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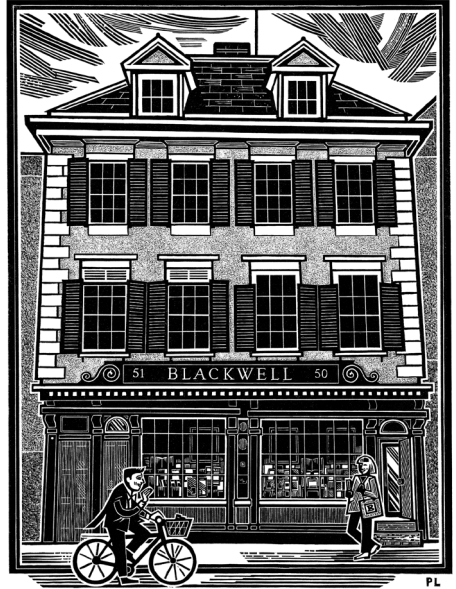
Our premises are on the second floor of the main Blackwell's bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest. The bookshop is in the centre of the city, opposite the Bodleian Library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

Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues, and full details for contacting us with enquiries about buying or selling rare books.

All books subject to prior sale.

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Monday–Saturday 9am to 6pm.



Front cover and inside cover illustration: Item 15

Rear cover illustration: Item 33

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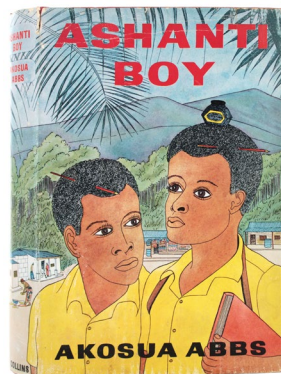
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1. **Abbs (Akosua) Ashanti Boy. A story for young people of all ages.**

Collins, 1959, FIRST EDITION, vignette to half-title, rusted paperclip mark at head of prelims (where author's compliments slip sometime fastened, see below), a few small spots to prelims also, pp. 256, crown 8vo, original red boards, backstrip gilt now dulled, edges slightly toned and spotted, endpaper maps of the Ashanti region (slightly browned with a few small spots), laid in at rear a contemporary issue of 'The Healing Life' journal, dustjacket with a design by Rosemary Grimble, very shallow chipping at corners, short closed tear at head of upper joint-fold (with attendant creasing), very good



£90

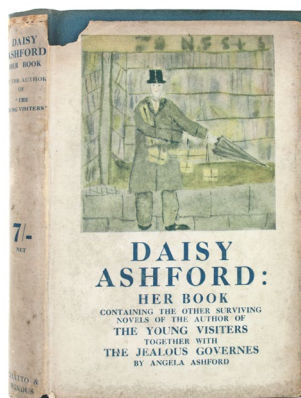
Laid in (sometime fixed to prelims) is a Publisher's slip conveying the author's compliments slip (a mix of printed and typed with some manuscript elements).

The story of Kofi Boateng's education, from the age of nine (in 1943), up to Ghanaian independence in 1957. The author was herself a teacher in the region.

SCARCE IN THE DUSTJACKET

2. **Ashford (Daisy) Her Book. A collection of the remaining novels by the author of "The Young Visitors" together with "The Jealous Governess" by Angela Ashford.**

Chatto & Windus, 1920, FIRST EDITION, a few faint spots to prelims, recurrent at rear, pp. x, 287, crown 8vo, original blue cloth, backstrip with printed label (this spotted, with spare label tipped-in at rear), top edge blue, others roughtrimmed, these and endpapers a little spotted, dustjacket chipped and faintly dustsoiled overall, good £250



Following the phenomenal success of *The Young Visitors*, the publisher gathered further juvenilia (her sole output) in this volume - including 'The Hangman's Daughter', the longest story and the one she considered her

'greatest literary achievement'. In her Preface, the author reflects that the work, all written around her early teens, belonged to 'a Daisy Ashford of so long ago that she seems almost another person'.

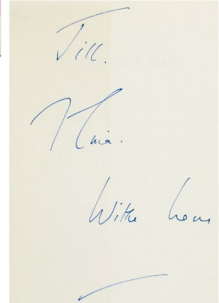
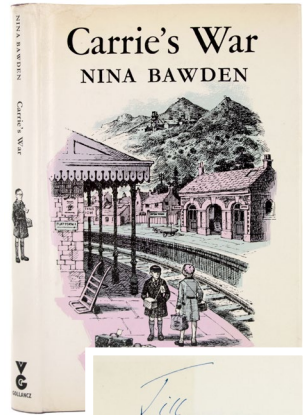
3. **Banks (Lynne Reid) *The L-Shaped Room*.**

Chatto & Windus, 1960, FIRST EDITION, pp. 319, crown 8vo, original turquoise boards, backstrip lettered in gilt, a couple of small spots to front pastedown, dustjacket with a design by Una Bishop, a couple of tiny spots to flaps, near fine £250

Her first novel; a bold work, in which the confinement of the narrator, Jane Graham, becomes her freedom.

4. **Bawden (Nina) *Carrie's War*. Illustrated by Faith Jacques.**

Victor Gollancz, 1973, FIRST EDITION, each chapter with a Jacques line-drawing at head, a few leaves with small spot to fore-margin, pp. 159, crown 8vo, original purple boards, backstrip lettered in gilt with lean to spine, a little transfer from dustjacket verso to margins of backstrip, top edge with a small waterstain, a couple of tiny patches of waterstaining evident to the dustjacket also, this with an attractive Faith Jacques design, very good £700



Inscribed by Nina Bawden on the flyleaf, to a fellow author: 'Jill, Nina, With love.'

The recipient was Jill Paton Walsh, who a few years earlier had published *Fireweed*, a novel also about evacuees.

5. **Bowen (Elizabeth) *Eva Trout or, Changing Scenes*.**

Jonathan Cape, 1969, FIRST EDITION, pp. 318, crown 8vo, original dark green boards, backstrip lettered in gilt, very slight lean to spine, top edge pink with a few tiny specks, dustjacket with a design by Philippe Jullian wrapping around, merest hint of fading to the backstrip panel, very good £60

The author's final novel, and the winner of the James Tait Black Memorial Prize that year (also shortlisted for the Booker Prize).

6. **Briggs (Elspeth) *The Rhyme for Porringer.***

Peter Davies, 1939, FIRST EDITION, light spots at opening recurrent at rear, pp. [viii], 305, [1], crown 8vo, original brown cloth, backstrip lettered in gilt, slight lean to spine, top edge dusty, edges spotted, endpapers more faintly so, dustjacket a little chipped at extremities and faintly spotted, short closed tear at head of rear panel, good £100

An alternate history, imagining that Mary II had survived her husband, King William.

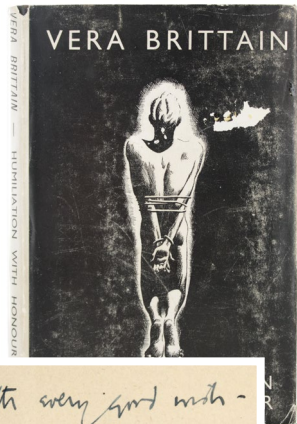
Scarce in the dustjacket. The author was the sister of folklorist Katharine M. Briggs.

7. **Brittain (Vera) *Humiliation With Honour.***

Andrew Dakers, 1942, FIRST EDITION, pp. 114, crown 8vo, original black cloth, backstrip lettered in white, touch of creasing at head of boards, dustjacket with a striking design by Arthur Wragg, slightly chipped and nicked at extremities, a couple of tiny spots of adhesive residue around a small abrasion to margin of front panel, very good £325

Inscribed by the author on the flyleaf, without dedication: 'With every good wish - Vera Brittain'.

A wartime epistolary treatise on strength in adversity, comprising a series of letters to her teenage son.



With every good wish -
Vera Brittain.

8. **Brophy (Brigid) *Hackenfeller's Ape.* Illustrated by Ásgeir Scott.**

Rupert Hart-Davis, 1953, FIRST EDITION, section-title decorations and 3 full-page illustrations by Scott, pp. 123, crown 8vo, original maroon boards, backstrip lettered in silver, slight knock at foot of upper joint, dustjacket with overall Scott design, a little chipped and nicked, very good £65

Anthropoid apes, rescued from a space mission by the attentions of Professor Darrelhyde.

Brophy's debut novel, written whilst living in proximity to the zoo at Regent's Park, and her first literary statement of a lifelong interest in animal rights.

9. **Brophy (Brigid) *The King of a Rainy Country*.**

Secker & Warburg, 1956, FIRST EDITION, a few faint spots to half-title, pp. 271, crown 8vo, original red boards, backstrip lettered in silver, dustjacket by Stein, gently faded backstrip panel, a couple of miniscule nicks at head of front panel and a modicum of rubbing to extremities, very good £120

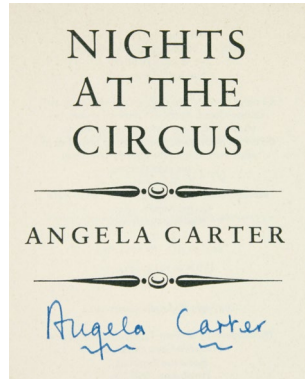
Her third book and second novel, 'the most straightforwardly autobiographical of her books' (ODNB) - wherein two friends, Neale and Susan, pursue the latter's 'girlhood passion', Cynthia, across the continent, to Venice.

10. **Carter (Angela) *Nights at the Circus*.**

Chatto & Windus: Hogarth Press, 1984, FIRST EDITION, pp. 296, 8vo, original red boards, backstrip lettered in gilt, the edges gently toned with a few spots to top edge, dustjacket with a design by Barbara Kaiser, a sliver of spots at head of rear flap, near fine £700

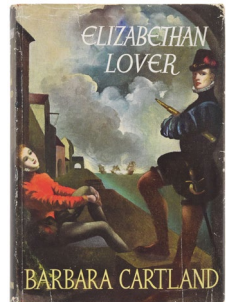
Signed by the author on the title-page.

Joint winner of the James Tait Black Memorial Prize for 1984, inaugurated in 1919, and in 2012 voted the best of the James Tait Black prize winners.



11. **Cartland (Barbara) *Elizabethan Lover*.**

Hutchinson, 1953, FIRST EDITION, pp. 239, crown 8vo, original red boards, backstrip lettered in gilt, edges faintly toned, dustjacket by Anna Zinkeisen, lightly rubbed and creased to extremities with the odd nick, very good £125



A 'story of the courageous, virile, full-blooded days of Elizabethan England'; sufficiently early in her career for the list of the author's works to fit comfortably on a single page, this is her fiftieth novel - and dedicated as such to her mother.

12. **Carus (Dorothy) Silver Tares.**

Methuen, 1935, FIRST EDITION, a few faint spots, pp. [iv], 284, 8 [list], crown 8vo, original yellow cloth, backstrip and upper board lettered in black slight lean to spine, some light spotting to borders of cloth and a tiny amount of wear at extremities, faint waterstain at head of lower joint, a few spots to edges and endpapers with small bookseller ticket at foot of front pastedown, good £185

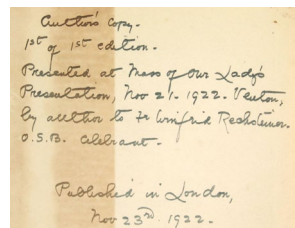
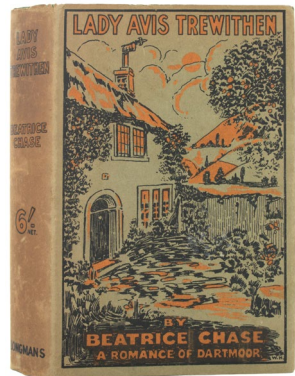
Scarce, and seemingly the author's only work: her biography is obscure, though we can assume that she was a British expatriate then resident in the South Tirol - where this novel is set, between the Wars. It provides a portrait of a rural community grappling with a complex political moment, as the presence and threat of Hitler's Brown Army begins to grow and the preservation of the desired Austrian independence becomes more problematic.

AUTHOR'S PRESENTATION COPY: '1ST OF 1ST EDITION'

13. **Chase (Beatrice, pseud. for Olive Katharine Parr) Lady Avis Trewithen. A Romance of Dartmoor.**

Longmans, Green, 1922, FIRST EDITION, a few very faint spots to prelims, pp. [viii], 212, [2, ads], crown 8vo, original green cloth, backstrip lettered in gilt, very slight lean to spine, gentle knock to top corner of upper board, top edge green now faded, faint spots to edges, the free endpapers gently browned in part, dustjacket with an attractive pictorial design, a couple of tiny nicks, backstrip panel browned, very good £175

Inscribed by the author on the flyleaf, recording the presentation of this copy prior to its publication date: 'Author's copy, 1st of

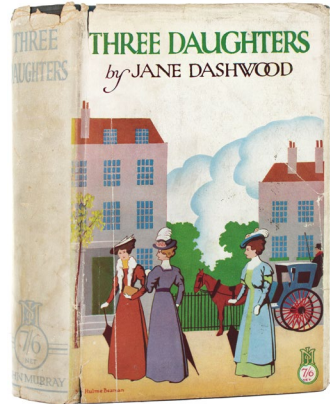


1st edition. Presented at Mass of Our Lady's Presentation, Nov. 21, 1922, Venton, by author to Fr Wilfrid Rechsteiner, O.S.B. celebrant. Published in London, Nov. 23rd 1922'.

The author believed herself to be a descendant of Catherine Parr's brother William. Born in Harrow, the majority of her life was spent on Dartmoor at her farm in Venton - whither she moved after contracting T.B. as a young woman helping London's poor. Most of her work, including such pious romances as this, was set on Dartmoor.

14. **Dashwood (Jane, pseud. for Olive Heseltine) *Three Daughters*.**

John Murray, 1930, FIRST EDITION, a few faint spots at head of final leaves, pp. 320, crown 8vo, original blue cloth, lettered in gilt to backstrip and upper board, leading edge of both boards a little damp-mottled, faint spotting to edges, dustjacket with an attractive design by S.G. Hulme-Beaman to front panel, light dustsoiling and a little chipped and creased at extremities, good **£150**



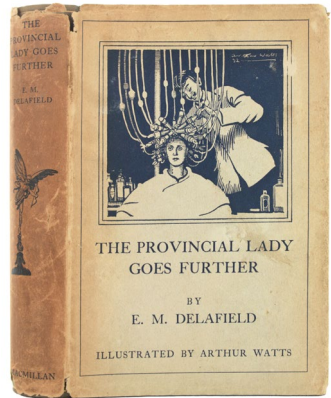
Her first novel.

The author's obituary in *The Guardian* observed a 'homesickness for the nineteenth-century', and it is there that the present work begins, following the three daughters of Lady Pomfret from the late-Victorian era through to the 1920s.

Heseltine was the daughter of Sir Courtenay Ilbert and the great-niece on her mother's side to F.H. and A.C. Bradley; she married Michael Heseltine in 1912 but the marriage was annulled in 1921 - an episode recorded by Virginia Woolf in her diaries. Heseltine and Woolf were related indirectly by her sister Lettice's marriage to Woolf's cousin H.A.L. Fisher. Woolf's letters to Heseltine are friendly and admiring of her writing ('I wish I could get you to write a book [for the Hogarth Press]'), whilst Heseltine - whose writing career was in the main as a critic - wrote notable reviews of Woolf's *The Common Reader* (a 'marriage of true minds consummated between a wood nymph and a don', in the *Daily News*) and *To the Lighthouse* ('Mrs Woolf is unlike any other writer [...]; her genius is beyond dispute', in *Time and Tide*).

15. Delafield (E.M.) *The Provincial Lady Goes Further*. With Illustrations by Arthur Watts.

Macmillan, 1932, FIRST EDITION, frontispiece and 19 full-page illustrations, one or two faint spots to borders, pp. vii, 311, crown 8vo, original blue cloth, backstrip lettered in gilt and slightly faded, slight lean to spine, gentle knock to top corner of upper board, very faint spotting to edges, dustjacket repeating Watts illustration to front panel, browned to backstrip panel and borders, chipped with a few faint waterspots, very good £375

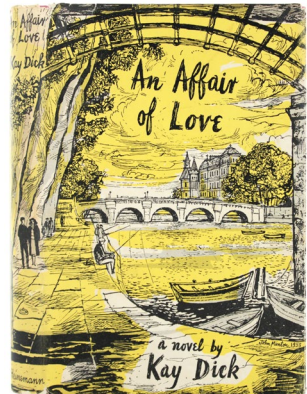


The sequel to her successful *Diary of a Provincial Lady* - all books in the series are uncommon as first editions. Here, the success of the first book is referred to in the form of royalty cheques arriving, and whilst elements of the scenario remain the same, the narrator's social situation - aligned with the author's - has clearly progressed somewhat: her forays to the capital, and to France and Belgium, are recounted, as well as visits to the theatre and more mundane events. Delafield's trademark wit is gloriously intact.

SIGNED BY THE AUTHOR, MINTON DUSTJACKET

16. Dick (Kay) *An Affair of Love*.

William Heinemann, 1953, FIRST EDITION, pp. [iv], 195, crown 8vo, original pink cloth, backstrip lettered in gilt, slight lean to spine, few spots to top edge, sliver of water-staining to leading edge of flyleaf, this also affecting facing margin of front flap, the John Minton dustjacket otherwise in nice shape, with just a little chipping at extremities and a couple of small spots to rear panel, slight nick towards foot of backstrip panel, very good £175



Signed by the author on the title-page and dated to the year of publication.

The author's tale of lovers in Paris has a glorious depiction of its setting in the form of Minton's dustjacket design.

17. **Didion (Joan) *Democracy. A Novel.***

Chatto and Windus: The Hogarth Press, 1984, FIRST ENGLISH EDITION, page borders faintly toned, pp. 234, 8vo, original blue boards, backstrip lettered in gilt, top edge faintly spotted, publisher's Review Copy slip (via the Australasian Publishing Company) laid in, dustjacket price-clipped (see below), very good £85

The English edition of the author's own favourite among her novels is scarce; this copy presumably clipped on the dustjacket because exported for review to Australia (the Review Copy slip bears the Australian Retail Price).

18. **Dilke (Annabel) *Rule Three: Pretend to be Nice.***

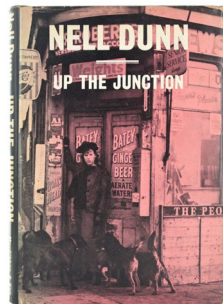
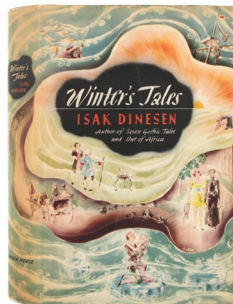
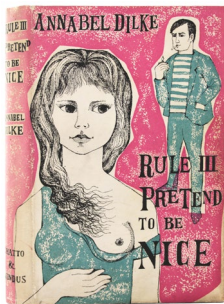
Chatto & Windus, 1964, FIRST EDITION, small handling mark to corner of one page, pp. 192, crown 8vo, original blue boards, backstrip lettered in gilt with slight lean to spine, top edge slightly dusty, dustjacket by Carol Barker, faintly dustsoiled along flap-folds, a tiny amount of chipping at extremities, very good £85

Inscribed by the author on the flyleaf: 'To Jimmy, with lots of love from Annabel'. A postcard, presumably to the same recipient (but not from the author), is laid in at the rear.

Her debut novel, a tale of 1960s London, with a 'naive young girl', Katie, drawn into the society of a group of insufferable 'high-bred, low-scrupled, short-drinking young men' (blurb). Dilke was from literary stock - her father was novelist Christopher Dilke, her grandmother was the poet Ethel Clifford, and her great-grandmother was Lucy (Mrs W.K.) Clifford.

19. **Dinesen (Isak, pseud. for Karen Blixen) *Winter's Tales.***

[New York:] Random House, [1942,] FIRST AMERICAN EDITION, title-page and section-titles printed in black and blue, pp. [vi], 313, 8vo, original quarter blue cloth with marbled boards, backstrip lettered in gilt



and white and slightly faded at tips, slight lean to spine, a little wear at corners, the endpapers and dustjacket using the same vivid George Salter design, a little sunned to the backstrip panel, very good £85

20. Du Maurier (Daphne) **The Breaking Point. Eight Stories.**

Victor Gollancz, 1959, FIRST EDITION, pp. 288, crown 8vo, original red boards, backstrip lettered in gilt, edges toned with the top edge a little spotted, very faint partial browning to free endpapers, dustjacket, very good £55

21. Dunn (Nell) **Up the Junction. With drawings by Susan Benson.**

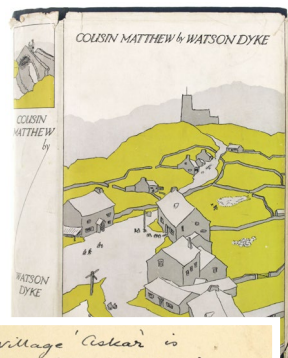
MacGibbon & Kee, 1963, FIRST EDITION, line-drawings, some full-page, a single spot carrying through to prelims from head of flyleaf, pp. 112, crown 8vo, original blue boards, backstrip lettered in gilt, faint waterstain to top corner of lower board, this also affecting same area of rear endpapers, slight knock at foot of joints and discolouration at tip of bottom corners, dustjacket a little faded around the backstrip panel and with patches of light waterstaining to rear panel, faint spotting to flaps, good £65

Vivid and unflinching vignettes of working-class life in 'Battersea, that teeming waste-land of brick south of the river (blurb)'; it was subsequently filmed by Ken Loach, for television, and for cinema by Peter Collinson.

WITH AN ELUCIDATIVE INSCRIPTION AND AUTOGRAPH LETTERS FROM THE AUTHOR

22. Dyke (Watson, pseud. for May Bradley) **Cousin Matthew.**

Constable, 1929, FIRST EDITION, pp. [iv], 282, [2, ads], crown 8vo, original dark blue cloth, backstrip lettered in a lighter shade with a faint patch of discolouration towards foot, lean to spine, top edge a trifle dusty, edges spotted, dustjacket a little chipped and creased at extremities, very good £275



The village 'Askar' is 'Asterigg'. 'The Wool Room' was the old dance room for the people, before the Temperance Institute was built.
Watson Dyke.

Inscribed by the author on the flyleaf, in reference to the novel's location: "The village "Askar" is "Asterigg". "The

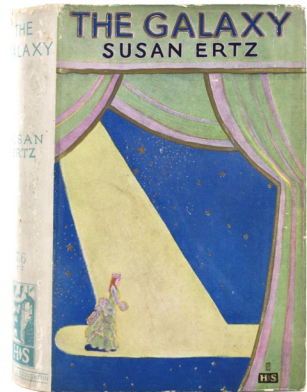
Wool Room” is the old dance room for the people, before the Temperance Institute was built. Watson Dyke, November 2nd/33’.

Though not named here, the recipient was George G. Hopkinson, a Bradford textile merchant and patron of the arts in the West Riding area; laid in are two autograph letters from the author, both signed ‘M. Bradley’ (though the second adds ‘Watson Dyke’ beneath) - both referring to her contributions to *The Heaton Review*, edited by Hopkinson, the first, 2pp. in October 1933, in respect of a play and proceeding to discuss her theatrical activities around the region, the second, 1p. in November 1937, asking for further copies of an issue with an article of hers in.

Watson Dyke was the pseudonym of May Bradley; of American parentage, she spent some time in that country, setting one of her four novels there. This was her final novel, set, like her first (*Craiktrees*), in rural Yorkshire.

23. **Ertz (Susan) *The Galaxy*.**

Hodder & Stoughton, [1929,] FIRST EDITION, pp. 370, [6, ads], crown 8vo, original blue cloth, lettered in shades of blue to upper board and backstrip, the latter slightly faded, a few spots to top edge, attractive pictorial dustjacket, a little chipped at extremities, slightly dustsoiled (more so at head of rear flap), very good £125



Inscribed by the author on the flyleaf: ‘To Richard Jennings, from Susan Ertz’.

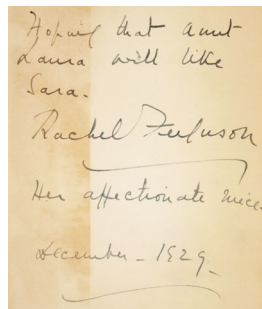
The novel relates the life of Laura Deverell, from her birth in 1862 in Mecklenburg Square through to her death in the present day as she is struck by a car - the opening 8 lines repeat at the close to indicate that the foregoing narrative is what passes before her eyes at the fatal moment.

INSCRIBED TO HER AUNT

24. **Ferguson (Rachel) Sara Skelton. *The Autobiography of a Famous Actress*. Edited with a Foreword by Rachel Ferguson (“Rachel” of Punch).**

Besant & Co, 1929, FIRST EDITION, a couple of very faint spots to fore-margin of prelims, one leaf with a small mark at head (not touching text) causing a slight abrasion, pp. 204, crown 8vo, original green cloth, lettered in black to backstrip and upper board, slight lean to spine, touch

of rubbing at extremities, the top edge a little dust-darkened, a few small spots to other edges, faint browning to inner margin of free endpapers, the dustjacket with a pictorial design (signed 'E.C.T.') to front panel, darkened overall, more so to backstrip panel, the latter slightly split at foot, rubbed and chipped at extremities, good £250



Inscribed by the author on the flyleaf: 'Hoping that Aunt Laura will like Sara. Rachel Ferguson, her affectionate niece. December, 1929.'

A fictional autobiography, her second book – the 'memoir' of an elderly actress, more than twice the author's own age, though drawing on Ferguson's own experience of the stage (the career that she had pursued prior to the Great War).

Though she had, as the title-page directs, already gained recognition with her columns in *Punch*, it was Ferguson's next work, *The Brontës Went to Woolworths*, that established her as a novelist.

25. [Ferguson (Rachel)] 'Lady X'. **Victorian Bouquet. Lady X Looks On. Edited with a Preface by her Friend Rachel Ferguson.**

Ernest Benn, [1931,] FIRST EDITION, pp. vii, 159, crown 8vo, original black cloth, backstrip lettered in gilt, top edge pink, a couple of small spots to edges, dustjacket with gentle sunning to backstrip panel, a couple of very shallow nicks and chips at extremities, very good £125

The author, on the verge of turning forty, writes in the guise of a septuagenarian in order to make the present speak a little further to the recent past. Her comments turn much on the world on the theatre (she was as the title-page mentions, "Rachel" of *Punch*), but also refer to the Bright Young People ('all cry and no wool') and the fight for suffrage in which she had been involved (which 'I see now, was our Eton and Oxford, our regiment, our ship, our cricket-match').

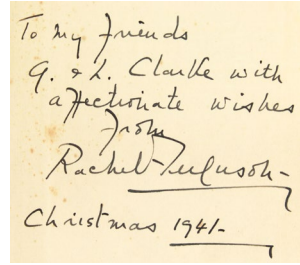
PRESENTATION COPY IN DUSTJACKET

26. Ferguson (Rachel) **Nymphs and Satires.**

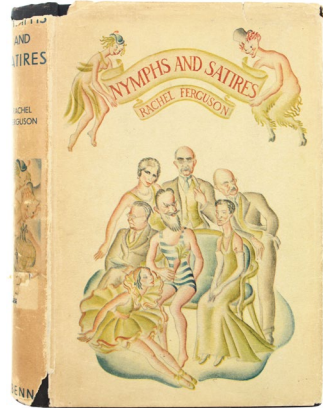
Ernest Benn, 1932, FIRST EDITION, pp. 320, crown 8vo, original black cloth, backstrip lettered in gilt, a touch rubbed at extremities, top edge black, a few spots to edges and endpapers, dustjacket with an attractive

pictorial design incorporating various of the targets of her 'Satires', chipped at ends of browned backstrip panel and a little chipped at extremities, very good £250

Inscribed by the author on the flyleaf: 'To my friends, G. & L. Clarke with affectionate wishes, from Rachel Ferguson. Christmas 1941.'



A scarce book of humorous sketches, with a diverse range of targets and inspirations, which include Lewis Carroll, Arthur Conan Doyle, J.M. Barrie, George Bernard Shaw, 'Sapper', P.G. Wodehouse, Elinor Glyn, Clemence Dane, Synge, Tchekov, et al. *The Spectator's* review considered it 'malicious and witty', calling Ferguson 'a mistress of the horrid art of punning'.

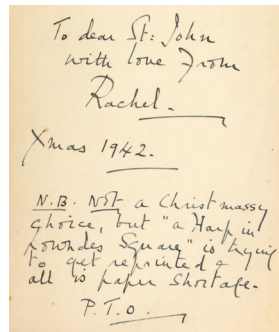


The author herself had briefly been an actress, and much of her work is set in the world of the theatre.

WITH AN INTERESTING WARTIME INSCRIPTION BY THE AUTHOR

27. **Ferguson (Rachel) *Alas, Poor Lady.***

Jonathan Cape, 1937, *FIRST EDITION*, pp. 463, crown 8vo, *original variant (later issue) binding of red boards, backstrip lettered in black and gently faded with a faint mark towards foot, slight lean to spine, top corners gently knocked, pastedowns faintly spotted, pencilled ownership inscription to flyleaf, good* £120



Inscribed by the author on the flyleaf: 'To dear St: John, with love from Rachel. Xmas 1942', adding a note beneath 'N.B. Not a Christmassy choice, but "A Harp in Lowndes Square" is trying to get reprinted & all is paper shortage. P.T.O.' - her note continues to the half-title, in respect of the present book and this particular copy, 'This is one of the later impressions - God knows if the pages are bound up right. I daren't look! R.F.' A cursory inspection suggests her fears were unfounded, though it has inflicted a

cheaper binding and a lack of ads at the rear (the first issue contained a publisher's list). The recipient, a pencil note to the pastedown records, was the author St. John Ervine.

A tragic tale of Victorian family ideals and their vicissitudes - 'fuelled', Elizabeth Crawford notes in the ODNB, by the author's 'mordant social observation'. The Scrimgeours are a large middle-class family from South Kensington, with seven daughters - the youngest of whom, Grace, emerges in the year of Dickens' death and Marie Lloyd's birth - and a single son (the youngest sibling); four of the sisters fail (in terms of the standards by which they are judged) to marry, and struggle to find any place in the world.

A scarce first edition, the title was brought back into print by Persephone Books in 2006, the sole Ferguson title on their list.

28. **Ferguson (Rachel) *A Stroll Before Sunset*.**

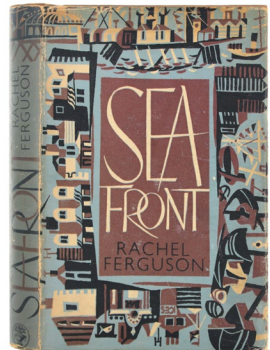
Jonathan Cape, 1946, FIRST EDITION, pp. 319, crown 8vo, original tan cloth, lettered in red to backstrip and upper board, lean to spine, top edge a little dusty, tail edge roughtrimmed, small spot to front pastedown from something underlying, gift inscription to flyleaf, dustjacket with slightly sunned backstrip panel, slightly rubbed and nicked at extremities, some miniscule numbers written at head of rear panel (another copy of the dustjacket, altogether poorer, is underneath), very good £90

A novel set in the first decades of the twentieth-century, ending in the first years of the Great War - like much of Ferguson's work, set in the world of the theatre in which she had briefly trod.

The author was firmly rooted in Kensington, where she had for a time been involved in the WSPU.

29. **Ferguson (Rachel) *Sea Front*.**

Jonathan Cape, 1954, FIRST EDITION, pp. 319, crown 8vo, original tan boards, lettered in blue to upper board and backstrip, top edge slightly dust-darkened, near-contemporary ownership inscription to flyleaf, dustjacket (by Hans Tisdall?), a little rubbed, darkened to backstrip panel and borders, very good £80

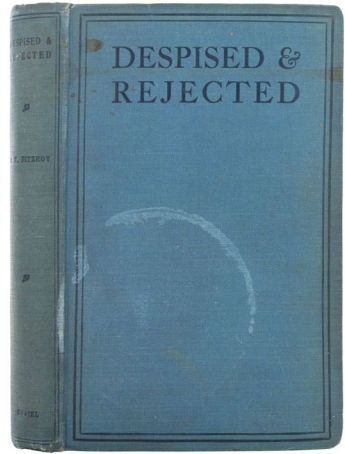


The author's final novel, set in the coastal town of Whitecliff, in part during the Second World War.

**'ON THE SUBJECTS OF PACIFISM
AND OF ABNORMALITY IN THE
AFFECTIONS'**

30. **Fitzroy (A.T.) *Despised & Rejected*.**

C.W. Daniel, [1918,] FIRST EDITION, pp. 350, [2, ads], crown 8vo, original blue cloth, lettered in dark blue to upper board and backstrip with border in same to both, lean to spine with corners pushed, extremities a little rubbed, ringstain to front and a couple of other marks, tail edge roughtrimmed, one or two foxspots to borders of endpapers, good £1,500



An important, and scarce, book.

Fitzroy was a pseudonym of Rose Laure Allatini, a romantic novelist who created a stir with this novel concerning a group of wartime COs. The book was prosecuted and banned soon after its publication, following a press campaign against it; the given reason was its pacifist theme, which was in contravention of Regulation 27(c) of the Defence of the Realm Regulations for publishing work 'likely to prejudice the training, recruitment and discipline of his majesty's forces', although the homosexual relationships at its heart no doubt played a large part in creating the 'rather unwholesome vapours' that *The Guardian* identified in its review of June 14th, 1918. The publisher, a committed pacifist who was fined £460 as a result of the court case, professed himself unaware of the latter element although it generally drew the attention of reviewers.

31. **Ford (Elizabeth) *Fog*.**

Chapman & Hall, 1933, FIRST EDITION, pp. [viii], 280, crown 8vo, original pale grey cloth, backstrip lettered in black with slight lean to spine, a few faint spots to edges, faint partial browning to flyleaf, dustjacket with some very faint dustsoiling, a couple of corners with very shallow chipping, very good £600



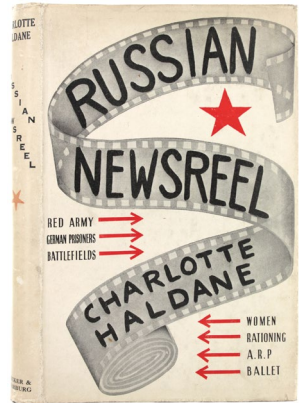
The author's first novel; she also wrote under the names Marjorie Bidwell and Mary Ann

Gibbs - the larger part of her oeuvre consisted of historical romantic fiction, but the present work is a suspense novel listed by Hubin, in which, the blurb announces, 'The terrors of fog are inexorable, but not invincible'.

The fog is of a London variety, evocative of, the publisher suggests, 'a time of uncertainty and doubt like the present'.

32. **Haldane (Charlotte) Russian Newsreel. An Eye-Witness Account of the Soviet Union at War.**

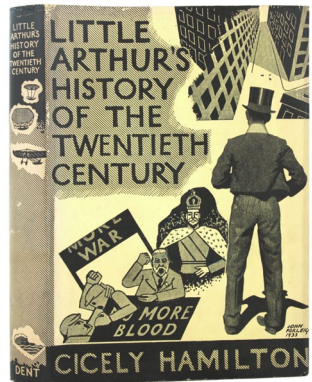
Secker & Warburg, 1942, FIRST EDITION, 16 photographic plates, pp. 207, crown 8vo, original black cloth, backstrip lettered in red, dustjacket design by John Banting, in excellent shape with a couple of miniscule nicks and a touch of rubbing at extremities, very good £350



The blurb proposes the author to be 'the only British woman to visit Russia in 1941' - whether she was sent by the *Daily Sketch* as a war correspondent; the undertaking led to her disillusionment with Communism and she left the Party on her return to the UK - a decision which precipitated the end of her marriage to J.B.S. Haldane, who remained a member.

33. **Hamilton (Cicely) Little Arthur's History of the Twentieth Century. With Fourteen Illustrations by John Farleigh.**

J.M. Dent, 1933, FIRST EDITION, frontispiece and 9 full-page illustrations by John Farleigh, 4 chapter headpieces by the same, pp. xiv, 163, crown 8vo, original tan cloth, backstrip lettered in maroon and gently sunned, slight lean to spine, top edge dark green, dustjacket by John Farleigh in excellent shape, with just a couple of tiny nicks, very good £325



A scarce book, imagining how a historian of the future might look back on 'unstable Twentieth Century' (Foreword) - in the manner of an Instructress educating 'Little Arthur', based on the Victorian prototype via Lady Callcott.

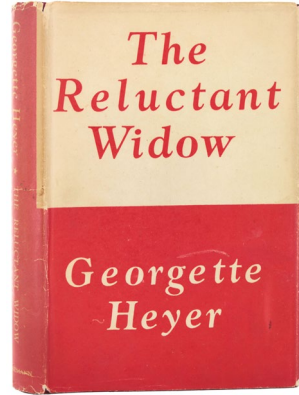
Hamilton had published her final novel, the appropriately-titled *Full Stop*, in 1931, and thereafter embarked on a sequence of travel books giving an account of various European countries (including her own) between the Wars - her impressions there evidently forming the grim picture that underlies the charm of this satire.

IN THE DUSTJACKET

34. **Heyer (Georgette) *The Reluctant Widow*.**

William Heinemann, 1946, FIRST EDITION, pp. [iv], 306, crown 8vo, original red cloth, backstrip lettered in gilt, slight lean to spine, author's monogram to upper board and publisher's device to lower both in blind, dustjacket, faintly toned in white areas, a little chipped and nicked to extremities, small horizontal crack across centre of backstrip panel, very good

£300



Uncommon as a first edition; a nice copy of a book often found in poor condition due to the production economy standards still in place following the war.

35. **Hill (Susan) *The Bird of Night*.**

Hamish Hamilton, 1972, FIRST EDITION, pp. [vi], 185, crown 8vo, original brown boards, backstrip lettered in gilt, slight lean to spine, top edge blue now faded, dustjacket price-clipped, very good

£75

A tale of genius and madness, as both embodied in the protagonist - the poet, Francis.

The novel won the Whitbread Prize for that year, and was shortlisted for the Booker.

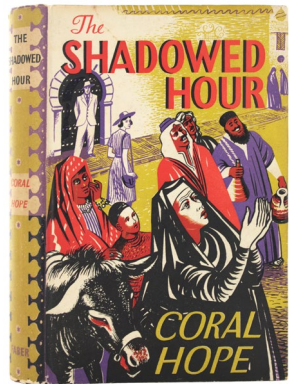
36. **Hope (Coral) *The Shadowed Hour*.**

Faber and Faber, 1951, FIRST EDITION, pp. 244, crown 8vo, original orange cloth, backstrip lettered in gilt, top corner of upper board gently knocked, top edge a trifle dusty, some very faint spots to free endpapers, attractive dustjacket just slightly nicked and chipped at extremities, faint spotting to flaps and a small pencil mark at foot of front flap, very good

£165

The last of Hope's three novels, the only one set in the Middle East - Beirut in 1912 - where, the blurb tells us, the author had spent some of her early life.

The novel opens in striking fashion: 'The three men dangling from the gallows swayed in the morning breeze'. Themes of mysticism and music (also present in Hope's earlier novel, *The Listening Hands*) develop from this initial encounter.



37. **Hurst (Fannie) *Back Street*. A novel.**

Jonathan Cape, 1931, FIRST ENGLISH EDITION, pp. 507, crown 8vo, original orange cloth, backstrip lettered in blue, the dustjacket with an attractive design by Vera Truman, darkened overall and a little rubbed and chipped at extremities, a couple of faint marks to rear panel, good £90



Published in the same year as its American counterpart, the UK edition is scarce. Hurst's novel, of a downtrodden beauty in Cincinnati at the end of the nineteenth-century, was filmed numerous times.

38. **Ingalls (Rachel) *Mrs Caliban*.**

Faber and Faber, 1982, FIRST EDITION, pp. 125, crown 8vo, original green boards, backstrip lettered in gilt, dustjacket, fine £100

A novella where the supernatural erupts into American suburban life; its recent reissue has instigated a revival of interest in the author's work.

INSCRIBED TO HER PUBLISHER

39. **Ingalls (Rachel) *Black Diamond*.**

Faber and Faber, 1992, FIRST EDITION, pp. [viii], 279, 8vo, original black boards, backstrip lettered in white, edges toned, dustjacket with a touch of fading along upper joint-fold, slightly nicked and rubbed, very good £100

Inscribed by the author on the flyleaf: 'Lots of love to Rosemary from Rachel, XO, June 22, 1992'. The recipient was Rosemary Goad, first female director at Faber and Faber.

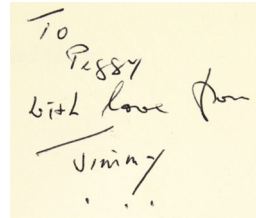
A scarce first edition; a collection of five stories on the theme of kinship.

40. **James (Norah C.) *The Bewildered Heart.***

Hurst & Blackett, 1973, FIRST EDITION, pp. 185, crown 8vo, original blue boards, backstrip lettered in gilt, very slight lean to spine, dustjacket, near fine £200

Inscribed by the author on the flyleaf, using her nickname: 'To Peggy, with love from Jimmy, 15.x.73'

A late, romantic novel by the author of *Sleeveless Errand*, remote from that debut in both time and style.



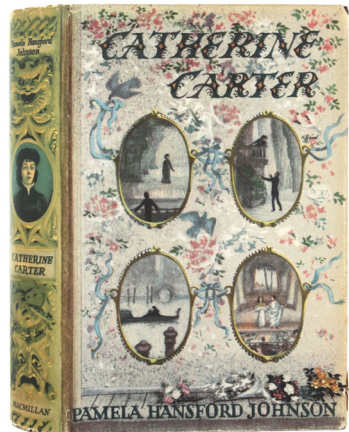
41. **Johnson (Pamela Hansford) *The Philistines.***

Michael Joseph, 1949, FIRST EDITION, pp. 304, crown 8vo, original black cloth, backstrip lettered in silver (partially against a red ground), some very faint mottling to cloth at head of upper board, edges and endpapers spotted, dustjacket lightly chipped at extremities and with some spotting to borders of flaps, original Book Society wraparound band a little torn, very good £135

A novel of suburban ennui, set during the War.

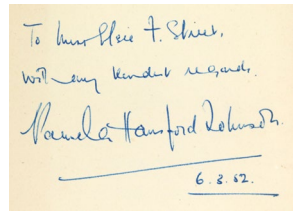
42. **Johnson (Pamela Hansford) *Catherine Carter. A Novel.***

Macmillan, 1952, FIRST EDITION, pp. x, 469, 8vo, original brown cloth, backstrip lettered in gilt (a little dulled), some very faint mottling to cloth, a few tiny spots to edges, dustjacket slightly rubbed and nicked at extremities, with a touch of sunning to the backstrip panel, short closed tear at foot of rear panel, very good £325



Inscribed by the author on the flyleaf: 'To Mrs Elsie F. Strict[?], with my kindest regards, Pamela Hansford Johnson, 6.3.52'.

A romantic novel set in the theatrical world of London in the 1880s.



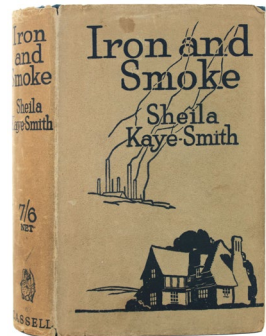
43. **Kaye-Smith (Sheila) *Iron and Smoke*.**

Cassell, 1928, FIRST EDITION, faint spots carrying through prelims and to margin of opening leaves, pp. [viii], 316, crown 8vo, original mid blue cloth, backstrip lettered in gilt, slight lean to spine, a little spotting to edges, a few faint spots to flyleaf, dustjacket, spot at head of front panel, backstrip panel slightly browned, a little chipped at extremities, very good

£125

Kaye-Smith was a prolific novelist, her work usually set in her native Sussex with an interest in faith as a presiding theme.

Here the story concerns the marriage of the daughter of a Yorkshire Industrialist to a Sussex aristocrat; it gains interest in its latter quarter when the spectre of the Great War exerts its impact, absorbing first Lady Mallard's brother and then her son.

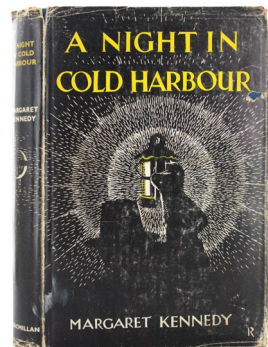


44. **Kennedy (Margaret) *A Night in Cold Harbour*.**

Macmillan, 1960, FIRST EDITION, pp. [x], 277, crown 8vo, original blue cloth, backstrip lettered in gilt, a few spots to edges and endpapers, dustjacket price-clipped, a little chipped, rubbed and creased, good

£125

Inscribed by the author on the title-page: 'Margaret Kennedy, for Richard Head'. The latter's ownership inscription, fortunately eschewing a diminutive, is also on the flyleaf.



The author had attended Somerville College, Oxford, where she read history - a contemporary of Vera Brittain, Winifred Holtby, et al. This is her second novel to draw on her academic background, set in the early nineteenth-century.

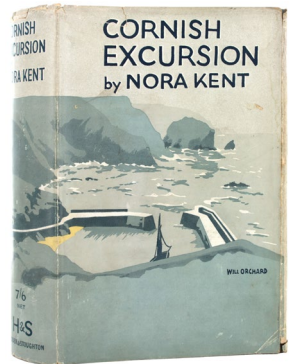
45. **Kennedy (Margaret) *Not in the Calendar. The Story of a Friendship.***

Macmillan, 1964, FIRST EDITION, pp. [xii], 241, crown 8vo, original green boards, backstrip lettered in gilt, top edge spotted with a couple of spots to fore-edge, dustjacket slightly nicked and creased at extremities, very good £90

A scarce first edition, her final novel - the story of Caroline Knevet, a modern day saint, which Kennedy defines as one who lives outside of ordinary human laws and morality; its chronology covers the late Victorian era, into which the final instalments of the twelve Knevet children were born, up to the end of the 1930s. The principal point of interest is in the novel's progressive handling of the deaf-mute character, Wyn Harper, who fashions a successful career as an artist, facilitated by the friendship and support of Caroline, despite the consternation at their bond from the Knevet family.

46. **Kent (Nora) *Cornish Excursion.***

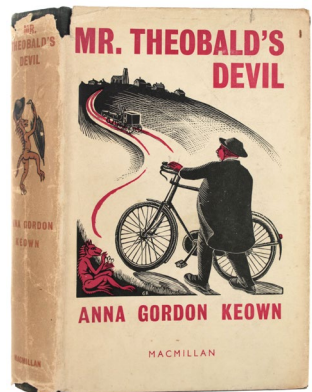
Hodder & Stoughton, 1934, FIRST EDITION, pp. 287, crown 8vo, original light blue cloth, lettered in black to upper board and backstrip, the latter slightly sunned through the dustjacket, light spotting to edges and free endpapers, the latter gently browned, dustjacket with an attractive design by Will Orchard, a little chipped and nicked, very good £150



Scarce. The tale of a 'very eventful excursion' of a group travelling by charabanc to the Lizard.

47. **Keown (Anna Gordon) *Mr. Theobald's Devil.***

Macmillan, 1935, FIRST EDITION, a few tiny spots to half-title, pp. 343, [2, ads], crown 8vo, original dark blue cloth, backstrip lettered in gilt, cloth a little rubbed at extremities, slight dustiness to top edge, dustjacket chipped at corners and at ends of browned backstrip panel, very good £350



Inscribed by the author on the flyleaf: 'With the respectful esteem of Mr Theobald and his devil. With my love - Anna Gordon Keown, February 1936'.

A scarce book, with a rural setting in which the bumbling parson of the title is 'tormented by his personal devil and bullied by the village despot' before romance and an automobile effect his 'gradual emancipation from this double tyranny' (blurb).

With the respectful esteem of
Mr Theobald
and
his devil.
With my love -
Anna Gordon Keown -

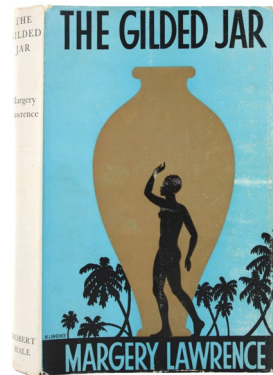
48. **Laurence (Margaret) *This Side Jordan.***

Toronto: McClelland & Stewart, 1960, FIRST EDITION, occasional faint spotting, pp. xi, 282, crown 8vo, original red cloth, backstrip gilt-lettering now dulled, slightly rubbed at foot, a few small spots to top edge and fore-edge, dustjacket slightly chipped at ends of backstrip panel and rear panel, a few nicks or short closed tears, as well as a longer arcing closed tear at head of lower joint-fold, good £150

Her first novel, set in Accra, capital of the Gold Coast (now Ghana) - on the cusp of independence from British rule; the Canadian author had lived there for much of the previous decade.

49. **Lawrence (Margery) *The Gilded Jar.***

Robert Hale, [1947,] FIRST EDITION, pp. 478, crown 8vo, original mid blue cloth, backstrip lettered in gilt, very faint mark at foot of lower board, top corners gently knocked, edges toned, strip of very faint browning to inner margin of free endpapers, dustjacket with a design by the author, slightly rubbed and nicked, front flap clipped at bottom corner but with price intact, very good £400



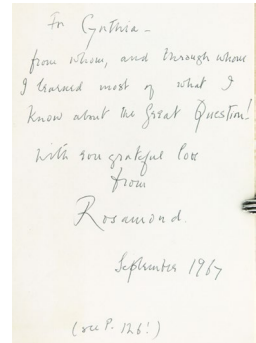
A scarce book. A novel that begins in Soho, but is set for the larger part in Gambia. The author had a varied literary career that included volumes of poetry (some of her early verse was set to music by Elgar) and works on spiritualism; she also appeared on the stage and screen, and had a fledgling career as an artist (continuing into the occasional cover design for her own work, as here) before her various interests converged in her writing. Her

best-known work is probably her previous one with this publisher, *Number Seven*, *Queer Street* - a volume of supernatural detective stories.

50. **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*.

51. **Longford (Christine, [The Countess of])** *Making Conversation. A Novel.*

Leonard Stein with Victor Gollancz, 1931, *FIRST EDITION*, occasional faint spot during first portion of textblock and recurrent at rear, pp. 288, crown 8vo, original green cloth, backstrip lettered in gilt, top edge slightly dusty, a few spots to other edges, dustjacket with backstrip panel darkened, a few cracks to backstrip panel with internal tape repair, chipping, good £200

Scarce. The author attended Somerville College, and John Betjeman, in his *Oxford University Chest*, considered this novel 'a masterly description of an Oxford love affair'. Described by Pamela Hansford Johnson as 'an English comic classic', the work has been brought back into print by Persephone Books.

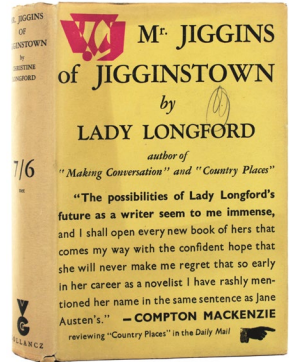
52. Longford (Christine, [Lady]) **Mr. Jiggins of Jigginstown.**

Victor Gollancz, 1933, *FIRST EDITION*, publisher's 'Archive Copy' stamp to title-page, a few tiny spots at foot of final text-page, pp. 288, crown 8vo, original black cloth, backstrip lettered in green, faint partial browning and a few spots to free endpapers, dustjacket in bright condition with a touch of fading to backstrip panel, this with a small chip at foot, small circled 'a' to front panel and discreet numeral at head of rear panel, both the publisher's file markings, very good £165

A scarce work, her third novel - subsequently successfully adapted by the author for the stage.

It is the tale of an eccentric Irish squire, concerning both his own fate after death - he believes he will turn into a fox - and that of his property and fortune, to the frustration of his expectant heirs.

Longford, née Trew, studied Classics at Somerville College, Oxford, before moving to Ireland with her husband Edward Pakenham, 6th Earl of Longford, in the mid-1920s.

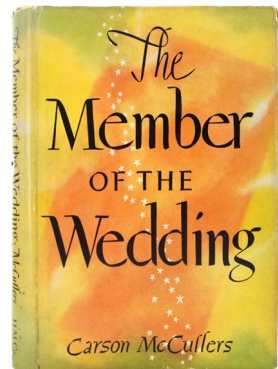
53. McCullers (Carson) **Reflections in a Golden Eye.**

Cresset Press, 1942, *FIRST ENGLISH EDITION*, pp. 121, crown 8vo, original orange buckram, backstrip gilt lettered, top corners slightly pushed, ownership inscription to flyleaf, dustjacket with a touch of fading to backstrip panel, gently rubbed and nicked at extremities, very good £85

Her second novel, but the first of her work to be published in England. A major work of gay fiction.

54. McCullers (Carson) **The Member of the Wedding.**

Houghton Mifflin, 1946, *FIRST EDITION*, half-title and title-page with vertical rules in yellow, pp. [vi], 195, crown 8vo, original yellow cloth lettered in black to backstrip and upper board, edges gently toned, dustjacket slightly nicked,

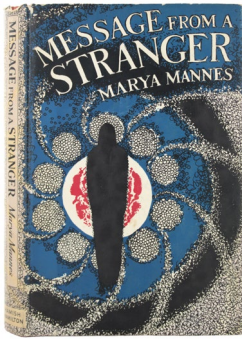


chipped and rubbed to extremities, faintly toned to rear panel, very good
£350

Her third novel, the story of an adolescent summer in a small Southern town; it offers important, and progressive, viewpoints on both racial and sexual identity.

BUCKLAND-WRIGHT DUSTJACKET

55. Mannes (Marya) **Message from a Stranger.**



Hamish Hamilton, 1948, *FIRST EDITION*, pp. 232, crown 8vo, original red cloth, backstrip lettered in gilt, very faint pen-mark at head of backstrip and faint ring-marks to upper board, free endpapers gently toned, Buckland-Wright dustjacket with very shallow chipping at extremities, very good (Reid C5) **£50**

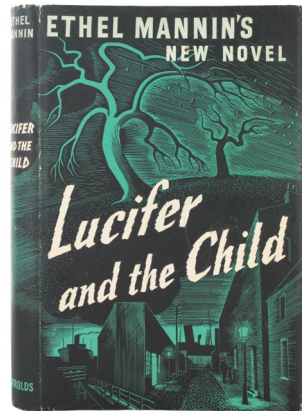
The author's first novel, narrated by the recently deceased Olivia - set in New York City, where the author was born and lived, her early career largely consisting of journalism, including a spell as an editor at *Vogue* magazine.

The British edition is made desirable by the presence of the striking John Buckland-Wright dustjacket, not used for its US counterpart.

56. Mannin (Ethel) **Lucifer and the Child.**

Jarrolds, n.d. [circa 1945,] *FIRST EDITION*, pp. 187, crown 8vo, original black cloth, backstrip lettered in gilt, blind-stamped vertical rule to upper board, a few small spots to cloth, slight lean to spine, ownership inscription to flyleaf, dustjacket with an attractive wood-engraved design by Norman Wilson, rear panel browned, just a touch of rubbing at extremities, slightly nicked at head of joint-folds, very good

£400



Scarce - the BL only on JiscHub, though also present at Bodley; the novel was reprinted a couple of times in the following few decades, and recently brought back into print by the Swan River Press.

A tale of diabolic possession - engaging with both historical ideas of witchcraft and contemporary political events - in which Jenny Flower, a London slum-child, encounters a 'Dark Stranger'. It was banned on publication in Ireland.

Manning was a prolific author, whose relationships with Bertrand Russell and W.B. Yeats, and indeed her political activism, are germane to some of the themes she handles in her fiction.

57. **Manning (Olivia)** *Fortunes of War* [The Balkan Trilogy & The Levant Trilogy.] *The Great Fortune; The Spoilt City; Friends and Heroes; The Danger Tree; The Battle Lost and Won; The Sum of Things* [6 vols.]

Heinemann and Weidenfeld & Nicholson, 1960-1980, FIRST EDITIONS, pp. 296; viii, 319; x, 363, crown 8vo; 196; 185; 203, 8vo, original boards, backstrip to first volume lettered in blue, otherwise lettered in gilt, edges lightly spotted to second and third volumes with a few faint spots to endpapers, dustjackets, a small amount of rubbing to extremities, that to third volume with some faint spots as often, those to Levant Trilogy with a few tiny nicks, that to fourth and fifth volume price-clipped, very good condition overall £1,000

Manning's two trilogies, grouped together under the title *Fortunes of War*, use the same group of characters and draw upon the author's own experiences to explore the effects of the Second World War on the respective regions. They were described by Anthony Burgess as 'the finest fictional record of the war produced by a British writer', whilst Kay Dick, in her ODNB entry for Manning, observes that the author's 'pitiless clarity about human frailty is directed at the greedy, ambitious, and pretentious. Her compassion—which goes deep—is given to the poor, the persecuted, and animals', and considers that it was *The Levant Trilogy* that 'firmly established [Manning] as one of Britain's most outstanding novelists'.



An excellent set, with a particularly good copy of the first volume.

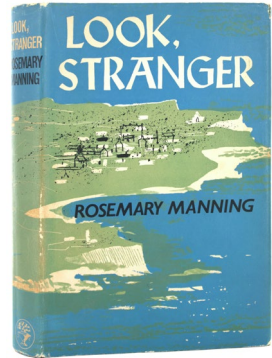
58. (Manning.) VOYLE (Mary, pseud. for Rosemary Manning) **Remaining a Stranger.**

William Heinemann, 1953, FIRST EDITION, pp. [vi], 216, crown 8vo, original red cloth, the upper board lettered in blind with horizontal rules in black and gilt, only the latter carrying around to backstrip which is also lettered in gilt, knock to bottom corner of upper board, top edge slightly dusty, dustjacket by Biro, the rear panel a little dustsoiled with a few faint spots, very good £50

Inscribed by the author on the flyleaf: 'Bill, with love from Mary Voyle, August 1953'. Her first novel (the first two were written under this pseudonym), 'in a nineteenth century tradition' of characterisation (blurb).

59. Manning (Rosemary) **Look, Stranger.**

Jonathan Cape, 1960, FIRST EDITION, pp. 288, crown 8vo, original green boards, backstrip lettered in blue, a couple of tiny faint spots to edges, dustjacket with a design by David Gillespie, slightly rubbed and nicked at extremities, very good £35



Her first novel under her own name, following two under the pseudonym 'Mary Voyle'. The novel takes place in a religious community on small island off the south coast of England, which 'culminates in tragedy on Guy Fawkes night'; its title and epigraph are drawn from Auden.

60. Manning (Rosemary) **The Chinese Garden.**

Jonathan Cape, 1962, FIRST EDITION, pp. 159, crown 8vo, original blue boards, backstrip lettered in gilt, top edge blue a little faded, a couple of very faint spots to free endpapers, dustjacket a touch sunned to backstrip panel and borders, very good £100

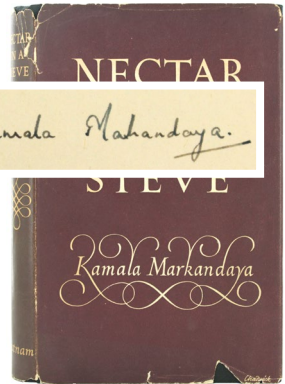
Scarce. Manning's novel – the second under her own name, following *Look, Stranger* and two under the pseudonym 'Mary Voyle' – is based on her own troubled years at a girls boarding school in Devon in the late 1920s.

The closing chapter, following an attempted suicide, reverts to the first-person narration with which the novel opens - between, the story of Rachel's time at Bampfield is related in the third-person. It is a tale of

adolescent awakenings – literary and sexual, the two combined in the scandal caused by the discovery of her friend Margaret's possession of *The Well of Loneliness*, with consequences both personal and punitive for them both.

61. **Markandaya (Kamala) Nectar in a Sieve.**

Putnam, 1954, *FIRST EDITION*, pp. 248, crown 8vo, original black boards, gilt lettering to backstrip oxidised, top edge a little dusty, some very faint spotting to free endpapers, dustjacket rather chipped and a little rubbed, a couple of spots of internal tape repair, good **£700**



Signed by the author on the flyleaf, and dated 'St. John's Hospital, October 1954'.

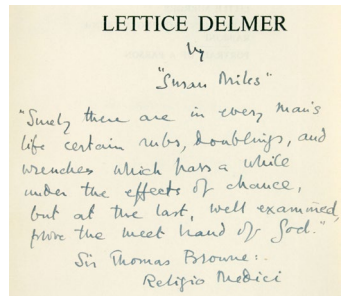
Her first novel, set in a South Indian village, where 'all depends on rain and rice' (blurb). The title is drawn from Coleridge's 'Work Without Hope', a couplet that also provides the epigraph. A glossary of Indian words precedes the novel.

THE DEDICATION COPY WITH AN INSCRIPTION QUOTING SIR THOMAS BROWNE

62. **Miles (Susan, pseud. for Ursula Wyllie Roberts) Lettice Delmer. A Novel in Verse.**

Linden Press, 1958, *FIRST EDITION*, pp. 191, crown 8vo, original mid-blue boards, backstrip lettered in gilt with slight lean to spine, faint partial browning to free endpapers, dustjacket with some slivers of faint pink at head of rear panel and a nick to the same, gently rubbed to extremities, very good **£150**

The dedication copy, inscribed twice by the author, who supplements the printed dedication 'To H.C.E.' with 'from U.R. [i.e., Ursula Roberts]'; meanwhile, on the half-title, she adds 'by "Susan Miles"', before proceeding with a long quotation from Sir Thomas Browne's *Religio Medici* – 'Surely there are in every man's life certain rubs, doublings, and wrenches, which pass a



while under the effects of chance, but at the last, well examined, prove the meet hand of God'. The recipient is obscure.

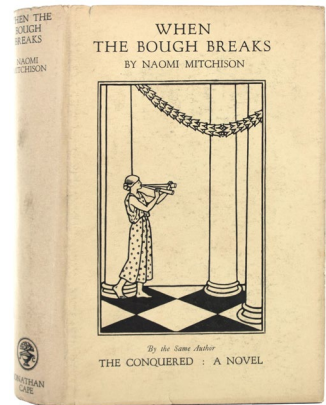
A novel in free verse, concerned with the Great War and its aftermath – bold in both form and theme, with Lettice experiencing a ‘voyage in the dark’ broadly analogous to those suffered by Jean Rhys’ heroines, and including rape and abortion among the trials of the protagonist, though with a more hopeful conclusion than can be found in Rhys.

The dustjacket carries the praise of Storm Jameson, Frances Cornford, Rayner Heppenstall and T.S. Eliot, who considered it ‘a very poignant story’.

INSCRIBED EARLY WORK

63. Mitchison (Naomi) *When the Bough Breaks, and Other Stories.*

Jonathan Cape, 1924, FIRST EDITION, attractive frontispiece design (signed ‘V.C.’ in the block), pencil addition in manuscript to the half-title [by the author?]: ‘[...Other Stories] of “Old, unhappy, far off things, and battles long ago-”’, pp. 318, crown 8vo, original blue cloth, backstrip darkened with printed label a little browned and chipped, lean to spine, top edge blue a little faded, other edges toned, free endpapers faintly browned, dustjacket repeating frontispiece design, slightly nicked at extremities, very good £325



Inscribed by the author, in a playfully acerbic manner, on the flyleaf: ‘E. Strauss, an oponent [sic] of all my dearest principles - gr! N.M.M.’

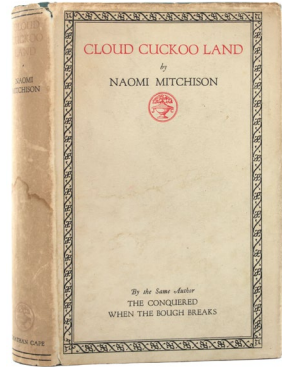
E. Strauss - an oponent of all my dearest principles - gr! N.M.M.

The recipient was the psychiatrist Eric Strauss. Strauss was among the contributors (of the chapter on ‘Psychology’) to *An Outline for Boys and Girls*, edited by Mitchison and published by Gollancz in 1932. He would later treat Evelyn Waugh, his fellow-Catholic (perhaps one of the points on which his and Mitchison’s principles departed), for the hallucinatory psychosis that inspired *The Ordeal of Gilbert Pinfold*.

Scarce - her second book, and first collection of stories, set (like much of her early work) in Ancient Rome.

64. Mitchison (Naomi) **Cloud Cuckoo Land.**

Jonathan Cape, 1925, *FIRST EDITION*, map preceding text, one or two faint spots, pp. [ii], 348, crown 8vo, original blue cloth, backstrip lettered in gilt with a couple of spots to cloth, slight lean to spine, publisher device blind-stamped to lower board, a few spots to edges, dustjacket a little chipped at corners, faint waterstain to lower half of browned backstrip panel, small hole towards foot of lower joint-fold, very good £500



A scarce book, her second novel - and like its predecessor, *The Conquered*, set in the ancient world, here a story of Greece in the fifth-century BCE. Mitchison's project is to fashion parallels between this and the contemporary era: it is, the blurb announces, 'a time in the world when things and ideas were happening and changing as fast as they do now' - but her presentation of it is radical insofar as it, whilst allowing for the patriarchal hegemony in both periods, gives a voice to the women that have hitherto been 'dumb to history and to the future'. This is carried out, in part, by the creation of what Stephen Brooke describes as 'strong and often sexually autonomous female characters' ('Sexual Politics', p. 77). The principal female character here, Moiro, dies through a failed attempt to abort her pregnancy - but the author didn't attract controversy for handling such themes until she gave them a contemporary setting, in *We Have Been Warned*.

65. Mitchison (Naomi) **Barbarian Stories.**

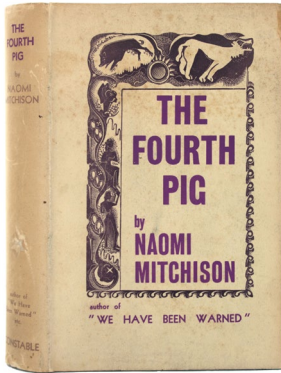
Jonathan Cape, 1929, *FIRST EDITION*, pp. 290, crown 8vo, original red cloth, backstrip lettered in gilt, tail edge roughtrimmed, faint spotting to edges, dustjacket price-clipped, the backstrip panel browned and a little nicked at head, very good £95

Historical short stories, running from the early Bronze Age through to six years into the future.

66. Mitchison (Naomi) **The Fourth Pig.**

Constable, 1936, *FIRST EDITION*, frontispiece and title-page design by Gertrude Hermes, a few faint spots to half-title and verso of frontispiece, pp. [viii], 289, crown 8vo, original dark blue cloth, backstrip lettered

in gilt, top edge blue, other edges and endpapers with a few faint spots, dustjacket repeating Gertrude Hermes title-page design, backstrip panel slightly browned and a little spotting to front panel, tiny scrape at foot of rear panel, faint shadow from a small star-shaped sticker to backstrip panel, dot of paper residue adhering to front flap (not obscuring text), very good £285

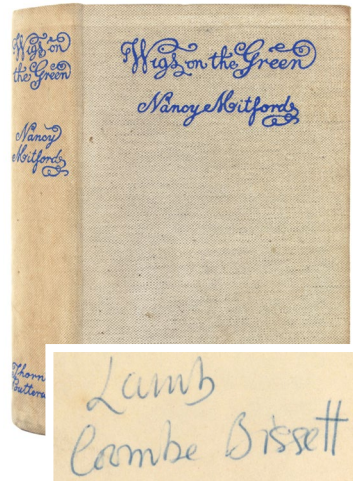


A scarce book. Following *We Have Been Warned* - which drew controversy for exploring, in a contemporary setting, themes of sex and womanhood that had passed more or less unnoticed in her historical fiction - this volume of stories (and one play), perhaps pointedly, inserts a partial remove by occupying 'the Debateable Land, the uncharted marches between here and Fairy Land' (blurb), wherein the modern world and various myths and legends can interact, often in the service of the author's socialist beliefs (e.g., a Witch arrives in a Roll's Royce to Corporation Street in Birmingham, and 'lures the children of the unemployed workmen to the dangerous house of Capital').

ASSOCIATION COPY

67. Mitford (Nancy) *Wigs on the Green*.

Thornton Butterworth, 1935, *FIRST EDITION*, a few light spots to half-title, recurrent at page borders of early leaves, which also bear a few handling marks, pp. 253, [2, ads], crown 8vo, *original oatmeal cloth*, the rules and publisher device to both boards blind-stamped, backstrip and upper board lettered in blue, backstrip sunned, a few light marks to lower board, light bump to top corner of upper board, edges slightly toned and a few small spots to endpapers, the flyleaf with the ownership inscription of 'Lamb, Coombe Bissett' (see below), good £2,450



Her scarcest novel, a roman à clef lampooning the far-right, which caused a 'considerable amount of bad feeling within her own family' (ODNB) - its principal target being the British Union of Fascists, whose leader, Oswald

Mosley, was then in a relationship (and would soon after marry) the author's sister Diana. Another sister, Unity, was then aligning herself with the Nazi party in Germany - and appears in the novel as Eugenia Malmain.

The combination of name and location in the ownership inscription on this copy points to a close association with the author: resident in the small Wiltshire village since 1928 were the painter Henry Lamb and his wife, the author Pansy Pakenham (her maiden name). She was a close friend of Nancy Mitford and of Evelyn Waugh, whose portrait her husband painted - he also painted Diana Mosley.

68. **Mortimer (Penelope) *Daddy's Gone A-Hunting.***

Michael Joseph, 1958, FIRST EDITION, pp. 240, crown 8vo, original black boards, backstrip lettered in gilt, very slight lean to spine, some faint mottling to boards, faint partial browning to free endpapers, dustjacket with a sliver of darkening at head of front panel, a few tiny spots to borders, very good £100

A review copy, with the publisher's slip laid in, quoting the publication price and date (September 29th, 1958).

A novel of stifled suburbia; the wives of the Common, on the outskirts of London, each like 'little icebergs' with 'a bright and shining face' above water, but below the surface an 'isolated personality' with a combined 'energy' that 'could have started a revolution, powered half of Southern England, driven an atomic plant', but was 'all directed towards the effortless task of living on the Common'.

69. **Murdoch (Iris) *The Nice and the Good.***

Chatto & Windus. 1968, FIRST EDITION, pp. 352, crown 8vo, original mid brown boards, backstrip gilt lettered, top edge brown, dustjacket designed by John Ward, small crease to top corner of front flap, near fine £200

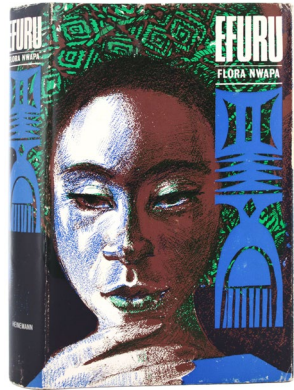
Inscribed by the author on the flyleaf: 'Connie Knowles, with the good wishes of Iris Murdoch'.

A complex romantic novel, with elements of the supernatural.



70. **Nwapa (Flora) Efuru.**

Heinemann, 1966, *FIRST EDITION*, pp. [vi], 281, crown 8vo, original dark green boards, backstrip lettered in gilt, corners of upper board slightly knocked, dustjacket with a design by Shyam Varma, slightly rubbed and nicked, very good £200

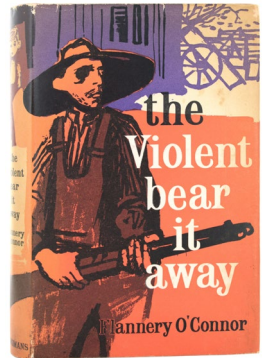


The author's first novel, firmly anchored in the female experience in Nigeria; as the blurb puts it, her 'world is a woman's world and the affairs of men [...] are things apart'.

It had been placed with Heinemann, published under their Educational Books imprint, partly through the offices of Chinua Achebe, to whom she had sent the manuscript.

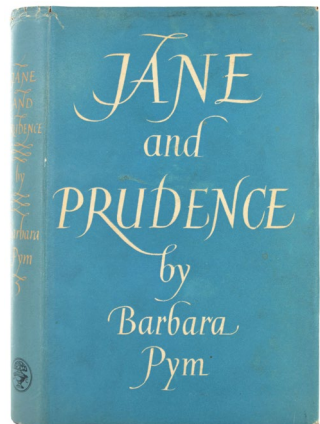
71. **O'Connor (Flannery) The Violent Bear it Away.**

Longmans, 1960, *FIRST ENGLISH EDITION*, pp. [ix], 243, crown 8vo, original orange boards, backstrip lettered in gilt, a few tiny spots to top edge, dustjacket a little browned to backstrip panel and borders, a couple of small spots to margin of front panel and the odd tiny nick, very good (Brucoli & Clark 1, p.282) £175



72. **Pym (Barbara) Jane and Prudence.**

Jonathan Cape, 1953, *FIRST EDITION*, pp. 222, crown 8vo, original maroon boards, backstrip and upper board lettered in pale blue, one or two tiny spots to textblock edges, single faint spot to top corner of flyleaf, dustjacket, rear panel slightly browned likewise the white lettering to backstrip panel, the latter a little nicked at head, slight rubbing to extremities, very good £400



The author's third novel, a tale of the contrasting lives of two Oxford friends.

73. **Pym (Barbara) *Less Than Angels*.**

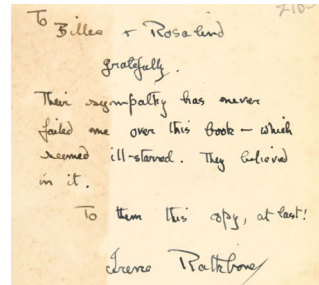
Jonathan Cape, 1955, *FIRST EDITION*, pp. 256, crown 8vo, original mid brown boards, backstrip and upper board lettered in gilt, a couple of tiny adhesive specks to both boards (from previous dustjacket covering, now removed), a couple of little spots to edges, ownership inscription to front pastedown, the free endpapers with very faint partial browning, dustjacket in excellent shape with some very minor dustsoiling, very good £400

Her fourth novel, concerning a writer among anthropologists and based on the author's own experiences at the International African Institute.

74. **Rathbone (Irene) *The Seeds of Time*.**

Faber and Faber, 1952, *FIRST EDITION*, a few leaves at close dog-eared at top corner, pp. 483, 8vo, original red cloth, now mostly faded to pink, to varying degrees and most of all to the gilt-lettered backstrip, lean to spine, edges and endpapers a little spotted, dustjacket with a typographic design by Berthold Wolpe, a little chipped and nicked, good £180

Inscribed by the author on the flyleaf: 'To Billie & Rosalind, gratefully. Their sympathy has never failed me over this book - which seemed ill-starred, They believed in it, To them this copy, at last! Irene Rathbone, October 1952'. Her final novel, a complex portrait of a 'much-divided society' (blurb) in the lead-up to the Second World War.



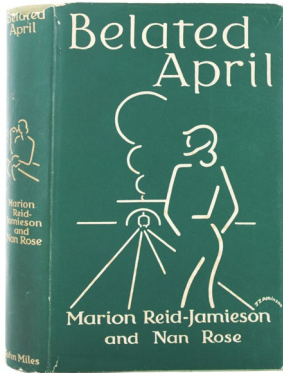
The printed dedication is to her friend Storm Jameson, whose advice regarding the novel included trimming some of its political content.

75. **Raverat (Gwen) *Period Piece. A Cambridge Childhood*.**

Faber and Faber, 1952, *FIRST EDITION*, illustrations by the author throughout, pp. 282, 8vo, original blue cloth with Raverat vignette stamped in red to front, backstrip lettered in gilt with the title against a red ground, dustjacket with a few small nicks, a little chipped at head of backstrip panel, closed tear at rear flap-fold, very good £95

With a printed dedication to Frances Cornford, the author's cousin (both née Darwin) and a recurrent presence in the text.

76. Reid-Jamieson (Marion) & Nan Rose. **Belated April.**



John Miles, 1934, FIRST EDITION, pp. 271, crown 8vo, original light green cloth, lettered in white to upper board and backstrip, the latter gently faded, top edge green, a few small spots to other edges, dustjacket by J.Z. Atkinson, a little chipped at ends of backstrip panel, the white lettering to the latter faintly browned, some very faint spotting to rear panel, nick at head of front flap-fold, very good £200

Scarce.

A debut novel, in epistolary form - the letters narrating the lives of two friends whom circumstances (illness, local goings-on, love) conspire to largely keep apart; the pair of authors followed it with *Swing Door*, also with Miles, in the same year - and Reid-Jamieson had previously published a few short plays.

77. Robins (Elizabeth) **Raymond and I. With a Foreword by Leonard Woolf.**

The Hogarth Press, 1956, FIRST EDITION, frontispiece photographic portrait of Raymond Robins, pp. 344, 8vo, original black cloth, backstrip lettered in gilt (now oxidised), cloth bubbling slightly around foot, tiny spot of wear to tail, top edge slightly dusty, bookplate of Herbert Livesey (Priest, academic and theologian at St Edmund Hall, Oxford) to front pastedown, dustjacket by Trekkie Ritchie a little chipped and nicked and internally reinforced with brown paper around head, some light overall soiling and a little rubbed to extremities, good £50

The actor and suffragist's memoir of her brother, his quest for gold on the Yukon and involvement in the community there.

Leonard Woolf's Foreword recounts the original intention of he and Virginia to publish this work during their tenure at the Hogarth Press - prevented however by the subject's insistence that it not be published in his lifetime.

78. Royde-Smith (Naomi) **The Tortoiseshell Cat.**

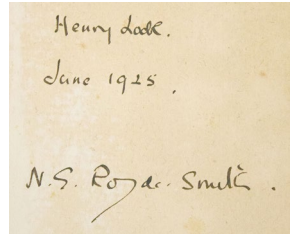
Constable, 1925, FIRST EDITION, some foxing, largely restricted to borders, pp. x, 310, crown 8vo, original salmon-pink cloth, the backstrip

and upper board with lettering and border in black, the backstrip with a slight ridge, gentle rubbing at extremities, a couple of faint spots to upper board and the odd light mark to lower board, spotting to edges and endpapers, the free endpapers a little browned, good £250

Inscribed by the author on the flyleaf: 'Henry Lock, June 1925, N.G. Royde-Smith'.

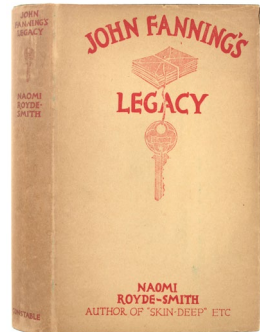
Her first book, and scarce - notable for its open handling of lesbian themes.

The printed dedication is to Walter de la Mare.



79. **Royde-Smith (Naomi) John Fanning's Legacy.**

Constable, 1927, FIRST EDITION, pp. [x], 306, crown 8vo, original sage-green cloth lettered in black to backstrip and upper board, the backstrip slightly faded, tail edge roughtrimmed, the edges a little toned with a few small spots, free endpapers browned, contemporary inscription to flyleaf od 'Sallie H. Gayley, Christmas, 1927, from Mrs. Rees-Mogg' (see below), dustjacket a little browned, very good £300



An epistolary murder-mystery novel, scarce. This was originally the copy of Sallie Harris Gayley, the wife of Berkeley professor, Charles Mills Gayley - evidently a gift from Beatrice Rees-Mogg (née Warren), with whom she shared an Irish-American heritage.

PRESENTATION COPY TO MICHAEL JOSEPH

80. **Royde-Smith (Naomi) The Lover.**

Constable, 1928, FIRST EDITION, some light spotting at page-heads, primarily to opening leaves, pp. [iv], 89, crown 8vo, original patterned blue cloth, printed yellow label to backstrip, top edge blue, others roughtrimmed and a little spotted, grey dustjacket browned and nicked, very good £180

Inscribed by the author on the flyleaf: 'For Michael Joseph, with friendly gratitude from Naomi Royde-Smith, 20.ix.1928'. The recipient was presumably the publisher of that name, though this inscription would

precede the establishment of the firm bearing his name; he had, at this stage, written a few books about the business of writing.

'ALL GOOD GHOST STORIES ARE TRUE'

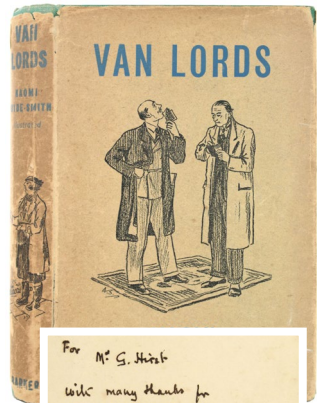
81. Royde-Smith (Naomi) **Madam Julia's Tale, and Other Queer Stories.**

Victor Gollancz, 1932, FIRST EDITION, a few faint spots at head of prelims, pp. 288, crown 8vo, original black cloth, backstrip lettered in yellow, spine cocked, a couple of tiny spots to edges, free endpapers browned, good £120

Royde-Smith's collection of supernatural tales is a scarce book. Her 'Author's Note' emphasises the empirical nature of their background: 'they happened or were told to me', she insists, and she presents them as close to the facts such as have been, directly or indirectly, presented - with their veracity a key aspect of their power ('all good ghost stories are true'). The four ghost stories that constitute the book's first section all, she notes, 'take place in full daylight' - the circumstance in which she has herself 'seen three ghosts of the dead'. The five stories following concern, rather 'instances of queer behaviour among the living'.

82. Royde-Smith (Naomi) **Van Lords or, The Sport of Removing. Being a Postscript to "Pilgrim from Paddington". With Illustrations by A. Savory.**

Arthur Barker, 1934, FIRST EDITION, frontispiece and line drawings to the text, faintly spotted half-title, a few faint spots to prelims thereafter, pp. 181, crown 8vo, original green cloth, backstrip lettered in black and a little faded with slight lean to spine, a few spots at head of flyleaf, dustjacket repeating frontispiece, largely faded from yellow to brown and chipped at extremities, very good £375



Inscribed by the author on the flyleaf: 'For Mr G. Hirst, with many thanks for his share in it from Naomi Royde Smith, March 1934, January 1935'.

A wry book on the neglected literary topic of moving house. Scarce.

For Mr G. Hirst
with many thanks for
his share in it
from
Naomi Royde Smith.
March 1934
January 1935.

83. Royde-Smith (Naomi) *Love in Mildensee. A Novel.*

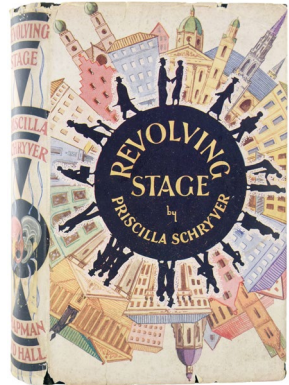
Sampson, Low, Marston, 1948, FIRST EDITION, one or two faint spots to page borders, pp. x, 278, crown 8vo, original red cloth, backstrip lettered in gilt, edges lightly spotted, contemporary ownership inscription to flyleaf, bookseller ticket at foot of front pastedown, pictorial dustjacket price-clipped, slightly nicked and rubbed at extremities, backstrip panel a little faded, very good £70

The tale of a continental finishing school, set at the end of the nineteenth-century, conceived (the blurb tells us) during the First World War - where the scenario had been suggested for the possibility of 'unexploited conflicts' between 'girls of differing nationalities', culminating in tragedy.

84. Schryver (Priscilla) *Revolving Stage.*

Chapman & Hall, 1936, FIRST EDITION, pp. 296, crown 8vo, original black cloth, backstrip with lettering and decoration in silver, top edge red, others lightly spotted with tail edge roughtrimmed, attractive dustjacket a little chipped, very good £325

Scarce, the author's first and only novel; she also collaborated on plays with Beatrice Gilbert, and the relevance of a theatrical setting is extended by the blurb beyond the title of the work through a structural comparison to Noël Coward's *Cavalcade*. The narrative centres on 'the experiences and interactions' of English students in Munich, with the pivotal location of the 'Pension of Fraulien Riemer, a decayed gentlewoman' (dustjacket blurb).



‘THE FRANKEST AND COARSEST’

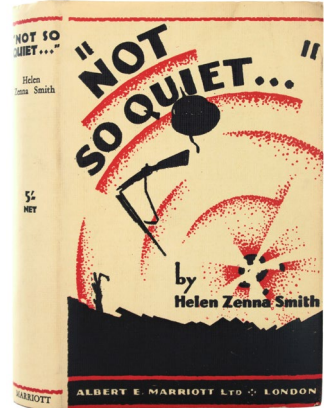
85. Smith (Helen Zenna, pseud. for Evadne Price) *“Not So Quiet...” Stepdaughters of War.*

Albert E. Marriott, [1930,] FIRST EDITION, pp. 239, crown 8vo, original pink cloth, upper board and backstrip lettered in red, the latter faintly toned, a few faint spots to edges, contemporary clipping laid in at front (see below) the dustjacket in exemplary state, near fine £375

A superb copy.

Written as a response to Erich Remarque's *All Quiet on the Western Front*, the author rejected as tasteless the brief set out by her publisher in his desire to parody the phenomenon, instead producing a harrowing tale of the work of female ambulance drivers. Employing a first-person narrator, the work was based on the account of Winifred Constance Young and was sufficiently successful in its presentation to give the impression of being a factual work - in truth, Price's involvement in the war itself was considerably outweighed by her skill as a writer in relaying the female voice within the conflict, and its value as a narrative account of the latter is enduring.

Whilst the quote (unattributed) to the dustjacket's rear panel proposes it as 'an honest, unsentimental, savage record', the contemporary clipping provides a more damning assessment - it is, the reviewer (also unidentified as we only have one of the two columns of text) declares it 'the frankest and coarsest of all the war books', very much regarding it as an authentic first-person account and berating the author for being 'intent on deliberately disgusting her readers and curing them finally of any belief that there is any sort of glory in war'.

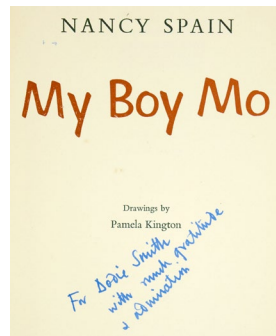


86. **Spain (Nancy) My Boy Mo. Drawings by Pamela Kington.**

Hutchinson, 1959, FIRST EDITION, drawings in brick-red throughout by Kington, some full-page or double-spread, pp. 95, crown 8vo, original first issue pink boards, backstrip lettered in yellow with lean to spine, dustjacket with backstrip panel faintly darkened, very good £100

Inscribed by the author on the title-page: 'For Dodie Smith, with much gratitude & admiration'. An appealing association between two major women writers of the period – Smith then at the height of her fame, having published *I Capture the Castle* and *The Hundred and One Dalmatians*.

This book, a teenage love-story of its time, was Spain's last published novel; she died in a plane-crash on her way to the Grand National in 1964. Presentation copies of her work are uncommon.



87. Spark (Muriel) *The Go-Away Bird With Other Stories.*

Macmillan, 1958, FIRST EDITION, pp. [viii], 216, crown 8vo, original red cloth, backstrip lettered in gilt, a few very faint spots to cloth, edges slightly toned, free endpapers a little spotted, dustjacket by Victor Reinganum, slightly rubbed and nicked at extremities, very good £135

88. Spark (Muriel) *Memento Mori.*

Macmillan, 1959, FIRST EDITION, small spot at head of final couple of leaves, pp. [vi], 246, crown 8vo, original blue-green cloth, backstrip lettered in gilt, sunned through the dustjacket, spotting to borders of cloth, edges toned, dustjacket by Victor Reinganum, sunned to backstrip panel and borders, very good £150



A novel about the elderly, praised by Evelyn Waugh (as 'gruesome') and Graham Greene (as 'funny and macabre').

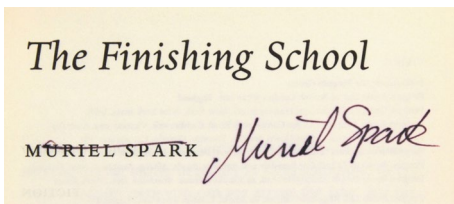
89. Spark (Muriel) *The Bachelors.*

Macmillan, 1960, FIRST EDITION, pp. [v], 242, crown 8vo, original red cloth, backstrip gilt lettered, slight lean to spine, some faint spotting to edges and endpapers, dustjacket by Victor Reinganum, slightly rubbed at extremities with a little nick (and creasing) at head of upper joint-fold, very good £100

A satirical novel, wherein a criminal element disturbs the existence of 'eternal, rootless bachelors' in South Kensington (blurb).

90. Spark (Muriel) *The Finishing School.*

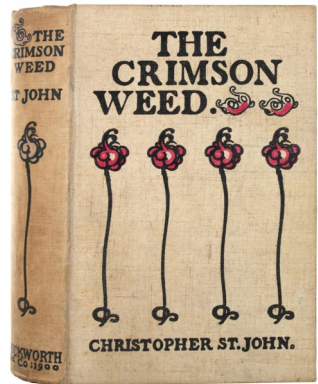
Viking, 2004, FIRST EDITION, pp. [iv], 156, foolscap 8vo, blue boards, backstrip gilt lettered, dustjacket, fine £100



Signed by the author on the title-page, her printed name crossed-through.

91. **St. John (Christopher, pseud. for Christabel Gertrude Marshall)** *The Crimson Weed*.

Duckworth, 1900, FIRST EDITION, pp. [vi], 338, [8, publisher's list], crown 8vo, original oatmeal cloth, lettered in black to backstrip and upper board, decorations to upper board and backstrip stamped in black and red, though the red to latter now faded and the backstrip a little browned, lean to spine, lower board with publisher's device stamped in black, a couple of faint red specks to inner margin, very good £450



The author's first published work: 'an exploration of passion and revenge, [...] concerning the illegitimate son of an opera singer' (ODNB). The world of the theatre was a continuing theme of her work; she wrote for the stage as well as performing on it, in both collaborating with her partner Edith Craig (the daughter of Ellen Terry) and with Cicely Hamilton - the three of them joining in the fight for Suffrage, in pursuit of which cause St. John (which became her legal name following conversion to Catholicism in 1912) was arrested in 1909 after setting a pillar box on fire.

Earlier in her career St. John had, following her education at Somerville College, Oxford, been temporary secretary to Lady Randolph Churchill and Winston Churchill.

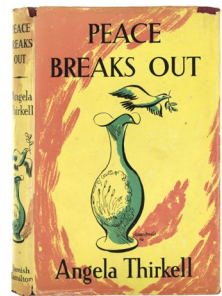
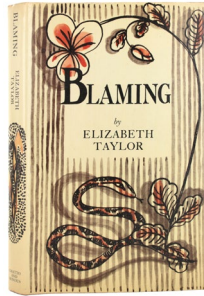
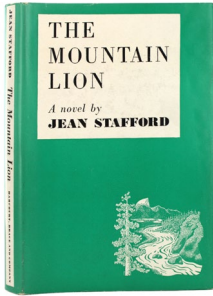
92. **Stafford (Jean)** *The Mountain Lion*.

New York: Harcourt, Brace, [1947,] FIRST EDITION, pp. [viii], 231, 8vo, original dark green cloth, backstrip lettered in gilt, slightly rubbed at bottom corners, dustjacket with minor rubbing at extremities, very good £185

Her second novel, a story of children transplanted from suburban California to rural Colorado, and their adventures at their uncle's ranch.

93. **Taylor (Elizabeth)** *Blaming*.

Chatto & Windus, 1976, FIRST EDITION, pp. 190, crown 8vo, original brown boards, backstrip lettered in gilt, partially against a black ground, top edge a little spotted, flyleaf with a couple of very faint spots, dustjacket by Angelica Garnett, very good £60



94. Thirkell (Angela) **Peace Breaks Out.**

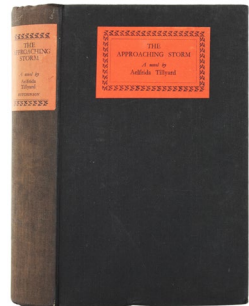
Hamish Hamilton, 1946, FIRST EDITION, faint spot to inner margin of prelims, pp. 280, crown 8vo, original brick-red cloth, backstrip lettered in gilt, touch of rubbing at extremities of cloth and top corners gently knocked, endpapers a little spotted, dustjacket by James Arnold price-clipped, chipped and nicked with gentle fading to backstrip panel, good £35

Signed by the author on the half-title: 'by Angela Thirkell, March 1947'. An immediately post-war novel of Bassetshire.

'A RED REPUBLIC SWAYS ABOVE A STRICKEN ENGLAND'

95. Tillyard (Aelfrida) **The Approaching Storm.**

Hutchinson, [1932,] FIRST EDITION, faint spotting to title-page, recurrent to final advertisement leaves, pp. 287, [40, Publisher's list dated Autumn 1932], crown 8vo, original black cloth, printed red labels to upper board and backstrip, the latter gently faded, minor dink to tail edge of both boards, light spotting to edges and front endpapers, very good £200



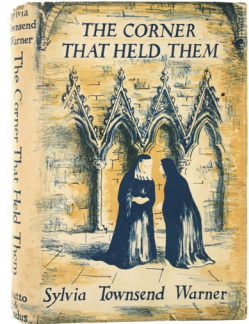
A speculative novel of 'Red' panic, depicting a 'frightful future' where a 'Red Republic sways above a stricken England'.

The author was the elder sister of Cambridge academic, E.M.W. Tillyard, C.S. Lewis's sometime Miltonian sparring-partner; this is the second of her two dystopias, and a scarce work that encapsulates some of the political anxieties between the wars.

Tillyard's biography is characterised by instability, which included belief in her own mystic and psychic capacities.

96. Warner (Sylvia Townsend) **The Corner That Held Them.**

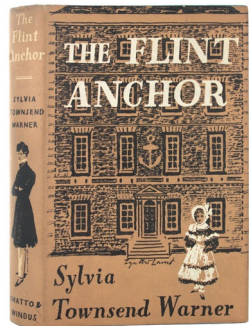
Chatto & Windus, 1948, *FIRST EDITION*, pp. vii, 310, crown 8vo, original green cloth, the backstrip lettered in gilt (partially against a blue ground) and a shade faded, slight lean to spine, top edge a trifle dusty, faint spotting to pastedowns, dustjacket with a design by Pheobe Llewellyn Smith, chipped at head of backstrip panel, splitting to greater part of lower joint-fold, a little nicked at extremities, very good £100



A scarce first edition, a novel of medieval convent life and the author's favourite of her novels - the printed dedication is to her partner, Valentine Ackland.

97. Warner (Sylvia Townsend) **The Flint Anchor.**

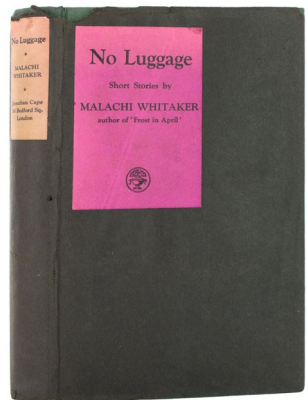
Chatto & Windus, 1954, *FIRST EDITION*, pp. 288, crown 8vo, original blue cloth, backstrip lettered in gilt and slightly sunned through the dustjacket, dustjacket designed by Lynton Lamb, small spot at head of backstrip panel, very good £100



A novel set in the nineteenth-century on the East Anglian coast, where a 'disastrous family man' has a stubborn and 'idolatrous attachment to a daughter whose stupidity hardens into heartlessness'.

98. Whitaker (Malachi) **No Luggage? Stories.**

Jonathan Cape, 1930, *FIRST EDITION*, light spotting to prelims, recurrent to last couple of leaves, pp. 256, crown 8vo, original green cloth, backstrip lettered in gilt, a few spots to top edge, tail edge roughtrimmed, Bradford bookseller ticket at foot of front pastedown, free endpapers very faintly spotted, dustjacket a little chipped at extremities, pink labels to front and backstrip panels, that to latter faded, very good £500



Inscribed by the author on the flyleaf: 'To George G. Hopkinson, with best wishes from Malachi Whitaker, 28th November 1930'. The recipient was, like the author's husband, a Yorkshire textile merchant, and a patron of the arts in the West Riding region.

To George G. Hopkinson
with best wishes from
Malachi Whitaker
28th November 1930

Her second collection of stories, a little more uncommon than its predecessor - presentation copies of her work are seldom encountered.

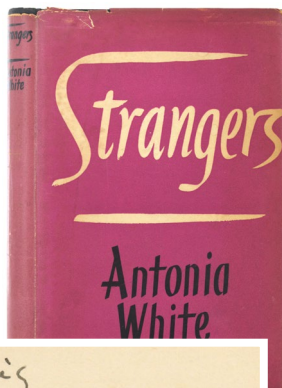
INSCRIBED TO EMILY HOLMES COLEMAN

99. White (Antonia) *Strangers*. [Stories.]

The Harvill Press, 1954, FIRST EDITION, pp. [vi], 159, crown 8vo, original black boards, backstrip lettered in gilt, hint of mustiness to boards, textblock edges a little toned, dustjacket a little browned and chipped with some light spotting to rear panel, very good £450

Inscribed by the author on the flyleaf, to a close friend and fellow author: 'To Emily, with very much love, from Tony, 1954 - Rye'.

The recipient was Emily Coleman, the American author who, as Emily Holmes Coleman, wrote a solitary novel, *The Shutter of Snow* (1930) - based on her experience of postpartum psychosis, following the birth of a son from her first marriage, and confinement in a mental hospital. Mental illness, following a breakdown in 1922, also cast a shadow over White's life and work - represented here by the 1928 story, 'The House of Clouds', drawing on her experience at Bethlem Hospital (also the basis for *Beyond the Glass*, published in the same year as this collection).



To Emily
with very much love
from
Tony

White and Coleman's friendship was an enduring, if necessarily volatile, one; it had been formed in the crucible of Peggy Guggenheim's Hayford Hall in Devon in 1933, where the two of them joined Djuna Barnes, who was there writing *Nightwood* - the novel for which Coleman's status as the

co-dedicatée (alongside Guggenheim), having played a key role in its editing and publication, constitutes a large part of her literary legacy.

Upon their first meeting, Coleman recognised White as a kindred spirit ('like me with the life taken out', as she tartly put it), though their points of commonality were not necessarily positive; in her later diaries, White considered Coleman 'the most loyal person I know'.

DAVID GARNETT'S COPY

100. **Woolf (Virginia) *A Writer's Diary*. Being Extracts from the Diary of Virginia Woolf. Edited by Leonard Woolf.**

The Hogarth Press, 1953, FIRST EDITION, pp. x, 372, 8vo, original orange cloth, backstrip lettered in gilt, small stain at head of lower board, top edge orange with a few spots to fore-edge and free endpapers, armorial bookplate of David Garnett to front pastedown (see below), dustjacket with a design by Vanessa Bell, a little chipped at ends of browned backstrip panel, very good (Kirkpatrick A31a) £375

The copy of author and fellow member of the Bloomsbury Group, David Garnett - mentioned (as 'Bunny') by Woolf in the entry for October 17th, 1922.

