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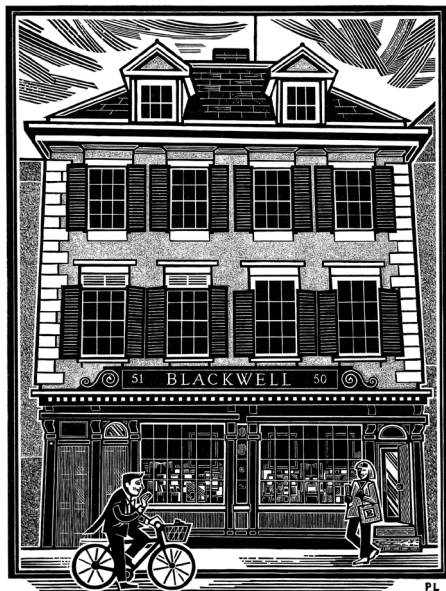
Our premises are on the second floor of the main Blackwell's bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and next door to the Weston Library.

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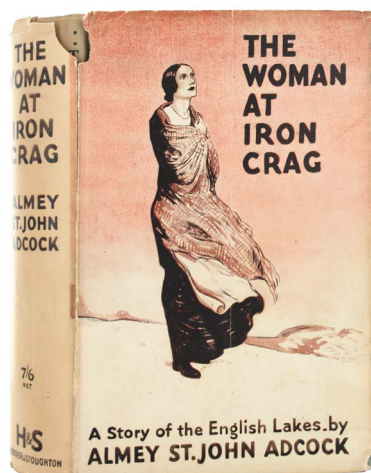
Susan Theobald - Photography and Catalogue Design.

Email: susan.theobald@blackwell.co.uk

1. Adcock (Alme y St. John) **The Woman at Iron Crag. A Story of the English Lakes.**

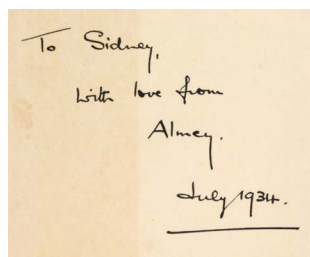
Hodder & Stoughton, 1934, FIRST EDITION, pp. 320, crown 8vo, original light blue cloth, lettered in black to upper board and backstrip, the latter sunned with slight lean to spine, a few light marks to cloth, bottom corners bumped, faint browning to inner margin of free endpapers, attractive pictorial dustjacket, a little chipped, some splitting to upper joint-fold, good

£200



Inscribed by the author at time of publication, 'To Sidney, With love from Almey. July 1934'.

The recipient is probably Sidney Webb, her brother-in-law - married to the author's sister, the children's author Marion St John Webb (they were the daughters of Arthur St John Adcock).

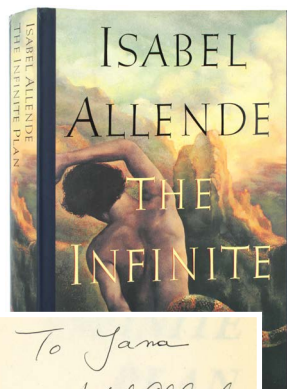


Scarce in the dustjacket.

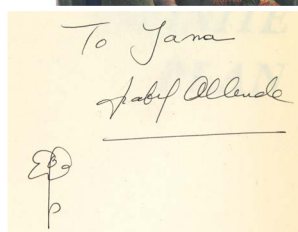
2. Allende (Isabel) **The Infinite Plan. A Novel.** Translated from the Spanish by Margaret Sayers Peden.

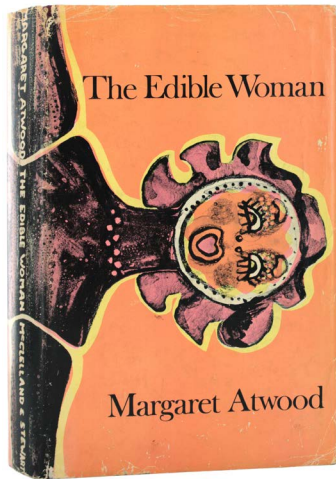
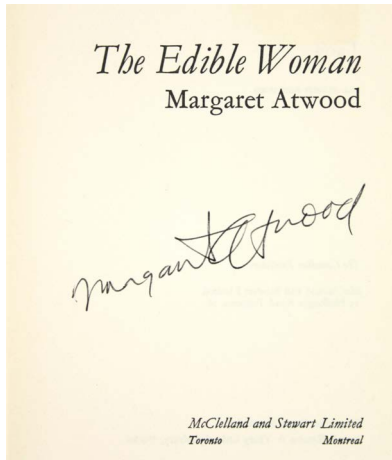
HarperCollins, 1993, FIRST EDITION IN ENGLISH, pp. [x], 382, 8vo, original quarter brown cloth with sage-green boards, backstrip lettered in gilt with decoration to upper board stamped in same, edges roughtrimmed and very slightly toned, dustjacket, near fine

£80



Inscribed by the author on the initial blank: 'To Jana, Isabel Allende', with her drawing of a flower next to the inscription.





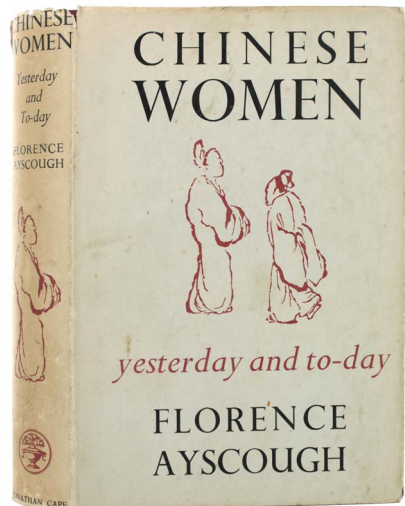
3. Atwood (Margaret) **The Edible Woman. A Novel.**

Toronto, Montreal: McClelland & Stewart, 1969, *FIRST EDITION*, pp. 281, crown 8vo, original maroon boards, backstrip lettered in gilt, dustjacket slightly nicked, chipped and creased at extremities with a hint of fading to the backstrip panel, very good £1,400

Signed by the author to the title-page. Her first novel, a bold debut, exploring gender stereotypes and the relationship between femininity and consumer society.

4. Ayscough (Florence) **Chinese Women, Yesterday and To-Day.**

Jonathan Cape, 1938, *FIRST EDITION*, frontispiece and further plate with illustrations to the text (some full-page), pp. xiv, 324, crown 8vo, original pink cloth, backstrip lettered in gilt, very slight lean to spine, gentlest of knocks to bottom corner of upper board, top edge pink, dustjacket slightly chipped at head of gently toned backstrip panel, a few faint spots and handling marks, very good £450

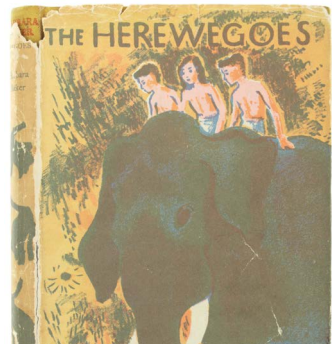


A study of 'oriental feminists' by an American sinologist (born in China to Canadian parents), at this point based at the University of Chicago - though the greater part of her life was spent in her native Shanghai. Ayscough, née Wheelock, was a lifelong friend of the poet Amy Lowell, with whom she collaborated in translations from the Chinese.

Her final work, and her magnum opus, the book 'surveys the attempts made by many enlightened women in China to win emancipation for their sex' - comparing their contemporary struggle, and that of their historical prototypes, with that of 'our own suffragettes' (blurb). Scarce in the dustjacket.

5. **Baker (Barbara) *The Herewegoes*. Illustrated by T. Ritchie.**

The Hogarth Press, 1948, FIRST EDITION, title-page vignette and full page drawings to the text by Trekkie Ritchie, a couple of faint spots to prelims and to closing leaves, pp. 168, crown 8vo, original pale yellow cloth backstrip lettered in red with spine leaning slightly, a few light marks to cloth, edges faintly spotted, the scarce dustjacket with a design by Trekkie Ritchie, price-clipped, a little chipped at corners, more so at ends of backstrip panel, lightly rubbed and nicked and with some internal tape repair to splitting of upper joint-fold, good £500



*For my dear friends
Doctor & Kit Murray Jones.
Barbara Baker.*

Inscribed by the author on the flyleaf: 'For my dear friends, Doctor & Kit Murray Jones, Barbara Baker, Wye 1948'.

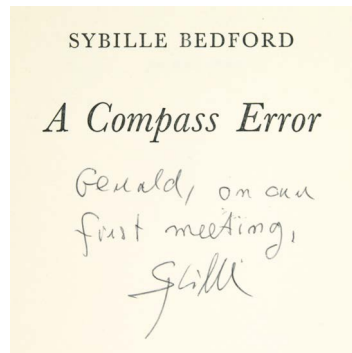
An adventure story concerning English children in Malaya, delightfully illustrated by Trekkie Ritchie, the partner of Leonard Woolf following Virginia's death. Baker and Ritchie had earlier collaborated on *The Three Rings*.

6. **Bedford (Sybille) *A Compass Error*.**

Collins, [1968,] FIRST EDITION, pp. 221, 8vo, original pink boards, backstrip lettered in gilt with lean to spine, a few faint spots to edges, dustjacket a little rubbed at extremities, very good £225

Inscribed by the author on the title-page: 'Gerald, on our first meeting, Sybille'.

Following *A Favourite of the Gods*, this novel shifts the emphasis to the daughter, Flavia; situated in the atmosphere of 'political barbarism' (blurb) in the 1930s, her heroine - full of idealism - aspires to a place at Oxford and a writing career, but reality falls short of her high expectations.



7. **Benson (Theodora) *The Undertaker's Wife*.**

Victor Gollancz, 1947, *FIRST EDITION*, pp. 211, crown 8vo, original blue cloth, backstrip lettered in gilt with very slight lean to spine, spotting to top edge, faint partial browning to free endpapers, dustjacket with gentle fading to backstrip panel and a few very faint spots, very good £60

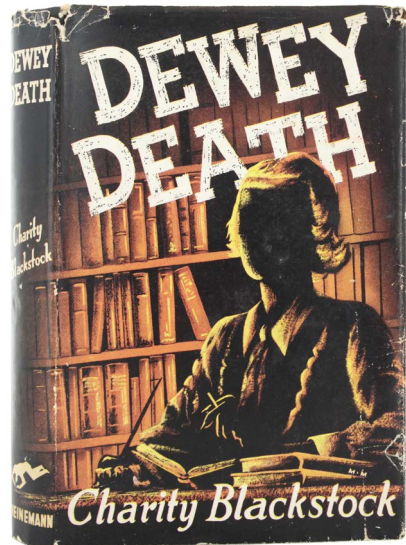
A novel praised by John Betjeman as 'full of acute feminine observation, drinks, jokes, talk in keeping with its varied characters, atmosphere and mature wisdom'. Its printed dedication is to Graham Greene.

MURDER IN THE STACKS

8. **Blackstock (Charity, pseud. for Ursula Torday) *Dewey Death*.**

William Heinemann, 1956, *FIRST EDITION*, pp. [x], 285, crown 8vo, original black boards, gilt lettering to backstrip a trifle dulled, very slight lean to spine, a few tiny spots to edges and endpapers, dustjacket by Mudge-Marriott, a little nicked, chipped and rubbed at extremities, faint mark at head of rear panel, very good £200

The author, the daughter of Hungarian anthropologist Emil Torday, read English at Lady Margaret Hall; she published



three novels in the 1930s under her own name, Ursula Torday, but the intervention of the Second World War - during which she worked as a probation officer, and assisted Jewish refugee-children - caused a break in her output, before she returned to publishing in the 1950s with novels under the name Paula Allardyce and the present pseudonym (with this the first Charity Blackstock novel).

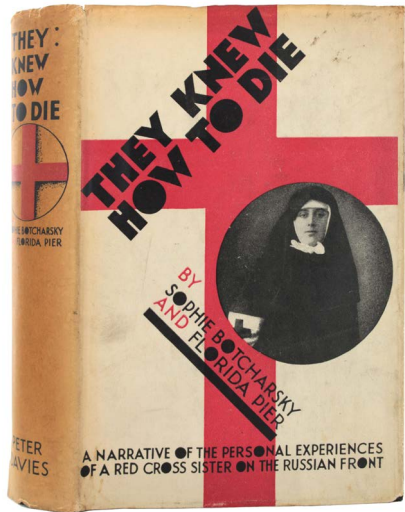
A scarce thriller, set in the Inter-Libraries Despatch Association of a large library, where Barbara Smith, in the Location Department, witnesses a different type of despatch - a murder.

Based on the author's own time working in London's National Central Library, her protagonist - who seeks for 'spare minutes to write historical romances' in her office hours (blurb) - is clearly modelled on the author, with a Dewey Decimal classification assigned to each chapter.

9. **Botcharsky (Sophie) and Florida Pier. *They Knew How to Die.***
Being a Narrative of the Personal Experiences of a Red Cross Sister on the Russian Front.

Peter Davies, 1931, FIRST EDITION, occasional faint spots, pp. viii, 311, crown 8vo, original black cloth, backstrip lettered in gilt, edges slightly spotted, dustjacket price-clipped, a little browned to backstrip panel and borders with some very light soiling, gentle creasing at extremities, very good

£575

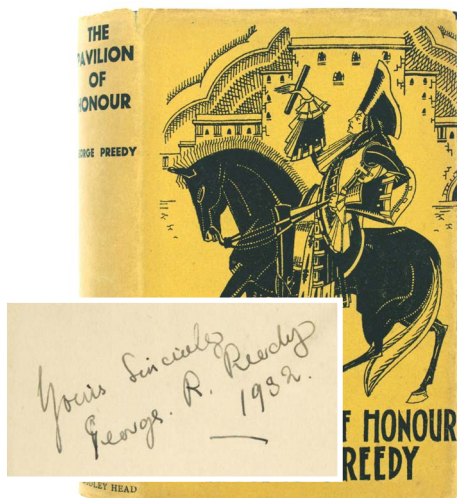


An unflinching account of nursing on the Russian Front, the narrative running from the advance into Prussia in October 1914 to the February Revolution of 1917. The author was the daughter of Ariadna Tyrkova-Williams, an anti-Bolshevik activist and writer, who took her family to Britain in the wake of the Revolution - Botcharsky dedicates the work to her stepfather, the linguist Harold Williams.

Her co-author, the improbably-named Florida Pier, had married a Scot and moved to Britain from the US - establishing herself as a playwright. By the time of this work, she had divorced James Scott-Maxwell, and was about to embark on the next phase of her career - as a Jungian psychoanalyst.

10. (Bowen.) PREEDY (George, pseud. for Marjorie Bowen) **The Pavilion of Honour.**

John Lane, The Bodley Head, 1932, FIRST EDITION, title-page border printed in purple, faint spot to margin of prelims, recurrent at rear, pp. xi, [i], 377, [2, ads], crown 8vo, original purple cloth, lettered in yellow to upper board and backstrip, a touch rubbed at extremities, top edge yellow, a few very faint spots to fore-edge, dustjacket faintly dustsoiled, tiny nicks and chips at extremities, very good £475



Signed by the author on the flyleaf, maintaining the pseudonym associated with her historical novels: 'Yours sincerely, George R. Preedy, 1932'.

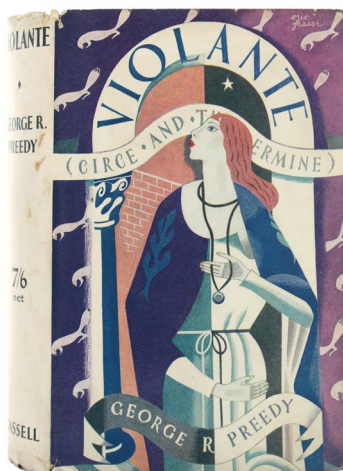
Marjorie Bowen, itself a nom-de-plume for Margaret Gabrielle Vere Campbell, was a prolific author, adopting masculine identities (another was Joseph Shearing) in order to distinguish her work in different genres.

This novel, scarce in any form, presents a 'baroque hero', whose 'fine cavalier's career' plays out against a background of 'France (Paris always), Italy, Vienna, Turkey, and yet of no country - a phantasmagoria' (Author's Foreword).

ERIC FRASER DUSTJACKET

11. (Bowen.) PREEDY (George R., pseud. for Marjorie Bowen) **Violante (Circe and the Ermine).**

Cassell, 1932, FIRST EDITION, single spot to fore-margin of prelims, pp. [viii], 328, crown 8vo, original purple cloth, backstrip lettered in gilt and a little pushed at ends, a few tiny spots to top edge, faintest of partial browning to free endpapers, superb Eric Fraser dustjacket, correctly priced 7/6 to



backstrip panel (first issue), a couple of small marks to backstrip panel, slightly nicked and chipped at extremities, very good £475

George R. Preedy was the pseudonym employed on work of historical fiction by Marjorie Bowen (itself a nom-de-plume for Margaret Gabrielle Vere Campbell) - a prolific author. The present work, a novel set in 17th-century Toulouse, a centre for witch-panic, is scarce - it offers the author's own solution to 'a strange case of passion and murder that baffled France' (blurb).

12. (Bowen.) SHEARING (Joseph, pseud. for Marjorie Bowen) **Album Leaf.**

William Heinemann, 1933, FIRST EDITION, pp. [viii], 371, crown 8vo, original maroon cloth, backstrip lettered in gilt, publisher device blind-stamped to lower board, touch rubbed at extremities, the leading edge of both boards with a little mottled fading, a handful of spots to textblock edges, laid in a typed letter from the Editor of The Sunday Referee presenting a prize (presumably this book), dustjacket by Youngman Carter, a little chipped, nicked and creased at extremities, very good £350

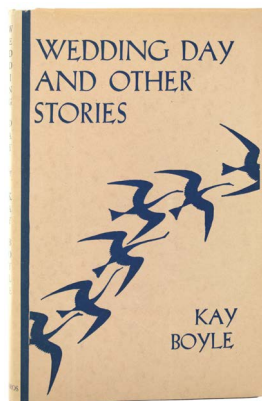


Scarce in the dustjacket. 'Joseph Shearing' was one of the heteronyms employed by Margaret Gabrielle Vere Campbell Long, whose primary nom-de-plume was Marjorie Bowen. The different identities that she wrote under, often male, including George R. Preedy, John Winch, Robert Paye, represented distinct parts of her oeuvre - a common property being an inclination towards the sinister and supernatural. The Shearing novels explore historical criminal cases, here concerning Lavinia Pierrepont, a young Englishwoman who becomes embroiled and implicated in the dark intrigues of a French family - an attempted suicide, a triple-murder, all driven by a complex web of lust and avarice.

It was published later in the US as *The Spider in the Cup*, referring to its epigraph (drawn from *The Winter's Tale*).

13. Boyle (Kay) **Wedding Day, and Other Stories.**

Pharos Editions, 1932, *FIRST EDITION*, pp. 136, crown 8vo, original blue cloth, lettered in yellow to backstrip and upper board, backstrip and borders darkened, textblock edges slightly toned with tail edge roughtrimmed, dustjacket with a very shallow chip at head of backstrip panel, very good £125



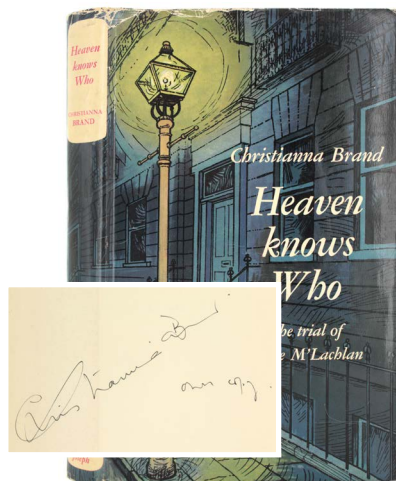
The US edition of this work had been the author's first trade publication, preceded by a volume published by Harry and Caresse Crosby at the Black Sun Press - though her 1931 short novel *Plagued by the Nightingale* was the first book of hers to appear in the UK. The blurb identifies her as a member of the 'Paris group' that included James Joyce, the Crosbys, and Gertrude Stein, all being contributors to the *Transition* journal - in which some of these stories first appeared.

The collection bears a printed dedication to her partner Laurence Vail, self-styled 'King of Bohemia', whom she had met whilst he was married to Peggy Guggenheim.

THE AUTHOR'S OWN COPY

14. Brand (Christianna, pseud. for Mary Christianna Milne) **Heaven Knows Who.**

Michael Joseph, 1960, *FIRST EDITION*, frontispiece and one further full-page illustration, 3 full-page plans and a folding one at rear, pp. 283, 8vo, original blue cloth, backstrip lettered in gilt, dustjacket with a few miniscule nicks and slightly rubbed at extremities, very good £275



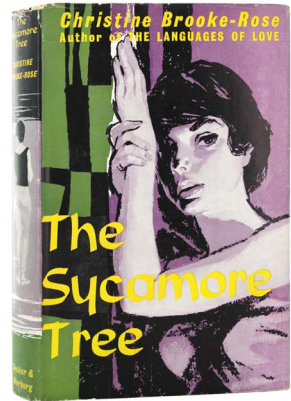
Christianna Brand's own copy of her departure into true crime ('It reads like fiction; but every word of it is fact') - an account of the trial of Jessie M'Lachlan, for the murder of her friend Jess M'Pherson.

The author has signed to the flyleaf, and noted 'own copy' beneath.

15. **Brooke-Rose (Christine) *The Sycamore Tree*.**

Secker & Warburg, 1958, *FIRST EDITION*, near-contemporary ownership inscription to half-title, pp. 252, crown 8vo, original green boards, backstrip lettered in silver, edges spotted, a little spotting and browning to free endpapers, attractive dustjacket by John Raynes, very shallow chipping at extremities, a few tiny nicks and a hint of rubbing, backstrip panel gently faded, very good £175

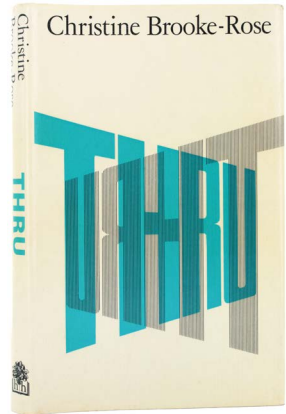
Her second novel.



16. **Brooke-Rose (Christine) *Thru*.**

Hamish Hamilton, 1975, *FIRST EDITION*, diagrams to the text, pp. 164, crown 8vo, original blue boards, backstrip lettered in silver, a few spots to edges, dustjacket with a few faint spots to head and tail of flaps, very good £175

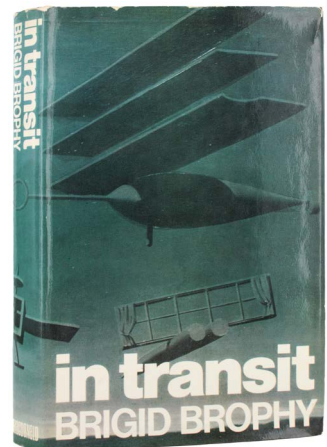
Scarce. A text that, in a narrative sense, 'destroys itself as it goes along', whilst also being 'about the production of texts' (dustjacket blurb). An ambitious and complex work, from an author educated at Somerville College, Oxford.

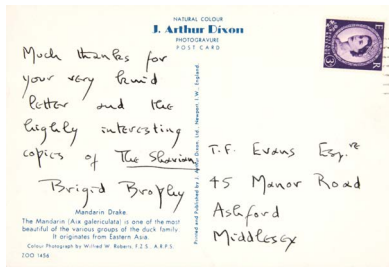


17. **Brophy (Brigid) *In Transit*. An heroi-cyclic novel.**

Macdonald, 1969, *FIRST EDITION*, one or two pencil-marks to margins, including the annotation 'bisexuality?', pp. 230, crown 8vo, original black boards, backstrip lettered in gilt, bump to bottom corner of upper board, dustjacket slightly nicked and rubbed at extremities, very good £200

Laid in is a postcard from the author (a picture of a Mandarin Drake duck),



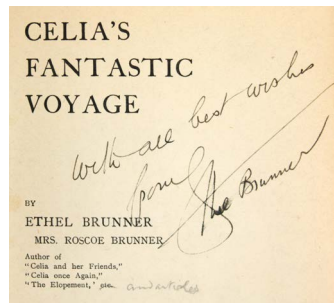


conveying her thanks to G.B. Shaw scholar T.F. Evans for 'your very kind letter and the highly interesting copies of The Shavian', signed 'Brigid Brophy'.

Amongst the most formally experimental of her work, a novel set in an airport lounge, incorporating 'the mental furniture of modern life' (blurb), with the person of the narrator, and their gender, alternating.

18. Brunner (Ethel) *Celia's Fantastic Voyage*.

Robert Holden, n.d. [circa 1923,] *FIRST EDITION*, frontispiece colour-printed portrait of the author, pp. 400, crown 8vo, original mid blue cloth, lettered in gilt to upper board and backstrip, the latter slightly faded and gently rubbed at tips with a nick at head, corners pushed, a couple of small marks to cloth, good £165



Inscribed by the author on the title-page: 'With all best wishes from Ethel Brunner'. A scarce book, one of a series of adventures concerning the titular heroine - a 'young and fascinating widow' - which turned out to be Brunner's final novel, following her death in tragic circumstances.

The wife of industrialist Roscoe Brunner, he the son of Sir John Brunner - in whose firm of Brunner, Mond & Co. (in partnership with Ludwig Mond) Roscoe Brunner continued as Chairman when his father retired. Brunner senior and Mond, along with other family and friends, are depicted in the novel. In 1926, a story that caused sensation at the time, Ethel Brunner's husband shot her dead before turning the gun on himself - this in the Roehampton residence of their daughter Shelagh, who had recently married Prince Ferdinand de Lichtenstein. Much of the contemporary press speculation suggested that his wife's interference in his business affairs, and dismay at his marginalisation when the firm was merged into I.C.I., lay behind the incident.

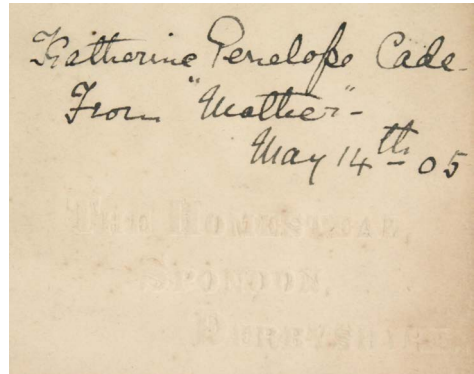
George Locke, identifying Ethel Brunner as the grandmother of the later sf author John Brunner, referred to her work in an article for *Relapse* magazine as 'seriously peculiar!', considering that the present work 'might even be definable as Fantasy or Utopian, but there are 400 pages of turgidity and eccentricity to wade through'.

THE PRAYER BOOK OF 'MURRAY CONSTANTINE'

19. [Burdekin (Katharine)] [A Prayer Book owned by Katharine Burdekin (aka Murray Constantine):] The Daily Service-Book of the Church of England, containing the Book of Common Prayer [&c.]

Oxford: Printed at the University Press for the Society for Promoting Christian Knowledge, n.d. [circa 1905,] India paper, early gathering starting to become loose (but secure), some leaves dog-eared, blind-stamped address to initial blank ('The Homestead, Spondon, Derbyshire', see below), above this the gift inscription: 'Katharine Penelope Cade, from "Mother", May 14th '05' (see below), [unpaginated], 16mo, original limp black morocco, backstrip lettered in gilt, curved corners, a little rubbed and chipped at extremities, a.e.g., black endpapers, the blanks browned with those at rear loose, fair condition £300

A resonant artefact from the childhood of novelist Katharine Burdekin, née Cade - highly symbolic when considered through the prism of her subsequent work, under either her married name or the later pseudonym of 'Murray Constantine', wherein ritual performance, often invoking (with degrees of irony) the Christian liturgy directly, is a recurrent trope.



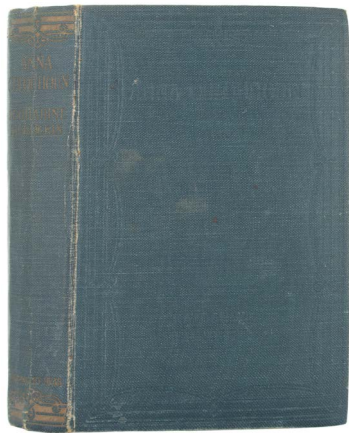
As Matthew Taunton, in his recent essay on 'Katharine Burdekin and Collective Speech', identifies, the opening of her most famous novel, *Swastika Night*, offers perhaps the outstanding example - her depiction of the 'Thingspiel' featuring a Nazi creed adapted from the Apostle's Creed in the *Book of Common Prayer*. Further references are found in the 1929 Burdekin novel *The Rebel Passion*, whose broad historical sweep engages with both Reformation and contemporary debates (in the case of the latter, seen as an effect of the Great War) regarding the validity of the prayer-book's 1662 text - the narrator, Giraldus, enthralled by its 'deep, strong, resonant English [...] very beautiful'. *Proud Man* (1934), written as 'Murray Constantine', quotes directly from the same (calling it 'one of [the Priest, Andrew's] ritual books').

This gift dates from the final years of the family's residence in their ancestral county of Derbyshire (her great-great-grandfather was the painter, Joseph Wright), in the house where she - like her elder sister, Rowena (pioneering founder of the Minack Theatre, following relocation to Cornwall) - was born and received her early education (both subsequently attended Cheltenham Ladies' College). The religious aspect of that education, exemplified by this document, is evidently one that continued to exert an influence, even within the more critical attitude of her mature outlook.

HER FIRST BOOK

20. Burdekin (Katharine, also known as 'Murray Constantine') **Anna Colquhoun.**

John Lane The Bodley Head, 1922, FIRST EDITION, some light foxing, a few small pressure-marks to prelims, pp. [viii], 311, crown 8vo, original blue cloth, gilt lettering to backstrip slightly dulled, spine cocked, upper board with lettering and border blind-stamped, light rubbing to extremities, a few minor marks to cloth, edges spotted, free endpapers gently browned, good **£350**



The author's debut; she later wrote as 'Murray Constantine', including the novels *Swastika Night* and *Proud Man*.

The present work is in a realist mode and, as betokened by the note regarding its composition at the close ('Sydney, May-June 1921'), written in a somewhat restless style, perhaps reflecting the protagonist's own itinerant nature.

Burdekin, née Cade, had moved to Australia with her husband - the Olympic rower, Beaufort Burdekin - but their marriage ended in the year of this book's publication, and she returned to her native Cornwall.

HER SECOND BOOK, INSCRIBED BY HER BROTHER

21. Burdekin (Katharine, also known as 'Murray Constantine') **The Reasonable Hope.**

John Lane The Bodley Head, 1924, FIRST EDITION, some light foxing, a couple of leaves with crease at top corner, pp. [viii], 328, [4, ads], crown

8vo, original mid-blue cloth, the lettering and border to upper board and backstrip in a darker shade, backstrip a little faded, slight lean to spine, rubbed to extremities with a touch of wear, a couple of light marks, corners lightly bumped, top edge blue now faded, other edges roughtrimmed and a little spotted, bookseller ticket to front pastedown, obituary notice of Charles Maurice Dakeyne Cade taped to flyleaf (see below), good £350

The second novel of an author better known by the pseudonym 'Murray Constantine', under which she published the novels *Proud Man* and *Swastika Night*.

Like her debut, the present work is a study of creative genius, here admixed with the impact of the Great War (in which Burdekin had served as a V.A.D. nurse) - its protagonist is Billy Trenoweth, an artist who has suffered shell-shock.

The gift inscription to the flyleaf, 'With love from Maurice, 10.1.66', is likely that of the author's brother - though it would, as the pasted obituary notice beneath clarifies, be a matter of days before his death; laid in, intriguingly, is a postcard, dated 6-5-69 from Knossos, sent from Olga & Juliet to 'Miss Burdekin' in Chelsea - though this post-dates the author's death, it is conceivably to one of her two daughters, Katharine Jayne and Helen Eugenie, a supposition corroborated by the family inscription.



22. **Burdekin (Kay [Katharine, also known as 'Murray Constantine'])** *The Children's Country*.

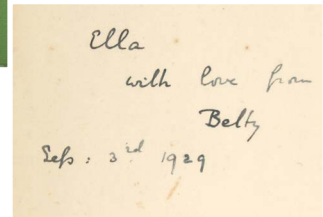
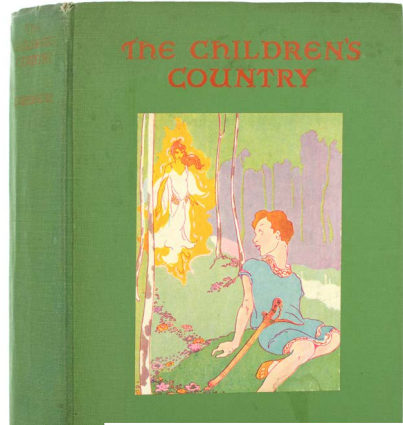
New York: William Morrow, 1929, FIRST EDITION, frontispiece and 7 colour-printed plates, these (uncredited, but by Beth Krebs Morris) with a sliver of waterstaining at head, occasional very light spotting, pp. viii, [1], 262, 8vo, original green cloth, backstrip and upper board lettered in orange, the latter with repeat of one of the plates laid down, backstrip lettering rubbed, light wear at tips and a couple of faint marks, edges slightly toned with small waterstain to top edge, a few faint spots to endpapers, good £400

Inscribed by the author on the flyleaf, using her nickname: 'Ella, with love from Betty, Sep: 3rd 1929'.

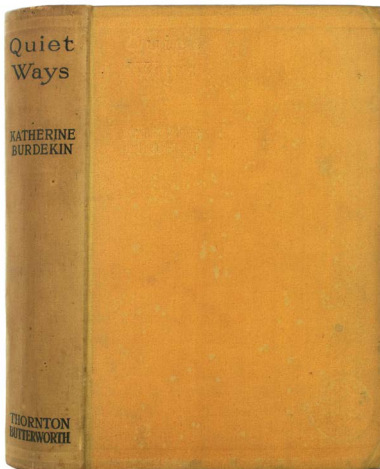
The recipient was the author's Cornwall-friend, artist Ella Naper - close also to the author's sister, Rowena Cade, who built and founded the Minack Theatre in the cliffs of Porthcurno.

Scarce. The author's only children's book, not published in the UK; it is an unusual fairy tale, with a characteristically progressive approach to questions of gender: two Scottish children, Donald and Carol, adventure in Fairyland, finding there the distinction between boys and girls dissolved.

Burdekin would later write under the pseudonym Murray Constantine, notably *Swastika Night* - her work continuing to challenge conventions around gender roles.



23. **Burdekin (Katherine [Katharine], also known as 'Murray Constantine')]**
Quiet Ways.



Thornton Butterworth, 1930, FIRST EDITION, foxed at opening and close of text, ad leaf browned at rear, pp. 318, [1, ad], crown 8vo, original yellow cloth, lettered in black to backstrip and blind to upper board, the backstrip slightly browned with lean to spine, light overall soiling to cloth, corners slightly knocked, edges and endpapers lightly spotted, a charming small sketch in ink to flyleaf, good £325

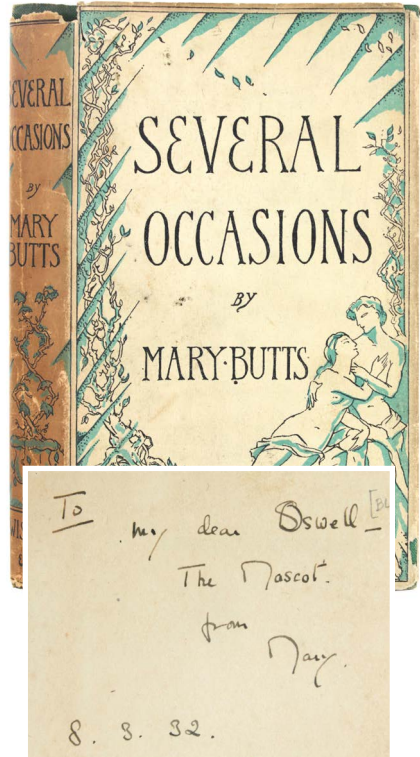
Her fifth novel, scarce - and the last before she adopted the pseudonym 'Murray Constantine', her identity behind which discovered by Daphne Patai in the 1980s.

A pacifist novel set during the Great War, the narrative draws on the author's own experiences as a V.A.D. nurse; evincing the author's customary attention to the psychology of her characters, Burdekin depicts the relationship formed between her protagonist, Helga, and a traumatised soldier.

24. **Butts (Mary) *Several Occasions.***
[Stories.]

Wishart, 1932, *FIRST EDITION*, pp. 232, foolscap 8vo, original green cloth, backstrip lettered in black with lean to spine, a little rubbed to extremities, the edges toned, dustjacket with attractive design by Gabriel Atkin (the author's husband), browned (particularly to backstrip panel) and a little chipped with some light soiling, very good £3,750

Inscribed by the author on the flyleaf: 'To my dear Oswell - The Mascot, from Mary. 8.3.32'. The recipient was the author Oswell Blakeston, associated with Bryher and the POOL Group, and a fellow resident of Cornwall, where he socialised with Butts - in her diaries, she refers to him as 'the fashionable young man'.



Presentation copies of the author's works are scarce, and the dustjacket of this work, by her husband, is an uncommon survival. J.C. Squire, reviewing this work, admired the author's 'gift of the exact word and the pregnant image', considering that she 'may live to fulfil the promise that Katherine Mansfield showed' in advancing the art of the short story.

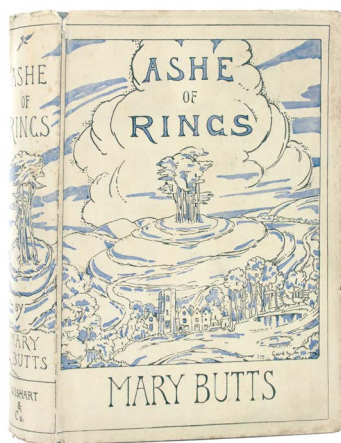
'A WAR-FAIRY-TALE'

25. **Butts (Mary) *Ashe of Rings.***

Wishart, 1933, *FIRST ENGLISH EDITION*, a few faint spots to prelims, pp. [vi], 313, crown 8vo, original pale blue cloth, backstrip lettered in

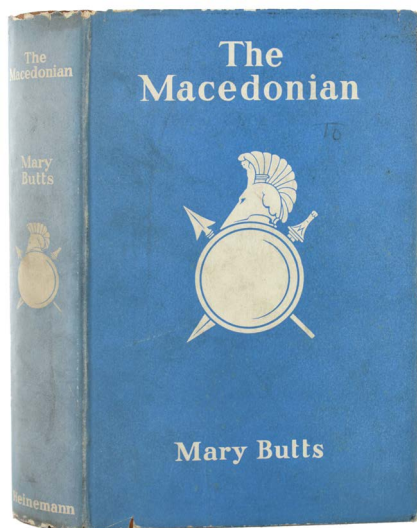
black, edges spotted, dustjacket with a design by Gabriel Atkin, a little chipped and nicked at extremities and lightly dustsoiled overall, internal tape repair to short closed tear at head of lower joint-fold, very good £400

This edition, attractive in its design and with the text revised, follows the Paris edition of 1925 and that of New York the following year. In her Afterword, Butts describes that 'One sees now what it is - a fairy story, a War-fairy-tale'



26. Butts (Mary) *The Macedonian*.

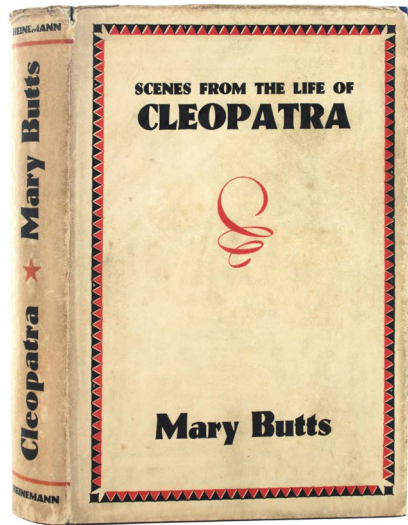
William Heinemann, 1933, FIRST EDITION, light spotting to borders of prelims, pp. xi, 211, crown 8vo, original quarter mustard cloth with red marbled boards, backstrip lettered in gilt, boards a little rubbed at tail, edges toned with a few small spots, tape shadows to free endpapers, dustjacket with faded backstrip panel, slightly chipped and nicked with a small area of loss at head of rear panel, faint pencil mark to front panel, very good £1,000



Scarce in the dustjacket. A novel of Alexander the Great. It was declined by Eliot at Faber, who nevertheless professed to admire her work. In manuscript form it included illustrations by her husband Gabriel Atkin - the work's dedicatee - which did not survive to the printed version. The author's 'Note on Sources' at the rear cites the work of Jane Ellen Harrison and E.M. Forster, the latter also mentioned as an influence by Butts in her Preface. In a letter shortly after its publication, Forster told the author that 'I like *The Macedonian* very much, and feel proud that I should have been of any help to you in it'.

27. **Butts (Mary)** *Scenes from the Life of Cleopatra*.

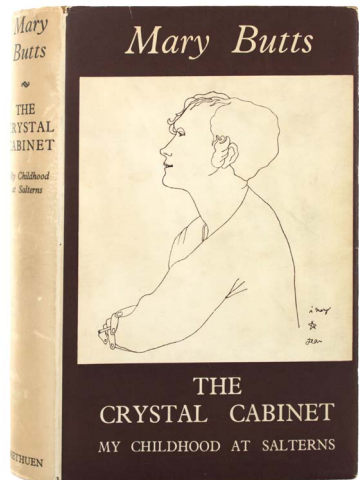
William Heinemann, 1935, FIRST EDITION, pp. x. 286, crown 8vo, original blue cloth, backstrip lettered in gilt (and slightly sunned through the dustjacket, with gentle fading at tips), a few spots to top edge, faint ownership inscription to flyleaf, the front pastedown with the bookplate of author Larry McMurtry, dustjacket lightly dustsoiled overall, a little chipped to extremities with backstrip panel browned, very good £1,650



The second of her great historical novels, following *The Macedonian*, and the final work published in her lifetime; it is an attempt to recover Cleopatra from 'the misconceptions which have crept in by Plutarch through Shakespeare' (blurb), in particular the obsession with a 'wanton' sexuality - in her Appendix, Butts complains that 'men - historians or not - do not like to think, and so refuse to believe, in an active woman, alone, enjoying the use of power'.

28. **Butts (Mary)** *The Crystal Cabinet. My Childhood at Salterns*.

Methuen, 1937, FIRST EDITION, frontispiece portrait by Jean Cocteau, pp. viii, 279, 8vo, original yellow cloth, backstrip lettered in maroon, top edge spotted, dustjacket repeating frontispiece portrait, backstrip panel toned, slightly chipped and nicked with some rubbing at extremities, repricing sticker to front flap, very good £375



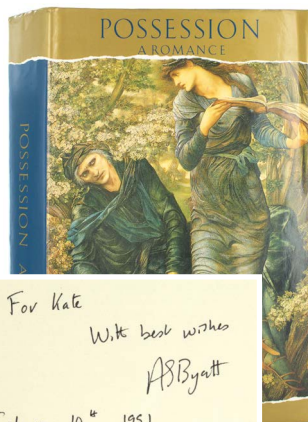
A memoir of her childhood and youth, written shortly before her death ('a calamity to literature', blurb).

29. Byatt (A.S.) *Possession. A Romance.*

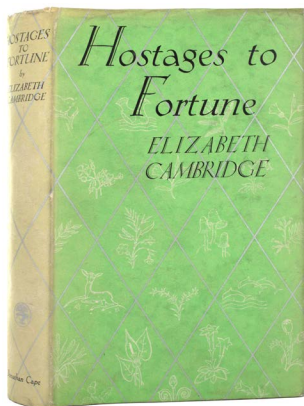
Chatto & Windus, 1990, FIRST EDITION, tiny and faint blue dot to title-page (not close to text), pp. [viii], 511, 8vo, original blue boards, backstrip lettered in gilt, top edge blue, textblock edges a little toned, blue page-marker, dustjacket, near fine **£200**

Inscribed by the author on the title-page: 'For Kate, with best wishes, A.S. Byatt, February 10th 1991'.

Her Booker Prize-winning novel.

30. Cambridge (Elizabeth, pseud. for Barbara Webber [Hodges]) *Hostages to Fortune. A Novel.*

Jonathan Cape, 1933, FIRST EDITION, pp. 304, crown 8vo, original green cloth, backstrip lettered in yellow, publisher device in blind to lower board, slight knock at head of lower joint, a few small spots to edges, ownership stamp to flyleaf, dustjacket with gentle fading to backstrip panel, very good **£175**



A scarce debut novel, recently brought back into print by Persephone Books. Its narrative begins at the outset of the Great War, up to the present day, following the life of a young woman through various trials and tribulations.

The front-flap carries the hearty praise of Naomi Royde Smith, Winifred Holtby and Vera Brittain, which refers to both the quality of the writing and the verisimilitude of its picture of parenthood.

31. Comyns (Barbara) *Our spoons came from Woolworths.*

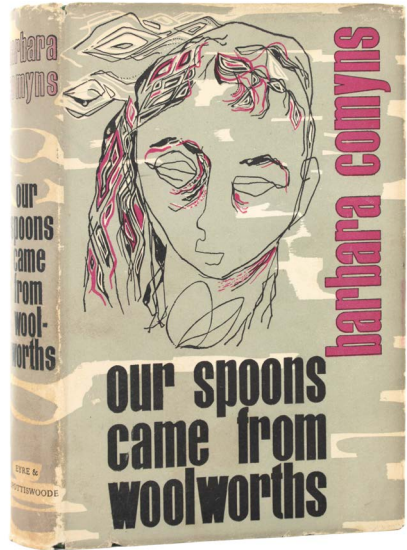
Eyre & Spottiswoode, 1950, FIRST EDITION, pp. 223, crown 8vo, original green cloth, backstrip lettered in gilt, top edge a trifle dusty, dustjacket with a striking (though unsigned) pictorial design, backstrip and rear

panels a little toned, the latter slightly dustsoiled at head, lightly chipped to extremities, later price-sticker to front flap, very good £1,500

Scarce.

The author's second novel, subsequently brought back into print by Virago, and more recently NYRB; Graham Greene, a friend of her husband Richard Comyns Carr, was her early champion, and it was through his offices that her work - the present volume and its predecessor, *Sisters by a River* - was placed with Eyre & Spottiswoode.

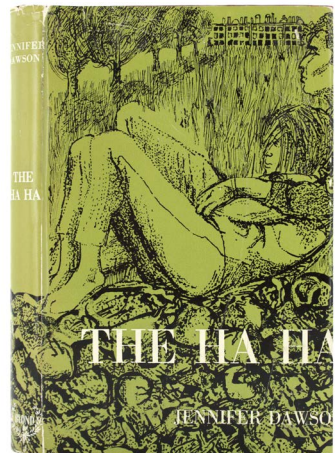
The novel is a thinly-veiled portrait of her first, unhappy marriage to the artist John Pemberton, played out against the backdrop of 1930s bohemian London. The printed note preceding the text, 'The only things that are true in this story are the wedding and Chapters 10, 11 and 12 and the poverty', largely functions to protect the identity of Rupert Lee, eminent in the London Group of artists that included Comyns and Pemberton (Lee also being the latter's uncle), and portrayed in the work as Peregrine, with whom the protagonist Sophia Fairclough has an affair (as Comyns had with Lee, resulting in a daughter).



32. Dawson (Jennifer) **The Ha-Ha.**

Anthony Blond, 1961, FIRST EDITION, pp. 176, crown 8vo, original brown patterned-paper boards, the backstrip lettering in gilt, dustjacket slightly rubbed and nicked at extremities, very good £450

A scarce Oxford novel - the winner of the James Tait Black Memorial Prize in the year of publication and of note as the earliest of three important novels on mental illness at the beginning of

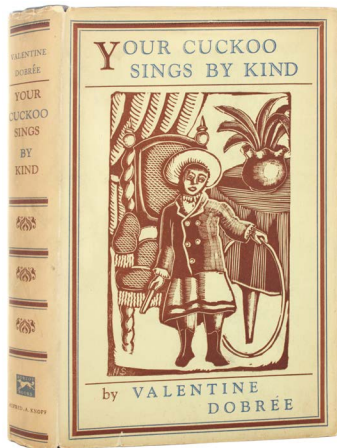


this decade, followed by Kesey's *One Flew Over the Cuckoo's Nest* and *The Bell Jar* by Sylvia Plath (as Victoria Lucas); indeed, Plath is known to have read the present work at the beginning of 1963 (the year *The Bell Jar* was published), asking her friend Jillian Becker to collect it for her from her flat in Primrose Hill.

33. Dobrée (Valentine) *Your Cuckoo Sings by Kind*.

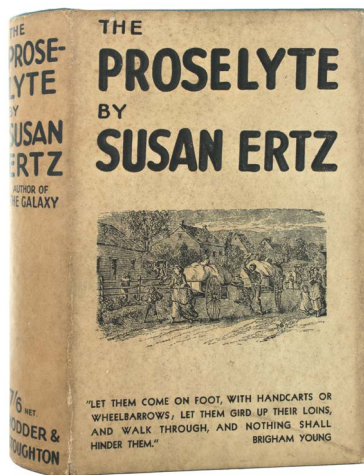
Alfred A. Knopf, 1927, *FIRST AMERICAN EDITION*, using the English sheets, pp. 284, crown 8vo, original quarter lilac cloth with patterned paper boards, backstrip lettered in maroon, top edge yellow with tail-edge roughtrimmed, dustjacket with a design by Hester Sainsbury to front panel, slightly darkened backstrip panel and the odd tiny nick, very good £100

Valentine Dobrée's debut, scarce; a novel of childhood, narrating a few years in the life of eleven year old Christina Maynard (though the blurb misnames her as 'Caroline').



34. Ertz (Susan) *The Proselyte*.

Hodder & Stoughton, 1933, *FIRST EDITION*, one or two incredibly faint spots to early leaves, pp. 397, crown 8vo, original pale blue cloth, backstrip and upper board lettered in pale green (outlined in black), a few faint spots to edges, map to front endpapers, dustjacket dustsoiled overall with some light surface abrasion to rear panel, very good £275



The author was born in England to American parents; though she spent her own adulthood in Britain, the present novel, set in the mid nineteenth-century, concerns a life in the opposite direction - its protagonist, Zillah Purdy, is an Englishwoman who marries a Mormon missionary, Joseph

Hewett, and relocates with him to their 'New Zion' in Utah. It is considered a faithful and sympathetic portrait of the Mormon struggle. The first edition is scarce in the dustjacket.

HER FIRST BOOK, SIGNED BY THE ARTIST

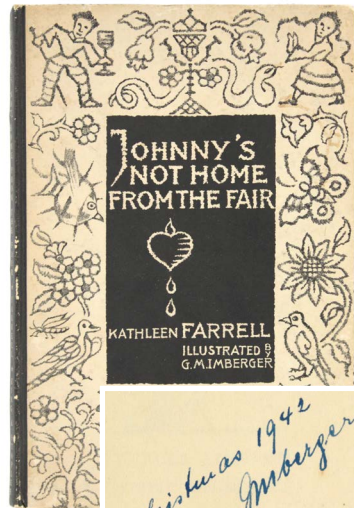
35. **Farrell (Kathleen)** *Johnny's Not Home from the Fair*. Illustrated by **George Imberger**.

P. S. King and Staples, 1942, FIRST EDITION, pp. 62, foolscap 8vo, original cream boards illustrated with a design by Imberger printed in black, a tiny amount of wear at tips of backstrip, gentle lean to spine and some rubbing at extremities, a couple of faint stains to margins of boards, very good £750

Signed by the artist on the half-title (no flyleaf, as issued), in the month of publication: 'Christmas 1942, G.M. Imberger'.

This is his first, perhaps only, book illustration work; born in Germany, he and his wife, Hedwig, had been interned at Eastbourne during the War, and remained in Britain upon release in 1940 - first in Hampstead, where presumably his acquaintance with Farrell and her partner, Kay Dick, was made, and latterly in Battle.

The author's first book, its printed dedication - 'for my mother (without permission)' - betokening some basis in her own childhood; it 'hovers somewhere between a memory and a ghost story' (The Guardian), with the narrator offering elliptical recollections of her grandmother.



*Christmas 1942
G. M. Imberger.*

INSCRIBED BY THE AUTHOR

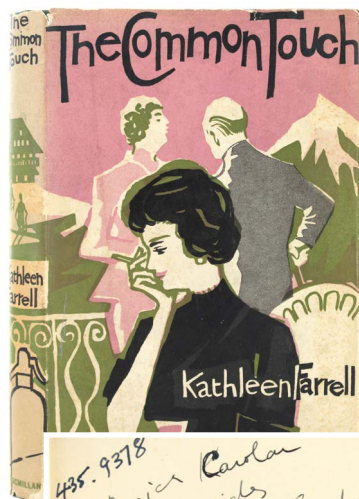
36. **Farrell (Kathleen)** *The Common Touch*.

Macmillan, 1959, FIRST EDITION, initials scratched at head of half-title (carrying through to title-page), pp. [iv], 217, crown 8vo, original green cloth, backstrip lettered in gilt, faint discolouration to boards, a little rubbing to extremities and a couple of faint spots at head of free

endpapers, slightly later gift inscription to flyleaf (beneath the author's inscription, see below), dustjacket a little spotted and faintly soiled overall, backstrip panel a shade faded, chipped at extremities, very good £650

Inscribed by the author on the flyleaf: 'For Monica Carolan, with best wishes, Kathleen Farrell'. Presentation copies of the author's work are rare - the recipient here presumably the same bearer of that name who edited Mozart's letters for Macmillan in the 1960s.

Her fourth novel - uncommon. Farrell's work was often compared with that of Barbara Pym, though the wit and cynicism that partly provides that comparison has a distinct character.

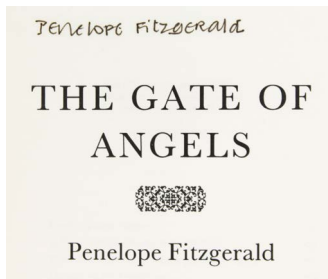


435.9378
For Monica Carolan
with best wishes
Kathleen Farrell
1964

37. Fitzgerald (Penelope) **The Gate of Angels.**

Collins, 1990, FIRST EDITION, pp. 167, crown 8vo, original black boards, dustjacket, fine £100

Signed by the author on the title-page (this offset slightly to facing page).

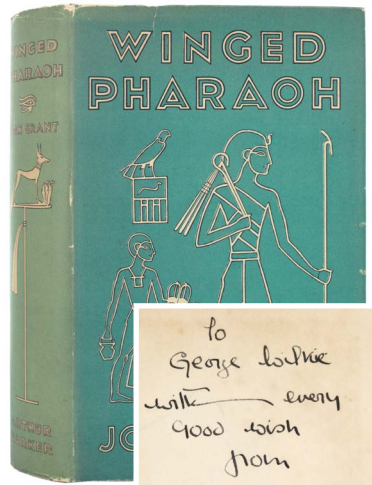


38. Grant (Joan) **Winged Pharaoh.**

Arthur Barker, 1937, FIRST EDITION, vignette to title-page printed in blue, faint spots to prelims, recurrent at rear, some erased pencil scribbling faintly visible to blank facing first text-page as well as those at rear and front endpapers, pp. xi, 382, 8vo, original pale blue cloth, backstrip with lettering and decorations in gilt, slight lean to spine, a couple of handling marks to cloth and some light wear to top edge of lower board, top edge of upper board with a small knock, textblock edges very faintly spotted, free endpapers browned in part, dustjacket with faded backstrip panel, a little rubbed at extremities, very good £550

Inscribed by the author on the flyleaf:
'To George Wilkie, With every good
wish from Joan Grant'.

The author's major work, defiant
of classification, as stated in the
publisher's blurb - where they declare
it 'the most exciting and important
book we have published'. Whether or
not it is regarded as historical fiction
or an account of past-life regression
depends on the extent to which the
author's own account of it as a work
of 'far memory' is believed, but it is
certainly a vivid and detailed account
of the narrator's life as 'a co-ruler of
Egypt of the First Dynasty' (blurb).



INSCRIBED TO VALENTINE ACKLAND

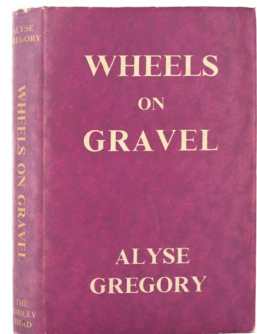
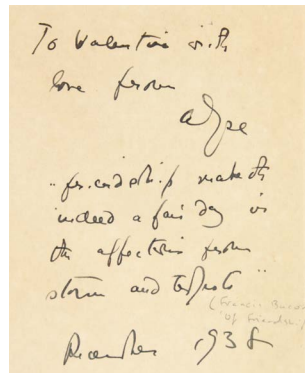
39. Gregory (Alyse) *Wheels on Gravel*.

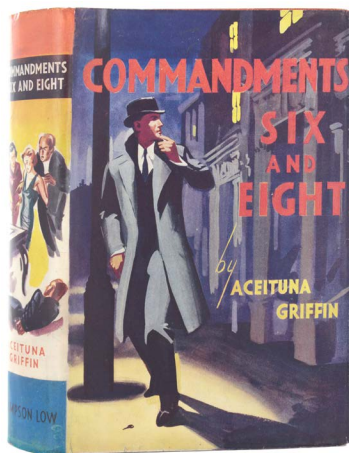
John Lane The Bodley Head, 1938, *FIRST EDITION*, light spotting to prelims receding into opening leaves and recurrent at rear, the half-title with bookplate to verso (Cynthia Peacock of the Sylvia Townsend Warner Society), pp. 208, crown 8vo, original dark pink cloth, backstrip lettered in gilt and darkened with lean to spine, a couple of small marks at head of lower board, top edge pink, others toned, dustjacket with backstrip panel a shade faded, slightly rubbed and nicked at extremities, very good

£375

Inscribed by the author on the flyleaf, incorporating a quote from Francis Bacon's 'Of Friendship': 'To Valentine, with love from Alyse, "friendship maketh indeed a fair day in the affections from storm and tempests". December 1938'. The recipient was the poet Valentine Ackland, partner of Sylvia Townsend Warner - fellow Dorset residents.

Eleven essays on different aspects of life.



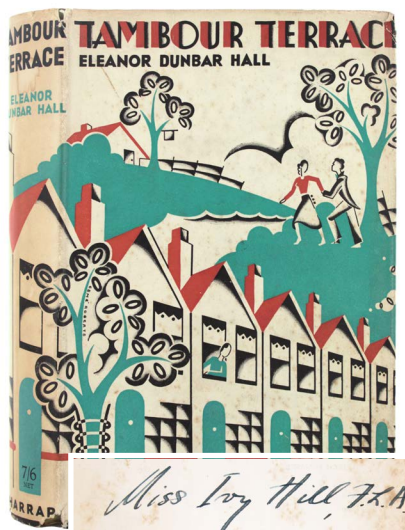
40. Griffin (Aceituna) *Commandments Six and Eight.*

Sampson, Low, Marston, [1936,] *FIRST EDITION*, pp. [iv], 348, crown 8vo, original red cloth, backstrip lettered in black, faint partial browning to free endpapers, dustjacket in excellent shape with a couple of tiny nicks, price-clipped by publisher with new price (5/-) printed, very good £250

A scarce mystery novel by a prolific author; it concerns a 'young Oxford don', who falls in with a crowd for whom the injunctions to not murder or steal 'held no meaning' (blurb) - its setting is an English village, and it eschews the seedier possibilities of its set-up to foreground the love story at its heart.

41. Hall (Eleanor Dunbar) *Tambour Terrace.*

George G. Harrap, 1936, *FIRST EDITION*, spotting to prelims, receding into text but recurrent at rear, pp. 307, crown 8vo, original turquoise cloth, backstrip lettered in gilt and sunned through the dustjacket, edges spotted, compliments slip laid in (a manuscript note that 'Miss Hall is a Bury lady'), dustjacket with a stunning design by Esmé Roberts, slightly chipped at corners with some faint spots and the backstrip panel faintly browned, very good £550



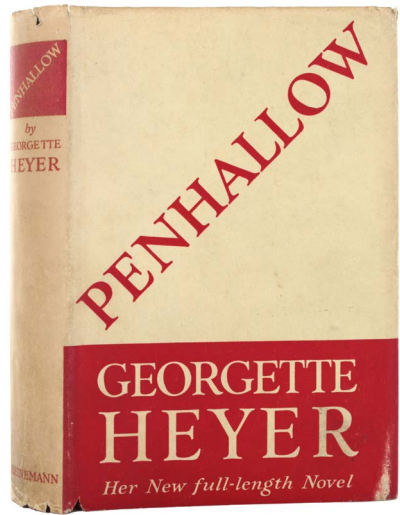
Inscribed by the author on the half-title: 'Miss Ivy Hill, F.L.A., Greetings and good wishes, Eleanor Dunbar Hall, 31/7/36'. Scarce, a novel of life on a street in a 'North Country industrial town' (blurb).

Miss Ivy Hill, F.L.A.
Greetings and
good wishes,
Eleanor Dunbar Hall

**'JIMMY THE BASTARD WAS
CLEANING BOOTS...'**

42. Heyer (Georgette) **Penhallow.**

William Heinemann, 1942, *FIRST EDITION*, genealogical table to verso of title-page (this displacing the printing information to half-title), ownership inscription to title-page ('M. Butt'), faint spot to lower fore-margin of opening leaves, and to upper at close, a few leaves at rear with very short closed tear at head (not touching text), pp. [iv], 348, crown 8vo, original brown cloth, publisher device in blind to lower board, author's monogram in same



to upper, white lettering to backstrip slightly rubbed, corners a little pushed, a few spots to top edge, dustjacket price-clipped, slightly nicked and chipped at extremities with light overall soiling, the backstrip panel slightly darkened and a couple of tiny holes at foot of rear panel, very good £625

A Gothic, family saga - also a detective novel; the first of her contemporary-set novels to be published by Heinemann - rejected by Hodder, from whom it was perhaps calculated to elicit distaste (even its opening-line marks it out as strong stuff).

43. Holtby (Winifred) **Mandoa, Mandoa! A Comedy of Irrelevance.**

Collins, 1933, *FIRST EDITION*, a few incredibly faint spots to prelims, pp. 382, crown 8vo, original purple cloth, backstrip lettered in gilt, top edge a trifle dusty, free endpapers very faintly browned in part, the flyleaf with a couple of faint spots and a tiny nick at head discreetly-repaired, striking pictorial dustjacket (the design by 'Zan Gigu[?]'), a couple of miniscule nicks at head of faintly sunned backstrip panel, very good £2,000

A superb copy of this scarce book, her fifth novel.

The novel bears a printed dedication to her Somerville College friend, 'Vera Brittain, irrelevantly' - the latter, in *A Testament of Friendship*, called it 'the wittiest and most scintillating' of her novels [...] a ruthless and vivid satire on British imperialism'. It concerns the fictional 'isolated principality' of

Mandoa, primarily based on Abyssinia, and the incidental incursion of a British cohort that includes Tory M.P. Maurice Durrant, his socialist brother Bill, and their friend Jean Stanbury - the latter, 'bound to a life of duty and self-sacrifice' in forgoing marriage in the service of her activism, likely a self-portrait. Holtby had been in South Africa in 1926 to speak on behalf of the League of Nations Union, and retained an interest in African affairs.

With the underlying inspiration of the domestic political turmoil ensuing from the 1931 General Election and the Coronation of Emperor Haile Selassie, the novel bears similarities in plot and pitch to Waugh's *Black Mischief*, which caused (she lamented in correspondence) a 'literary steeplechase of which I thoroughly disapprove'.



44. Holtby (Winifred) **South Riding. An English Landscape.**

Collins, 1936, FIRST EDITION, pp. xvii, 589, crown 8vo, original green cloth, backstrip lettered in purple and a little faded at tips, top edge green, tail edge roughtrimmed, a few spots to edges, faint partial browning to inner margin of free endpapers, dustjacket by J.L. Carstairs with a few faint spots, wraparound band ('Book Society Choice') lightly spotted also, very good £400

Winner of the James Tait Black Memorial Prize for fiction; scarce in the wraparound band - and a superb copy overall, of a novel praised on publication by Collins as 'unquestionably the greatest novel we have been privileged to publish' (blurb).

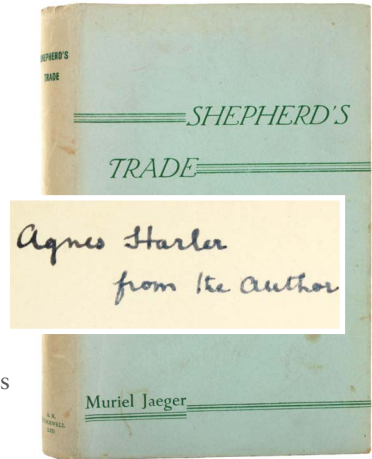
45. Jaeger (Muriel) *Shepherd's Trade*.

Ilfracombe: A.H. Stockwell, [1965,] FIRST EDITION, handling mark to border of one page, pp. vii, 190, crown 8vo, original lime-green cloth, backstrip lettered in black, a few spots to edges, dustjacket with backstrip panel slightly sunned and a few spots, very good £200

Inscribed on the flyleaf: 'Agnes Harler, from the Author', and also signed by Muriel Jaeger on the half-title.

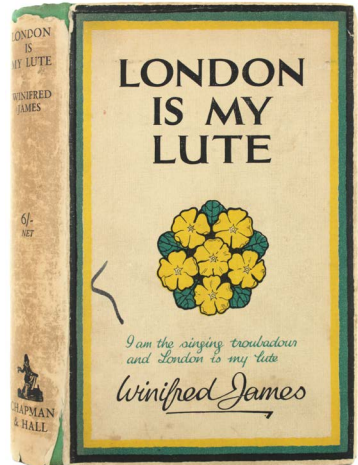
The author had attended Somerville College, Oxford, where she was a contemporary and friend of Dorothy L. Sayers, who called her 'Jim' - both were founding members of the Mutual Admiration Society, which would later count Winifred Holtby and Vera Brittain amongst its ranks.

Jaeger published two science fiction novels with The Hogarth Press in the 1920s; this late collection of essays is a series of reflections on writing and writers.



46. James (Winifred) *London is my Lute*.

Chapman and Hall, 1930, FIRST EDITION, a couple of tiny faint spots to prelims, and to page-heads at close, one or two leaves within with spot to fore-margin, pp. xi, 252, crown 8vo, original green cloth, publisher's device blind-stamped to upper board, backstrip with printed label (spare label tipped in at rear), slightly knocked at ends, lean to spine, a couple of small spots to cloth, tape shadow to fore-margin of flyleaf, bookseller ticket at foot of rear pastedown, dustjacket with browned backstrip panel chipped at ends, chipping to corners also, a couple of very faint spots, very good



£200

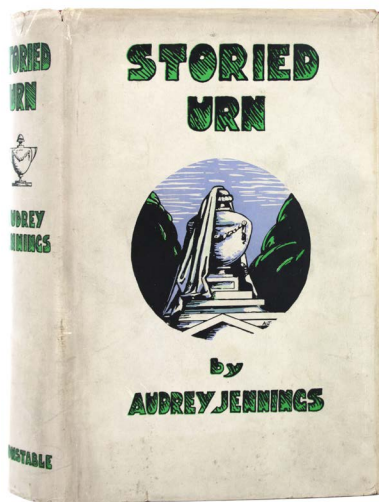
Inscribed by the author on the dedication page: 'Dear Mrs Bacon, If my book pleases you as much as your letter pleased me I shall be very happy. Yours sincerely, Winifred James. London October 1930'.

A collection of essays, in which the capital plays a lead role; James, born in Australia, had for a number of years been resident in the U.S. - the early sketches here record her return to London, before proceeding to describe various aspects of her life there.

47. Jennings (Audrey) **Storied Urn.**

Constable, 1933, FIRST EDITION, the half-title and final page of text browned, pp. viii, 342, crown 8vo, original red boards, backstrip lettered in blue, gentle knock at head of upper joint, a few small spots to fore-edge, a couple of very faint spots to flyleaf, dustjacket with a design by the author, slightly chipped and nicked at extremities, very good £250

Scarce.



A first, and only novel, by an obscure author who also had a brief artistic career - a talent evinced by her own artwork on the dustjacket. Painting is also used as a reference point for the composition of the novel, which concerns a love-triangle in the eighteenth-century, in the author's Note preceding the text.

48. Kyle (Elisabeth, pseud. for Agnes Mary Robertson Dunlop) **Broken Glass.**

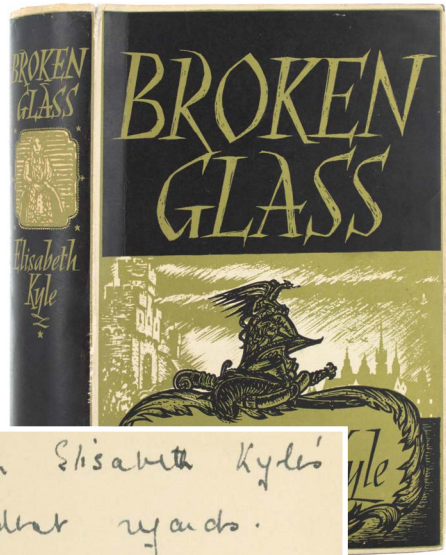
Peter Davies, 1940, FIRST EDITION, pp. 288, crown 8vo, original green cloth, backstrip lettered in cream, edges slightly toned with a small spot to fore-edge, dustjacket slightly nicked at extremities with some very light soiling to the rear panel, very good £425

Inscribed by the author on the flyleaf: 'With Elisabeth Kyle's kindest regards, Sundrum Castle, September 16, 1940'.

The novel has at the centre of its landscape a castle in the rather different setting of Transylvania: it begins in 1625, but accelerates through the

centuries in its first half, ending in the turmoil that the Great War inflicts upon the region; thereafter, 'the scene is set for a romantic story' (blurb), wherein Octave Dragulescu, a rich young Romanian, falls in love with Sarolta Lukats, who now occupies the castle along with her brother - thereby 'unknowingly giving his assistance to a plot to restore Transylvania to Hungary'.

Her third novel, scarce; romance and history were the staples of her work - both germane to her friendship with Josephine Tey.



With Elisabeth Kyle's
kindest regards.

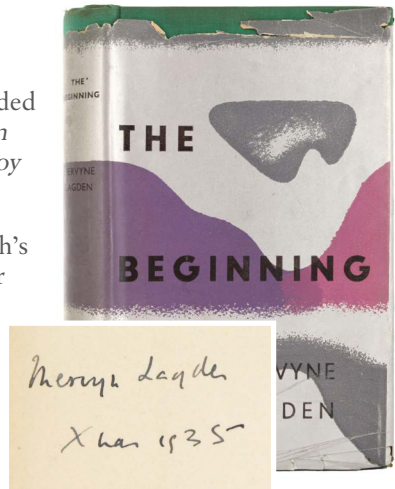
49. **Lagden (Mervyne [Hilda Mervyn])** *The Beginning, and Other Stories.*

Cresset Press, n.d. [circa 1935,] *FIRST EDITION*, pp. ix, 191, crown 8vo, original green cloth, backstrip lettered in gilt and worn at foot, slight lean to spine and cloth darkened to extremities, dustjacket chipped, nicked and creased, very good £225

Inscribed by the author on the flyleaf:
'Kate, Mervyn Lagden, Xmas 1935'.

A scarce book, from a series that included Graham Greene's *The Basement Room* and Sylvia Townsend Warner's *More Joy in Heaven*.

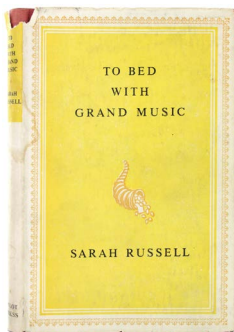
Hilda Mervyn Lagden attended St Hugh's College, Oxford in the early 1920s; her published output consists of the present work and a slim collection of poems concerning the Cotswolds, circa 1950 - this volume begins with a poem, 'Cotswold Rain', and the stories concern rural life there.



Mervyn Lagden
Xmas 1935

50. (Laski.) RUSSELL (Sarah, pseud. for Marghanita Laski) *To Bed with Grand Music*.

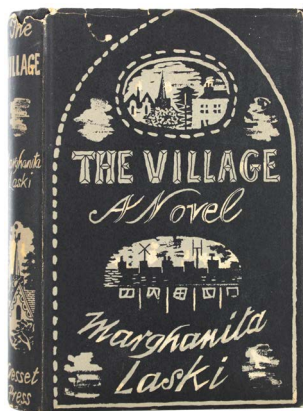
The Pilot Press, 1946, FIRST EDITION, pp. 158, crown 8vo, original orange cloth, backstrip lettered in black, the cloth a little mottled overall, edges spotted, dustjacket chipped at extremities and lightly dustsoiled overall, larger chip at head of backstrip panel, which also carries a faint waterstain, very good £95



Scarce. Early work by Marghanita Laski, written under a pseudonym - a 'pungent first novel', the blurb advises, though in fact preceded by Laski's debut *Love on the Supertax* (1944). The dissimulation derives in likelihood from its controversial subject-matter: it is a 'cautionary tale on the pitfalls of wartime infidelity' (blurb), with its anti-heroine, Deborah Robertson, keeping the home-fires burning only in respect of satisfying her lustful tendencies with a succession of lovers whilst her husband serves his country in the Middle East. The work remains in print, shedding the pseudonym, with Persephone Books.

Born in Manchester into an eminent Jewish family that included political theorist Harold J. Laski (her uncle), the author went up to Somerville College, Oxford, graduating in 1936.

51. Laski (Marghanita) *The Village*.



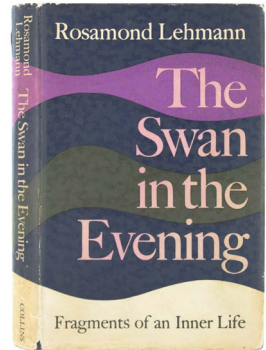
Cresset Press, 1951, FIRST EDITION, small paper imperfection to p. 173 (not affecting legibility), pp. 275, crown 8vo, original black cloth, backstrip lettered in gilt with very slight lean to spine, gentle rubbing to extremities, top edge lightly spotted with a couple of spots to other edges, free endpapers with faint browning to inner margin and a few small spots, contemporary gift inscription to flyleaf, dustjacket by Kenneth Rowntree, a little chipped and nicked, some faint spotting or sunning visible to white areas, very good £200

A novel that begins at the end of the Second World War, set in the fictional village of Priory Dean - where the close of conflict begins the reassertion of social order. Recently reprinted by Persephone Books.

52. **Lehmann (Rosamond)** *The Swan in the Evening. Fragments Of An Inner Life.*

Collins, 1967, FIRST EDITION, pp. 156, crown 8vo, original purple boards, backstrip lettered in gilt (partially against a black ground), very slight lean to spine, small spot to top edge, dustjacket slightly chipped, nicked and rubbed at extremities, very good £50

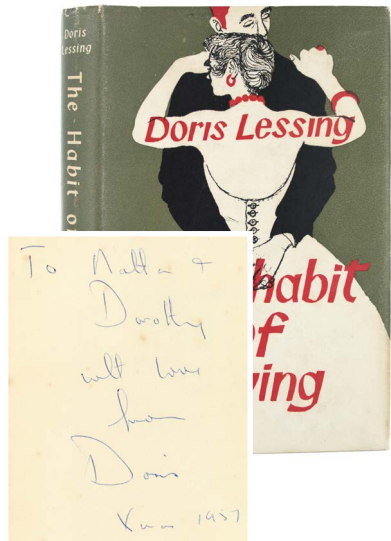
Inscribed by the author on the initial blank to her friend and non-professional medium, Lady Cynthia Sandys: 'For Cynthia - from whom, and through whom I learned most of what I know about the Great Question! With ever grateful love from Rosamond, September 1967 (See p. 126!); the author's footnote at that point directs the reader to Lady Sandys as one 'whose clairaudiently received writings (still unpublished) are at once the most 'human' and the profoundest, spiritually speaking, of any known to me'. Sandys' *Awakening Letters* were subsequently published with Lehmann's assistance.



The epigraphs to the respective parts of this memoir of inner life are drawn from Eliot's *Four Quartets*.

53. **Lessing (Doris)** *The habit of loving.*

MacGibbon & Kee, 1957, FIRST EDITION, occasional light spotting largely restricted to borders, a few pencil marks to margins of Contents page, pp. 278, crown 8vo, original black boards, the lettering to backstrip in gilt and gently rubbed, spine slightly cocked, a few light marks to boards and corners gently knocked, edges toned, these and endpapers lightly spotted, dustjacket with a design by Heather Standring, very gently rubbed to extremities and slightly nicked at head of backstrip panel, very good £250



Inscribed by the author on the flyleaf: 'To Nathan & Dorothy, with love from Doris, Xmas 1957'.

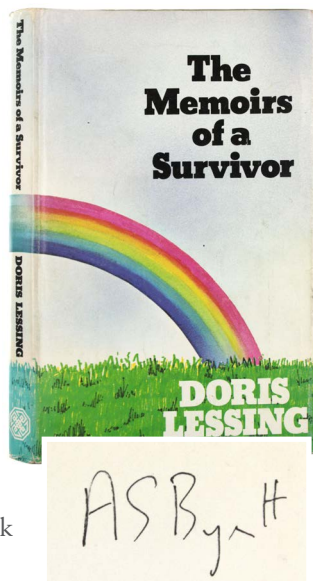
The recipients were Nathan and Dorothy Zelter, friends from the Communist Party in Southern Rhodesia, with which Lessing had been affiliated - but from whom she came to depart culturally and ideologically following her emigration to London.

A.S. BYATT'S COPY

54. Lessing (Doris) *The Memoirs of a Survivor*.

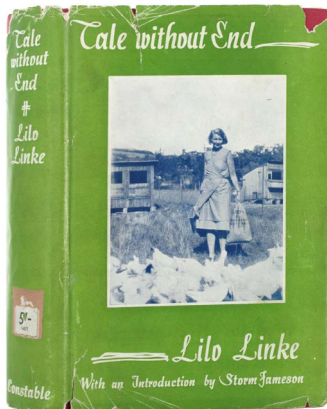
The Octagon Press, [1974,] FIRST EDITION, pp. 182, [4], crown 8vo, original green boards, backstrip lettered in gilt and faded, very faint partial browning at head of endpapers, the front pastedown with shadow from previous ticket at foot, the flyleaf with the ownership inscription of novelist A.S. Byatt at head, a little very faint surface abrasion to paper beneath this, dustjacket with backstrip panel gently faded and slightly rubbed at extremities, very good £125

Lessing's dystopian novel of a near-future Britain, the copy of novelist A.S. Byatt - who included Lessing, in an article on Muriel Spark for *The Independent*, as one of the 'powerful female writers' in the 'generation, just before my own'.



55. Linke (Lilo) *Tale without End*. With an Introduction by Storm Jameson, and Illustrations.

Constable, 1934, FIRST EDITION, frontispiece and 11 photographic plates, faint spots to prelims, recurrent at close, slightly later gift inscription to half-title, pp. xl, 218, crown 8vo, original red cloth, backstrip lettered in black and very slightly rubbed at tips, dustjacket repeating



frontispiece portrait, a little tatty with some sections missing, price-clipped with re-pricing sticker to backstrip panel, good £100

A scarce book.

Linke was a young left-wing Berliner, disillusioned by the developing political climate of her homeland. The present memoir, written in English, recounts her travels in France, at first in the company of friends and then alone. Its 30pp. Introduction is by the novelist Storm Jameson, who met the author at a Labour Party Conference in Scarborough in 1931, and then visited her in Berlin the following year - assisting her flight to England shortly after, as the Nazi regime began to assert itself.

56. (Lofts.) CURTIS (Peter, pseud. for Norah Lofts) *Lady Living Alone*.

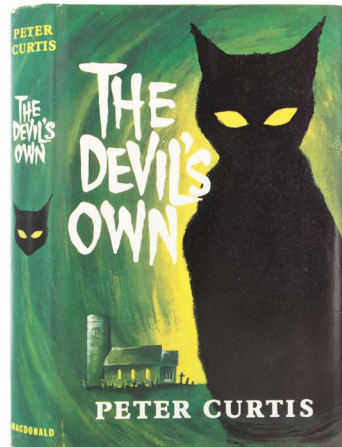
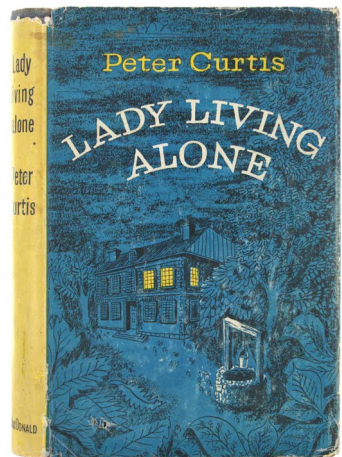
Macdonald, [1945,] FIRST EDITION, pp. 188, crown 8vo, original blue cloth, backstrip lettered in white, a touch of fading at extremities, dustjacket a little nicked, chipped and creased, with a couple of light marks, very good £275

'Peter Curtis' was the pseudonym employed by the prolific Norah Lofts for her detective fiction - a more sporadic aspect of a career that was largely devoted to historical fiction; the blurb to this novel reveals that it cloaks 'the identity of one of the most gifted and widely read of contemporary English novelists'.

A wartime production, scarce in the dustjacket.

57. (Lofts.) CURTIS (Peter, pseud. for Norah Lofts) *The Devil's Own*.

Macdonald, 1960, FIRST EDITION, a couple of faint spots and handling marks to fore-margin of early leaves, pp. 256, crown 8vo, original green cloth,



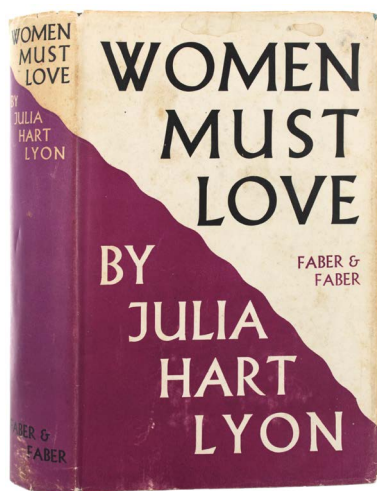
backstrip lettered in gilt, lean to spine, a little spotting to edges and rear endpapers, WH Smith Booksellers stamp to flyleaf, dustjacket in nice shape, a little creasing at head of rear panel, very good £200

The fourth and final Peter Curtis novel, the pseudonym used by Norah Lofts - the larger part of whose large oeuvre was in historical fiction - for her crime novels; her identity, a matter of coy conjecture on its predecessor, *Lady Living Alone* (1945), is disclosed by the publisher here at the foot of the blurb on the front flap, where this work is compared to Esther Forbes' *A Mirror for Witches* and Sylvia Townsend Warner's *Lolly Willowses* - it tells of 'the evil grimace of an ancient wickedness' underlying 'the smiling face of the village green'.

'OUR BOOK': INSCRIBED TO HENRY WILLIAMSON, AND WITH THE COMPLETE GALLEY PROOFS CORRECTED BY HIM

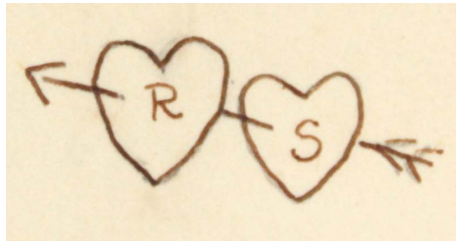
58. Lyon (Julia Hart, pseud. for Ann Myfanwy Thomas) **Women Must Love.**

Faber and Faber, 1937, FIRST EDITION, one or two very faint spots or handling marks, publication date noted in pencil to initial blank, the author's identity in same to title-page, pp. 384, crown 8vo, original blue cloth, backstrip lettered in gilt and red, the gilt against a red heart-shaped ground, very slight lean to spine, a touch of rubbing at extremities, faint waterspot to upper board and tiny abrasion to surface of cloth at foot of lower board, bottom corners slightly pushed, some very faint spotting to edges and endpapers, dustjacket slightly chipped and nicked, some faint spotting to white areas with a couple of small waterspots to front panel, small breach towards foot of rear panel, very good £4,500



A scarce book, inscribed by the author, cryptically, in the form of a pair of hearts pierced by a single arrow - these containing the letters 'R' and 'S' respectively. Tipped to the rear free endpaper is a letter from the author, Ann Myfanwy Thomas - here retaining the name 'Sue' in reference to the character based on her in this book. The 'R' in receipt is Henry Williamson, who is Richard Scotforth in the novel - a roman-à-clef concerning their affair, which resulted in a daughter, Rosemary ('Ruth Rosemary' in the text).

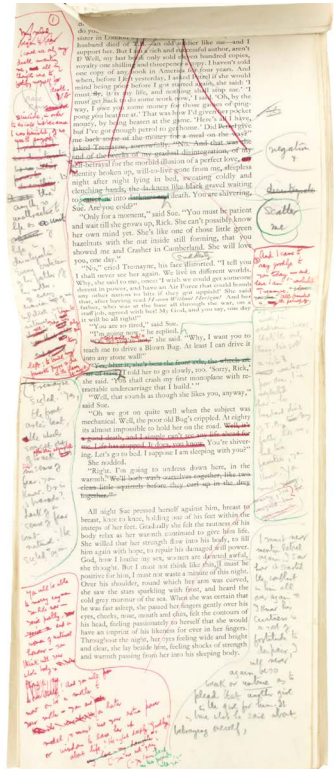
The letter presents 'two copies of our book - one very specifically inscribed for you [i.e., this copy] & one for your library - with lots of love and again many many thanks for everything - So much, that you've done'; the gratitude expressed may in large part refer directly to Williamson's work on the book, of which he can have 'more copies if you want them' - suggesting that she will only need one, for her mother (the author Helen Thomas, widow of her father, the poet Edward Thomas). She bemoans the cover ('Dick [de la Mare] seems to love that hothouse puce colour') and closes in reference to other work in the parcel, and that she is reading Richard Jefferies ('& enjoying it'), before a valedictory verse: 'Must be off now./ Kisses to my loved one./ Kisses to his head./ Warm in his arms. Wish I were in bed'. Williamson, in a characteristic flourish, has been unable to resist amending the last line, in pencil, to 'Deep in my bed'.



[With:]

Lyon (Julia Hart, pseud. for Ann [Myfanwy] Thomas) **Women Must Love.** [Faber and Faber,] [circa 1937,] GALLEY PROOFS for the complete novel, corrections throughout in pencil, green and red ink, some in the hand of the author but predominantly in the hand of Henry Williamson (see below), occasional light spots and handling, pp. 1-63, 1a-46a, galley sheets, unbound sheets, some sections stapled (a little rusted), some creasing, the sheets bundled and wrapped in brown paper once addressed (the label now internal) to Henry Williamson from his US publisher, good condition

Henry Williamson's copy of the pre-publication proofs of this scarce novel, published under the pseudonym of 'Julia Hart Lyon' - this concealing the identity of Myfanwy (Ann) Thomas, daughter of poet Edward Thomas and his wife Helen.



Thomas had been Williamson's secretary and lover, their relationship yielding a daughter (Rosemary); this, Thomas' only novel, is a roman-à-clef about the affair, with Williamson becoming the character Richard Scotforth (though at the time of this version, his name is Richard Tremayne) and Thomas the protagonist Susanna Fair - the narrative recounting various incidents in their respective and shared lives.

The proofs show the extent to which Williamson collaborated with Thomas on the work, particularly in its closing chapters where he supplies numerous lengthy passages to supplement, and in many cases replace, those of his lover (these, like most of the corrections throughout, faithfully carried out in the printed version) - the extent of his intervention, as well as the theme of the novel, explaining why Thomas would come to refer to it as 'our book'.

59. **Mackenzie (Agnes Mure) *Lost Kinnellan*.**

William Heinemann, 1927, FIRST EDITION, a few faint spots to prelims, recurrent at rear, pp. [viii], 288, crown 8vo, original green cloth, backstrip lettered in gilt, publisher device in blind to lower board, slight discolouration to cloth and a small dink to upper joint, corners of upper board lightly bumped, light spotting to edges, attractive pictorial dustjacket (the design to the front panel by Pinder Davis), slightly browned with a couple of small chips and nicks, short closed tear at foot of rear panel, very good **£325**

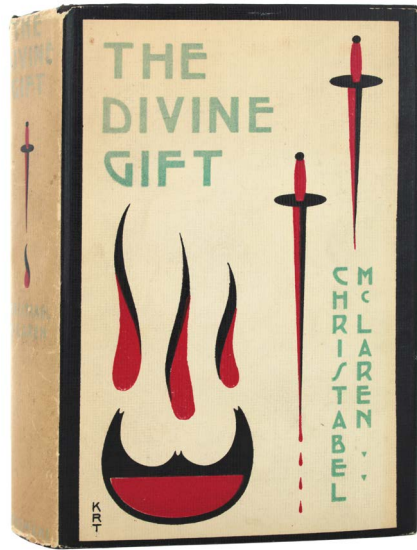


A scarce Scottish novel, published in Heinemann's '3s. 6d. Library' series.

The author was a great friend of Nan Shepherd, whom she knew at the University of Aberdeen; the two continued to correspond and support one another throughout their careers. Her work here evinces the same skill that Shepherd shows, of including the landscape as a character within the human drama.

60. McLaren (Christabel [née Macnaghten, later Lady Aberconway]) *The Divine Gift*.

Longmans, Green, 1929, FIRST EDITION, very short closed tear at foot of inner margin of title-page, pp. ix, 300, crown 8vo, original black cloth, lettered in red to backstrip and upper board, latter with border in same, top edge red, dustjacket with a striking design signed 'KRT' [i.e., K. Romney Towndrow], the backstrip panel a little sunned and slightly nicked at ends, very faint mark at head of rear panel, very good £900



The author - née Macnaghten and the daughter of the Met's Assistant Commissioner during the Jack the Ripper case, Sir Melville Macnaghten - married the politician and horticulturalist Henry McLaren, who became the 2nd Baron Aberconway in 1934.

She was prodigiously well connected within both general and literary society, enjoying long friendships with H.G. Wells, W. Somerset Maugham, Siegfried Sassoon et al., as well as Aleister Crowley (whom she astonished, Louis Marlow recounted in *Seven Friends*, by failing to die at having read from a supposedly fatal 'enormous Magical Book', thereby pronounced one of 'the Elect') but the present work - a Hubin-listed mystery novel - is a vestige of her connection to the Bloomsbury Group: Quentin Bell describes in *Bloomsbury Recalled* that the work was, in fact, ghostwritten by Clive Bell (whose principal contribution was to limit the super-abundance of the word 'and'), along with, to a greater extent, Desmond MacCarthy, whose intervention perhaps merited a claim to authorship.

Aberconway subsequently published a pair of children's stories, illustrated by Rex Whistler, and a book on cats.

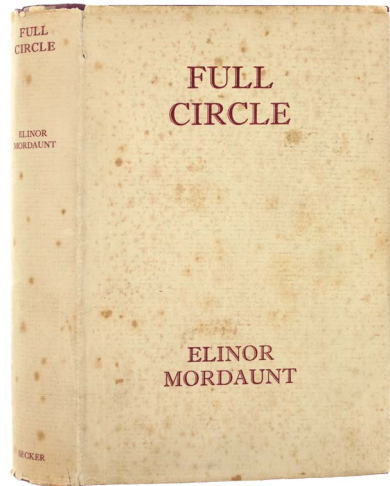
The dustjacket is the work of Kenneth Romney Towndrow, one of only a handful of designs in this medium by an artist whose work requires attention.

61. (Maugham.) MORDAUNT (Elinor, pseud. for Evelyn May Clowes) **Full Circle.**

Martin Secker, 1931, *FIRST ENGLISH EDITION*, small spots at head of opening leaves, recurrent at rear, pp. 320, crown 8vo, original pink cloth, lettered in gilt to upper board and backstrip, lean to spine, top edge pink, fore-edge roughtrimmed and faintly spotted, bookplate to flyleaf, dustjacket price-clipped and lightly foxed overall with very short closed tear at head of rear panel, internal tape repair at head of backstrip panel, very good (Toole Stott F30) £875

Scarce, due to having been withdrawn following a libel action by W. Somerset Maugham. Published in the US as *Gin and Bitters*, the author concealed behind the pointed pseudonym 'A. Riposte'.

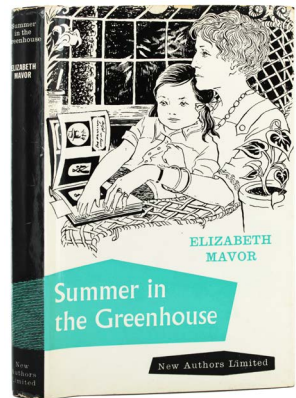
Raymond Toole Stott, in his bibliography of Maugham, suggests that this vicious and thinly veiled attack on the author is revenge for his darkening the character of Florence Hardy, the second Mrs. Hardy - a friend of Elinor Mordaunt, and portrayed as Mrs. Driffield in *Cakes and Ale*.



HER FIRST BOOK, SIGNED

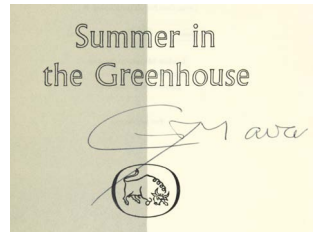
62. Mavor (Elizabeth) **Summer in the Greenhouse.**

New Authors Limited (Hutchinson), 1959, *FIRST EDITION*, pp. 223, [1], crown 8vo, original black boards, backstrip lettered in white with decorations in blue and yellow, top edge a trifle dusty with a few faint spots to inner margin of free endpapers, contemporary ownership inscription to flyleaf, dustjacket with a design by Haro Hodson to front panel, gently rubbed at extremities with a couple of tiny nicks and a short closed tear at head of rear panel, very good £215



Signed by the author on the title-page.

Her first book; she had earlier read History at St. Anne's College, Oxford. It is, the blurb advises, 'the story of innocence unintentionally corrupted', set in 'the blazing summer of 1939', with the War entering the narrative in a decisive manner towards its end.



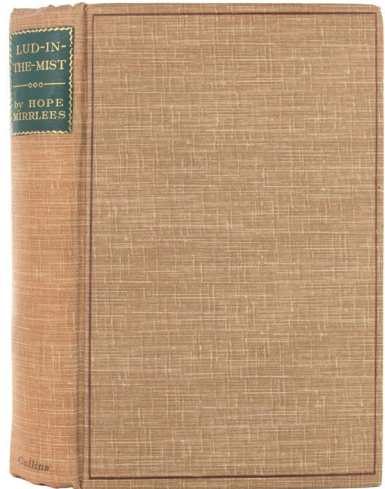
The printed dedication is to her husband, the illustrator and poet Haro Hodson - who provides the dustjacket illustration here.

63. **Mirrlees (Hope) *Lud-in-the-Mist*.**

Collins, 1926, FIRST EDITION, pp. viii, 319, crown 8vo, original light brown cloth (the earliest issue binding), the upper board with border in dark brown, backstrip with green morocco label lettered in gilt, slightly pushed at ends, very good £1,150

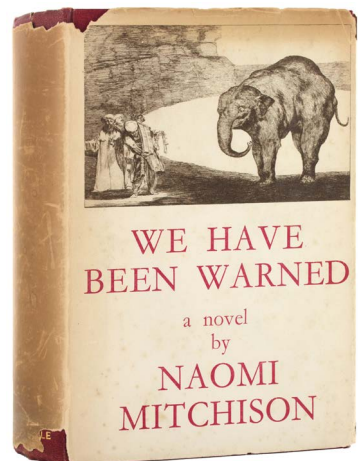
The author's most enduring novel, a seminal work of fantasy.

An excellent copy.



64. **Mitchison (Naomi) *We Have Been Warned*. A Novel.**

Constable, 1935, FIRST EDITION, pp. xiv, 553, crown 8vo, original red cloth, backstrip lettered in gilt with a touch of faint fading at tips and a tiny nick at head, a few tiny specks to lower board, top edge red with a few tiny spots to fore-edge, a few very faint spots to free endpapers, the hinges with the webbing showing a little (but all secure), dustjacket with chipping at ends of browned backstrip panel, a little browned around head also, touch of chipping to corners, good £475

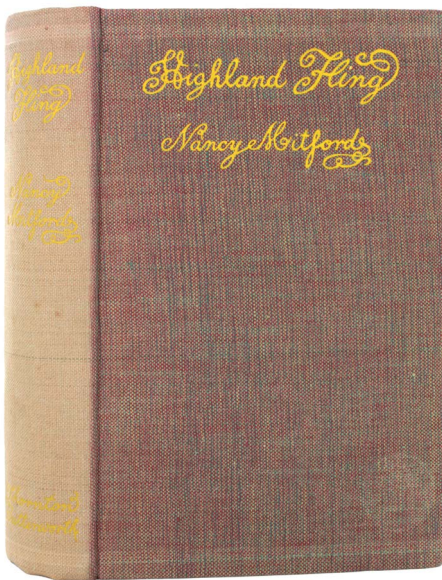


A notable departure for the author - forgoing the historical framework with which she had established her reputation as a novelist, and using a contemporary setting for her social criticism.

It is set 'in Oxford, in an industrial district, and on the west coast of Scotland', with 'one whole section [...] staged in Soviet Russia' (blurb). The departure was not only a matter of its time-period; the incendiary nature of the work also brooked a separation from her previous publishers - it was her first fiction not to be published by Jonathan Cape, who, like Victor Gollancz (nevertheless among the lengthy list of 'Comrades' enumerated in its dedication), regarded its themes as unpalatable to a general readership, perceiving that its depictions of rape, murder, suicide and abortion would be disturbing in a way that comparable themes in her historical fiction had not.

The author's Foreword acknowledges the 'intensive criticism' that it had received even prior to publication, whilst Constable are at pains to assert the 'comparative detachment' with which its themes are handled, despite the 'socialist, unindividualist outlook' that is represented therein, which 'fearlessly explores [...] social and sexual morality' (blurb).

65. Mitford (Nancy) **Highland Fling.**



Thornton Butterworth, 1931, FIRST EDITION, pp. 288, crown 8vo, original blue and red textured cloth, lettered in yellow to upper board and backstrip, the latter a little faded, publisher's device in blind to both boards with blind-stamped rules wrapping round, a couple of very faint spots to textblock edges, very good **£1,250**

Her first novel, scarce - this an excellent copy. '[A] comic depiction of the war between the generations as epitomized in an ill-matched house party of fierce old philistines and Bright Young Things' (ODNB), its printed dedication is to her fiancé, Hamish St Clair Erskine - also the basis for 'Bobby Bobbin' in her second novel, *Christmas Pudding*.

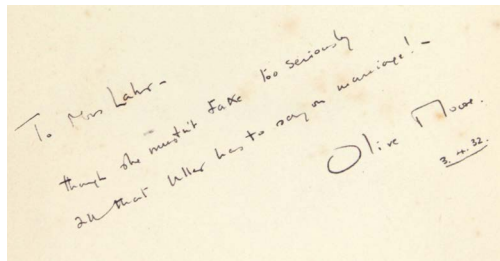
66. Moore (Olive, pseud. for Constance Vaughan) **Spleen.**

Jarrolds, [1930,] FIRST EDITION, faint foxing to prelims with the odd recurrence at opening and close of text, pp. 283, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt, slight lean to spine, some light wear and fading, free endpapers browned, a couple of pencil notes to rear pastedown, ticket removal at foot of same, good £1,350

Inscribed by the author on the half-title, referring to a character from the novel: 'To Mrs Lahr, though she mustn't take too seriously all that Uller has to say on marriage! Olive Moore, 3.4.32'. Also signed by the author to the title-page. The recipient was Esther Lahr (née Argeband), the wife of bookseller and publisher Charles Lahr, whose Blue Moon Press published Moore's work in the year of this gift - his 'Progressive Bookshop' on Red Lion Street was a meeting-point for authors, including Moore.

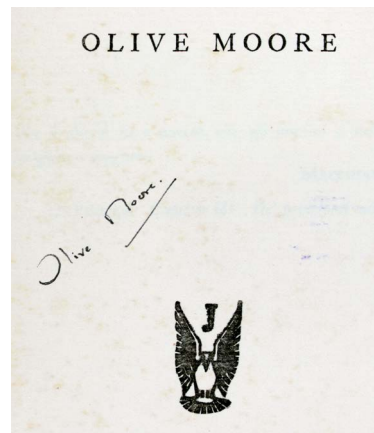
A scarce book (only four locations for the first edition on COPAC).

Spleen is perhaps the most powerful statement by this neglected and elusive novelist, the narrative concerning a woman in self-imposed exile on an Italian island following the birth of a child with deformed feet.



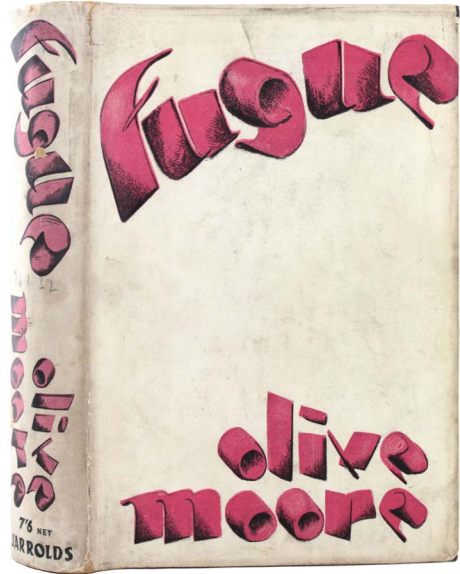
67. Moore (Olive, pseud. for Constance Vaughan) **Fugue.**

Jarrolds, [1932,] FIRST EDITION, pp. 283, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt with slight lean to spine, very minor indentation towards foot of backstrip, light spotting to edges and the free endpapers faintly browned, the scarce dustjacket, shallow chipping at corners, the backstrip panel a little nicked and chipped and reinforced internally with



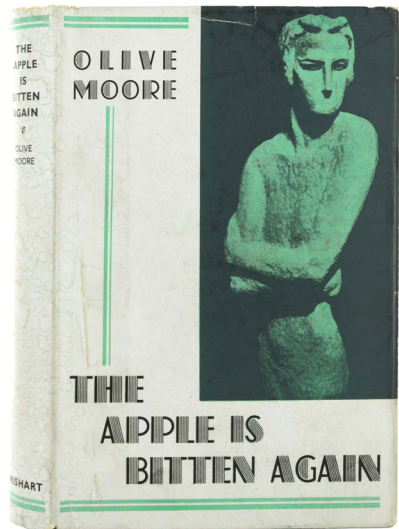
brown paper, publication date[?] written discreetly in pencil to backstrip panel (26.2.32), very good £3,250

Signed by the author on the title-page. Her signature is uncommon, and first editions of her work are scarce. The rear panel of the dustjacket carries praise for her previous novel, *Spleen*, by H.M. Tomlinson and Frank Swinnerton. The present work is an account of a circle of friends, authors and aesthetes, in London, then Paris and Strasbourg. It is rich in description, as encapsulated by the blurb's exaltation of her 'prose [...] as a fountain playing in the sunlight, [...] alternating an icy brilliance and a luminous warmth'.



68. Moore (Olive, pseud. for Constance Vaughan) **The Apple is Bitten Again.** (Self Portrait).

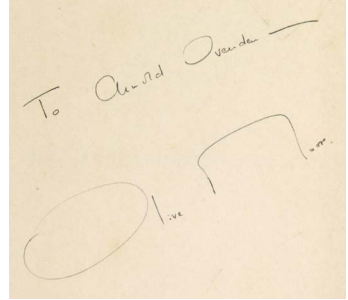
Wishart & Co, [1934,] *FIRST EDITION*, frontispiece showing sculpture of author by Sava Botzaris, some very faint spotting to opening leaves, small mark below colophon at rear, pp. [viii], 207, crown 8vo, original quarter green cloth with sides of Cockerell marbled paper in shades of green, black and gold, backstrip lettered in a darker green, dustjacket with a nick at head of front panel and very short closed tear at head of rear panel, crack to surface at margin of front panel and some very faint blotching to backstrip panel, very good



£2,500

Inscribed by the author on the flyleaf: 'To Arnold Ovenden, Olive Moore'. Presentation copies of her work are rare.

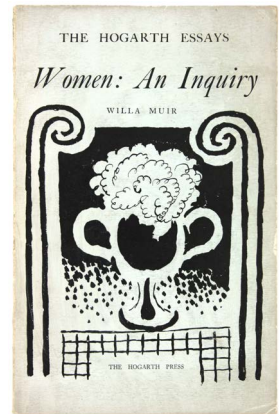
Moore is nothing less than forthright - the rear flap offers the term 'pungent'. The volume gathers contents of her notebooks, ranging from the aphoristic to essays on 'Woman as Uncreative Artist' and 'Further Reflections on the Death of a Porcupine' - her meditation on Lawrence (reprinted here because, she asserts in a short Foreword, 'I am sick and tired of being quoted and plagiarised without acknowledgement').



69. **Muir (Willia) *Women: An Inquiry*. [Hogarth Essays XI.]**

Leonard & Virginia Woolf at The Hogarth Press, 1925, FIRST EDITION, occasional faint spots, pp. 39, 8vo, original pale grey wrappers with the Vanessa Bell series design to front, faintly dustsoiled, gentle rubbing to upper joint, slight mustiness overall, very good (Woolmer 71) £150

Muir's tract of feminist theory is equivocal by modern standard, but progressive for its time. It contains the seeds, rather than the flowering, of women's potential: 'It looks as if during the next few generations the really creative New Woman will emerge, for conventional morality is no longer so powerful among women, and they are gradually deserting the blind alleys into which they rushed in their first efforts at self-assertion' (p. 27); 'The whole world needs creative women, and seems to be unaware of its need. Women themselves do not know how necessary they are. The result is that many waste themselves in trying to be men, and many are content to justify their existence by simple drudgery' (p. 33).



Number of copies unknown, but scarce.

70. **Norman (Sylva) *Nature has no Tune*.**

Leonard & Virginia Woolf at The Hogarth Press, 1929, FIRST EDITION, light spotting to prelims, last few leaves nicked at leading edge, pp. 358, crown 8vo, original yellow cloth, backstrip lettered in black and

darkened with a few small specks, some light marks to cloth, edges faintly spotted, later ownership inscription to flyleaf, good (Woolmer 203) £200

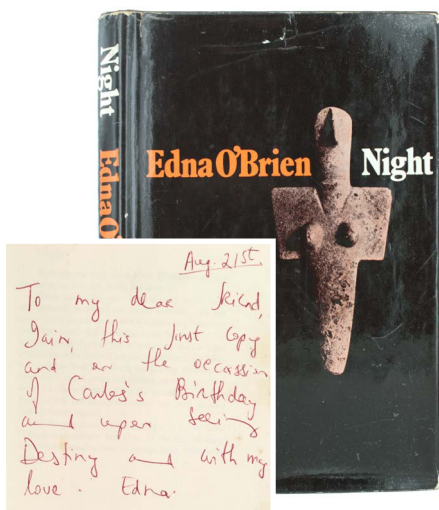
Scarce. The author's first novel; its title is drawn from Blake, who provides the epigraph, and the story has spiritual themes. Woolmer says green cloth lettered in gilt, so the present example may be a variant. 1,000 copies were printed.

Norman later married Edmund Blunden.

INSCRIBED: 'THIS FIRST COPY'

71. O'Brien (Edna) *Night. A Novel.*

Weidenfeld & Nicolson, 1972, *FIRST EDITION*, pp. 151, crown 8vo, original brown boards, backstrip lettered in orange and white, some light spotting to edges, dustjacket a little nicked and rubbed at extremities with some light creasing at head of front panel, very good £350



Inscribed by the author on the flyleaf, in red ink: 'To my dear friend Iain, this first copy and on the occasion of Carlos's [her son, Carlo Gebler] Birthday, and upon seeing Destiny and with my love, Edna'.

The recipient was Iain Hamilton, who, as Editorial Director at Hutchinson, had played a guiding role in her early career.

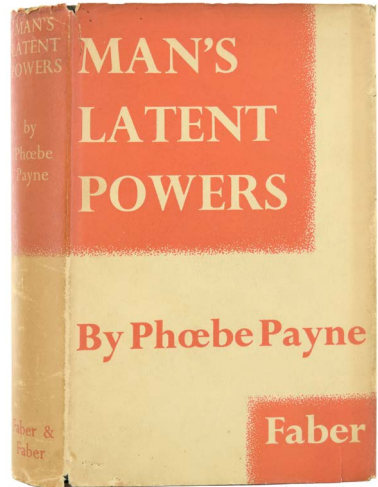
A short, monological novel - with aspects of Joyce and Beckett - in which Mary Hooligan, in the course of a night, recounts episodes from her life. A powerfully-written work: 'there is so little and so fucking much'.

72. Payne (Phoebe) *Man's Latent Powers. With a Preface by E. Graham Howe.*

Faber and Faber, 1938, *FIRST EDITION*, pp. 269, crown 8vo, original black cloth, backstrip lettered in gilt and a little pushed at head, endpapers with a sprinkling of tiny spots, dustjacket with darkened backstrip panel, a little chipped and nicked with some light creasing, two copies of the author's calling-card laid in, each with different name and address

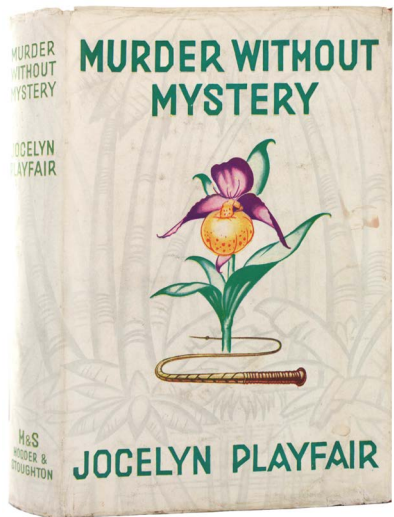
written to verso, ownership inscription in pencil to initial blank, very good £350

A scarce book. The author, the dustjacket blurb tells us, had been 'clairvoyant from birth'; here she provides an overview of the psychic experience, drawing in large part on her own abilities but keen that the faculty should be recognised as 'latent in everyone' (dustjacket blurb). Payne bemoans the 'atmosphere of glamour and abnormality' that surrounds the subject, and insists that it should be submitted to the rigours of scientific method. The author married psychiatrist Laurence Bendit the following year, and together they added two more works on the same theme to the Faber list; both were members of the Theosophical Society.



73. **Playfair (Jocelyn) Murder without Mystery.**

Hodder and Stoughton, 1939, FIRST EDITION, faint browning to half-title and ad-leaf at rear, pp. 319, [1], crown 8vo, original red cloth, backstrip lettered in gilt, a couple of tiny spots to fore-edge and to rear free endpaper, dustjacket slightly nicked and creased at extremities, perhaps a hint of browning to the lettering of backstrip panel, a small faint waterstain at foot of front flap, near fine £475

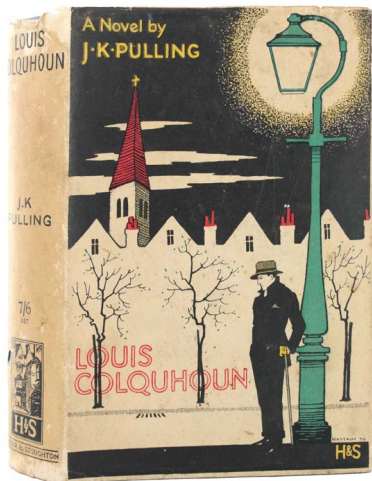


A sparkling copy of the author's first book, an alternative take on the detective story, with the perpetrator known to the reader throughout - but kept obscure to the novel's characters.

From a military family, and born in India, where she then lived with her husband - like her father, in the Royal Engineers - before they returned to England to raise a family, her writing career beginning shortly afterward. A further nine books followed this debut, one (*A House in the Country*) still in print with Persephone Books, before she stopped writing in the early 1950s.

74. Pulling (J.K. [Joan King]) **Louis Colquhoun.**

Hodder & Stoughton, n.d. [1930,] *FIRST EDITION*, a few faint spots to prelims, recurrent to ads at rear, handful of pages at centre of textblock snagged at top corner (not close to text), pp. 312, [8, publisher's list], crown 8vo, original blue cloth, lettered in black to backstrip and upper board, the latter gently faded with a tiny breach to cloth towards foot, edges toned with some faint waterstaining, a sliver of the latter present at head of faintly-browned free endpapers, that at rear slightly grazed, attractive pictorial dustjacket (by Hastain) with pencilled ownership inscription to verso of front panel, slight waterstaining at extremities only really visible internally, small hole to backstrip panel, this a little nicked at head, slightly browned overall with a few faint spots and some very light soiling, very good **£250**



Scarce in the dustjacket. A novel of London Jewish life focused on a 'young, rich, charming and cultured' protagonist - a 'modern young Jew', who searches for love and meaning amongst his 'elegant and aimless existence'.

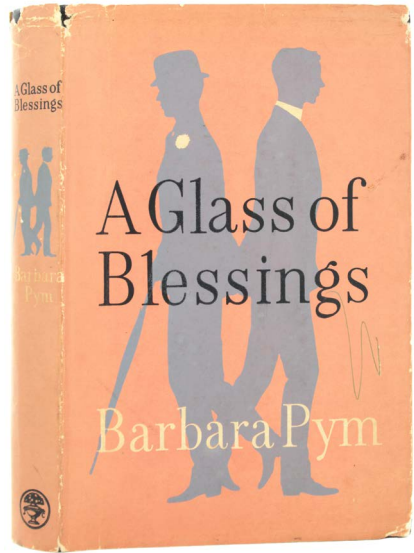
The author, her female identity made opaque by the use of the initials 'J.K.', attended Girton College, Cambridge, 1913-16; this is her fourth novel.

75. Pym (Barbara) **A Glass of Blessings.**

Jonathan Cape, 1958, *FIRST EDITION*, pp. 256, crown 8vo, original green boards blocked in black around backstrip and fore-edges with the lettering to former in white, the upper board repeating Robin Jacques' dustjacket design (stamped in black), gentle fading around tail of boards and one corner a little knocked, the top edge pink slightly faded, a few

faint spots to rear free endpaper, the Robin Jacques dustjacket a little soiled overall and browned to white areas with a hint of fading to the backstrip panel, some chipping and creasing with a small pen-squiggle to margin of front panel, good £600

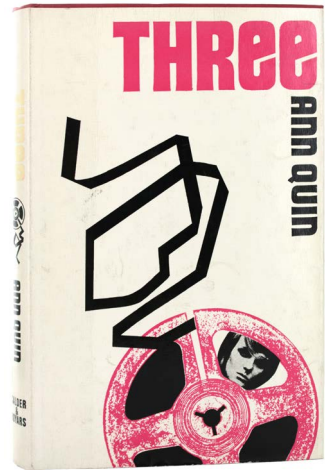
A scarce book, her fifth novel - and notable for having at its centre a gay relationship, in a social setting that otherwise revolves, for its 'rather selfish and frivolous' female narrator (dustjacket blurb), around the Anglican Church and the civil service.



76. **Quin (Ann) Three.**

Calder and Boyars, 1966, FIRST EDITION, pp. [vi], 143, crown 8vo, original red boards, backstrip lettered in black, dustjacket price-clipped by publisher with new price sticker, very good £165

Her second novel, continuing her exploration of the themes of death and identity from *Berg*; its title, as the blurb describes, refers not only to the menage of characters - depleted by the likely suicide of the young woman who lives with the married couple, Ruth and Leonard, but who remains in the form of tape-recordings and journals - but also to the combination of 'prose and dialogue' with 'an unusual sense of poetry'.



77. **Quin (Ann) Tripticks. Illustrated by Carol Annand.**

Calder and Boyars, 1972, FIRST EDITION, Annand's drawings throughout, pp. 192, crown 8vo, original black boards, backstrip lettered in silver, top edge a trifle dusty, dustjacket with Annand design, price-



clipped with very short closed tear at head of front flap-fold and a couple of tiny nicks elsewhere, a couple of very faint marks, very good £275

The scarce first edition of the author's fourth and final novel, before her suicide the following year - the only one of her works to be illustrated, by her partner Carol Annand, and the only one to be set in America (whither a Harkness Commonwealth Fellowship had taken her for two years).

A 'super-satirical vision of that much maligned "American Dream"' (dustjacket blurb).

THE TRANSLATOR'S COPY

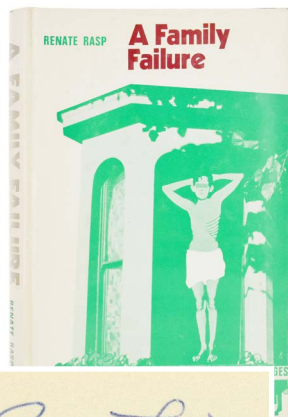
78. **Rasp (Renate) *A Family Failure*. A novel. Translated from the German by Eva Figes.**

Calder & Boyars, 1970, FIRST ENGLISH EDITION, pp. 126, crown 8vo, original maroon boards, backstrip lettered in gilt with a touch of gentle fading at head, ownership inscription of Eva Figes (the translator) at head of flyleaf, dustjacket with a hint of rubbing, very good £150

A superb association copy of this absurd and disturbing novel of metamorphosis, in which 'Kuno, the obedient son, falls in with his stepfather's plan that he should become a tree' (dustjacket blurb) - with the ownership inscription of the book's translator, Eva Figes, on the flyleaf.

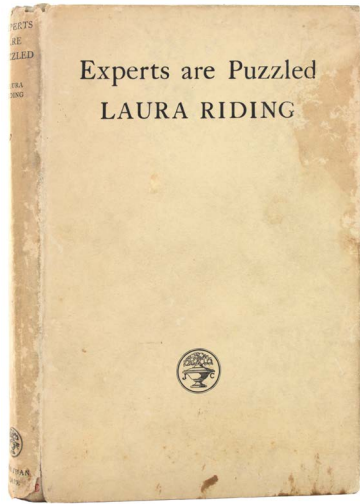
Figes, née Unger, had fled Nazi Germany with her parents in 1939, her father having been arrested and sent to Dachau during Kristallnacht the year before.

A scarce book, the first appearance in English of this debut novel by a German author who trained as an actor and a graphic artist before embarking on a controversial literary career.



79. **Riding (Laura) Experts are Puzzled.**

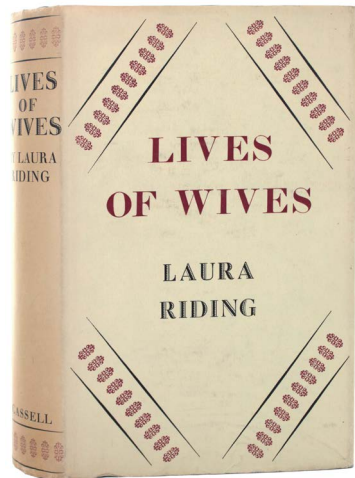
Jonathan Cape, 1930, *FIRST EDITION*, pp. 160, crown 8vo, original beige cloth, backstrip lettered in red, publisher device in blind to lower board, edges toned, tail edge roughtrimmed, mark to fore-edge, bookplate of author Larry McMurtry to front pastedown, free endpapers lightly browned in part, dustjacket price-clipped, backstrip panel gently browned, a couple of faint stains and lightly nicked and chipped at extremities, very good (Wexler A11) £1,250



A scarce book of prose meditations, often in the form of - but not restricted to - stories.

80. **Riding (Laura) Lives of Wives.**

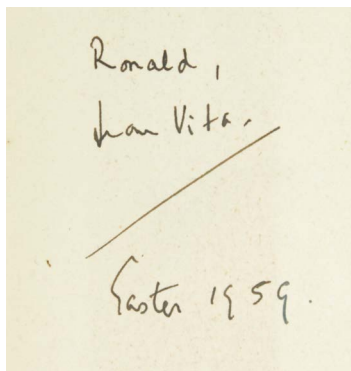
Cassell, 1939, *FIRST EDITION*, pp. 323, 8vo, original green cloth, backstrip lettered in gilt, edges faintly spotted, dustjacket with toned backstrip panel, very good £400



A revisioning of history, giving priority to the female aspect; it is formed of three novellas recounting events 'preceding the Christian era' (author's Foreword) - 'A Persian Lady, and Her Contemporaries'; 'Macedonian Times'; 'New Ways in Jerusalem'.

81. **Sackville-West (Vita) Daughter of France: The Life of Anne Marie Louise d'Orleans, Duchess de Montpensier 1627-1693; La Grande Mademoiselle.**

Michael Joseph, 1959, *FIRST EDITION*, 17 plates, folding genealogical table, half-title browned in part, as usual, with the webbing of binding a little visible at head between this and frontispiece (but all secure), pp. 384,



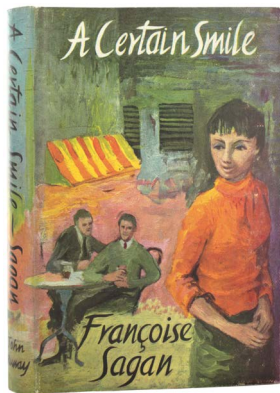
8vo, original maroon cloth, backstrip lettered in gilt and slightly rubbed at tips, edges browned, flyleaf with pencilled ownership inscription ('Platt', see below), dustjacket a little nicked, chipped and creased at extremities, internal paper reinforcement at backstrip panel ends, very good £225

Inscribed by the author on the flyleaf: 'Ronald, from Vita, Easter 1959'. The recipient was her gardener at Sissinghurst, Ronald Platt - a pleasing association copy.

82. **Sagan (Françoise) *A Certain Smile* [Un certain sourire]. A Novel. Translated by Irene Ash.**

John Murray, 1956, FIRST ENGLISH EDITION, pp. [iv], 132, crown 8vo, original maroon boards, backstrip lettered in white, vignette in white to upper board, faint browning to inner margin of free endpapers, dustjacket, near fine £55

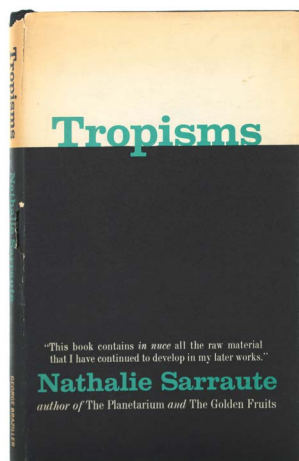
A superb copy of her second novel; the UK and the US editions, appearing in the same year, are distinct translations.



83. **Sarraute (Nathalie) *Tropisms*. Translated from the French by Maria Jolas.**

New York: George Braziller, [1967] FIRST AMERICAN EDITION, pp. ix, [1], 59, crown 8vo, original black cloth, backstrip lettered in blue and white, top edge blue, dustjacket faintly toned to white areas, a small amount of splitting to upper joint-fold and a couple of little chips, very good £100

Her first book, containing the seeds of her later novels - the English translation by Maria Jolas (née McDonald) was originally

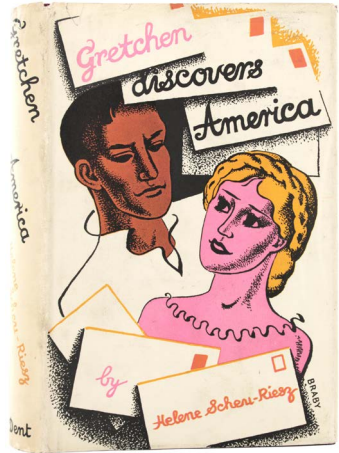


published by John Calder in 1963. The American edition is undated, but the Library of Congress Catalog Card Number indicated 1967 ('First Printing' is stated on the copyright page).

DOROTHEA BRABY DUSTJACKET

84. **Scheu-Riesz (Helene) Gretchen Discovers America. A Story of Pre-War Types in After-War Life.**

J.M. Dent, 1936, FIRST ENGLISH EDITION, perforated 'File copy' stamp to prelims, and final page (also to rear free endpaper, in no place touching text), pp. 187, crown 8vo, original maroon cloth, the upper board and backstrip with lettering and skyline stamped in yellow, top edge a trifle dusty, File Copy label and stamp to front endpapers, superb dustjacket by Dorothea Braby, slightly nicked and chipped around head, very good **£100**



An epistolary novel of cultural discovery between the wars, its heroine a young German girl; written in English by its Austrian author, the present edition is preceded by the continental Tauchnitz Edition of 1934.

85. **Sharp (Evelyn) Somewhere in Christendom.**

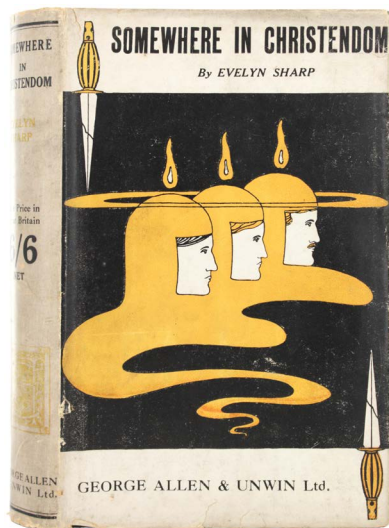
George Allen & Unwin, 1919, FIRST EDITION, half-title and final page of text a little browned, a few faint spots to prelims, pp. 256, crown 8vo, original green cloth, lettered in dark blue to upper board and backstrip, edges and endpapers lightly spotted, dustjacket with a striking (though unsigned) pictorial design, lightly chipped and nicked at extremities, dustsoiling to backstrip panel and borders, very good **£550**

A novel written during the Great War, conveying the author's pacifist beliefs; Sharp had been editor of the suffrage journal *Votes for Women* during the conflict - in the same cause, she had earlier been twice imprisoned, and continued to court the ire of the authorities with a refusal to pay taxes. This utopian work is a product of that resolute turmoil, but also a testament to the shifting tide.

Some of Sharp's earliest work appeared in the *Yellow Book*, and writing for children was a staple of her career, but the present work is an ambitious

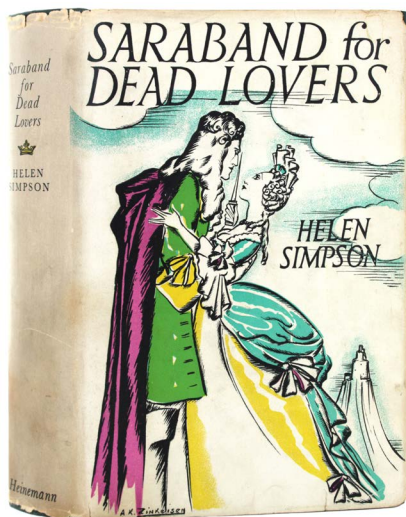
novel, labelled a 'Revolutionary Fantasia' by its author, who had partly been moved to write in that mode by events in Russia - she pronounced herself 'thrilled at the news of the Russian revolution' ('Unfinished Adventure', p. 231), and the first chapter of this work documents 'The Revolution', though she could not endorse Communist ideology where it did not align with her pacifism.

More on the basis of its author's confidence in her vision than the public reception of her novel (in fact, the author wrote to Stanley Unwin to apologise for its 'complete failure'), Sharp dramatised the work as *But Why Not?*. She depicts 'the war-ravaged nation of Ethuria where the nation is inspired by a female prophet, who puts childbirth and the family at the centre of a revolutionary nation in which there are no armed forces or clergy and vegetarianism is the norm' (Adams, *Decadent Women*, p. 322).



ANNA ZINKEISEN DUSTJACKET

86. Simpson (Helen) *Saraband for Dead Lovers*.



William Heinemann, 1935, FIRST EDITION, miniscule nick to leading edge of Contents page, faint outbreak of spots at close, pp. [viii], 293, crown 8vo, original green cloth, backstrip lettered in gilt, edges slightly spotted, contemporary Book Society plate to front pastedown, dustjacket by Anna Zinkeisen, slightly chipped to extremities with a couple of faint handling marks, very good £200

Simpson was an Australian-born author who studied at Oxford, where she was sent down before completing her degree (apparently for breaking rules regarding the separation of the sexes in dramatic

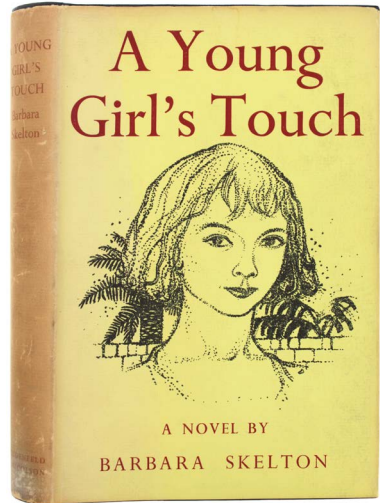
pursuits). She was a close friend of Dorothy L. Sayers, and a member of the Detection Club; she collaborated regularly with Clemence Dane – most successfully on the novel, *Enter Sir John*. The present novel, a Hanoverian romance, was made into a film by Basil Dearden in 1948.

The dustjacket carries a striking design by Scottish artist Anna Zinkeisen.

87. **Skelton (Barbara)** *A Young Girl's Touch*. A Novel.

Weidenfeld & Nicolson, 1956, *FIRST EDITION*, pp. 223, crown 8vo, original dark blue boards, backstrip lettered in gilt, very slight lean to spine, flyleaf with near-contemporary ownership inscription of poet Gavin Ewart, dustjacket with a drawing by Leonard Rosoman to front panel, a couple of miniscule nicks, backstrip panel browned, very good £250

Her debut novel, with a printed dedication to her husband Cyril Connolly – but published in the year of their divorce and her subsequent marriage to this book's publisher, George Weidenfeld, with whom she had been having an affair.



The narrative, rooted in the author's own experience, concerns an 'extremely pretty girl', Melinda Paleface, a femme fatale who exercises a Zuleika Dobson-like enchantment on a series of men 'beneath a variety of uniforms during the last war' – with a 'temperament [...] whose unconscious purpose was the elucidation of the male death wish' (blurb).

88. **Spencer (Claire)** *Gallows' Orchard*. A Novel.

Jonathan Cape, 1930, *FIRST ENGLISH EDITION*, pp. 288, crown 8vo, original green cloth, backstrip lettered in gilt, lean to spine, dustjacket by Laphorn, a few miniscule nicks, very good £200

A 'romantic tragedy' set in a Scottish village, whose folk are antagonised by the 'crystal fearlessness' of the novel's heroine, Effie Gallows.



The author's first novel - Scottish-born, she was the wife of John Ganson Evans and thereby the daughter-in-law of Mabel Dodge Luhan; Una Jeffers, wife of the poet Robinson Jeffers, called her 'the strangest woman I've ever met & one of the most interesting'.

The dustjacket by Mabel Lapthorn, like the same artist's work on Celia Ines Loos' novel *Matka Boska* (for Cape, also 1930), is striking in its use of the glower. Lapthorn was a London-based artist, who gained a reputation for her film posters, and for her book cover-designs in England (these numbering only a few) and Amsterdam - where she was particularly associated with the work of Sigrid Undset for publisher J.M. Meulenhoff.

WILLIAM NICHOLSON DESIGNS

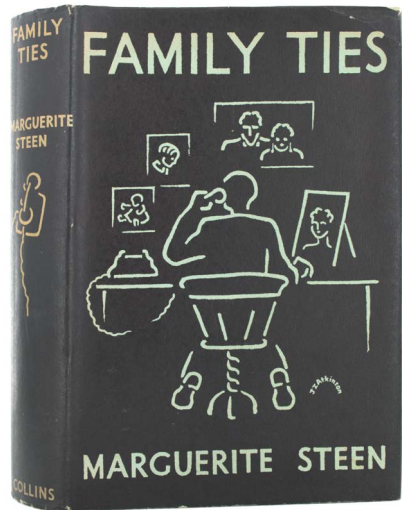
89. Steen (Marguerite) *The Lost One. A Biography of Mary (Perdita) Robinson.*

Methuen, 1937, FIRST EDITION, frontispiece and 15 plates, title-page designed by William Nicholson, a couple of very faint spots to prelims, pp. xiii, 238, [1], crown 8vo, original red cloth, backstrip lettered in black, light spotting to edges and endpapers, dustjacket with a design by William Nicholson (see below), lightly dustsoiled overall with a nick at head of browned backstrip panel, repricing sticker to front flap, very good £200

Steen's biography of the author, and sometime-lover of George IV, is uncommon - and notable for the presence of work (on both title-page and dustjacket) by Steen's own partner, William Nicholson.

90. Steen (Marguerite) *Family Ties.*

Collins, [1939,] FIRST EDITION, faint spots to prelims, recurrent at rear, pp. 384, crown 8vo, original turquoise cloth, backstrip lettered in white, dink to tail edge of upper board, some faint spots to cloth, top edge dusty, tail edge roughtrimmed, endpapers spotted, dustjacket with an attractive drawing to front panel by J.Z. Atkinson, backstrip panel gently sunned, rear panel spotted to borders, a couple of small nicks at extremities, very good £200



A novel concerning a family publishing firm.

Steen published more than thirty novels, as well as plays and biographies, in a long career; at the time of the present work, she was in a relationship with the artist William Nicholson, which continued to the end of his life. The rear panel carries a puff from her friend, Hugh Walpole.

91. **Strachey (Julia)** *The Man on the Pier. A Novel.*

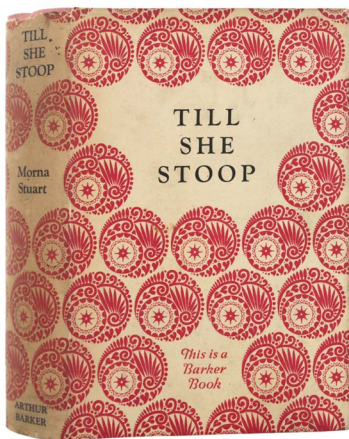
John Lehmann, 1951, FIRST EDITION, pp. 205, crown 8vo, original brown cloth, gilt lettering to backstrip now dulled, spine cocked, the dustjacket by Barbara Elizabeth Hepworth (not to be confused with...), browned to backstrip panel and slightly nicked and rubbed to extremities, very good
£60

A second novel, almost twenty years after her debut, by an author from (as the dustjacket blurb puts it) 'a distinguished literary family' - the daughter of Oliver Strachey, and the niece of Dorothy, Lytton, James, et al.

The printed dedication is to Frances and Ralph Partridge.

92. **Stuart (Morna)** *Till She Stoop.*

Arthur Barker, 1935, FIRST EDITION, a few faint spots to prelims, pp. 315, [4, ads], crown 8vo, original pink cloth, backstrip lettered in black and gently faded, top edge slightly dusty, edges very faintly spotted, free



endpapers with faint browning to inner margin, dustjacket with browned backstrip panel slightly chipped at head, very good
£200

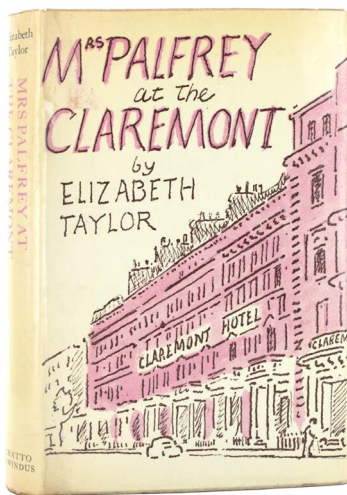
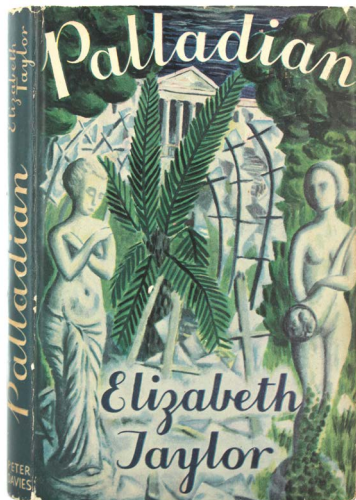
Scarce, her second novel - a 'drama of human character', with the inter-generational vendettas that drive the narrative played out against the setting of a 'great provincial emporium' (blurb).

The author was educated at St. Anne's College, Oxford; the greater part of her writing career was as a playwright, including as a scriptwriter for the BBC - her 'break-out' novel came with the Haiti-set *Marassa and Midnight* in 1968.

93. Taylor (Elizabeth) **Palladian**.

Peter Davies, 1946, FIRST EDITION, pp. 192, crown 8vo, original tan cloth, backstrip lettered in green with publisher's device to lower board stamped in same, slight lean to spine, a few small spots to top edge, bookseller ticket at foot of front pastedown and contemporary ownership inscription to flyleaf, dustjacket fractionally nicked and rubbed at extremities, very short splits at ends of front flap-fold, short closed tear at foot of rear panel, very good
£750

Her second book, a superior copy.



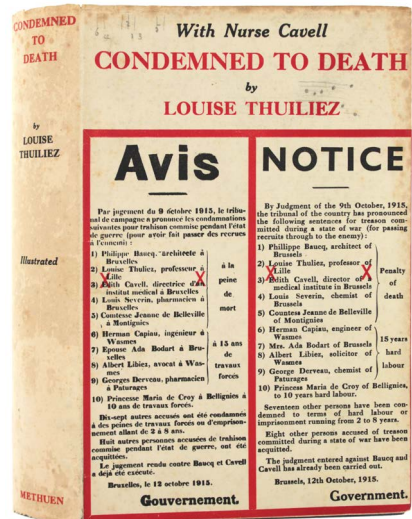
The story of Cassandra Dashwood (the protagonist's name among a number of allusions to Jane Austen's work) - the governess in 'the ancient fast-crumbling house of the Vanbrughs' (ODNB).

94. **Taylor (Elizabeth) Mrs. Palfrey at the Claremont.**

Chatto & Windus, 1971, FIRST EDITION, pp. [vi], 206, crown 8vo, original purple boards, backstrip lettered in gilt partially against a black ground, top edge a trifle dusty, dustjacket with a design by Adrian Daintrey, very faintly toned to backstrip panel, small patch of laminate loss at top-left corner of front panel, very good £125

95. **Thuliez (Louise) Condemned to Death.** Translated from the French by Marie Poett-Velitchko.

Methuen, 1934, FIRST EDITION IN ENGLISH, frontispiece photographic portrait of author, 7 further photographic plates, full-page map preceding text, pp. xv, 241, crown 8vo, original blue cloth, backstrip lettered in black and gently faded, a couple of small patches of discolouration around head, edges spotted, ownership inscription to flyleaf (dated 'Janvier 1938'), dustjacket with some small pencil numerals at head of front panel, a little rubbing to backstrip panel and a few spots to margins, very good



£2,500

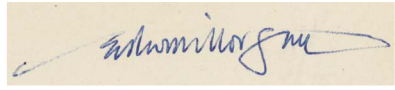
An 'epic of gallantry and patriotism' (blurb) by a friend of Edith Cavell, whose ethics and occupation she shared - risking her own life to help Allied soldiers stranded behind enemy lines.

Scarce in the dustjacket, which depicts on its front panel, in parallel French and English, the notice condemning both Thuliez and Cavell to 'Penalty of death' for 'treason committed during a state of war'.

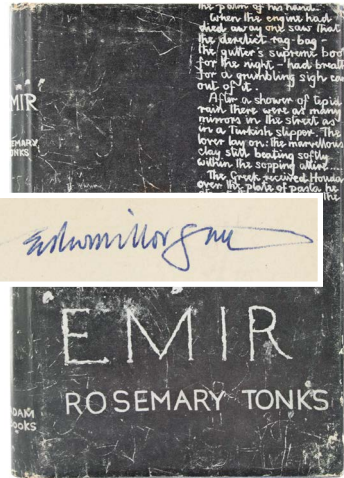
96. Tonks (Rosemary) **Emir.**

ADAM Books, 1963, *FIRST EDITION*, pp. 122, crown 8vo, original blue cloth, dustjacket, slightly rubbed at extremities with some chipping at head of rear panel, very good £500

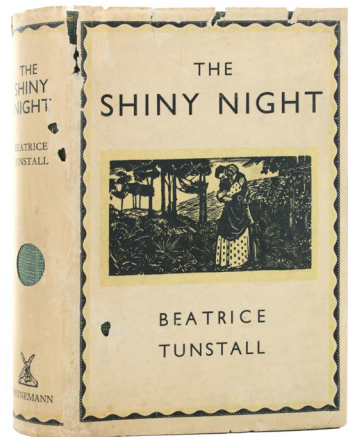
The copy of Scottish poet, Edwin Morgan - with his ownership inscription to the flyleaf.



A scarce book - the 'half-hilarious and half-haunting chronicle of the creative doubts and experiences of a young woman poet alone in London today' (blurb), published in the same year as her debuts in both fiction (*Opium Fogs*) and poetry (*Notes on Cafés and Bedrooms*).

97. Tunstall (Beatrice) **The Shiny Night.**

William Heinemann, 1931, *FIRST EDITION*, light spotting to prelims, receding into text and recurrent at rear, pp. xii, 430, crown 8vo, original textured green cloth, backstrip lettered in gilt and slightly faded, slightly rubbed at extremities, a few very faint spots to edges, Australian bookseller ticket to front pastedown, dustjacket with attractive wood-engraved design to front panel, a little toned and chipped, with a circular aperture to backstrip panel (this to remove price for Australian market presumably), very good £250



A debut novel with a nineteenth-century rural setting, evoking 'the author's love of the Cheshire and Shropshire countryside' (blurb) and incorporating its customs and superstitions.

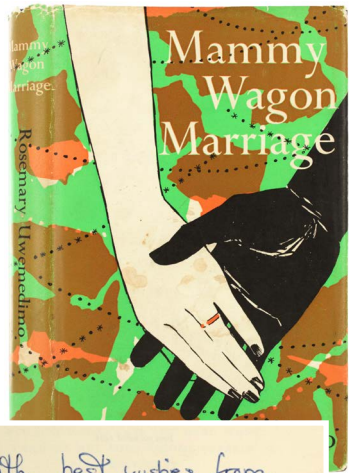
The rear panel advertises another first novel - *The Loving Spirit* by Daphne du Maurier.

INSCRIBED BY THE AUTHOR

98. Uwemedimo (Rosemary) **Mammy Wagon Marriage.**

Hurst & Blackett, 1961, FIRST EDITION, frontispiece portrait, pp. 238, crown 8vo, original charcoal-grey boards, backstrip lettered in gilt and white, spine a little cocked, attractive pictorial dustjacket slightly rubbed and nicked at extremities with a few faint spots to front panel, very good £375

Inscribed by the author on the title-page: 'With best wishes from Rosemary Uwemedimö, Calabar - 17.5.65'. The author, née Howard, also wrote children's books and teaching texts; the present work is a memoir of her 'Afro-European marriage' to Nigerian lawyer Vincent Uwemedimo.

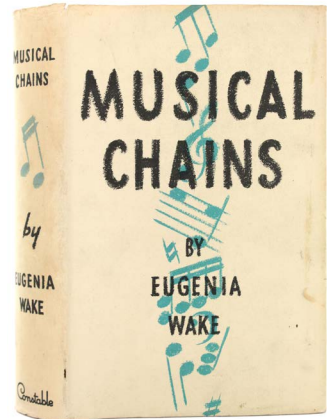


With best wishes from
Rosemary Uwemedimö
Calabar - 17. 5. 65.

99. Wake (Eugenia) **Musical Chains.**

Constable, 1937, FIRST EDITION, pp. [vi], 245, crown 8vo, original pink cloth, backstrip lettered in blue with decoration in red, backstrip gently faded, a few very faint spots to cloth, dustjacket with backstrip panel very faintly sunned, a couple of tiny nicks and lightest of handling, very good £275

Inscribed by the author on the flyleaf: 'To dear Jack, with love & kisses from Auntie Madge (Alias Eugenia Wake!)'. This her only novel, the author is obscure - evidently a pseudonym. It has a musical theme, the protagonist 'a little peasant waif' (blurb) whose musical genius makes him the protégé of a famous violinist and saves his life.



To dear Jack, with love & kisses from
Auntie Madge (alias Eugenia Wake!)

THE SECOND MRS WHEATLEY

100. (Wheatley.) CHAUCER (Eve, pseud. for Joan Gwendoline Pelham Burn [Wheatley]) *The Girl who Wasn't Claudia*.

Hutchinson, [1938,] FIRST EDITION, pp. 252, 24 [Publisher's catalogue], crown 8vo, original blue cloth, lettered in white to upper board and backstrip, light spotting to edges and endpapers, dustjacket with a design by Diana Younger (see below), a little chipping at extremities and some very gentle dustsoiling, very good £225

The author is identified as 'Mrs Dennis Wheatley' on the title-page; the book is a family affair - its dustjacket-design is by the author's daughter from her first marriage, Diana Younger, whilst the poem used as its epigraph is the work of W.A. Younger - this being 'Bill', Wheatley's cherished stepson. Wheatley had first made her acquaintance in 1929, as a customer in the wine shop he had inherited from his father - it was she who encouraged him to pursue an alternative career as a writer.

A scarce book, a love story set in Hungary.



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