

TWENTY ITEMS FROM THE TWENTIETH CENTURY

JARNDYCE



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Antiquarian Booksellers

20 Items from the Twentieth Century

List Twenty-Nine

Catalogued by
Paul Lee

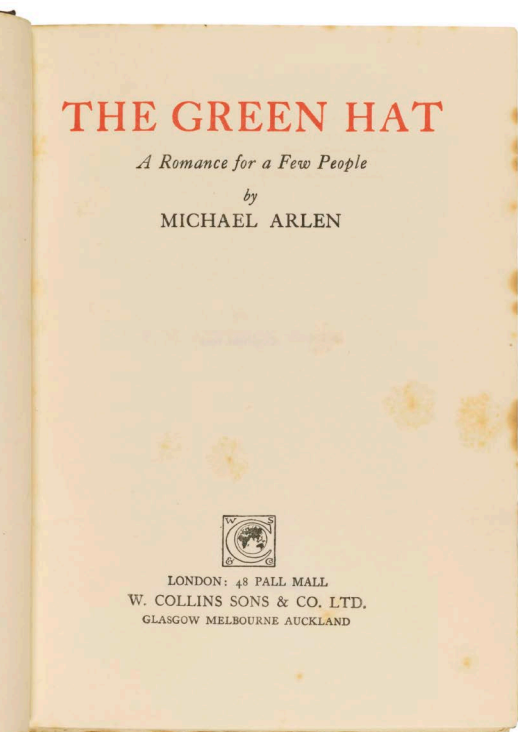
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20 ITEMS FROM THE TWENTIETH CENTURY

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BOHEMIAN NOVEL WITH ALS FROM 'THE ONLY ROMANTIC CITY IN THE WORLD'

1. **ARLEN, Michael.** *The Green Hat.* A Sentimental Novel. FIRST EDITION. Collins. Half title; prelims & edges a little spotted, mark to upper edge. Following pastedown v. sl. marked. Orig. brown cloth; small mark to rear board. Black, green & red pictorial d.w., unclipped; sl. rubbed, creased & marked with the odd closed tear. 17-line ALS to 'My dear Seymour' loosely inserted. Bookplate of Michael Diamond on leading pastedown. A nice bright copy of a scarce book. [101465]

¶ Extremely uncommon in the dustjacket. A kind of *Pelham* for the Bright Young Things, *The Green Hat* became a bestseller that exerted an enormous influence on the decade in which it was published - a savage but strangely unmalicious satire that thrilled its Bohemian targets. Arlen (who was born Dikran Sarkis Kouyoumdjian and fled persecution in Armenia as a child) was an impeccably dressed, charming and generous dandy who drove about in a bright yellow Rolls Royce and had intimate

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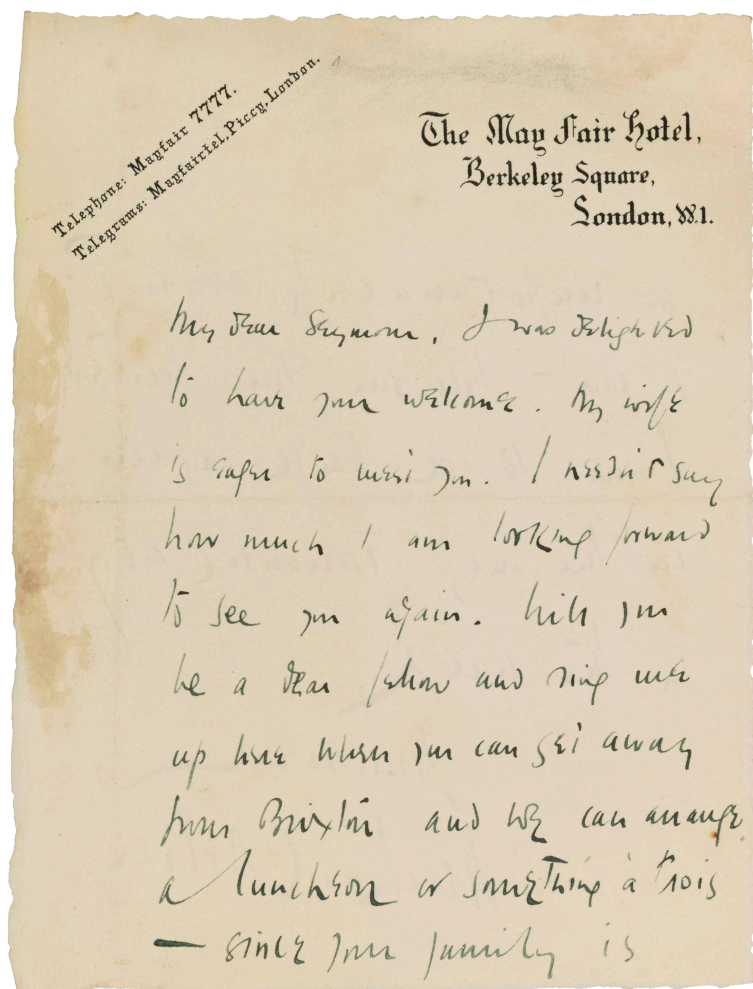
Jarndyce Books

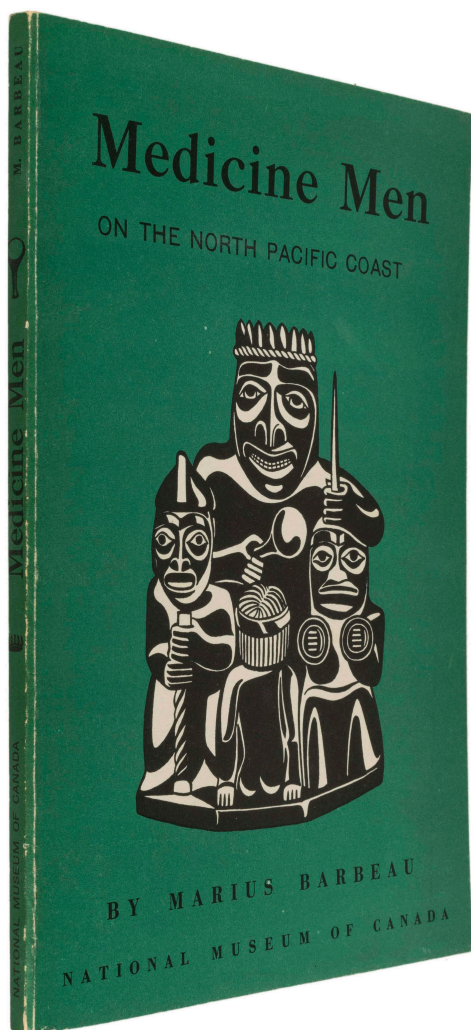
knowledge of the milieu he was sending up. The protagonist, Iris Storm, was modelled on Nancy Cunard and 'set a new fashion in fatal charmers'. The book's sardonic, sophisticated decadence puts it alongside *The Great Gatsby* and *Brideshead Revisited* as one of the defining novels of the 1920s. The novel was hugely controversial in its day, and the film adaptation was released under the title *A Woman of Affairs* and sanitised the novel's plot (omitting syphilis, heroin use, and homosexuality) to keep the censors onside.

The undated 17-line ALS is on notepaper from the May Fair Hotel, round the corner from Shepherd Market where the novel takes place, is affectionate in tone ('will you be a dear fellow and ring me up here when you can get away from Brixton') and ends by perfectly evoking Arlen's love for the setting: 'I can't tell you how excited I am to be back again in the only romantic city in the world'.

1924

£1,500

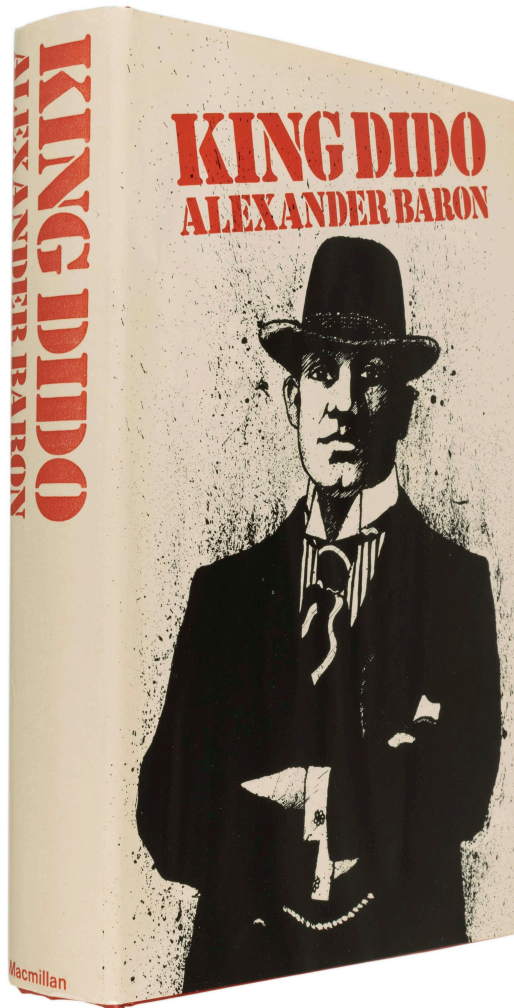




MEDICINE MEN

2. **BARBEAU, Marius.** *Medicine Men on the North Pacific Coast.* [Ottawa:] National Museum of Canada (Bulletin 152, Anthropological Series, no. 42). Half title, front., photos. Orig. green & white wrappers; sl. rubbed. 95pp. [101628]

¶ Marius Barbeau, 1883-1969, was a Canadian ethnographer and folklorist. He is a controversial figure, who was credibly accused of misrepresenting his sources, but he argued passionately for the historical value of First Nations oral traditions, and this is a well-researched and copiously illustrated work.



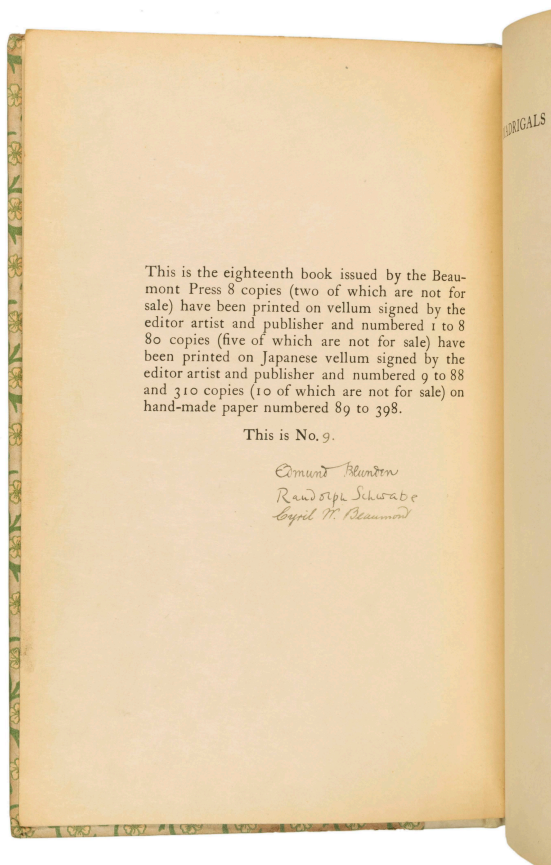
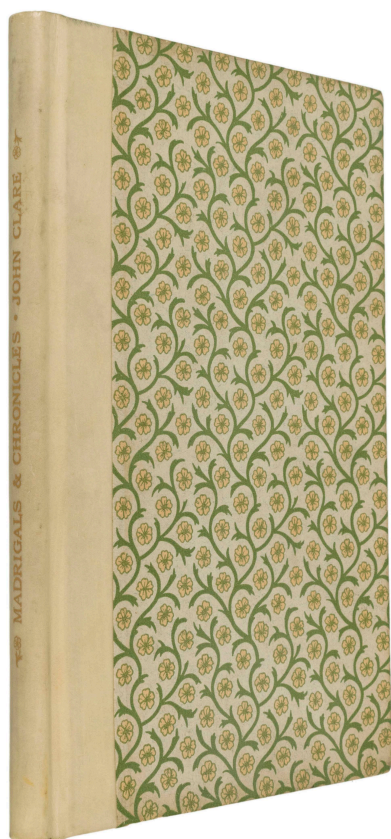
EAST END GANG NOVEL

3. **BARON, Alexander.** *King Dido*. FIRST EDITION. Macmillan. Half title. Orig. red cloth. Red, black & white pictorial d.w., unclipped; spine v. sl. faded. A v.g. bright copy. [101653]

¶ One of Baron's greatest novels after *The Lowlife* and *From the City, From the Plough*. *King Dido* is set in Edwardian Bethnal Green, and charts the brutal rise and (of course even more brutal) fall of Dido, a local gangster. The novel feels like a rebuke to the 1960s glamorisation of gangsters: an atmosphere of vicious dowdiness pervades, as Dido's greed comes not from a pursuit of the high life but from an almost naive desire for 'respectability'. He doesn't get it, and never could; instead he is laid low by the priggish, precise Inspector Merry. The individual characters are largely horrible, but in his willingness to take violence and squalor seriously, Baron evokes sympathy for humanity as a whole.

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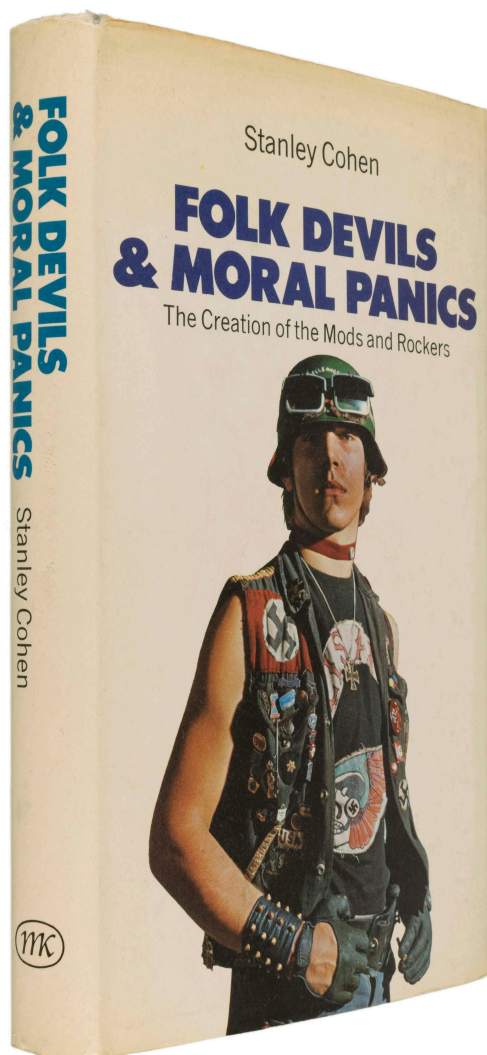
SIGNED BY BLUNDEN, SCHWABE, AND BEAUMONT

4. **CLARE, John.** Madrigals and Chronicles. Being newly found poems written by John Clare. Edited with a preface and commentary by Edmund Blunden. Beaumont Press. Half title, limitation leaf, plates. Orig. patterned paper-covered boards, vellum spine lettered in gilt. [101596]

¶ Number 9 of the copies printed on vellum, numbered 9-88 and signed by Edmund Blunden, Randolph Schwabe (the illustrator), and Cyril Beaumont (the publisher). A beautiful production of previously undiscovered work by the great labourer-poet.

1924

£250



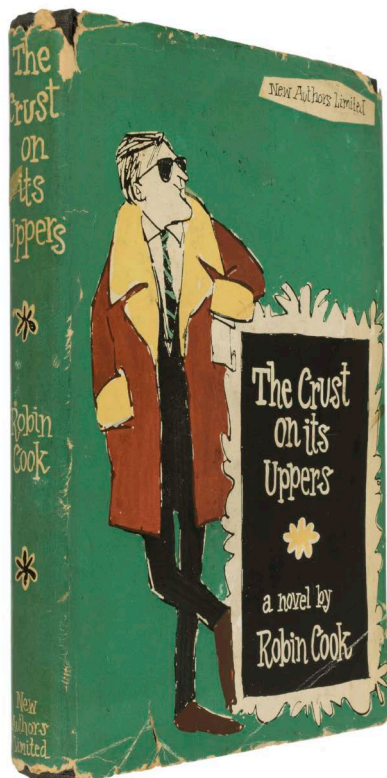
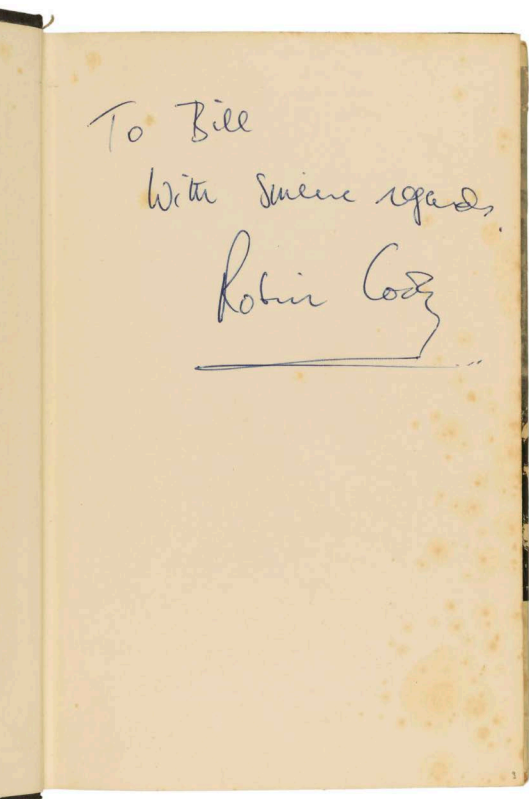
MODS AND ROCKERS

5. **COHEN, Stanley.** Folk Devils and Moral Panics. The creation of mods and rockers. FIRST EDITION. Tall 8vo. MacGibbon & Kee. Half title, plate section. Orig. grey cloth. Pictorial d.w., unclipped. Light pencil annotations throughout. [101651]

¶ Given the persistence and perniciousness of moral panics, Cohen's book deserves its status as one of the most influential sociological works of the twentieth century.

1972

£120



INSCRIBED TO BILL HOPKINS

6. **COOK, Robin.** *The Crust on its Uppers.* Hutchinson (New Authors Limited). Half title; a little spotted. Orig. black cloth. Orig. green pictorial d.w., unclipped; rubbed, creased & chipped, a little marked. Inscribed 'To Bill with sincere regards Robin Cook' on leading f.e.p. [101600]

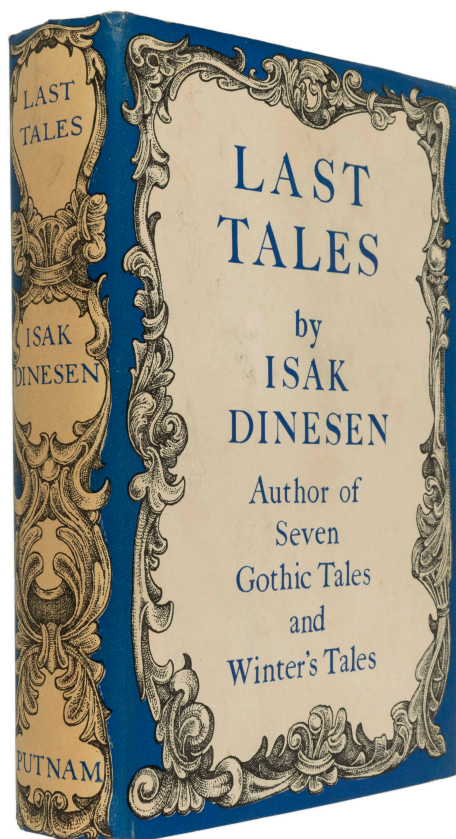
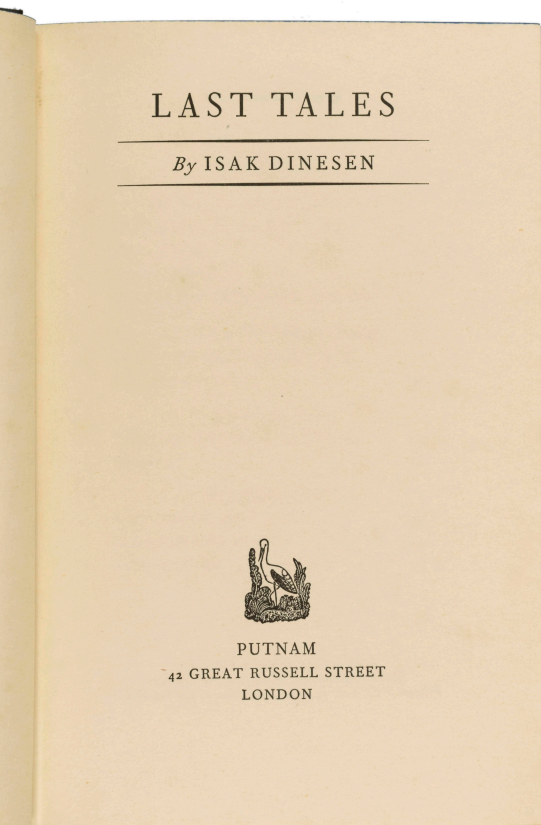
¶ Robin Cook, 1931-94, now better known as Derek Raymond, was a writer, pornographer, and occasional criminal. This zesty period piece, replete with 'slags', 'morries', and 'ice-creams' is an absolute riot, but it is ultimately Cook's seriousness of intent that prevents this novel from falling into the category of an Old Etonian slumming it.

The wonderful jacket is by the upstart cartoonist Timothy Birdsall, who died tragically the following year, aged twenty-seven. The book frequently appears in poor condition, possibly due to the novel's status as essential reading for the young, drunk, and carefree.

The inscribtee is Bill Hopkins, 1928-2011, an author associated with the Angry Young Men for his weird and controversial 1957 novel *Divine and Decay*, so memorably described by Graham Hough as the 'naïvest masturbations of the most unhappy young man'. Hopkins is also the dedicatee of Colin Wilson's *Ritual in the Dark* (see item 19). An association copy representing a seamy, vanished London.

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'THE BLANK PAGE'

7. **DINESEN, Isak, pseud. (Karen Blixen)** Last Tales. FIRST EDITION. Putnam. Half title. Orig. black cloth. Blue & white printed d.w., unclipped; spine v. sl. darkened, edges v. sl. rubbed. [101593]

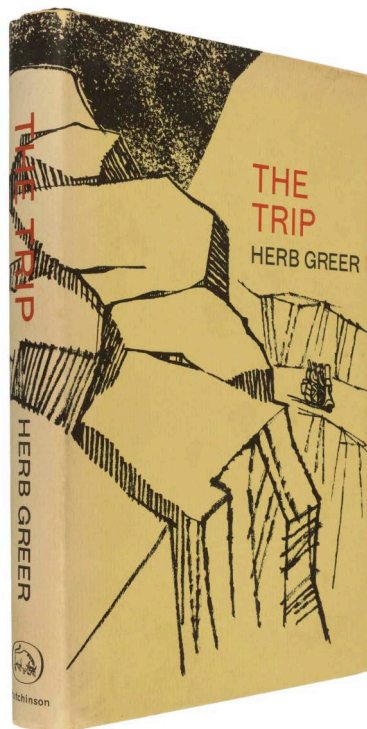
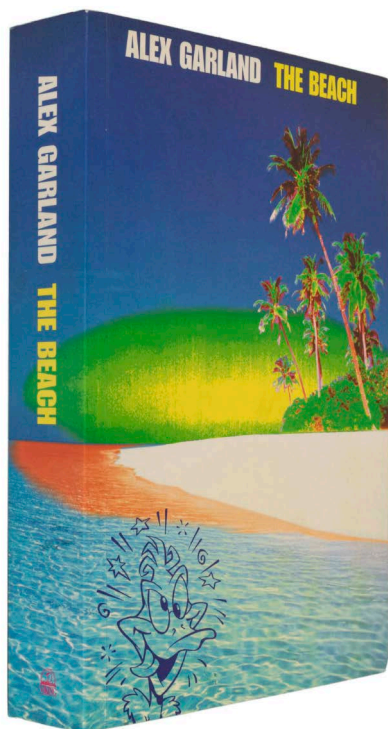
¶ The stories herein appear - at first glance - to have been thrown together in haste but they have an eerie unity. Includes 'The Blank Page', Blixen's parable on female creativity.

1957

£120

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1990s BACKPACKER CLASSIC

8. **GARLAND, Alex.** *The Beach*. FIRST EDITION. Viking. Half title. Orig. pictorial wrappers, French flaps. A lovely bright copy. [101652]

¶ A middlebrow novel in the best sense (i.e., a large concept explored in an accessible way), *The Beach* is a pacy, quintessentially 90s adventure story, which also functions as a critique of utopias. The front cover depicts a rather bizarre clip-art Shangri La - the cataloguer (always amazed by what one can learn at book fairs) is reliably informed that the duck in the bottom-left corner represents a particular brand of LSD.

1996

£60

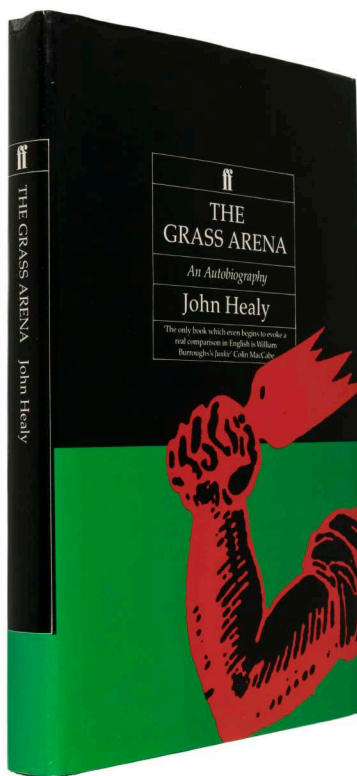
BEATNIK HOLIDAY

9. **GREER, Herb.** *The Trip*. FIRST EDITION. Hutchinson. Half title. Orig. black cloth. Black & yellow pictorial d.w., unclipped; a little dusted. Small sticker & tape mark on leading pastedown. A nice copy. [99865]

¶ Dustjacket by Neil Shakerly. This story of two 'scooter-riding, singing American cowboys' on tour suffers from excessively quipping dialogue, but the Americans in Europe theme is engaging. *Easy Rider* ain't, but it's a charming addition to the beatnik genre.

1963

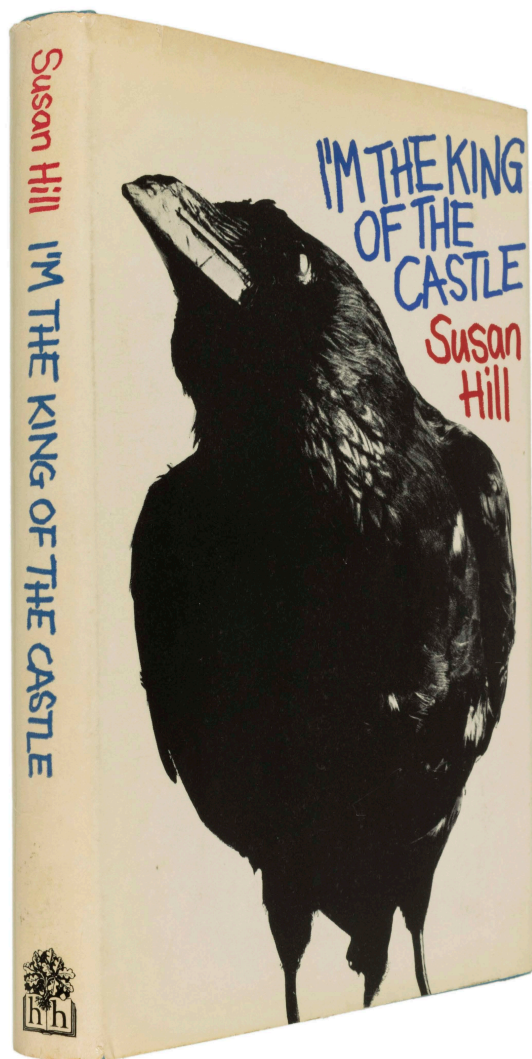
£45



STREET KNOWLEDGE

10. **HEALY, John.** *The Grass Arena*. An autobiography, with an introduction by Colin McCabe. FIRST EDITION. Faber & Faber. Half title; edges sl. toned. Orig. black cloth. Black, green & red pictorial d.w., unclipped. A lovely bright copy. [101527]

¶ One of the great memoirs of the twentieth century, but no Bright Young Things here. *The Grass Arena* chronicles Healy's life as a homeless alcoholic and is told in a fast, fragmented style, to utterly absorbing effect. Unnervingly episodic, the narrator cannot see beyond the next bottle, fight, or doorway to sleep in, and consequently nor can the reader. The arena of the title is the drinkers' park in which most of the (largely horrifying) action takes place. While in prison, Healy learns chess from a cellmate and becomes so obsessed by the game (which he initially sees as a proxy for violence) that he gives up drinking and devotes his life to it, becoming a highly accomplished player who can defeat four opponents simultaneously while blindfolded. The book was initially an enormous success, and earned comparisons to Burroughs and Genet which, while accurate in terms of vitality and talent, were wide of the mark in other ways. Burroughs and Genet were afforded degrees of decadent glamour, while Healy (whose prose is harder and sparer in any case) was only briefly in favour with the literary establishment. In a dispute over royalties, he allegedly threatened to attack Robert McCrum (then director of Faber) with an axe, and the book was declared out of print. A troubling and essential work. Readers are further directed to Paul Duane's 2011 documentary, *Barbaric Genius*.



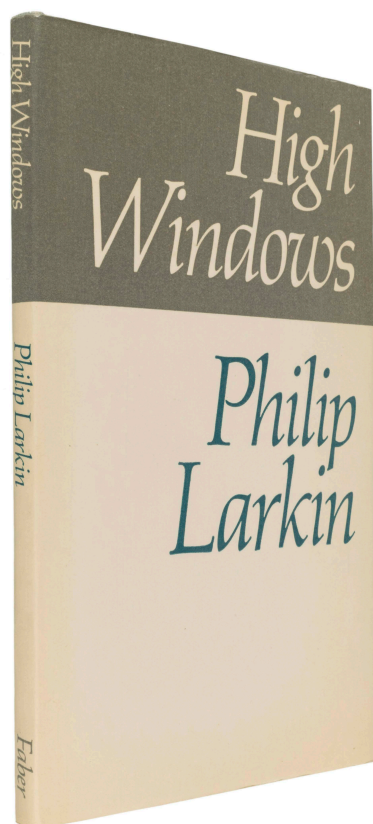
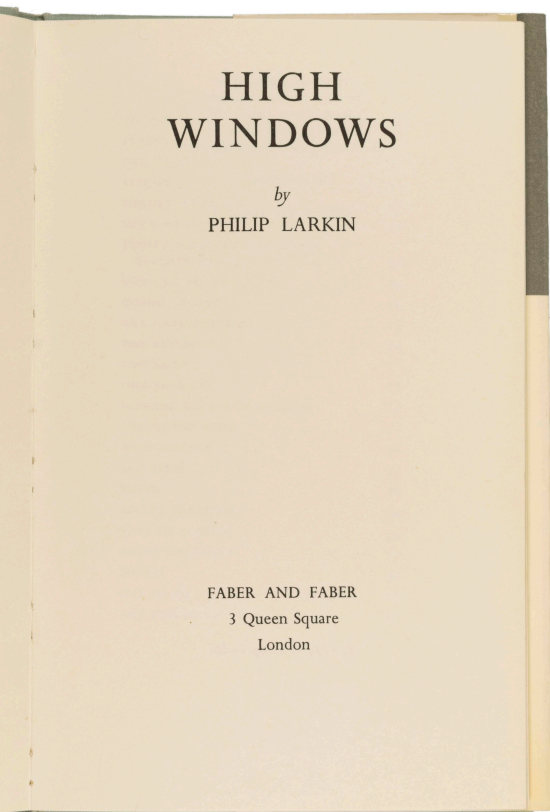
PSYCHOLOGICAL WARFARE

11. **HILL, Susan.** *I'm the King of the Castle.* FIRST EDITION. Hamish Hamilton. Half title. Orig. bright blue cloth. White pictorial d.w., unclipped. [101464]

¶ A novel of seemingly endless nastiness, in which two boys use each other's fears in a fraught psychological battle. Hill understands the complexities of children's minds, and how their needs and their cruelties can be completely invisible to the adult world.

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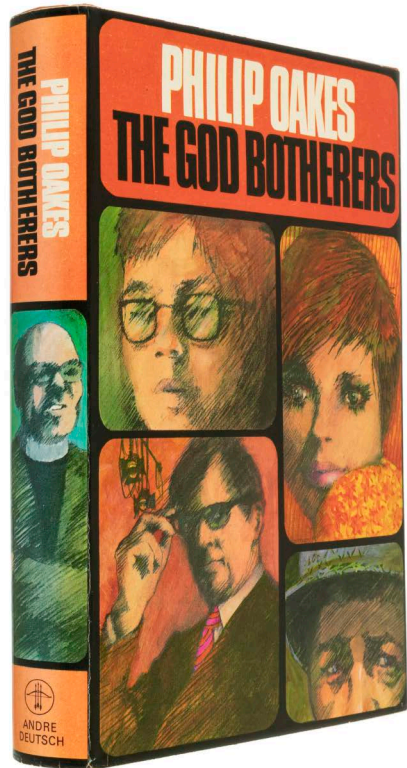
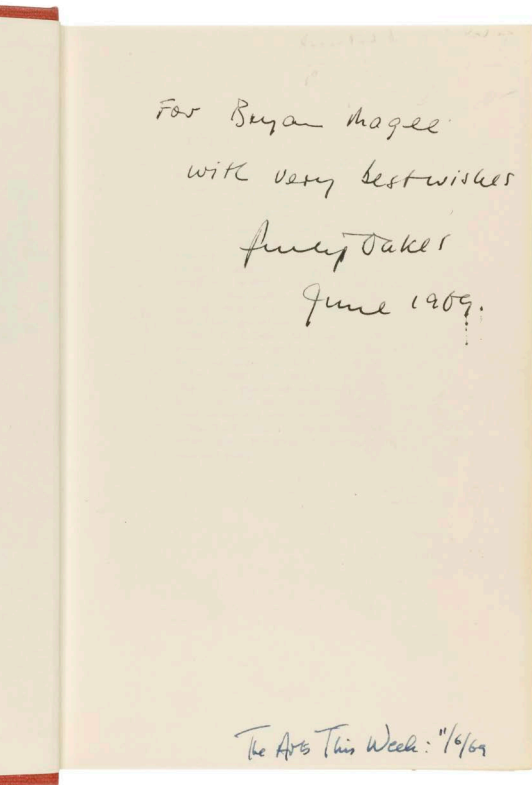
THIS BE THE VERSE

12. **LARKIN, Philip.** *High Windows*. FIRST EDITION. Faber & Faber. Half title. Orig. grey cloth, spine lettered in gilt. Grey & white d.w., unclipped; v. minor toning to spine. A nice copy. [100873]

¶ Larkin's final collection of poetry published in his lifetime. Includes 'This Be The Verse', 'Old Fools', and 'The Explosion'.

1974

£200



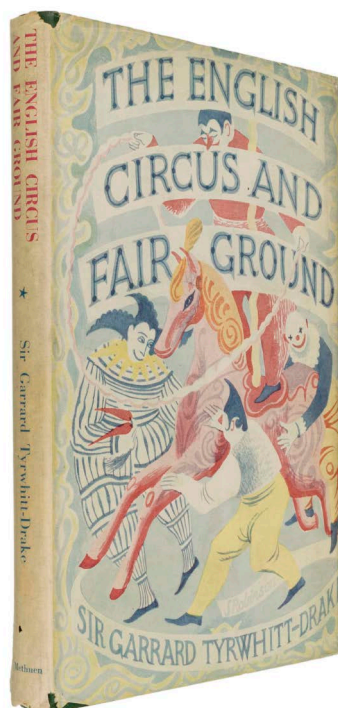
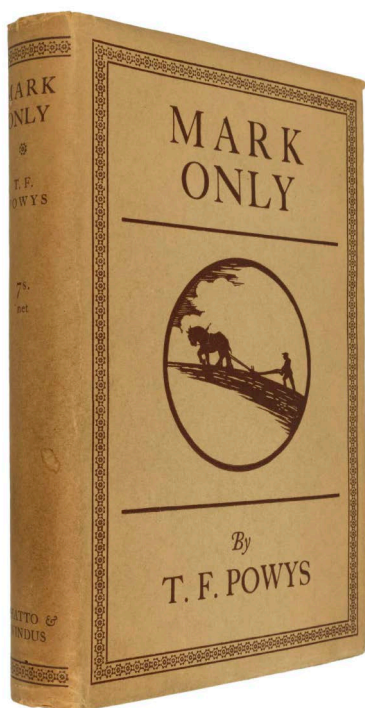
TELEVANGELISM SATIRE PRAISED BY NABOKOV

13. **OAKES, Philip.** *The God Botherers.* FIRST EDITION. André Deutsch. Half title. Orig. red cloth. Orange & red pictorial d.w., unclipped; v. sl. rubbed at edges, sl. offsetting from inscription to flaps. Author inscription 'For Bryan Magee with best wishes Philip Oakes June 1969'. [101436]

¶A satire in which a TV producer gone to seed hits upon the idea of using television to bring religion to teens. Nabokov ranked it as one of his favourite books of 1969, ahead of Beckett's *Molloy*, and praised it in typically intriguing epigrammatic fashion: 'It is beautifully constructed and full of vivid details. I particularly liked the derelict chapel (68–69), looted dispensary (105), the full stop of the last shot (138), Bateman the spectator, his bark of laughter, its effect on the poodles (152), and the eminently satisfying end. Everything about the boy's levitation is admirable. I would have gladly had these remarks published had I not stopped writing reviews and endorsements many years ago.'

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FROM THE LIBRARY OF LLOYD EMERSON SIBERELL

14. **POWYS, Theodore Francis.** *Mark Only*. FIRST EDITION. Chatto & Windus. Half title. Orig. light brown cloth. Buff pictorial d.w., unclipped; corner v. sl. chipped, spine a little marked & darkened. Bookplate of Lloyd Emerson Siberell on leading pastedown. A very nice bright copy. [101591]

¶ A rather bleak and dialogue-heavy novel of rural life. Lloyd Emerson Siberell was the bibliographer of John Cowper Powys.

1924

£50

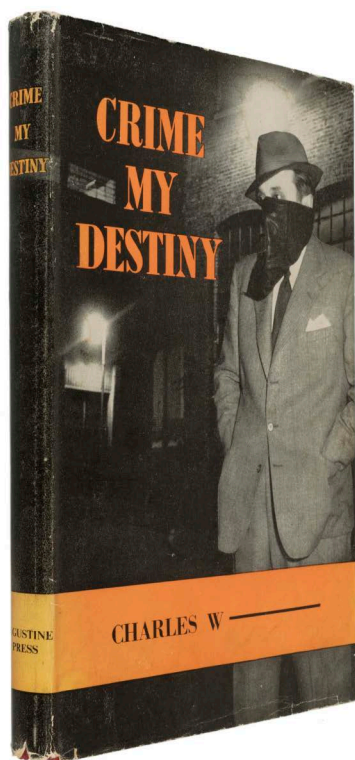
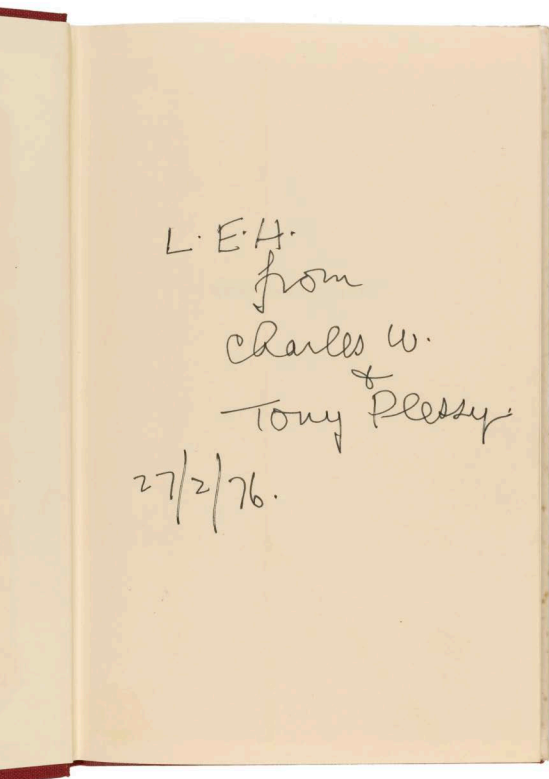
THE ENGLISH CIRCUS, INSCRIBED

15. **TYRWHITT-DRAKE, Garrard.** *The English Circus and Fair Ground*. 2nd edn. Methuen. Half title, front., plates, illus. Orig. green cloth. White, pink & blue pictorial d.w., unclipped. Inscribed with a drawing of a lion 'To Mr Justice Cassels with the author's compliments G. Tyrwhitt-Drake'. [101459]

¶ An engaging study, including chapters on 'The Circus in Ancient History', 'Circus Proprietors and their Families', and 'Performing Animals and their Training'. Garrard Tyrwhitt-Drake, 1881-1964, a likeable eccentric was Mayor of Maidstone and High Sheriff of Kent. His picture of a lion is well-executed, and presumably drawn from life: he kept the largest private zoo in the country. Readers are directed to *Private Zoo*, a Pathé short of him feeding his various beasts, which can be watched on YouTube.

1947

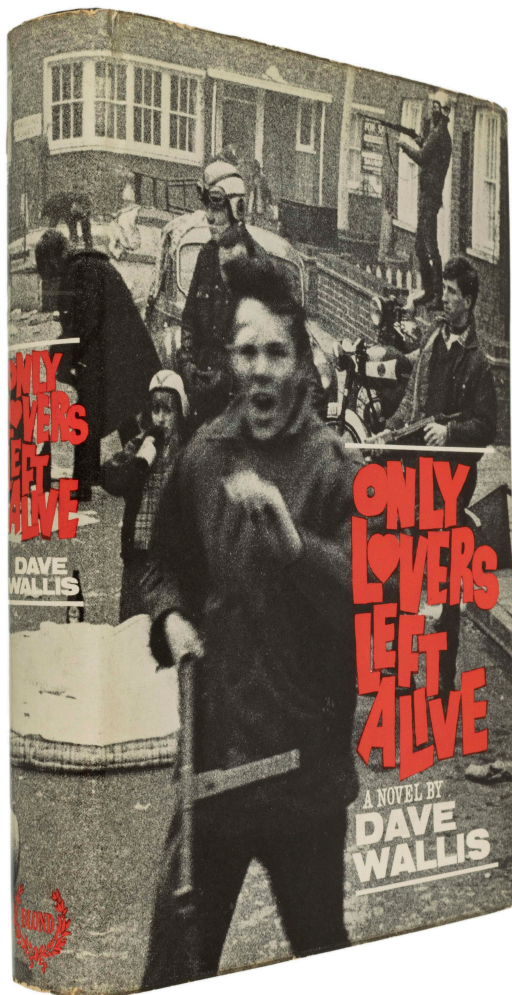
£125



SPIVS AND SAFECRACKERS

16. **W-----, Charles, pseud. ANONYMOUS.** *Crime My Destiny.* FIRST EDITION. Augustine Press. Half title, plate. Orig. red cloth. Black & white photographic d.w., unclipped; sl. rubbed & chipped, a little marked. Inscribed 'L.E.H. from Charles W. & Tony Plessy 27/2/76'. [100667]

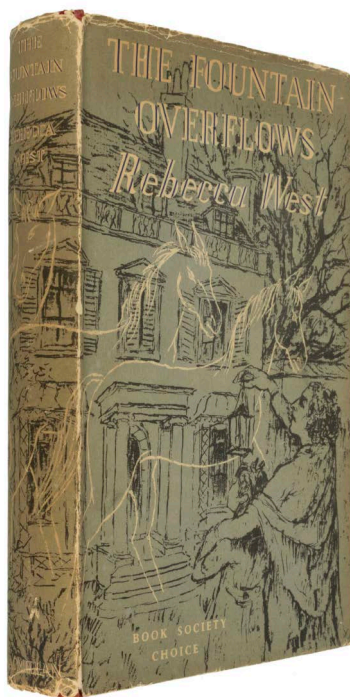
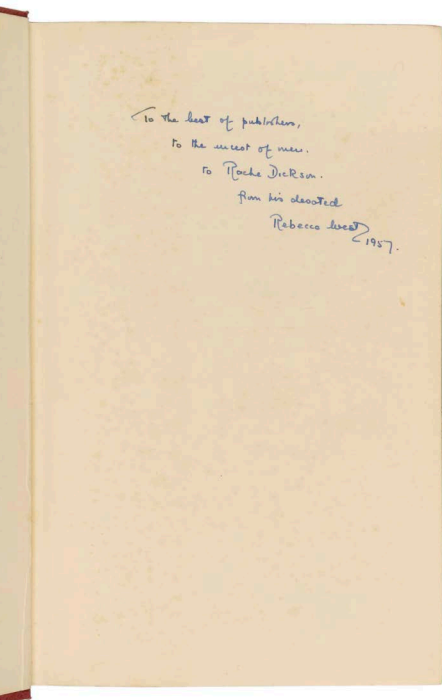
¶ BL only on Copac; OCLC adds two further copies, at UC Law San Francisco and Newcastle Region Libraries, Australia. A well-written memoir in which an anonymous, privileged young man ('My father is a well-known solicitor' no less) is drawn into a seamy world of Soho spivs and safecrackers. Tony Plessy is one of the corrupting gangsters featured in the book.



TEENAGE WASTELAND

17. **WALLIS, Dave.** *Only Lovers Left Alive*. FIRST EDITION. Anthony Blond. Half title. Orig. black cloth. Grey & red photographic d.w., unclipped; edges a little rubbed. [101595]

¶ A hectic dystopia; all the 'oldies' have euthanized themselves with branded pills, leaving teenagers free to devote their time to forming gangs to attack each other over baked beans and lipstick. *The New York Times* praised its 'Taut detachment... irresistible narrative drive. Realized with brilliance and tough, intelligent restraint... An unusually ambitious feat of the imagination.' Unsurprisingly the novel took hold with young audiences in the 1960s and a film version starring the Rolling Stones and directed by Nicholas Ray was planned. A bloody good laugh that slightly runs out of steam, not unlike the counter culture itself.



INSCRIBED TO THE PUBLISHER

18. **WEST, Rebecca.** *The Fountain Overflows*. FIRST U.K. EDITION. Macmillan. Half title. Orig. red cloth; spine & edges mottled. Grey pictorial d.w., unclipped; little edgeworn, creased & chipped. Inscribed on leading f.e.p. 'To the best of publishers, to the nicest of men, to Rache Dickson from his devoted Rebecca West 1957'. [101452]

¶ The New York edition appeared the previous year. Dustjacket by Katerina Wilczynski. Dame Cicely Isabel Fairfield, 1892-1983, better known as Rebecca West, was possessed of a hugely versatile talent, which made her one of the most prolific and wide-ranging writers of the twentieth century. William Shaw, the editor of *The New Yorker* described her as 'one of the giants... No one in this century wrote more dazzling prose'. *The Fountain Overflows*, probably her best-known novel was her first work of fiction for twenty years, and sees her grappling with her own unhappy childhood as the daughter of a dissolute, financially reckless Anglo-Irish heir and an 'emaciated, shabby and nerve-jerked' (though ultimately rather wonderful) mother. Exemplars of 'genteel poverty', the title's metaphor is an apt one as life pours more and more on to the beleaguered family. Orville Prescott, in *The New York Times*, derided the novel's 'astonishing elements of the occult' as 'oddly out of place', but people who are trapped together feeling able to read one another's minds, and pots and pans flying around a gloomy Edwardian kitchen seem, frankly, as worthy as any depiction of the paranormal.

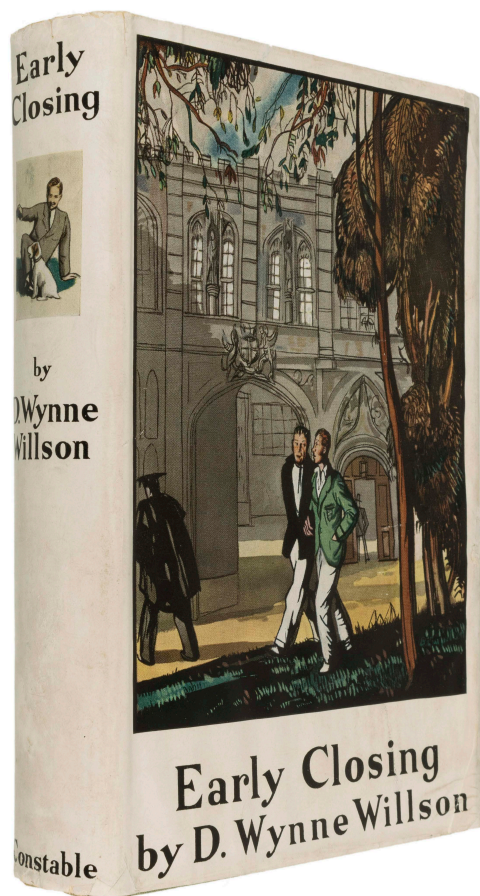
The recipient was Lovat 'Rache' Dickson, general manager of Macmillan. The tone of the inscription is enormously affectionate, though West later described her depiction in Dickson's biography of her lover H.G. Wells as 'the wildest nonsense'.



WITH THE SCARCE WRAPAROUND BAND

19. **WILSON, Colin.** *Ritual in the Dark*. FIRST EDITION. Victor Gollancz. Half title. Orig. red cloth. Yellow printed d.w., unclipped; a little creased, corners v. sl. chipped. Wraparound band; a little spotted. [101592]

¶ A seamless blend of philosophy and thriller, Wilson's first novel concerns a twentieth-century 'Jack the Ripper' copycat roving around a London of impressive geographic (and atmospheric) accuracy. Wilson's notes for the book were famously so lurid that his future father-in-law (after a bout of snooping in what he thought was a diary) feared for his daughter's life and threatened the author with a horse-whip, causing Victor Gollancz to advise the young couple to skip town. *Ritual in the Dark* is Wilson at his best: full of pulpy energy, but lacking the dyspeptic hackishness that mars his later work.



SCHOOL STORY BY A TWENTY-ONE-YEAR-OLD WOMAN

20. **WYNNE WILLSON, Dorothy.** *Early Closing*. FIRST EDITION. Constable. Half title. Orig. green cloth. White pictorial d.w., unclipped; a little creased & marked. Armorial bookplate of John Lynch Naimaster on leading pastedown, Book Society bookplate to half title. A nice bright copy. [101676]

¶ Written the year before the author's death from influenza at the age of twenty-two, *Early Closing* is a clever, well-written novel set in a boys' boarding school. It is formally interesting in that the perspective hops around masters, boys, a dinner lady, and to members of one boy's family at home. Wynne Willson grew up at Gresham's Boarding School in North Norfolk, where her father was headmaster, and wrote with sufficient veracity that contemporary reviewers thought she was a man, and (of course!) wrote with patronising magnanimity when they found out she wasn't: 'If she had lived this life she describes her success would have been rare enough, but to have described it from behind the barrier of her sex with such shrewdness and truth is a great achievement.' A worthy and innovative entry to the school story genre.