. No need to say more. I happened also to catch a glimpse of you on the telly just before we went to Spain ... This book goes to you as a kind of big embrace and thank you. I happen to be one of that blessed band who can read a bibliography as though it were a novel, so please tell your wife, you lucky fellow, that I am overwhelmed by what she has done for you ...' Margaret Aldiss published bibliographies of her husband's works in 1962, 1972 (item 1) and 1992.

**88. GISSING, George. Eve's Ransom. Benn's Essex Library No. 8. London, Ernest Benn, 1929.**

Small 8vo, pp. [4], 219; a little toned, but a good copy in publisher's maroon cloth, gilt, rear board badly stained; dust-jacket present but faded and split along spine, chipped along edges; bookplate to front pastedown of Martin Seymour-Smith, inscribed to Aldiss.  
£50

First Benn reprint, first published 1895. Martin Seymour-Smith (1928-1998) was a British poet and author of *The Guide to Modern World Literature* (1973).

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**GOLDING, William.**

Aldiss met William Golding in the 1950s, when they were the 'new boys' at publishers Faber & Faber, where they shared the same equally prestigious mentor in Charles Monteith (1921-1995). The timing is fairly extraordinary: Monteith was made a director of Fabers in 1954, having rescued (and rechristened, according to Aldiss) Golding's *Lord of the Flies* from the slush pile the previous year; Aldiss's

first book *The Brightfount Diaries* (in which Quaritch intimidatingly features) appeared the following year in 1955, Aldiss's '*annus mirabilis*'. Aldiss wrote: 'According to [Monteith's] secretary, Rosemary Goad, I was the first person he wrote to to commission a book' (*The Twinkling of an Eye*, p. 220).

**89. GOLDING, William. *The Inheritors*. London, Faber and Faber, 1955.**

8vo, pp. 233; a near fine copy in original blue cloth, dust-jacket with a few marks, reverse and inside flaps spotted and slightly stained, otherwise near fine; scrap paper used as bookmark. £250

First edition.

**90. GOLDING, William. *Pincher Martin*. London, Faber and Faber, 1956.**

8vo, pp. 208; light stain and single spot to front pastedown and flyleaves, otherwise a fine copy in red cloth, lightly faded, dust-jacket very lightly chipped at edges, but fine; review copy, publisher's typewritten slip loosely inserted, pencil notes in Aldiss's hand to reverse; postcard of Brueghel painting loosely inserted. £200

First edition of Golding's *Robinson Crusoe* story.

**91. GOLDING, William. *Free Fall*. London, Faber and Faber, 1959.**

8vo, pp. 253; a near fine copy in red cloth, cocked, dust-jacket very lightly foxed, slightly faded at edges and with small chips at foot of spine, but near fine. £140

First edition.

**92. GOLDING, William. *Rites of Passage*. London, Faber and Faber, 1980.**

8vo, pp. [4], 278; a fine copy in green cloth, dust-jacket lightly scratched but fine and bright; newspaper cutting and purple quality street wrapper loosely inserted. £120

First edition, the first book in Golding's excellent "Sea Trilogy" *To the Ends of the Earth*, describing an eighteenth-century voyage to Australia.

**93. GOLDING, William. *Fire Down Below*. London, Faber & Faber, 1989.**

8vo, pp. [iv], 313; blue cloth, spine lettered silver, with a pictorial dust-jacket; jacket a little soiled; cutting of the *TLS* review loosely inserted. £70

First edition.

**94. GOLDING, William. *To the Ends of the Earth. A Sea Trilogy.* London, Faber and Faber, 1991.**

Large 8vo, pp. [12], 753; an excellent copy in original quarter blue cloth over marbled boards, gilt fillet, spine with red cloth 'inlay' lettering-piece, gilt; signed by the author and numbered by hand, this copy number 284 of 400 'specially bound' copies; in a plastic sleeve and house in a cardboard slipcase, label inscribed 'To our dear friend Brian with love on your 70th birthday from Susan & David'. £250

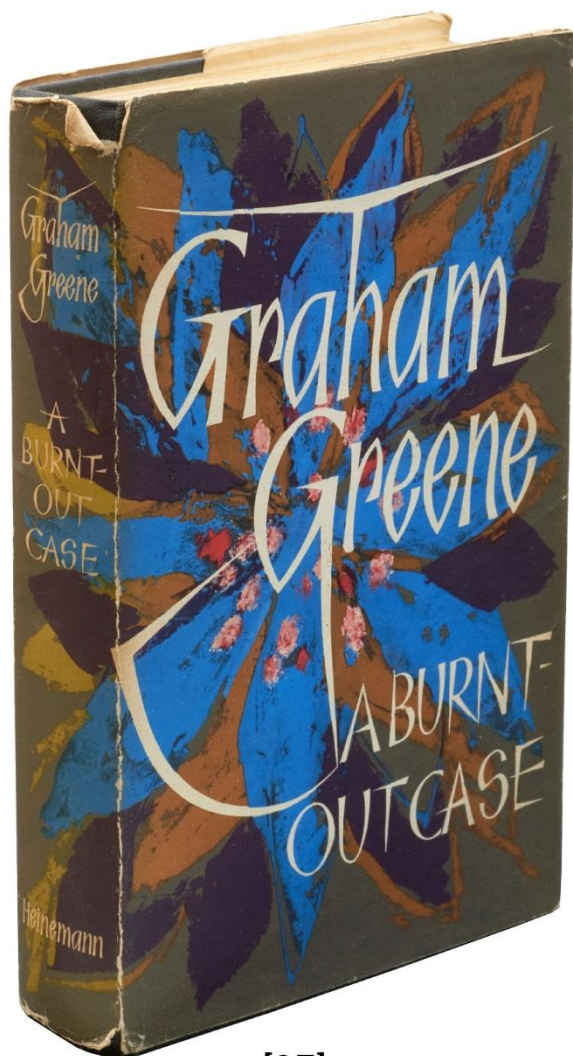
First collected edition, specially bound edition limited to 400 copies, signed by the author. Golding's three novels in the "Sea Trilogy" are *Rites of Passage* (1980), *Close Quarters* (1987) and *Fire Down Below* (1989). It is possible that this copy was given to Aldiss by the science fiction author David Wingrove, but we have been unable to confirm this.

**95. GOLDING, Judy. *The Children of Lovers. A Memoir of William Golding by his daughter.* London, Faber and Faber, 2011.**

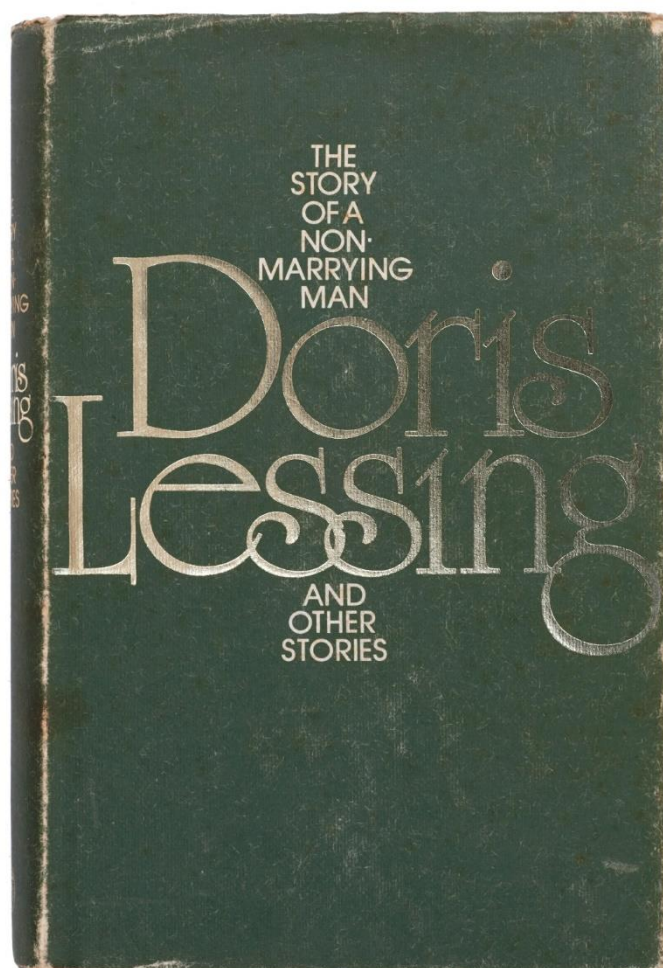
8vo, pp. [10], 251; a good copy in blue cloth, dust-jacket near fine, price sticker to rear; numerous ephemera inserted including a small cut-out of an old British naval ship; newspaper cuttings; a letter from Kate Bostock thanking Aldiss for a party and suggesting an article; Blackwells receipts; a draft poster with edits in pencil; and a 6pp. word-processed typescript with corrections in ink by Aldiss. £70

First edition. The ephemeral items contained in this memoir of Judy Golding's life with her father (not always easy) relate to an exhibition of the original transcript of Golding's *Lord of the Flies* at the Bodleian Library in 2011. Aldiss appears to have had a hand in the exhibition and even in designing the poster.

The transcript is of two drafts for a speech by Aldiss about Golding, presumably intended for the exhibition opening, which contains an erroneous reference to Golding's book "Lord of the Rings". Aldiss discusses Golding as a science fiction writer, which is apparently what the author considered himself to be early in his career. One version ends with a scrapped anecdote regarding Golding's son David – whose mental breakdown is covered in this book – lying in bed 'sick' while at Oxford, which his father put down to reading too much science fiction. The more palatable anecdotes tell of a long friendship between Aldiss and Golding dating from their simultaneous arrival as the 'new boys' at Faber and Faber. Aldiss describes a later meeting at a science fiction convention at Niagara Falls: 'At Golding's table was a writer by the name of L. Sprague de Camp, a talkative fellow who liked to hold forth about his noble Dutch ancestry. After the meal, Golding came up to me and asked me if I knew de Camp. I admitted it. "Kill him!", Golding said.'



[97]



[121]



**96. GREENE, Graham. *The Heart of the Matter*. London, Heinemann, 1948.**

8vo, pp. [6], 297; a near fine copy in original blue cloth, very lightly bumped, rubbed along spine and joints, else good, no dust-jacket. £350

First edition.

**97. GREENE, Graham. *A Burnt-Out Case*. London, et al, William Heinemann Ltd, 1961.**

8vo, pp. [viii], 256; blue cloth, spine lettered silver, with a pictorial dust-jacket; jacket a little worn with several short tears to extremities; a good copy. £200

First English edition (previously published in Swedish in 1960). With one small pencil mark to the margin of p. 34 against the sentence, 'The pouches under his eyes were like purses that contained the smuggled memories of a disappointing life', and a piece of Hilton National notepaper loosely inserted as a bookmark in the same page.

**98. GREENE, Graham. *The Comedians*. London, The Bodley Head, 1966.**

8vo, pp. 313; green cloth, spine lettered gilt, with a green pictorial dust-jacket; jacket very lightly worn at extremities; obituary of Greene from *The Independent* loosely inserted; a very good copy. £130

First edition

**99. GREENE, Graham. *Ways of Escape*. London, et al, The Bodley Head, 1980.**

8vo, pp. 309; green cloth, spine lettered gilt, with a blue glossy printed dust-jacket; jacket very lightly scratched, else a very good copy; envelope addressed to Aldiss loosely inserted, with an ink note to reverse reading 'How many times can you use one envelope?', and a couple of other scraps of paper used as bookmarks. £120

First edition of this novel set in Haiti under the repressive regime of Francois Duvalier and his *Tonton Macoutes*. It was later made into a film starring Richard Burton and Elizabeth Taylor.

**100. GREENE, Graham. *Monsignor Quixote*. London & Sydney, The Bodley Head, 1982.**

8vo, pp. 221; in green cloth, spine lettered gilt, with a printed dust-jacket; jacket very lightly marked and scratched, else a very good copy; with a Christmas gift tag

'to my darling Brian with all my love at Christmas, Moggins x' loosely inserted.

£100

First edition of one of Greene's final novels, following the travels of an eccentric Catholic priest, Father Quixote, travelling Spain in the footsteps of Don Quixote, who he believes to be a distant ancestor. Aldiss has bookmarked page 52 in which Father Quixote's companion, the Communist Mayor, sets out his view that the parable of the Prodigal Son is in fact a tale of class struggle.

**101. HAMMETT, Dashiell. *Modern Tales of Horror*. London, Gollancz, 1932.**

8vo, pp. 448; a few leaves chipped without loss, one leaf with crude tape repairs, just affecting text; spotting to endpapers and first few leaves, some light foxing, else a good copy in publisher's black cloth, title in red to spine, no dust-jacket; publisher's slip bound in with front endpapers; somewhat later ownership inscription of Brian Aldiss to front pastedown, small ticks in pencil, presumably in Aldiss's hand, to contents page indicating stories read; scrap of paper used as bookmark.

£50

First edition, second impression. An entertaining collection of stories of murders, ghosts, witches and mummies, with some offerings more in the sci-fi vein, such as "The Red Brain" by Donald Wandrei. Aldiss appears to have marked stories by Peter Fleming – one of only a few British writers present – William Faulkner and H. P. Lovecraft, among others. The majority of the authors are American.

**102. [HARRISON, Harry.] BIAMONTI, Francesco, *compiler*. *Bibliographia (1951-1965) ... with annotations by Harry Harrison*. Trieste, Editoriale Libreria S.p.A., [1965].**

8vo, pp. 12; cartoon caricature; a fine copy stapled as issued in publisher's printed wrappers, spine a little discoloured; signed by Harrison to title-page, dated 1965.

£70

First edition of this bibliography of Harry "Deathworld" Harrison, science fiction author. Aldiss and Harrison worked together in the 1970s as co-editors of sci-fi anthologies and co-presidents of groups such as the Birmingham Science Fiction Group.

**103. HAWKING, Stephen. *A Brief History of Time. From the Big Bang to Black Holes*. London, Bantam Press, 1988.**

Large 8vo, pp. x, 198; a couple of very faint spots to prelims; blue cloth, spine lettered gilt, with a photographic dust-jacket; jacket very lightly creased and scratched in places; a very good copy; article on Stephen Hawking from *The Sunday*

*Times*, 12<sup>th</sup> January 1992, loosely inserted, along with one of Aldiss's compliments slips (blank). £125

First edition, third printing.

**104. HAWKING, Stephen and Leonard MLODINOW. *The Grand Design*. London, Bantam Press, 2010.**

8vo, pp. [8], 200; a very good copy in cloth, printed dust-jacket with some wear, fine; receipt, newspaper cutting and scrap of paper loosely inserted with single note in pencil. £90

First edition.

**105. [HOLBEIN.] *Holbein's Dance of Death exhibited in elegant engravings on wood, with a Dissertation on the several Representations of that Subject, by Francis Douce, Esq. F.A.S. Also, Holbein's Bible Cuts, consisting of ninety illustrations on wood, with introduction by Thos. Frognall Dibdin. London, Henry G. Bohn, 1858.***

8vo, xi, [i], 218, [4], 49 numbered plates, [5, unnumbered plates], [ii, title of second section], vii, [1 blank], [182, plates and corresponding biblical texts], 467-475, [1 blank], 32 [publisher's catalogue]; green cloth, spine lettered gilt, spine and boards embossed, publisher's advertisements to endpapers; endpapers lightly foxed, binding somewhat worn with bumps and minor tears to extremities. £100

First edition thus.

**106. HOWARD, Elizabeth Jane. *Mr Wrong*. London, Jonathan Cape, 1975.**

8vo, pp. 223; a near fine copy in brown cloth, dust-jacket chipped at corners, a few light scratches, but near fine and bright. £35

First edition. Elizabeth Jane Howard was the second wife of Kingsley Amis.

**107. HUTCHINSON, Walter, *editor*. *1001 Wonderful Things*. London, Hutchinson & Co., [1935].**

8vo, pp. 512; in brown cloth, embossed black to spine and upper board; front hinge split and spine coming away a little; spine and boards soiled with tears to head of joints; ink ownership inscription of Brian Aldiss to front free endpaper, with the note 'From 23 Lincoln Rd East. Aug. 1936' and some pencil page references. £50

First edition. Aldiss's page references mostly relate to prehistoric creatures including sabre-toothed tigers and dinosaurs.

**108. HUXLEY, Aldous. *Adonis and the Alphabet. And other Essays.* London, Chatto & Windus, 1956.**

8vo, pp. 285; offsetting to endpapers, a near fine copy in green cloth, one light spot, otherwise a near fine copy in green cloth, dust-jacket with slight chips to corners, somewhat dusty, but near fine; ownership inscription of Brian Aldiss; review copy, publisher's typewritten slip loosely inserted, notes to reverse in Aldiss's hand ('how neatly he uses English'); restaurant receipt loosely inserted. £60

First edition.

**109. HUXLEY, Aldous. *Island. A novel.* London, Chatto & Windus, 1962.**

8vo, pp. 286; a fine copy in red cloth, dust-jacket rubbed at corners and joints, spine lightly faded and chipped at head and foot, but near fine and bright; review copy, publisher's typewritten slip loosely inserted, notes in ink in Aldiss's hand to reverse; newspaper cutting loosely inserted. £150

First edition. Aldiss seems to have been interested by this 'utopian' counterpart to Huxley's more famous dystopian novel *Brave New World* (1932), set on the small fictional island of Pala, particularly by Huxley's idea of religious and medicinal utilitarianism as the basis for society.

**110. HUXLEY, Aldous. *Literature & Science.* London, Chatto & Windus, 1963.**

Small 8vo, pp. 99; a fine copy in original blue cloth, dust-jacket lightly dusty and creased to rear, but fine and very bright; sheet of notes in Aldiss's hand loosely inserted, flattened after-dinner mint wrapper (?) loosely inserted to rear. £75

First edition.

**111. HUXLEY, Julian, *editor.* Aldous Huxley 1894-1963. *A Memorial Volume. Together with his last essay, "Shakespeare and Religion".* London, Chatto & Windus, 1965.**

8vo, pp. 175; frontispiece portrait, three further photographic plates; a fine copy in blue cloth, dust-jacket with one or two very light marks, else fine; sheet of notes on Aldiss's headed notepaper from Heath House, Southmoor, a few pencil notations to margins. £70

First edition. The essayists include Stephen Spender, T.S. Eliot, Osbert Sitwell, Leonard Woolf, Isaiah Berlin and Christopher Isherwood, among others.

**112. JOHNSON, Samuel. *The History of Rasselas Prince of Abissinia. A Tale.* Edited by R.W. Chapman. Oxford, *The Clarendon Press*, 1927.**

8vo in 4s, pp. xxi, [i blank], 221, [7]; offsetting to facsimile title of the first volume of the text; in marbled boards, back with brown cloth, paper spine label; spine label browned, boards worn at edges; ownership inscription of Brian Aldiss and earlier ownership inscription of 'John (?) Adams, Coll. Eton' to front free endpaper; receipt from Café Noir, Oxford, loosely inserted. £40

Facsimile of the 1759 edition, with an introduction and textual notes by R.W. Chapman.

**ALDISS SUPPORTING OTHER WRITERS**

**113. JORON, Andrew. *Science Fiction.* Berkeley, CA, *Pantograph Press*, 1992.**

8vo, pp. [6], 69, [5]; in gold card wrappers; very lightly soiled and scratched; card from the author to Aldiss loosely inserted. £50

First edition. The card reads 'Dear Brian Aldiss: Thanks for all your help (forwarding early version of this MS. to Bloodaxe, etc). You are acknowledged on copyright page. Thanks also for the inspiration & example provided by your writing! Sincerely, Andrew Joron.'

**114. JUNG, C.G. *Memories, Dreams, Reflections.* Recorded and edited by Aniela Jaffé. Translated from the German by Richard and Clara Winston. London, *Collins and Routledge & Kegan Paul*, 1963.**

Large 8vo, pp. 383, with a frontispiece portrait, and seven leaves of photographs; red cloth, spine lettered gilt, with photographic dust-jacket; jacket somewhat worn with a few short tears; occasional marginal pencil markings; publisher's review slip and another annotated piece of paper loosely inserted. £75

First UK edition; originally published in German in 1962 and in English by Pantheon Books in New York in 1963. Aldiss has annotated the reverse of the review slip with many references to pages in the book. A final note reads 'Work & inner life integrated. What richness!'

**115. KAVAN, Anna. *Who Are You?* Lowestoft, Scorpion Press, 1963.**

8vo, pp. 117; a very fine copy, dust-jacket lightly chipped in places and somewhat soiled, still very fine and bright; inscription to front pastedown, unclear: 'Anna'? 'Emma'?, with asterisk.

£50

First edition, surprisingly scarce thus. Anna Kavan's penultimate novel is a semi-autobiographical treatment of her time in Burma with her first husband in the 1920s, who gets pretty stiff treatment as 'Dog Head', the female protagonist's misogynistic sexual oppressor. Aldiss and Kavan were mutual admirers, in a literary sense, and frequently praised each other's work: it was at Aldiss's suggestion that *Ice*, a science fiction novel continuing the theme of sexual violence in *Who Are You?*, was published in the United States after Kavan's death in 1968 – so it is not inconceivable that this copy is inscribed to him, if very enigmatically.

**116. KENNEDY, Benjamin Hall. *The Revised Latin Primer*. London, Longmans, Green and Co. Ltd., 1929.**

8vo, pp. viii, 240; a ropey copy in original printed cloth, rubbed, boards severely stained, spine frayed and exposed; original spine preserved and loosely inserted; Aldiss's juvenile inscription to front endpaper.

£40

'New impression'.

**117. KUMAR, Krishan. *Utopianism*. Minneapolis, University of Minnesota Press, 1991.**

8vo, pp. viii, 136; a very good copy in original wrappers, somewhat rubbed and grubby, corners creased, two price stickers, otherwise in good condition; conspiracy theories zine *Newspeak* dated 1993 loosely inserted, containing envelope addressed to Aldiss with cut-out magazine advertisement sellotaped to reverse, captioned in ink: 'Latest Bioengineering Triumph: vat-grown women emerge fully mature from woven shells'; scrap of paper used as bookmark.

£80

First edition. Why, and from whom, Aldiss received this quite amusing 'artwork' is unclear. The conspiracy theorists' zine that apparently accompanied it contains a catalogue of books on a fascinating and terrifying range of subjects, including JFK, subterranean races, UFOs, Catholic Church conspiracies, Nazis, secret societies, the war on drugs, Hilary Clinton, and many others. It is well-illustrated and includes a nice "Big Brother is Watching You" graphic to the rear wrapper. Unfortunately for Aldiss (or perhaps not), he didn't make it into the list of recommended fiction – though J.G. Ballard did!

## INSCRIBED BY PHILIP LARKIN

**118. LARKIN, Philip. Jill. London, Faber and Faber, 1954.**

8vo, pp. 247; a fine copy in original maroon cloth, dust-jacket very lightly marked and creased, spine a little faded, otherwise fine and bright; inscribed by the author to front free endpaper, 'For Brian Aldiss, this piece of local history, with kindest regards, Philip Larkin'. £500

Second edition, first published by The Fortune Press in 1946, of Larkin's first novel. The setting is Michaelmas Term in wartime Oxford.

**119. LARKIN, Philip. The Less Deceived. Hesse, The Marvell Press, 1955.**

8vo, pp. 43, [2, subscribers]; very lightly foxed throughout, but a near fine copy in original green cloth, boards slightly bowed, dust-jacket with mark to front wrapper, spine slightly faded, but near fine, price sticker to front inner flap. £800

First edition.

## ALDISS REFLECTS ON HIS CHILDHOOD

**120. LESSER, Simon O. Fiction and the Unconscious. With a Preface by Ernest Jones. London, Peter Owen Limited, 1960.**

8vo, pp. ix, 322; offsetting to half-title from newspaper cuttings loosely laid in, else a good copy in original red cloth, somewhat stained; pastedowns slightly stained; dust-jacket with tea stains and slight spotting, else good; review copy, publisher's typewritten slip loosely inserted, Aldiss's notes in ink to reverse ('no ment[ion]. of "jet-propelled couch"'); sheet of word-processed notes entitled '17 Downward Steps' loosely inserted, single addition in pencil, tea-stained, web address in pencil to rear; pencil notations to margins; shopping list in Aldiss's hand, tea-stained; signed receipt; newspaper cutting. £150

First edition. Aldiss seems to have been interested by this book, though evidently he disagreed in places with the author. The fascinating sheet of notes entitled '17 Downward Steps' apparently refers to events in Aldiss's life, and possibly relates to passages marked on the page at which it is inserted about 'wanting the truth about ourselves to be known by those that love us': '1. Mother's grief at bearing a boy child. 2. My infant cries stopped by father's ingenious device of suspending me out of the window ... 8. Mother's controlling fantasy about the earlier still-born child. 9. My badness contrasted with the 'steel-engraving angel' ... 16. Much later example of father's negative opinion of me: "Become a postman! – better than a writer ...', etc.



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## **LESSING, Doris.**

Discussing the state of science fiction in around 1980, Aldiss wrote: 'One of the most powerful and renowned authors to enter the science fiction field – more committed even than Kingsley Amis and Anthony Burgess – was Doris Lessing' (*The Twinkling of an Eye*, p.306). Aldiss fought successfully to have Lessing's *The Sirian Experiments* included in the short list for the Booker Prize. Aldiss and Lessing were close friends and he was later delighted to attend the ceremony for the award of her honorary degree from the University of Oxford.

**121. LESSING, Doris. *The Story of a Non-Marrying Man. And other stories.* London, Jonathan Cape, 1972.**

8vo, pp. 318; a fine copy in brown cloth, dust-jacket on wove paper rather rubbed along edges and joints, lower wrapper a little soiled, spotting to inner flaps, otherwise good; loosely inserted bookmarks including advertisement for an Oxford handyman and card from a German hotel. £70

First edition.

**122. LESSING, Doris. *The Fifth Child.* London, Jonathan Cape, 1988.**

8vo, pp. [iv], 131; in red printed wrappers, with the dust-jacket loosely fitted around them; jacket rather creased with a couple of tears; occasional marginal pencil markings; newspaper article loosely inserted. £120

Uncorrected proof. Aldiss has marked passages in which it is suggested that the 'fifth child' is something unnatural, not quite human.

**123. LESSING, Doris. *London Observed. Stories and Sketches.* London, Harper Collins, 1992.**

8vo, pp. [6], 214; a fine copy in original brown cloth, dust-jacket slightly scratched and marked to rear, but fine; signed by the author to the title-page; small twee Christmas card laid in, 'For Brian and Margaret, love Doris', pencilled date 1992; printed ticket on red paper for book signing at Blackwell's of Doris Lessing's *African Laughter* loosely inserted; newspaper cutting to rear. £120

First edition.

**124. LESSING, Doris. *African Laughter. Four Visits to Zimbabwe.* London, Harper Collins, 1992.**

8vo, pp. xii, [4], 442; a fine copy in grey cloth, dust-jacket lightly creased but fine; presentation inscription to half-title, 'Brian + Margaret – Thank you so much for coming last night – With the best of all possible wishes – Doris'; newspaper cuttings laid in; scrap of paper from Gary Larson's *Far Side Calendar* with notes in pencil in Aldiss's hand ('You can't make an omlette etc – Then don't make bloody omlettes'); pencil note to front free endpaper, 'p. 198 Blair toilet'. £175

First edition. Presumably given to the Aldisses when they attended Lessing's Blackwell's launch for *African Laughter*, the ticket for which is in Aldiss's copy of *London Observed* (above).

**125. LESSING, Doris. *Under My Skin. Volume One of My Autobiography, to 1949.* New York, Harper Collins, 1994.**

Large 8vo, pp. [xii], 419; untrimmed, in blue boards, backed with blue cloth, spine lettered gilt, with the dust-jacket; jacket very lightly creased at head, else fine; inscribed to 'Brian and Margaret. Love from Doris. December 1994.'; postcard from Lessing to Aldiss loosely inserted. £150

First US edition, published in the UK earlier the same year. The postcard appears to have been sent with the book and reads 'No, no, all a misunderstanding. I had copies wrapped & ready but everything slid away from under me due to LIFE itself ... I am not sick but I don't hear or see.'

**126. LESSING, Doris. *The Sweetest Dream.* London, Flamingo, 2001.**

Large 8vo, pp. [8], 479; a very fine copy in green cloth, dust-jacket; presentation inscription to title-page, 'Dear Brian – love Doris Lessing, April 2001'; numerous press cuttings loosely inserted; page of notes to reverse of word-processed character diagram, possibly for a novel; physiotherapist appointment card loosely inserted. £100

First edition. Lessing's tale of several generations of women activists is a savage dismantling of the male ego.

**127. LESSING, Doris. *The Story of General Dann and Mara's Daughter, Griot and the Snow Dog.* London and New York, Fourth Estate, 2005.**

8vo, pp. 282; blue cloth, spine lettered silver, with a pictorial dust-jacket; a couple of small marks to jacket, else very good; with a Fourth Estate compliments slip and a typed copy of Aldiss's review of the book loosely inserted. £80

First edition. The compliments slip reads: 'Doris Lessing thought you'd like to see a copy of her new novel, which we publish in June. With all best wishes, Silvia Crompton.' Aldiss's review discusses whether the book should be classified as science fiction, comparing it with Salman Rushdie's *The Ground Beneath Her Feet* and concluding: 'In our world of shifting values, perhaps old categories no longer apply. Let's hope so.'

**128. LESSING, Doris. On Not Winning the Nobel Prize. The Nobel Lecture. Yorkshire, Privately Printed by Smith Settle for Fourth Estate, 2007.**

8vo, pp. 26, [2]; stitched in dark green paper wrappers, with a grey printed dust-jacket; jacket lightly soiled. £50

First edition, a limited printing of 1250 copies, for private circulation. The colophon reads: 'This lecture was delivered by Nicholas Pearson on behalf of Doris Lessing at the Swedish Academy, Stockholm on 7 December 2007.'

**129. LEVY, Silvano. Lines of Thought. The Drawings of Desmond Morris. Norfolk, Kettlestone Press, 2008.**

Large 4to, pp. 200; printed on glossy paper, with illustrations throughout; a fine copy in beige cloth, embossed in black to spine and upper board; with a copy of Desmond Morris's *Dark Inside My Head*, Surrealist Bulletin No. 2, and a note from Morris, loosely inserted. £75

First edition. The pamphlet *Dark Inside My Head* is numbered 79 from a limited edition of five hundred, of which the first two hundred are signed by the author. Morris writes of the transition from early surrealism, which was mostly carried out by writers, to a more recent version dominated by visual artists. In his note, which is written on the reverse of a printed card showing his 2004 triptych, 'The Gathering', he writes to Aldiss: 'Thank you so much for your delightful book of poems. In return here is my little manifesto. Every surrealist has to have one! As ever, Desmond.'

**130. LINDNER, Robert. The Jet-Propelled Couch. And Other True Psychoanalytic Tales. London, Secker & Warburg, 1955.**

8vo, pp. 272; light foxing to edges, else a near fine copy in red cloth, dust-jacket with small tear at top edge, lightly creased at edges, rear somewhat dusty, but near fine; 90s brochure for Central Library Lincoln loosely inserted advertising an appearance by Aldiss. £35

First edition thus. True stories of murderers and other psychiatric cases by an American psychoanalyst, which first appeared in *Harper's Bazaar* and Lindner's book *The Fifty Minute Hour* (1955), which was published in America. The title story follows a patient, "Kirk Allen", whose delusions about a fantasy universe revolve

around sharing his name with the protagonist of a series of science fiction novels. Aldiss published some speculations about the true identity of "Kirk", and the novels in question, in his history of science fiction *Billion Year Spree* (1973).

- 131. MANN, Thomas. Confessions of Felix Krull, Confidence Man. Memoirs Part I. Translated from the German by Denver Lindley. London, Secker & Warburg, 1955.**

8vo, pp. 408; green cloth, spine lettered gilt, yellow printed dust-jacket; a number of tears to jacket, minor loss at head and foot of spine. £100

First UK edition, originally published in German in 1954.

- 132. MARLOWE, Christopher. Edited by Havelock Ellis with an introduction by J.A. Symonds. The Mermaid Series. London, T. Fisher Unwin, and New York, Charles Scribner's Sons, [n.d.].**

8vo, pp. [ii], xlviii, 430, with a frontispiece photograph of the birthplace of Marlowe; in orange cloth, spine lettered gilt, upper board embossed; a couple of ink spots to spine, and corners a little bumped, ribbon bookmark detached but present; orange ex-libris ink stamp of Dr Martin Clarke, Cambridge 1918 to front pastedown and pencil ownership inscription of Brian Aldiss to front free endpaper. £50

Later edition, first published in this form, with the introductory essay, in 1887.

- 133. MEREDITH, George. Modern Love. With an introduction by C. Day Lewis. London, Rupert Hart-Davis, 1948.**

8vo, pp. xxvi, [ii], 50, [2]; in blue cloth, spine lettered gilt, with an orange printed dust-jacket; spine a little faded; Aldiss's pencil ownership inscription, dated 'XLVIII' to front free endpaper. £60

Later edition, text taken from the 1892 revised edition (first published in 1862).

### **BOYHOOD MEMENTO**

- 134. MODERN BOY. No. 4. New Series. March 12<sup>th</sup>, 1938.**

Newspaper, 37.5 x 28 cm; pp. 24; stapled, front cover printed in black and orange; folded once horizontally, staples rusted and coming away, tears and chips to edges, some soiling to outer pages, as to be expected; pencil note to front cover reading 'Aldiss, St. Withburga'. £50

A copy of a "boy's own" newspaper containing 'eight stories' and 'twelve special features'. The stories included are by G.L. Dalton, Murray Roberts, Arch Whitehouse, John Beresford, S.C.H. Davis, John Bredon, and W.E. Johns (two stories). This appears to be a copy obtained by Aldiss at the age of 12 (he has completed a small puzzle in a juvenile hand) and kept for the rest of his life. It is not clear exactly which story made such an impression on him, but they are all classic tales of daring expeditions and escapades, whether in aeroplanes, racing cars or on horseback.

## **LETTERS TO BALLARD**

- 135. MOORCOCK, Michael. Letters from Hollywood. Drawings by Michael Foreman. London, Harrap, 1986.**

Large 8vo, pp. [8], 232; a fine copy in near fine dust-jacket, inkstains to inner front flap; newspaper cutting loosely laid in. £40

First edition. Moorcock made his name in 'science fantasy'; this volume is a series of letters written from Hollywood to J.G. Ballard.

- 136. MORRELL, Ottoline. Ottoline. The Early Memoirs of Lady Ottoline Morrell. Edited with an introduction by Robert Gathorne-Hardy. London, Faber and Faber, 1963.**

Large 8vo, pp.308, with a frontispiece and sixteen leaves of photographs; blue cloth, spine printed yellow and gilt; spine and corners a little bumped; publisher's review slip (annotated), foil sweet wrapper, and letter from Julian Vinogradoff loosely inserted. £75

First edition. On the reverse of the review slip Aldiss has made extensive notes including: 'a shrewder idea of what others thought of her than of what she herself was'; and: 'Full of reflections. Always slightly out of focus.' The autograph letter from Julian Vinogradoff thanks Aldiss for the 'wonderful and sensitive review ... It is very refreshing to read such a fine appreciation of her, after 25 years of distortion and malice.'

- 137. MUIR, Barbara. "Elkin Mathews Celebrates its Centenary". From *The Book Collector*, Vol. 37, No.2, [London], Summer 1988.**

8vo, pp. [8]; stapled, in green card wrappers; inscribed by the author to inside front cover 'For Brian Aldiss, With thanks & good wishes'. £40

Offprint of an article giving a brief history of the bookseller Elkin Mathews which was founded in 1885.

- 138. MUKHERJEE, Dipika, Kirpal SINGH and M.A. QUAYUM, eds. *The Merlion and the Hibiscus. Contemporary Short Stories from Singapore and Malaysia. London, et al, Penguin Books, 2002.***

8vo, pp. xvi, 240; in photographic card wrappers; somewhat scratched; inscribed to title-page, 'Dearest Brian, Stories revealing other stories – for you! Kirpal. May 2002'. £40

First edition, a collection of short stories by nineteen writers from Singapore and Malaysia.

- 139. ORWELL, George. *The Road to Wigan Pier. London, Victor Gollancz Ltd, 1937.***

8vo, pp. xxiv, 264 (including 32 pages of photographs); lightly foxed in places; bound in orange cloth wrappers; wrappers creased at corners, light soiling to spine and lower wrapper; Left Book Club subscription leaflet loosely inserted; a good copy. £150

Left Book Club Edition, with a foreword by Victor Gollancz which he explains was felt by the selectors (John Strachey, Harold Laski and Gollancz himself) to be 'desirable ... because we believe that the value of the book, for some members, can be greatly increased if just a hint is given of certain vital considerations that arise from the reading of it.' He also responds to misconceptions regarding the selection process for Left Book Club editions and denies that there is a 'policy' for selection: 'The Left Book Club has no "policy" or rather it has no policy other than that of equipping people to fight against war and Fascism.' The leaflet loosely inserted in the book declares that the membership of the club had exceeded 38,000 and asks the reader to 'PLEASE show this book to a friend' and to 'act **immediately**'.

- 140. [ORWELL, George.] REES, Richard. *George Orwell. Fugitive from the Camp of Victory. London, Secker & Warburg, 1961.***

8vo, pp. 160; a near fine copy, spotting to edges, dust-jacket somewhat soiled, spotting and blue ink mark to front wrapper, spine faded, otherwise good; review copy, publisher's slip loosely inserted, one or two notes in Aldiss's hand to the reverse. £50

First edition of this appraisal of Orwell's works. Aldiss does not seem to have been particularly grabbed by it.

- 141. OSBORNE, John. *Almost a Gentleman. An Autobiography. Volume II, 1955-1966. London, Faber and Faber, 1991.***

8vo, pp. [16], 283; a very good copy in brown cloth, dust-jacket slightly marked, corners very lightly rubbed, else very good; note on headed paper from 'The Hurst,

Clunton, Craven Arms, Salop,' dated 17.3.93, signed by Osborne: 'Many thanks for sending me *Remembrance Day*. It was a pleasant surprise indeed, and I've already started to read it with much enjoyment. Perhaps you could thank Mr. A for thinking of me? Yours sincerely, John Osborne'; two newspaper cuttings loosely laid in; scrap of shiny wrapping paper used as bookmark; printed programme on single sheet of red paper, folded, loosely inserted with note in ink in Aldiss's hand, 'Glenfield St Valentine's Day, 1992', for a sketch show by the B.H.P.G., probably the Boars Hill Playreading Group in Oxford. £75

First edition of the second volume of Osborne's autobiography, told with characteristic bluntness. This copy is not inscribed to Aldiss and he might have pasted Osborne's note in later, since Osborne refers to a copy of Aldiss's novel *Remembrance Day*, which appeared in 1993. One newspaper cutting is of Osborne's obituary in *The Independent* in December 1994.

**142. [OXFORD POETRY.] BELL, William, editor. Poetry from Oxford in Wartime. London, The Fortune Press, 1945.**

8vo, pp. 93, [3]; a very fine copy in publisher's blue boards, spine gilt, a little faded to spine and boards; contemporary inscription to front free endpaper. £50

First edition of this anthology containing Larkin's first published poems. He contributed ten poems to the volume.

**143. [OXFORD POETRY.] DONNE, J.B., editor. Five. May 1949. London, John Roberts Press Ltd, 1949.**

8vo, pp. 24; an acceptable copy, stapled as issued in original printed wrappers, advertisements, somewhat grubby; pencil ticks to contents. £20

First edition. The work of five Oxford poets, including J.B. Donne.

**144. [OXFORD POETRY.] Four Fantasy Press poetry pamphlets. Oxford, Fantasy Press, 1954-1962.**

4 works, 8vo; generally good copies stapled as issued in printed wrappers, one pamphlet a little grubby and with waterstains to internal pink paper wrappers, two with light marking or fading to wrappers, the final pamphlet very good and bright in orange wrappers. £140

First editions. The titles include: *The Fantasy Poets, Number 24* (1954) by Adrian Mitchell, this series edited by George Macbeth and Oscar Mellor, who founded Fantasy Press; *Oxford Poetry* (1957) edited by Peter Ferguson and Dennis Keene; *Lecture to the Trainees* (1962) by George Macbeth; and *Walk from the House* (1962) by Peter Dale.



- 145. PEAR, T.H. "The Concept of Mental Maturity". Reprinted from *Bulletin of the John Rylands Library*, Vol. 28, No. 2, December, 1944. *Manchester, Manchester University Press; and the Librarian, John Rylands Library, [1944]*.**

Large 8vo, pp. 20; a fine copy sewn as issued in grey printed wrappers, untrimmed, somewhat dusty and creased but near fine. £35

An interesting essay on the mental maturity of young people, comparing the Boy Scouts with the Hitler Youth and discussing Freudian mental self-sufficiency.

- 146. POWELL, Anthony. *At Lady Molly's*. London, Heinemann, 1957.**

8vo, pp. [8], 239; a fine copy in original red cloth, water marks, top edge dusty, dust-jacket with dust marks to inner flaps, slight rubbing at corners, but near fine. £200

First edition, the fourth book in the *Music of Time* series.

- 147. POWELL, Anthony. *Casanova's Chinese Restaurant*. A Novel. London, Melbourne and Toronto, Heinemann, 1960.**

8vo, pp. [viii], 229; upper corner of one or two leaves creased; in red cloth, spine printed black and gilt, with a pictorial dust-jacket; jacket lightly worn with a few minor tears at extremities; annotated review slip loosely inserted. £120

First edition. Aldiss's notes on the reverse of the review slip reference a number of pages in the book and include notes such as 'In the end most things in life – perhaps all things – turn out to be appropriate', and 'apologia for silence'. He has also noted: 'vehicle for discussing his own theories of e.g. Casanova'.

- 148. POWELL, Anthony. *The Kindly Ones*. A novel. London, Melbourne, Toronto, Heinemann, 1962.**

8vo, pp. [viii], 254, [2 blank]; red cloth, spine printed black and gilt, with a pictorial dust-jacket; very light wear to corners of jacket; publisher's review slip (annotated), and two cuttings from the *TLS* loosely inserted. £150

First edition. Aldiss's notes on the review slip include a reference to page 217 reading: 'Knowing few of important things abt. people. True, comfortable, correctly in place. No strain.' The *TLS* review (29<sup>th</sup> June 1962), which is presumably Aldiss's work, discusses Powell's *Music of Time* series, and states, 'it is his achievement as a technician that primarily rouses the astonishment of his fellow-writers'. A further cutting comprises a letter sent to the *TLS* by a Hallam Edwards criticising the reviewer's assertion that the book is a 'portrait' of its author: 'Indeed, far from his

being a portrait ... Mr. Powell has clearly taken great pains that he shall never really seem so'.

**149. POWELL, Anthony. *A Dance to the Music of Time. A Question of Upbringing. A Buyer's Market. The Acceptance World.* London, Heinemann, 1962.**

8vo, pp. 177, [1 blank]; 201, [1 blank]; 158; a fine copy in blue cloth, pictorial dust-jacket with two tears to top edge of upper and lower wrappers, crease to lower corner of upper wrapper and at head and foot of spine, else good and bright; review copy, publisher's slip loosely inserted, typewritten details faded. £70

First collected edition of Powell's first three novels in the series *A Dance to the Music of Time*, published between 1951 and 1955.

**150. POWELL, Anthony. *The Valley of Bones.* London, Heinemann, 1964.**

8vo, pp. [8], 243; a near fine copy in original red cloth, dust-jacket bright; review copy, publisher's slip loosely laid in with notes to reverse in Aldiss's hand; newspaper cuttings loosely laid in. £100

First edition, part of Powell's series *The Music of Time*, this novel representing the first in a trilogy about the British Army in the Second World War. Aldiss's brief notes are more voluminous than usual: '[Powell's] style was excellent sauce for civilian life – but now that has become Civvy Street, isn't a hotter sauce needed?'

**151. PRAZ, Mario. *The Hero in Eclipse in Victorian Fiction.* Translated from the Italian by Angus Davidson. Oxford, Oxford University Press, 1969.**

8vo, pp. [6], 478, [1]; a good copy in publisher's pictorial purple wrappers showing Holman Hunt's *The Awakening Conscience*; very lightly rubbed, spine fairly creased, but very good and bright; manuscript poem dated '29.xii.70' to reverse of receipt for £150 advance, less commission, for Aldiss's *The Hand Reared Boy* from agents A. P. Watt & Son of Bedford Row; note in ink 'Dec 12<sup>th</sup> Jane party to talk abt. Martin'; recipe for "upside-down cake" on printed card loosely inserted. £85

Later edition, first published in Italian in 1952 and in English by Oxford University Press in 1956. Aldiss possibly bought it for the wrappers, showing Holman Hunt's *The Shadow of Death*.

Aldiss's *The Hand Reared Boy* (1970) is a paean to adolescent self-pollution, and the apparently unpublished poem scribbled on the receipt for Aldiss's advance for the book is a fittingly bawdy accompaniment: "In the park of the Transport Caff"

overlays an amatory rendezvous, taking place behind a British Leyland lorry, with musings on continental tectonics.

**152. PRITCHETT, V.S. *It May Never Happen, & other stories.* London, Chatto & Windus, 1945.**

8vo, pp. [vi], 186; a little foxing to prelims; bound in brown cloth, spine lettered gilt; some light soiling, corners bumped, no dust-jacket. £20

First edition of a collection of short stories.

**153. PYNCHON, Thomas. *The Crying of Lot 49.* London, Jonathan Cape, 1967.**

8vo, pp. 183; a very fine copy, dust-jacket with slight crease to upper corner, spine creased, light mark to lower wrapper, else fine; bookseller's receipt of G. Ken Chapman loosely inserted, detailing Aldiss's order from a catalogue for Ludwig Holberg's *Journey of Neils Klim to the World Underground*. £100

First English edition, first published in America in 1966. Chapman was an early bookseller of fantasy literature based in London, from whose catalogues Aldiss appears to have made occasional orders.

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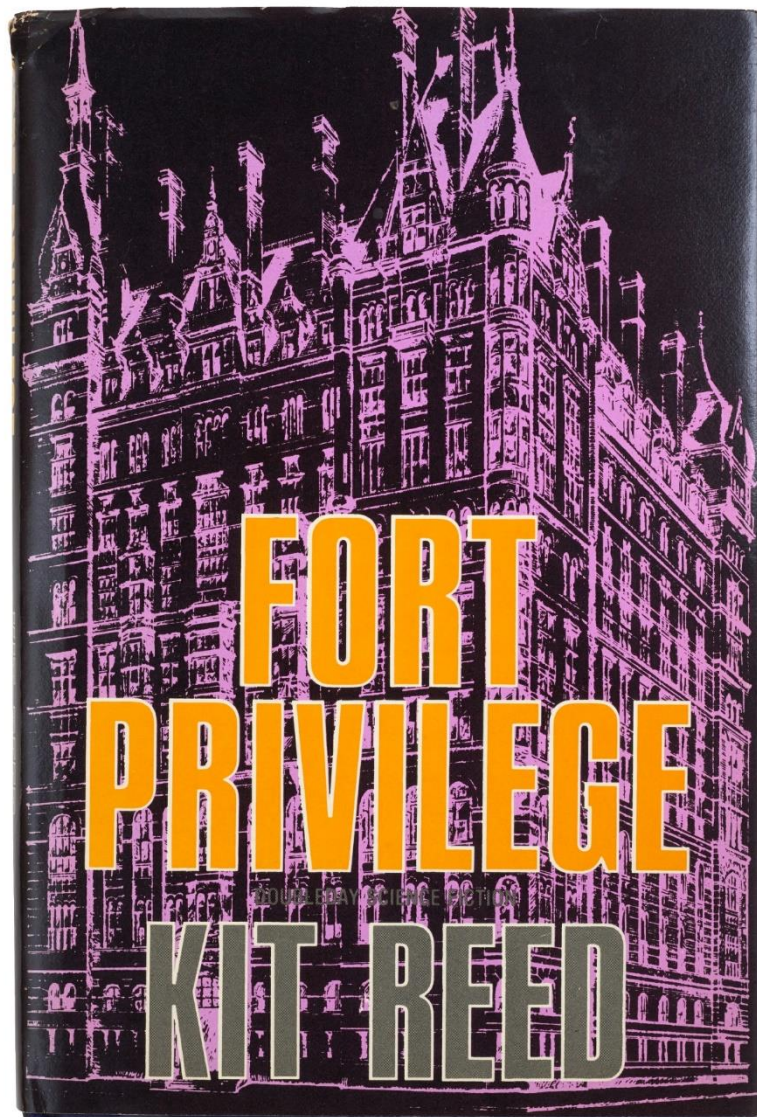
**REED, Kit.**

Aldiss admired Reed's laconic style, declaring her pen to be 'tipped with curare' (a muscle-relaxing toxin used on poison arrows). Their names appeared together as early as 1967, when each had a short story published in the second volume of sci-fi anthology *Orbit*. Reed wrote a special story for Aldiss's 65<sup>th</sup> birthday festschrift, *A is for Brian* (1990) and flew over with her husband for the surprise party (*The Twinkling of an Eye*, p. 448).

**154. REED, Kit. *The Better Part.* New York, Farrar, Strauss and Giroux, 1967.**

8vo, pp. [x], 208; in black cloth, spine lettered gilt, with pictorial dust-jacket; jacket a little scratched with short tears; inscribed by the author to front free endpaper, 'For Margaret and Brian with love and continuing admiration, K'. £70

First edition.



[155]



[157]

**155. REED, Kit. Fort Privilege. Garden City, NY, Doubleday and Co., Inc., 1985.**

8vo, pp. [4], 186, [2]; a fine copy in blue cloth, dust-jacket with slight tear and crease at head of spine, slightly rubbed at corners, else fine and bright; review copy, publisher's card and 2pp. typescript letter, folded and stapled, loosely inserted to rear with blank invitation card and envelope. £40

First edition, a review copy in very good condition of Kit Reed's apocalyptic novel about a not-so-distant future New York, deserted by the middle-classes and left to the ultra-rich and scavenging poor.

**156. REED, Kit. Catholic Girls. New York, Donald I. Fine Inc., 1987.**

8vo, pp. 288; in pink cloth, spine lettered gilt, with a printed dust-jacket; jacket very lightly rubbed, else a very good copy; front free endpaper inscribed by the author to Brian & Margaret Aldiss. £60

First edition.

**157. REED, Kit. The Brave Little Scottie. Middletown, CT, At the Sign of the Piratical Primrose, Christmas 1988.**

Oblong 8vo, pp. [16]; a fine copy in original blue wrinkled card, printed yellow label to front wrapper, stitched as issued with white thread; number 64 of two hundred copies, signed and numbered by the author to colophon, dated '1.2.86'; presentation inscription to title-page, 'Margaret – Brian, love J & K'. £50

First edition of this children's book sent out as a Christmas favour; illustrated by Kit Reed's husband Joseph.

**158. REED, Kit. Deaths of the Poets. [Middletown, CT], At the Sign of the Piratical Primrose [Young's Printing Company], Christmas 1991.**

Small 12mo, pp. [5], 27, [1, colophon]; a very fine copy in distressed gold card wrappers, paper label; the colophon signed by Kit Reed, 'from ... KR, Brian & Margaret, w. love'. £100

Second edition, limited to 100 copies; first published in 20 copies in 1978. A delightful alphabet book for Christmas featuring short poems on poets by Kit Reed, illustrated with portraits and *memento mori* borders by her husband Joseph Reed.

**159. ROBBE-GRILLET, Alain. *Jealousy*. Translated by Richard Howard. London, John Calder, 1959.**

8vo, pp. [viii], 149; in light-blue cloth, spine lettered gilt, with a pictorial dust-jacket; jacket a little soiled with creases and occasional short tears to extremities; publisher's review letter with Aldiss's notes to reverse loosely inserted. £80

First English edition (published in French as *La Jalousie* in 1957) of this early example of the *nouveau roman*. The book is narrated by an unnamed character who appears to be a jealous husband observing the interactions of his wife and their neighbour. The letter from John Calder Ltd describes the book as 'one of the most important literary novels to be published by this firm'. On the reverse Aldiss has noted, 'Calder: "Literary novel": right, relation more to art than life.'

**160. ROTH, Philip. *Portnoy's Complaint*. London, Jonathan Cape, 1969.**

8vo, pp. [4], 274; very fine copy in black cloth, dust-jacket with small tear to corner of upper wrapper, else very good; advance review copy without the author's introduction: publisher's review slip loosely inserted, stapled to four-page cancel which includes the missing introduction. £100

First English edition, published the same year as the first American edition, of Roth's stream-of-consciousness novel about a young Jewish man's extended, auto-erotic complaint to his "doctor", i.e. analyst.

**161. ROTHENBERG, Albert. *Creativity and Madness. New Findings and Old Stereotypes*. Baltimore, Johns Hopkins University Press, 1990.**

8vo, pp. [8], 200; an excellent copy in publisher's cloth, dust-jacket very bright; sheet of notes in Aldiss's hand loosely inserted, to the reverse a few word-processed sentences from Aldiss's book of essays on science fiction, *The Detached Retina*, on Kingsley Amis's *The Alteration* (item 16); one pencil note to half-title; a few marginal markings. £85

First edition.

**162. RUSHDIE, Salman. *The Satanic Verses*. London, Viking, 1988.**

8vo, pp. [10], 547, [3]; a fine copy in black cloth, dust-jacket lightly creased, rubbed at corners, one or two small marks, but near fine; *Private Eye* cartoon of Rushdie loosely inserted, with several receipts and scraps used as bookmarks, including sachet of Panam coffee whitener and a cutting quoting the *fatwa* against Rushdie by Iran's president; occasional marks in pencil to margins. £200

First edition.



**163. SCAMMELL, Michael. Solzhenitsyn. A Biography. London, Paladin, Grafton Books, 1986.**

8vo, pp. 1051, [5, publisher's catalogue], with 8 leaves of photographs; a few marginal pencil markings; in photographic card wrappers; lightly scratched and soiled; a very good copy; several items including pages of notes and newspaper articles loosely inserted. £70

Second UK edition. Inserted are two pages of notes in Aldiss's hand, which appear to have been taken in preparation for writing a review, including references to 'death of morality', 'concentration camps ... How gulag came to be', 'HUNGER', undying faith – Stalin doesn't know', 'punishments – inhuman', and 'deepening the soul' among others. There is also a poem among the notes: 'Do you remember when the snow lay on my garden/ And silence clad the world in white/ Layer of ice enclosed the waterfall/ And you came to me in the night'.

**164. [SHELLEY, Mary.] MENEGALDO, Gilles, editor. Frankenstein. Figures mythiques. Paris Autrement, 1998.**

8vo, pp. 160; a good copy in pictorial card, corners slightly curling; presentation inscription to half-title: 'A tribute to Brian Aldiss, whose work I've always deeply admired, GM'. £65

First edition. Essays in French on Shelley's *Frankenstein*, inscribed by the editor to Aldiss.

**165. SINGH, Kirpal. Twenty Poems. [Calcutta, P. Lal], A Writers Workshop Redbird Book, 1978.**

8vo, pp. 32, 20 (advertisements); a fine copy hand-bound in publisher's 'Indian handloom cloth', gilt, wraparound band, in clear plastic wrappers; binder's ticket to rear pastedown; advertisements printed in red and black with numerous charming illustrations; corrected dedication slip pasted down; presentation inscription to front free endpaper: 'for Brian Aldiss, a very dear friend and an excellent judge!! Love, Kirpal Singh, Adelaide, July 1978'. £150

First edition.

**166. SMITH, J.C, compiler. A Book of Verse for Boys and Girls. Part III. Oxford, Clarendon Press, 1936.**

8vo, pp. 319, [3, advertisements]; a rather ropey copy in original cloth, rubbed and frayed, blotted with ink and scribbles; ownership inscriptions in pencil along edges; Aldiss's juvenile inscription and notes to front free endpaper, occasional inscriptions and markings throughout; noughts-and-crosses and compass marks to rear endpaper. £20

Later impression, this 'new edition' first published 1927.

**167. SNOW, C.P. *Homecomings*. London, Macmillan & Co Ltd, 1956.**

8vo, pp. vii, [i], 400; a very good copy in red cloth, spine lettered gilt, with a pictorial dust-jacket; jacket lightly soiled, and creased at edges. £50

First edition.

**168. STEVENS, Anthony. *Archetype. A Natural History of the Self*. London and Henley, Routledge & Kegan Paul, 1982.**

8vo, pp. [x], 324; black ink stain to outer edge of many leaves; black cloth, spine lettered gilt, with a pictorial dust-jacket; jacket soiled and scratched in places; pencil annotations by Aldiss to a number of pages, and several cuttings loosely inserted. £100

First edition. A series of notes on the front free endpaper reference various pages within the book, recording, among other things, 'memorise p. 39 – ALD activating [sic] living dispositions' and, 'Anima – mediator between conscious & unconscious i.e. as Muse 204'. Marginal pencil marks highlight a large number of passages and there are frequent notes such as 'learn by heart!' or 'amazing'. There are several slips of paper inserted, each bearing Aldiss's pencil notes on the book, one with an additional note reading, '31.xii.86 ... And now my old recurrent dream has a fresh interpretation. For at last I may enter into the house. It is my own house, handed over to me. I am at last in possession of myself.' Other insertions include a copy of a TLS review of Kathleen V. Wilkes's *Real People* and Jonathan Glover's *I: The philosophy and psychology of personal identity* (27<sup>th</sup> January 1989), and an article on the hidden problem of co-dependency in dysfunctional relationships.

**169. STEVENS, Anthony. *Private Myths. Dreams and Dreaming*. London, Hamish Hamilton, 1995.**

Large 8vo, pp. ix, [i], 385; green cloth, spine lettered gilt, with a pictorial dust-jacket; jacket rather scratched; inscribed by the author to front free endpaper, 'For Brian Aldiss with *mes hommages* and very best wishes'; Aldiss's pencil annotations to a number of pages and a couple of slips of paper with pencil notes loosely inserted. £80

First edition. Aldiss has noted on the front free endpaper: '172, We are the instruments of Nature's quest for self-awareness ... 339, the villain of this book – Descartes!' There are pencil marks in the margins against a number of paragraphs, and Aldiss's bookmarks include pieces of a paper napkin and a torn slip with the note: 'Burma – where our species lived out 99% of its existence'.



**170. STORR, Anthony. *Feet of Clay. A Study of Gurus.* London, Harper Collins Publishers, 1996.**

Large 8vo, pp. xvii, [i], 254; black cloth, spine lettered gilt, with pictorial dust-jacket; jacket very slightly rubbed; signed by the author to title-page; Aldiss's pencil marks to margins of several pages. £120

First edition. Aldiss has marked various passages in the chapter "Chaos and Order", including a sentence which reads: 'The sequence of a period of distress followed by illumination is a characteristic human pattern which, while not necessarily amounting to illness, can be discerned in the process of creative discovery in the arts and the sciences, an also in religious conversion.' Another highlighted sentence reads: 'Man is a creative creature because he is spurred by doubt, by confusion, and by dissatisfaction with what is, both within and without.'

**171. THOMAS, D.M. *The White Hotel.* London, Penguin, 1982.**

8vo, pp. 240; a very good copy in pictorial card wrappers, dent to spine, else fine; presentation inscription to first leaf: 'For Margaret and Brian, with best wishes, D.M. Thomas, Feb. 82'; newspaper cutting used as bookmark. £150

First edition, third impression. Thomas's best-known novel, it begins with the erotic fantasies of a fictional patient of Sigmund Freud, and ends with the horror of the Babi Yar massacres of the Second World War.

**INSCRIBED BY THE AUTHOR**

**172. THOMAS, Dylan. *Twenty-five Poems.* London, J.M. Dent & Sons Ltd, 1944.**

8vo, pp. vii, 47; a fine copy in original drab boards, somewhat faded, spine a little marked; **inscription to front free endpaper in blue ink, 'Dylan Thomas February 1944'.** £150

Fourth impression, first printed 1936, this copy inscribed by the author. *Twenty-five Poems* was Thomas's second collection after *18 Poems* (1934). It was one of the most successful poetry books of the 1930s.

**173. THORNBURG, Mary, et al. *Zahir. Unforgettable Tales, Issue 8. Encinitas, CA, Zahir Publishing, 2005.***

8vo, pp. 80; a very good copy in pictorial card wrappers; presentation inscription to contents: 'For Brian Aldiss, Ditto, Mary Thornburg'; scraps used as bookmarks. £50

First edition, containing a very polished story called "Darkness and Distance" by American fantasy writer Thornburg, a 'sequel to *Frankenstein* that Mary Shelley

might have written herself', according to the volume's editor. Continuing the framing device of the novel, it takes up Walton and his sister Lizzie and describes the return of the monster.

**174. VONNEGUT, Kurt. *Galapagos*. London, Jonathan Cape, 1985.**

8vo, pp. 269; an excellent copy in black cloth, pictorial dust-jacket with crease to foot of spine, else very fine and bright. £60

First English edition; first published the same year in America.

**175. VONNEGUT, Kurt. *Bluebeard*. London, Jonathan Cape, 1988.**

8vo, pp. [12], 300; a near fine copy in blue cloth, dust-jacket a little dusty, bumped at head of spine, but near fine. £25

First English edition, first published in America in 1987.

**176. WATERHOUSE, Keith. *Billy Liar*. London, Michael Joseph, 1959.**

8vo, pp. 191; a very good copy in maroon cloth, pictorial dust-jacket with tear to foot of spine, rubbed at head of spine and corners with slight loss, lower wrapper lightly dusty, else fine and bright; National Theatre leaflet for dramatic adaptation of *Billy Liar* loosely inserted; bookseller's receipt of G. Ken Chapman loosely inserted, detailing Aldiss's order for a packet of books [?] by H. G. Wells, and rejecting his offer of books. £180

First edition.

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**WELLS, H.G.**

Aldiss was influenced by the work of H.G. Wells from a young age (he writes of his amazement of discovering, while at school, that Wells was alive! (*The Twinkling of an Eye*, p. 36)). Reflecting on his own long career and his commitment to science fiction, Aldiss wrote 'I do not regret the *Sturm und Drang* of my own life. It is less to be feared than what H.G. Wells called Everydayness' (*The Twinkling of an Eye*, p. 422).

**177. WELLS, H.G. *The Undying Fire. London, New York, Toronto and Melbourne, Cassell and Company, Ltd, [1919].***

8vo, pp. [viii], 253; some light foxing; in green cloth, with embossed title and decoration, with a printed dust-jacket, preserved in a melanex sleeve; spine browned with a few short tears, else very good; earlier pencil ownership inscription to front free endpaper and occasional small pencil notes to margins. £150

First edition.

**178. WELLS, H.G. *Tales of Life and Adventure. London, W. Collins Sons & Co. Ltd., [c. 1922].***

8vo, pp. 279, [9, advertisements]; final leaf creased and foxed, some very light foxing throughout, otherwise a good copy in publisher's blue cloth, stained and rubbed, but in acceptable condition, no dust-jacket; folded restaurant receipt loosely inserted. £35

First edition? This collection of stories, many of them scientific, was first published in 1922.

**179. WELLS, H.G. *The Research Magnificent. London, W. Collins Sons & Co. Ltd, [c. 1925].***

8vo, pp. 288, [4, advertisements]; spotting to edges, but a good copy in publisher's brown cloth, dust-jacket somewhat frayed and soiled; advertisements to reverse of wrapper; contemporary ink inscription, markings in ink to advertisements; newspaper cuttings laid in to front pastedown and loosely inserted. £25

'Popular edition'; first published 1915.

**180. WELLS, H.G. *Mr. Blettsworthy on Rampole Island. London, Ernest Benn Limited, 1928.***

8vo, pp. 288; occasional light foxing to outer margins; in brown cloth, spine lettered gilt, with a pictorial dust-jacket; jacket rather worn with several tears and chips, upper board a little warped; contemporary pencil inscription to front free endpaper. £120

First edition.

**181. WELLS, H.G. *The King who was a King. The Book of a Film.* London, Ernest Benn Limited, 1929.**

8vo, pp. 254, [2]; a little light foxing; in brown cloth, spine lettered gilt; ownership inscription, 'John Perkins', to front free endpaper. £35

First edition.

**182. WELLS, H.G. *Floor Games. A companion volume to "Little Wars".* London, J. M. Dent and Sons, 1931.**

Oblong 8vo, pp. 84; foxing to first and last leaves, otherwise a near fine copy in publisher's rust-coloured blocked cloth, near fine. £90

Later edition, first published in 1911.

**183. WELLS, H.G. *The Croquet Player. A Story.* London, Chatto & Windus, 1936.**

8vo, pp. [viii], 82, [4]; a little foxing to page edges; in grey speckled cloth with printed spine label, and a pictorial dust-jacket; jacket a little worn with tears to head of spine. £100

First edition.

**184. WELLS, H.G. *The Happy Turning. A Dream of Life.* London & Toronto, William Heinemann Ltd, 1945.**

8vo, pp. v, [i], 50; pink boards, backed with blue cloth, title and image of a cherub printed within a border on upper board, spine lettered gilt, with a printed dust-jacket, preserved in a melanex sleeve; jacket rather worn with tears to edges; pencil note, possibly in Aldiss's hand to front free endpaper. £65

First edition. The pencil note reads, 'Jesus (& HG): "I was just another young man in a hurry" ... p.15', and there are a couple of marginal pencil marks: beside the passage on p.15, and one about architecture on p.22.

**185. WELLS, H.G. *Mind at the End of its Tether.* London & Toronto, William Heinemann Ltd, 1945.**

8vo, pp. vii, [iii], 34; red cloth, lettered gilt, a little sunned with a few marks to boards; pencil note to front free endpaper; *The H.G. Wells Newsletter*, Spring 1996, loosely inserted. £60

First edition.

- 186. [WELLS, H.G.] WILSON, Harris, editor. Arnold Bennett & H.G. Wells. A Record of a Personal and a Literary Friendship. London, Rupert Hart-Davis, 1960.**

8vo, pp. 290, with a frontispiece portrait; a very good copy, in green cloth, spine lettered gilt, with a blue printed dust-jacket; a couple of short tears and some light browning to the jacket; with part of a Player's Bachelor cigarette packet loosely inserted as a bookmark. £25

First edition, containing over 200 letters exchanged between Bennett and Wells. This follows the publication of Wells's correspondence with Henry James, which had appeared a year earlier, and is drawn from the Wells archive acquired by the University of Illinois in 1954. Aldiss has bookmarked a page of letters discussing Bennett's forthcoming marriage (to Marguerite Soulié) in June 1907, in which Wells also remarks that Bennett's *The Grim Smile* 'is I think your high watermark so far'.

- 187. [WELLS, H.G.] GETTMAN, Royal A., editor. George Gissing and H.G. Wells. Their Friendship and Correspondence. London, Rupert Hart-Davis, 1961.**

8vo, pp. 285, with a frontispiece portrait of Gissing; a very good copy, in red cloth, spine lettered, orange printed dust-jacket; spine sunned and jacket a little creased at head; Rupert Hart-Davis compliments slip loosely inserted. £35

First edition.

- 188. WELLS, H.G. The Adventures of Tommy. London, Constable Young Books Ltd, 1967.**

Oblong 8vo, pp. 32; a near fine copy in pale blue cloth, dust-jacket rather creased, else fine. £20

Later reprint, first published 1927. Wells wrote and illustrated this story in 1898 for Marjorie Hick, the daughter of his friend and doctor, Henry Hick.

- 189. WINGROVE, David. Chung Kuo. Book 2: The Broken Wheel. New York, Delacorte Press, 1991.**

8vo, pp. xliii, [i], 448, [4 blank]; black boards backed with blue cloth, lettered gilt, with a glossy printed dust-jacket; head of jacket a little creased with one very short tear; inscribed to title-page, 'for Brian & Margaret, another "stage of the road", Tsai Chien & Merdeha! David, April '91'. £100

First American edition. Wingrove was a good friend of Aldiss who worked with him on the monumental *Trillion Year Spree* (1986).

**190. WU Ch'êng-ên. *Monkey*. Translated by Arthur Waley. London, George Allen & Unwin Ltd, 1942.**

8vo, pp. 305, [3]; a little foxing to margins; in orange cloth, printed green; no dust-jacket, spine rather faded and boards a little soiled; ownership inscription of 'Anthony Price – at last – 1956', converted to a presentation inscription from Price to Aldiss, dated 1998. £175

First edition, second issue, of Waley's translation from the original Chinese. The title-page was designed by Duncan Grant. The full inscription reads: 'From Anthony Price – at last – 1956, For Brian Aldiss now – 1998'.