

BARBARA
BAGENAL

AND THE
BLOOMSBURY
GROUP



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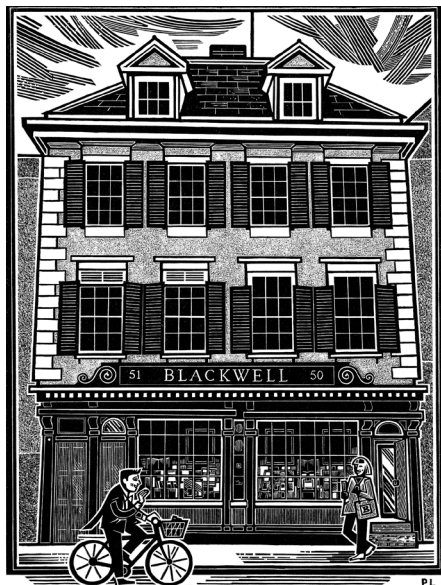
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Barbara Bagenal, at that time Barbara Hiles and in the company of a few of her friends from the Slade (notable among them, Carrington and Mark Gertler), first met Vanessa Bell at one of Lady Ottoline Morrell's Thursday evening parties in Bedford Square – it was her introduction to the circle of friends that we now call the Bloomsbury Group, and she soon became involved in the principal activities through which they began to establish themselves as a major cultural force, including being the first apprentice of the Woolfs at the Hogarth Press, where she helped with the printing of Katherine Mansfield's *Prelude*, and assisting Roger Fry at the Omega Workshops.

In Lady Ottoline's memoirs she is singled out for mention as a 'nice springing and gay girl' (similarly, Virginia Woolf observed that she 'twinkles rosily'), and her personality and looks made an impression. She was one of the 'cropheads', as Virginia called them, whose style and manners contrasted with those of the slightly older members – drawing both admiration (for their vivaciousness and independence) and, inevitably, stinging remarks. Her involvements among the group were also amorous; briefly in the case of John Maynard Keynes and David Garnett, though her friendship with both was enduring, and more lastingly with Saxon Sydney-Turner, whose love for her, not unreciprocated, preceded and survived her marriage to Nicholas Bagenal, and later Clive Bell – to whom she was a 'devoted companion' (ODNB) in the last decades of his life, travelling with him in France and Italy, sometimes in the company of Vanessa Bell, Duncan Grant, David Garnett, et al.

All of these activities and relationships are represented in her library, appearing on the market for the first time here: from early publications of the Omega Workshops and the Hogarth Press – including the book for which she helped to set the type – to later histories of the group, some with her contributions and annotations; most bear her ownership inscription, some are inscribed to her – including from Lytton Strachey, to whom her friendship with Carrington brought her close, Clive Bell, and Picasso, whom she met and befriended whilst travelling with the latter; Bagenal's assiduousness in setting down *ex dono* inscriptions provides a revealing record, that field dominated by Saxon Sydney-Turner but also with recurrent examples from J.M. Keynes and Clive Bell (a solitary one from her husband). There are letters (to Nicholas Bagenal) from both Virginia and Leonard Woolf, as well as a postcard from Duncan Grant to Barbara Bagenal and Clive Bell.

Having outlived all of those friends, she became an important and generous source of information for scholars, providing recollections and photographs, and drawing on decades of memories of her experiences among some of the towering intellectual figures of British cultural life in the first half of the twentieth-century. These books are themselves a record of that life: Barbara Bagenal and the Bloomsbury Group.

FAMILY COPY

1. Bagenal (Hope) *The Months of the Year in Hertfordshire*. A Sonnet Sequence. Hertford: Stephen Austin & Sons, [1932,] FIRST EDITION, light spotting to title-page, a few faint spots further in, pp. [14], crown 8vo, original sewn marbled wrappers with printed label to front, the stitching broken, fair condition **£70**

A scarce book of poems by the architect, offering a record of the year in his home county - Cambridge and East Anglia only on LibraryHub. The author was the brother of Nicholas Bagenal (to whom it perhaps originally belonged).

2. Beerbohm (Max) *The Poet's Corner*. With an Introduction by John Rothenstein. King Penguin, 1943, FIRST EDITION, illustrations by Max Beerbohm, including 23 colour-printed plates, pp. 16 + Plates, foolscap 8vo, original boards with Beerbohm illustration, some light handling, a little chipped at head of backstrip and joints, fair **£40**
With the ownership inscription of Barbara Bagenal (née Hiles) to the flyleaf; though the poets caricatured by Beerbohm in this work are of an earlier era, Bagenal herself owned his painting of Roger Fry and Clive Bell.

3. Bell (Clive) *Pot-Boilers*. Chatto & Windus, 1918, FIRST EDITION, some spotting, mostly at either end of text, pp. viii, 260, [3] crown 8vo, original green cloth, backstrip with printed label slightly browned at head, slight mottling to leading-edge of lower board, top edge green and a little dusty, other edges untrimmed, these and endpapers spotted, dustjacket faintly spotted and a little tatty, good **£180**

*The flyleaf has the ex dono inscription: 'Barbara Bagenal, from Clive, 1963'.
A collection of essays, largely literary with a few on art.*

4. Bell (Clive) *Since Cézanne*. Chatto & Windus, 1922, FIRST EDITION, frontispiece and 7 plates, light spotting, pp. viii, 230, crown 8vo, original blue cloth, the backstrip faded with printed label rubbed (spare label tipped at rear), light wear, splitting to lower hinge, sound **£70**

*The flyleaf has the ex dono inscription: 'Barbara, from Clive, 1964'.
A collection of essays on art, including an assessment of Duncan Grant.*

LYTTON STRACHEY'S COPY

5. Bell (Clive) *The Legend of Monte della Sibilla*, or *Le Paradis de la Reine Sibille*. Hogarth Press, 1923, FIRST EDITION, frontispiece and head- and tail-piece illustrations by Duncan Grant, some very faint spots, pp. 25, royal 8vo, original white boards, the upper board with a design by Duncan Grant printed in black, a few small marks and some light wear, including a little splitting to surface paper at head of backstrip, slight bump to top corner of upper board, the front pastedown with the bookplate of Lytton Strachey (see below), ownership inscription of Barbara Bagenal to facing flyleaf (see also below), edges and endpapers very lightly spotted, dustjacket a little browned and chipped, with Bagenal's note regarding provenance to front flap, good (Woolmer 27) **£2,500**

The copy of the author's friend, Lytton Strachey, with his bookplate (a design by Carrington) to the front pastedown - a superb Bloomsbury Group association. The subsequent association with artist Barbara Bagenal provides further links to both Bell and Carrington. Her note records that it was given to her by John Russell (the art critic, one presumes) in 1968.

6. Bell (Clive) *The Legend of Monte della Sibilla*, or Le Paradis de la Reine Sibille.

Hogarth Press, 1923, FIRST EDITION, frontispiece and head- and tail-piece illustrations by Duncan Grant, pp. 25, royal 8vo, original white boards, the upper board with a design by Duncan Grant printed in black, lacking the backstrip and a little browned and worn, edges untrimmed, contemporary ownership inscription of Barbara Bagenal (see below), poor (Woolmer 27) **£300**

Barbara Bagenal's ex dono inscription records this copy as the gift of 'SST' (i.e., Saxon Sydney-Turner). One of 400 copies handprinted by the Woolfs.

INSCRIBED TO HIS 'DEVOTED COMPANION'

7. Bell (Clive) *Landmarks in Nineteenth-Century Painting*. Chatto & Windus, 1927, FIRST EDITION, frontispiece and 19 plates with monochrome reproductions of various works, one or two faint spots, pp. xv, 214, 8vo, original terracotta cloth, backstrip lettered in brown and a little faded, edges spotted with tail edge roughtrimmed, good **£285**

A scarce book, this copy inscribed by the author on the flyleaf: 'Barbara, from Clive'.

8. Bell (Clive) *Proust*. Leonard & Virginia Woolf at The Hogarth Press, 1928, FIRST EDITION, some light foxing, pp. 89, foolscap 8vo, original red cloth patterned in black, backstrip with printed label (faded), lean to spine, top edge red, spotting to edges and endpapers, later ownership inscription of Barbara Bagenal (ex dono the author, see below), good (Woolmer 156) **£100**

Bagenal records this as a gift 'from Clive' in 1964.

INSCRIBED BY THE AUTHOR WITH HIS CORRECTIONS

9. Bell (Clive) *An Account of French Painting*. With 32 Illustrations. Chatto & Windus, 1931 FIRST EDITION, some light spotting adjacent to plates, a handful of corrections in pencil by the author, pp. 220, crown 8vo, original oatmeal cloth, backstrip lettered in brown and a little browned with a couple of spots at head, top edge brown, other edges spotted, endpapers spotted, numerous clippings laid in along with a sheet of manuscript notes, dustjacket chipped, good **£350**

Inscribed by the author on the flyleaf: 'For Barbara from Clive'.

Bell's corrections to the text are not substantial; they improve word usage in a couple of instances, and correct a few small errors.

10. Bell (Clive, Subject) [Exhibition catalogue, cover title:] *Clive Bell at Charleston*. Paintings by Duncan Grant, Vanessa Bell, Quentin Bell, Roger Fry, Angelica Garnett. Gallery Edward Havane, May 24th-June 30th 1972, 4 monochrome reproductions of work from the exhibition, pp. [9], 8vo, original stapled wrappers, a few faint spots to borders, very good **£40**

Without mark of ownership; Bagenal heads the list of acknowledgements on the inside front-cover.

INSCRIBED 'POUR MONSIEUR CLIVE BELL'

11. (Bell.) CHASELOUP LAUBAT (F. de) *La Saintonge Romane*, avec trois croquis et vingt-six photographies de l'auteur, et une carte, spécialement établie, de Charles Connoué. La Rochelle: Jean Foucher, 1954, 58/100 COPIES 'réservés "Aux amis de la Librairie Pijollet"', folded map at rear a little torn at one fold and with a number of

locations circled in red or black ink (one marked 'No'), see below, pp. 21 + XXVI [Plates], [1], crown 8vo, original red wrappers, a little knocked at bottom corner, slightly faded to backstrip and borders, good **£150**

With a long inscription on the flyleaf, the identity of the giver obscure, 'Pour Monsieur Clive Bell, en souvenir d'une charmante rencontre...'

The book subsequently came into the collection of Barbara Bagenal, with whom Bell travelled around France and Italy in the last twenty years of his life. The notes to the map aren't extensive enough to confidently attribute, but evince the couple's interest in pursuing the architectural subject of this work.

12. Bell (Julian) Julian Bell: Essays, Poems, Letters. Edited by Quentin Bell, with Contributions by J.M. Keynes, David Garnett, Charles Mauron, C. Day Lewis and E.M. Forster. The Hogarth Press, 1938, FIRST EDITION, frontispiece and 5 further photographs of Bell, light spotting to opening leaves, pp. xi, 396, 8vo, original turquoise cloth, backstrip lettered in gilt, rubbed and a little worn at ends, light overall soiling with a few marks, endpapers spotted, contemporary ownership inscription and address-label of Barbara Bagenal to flyleaf, fair condition (Woolmer 426) **£185**

A volume commemorating the son of Clive and Vanessa Bell, who had died in shellfire whilst fighting General Franco in the Spanish Civil War. It includes his poetry, along with unpublished essays and letters - two of which replied to by Forster and Day Lewis respectively - as well as tributes to him. One of 1,200 copies (half of which pulped).

13. Bell (Quentin) On Human Finery. The Hogarth Press, 1947, FIRST EDITION, colour frontispiece and three colour plates, 12 further monochrome plates, pp. 134, 8vo, original pale blue cloth, backstrip lettered in gilt, cloth faintly spotted, top corners slightly pushed, top edge pink, other edges toned, faint partial browning to free endpapers, the flyleaf with ownership inscription of Barbara Bagenal, dustjacket a little tatty with backstrip panel sunned and a few spots, good **£100**

Bagenal's copy of a book by the son of her partner in later years - a work on fashion.

14. Bell (Quentin) Roger Fry. An Inaugural Lecture. Leeds University Press, 1964, FIRST EDITION, a few small spots to borders, pp. 20, crown 8vo, original green stapled wrappers, lightly spotted, good **£60**

EARLY BLOOMSBURY GROUP, WITH A KEY TO THE CONTRIBUTORS

15. (Bloomsbury Group.) [WOOLF (Leonard), Lytton Strachey, Clive Bell, Saxon Sydney-Turner (Contributors)] Euphrosyne. A Collection of Verse. Cambridge: Elijah Johnson, 1905, FIRST EDITION, light spotting, crease to top corner of title-page, title-page with ownership inscription of Barbara Bagenal (see below), with her note about having bought in Cambridge in March 1924, pp. 90, 8vo, original grey wrappers, the front wrapper off, the backstrip lacking (a gnarled portion of it laid in), poor condition **£4,000**
A scarce volume of undergraduate verse, its principal contributors being the Trinity College friends Clive Bell, Leonard Woolf, Lytton Strachey, and Saxon Sydney-Turner; considered to be 'the first book of Bloomsbury' (Rosenbaum, p. 61ff) - or part of the prehistory of the group, notable as the only volume in which its members collaborated on an anthology of their own work, though all of the verse is contributed anonymously. Barbara Bagenal identifies the majority of contributors on the Contents pages, two of whom (Bell and Sydney-Turner she had long relationships with): she attributes four of the poems to Leonard Woolf, thirteen to Clive Bell, three to Strachey, sixteen to Sydney-Turner, leaving seven without

attribution - these believed to be the work of Walter Lamb. Of the contributors, only Clive Bell continued to publish as a poet into maturity.

16. (Bloomsbury Group.) GADD (David) *The Loving Friends*. A Portrait of Bloomsbury. The Hogarth Press, 1974, FIRST EDITION, 7 plates showing various monochrome photographs, the List of Illustrations with pencilled corrections by Barbara Bagenal (see below), further corrections by her to pp. 86 & 118, erratum slip tipped to Contents page, one or two light handling marks, pp. xiv, 209, crown 8vo, original dark blue boards, backstrip lettered in gilt, a couple of faint marks, a few spots to edges, contemporary ownership inscription and address-sticker of Barbara Bagenal to flyleaf (see below), dustjacket with gently faded backstrip panel, very good **£50**

Bagenal is mentioned recurrently in the text, as well as in the Acknowledgements on account of being among those who have loaned photographs for Gadd's account - but she corrects the attribution of a couple of these, as well as taking issue with a couple of details in the text, being understandably wounded by the uncorroborated assertion that 'some of her friends found her unfailing solicitude irritating', and recollecting that her sharing a bed with Carrington and David Garnett took place 'on the floor in the sitting room' rather than in an upstairs bedroom.

A MEMBER OF THE CIRCLE'S COPY

17. (Bloomsbury Group.) SHONE (Richard) *Bloomsbury Portraits*. Vanessa Bell, Duncan Grant, and their circle. Phaidon, 1976, FIRST EDITION, frontispiece and 8 colour-printed plates, with 161 monochrome illustrations, pp. 272, 4to, original boards illustrated with pattern based on a Duncan Grant design, a touch rubbed at extremities, dustjacket, gentle fading to backstrip panel and borders, a little nicked, very good **£100**

Bagenal is cited numerous times in the text, which quotes her recollections of her early collaborations with the Group; she is listed in the Index as Barbara Hiles, but in the Acknowledgements under her married name. Her ownership inscription to the flyleaf records this copy as the gift of Ralph Silver of BBC Radio Brighton - the typed letter from the same, from 1980 and asking if she might be interviewed 'about some of your recollections of Virginia Woolf, the Hogarth Press and Rodmell', clarifies that Roger Silver is the correct name.

18. (Bloomsbury Group.) [Exhibition catalogue:] *The Bloomsbury Group, The Word and The Image VII*. The National Book League and The Hogarth Press, 1976, 20 monochrome plates, pp. 38, 4to, original buff wrappers with a Vanesa Bell design printed in dark brown, stain at head of rear, contemporary ownership inscription of Barbara Bagenal (see below), good **£80**

Bagenal records her attendance at the Private View on April 20th. She is listed as the owner of five of the artworks exhibited.

19. Brennan (Gerald) *South from Granada*. Hamish Hamilton, 1957, FIRST EDITION, frontispiece and 12 monochrome photographic plates, pp. xiv, 282, crown 8vo, original red cloth, backstrip lettered in silver, slight lean to spine, corners of upper board a little knocked, a few faint spots to edges, contemporary ownership inscription of Barbara Bagenal to flyleaf (see below), free endpapers with a strip of browning, dustjacket with a design by Patricia Davey, very good **£150**

His account of the 'primitive mountain village', Yegen (blurb); Bagenal was a close friend of Carrington, Brennan's lover.

20. Brennan (Gerald) *A Life of One's Own*. Childhood and Youth. Illustrated. Hamish Hamilton, 1962, FIRST EDITION, a few faint spots to fore-margin of prelims and occasionally to pages throughout, pp. [xii], 244, crown 8vo, original brown boards, backstrip lettered in gilt, a few small spots to edges, dustjacket with a couple of tiny nicks and a few spots to margins of rear panel, very good **£60**

WITH AN ADDITION TO THE INDEX

21. Brennan (Gerald) *Personal Record, 1920-1972*. Jonathan Cape, 1974, FIRST EDITION, pp. 381, 8vo, original green cloth, backstrip lettered in gilt, top edge green and a little dusty, dustjacket slightly nicked and rubbed, very good **£85**

Though without mark of ownership, Bagenal has added herself to the Index in respect of her mention on p. 91 - as 'the tenacious Barbara Bagenal'.

SLADE ASSOCIATION

22. Carrington (Noel) *Carrington: Paintings, Drawings and Decorations*. Foreword by Sir John Rothenstein. Oxford: Oxford Polytechnic Press, 1978, FIRST EDITION, 209/1,000 COPIES, frontispiece and photographs to the text, 39 plates reproducing the work of Dora Carrington (8 of these in colour), small mark at foot of pp. 84-5, pencil note identifying subject in one portrait (see below), pp. 95, 4to, original brown cloth, lettered in gilt to backstrip and upper board, a few faint spots to top edge, contemporary ownership inscription and address-sticker of Barbara Bagenal to flyleaf (see below), dustjacket, very good **£100**

In her note on p. 83, Bagenal - who is pictured with Carrington and Dorothy Brett on p. 21 - identifies the 'Slade Student in Fancy Dress' as Sylvia Meyer.

A GIFT FROM CARRINGTON

23. (Carrington.) [GERARD (John)] *Gerard's Herball*. The Essence thereof distilled by Marcus Woodward, from the Edition of Th. Johnson, 1636. Gerald Howe, 1927, portrait on title and 114 woodcuts in the text, occasional very faint spots pp. xix, 303, 4to, original green buckram, vignette to upper board stamped in gilt, backstrip lettered in gilt and faded with nick at head, corners a little bumped, t.e.g., others gently toned with some very faint spotting to endpapers, contemporary ownership inscription of Barbara Bagenal (recording this as a Christmas gift from Carrington, see below), hand-coloured botanical illustration from another work laid in, good **£300**

Bagenal records this as a gift from Carrington - her friend from the Slade. Bagenal's husband, Nicholas Beauchamp Bagenal, was a horticulturalist (referred to as 'the fruit grower' by Virginia Woolf in her correspondence).

INSCRIBED WITH A LETTER

24. Clark (Kenneth) *Civilisation*. A Personal View. British Broadcasting Corporation (BBC) and John Murray, 1969, FIRST EDITION, 286 plates (of which 48 colour-printed), a couple of spots to prelims, pp. xviii, 359, 4to, original red cloth, backstrip lettered in gilt against a brown ground and slightly nicked at head, contemporary ownership inscription of Barbara Bagenal to the flyleaf (see below), clipped reviews laid in, dustjacket a little rubbed at extremities, very good **£500**

Inscribed by the author on the title-page: 'Barbara, with love from Kenneth Clark'. Taped to the front pastedown is a later typed letter from Clark to Bagenal referring to photographs taken 'in the Sutherlans' [sic] villa near Mentone', which have given him 'much nostalgic pleasure'. He expresses his regret at her having to move from Rye - reflecting that 'growing old is no joke'.

ROGER SENHOUSE TO CLIVE BELL

25. Douglas (Norman) *An Almanac*. Decorated by Enid Marx. Chatto & Windus, 1945, FIRST TRADE EDITION, title-page printed in black and terracotta with floral border, 12 headpieces in terracotta, spot to margin of title-page, pp. [iv], 83, 8vo, original yellow cloth, gilt-lettered backstrip, dustjacket repeating Marx decoration to front panel, backstrip panel slightly browned, slightly nicked with some very faint dustsoiling, very good (Woolf A37b) **£200**

With a notable gift inscription on the flyleaf: 'Clive Bell, on his eightieth birthday, in veneration & friendship, from Roger, 15.9.61, "nil actum credens, dum quid superesset agendum", see 15 Sept: certum est quia impossibile est'. Both were members of the Bloomsbury Group, Senhouse latterly the partner of Lytton Strachey - with whom he made a pilgrimage to see Douglas in 1928.

A GIFT FROM CLIVE BELL

26. Durrell (Gerald) *My Family and Other Animals*. [Third printing.] Rupert Hart-Davis, 1956, pp. 256, 8vo, original green boards, backstrip lettered in silver and a little faded at tips, slight lean to spine, bottom corners a little knocked, dustjacket a little nicked and chipped, good **£80**

Bagenal's ex dono inscription records this as the gift of 'C.B.' (i.e., Clive Bell).

27. Forster (E.M.) *Anonymity*. An Enquiry [Hogarth Essays, XII.] Hogarth Press, 1925, FIRST EDITION, pp. 23, crown 8vo, original illustrated boards with a Vanessa Bell design to front, a little browned and marked with some wear to fore-edge and loss to surface paper along backstrip, a little splitting to upper joint but secure, endpapers spotted, flyleaf with the ownership inscription of Barbara Bagenal, poor (Woolmer 61; Kirkpatrick A11(1)) **£75**

One of 2,000 copies.

28. Forster (E.M.) *Abinger Harvest*. Edward Arnold, 1936, FIRST EDITION, first issue with pages 277-82 in uncanceled state, a few spots, pp. viii, 351, 8vo, original dark blue cloth, backstrip lettered in gilt with a little wear at ends, extremities a little rubbed, a few light marks to cloth, top edge blue, a few spots to edges, free endpapers browned, flyleaf with contemporary ex dono inscription of Barbara Bagenal (see below), good (Kirkpatrick A18a) **£70**

Bagenal's ex dono inscription records this as the gift of 'SST' (i.e., Saxon Sydney-Turner).

The first issue, with the article 'A Flood in the Office' present. The inclusion of the article brought about a libel action; publisher's unsold copies and those returned by booksellers were re-issued with the offending material removed and a cancel inserted.

INSCRIBED BY THE AUTHOR

29. Forster (E.M.) *Virginia Woolf*. The Rede Lecture, 1941. Cambridge: University Press, 1942, FIRST EDITION, light spotting at either end of text, pp. 28, foolscap 8vo, original cream wrappers printed in lilac, spotted, the backstrip a little browned and with

an inch loss at foot, spine slightly cocked, endpapers spotted, contemporary ownership inscription of Barbara Bagenal (see below, recording it as gift of S.S.T., i.e. Saxon Sydney-Turner), good (Kirkpatrick A24a) **£225**

Inscribed by the author on the front flap: 'From E.M.F., 12-5-42' - this slightly precedes its publication date (which Kirkpatrick lists as the 22nd of that month). The ex dono inscription, recording it as a gift between fellow members of the Bloomsbury Group, Saxon Sydney-Turner and the artist Barbara Bagenal (née Hiles), suggests that it was probably originally presented by the author to the former.

30. Forster (E.M.) Virginia Woolf. The Rede Lecture, 1941. Cambridge: University Press, 1942, FIRST EDITION, a couple of small spots, pp. 28, foolscap 8vo, original cream wrappers printed in lilac, a few spots, small waterstain to bottom corner of front, chipped at backstrip ends and split along lower joint, the backstrip a little browned and with an inch loss at foot, spine slightly cocked, endpapers spotted, contemporary ownership inscription of Barbara Bagenal to front flap (see below, recording it as gift of Saxon S.T., i.e. Saxon Sydney-Turner), good (Kirkpatrick A24a) **£70**

Bagenal's ex dono inscription records this as the gift of 'SST' (i.e., Saxon Sydney-Turner) on 29th May (a week after publication) - though he seems to have duplicated his gift (see above), or she has mis-recorded.

31. Forster (E.M.) Marianne Thornton, 1797-1887. A Domestic Biography. Edward Arnold, 1956, FIRST EDITION, frontispiece portrait of subject by George Richmond, and 15 further plates, pp. 301, 8vo, original mid blue cloth, backstrip lettered in gilt, edges and endpapers browned, top edge dusty, gift inscription to flyleaf (see below), dustjacket, backstrip panel very gently faded and with tiny nicks at head, very good (Kirkpatrick A34a) **£75**

Forster's biography of his great-aunt.

The contemporary inscription ('H.M.B. from A.M.B.') records it as a gift to Michael Bagenal, the son of Bloomsbury Group members Nicholas and Barbara Bagenal (née Hiles), from his wife Alison.

32. Forster (E.M.) Maurice. A Novel. Edward Arnold, 1971, FIRST EDITION, pp. xi, 241, crown 8vo, original black cloth, backstrip lettered in gilt, top edge pink, ownership inscription of Barbara Bagenal, dustjacket slightly rubbed to extremities with the laminate lifting a little, very good **£60**

33. Fry (Roger E.) Giovanni Bellini. At the Sign of the Unicorn, 1899, FIRST EDITION, 23 monochrome plates at rear, one or two small spots to borders of these with some light spotting at either end of textblock, pp. [viii], 48 + Plates, 4to, original quarter white cloth with blue boards, browned, particularly to backstrip, this and upper board lettered in black, some wear and a few small marks, endpapers browned, contemporary gift inscription to flyleaf, the rear pastedown with bookseller ticket at foot, good **£40**

His first book - this copy latterly in the collection of Barbara Bagenal (née Hiles) but without record of this latter provenance.

34. Fry (Roger) Transformations. Critical and Speculative Essays on Art. Chatto & Windus, 1926, FIRST EDITION, frontispiece and a further 35 plates, further illustrations to the text, pp. viii, 230, 4to, original quarter white cloth with grey boards,

lacking most of the backstrip (a couple of inches remain at foot), wear to boards, faint spotting to edges, contemporary ownership inscription of Barbara Bagenal, poor **£65**

35. Fry (Roger) Cézanne. A Study of his Development. Leonard & Virginia Woolf at The Hogarth Press, 1927, FIRST EDITION, 54 illustrations on 40 plates, pp. [viii], 88 + plates, 4to, original quarter pale grey cloth, backstrip lettered in dark blue with a touch of wear at tips, white boards with a still life in dark blue on the front cover by Fry in imitation of Cézanne, lightly toned and rubbed to borders with a little wear at corners, free endpapers browned and a little spotted, flyleaf with contemporary ownership inscription of Barbara Bagenal, clippings laid in, good (Woolmer 120) **£200**
One of 1,200 copies.

36. Fry (Roger) Characteristics of French Art. Chatto & Windus, 1932, FIRST EDITION, 78 plates, some slight spotting, pp. xi, 149, 4to, original blue cloth, backstrip lettered in gilt and faintly sunned, edges spotted, contemporary ownership inscription of Barbara Bagenal to flyleaf, Clipping of Desmond MacCarthy's tribute to Fry in New Statesman laid in, good **£55**

SAXON SYDNEY-TURNER'S COPY

37. Fry (Roger) Reflections on British Painting. Faber and Faber, 1934, FIRST EDITION, 66 illustrations across 40 plates, pp. 148, crown 8vo, original brown cloth, backstrip lettered in gilt, a little rubbed with some light wear and a few small marks, good **£95**
His friend, Saxon Sydney-Turner's copy, with his ownership inscription to the flyleaf - both were Cambridge Apostles and then members of the Bloomsbury Group.

38. Fry (Roger) Last Lectures....with an Introduction by Kenneth Clark. Cambridge: At the University Press, 1939, FIRST EDITION, 346 illustrations, pp. xxix, 370, 4to, original blue cloth, backstrip lettered in gilt and a little faded, a few marks to lower board, edges a little spotted, flyleaf with contemporary ownership inscription of Barbara Bagenal (see below), good **£60**
With Barbara Bagenal's ex dono inscription recording this copy as the gift of 'SST' (i.e., Saxon Sydney-Turner).

39. Fry (Roger) Letters of... Volumes One & Two [Complete.] Edited, with an Introduction by Denys Sutton. Chatto & Windus, 1972, FIRST EDITIONS, plates and illustrations to the text, pencil note at head of letter on p. 546 (this by Barbara Bagenal, see below), pp. xviii, 366; viii, [1], 367-787, 8vo, original maroon leatherette, backstrips lettered in gilt, top edges dusty and a little spotted, each flyleaf with the contemporary ownership inscription and address-label of Barbara Bagenal (see below), dustjackets with designs by Duncan Grant and Fry respectively, slightly nicked at head of faded backstrip panels, very good **£80**
Though not mentioned in the letters, Bagenal is cited as the source of the letter to Mrs. Oswald Sickert included in the second volume - at the head of which she has noted the name 'Bessie' (presumably how the recipient was addressed).

40. Fry (Roger, Artist) [Exhibition catalogue:] *Vision and design*. The life, work and influence of Roger Fry, 1866-1934. [Introduction by Quentin Bell.] Nottingham: Arts Council and University of Nottingham, 1966, colour-printed frontispiece and 16 monochrome plates with various reproductions, pp. 32 + Plates, 4to, original green stapled wrappers, a little faded around the spine with a couple of small marks, contemporary ownership inscription of Barbara Bagenal (see below), related clippings laid in, good **£60**

Bagenal is the owner of two of the paintings in the exhibition: Fry's portrait of Clive Bell, and Max Beerbohm's caricature of Bell and Fry together. Laid in is her invitation to the private view, this stamped 'Lender's Card', ensuring her free admission throughout the course of the exhibition.

41. (Fry.) SPALDING (Frances) *Roger Fry: Art and Life*. Paul Elek, Granada Publishing, 1980, FIRST EDITION, close to 100 illustrations, pp. xvi, 304, royal 8vo, original tan boards, backstrip lettered in gilt, a few faint spots to edges, dustjacket price-clipped and faded to backstrip panel, very good **£65**

Inscribed by the author on the flyleaf: 'To Barbara Bagenal, with best wishes, Frances Spalding'. The recipient is thanked in the Acknowledgements.

42. Garnett (David) *The Old Dovecote and other Stories*. [Woburn Books, no. 8] Elkin Mathews & Marrot, 1928, FIRST EDITION, 351/500 COPIES (from an edition of 530 copies) signed by the author, a few small spots, pp. 27, crown 8vo, original grey boards with the series design printed in red, a little spotted to board-edges, edges untrimmed and lightly spotted, ownership inscription of Barbara Bagenal to flyleaf, dustjacket browned and tatty, good **£80**

43. Garnett (David) *A Terrible Day*, with a Frontispiece by Duncan Grant and a Foreword by H.E. Bates [Furnival Books, No.9.] Joiner & Steele (replacing William Jackson, see below), 1932, 193/500 COPIES (from an edition of 550 copies) signed by the author, tipped-in slip to title-page updating publisher information, pp. 37, 8vo, original tan buckram, lettered in gilt to upper board and backstrip, mottled browning overall, gentle rubbing at extremities, t.e.g. others untrimmed, faintest of spotting to free endpapers, the flyleaf with the ownership inscription of Barbara Bagenal (see below), recording it as the gift of 'R.S.' [i.e., Roger Senhouse], good **£160**

The ex dono inscription records it as the gift of fellow Bloomsbury Group member, Roger Senhouse - whose acquaintance with Bagenal likely based on their mutual friendship with Lytton Strachey.

44. Garnett (David) *Pocahontas or, The Nonpareil of Virginia*. Chatto & Windus, 1933, FIRST EDITION, frontispiece, folded map to rear pastedown, a few spots to prelims, recurrent at rear, pp. vii, 349, 8vo, original purple cloth patterned in black, backstrip lettered in gilt and faded with a little fading to board edges, lean to spine and some loss of cloth at head of backstrip, top edge purple and dusty, other edges spotted with tail edge roughtrimmed, contemporary ownership inscription of Barbara Bagenal (see below), poor **£60**

Bagenal records this book as the gift of 'J.M.' - likely Keynes, from whom other books in her library derived.

45. Garnett (David) *Beany-Eye*. Chatto & Windus, 1935, FIRST EDITION, light foxing, pp. [viii], 119, crown 8vo, original patterned pink and black cloth, backstrip lettered in gilt, lean to spine, light creasing to boards, top edge pink and a little dusty, dustjacket by Trekkie Ritchie, backstrip panel browned, a little chipped and lightly soiled, a few nicks, contemporary ownership inscription of Barbara Bagenal, good **£85**

46. Garnett (David) *Aspects of Love*. Chatto & Windus, 1955, FIRST EDITION, pp. 176, crown 8vo, original green boards, backstrip lettered in gilt and slightly faded at tips, slight lean to spine, top edge dusty, a couple of spots to fore-edge, contemporary ownership inscription of Barbara Bagenal, dustjacket with a design by Angelica Garnett (also the book's dedicatee), browned backstrip panel and a little nicked and chipped at extremities, very good **£70**

'FROM BUNNY'

47. Garnett (David) *Uterior Motives*. Longmans, 1966, FIRST EDITION, pp. [iv], 188, crown 8vo, original green boards, backstrip lettered in gilt and slightly faded, edges spotted, contemporary ownership inscription of Barbara Bagenal (see below), dustjacket with some fading to backstrip panel, very good **£60**

Bagenal records this as the gift of the author ('from Bunny') and with the publisher's compliments slips corroborating it having been 'Sent at author's request'.

48. Garnett (David) *Great Friends*. Portraits of seventeen writers. Macmillan, 1979, FIRST EDITION, illustrations being portraits of those discussed (many photographic), a few faint spots to prelims and to Index pages at rear, pp. 240, royal 8vo, original brown cloth-effect boards, backstrip lettered in gilt, a few tiny spots to edges, contemporary ownership inscription of Barbara Bagenal (see below), a couple of clipped reviews loosely inserted, dustjacket, very good **£50**

Bagenal records this as the gift of the author's son, Richard Garnett. She is mentioned a few times in the section on Lytton Strachey, and the photograph of him reading Gibbon to Carrington is credited to her. Laid in is her transcription of an H.S. Fritsch poem on age.

49. Garnett (Edward) *An Imaged World*. Poems in Prose. With Five Drawings by William Hyde. J.M. Dent, 1894, FIRST EDITION, frontispiece and 4 plates by Hyde, border designs and other decorations, title-page printed in black and red, one or two spots or handling marks to borders, pp. xii, 120, crown 8vo, original pink cloth, the backstrip and upper board with an elaborate border design and lettering in gilt, a touch of wear at backstrip ends, faint spotting to cloth, a few small marks to upper board, t.e.g. and a little dusty, other edges toned, the flyleaf a cancel, this with ownership inscription of Barbara Bagenal, a few small spots to endpapers, good **£150**

Bagenal was a friend of the author's son, David Garnett. His first book, uncommon - published in the same year as Conrad's debut, 'Almayer's Folly', which Garnett accepted for publication (his role in Conrad's career constituting 'perhaps his greatest contribution to literature', ODNB).

50. Gertler (Mark) *Selected Letters*. Edited by Noel Carrington. With an Introduction on his Work as an Artist by Quentin Bell. Rupert Hart-Davis, 1965, FIRST EDITION, 24 plates and a further illustration to the text, a few small spots, pp. 271, 8vo, original dark brown boards, backstrip lettered in gilt, top edge purple, others spotted, ownership

inscription of Barbara Bagenal, free endpapers browned, tape shadows to endpapers, dustjacket sometime taped to endpapers, a little frayed around head, good **£70**
Bagenal is mentioned recurrently in Gertler's letters, and acknowledged by the Editor as a source of information for this book, this copy being sent to her by Richard Garnett at the publisher - as evinced by her inscription and the laid in letter from the same, on Hart-Davis headed-paper (rather spotted), expressing his shock that Noel Carrington had not sent a copy himself and arranging for the return of her photographs included in the book.
Clipped reviews of this book, and a postcard to Bagenal (from 'Biddy', thanking her for 'Bloomsbury booties') are laid in.

ORIGINAL GRANT SKETCH LAID IN, THE BOOK EX DONO J.M. KEYNES
51. (Grant.) FRY (Roger) Duncan Grant. [Living Painters series.] Leonard & Virginia Woolf at The Hogarth Press, 1923, FIRST EDITION, 24 plates, each with a monochrome reproduction of Duncan Grant's work printed on coated paper and with captioned interleaves, pp. xii, + Plates, 4to, original quarter cream cloth, white boards, the upper board with a design by the artist printed in black, backstrip with printed label, a little wear at backstrip ends, the boards browned with wear at corners, a few spots to edges and endpapers, contemporary ownership inscription of Barbara Bagenal (recording it as the gift of 'J.M.K. [Keynes], see below), good (Woolmer 31) **£2,000**
Laid in is an invitation to the opening of an exhibition, 'Design at Work', at Burlington House - addressed to Duncan Grant, and with his original sketch to the verso, in black and blue ink, of a female nude sat under a tree.
Bagenal's ex dono inscription records it as the gift of 'JMK' (i.e., John Maynard Keynes).
The scarce first edition of this work, one of at most 400 copies - the majority of the initial print-run of 1,000 copies were bound in 1930 with a cancel title-page calling it a 'New Edition'. The inaugural (but only) volume in a series.

52. Grant (Duncan) [Exhibition Catalogue:] **Duncan Grant, a retrospective exhibition.** [Introduction by Alan Clutton-Brock.] The Tate Gallery, 1959, FIRST EDITION, 6 monochrome plates, a few annotations in ink or pencil (see below), pp. [28], 8vo, original stapled wrappers, lightly spotted, ownership inscription of Barbara Bagenal to front (see below), two clippings of the same Daily Telegraph review laid in, very good **£80**
Bagenal's ownership inscription records her attendance at the Private View of this exhibition on Monday 11th May. Her notes to the catalogue include the update that a 1913 portrait of Lytton Strachey, lent by Clive Bell, now belongs to her and that a painting of the kitchen at Charleston dated to 1914 must be 'later than 1915'.

53. Grant (Duncan, Artist) [Exhibition catalogue:] **Duncan Grant and his World.** An Exhibition - November 1964. Wildenstein, [1964,] frontispiece and 27 further illustrations of work from the exhibition, 4 of these in colour, 1 tipped in, a couple of small spots, addition of day of month (3rd) in manuscript to title-page (this by Barbara Bagenal, see below), pp. [44], 4to, original stapled wrappers with DG painting to front, a little faded around spine, small pen-mark at foot of front, newspaper clipping regarding Grant laid in, ownership inscription of Barbara Bagenal to half-title (see below), very good **£90**
Bagenal is thanked in the Acknowledgements for having lent the portrait of Lytton Strachey, number 27 in the catalogue (as 'Mrs Bagenall' [sic] in both instances).

WITH A NOTE FROM QUENTIN BELL

54. Grant (Duncan, Artist) [Exhibition catalogue:] *Portraits by Duncan Grant*. Arts Council, [1969,] 4 monochrome reproductions of portraits, note by Barbara Bagenal regarding use of Woolf portrait as cover, pp. [16], 8vo, original stapled wrappers, Grant's portrait of Virginia Woolf to front, a couple of faint spots to rear, contemporary ownership inscription of Barbara Bagenal (see below), very good **£120**

An autograph note to Barbara Bagenal from Quentin Bell is laid in on his headed paper, suggesting that 'Clive might like to have this, or you might', and conveying 'my love to both of you'.

55. James (Henry) *Fourteen Stories*. Selected by David Garnett. Rupert Hart-Davis, 1947, FIRST EDITION, pp. xi, [1], 473, crown 8vo, original terracotta cloth, backstrip lettered in gilt and slightly faded at head, lean to spine, corners pushed, a few newspaper clippings loosely inserted, including Desmond MacCarthy's review of this book, dustjacket a little chipped, a few spots and lightly soiled overall with browned backstrip panel, ownership inscription of Barbara Bagenal to front panel, good **£60**

Bagenal's ex dono inscription records this as the gift of 'SST' (i.e., Saxon Sydney-Turner) in the year of publication.

INSCRIBED BY THE AUTHOR

56. (James.) EDEL (Leon) *Henry James: The Master, 1901-1916*. Rupert Hart-Davis, 1972, FIRST EDITION, frontispiece and further monochrome plates, pp. 589, crown 8vo, original terracotta cloth, backstrip and upper board lettered in gilt, top edge brown, a couple of spots to fore-edge, address label of Barbara Bagenal and her long ex dono inscription to flyleaf, dustjacket with browned backstrip panel and a few spots, good **£65**

This copy was originally the gift of George A. Spater (see item 144), American Airways executive and Woolf biographer, who had visited in order to 'talk about Virginia'. Beneath her ex dono inscription is that of the author: 'Barbara Bagenal, How nice to find this book here on this surprise visit - to commemorate a delightful hour, Leon Edel, 10 August 1973'.

[With:] A first edition copy of the previous volume of Edel's biography - Henry James: The Untried Years, 1843-1870 - in less good condition and without mark of ownership.

57. (John.) HOLROYD (Michael) *Augustus John. A Biography*. Volume 1: The Years of Innocence; Volume 2: The Years of Experience [Complete in 2 vols.] Heinemann, 1974- 1975, FIRST EDITIONS, frontispieces and various plates, pp. xiii, [2], 415; xiii, [4], 263, 8vo, original brown cloth, backstrips lettered in gilt, top edges maroon and dusty, each volume with the contemporary ownership inscription of artist Barbara Bagenal to flyleaves and half-titles, dustjackets, that to first volume backed with cloth, slightly tatty and lightly soiled overall, good **£70**

Bagenal is mentioned on p. 60 of the second volume, though not included in the Index; she is also mentioned by the author in his Acknowledgements for this volume.

58. John (Romilly) *The Seventh Child*. A Retrospect. Jonathan Cape, 1975, SECOND EDITION, pp. 192, crown 8vo, original blue boards, backstrip lettered in gilt and gently faded, gentle lean to spine, top edge blue, ownership inscription of Barbara Bagenal, dustjacket with slight rubbing, very good **£30**

A memoir by the son of Augustus John - originally published in 1932, this edition adds a new Postscript.

59. Keynes (John Maynard) *A Short View of Russia*. Leonard & Virginia Woolf at The Hogarth Press, 1925, FIRST EDITION, a few small spots to borders, pp. 28, crown 8vo, original pale grey wrappers, marked overall, the backstrip mostly perished (but spine holding), knock to top corner, endpapers spotted with mark to flyleaf, the latter with the ownership inscription of Barbara Bagenal, fair **£300**

Number of copies not known, but scarce.

60. (Keynes.) JOHN MAYNARD KEYNES, 1883-1946. *Fellow and Bursar*. A Memoir prepared by direction of the Council of King's College Cambridge. The College, 1949, FIRST EDITION, frontispiece photograph, mark to margin of two pages, pp. 42, crown 8vo, original cream wrappers, spotted, loss to backstrip (but holding), contemporary ownership inscription of Barbara Bagenal to front flap, fair **£100**

61. Laporte (Geneviève) *Sunshine at Midnight*. Memories of Picasso and Cocteau. Translated and with annotations by Douglas Cooper. Weidenfeld and Nicolson, [1975,] FIRST EDITION IN ENGLISH, 8 plates with 11 monochrome illustrations, pp. xii, 123, crown 8vo, original brown boards, backstrip lettered in gilt, top edge maroon and a little dusty, contemporary ownership inscription of Barbara Bagenal, dustjacket with chip at head of rear panel, very good **£60**

Bagenal met and socialised with both Picasso and Cocteau whilst travelling in France with Clive Bell in the 1950s and '60s.

62. (Lear.) DAVIDSON (Angus) *Edward Lear, Landscape Painter and Nonsense Poet (1812-1888)*. John Murray, 1938, FIRST EDITION, frontispiece and 11 plates showing Lear illustrations, line-drawings to the text also, a few light spots to prelims, recurrent at Index, pp. 280, 8vo, original maroon cloth, vignette to upper board stamped in gilt, backstrip lettered in gilt and faded with some wear at tips, slight lean to spine, a few marks to cloth, top edge a little dusty, edges toned, free endpapers browned, good **£50**
With the later signature of the author on the flyleaf, dated June 1965, beneath the ownership inscription of the Barbara Bagenal.

63. Luce (G.H.) *Poems*. New Edition with Decorations by Duncan Grant. Leonard & Virginia Woolf at The Hogarth Press, 1923, SECOND EDITION, the first Hogarth Press issue, adding preliminary matter to the original sheets of the Macmillan 1920 edition, including 2 full-page illustrations by Duncan Grant, one as frontispiece (this foxed to verso), a few spots to prelims, the original Macmillan sheets slightly browned in general, the textblock slightly open following prelims, pp. [viii], 54, crown 8vo, original marbled boards (purple, blue, black, green, gold), wear to edges, lacking the backstrip (the remaining portion of this laid in at front), residue at joints from backstrip sometime being taped, edges untrimmed, ownership inscription of Barbara Bagenal, a few spots to endpapers, fair condition (Woolmer 37: 1923 Issue) **£350**

A scarce book, this copy with notable provenance.

‘FROM C.B.’ [CLIVE BELL]

64. MacCarthy (Desmond) *Memories*. Forewords by Raymond Mortimer & Cyril Connolly. MacGibbon & Kee, 1953, FIRST EDITION, pp. 223, [1, ads], 8vo, original brown cloth, backstrip lettered in gilt, the lettering rubbed, faint partial browning to free endpapers, the flyleaf with contemporary ownership inscription and address-label of Barbara Bagenal (see below), clipped review laid in, dustjacket very tatty, in two pieces with most of backstrip panel lacking, **£80**

With Barbara Bagenal's ex dono inscription recording it as the gift of 'C.B.' (i.e., Clive Bell).

THE TYPE-SETTER'S COPY

65. Mansfield (Katherine) *Prelude*. Leonard & Virginia Woolf at The Hogarth Press, [1918,] FIRST EDITION, [ONE OF 300 COPIES], a couple of faint spots to prelims, pp. 68, crown 8vo, original blue wrappers, printed in black to front (the issue without the Fergusson line-block), the sheets now loose in sections (one sewn, the majority stapled) and the covers loose (no backstrip), these heavily chipped with a few waterspots, edges untrimmed, the flyleaf present and with the ownership inscription 'Bagenal' to verso (see below), poor condition (Woolmer 2; Kirkpatrick A2) **£3,000**

A poor copy of a fragile work, but a notable association copy – Bagenal having been involved in printing this work (her own recollection, contrasting with that of Leonard Woolf, is that she alone set up the type for the title-page, but Virginia in her Diary notes how disappointed they were with her work overall).

In her memoir of this time, collected in 'Recollections of Virginia Woolf' (1972), Bagenal refers to a copy of the work given to her by Leonard that is 'one of my most cherished possessions' - this may be that very copy, though it does not obviously have the look of being cherished in a preservative fashion.

A short story, and the second book of both the author and printers (although Woolmer clarifies that it followed A3 in publication).

FROM 'J.M.' [KEYNES]

66. (Miller Parker.) BATES (H.E.) *Through the Woods [&] Down the River*. With [...] Engravings on Wood by Agnes Miller Parker. [2 Vols.] Victor Gollancz, 1936- 1937, FIRST EDITION, 73 and 83 wood-engravings by Agnes Miller-Parker respectively, a number full-page, pp. 142; 150, 4to, original brown and blue cloth respectively, backstrips lettered in gilt, top edges a little dusty with some very faint spotting to edges and endpapers, first volume with contemporary ownership inscription of Barbara Bagenal (see below), vertical crease to rear free endpaper of first volume, dustjackets, that to first volume a little torn and tatty, that to second volume the second issue (carrying quote by Eric Gill), backstrip panel gently sunned and the rear panel faintly foxed, very good (Eads A29a) **£350**

Barbara Bagenal's ex dono inscription to the first volume records it as the gift of 'J.M.' (i.e., John Maynard Keynes).

67. Morrell (Ottoline) *Ottoline: The Early Memoirs [&] Ottoline at Garsington: Memoirs 1915-1918*. Edited with an Introduction by Robert Gathorne-Hardy. [2 Vols.] Faber and Faber, 1964 & 1974 FIRST EDITION of the second volume (the first a second printing), plates, the first volume with pencil markings to mentions of Barbara Hiles (Bagenal) and her friends in the Index, and to passages concerning them on pp. 276-8, pp. 308; 304, 8vo, original blue cloth and green boards respectively, backstrips lettered in gilt, top edges dusty with a few faint spots to other edges, these encroaching to

page-edges occasionally, ownership inscription of Barbara Bagenal to each volume (see below), dustjackets, very good **£200**

In recounting the guest-list for her Thursday evening parties, Morrell mentions Barbara Hiles (later Bagenal) - 'a nice springing and gay girl' (p. 278) - as part of a group from the Slade, including Carrington, Dorothy Brett, Mark Gertler. Bagenal's pencil-markings alight on both her collegiate circle and the Bloomsbury Group members with whom she became familiar (indeed, she was first acquainted with Vanessa Bell at one of Morrell's gatherings).

'BARBARA BAGENAL, FROM J.M.K., CHRISTMAS 1918'

68. (Omega Workshops.) VARIOUS ARTISTS [i.e., Roger Fry, Mark Gertler, Vanessa Bell, Duncan Grant, Simon Bussy, Edward Wolfe, Roald Kristian, E. McKnight Kauffer]. Original Woodcuts. Omega Workshops, 1918, FIRST EDITION 36/75 COPIES, the title-page with woodcut device and a few small spots, ex dono inscription of Barbara Bagenal (see below) to the title-page, recording this as the gift (at Christmas 1918) of J.M.K. [i.e., John Maynard Keynes], pencil note at foot of 'The Cup' by Fry, this by Barbara Bagenal noting her having given said object to Duncan Grant in 1916 and that it was also painted by Vanessa Bell in 'Still Life of Roses', pp. [27], royal 8vo, original purple patterned boards (a hand-printed Omega design), worn, the spine largely perished (but the boards secure), edges untrimmed and toned, poor condition **£11,000**

A notable association: Bagenal is noted as having been, prior to her marriage to Nicholas Bagenal (though that presumably needn't have been an obstacle), probably the first heterosexual partner of J.M. Keynes, whom she records this book as having been a gift from (in the year of her marriage, and his first acquaintance with Lydia Lopokova).

Twelve cuts; the final publication of the Omega Workshops.

69. Parmelin (Hélène) Picasso Says... Translated by Christine Trollope. George Allen & Unwin, 1970, FIRST EDITION IN ENGLISH, pp. 123, [4], crown 8vo, original red boards, lettered in black to backstrip and upper board, a couple of spots at head of latter, top edge grey and slightly dusty, a couple of spots to margins of free endpapers, contemporary ownership inscription of Barbara Bagenal, dustjacket, very good **£60**
Bagenal met and socialised with Picasso whilst travelling in France with Clive Bell in the 1950s and '60s.

BLOOMSBURY ASSOCIATION COPY

70. Partridge (Frances) A Pacifist's War. The Hogarth Press, 1978, FIRST EDITION, 8 monochrome plates showing various photographs, pp. 215, [7, Index], crown 8vo, original brown boards, backstrip lettered in gilt with vertical crease, lean to spine, a few faint spots to top edge, contemporary ownership inscription and address-sticker of Barbara Bagenal to flyleaf (see below), dustjacket by Angelica Garnett, very good **£60**
Bagenal, her ownership inscription to the flyleaf, is mentioned a handful of times in the text, usually in conjunction with Saxon Sydney-Turner- (the 'mystery man of Bloomsbury', blurb). Her war diary of life at Ham Spray.

INSCRIBED BY PICASSO

71. Picasso (Pablo) *Les quatre petites filles*. Pièce en six actes. Paris: Gallimard, [1968,] FIRST EDITION, pp. 114, foolscap 8vo, original cream wrappers printed in black and red, a couple of faint spots and some very light handling perforated 'S.P.' (Service de Presse) stamp to rear cover and last few leaves identifying this as an advance copy, very good **£4,500**

Inscribed by the author on the flyleaf, in an attractively elaborate style: 'Pour Barbara, L'Auteur, 3.3.69'. His second work for the theatre.

During Bagenal's travel diaries of her journeys around France and Italy with Clive Bell, she records at one point during their socialising with Picasso and Jean Cocteau that 'P kissed me!'

72. (Picasso.) [Exhibition catalogue:] *Drawings and Watercolours since 1893*. An exhibition in honour of the Artist's 70th birthday. Institute of Contemporary Arts, 11 Oct.-24 Nov. 1951, a few of the artworks illustrated in monochrome, pp. [12], foolscap 8vo, original stapled wrappers, slightly dustsoiled to front, ownership initials 'B.B.' at head of same, good **£90**

With a 7pp. introductory 'Homage' by the artist and Bagenal's mutual friend, Roland Penrose.

73. Raverat (Gwen) *Period Piece*. A Cambridge Childhood [Third printing]. Faber and Faber, 1952, 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, backstrip and borders faded with bookseller ticket to front pastedown, ownership inscription of Barbara Bagenal to flyleaf, good **£40**

74. Sassoon (Siegfried) *Siegfried's Journey, 1916-1920*. Faber and Faber, 1945, FIRST EDITION, frontispiece portrait by Glyn Philpot, wood-engraved vignette to title-page by Reynolds Stone, pp. 224, crown 8vo, original pink cloth, backstrip lettered in gilt, lean to spine, rubbed and soiled, contemporary ownership inscription of Barbara Bagenal (see below), fair **£30**

Bagenal's ex dono inscription records this as the gift of 'SST' (i.e., Saxon Sydney-Turner).

75. Sitwell (Edith) *Popular Song*. [Ariel Poem No. 15.] Faber and Faber, [1928], FIRST EDITION, colourprinted full-page illustration, typographical border to the poem, pp. [4], foolscap 8vo, original sewn yellow wrappers with a design by Bawden to front, lightly handled, a little split at ends of spine, ownership inscription of Barbara Bagenal at head of front, good (Fifoot EA16b) **£60**

76. Stephen (Adrian) *The "Dreadnought" Hoax*. Leonard & Virginia Woolf at The Hogarth Press, 1936, FIRST EDITION, frontispiece and two further photographic plates, a few spots, pp. 47, crown 8vo, original cream boards, printed in brown, photograph to upper board, some light marks, the backstrip almost entirely lacking, contemporary ownership inscription and address label of Barbara Bagenal (see below), fair (Woolmer 396) **£90**

Bagenal's ex dono inscription records this copy as the gift of Saxon Sydney-Turner ('SST').

The hoax in question had been orchestrated in 1910 by Horace de Vere Cole, with Stephen one of the participants - along with his sister Virginia (later Woolf), Duncan Grant, et al. One of 1,000 copies remaining after the larger part of the print-run of 2,530 had been pulped.

HIS FIRST BOOK, INSCRIBED

77. Strachey (G.L. [Lytton]) Landmarks in French Literature. [Home University Library of Modern Knowledge.] Williams and Norgate, [1912,] FIRST EDITION, a couple of small pencil notes, the textblock slightly open at head of title-page, pp. 256, 8 [Publisher's list], foolscap 8vo, original green cloth, rebacked preserving the majority of the original backstrip, some light wear at corners, top edge green, recased with new endpapers, the original flyleaf laid down (see below), fair **£1,500**

Inscribed by the author on the original flyleaf: 'Barbara, from Lytton, June 1916'. This inscription dates from the early months of their acquaintance.

A scarce book, the author's debut - on the title-page, he is styled as a 'Sometime Scholar of Trinity College, Cambridge'. It is prone to the defects in condition that have affected this copy, but crucially it retains the association with the Bloomsbury Group and with Carrington.

PRESENTATION COPY

78. Strachey (Lytton) Eminent Victorians Chatto & Windus, 1918, FIRST EDITION, 6 portraits of the subjects, Cardinal Manning's as frontispiece, title-page browned from tissue-guard, occasional faint spots throughout, pp. xiii, 310, 8vo, original black cloth, printed label to backstrip (browned and rubbed), general wear, splitting to cloth along joints, corners knocked, t.e.g., others roughtrimmed, edges browned, a few spots to these and endpapers, ownership inscription of Barbara Bagenal to front pastedown (see below), poor **£2,000**

Inscribed by the author to another Bloomsbury Group member, the artist Barbara Bagenal (née Hiles). Bagenal has noted in pencil two typographic errors, with corresponding marks to the margins on pp. 165 & 188.

The first edition of Strachey's major work is uncommon.

79. Strachey (Lytton) Queen Victoria. Chatto & Windus, 1921, FIRST EDITION, frontispiece and 8 further plates, the penultimate loose, occasional light spots, pp. [xii], 314, [1], 8vo, original blue cloth, backstrip with printed label (a little browned and chipped), wear to backstrip ends, knock at foot of lower joint, a few light marks, edges untrimmed and a little toned, clipped piece on Strachey from the New Statesman and Nation laid in, contemporary ownership inscription of Barbara Bagenal to flyleaf, fair **£60**

80. Strachey (Lytton) Pope. The Leslie Stephen Lecture for 1925. Cambridge: At the University Press, 1925, FIRST EDITION, pp. [iv], 31, foolscap 8vo, original wrappers, chipped and nicked with the backstrip perished (the covers just about holding), endpapers spotted, ownership inscription of Barbara Bagenal to flyleaf, poor condition **£30**

A copy in lamentable condition, redeemed by the presence of Barbara Bagenal's contemporary ownership inscription.

81. Strachey (Lytton) Elizabeth and Essex. A Tragic History. Chatto & Windus, 1928, FIRST EDITION, frontispiece portrait of Elizabeth and 5 further plates, some light foxing, pp. [viii], 288, 8vo, original brown cloth, backstrip lettered in gilt and faded with a few specks at head, top edge brown and a little dusty, other edges lightly spotted with tail

edge roughtrimmed, clipping about the author laid in, ownership inscription of Barbara Bagenal to flyleaf (see below), good **£80**

Bagenal records this as the gift of 'S.S.T.', i.e., Saxon Sydney-Turner.

HIS FRIENDS' COPY, WITH THE AUTHOR'S BOOKPLATE (BY CARRINGTON)

82. Strachey (Lytton) Portraits in Miniature and other Essays. Chatto & Windus, 1931, FIRST EDITION, some light spotting, pp. [viii], 218, crown 8vo, original blue-grey cloth, backstrip lettered in gilt and a little faded with slight lean to spine, top edge grey, and slightly dusty, other edges faintly spotted with tail edge roughtrimmed, the flyleaf with the ownership inscription of Saxon Sydney-Turner (converted to an ex dono inscription for Barbara Bagenal), dustjacket slightly browned and chipped with the book-label of the author (a design by Carrington, rather rubbed) affixed to backstrip panel, very good **£300**

An excellent Bloomsbury association copy, with the ownership marks of both Saxon Sydney-Turner and Barbara Bagenal – as well as an example of the author's bookplate, designed by Bagenal's Slade-friend Carrington.

83. Strachey (Lytton) Portraits in Miniature and other Essays. Chatto & Windus, 1931, FIRST EDITION, some light spotting, pp. [viii], 218, crown 8vo, original blue-grey cloth, backstrip lettered in gilt and a little faded with slight lean to spine, top edge grey, and slightly dusty, other edges faintly spotted with tail edge roughtrimmed, good **£70**
Bagenal's ownership inscription records the later purchase of this copy at a bookshop in Rye.

84. Strachey (Lytton) Characters and Commentaries. Chatto & Windus, 1933, FIRST EDITION, portrait frontispiece (a few spots), tissue-guard present, pp. xi, 320, 8vo, original blue cloth, backstrip lettered in gilt and a little faded at tips, ownership inscription of Barbara Bagenal to flyleaf, clipping of David Garnett's review of this work laid in, dustjacket a little chipped, staining to rear panel with some loss at head of same, good **£90**

85. Strachey (Lytton) Spectatorial Essays. With a Preface by James Strachey. Chatto & Windus, 1964, FIRST EDITION, pp. 217, crown 8vo, original red cloth, backstrip lettered in gilt against a black ground and slightly sunned through the jacket, a few spots to edges, endpapers a little browned from inserts (clipped reviews), tape shadows to pastedowns, contemporary ownership inscription of Barbara Bagenal to flyleaf, dustjacket with browned backstrip panel, tiny pieces of dried tape to flaps, very good **£50**
A selection of Strachey's articles for The Spectator.

86. (Strachey.) BEERBOHM (Max) Lytton Strachey. The Rede Lecture 1943. Cambridge University Press, 1943, FIRST EDITION, pp. 27, foolscap 8vo, original purple wrappers printed in black to front, backstrip a little faded, split along upper joint and just holding, a couple of spots to flyleaf, this and inside front-cover carrying the contemporary ownership inscription of Barbara Bagenal, fair **£40**

87. (Strachey.) SANDERS (Charles Richard) The Strachey Family, 1588-1932. Their Writings and Literary Associations. Durham, NC: Duke University Press, 1953, FIRST EDITION, frontispiece and 24 monochrome plates, a few faint spots to borders, pp. x,

[1], 337, 8vo, original grey cloth, backstrip lettered in black and faintly spotted, a little spotted to edges, dustjacket chipped and nicked with browned backstrip panel, good **£60**
Inscribed by the author on the title-page: 'For Mrs Barbara Bagenal, with the author's best wishes'.

INSCRIBED

88. (Strachey.) SANDERS (Charles Richard) Lytton Strachey: His Mind and Art. New Haven, CT: Yale University Press, 1957, FIRST EDITION, 16 monochrome plates, pp. x, [1], 381, 8vo, original orange cloth, backstrip lettered in black and slightly faded at tips, publisher device to upper board stamped in same, a few spots to edges and endpapers, dustjacket slightly nicked, very good **£60**
Inscribed by the author on the title-page: 'For Mrs Barbara Bagenal, with gratitude and highest regards, from Richard Sanders'. The recipient is thanked in the Acknowledgements.

INSCRIBED, WITH THE ANNOTATIONS OF A MEMBER OF STRACHEY'S CIRCLE

89. (Strachey.) HOLROYD (Michael) Lytton Strachey: A Critical Biography. Volume I, The Unknown Years, 1880-1910; Volume II, The Years of Achievement, 1910-1932 [Complete in 2 Vols.] Heinemann, 1967- 1968, FIRST EDITIONS, colourprinted frontispieces and numerous plates, pencil annotations of Barbara Bagenal (see below) to second volume, this also with a photo of Carrington tipped to the half-title, taken by Barbara Bagenal and annotated by her on the verso, pp. xxii, [2], 475, [4, genealogical tables]; xii, 754, 8vo, original brown cloth, backstrips lettered in gilt against a black ground, edges a little dusty with one or two spots, the second volume with the address label of Barbara Bagenal (see below) and various matter laid in by her, dustjackets frayed, that to first volume lacking top third of backstrip panel, good **£90**
Each volume inscribed warmly by the author, to Barbara Bagenal, who is thanked in the Acknowledgements, and mentioned recurrently in the second volume - wherein she has made numerous notes, querying, clarifying and correcting numerous details in respect of herself and Carrington, including two long marginal annotations. Laid in are various clippings relating to Strachey, including his Times obituary, and also the order from for the first volume of this biography, within which is enclosed two lengthy autograph letters from Holroyd to Bagenal, the first sending this book, the second with interesting remarks regarding Leonard Woolf's opinion of the work (he 'definitely didn't like the book') - the bone of contention apparently being its account of 'Lytton's love-life', Holroyd citing Alix [Strachey]'s remark that 'some heterosexuals simply can't take homosexual passion seriously', describing Woolf's attitude as at odds with that of Clive Bell and James Strachey. He closes by affirming his knowledge of Virginia Woolf's 'Reflections at Sheffield Place', and in a post-scriptum thanks her for the photograph (perhaps that tipped-in to second volume).

90. Strachey (Lytton) Lytton Strachey by Himself. A Self Portrait, edited and introduced by Michael Holroyd. Heinemann, 1971, FIRST EDITION, frontispiece portrait (by Vanessa Bell), pp. vi, 184, 8vo, original brown cloth, backstrip lettered in gilt, partially against a green ground, top edge brown, facsimile of Strachey letters to endpapers, contemporary ownership inscription of Barbara Bagenal (see below) to verso of flyleaf, dustjacket slightly rubbed and nicked, very good **£45**
Bagenal has made a brief note to p. 9 of Strachey's Introduction, concerning the all-male nature of one of the clubs associated with the Bloomsbury Group.

WITH A TANTALISING NOTE

91. (Strachey.) 'Olivia' [i.e., Dorothy Bussy, née Strachey] **Olivia.** Readers Union and The Hogarth Press, 1950, FIRST BOOK CLUB EDITION, pp. 107, crown 8vo, original black cloth, decoration in pink to upper board, the backstrip lettered in gilt now faded, top edge pink, a few spots to endpapers, good **£60**

Barbara Bagenal's inscription mentions that she bought this copy in Hastings in 1966, but referring to her own copy of the first edition, 'signed by Dorothy' but now 'lost or borrowed'.

Bussy (née Strachey, and the sister of Lytton, James, et al.) made two major contributions to the field of gay fiction: as the English translator of Gide, and as the author of this novel - published under the pseudonym 'Olivia' to create some distance between the narrative, and the events of her own life upon which it was closely based. The story is dedicated to the memory of Virginia Woolf, and carries an attractive dustjacket by Duncan Grant - it concerns the awakening of sexual consciousness at an all-girls boarding school in France, where the narrator becomes infatuated with one of her headmistresses. Bussy had herself attended such an institution in the 1880s - at the Les Ruches school run by Marie Souvestre, who also taught Natalie Clifford Barney and Eleanor Roosevelt.

SAXON SYDNEY-TURNER'S COPY, WITH HIS BOOKPLATE

93. (Sydney-Turner.) MAUNDEVILLE (Sir John) The Marvellous Adventures of [...]

Being his Voyage and Travel which treateth of the Way to Jerusalem and of the Marvels of Ind with other Islands and Countries. Edited and profusely illustrated by Arthur Layard, with a Preface by John Cameron Grant. Constable, 1895, frontispiece and illustrations to the text, title-page printed in red and black, pp. xxx, 414, 8vo, original brown buckram, printed label to backstrip browned, corners pushed, cloth split along upper joint, edges toned, endpapers a little spotted, the front pastedown with the attractive bookplate of S.A. Sydney-Turner (see below), his ownership inscription to the following blank (as 'Saxon A. Sydney-Turner', dated July 6th 1898), fair **£100**

The copy of Saxon Sydney-Turner, a member of the Bloomsbury Group via his friendship - formed at Cambridge - with Leonard Woolf, Clive Bell, Lytton Strachey, et al. His ownership of the present book just precedes his university years.

His bookplate is illustrated by an artist, initials 'E.M.', working in an Art Nouveau style.

SAXON SYDNEY-TURNER'S COPIES

92. (Sydney-Turner.) (CARROLL.) Collingwood (S.D. [Stuart Dodgson, Editor])

The Lewis Carroll Picture Book. [A selection from the unpublished writings and drawings [...] together with reprints from scarce and unacknowledged work.] [Collins' Wide-World Library series.] Collins' Clear-Type Press, n.d. [circa 1913], frontispiece and numerous plates, pp. 271 [1], foolscap 8vo, original red cloth, series design stamped in blind to upper board, backstrip lettered in gilt and faded with a touch of wear at tips, slight lean to spine, a few marks to edges of cloth, (Williams et al.[Crutch] 287) **£200**
With a gift inscription to the flyleaf, linking this copy to the Bloomsbury Group: 'Saxon, from Dad, Christmas Day 1913'. The recipient was Saxon Sydney-Turner. Beneath the gift inscription is the later ownership inscription of Michael Bagenal, the son of artist Barbara Bagenal.

This volume, originally published in 1899, was edited by Dodgson's nephew, who was also his first biographer. 'An interesting volume, belying the limitations of its chief title. Besides twenty-four illustrations it contains reprints and new matter which make it an indispensable companion of the 'Life and Letters' (Williams).

94. (Sydney-Turner.) WILDER (Thornton) *The Bridge of San Luis Rey*. Longmans, Green, 1927, FIRST ENGLISH EDITION, title-page printed in black and blue, pp. vii, 140, crown 8vo, original blue cloth, lettered in gilt to backstrip and upper board, small mark at head of latter, top edge blue and a little dusty, free endpapers browed, that at front with ownership inscription of Saxon Sydney-Turner, good **£60**

95. (Sydney-Turner.) WILDER (Thornton) *The Angel That Troubled the Waters, and Other Plays*. Longmans, Green, 1928, FIRST ENGLISH EDITION, title-page printed in black and blue, pp. xii, 108, crown 8vo, original blue cloth, lettered in gilt to backstrip and upper board, top edge blue, a few spots to inner margin of free endpapers, dustjacket a little browned and chipped, good **£90**

96. (Sydney-Turner.) WILDER (Thornton) *The Woman of Andros*. Longmans, Green, 1930, FIRST ENGLISH EDITION, title-page printed in black and blue, pp. [viii], 105, crown 8vo, original blue cloth, lettered in gilt to backstrip and upper board, top edge blue and a little dusty, free endpapers browed, that at front with ownership inscription of Saxon Sydney-Turner, good **£60**

A FRIEND OF CARRINGTON'S COPY

97. Woolf (Leonard) *Stories of the East*. Leonard and Virginia Woolf at the Hogarth Press, 1921, FIRST EDITION, [ONE OF 300 COPIES], pp. 55, [1], foolscap 8vo, original tan wrappers with a woodcut design by Carrington to front printed in red, the wrappers a little darkened and creased at extremities, contemporary ownership inscription of Barbara Bagenal in pencil to flyleaf, good (Woolmer 16; Luedeking & Edmonds A18a) **£4,000**

The striking cover design is the last of Bagenal's friend's contributions to Hogarth publications, having also illustrated the inaugural 'Two Stories'.

HIS COMPLETE AUTOBIOGRAPHY, ANNOTATED

98. Woolf (Leonard) *Autobiography, complete in 5 vols: Sowing; Growing; Beginning Again; Downhill all the Way; The Journey not the Arrival Matters*. The Hogarth Press, 1960-1969, FIRST EDITIONS, frontispieces and further plates to each volume, the first and third volumes with some pencil annotations by Barbara Bagenal (see below), pp. 206; 256; 260; 259; 217, 8vo, original blue cloth, backstrips lettered in gilt, marks to cloth of third volume, edges slightly spotted, the top edges a little dusty, the free endpapers to first three volumes a little browned, each volume with the contemporary ownership inscription of Barbara Bagenal to flyleaf, paper residue to front pastedown of third volume, three volumes with clipped reviews laid in, dustjackets, those to first three volumes with browned backstrip panels, that to third price-clipped with loss at foot of backstrip and split at foot of upper joint-fold, a little nicked and chipped elsewhere with some light handling, a good set **£200**

The set of artist Barbara Bagenal. Her pencil annotations to the first volume, on pp. 103-116, concern the author's early recollections of these two men; to the third volume, she corrects, on pp. 237, 239 & 241, Woolf's account of printing Katherine Mansfield's 'Prelude' - the publication with which she assisted, but is given no credit or mention by the author.

BARBARA BAGENAL'S COPY: WITH AN EXTRA 'THOUGHT' FROM LEONARD WOOLF, AND INSCRIBED BY ROGER SENHOUSE

99. Woolf (Leonard, Editor) A Calendar of Consolation. A Comforting Thought for Every Day of the Year. The Hogarth Press, 1967, FIRST EDITION, pp. 101, crown 8vo, original grey boards, backstrip lettered in gilt, top edge spotted, gift inscription to flyleaf (see below), dustjacket with two large chips, slightly nicked and creased otherwise, good **£400**

Inscribed on the flyleaf: 'Barbara, with much love from Roger. Christmas 1967'. These being Bloomsbury Group members, artist Barbara Bagenal and publisher and translator Roger Senhouse (his hand altogether distinctive) - both of whom close to Lytton Strachey (in Senhouse's case romantically, whilst Bagenal was a friend of Carrington from the Slade).

Laid in is a postcard to Bagenal from Leonard Woolf (unsigned but with his heading at Monk's House); she had evidently written to her old friend to say that, 1968 being a leap year, she was lacking the promised 'comfort' for February 29th - Woolf, in his typed message, provides three quotations, respectively one from Schiller and two from Wilde (the first two of which concern stupidity, the last death), adding a note about the care of cyclamen at foot.

100. Woolf (Leonard, Editor) A Calendar of Consolation. A Comforting Thought for Every Day of the Year. The Hogarth Press, 1967, FIRST EDITION, pp. 101, crown 8vo, original grey boards, backstrip lettered in gilt, a few small spots and slight dustiness to edges, gift inscription to flyleaf (see below), dustjacket, very good **£70**

The gift inscription is from Barbara Bagenal to her son Michael.

101. Woolf (Leonard) Typed Letter signed, to Nicholas Bagenal 24th February 1969, typed direct on paper headed to Monk's House, Rodmell, signed at foot 'Yours, Leonard', p. [1], oblong 8vo, original folds, very good condition **£400**

A late letter, in the year of his death, from Leonard Woolf, to the horticulturalist Nicholas Bagenal - who, decades earlier, had been part of the Woolfs' circle in Bloomsbury, alongside his wife Barbara Bagenal (née Hiles).

Woolf declares it a 'pleasant surprise to hear from you again after so many years', and is 'glad you liked my book' (probably 'A Calendar of Consolation'). In reference to G.E. Moore's 'Principia Ethica', Woolf clarifies that 'it was not published by the Hogarth Press', but has been reprinted - closing with a friendly overture, suggesting that 'if your grandson or you are ever in this neighbourhood, I hope you will look in and see me' but stating that he is 'very rarely' in Cambridge.

102. (Woolf.) BAGENAL (Philip, Artist) [Original pen-and-ink drawing:] Portrait of Leonard Woolf. n.d. [circa 1968,] drawn on the panel of a folded piece of paper, signed within the hatching on left margin, the address in Chichester of artist Peter Norton written at foot beneath fold, p. [1]m 15 x 7.5cm (image size), the sheet with folds, but not touching image, very good condition **£60**

The artist was the son of Barbara and Nicholas Bagenal - she née Hiles, and an artist who trained at the Slade with Carrington, before joining the circle of the Bloomsbury Group. Philip Bagenal was born in 1948, and displays here some of the artistic talent inherited from his mother - though he pursued a career in music, as a recording engineer.

103. Woolf (Virginia) *The Voyage Out*. Duckworth, 1915, FIRST EDITION, pp. [viii], 458, [6] (adverts.), 16 (list), crown 8vo, original green cloth, the rules to upper board and publisher-device to lower board both blind-stamped, lettering in black to upper board in gilt to backstrip, the latter darkened with some rubbing along joints and tiny spots of wear at tips, slight lean to spine, edges a little toned and dusty, good (Kirkpatrick A1a)

£2,500

Her first novel, with a dual Bloomsbury Group association, being originally the copy of civil servant Saxon Sydney-Turner; his ownership inscription is then converted into the ex dono inscription of Barbara Bagenal (née Hiles). Both are mentioned recurrently, generally in fond terms (though Saxon is often made a figure of fun), in Virginia's diary and letters.

104. Woolf (Virginia) *Kew Gardens*. [Printed by Richard Madley for the] Hogarth Press, 1919, SECOND EDITION, [ONE OF 500 COPIES], frontispiece and tailpiece woodcuts by Vanessa Bell, pencilled ownership inscription of Barbara Bagenal to title-page, pp. [14], crown 8vo, original wrappers of hand-painted paper, printed label to front, the covers heavily chipped and the front cover off (the rear cover just holding), poor (Woolmer 7; Kirkpatrick A3b) **£2,000**

Though in poor condition, the work is scarce and this copy has notable provenance.

DOUBLE BLOOMSBURY ASSOCIATION COPY

105. Woolf (Virginia) *Night and Day*. Duckworth, 1919, FIRST EDITION, pp.[iv], 538, [2, ad for "The Voyage Out"], crown 8vo, original black boards, lettered in white to upper board, lacking the backstrip, some wear at corners, top edge grey and a little dusty, ownership inscription of Saxon Sydney-Turner to flyleaf with the later address-label of Barbara Bagenal (see below in respect of both), poor condition (Kirkpatrick A4a) **£800**

A tired copy, but with an excellent dual-association to the Bloomsbury Group.

The printed dedication is to her sister, Vanessa Bell.

106. Woolf (Virginia) *Monday or Tuesday*. With Woodcuts by Vanessa Bell. Leonard & Virginia Woolf at The Hogarth Press, 1921, FIRST EDITION, 4 woodcuts with usual faint off-setting and show-through, a few small spots, pp. 91, [1], crown 8vo, original quarter brown cloth, the upper board with a design by Vanessa Bell, lower board faintly spotted, some light wear to board-edges, textblock edges toned, endpapers spotted, ownership inscription of Barbara Bagenal (recording it as the gift of Saxon Sydney-Turner, see below), very good (Kirkpatrick A5a; Woolmer 17) **£2,500**

Bagenal's ex dono inscription recording this as a token of perhaps her most enduring relationship within the group, with Saxon Sydney-Turner.

One of 1,000 copies in the first edition.

107. Woolf (Virginia) *Monday or Tuesday*. With Woodcuts by Vanessa Bell. Leonard & Virginia Woolf at The Hogarth Press, 1921, FIRST EDITION, 4 woodcuts with usual faint off-setting and show-through, a few small spots, pp. 91, [1], crown 8vo, original quarter brown cloth, the upper board with a design by Vanessa Bell, lower board faintly spotted, some light wear to board-edges, a little heavier at corners, textblock edges toned, endpapers spotted, ownership inscription of Barbara Bagenal, good (Kirkpatrick A5a; Woolmer 17) **£2,000**

108. Woolf (Virginia) *Jacob's Room*. Leonard & Virginia Woolf at The Hogarth Press, 1922, FIRST EDITION, some light spotting, pp. 290, [14, ads], crown 8vo, original yellow cloth, backstrip with printed label, this a little rubbed, the backstrip darkened with some wear at ends, slight lean to spine, some wear at top corner of upper board, a few faint marks to upper board, edges untrimmed and toned, free endpapers spotted, the flyleaf with contemporary ownership inscription of Barbara Bagenal (recording it as the gift of Saxon Sydney-Turner, see below), sheet of notes from Joan Bennett's work on Woolf loosely inserted, fair (Woolmer 26: Kirkpatrick A6a) **£900**

As with many books in Bagenal's library, this was a gift from Saxon Sydney-Turner (the ex dono 'S.S.T.' at foot of flyleaf denoting such).

The first of the author's novels to be published by her.

109. Woolf (Virginia) *The Common Reader*. Hogarth Press, 1925, FIRST EDITION, first issue, some light foxing to prelims, recurrent at close, pp. 305, crown 8vo, original white boards backed with grey cloth, the upper board with an illustration by Vanessa Bell printed in green and brown, backstrip lettered in black and a little browned, a little wear at backstrip ends, nicked at head with tape-shadow to the same, light wear at corners and a touch of fading to board edges, lightly handled, contemporary ownership inscription of Barbara Bagenal to flyleaf, good (Kirkpatrick A8a; Woolmer 81) **£500**

WITH A POSTCARD FROM DUNCAN GRANT

110. Woolf (Virginia) *Mrs. Dalloway*. Leonard & Virginia Woolf at The Hogarth Press, 1925, FIRST EDITION, the odd spot, pp. 296, crown 8vo, original maroon cloth, backstrip lettered in gilt and faded with wear at ends, the cloth split a little at head of upper joint but the lower joint separated, edges and endpapers browned, textblock a little open between flyleaf and initial blank, both with the ownership inscription of Barbara Bagenal (on the latter recording it as the gift of 'S.S.T.', i.e., Saxon Sydney-Turner, see below), poor condition (Kirkpatrick A9a; Woolmer 82) **£2,000**

A gift to Bagenal from Saxon Sydney-Turner; she has noted his phone number in pencil to the front pastedown.

[With:] An Autograph postcard from Duncan Grant to Clive Bell and Barbara Bagenal

[23rd December 1963, written in mid-blue ink, a few faint waterspots to left-margin, not affecting legibility, coloured photograph of Italian youth in traditional costume to front, p. [1], 10.5 x 15cm, a little creasing, very good condition].

Grant begins by wishing a 'Happy you know what' to his Bloomsbury Group friends, Clive Bell and Barbara Bagenal - the event in question being Christmas, the last that Bell would see in fact (he died in September 1964). He is, he mentions, 'deep in snow', and looks forward to seeing them 'in Menton in a month', asking them to 'take care of yourselves mutually' until then' - signing 'Love DG'. The card is addressed to Bell and Bagenal, she née Hiles, an artist from the Slade where she was a close friend of Carrington, and the 'devoted companion' (ODNB) of Bell's latter years - with whom he travelled around Italy and France in the 1950s and 1960s. Menton, on the Côte d'Azur, was a longstanding winter destination for Grant, sometimes at the home of Simon and Dorothy Bussy (née Strachey), where he was often joined by Vanessa Bell, as well as on occasions by her husband Clive and his partner.

111. Woolf (Virginia) *Kew Gardens*. Decorated by Vanessa Bell. Hogarth Press, 1927, 5/500 COPIES, title-page printed in brown (lettering by Vanessa Bell), printed on rectos only with border decorations by Vanessa Bell, a few small spots at head of prelims,

receding into text, pp. [48], crown 4to, original boards illustrated with a design by Vanessa Bell to the upper board printed in brown, green and blue, wear to edges, lacking backstrip, ownership inscription of Barbara Bagenal to flyleaf, rear free endpapers browned, handling mark to rear endpapers, poor (Kirkpatrick A3c; Woolmer 155) **£1,000**

112. Woolf (Virginia) *To the Lighthouse*. Leonard & Virginia Woolf at The Hogarth Press, 1927, FIRST EDITION, a little spotting at either end of text, pp. 320, crown 8vo, original blue cloth, backstrip lettered in gilt and darkened, slightly rubbed at tips with a tiny spot of wear at head, a couple of minor marks to boards, tp edge slightly dustsoiled, the edges toned and a little spotted, free endpapers faintly browned, the flyleaf with contemporary ownership inscription of Barbara Bagenal, good (Kirkpatrick A10a; Woolmer 154) **£2,000**

An attractive copy with an excellent association.

ACKNOWLEDGING 'WIDE AND PECULIAR ERUDITION'

113. Woolf (Virginia) *Orlando*. A Biography. Leonard & Virginia Woolf at The Hogarth Press, 1928, FIRST ENGLISH EDITION, frontispiece and 7 plates, some of the plates with a tiny waterstain at head, some light foxing adjacent to plates, pp. 209, crown 8vo, original orange cloth, backstrip lettered in gilt and faded with a tiny nick at head, lean to spine, small waterstain to top edge, free endpapers browned, the flyleaf with the contemporary ex dono inscription of Barbara Bagenal (see below), good (Woolmer 185; Kirkpatrick A11b) **£600**

Bagenal's ex dono inscription records this as the gift of 'SST' (i.e., Saxon Sydney-Turner), whose 'wide and peculiar erudition' puts him towards the head of the author's extensive list of Acknowledgements.

114. Woolf (Virginia) *The Waves*. Leonard & Virginia Woolf at The Hogarth Press, 1931, FIRST EDITION, a couple of marginal marks in pencil, these corresponding to page references noted in pencil to rear free endpaper, pp. 325, crown 8vo, original purple cloth, the backstrip lettered in gilt and faded with some wear at ends and a mark at foot, wear to lower joint also, lean to spine, rubbed to edges, the flyleaf with contemporary ownership inscription of Barbara Bagenal (but in the hand of Saxon Sydney-Turner, and her pencil ex dono inscription, 'from S.S.-T.' below), Gerald Bullett's contemporary review laid in, fair (Kirkpatrick A16a; Woolmer 279) **£450**

A notable association copy, given by Saxon Sydney-Turner to his partner Barbara Bagenal (née Hiles); the ownership inscription is identifiably in the hand of the giver rather than the recipient.

115. Woolf (Virginia) *Letter to a Young Poet*. [Hogarth Letters No. 8.] Leonard & Virginia Woolf at The Hogarth Press, 1932, FIRST SEPARATE EDITION, pp. 28, 16mo, original sewn wrappers with John Banting illustration to front printed in green and black, slightly browned to spine, some very light handling, crease to top corner of front, pencilled ownership inscription of Barbara Bagenal to flyleaf, a few small spots to same, very good (Kirkpatrick A17a; Woolmer 314) **£120**

A letter addressed to John Lehmann, first published a month earlier in the Yale Review.

116. Woolf (Virginia) *The Common Reader: Second Series*. Leonard & Virginia Woolf at The Hogarth Press, 1932, FIRST EDITION, a few spots to opening leaves, slightly recurrent at rear, pp. 270, 8vo, original green cloth, backstrip lettered in gilt and slightly

darkened, edges a little toned, contemporary ownership inscription of Barbara Bagenal to flyleaf, dustjacket by Vanessa Bell, chipped to top corners and at ends of darkened backstrip panel, nicked elsewhere, the rear panel marked, a few faint spots to front panel, good (Kirkpatrick A18a; Woolmer 315) **£600**

117. Woolf (Virginia) Flush. A Biography. Leonard & Virginia Woolf at The Hogarth Press, 1933, FIRST EDITION, 10 plates (including 4 drawings by Vanessa Bell), half-title browned, occasional faint spotting, pp. 163, 8vo, original buff cloth, backstrip lettered in gilt with some wear at head, the cloth spotted and darkened to areas corresponding to dustjacket loss, ownership inscription of Barbara Bagenal, dustjacket still in one piece but with majority of backstrip panel lacking, as well as strip at head of front panel, lightly spotted overall, fair (Woolmer 334; Kirkpatrick A19a) **£300**
A biography of Elizabeth Barrett Browning's dog 'Flush', an inspiration to its owner and a character deserving of celebration. Called a 'Large Paper' edition on the dustjacket, and certainly amply-margined - this presumably to distinguish it from the subsequent 'uniform' edition.

118. Woolf (Virginia) Walter Sickert. A Conversation. Leonard & Virginia Woolf at The Hogarth Press, 1934, FIRST EDITION, ownership inscription of Barbara Bagenal at foot of half-title, pp. 28, foolscap 8vo, original sewn pale green wrappers with a Vanessa Bell design to front, gently sunned around the spine and to borders, very good (Kirkpatrick A20a; Woolmer 355) **£150**

119. Woolf (Virginia) Walter Sickert. A Conversation. Leonard & Virginia Woolf at The Hogarth Press, 1934, FIRST EDITION, ownership inscription of Barbara Bagenal to verso of half-title, pp. 28, foolscap 8vo, original sewn pale green wrappers with a Vanessa Bell design to front, gently sunned around the spine, small patch of browning to rear (affecting also rear free endpaper), very good (Kirkpatrick A20a; Woolmer 355) **£150**

120. Woolf (Virginia) The Years. Leonard & Virginia Woolf at The Hogarth Press, 1937, FIRST EDITION, pp. [iv], 472, crown 8vo, original green cloth, backstrip lettered in gilt, a little rubbing to extremities, the edges toned and endpapers faintly spotted, clipped review (The Times) laid in, the flyleaf with contemporary ownership inscription of Barbara Bagenal (ex dono 'S.S.-T.', i.e. Saxon Sydney-Turner, see below), dustjacket with a design by Vanessa Bell, a little chipped and soiled with browned backstrip panel, very good (Kirkpatrick A22a; Woolmer 423) **£1,200**
Saxon Sydney-Turner, who gave Bagenal this copy, was a figure of legendary intelligence (one of the only solver's of the fiendish mystery 'Cain's Jawbone') though often a target of affectionate ridicule in Woolf's diary and letters.

121. Woolf (Virginia) Three Guineas. Hogarth Press, 1938, FIRST EDITION, 5 plates, a pair of dimples at head of last handful of leaves (from something previously laid in), pp. 329, crown 8vo, original yellow cloth, backstrip lettered in gilt and a shade darkened, a little darkening to edges of cloth, textblock edges toned, ownership inscription of Barbara Bagenal to flyleaf, dustjacket by Vanessa Bell, the backstrip panel faded, chipped with some light soiling, good (Kirkpatrick A23a; Woolmer 440) **£450**

'THE EMBER STILL CAN BE BLOWN INTO A THIN FLAME'

122. Woolf (Virginia) Autograph Letter signed, to Nicholas Bagenal. Christmas Eve, [1936,] black ink on paper headed to Monk's House, pencil sketch to verso (probably that of Barbara or Nicholas Bagenal), p. [1], 4to, original folds, very good condition **£7,500**
An unpublished letter, in which Woolf writes to the horticulturalist, Nicholas Beauchamp Bagenal, who had earlier been part of her Bloomsbury circle, and possibly - the letter itself hints - at one time her lover. The tone of the letter suggests that some time has passed since they were last in touch: 'It was very nice of you to write to me...', and acquiesces with his suggestion that their former relationship may be rekindled - the terms employed suggestive of a friendship slightly more than platonic ('I'm glad to think that the ember still can be blown into a thin flame. So can mine be - for you, I mean'). However, she is mystified by her sense of a grudge on Bagenal's part ('I'm puzzled to know why you have often curse me for many things'), and cannot recall a basis for her to share this sentiment ('I don't think I've ever cursed you - ought I to have?'). Woolf closes her letter in reference to Gibbon's centenary, mentioning that she and Leonard will drive to visit his tomb ('I have to celebrate it'), before sending 'Love from us both [...] Yr, Virginia Woolf'.

Bagenal's vocation, he is referred to as 'the fruit grower' by Woolf elsewhere, suggests the sketch of a tree on the verso is probably his - though it might also be the work of Barbara Bagenal.

123. Woolf (Virginia) Reviewing. With a Note by Leonard Woolf [Hogarth Sixpenny Pamphlets, No. 4.] The Hogarth Press, 1939, FIRST EDITION, usual toning to page-borders, pp. 31, 16mo, original sewn blue wrappers printed in pink to front, faintly sunned around spine, small waterstain at bottom corner of first handful of leaves, recurrent at rear, good (Kirkpatrick A24a; Woolmer 463) **£60**

BLOOMSBURY GROUP GIFT

124. Woolf (Virginia) Roger Fry. A Biography. The Hogarth Press, 1940, FIRST EDITION, frontispiece self-portrait by Fry, and 17 further illustrations across 15 plates, pp. 307, 8vo, original green cloth, backstrip lettered in gilt and heavily faded, wear at head of joints, edges and free endpapers browned, remnants of dustjacket front panel laid in at rear, Desmond MacCarthy's clipped review laid in at front, contemporary ex dono inscription of Barbara Bagenal to flyleaf (see below), fair (Kirkpatrick A25a) **£70**
Bagenal's ex dono inscription here records it as having been presented to her, unusually, by Nicholas Bagenal ('N.B.B.'), her husband.

125. Woolf (Virginia) Between the Acts. Hogarth Press, 1941, FIRST EDITION, first few leaves dog-eared at top corner, pp. 256, crown 8vo, original blue cloth, backstrip lettered in gilt with some fading, a couple of small areas of waterstaining to lower board, top edge a little dusty, edges toned, flyleaf with contemporary ownership inscription of Barbara Bagenal (her ex dono inscription 'from S.S.T.', i.e., Saxon Sydney-Turner, see below), free endpapers faintly spotted, Vanessa Bell dustjacket chipped with a couple of small closed tears, good (Kirkpatrick A26a; Woolmer 488) **£400**
As with many books in Bagenal's library, this was a gift from Saxon Sydney-Turner.

126. Woolf (Virginia) The Death of the Moth and other Essays. The Hogarth Press, 1942, FIRST EDITION, one or two light spots, a little pencil marking to margin (by Barbara Bagenal, see below) pp. 157, crown 8vo, original blue buckram, the backstrip lettered in gilt and a little faded, a few small spots to edges and endpapers, the flyleaf with

the ownership inscription of Barbara Bagenal ('from S.S.T.', see below), very good (Kirkpatrick A27a) **£120**

Another gift from Saxon Sydney-Turner. Bagenal has marked in the margin or underlined a few passages in pencil - including one concerning letter-writing in 'The Humane Art' that she has also transcribed on a loosely inserted sheet.

127. Woolf (Virginia) *A Haunted House and Other Short Stories*. Hogarth Press, 1943, FIRST EDITION, poor quality wartime paper faintly browned at the margins, pp. 124, crown 8vo, original mid red cloth, backstrip gilt lettered (now dulled), top edge with a couple of small spots, ownership inscription of Barbara Bagenal ('from SST', see below), dustjacket with a small mark to rear panel, a couple of small spots to margin of front panel, chipped at ends of upper joint-fold, very good (Kirkpatrick A28a: Woolmer 507) **£350**

Bagenal's ex dono inscription recording this as yet another gift from Saxon Sydney-Turner.

128. Woolf (Virginia) *A Haunted House and Other Short Stories*. Hogarth Press, 1943, FIRST EDITION, poor quality wartime paper faintly browned at the margins, pp. 124, crown 8vo, original mid red cloth, backstrip gilt lettered (now dulled), top edge a little dustsoiled, dustjacket with a mark to rear panel, backstrip panel a shade darkened, a little chipped with a split two-thirds of the way down upper joint-fold, good (Kirkpatrick A28a: Woolmer 507) **£200**

129. Woolf (Virginia) *The Moment. And Other Essays*. The Hogarth Press, 1947, FIRST EDITION, pp. 191, crown 8vo, original red cloth, backstrip lettered in gilt, a little fading to borders of cloth and gentle rubbing to extremities, faint tape shadow at foot of rear free endpaper, contemporary ownership inscription of Barbara Bagenal to flyleaf (see below), pink dustjacket with a Vanessa Bell design, a little browned to backstrip panel and borders, some creasing, chipped and nicked at extremities, very good (Kirkpatrick A29a) **£215**

Bagenal's ex dono inscription records this as the gift of 'SST' (i.e., Saxon Sydney-Turner).

130. Woolf (Virginia) *The Captain's Death Bed and other Essays*. Hogarth Press, 1950, FIRST ENGLISH EDITION, pp. 224, crown 8vo, original chestnut cloth, the backstrip lettered in gilt and faded to maroon, top edge brown and a little dusty, free endpapers with faint partial browning and tape shadows, dustjacket with a Vanessa Bell design, backstrip panel internally reinforced with tape at the ends (also externally at the head), a little chipped at top corners, very good (Kirkpatrick A30b) **£160**

131. Woolf (Virginia) *A Writer's Diary*. Being Extracts from the Diary of Virginia Woolf. Edited by Leonard Woolf. Hogarth Press, 1953, FIRST EDITION, pp. x, 372, 8vo, original orange cloth, backstrip lettered in gilt, cloth a little marked, top edge salmon-pink, ownership inscription of Barbara Bagenal, clipping of Angus Wilson's review in *The Observer* loosely inserted, good **£100**

132. Woolf (Virginia) & Lytton Strachey. *Letters*. Edited by Leonard Woolf & James Strachey. Hogarth Press, Chatto & Windus, 1956, FIRST EDITION, frontispiece photograph of correspondents, pp. 118, crown 8vo, original tan cloth, backstrip lettered

in gilt, very faint partial browning to free endpapers, ownership inscription of Barbara Bagenal to flyleaf, clipped reviews laid in, dustjacket by Vanessa Bell, very good (Kirkpatrick A32a) **£325**

133. Woolf (Virginia) *Granite and Rainbow*. Essays. [Second printing.] Hogarth Press, 1960, pp. 240, crown 8vo, original blue cloth, backstrip lettered in gilt, later ownership inscription and address-label of Barbara Bagenal, Vanessa Bell dustjacket, price-clipped, backstrip panel toned, very good (Kirkpatrick A34a) **£80**

134. Woolf (Virginia) *Contemporary Writers*. With a Preface by Jean Guignet. The Hogarth Press, 1965, FIRST EDITION, pp. 160, crown 8vo, original brown boards, backstrip lettered in gilt, a few tiny spots to top edge, dustjacket with gently browned backstrip panel, very good **£70**

A collection of her reviews, mostly drawn from the TLS.

135. Woolf (Virginia) *Nurse Lugton's Golden Thimble*. (With a Short Foreword by Leonard Woolf.) Hogarth Press, 1966, FIRST SEPARATE EDITION, printed on pale mauve paper, 6 full-page illustrations by Duncan Grant, pp. 15, crown 8vo, original purple boards, lettered (and with a small vignette) in gilt to upper board, gentle fading to the spine, ownership inscription of Barbara Bagenal, glassine jacket with some loss at foot, very good (Kirkpatrick A38) **£90**

A posthumously-published children's story, written for the author's niece Ann Stephen.

136. Woolf (Virginia) *Freshwater*. A Comedy. Edited and with a Preface by Lucio P. Ruotolo. Illustrated by Loretta Trezzo. The Hogarth Press, 1976, FIRST ENGLISH EDITION, frontispiece photograph of Angelica Garnett in the role of Ellen Terry, full-page illustration preceding each Act, pp. xi, 76, crown 8vo, original brown boards, backstrip lettered in gilt, boards sunned through dustjacket, top edge with a few small spots, contemporary ownership inscription of Barbara Bagenal, dustjacket, a couple of miniscule nicks at head of rear panel, very good (Kirkpatrick A46b) **£80**.

Woolf's only play, discovered in typescript amongst her husband's papers.

INSCRIBED TO A CORRESPONDENT OF WOOLF'S

137. Woolf (Virginia) *The Question of Things Happening*. The Letters of Virginia Woolf. Volume II: 1912-1922. Editor: Nigel Nicolson. Assistant Editor: Joanne Trautmann. The Hogarth Press, 1976, FIRST EDITION, 8 plates, pp. xviii, 627, 8vo, original teal boards, backstrip lettered in gilt, top edge dusty with a few spots, dustjacket with a design by Angelica Garnett, faded backstrip panel with tiny hole to margin, very good **£135**

Inscribed by the editor, Nigel Nicolson: 'To Barbara Bagenal' - who is mentioned numerous times in the text and the recipient of eight of the letters by Woolf. Bagenal has marked a page in which Woolf refers to her husband Nicholas (also the recipient of a couple of these letters) as 'a fearful surly brute [...] like a rheumatic labourer [...] I can't conceive any fate I should like less than to be his wife'. Her own movements and character are assessed more approvingly - amongst the mentions of her are some concerning her assisting the Woolfs with their early printing. Bagenal also contributed four of the photographs included in this volume, and a letter to her from Nicolson, on his 'Sissinghurst Castle' headed-paper, thanks her for 'so great a contribution' to the volume it presents.

[*With:*] *Woolf (Virginia) A Change of Perspective. The Letters of Virginia Woolf. Volume III: 1923-1928.* Editor: Nigel Nicolson. Assistant Editor: Joanne Trautmann. The Hogarth Press, 1977, FIRST EDITION, 8 plates, pp. xxiv, 600, 8vo, original teal boards, backstrip lettered in gilt, top edge dusty with a few spots, ownership inscription of Barbara Bagenal (the recipient of three letters, mentioned recurrently elsewhere, and also the contributor of a photograph of Gerald Brenan and Carrington), dustjacket with a design by Angelica Garnett, faded backstrip panel, very good

THE COPY OF BARBARA BAGENAL, 'WHO TWINKLES ROSILY'

138. Woolf (Virginia) *The Diary of... Volume I: 1915-1919.* Introduced by Quentin Bell. Edited by Anne Olivier Bell. The Hogarth Press, 1977, FIRST EDITION, genealogical table at rear, the odd handling mark, one page marked in pencil to margin by Barbara Bagenal (mentions of herself and her husband, see below), pp. xxviii, 356, 8vo, original plum boards, backstrip lettered in gilt, top edge a little dusty with a few spots, clipped review loosely inserted, flyleaf with ownership inscription and address-label of Barbara Bagenal (see below), dustjacket with illustrations by Duncan Grant, very good **£95**

The copy of artist Barbara Bagenal (née Hiles), who is mentioned numerous times in the text - beginning in August 1917. Hiles assisted the Woolfs with their early printing - though Woolf laments her work on pp. 83-4, even whilst praising her character. Woolf is rather more savage about Nicholas Bagenal ('his thin soiled brain [...] a type of primitive man'); Saxon Sydney-Turner is also, though more affectionately, a recurrent target of Woolf's biting wit, as the clipped review identifies.

The Editor, in her Acknowledgements, declares herself 'particularly beholden to Barbara Bagenal'. An excellent association copy.

139. (Woolf.) QUENNELL (Peter) *A Letter to Mrs. Virginia Woolf.* [Hogarth Letters, No.12.] Leonard & Virginia Woolf at The Hogarth Press, 1932, FIRST EDITION, small spot at foot of prelims, and to fore-margin of last few leaves, pp. 24, foolscap 8vo, original sewn cream wrappers with John Banting's series design printed in black and blue to front, some light handling, light crease to bottom corner of rear, very good (Woolmer 305) **£120**

With a contemporary gift inscription to the half-title: 'Nick, from Barbara, Christmas 1932' - these being the Bagenals.

140. (Woolf.) BREWSTER (Dorothy) *Virginia Woolf's London.* George Allen & Unwin, 1959, FIRST EDITION, pp. 120, crown 8vo, original blue boards, backstrip lettered in gilt, edges spotted and endpapers a little browned, bookseller ticket to front pastedown, Harold Nicolson's clipped review laid in, dustjacket slightly rubbed and nicked to extremities, very good **£50**

To the flyleaf a contemporary gift inscription to Barbara Bagenal, from her son and daughter-in-law.

ANNOTATED ASSOCIATION COPY

141. (Woolf.) BELL (Quentin) *Virginia Woolf.* A Biography [2 vols.] Hogarth Press, 1972, FIRST EDITIONS, frontispiece portraits with 7 plates in each volume and one or two additional illustrations to the text, each volume with the address label of Barbara Bagenal to half-title, one or two handling marks to pages at rear of second volume, this with Barbara Bagenal's addition to the Index and annotations to pp. 49, 52-3 (see below), pp. xvi, 230; xii, 300, 8vo, original lilac boards, backstrip lettered in gilt, small pen-mark

to fore-edge of second volume, endpaper maps, dustjackets a little nicked and rubbed at extremities, that to second volume with a couple of chips, housed in publisher's slipcase, very good (Kirkpatrick B16 & B17a) **£200**

Bagenal has corrected Bell's suggestion on p. 49 that her greater degree of 'enthusiasm than competence' when apprenticed at the Hogarth Press meant that her work had to be corrected by Leonard Woolf ('No. I set up the title page of 'Prelude''), and on pp. 52-3 his account of sheltering during air-raids, with Bagenal insisting that she and not Virginia lay beneath the kitchen table (the latter 'had a camp bed in the kitchen'), supplying there also a note about having been due to go to Asham for Easter but trains at Victoria and a telegram about her husband at the front conspired against it; to the Index she notes the photograph of herself facing p. 65.

An excellent association copy.

A CONTRIBUTOR'S COPY

142. (Woolf.) RUSSELL NOBLE (Joan, Editor) *Recollections of Virginia Woolf.*

Peter Owen, 1972, FIRST EDITION, 4 plates, pencil note by Barbara Bagenal to her contribution (see below), pp. 207, 8vo, original blue boards, backstrip lettered in silver, contemporary ownership inscription and address-label of Barbara Bagenal (see below), dustjacket scrappy, sections of loss and some splitting, front flap detached, good **£100**

In her 9pp. contribution to this volume, Bagenal recounts her first acquaintance with the Woolfs (she had first known Vanessa Bell, meeting her in 1913 and becoming 'lifelong friends') - via Leonard's Cambridge friend Saxon Sydney-Turner, to whom Virginia (and similarly, in a more romantic sense, Bagenal) was 'devoted'. The friendship had deepened through her work with them at the Hogarth Press, where Bagenal was responsible for setting the title-page of 'Prelude' and worked with Virginia on the rest of the text - their work disturbed by bombing-raids. There are numerous charming details - the one corrected by Bagenal being that of performance at the annual Christmas party given by Vanessa Bell for Angelica Garnett, where she clarifies that Roger Fry dressing as the White Knight from 'Through the Looking-Glass' was for fancy dress rather than a dramatic role.

143. (Woolf.) LEHMANN (John) *Virginia Woolf and her world.* Thames & Hudson, 1975, FIRST EDITION, 136 monochrome illustrations, largely photographic, pp. 128, 4to, original grey boards, publisher device stamped in gilt to upper board, backstrip lettered in gilt, faint waterstain to head of upper board, same to fore-edge of textblock, contemporary ownership inscription of Barbara Bagenal to flyleaf (see below), dustjacket with her note to front flap, very good **£100**

To the front flap of the dustjacket, Bagenal adds 'S.S.T.' to the group of friends gathered around Thoby Stephen, from which the Bloomsbury Group was formed. Bagenal is not mentioned in the book herself, though her daughter is depicted in a photograph with the Woolfs on p. 59.

144. (Woolf.) SPATER (George) and Ian Parsons. *A Marriage of True Minds.* An Intimate Portrait of Leonard and Virginia Woolf. Jonathan Cape and The Hogarth Press, 1977, FIRST EDITION, 150 illustrations (mostly photographs), pp. xiv, 210, 8vo, original black cloth, backstrip lettered in gilt, slight lean to spine, top edge pink, others very faintly spotted, contemporary ownership inscription and address-label of Barbara Bagenal to flyleaf (see below), her note laid in stating this copy sent to her by the authors, dustjacket price-clipped, very good **£35**

Bagenal is mentioned a few times in the text, and featured in a photograph with Duncan Grant.

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