

100 ITEMS FROM THE TWENTIETH CENTURY



JARNDYCE

Jarndyce

Antiquarian Booksellers

100 Items from the Twentieth Century

List Twenty-Six

Catalogued by
Paul Lee

46 Great Russell Street, Bloomsbury, London WC1B 3PA.

Tel: +44 20 7631 4220 Email: paul@jarndyce.co.uk

www.jarndyce.co.uk

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

LONDON PICARESQUE

1. **ABSE, Dannie.** *O. Jones, O. Jones.* FIRST EDITION. Hutchinson. Half title. Orig. grey boards. Pictorial d.w., unclipped; a little rubbed. Signature of Dannie Abse on titlepage. A nice copy. [88206]

¶ A classic 'provincial kid in the big city' tale: the theme and the lively prose are timeless, but the locations of the main character's hapless adventures (Hampstead, Soho) mark this out as a tale of the pre-gentrification 1970s. A warm-hearted and funny portrayal of pubs, common rooms (the naif Jones is a medical student), and boarding houses.

1970

£25



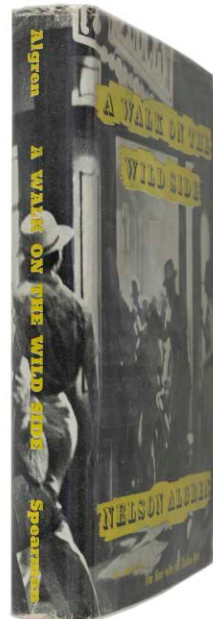
ALGREN'S THREE RULES

2. **ALGREN, Nelson.** *A Walk on the Wild Side.* FIRST U.K. EDITION. Neville Spearman. Half title. Orig. red cloth. Photographic d.w., unclipped; a little rubbed, rear panel sl. spotted. Gift inscription on leading f.e.p. A nice copy. [91890]

¶ First published in New York the previous year. Largely and not unjustly remembered for Algren's flippant and funny 'three rules' (copiously quoted elsewhere), this 'book asks why lost people sometimes develop into greater human beings than those who have never been lost in their whole lives. Why men who have suffered at the hands of other men are the natural believers in humanity, while those whose part has been simply to acquire, to take all and give nothing, are the most contemptuous of mankind.' The publisher, in a valiant but somewhat puzzling bid for American glamour, used a still from *A Streetcar Named Desire* for the jacket illustration.

1957

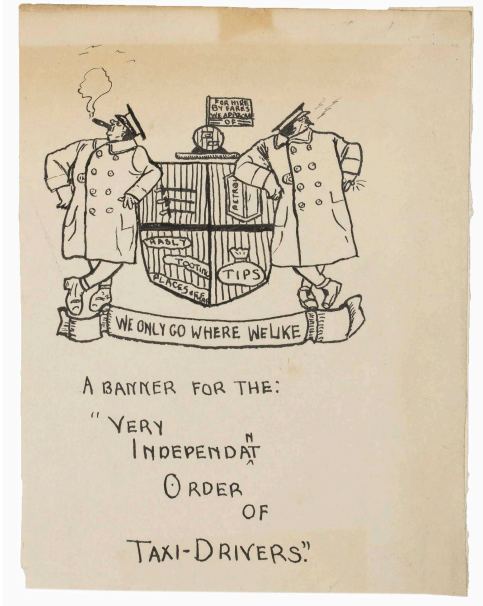
£40



DRAWN WHILE FUMING

3. **ANONYMOUS.** "A Banner for the Very Independant [sic] Order of Taxi-Drivers". Pen & ink on cream card; sl. darkening, folded at edge. 14.5 x 11 cm. [84151]

¶ An anti-cabbie sketch. The drawing depicts two men - clearly taxi drivers - leaning on a coat of arms and smoking insolently. The 'shield', in the form of the front grill of a taxi, is divided into four sections as follows: three pistols, presumably denoting highway robbery; 'petrol'; 'Hasly, Tooting, Places off mark'; and a large bag marked 'TIPS'. A flag at the top states 'For Hire by Fares we Approve Of', and the motto 'We only go where we like' appears at the bottom. The artwork has the whiff of a recent dispute about it (one imagines the irate artist - perhaps a Mr or Ms Hasly - being refused carriage south of the river and putting pen to paper after a long and unwelcome bus ride).



[c.1945]

£35†

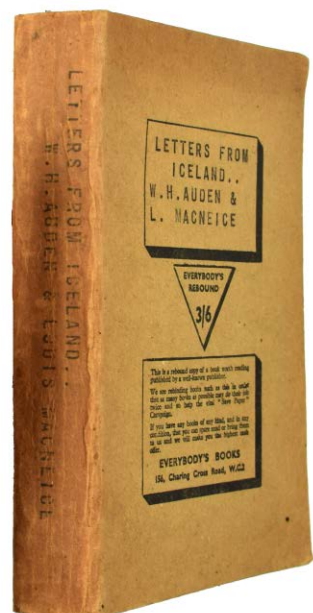
WAR EFFORT

4. **AUDEN, Wystan Hugh & MACNEICE, Louis.** Letters from Iceland. FIRST EDITION. Faber. Half title, plates, folding map at end detached. Contemp. drab wrappers, stamped 'Everybody's Books'. [91761]

¶ Everybody's Books, based at 156 Charing Cross Road, had the stated aim of helping save paper for the war effort by seeing 'that as many books as possible may do their job twice' - achieved by buying secondhand books from the public, rebinding them cheaply and selling them at 3/6. This strange and fractured work of poems, prose, photos and graphs is a classic of 1930s literature, and feels oddly suited to this composite format.

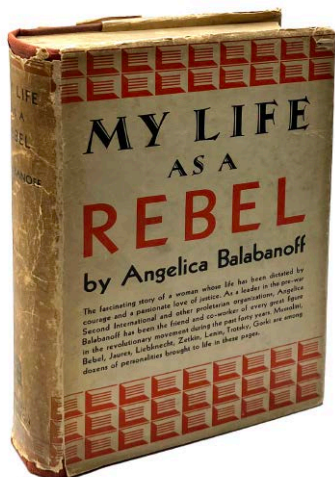
1937

£60



FROM THE LIBRARY OF MICHAEL FOOT

5. **BALABANOFF, Angelica.** *My Life as a Rebel*. FIRST U.K. EDITION. Hamish Hamilton. Half title. Orig. red cloth. Buff & red printed d.w., unclipped; a little chipped & worn, spine darkened, verso reinforced with archival tape. Typed 'Memorandum of The Situation in Italy' with hand-drawn map & Balabanoff's address in pencil on reverse. Pencil ownership inscription of Michael Foot on leading f.e.p. [99940]



¶ Considerably scarcer than the New York edition of the same year. Angelica Balabanoff, 1878-1965, was a Russian activist who served as secretary of the Comintern from 1919-1920 and later as the leader of the Italian Socialist Party (Maximalist). She worked with Lenin, Totsky, Gorki, and Mussolini (when the latter was a socialist). She later wrote of Mussolini 'I had never seen a more wretched human being... he seemed more concerned with his inner turmoil than what I was saying.' Michael Foot, 1913-2010, served as leader of the British Labour Party between 1980 and 1983.

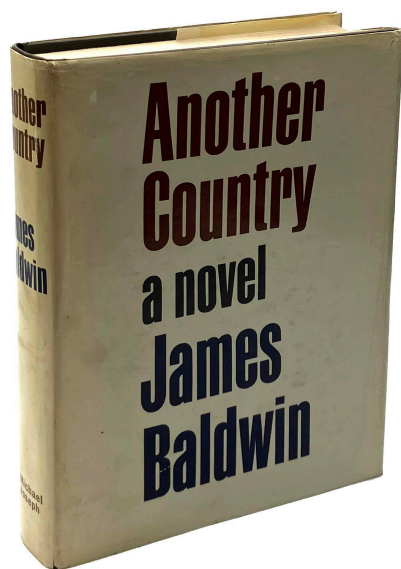
1938

£60

IN FIRST STATE JACKET

6. **BALDWIN, James.** *Another Country*. FIRST U.K. EDITION. Michael Joseph. Half title. Orig. brown cloth, spine lettered in silver. White printed jacket unclipped; sl. dusted, a few small chips, creases and closed tears, but an unusually nice copy of a scarce book. [98581]

¶ In the same format as the New York edition of the previous year. In the first state jacket with blurbs rather than reviews to the front flap. A work of relentless humanity and sophistication, in which the plight of a jazz musician and his artist friends is a proxy for the whole of America. *Another Country* is truthful and compassionate in its approach to various taboo subjects, and contains some of the best descriptions of jazz to appear in a novel. It is sometimes read as a critique of *The White Negro* by Norman Mailer, who (with a degree of huffiness) described it as 'abominably written'; the cataloguer strongly disagrees as (perhaps more importantly) did Anthony Burgess, who described Baldwin as 'a novelist who makes us profoundly uneasy' - can there be a greater compliment?



1963

£250

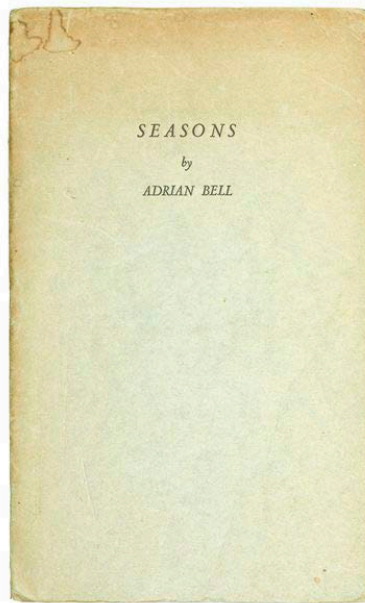
RUSTIC POEMS

7. **BELL, Adrian.** Seasons. FIRST EDITION. Centaur Press. Plate final limitation leaf; retaining original tissue guard with sl. offsetting. Wire stitched in stiff green card wrappers; staples rusted, a little dulled & marked. (10)pp. [93302]

¶ Not in BL. Cambridge only on Copac. Limited to 100 copies for private circulation, this copy is out of series. Adrian Bell, 1901-1980, the son of the news editor of *The Observer*, grew up in London and at the age of nineteen moved to East Anglia as an apprentice farmer. His memoirs of farming life are still held in high esteem, and the four brief poems in this volume display both literary talent and a keen engagement with the terrain. Celia Buckmaster's wintry lino-cut displays equal sensitivity.

1933

£120



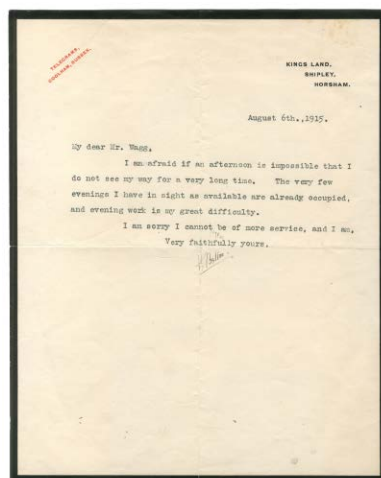
HILAIRE BELLOC TLS

8. **BELLOC, Hilaire.** TLS to 'My dear Mr. Wagg' From Kings Land. Shipley. Horsham. August 6th, 1915. 'I am afraid that if an afternoon is impossible that I do not see you for a very long time...' 8 lines on recto only of a quarto leaf with mourning border, embossed with 'Telegrams, Coolham, Sussex'; old folds. [92068]

¶ A brief and slightly distant letter expressing Belloc's regret that all his evenings are busy, and that if Mr Wagg cannot meet in the afternoon the two men are unlikely to see each other soon. It has not been possible to trace Belloc's correspondent but a Mr. Wagg does appear in Belloc's poem 'Polka', singing 'Tra-la-la see me dance the polka/ said Mr. Wagg like a bear'

1915

£30†



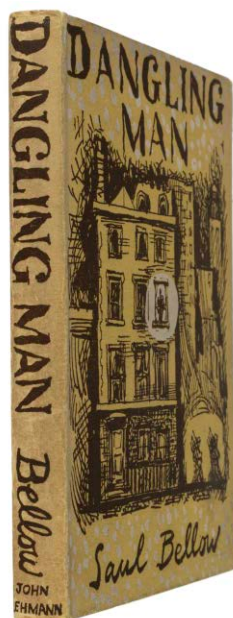
SAUL BELLOW'S FIRST NOVEL

9. **BELLOW, Saul.** *Dangling Man*. FIRST U.K. EDITION. John Lehmann. Half title. Orig. bright yellow cloth; sl. cocked. Yellow pictorial d.w., unclipped; sl. rubbed & dusted, spine & front panel a little sunned. Ownership inscription of Douglas Pickles 1/2/47 on leading f.e.p. [96878]

¶ First published New York 1944. Saul Bellow's first published novel uses the form of a diary to narrate the story of a young man who lives a nervy, lonely and rather belligerent life in a Chicago boarding house as he awaits his draft papers for World War II. Robert Medley's jacket emphasises the listlessness of limbo, showing the main character standing in his window watching troops march to war.

1946

£165



PRESENTATION COPY OF A

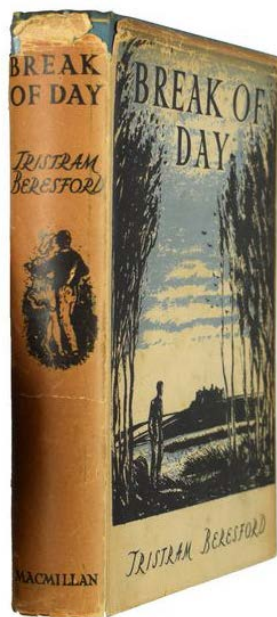
SCARCE ROMANCE

10. **BERESFORD, Tristram.** *Break of Day*. FIRST EDITION. Macmillan. Half title, final ad. leaf. Orig. blue cloth; sl. browned. Pictorial d.w., unclipped; a little browned, rubbed & sl. torn at head, small split to hinge, tape repairs to verso. Presentation inscription 'R.H.W. from the author, September 1936' on leading f.e.p. A good-plus copy. [95788]

¶ Scarce. Copac lists five copies; OCLC adds one copy at Staatsbibliothek Berlin, no copies listed in the U.S. A rather dreamy romance by the son of the novelist John Davys Beresford (and therefore the brother of the *Wombles* creator, Elizabeth). The R.H.W. of the inscription is Richard Heron Ward, author of the dystopian novel, *The Sun Shall Rise*.

1936

£60



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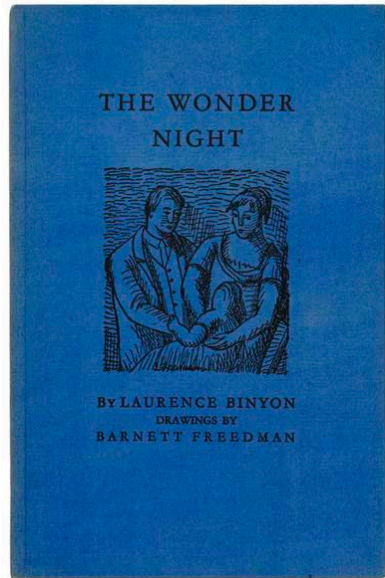
CHRISTMAS POEM

11. **BINYON, Laurence.** *The Wonder Night*. Limited edition. Faber & Gwyer (Ariel Poems, no. 3). Col. illus. by Barnett Freedman, limitation leaf. Orig. blue cloth, pictorially blocked in black; spine faded, front board, v. sl. mottled. Glassine d.w. A very nice copy. [96178]

¶ No. 218 of 350 on Zander's hand-made paper. Binyon's verse of Christmas night evokes the warm glow that remains after the presents are opened and the games are played, accompanied by Freedman's illustration of jovial domesticity. A merry little object.

[1927]

£120



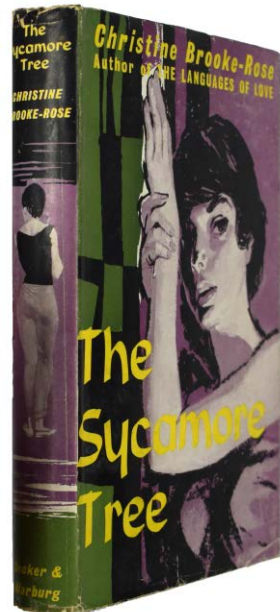
CHELSEA SATIRE

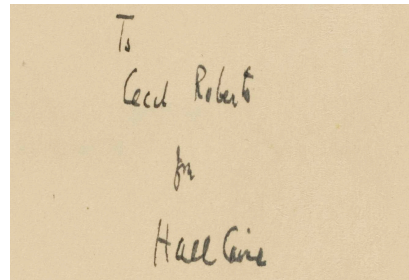
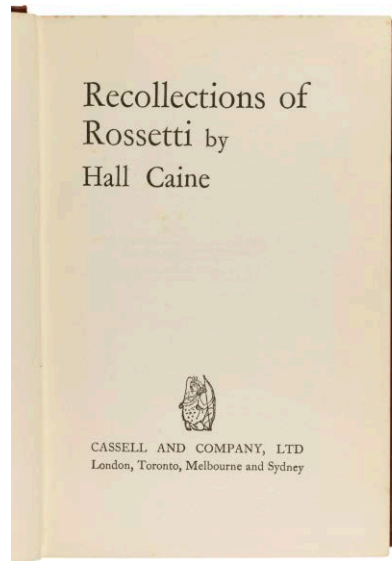
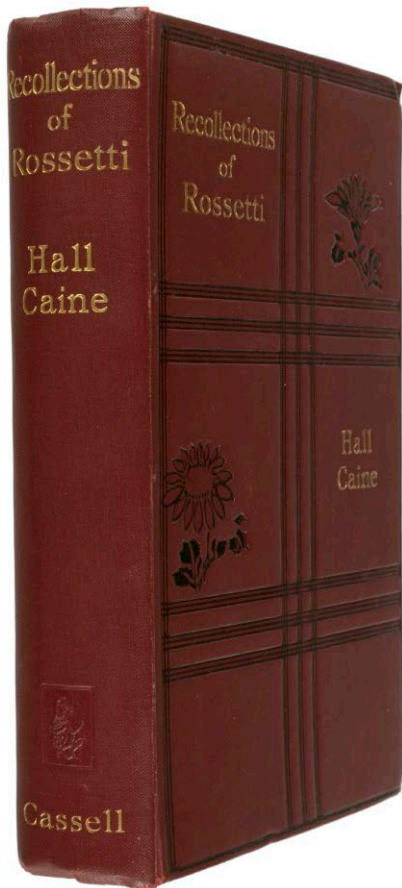
12. **BROOKE-ROSE, Christine.** *The Sycamore Tree*. FIRST EDITION. Secker & Warburg. Half title; some sl. foxing. Orig. green cloth. Green & purple pictorial d.w., clipped; sl. spotted, creased & rubbed with a couple of closed tears, colours bright. [95797]

¶ Jacket by John Raynes. Brooke-Rose's second novel sees her writing realist fiction with considerable skill before she turned to the avant-garde. A quick-witted satire of Chelsea's literary set, in which a young novelist is threatened with a libel suit by a more successful writer. The protagonist goes to bed with both of them, but this is no facetious bohemian romp; the characters are well, if sometimes rather mercilessly, drawn.

1958

£250





ACCOUNT OF 'A GREAT FRIENDSHIP': PRESENTATION COPY

13. **CAINE, Sir Thomas Henry Hall.** *Recollections of Rossetti.* Revised edn. Cassell. Half title, 3pp ads. Orig. crimson cloth, blocked in black lettered in gilt; the odd sl. bump. Inscribed to Cecil Roberts from Hall Caine on leading f.e.p. A beautiful bright copy. [98043]

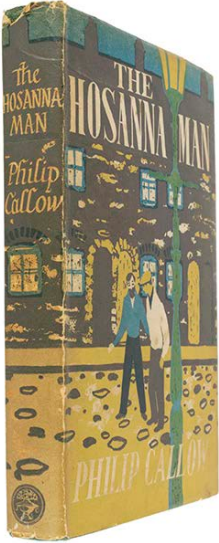
¶ First published in 1882, Caine brought out this revised version (dedicated 'to the memory of a great friendship') on the anniversary of Rossetti's birth 'to snatch back a little of the lost grace of a day which I had hoped would be a day of great rejoicing for the birth of a great soul into the world'. Caine was unwavering in his love for Rossetti, who encouraged him to pursue a career in letters and introduced him to many of the leading lights of London society. The recipient of this copy was the poet and journalist Cecil Roberts, now best remembered as a prolific and merciless namedropper; the cataloguer assumes he was pleased to be presented with a book by one of the bestselling novelists of the era, though his acquaintances may have tired of hearing about it.

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WITH ADDITIONAL POEM

14. **CALLOW, Philip.** *The Hosanna Man*. FIRST EDITION. Jonathan Cape. Half title; some light spotting. Orig. bright green cloth; v. sl. marked. Pictorial d.w., unclipped; edges a little rubbed, spine sl. worn at head & tail, rear panel marked. Signed Philip Callow December 1962 on leading f.e.p. Brief ANS & TNS from the author to Anthony Thwaite loosely inserted. [97338]



¶ This is Callow's first novel, for which he drew on his own experience; the flair he would display as both a novelist and biographer is very much in evidence. It concerns an artistic young man who is drawn to a bohemian group in Nottingham. While it features the affair with a married woman we have come to expect from such books, his observation of the role of women in such circles is more acute than that of his contemporaries. Callow's style is adroit and more easygoing than the Angry Young Men with whom he was sometimes associated; his characters are very generously written.

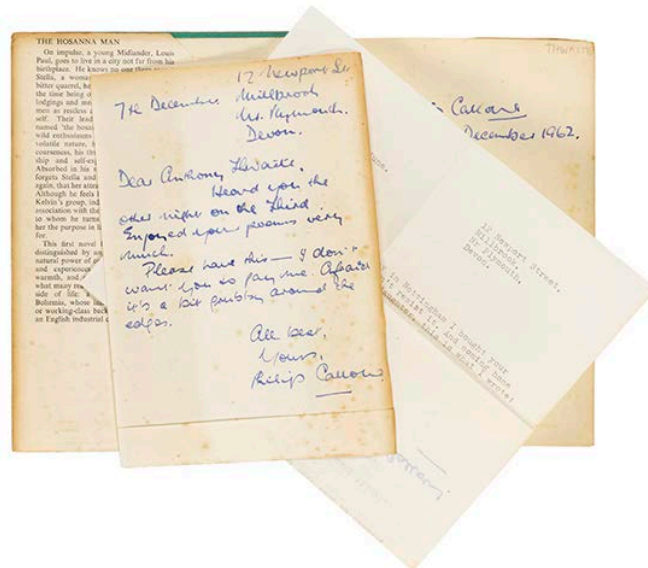
The Hosanna Man is scarce in commerce because a Nottingham bookseller considered himself the source for the pornographer in the novel and sued for libel. The publisher capitulated, the book was pulped, and Callow was advised to settle out of court. He never allowed the book to be republished in his lifetime, and his subsequent novels were published by Bodley Head.

The ANS and TNS are both jovial in tone and express admiration for Anthony Thwaite (post-war English poet). The ANS reveals that Callow, having enjoyed hearing Thwaite's poetry 'the other night', offers this copy as a gift; he apologises that 'it's a bit grubby around the edges'. The TNS contains a poem Callow wrote on the train back from Nottingham

- - which he is delighted to share, while commending Thwaite's Japanese verse collection. Both notes are signed: 'Yours, Philip Callow'.

1956

£225



100 ITEMS FROM THE TWENTIETH CENTURY

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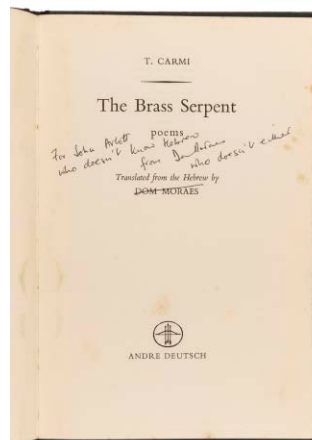
INSCRIBED

15. **CARMI, T.** *The Brass Serpent*. Translated from the Hebrew by Dom Moraes. **FIRST U.K. EDITION.** Andre Deutsch. Half title; sl. spotted in places. Orig. black cloth; sl. marked. Inscribed on titlepage 'For John Arlott, who doesn't know Hebrew, from Don Moraes who doesn't either'. 46pp. [98808]

¶ T. Carmi was the pseudonym of Carmi Charney, 1925-1994, an American-born Israeli poet. This is the first English language edition. Moraes collaborated closely with Carmi on the translation, so his inscription seems to be either comical self-deprecation or a cheerful admission that he let the author do most of the work. John Arlott, 1914-1991, was a renowned journalist, author, and cricket commentator.

1964

£40



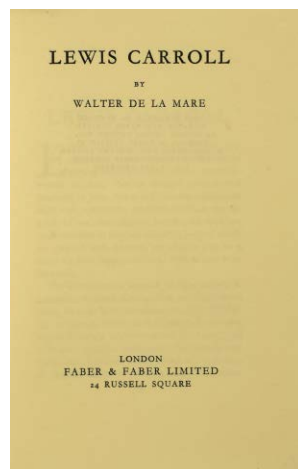
HAND-MADE PAPER EDITION

16. (**CARROLL, Lewis**) **DE LA MARE, Walter.** *Lewis Carroll*. **FIRST EDITION.** Faber. Limitation leaf blank, half title. Sewn as issued in orig. blue wrappers; a little dulled. A nice crisp copy. 67pp. [91788]

¶ Limited to 90 copies, of which 75 were offered for sale; this copy is out of series. A sharp and detailed appreciation of Carroll's work.

1932

£85



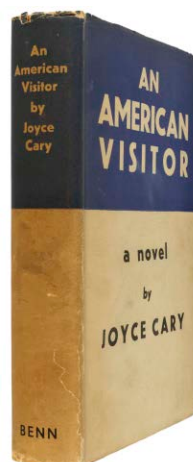
NIGERIA-SET SATIRE

17. **CARY, Joyce.** *An American Visitor*. A novel. **FIRST EDITION.** Ernest Benn. Half title. Orig. red cloth. Printed blue & white d.w., unclipped; dusted & v. sl. marked, spine darkened & sl. worn at head, neat paper repair to verso, affecting lower corner of rear panel. [97541]

¶ A sharp satire of a missionary who believes she has found an earthly paradise in Nigeria, even as the prospectors arrive.

1933

£35



'FOR JUST BEING A GOOD FRIEND'

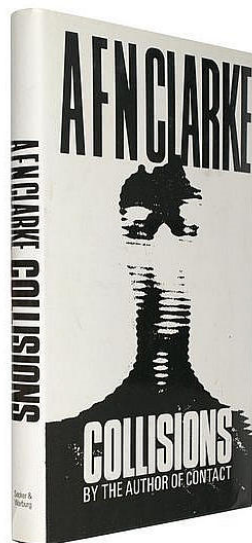
18. **CLARKE, Anthony F.N.** *Collisions*. A novel. FIRST EDITION. Secker & Warburg. Half title; sl. browning to edge of text block. Orig. black cloth. White illus. d.w., unclipped; a little rubbed & marked. A nice copy. Inscribed by the author on leading f.e.p.: 'Terry, many thanks for your support & generosity & for just being a good friend! Tony', author signature on title page, dated '16th April '86'. [80793]

¶ Clarke's first novel and second book, after the highly controversial memoir *Contact*, which described his two tours of duty in Northern Ireland with unflinching cynicism and honesty. This novel, while written in the same savagely gripping voice, contains fantastical elements, based on his experiences of treatment for the horrific injuries he sustained during the second tour, when his tea was spiked with ground-up glass.

The warmth of the inscription contrasts touchingly with the hard-edged writing; 'Terry' is possibly Terry Coles, who produced the previous year's Alan Clarke (no relation) adaptation of *Contact*.

1986

£25



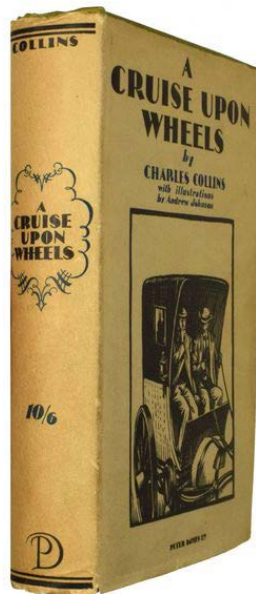
CONTINENTAL WANDERING

19. **COLLINS, Charles Alston.** *A Cruise upon Wheels*. The chronicle of some autumn wanderings along the deserted post-roads of France. With illustrations by Andrew Johnson. Peter Davies. Half title, front., plates. Orig. green cloth. Grey pictorial d.w., unclipped; sl. nicked, edges & spine a little browned. A nice copy. [93595]

¶ Wilkie's brother's Continental romp first appeared in 1862 and is here adorned with Johnson's jovial woodcuts.

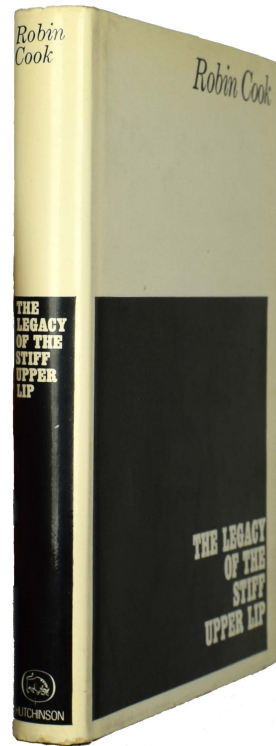
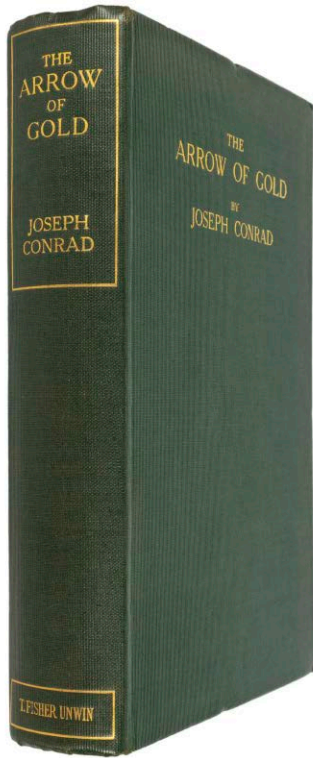
1926

£30



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CARLIST LOVE STORY

20. **CONRAD, Joseph.** *The Arrow of Gold: a story between two notes.* FIRST ENGLISH EDITION. T. Fisher Unwin. Half title. Orig. green cloth, lettered in gilt; top edge a little bumped. v.g. [95773]

¶ Wise 41. Conrad's love story, set during the Third Carlist War, is among the best of his later works.

1919

£60

ETONIAN LOWLIFE

21. **COOK, Robin.** *The Legacy of the Stiff Upper Lip; or, The Astonishing Social Hinterland of a Lapse.* FIRST EDITION. Hutchinson. Half title. Orig. black cloth. Black & white d.w., unclipped. Ownership inscription of Barry Lile on leading f.e.p. A nice copy. [90202]

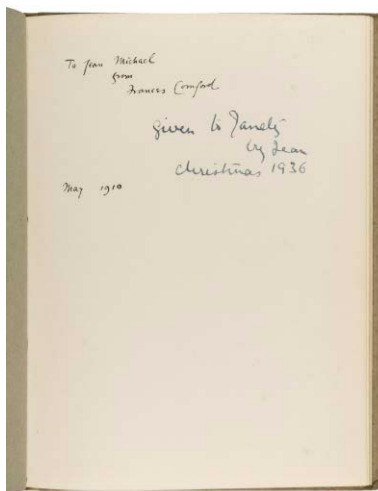
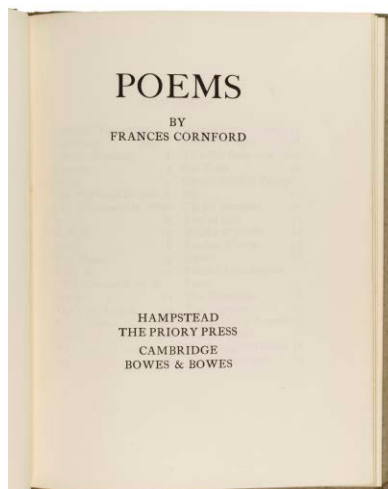
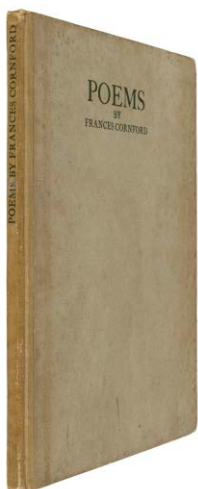
¶ Robin Cook, 1931-94, now better known as Derek Raymond, was a writer, pornographer, and occasional criminal. This is his fourth novel, and takes the form of a dialogue between psychologist and patient; it is a departure from his first three novels, which are fast-paced and situational, and displays the psychological complexity, social conscience, and class animus (Cook was an old Etonian), that informed his 1980s masterpieces.

1966

£35

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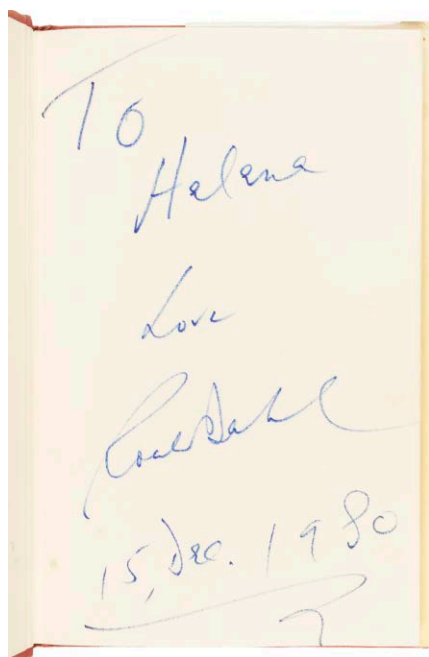
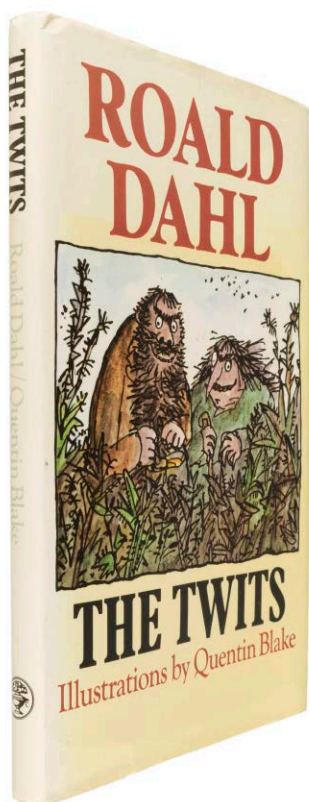
PRESENTATION COPY WITH PHOTO

22. **CORNFORD, Frances.** *Poems*. FIRST EDITION. Small 4to. Hampstead: The Priory Press. / Cambridge: Bowes & Bowes. Half title. Orig. drab boards, grey cloth spine; a little spotted. Presentation inscription 'To Jean Michael from Frances Cornford May 1910', inscription 'Given to Janet, by Jean, Christmas 1936' on leading f.e.p. Photograph of 'Mr Darwin', 'Miss Darwin', and 'Mr Cornford' loosely inserted. 34pp. [97437]

¶ Includes the much anthologised (and frequently parodied) 'To a Fat Lady Seen from a Train'. Frances Crofts Cornford (née Darwin, later often known as 'F.C.C.') was the granddaughter of Charles Darwin. The photograph depicts Frances on the beach with her father, the botanist Francis Darwin, and her future husband, the philosophy lecturer Francis Cornford.

[1910]

£450



CHILDREN'S CLASSIC INSCRIBED BY THE AUTHOR

23. **DAHL, Roald.** *The Twits*. FIRST EDITION. Jonathan Cape. Half title, illus. Orig. red cloth, spine lettered in gilt. Pictorial d.w., unclipped; a little creased, spine & front panel sl. faded. Inscribed by the author on leading f.e.p. 'To Helena, love Roald Dahl 15, Dec. 1980'. [98371]

¶ One of the most famous children's books of all time - an enjoyable fiesta of grotesquerie and psychological warfare between two marvellously horrid people. Unusual signed.

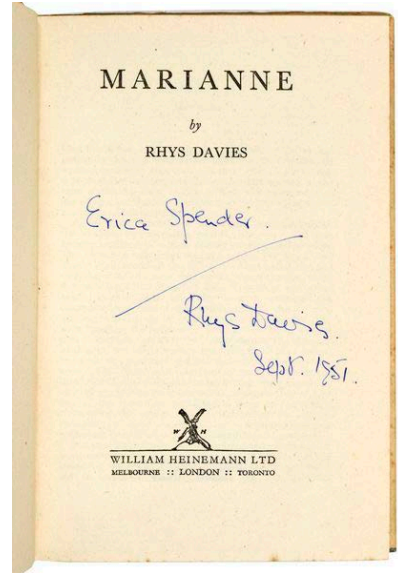
1980

£2,000

PRESENTED TO ERICA SPENDER

24. **DAVIES, Rhys.** Marianne. **FIRST EDITION.** Heinemann. Half title; a little edge-spotted. Orig. blue-green cloth. Pictorial d.w., unclipped; edges sl. browned, spine a little chipped at head & tail, rear panel sl. marked. Presentation inscription 'Erica Spender/ Rhys Davies Sept. 1951 on titlepage. [93117]

¶ Dustjacket by Val Biro. Davies's dark revenge novel of twin sisters in a Welsh coastal village is sufficiently perceptive to dodge the simplistic thrills of spooky Doppelgängers. Erica Spender was Head of Antiquarian Books at Marlborough Fine Arts and - by the legendary Sheila Markham's account - a formidable woman and scourge of nuns and shoe-shop proprietors alike. The warm friendship between Spender and Davies suggests the latter was a deeply likeable man; this notion is buttressed by the fact that even Anna Kavan sufficiently adored him to leave him an annual stipend in her will. It may be that his profound ability to sympathetically portray isolated, maligned women accounts for these affections.



1951

£85

SIGNED LIMITED EDITION

25. **DAVIES, Rhys.** Rings on her Fingers. Ltd edn. Harold Shaylor. Half title, signed limitation leaf. Orig. blue buckram; small mark to rear board. Publisher's black card slipcase; a little worn. [98663]

¶ Numer 21 of 175 copies. Rhys Davies, 1901-1978, is often derided as a 'professional Welshman' and it is true that he served up freezing valleys and belching chimneys for the delight and horror of a largely English readership. However, as a shopkeeper's son from Rhondda, he knew of what he wrote, and was especially adept at portraying complex, sympathetic female characters - in this case an impoverished housewife trapped in marital drudgery who he allows the same passions, motivations, and agency as he himself had in life.



1930

£30

A MASTERPIECE OF DESPAIR

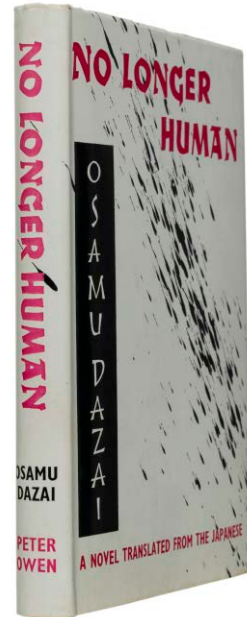
26. **DAZAI, Osamu.** *No Longer Human*. Translated from the Japanese by Donald Keene. FIRST U.K. EDITION. Peter Owen. Half title. Orig. white cloth; lower edge a little browned. Black & white pictorial d.w., unclipped; a little marked, £6.50 price sticker on front flap. [93304]

¶ *Ningen Shikkaku*, Tokyo 1948; Keene's English translation was first published in Norfolk, CT in 1958. Dazai's masterpiece and one of the greatest Japanese novels, this portrait of a sensitive misfit's decline into alcohol and morphine addiction pushes the limits of 'lowlife' as a genre and strikes at the root of the human condition: striving for acceptance. The novel is heavily autobiographical and Dazai's traumas were sadly all too real; he died by suicide in 1948. According to the *Dirt* newsletter the book has become something of a sensation as a 'problematic fave' on BookTok for reasons that are doubtless compelling, but are sadly rather beyond the understanding of the middle-aged cataloguer.

Eric Patton's ink-spattered jacket design splendidly evokes the desperate violence of the prose.

1959

£185



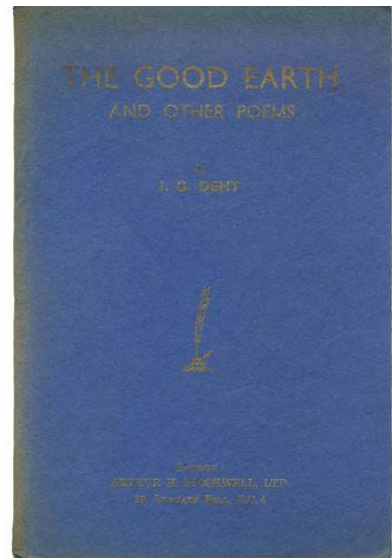
WITH ALS FROM AUTHOR

27. **DENT, J. Geoffrey.** *The Good Earth, and other poems*. FIRST EDITION. Arthur H. Stockwell. Orig. blue moire cloth; spine & upper edges of boards dulled. Glassine wrapper torn. 20pp. ALS from author to Geoffrey Tillotson, in a neat hand, blue ink both sides of a single folded sheet, loosely inserted. [71510]

¶ Scarce. Copac lists 4 copies. The poems are evocative of nature, and rather bittersweet in tone. The ALS (to the noted English Literature Professor and critic Geoffrey Tillotson) expresses personal greetings, brief thoughts on Louis MacNiece, and disappointment at *The Good Earth's* poor sales.

[1938]

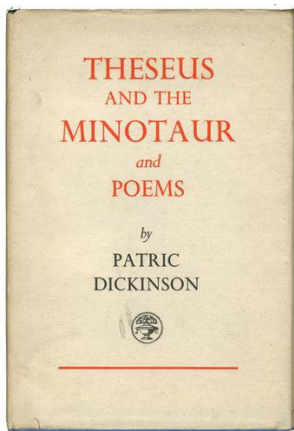
£30



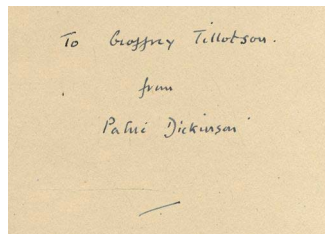
100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

PRESENTATION COPY



28. **DICKINSON, Patric.** Theseus and the Minotaur. And Poems. FIRST EDITION. John Calder. Half title. Orig. bright blue cloth; corners sl. bumped. In rather marked, nicked & spotted d.w. Presentation inscription 'To Geoffrey Tillotson from Patric Dickinson' in ink on leading f.e.p. Correspondence, both typed & handwritten between author & Prof. Tillotson loosely inserted. [71368]

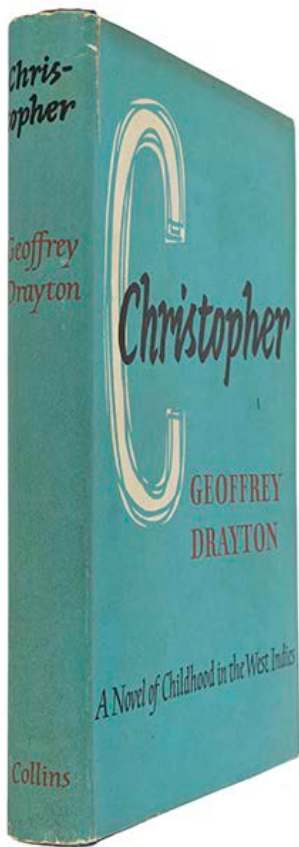


¶ Patric Dickinson worked for the BBC at Bush House. The correspondence between him and the English Literature Professor Geoffrey Tillotson concerns a radio programme, *Minor Poets of the Eighteenth Century*, which Tillotson scripted and Dickinson produced. It appears to have been broadcast in October 1947.

1946

£15

'A NOVEL OF CHILDHOOD IN THE WEST INDIES'



29. **DRAYTON, Geoffrey.** Christopher. FIRST EDITION. Collins. Half title. Orig. blue cloth. Printed blue d.w., clipped; top edge a little darkened, some neat tape repairs to verso. Gift inscription 'To Peter, with best wishes for Xmas, from Walter' on leading f.e.p.; author signature on titlepage. TLS from the author to Cyril Wheeler loosely inserted. [96452]

¶ 'A novel of childhood in the West Indies'. A coming of age novel about a sensitive boy, in which Drayton draws on his own life as the son of a Bajan sugar planter to paint a vivid picture of an unhappy family, in which the father takes his lack of business success out on his wife and son, and the boy draws closer to his nanny for comfort, retreating from plantation life into local custom. The occasional melodramas and slightly unbalanced characterisation are appropriate to a novel from a child's point of view, and the setting is well drawn.

Loosely inserted is a TLS, 22 lines on one side of a folded letter card, to the actor Cyril Wheeler, in which Drayton, apparently on a theatre tour, appeals for 'digs', mentions bumping into Geoffrey Ost (the manager of the Sheffield Repertory Theatre), and complains of the company of two 'tiresome ladies, one who does embroidery, and the other who tries to make the stage hands'.

1959

£65



INSCRIBED: RURAL SUPERSTITION

30. **DRAYTON, Geoffrey.** Zohara. FIRST EDITION. Secker & Warburg. Half title. Orig. orange cloth. Pink & yellow pictorial d.w., clipped; v. sl. rubbed at edges. Presentation inscription 'Rene, Affectionately, Geoffrey' on leading f.e.p. Author signature to titlepage. [96497]

¶ Superstition and fear of devils and witches runs out of control (despite the efforts of the doctor and the priest) in this Spanish-set village novel by Bajan author Geoffrey Drayton.

1961

£45

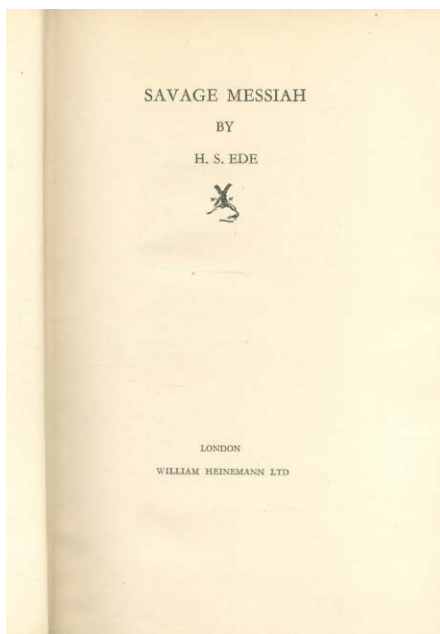
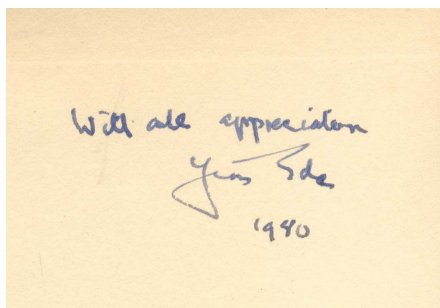
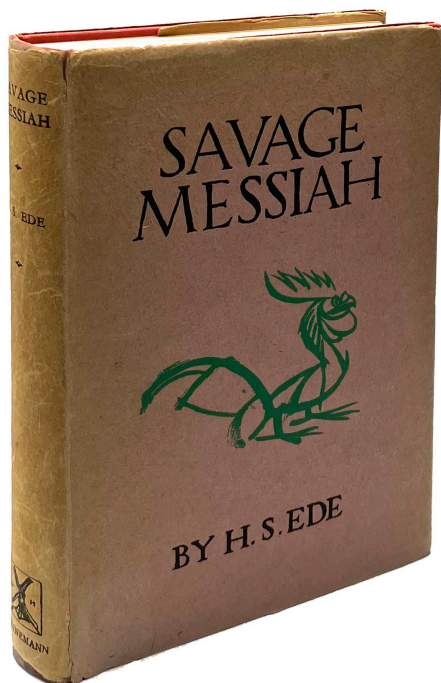
PRESENTED BY THE AUTHOR

31. **DUFFY, Maureen.** The Single Eye. FIRST EDITION. Hutchinson. Orig. black cloth, spine lettered in gilt. Cream d.w. lettered in black; price clipped. Presentation inscription on titlepage: 'Very best wishes - Maureen Duffy - '. [95707]

¶ Maureen Duffy's second novel, set in England & Italy, follows a photographer who attempts to find happiness in life through his art, resulting in frustration, bitterness, & destruction.

1964

£120



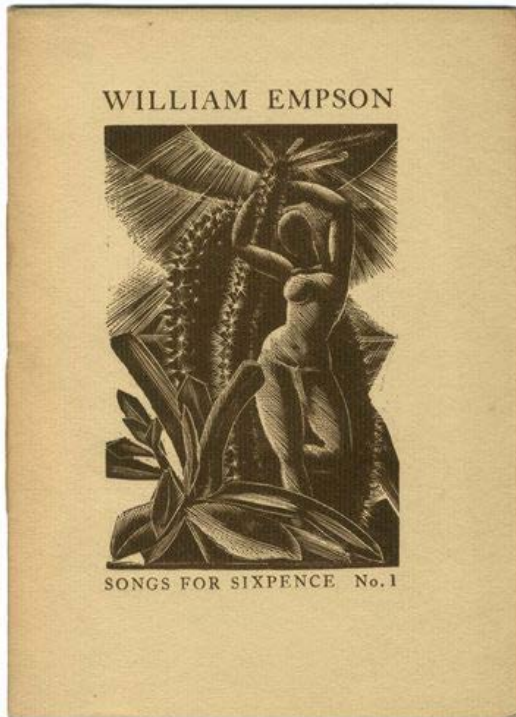
SIGNED BY THE AUTHOR WITH SCARCE JACKET

32. **EDE, Harold Stanley.** *Savage Messiah*. First trade edition. Heinemann. Half title, plates. Orig. scarlet cloth; v. faint damp mark at tail. Orig. pink printed d.w.; a little unevenly browned, sl. damp mark to bottom edge of rear panel, spine chipped at head & tail with neat tape repairs. Inscribed 'With all appreciation, Jim Ede 1980' on leading f.e.p., funeral notice loosely inserted. [98409]

¶ A limited edition appeared the previous year under the title *A Life of Gaudier-Brzeska*. A novelistic biography of Henri Gaudier-Brzeska, one of the artistic geniuses of the twentieth century, who was killed at Arras at the age of twenty-three. The artist and critic, H.S. 'Jim' Ede, having survived the war, came to see preservation of Gaudier-Brzeska's memory and reputation as 'an almost sacred duty'. The result is an extraordinary work about art, romance, poverty, London, and life that fully vindicates the artist's assertion that 'Art creates balance, it saves the world from ruin and from dying out'.

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



OBSCURE EMPSON

33. **EMPSON, William.** Letter IV. Songs for Sixpence No. 1. Cambridge: Heffer & Sons. Half title. Orig. buff wrappers, sewn as issued; v. sl. darkened. v.g. [71827]

¶ Copac lists 5 copies. Songs for Sixpence was a series of single poems by younger Cambridge poets. Others in the series include Michael Redgrave and T.H. White.

1929

£120

ONE OF THE GREATEST NOVELS OF THE TWENTIETH CENTURY

34. **ENDO, Shusaku.** Silence. Translated from the Japanese by William Johnston. FIRST U.K. EDITION. Peter Owen. Half title. Orig. grey cloth, spine lettered in gilt. Red & white pictorial d.w., clipped; v. sl. marked & rubbed, sticker ghost to front flap. Blind ownership stamp of Edward Cass on leading f.e.p. A nice, bright copy. [95787]

¶ *Chinmoku*, Tokyo 1966, this translation first published in Tokyo the same year. One of the greatest novels of the twentieth century, a meditation on faith and suffering. The lead character's inability to reconcile the imagined glory of martyrdom with the grotesque reality is especially affecting. Frequently compared to Greene's *The Power and the Glory*; its genius is of a similar magnitude, but it is a truly unique novel. Ivor Kaplan's dustjacket shows an isolated, crucified Christ.

1976

£200

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

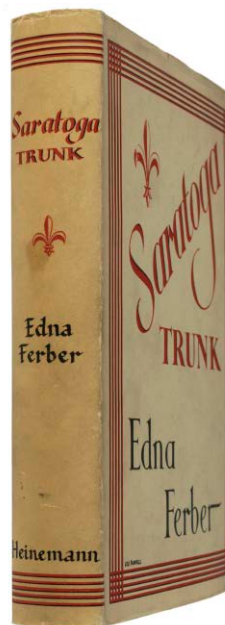
ALGONQUIN ROUND TABLE

35. **FERBER, Edna.** *Saratoga Trunk*. FIRST U.K. EDITION. Heinemann. Half title; sl. toned. Orig. orange cloth. Buff printed d.w., unclipped; sl. spotted, upper edge v. sl. creased & chipped. A nice copy. [95628]

¶ First published in New York the previous year. Edna Ferber, 1885-1965, was a novelist and member of the Algonquin Round Table. This novel of an aristocratic Creole woman who marries a Texas gambler was adapted into a film and a musical.

1942

£40



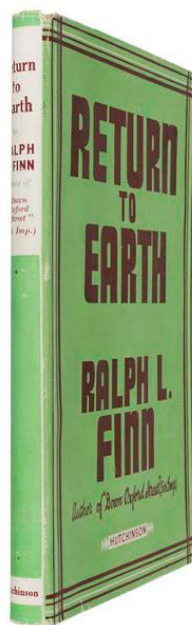
EAST-END BLITZ NOVEL

36. **FINN, Ralph L.** *Return to Earth*. FIRST EDITION. Hutchinson. Half title, wartime economy paper. Orig. grey cloth; small mark to front board. Orig. green printed d.w., unclipped; sl. rubbed at head & tail of spine, rear panel sl. marked. 98pp. [96549]

¶ In *Return to Earth*, Finn relates the story of various East Londoners as they shelter in a basement during the Blitz. Their lives are rowdy and sometimes coarse, but always lively: the Rabbi gives a cellar sermon, a marriage is arranged, blows are exchanged, and songs are sung. In his rather stirring final paragraph Finn slightly labours the point regarding the wider implications of his characters and setting; he needn't have bothered, the scope and atmospheric strength of his writing speaks for itself. As one of his characters berates a fascist: 'We showed you the East End, the heart of London. We let you live with it.'

[1945]

£200



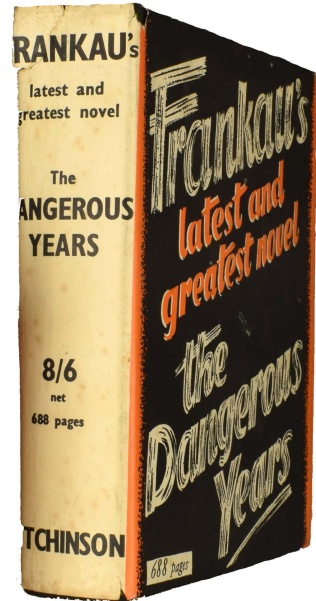
INTERWAR MIDDLEBROW

37. **FRANKAU, Gilbert.** *The Dangerous Years.* A trilogy. FIRST EDITION. Hutchinson. Half title, 36pp cata. (Autumn 1937). Orig. black cloth. Printed d.w., unclipped; a little rubbed, spine sl. torn. A nice copy. [94205]

¶ The 'trilogy' of the title refers to three periods (pre- and post-war, and the present) in the life of the novel's unfortunate but resilient protagonist, Charlotte Carteret. The Spanish Civil War looms large. Widely read in his lifetime, he is now derided as 'middlebrow' which is to say he wrote with a sense of duty for his audience of 'housewives and ex-soldiers and tired business-men and what he still called "flappers"'. His characters are broadly drawn, and his structure sags by modern standards, but his descriptive set-pieces are excellent and he merits interest as a popular professional writer of a period over which war had cast a long shadow.

1937

£65



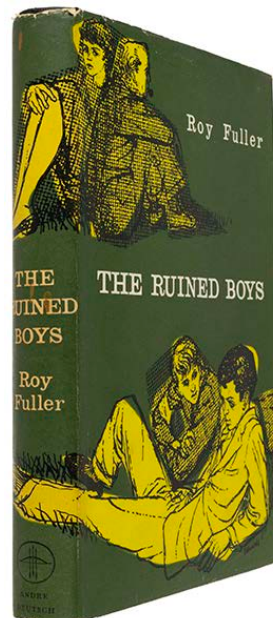
SUBVERSION OF THE SCHOOL NOVEL

38. **FULLER, Roy.** *The Ruined Boys.* FIRST EDITION. Andre Deutsch. Edges sl. marked. Orig. black cloth; spine a little faded. Illus. green & yellow d.w., unclipped; top edge a little rubbed, rear panel & verso a little marked. [96358]

¶ Gerald Bracher, the protagonist of *The Ruined Boys*, arrives at boarding school eager to please and falls under the thrall of the unpleasant headmaster, but quickly becomes disillusioned, rebellious, and cynical. Necessarily a critique of society at large as well as the school system, the prose is stylish and Bracher's feelings of guilt around his parents' divorce are particularly well handled.

1959

£30



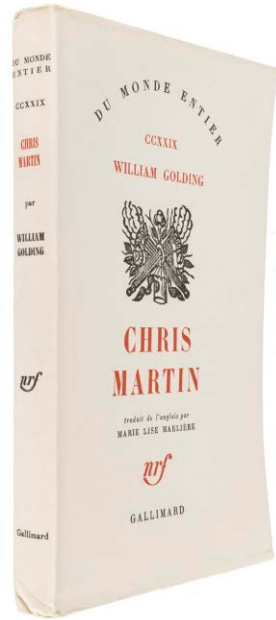
FIRST FRENCH EDITION OF AN
EXISTENTIAL CLASSIC

39. **GOLDING, William.** Chris Martin. Roman. Traduit de l'anglais par Marie Lise Marlière. FIRST FRENCH EDITION. Gallimard. Half title. Orig. uniform printed card wrappers; spine a little rippled at tail. Glassine wrapper. A very nice copy. [98538]

¶ First published as *Pincher Martin*, London, 1956. 1 of 35 copies. The first French appearance of Golding's novel which, in its formally experimental meditations on the nature of the soul, resembles the French *nouveaux romans* of the 1950s.

1960

£120



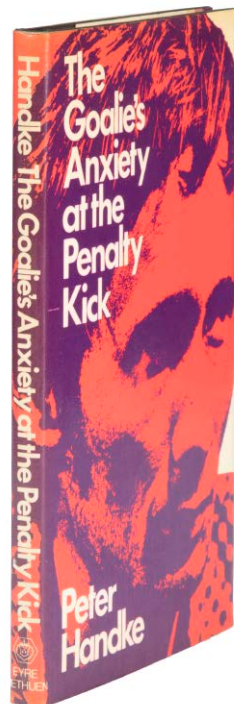
FEAR AND INDECISION

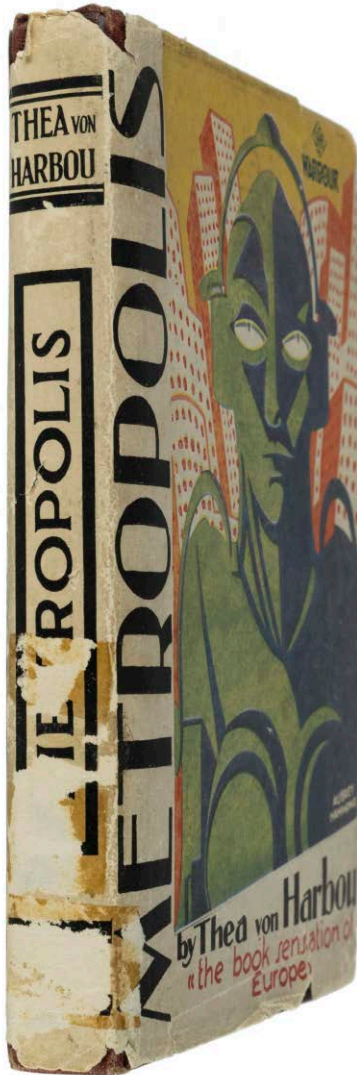
40. **HANDKE, Peter.** The Goalie's Anxiety at the Penalty Kick. Translated by Michael Roloff. FIRST U.K. EDITION. Eyre Methuen. Half title. Orig. black cloth. Photographic d.w., unclipped; front panel sl. browned, evidence of price sticker removal from front flap. Bookplate of Felix Dennis on leading pastedown. A nice copy. [84683]

¶ The first of Handke's novels to appear in English: the New York edition was published in 1972, coinciding with Wim Wenders's film adaptation. A bizarre novella about a murderer in an Austrian border town. While deserving of its frequent comparisons with Camus's *L'Étranger*, it is a twentieth-century classic in its own right. The scene in which the titular goalie explains to an acquaintance the futile second-guessing involved in attempting to save a penalty is somehow as illuminating and chilling as anything in Kafka or Ligotti. Handke was one of the 2019 winners of the Nobel Prize for Literature, provoking a degree of controversy.

1977

£40

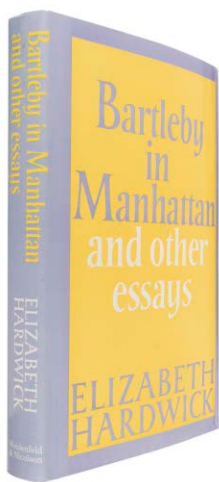




METROPOLIS

41. **HARBOU, Thea von.** *Metropolis*. FIRST U.K. EDITION. Readers Library. A little toned. Orig. maroon cloth; a little rubbed & dulled. Orig. d.w., unclipped; sl. chipped & torn, label removal sl. affecting lettering. A good copy of a scarce book. [93285]

¶ *Metropolis*, Berlin 1926. This is the first English translation, first issue with no mention of *Metropolis* in ads on p.[iii] or rear flap of d.w. In part due to the Fritz Lang film adaptation, few works of art have penetrated the public imagination to the same degree as von Harbou's dystopian novel. This British edition features Aubrey Hammond's iconic jacket illustration.



WIDE-RANGING ESSAY COLLECTION

42. **HARDWICK, Elizabeth.** *Bartleby in Manhattan, and other essays.* FIRST U.K. EDITION. Weidenfeld and Nicolson. Half title. Orig. blue cloth. Yellow & violet printed d.w., unclipped; v. sl. marked, price sticker removed from front flap. Ownership inscription of Thomas Wall, New Haven 5 Jan 88' on leading f.e.p. A lovely crisp bright copy. [98666]

¶ Same year as the New York first edition. Hardwick writes with renowned knowledge and clarity on a range of topics from literature to the family of Lee Harvey Oswald to Martin Luther King, but it is her perceptive rehabilitation of the literary reputation of Ring Lardner that really animates this volume.

1983

£60

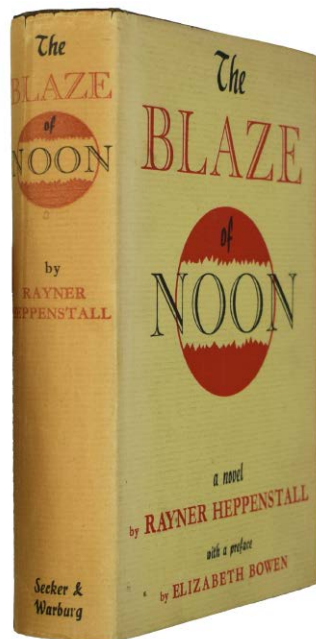
EARLY BRITISH AVANT-GARDE

43. **HEPPENSTALL, John Rayner.** *The Blaze of Noon.* A novel. FIRST EDITION. Secker & Warburg. Half title; small mark to final pages, fore-edge sl. foxed. Orig. black cloth; a little faded & rubbed. Printed yellow d.w., unclipped; sl. browned at spine & edges, gutters a little sunned, v. sl. chips & small closed tears at edges, small split to tail of spine. Bookseller's ticket of W.G. Foyle on following pastedown. [95622]

¶ A nice example of a scarce jacket. John Rayner Heppenstall, 1911-1981, was a Huddersfield-born poet, critic, and novelist. His principal contention that 'the cinema had taken over the story-telling functions of the exteriorised novel and that prose narrative would do well to become more lyrical, more inward' is the driving force behind this extraordinary novel of a blind masseur's sojourn at a country house; the narrator's experiences are as rich as they are uncertain. In her preface, Elizabeth Bowen writes that 'I do not believe there will be any revolution - any effective revolution - in English writing: the change in manner and purpose will come on us gradually. I believe *The Blaze of Noon* to be an early sign of the change.' In the event, she was correct: Heppenstall became 'a spiritual forefather to the neo-modernist circle headed by B. S. Johnson in '60s Britain'. A pacifist in early life, Heppenstall later adopted a mind-boggling bellicosity, of which the fight with Orwell memorialised by the former in 'The Shooting Stick' is only the most famous example.

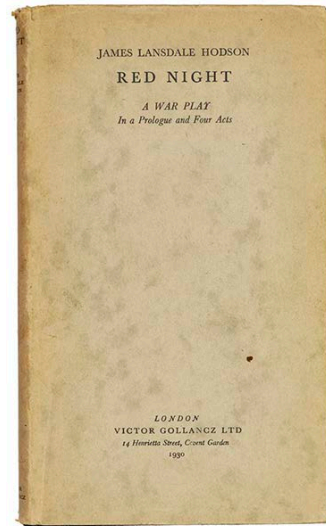
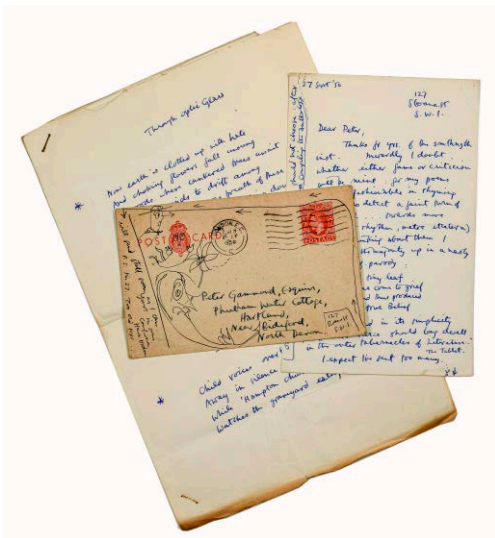
1939

£185



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



POSTCARD WITH DOODLES

44. **HODSON, Haro.** *The Visitor*. Poems. FIRST EDITION. Heinemann. Half title. Orig. green cloth. Ownership inscription of Peter Gammond on leading f.e.p. Postcard with original doodles & ms. poems by Hodson loosely inserted. 40pp. [92280]

¶ Haro Hodson, b.1923, is a cartoonist who was a great friend and admirer of Max Beerbohm and the three small doodles on his postcard to college chum Peter Gammond display the influence of Beerbohm's bold lines and genius for comic expression. Also loosely inserted are eight manuscript copies of poems (all included in this volume) in Hodson's hand, over six stapled sheets, alongside a projected order for the poems presumably for appearance in a periodical edited by Gammond. Hodson seems an affable, easygoing contributor and includes a shorter list of poems to prioritise for inclusion 'if only allowed less'. The poems themselves are unpolished but not without a certain natural verve; Hodson, with modest wit, provides a four-line parody of his own style beginning 'a tiny leaf/ has come to grief'.

1951

£120

WORLD WAR ONE PLAY, INSCRIBED BY THE AUTHOR

45. **HODSON, James Lansdale.** *Red Night: a war play*. FIRST EDITION. Gollancz. Half title. Orig. black cloth. Grey printed d.w., unclipped; sl. spotted, top edge a little worn. Presentation inscription 'To Annabel Macdonald, with best wishes, James Hodson' on leading f.e.p. A nice crisp copy. [94391]

¶ Considerably scarcer than the novel on which it is based, this is a sardonic, slangy play in which one character observes of trench warfare: 'Luvly, I call it. Putney wiv the tide out by day and Crystal Palace fireworks every night. Strewth, wot more d'yer want?' The author is sufficiently thoughtful as to provide an alternative ending for theatres that have difficulty 'making the final change of scene with sufficient speed'.

1930

£75

has your sister's name & your address, so
 you may be hearing from her. If he has no
 agent, he could not get a better one than
 her. In some cases, she doubles the offered
 royalties, & is wise to all the other possibilities.
 Her address is
 Olwyn Hughes
 10^B ARKWRIGHT ROAD
 LONDON N.W.3.

A novelist cannot do without an agent -
 he will be simply milked. And most English
 agents are such gentlemanly pals with the
 publishers, they don't be so rude as to ask
 for somewhat better terms for their clients. My
 sister has no such inhibitions.

Meanwhile, I wish him the best of
 luck

Sincerely
 Ted Hughes

TED HUGHES vs PUBLISHERS

46. **HUGHES, Ted.** ALS to Mrs Masters, from Court Green, North Tawton, Devon, 18th October 1966. 'Thank you for the invitation - tardy as I am in answering it...' 39 lines over both sides of a single quarto leaf, folded for posting. [91686]

¶ Not in Reid. The great Yorkshireman opens his letter by politely declining an invitation, lamenting that 'I live too far South to think of any invitations Northwards'. Mrs Masters evidently has a son who is an aspiring writer, and Hughes devotes the rest of the letter to extolling the necessity of having an agent to militate against the evils of publishers, who he describes as indulging in 'usually plain robbery' and insisting that 'a novelist cannot do without an agent - he will be simply milked'. He strongly recommends his sister, the formidable and 'renowned' Olwyn Hughes (who represented Hughes himself and Jean Rhys, among others). He is clearly in awe of her, and contrasts her favourably with the rest of her profession, who 'are such gentlemanly pals with the publishers, they daren't be so rude as to ask for somewhat better terms... My sister has no such inhibitions'.

Hughes is famed for the mystical savagery of his work and in his early career was famously naive about the monetary side of his art and his habit of signing whatever he was given led to very poor business decisions. Indeed, Olwyn had launched her career as an agent only a few years earlier after glancing over a contract he had signed with Faber, and being appalled by the terms it offered. The letter's generosity towards a young writer contrasts with Hughes's newfound bitterness towards the industry, showing a tougher, more mature and business-minded aspect to the poet and reflects a turning point in his attitude to publishing.

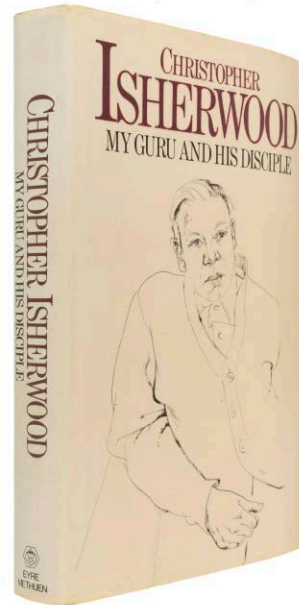
SWAMI VIDYATMANANDA'S COPY

47. **ISHERWOOD, Christopher.** *My Guru and His Disciple.* FIRST U.K. EDITION. Eyre Methuen. Half title. Orig. brown cloth. White pictorial d.w., unclipped. Ownership inscription of Swami Vidyatmananda. A nice bright copy. [98719]

¶ A frank and beautifully written memoir of Isherwood's study of Vedanta under Swami Prabhavananda, which dominated his life from 1937 until his death in 1986. Isherwood is disarmingly frank about the contradictions and complexities of reconciling enlightenment with his previous bohemian lifestyle. Swami Vidyatmananda, 1913-2000, born John Yale, like Isherwood studied under Prabhavananda at the Vedanta Society of Southern California. He was an important figure in Western Vedanta, and a frequent correspondent of Isherwood, who wrote the introduction to his compilation of the teachings of Swami Vivekananda, *What Religion Is.*

1980

£150



DREAMS OF FLYING

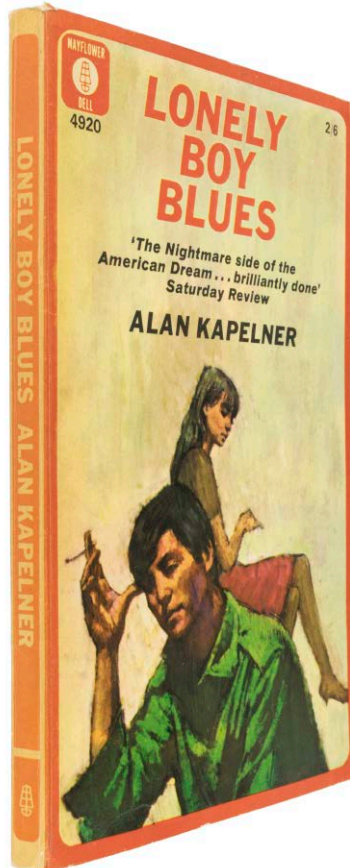
48. **JULLIAN, Marcel.** *The Bird.* Translated from the French by Hugh Shelley. FIRST U.K. EDITION. Putnam. Half title. Orig. plum cloth. Pictorial d.w., unclipped; a little marked & v. sl. chipped, verso neatly reinforced with archival tape. Exlibris bookplate of Derek Mason on leading f.e.p. [94675]

¶ *L'Oiseau*, Paris 1960. Four copies on Copac; OCLC adds a further eight. This is the first English translation. Irony abounds as two maligned scientists confide their dreams of flight to the narrator, a caged bird.

1963

£60





BROOKLYN BLUES DURING WORLD WAR TWO

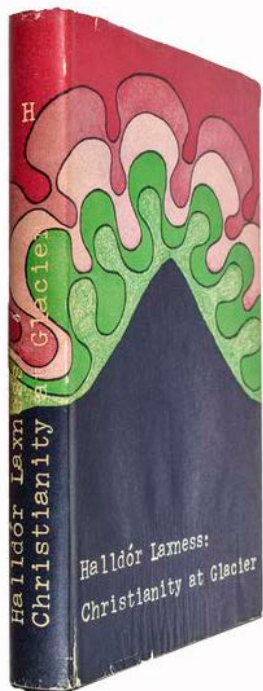
49. **KAPELNER, Alan.** *Lonely Boy Blues*. FIRST U.K. EDITION. Mayflower-Dell. V. lightly toned. Orig. pictorial card wrappers; spine sl. rubbed at head & tail. [98361]

¶ Copac lists four copies only; OCLC lists no further copies. Written to 'the beat of the blues' (i.e., a constant soundtrack of jazz and boogie-woogie records, astutely described in *The Miami Daily News Record* as 'syncopated prose'), leading some contemporary critics to scorn its 'strange mannerisms' and to describe it as 'egregiously pretentious', Kapelner's story of a down-at-heel family in 1940s Brooklyn is by far the most experimental novel to be edited by Maxwell Perkins, who famously steered Fitzgerald and Hemingway away from the avant-garde and into mainstream success. Its style presages the self-proclaimed 'spontaneous bop prosody' of the Beats, and it is perhaps Kapelner's refusal to go along with publishers' attempts to associate him with that movement that has rendered this novel obscure. Its bleak, crowded urban energy and experimental prose are exciting and deserving of interest. *The Philadelphia Enquirer* praised it as 'An altogether remarkable novel: a tough and bitter story of city life told in the spirit, and largely in the rhythm, of the blues.... Overpoweringly brilliant. *Lonely Boy Blues* is something different and something to remember.'

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

SIGNED BY THE NOBEL LAUREATE



50. **LAXNESS, Halldór.** *Christianity at Glacier.* Translated from the Icelandic by Magnus Magnusson. FIRST ENGLISH EDITION. Reykjavik: Helgafell. Half title. Orig. black cloth. Blue, pink & green printed d.w., unclipped; a little rubbed at edges, a couple small closed tears, reverse marked. Author signature on titlepage. [92659]

¶ Halldór Laxness, 1902-1998, was Iceland's greatest and most versatile writer; in 1955, his extraordinary talent was recognised, and he was awarded the Nobel Prize for Literature. This late novel concerns a naive young man, despatched by the Bishop of Iceland to a village at the foot of a glacier to determine whether Christianity is still practised there. He (of course!) finds that paganism is rife, and must grapple with questions of authority and humiliation. *Christianity at Glacier* retains the breathtaking mystical scope of his earlier, more famous works, and was described by Susan Sontag (whose essay 'A Report on the Journey' is surely one of the most enthusiastic articles ever written about a novel) as 'the only novel I know that fits' into every category of 'the last century's perdurable literary achievements, among them science fiction, visionary novel, spoof and sexual turn on'. A deeply inspiring and unusual work; signed copies are uncommon.

1972

£200

FROM THE LIBRARY OF ANGELA CARTER

51. **LEM, Stanislaw.** *A Perfect Vacuum.* Translated from the Polish by Michael Kandel. FIRST U.K. EDITION. Secker & Warburg. Half title. Orig. olive-green cloth. Orange & white pictorial d.w., unclipped; a little rubbed at head & tail of spine. Booklabel 'From the library of Angela Carter' on leading pastedown. [92920]

¶ *Doskonala Proznia*, Warsaw 1971; portions of the text first appeared in *The New Yorker*: This is the first English translation. The Polish novelist's collection of reviews of fictional books sees him turn his acute eye and tremendous capacity for ideas on the contemporary world; playful, sharp and philosophical, it is easy to understand its appeal to the endlessly inventive writer Angela Carter.

Dustjacket by Milton Glaser, best-known for designing the I Heart NY and the Obama Hope logos; his wry design shares their cheerful boldness.

1979

£100



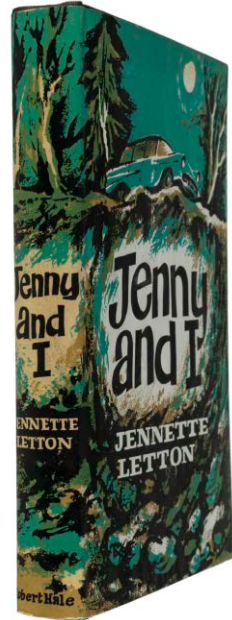
VAL BIRO JACKET

52. **LETTON, Jennette.** *Jenny and I*. Jenny and I. FIRST U.K. EDITION. Robert Hale. Orig. black cloth. Pictorial d.w., unclipped; a little browned at upper edge, rear panel & verso of spine. Publisher's file copy stamp & ms. date 25.3.64 on leading f.e.p. [95793]

¶ A modern gothic suspense thriller 'in the tradition of *Rebecca*', set in New Hampshire. Val Biro's energetic jacket design features an American-style car (which looks rather like a Triumph Herald, but with three side-window) speeding along a cliff edge.

1964

£85



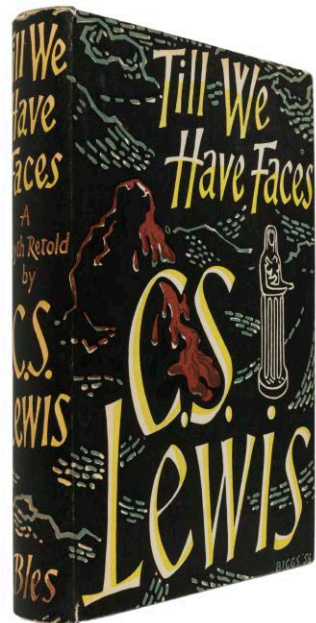
LEWIS & TOLKIEN'S FAVOURITE

53. **LEWIS, Clive Staples.** *Till We have Faces*. A myth retold. FIRST EDITION, first impression. Geoffrey Bles. Half title. Orig. blue boards, spine lettered in gilt; v. sl. dulled at head. Pictorial d.w., unclipped; edges sl. rubbed, a couple short closed tears, small chip to head of spine, rear panel spotted & a little scuffed. A nice copy. [98597]

¶ Lewis's retelling of 'Cupid & Psyche', a myth which had obsessed him since he was a youth, because he could not see the logic of the characters' actions. The influence of Joy Davidson on the novel was enormous: she offered criticism, and served as the inspiration for the narrator, Psyche's sister, Orual. In its depiction of Orual's rage against the gods, followed by her realisation that they are present and benevolent, the novel is a vindication of Lewis's mystical Christian faith. Lewis considered it his finest work, and J.R.R. Tolkien agreed.

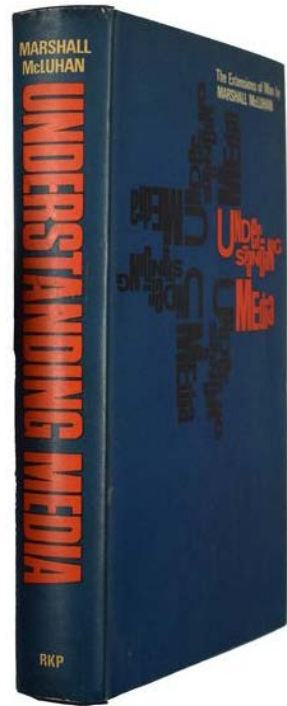
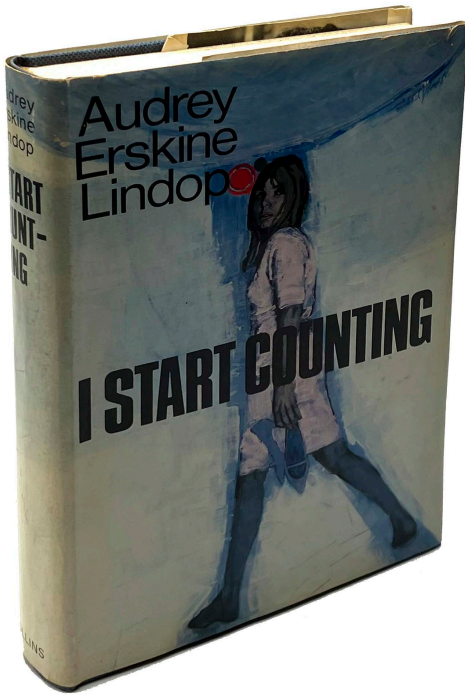
1956

£450



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



COMING OF AGE THRILLER

54. **LINDOP, Audrey Erskine.** *I Start Counting*. FIRST EDITION. Collins. Half title. Orig. blue cloth. Blue & white pictorial d.w., unclipped; a little rubbed & dusted, a couple small closed tears, sticker to front flap. [99941]

¶ For a novel about an alienated teenager who suspects one of her family of being a serial killer, *I Start Counting* is surprisingly warm and funny; the characters are believable because they are treated with care, and the teen protagonist's concerns are taken seriously. Readers are also directed to the excellent 1969 film version, starring Jenny Agutter.

1966

£125

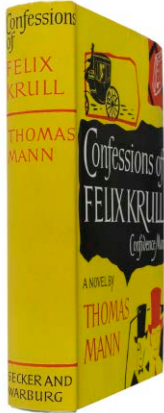
THE MEDIUM IS THE MESSAGE

55. **MCLUHAN, Marshall.** *Understanding Media*. The extensions of man. FIRST U.K. EDITION. Routledge & Kegan Paul. Half title. Orig. blue cloth. Blue & red printed d.w., unclipped; a little marked, rear panel sl. darkened, lower edge v. sl. damp-affected. A nice, bright copy. [95733]

¶ The British edition of McLuhan's staggeringly influential work is a good deal scarcer than the McGraw-Hill edition of the same year.

1964

£185



CONFIDENCE MAN

56. **MANN, Thomas.** Confessions of Felix Krull, Confidence Man. Translated from the German by Denver Lindley. FIRST U.K. EDITION. Secker & Warburg. Half title. Orig. green cloth. Yellow pictorial d.w unclipped; tape repaired & v. sl. faded, rubbed & spotted. A nice copy. Facsimile jacket wrapped over; torn at upper corner of front flap. [91881]

¶ *Bekenntnisse des Hochstaplers Felix Krull. Der Memoiren erster Teil*, Frankfurt 1954. This is the first English translation. Mann's classic unfinished tale of an amoral trickster. Hans Hagedorn's jacket design presents a genteel English version of the character, all hansom cabs and monocles.

1955

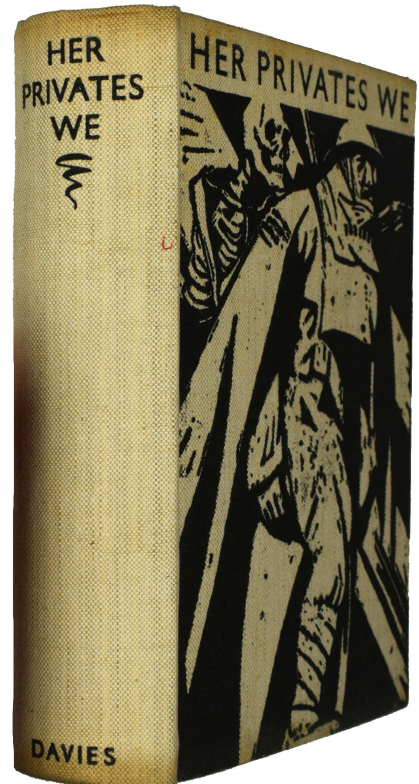
£85

ESSENTIAL FIRST WORLD

WAR NOVEL

57. **(MANNING, Frederic)** Her Privates We. By Private 19022. FIRST TRADE EDITION. Peter Davies. Half title. Orig. pictorial oatmeal cloth; sl. spotted, edges v. sl. darkened. Glassine wrapper as issued, paper flaps; v. sl. chipped & marked, front flap neatly repaired with archival tape. [94701]

¶ First published by Piazza Press in 1929. This trade edition expurgates the riot of foul language found in the original. Although worldly readers may be familiar with the source words for 'beggar', 'ducking', and 'cow', such jadedness is unlikely to mitigate the horrors of the Somme, which are depicted vividly enough to retain shock value. This is of course how a war novel should be, and Manning's great work offers a different kind of fatalism to that of his contemporaries (among whom he was rightly lauded) in portraying the war as a bizarre and horrifying necessity, and the officer class as present, harassed, and traumatised. With its striking cover illustration of a skeleton eagerly clutching a soldier by the shoulder, this is an essential contribution to the literature of the First World War. Hemingway claimed to reread it every year to sharpen his memories of the horrors of war 'so that I will never lie to myself or anyone else about them'.



1930

£350

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

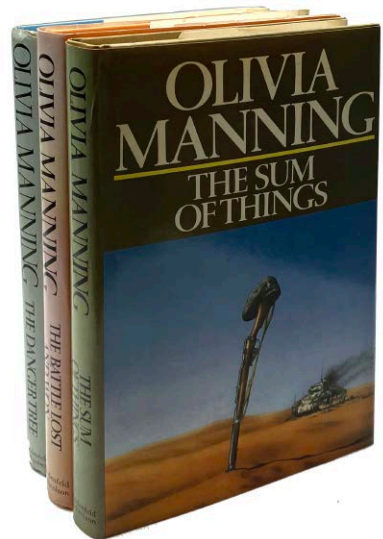
LIFE UNDER THREAT OF INVASION

58. **MANNING, Olivia.** The Levant Trilogy. The Danger Tree; The Battle Lost and Won; The Sum of Things. FIRST EDITIONS. 3 vols. Weidenfeld & Nicolson. Half titles. Offsetting to e.ps from loosely inserted newspaper clippings, vol. III. Orig. blue/orange/green cloth. Pictorial d.w.s unclipped; upper edge sl. rubbed, vol. I, spine sunned, rear flap sl. spotted, vol. II. Ownership inscription Foot 1977, leading f.e.p., vol. I. [99926]

¶ A detailed and sharply drawn portrait of civilian life under threat of invasion; revisits the characters from Manning's earlier Balkan trilogy.

1977/1978/1980

£120



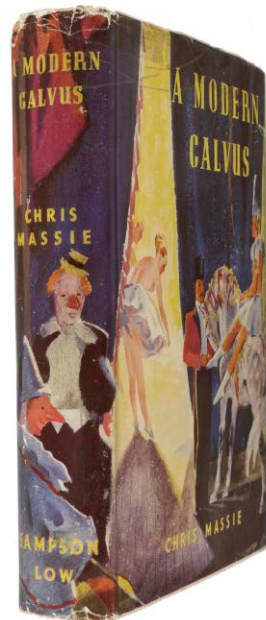
SCARCE CIRCUS NOVEL

59. **MASSIE, Chris.** A Modern Calvus. Being the life story of Karl Frank, midget and man of genius. FIRST EDITION. Sampson Low. Half title. Orig. red cloth; small mark to front board. Pictorial d.w., clipped; sl. creased & chipped, real panel a little marked. [98069]

¶ Copac lists five copies only, with OCLC adding a further three. Best remembered today as the author of the Aickmanesque short story 'A Fragment of Fact', Massie is both melodramatic and smirking in his portrayal of his main character, the 'midget' Karl Frank but his depiction of the circus has a certain gaudy verve, and his self-confessed device of pouring his 'own frustrations' into Frank yields some interesting results.

[1936]

£125



INSCRIBED BY THE AUTHOR

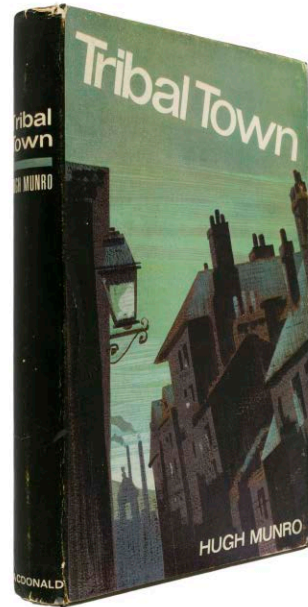
60. **MUNRO, Hugh.** *Tribal Town*. FIRST EDITION. MacDonal. Half title; the odd spot. Some offsetting to e.ps. Orig. black cloth. Green & black pictorial d.w., unclipped; sl. edgewear, flaps & rear panel a little foxed. Presentation inscription 'To Cousin Isabel Macdonald...' on leading f.e.p. [99312]

¶ *Tribal Town* examines a different aspect of Scottish life from Munro's more famous Glasgow tenement novel *The Clydesiders*. The protagonist is an idealistic factory hand appalled by the hypocrisy he witnesses among the great and the good in a fictional town on the West Coast of Scotland, and the book is a furious blast at the corruption and nepotism of the 'Provost and Bailies' in their 'velvet gowns and gold chains'. The jacket blurb boasts that 'This is a Scotland the Tartan tear-jerkers don't sing of.'

The inscription, dates 21/2/64, is an adaptation of a few lines from Neil Munro's 'The Only Son', presented 'with apologies to the shade of a greater Munro!'

1964

£120



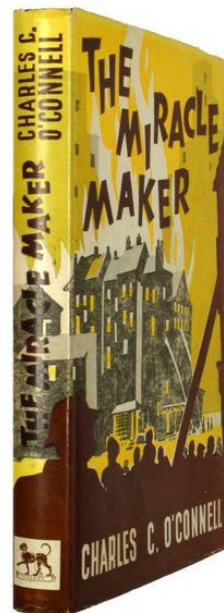
RUTHLESS PROPERTY SPECULATION

61. **O'CONNELL, Charles.** *The Miracle Maker*. FIRST EDITION. Dublin: Talbot Press. Half title. Orig. black cloth, spine lettered in gilt. Red & yellow pictorial jacket, unclipped; a little creased & nicked, rear panel a little marked, small tape repair to reverse of head of spine. [93305]

¶ An unscrupulous property developer tries to fake a miracle to inflate land values; the scheme will seem quaint to modern readers, but O'Connell's portrait of greed rings true. The 1961 London edition is more common.

1960

£35



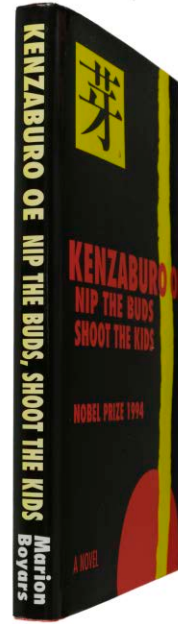
FIRST APPEARANCE IN ENGLISH
OF OE'S FIRST NOVEL

62. **OE, Kenzaburo.** *Nip the Buds Shoot the Kids*. Translated by Paul St John Mackintosh. FIRST ENGLISH EDITION. London & New York: Marion Boyars. Half title. Orig. red cloth, lettered in gilt. Black, red & yellow d.w., unclipped; upper edge v. gently creased. A nice, bright copy. [96780]

¶ *Memushiri Kouchi*, Tokyo 1958. Boys from a reformatory roam a war-torn, plague-stricken Japan. This bleak and frightening novel is often (and not unreasonably) seen as a Japanese answer to *Lord of the Flies*, but Oe does not hedge his ending: adult society is viciously condemned.

1995

£50



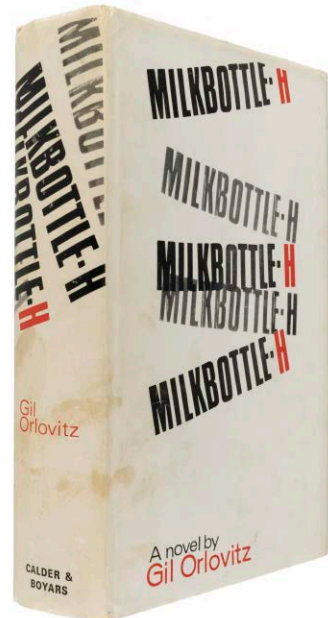
PARANOID STREAM OF
CONSCIOUSNESS

63. **ORLOVITZ, Gil.** *Milkbottle H*. FIRST EDITION. Calder & Boyars. Half title. Orig. pale grey cloth, spine lettered in black & red. Printed d.w., unclipped; marked & a little spotted. A nice example of a jacket prone to marking. [95945]

¶ Precedes the U.S. edition by a year. Gil Orlovitz, 1918-1973, was an American poet and novelist. *Milkbottle H*'s prurient, paranoid stream of consciousness was considerably better received in the U.K. and Ireland than in Orlovitz's home country; comparisons to Joyce naturally abounded, and the *Cork Examiner* went so far as to call it 'one of the great, if not the greatest, literary achievements of our time'. Written in dense, rhythmic prose, it makes for rather nervy reading but is impossible to forget.

1967

£120



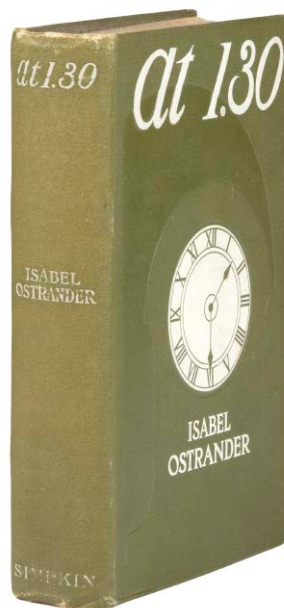
DAMON GAUNT - THE BLIND DETECTIVE

64. **OSTRANDER, Isabel.** *At One-Thirty*: a mystery. FIRST U.K. EDITION. Simpkin, Marshall, Hamilton, Kent & Co. Half title, final ad. leaf. Leading f.e.p. removed. Orig. olive green cloth, pictorially blocked in blind & white with a clock, lettered in white; sl. rubbed. v.g. [85243]

¶ Five copies only on Copac. First published in New York in 1915; this was the first novel by Ostrander, an American crime novelist, to be published in the UK. Set in an affluent New York suburb, where the wealthy heir Garret Appleton is found with a bullet in his heart, this is a novel very much of the Golden Age complete with revolvers and rich people murmuring in drawing rooms. *At One-Thirty* is the first book publication to feature the character of Damon Gaunt, a blind private detective of impeccable morals - his first appearance is very close to that of the less convincing but more famous Max Carrados; it is impossible to say who came first. Ostrander's stature was sufficient that she was parodied by Agatha Christie in *Partners in Crime*.

1916

£180



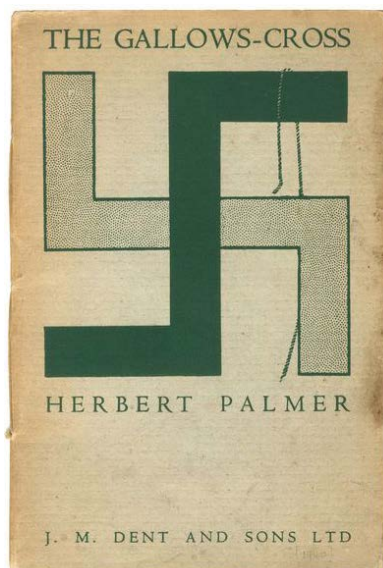
PRESENTATION COPY

65. **PALMER, Herbert.** *The Gallows-Cross*. A book of songs and verses for the times. FIRST EDITION. J.M. Dent. Half title. Sewn as issued in drab wrappers, swastika motif to front wrapper; a little faded, dusted & marked. Presentation inscription 'Herbert E. Palmer Spring 1941 with best wishes' on half title. 24pp. [95839]

¶ Herbert Palmer, 1880-1961, is best remembered today for mentoring John Gawsworth and for introducing Ruth Pitter to C.S. Lewis. His poems tend to rely on rather obvious rhymes, which impedes their popularity today. Nevertheless they have a certain force to them; "Make use of insects!" yelled the Lord of the Flies, "Then you shall have great power - for legs aid lies".

1940

£35



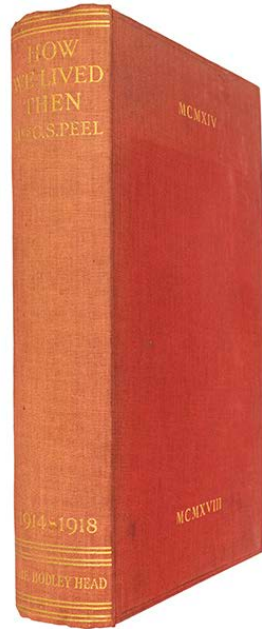
WOMEN IN THE GREAT WAR

66. **PEEL, Dorothy Constance.** *How We Lived Then 1914-1918: a sketch of social and domestic life in England during the war.* FIRST EDITION. John Lane. Half title, front. & plates, 2pp ads. Orig. red cloth; sl. uneven fading. Gift inscription 'To Mildred, Who saw it through - unhelped, from Basil, with loving thanks. March 3rd 1929' on leading f.e.p. [96041]

¶ Including accounts of war work by women, with interesting appendices on comparative housekeeping costs and budgets, rationing, cookery, income tax, and more, by the 'doyenne of writers on domestic economy'.

1929

£85



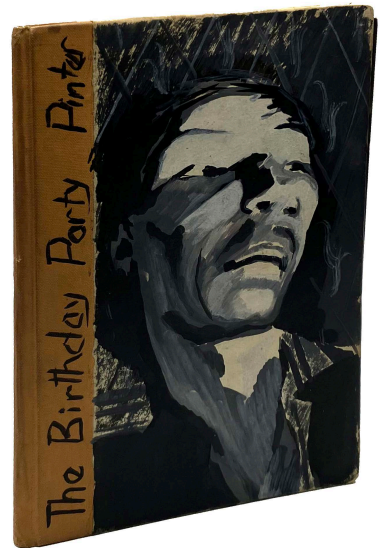
IN STRIKING HANDPAINTED BOARDS

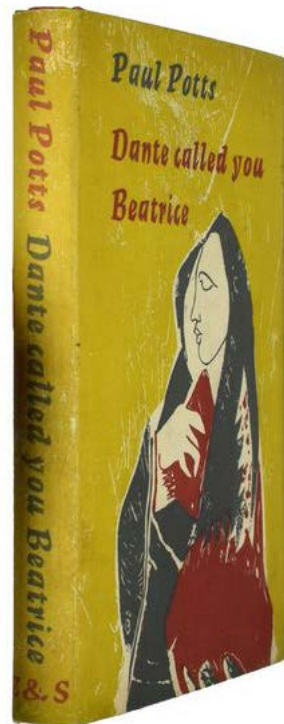
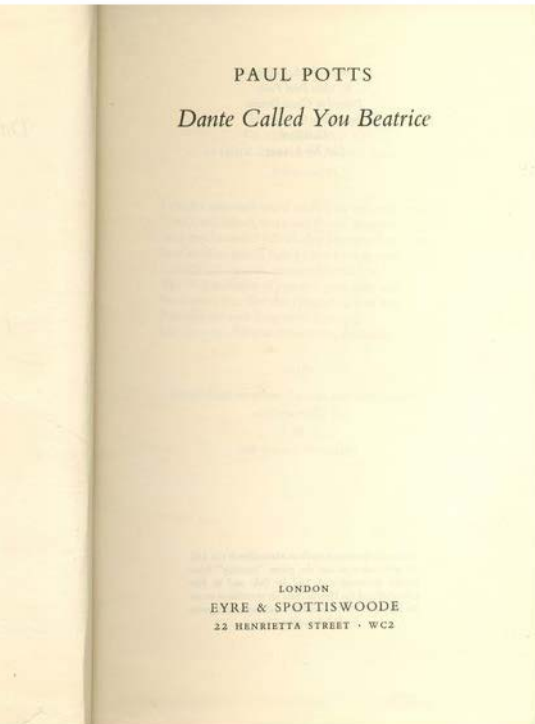
67. **PINTER, Harold.** *The Birthday Party.* A play in three acts. FIRST EDITION. Encore. Rebound in cream boards over brown cloth spine uplettered in black, front board handpainted in black & grey; a little worn at edges. 4-line annotation to following f.e.p. Orig. wrappers loosely inserted; sl. dusted. A striking & unique copy. 57pp. [99866]

¶ Pinter's first full-length play, an unsettling masterpiece in which two malevolent strangers show up at a seaside boarding house, has lost none of its menace. The homemade binding depicts the original front cover in eerie close-up, bringing the work's sinister atmosphere even further to the fore. The four-line annotation 'Breakdown for school use' offers the following blunt synopsis 'Man living in hiding/ Menace p47/ Kills friend at Party/ is taken away'.

1959

£250

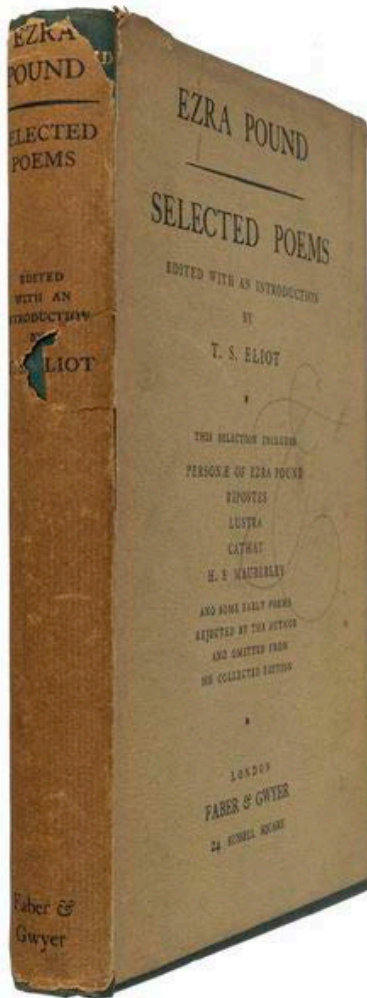




POETIC ANGST

68. **POTTS, Paul.** *Dante Called You Beatrice.* FIRST EDITION. Eyre & Spottiswoode. Half tile. Orig. orange. cloth, spine lettered in gilt. Yellow, red & grey pictorial d.w. by Robert MacBride, unclipped; a little marked, rear panel & verso of spine v. sl. damp-affected, rear panel sl. creased at upper edge. A nice copy. [95743]

¶ The Reader's Union edition of the following year is much more common and lacks Robert MacBryde's wonderful jacket. A radically frank memoir of personal failure, written in a fragmented aphoristic style reminiscent of a lowlife Thomas Traherne. The author laments, among (many, many) other things, his unsuccessful writing career (he hawked his poems in Soho pubs; 'I have tried and failed to get the English language to fall in love with the thinking in my heart') and his misfortune in love ('no woman is happy because I once looked on her'). Indeed, the whole book is addressed to an unrequited love, rumoured to be Jean Hore, who went on to marry Philip O'Connor. While Potts's angst can verge on the cloying ('I don't seem to have much talent for anything very much except for being hurt'), it is unusual in that it does not transmute into bitterness, and he writes movingly on Orwell in 'Don Quixote on a Bicycle', the poor in 'A Love Letter to the Poor', Muriel Belcher in 'The Fourth Commandment', and the persecution of Jews throughout. In a strange way, through constant self-laceration, Potts has written an apologia for love in general. It did not do him a great deal of good, and he died in isolated alcoholic penury, but this is a moving book.



SCARCE IN THE JACKET

69. **POUND, Ezra.** Selected Poems. Edited with an introduction by T.S. Eliot. **FIRST TRADE EDITION.** Faber & Gwyer. Half title. Orig. green cloth, v. sl. spotted. Orig. buff printed d.w.; spine darkened, leading hinge split, tears to spine & rear panel with sl. loss, pencil mark to front panel. Ownership inscription of Geoffrey Tillotson, May 1932 on leading f.e.p. & lightly annotated by him throughout. [94224]

¶ Gallup A31. Published in the same year as the limited, signed edition; scarce in the jacket. Eliot's landmark selection with his excellent introduction in which he takes great and controversial pains to distance Pound's poetry from the influence of his 'pigheaded father' Walt Whitman.

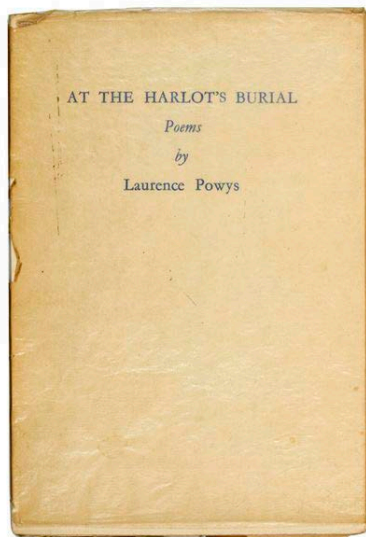
PRESENTED TO JOHN HAMPSON

70. **POWYS, Laurence.** *At the Harlot's Burial.* Poems. FIRST EDITION. E. Lahr. Orig. white card wrappers, printed in blue. Glassine wrapper a little chipped at spine & edges. Inscribed by author on dedication page 'and John Hampson, Laurence Powys'. 43pp. [93264]

¶ The poet's first collection, filled with the sort of elemental atavism that makes the Powys brothers so thrilling. The printed dedicatees are Sylvia Townsend Warner and Charles Prentice. John Hampson is presumably the author of the claustrophobic village pub tragedy *Saturday Night at the Greyhound*, which is similar in tone to this work.

1929

£100

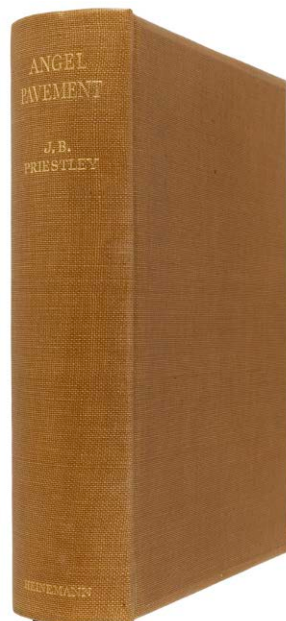
**SIGNED LIMITED EDITION**

71. **PRIESTLEY, John Boynton.** *Angel Pavement.* Ltd edn. Heinemann. Half title, signed limitation leaf, front. Untrimmed in orig. brown cloth over bevelled boards. Glassine d.w., brown paper flaps; edges chipped. t.e.g. Orig. yellow card slipcase; a little marked. [97479]

¶ Number 95 of 1025, signed by the author on the limitation leaf. A dark comedy, wide and humane in its scope, focusing on the employees of a veneering and inlay firm in the run-up to the Great Depression. A mysterious man takes the firm over with occasionally amusing but largely devastating results; as ever, the little people lose.

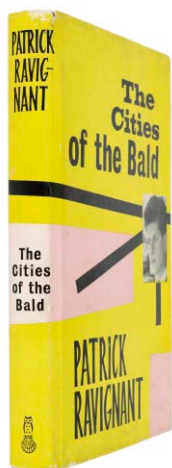
1930

£100



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



SATIRE OF THE BOURGEOISIE

72. **RAVIGNANT, Patrick.** *The Cities of the Bald.* Translated from the French by Humphry Hare. FIRST U.K. EDITION. Barrie & Rockliffe. Orig. red cloth. Bright yellow d.w., unclipped; a little dulled and v. sl. chipped. [91896]

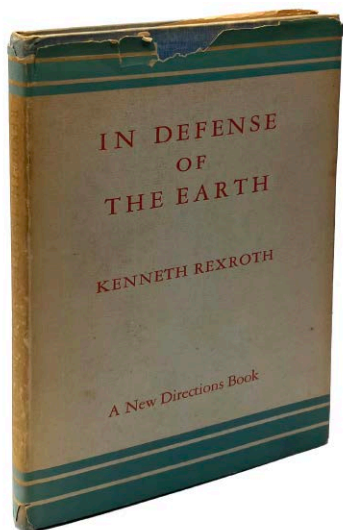
¶ *Les Cités Chauves*, Paris 1960. This is the first English translation. Uncommon. A fierce satire of the *haut-bourgeoisie*. Ravignant is ruthless and funny from the off: 'If the reader recognises himself, so much the worse for him, because I consider him, a priori, inherently absurd.' In the hands of a less skilled stylist, fiction about alcohol can be rather laboured; the scene in which a publican ejects a drunk from a crowded bar is masterful.

1962

£120

INSCRIBED TO DEREK SAVAGE WITH TLS

73. **REXROTH, Kenneth.** *In Defense of the Earth.* FIRST EDITION. Norfolk, CT: New Directions. Orig. blue buckram; some mottling. Red, white & blue printed d.w., unclipped; chipped & a little browned. Author inscription 'With much love to Derek Savage, Mevagissey, summer 1959 Kenneth Rexroth'. 67-line TLS on integral airmail envelope, opening sl. affecting text, and typed signed poem excerpt loosely inserted. A good association copy. 93pp. [99871]



¶ Kenneth Rexroth, 1905-1982, American translator, poet, and anarchist. A brilliant polymath whose work is a coherent synthesis of a bewildering array of influences, *In Defense of Earth* 'showed him the strongest of West Coast anarchist poets because he is a good deal more than a West Coast anarchist poet'. Dubbed 'father of the Beats' by *Time* magazine, he appears in Kerouac's *The Dharma Bums* as Reinhold Cacoethes, and Alfred Kazin described his influence as 'like the shade of Virgil guiding Dante through the underworld'. Of his poetry, it is the present collection that best exemplifies his links to that generation, and his biographer Morgan Gibson wrote 'Rexroth's book of the Beat period, *In Defense of the Earth* ... is no period piece. ... These poems of love and protest, of meditation and remembrance, stand out as some of his most deeply felt poems'. The recipient, Derek Savage, was an ascetic, anarchist, and literary scholar, described by Rexroth in *The New British Poets* as one of 'the most remarkable of the young men who came

first to prominence during the War and 'The only young English poet/ Of working class extraction'. A Mevagissey resident, the book was presumably inscribed to him on a visit to 'Derek Savage's thatched clay/ Cottage in a narrow moist/ Valley by a ruined mill'.

Both men were acute literary scholars, and bewilderingly well-read. The TLS, on an integral airmail envelope with occasional ms corrections, teems with observa-

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

CHICAGO NOVEL

74. **ROSENFELD, Isaac.** *Passage from Home*. FIRST U.K. EDITION. Secker & Warburg. Half title. Orig. red cloth; a little unevenly faded. Pictorial d.w., clipped; a little rubbed & chipped, rear panel sl. marked. [91928]

¶ First published in New York the previous year. Isaac Rosenfeld, 1918-1956, was one of the great American intellectuals of the twentieth century. An influential figure, he was the model for King Dahfu in his schoolmate Saul Bellow's novel *Henderson the Rain King* and for the title character in Sidney Lumet's *Bye Bye Braverman*. This coming of age novel is distinguished by its vivid rendering of Chicago, its preternaturally perceptive grasp of family dynamics, and by its extraordinary first line: 'I remember the year in which I first felt respect for human intelligence. I was 14, a precocious child, as sensitive as a burn. Human intelligence meant my own'.

Scarce in its jacket, which depicts a boy in an upper storey living room against a backdrop that is unmistakably Chicago. The American first edition is much more common.



1947

£200

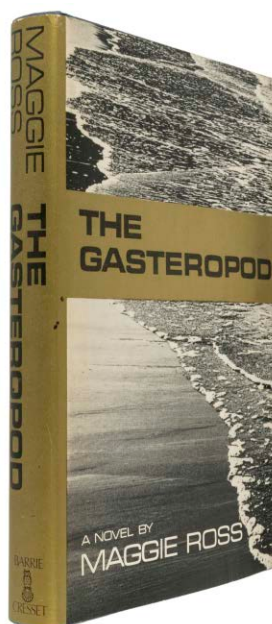
DOMESTIC CHILLER

75. **ROSS, Maggie.** *The Gasteropod*. FIRST EDITION. Barrie and Rockcliffe The Cresset Press. Half title. Orig. blue cloth. Pictorial d.w., unclipped; a little marked on verso. A nice copy. [98649]

¶ A creepy domestic fiction about an obsessive shell collector, who charts his wife's 'decay' (i.e., simply getting older) and her affair with a fashion designer with horrid engrossment. The setting is too static to have much tension, but Ross's command of clammy domestic atmospheres is excellent. The narrator is not unreliable, rather he is reliably awful.

1968

£65



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

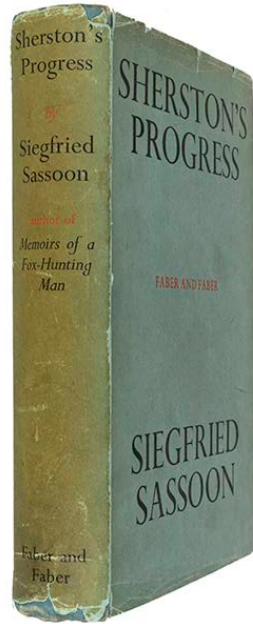
FIRST WORLD WAR CLASSIC

76. **SASSOON, Siegfried.** *Sherston's Progress*. FIRST EDITION. Faber. Half title. Orig. blue boards; sl. rubbing to head & tail of spine. Blue d.w., unclipped; a little dulled & chipped, rear panel sl. marked. [89808]

¶ The final novel in Sassoon's *Sherston* trilogy, in which the author's proxy, George Sherston, arrives at Slateford War Hospital (which is, of course, a stand-in for Craiglockhart), under the care of the renowned neurologist W.H.R. Rivers. He rejoins his regiment after six months and is despatched to Ireland, where he tries to recapture his sporting youth, then on to Palestine (which he calls his 'Arcadia'), and finally to the Western front, where he is badly wounded. The concluding volume of a tremendous *bildungsroman* set in one of the most turbulent eras of the twentieth century.

1936

£40



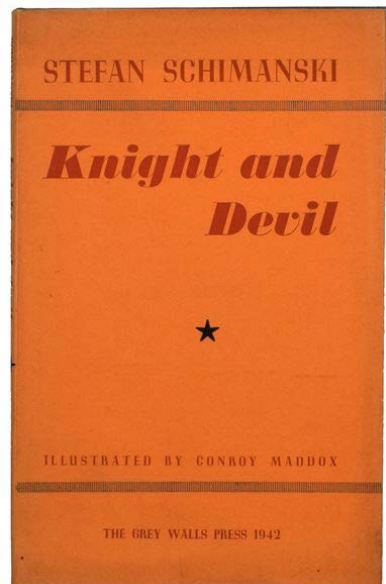
NEW APOCALYPSE

77. **SCHIMANSKI, Stefan.** *Knight and Devil*. FIRST EDITION. Billericay: Grey Walls. Half title, illus. by Conroy Maddox. Orig. blue linen. Orange d.w., unclipped; edges sl. dusted. A nice copy. 36pp. [85468]

¶ Stefan Schimanski translated Rilke and Pasternak; this appears to be his only volume of poetry. He was an important figure in the short-lived yet ambitious New Apocalyptic movement, some of the concerns of which (in particular anxiety about an expanding world, and a preoccupation with the self and a return to nature) are very much still with us. Loosely prose-poetic, there is a palpable sense of fear for the world (unsurprising, given the time of writing). Conroy Maddox, 1912-2005, was a prominent British surrealist. His illustrations for this book date from his most compelling and vivid period (he had produced *Onanistic Typewriter* two years before).

1942

£65



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



A CONFEDERACY OF LOWLIVES

78. **SCHNECK, Stephen.** *The Nightclerk*: Being his perfectly true confession. FIRST U.K. EDITION. Weidenfeld & Nicolson. Half title. Orig. red cloth. Brown & white pictorial d.w., unclipped; v. sl. scuffed & dusted. [98744]

¶ A 'cult' novel, in that its zest for garish wackiness and comically sordid eroticism is seemingly limitless. The titular nightclerk is like a Burroughs novel made (ample flesh and makes his revolting San Francisco hostel ('with enough beds for nearly every bug') a late-night fiefdom of cheap porno paperbacks and pin-ups. A sort of confederacy of lowlives, *The Nightclerk* careens from episode to episode in a grimy, now-vanished San Francisco; grubby, but good fun. The American jacket is a racy, poppy, Robert Crumbish affair. The British jacket, by Jack Larkin (who had a parallel career as art director of *Good Housekeeping*), is all prudish murk.

1966

£85

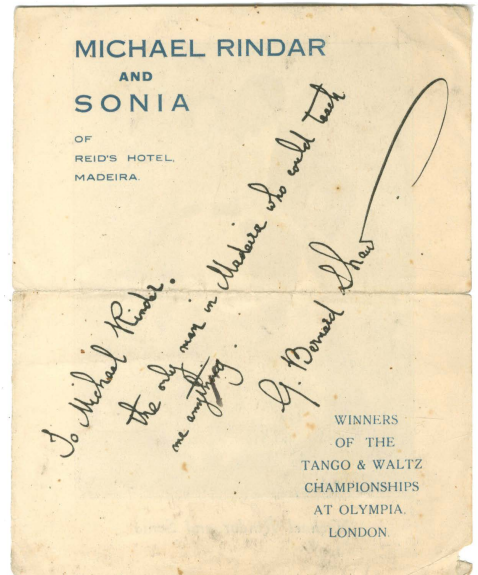
G.B. SHAW TO HIS TANGO TEACHER

79. **SHAW, George Bernard.** ANS to Michael Rindar. At Reid's Hotel Madeira. 4 lines ms on verso of a flyer for Michael Rindar's tango lessons, signed by Shaw with customary flourish, folded; v. sl. chipped at edge, fold starting. [93998]

¶ This note is a memento of a quirky literary anecdote, namely that one of the greatest playwrights in the English language famously but improbably learned to tango while staying in Madeira for a rest cure in 1924. He here addresses his teacher, Michael Rindar, as 'The only man in Madeira who would teach me anything'. He later confirmed this opinion on the record, telling the *New York Times* 'He was the only man who taught me anything while I was on a holiday in that land,' adding rather cryptically that 'The tango seemed to me the only modern dance that required either thought or study. You see I must know everything, else I could not write about everything.' Mr Rindar thereby has an oblique but touching claim to having animated a renowned curmudgeon, thereby advancing world literature in some small way.

[1925]

£280 †



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



LIMITED EDITION

80. **SHERRIFF, Robert Cedric and BARTLETT, Vernon.** Journey's End. A novel. FIRST EDITION. Gollancz. Half title. E.ps a little spotted. Orig. dark blue cloth, white vellum spine lettered in gilt; spine a little browned. Signed by the authors on limitation leaf. [96024]

¶ Number 366 of 600. Novelisation of Sherriff's renowned 1928 anti-war play.

1930

£150

PRESENTATION COPY

81. **SHUTTLE, Penelope.** All the Usual Hours of Sleeping. FIRST EDITION. Calder & Boyars. Half title. Orig. olive green cloth. Black & white pictorial d.w., clipped; v. small chip to following hinge. Presentation inscription '-Greg Faterly- Best wishes from Penelope Shuttle' & neat later ownership inscription on leading f.e.p., author signature on titlepage. [96451]

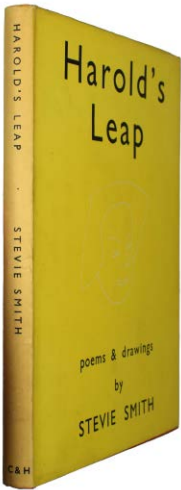
¶ Penelope Shuttle is more famous as a poet, and her flair for unusual, evocative language is very much in evidence in her first novel, written between secretarial jobs while living with her parents. It tells of two women in love with the same man; ultimately, he falls out of the plot, and the novel comes to be about their strange, complex and (it transpires) enigmatising feud.

1969

£150

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



SUBURBAN ODDITY

82. **SMITH, Stevie.** *Harold's Leap*. FIRST EDITION. Chapman & Hall. Half title, illus. Orig. red cloth; spine lettering a little dulled. Yellow pictorial d.w.; spine sl. faded. A nice copy. 85pp. [94718]

¶ 'The Poet of Palmer's Green'. Smith's work is deeply weird. Possessed of a spiky naivety, she seems to see her own yearnings for escape as somehow silly. This collection, which includes 'The Weak Monk', 'God and Man', and 'Drugs Made Pauline Vague', represents the first flush of her enormous talent for poetry, to which her slight but vivid drawings are perfectly matched.

1950

£85

PRESENTATION COPY WITH TLS

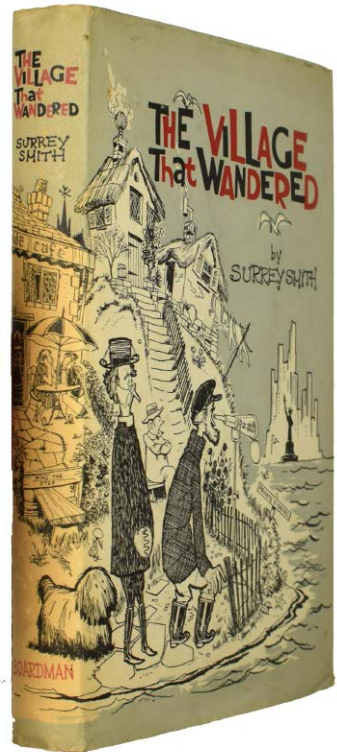
83. **SMITH, Surrey, pseud. DINNER, William & MORUM, William.** *The Village that Wandered*. FIRST EDITION. Boardman. Half title. Orig. blue cloth. Pictorial d.w., unclipped; rear panel a little marked, following edge sl. spotted. Presentation inscription 'To Miss C.A. Lejeune, Gratefully "Surrey Smith"'. TLS from the authors to C.A. Lejeune loosely inserted. A nice copy. [91358]

¶ William Dinner, 1906-1997 and William Morum, 1910-1980, were playwrights whose collaborations include *The Late Edwina Black* and *Alive and Kicking*, both of which were made into successful television films. This is a merry satire in which Titterton, a Devonshire village, drifts away from Britain and into the sea. While the tone is light, the political implications are adroitly explored, and push the novel into the realm of speculative fiction.

Caroline Alice Lejeune, 1897-1973, was an influential film critic, writing for *The Observer* between 1928 and 1960. Dinner and Morum's brief TLS to her is jovial in tone and describes the book as 'a tiny token of regard'. The letter dates from 1960, the final year of her career, in which she walked out of a press screening of *Peeping Tom* and resigned her post at *The Observer* after the release of *Psycho*. Given Lejeune's disillusionment with the contemporary film world this novel by two veterans of the black-and-white era, with its gentle wisdom, must have come as a welcome gift.

1960

£85



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books

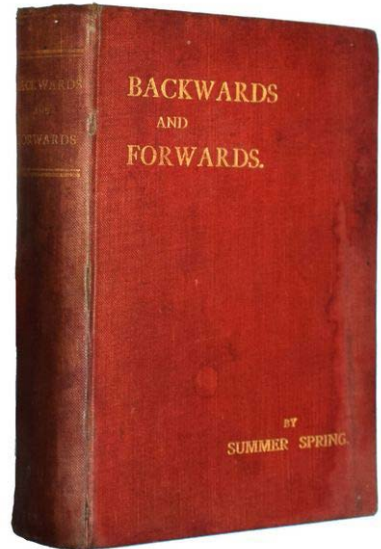
SCARCE SATIRE ON SOCIALISM

84. **SPRING, Summer (pseud.)** Backwards and Forwards. **FIRST EDITION.** Glaisher. A little damp affected. Orig. red cloth; a little damp affected, spine dulled, boards sl. marked. A sound copy. [79566]

¶ Four copies only on Copac; OCLC adds two copies. Satire on socialism, from its dawn as a truly popular movement. While not enormously funny, it is prescient in its concerns.

1905

£35



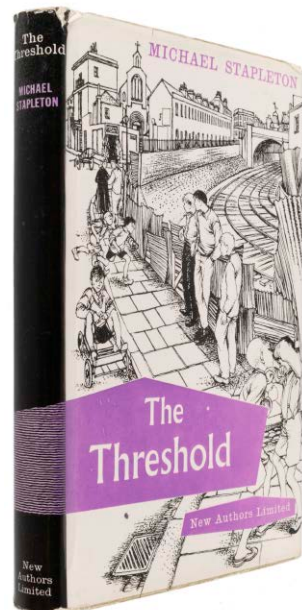
INSCRIBED EAST LONDON CHILDHOOD MEMOIR

85. **STAPLETON, Michael.** The Threshold. **FIRST EDITION.** Hutchinson (New Authors Limited). Half title. Orig. black cloth. Black & white pictorial d.w., unclipped; sl. edgeworn, rear flap sl. dusted. Author inscription 'With best wishes from Michael Stapleton 9 Sept 1963'. [98784]

¶ Michael Stapleton, 1923-1994, moved from Dungarvan, County Waterford to Clapton, East London at the age of four, swapping 'one facet of despair for another'. An opera critic, he was encouraged to write this memoir of his Hackney youth by Edith Sitwell. The result is a detailed, carefully written account of a working-class London-Irish childhood, with tedious priests, fights with siblings, and cultural awakenings. The geography of East London - a topic of endless fascination to the cataloguer - is accurately represented.

1958

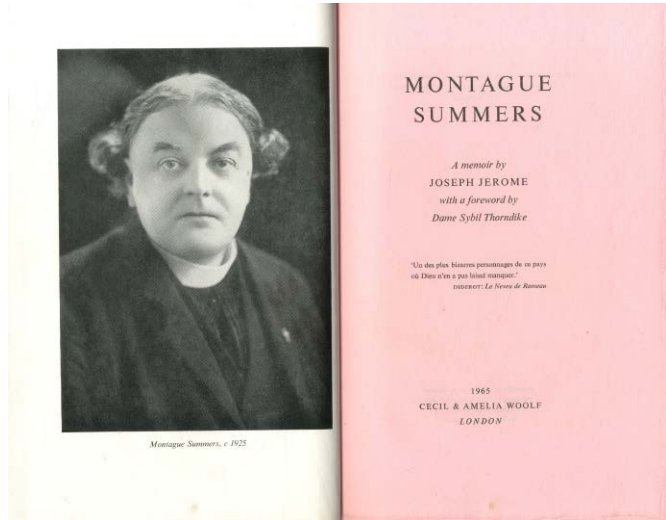
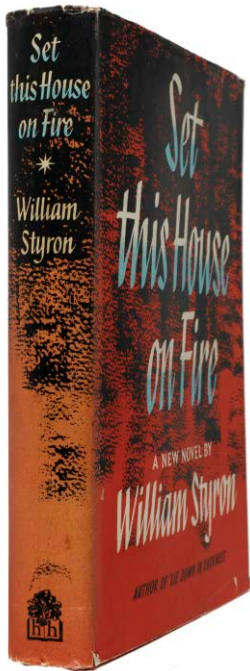
£80



DEEP SOUTH MURDER MYSTERY

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



86. **STYRON, William.** *Set this House on Fire.* FIRST U.K. EDITION. Hamish Hamilton. Half title. Orig. red cloth. Red pictorial d.w., unclipped; a little rubbed & marked. Ownership inscription of Rdgway on titlepage. [91910]

¶ First published in New York the previous year. A fervid murder mystery by the author of *Sophie's Choice*.

1961

£25

SEWELL ON SUMMERS

87. **(SUMMERS, Montague) JEROME, Joseph pseud. (Brocard Sewell).** *Montague Summers.* A memoir, with a foreword by Dame Sybil Thorndike. Ltd edn. Cecil & Amelia Woolf. Half title, photo front. Sl. offsetting to e.ps. Untrimmed on pink paper in green silk moiré boards, morocco label v. sl. chipped, green slip case. Bookplate of David Wickham on leading pastedown., prospectus for John Adlard's *Stenbock, Yeats and the Nineties* loosely inserted. [98640]

¶ One of fifteen copies printed on pink paper and lettered A-O, this is copy I. It is hard to say who is the more bizarre of Summers, the spurious cleric described by Connolly as 'a sorcerer... a puffy satyr', and his biographer Brocard Sewell, the controversial Carmelite friar, ex-B.U.F. member, anti-nuclear campaigner, and friend of Christine Keeler, but the mix is bound to be intriguing.

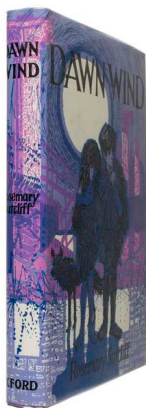
1965

£250

COMING-OF-AGE SURVIVAL NOVEL

100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



88. **SUTCLIFF, Rosemary.** Dawn Wind. FIRST EDITION. Oxford University Press. Half title, illus. Orig. purple cloth. Pictorial blue & purple d.w., unclipped. Promotional bookmark loosely inserted. A lovely bright copy. [96532]

¶ Jacket and illustrations by Charles Keeping. Owain, the only survivor of a bloody Viking raid, roams with his dog in post-Saxon-settlement Britain. Sutcliff writes beautifully and with a great degree of historical accuracy. She presents Owain's world as an initially post-apocalyptic one, but through his friendship with a feral girl and his eventual reconciliation with the Saxons demonstrates the essential strength of human bonds.

1961

£65

AUTOBIOGRAPHICAL SHORT STORIES

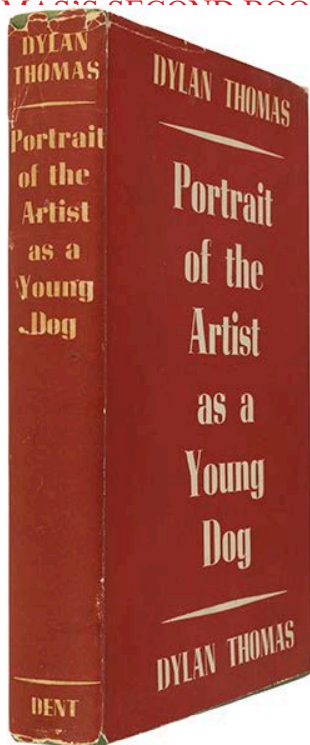
89. **THOMAS, Dylan.** A Portrait of the Artist as a Young Dog. FIRST EDITION. Dent. Half title. Orig. green cloth; sl. cocked. Red & white printed d.w., unclipped; a little rubbed & chipped, rear panel sl. marked. A nice copy. [97347]

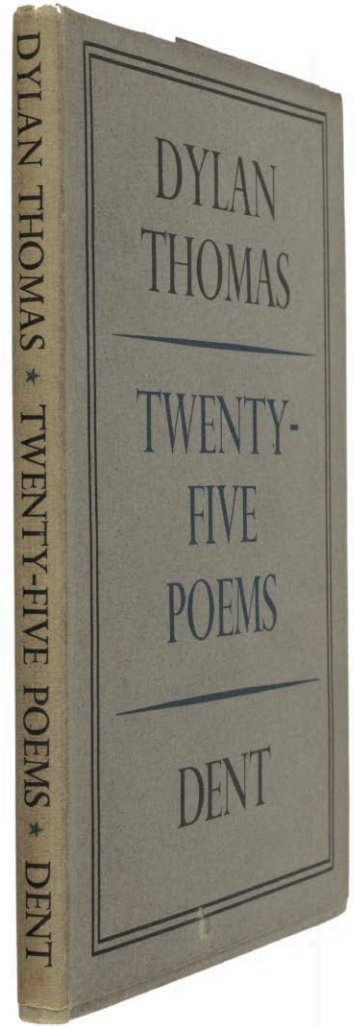
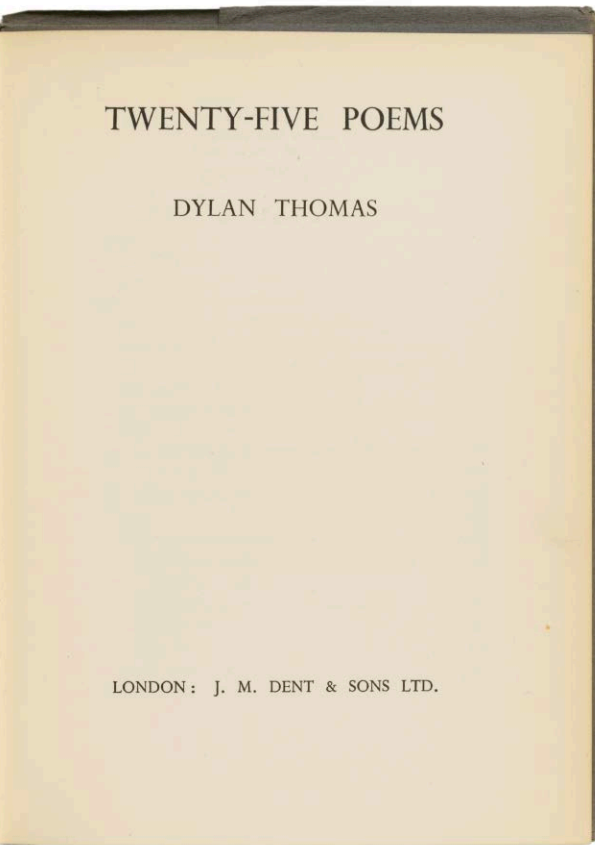
¶ A commercial failure on publication, Thomas's short stories (all of which gesture to events in his early life) are extremely perspicacious and honest about growing up, without resorting to trite 'loss of innocence' motifs.

1940

£650

DYLAN THOMAS'S SECOND BOOK OF POEMS



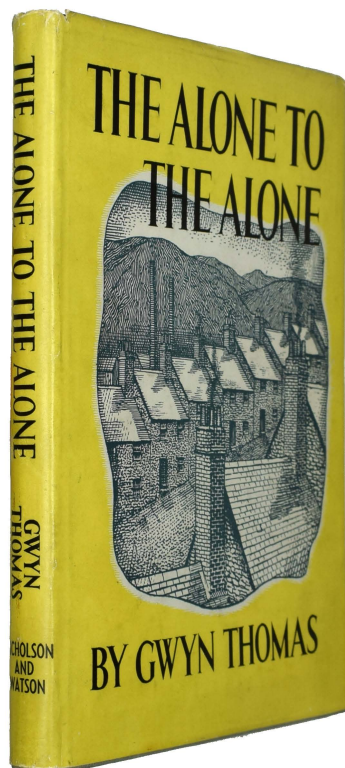
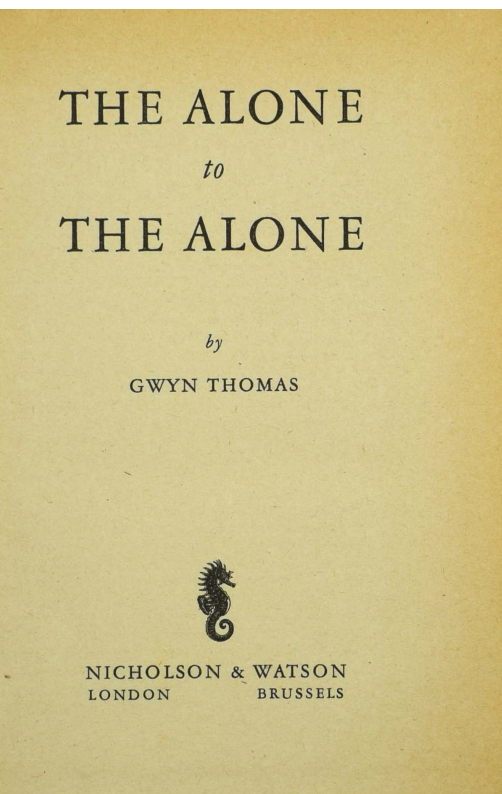


90. **THOMAS, Dylan.** *Twenty-Five Poems.* FIRST EDITION. J.M. Dent Half title; v. sl. toned at edges. Grey printed d.w., unclipped; v. sl. scuff to front panel, tiny chips to head of spine & upper corners. Ownership inscription of A.R. Quinn 1936 on leading f.e.p. A very crisp bright copy. 47pp. [96344]

¶ Thomas's second volume of poetry represents significant developments in his style: both a move away from pre-Christian primitivism towards Christian mysticism and a turning outward that anticipates the externality and pastoralism of his later work. 750 copies were printed, of which this is a splendid example.

1936

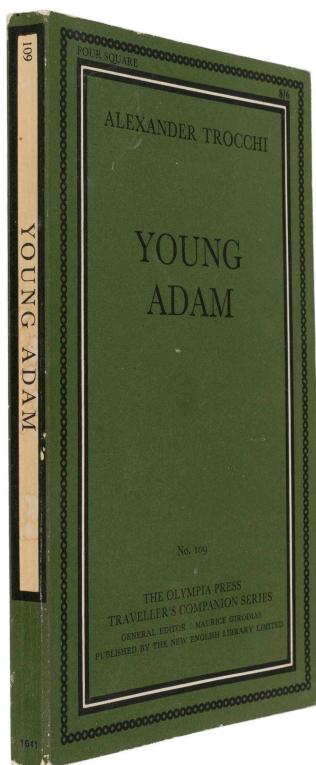
£1,250



LOVE AND CYNICISM IN THE VALLEYS

91. **THOMAS, Gwyn.** *The Alone to the Alone*. FIRST EDITION. Nicholson & Watson. Half title; a little browned. Orig. pale grey cloth, paper label. Yellow pictorial d.w., unclipped; a little spotted, v. sl. chipped at head. A nice copy. [89809]

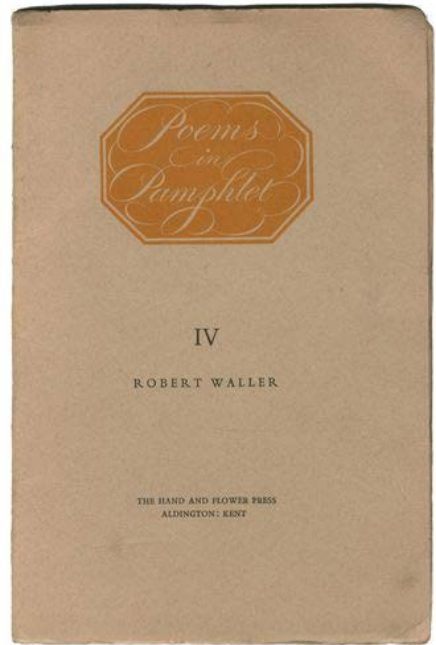
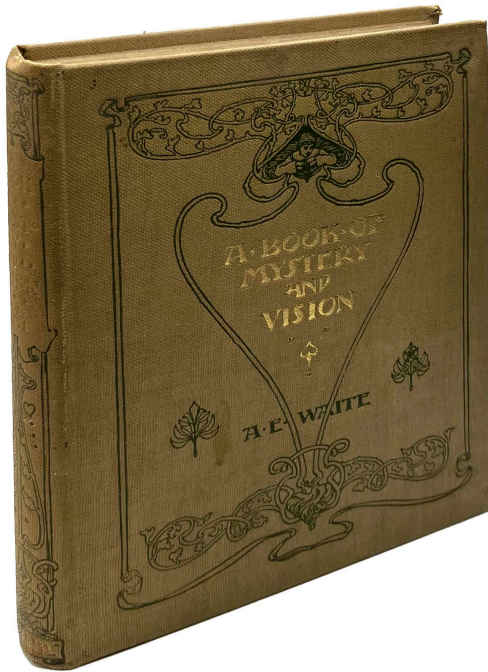
¶ Gwyn Thomas, 1913-1981, was a Welsh novelist, *Punch* columnist, and broadcaster, who has been called 'the true voice of the English-speaking valleys'. He has been compared to Evelyn Waugh and Kingsley Amis and, while he shares their wit and deftness of style, he wrote with a great deal more compassion than either. This is the story of a local girl, Eurona who buys new clothes to attract the dissolute, cruel bus conductor, Rollo. Meanwhile, the rest of the populace falls for the inspiring charlatan Shadrach Sims. Written with great perception and humour, while avoiding the temptations of sneering and malice, this a classic of provincial British socialist fiction. Though unsentimental, Thomas was a master of bathos, from the very outset: 'In the Terraces, we never opposed love. The way we viewed this question was that love must be pretty deeply rooted to have gone on for so long. One would have to be very deep to tinker with such a root, deeper than we were. Also, love passes on the time.'



‘THE SCOTTISH CAMUS’ - INSCRIBED

92. **TROCCHI, Alexander.** *Young Adam.* The Olympia Press. (Traveller's Companion Series, no. 109.) Half title. Orig. green stiff card wrappers, lettered in black; s. rubbed at edges, v. lightly marked, spine v. sl. darkened. Presentation inscription on verso of front wrapper: 'For Dr Aylett with best wishes Alexander Trocchi'. A nice bright copy. [97337]

¶ BL and NLS only on Copac; OCLC adds six copies. First published Paris 1954, under the name Frances Lengel, also Olympia Press; the first London edition was published by Heinemann in 1961. Alexander Trocchi, 1925-1984, 'the Scottish Beat' and 'the Scottish Camus', cut a rather controversial figure: he was lauded by the Situationists, described by Allen Ginsberg as 'the most brilliant man I've ever met, another Neal Cassady' and was the subject of the Leonard Cohen poem 'Alexander Trocchi, Public Junkie, Priez Pour Nous', but there is more than a hint of autobiography about *Young Adam's* slightly sinister main character, Joe, as he drifts along Scotland's decaying canals, conducting an affair with a barge owner's wife and discovering a corpse in the water. Trocchi had previously written pseudonymous pornography; *Young Adam* is his first 'serious' novel and is charismatic, amoral and brilliantly structured. His literary reputation faded during his lifetime, and he was infamous for his dismal treatment of women, and for the destruction of his talent by heroin, which he injected openly during a live television debate about drugs. Interest in his work began to increase after his death, culminating in the 2003 film adaptation of *Young Adam* starring Ewan McGregor. Inscribed copies of his work are rare.



MYSTICISM

93. **WAITE, Arthur Edward.** *A Book of Mystery and Vision*. FIRST EDITION. 4to. Philip Wellby. Half title, front., final ad. leaf. Untrimmed in orig. brown buckram, blocked in green, lettered in gilt; a little rubbed & marked. Four lines of poetry in ms on leading f.e.p. Times Book Club ticket on final pastedown. [99899]

¶ Cover design by Mary Tourtel of *Rupert Bear* fame. A rather likeable collection of mystical poetry from the great occult scholar and co-creator of the Rider-Waite-Smith tarot deck.

1902

£180

ECOLOGY POEMS

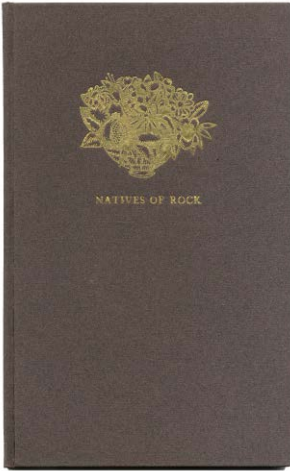
94. **WALLER, Robert Ferns.** *The Two Natures*. Poems in pamphlet series, no. IV. Aldington, Kent. Hand & Flower Press. Orig. buff card wrappers. Presentation inscription from the author to Geoffrey Tillotson in blue ink inside front wrapper, typescript letter signed from author to Geoffrey Tillotson & unsigned copy of reply loosely inserted. [71488]

¶ Robert Ferns Waller was a poet and ecologist whose work was greatly influenced by the relationship and conflict between society and nature. His poems are frequently tinged with a dim view of humanity's effect on the world, and the warm, self-effacing, and jocular tone of his letter to Geoffrey Tillotson (inserted here) makes for an engaging counterpoint.

1951

£60

EARLY WESTCOTT



95. **WESTCOTT, Glenway.** *Natives of Rock: XX Poems: 1921-1922.* FIRST EDITION. New York: Francesco Bianco. Half title, illus. by Pamela Bianco. Orig. purple cloth, blocked in gilt, glassine wrapper. Publisher's paper-covered box, repaired at corner. A nice copy. [84713]

¶ Limited edition of 550; this copy is unnumbered. Glenway Westcott was a novelist and leading light of the expatriate American community in Paris. Openly gay at a time when this was relatively unusual, he was spitefully caricatured as Robert Prentiss in Hemingway's *The Sun Also Rises*. The poems in this collection exemplify his sophisticated, clear, and careful writing style.

Pamela Bianco was a painter and child prodigy: her eccentric, faintly eerie, drawings brought her a modicum of fame before she was twelve years old. Her mother was Margery Williams, author of *The Velveteen Rabbit*.

1925

£20

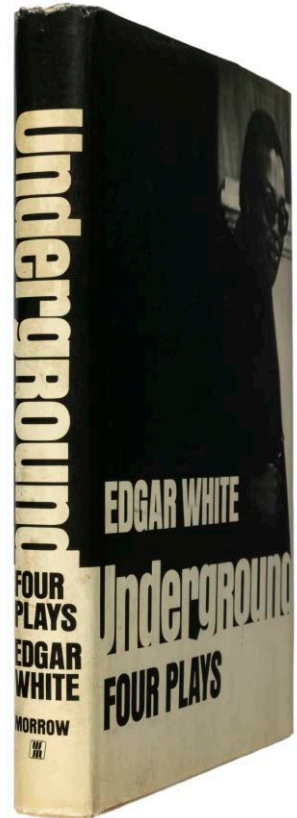
INSCRIBED BY THE AUTHOR

96. **WHITE, Edgar Nkosi.** *Underground: four plays.* FIRST EDITION. New York: William Morrow. Half title. Orig. white cloth; edges v. sl. browned. Black & white pictorial d.w., unclipped; sl. rubbed at edges, rear panel a little toned. Programme for White's *Masada* dir. Rufus Collins at the Keskidee Centre, London loosely inserted. Inscribed on half title 'To Ethel with love, Edgar, Babylon 78'. [96541]

¶ Edgar Nkosi White was born in Montserrat in 1947 and grew up in New York City. Judy S. Stone deemed him 'the most important playwright since Walcott to emerge from the West Indies' and this, his first book, was championed by Langston Hughes. The plays herein are sharply modern, but draw on an extraordinary knowledge of theatrical tradition with energetic, thought provoking results. 'The Burghers of Calais' draws on the Scottsboro Boys in which the role of 'High Public Official' is played by the audience, rather than an actor. 'Fun in Lethe, or The Feast of Misrule: a British tragicomedy' opens in Holland Park and draws on Greek and Chinese traditions to tell the story of 'young Negro poet' Hamartia Tcheng's journey through Great Britain. 'The Mummer's Play', which uses two characters of differing ages to explore racism and the nature of art, is probably the best-known of White's early work. 'The Wonderful Year' is a grim tale of a plague-ravaged city.

1970

£185



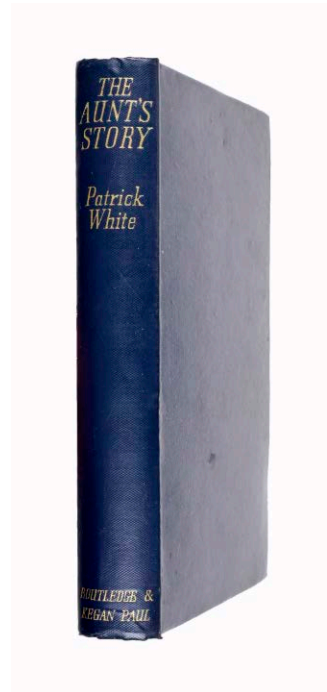
PATRICK WHITE'S THIRD NOVEL

97. **WHITE, Patrick.** *The Aunt's Story.* A novel. FIRST EDITION. Routledge & Kegan Paul. Half title; orig. dark blue cloth; sl. bumped at bottom front corner. A nice bright copy. [91727]

¶ Lawson 12. The New York edition was published in the same year; it is unclear which has priority, but Lawson lists the London edition first. Underrated, in part because its protagonist is a middle-aged woman and in part because of the rather clever ambiguity of its conclusions, *The Aunt's Story* was White's favourite among his novels, and his irritation 'that only six Australians seem to have liked it' is not unjust.

1948

£65

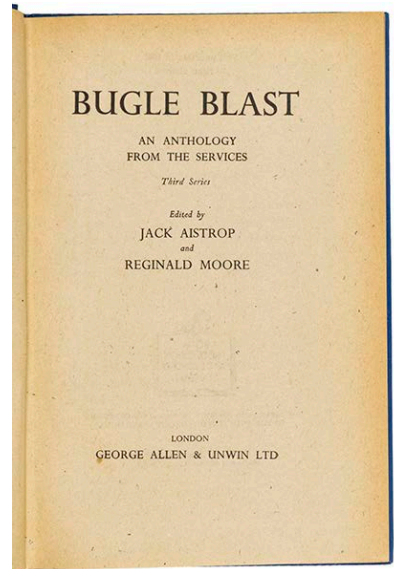
**'AFTER ALEP'**

98. **(WHITE, Patrick) AISTROP, Jack and MOORE, Reginald, eds.** 'After Alep'. In *Bugle Blast: an anthology from the services. Third series.* George Allen & Unwin. Wartime economy paper; a little toned. Orig. blue cloth, spine lettered in white. [96031]

¶ Lawson 84. Written when White was stationed in Palestine, 'After Alep' is an introspective piece that focuses on the emotional turmoil, rather than the material deprivation of soldiers at war. Time and tedium are the narrator's great enemies. Also included in the anthology are pieces by Cledwyn Hughes, Hugo Manning, and Alfred Perlès, among others.

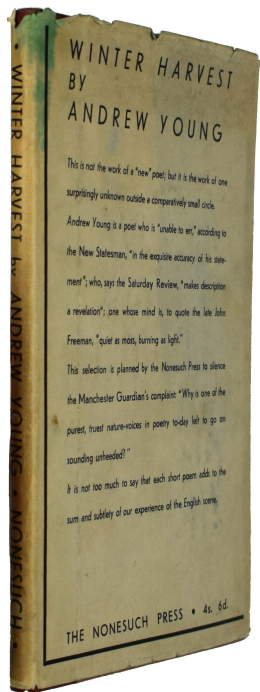
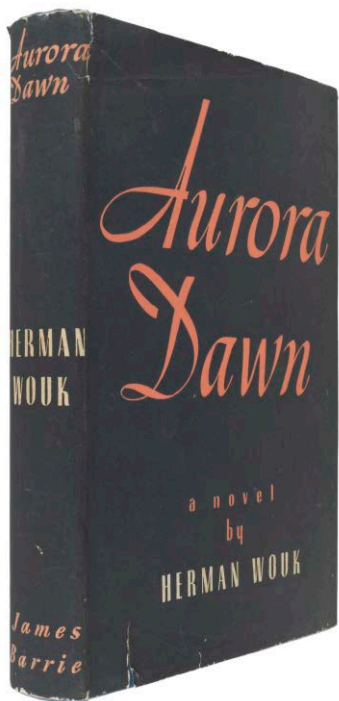
1945

£60



100 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



WOUK'S FIRST NOVEL

99. **WOUK, Herman.** *Aurora Dawn*. FIRST U.K. EDITION. James Barrie. Half title. Orig. blue cloth. Blue & pink printed d.w., unclipped; a few chips & closed tears, small nick to rear panel but a bright copy overall. [97438]

¶ Wouk's clever satire of radio advertising established his reputation immediately. The conceit of writing in eighteenth-century picaresque style does not always work, but does succeed in reminding the reader that vanity and folly are timeless vices.

1947

£85

PRESENTATION COPY WITH ALS

100. **YOUNG, Andrew.** *Winter Harvest*. FIRST EDITION. Nonesuch. Half title. Orig. red cloth, crimson buckram spine; boards a little faded at edges. Cream printed d.w. chipped, marked & damp-affected. Presentation inscription to 'H.R. Mackintosh from Andrew Young November 1933' on leading f.e.p, brief ALS loosely inserted. 51pp. [95777]

¶ This collection, its direct, concise style backed by the parson poet's intimate knowledge of botany, established Young's reputation as 'a poet of the first rank' (ODNB). A distant, difficult man, the ALS to H.R. Mackintosh is typically brief, but surprisingly warm and solicitous, wondering if the older clergyman would 'holiday in the South or dream of occupying my pulpit and manse for an August'.

1933

£50