

Lodgiana – Lodge's Own.

A Selection of Books from the Library of David Lodge,

Incorporating:

The Full Lodge,

Lodge Contributes,

and

Lodge in Translation

(Part 1 of 2)



Catalogued with occasional reference to David Lodge's three volumes of memoirs:
Quite a Good Time to be Born (Harvill Secker 2015) – abbreviated to QAGTTBB
Writers Luck (Vintage, 2019) – abbreviated to WL
Varying Degrees of Success (Vintage, 2022) – abbreviated to VDoS

1. Petti, Anthony (b. 1932 d. 1985), David Lodge et al. Simpson Agonistes.

London: Department of English, University College London, 1952.

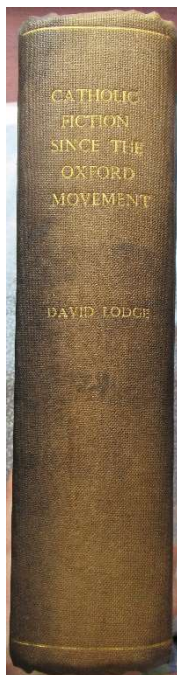
Approximately 26 pages, staple bound in buff-coloured wraps. A play written, produced and performed by English undergraduates at University College London in the winter of 1952, including future author and academic David Lodge in the lead role, and Mary Jacob, who would later marry David Lodge, as part of the chorus. It was printed on a hand press at UCL and rather attractively produced. From the library of David Lodge but with nothing to mark it as David's copy, so it could equally have been Mary's, given that she is credited with being one of the printers in addition to her role in the Chorus. Lodge writes in his memoirs:

"we [...] decided to present a burlesque poetic drama about a freshman's life loosely modelled on Milton's *Samson Agonistes*, a neoclassical verse drama that I and several others had studied for A level. I still have a creased, yellowing copy of the cyclostyled script, which was composed by various hands, but mostly Tony's. It was called *Simpson Agonistes* (a title used decades later by Robert Metcalfe for a book about the trial of O. J. Simpson). I was cast as Simpson, and contributed his opening speech" [QAGTTBB, page 141]. An unsurprisingly rare early example of David Lodge's fiction in print, not to mention that of Petti, who also had an illustrious career in academia until his untimely death.

£250

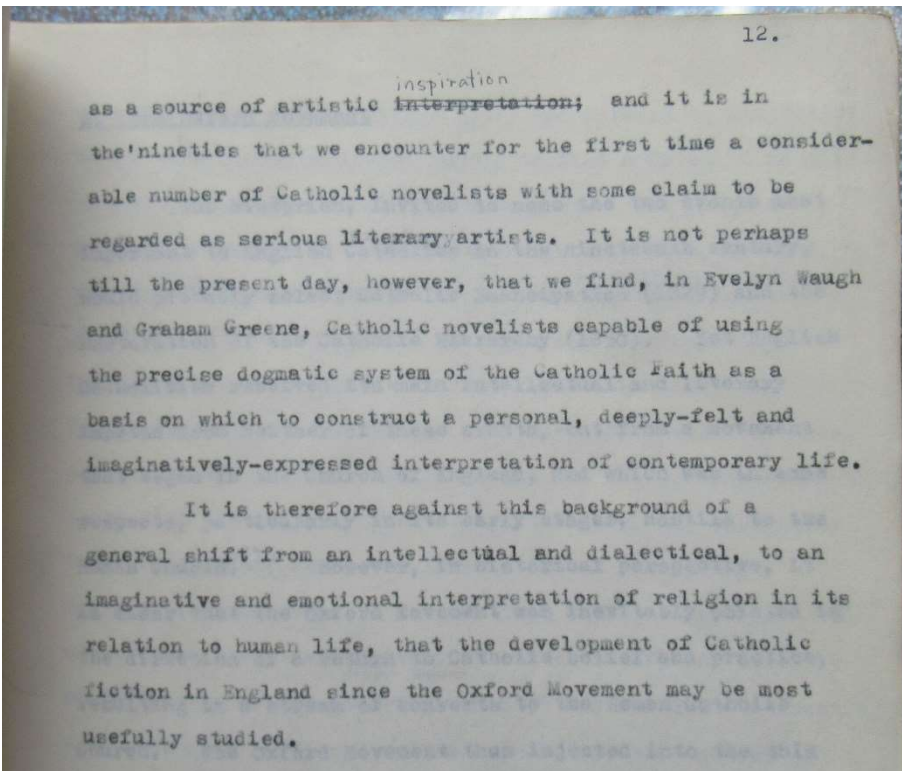
2. Lodge, David J. A 1959 Bound Typescript of: Catholic Fiction Since the Oxford Movement: Its Literary Form and Religious Content.

760 pages, approximately 180,000 words. Bound in black cloth with simple gilt lettering and decoration to the spine. The binding is firm, the extremities are bumped and rubbed, the cloth is lightly marked and the spine is sunned. Lodge's thesis submitted for his MA at University College London, one of his two retained copies, with an ownership slip tipped onto the front endpaper giving Lodge's address at the University of Birmingham, and above this, handwritten and crossed out, is the address of his close friend Park Honan at Connecticut College. Also loosely inserted is an old note from a Susan Acheson addressed to Professor Lodge, thanking him for the loan of his thesis. Lodge writes in his memoirs: "I typed this monster of a thesis myself on my Olive portable. I did so to save money [...] but it was a formidable task. Four copies of the finished work were needed: one for the University of London, which would be deposited in the Senate House Library, one for UCL and its Library, one for myself, and a spare copy for lending to interested friends and sending hopefully to publishers. So four sheets of paper separated by three sheets of carbon had to be inserted into the Oliver's roller and the keys had to be struck with enough force to



ensure that the fourth sheet received a legible impression – and at a slow tempo, for I could not type quickly without making mistakes.” [QAGTTBB, page 267]. Lodge submitted his thesis in April 1959 and passed his written examination and oral defence of the work with Kathleen Tillotson shortly afterwards, subject to the correction of “a number of minor errors and typos she had noted”.

The errors are indeed minor but they are also numerous and the corrections have been made throughout by hand in a mixture of black and blue ink, including the enhancement of some less legibly impressed words. The text block is slightly age toned, more so to the edges, with some grubby marks, occasional spots of foxing and a few dog-eared corners, page 511 has lost its lower corner without loss of text and page 519 has a closed tear which has been repaired with tape, the tape becoming browned and causing damage to the paper, probably indicating that a more sympathetic tissue repair might be in order. The thesis was never published, however it provides insight into Lodge’s early critical



development and is interesting as a precursor to several subjects to which he would return later in his academic career, notably: Frederick Rolfe (AKA Baron Corvo), Graham Greene and Evelyn Waugh. The majority of Lodge’s correspondence, working papers and manuscript material is held by the University of Birmingham, so this represents a rare opportunity to own a substantial quantity of primary material, with the certain knowledge that it represents a not inconsiderable amount of his own time and labour.

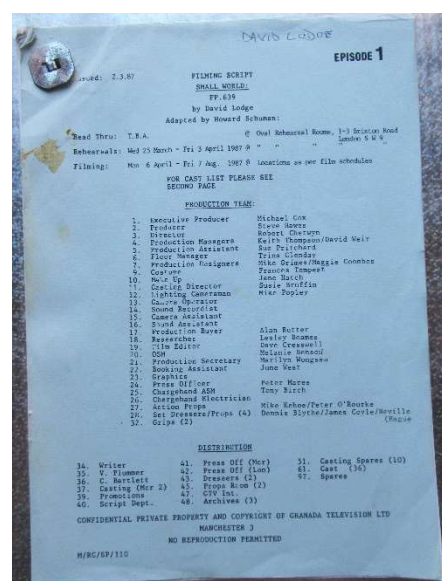
£2,500

3. **Lodge, David (adapted by Howard Schuman). Small World : Episode 1 filming script, 2nd March 1987.**

205 numbered pages, plus the blue cover sheet and 22 pages listing the cast, the locations for filming and a detailed table of scenes. Lodge’s own copy, with his name in black ink to the top of the cover sheet. In his memoirs Lodge writes: “the first thing I did at the end of March was to head down to the Oval Rehearsal Rooms in London to observe the read-through and first rehearsals of Granada’s production of Small World, clutching the thick typescript of Episode One which had been sent to me.” [WL, page 258]. The script is slightly toned, rubbed and creased, with some staining to the front and rear covers. The series was broadcast in 1988, but was not a critical or ratings success and has yet to be released on either VHS or DVD. The majority of David Lodge’s manuscripts and working papers are held at the University of Birmingham, including film and theatre scripts, so this represents a rare opportunity both to own a small piece of primary material, and to obtain a glimpse into the production processes of a major, albeit unsuccessful, Granada Television drama series.

development and is interesting as a precursor to several subjects to which he would return later in his academic career, notably: Frederick Rolfe (AKA Baron Corvo), Graham Greene and Evelyn Waugh. The majority of Lodge’s correspondence, working papers and manuscript material is held by the University of Birmingham, so this represents a rare opportunity to own a substantial quantity of primary material, with the certain knowledge that it represents a not inconsiderable amount of his own time and labour.

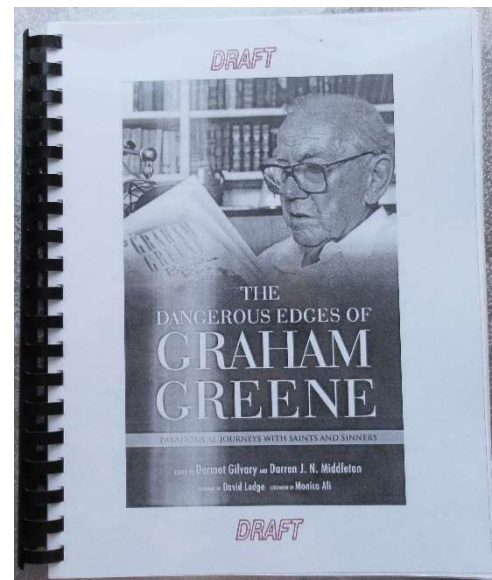
£300



4. **Gilvary, Dermot (editor). A draft typescript of: The Dangerous Edges of Graham Greene Paradoxical Journeys with Saints and Sinners.**

410 pages approximately. An early draft typescript, in a variety of fonts, dated October 25th 2010, containing Frances McCormack's contribution in "the abstract only" and lacking David Lodge's Foreword entirely. This being Lodge's copy, with numerous passages highlighted in pencil and occasional annotations throughout, presumably in preparation for the writing of the Foreword. It is ring-bound with a cover sheet marked "DRAFT" in red top and bottom, the pages are lightly marked, with some light rubbing and slight creasing to the edges. The title was published in 2011, complete with Lodge's contribution.

£120



5. **Lodge, David. About Catholic Authors.**

St. Paul Publications, 1958.

First edition. 64 pages. Dated 1957 but published in 1958. From the library of David Lodge, with a few passages highlighted in pencil. The pamphlet is staple-bound in grey wraps lettered and bordered in black, the covers are age toned, lightly rubbed and marked. The text block is age toned with a few grubby marks. Lodge's first monograph and first published fiction, in epistolary format, written during his National Service, about which he writes: "I invented my own fictional frame: a bored National Serviceman asks the priest who had taught him at school to suggest some books by Catholic writers he should read, and the rest of the pamphlet consists of the priest's letters in response." [QAGTTBB, page 228]. The commission was obtained for him by Malachy Carroll, the English teacher who Lodge cites as a strong influence on his decision to become a writer, and Lodge repaid the favour by

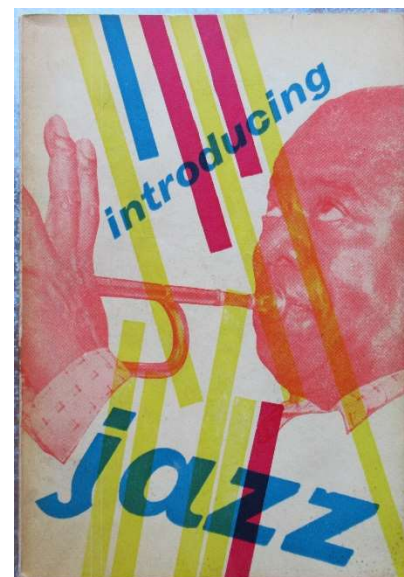
strongly recommending Carroll's 'Padre Pio'. The long passage in which he does so is one of those highlighted in pencil. Although the pamphlet is reasonably well represented in library holdings it is unsurprisingly rarely seen in commerce.

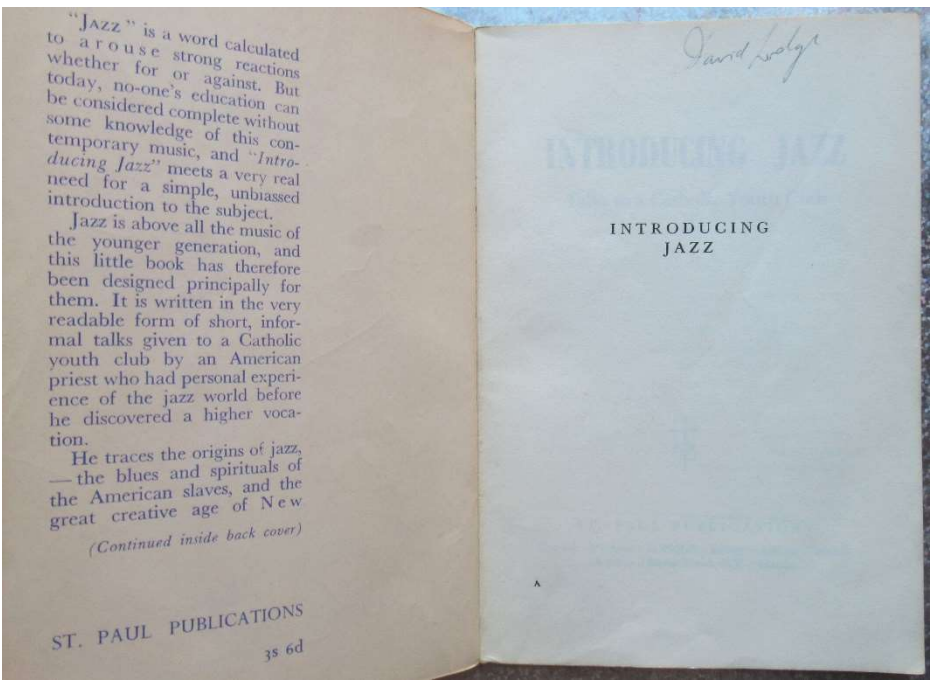
£200

6. **Lodge, David (credited as D. J. L.). Introducing Jazz - Talks to a Catholic Youth Club.**

St. Paul Publications, 1959.

First edition. Small paperback, 100 pages. Lodge's own copy, signed by him in black ink to the half-title, with a few minor pencil corrections and annotations to the text. The book is firmly bound in colourful wrap-around illustrated wraps depicting Louis Armstrong with his trumpet, they are slightly toned, marked, rubbed and faded, with a few minor nicks to the edges. The text block is slightly age toned, some corners are dog-eared and there are minor marks, including

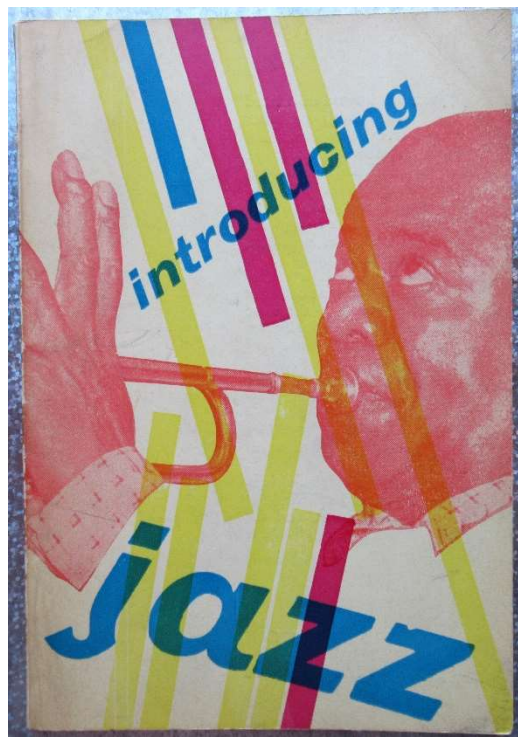




short blue ink lines to the edges of a few pages suggesting somebody was holding a pen carelessly while leafing through the book. An early publication by Lodge, commissioned shortly after *About Catholic Authors* and with a similar conceit, an American priest arrives at a Catholic youth club and dazzles his audience with his skills as a jazz pianist, after which he is pressed by the congregation to tell them the history of jazz. Lodge writes in his memoirs: "It was an act of extraordinary chutzpah for someone who didn't play an instrument, couldn't read music, and possessed only a small

collection of records, to write a book about the development of jazz from its origins and in all its varieties [...] but the book as a whole was heavily dependent upon secondary sources [...] Perhaps conscious that my bluff might be called by somebody, I hid my authorship behind the initials 'D.J.L.', and in consequence only a few assiduous collectors of my work have discovered it." [QAGTTBB, pages 289-290]. The book is quite well represented in institutional holdings but unsurprisingly rare in commerce.

£450



7. Lodge, David (credited as D. J. L.). Introducing Jazz - Talks to a Catholic Youth Club.

St. Paul Publications, 1959.

First edition. Small paperback, 100 pages. From the library of David Lodge, with the date of publication noted in pencil to the half-title. The book is firmly bound in colourful wrap-around illustrated wraps depicting Louis Armstrong with his trumpet, they are slightly toned, marked, rubbed and faded, with a few minor nicks to the edges. The text block is slightly age toned and there are some minor marks. An early publication by Lodge, commissioned shortly after *About Catholic Authors* and with a similar conceit, an American priest arrives at a Catholic youth club and dazzles his audience with his skills as a jazz pianist, after which he is pressed by the congregation to tell them the history of jazz. Lodge writes in his memoirs: "It was an act of extraordinary chutzpah for someone who didn't play an instrument, couldn't read music, and possessed only a small collection of records, to write a book about the

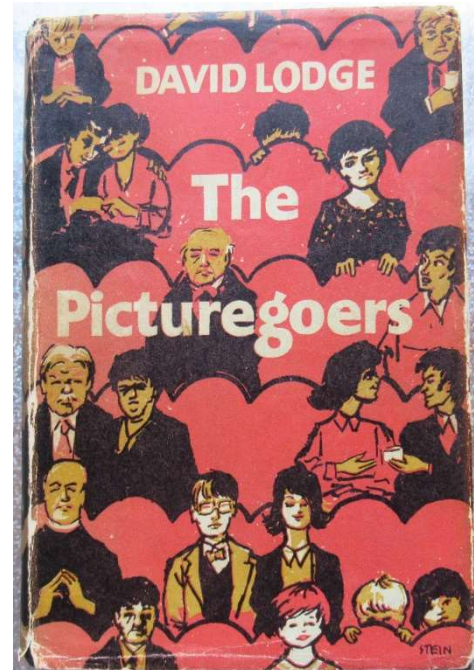
development of jazz from its origins and in all its varieties [...] but the book as a whole was heavily dependent upon secondary sources [...] Perhaps conscious that my bluff might be called by somebody, I hid my authorship behind the initials 'D.J.L.', and in consequence only a few assiduous collectors of my work have discovered it." [QAGTTBB, pages 289-290]. The book is quite well represented in institutional holdings but unsurprisingly rare in commerce.

£200

8. Lodge, David. *The Picturegoers*.

London: Macgibbon & Kee, 1960.

First edition. 238 pages. From the library of David Lodge, author's retained copy, signed by him in blue ink to the front endpaper, with minor corrections in pencil to the text and to the dust jacket blurb. The book is quite firmly bound in lightly marked, bumped and rubbed black cloth, lettered in tarnished gilt to the spine. The text block is age toned, lightly marked and foxed. The Stein designed dust jacket is the original and not price clipped, it is rubbed, toned, marked and faded, with small chips and short closed tears to the edges and a split at the rear spine fold extending two thirds of its length, these repaired to the reverse with small pieces of thin paper archival tape. Loosely inserted is a photocopy of an early review of the novel in the *New Statesman* and a blank sheet of Prestbury House Hotel headed notepaper, which was presumably being used as a bookmark at some point. Lodge writes extensively about the book's publication in his

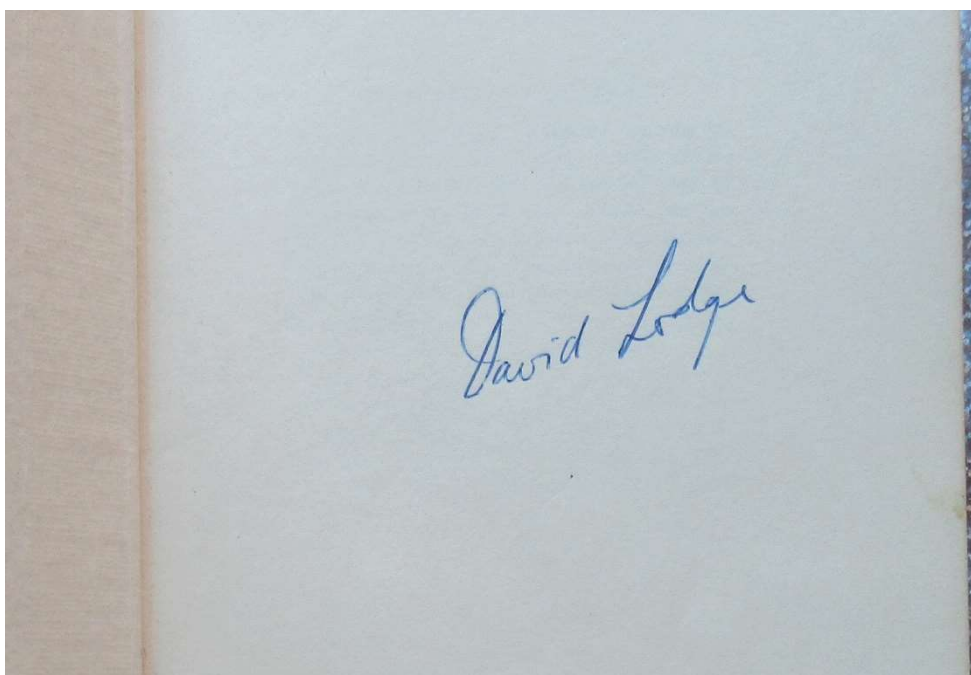


memoirs, providing handy information for future bibliographers and collectors: "In June 1960 my spirits were lifted by the arrival of six author's copies of *The Picturegoers*, the publication of which had been postponed from spring to July. Nothing in a novelist's life quite equals the thrill of handling and opening the first mint copy of one's first novel. It had an attractive

cover, a steep bank of red cinema seats occupied in places by well-observed portraits of some of the characters. I had not seen it before; if I had, I would have corrected a mistake in the blurb ('novitiate' for 'novice'). [...] The novel was priced at fifteen shillings, equivalent to about £15 today, but £34 in purchasing power. This caused me great

anxiety because there were more than five people to whom, for various reasons, I would have liked to give inscribed copies; but now that Mary was no longer earning, and we had the expenses of a baby, our income was stretched to its limit and I could not afford to buy extra copies, even at author's discount [...] Mum and Dad, of course, had to have one, because the novel was dedicated to them, [...] Aunt Eileen, Uncle John and Tante Lu, the Jacob family and Park [Honan] accounted for four more copies, leaving one for myself." [QAGTTBB, pages 301-303]. A remarkable opportunity to possess the copy he describes and experience vicariously the electric thrill of handling and opening Lodge's own copy of his first published novel, retained by him until the decline of his health in 2023 and showing plenty of evidence of having been frequently handled and referred to during the 63 years it remained in his possession.

£1,200



9. Lodge, David. *The Picturegoers*.

London: Macgibbon & Kee, 1960.

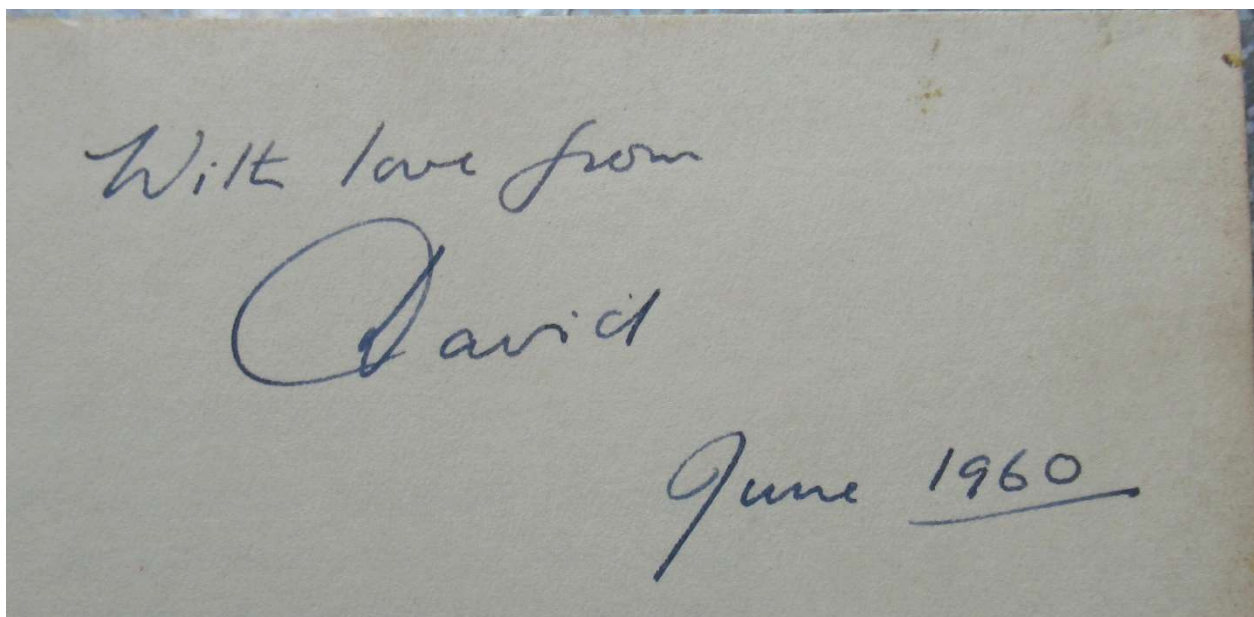
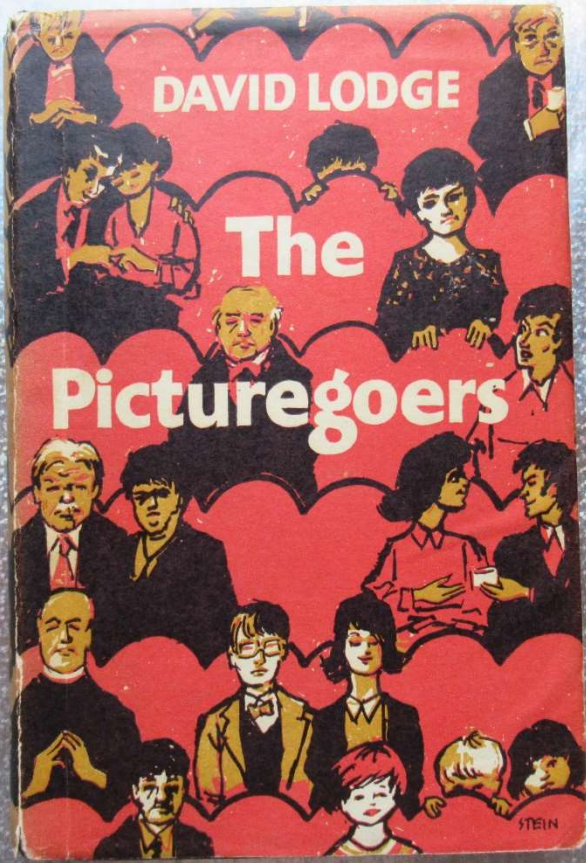
First edition. 238 pages. From the library of David Lodge and Inscribed by him to the front endpaper in the month before publication: "With love from David June 1960". Lodge writes extensively about the book's publication in his memoirs, providing handy information for future bibliographers and collectors: "In June 1960 my spirits were lifted by the arrival of six author's copies of *The Picturegoers*, the publication of which had been postponed from spring to July. [...] The novel was priced at fifteen shillings, equivalent to about £15 today, but £34 in purchasing power. This caused me great anxiety because there were more than five people to whom, for various reasons, I would have liked to give inscribed copies; but now that Mary was no longer earning, and we had the expenses of a baby, our income was stretched to its limit and I could not afford to buy extra copies, even at author's discount [...] Mum and Dad, of course, had to have one, because the novel was dedicated to them, [...] Aunt Eileen, Uncle John and Tante Lu, the Jacob family and Park [Honan] accounted for four more copies, leaving

one for myself." [QAGTTBB, pages 301-303]. Therefore, we know that a maximum of 5 copies were inscribed in the month before publication, and that Lodge re-inherited the books he had inscribed to his parents (and latterly to his father alone after his mother's death in 1981), so by a process of elimination this must be the dedication copy. The book is firmly bound in lightly marked, bumped and rubbed black cloth, lettered in gilt to the spine. The text block is age toned, dusty and slightly marked, with stains to a few pages. The Stein designed dust jacket is the original and not price clipped, it is slightly toned, rubbed, marked and faded, with small chips and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. A significant and poignant association copy of Lodge's first novel. Although it is not uncommon for an author to dedicate their first novel to their parents, Lodge notes in his memoirs a further reason for doing so: "partly in acknowledgement of their love and

support, but also to signal to the reader that the rather unlikeable parents of the principal male character were not based upon them."

[QAGTTBB, page 302].

£1,400



10. **Lodge, David. The Picturegoers.**

London: Pan Books Ltd, Chivers Press and Penguin Books, 1962, 1991 and 1993.

Four reprints, 3 paperbacks and one hardback. From the library of David Lodge, the 1962 first Pan paperback edition, signed by Lodge in black ink to the half-title page, a Chivers Press hardback first thus with Lodge's name and address label to the inside front board and minor ink corrections to the text, a 1993 first Penguin edition with a new introduction by Lodge, signed by him in black ink to the half-title page and with 5 cards of handwritten notes regarding the novel loosely inserted, possibly written for a talk or when Lodge was writing his memoirs. There is also a duplicate 1993 first Penguin edition, signed by Lodge in ink to the title page, the location of the signature probably indicating that the book was meant for presentation but never made it to the intended recipient. All books are firmly bound, with slightly sunned spines, the paperbacks are slightly creased, rubbed and stained, the hardback in generally better condition. An interesting group of reprints of Lodge's first novel, showing his continued interaction with the text over the decades.

£200



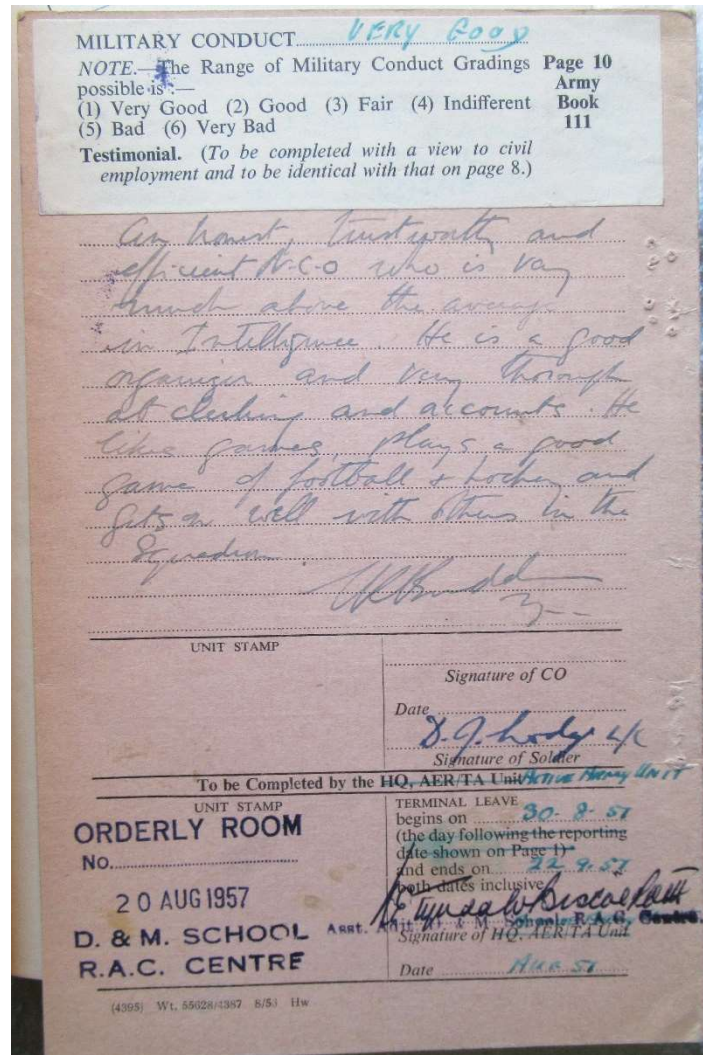
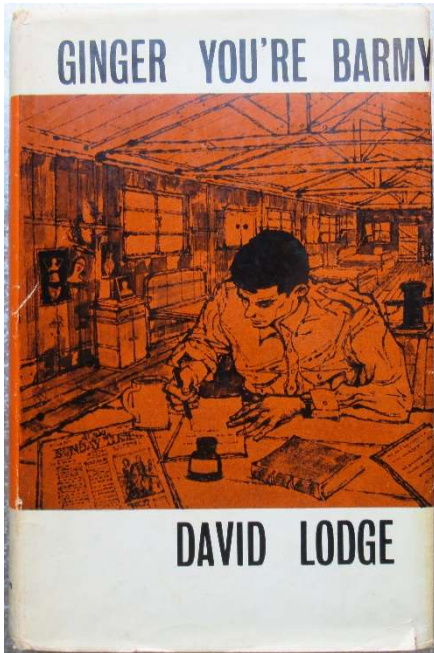
11. **Lodge, David. Ginger, You're Barmy.**

London: MacGibbon & Kee, 1962.

First edition. 223 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the first blank page, with a few minor pencil annotations to the text. Loosely inserted is Lodge's 4-page National Service Discharge booklet from August 1957, with handwritten notes from the Commanding Officer who notes Lodge's conduct as: "very good" and proceeds to give a more detailed account of

his character, describing him as: "an honest, trustworthy and efficient N.C.O. who is very much above the average in intelligence". The Discharge card is also signed by David Lodge. The book is firmly bound in lightly marked, bumped and rubbed red cloth, lettered in black to the spine. The text block is age toned, slightly marked and dusty. The Kenneth Burrows designed dust jacket is the original and not price clipped, it is quite toned, grubby and rubbed with small chips and short closed tears to the edges. Lodge's own copy of the first edition of his second published novel which was based upon his military experience during National Service, with a remarkable piece of associated ephemera.

£1,000

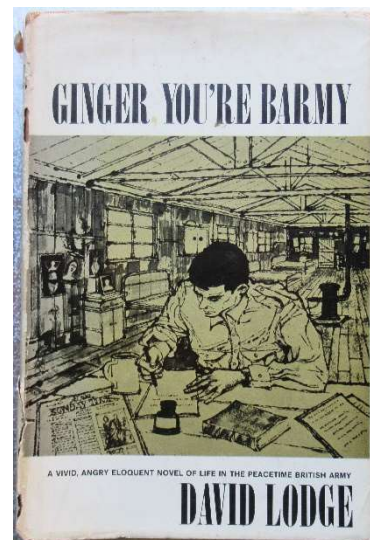


12. **Lodge, David. Ginger, You're Barmy.**

New York: Doubleday & Company, Inc., 1965.

First U.S. edition. 230 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the front endpaper. The book is reasonably firmly bound in slightly bumped, marked and rubbed brown cloth, lettered in black to the spine. The text block is slightly toned, marked and dusty. The dust jacket, which re-works the Kenneth Burrows design for the U.K. first edition of three years previously, is the original and not price clipped, it is toned, grubby, marked, rubbed and faded, with small chips and short closed tears to the edges and a longer tear at the lower front spine fold, some of these repaired with small pieces of thin paper archival tape to the reverse. The novel was published in America during Lodge's year-long fellowship at a U.S. college, and in his memoirs he describes an experience promoting the book on a radio phone-in programme: "to answer questions about the British Army from people in the Bay Area who had nothing better to do." [QAGTTBB, page 386]. The venture was not a commercial success and consequently the U.S. first edition is rarer than its U.K. counterpart.

£300



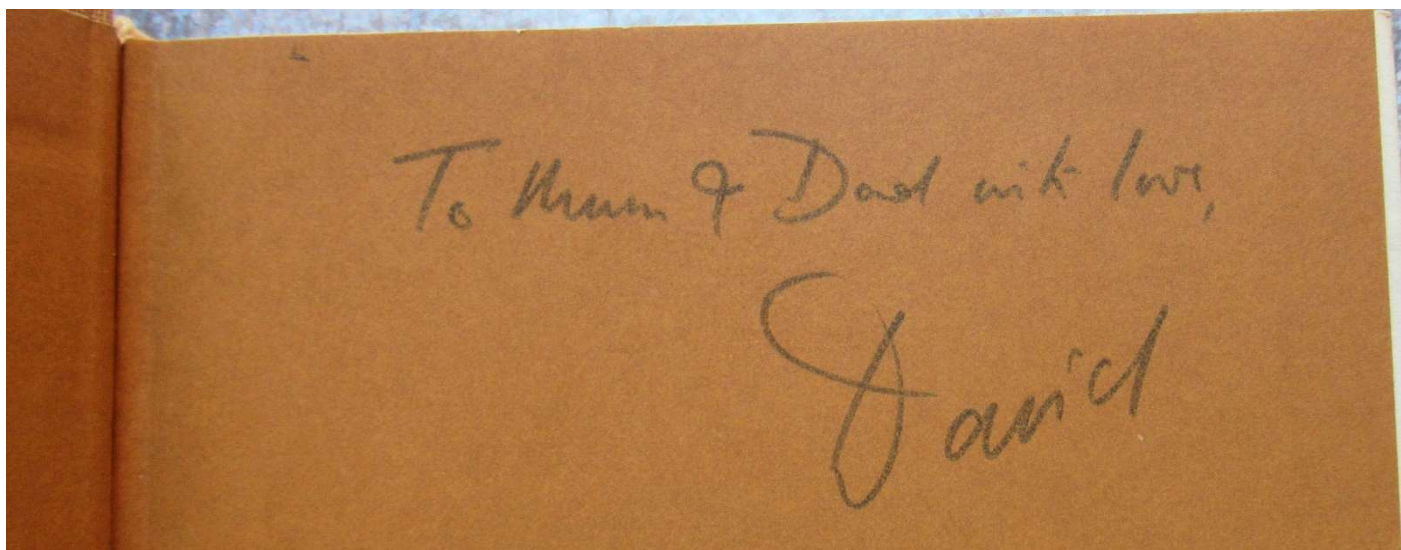
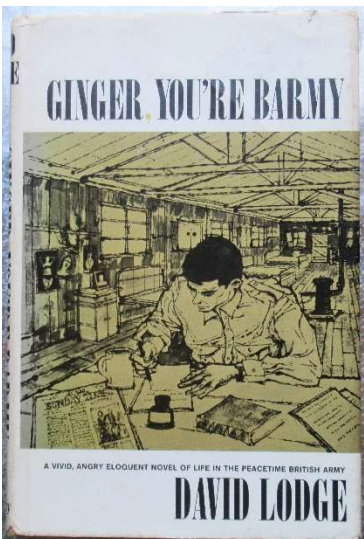
13. **Lodge, David. Ginger, You're Barmy.**

New York: Doubleday & Company, Inc., 1965.

First U.S. edition. 230 pages. From the library of David Lodge, inscribed by him to the front endpaper: "To Mum & Dad with love, David". The book is firmly bound in brown cloth, lettered in black to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned with minor marks. The dust jacket, which re-works the Kenneth Burrows design for the U.K. first edition of three years previously, is the original and not price clipped, it is slightly toned and grubby, with small chips and short closed tears to the edges. The novel was published in America during Lodge's year-long fellowship at a U.S. college, and in his memoirs he describes an experience promoting the book on a radio phone-in programme: "to answer questions about the British Army from

people in the Bay Area who had nothing better to do." [QAGTTBB, page 386]. An exceptional association copy of Lodge's second published novel.

£500

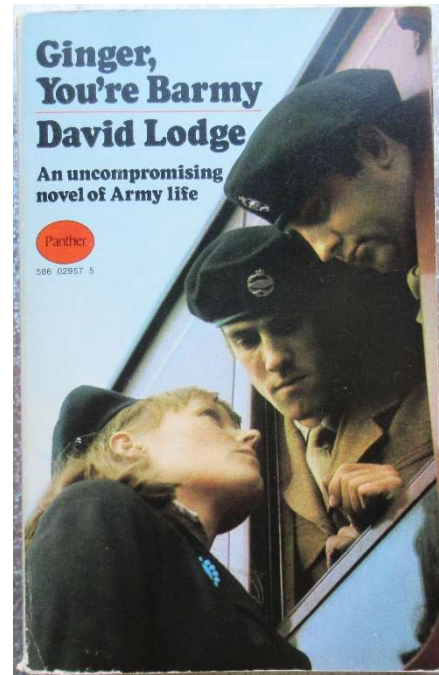


14. **Lodge, David. Ginger, You're Barmy.**

London: Panther, 1970.

Second paperback edition, first thus, with a new Author's Note and added expletives. 207 pages + 1 of ads. From the library of David Lodge, author's retained copy, signed by him in black ink to the top of the blurb page. The book is firmly bound in photo-illustrated wraps, which are slightly rubbed marked and creased, there is a small nick to the bottom of the spine. The text block is age toned with minor marks. Lodge writes of this edition in his memoirs, describing how he: "took the opportunity to have the four-letter words printed in full. It was a strange experience to sit down with a copy of my own novel and, like some conscientious vandaliser of library books, inscribe obscene expletives in the margin of nearly every page for the printer." [QAGTTBB, pages 341-342]. Lodge decided to revert to the original version from 1982 onwards, meaning collectors who wish to own both versions have only a small selection from which to choose, this Panther edition being quite uncommon.

£80



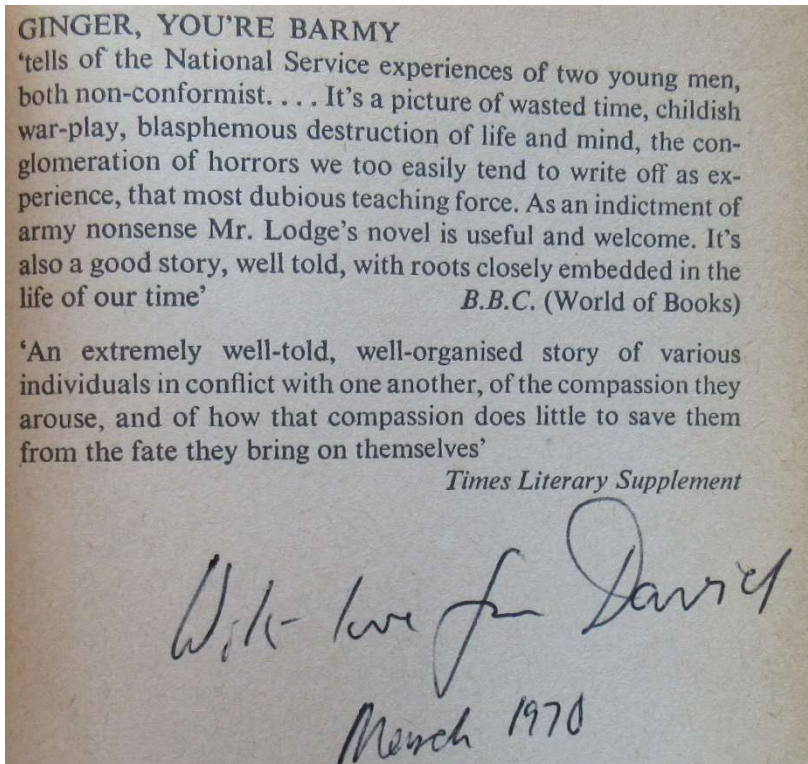
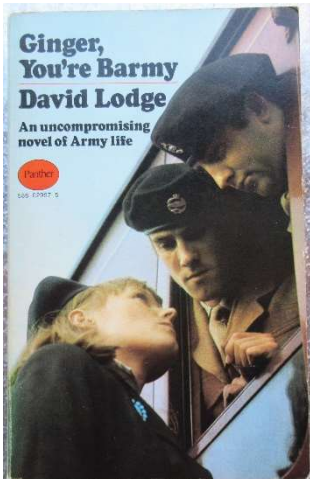
15. **Lodge, David. Ginger, You're Barmy.**

London: Panther, 1970.

Second paperback edition, first thus, with a new Author's Note and added expletives. 207 pages + 1 of ads. From the library of David Lodge and Inscribed by him to the blurb page: "With love from David March 1970". The book was found with others inscribed to Lodge's parents and given the wording of the inscription they are the most likely recipients, though his wife, Mary, to whom the book is dedicated, is another more remote possibility. The book is quite firmly bound in photo-illustrated wraps, which are slightly rubbed marked and creased, there is a small

nick to the bottom of the spine which is also faded. The text block is age toned with minor marks. Lodge writes of this edition in his memoirs, describing how he: "took the opportunity to have the four-letter words printed in full. It was a strange experience to sit down with a copy of my own novel and, like some conscientious vandaliser of library books, inscribe obscene expletives in the margin of nearly every page for the printer." [QAGTTBB, pages 341-342]. Lodge decided to revert to the original version from 1982 onwards, meaning collectors who wish to own both versions have only a small selection from which to choose, this Panther edition being quite uncommon.

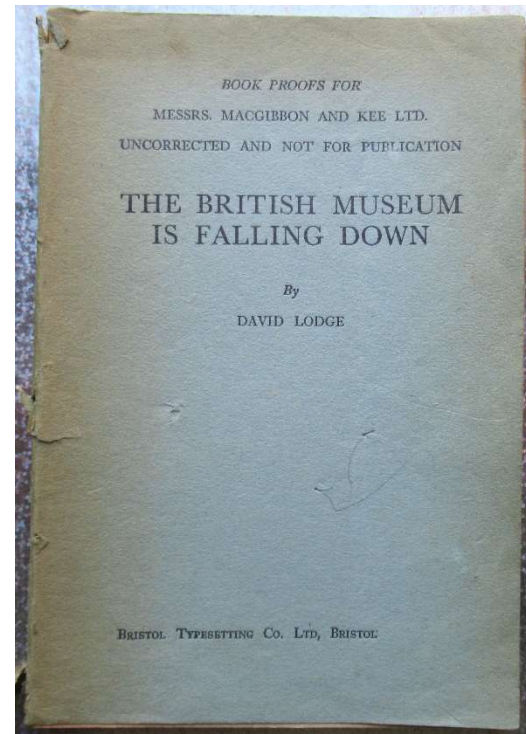
£120



16. **Lodge, David. The British Museum is Falling Down.**

London: MacGibbon and Kee, 1965.

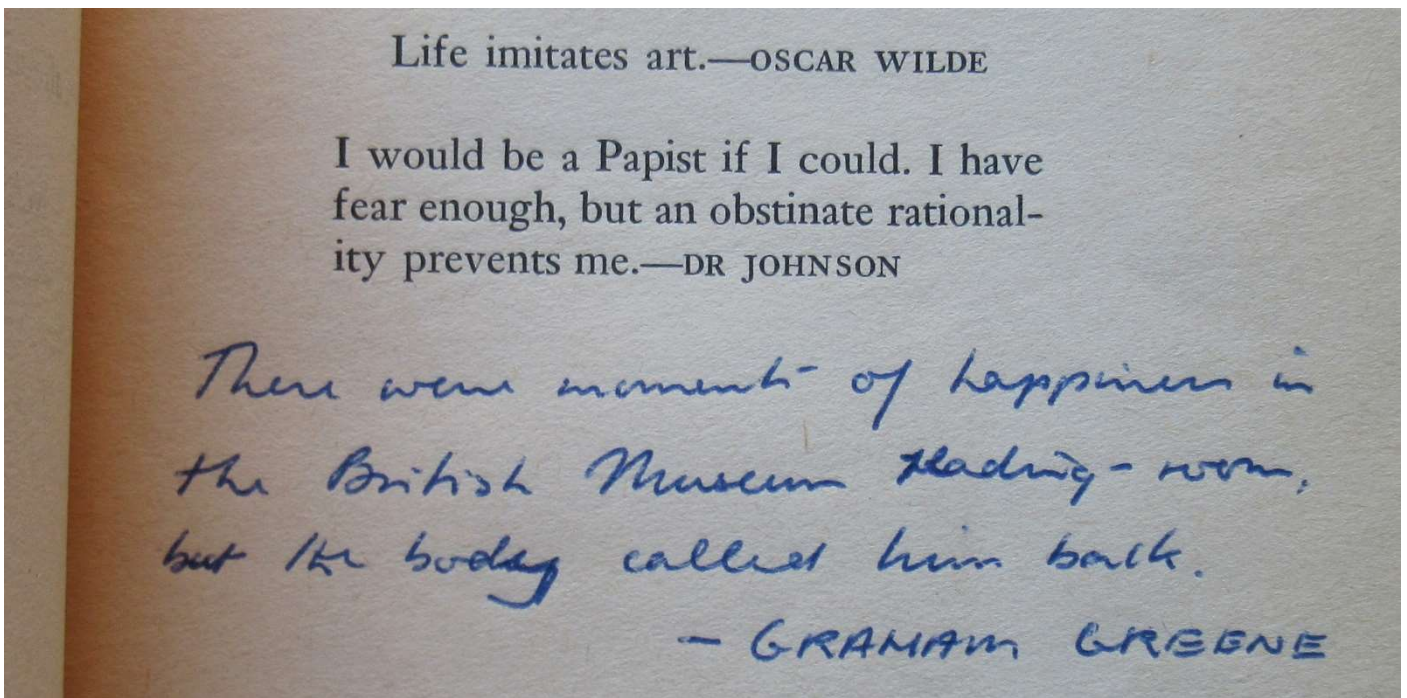
Uncorrected proof copy. 176 pages. From the library of David Lodge, with extensive ink corrections and some additions throughout. Notably the addition in ink of the Graham Greene epigraph, which is present in the first edition but was moved in subsequent reprints to the head of Chapter 1 replacing the lyrics of A Foggy Day in London Town. The addition to page 62 of the line: "'Well that's all right: I like to phone Sally myself occasionally,' said Pond", which also appears in the first edition. And, stapled to the inside rear cover, is a long typed passage to replace that present in the proof to page 156, the revised text appearing in the first edition. Also loosely inserted is a folded sheet of handwritten notes about aspects of the novel, comparing the work with that of other authors including



Lodge's close friend Malcolm Bradbury, which from the aging of the paper is clearly contemporary with the book. The book is bound in blueish grey wraps lettered in black to the front cover, they are fragile and detached from the text block, the spine close to disintegration with pieces flaking away. The text block is age toned and slightly marked with some dog-eared corners. A pleasingly battered and well used early working version of Lodge's third published novel, showing

many clear indications of its pre-emergence birthing pains, which Lodge writes about at length in his memoirs. The majority of Lodge's own proofs, correspondence and manuscripts are held by the University of Birmingham so this represents a rare opportunity to own a substantial text which shows his revision process.

£1,250



17. **Lodge, David. The British Museum is Falling Down.**

London: MacGibbon and Kee, 1965.

First edition. 176 pages. From the library of David Lodge, though with nothing in the book itself to signify this and probably purchased after publication for reference rather than being one of the author's complimentary copies. The book is firmly bound in clean black cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age toned and slightly dusty with minor marks. The Michele Gross designed dust jacket is the original and not price clipped, it is quite rubbed and marked with slight fading to the spine and minor nicks and closed tears to the edges.

£200

18. **Lodge, David. The British Museum is Falling Down.**

New York: Holt, Rinehart and Winston, 1967.

First U.S. edition. 176 pages. From the library of David Lodge, though the only evidence of this is a note in Lodge's hand to the front flap of the dust jacket that this is indeed the "(American Edition)", and a loosely inserted notecard with a couple of unrelated notes that has been used as a bookmark. The book is quite firmly bound in magenta paper covered boards with a brown cloth spine strip lettered in magenta, the extremities are slightly bumped, rubbed and faded. The text block is slightly toned, dusty and marked. The dust jacket is the original and not price clipped, it is grubby, marked, toned and rubbed, with chips and closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape.

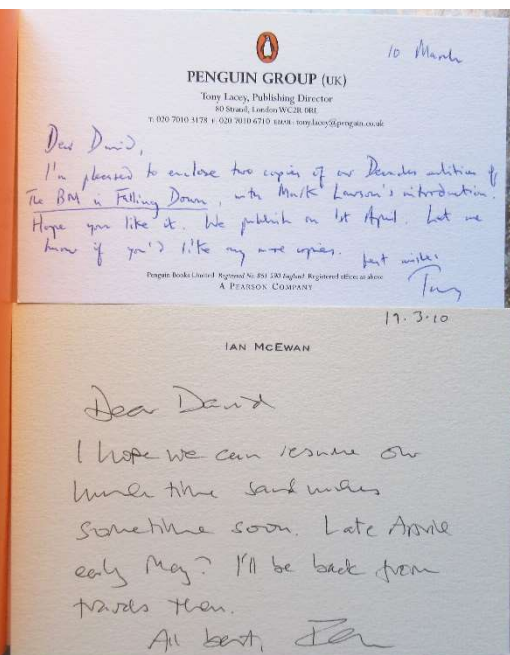
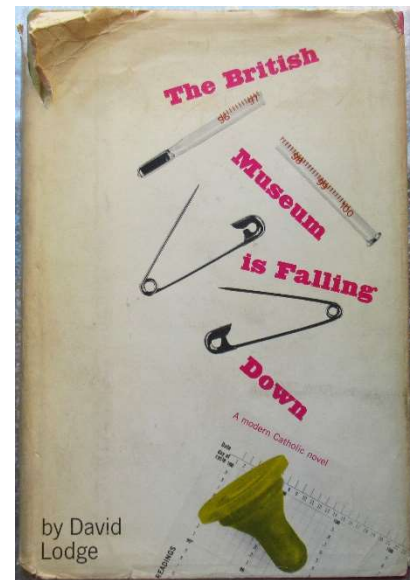
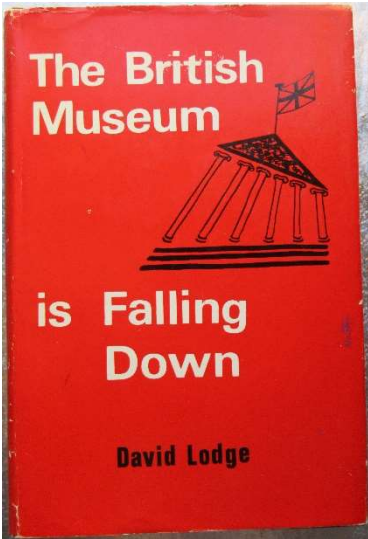
£80

19. **Lodge, David. The British Museum is Falling Down.**

London: Panther and Penguin Books, 1969, 1983 and 2010.

Three paperback editions from David Lodge's library. A 1969 Panther reprint, signed by Lodge to the blurb page. The 1983 first Penguin edition, signed by him in ink to the blurb page with "CORRECTED COPY" to the bottom of the page, a loosely inserted compliments slip from Lodge's agents Curtis Brown and minor pencil corrections to the text. And a first printing of the 2010 Penguin edition with a new Introduction by Mark Lawson, with a handwritten note from Penguin Publishing Director Tony Lacey loosely inserted and also, somewhat unexpectedly, a handwritten note on headed paper from fellow author and friend, Ian McEwan to David on an unrelated matter: "Dear David I hope we can resume our lunchtime sandwiches sometime soon. Late April Early May? I'll be back from travels then. All best, Ian". The covers are slightly creased, marked and rubbed, more so to the earlier editions and the text blocks are age toned to varying degrees and slightly marked. An interesting group of reprints of Lodge's third novel, showing his continued interaction with the text over the decades.

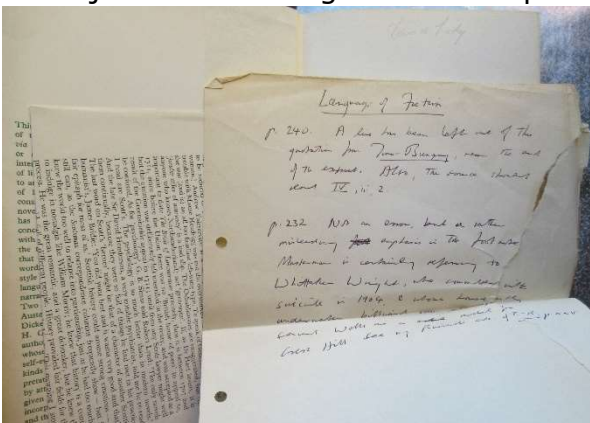
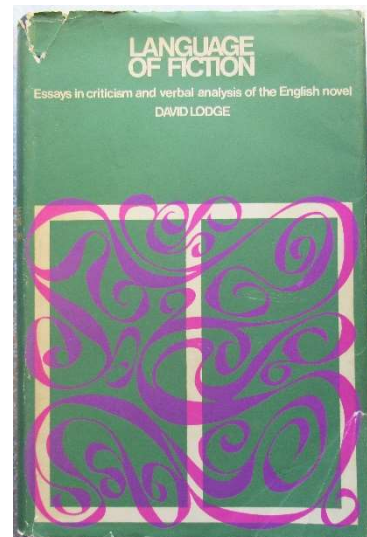
£180



20. **Lodge, David. Language of Fiction - Essays in Criticism and Verbal Analysis of the English Novel.**

London: Routledge and Kegan Paul, 1966.

First edition. 283 pages. from the library of David Lodge, author's retained copy, with his name in pencil to the front endpaper, a loosely inserted handwritten note regarding minor errors in the text, and a favourable review of the book by Tony Tanner which is stamped to the top: "THE MODERN LANGUAGE REVIEW OCT 1967", from which Lodge quotes in his memoirs. The book is quite firmly bound in dark blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, marked and dusty. The dust jacket is the original and not price clipped, it is quite toned, rubbed and marked, with small chips and several closed tears to the edges, one to the front flap fold has gum residue and staining to the reverse from an old tape repair and several have been more sympathetically repaired with small pieces of thin paper archival tape. Lodge's first substantial published work of literary theory and criticism, which took a while to appear in print and was originally intended to be titled: 'The Novelist's Medium', then 'The Language of Fiction', before reaching this, it's eventual form, with the 'The' removed, though as the sheet of corrections indicates still not having reached perfection. It was a critical and commercial success, running to numerous editions over the subsequent decades and still in print as recently as 2015.

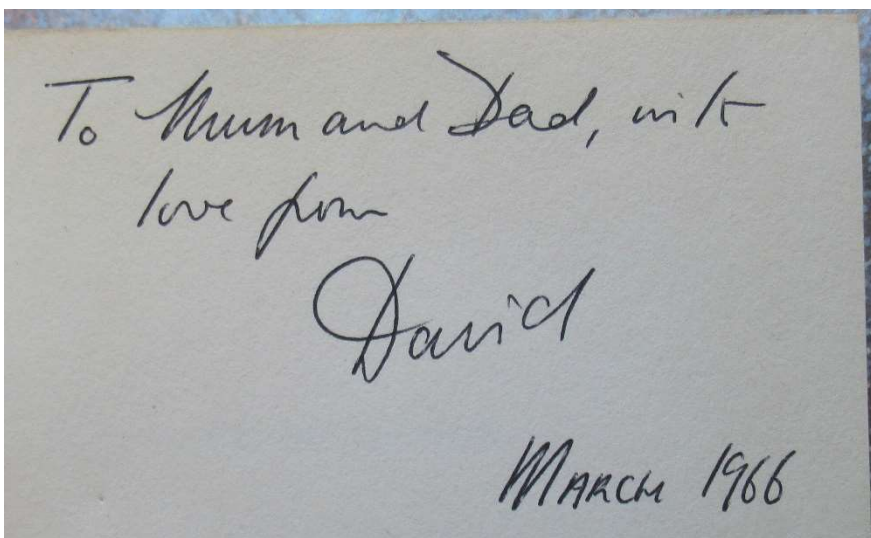
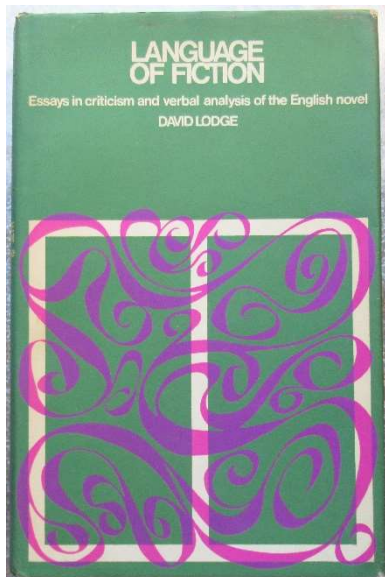


£300

21. **Lodge, David. Language of Fiction - Essays in Criticism and Verbal Analysis of the English Novel.**

London: Routledge and Kegan Paul, 1966.

First edition. 283 pages. From the library of David Lodge, inscribed to his parents to the front endpaper: "To Mum and Dad, with love from David March 1966". The book is firmly bound in dark blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed, there are minor marks to the cloth and the boards are a little bowed. The text block is slightly toned, marked and dusty. The dust jacket is the original and not price clipped, it is slightly toned, rubbed and marked, with some small chips to the edges. A significant association copy of Lodge's first substantial published work of literary theory and criticism.



£500

22. **Lodge, David. Language of Fiction - Essays in Criticism and Verbal Analysis of the of the English Novel.**

New York: Columbia University Press, 1966 & 1967.

From the Library of David Lodge. A first U.S. edition without dust jacket, author's retained copy, with Lodge's name in black ink to the front endpaper, some minor notes and pencil corrections to the text and three post-it notes to the rear pastedown. With a jacketed copy of the U.S. second impression which looks to have been purchased by Lodge later, this also with pencil notes and corrections to the text. Both 283 pages. The first U.S. edition is firmly bound in lightly marked, bumped and rubbed dark blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, marked and dusty. The U.S. second impression is firmly bound, the boards are slightly bumped and rubbed, the text block is slightly toned, marked and stained. The dust jacket is the original and not price clipped, it is slightly toned, rubbed and marked with a small piece missing to the top of the front panel and other small chips and short closed tears to the edges.

£100



23. **Lodge, David. Language of Fiction - Essays in Criticism and Verbal Analysis of the of the English Novel.**

New York & London: Columbia University Press and Routledge and Kegan Paul, 1967 and 1970.

Paperback reprints, third U.K. and U.S. printings. Both 283 pages. From the library of David Lodge, author's retained copies, the U.S. edition with Lodge's name in black ink to the front endpaper and the U.K. edition with his name in blue ink to the half-title page. Both books are quite firmly bound in slightly toned, rubbed, marked and creased illustrated wraps. The text blocks are slightly age toned, stained and dusty with minor marks.

£85

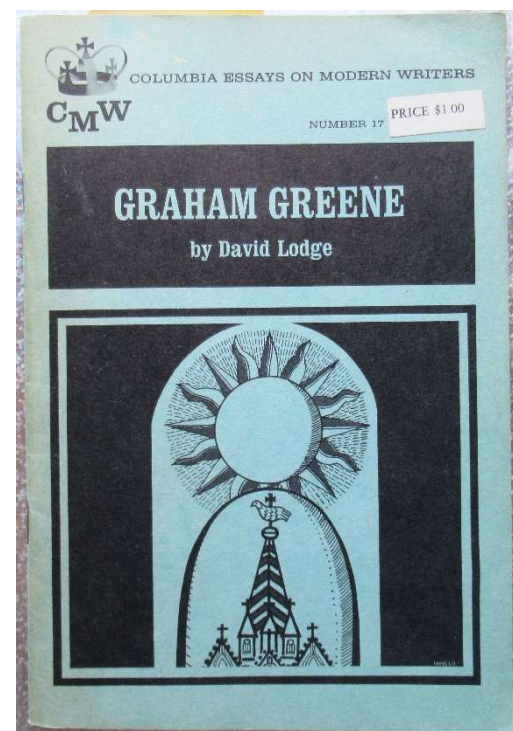


24. **Lodge, David. Graham Greene – Columbia Essays on Modern Writers No. 17.**

New York & London: Columbia University Press, 1966.

First edition. 48 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the title page. The pamphlet is staple-bound in blue card wraps, lettered and illustrated in black, the covers are slightly rubbed, marked and toned with an overpricing label to the front panel and signs of the removal of a pricing label to the rear panel. The text block is slightly marked and age toned. A critical work written rapidly by Lodge during his year-long fellowship in the U.S., while spending three months in San Francisco, a copy of which he sent to Graham Greene.

£100



To Mum & Dad, with love
David
May 1966

Graham Greene

by DAVID LODGE

25. **Lodge, David. Graham Greene – Columbia Essays on Modern Writers No. 17.**

New York & London: Columbia University Press, 1966.

First edition. 48 pages. From the library of David Lodge, inscribed to his parents to the title page: "To Mum & Dad with love David May 1966". The pamphlet is staple-bound in blue card wraps, lettered and illustrated in black, the covers are slightly rubbed, marked and toned. The text block is slightly marked and age toned with a few dog-eared page corners. A significant association copy of this short work of

literary criticism, which was written rapidly by Lodge while spending three months in San Francisco during his year-long fellowship in America.

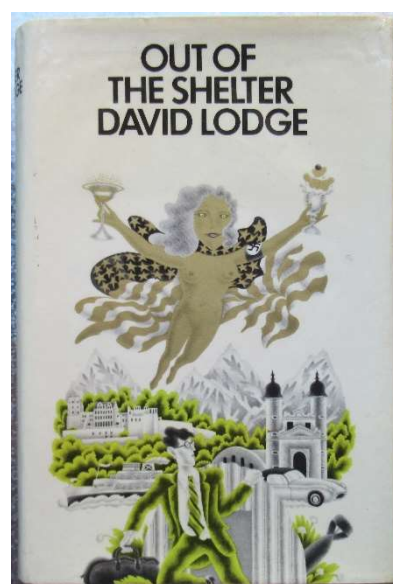
£150

26. **Lodge, David. Out of the Shelter.**

London: Macmillan, 1970.

First edition. 303 pages. From the library of David Lodge, inscribed to his parents in the month before publication to the front endpaper: "To Mum & Dad, with love from David Sep. 1970". The book is firmly bound in green cloth lettered in bright gilt to the spine, the extremities are slightly bumped and rubbed and the boards are a little bowed. The text block is slightly dusty and age toned with minor marks and a little offsetting to the endpapers. The Justin Todd designed dust jacket is the original and not price clipped, it has been laminated at some point, though not before it became slightly toned, marked and grubby, with some minor nicks and creasing to the edges. The problems in

production due to the innovative computer typesetting have been well documented and Lodge writes in his memoirs about the first edition: "The only good thing to be said for the finished book was that it had a striking cover, featuring a naked female, half-Rhinemaiden, half-floozie, wearing a Nazi armband and the stars and stripes as a cape, flying through the air above the figure of Timothy and a montage of the story's chief locations. The novel was eventually published on 1st October and it soon became obvious that it was a flop. [...] There was no prospect of a paperback edition or an American sale. Macmillan printed 3000 copies of



their edition but bound only 2000, and when these were sold or otherwise disposed of they pulped the remaining sheets, [...] ironically it became in consequence a rare book and the most valuable of my first editions" [QAGTTBB, pages 453-454]. The doubtless well-intentioned but mis-guided attempt to preserve the jacket with laminate aside, this is first and foremost an extraordinary and important association copy of Lodge's fourth published novel.

£1,500

To Mum & Dad, with
love from David
Sep. 1970

27. **Lodge, David. Out of the Shelter.**

London: Penguin Books, 1985 - circa 1995.

Three Penguin paperback reprints. Author's copies, from the library of David Lodge. The 1986 first Penguin edition, 282 pages, with a loosely inserted polaroid of the cover artwork, looking to be largely unread, with only minor rubbing and marks to the covers and slight toning and dusty marks to the text block. The 1989 King Penguin edition, first thus intended for the American market, 271 pages + 1 of ads, containing two large post-it notes with quite extensive handwritten notes by Lodge about the novel, the covers are quite creased and rubbed and the text block is somewhat dusty and toned, indicating that this was one of Lodge's working copies. And a mid-1990s Penguin reprint, 282 pages,

signed by Lodge in black ink to the title page, with some minor ink corrections to the text and sparse notes about these to the last page and inside rear cover, the covers are slightly creased, rubbed and marked and the text block is slightly toned and marked. An interesting collection of reprints showing Lodge's continued interaction with the novel after its mid-1980s revival, which occurred after the publication of the substantially revised re-issue by Secker.

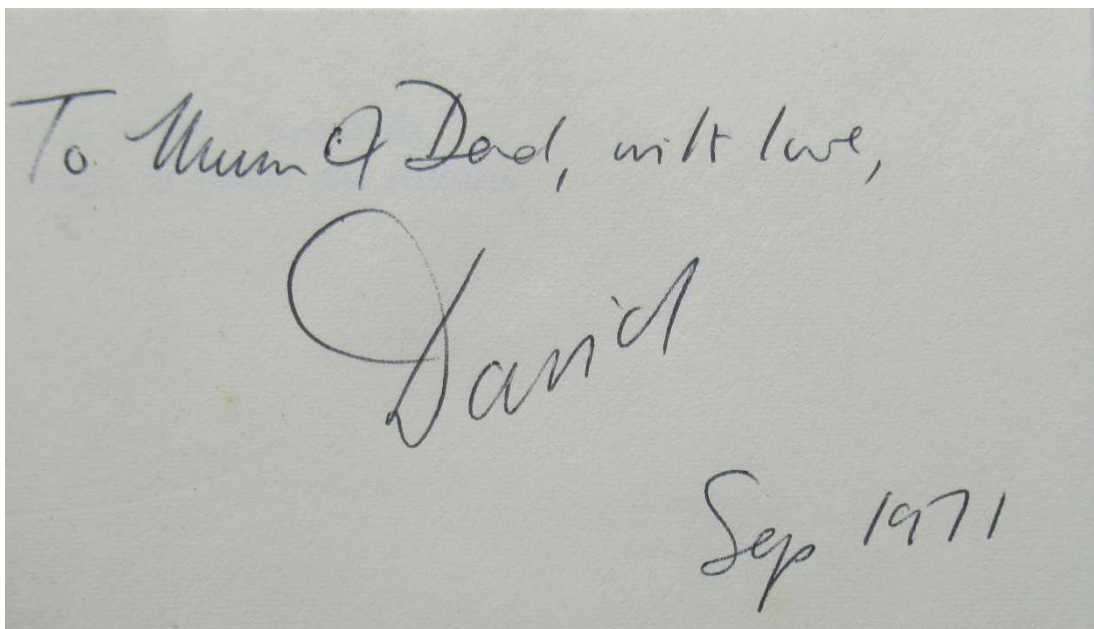
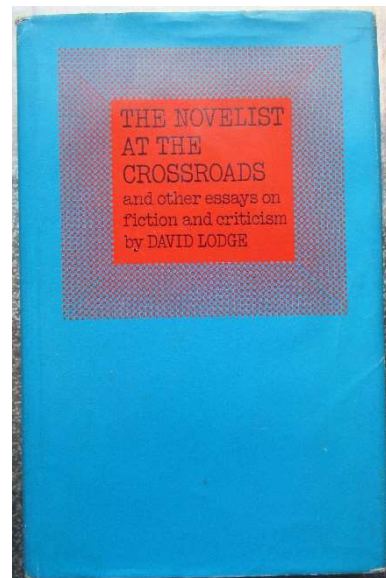
£100

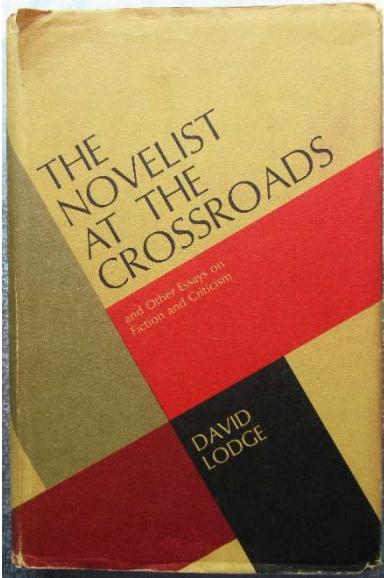
28. **Lodge, David. The Novelist at the Crossroads and other essays on fiction and criticism.**

London: Routledge and Kegan Paul, 1971.

First edition. 297 pages. From the library of David Lodge, inscribed to his parents to the front endpaper: "To Mum & Dad, with love, David Sep 1971". The book is firmly bound in dark blue cloth lettered in bronze to the spine, the cloth is lightly marked and the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and marked. The dust jacket is the original and not price clipped, it is slightly grubby, rubbed and toned, with minor nicks and a few short closed tears to the edges. An important association copy of Lodge's second substantial contribution to literary criticism, a collection of essays written in the years since the publication of *Language of Fiction*.

£300





29. **Lodge, David. The Novelist at the Crossroads and other essays on fiction and criticism.**

Ithaca: Cornell University Press, 1971.

First U.S. edition. 297 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the front endpaper, with some passages highlighted in pencil in the chapters: 'Assessing H. G. Wells' and 'Utopia and Criticism'. The book is quite firmly bound in lightly marked red cloth, lettered in black to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, marked and dusty and there are a few dog-eared corners. The dust jacket is the original and not price clipped, it is quite grubby, rubbed and faded, with small chips and short closed tears to the edges.

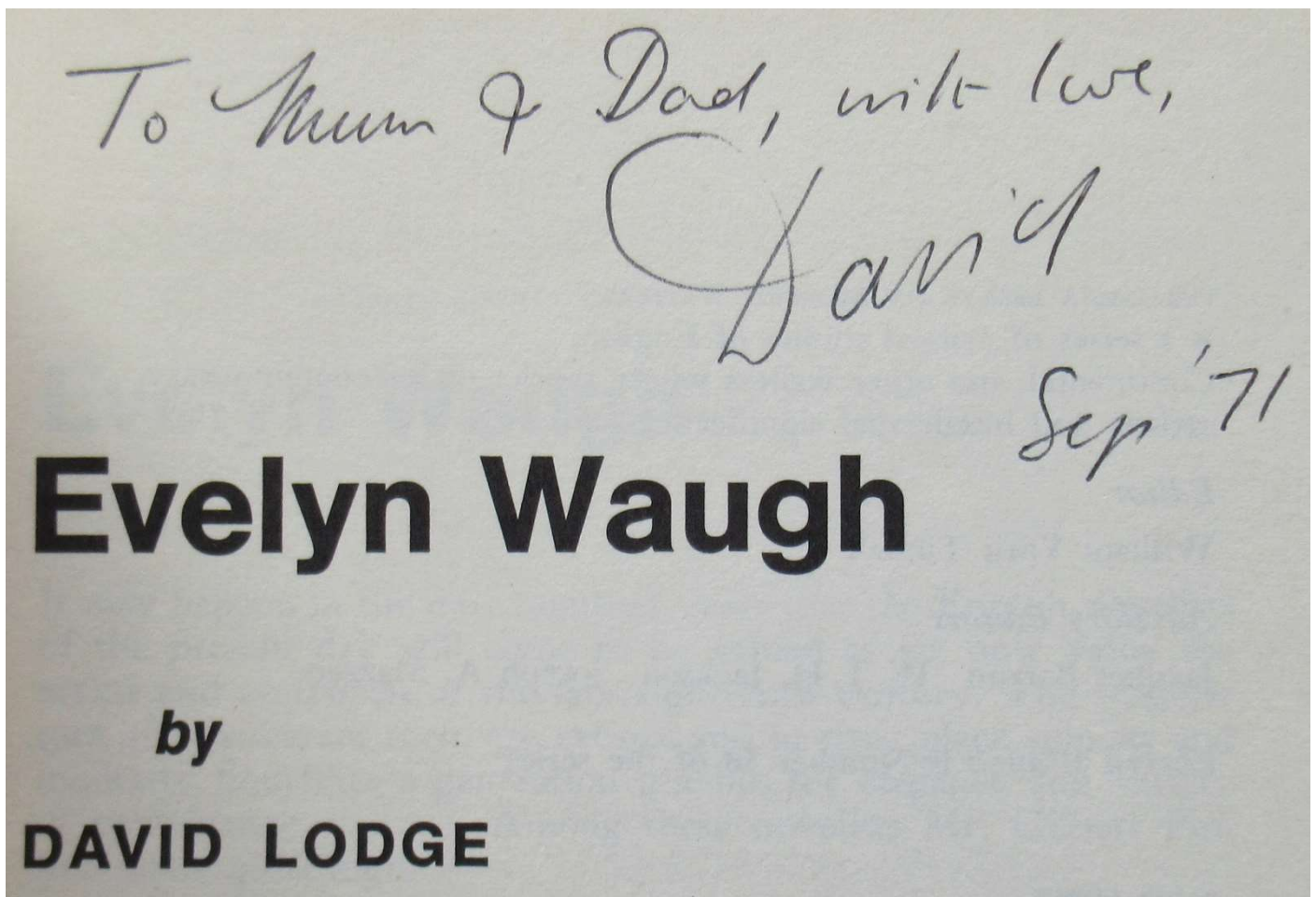
£150

30. **Lodge, David. Evelyn Waugh – Columbia Essays on Modern Writers No. 58.**

New York and London: Columbia University Press, 1971.

First edition. 48 pages. From the library of David Lodge, inscribed to the title page to his parents: "To Mum & Dad, with love, David Sep '71". A staple-bound pamphlet in white card wraps, lettered and illustrated in black and purple, the covers are slightly toned, marked, creased and rubbed. The text block is lightly toned and marked and some page edges are a little creased. An important association copy of Lodge's second contribution to the Columbia Essays series.

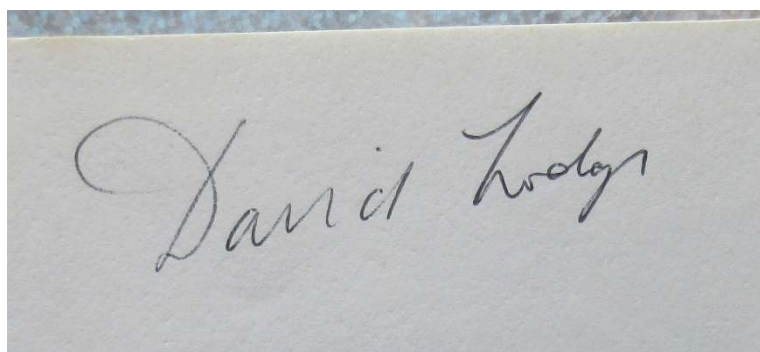
£150



31. Lodge, David. *Changing Places*.

London: Secker & Warburg, 1975.

First edition. 234 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the front endpaper and with minor pen and pencil corrections to the text. The book is quite firmly bound in orange cloth, lettered in gilt to the spine, the cloth is slightly marked and the extremities are bumped and rubbed. The text block is slightly toned, marked and dusty with slight cracking at points. The dust jacket is the original and not price clipped, it is faded, marked, rubbed, creased, chipped and torn, with residue from an old failed tape repair to the front flap fold, which is torn two thirds of its length, and now has some more sympathetic repairs with thin paper archival tape to the reverse. Lodge's fifth published novel and perhaps his most famous, rejected by three



publishers (Macmillan, Allen Lane and Jonathan Cape) before being accepted on Malcolm Bradbury's recommendation by his publisher, Secker and Warburg, which marked the commencement of two significant relationships in Lodge's literary life, with Tom Rosenthal and John Blackwell. The novel also won Lodge his first literary prize, £150 from the Yorkshire Post, in direct competition with Bradbury's *The History Man*.

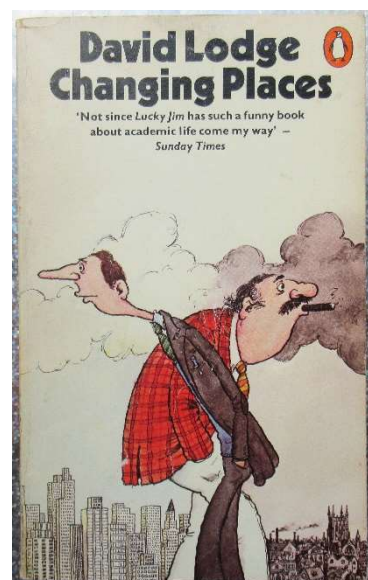
£400

32. Lodge, David. *Changing Places*.

London: Penguin Books, 1978.

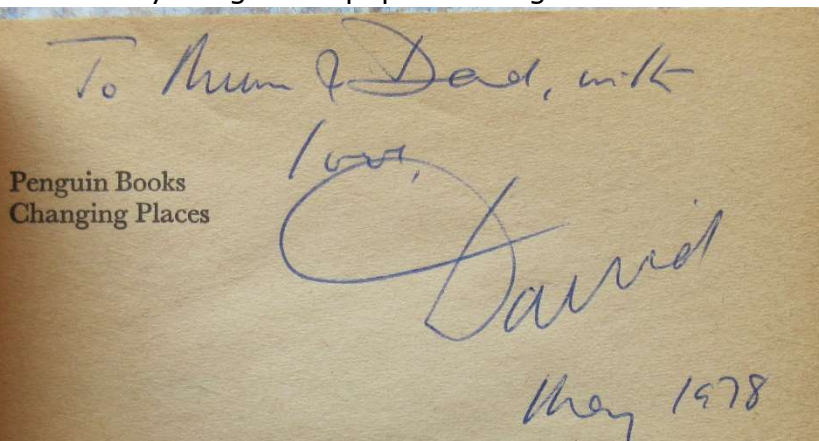
Paperback reprint, first thus. 251 pages + 3 of ads. From the library of David Lodge, inscribed to the blurb page to his parents: "To Mum & Dad, with love, David May 1978". The book is reasonably firmly bound in the distinctive Arthur Robbins illustrated wraps, which are quite toned, rubbed, marked and creased. The text block is age browned and slightly marked with creasing to a few pages. Lodge's most famous novel and his first to be published by Penguin, about which he writes in his memoirs: "To my delight the paperback rights were sold for a substantial sum to

Penguin, an imprint I had always longed to be published under." [QAGTTBB, page 474]. A significant association copy, Lodge seems to have limited presentations of his novels to his parents to first editions for the most part, but evidently deemed his first Penguin to be worthy of special commemoration.



Penguin, an imprint I had always longed to be published under." [QAGTTBB, page 474]. A significant association copy, Lodge seems to have limited presentations of his novels to his parents to first editions for the most part, but evidently deemed his first Penguin to be worthy of special commemoration.

£150

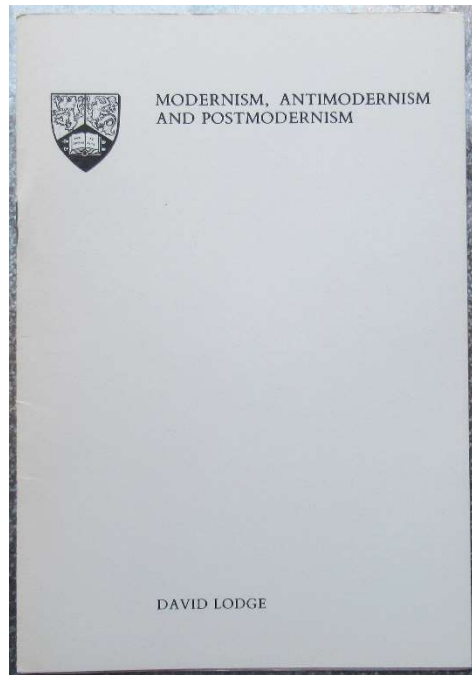


33. **Lodge, David. Modernism, Antimodernism and Postmodernism.**

University of Birmingham, 1977.

First edition. 13 pages, published in March 1977. From the library of David Lodge, author retained copy, signed by him in black ink to the inside front cover/copyright page. Staple-bound pamphlet in white card wraps with black lettering and decoration, which are slightly grubby, toned and rubbed. The text block is lightly toned with minor grubby marks. Lodge's Inaugural Lecture, something of a rarity on the open market due to lack of interest at the time, though less rare in the Lodge household.

£50

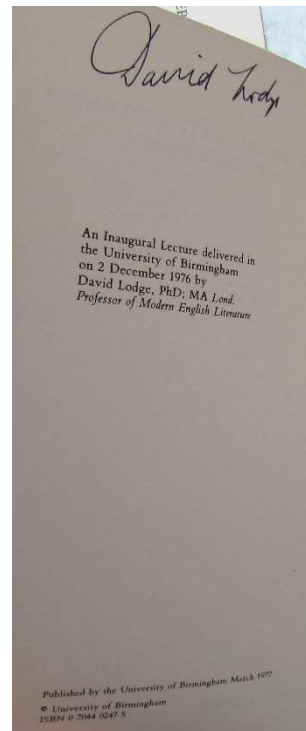


34. **Lodge, David. Modernism, Antimodernism and Postmodernism.**

University of Birmingham, 1977.

First edition. 13 pages, published in March 1977. From the library of David Lodge, author retained copy, signed by him in black ink to the inside front cover/copyright page. Staple-bound pamphlet in white card wraps with black lettering and decoration, which are slightly grubby, toned and rubbed. The text block is lightly toned with minor grubby marks. Lodge's Inaugural Lecture, something of a rarity on the open market due to lack of interest at the time, though less rare in the Lodge household.

£50

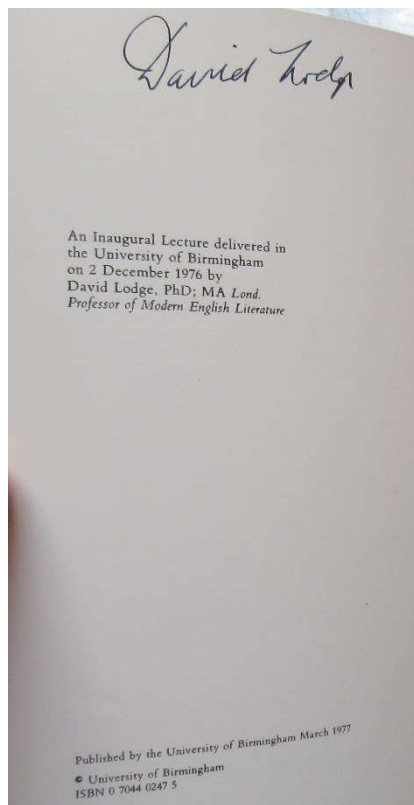


35. **Lodge, David. Modernism, Antimodernism and Postmodernism.**

University of Birmingham, 1977.

First edition. 13 pages, published in March 1977. From the library of David Lodge, author retained copy, signed by him in black ink to the inside front cover/copyright page. Staple-bound pamphlet in white card wraps with black lettering and decoration, which are slightly grubby, toned and rubbed. The text block is lightly toned with minor grubby marks. Lodge's Inaugural Lecture, something of a rarity on the open market due to lack of interest at the time, though less rare in the Lodge household.

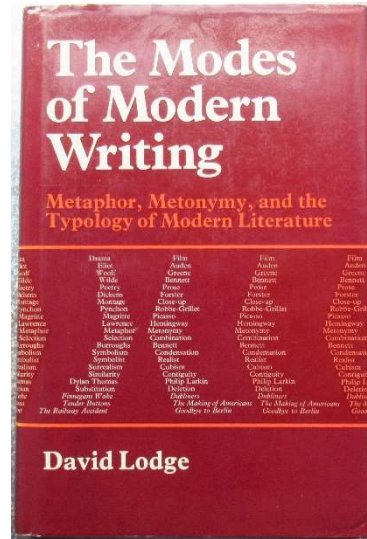
£50



36. **Lodge, David. The Modes of Modern Writing.**

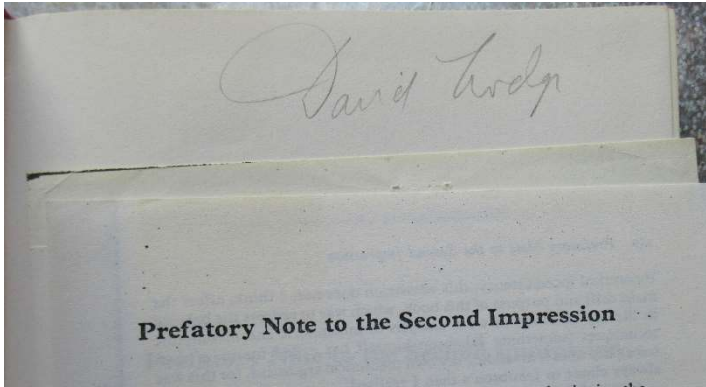
London: Edward Arnold, 1977.

First edition. 279 pages. From the library of David Lodge, author's retained copy, signed by him in pencil to the front endpaper, with occasional pencil corrections to the text and several photocopies of the 'Prefatory Note to the Second Impression' loosely inserted, indicating that this was Lodge's working and reference copy. The book is firmly bound in red cloth lettered in gilt to the spine, the cloth is lightly marked and the extremities are bumped and rubbed. The text block is slightly age toned, marked and dusty. The dust jacket is the original and not price clipped, it is slightly marked and rubbed, there are minor nicks and creases to the edges and the spine is slightly sunned. Perhaps Lodge's most significant work of literary criticism, emphasising his structuralist approach to the subject, which has been regularly reprinted, most recently in 2015. Lodge highlights the importance of his academic work to the development of his fictional writing in his memoirs, writing: "One of the most successful readings of my work I have given from my



fiction is the scene in Nice Work when the young feminist lecturer Robin Penrose gives a structuralist analysis of a poster advertising Silk Cut cigarettes to the incredulous and scandalised managing director of an engineering company whom she is shadowing. I could never have written it if I had not first written The Modes of Modern Writing." [WL, page 13].

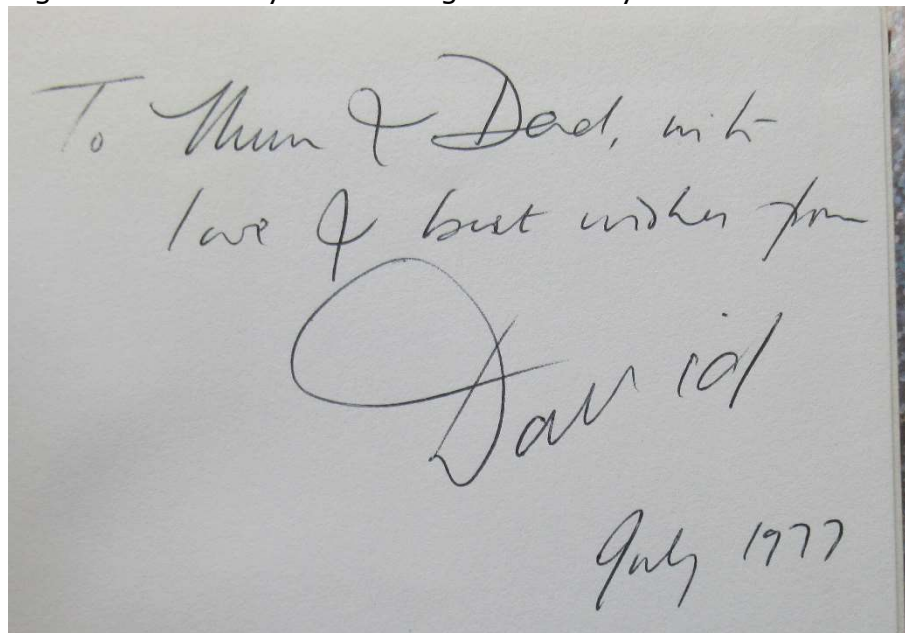
£350



37. **Lodge, David. The Modes of Modern Writing.**

London: Edward Arnold, 1977.

First edition. 279 pages. From the library of David Lodge, inscribed to the front endpaper to his parents: "To Mum & Dad, with love & best wishes from David July 1977", the inscription dated more than two months before the publication date, with a handwritten note of presentation from Lodge to his parents on University of Birmingham headed notepaper which is dated 4th July 1977. To the page listing other books by David Lodge somebody has added How Far Can You Go and Small World by hand. The book is firmly bound in red cloth lettered in gilt to the spine, the extremities are slightly bumped, rubbed and faded. The text block is slightly toned and dusty with minor marks. The dust jacket is the original and not price clipped, it is slightly rubbed and marked, there is minor rubbing and creasing to the edges and the spine is slightly sunned. An important association copy of perhaps Lodge's most significant work of literary criticism.



£600

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'The Ballad

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38. Lodge, David. The Modes of Modern Writing.

London: Edward Arnold, 1988.

Reprint, paperback. 279 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the half-title page and with a few minor pencil corrections to the text. The book is quite firmly bound in card wraps utilising the same design as that for the first edition of 11 years previously, the covers are somewhat marked, rubbed and creased with slight fading to the spine. The text block is slightly age toned with minor marks. An interesting later reprint showing Lodge's continued interaction with one of his best regarded works of literary criticism.

£75

39. Lodge, David. How Far Can You Go?

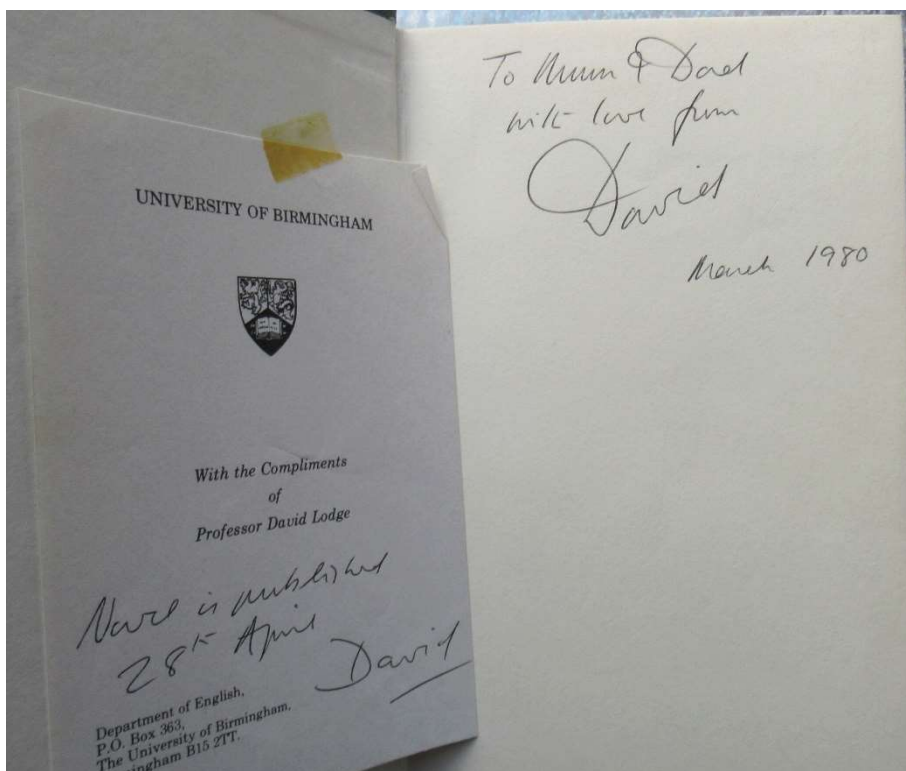
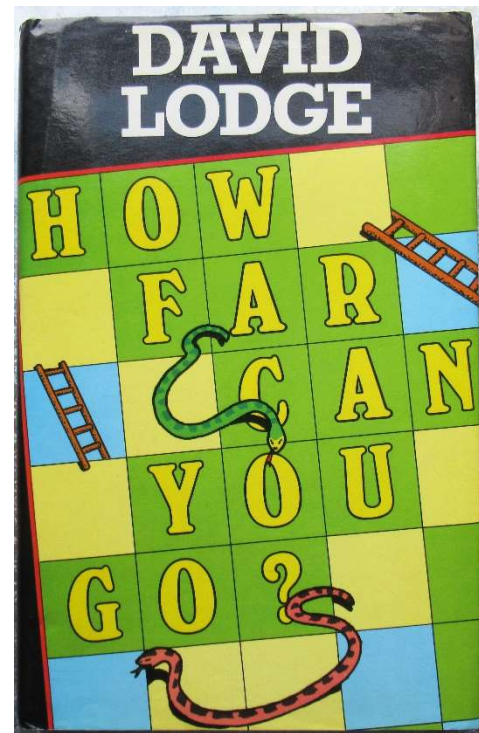
London: Secker & Warburg, 1980.

First edition. 244 pages. From the library of David Lodge, inscribed to his parents to the front endpaper in the month before publication: "To Mum & Dad with love from David March 1980", and with a signed note from Lodge on a University of Birmingham compliments slip loosely inserted (though it was once attached to the front flap of the dust jacket with a small piece of tape) stating that the "Novel is published 28th April". The book is firmly bound in dark green cloth, lettered in bright gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, dusty and marked. The dust jacket is the original

and not price clipped, it is

slightly marked and rubbed, with some creasing to the edges, slight fading to the spine and a small tape burn to the front flap where the aforementioned note was attached. One of Lodge's most successful novels, for which he won the Whitbread Book of the Year Prize. An important and poignant association copy, this was the last of Lodge's novels to be published while both his parents were alive, his mother was in poor health by the time he was awarded the prize and died in spring 1981.

£450



40. **Lodge, David. How Far Can You Go?**

London: Penguin Books, 1981, 1983 and 1986.

Reprints, paperbacks. All 244 pages + 3 or 4 of ads. From the library of David Lodge, author's retained copies, the earlier two signed in ink to the blurb page, that from 1983 also with Lodge's name and address label to the inside front cover, and the more recent edition with a typed signed presentation note to Lodge on Penguin headed paper. All are firmly bound in slightly marked, rubbed and creased wraps. The text blocks are age browned with minor marks.

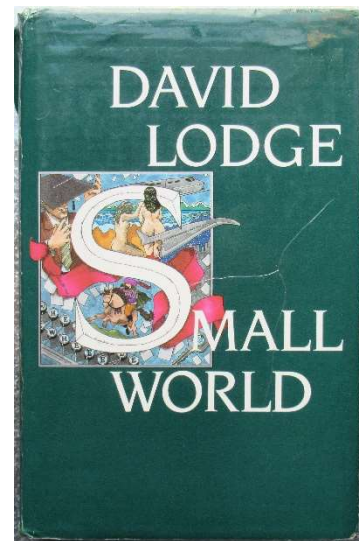
£60



41. **Lodge, David. Small World.**

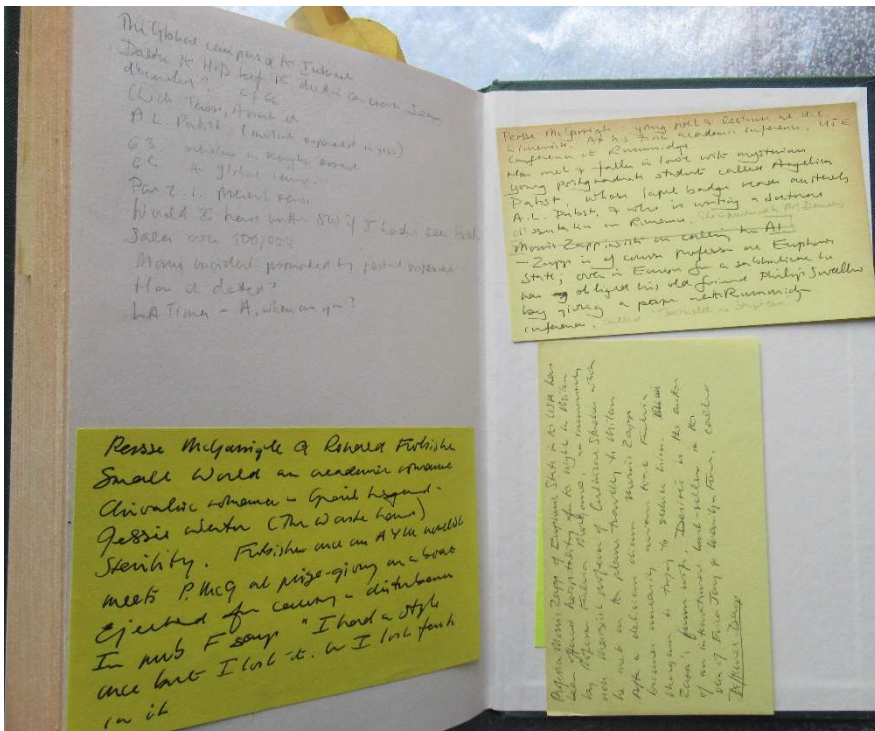
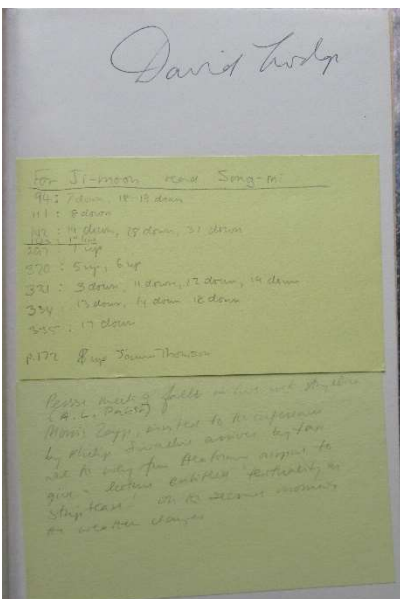
London: Secker & Warburg, 1984.

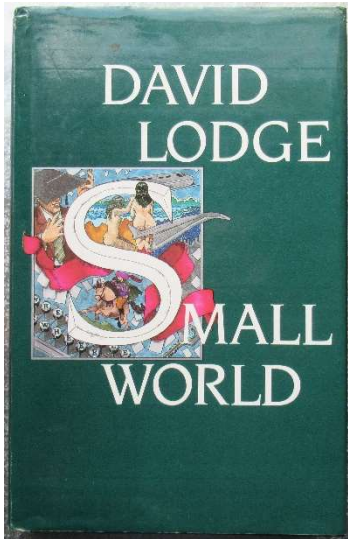
First edition. 339 pages. From the library of David Lodge, author retained copy, signed by him in black ink to the title page, with occasional pencil corrections to the text including the alteration of the name "Ji-Moon" to "Song-Mi" throughout, as it appears in later editions. There is a list of pencil questions to the rear pastedown such as: "Has it dated?", indicating Lodge interacting with the text considerably after the first publication, and approximately 7 post-it notes with extensive jottings about the novel, characters and context, which looked to be of varying ages. Much of this activity probably stems from Lodge's preparation of an annotated first edition of 'Small World' for submission to Sotheby's 2013 "First Editions, Second Thoughts" sale, a copy that made an astounding £3200, a record for any Lodge first edition sold at auction to date by some margin. The



book is reasonably firmly bound in dark green cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age browned and slightly marked. The dust jacket is the original and not price clipped, it is creased, marked and rubbed with a few small chips and a long closed tear to the top of the rear spine fold, which was once repaired with tape to the reverse, that tape now deteriorated and lost leaving only discoloured gum residue behind. A pleasingly well used example of one of Lodge's most critically acclaimed novels, which was shortlisted for the Booker Prize in 1984, somewhat ironically being pipped to the prize by Anita Brookner's 'Hotel Du Lac', due to the judges being swayed by one of Lodge's quotes in a review of her earlier novel 'Look at Me'.

£750



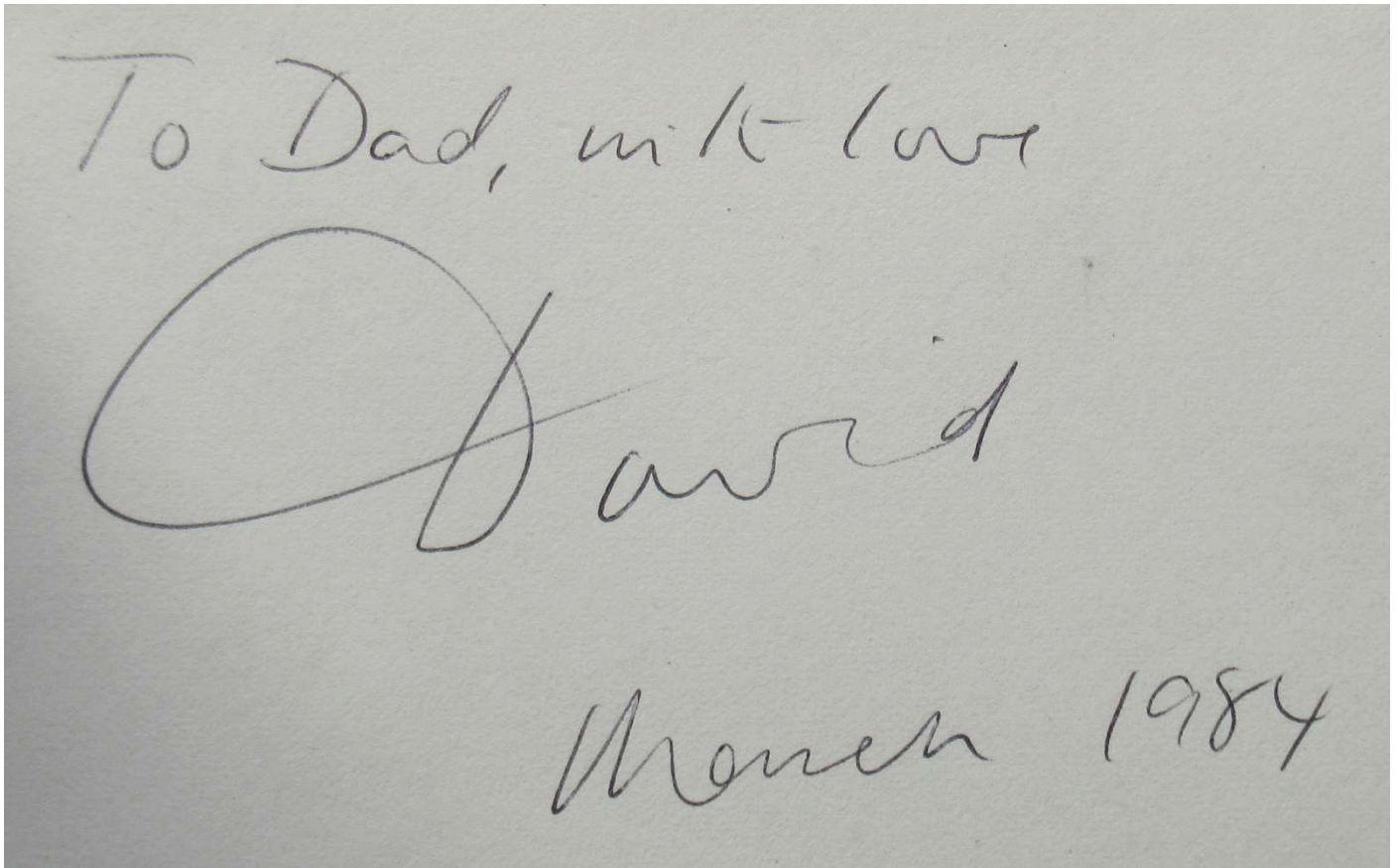


42. **Lodge, David. Small World.**

London: Secker & Warburg, 1984.

First edition. 339 pages. From the library of David Lodge, inscribed to the front endpaper in the month of publication: "To Dad, with love David March 1984". The book is firmly bound in dark green cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age browned, with minor marks, also creasing to some page edges. The dust jacket is the original and not price clipped, it is slightly marked, rubbed and creased, with some minor nicks to the edges. An important association copy of Lodge's Booker Prize shortlisted novel, the second in his campus trilogy.

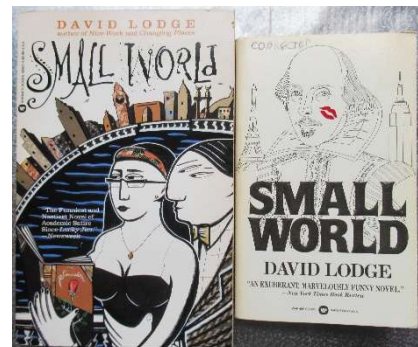
£250



43. **Lodge, David. Small World.**

New York: Warner Books, 1986 & 1991.

Two U.S. paperback editions, both first printings. 385 pages + 3 of ads and 385 pages respectively. From the library of David Lodge. The earlier edition with "CORRECTED" written in ink to the upper cover and with numerous minor ink corrections to the text. The later edition is inscribed by Lodge to the title page: "To Ora Cohen-Cummings with very best wishes David Lodge February 1993", but was evidently never presented to Ora for reasons unknown. Both books are firmly bound, the earlier copy with creased, slightly toned and marked covers, the later edition in better condition. Both text blocks are age toned, slightly marked and dusty.



£45

44. **Lodge, David. Write On - Occasional Essays '65-'85.**

London: Secker & Warburg, 1986.

First edition. 211 pages. From the library of David Lodge, author's retained copy, with a loosely inserted letter and note from his long-time editor John Blackwell on Secker & Warburg headed paper, describing it as "the first advance copy". Unusually it is inscribed by Lodge to his wife at a later date using her maiden name: "To Mary Jacob, with love from David January 1987". The reason for presenting the book to Mary is unclear as it does not seem to have been Lodge's habit to present a copy of each of his works to his wife. The book is quite firmly bound in lightly marked black cloth lettered in gilt to the spine, the extremities are bumped and rubbed. The text block is slightly foxed, marked and dusty with a small amount of coffee staining. The dust jacket is the original and not price

clipped, it is quite creased and rubbed, the spine and edges are faded, there is some staining to the reverse, a few nicks to the edges and the beginnings of a split at one of the flap folds. A poignant association copy of this collection of essays, in the Foreword to which Lodge announces that the proceeds of novel will be donated to the Cottage and Rural Enterprises (CARE) charity; the book is dedicated to his son, Christopher who was born with Down's Syndrome and lived in one of their facilities at the time.

£250

45. **Lodge, David. Write On - Occasional Essays '65-'85.**

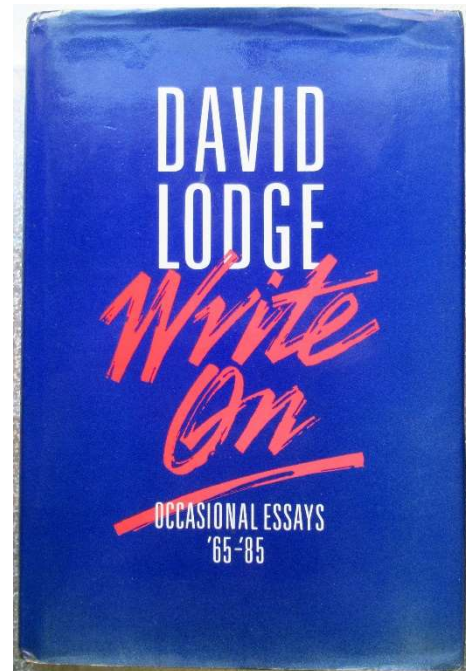
London: Secker & Warburg, 1986.

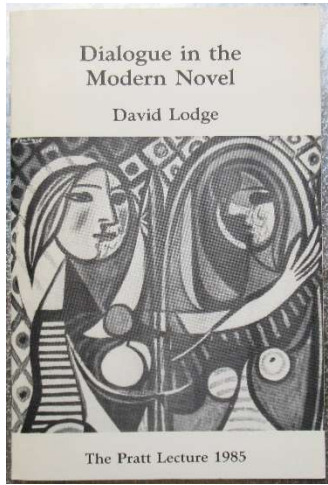
First edition. 211 pages. From the library of David Lodge, inscribed to the front endpaper in the month of publication: "To Dad, with love and best wishes on your 80th birthday, David August 1986".

The book is firmly bound in lightly marked black cloth lettered in gilt to the spine. The text block is slightly age toned, marked and dusty. The

David Quay designed dust jacket is the original and not price clipped, it is lightly rubbed and creased to the edges, with minor marks and foxing, also slight fading. An important association copy of this collection of essays.

£200





46. **Lodge, David. Dialogue in the Modern Novel.**

Memorial University of Newfoundland, 1986.

First edition. 24 pages. From the library of David Lodge, though with no marks to indicate this. A staple-bound pamphlet in illustrated card wraps, which are slightly toned, marked and creased. The text block is slightly toned and marked. A lecture given by Lodge in Canada in 1985 while on the academic conference circuit, the excesses of which he satirised in his novel of a year earlier, *Small World*.

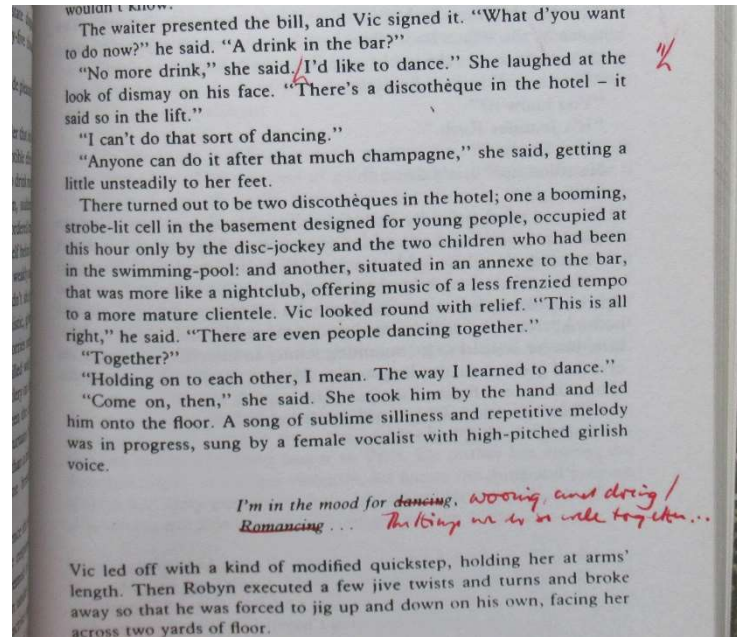
£30

47. **Lodge, David. Nice Work.**

London: Secker & Warburg, 1988.

First edition. Uncorrected proof copy. 277 pages. From the library of David Lodge, author's retained working copy, signed by him in black ink to the half-title page, with numerous minor corrections and occasional additions throughout the text in red and black ink, including expanding the lyrics of 'I'm in the mood for dancing', which made it into the final version of the text. The book is firmly bound in white card wraps, lettered and illustrated in black and yellow, the covers are slightly toned, marked, rubbed and creased. The text block is lightly toned and marked. Lodge notes in his memoirs that numerous proof copies were distributed in advance of publication to help promote the novel and consequently it is not intrinsically rare, but this being one of two proof copies retained by Lodge, with differences in the corrections and changes made between the two, makes it of rather more interest than the average copy.

£250



48. **Lodge, David. Nice Work.**

London: Secker & Warburg, 1988.

First edition. Uncorrected proof copy. 277 pages. From the library of David

Lodge, author's retained working copy, signed by him in red ink to the half-title page, with his name and address label to the inside front cover, also minor corrections and occasional additions throughout the text in red and black ink, a loosely inserted page of notes and a post-it note attached to page 155. The book is firmly bound in white card wraps, lettered and illustrated in black and yellow, the covers are age toned, slightly marked, rubbed and creased. The text block is lightly toned and marked with a few dog-eared corners. Lodge notes in his memoirs that numerous proof copies were distributed in advance of publication to help promote the novel and consequently it is not intrinsically rare, but this being one of two proof copies retained by Lodge, with differences in the corrections and changes made between the two, makes it of rather more interest than the average copy.

£250



49. **Lodge, David. Nice Work.**

London: Secker & Warburg, 1988.

First edition. 277 pages. From the library of David Lodge, author's retained copy, with his name and address label to the front pastedown, a couple of minor pencil corrections to the text, two loosely inserted newspaper cuttings about the novel and a print out of the lyrics for 'Nice work if you can get it' from 2008. The book is firmly bound in clean blue cloth lettered in silver to the spine, the extremities are slightly bumped and rubbed. The text block is age browned with minor marks. The dust jacket is the original and not price clipped, it is slightly marked, rubbed and creased. Lodge's working or reference copy of his second Booker Prize shortlisted novel.

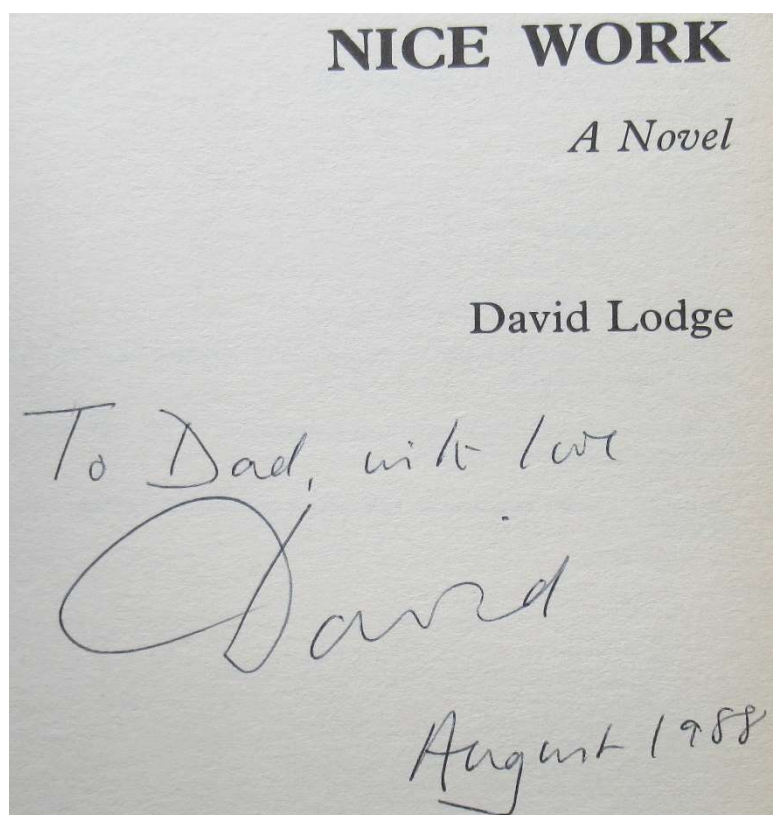
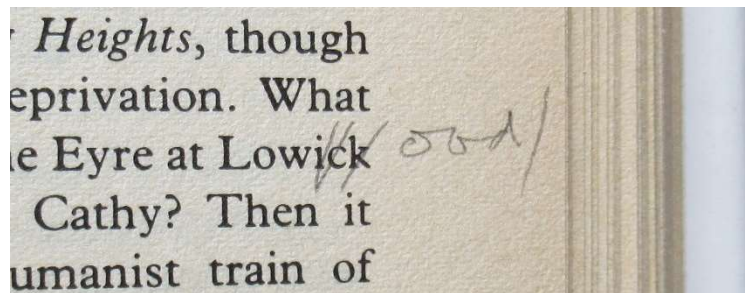
£100

50. **Lodge, David. Nice Work.**

London: Secker & Warburg, 1988.

First edition. 277 pages. From the library of David Lodge, inscribed to the front endpaper in the month before publication: "To Dad, with love David August 1988". The book is firmly bound in blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age browned and lightly marked, with a few spots of foxing. The dust jacket is the original and not price clipped, it is slightly marked and toned, with minor creasing to the edges. An important association copy of one of Lodge's most successful novels, which was shortlisted for the Booker Prize, won the lucrative Sunday Express Book of the Year award and was adapted for television.

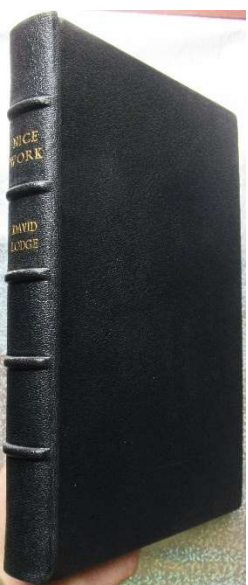
£200



51. **Lodge, David. Nice Work.**

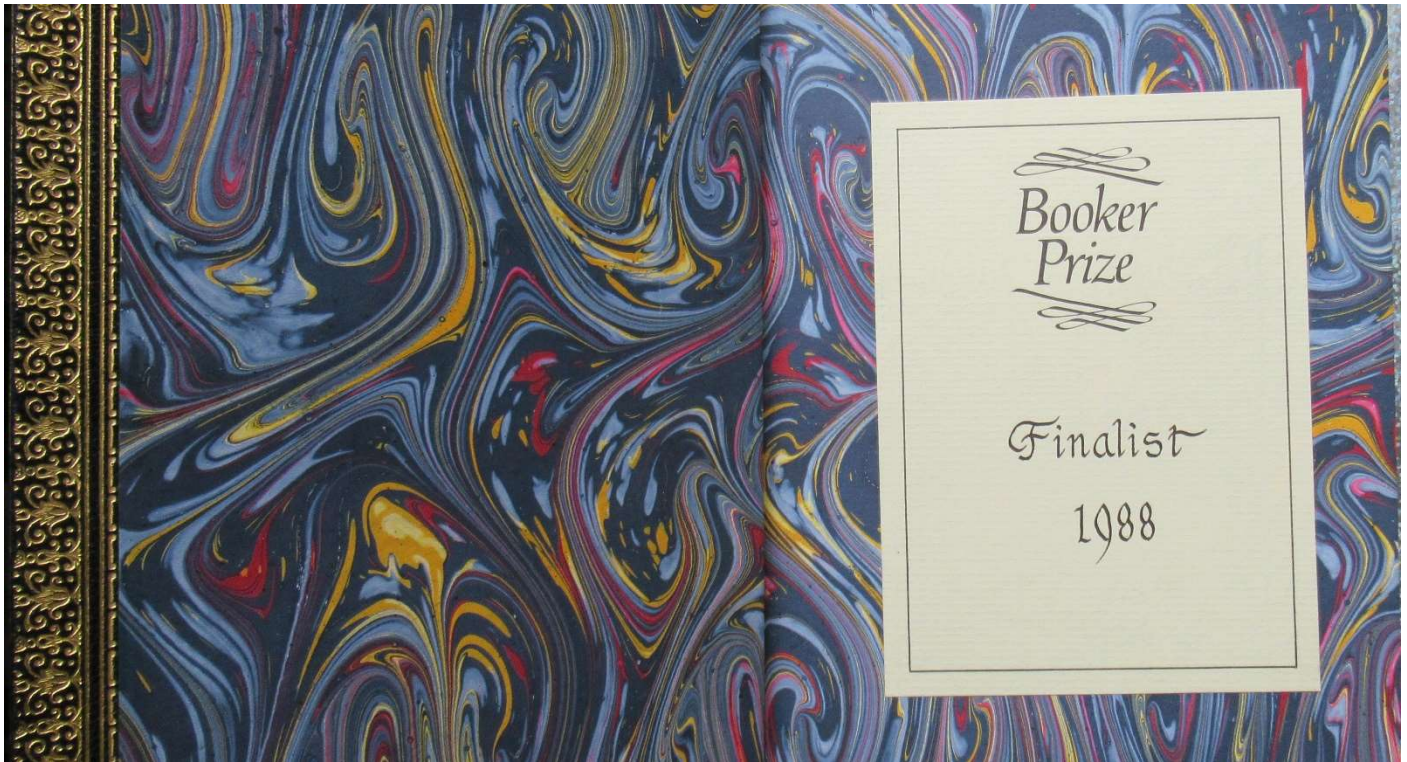
London: Secker & Warburg, 1988.

First edition. 277 pages. From the library of David Lodge, in a fine, gilt lettered and decorated full black Morocco binding by Zaehnsdorf, with gilt to all edges of the text block and marbled endpapers, and to the front endpaper is a bookplate proclaiming its owner to be a: "Booker Prize Finalist 1988". This indeed being the copy presented to Lodge as a reward for being shortlisted for the Booker Prize for the second time. The book is firmly bound, there are a few minor bumps and marks to the leather. The text block is slightly age toned with occasional minor handling marks. The original dust jacket has been bound in at the rear of the book. A handsome and rather special copy of one of Lodge's most successful



novels, and a must for all those interested in acquiring a small slice of Booker Prize history from an era when the British publishing industry was in its pomp.

£750

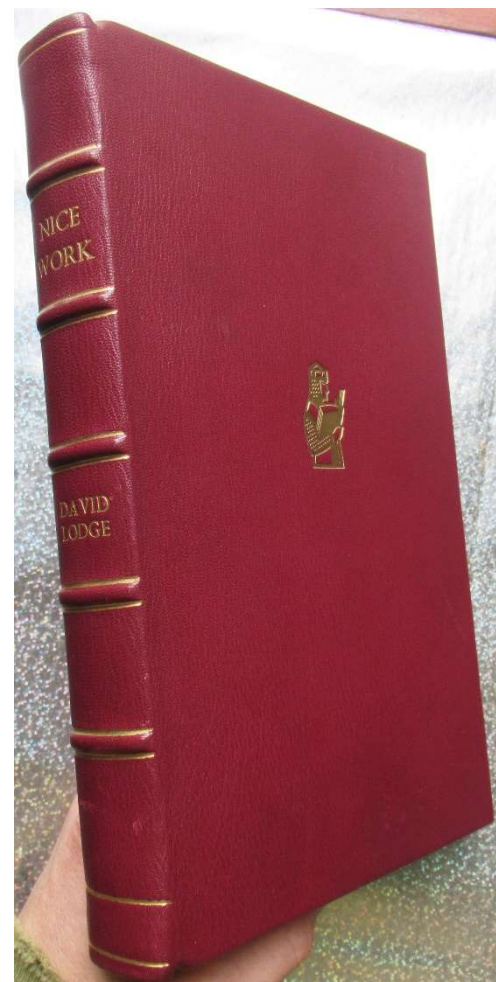


52. **Lodge, David. Nice Work.**

London: Secker & Warburg, 1988.

First edition. 277 pages. From the library of David Lodge, though with nothing to obviously indicate this. In a handsome full burgundy leather binding, lettered and decorated in gilt, with gilt to all edges of the text block and marbled endpapers. Lodge was certainly not in the habit of commissioning leather bindings for his own work, and this book was stored on his shelves next to a finely bound copy he received for being shortlisted for the Booker Prize, so the most likely explanation is that this copy was presented to him as the winner of the lucrative Sunday Express Book of the Year award, in an attempt by them to emulate the opulence and glamour of the Booker. The book is firmly bound, the leather is lightly rubbed and marked. The text block is slightly age toned with some minor dusty marks. An intriguing copy of the third novel in Lodge's campus trilogy, the gilt embossed image of a classical figure reading a book to the upper board may provide a clue to aid further research.

£200



53. **Lodge, David. Nice Work.**

London: Secker and Warburg & Penguin Books, 1988 - 1990.

A first edition and 4 Penguin reprints, including the first Penguin printing, the U.S. first King Penguin and two later reprints. From the library of David Lodge, the first edition signed by him to the title page and with a gift inscription to the front endpaper by somebody named Celeste dated September 1988, presumably indicating that this was a copy reacquired by Lodge for reference at some stage, the dust jacket price clipped. A first printing of the Penguin edition is inscribed: "To Glenda with best wishes David Lodge Sep' 98" and seemingly never presented. A later Penguin in the same format is inscribed: "David Lodge Ironbridge 22 November 2003", Lodge's son Christopher lived in Ironbridge at a Cottage and Rural Enterprises (CARE) facility, so presumably the inscription was intended for somebody there. A U.S. King Penguin first thus is signed by Lodge in black ink to the title page. And last but not least the T.V. adaptation edition is Lodge's own retained copy, signed by him in blue ink to the top of the blurb page with a few minor corrections in ink to the text, some marked with post-it notes. The paperbacks all show signs of having been read, with creasing, rubbing and minor marks to the covers, also a few small closed tears. The first edition is firmly bound, the boards are slightly marked, bumped and rubbed, the text block is age browned and the dust jacket is price clipped, slightly marked, rubbed and creased, with some fading to the spine.

DAVID LODGE

NICE WORK

David Lodge
Ironbridge
22nd November 2003

£80

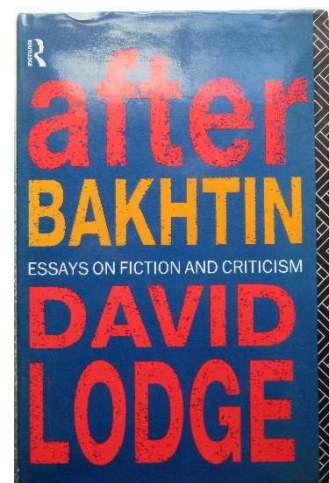
54. **Lodge, David. After Bakhtin.**

London: Routledge, 1990.

First edition. 198 pages. From the library of David Lodge, inscribed to the title page: "To Dad, with love, David June 1990". The book is firmly bound in lightly marked black cloth, lettered and decorated in bright silver to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned with some minor dusty marks. The dust jacket is the original and not price clipped, it is lightly marked and the edges are a little rubbed and creased. An excellent association copy of this collection of essays, which

is quite uncommon in the hardback format.

£150



To Dad, with love,
David

After Bakhtin

June 1990

Essays on fiction and criticism

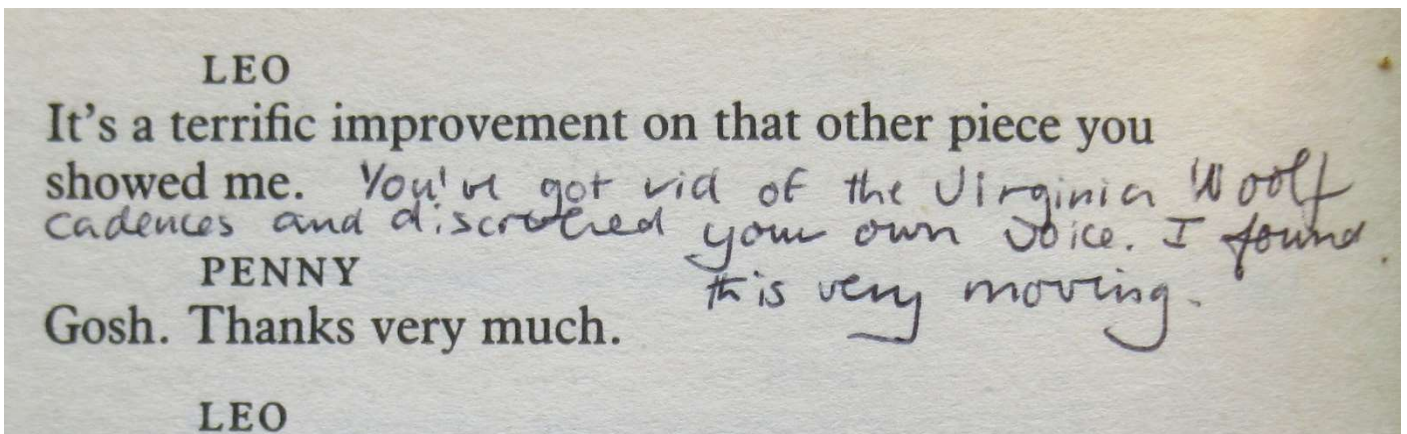
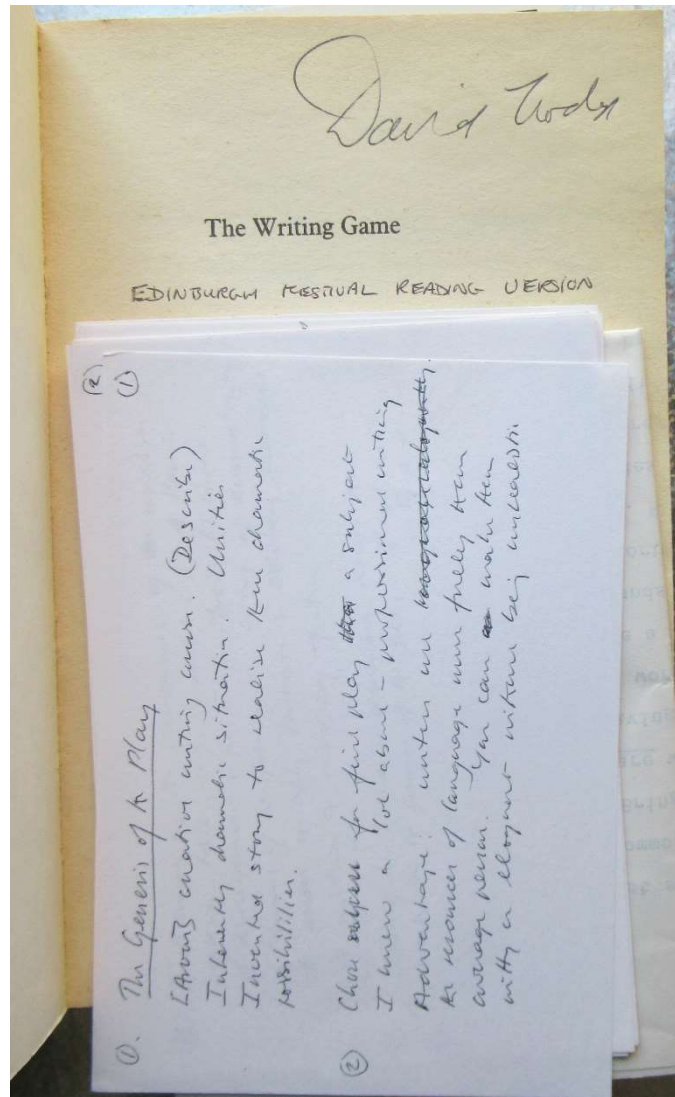
55. **Lodge, David. The Writing Game.**

London: Secker & Warburg, 1991.

Two first editions and an early reprint. All 118 pages. From the library of David Lodge, author's retained working copies. One first edition signed by Lodge in black ink to the top of the half-title page, with a few minor ink alterations to the text, a loosely inserted page of pencil notes and half a page of ink and pencil jottings to the rear blank. The other first edition is signed by Lodge in black ink to the half-title page with "REVISED TEXT" written beneath the title, and is indeed more extensively altered in pen and pencil with a programme for a production of the play at Oldbury Rep loosely inserted. The early reprint is particularly interesting, it is signed by Lodge to the half-title in black ink and handily has "EDINBURGH FESTIVAL READING VERSION" written below the title, the text is quite extensively cut, with some alterations and directions and loosely inserted is a typed 2-page copy of Lodge's introduction to the performance with some minor corrections, and 8 sheets of handwritten notes as well as two post-it notes with a few words on them to the rear. Lodge writes specifically about the latter performance in his memoirs: "I had

been invited to do something in August at the 1991 Edinburgh Literary Festival [...] I didn't want to talk about Paradise News as it wouldn't be published until the end of September, so I suggested an edited reading of my play [...] I was to act as presenter summarising the action of the scenes that were omitted and describing stage directions where relevant. The only scenes to be read were those between Leo and Maude and Leo and Penny, [...] I sent them marked-up copies of the text just published by Secker, and we had one rehearsal in the afternoon before the evening performance." [WL, page 360]. The books are all reasonably firmly bound, the outer wraps marked, rubbed, creased and faded to varying degrees depending on the extent of use, the text blocks fairly uniformly age toned and lightly marked, the Edinburgh copy with some dog-eared corners. A fascinating group of working copies of Lodge's successful first published full-length play, showing his facility to adapt the text to different situations.

£750

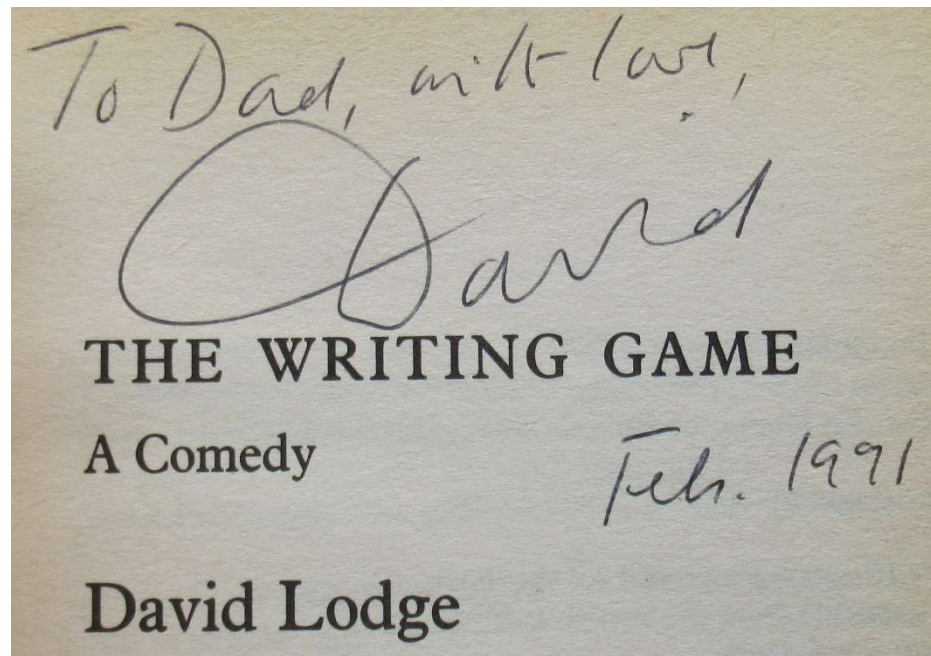


56. **Lodge, David. The Writing Game.**

London: Secker & Warburg, 1991.

First edition, paperback. 118 pages. From the library of David Lodge, inscribed to the title page: "To Dad, with love, David Feb. 1991". The book is firmly bound in illustrated wraps, which are quite marked, toned and rubbed. The text block is age browned and slightly marked. An excellent association copy of Lodge's first published full-length play.

£100



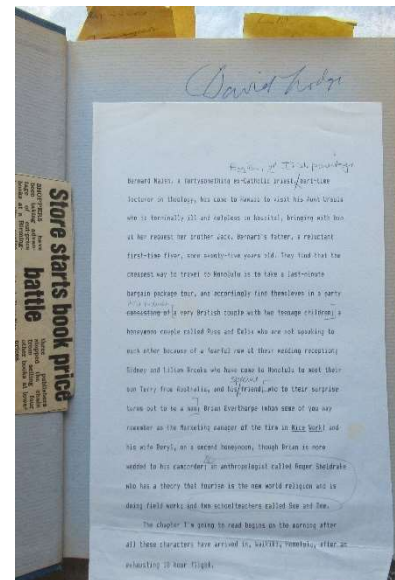
57. **Lodge, David. Paradise News.**

London: Secker & Warburg, 1991.

First edition. 294 pages. From the library of David Lodge, author retained copy, signed by him in blue ink to the front endpaper, with some minor ink and pencil corrections to the text, a few post-it notes and two loosely inserted oddly sized pages of notes on the synopsis and genesis of the novel, which look to have been produced with an early word processor. The book is quite firmly bound in blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age toned and has some dusty marks. The dust jacket is the

original and not price clipped, it is slightly marked, rubbed and creased, with a few small nicks and closed tears to the edges.

£250

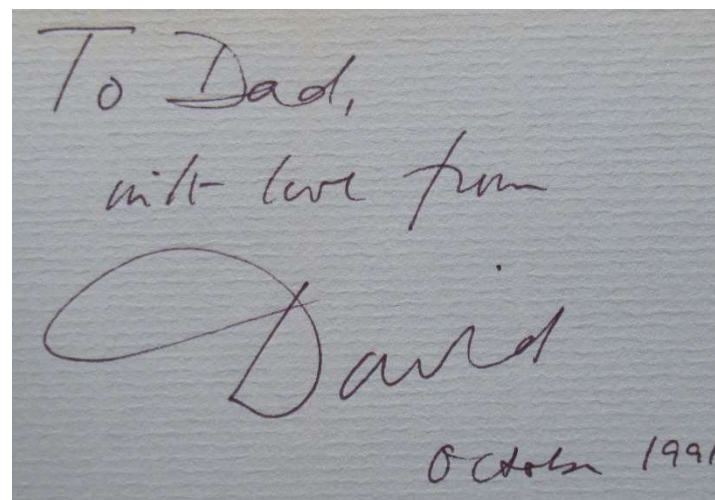


58. **Lodge, David. Paradise News.**

London: Secker & Warburg, 1991.

First edition. 294 pages. From the library of David Lodge, inscribed to the front endpaper: "To Dad, with love from David October 1991". The book is firmly bound in blue cloth lettered in gilt to the spine, the extremities are slightly bumped, rubbed and faded. The text block is age toned and slightly marked. The dust jacket is the original and not price clipped, it is slightly marked, rubbed and creased and the spine is a little faded. An important association copy of Lodge's ninth published novel.

£125

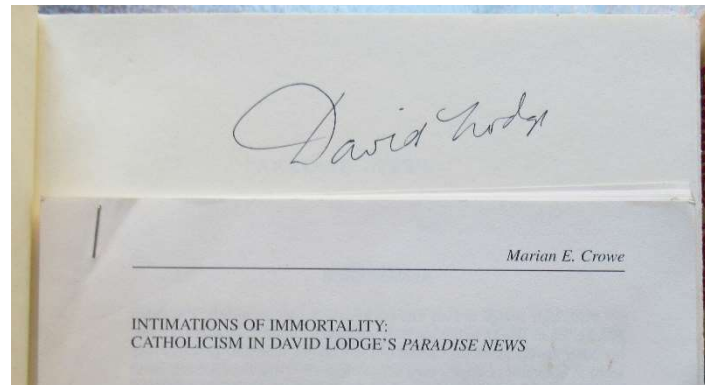


59. **Lodge, David. Paradise News.**

New York: Viking, 1991.

First U.S. edition. 294 pages. From the library of David Lodge, two author retained copies. The first without dust jacket, signed by Lodge in black ink to the front endpaper, with some minor pencil annotations and corrections to the text and a loosely inserted copy of Marian E. Crowe's 2000 essay 'Intimations of Immortality: Catholicism in David Lodge's Paradise News'. The second copy in the original unclipped dust jacket, with Lodge's name and address label to the front endpaper, some passages highlighted in pencil and a few minor corrections and annotations. The former copy is quite firmly bound in slightly marked and rubbed cream coloured paper covered boards, with blue cloth spine strip, which is slightly bumped and creased and lettered in rubbed and faded gilt, the text block is slightly toned, dusty and marked. The second copy is firmly bound, the paper covered boards are lightly marked

to the edges, the gilt lettering remains bright to the blue cloth spine strip though the spine ends are bumped, the text block is a little toned, marked and dusty and the dust jacket is the original and not price clipped, it is slightly rubbed, toned and creased, with minor fading to the spine. An interesting pair of early working copies of Lodge's ninth published novel.

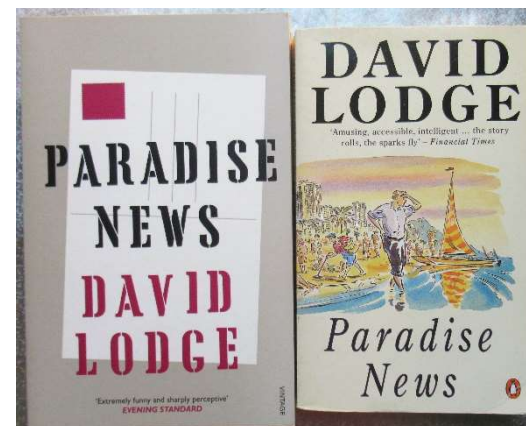


£100

60. **Lodge, David. Paradise News.**

London: Penguin Books and Vintage Books, 1992 and 2011.

Reprints, from the library of David Lodge, author retained copies. 369 pages + 6 of ads and 294 pages respectively. The early Penguin reprint with "TV serial" in ink to the blurb page, passages of the text highlighted and a few very minor annotations. The covers are slightly toned, marked, rubbed and creased and the text block is age toned. The Vintage reprint is a first thus, signed in black ink by Lodge to the blurb page. The covers are a little marked rubbed and creased and the text block is slightly age toned with dusty marks.

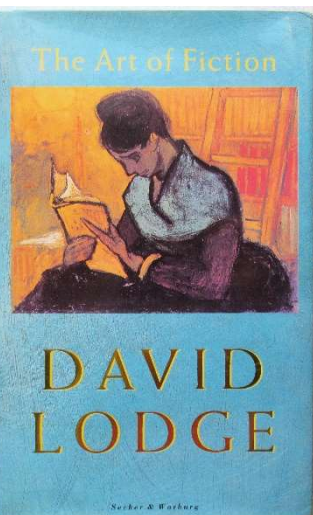


£40

61. **Lodge, David. The Art of Fiction.**

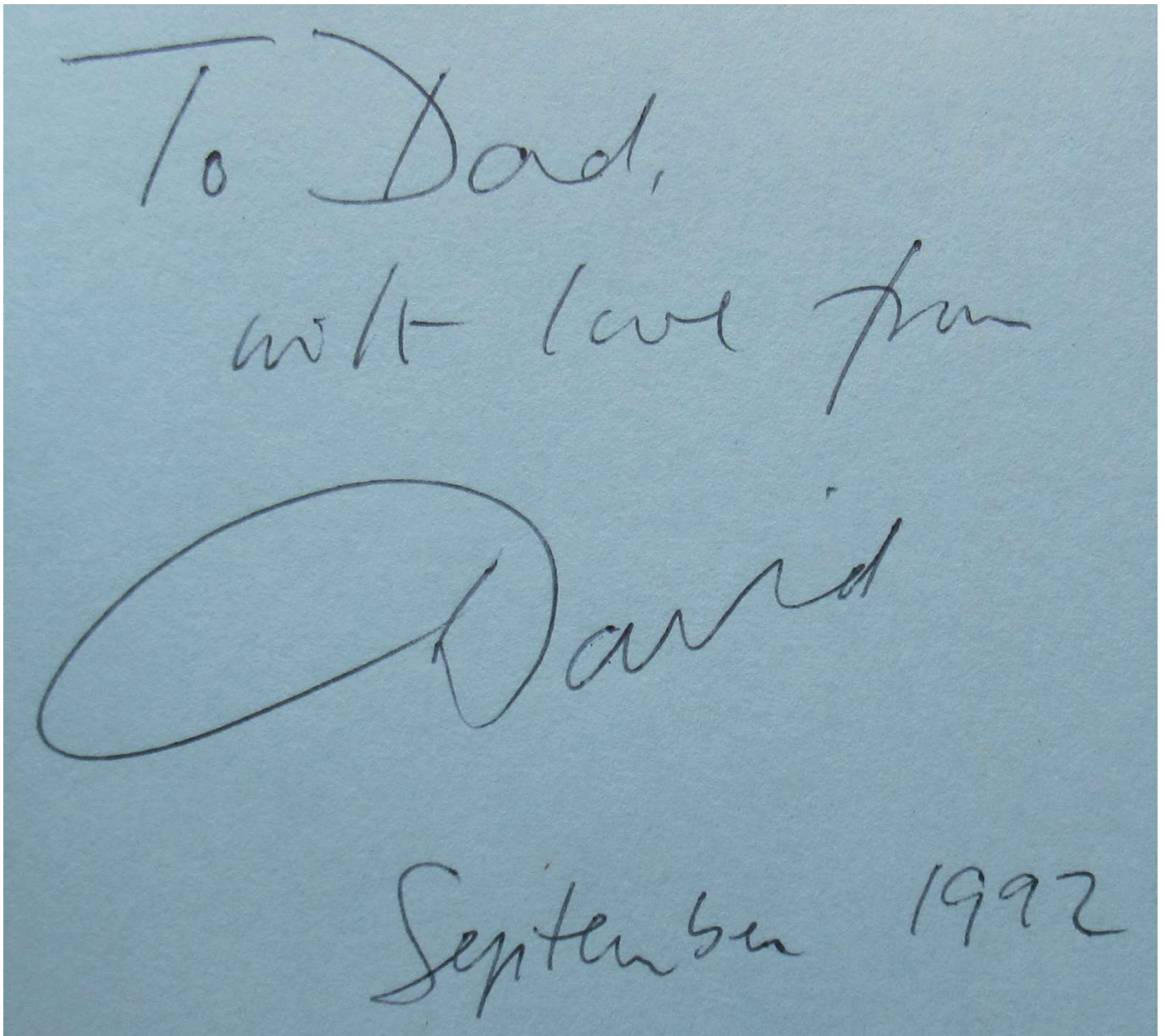
London: Secker & Warburg, 1992.

First edition. 240 pages. Inscribed to the front endpaper: "To Dad, with love from David September 1992". The book is firmly bound in lightly marked blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age toned and lightly marked. The dust jacket is the original and not price clipped, it is lightly marked, rubbed and creased. An excellent association copy of this collection of essays which originally appeared weekly in The Independent on Sunday, Lodge noting in his Preface: "In revising the articles for book publication I have restored



some of the passages which they were obliged to cut, and [...] The book is approximately thirty per cent longer than the original series.”.

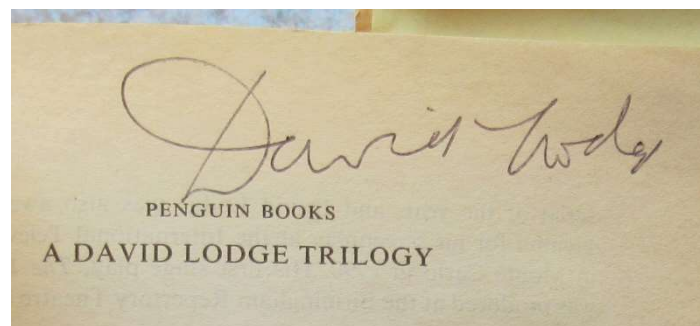
£150



62. **Lodge, David. A David Lodge Trilogy – Changing Places, Small World and Nice Work.** London: Penguin Books, 1993.

Omnibus edition, first thus, paperback. 897 pages + 4 of ads. From the library of David Lodge, author retained copy, signed by him in black ink to the blurb page, with some passages marked and a few minor annotations to the text, also occasional post-it notes with sparse jottings. The book is reasonably firmly bound in illustrated card wraps, which are quite creased and rubbed, with minor marks and a few small tears to the edges. The text block is slightly marked and age toned with some dog-eared page corners. An interesting working copy of Lodge's campus trilogy, showing his continued interaction with the original texts.

£85



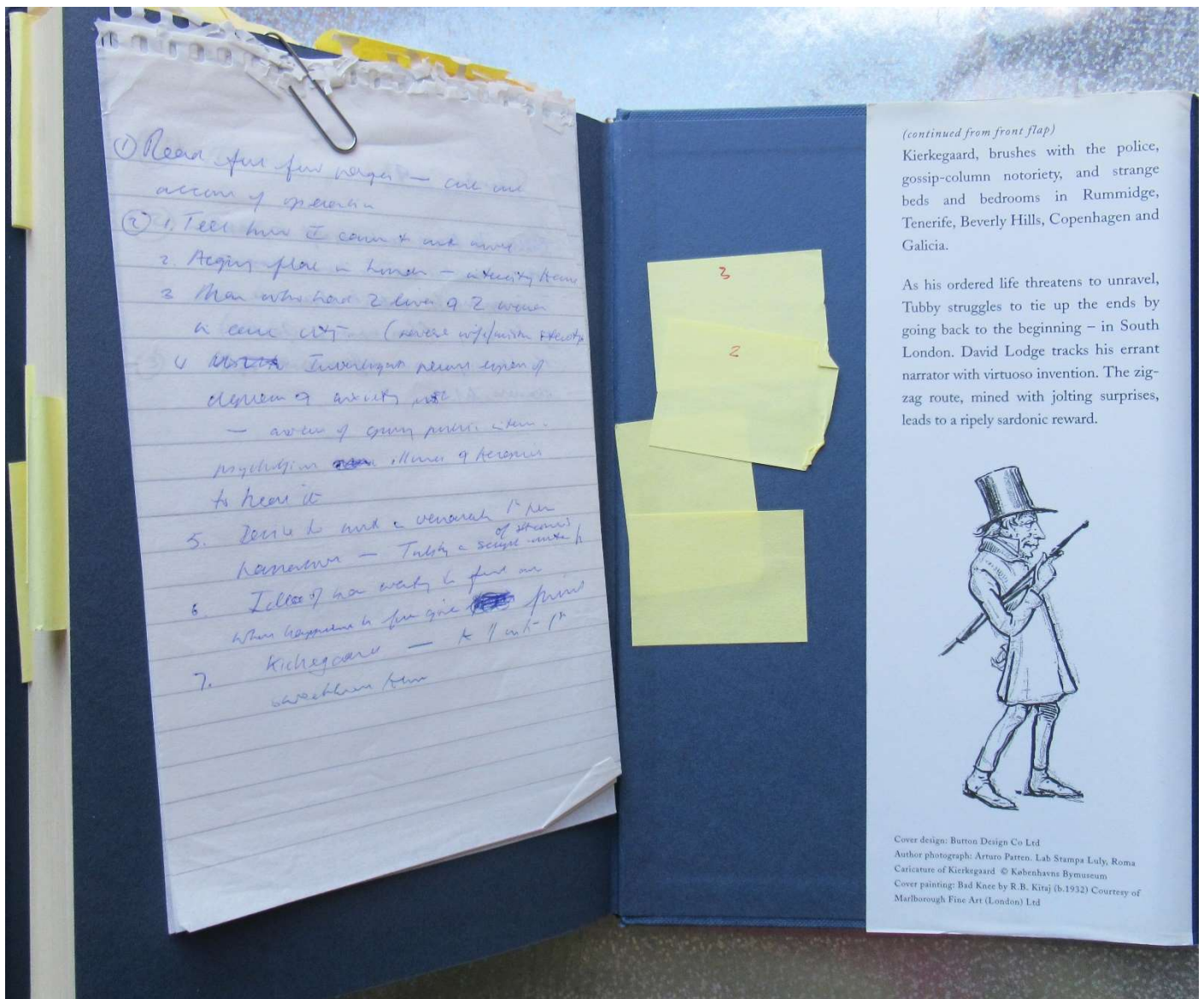
63. **Lodge, David. Therapy.**

London: Secker & Warburg, 1995.

First edition. 321 pages. From the library of David Lodge, author's retained copy, signed by Lodge in ink to the front endpaper, with minor pencil and ink corrections to the text, and a helpful note that it is his "Reading Copy", in the sense that it is the book he used at readings. The sections to be read are marked with post-it notes, there are several sheets of rough notes paperclipped to the rear endpaper written in ink and pencil, and two loosely inserted larger folded sheets of slightly neater notes written in ink with pencil alterations. The book is quite firmly bound in dark blue cloth

lettered in gilt to the spine, the extremities are bumped and rubbed. The text block is slightly age browned and marked. The dust jacket is the original and not price clipped, it is slightly marked and rubbed, with creasing and minor nicks to the edges.

£300



① Read for few pages - one and
account of operation
② 1. Tell him to come to work
2. Acting place in London - a heavy beam
3. Man who had 2 lives & 2 women
in case of - (reverse with first identity)
4. ~~Master~~ Investigator needs degree of
degree of anxiety with
- aware of gung person - then
psychology ~~and~~ illness of persons
to hear it
5. Deals to and a venerable 1/2 per
harmless - Tubby a school master
6. Tells of his way to find an
when happens to find ~~the~~ friend
7. Kierkegaard - to 1/2 per - 1/2
was born from

(continued from front flap)

Kierkegaard, brushes with the police, gossip-column notoriety, and strange beds and bedrooms in Rummidge, Tenerife, Beverly Hills, Copenhagen and Galicia.

As his ordered life threatens to unravel, Tubby struggles to tie up the ends by going back to the beginning - in South London. David Lodge tracks his errant narrator with virtuoso invention. The zig-zag route, mined with jolting surprises, leads to a ripely sardonic reward.



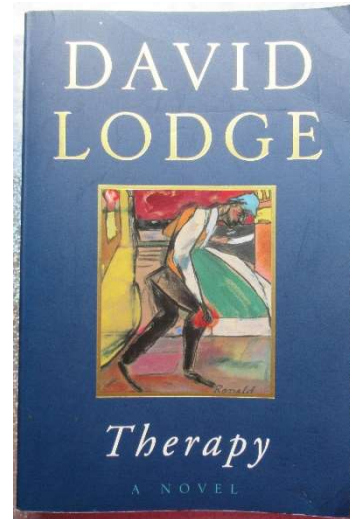
Cover design: Burton Design Co Ltd
Author photograph: Arturo Patten, Lab Stamps Luly, Roma
Caricature of Kierkegaard © København Bymuseum
Cover painting: Bad Knee by R. B. Kitaj (b.1932) Courtesy of Marlborough Fine Art (London) Ltd

64. **Lodge, David. Therapy.**

London: Secker & Warburg, 1995.

First edition, paperback format. 321 pages. From the library of David Lodge, author's retained copy, signed by Lodge in black ink to the half-title page, with a few minor corrections to the text. The book is firmly bound in somewhat marked, rubbed and creased card wraps, the design replicating that of the dust jacket for the first edition. The text block is slightly marked and age toned with minor damage and creasing to some page edges.

£80



65. **Lodge, David. Therapy.**

London: Secker & Warburg, 1995.

Fourth impression, or third reprint. 321 pages. From the library of David Lodge, author's retained copy, with Lodge's name and address label to the front endpaper and his name in ink to the half-title page. There is a handwritten label to the title page which reads: "WORKING COPY FOR FILM SCRIPT", and a loosely inserted handwritten note from Eugenie Boyd on Secker headed notepaper dated 7/9/95 presenting the book to Lodge and noting "all corrections made". There are passages highlighted in pencil sporadically throughout and a couple of small annotations in the margins. The book is firmly bound in clean dark blue cloth lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is slightly toned and marked. The dust jacket is the

original and not price clipped, it is lightly marked, rubbed and creased. An interesting copy, Lodge produced a screenplay for the proposed cinematic adaptation but describes at length in his memoirs the problems of getting it made, and the project never came to fruition.

£85

66. **Lodge, David. Therapy.**

London: Penguin Books, Circa 1996.

Sixth and tenth impressions of the Penguin edition. Both 321 pages + 5 of ads. With a Penguin produced promotional notebook, looking to have been intended for booksellers rather than the public, the first page in the form of a prescription sheet stating "The only therapy we'd prescribe for healthy sales this summer" then 5 further pages of information about the novel and details of Lodge's sales figures, before giving way to actual notepaper, though each sheet of paper promotes Therapy and gives the "2 May 1996" date of publication. The earlier copy of the book is signed by Lodge in blue ink to the blurb page, with a post-it note with some rough jottings to the blank facing the first page of text, and passages for the next five pages marked in ink, looking to have perhaps been made for a reading of the



book. The later copy of the book is signed by Lodge in black ink to the title page in a manner that indicates that the book was intended for presentation rather than retention, but was never given. The books are firmly bound in slightly toned, marked, rubbed and creased covers, the text blocks are age toned and lightly marked. An interesting group of Penguin related material from the library of David Lodge, particularly the promotional notepad.

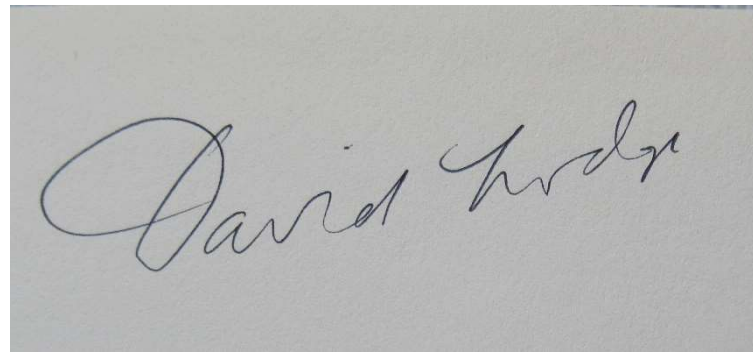
£85

67. **Lodge, David. The Practice of Writing.**

London: Secker & Warburg, 1996.

First edition. 340 pages. From the library of David Lodge, author's retained copy, signed by him in black ink to the front endpaper, with a few very minor ink corrections to the text. The book is firmly bound in lightly marked, bumped and rubbed burgundy coloured cloth, lettered in gilt to the spine. The text block is age toned and lightly marked. The dust jacket is the original and not price clipped, it is lightly marked with minor rubbing and creasing to

the edges. A collection of Lodge's post-1987, i.e. post academic career, essays.

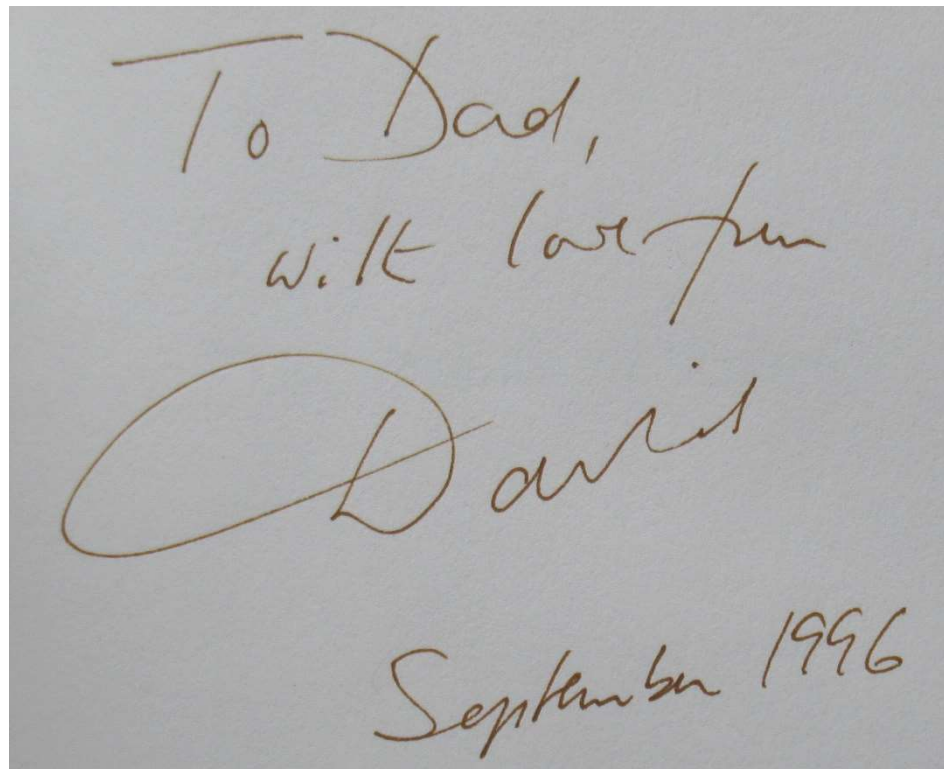


£100

68. **Lodge, David. The Practice of Writing.**

London: Secker & Warburg, 1996.

First edition. 340 pages. From the library of David Lodge, inscribed to the front endpaper: "To Dad, with love from David September 1996". The book is firmly bound in lightly marked, bumped and rubbed burgundy coloured cloth, lettered in gilt to the spine. The text block is age toned and lightly marked. The dust jacket is the original and not price clipped, it is lightly marked with minor rubbing and creasing to the edges. An important association copy of this collected edition of Lodge's post-1987 essays.



£150

69. **Lodge, David. The Man Who Wouldn't Get Up and Other Stories.**

Bridgewater Press, 1998.

Limited edition of 138 copies, all signed, but in increasingly expensive bindings. 91 pages. From the library of David Lodge, one of the 100 basic cloth bound copies, unnumbered, instead Lodge has helpfully written "Author's Copy". There are also three minor pencil corrections to the text. The book is firmly bound in lightly marked and bumped grey cloth with a design stamped in blind to the upper cover, the spine is lettered in gilt, the extremities are lightly bumped and rubbed. The text block, with red top-stain, is a little toned and marked. A

collection of short stories written earlier in Lodge's career, that which gives its title to the book having been written during a period of acute depression in the mid-1960s. There was no trade edition until many years later.

£250

This book is published in an edition of 138 copies on Archival Parchment paper, each signed by David Lodge.

One hundred copies, numbered 1-100,

are bound in Ratchford Atlantic cloth.

Twenty-six copies, lettered A-Z, are bound in quarter cloth and marbled paper boards.

Twelve copies, numbered I-XII, are bound in quarter Library Calf.

David Lodge

This is copy number

Author's Copy

End of Part 1