



BLACKWELL'S RARE BOOKS.

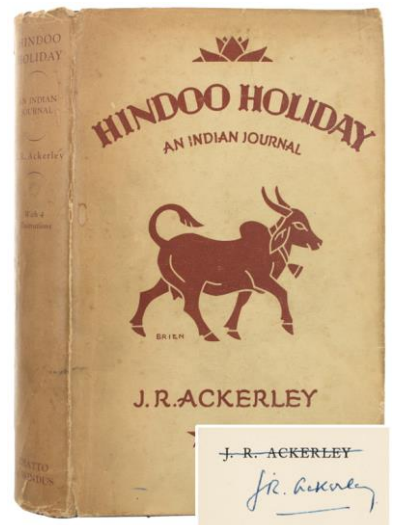
MODERN FIRST EDITIONS: 25 RECENT ACQUISITIONS.

February, 2025.

1. Ackerley (J.R.) *Hindoo Holiday*. An Indian Journal. Chatto & Windus, 1932, FIRST EDITION, 4 text illustrations, a few faint spots to page-heads of early leaves (recurrent at rear), the last handful with gentle crease to top corner, pp. xi, 342, crown 8vo, original brown cloth, backstrip lettered in gilt, very slight lean to spine, a couple of faint waterspots to upper board, a few other trifling marks, the top corners gently knocked, top edge brown, others toned and a little spotted, endpapers faintly spotted, buff dustjacket with a pictorial design by 'Brien' to the front panel, the backstrip panel browned and faintly creased, slight chipping to extremities, very good **£350**

Signed by the author on the title-page.

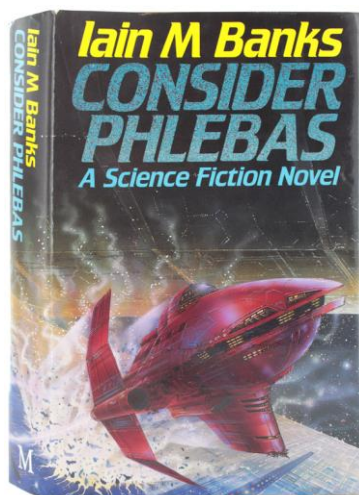
His account of half a year in India, where he had been companion-secretary to the eccentric Maharaja of Chhatarpur (here, 'Chhokrapur') - a role he took up at the suggestion of E.M. Forster, who supported his early career. It is, the blurb announces, 'a gay satire on autocracy, a living picture of a small corner of India, and [...] a vivacious tribute to the character of its eccentric ruler'.



2. Banks (Iain M.) *Consider Phlebas*. Macmillan, 1987, FIRST EDITION, pages a little browned throughout (as usual), pp. [viii], 472, crown 8vo, original yellow boards, backstrip lettered in black, tiny faint spot to top corner of flyleaf, dustjacket, near fine **£850**

Signed by the author on the title-page, using the publisher's 'M' for his middle initial.

The first of Banks's science fiction novels, establishing his 'Culture' series - his fourth book overall, the title drawn from Eliot's 'The Waste Land'.



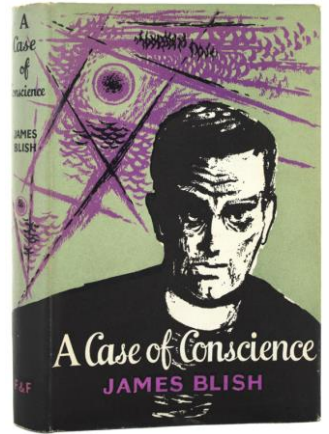
CONSIDER
PHLEBAS

Iain M Banks

Iain M Banks
MACMILLAN
LONDON

3. Blish (James) *A Case of Conscience*. Faber and Faber, 1959, FIRST ENGLISH EDITION, pp. 208, crown 8vo, original mid blue boards, backstrip lettered in yellow and a little sunned through the dustjacket, lean to spine, top edge a trifle dusty, light foxing to free endpapers, dustjacket by Peter Curl, touch rubbed at extremities, a sliver of gentle waterstaining at head of rear panel, this also with a few faint spots, very good **£485**

Also the first hardback edition; the opening part of Blish's 'After Such Knowledge' trilogy - that title drawn from Eliot's poem, 'Gerontion', and the sequence notable for the author's willingness to handle complex literary and religious themes.

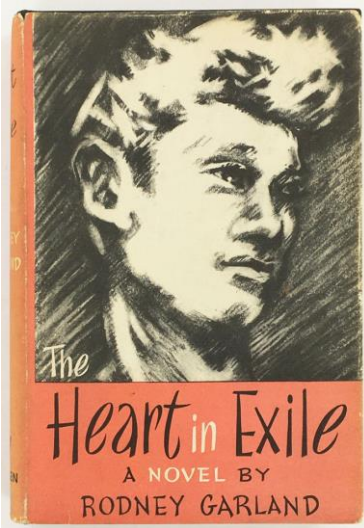


4. Garland (Rodney, pseud. for Adam Martin de Hegedus) *The Heart in Exile*. A Novel. W.H. Allen, 1953, FIRST EDITION, pp. 296, crown 8vo, original black boards, the lettering to the backstrip in gilt (this slightly dulled), light spotting to edges, contemporary ownership inscription to flyleaf, the dustjacket with a design by Oliver Carson, top corner of front flap torn off, short closed tear at head of rear panel, slightly rubbed and nicked at extremities, a few very faint spots to rear panel, very good **£750**

An important gay novel, and a scarce first edition.

Rodney Garland was the pseudonym, used for the first time here, of the Hungarian émigré Adam de Hegedus - who had earlier published seven books, including one novel, under his own name.

*Its narrator is a 'young doctor', the psychiatrist Anthony Page, who is investigating the death of 'a friend of his youth' (the blurb puts it coyly, Julian Leclerc was his lover). Garland provides a detailed account of queer life in London in the period after the Second World War. The novel is regarded as the first with an openly gay detective. The most successful of the author's books, it was praised on publication: Marghanita Laski in *The Observer* described that its depiction of 'a furtive fantastic "underground" sector of London can arouse no disgust but only a deep pity coupled with a new understanding', whilst John Betjeman for the *Telegraph* considered it a 'well-written' and 'completely honest story of homosexual life in London', which 'makes no attempt to defend or condemn'.*

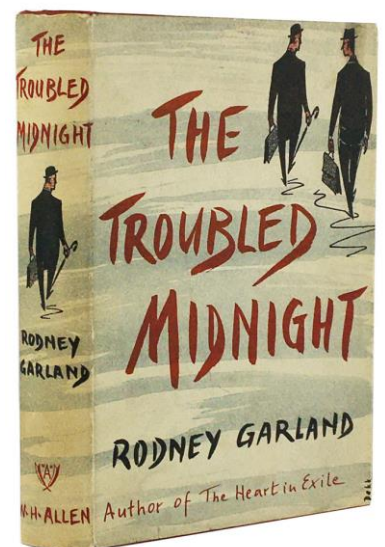


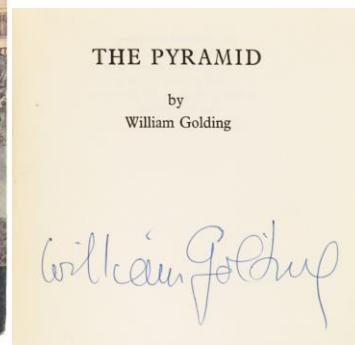
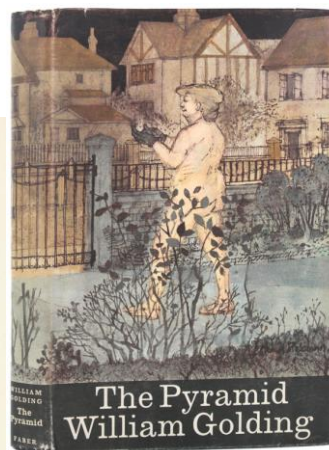
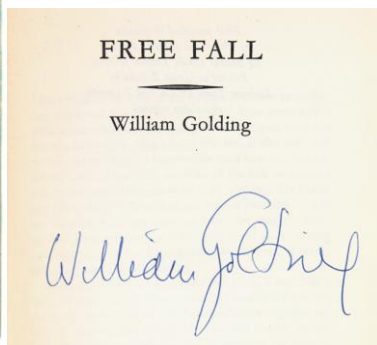
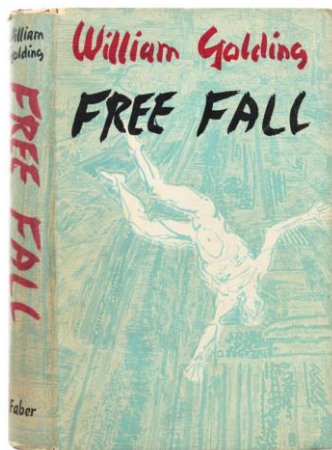
5. Garland (Rodney, pseud. for Adam Martin de Hegedus) *The Troubled Midnight*. W.H. Allen, 1954, FIRST EDITION, pp. 256, crown 8vo, original red boards, backstrip lettered in gilt, top edge a trifle dusty, faint partial browning to inner margin of free endpapers, dustjacket slightly nicked and chipped at extremities, very good **£400**

An early attempt to depict the Cambridge spies in fiction, notable - as was the author's first book under the Garland pseudonym, 'The Heart in Exile' - for its foregrounding of gay characters.

Here, the background of the group of friends is transposed to Oxford, where the narrator, novelist James Edmonton, had known Eric Fontanet (based on Guy Burgess) and Alan Lockheed (based on Donald Maclean), whose 'sudden mysterious disappearance' (blurb) provides the plot. Unlike 'The Heart in Exile', which drew a much more detailed portrait of the gay 'underground' ('it opens a window on our time', blurb), here the narrator is straight - professing that 'men had never interested me, but inversion in itself always had'.

Adam de Hegedus, a Hungarian émigré resident in Britain since the 1930s, died the year after this novel was published - an apparent suicide. A further novel under his own name, using which he had earlier published a novel as well as volumes of memoir and reportage, appeared in 1956. Two later books by Rodney Garland, with this publisher, are now known to be the work of his fellow Hungarian, Peter de Polnay.





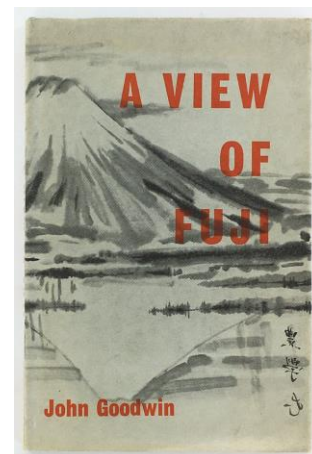
6. Golding (William) *Free Fall*. Faber and Faber, 1959, FIRST EDITION, pp. 253, crown 8vo, original pink cloth, backstrip gilt lettered, very gentle rubbing to extremities, dustjacket designed by Anthony Gross, slightly chipped and nicked, lightly dustsoiled to rear panel, very good **£400**
Signed by the author to the title-page.

7. Golding (William) *The Pyramid*. Faber and Faber, 1967, FIRST EDITION, pp. 217, crown 8vo, original dark blue cloth, backstrip gilt lettered, slight lean to spine, top corner of upper board slightly pushed, dustjacket designed by Leonard Rosoman (depicting 'Bounce', the misfortune of her resemblance to a modern demagogue only exacerbated by her nakedness), gently rubbed at extremities, nick at foot of lightly-dustsoiled rear panel, very good **£250**
Signed by the author in blue ink on the title-page.

8. Goodwin (John) *A View of Fuji*. Neville Spearman, 1963, FIRST EDITION, headpiece to each chapter by Saito Hogaku, pp. 127, crown 8vo, original blue boards, backstrip lettered in black, dustjacket with a design by Saito Hogaku, fine **£135**

A short novel, depicting 'a tragic homosexual love affair between a middle-aged American and a young Japanese' (blurb).

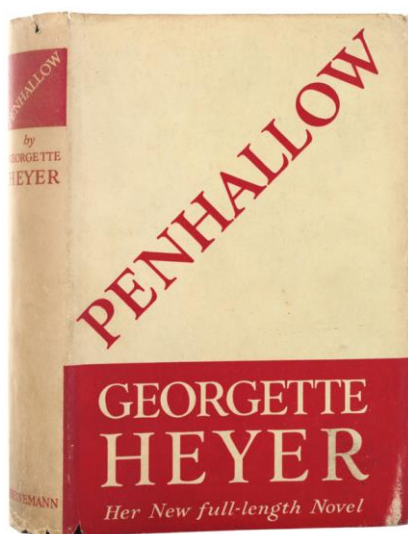
The author was a wealthy New Yorker, well-travelled, who knew Isherwood, Paul Bowles, Jean Cocteau, et al; he wrote two novels, ten years apart - this the second, preceded by 'The Idols and the Prey', set in Haiti.

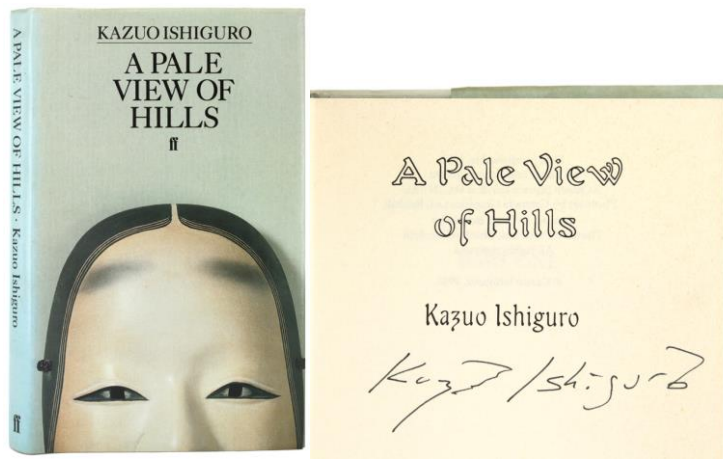


'JIMMY THE BASTARD WAS CLEANING BOOTS...'

9. Heyer (Georgette) *Penhallow*. William Heinemann, 1942, FIRST EDITION, genealogical table to verso of title-page (displacing the printing information to half-title), ownership inscription to title-page, faint spot to lower fore-margin of opening leaves, and to upper at close, a few leaves at rear with very short closed tear at head (not touching text), pp. [iv], 348, crown 8vo, original brown cloth, publisher device in blind to lower board, author's monogram in same to upper, white lettering to backstrip slightly rubbed, corners a little pushed, a few spots to top edge, dustjacket price-clipped, slightly nicked & chipped at extremities, light overall soiling, backstrip panel slightly darkened & a couple of tiny holes at foot of rear panel, very good **£625**

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





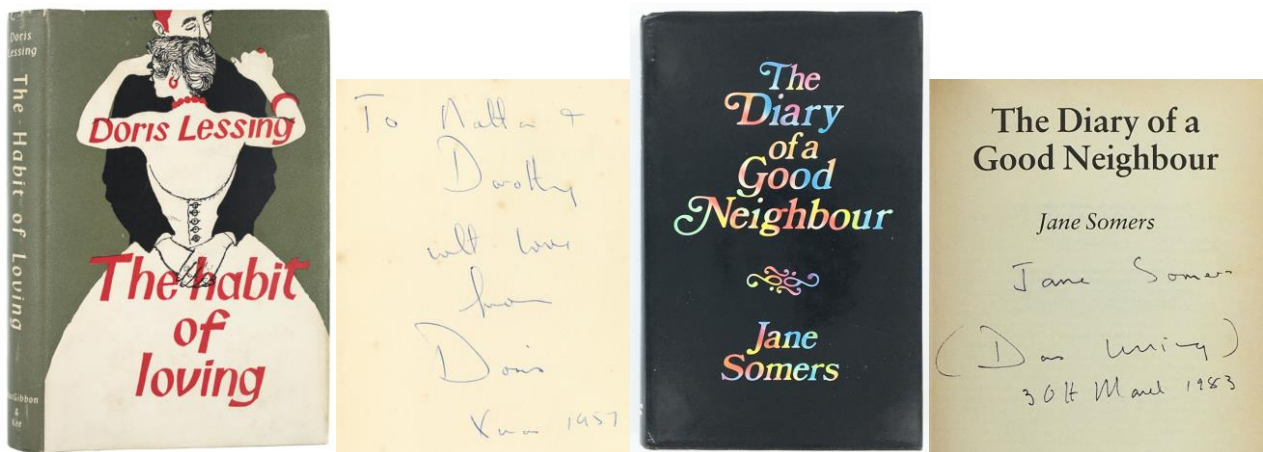
10. Ishiguro (Kazuo) *A Pale View of Hills*. Faber and Faber, 1982, FIRST EDITION, pp. 183, crown 8vo, original blue-grey boards, backstrip gilt lettered, dustjacket, price-clipped with the backstrip panel a shade faded, very good **£1,500**

Signed by the author on the title-page; the debut novel of the later Nobel Prize winner.

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

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

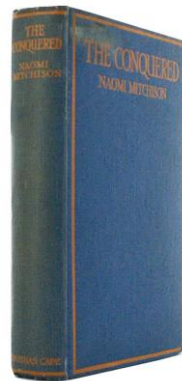
The recipients were Nathan and Dorothy Zelter, friends from the Communist Party in Southern Rhodesia, with which Lessing had been affiliated - but from whom she came to depart culturally and ideologically following her emigration to London.



12. (Lessing.) SOMERS (Jane, i.e. Doris Lessing) *The Diary of a Good Neighbour*. Michael Joseph, 1983, FIRST EDITION, pages toned throughout as usual, pp. 253, 8vo, original black boards, backstrip lettered in gilt, slight lean to spine, spotting to free endpapers offset from facing flaps, dustjacket, very good **£175**

Signed by the author on the title-page: 'Jane Somers (Doris Lessing) 30th March 1983'.

Lessing's adoption of a pseudonym here (the dustjacket only discloses that it is such, and used to disguise a 'well-known woman journalist') was in part an exercise in seeing how books by an unknown author were treated during the publishing process. Her existing publisher, Jonathan Cape, was adequately fooled and rejected the work; Michael Joseph, meanwhile, were alert to the quality of the work and the identity of the author - something of a coup.

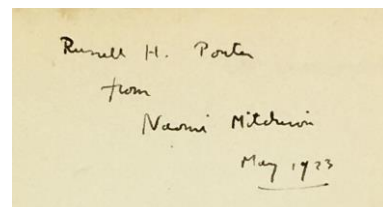


13. Mitchison (Naomi) *The Conquered*. With an Introduction by Ernest Barker. Jonathan Cape, 1923, FIRST EDITION, frontispiece map, pp. [iv], 320, crown 8vo, original blue cloth, lettered in orange to upper board and backstrip, publisher's device in orange to lower board, backstrip browned with very slight lean to spine, a couple of patches of waterstaining at head of cloth, same to top edge of textblock (this encroaching slightly, occasionally, to page-heads), a few small spots to fore-edge, sliver of waterstaining at head of endpapers, good **£150**

Inscribed by the author on the initial blank, in the year of publication: 'Russell H. Porter, from Naomi Mitchison, May 1923'.

Her first book, scarce; a novel 'which explores the relationship between a first-century Celt and his Roman master, although the epigraphs to many of the chapters (drawn from poems by Yeats and from songs of the fight for independence), invite comparison with the situation in Ireland'.

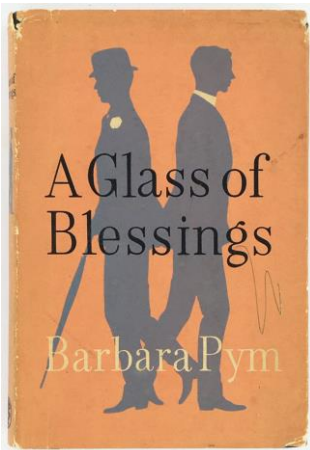
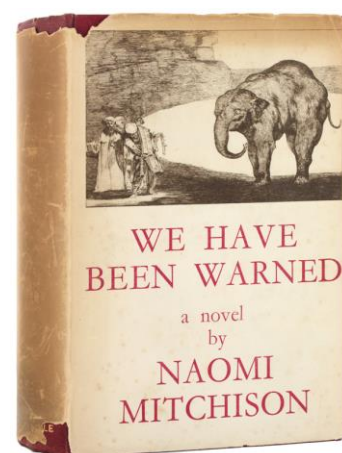
The printed dedication is to her brother, the scientist J.B.S. Haldane, who provides a verse Epilogue.



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

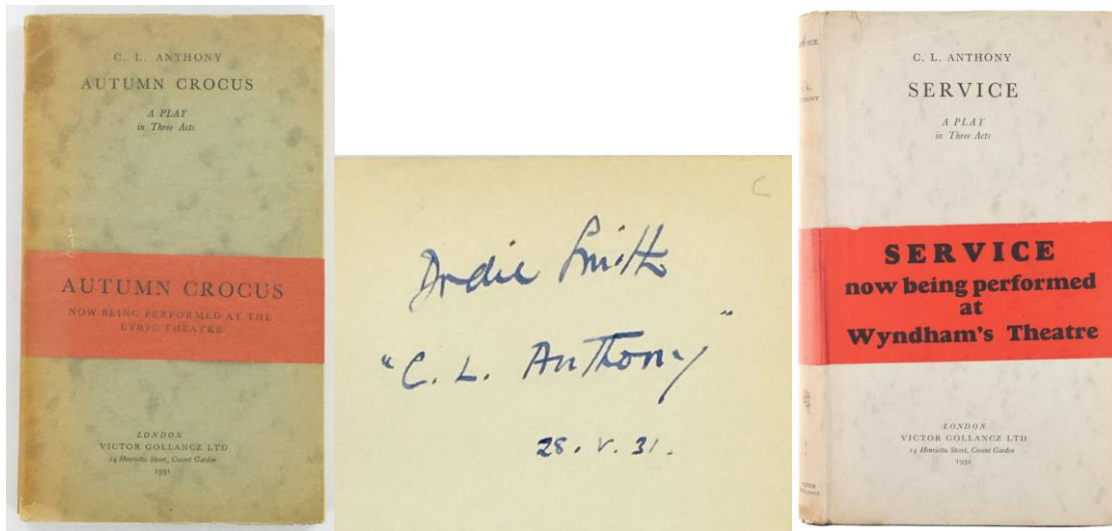
A notable departure for the author - forgoing the historical framework with which she had established her reputation as a novelist, and using a contemporary setting for her social criticism.

It is set 'in Oxford, in an industrial district, and on the west coast of Scotland', with 'one whole section [...] staged in Soviet Russia' (blurb). The departure was not only a matter of its time-period; the incendiary nature of the work also brooked a separation from her previous publishers - it was her first fiction not to be published by Jonathan Cape, who, like Victor Gollancz (nevertheless among the lengthy list of 'Comrades' enumerated in its dedication), regarded its themes as unpalatable to a general readership, perceiving that its depictions of rape, murder, suicide and abortion would disturb in a way that comparable themes in her historical fiction had not. The author's Foreword acknowledges the 'intensive criticism' that it had received even prior to publication, whilst Constable are at pains to assert the 'comparative detachment' with which its themes are handled, despite the 'socialist, unindividualist outlook' that is represented therein, which 'fearlessly explores [...] social and sexual morality' (blurb).



15. Pym (Barbara) *A Glass of Blessings*. Jonathan Cape, 1958, FIRST EDITION, pp. 256, crown 8vo, original green boards blocked in black around backstrip and fore-edges with the lettering to former in white, the upper board repeating Robin Jacques' dustjacket design (stamped in black), gentle fading around tail of boards and one corner a little knocked, the top edge pink slightly faded, a few faint spots to rear free endpaper, the Robin Jacques dustjacket a little soiled overall and browned to white areas with a hint of fading to the backstrip panel, some chipping and creasing with a small pen-squiggle to margin of front panel, good **£600**

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



DODIE SMITH'S FIRST BOOK, SIGNED

16. (Smith.) ANTHONY (C.L., i.e., Dodie Smith) *Autumn Crocus*. A Play in Three Acts. Victor Gollancz, 1931, FIRST EDITION, pp. 127, foolscap 8vo, original grey wrappers, sunned to backstrip and more faintly so to borders, original wraparound band present (stating the play 'now being performed at the Lyric Theatre'), tissue jacket, short closed tear at foot of front panel, very good **£180**

The author's first book, signed by her using both her early pseudonym and the name by which she became better known: 'Dodie Smith, "C.L. Anthony", 25.v.31'.

The play's initial run at the Lyric Theatre, a production by Basil Dean, began at the beginning of the previous month. The first edition was issued in both cloth and wrappers; the band is an uncommon survival.

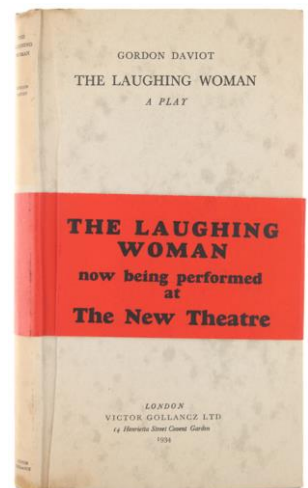
17. (Smith.) ANTHONY (C.L., i.e., Dodie Smith) *Service*. A Play in Three Acts. Victor Gollancz, 1932, FIRST EDITION, pp. 126, foolscap 8vo, original black cloth, backstrip with printed label, slight lean to spine, top edge a trifle dusty, free endpapers very faintly browned, dustjacket and original wraparound band (stating the play 'now being performed at Wyndham's Theatre'), the backstrip panel slightly sunned, nick at head of front panel, very good **£200**

The second play of Dodie Smith, continuing the 'C.L. Anthony' pseudonym used for its predecessor, 'Autumn Crocus'; with a contemporary setting during the time of the Depression, it is a tale of the economic strife faced by the Service family, owners of a large household store - perhaps resembling her own employer, Heal & Co., who provided furniture for the set - and was made into a 1933 film, 'Looking Forward'.

ORIGINAL WRAPAROUND BAND

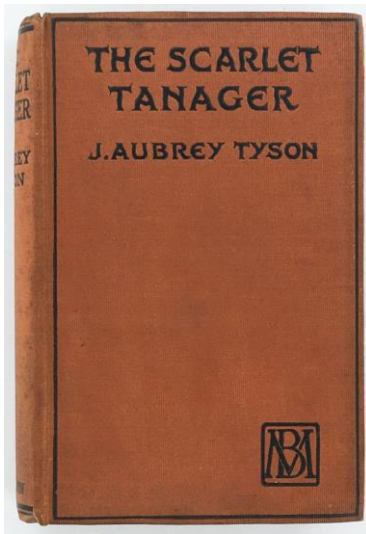
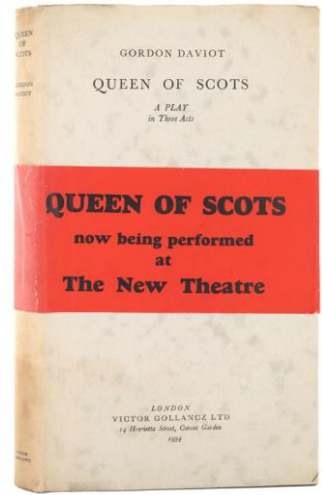
18. (Tey.) DAVIOT (Gordon, pseud. for Elizabeth Mackintosh, a.k.a. Josephine Tey) *The Laughing Woman*. A Play. Victor Gollancz, 1934, FIRST EDITION, pp. 103, foolscap 8vo, original black cloth, backstrip with printed label, slight lean to spine, top edge a trifle dusty, free endpapers very faintly browned, dustjacket and original wraparound band (stating the play 'now being performed at The New Theatre'), the backstrip panel slightly sunned, near fine **£200**

An early play by Mackintosh, preceding the use of the pseudonym, 'Josephine Tey', for which she became best-known; it is based on the life of the sculptor Henri Gaudier-Brzeska and his wife Sophie.



19. (Tey.) DAVIOT (Gordon, pseud. for Elizabeth Mackintosh, a.k.a. Josephine Tey) *Queen of Scots*. A Play in Three Acts. Victor Gollancz, 1934, FIRST EDITION, a couple of very faint spots to prelims and at foot of final page, pp. 127, foolscap 8vo, original black cloth, backstrip with printed label, slight lean to spine, top edge a trifle dusty, free endpapers faintly spotted, dustjacket and original wraparound band (stating the play 'now being performed at The New Theatre', the backstrip panel slightly sunned, the band with internal tape repair to backstrip, very good **£200**

An early play by Mackintosh, preceding the use of the pseudonym, 'Josephine Tey', for which she became best-known; it was produced by John Gielgud, who had been the lead in her debut, 'Richard of Bordeaux' - the cast here including Laurence Olivier and James Mason, as well as Gwen Ffrangcon-Davies in the title-role.



20. Tyson (J. Aubrey) *The Scarlet Tanager*. Mills & Boon, 1923, FIRST ENGLISH EDITION, a couple of faint spots to fore-margin of closing pages, extending into publisher's catalogue at rear, pp. [viii], 308, 16 [Publisher's catalogue], crown 8vo, original tan cloth, lettered in black to upper board and backstrip, some light spotting to cloth, gentle rubbing to extremities and corners a mite pushed, edges spotted, top edge dusty with a small smudge, good **£200**

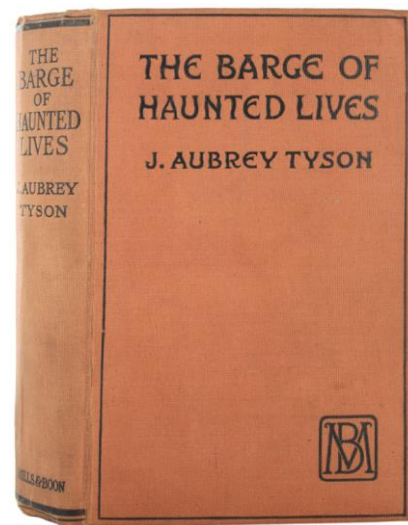
The English first edition follows a year after the American; both are scarce.

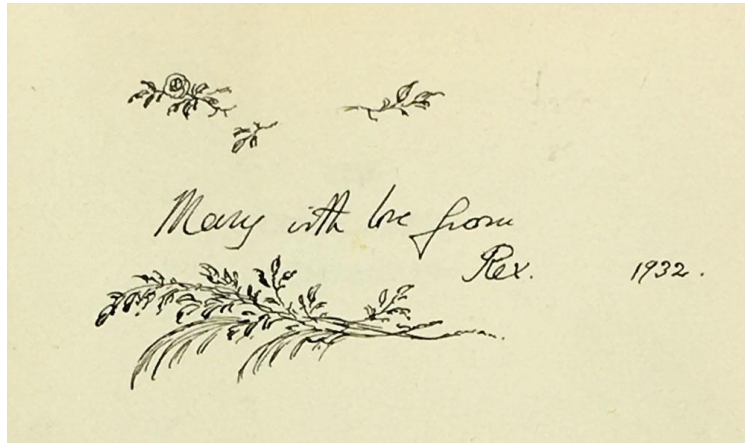
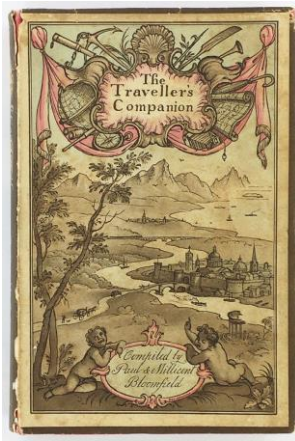
Tyson hailed from Philadelphia, and established himself as a journalist in New York. This is probably his best-known work. It is set 'about the year 1930', a near-future characterised by the 'widespread unrest that followed the close of the Great War' ('Introductory Note') - a scarce espionage novel wherein George Rennison, a military intelligence officer, is investigating the death of the inventor of a naval tracking system, and attempting to close the net around the right-wing Seafalcon, a submarine pirate.

21. Tyson (J. Aubrey) *The Barge of Haunted Lives*. Mills & Boon, 1924, FIRST ENGLISH EDITION, very faint spotting to prelims receding into text, one leaf nicked at leading edge, pp. [ii], 333, 12 [Publisher's catalogue], crown 8vo, original tan cloth, lettered in black to upper board and backstrip, the latter with a touch of creasing to cloth at foot, slight lean to spine, corners gently bumped, edges and endpapers very faintly spotted, tail edge roughtrimmed, the front hinge a little tender, good **£200**

The English edition is scarcer than its American predecessor - it dates from the first phase of Mills & Boon's list, when the publisher's profile was more diverse (perhaps unsustainably so, judging by the list at rear) than the romance fiction upon which it concentrated from the 1930s onwards. They had published the author's novel 'The Scarlet Tanager' the year before.

Tyson hailed from Philadelphia, and established himself as a journalist in New York. The present work is a collection of stories linked by their telling aboard the titular vessel, which carries a party, each of whom 'bears a title that is suggested either by his story or some personal characteristic': the Homicidal Professor, the Whispering Gentleman, the Nervous Physician, the Hypochondriacal Painter, the One-eyed Duck Hunter, the Veiled Aeronaut (the sole female traveller), the Sentimental Gargoyle, the Decapitated Man, the Fugitive Bridegroom. The stories generally handle supernatural themes, including curses, seances, vampirism, etc.



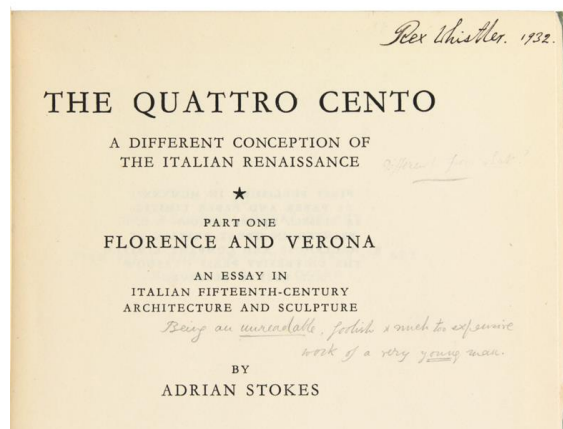
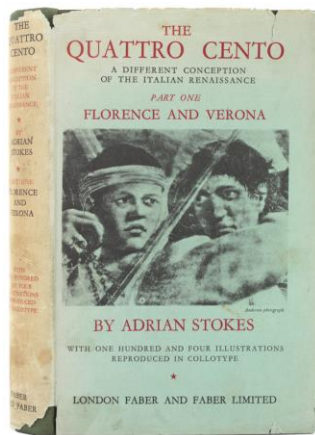


INSCRIBED, WITH A DECORATION, BY REX WHISTLER

22. (Whistler.) BLOOMFIELD (Paul & Millicent, Compilers) *The Traveller's Companion*.

A Travel Anthology. Decorated by Rex Whistler. G. Bell, 1931, FIRST EDITION, colour-printed title-page design by Rex Whistler, and a drawing by him to illustrate each of the 7 section-titles, pp. xv, 308, crown 8vo, original red cloth, backstrip lettered and decorated in gilt (slight fading at tips), dustjacket with Whistler designs to front and backstrip panels (that to the former repeating his title-page design), dustjacket a little chipped, more so at head of backstrip panel, spotted overall, good **£350**

Inscribed by the illustrator, Rex Whistler, on the flyleaf, 'Mary, with love from Rex, 1932', surrounding which an attractive floral decoration by the same; the recipient is obscure, but the artist Mary Adshead, with whom Whistler had earlier collaborated on a mural for Wapping Boys Club, is a candidate.



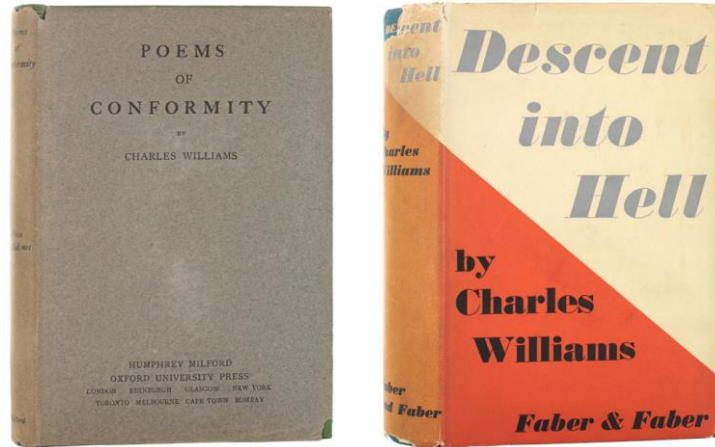
REX WHISTLER'S COPY - 'UNREADABLE, FOOLISH & MUCH TOO EXPENSIVE'

23. (Whistler.) STOKES (Adrian) *The Quattro Cento*. A Different Conception of the Italian Renaissance. Part One [all published]: Florence and Verona, an Essay in Italian Fifteenth-Century Architecture and Sculpture. Faber and Faber, 1932, FIRST EDITION, 64 plates, half-title spotted, a few faint spots to text, pencil comments to title-page in the hand of Rex Whistler (see below), pp. xv, 240, 8vo, original green cloth, backstrip lettered in gilt, the decorations to backstrip and upper board also in gilt, some very faint spotting to margins of cloth, t.e.g., others untrimmed and spotted, endpapers spotted, dustjacket price-clipped, chipped at ends of faded backstrip panel and slightly chipped and nicked elsewhere, good **£700**

The copy of artist Rex Whistler, his ownership inscription in ink at the head of the title-page, dated 1932; to the same, he has provided pencil annotations - remarking of its subtitle, 'Different from what?', and supplementing it with the sarcastic comment, 'Being an unreadable, foolish & much too expensive work of a very young man'. It might be remarked of the latter that Whistler was three years younger than Stokes, curmudgeonly at 27. His patience clearly tested early, there is no further annotation to the work itself.

Despite Whistler's reservations, Stokes's work is well-regarded as an account of Renaissance sculpture.

24. Williams (Charles) *Poems of Conformity*. Humphrey Milford, Oxford University Press, 1917, FIRST EDITION, pp. 128, crown 8vo, original green cloth, upper board and backstrip lettered in gilt, slight lean, grey dustjacket with advertisement for various Robert Bridges editions printed on rear panel, a few nicks to corners and head & foot of backstrip panel, very good **£525**
The author's second book.



25. Williams (Charles) *Descent into Hell*. Faber and Faber, 1937, FIRST EDITION, pp. 305, crown 8vo, original blue cloth, backstrip lettered in gilt, free endpapers and textblock edges slightly spotted, dustjacket with a few nicks at foot of faintly toned backstrip panel with slight loss, head of backstrip panel missing small section including first two letters of title, very good **£500**

Williams' 'spiritual shockers' - novels in which the everyday world experiences the incursion of some element of the supernatural - were admired by peers such as T.S. Eliot, who brought the author over to Faber's list beginning with this work, and C.S. Lewis, who wrote to his fellow Inklings in September of 1937 that 'Descent into Hell' is 'much the best book you have given us yet'.