

# THE VOYAGE OUT

MARCH 2025

# THE VOYAGE OUT

*‘Bright as Fire in the Mist’*

Behold a collection of courageous books that voyage beyond convention. This catalogue — our first printed expedition from our new premises on Charing Cross Road — offers both a map and a compass for exploring trailblazing voices that push at the edges of the known into new creative territories.

Virginia Woolf, whose title *A Voyage Out* serves as inspiration for this catalogue, initially recorded “some idea of a new form for a new novel” in her diary on 26 January 1920. In it, she included a radical tenor: “I want to write a novel about Silence”, she penned, “the things people don’t say”. Each one of our selections are in some way voyages, sometimes without explicit destination, but always with the agenda of issuing a cultural alteration, both in thought and in practice.

Brave, boundless, and true, we present here a selection of female writers and artists who have voyaged against frontiers. For many, the written word was as much an act of resistance or a fertile ground for thought experiments (as Ursula K. Le Guin described them). As Audre Lorde reminds us:

*When I speak of the erotic, then, I speak of it as an assertion of the  
life force of women; of that creative energy empowered, the knowledge  
and use of which we are now reclaiming in our language, our history,  
our dancing, our loving, our work, our lives.*

It was Anne Dacier who translated *The Odyssey* so masterfully that no one dared attempt Homer for half a century thereafter and in *The Bluest Eye*, it was Toni Morrison who harnessed rage as a force for transformation: “Anger is better. There is a sense of being in anger. A reality and presence. An awareness of worth. It is a lovely surging”.

It was artist Francesca Woodman who spoke about the use of her own body in the arresting photography she made before the age of 22 – “It’s a matter of convenience, I’m always available” she so simply stated about the journey to becoming one’s own muse. Equally, it was Nell Dunns’s candid narrative that accompanied new, emerging dialogues surrounding the female experience- because, as Chris Kraus asserts in her 1995 publication, “What happens between women now is the most interesting thing in the world because it’s least described”.

It is the excitement of voyaging into the minds of these formidable creators that has kept us imagining. Woolf would write of the fear and reward of creating a new word order:

*Suppose one thing should open out of another - as in “An Unwritten  
Novel”... I figure that the approach will be entirely different this time:  
no scaffolding; scarcely a brick to be seen; all crepuscular, but the heart,  
passion, humour, everything, as bright as fire in the mist (Woolf,  
Diary, pp. 13-14).*

# 01

SMART, Elizabeth

## BY GRAND CENTRAL STATION I SAT DOWN AND WEPT

London: Editions Poetry. 1945.

WHEN ON CHARING CROSS ROAD

**A classic of Women's Modernist Literature.  
Extremely rare in its first printing, particually in the  
first issue dustjacket, and in this condition.**

---

*8vo. Original publisher's orange-red cloth with gilt lettering to spine; striking pictorial dust jacket, not price-clipped, designed by the expressionist Gerald Wilde; pp. [iv], 54 [2]; rolling to spine and marginal fading to cloth; very light rubbing to edges of dustjacket with minor loss at the top and head of spine and with light markings to lower wrapper; otherwise no foxing and internally near fine, very good.*

£2,250.00

*"I will not be placated by the mechanical motions of existence..."*

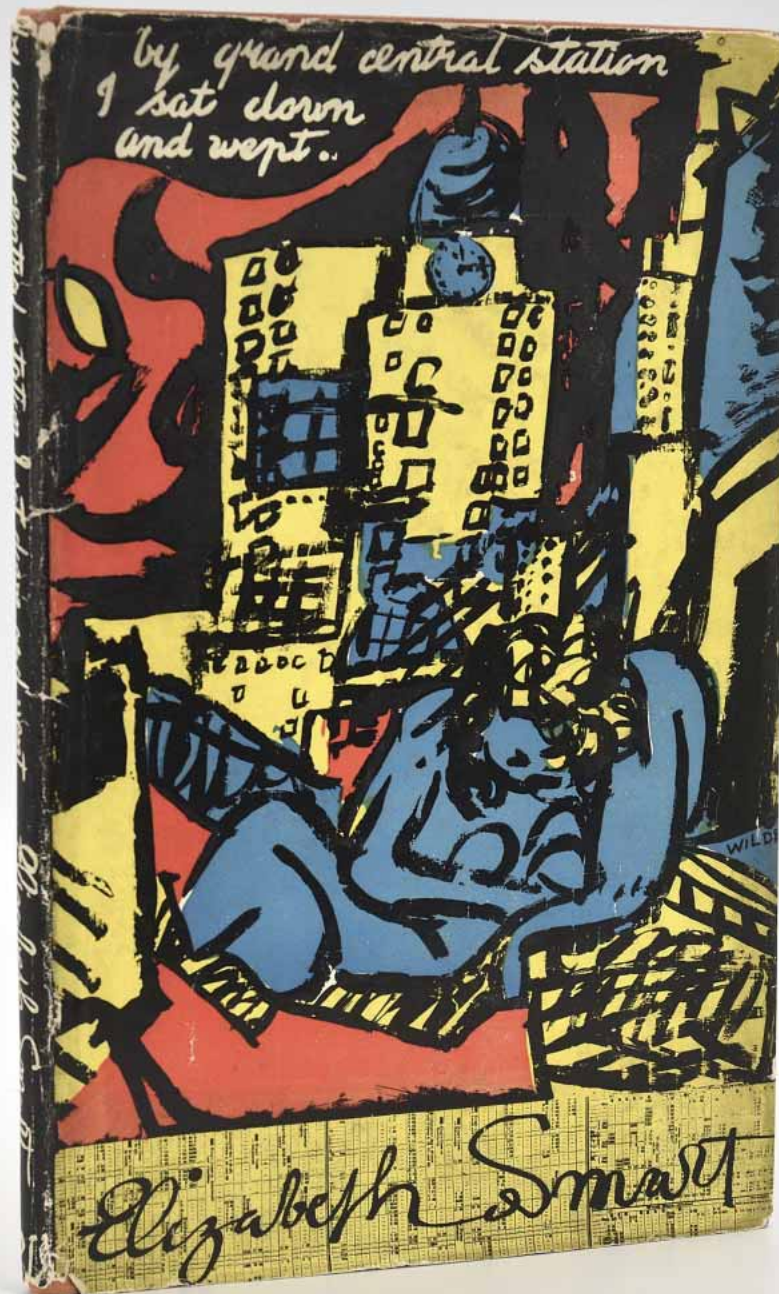
A 1945 novel in Prose Poetry and a deviant love story, *By Grand Central Station I Sat Down And Wept* is a startling example by a pioneering writer of how the books we choose have the power to alter the course of our lives. Elizabeth Smart fell in love with the English poet George Barker through her first encounter with his words in Better Books bookshop on London's Charing Cross Road in the late 1930s. So would begin a turbulent, frequently debilitating, affair with a married man which she so intricately relays in a fictional manner. Her heart wrenching, innovative Prose Poetry portrays the impact of the author's passion through the unusual perspective of a female writer existing in a male-centric universe. The title

itself alludes to Psalm 137 ("By the waters of Babylon we lay down and wept ...").

Smart would go on to raise her four children with George Barker as a single mother. She completed the novel in England and was working for the Ministry of Defence who, upon its publication, promptly fired her. Elizabeth Smart's book was initially printed in 2000 hardback copies but a relentless campaign by Smart's own mother to buy and burn as many copies as was possible drastically reduced that number. She also successfully campaigned with government officials to have the book banned in Canada, making it exceptionally scarce.

The book was reissued in 1966 by Panther Books at which point novelist Angela Carter referred to it in *The Guardian* as; "like Madame Bovary blasted by lightning".

The renowned painter Gerald Wilde (pupil of the sculptor Henry Moore - who may have proven inspiration for the figure on the cover) created the powerful jacket image.



## 02

AKHMATOVA, Anna [trans. Paul VALET].

### REQUIEM

Paris: Les Editions De Minuit. 1966.

YOU WILL HEAR THUNDER AND REMEMBER  
ME

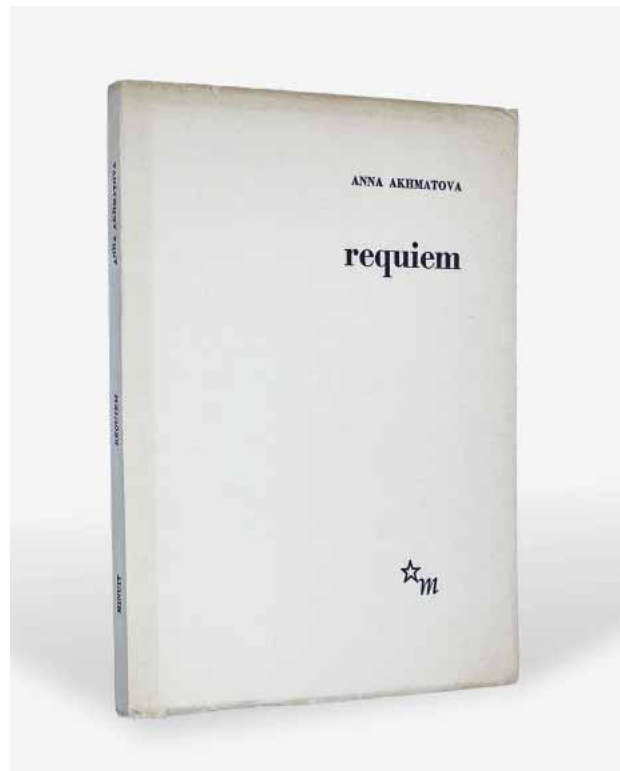
**Numbered 24 out of 112, first French edition**

---

*8vo. Original card wrappers with black title lettering to spine, pages untrimmed and partially unopened; pp. [iv], 45, [1]; partially unopened; slight toning to upper edge of front wrapper and spine; minimal bruising to bottom of spine and some very minimal loss to bottom; otherwise near fine*

£250.00

*Requiem* was written in a period of three decades between 1935 and 1961 and relays the reality of the Soviet people oppressed under The Great Purge, otherwise known as The Great Terror. During this time, dictator Joseph Stalin sought to exterminate all dissenting communists, sending more than a million survivors to gulags, including Anna's husband and son, whilst thousands were executed. Due to its condemnation of the The Great Terror, Akhmatova's *Requiem* was unable to be published and she kept it under close guard until the 1960s, when she was still redrafting. The only way through which she was able to spread her words without persecution was in her head and orally, through the effort of word of mouth with friends; who sometimes committed the verses to memory in utmost secrecy.



# 03

[BACKUS, Mary editor]

## SIAM AND LAOS, AS SEEN BY OUR AMERICAN MISSIONARIES.

Philadelphia, Presbyterian Board of Publications, [1884].

### First edition

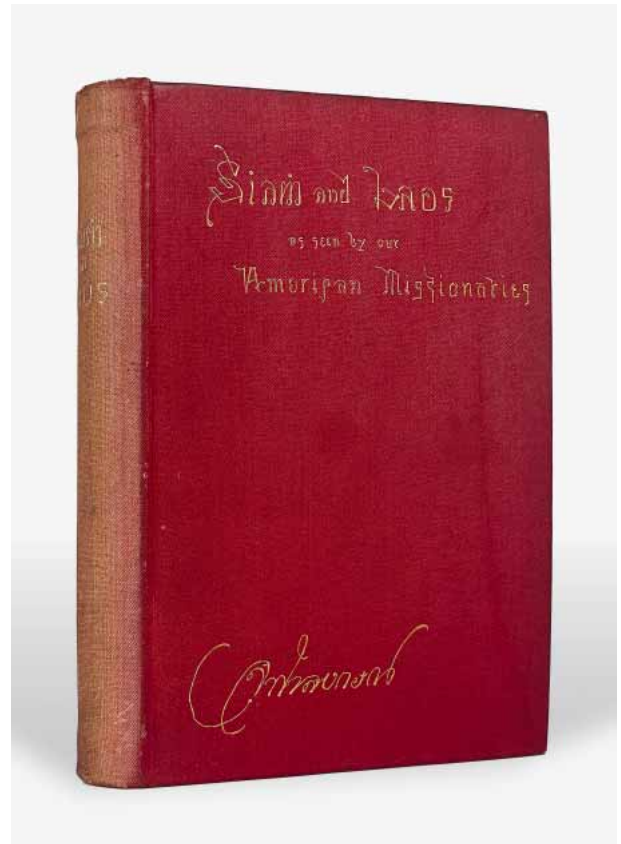
---

*8vo. Original red cloth, lettered in gilt; pp. 552, folding colour-lithographic map, wood-engraved illustrations; apart from even fading to spine and short marginal tear to map, a fine copy of a rather uncommon work; colour-printed bookplate of John Percival Jefferson inside front cover.*

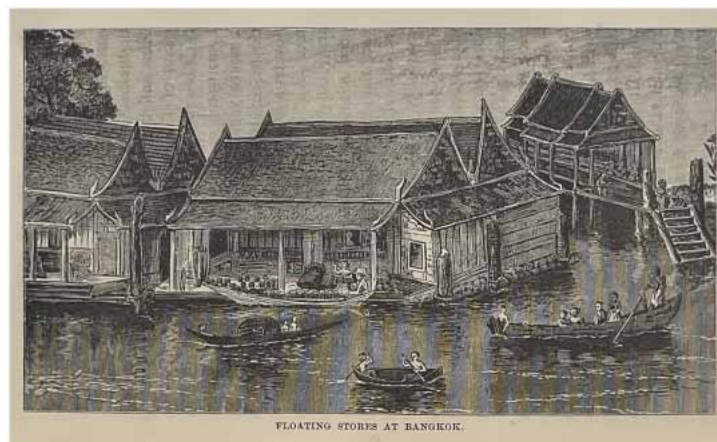
£500.00

'Siam has not been disciplined by English and French guns, like China, but the country has been opened by missionaries' judged His Grace, the late Ex-Regent of Siam (motto on title-page). Most of the volume deals with all aspects of Thailand, cultural, historical, and ethnological. The missionaries, welcomed by King Chulalongkorn, were probably the only group of Westerners in the county who did not approach it from a commercial or colonial perspective. The final part of the volume, from page 419 to the end is on Laos. A few passages touch upon Cambodia.

*Provenance:* John Percival Jefferson (born 1852) was a Warren, PA based entrepreneur, member of the American Association for Advancement of Science, Franklin Institute of Philadelphia, National Geographic Society, American Institute of Civics as well as trustee of Warren Public Library.







FLOATING STORES AT BANGKOK.

## 04

BAIRD, Mrs W.J.

### THE TWENTIETH CENTURY RETRACTOR, CHESS FANTASIES, AND LETTER PROBLEMS.

London: Henry Sotheran Ltd. 1907.

CHESS FANTASIES AS PUBLISHED BY  
SOTHERANS IN 1907

**First edition. A presentation of three hundred previously unknown chess problems, each one prefaced with a Shakespearean quotation that apparently gives a clue to the solution. Published by Henry Sotheran in 1907.**

---

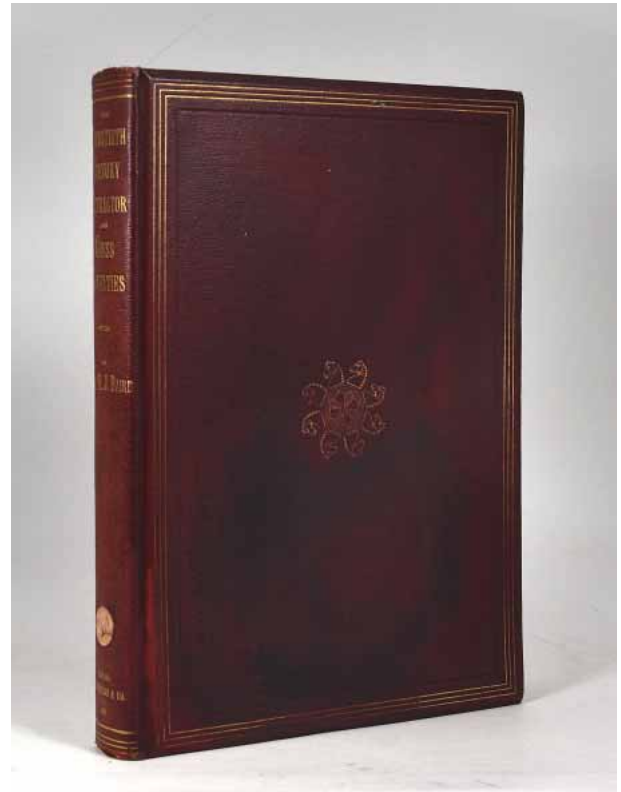
*Large 8vo. Original red cloth, gilt triple fillets and motif to front, gilt lettering to spine, floral gold endpapers, all edges gilt; unpaginated, printed throughout in red and black, b&w frontis portrait of author with tissue guard; evidence of label removed from front board, occasional spotting mainly to fly-leaves, a little shelfwear, very good. Provenance: collection of Hastings Chess Club Library, with presentation inscription to half-title, red inkstamps to prelims and title page, shelf mark '701' to half title, small stickers to spine and front paste-down. The removed label was probably a library label. The Hastings and St. Leonards Chess Club was founded in 1882 and is still thriving today*

£2000.00

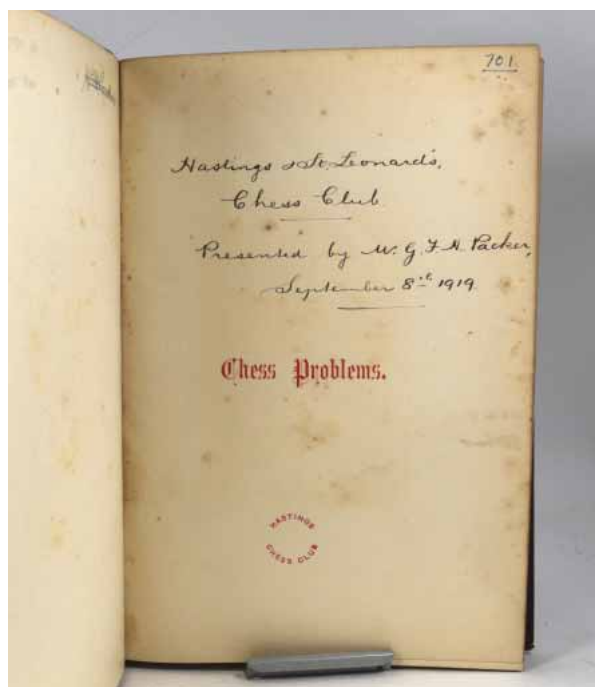
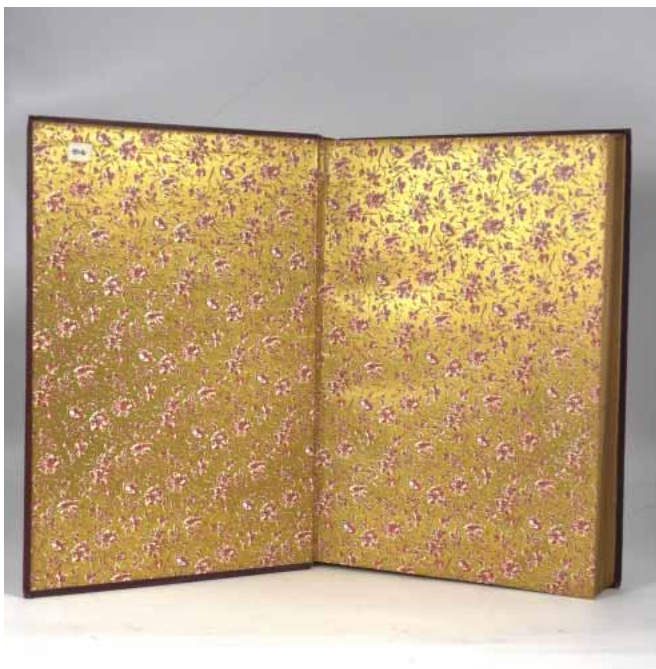
This is the work of a true chess pioneer and a rare female participant in what was then a male dominated sphere. Edith Baird (1859-1924) composed chess problems from an early age and, especially after her marriage in 1880, became widely published. In 1893 she won a prestigious international award and saw her problems appearing in *The Times*, and in 1902, after fourteen years, produced her first book, *Seven Hundred Chess Problems*. By the time of

her death in 1924 she had created over two thousand chess problems, a prolific achievement.

The book presented a completely new kind of chess problem - the retractor, in which the solver must work backwards and take a specified number of moves. The resulting puzzles range from the relatively benign to the almost impossible, including two in which the printed board is completely lacking in pieces.







05

[BINDING.] BOWDLER, Jane

**POEMS AND ESSAYS, BY THE LATE MISS  
BOWDLER. THE SEVENTH EDITION.**

Bath: printed by R. Cruttwell; and sold by C. Dilly,  
Poultry, J. Robson and T. Hookham, New Bond-Street,  
London; and N. R. Cheyne, Edinburgh. 1793.

FINDING A VOICE

**Seventh edition of Miss Bowdler's Poems and essays  
in a striking and very unusual pictorial tree calf  
binding**

---

*8vo. Contemporary pictorial tree calf binding with central motif of an angel holding a trumpet to both boards, double-ruled in gilt with corner pieces, flat spine gilt in compartments, marbled endpapers; pp. [ix], vi, [2], 289, [3 (blank)], title with printer's device, woodcut head-, and tailpieces; at some point affected by water damage, causing some light warping to the boards and text block; hinges cracked, but holding firm, extremities slightly worn, but overall a good copy. Provenance: Armorial bookplate of the David Carnegie, 10th Earl of Northesk (1865-1921) to front pastedown; previous owner's bookplate removed from front free endpaper; contemporary ownership inscription of "MA Elver" to half-title; later ownership marking to rear free endpaper.*

£525.00

Four years after losing her voice in 1777, Jane Bowdler (1743-1784) took pen to paper. Writing was both a refuge and an outlet and this is Bowdler's only work, published posthumously, whereupon it was received with high acclaim. Such was its success that sixteen editions appeared throughout the eighteenth century. *Poems and essays* is even rumoured to have taken the fancy of Queen Charlotte, who supposedly read it several times. Jane Bowdler was born surrounded by a literary family, being

the sister of Thomas Bowdler, a well known producer of censored editions of Shakespeare, expurgated works thought to have been edited in large by his other literary sister Harriet. After this seventh edition was printed, her mother died and in the will specifically stated that a special edition of *Poems and Essays* be published in the place of a conventional mourning ring.

This particular edition was dedicated to The General Hospital of Bath, where Jane Bowdler would have received medical attention for her persistent ill health.

ESTC T129084



# 06

BISHOP, Elizabeth

## GEOGRAPHY III

New York: Farrar, Straus and Giroux. 1986.

### THE INNER AND OUTER EYE

**First edition, first printing, of the author's last work.**

---

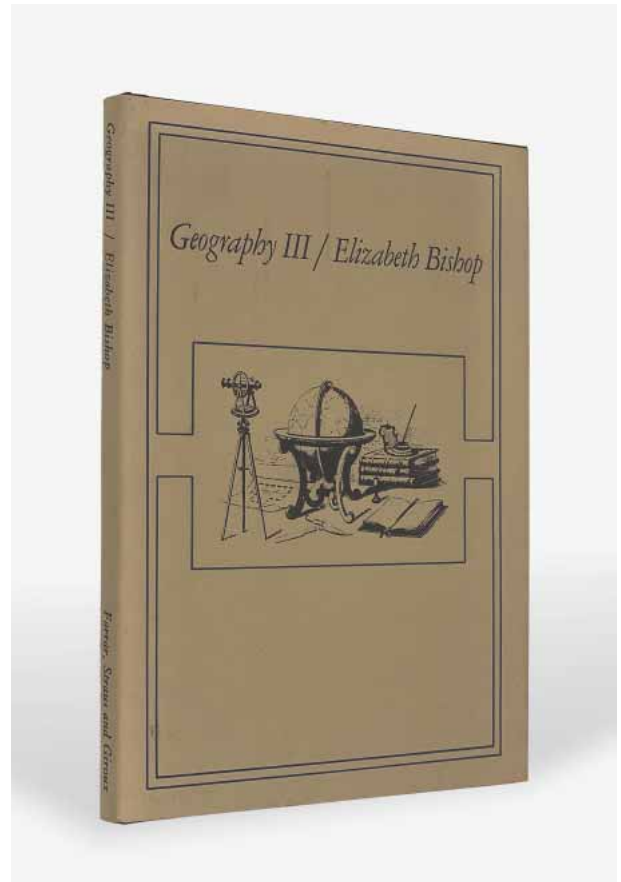
*8vo. Original brown cloth boards with gilt lettering to spine; light brown end papers, pictorial dust jacket; pp. [xiv], 50, [2]; gilt lettering to spine faded with a very minimal marking to front cover of jacket; otherwise near fine.*

£475.00

*"The art of losing isn't hard to master;/ so many things seem filled with the intent/to be lost that their loss is no disaster".*  
- One Art.

Heavily influenced and inspired by the poet Marianne Moore, Elizabeth Bishop was also sponsored by John Ashbery for the 1976 Books Abroad / Neustadt International Prize for Literature. Unlike her contemporaries, such as Sylvia Plath, she chose emotive expositions of the physical world over the private life and Marie-Claire Blais would express this in her critique of *Geography III*, "One cannot read a single line of her poetry or prose without feeling that a real poet is speaking ...whose eye is both an inner and outer eye. The outer eye sees with marvellous, objective precision and the vision is translated into quite simple language".

A meticulous editor and perfectionist, she published 101 poems in her lifetime. *Geography III* contains eight poems including the prose poem "12 O'Clock News" and the notorious villanelle "One Art".



# 07

BISHOP, Isabella Lucy (née BIRD)

## THE YANGTZE VALLEY AND BEYOND. AN ACCOUNT OF JOURNEYS IN CHINA, CHIEFLY IN THE PROVINCE OF SZE CHUAN AND AMONG THE MAN-TZE OF THE SOMO TERRITORY.

New York, Putnam, and London, John Murray, 1900.

ISABELLA BISHOP'S LAST BOOK: "THE MOST REMARKABLE OF HER JOURNEYS"

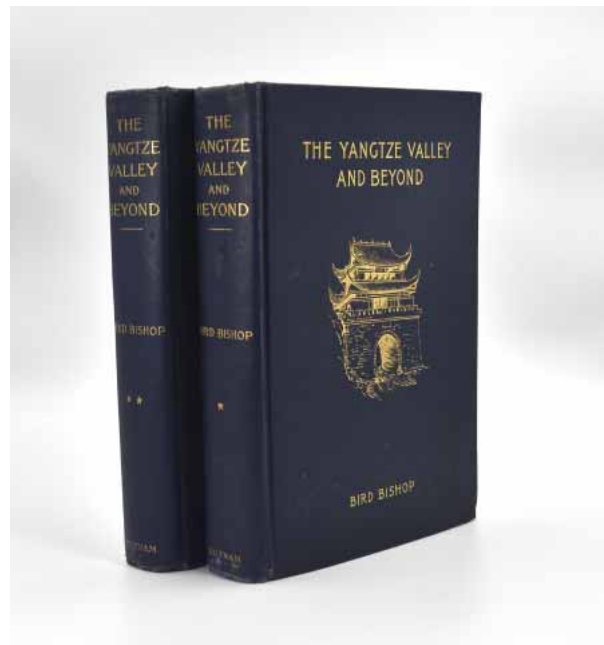
Cordier, Sinica col. 355; Theakstone p. 23; Wayward Women p. 82; Yakushi (3rd ed.) B-382.

**First two-volume edition, after the UK one-volume edition of the previous year.**

*Two volumes, 8vo. Original publisher's blue pictorial gilt-stamped cloth, lettered and gilt, top edges gilt; pp. xii, [2], 410, [2, advertisements]; [2], vii, [2], 305, [2, advertisements]; photographic frontispieces with tissue guards, photographic illustrations in the text several full-page, after Bishop et al., one colour-printed folding lithographic map with the author's route in red; minimal tubbing to extremities, a very good copy.*

£450.00

On 10 January 1896, the 64-year-old Isabella Bishop left the Shanghai Consulate aboard the Poyang on an 8,000 mile round trip via the upper reaches of the Yangtze river. The journey, continued after the first 1,000 miles by means of native boats and overland from Wan-Hsien, proved full of incident, and Bird's narrative offers first-hand details of regions that remain of interest. The penultimate chapter is devoted to the opium poppy and its use. "At all times the beautiful *Papaver somniferum* has been regarded as the enemy of China. There are no apologists for the use of opium except among foreigners" (vol. I. p. 295). Although *The Yangtze Valley and Beyond* was Isabella Bishop's last book, "it recounted the most remarkable of her journeys" (ODNB).



08

BOYLE, Kay.

## SHORT STORIES.

Paris: The Black Sun Press, Éditions Narcisse. 1929.

THE EMILY DICKINSON SUCCESSOR

**First edition, one of 150 numbered copies printed on Holland Van Gelder Zonen.**

*8vo. Original printed wrappers with fold-over flaps enclosed in a glassine dust jacket with the publisher's gold paper-covered board slipcase; pp. [8], 55, [3]; glassine dust jacket browned at spine and slightly chipped at head and tail; some minimal damp staining to back cover; board slipcase worn at spine and chipped at tail with tape repair; otherwise very good.*

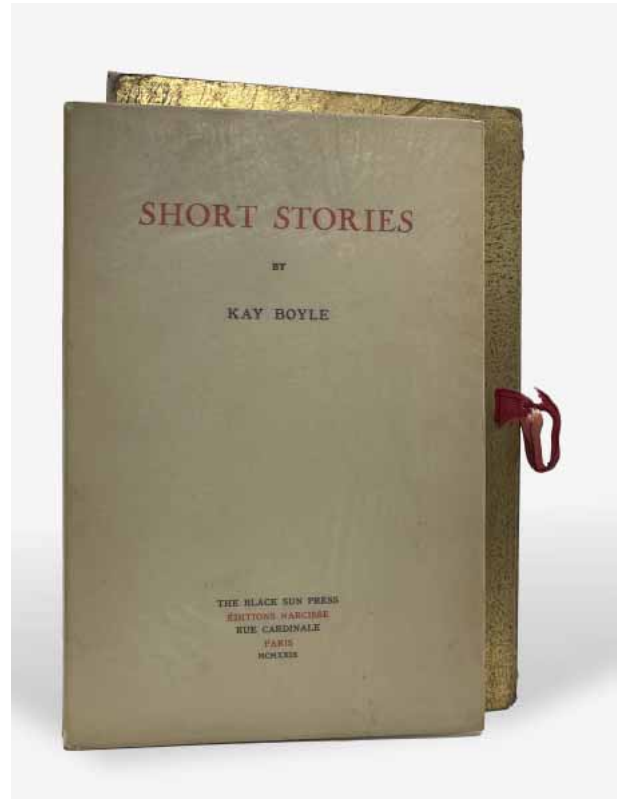
£1,500.00

A staunch political activist later in life and a talented writer from Minnesota, Kay Boyle was a close friend of Harry and Caresse Crosby, the owners of the Black Sun Press and *Short Stories* was one of their earliest publications. Although she rebuked the romanticism of the "Lost Generation", she was a regular member of its distinguished cohort.

Her *Short Stories* were critically acclaimed upon publication with the American literary critic Eugene Jolas describing it as "a turning point in the evolution of American literature". She was someone whom William Carlos Williams regarded as the successor to Emily Dickinson.

Kay Boyle was awarded two Guggenheim Fellowships, was the winner of the O. Henry Award for best short story of the year both in 1935 and again in 1941, and achieved the Henry James Chair of the American Academy of Arts and Letters. She died in 1992.

Minkoff A-19





# 09

BURTON, Lady Isabel

## THE INNER LIFE OF SYRIA, PALESTINE, AND THE HOLY LAND, FROM MY PRIVATE JOURNAL

London: Henry S. King & Co. 1875.

### First edition

---

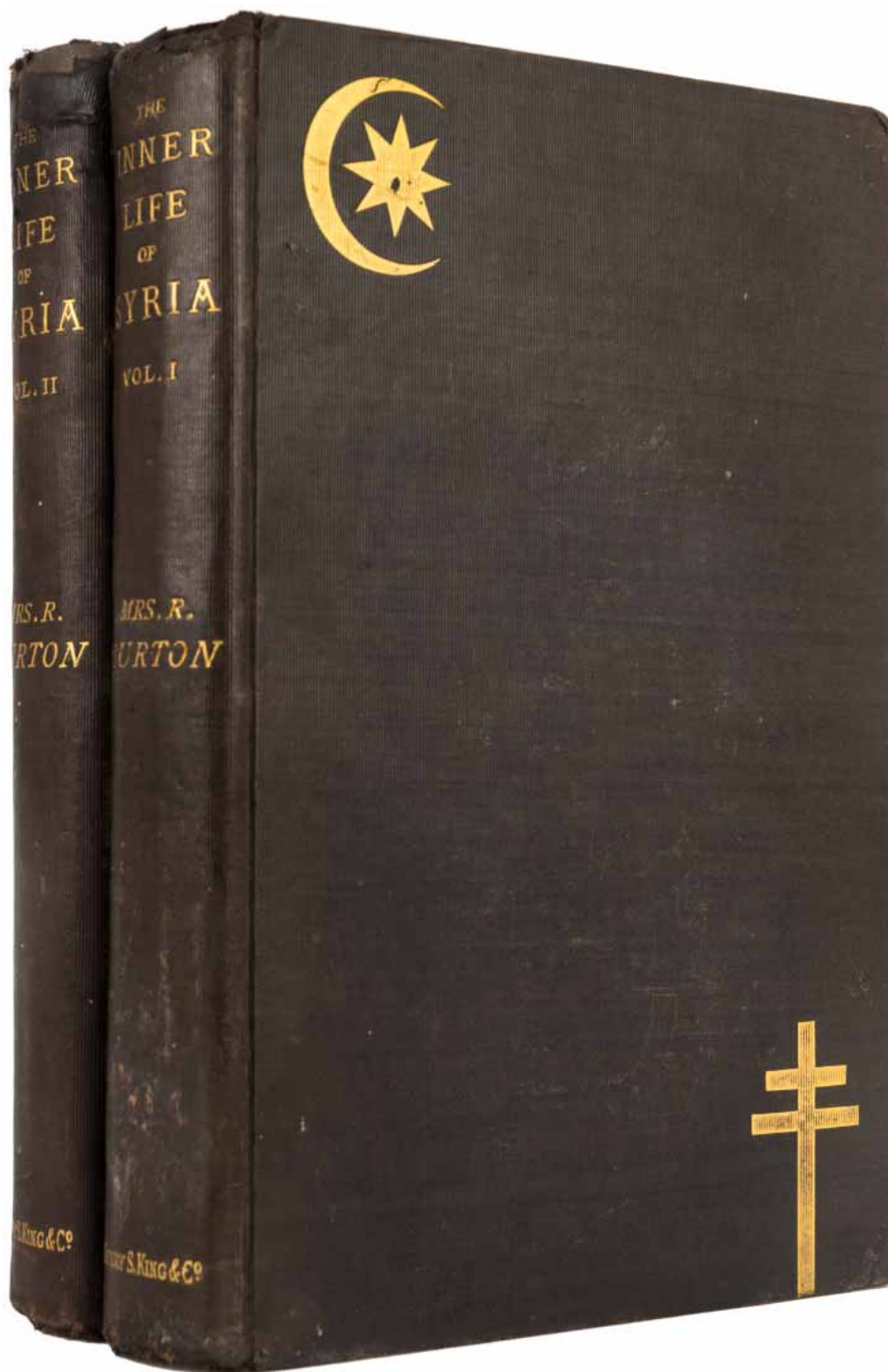
*8vo. 2 volumes. Original slate cloth, lettered and decorated in gilt, pp. [iii]-x, 376; [vi], 340, [4, advertisements]; each volume with Woodbury type portrait-frontispiece (without tissue guards), 2 colour-lithographic plates and 1 large folding map (repaired tear to fold), travel routes coloured by hand; cloth with a few expert repairs and a little bumped, initial spotting to both volumes with contemporary stamps of St. Peter's College Glasgow to half-title and verso of one portrait, pencil shelfmarks; a good copy in the rarely seen publisher's binding.*

£1,200.00

This copy lacked the half-title to volume one when it was accessioned by St. Peter's College, as the library stamp and annotations were put onto the verso of the portrait. There is no evidence of this half-title having ever been bound in.

Blackmer 246, 2nd edition only.

Lady Isabel Burton, devoted wife of Sir Richard Francis, was encouraged to write by him, having gone to meet him at Damascus in 1869. She would go on to describe her own impressions and experiences of Syria, the Lebanon and Anti-Lebanon, and in particular a pilgrimage to Jerusalem. "Although she lived in Burton's literary shadow, referring to herself as 'the mere bellows player to the organist', Isabel Burton was a writer. Her *Inner Life of Syria, Palestine, and the Holy Land* (2 vols, 1875) compares favourably with her husband's book about Syria, to which she also contributed ... Isabel Burton was noted for her concern for animals, of which she usually kept many. Her menagerie at Damascus was so varied that only with difficulty did she keep its members from devouring each other" (ODNB).



# 10

CARTER, Angela

## NIGHTS AT THE CIRCUS PREPUBLICATION PROOF EXCERPT

London: Chatto & Windus.1984.

“PSYCHEDELIC DICKENS”

Extremely rare. On rear inside flap is printed, "Proof Only. Provisional publication date: September, Probable Price: £8.95, Size: Met Royal 8vo, No of PP: 304". Featuring the first two chapters of the iconic novel. Prepublication but exact purpose unclear.

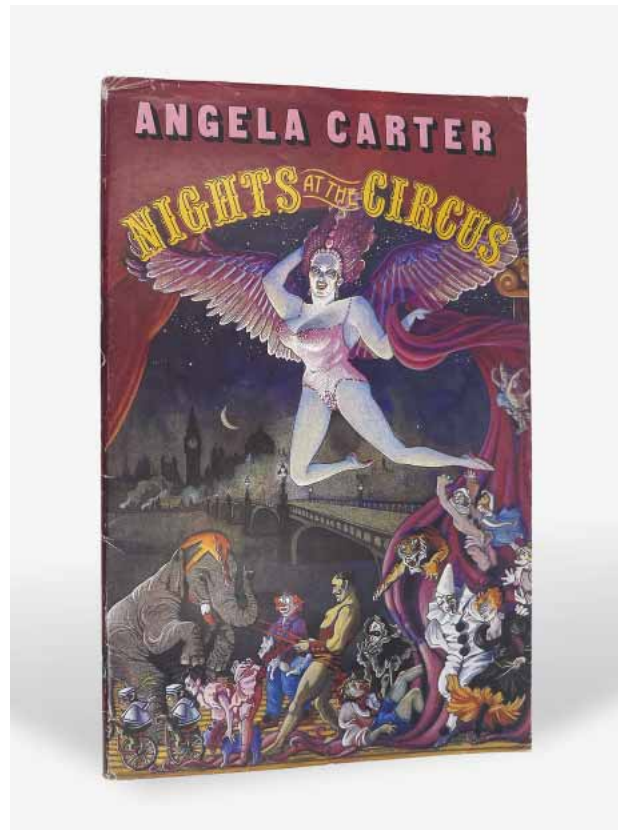
---

*Royal 8vo. Original linen backed card wrappers in blue; loosely inserted publisher's card, "With Compliments: Duncan Crole"; pp. [iv], 50; head and tail of spine of dust wrapper a little scuffed.*

£700.00

Best known for her feminist magical realism, Angela Carter's *Nights at the Circus* was originally published in 1984, and went on to win the 1984 James Tait Black Memorial Prize for fiction.

Carter would summarise *Nights at the Circus* as a form of "Psychedelic Dickens" in communication with her friend, the literary agent Deborah Rogers, as a consequence of the relationship she forges between fantasy and realism.



# 11

CARTER, Angela

## THE INFERNAL DESIRE MACHINES OF DOCTOR HOFFMAN

London: Rupert Hart. 1972.

A WORLD OF FEMINIST MAGICAL REALISM

### First Edition

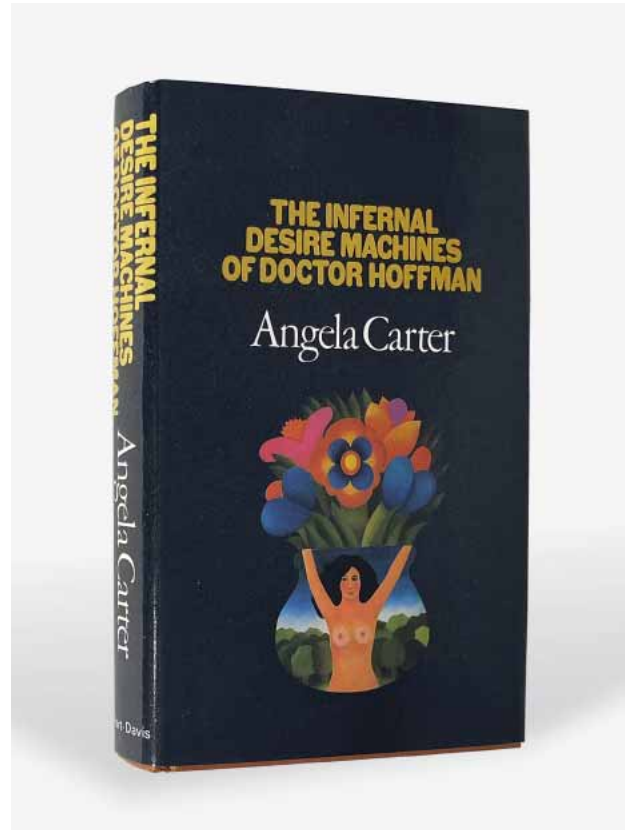
---

*8vo. Original brown cloth with title lettering in gilt to spine with pictorial dust wrapper; pp. 285, [1]; a fine copy.*

£150.00

A novel of strange happenings and peculiar contraptions by Angela Carter, known for her feminist, magical realism, and picturesque work such as *The Magic Toyshop* and *The Bloody Chamber*. The book features surrealist themes, with the evil Doctor Hoffman unleashing a tidal wave of illusion and horrors onto an unsuspecting city.

Signed copy of a much-banned modern classic



# 12

CHANG, Jung

## WILD SWANS. THREE DAUGHTERS OF CHINA

[London]: Harper Collins, [1991].

SIGNED COPY OF A MUCH-BANNED MODERN  
CLASSIC

**Signed in English and with the author's red chop  
with archaic Chinese characters on title-page.  
Copies signed by the author and with her seal have  
rarely been encountered**

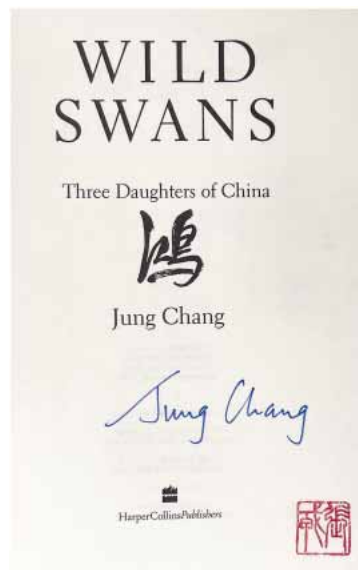
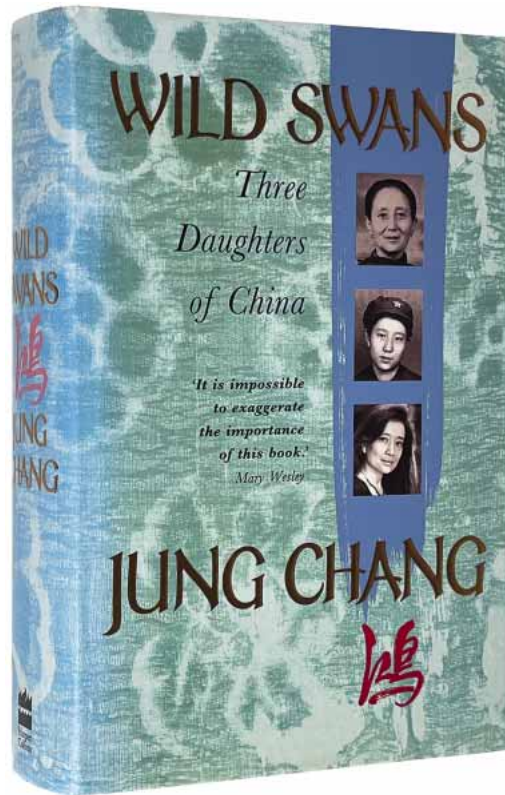
---

*8vo. Original boards with illustrated dust-wrappers (price-clipped); pp. 524, [2], double-page sketch map, head and tail-pieces, plates after photographs; light fading to spine, as usual, a very good copy of the ninth printing of this classic (published in the year of the first impression), the author's first book and a world-wide success.*

£500.00

“Jung Chang was born in Yibin, Sichuan Province, China, in 1952. She was a red guard briefly at the age of fourteen and then worked as a ‘barefoot doctor’, a steelworker, and an electrician before becoming an English language student and, later, an assistant lecturer at Sichuan University. She left China for Britain in 1978 and was subsequently awarded a scholarship by York University, where she obtained a PhD in linguistics in 1982 – the first person from the People’s Republic of China to receive a doctorate from a British university. She is the author of the best-selling *Wild Swans: Three Daughters of China*, and, along with her husband Jon Halliday, of the biography, *Mao: The Unknown Story*. Her books have been translated into more than 40 languages and sold more than 15 million copies, in addition to millions in pirated editions and computer downloads in mainland China where both books are banned. Among the many awards she has won are the UK Writers’ Guild Best Non-Fiction (1992) and Book of the Year UK (1993)” (*HarperCollins*, online).

The very rare first printing has the full number line of impressions on the title verso. The many later printings simply dropped this line in its entirety, as is the case here. The true first edition of 1991 seems to have both title and author’s name each as one line on the spine of the wrappers.





# 13

CLAMPITT, Amy

## MULTITUDES, MULTITUDES

New York, Washington Street Press. 1973.

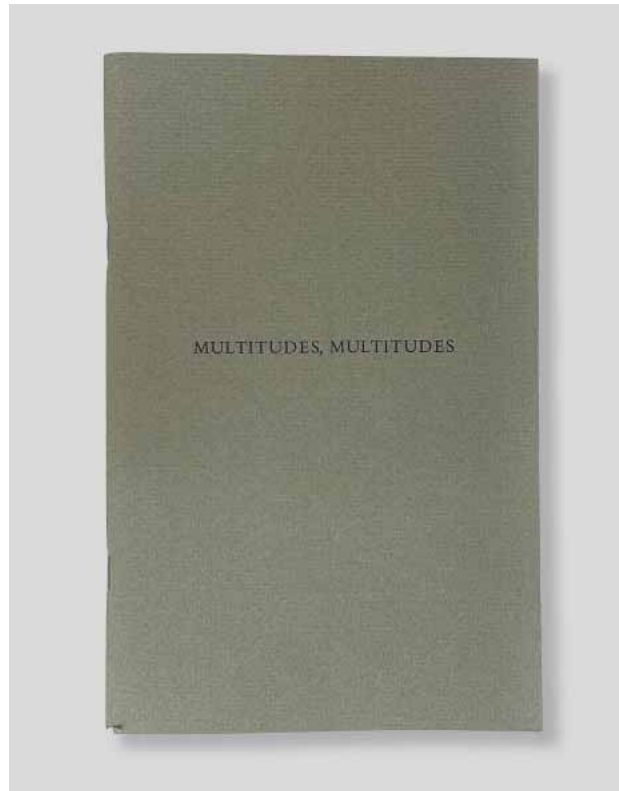
First edition, rare, of the author's first book, signed by the author to front free endpaper.

---

*8vo. Sage green stapled paper wraps with black title lettering to front cover; pp. [vii], 69, [1]; slight corner crease to bottom of back cover; minor nick to foot of spine; two very faint ink corrections in author's hand on p. 25; otherwise near fine.*

£200.00

When Amy Clampitt published this debut volume of poems, *Multitudes, Multitudes*, in 1974 she was as yet an unknown voice but this would prove to be a crucial marker of her evolution into one of the most highly regarded American poets. She was sixty-three upon the publication of *Kingfisher* in 1983, and she became an established name, compared to the likes of Emily Dickinson and Elizabeth Bishop. It was at her own expense that she published this scarce first book, a poetry chapbook, and a work which caught the eye of Howard Moss, the poetry editor of *The New Yorker* who from then on began to lend Clampitt her deserving platform.



# 14

DUNN, Nell

## TALKING TO WOMEN

Bristol: MacGibbon & Kee.1965.

“SCRUBBING A FLOOR ISN’T SO DIFFERENT FROM WRITING A POEM”

**First edition of an important feminist book, out of print until 2018.**

*8vo. Publisher's original cloth boards with illustrated dust jacket; title in gilt lettering to spine; monochrome photographs of interviewees bound within; pp. 223; minimal foxing to top edge; slight staining to rear dust jacket, otherwise fine.*

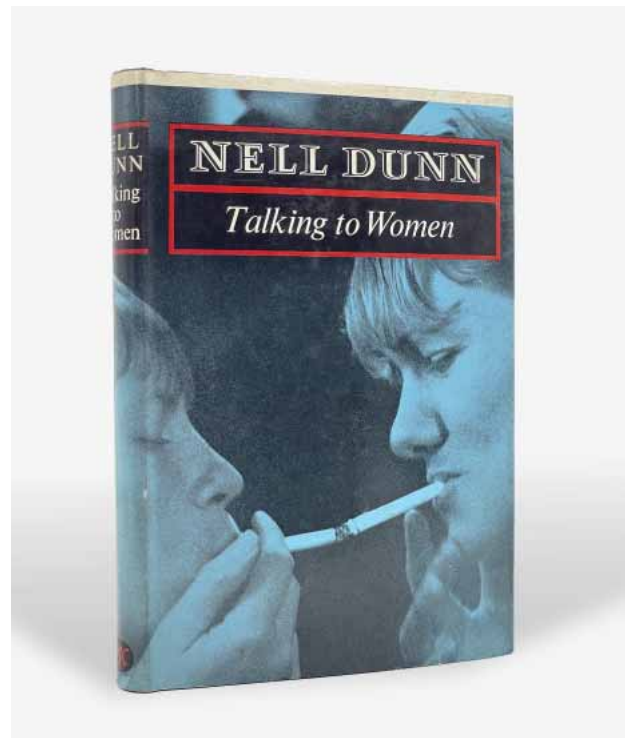
£250.00

"One of the first books to address the complications of the female self", remarked Ali Smith of the rebellious and historically insightful *Talking to Women*. In 1964, a young writer spoke to her inspired friends over a bottle of wine. Nell Dunn's second novel consists of a sequence of nine candid interviews with a medley of strong and fascinating women existing in the Sixties, ranging from a prominent socialite and a factory worker. With each chapter, each woman opens up the reality of the pressures of the day. Nell's colourful characters include the novelist Edna O'Brien and the radical Ann Quinn who, like Frances Chadwick (a furniture maker and mother of two daughters that states "scrubbing a floor isn't so different from writing a poem") would tragically also take her own life. The book features the strong but haunting presence of painter Pauline Boty, who features on the jacket photograph lighting Dunn's cigarette, and would die at 28, refusing cancer treatment while pregnant.

Rarely found, especially in this condition, *Talking to Women* untangles women's aspirations and relationships

with a unique intimacy; unabbreviated talk of sex, employment, children and love to name merely a few of the tangential tales and subject matters explored in the free female voice.

As Dunn writes in her Preface, "If these girls have anything in common, it is a belief in personal fulfilment- that a woman's life should not solely be the struggle to make men happy".



# 15

EYTON-JONES, Theodora

## UNDER EASTERN ROOFS

London: Wright & Brown. [1931.]

**Scarce first edition, presentation copy, inscribed, signed and dated 1934 on half-title.**

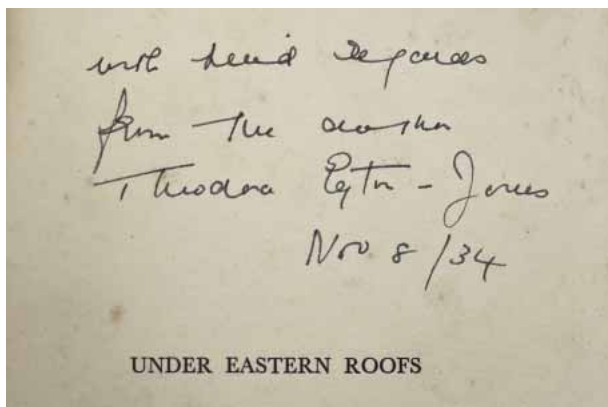
---

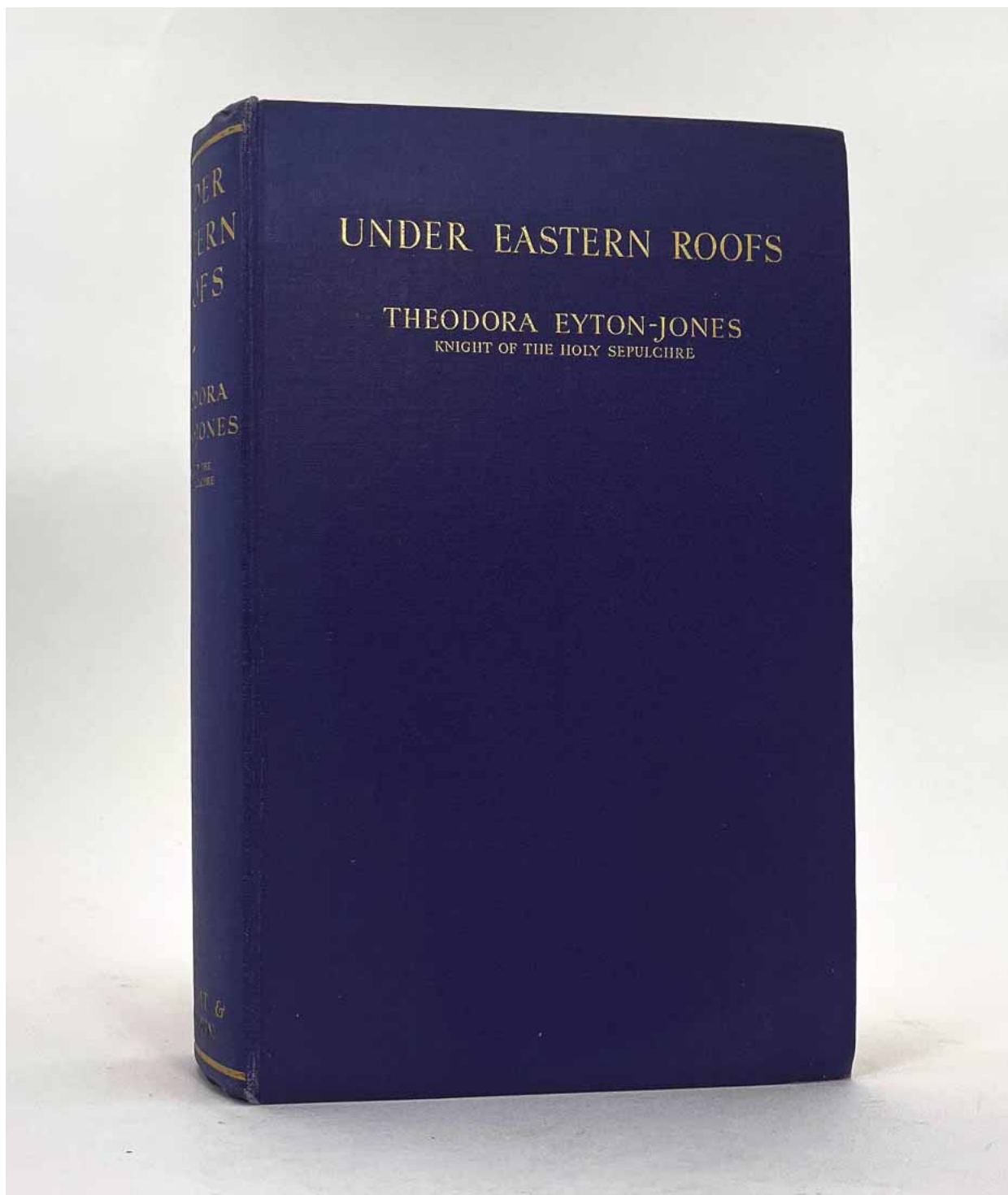
*8vo. Original cloth, lettered in gilt, map endpapers; pp. xix, 300, plates after the author's photos; a little offsetting to and from endpapers; otherwise very good.*

£400.00

"Theodora Eyton-Jones [1890-1975] was born in China, the daughter of a missionary. In 1930 she undertook a visit to the Patriarchs of the Eastern Churches, which she described in her book *Under Eastern Roofs* (1931). She married the Revd Leonard Patterson, and after his death adopted the name "Eyton-Patterson", although she used her maiden name for writing" (*Griffith Institute Archive at Oxford*, online).

Eyton-Jones visited the plethora of Eastern Churches and their leaders, from Cyprus over Lebanon, Syria, Jordan, Sinai to Egypt, and describes in detail her travels, encounters, meals and conversations.





# 16

FRINK, Elisabeth (illustrator); Geoffrey CHAUCER, trans. Nevill COGHILL.

## ETCHINGS ILLUSTRATING CHAUCER'S "CANTERBURY TALES"

London: Leslie Waddington Prints. 1972.

A GIGANTIC WORK IN EVERY RESPECT

**An exceptionally rare and phenomenal rendition of Chaucer's Canterbury Tales, resplendent with animals, birds and mythical characters by the renowned English artist and printmaker Elisabeth Frink.**

---

*Elephant folio. Original green cloth with blocked bird illustration in gilt to front cover with gilt lettering to spine; pages untrimmed; unpaginated with 19 full page etchings; spine a little rubbed with a tear at rear and bruised at head; spine at a slight lean; otherwise a near fine copy.*

£6,500.00

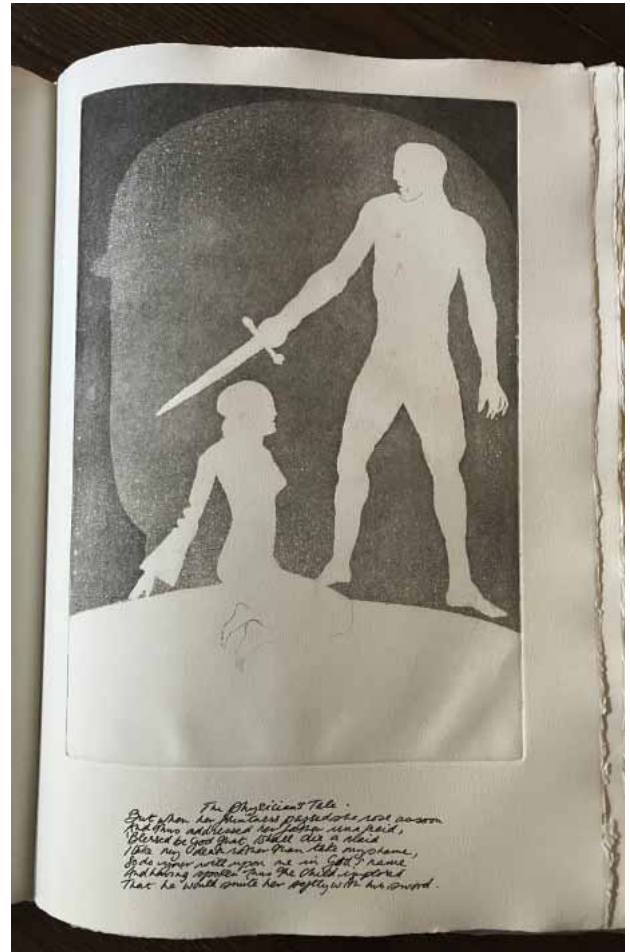
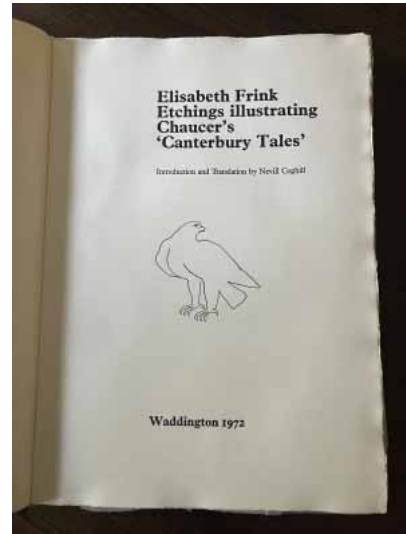
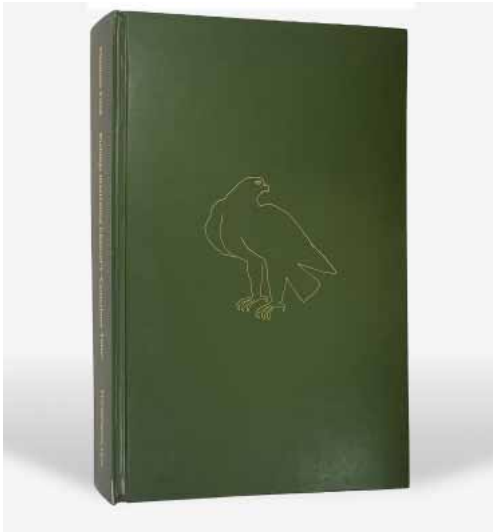
Frink's nineteen full page etchings provide illustration for all of the following from the Middle English classic: *The Prologue, The Knight's Tale, The Miller's Tale I, The Miller's Tale II, The Reeve's Tale, The Shipman's Tale, The Prioress's Tale, Chaucer's Tale of Sir Topaz, The Nun's Priest's Tale, The Physician's Tale, The Pardoner's Tale, The Wife of Bath's Tale, The Summoner's Tale, The Clerk's Tale, The Merchant's Tale, The Squire's Tale, The Franklin's Tale, The Second Nun's Tale and The Manciple's Tale.*

One of the most revered female twentieth-century artists, Elisabeth Frink was a true Post-War thinker - her famous sculpture works and etchings predominantly revolve around archetypes of masculine aggression, rarely working with the female form, and her challenge of the perception of war liken her to contemporaries like Henry Moore and Barbara Hepworth. As did Hepworth, she found her stature in an era in which sculpture remained a male

domain. Coinciding with the production of this beautiful artistic translation of Chaucer was her *Goggled Heads*, a series of sinister male faces, of which she commented; "The soldiers heads were started in 1964 in England and led on to the goggle heads, which were the reflection of my feelings about the Algerian War and the Moroccan strongmen. One, called Oufkir, was held largely responsible for the death of the Algerian freedom fighter Ben Barka. Oufkir had an extraordinarily sinister face - always in dark glasses. These *Goggle Heads* became for me a symbol of evil and destruction in North Africa and, in the end, everywhere else".

Similar to the mastery of Moore, Frink was distinct in her practice - casting from an original model that was built up with plaster, then hacking back at the plaster with a chisel. This refuted the methodology of canonical names such as Rodin. Not only did she focus on men, "I have focused on the male because to me this is a subtle combination of sensuality and strength with vulnerability", but she made mythical horses and birds her other primary subjects- an allegiance which is exemplified in her illustrations for Aesop's *Fables*. She was also responsible for the illustrations of a version of *The Odyssey*, also published by Leslie Waddington. The spirit and frequent humour of Chaucer's characters are illuminated by Frink's preference for the naturalistic, for capturing the spirit, rather than the strict human bodies, of the stories.

She was lauded as a prodigy at the age of twenty-two when, as she finished her studies at Chelsea School of Art, a major exhibition at The Beaux Art Gallery in 1952 led to The Tate Gallery purchasing her work *Bird*. This rare limited edition casts in spectacular condition the delicacy of an imagination otherwise known commonly for its masculine encounter with bronze.





# 17

H.D.

## THE HEDGEHOG

London: The Brendin Publishing Company. The Curwen Press. 1956.

H.D.'S ONLY WORK FOR CHILDREN

### First edition, one of 300 copies

---

*Small 8vo. Original green paper boards with front cover lettered in black within black rules and title lettering in black to spine; enclosed within green dust jacket; black and white vignette illustrations in the text by George Plank; pp. [vi], 77, [3]; spine ends bumped with small chip at head; margins of the wrappers darkened and a little spotted; foxing to the fore-edge; spine of the boards with signs of humidity impact strangely not affecting wrappers; offsetting from end papers reaching a few pages in from the beginning; otherwise internally good.*

£500.00

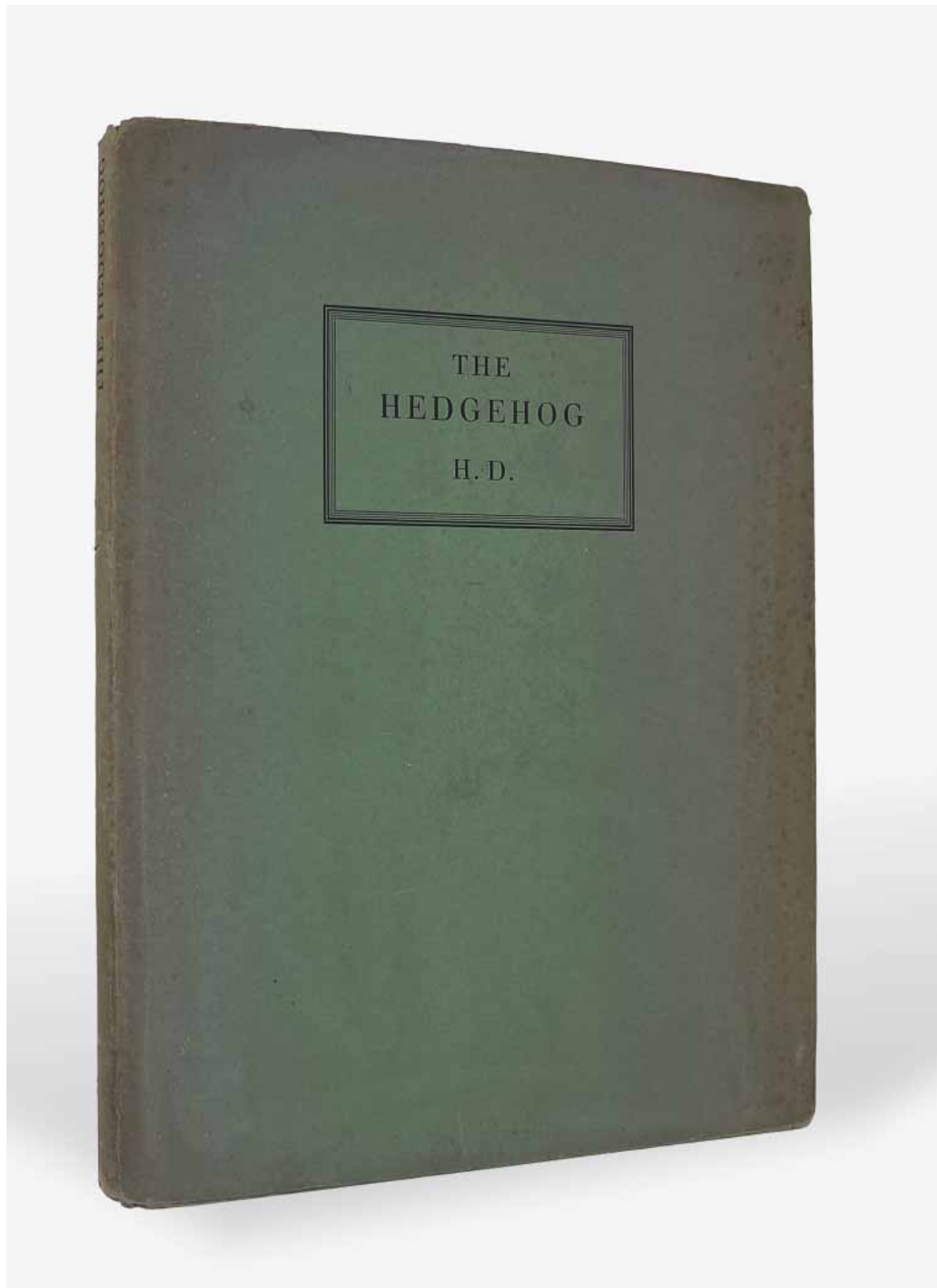
*"Madd, c'est pas un nom" and by that she meant, "Madge, isn't a name at all".*

One of the most prolific women poets of the Modernist era, *The Hedgehog* was H.D.'s (Hilda Doolittle) only work for children and a scarce title that was initially begun in 1924 as a pacifist treatise. H.D.'s first husband joined the British Army to serve in World War I and subsequently, H.D. took over his role as the assistant editor of *The Egoist*. In 1916, she went on to publish her first poetry collection, *Sea Garden* (Constable). Her brother was later killed in action in 1918.

In the same year, she began a forty-year relationship with the iconic novelist Bryher who used her financial status to promote the careers of many of the writers of the

Modernist era including Sylvia Beach's bookshop Shakespeare and Company and William Carlos Williams to name but a few under her patronage. In the early 1930s, Bryher and Macpherson built Villa Kenwin in La Tour-de-Peluz, Switzerland and H.D. wrote the book whilst living in Switzerland. During World War II, Bryher used the funds from her inheritance and the safe position of Villa Kenwin to provide crucial passage to the poet Walter Benjamin and more than 100 Jewish refugees escaping the Nazi regime.

*The Hedgehog* details the story of Madge, a fatherless child living with her mother in Switzerland - protected from the reality of WWII as it draws near but not safe from the turbulence and volatility of growing up. From her anxieties surrounding the knowledge of mysterious herissons (hedgehogs), her woes soon expand into more adult concerns as she discovers what it means to exist on the precipice of the adult life.



# 18

HOMER; Anne DACIER (translator)

## L'ODYSSÉE D'HOMERE, TRADUITE EN FRANÇOIS, AVEC DES REMARQUES

Paris: Aux dépens de Rigaud, Directeur de  
l'Imprimerie Royale. 1716.

THE FIRST RENDITION OF HOMER BY A  
WOMAN

**First edition of Madame Dacier's translation of the  
Odyssey, the first rendition of Homer's poem by a  
woman in any language, and a landmark of  
neoclassical French prose.**

---

*Three volumes, 8vo. Contemporary speckled calf, boards ruled in blind, spine gilt in compartments with 2 red morocco lettering pieces, edges sprayed red, marbled endpapers, blue silk place marker; pp. I: lxxxxxii, [2], 579, [1]; II: [4], 639, [1]; III: [4], 630, [6]; engraved frontispiece in vol. I by Benoît Audran after Antoine Coypel, printer's device of the Imprimerie Royale on title pages, woodcut initials, head-, and tailpieces; spine ends chipped, hinges cracked but holding firm, corners slightly worn, crack to upper joint of vol. I; tiny worm hole to ff. a1-F8 of vol. I touching a few words, small wormhole to \*2-X7 of vol. II, decreasing to the end and affecting a few words, partly repaired with old paper; bookplates removed from front pastedowns of each vol.; eighteenth-century armorial bookplates of the Hévin family to the verso of each title page (see below).*

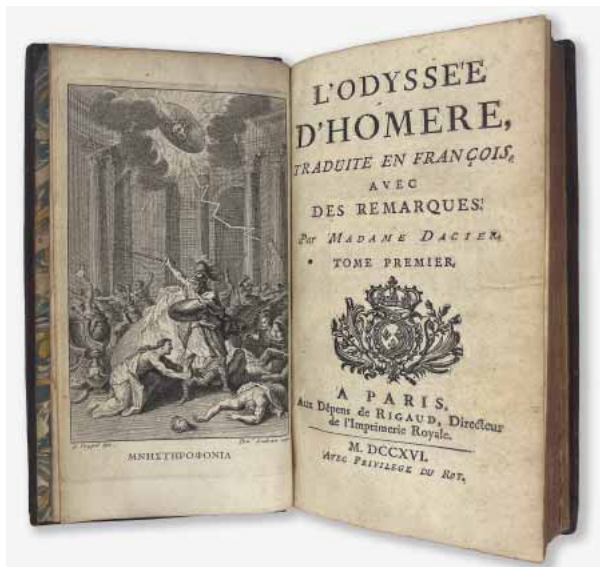
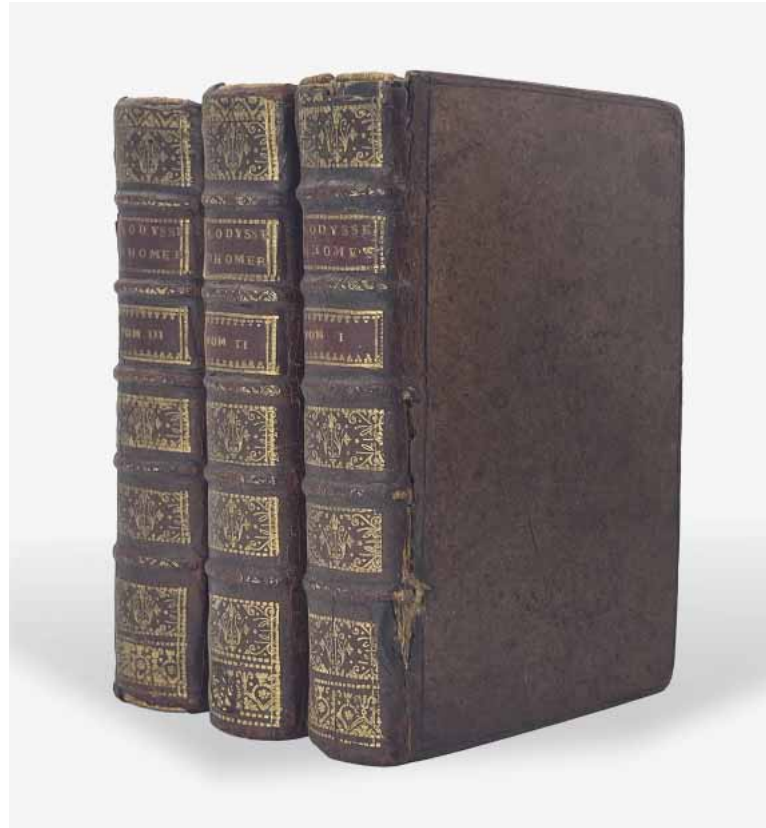
£1,900.00

Anne Le Fèvre (1645-1720), best known by her married name of Madame Dacier, was a celebrated classicist in the court of Louis XIV. She gained prominence through translations of works by Callimachus, Sappho, and Anacreon, achieving international recognition with her translations of Homer's *Iliad* (1699) and *Odyssey* (1708). Her preface to the *Iliad*, ardently defending Homer and

Hellenistic culture, played a pivotal role in reviving the querelle des anciens et des modernes. In her defence of Homer, Dacier articulated a philosophy of aesthetics that positioned taste as a key measure of a civilisation's moral and artistic advancement. Her *Odyssey* translation, too, received acclaim from scholars and the public alike. Both works saw numerous reprints and became central texts in Francophone schools for literary study.

For Dacier, Homer represented the ethical essence of the Greek classics. "No philosopher – she wrote – has given greater precepts of morality than has Homer ... Everyone [except modern critics] has recognised that the *Iliad* and the *Odyssey* are two quite perfect tableaux of human life. With admirable variety, they represent everything that is worthy of praise or blame, that is useful or pernicious – in a word, all the evils which madness can produce and all the goods which wisdom can cause" (*Des causes de la corruption du goût*, 1714, trans. Cited in Internet Encyclopaedia of Philosophy).

*Provenance:* From the library of the Hévin family of Rennes, Bretagne. Reputedly of Irish origin, the Hévin family belonged to the noblesse de robe.



# 19

JANSSON, Tove

## SCULPTOR'S DAUGHTER

London: Ernest Benn Limited. 1969.

A TAPESTRY OF VIGNETTES

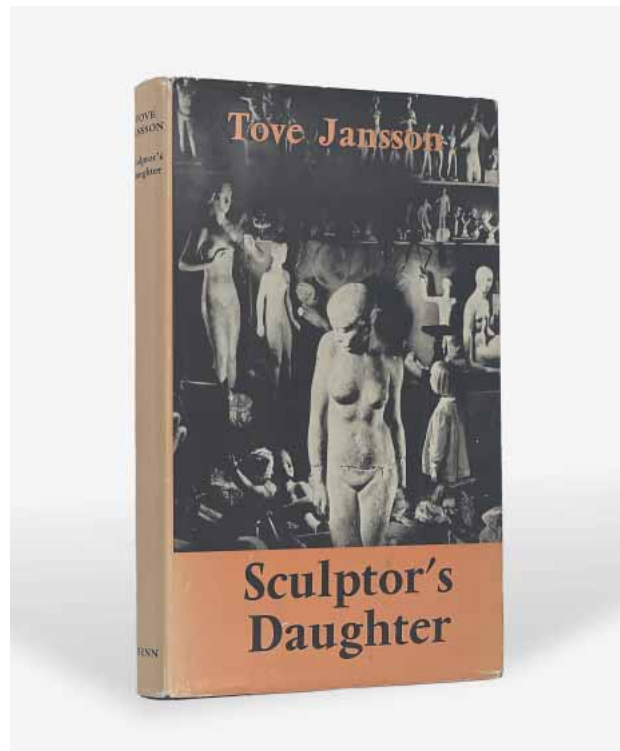
### First English edition

---

*8vo. Original two toned cloth boards and top edge orange; illustrated black and white photographic dust jacket by Per Olov Jansson with orange spine and black title lettering; pp. [viii], 175, [1]; very minimal rubbing to extremities and slight fading to spine; otherwise near fine.*

£700.00

Tove Jansson is best known for her legendary *Moomintroll* children's books for which she was awarded the 1966 Hans Christian Anderson Award. *Sculptor's Daughter* was her first book for adults, although described as "suitable for all ages", and a composition in which she displays the enchantment of childhood and yet the position of fear in which the child finds themselves as they grow up to encounter the terms of reality. A haunting memoir formed from a tapestry of vignettes or "episodes" akin to short stories, Jansson beautifully renders her bohemian childhood memories in Helsinki through a merging of fantasy and the real.



## 20

ACKER, Kathy

### PUSSY: KING OF THE PIRATES

New York: Grove Press. 1996.

#### TREASURE ISLAND ON ITS HEAD

##### First edition.

*8vo. Original black boards with silver lettering to spine; illustrated endpapers; pages untrimmed; unclipped black dust jacket with pink flaps; pp. [xiii], 277, [10]; fine.*

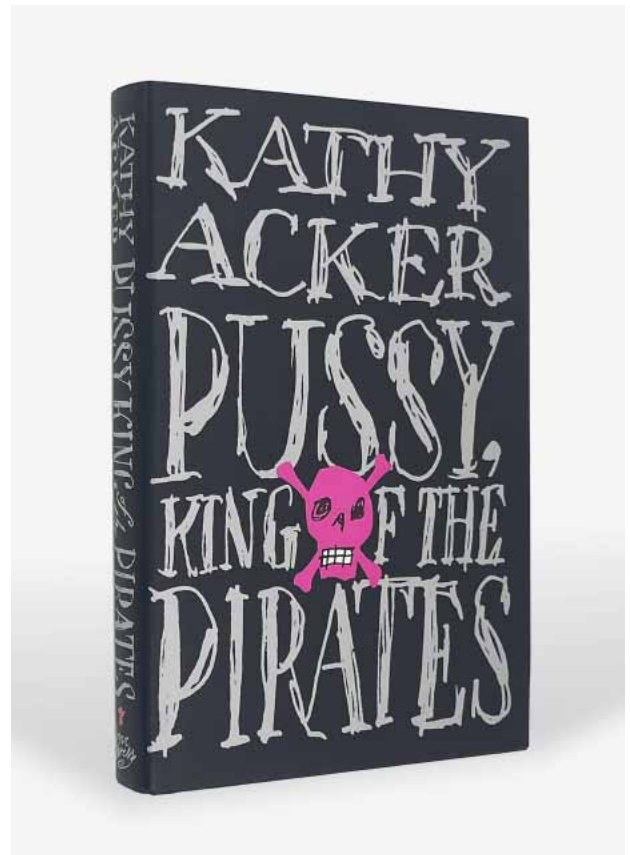
£125.00

*"Acker's writing is beaten out of a wild heart that nothing can tame" - Jeanette Winterson*

By the 1970s, Kathy Acker was a renowned post-punk Anarchist whose outrageous content (extreme pornography, intentional creative plagiarism) is still polarising both on a stylistic and conceptual level. William Burroughs was her mentor and she maintained a similar disrespect for the classical literary canon, debasing male titles such as *Don Quixote* and *Great Expectations* by locating them in her own fragmentary worlds.

*Pussy: King of the Pirates* finds etymology in Robert Louis Stevenson's *Treasure Island*; instead it is a feminist reinterpretation of a pirate story that time travels from the most famous "whorehouse" in Alexandria all the way through Brighton, England until finally reaching Pirate Island, where the manic stories converge.

Always one to manipulate language through her use of disparate narratives and voices, Kathy Acker still remains the incredibly contentious figure she was during the rock and roll culture of the 1990s and of Postmodern Literature itself.





# 21

ACKER, Kathy

## MY MOTHER: DEMONOLOGY

New York: Pantheon Books.1993.

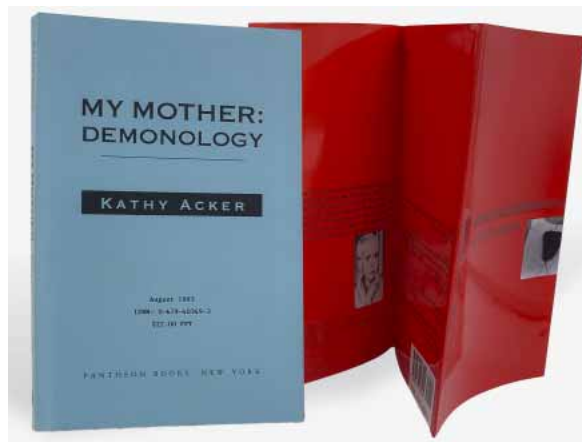
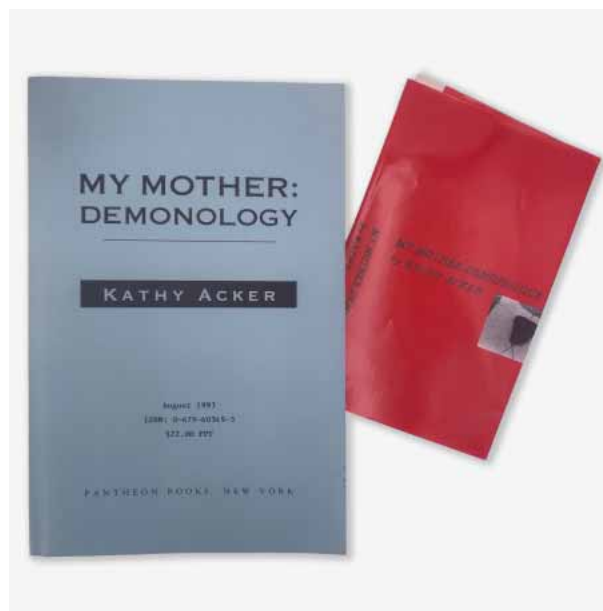
UNCORRECTED PROOF FROM A  
COUNTERCULTURAL ICON

**Uncorrected proof including a loosely inserted  
original dustjacket with black ink stamp to verso.**

*8vo. Original light blue wrappers with title lettering in  
black to spine; loosely inserted red publisher's dust jacket;  
pp. [xii], 261, [10]; fine.*

£250.00

With her hyperbolic, intense marriage between hell and fantasy Acker still holds a legacy as one of Postmodernism's most provocative acts. *My Mother: Demonology* is based loosely on the relationship between Georges Bataille and Colette Peignot and tells the tale of a woman facing a battle against choosing the fate of love or solitude, transporting the character back to her childhood memories. With its ability to link subjects as diverse as cult works of cinema and canonical literature using elements of radical fragmentation, *My Mother: Demonology* secures Acker's status as a transgressive icon.



## 22

KAVAN, Anna

### I AM LAZARUS

London: Jonathan Cape. 1945.

SCARCE WITH DUST JACKET

**First edition, extremely scarce in its delicate fragile war time jacket.**

---

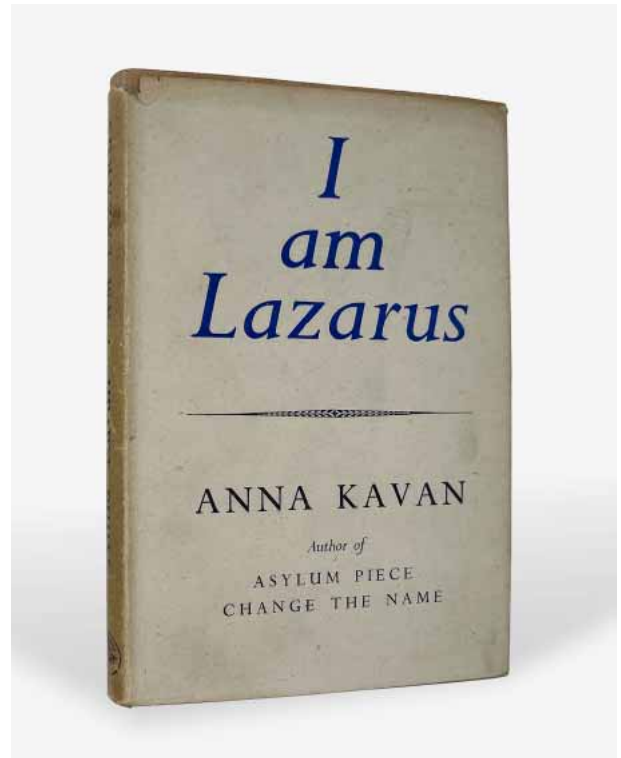
*8vo. Original cream cloth boards with black title lettering to spine; [xi], 146; beige dust jacket with title lettering in blue; foot of spine and adjacent corners of boards discoloured; spine of dust jacket toned with loss to head; unmarked internally; otherwise very good.*

£800.00

*I am Lazarus* is a powerful series of short stories not seen in print since this edition in the forties. Anna Kavan's cult title story is accompanied by fourteen others, each portraying sketches of individuals on the precipice of life and inspired by her own experience in an asylum.

Five years prior, Anna Kavan processed her traumatic incarceration at a Swedish clinic following a nervous breakdown in her short story collection *Asylum Piece* (1940). *I am Lazarus* operates as a loose sequel as she relays her time in London, working with disturbed soldiers in Blitz-era London at a "military neurosis centre" in Mill Hill.

Kavan's ability is one of striking talent and more than fifty years after her death, she has lived a considerable revival despite the volatility and tragedy of her own reality often usurping her disconcerting and mesmerising fiction.



# 23

KAVAN, Anna

ICE

New York: Doubleday & Company. 1970.

"REALITY HAD ALWAYS BEEN SOMETHING OF  
AN UNKNOWN QUANTITY TO ME..."

**First US edition, first printing of Anna Kavan's  
final novel and cult masterpiece, very rare on the  
market.**

---

*8vo. Original blue cloth boards; spine lettered and blocked  
in white; pictorial dust jacket; pp. [xvi], 176; minimal  
bruising to spine ends; minor shelf-wear to extremities;  
slight foxing to fore edge; otherwise near fine.*

£850.00

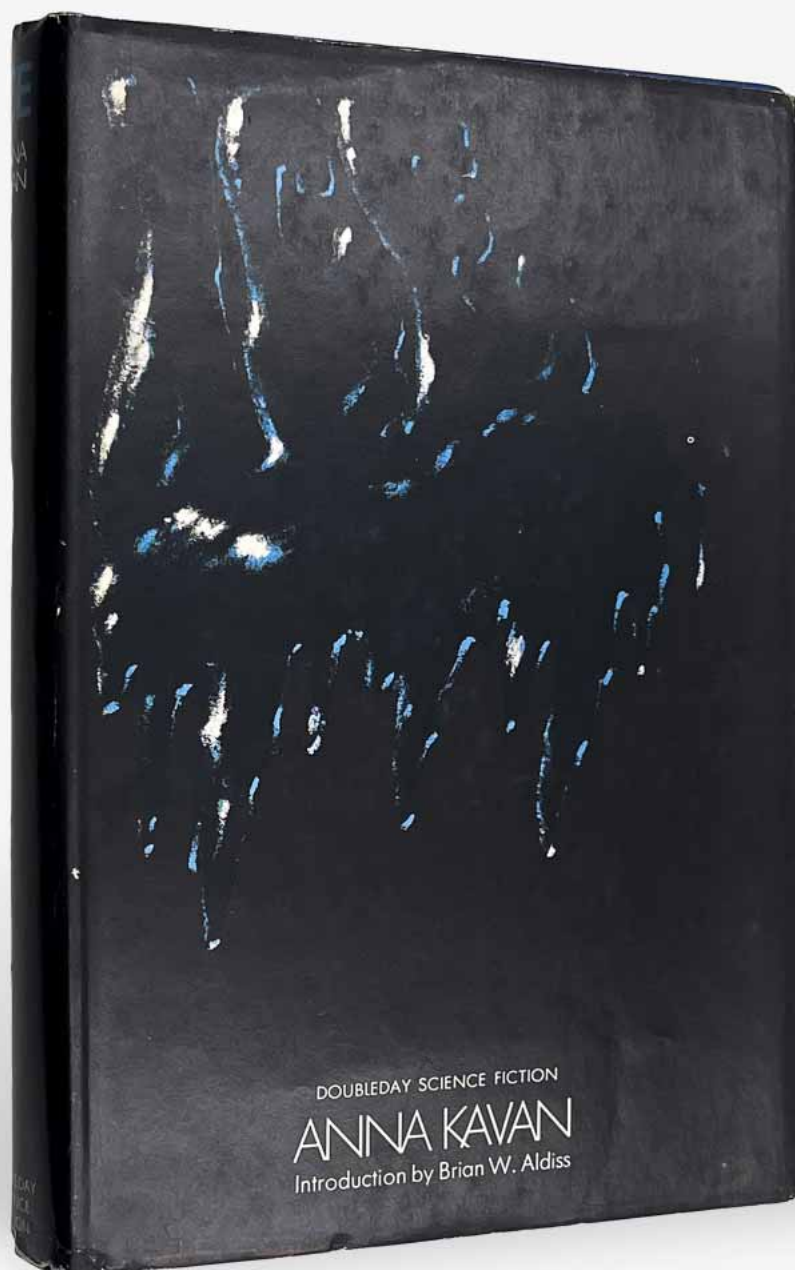
After being discharged from an asylum, Helen Ferguson legally borrowed the identity of a fictional protagonist: Anna Kavan, the name that had appeared in her 1940 collection of short stories *Asylum Piece*, going so far as to become her own brainchild.

Under the guise of a new authorial persona, Kavan found later mainstream success with *Ice*, which won the science fiction book of the year after being nominated by Brian Aldiss, who wrote the introduction to this first US edition. Still, he was reluctant to christen a novel written by "'Kafka's sister'" so categorically. Lawrence Durrell would write of Anna Kavan, "I have always thought of her as belonging to the great subjective-feminine tradition-Virginia Woolf, Djuna Barnes, Anais Nin", the latter of whom established correspondence with Kavan.

A blanket of ice,, induced by an abstract nuclear war, is smothering the world; an unnerving play on the effects of the Cold War and a novel she herself classified as a "present day fable". As the unnamed protagonist inexplicably and obsessively pursues his "ice maiden", who herself is seized and controlled by a merciless military husband,"the

warden", their ambiguous geography is brutally policed. Kavan's world is strikingly anonymous and as the narrator delves deeper into hallucination, the reader is left without a body to trust in this apocalyptic climate disaster swayed by delusion.

Anna Kavan wrote under the effects of a violent heroin dependency that would cost her life. Just as the myth of Anna Kavan has somewhat usurped record of her living person, her fantastical dystopia, her bold use of non-linear narrative and disruption, has become an everlasting impression of who she was and the ways in which she escaped the depths of her mind through language. As Rhys Davis would write, "Her best stories are representative not only of her art but of her life. She is 'in' each".



# 24

KAVAN, Anna

## ASYLUM PIECE

London: Jonathan Cape.1940.

### A BOOK WRITTEN IN DISGUISE

#### Very scarce first edition, first impression.

---

*8vo. Original publisher's grey cloth with black lettering to spine and upper cover and with the original unclipped dust jacket; pp. [viii], 212, [8 (ads)]; spine and edges slightly browned; some spotting to fore-edge and to preliminaries; minor spotting on the dust jacket front and mildly stained on the back; otherwise a very good incredibly rare work.*

£2,000.00

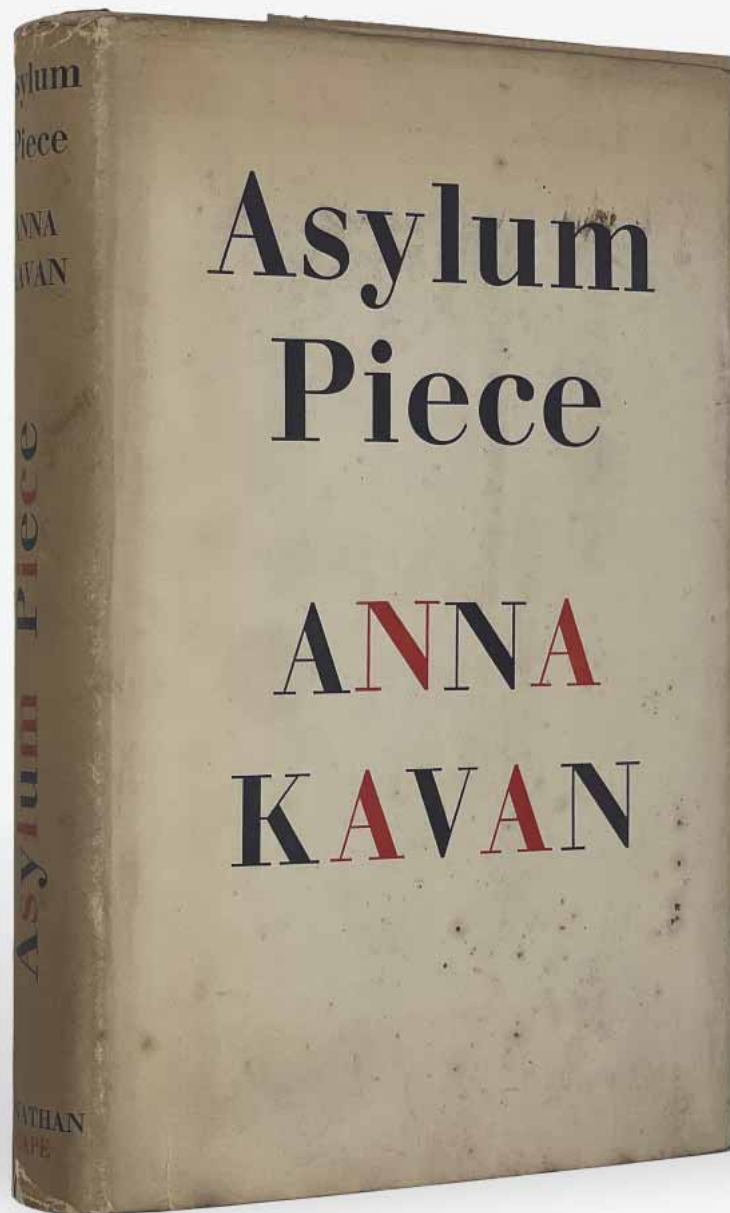
Writer Helen Ferguson had published six books before *Asylum Piece*. She had also attempted suicide numerous times and had been interred in a clinic. Upon her release, she legally changed her name to her pseudonym Anna Kavan, the protagonist of her previous novels *Let Me Alone* (1930) and *A Stranger Still* (1995). She also bleached her hair, disappeared further into her dystopias and began composing striking works of experimental fiction. *Asylum Piece* is in fact the first book written under her authorial guise and is a collection of 21 interlinked short stories.

Each of the stories, although themselves complete, are united - tracing in abstract the progressive growth of a case of schizophrenia. The narrative accompanies the protagonist from an onset of neurosis culminating in incarceration in a Swiss clinic. A writer confirmed as "Kafka-esque", Kavan's often terrifying writing is frequently autobiographical; "She wrote in a mirror",

stated Kavan's friend Rhys Davies in a 1970 essay of remembrance,

As the 1940's blurb affirms, "Nothing quite like this has ever been written before... Each sentence tells of the progress in introversion, the horror of people, the imagined hostility of inanimate things, and finally the complete turning inward of eyes that cannot bear any longer the sight of the pain and hostility in the outside world".

Far ahead of its time, *Asylum Piece* is one of the most impressive and disconcerting excavations of madness. Anais Nin, a steadfast admirer of Kavan's work, expressed of her spectacular ability to render psychological trauma in often abrupt, sparse prose; the irrational world becoming disturbingly matter of fact, a daring display of "classical lucidity while entering irrational worlds".





# 25

KAVAN, Anna, and K. T. BLUTH

## THE HORSE'S TALE

London: Gaberbocchus Press. [1949.]

### A COLLABORATION IN ALLEGORY

**First edition of the novel written jointly by Kavan  
and her psychiatrist and friend Karl Theodor Bluth**

---

*8vo. Original grey cloth, spine lettered red; pp. 112; boards discoloured in parts with some soiling; uniformly browned throughout, as usual, due to paper stock; a very good copy.*

£1,250.00

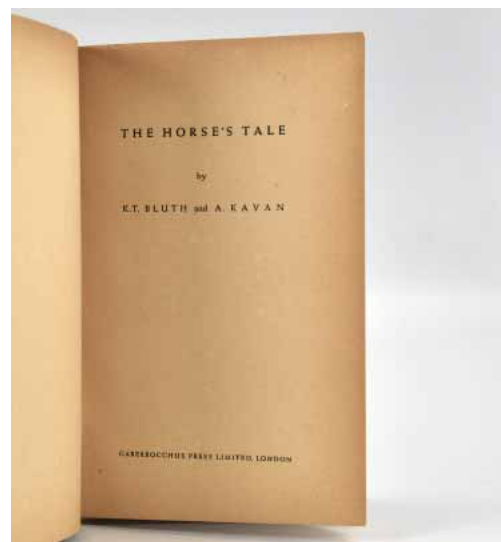
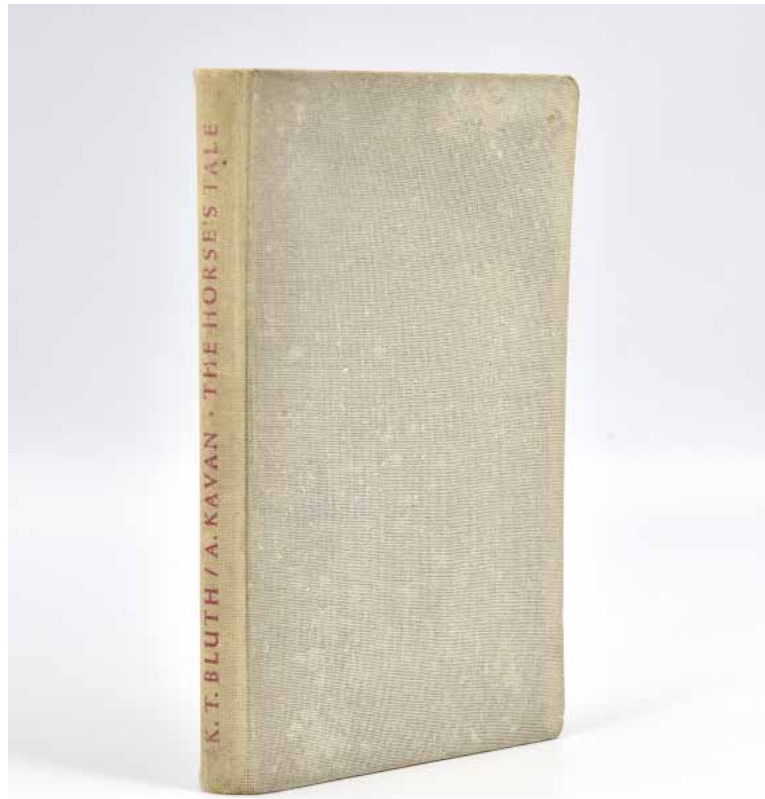
One of the scarcest Gaberbocchus publications, as well as her rarest title, *The Horse's Tale* is ultimately a reaction to the prevailing psychiatric measures popularised in the 1940s which Kavan experienced firsthand. It is a mesmerising, allegorical tale of a talking philosophical horse traversing the Post-War art scene, securing a place in a creative herd only to suffer the consequences of his success.

Kavan's previous work, *Asylum Piece* was significantly the first book under the name Anna Kavan and was published in 1940. Her pseudonym was plagiarized from the name of a predominant character in her novel *Let Me Alone* (1930), written under her original name Helen Ferguson. This change in identity was also accompanied by a radical shift in creative style and atmosphere with a preference for the surreal avant-garde and bold introspection.

On the cover of the 2001 Peter Owen paperback of *Asylum Piece* looms the photograph of a figure not unlike those in her Kafka-esque environments and it is that of Karl Theodor Bluth, the cowriter of *The Horse's Tale* who was of huge influence in Anna's life, a life plagued by several

episodes of severe mental breakdown. An experience of loss and institutionalization greatly informs her writing. Bluth was responsible for enabling her to maintain a lifelong heroin addiction which they used as an antidote to her often fragile mental states. Her short story *The Mercedes* was prompted by her deep sense of abandonment following his death and appeared in the posthumously published *Julia and the Bazooka* (1970).

Publisher Peter Owens wrote, "It is sad that writers whose vision transcends that of their own contemporaries often remain unappreciated in their own lifetime" and Anna Kavan is finally experiencing her deserving place alongside the high ranking profiles of experimental women's literature.



## 26

KAVAN, Anna

### JULIA AND THE BAZOOKA

London: Peter Owen. 1970.

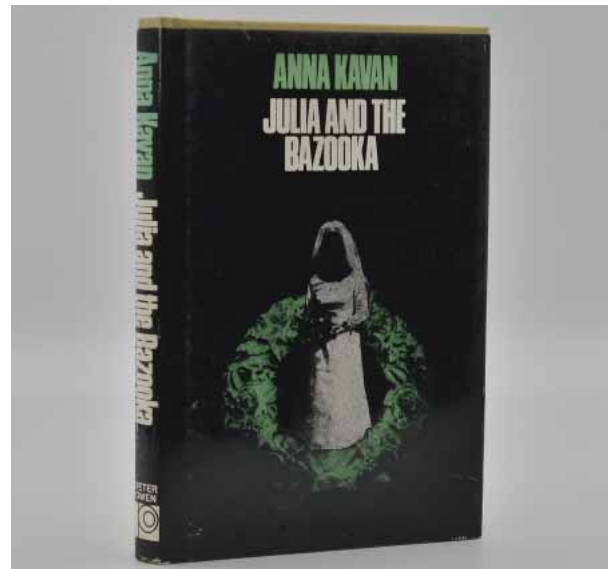
#### KAVAN'S POSTHUMOUS COLLECTION

First UK edition, signed by publisher Peter Owen to title page.

*8vo. Original publishers yellow cloth with gilt title lettering to spine, price-clipped green and black dustwrapper; pp. [iv], 157, [1]; spine of dustwrapper lightly rubbed with minor staining to rear wrapper; otherwise fine edition.*

With an illuminating introduction by close friend Rhys Davies, *Julia and the Bazooka* is Anna Kavan's posthumous collection of short stories. Although works such as *Asylum Piece* (1940) and *A Bright Green Field* (1958) established Anna Kavan as a writer of profound literary originality, it was only following her death in 1968 that the extent of her contribution was commended.

Eulogised as some of her most autobiographical tales, *Julia and the Bazooka* is a series of sixteen short stories which reflect the writer's own existence "on the edge" and her thirty years precarious relationship to life and addiction. There is the voice of a young woman mesmerised by risk to tales of women suffering profound hallucinations and visitations from past lovers...



27

KAVAN, Anna

## A BRIGHT GREEN FIELD

London: Peter Owen Limited.1958.

### A FINAL COLLECTION

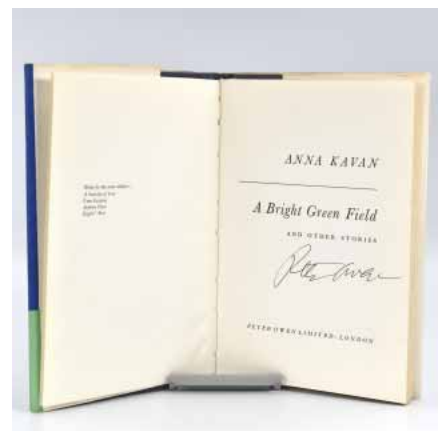
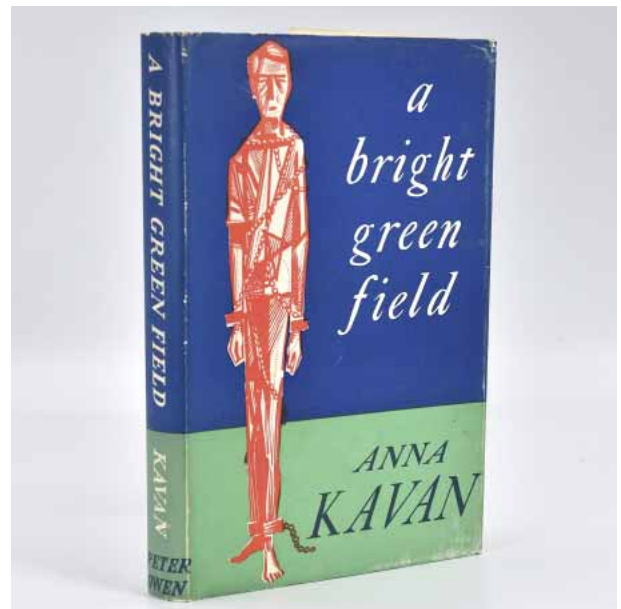
**An excellent example of an extremely scarce volume, signed by publisher Peter Owen, one of Kavan's most prominent advocates, to the title page.**

*8vo. Original blue cloth with gilt title lettering to spine; unclipped illustrated dust jacket with Eric Patton artwork and publisher's "25s" oversticker; pp. [vi] 192; spine ends slightly bruised and a minimal lean; mild rubbing to bottom and to front panel of dustjacket but art work remains pristine; fine. .*

£800.00

The final story collection to be published in Kavan's lifetime, *A Bright Green Field*, is a superior example of her mysterious and modern practice; thinly disguised autobiography melding heroin addicted hallucination with striking surrealist narrative structure. These stories demonstrate her understanding and examination of the conflict between dreams and reality, a conflict which plagued her own life.

L.P. Hartley writes in *The Sunday Times* (as issued on the blurb); "She is an artist of great distinction".



# 28

KRAUS, Chris

## AFTER KATHY ACKER

South Pasadena: Semiotexte. 2017.

"IT IS GIRLS FROM WHICH STORIES BEGIN"

### First edition.

---

8vo. Original red cloth boards with silver lettering to spine; black endpapers; illustrated dust jacket; pp. [xii], 345, [7]; very minimal bruising to head of dust jacket; otherwise fine.

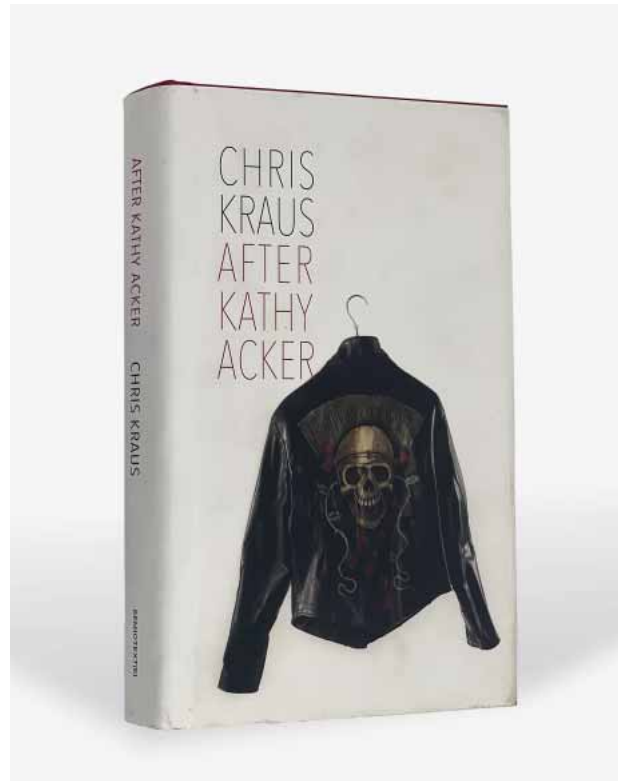
£75.00

*"Acker's life was a fable, and to describe the confusion and love and conflicting agendas behind these memorials would be to sketch an apocryphal allegory of an artistic life in the twentieth century. 'It is girls from which stories begin', she wrote in her last notebook. And like other lives, but unlike most fables, it was created through means both within and beyond her control". - Chris Kraus.*

This first edition of the first fully authorised biography of an exceptionally subversive literary figure, *After Kathy Acker*, is Chris Kraus' intimate excavation of Acker's transgressive literary strategies and personal life as retold by countless interviews with mutual colleagues and friends alongside meticulous archival research.

*After Kathy Acker* is an intense, engrossing portrait of a bold, experimental writer who proved to be inspiration to "a constellation of artists, musicians, writers and thinkers who were her friends, lovers, inspirations, and fellow makers of history" - Maggie Nelson.

Chris Kraus is herself a seminal writer, having published the bestselling *I Love Dick* as well as achieving the 2016 Guggenheim Fellowship and being author of *Aliens & Anorexia*, *Torpor* and *Summer of Hate* amongst works of cultural criticism.



# 29

KUSAMA, Yayoi

## LOVE FOREVER AND IN FULL BLOOM, TWO-VOLUME SET BY YAYOI KUSAMA

Los Angeles: County Museum of Art. 1998-1999.

PRINCESS OF POLKADOTS

### First edition exhibition catalogue

*4to. Two volume set with soft covers housed in publisher's slipcase; pp. I: 194; II: 168, ii; text block in Japanese; illustrated throughout; bump to bottom corners of both and also slipcase; otherwise fine.*

£400.00

*"I fight pain, anxiety, and fear every day, and the only method I have found that relieved my illness is to keep creating art," - Yayoi Kusama*

Christened the "Princess of Polkadots", Yayoi Kusama is one of the most essential living Japanese artists, her creativity influencing the likes of those as prominent as Andy Warhol. She is arguably one of the world's most successful living artists.

This is a delicately designed pair of exhibition catalogue books presenting the early years of Yayoi Kusama's work produced in tandem with the exhibition Yayoi Kusama New York/Tokyo which was held at the Museum of Contemporary Art Tokyo in 1999. This two-volume collection (*Love Forever Yayoi Kusama 1958-1968* & *In Full Bloom Yayoi Kusama Years in Japan*) contains an extensive selection of photo collages, sculptural work and paintings crafted in both New York and Tokyo over the artist's career at the time; a pivotal moment in the artist's career.





# 30

GUIN, Ursula Le

## THE EARTHSEA TRILOGY: A WIZARD OF EARTHSEA, THE TOMBS OF ATUAN, THE FARTHEST SHORE

London: Victor Gollancz. 1971, 1972, 1973

### SPECULATIVE VISIONS

#### First UK editions, first printings.

---

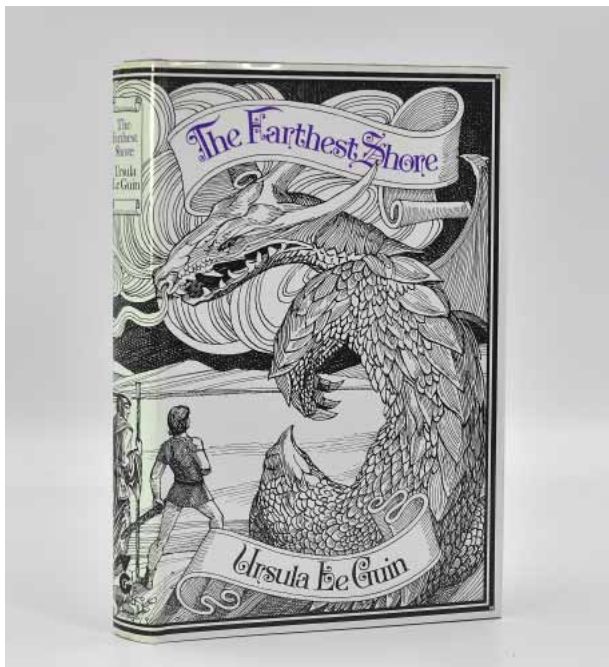
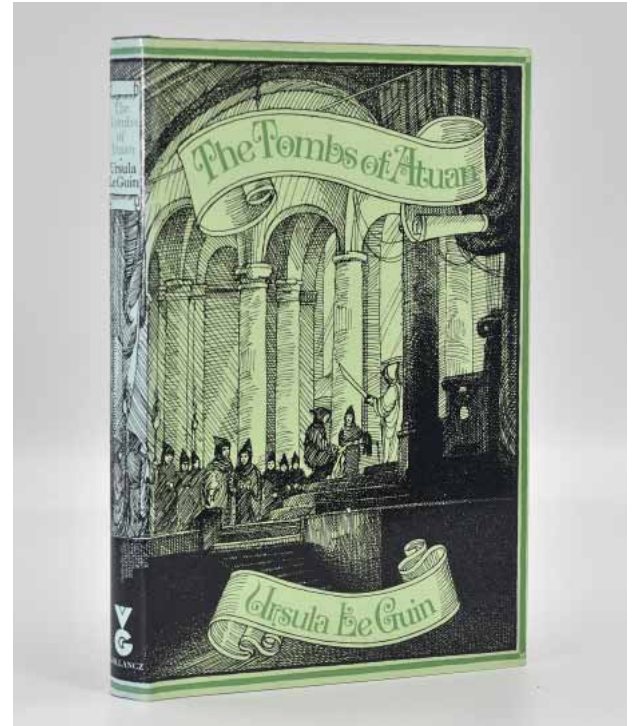
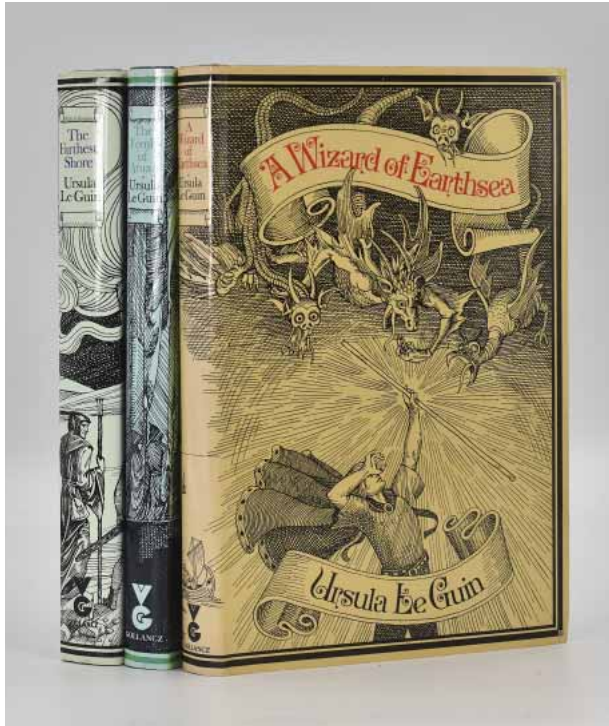
*Three volumes, 8vo. Publishers original brown, green and grey cloth bound with gilt titles to all spines and encased in the David Smee illustrated dustwrappers, pp. I: [xii], 13-191; II: [x], 11-159 + [i]; III: [xiii], 9-206 + [1], Pictorial map endpapers in Farthest Shore and one map in each volume; minor bumping on the corners of The Tombs of Atuan, spines of the dust wrapper slightly sunned, otherwise near fine.*

£2,500.00

Ursula Le Guin was one of the most prolific science fiction novelists of the 20th Century. She established a lyrical, speculative writing prose that subverted conventional clichés of a genre mostly dominated by men and she did so by configuring radical worlds, some devoid of fixed gender (*The Left hand of Darkness*, 1969) and others which abandoned prominent Sci-fi tropes. As she is quoted in a *Paris Review* Interview by John Wray of 2013; "I draw on the social sciences a great deal. I get a lot of ideas from them, particularly from anthropology. When I create another planet, another world, with a society on it, I try to hint at the complexity of the society I'm creating, instead of just referring to an empire". Le Guin criticized what she perceived to be the general expectation in fantasy that characters should be white and that society should assume the structure of an old, medieval hierarchy.

First published in the US, these first three volumes of the iconic six volume set were originally penned for children but swiftly gained a wider audience, and were written over decades where they are now regarded as modern literary classics. The award-winning first book in the series, *A Wizard of Earthsea*, arguably the author's most prestigious book, has been described by critic and author, Amanda Craig, writing for *The Guardian*, as "the most thrilling, wise and beautiful children's novel ever", and by author Margaret Atwood as one of the "wellsprings" of imaginative writing.

In essence it is a coming-of-age tale about a young mage, Duny, known as "Sparrowhawk", who develops extraordinary powers in his youth, in his village on the island of Gont, near the fictional archipelago of Earthsea. As a child he saves his people from invading Kargish raiders by drawing down a fog to encircle them. A powerful mage, Orgion, hears of his feat and takes him under his wing as an apprentice,...



# 31

LEDUC, Violette

## LA BÂTARDE

Paris: Gallimard. 1964.

"FRANCE'S GREATEST UNKNOWN WRITER"

**First French edition with an intimate inscription to the actress Anne Germain, affectionately thanking her for a good afternoon.**

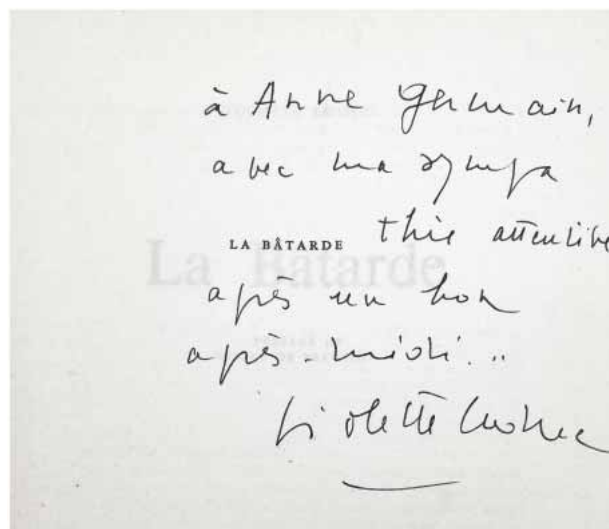
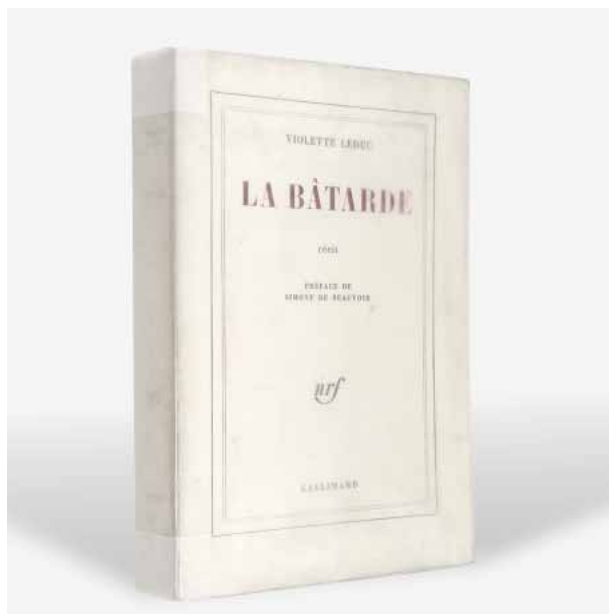
*8vo. Beige paper card wrappers with title in red and black to cover; pp. [4], 462; very minimal toning to spine and slight stains to front cover; otherwise near fine; authorial inscription to half-title "à Anne Germain, avec ma sympa très attentive après un bon après-midi... Violette Leduc".*

£600.00

"A woman is descending into the most secret part of herself", writes Simone de Beauvoir in her illuminating preface, "and telling us about all she finds there with an unflinching sincerity, as though there were no one listening".

This historically overlooked cult classic is revered for its bold exploration of sex and sexuality and yet still remains a marginalised and extremely scarce feminist memoir from one of France's most starkly uncompromising autobiographers or otherwise known as: "France's greatest unknown writer". Of the passionate lesbian scenes excised from her novel, *Ravages*, she would defend her art as such; "I am trying to render as accurately as possible, as minutely as possible, the sensations felt in physical love. In this there is doubtless something that every woman can understand. I am not aiming for scandal but only to describe the woman's experience with precision".

*La Bâtarde* came close to winning the Prix Goncourt and very swiftly became a best-seller in France as a consequence of its original ability to elevate the genre of the autobiography into a woman's powerfully authentic and artistic self-portrait; a work far ahead of its time.



# 32

LESSING, Doris

## THE GOLDEN NOTEBOOK

London: Michael Joseph. 1962.

PROOF COPY OF A FEMINIST LANDMARK

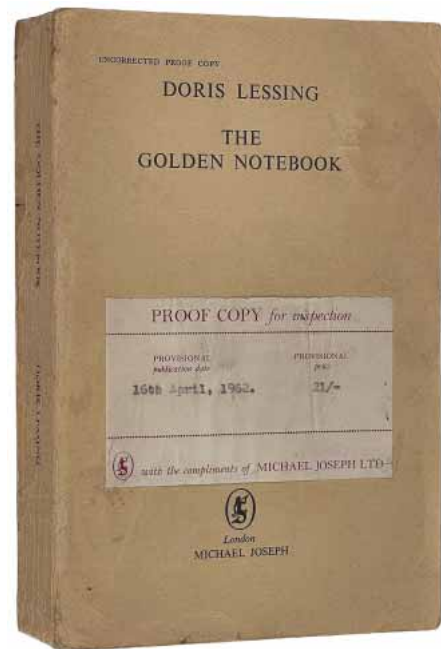
**Proof copy of the Nobel Prize winner's masterpiece, a profound exploration of mental and societal breakdown.**

---

*8vo. Original print wrappers, publisher's proof copy label printed in red to front cover; pp. 568; a few marks to wrappers, small hole to lower wrapper, spine creased, hinges repaired, else very good.*

£1,000.00

*The Golden Notebook* contains powerful anti-war and anti-Stalinist messages, an extended analysis of communism, and a famed examination of the budding sexual and women's liberation movements. As Anthony Burgess writes in *Ninety-nine Novels*, "*The Golden Notebook* has, with all its faults, significance as the most massive statement made, up to that time, on the position of women in the modern world".



# 33

LEVETOV, Denise

## HERE AND NOW

San Francisco: City Lights Books. 1957.

“RELEARN THE ALPHABET”

**First edition, with the intimate inscription from the author: "For my dearest Bett with love from Denny, March '57".**

---

*Small 4to. Original card wrappers, both covers with green template surrounding white cream block with green lettering; pp. [ii], 5-32; significant browning and slight white staining to front cover; stains to back cover and rubbed spine; some internal markings from pp. 29-32; otherwise very good.*

£600.00

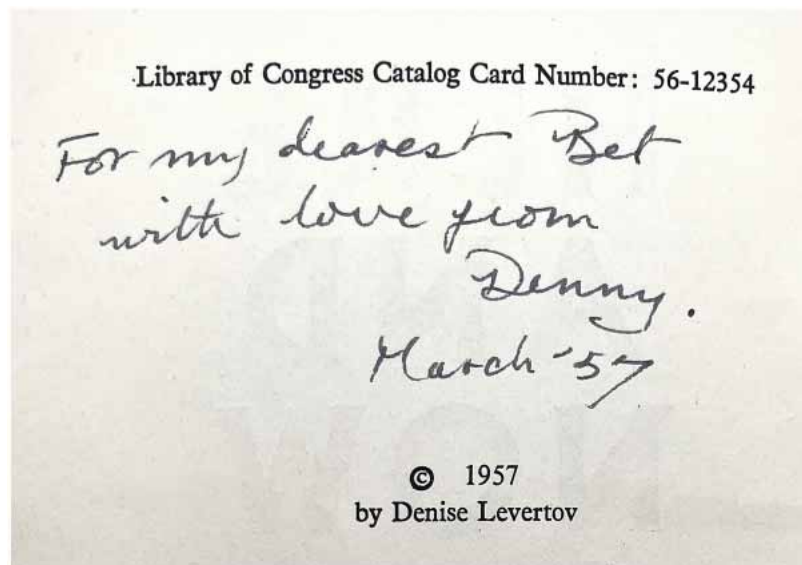
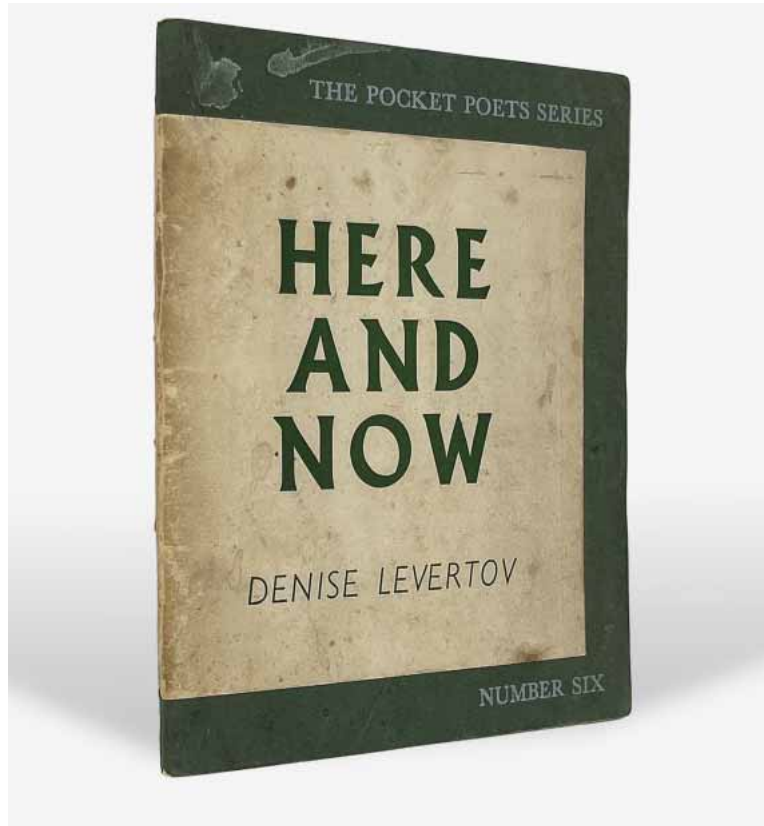
*"Two girls discover/ the secret of life/ in a sudden line of/ poetry" writes Denise Levertov in her poem "A Secret".*

An American poet, essayist and political activist, at the age of 12, Levertov would send a collection of her poems to T.S. Eliot who, in turn, would respond with two-page positive words of encouragement to a child that had firmly decided her destiny. She would publish her first poem at 17. *Here and Now* was Denise Levertov's first American collection of poetry and is essential in demonstrating the transformation of her language as influenced by her interest in The Black Mountain Poets and the works of William Carlos Williams although she stoically refused to be formally aligned to a movement.

Avoiding dramatic metaphorical excess, Levertov employs the lilt of ordinary speech to portray both objects and emotion. In the collection's first poem, "The Gypsy's Window" she describes the scene as a "stage" of the ordinary and concludes in her final lines that the roses "look real/ as unreal/ as real roses". Levertov believed that language was

being deployed by government to justify genocide and monstrosity and was deeply involved in the political activism of the Anti-Vietnam movement. She believed it was time for us all to "relearn the alphabet", a phrase that would title her 1970s book. In *Modern American Women Poets*, biographer Jean Gould labelled Levertov, "a poet of definite political and social consciousness". Throughout her lifetime, and despite her many radical affiliations, Levertov was steadfast in her refusal to be defined and this scarce first edition marks the starting point of a fiercely independent master of words.







# 34

LORDE, Audre

## THE COLLECTED POEMS OF AUDRE LORDE

New York: W.W. Norton & Company. 1997.

"BLAZE AND PULSE ON THE PAGE"

### First edition.

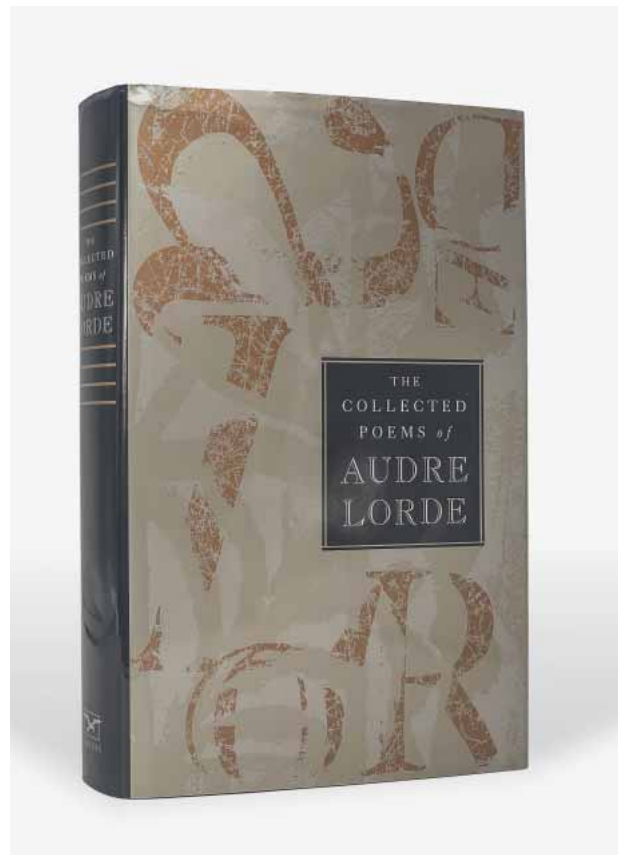
---

8vo. White cloth backed boards in black with gilt lettering in border to spine, author's initials stamped in blind to front board; facsimile endpapers with a poem; pp. [xx], 489, [vii]; fine.

£250.00

Collected for the first time are over three hundred poems from nine volumes published by the influential Audre Lorde, an anthology she believed details "a linguistic and emotional tour through the conflicts, fears, and hopes of the world I have inhabited". Included are Lorde's earliest, previously unavailable works: *The First Cities*, *The New York Head Shop and Museum*, *Cables to Rage* and *From a Land Where Other People Live*.

For the first time, these collected poems celebrate a revolutionary female poet, one whom Adrienne Rich so succinctly described as "a Black woman, a mother, a daughter, a lesbian, a visionary; poems of elemental wildness and healing, nightmare and lucidity,....a poetry which extended beyond white Western politics, beyond the anger and wisdom of Black America..these are poems which blaze and pulse on the page".



35

LORDE, Audre

## USES OF THE EROTIC: THE EROTIC AS POWER

New York: Out and Out Books. 1978.

### THE EROTIC AS A SOURCE OF POWER

**Very scarce first edition published in parallel with a limited edition. The pamphlet was first published in a private edition of 250 copies for distribution at the conference on Feminist Perspectives on Pornography in November 1978.**

---

*8vo. Original purple card wrappers with black title lettering and stapled spine; unpaginated; slight fading to wrappers especially to spine; otherwise near fine.*

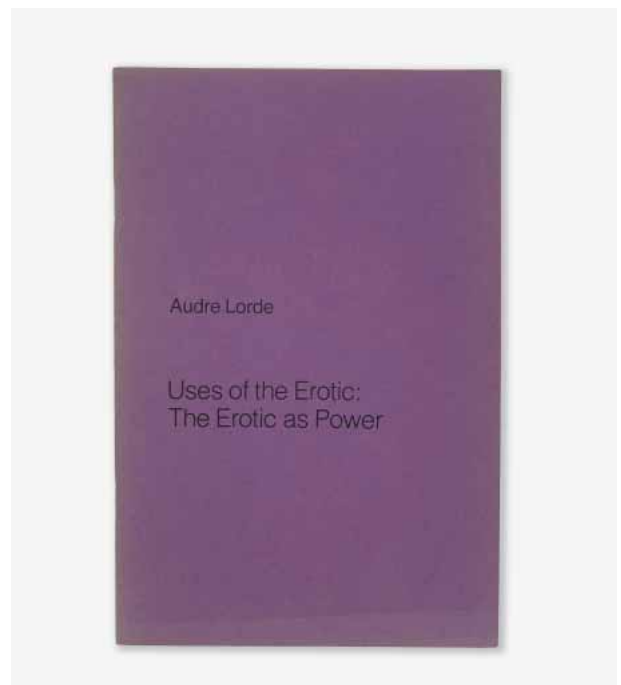
£500.00

*"Of course, women so empowered are dangerous" - Audre Lorde*

Radically reclaiming the word "erotic" in modern discourse, Audre Lorde's speech at the Fourth Berkshire Conference on the History of Women, disrupted the management of the conference which forbade discussion regarding lesbian identity.

Lorde posited the idea that the erotic was an essential resource in enabling women to embrace aspects of their identity that society would deny them, attaching inner strength and creative confidence to a concept more readily associated with physical pleasure, "The erotic has often been misnamed by men and used against women. It has been made into the confused, the trivial, the psychotic, the plasticized sensation. For this reason, we have often turned away from the exploration and consideration of the erotic as a source of power and information, confusing it with the opposite, the pornographic".

She powerfully asserts, "The erotic is a lens through which we can scrutinize all aspects of our existence" acknowledging the position that harnessing the erotic on one's own terms is a method of pursuing a relationship with oneself that will induce a more all-encompassing interaction with life as a whole.



# 36

LUXEMBURG, Rosa

THE ACCUMULATION OF CAPITAL  
... TRANSLATED FROM GERMAN BY  
AGNES SCHWARZSCHILD  
(DOCTOR JURIS). WITH AN  
INTRODUCTION BY JOAN  
ROBINSON.

London: Routledge and Kegan Paul Limited.  
[1951.]

A MARXIST CRITIQUE OF MARX

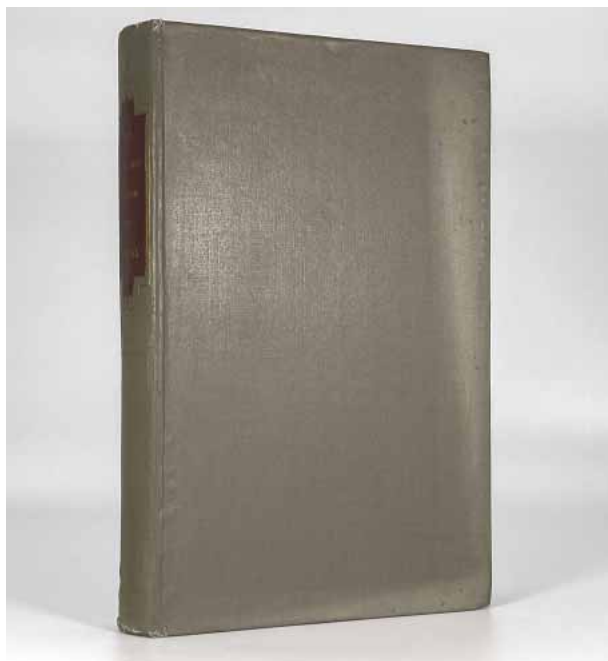
Very rare first English edition of Rosa Luxemburg's theoretical masterpiece, "first published in 1913, which is undoubtedly her finest achievement, reveals her as that rarest of all rare phenomena - a Marxist critical of Carl Marx" (W. Stark at the end of the preface).

*8vo. Original cloth, spine lettered in gilt; pp. 475; cloth a little faded and with light bubbling; otherwise very good and with neat annotations in pencil in a few margins.*

£700.00

Rosa Luxemburg was a polyglot revolutionary activist and writer of Polish-Jewish origin, member of three socialist parties, the Russian and German Social Democracies, and her own SDKPiL (Social Democracy of the Kingdom of Poland and Lithuania). Had proto-Nazi thugs not murdered her in 1919 she would have become most likely a victim of Stalinist purges. Joan Robinson had studied at Cambridge and was a friendly critic and supporter of John Maynard Keynes, and participated in discussions of Keynes in Piero Sraffa's discussion group known as the Cambridge Circus.

WorldCat locates copies in Leipzig, Nantes and in the British Library only.



London, 1936).

nondi's introduction to the second edition of *Nouveaux* is quoted from M. Mignet's translation of selected passages by Sismondi, entitled *Political Economy and the Philosophy of Government*, London, 1847. No English translation exists of his *Theorien über den Mehrwert*.

fortunately, not all the West European texts, and none of Russian—except Engels' correspondence with Nikolayev—accessible to me, and I regret having been unable to trace quotations and check up on others. In such cases, the English version follows the German text and will at least bring out what the author wanted to make.

to save the reader grappling with unfamiliar concepts, I have converted foreign currencies and measures into their English equivalents, at the following rates:

marks—25 francs—\$5—£1 (gold standard); 1 hectare—approximately 2.5 acres; 1 kilometre— $\frac{1}{8}$  mile.

I am glad of this opportunity to express my gratitude to Dr. W. Stark and Mrs. J. Robinson for the helpful criticism and association with which my work has met.

AGNES SCHWARZSCHILD

# 37

MONNIER, Adrienne

## SOUVENIRS DE LONDRES

Paris: Mercure de France. 1957.

### First edition.

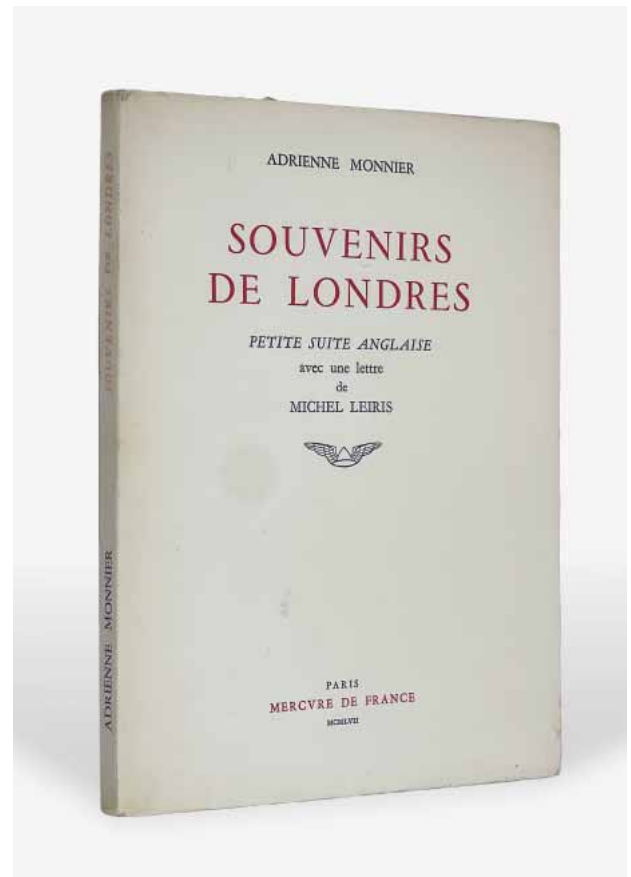
*8vo. Original card wrappers with red and black title lettering on spine; pages untrimmed and partially unopened; pp. [vi], 105, [4]; spine slightly sunned with preliminaries minimally toned; otherwise near fine.*

£250.00

*"C'est a cause de Debussy que je suis allee a Londres..." (It was because of Debussy that I went to London...).*

Adrienne Monnier was a pivotal figure in the Modernist creative scene in Paris in the 1920s and 1930s and was among the first women in France to found her own bookstore, *La Maison des Amis des Livres*. She was also the longtime lover of Sylvia Beach, owner of the famous *Shakespeare and Company*, responsible for the publication of *Ulysses* by James Joyce in 1922 and a bookshop which also lined the Rue de l'Odéon.

*Souvenirs de Londres* details Monnier's experience in England and prints an eight-page account of Monnier's visit with T.S. Eliot, whose poetry she published in her French language review, *Le Navire d'Argent* (*The Silver Ship*). A French-language translation (prepared by both Monnier and Beach) of T.S. Eliot's poem, *The Love Song of J. Alfred Prufrock* appeared in the review's first issue in May 1925. Subsequent editions also enabled the presentation of works by Ernest Hemingway to a French audience. As promised by the front cover, it also includes a letter to Michael Leiris, Surrealist writer and an essential member of the College of Sociology with Georges Bataille.



38

MORRIS, Jan

A WRITER'S WORLD

[London:] Faber. [2003.]

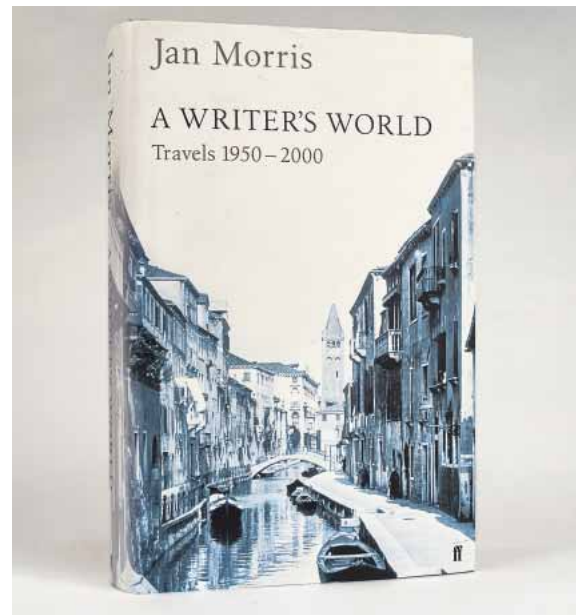
First edition, first printing, presentation copy,  
inscribed and signed on title-page.

---

*8vo. Original boards with illustrated dust-wrappers (not price-clipped; £25); pp. xiv, 456, [2], [9, blank]; spine with fading, evenly toned due to paper stock, as usual; a very good copy.*

£250.00

This copy was inscribed to Jan Morris' neighbours. "The couple were called Janet and Bernard Owens, and lived in Criccieth so they were neighbours of Jan's and, I think, well known to her" (Paul Clements, the biographer of Jan Morris, via email).



For Bernard Owens  
at Trojan Mays, 2004  
  
Jan Morris

# 39

MORRISON, Toni

## THE BLUEST EYE

London: Chatto & Windus. 1970.

### MORRISON'S DEBUT NOVEL

#### First UK edition, very scarce in this condition

---

*8vo. Original blue cloth with gilt title lettering to spine, Illustrated dust jacket not price-clipped and designed by Kate Cary; pp. [vi], 164, [6]; minimal sunning to spine and foxing to topedge, otherwise near fine.*

£800.00

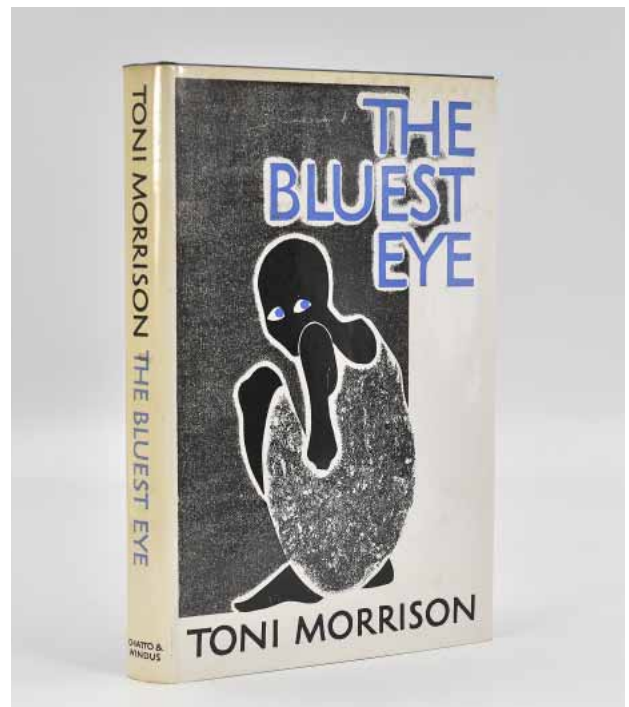
*"Beauty was not simply something to behold; it was something one could do."*

The legendary Toni Morrison's first novel and a powerful excavation of racism in America. Set in Morrison's own home town, it traces a black girl's upbringing in a prejudiced white society. A courageous examination of what it means to adhere to a societal concept of beauty, *The Bluest Eye* poses the most important questions about race, class and gender discrimination. Morrison's debut established a revolutionary literary terrain by, for the first time, establishing young black girls at the forefront of the narrative. She managed to complete this unforgettable novel whilst raising two sons as a single mother and simultaneously maintaining her job as a book editor for Random House in New York, for which she became senior fiction editor.

A towering female figure in 20th Century literature, in 1993, Morrison received the Nobel Prize in Literature. She was the first black woman to receive the prize. In her acceptance speech, Morrison stressed the importance of language "partly as a system, partly as a living thing over

which one has control, but mostly as an agency – as an act with consequences".

An excerpt of the official academy statement read; "She delves into the language itself, a language she wants to liberate from the fetters of race".





# 40

ONO, Yoko

## CATALOGUE OF THE EXHIBITION "HALF-A-WIND-SHOW" AT THE LISSON GALLERY

London: Lisson Gallery. 1967.

### CATALOGUE OF AN ICONIC EXHIBITION

Very rare exhibition catalogue from Yoko Ono's groundbreaking 1967 solo exhibition at the Lisson Gallery in London.

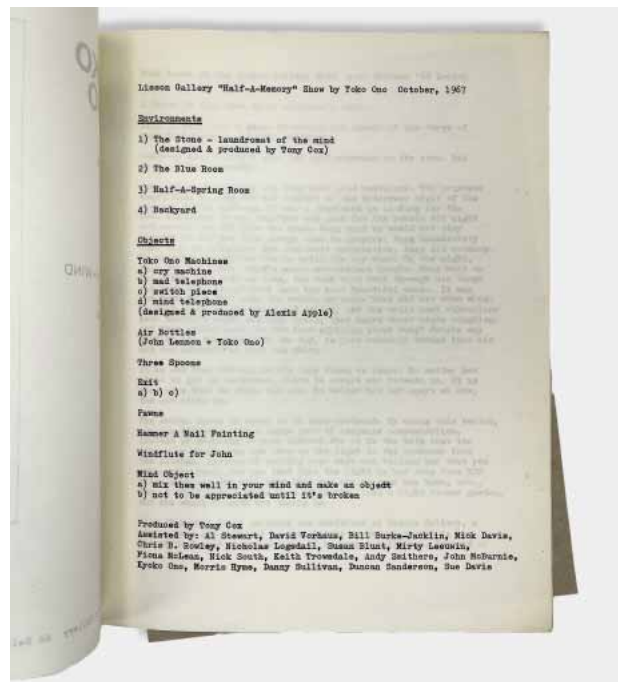
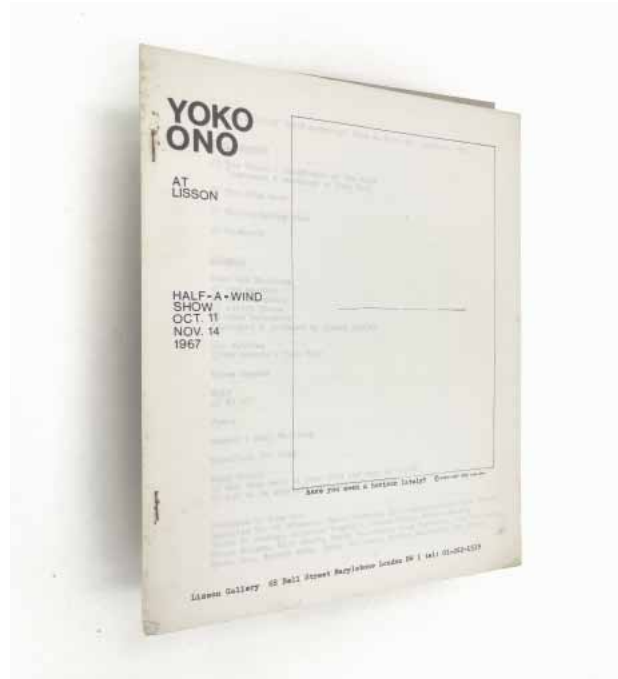
*4to. Four sheets stapled (255 x 205 mm); staples slightly rusted and fold at bottom corners; otherwise very good.*

£7,000.00

*"Life is only half a game".*

The iconic exhibition at the Lisson Gallery featured the *Half-a-Room* installation, in which a diverse range of objects such as a chair, bookshelf, and hat were painted white and halved, serving as symbolic representations of the conclusion of Ono's second marriage. John Lennon, who sponsored the exhibition, is jointly credited with Ono for the creation of the famous *Air Bottles*. Running from 11 October to 14 November 1967, *Half-a-Wind-Show* marked a significant milestone in Ono's early career, contributing to her growth and evolution as an artist. Of the obvious, yet absent, exposition of another kind of half - that of a person - Yoko would comment, "Somebody said I should also put half-a-person in the show. But we are halves already".

*Library Hub shows only two other copies of this catalogue (Tate Britain and V&A).*



# 41

[PICO, Francesco Maria, Duke of Mirandola.]

IL VELLO D'ORO CONQUISTATO.  
COMPONIMENTO DRAMMATICO DA  
RAPPRESENTARSI NEL REGIO TEATRO  
DEL BUON-RITIRO, FESTEGGIANDOSI IL  
FELICE GIORNO NATALIZIO DI SUA  
MAESTÀ CATTOLICA IL RE NOSTRO  
SIGNORE D. FERDINANDO VI PER  
COMMANDO DI SUA MAESTÀ  
CATTOLICA LA REGINA NOSTRA  
SIGNORA D. MARIA BARABARA. EL  
VELLON DE ORO CONQUISTADO ...  
POR ORDEN DE ... LA REYNA NUESTRA  
SEÑORA D.A MARIA BARBARA.

[Madrid: Lorenzo Francisco Mojados. 1748.]

COMMISSIONED BY SPAIN'S MUSICAL QUEEN

**First edition, with parallel text in Italian and Spanish, of the libretto for Giovanni Battista Mele's opera *Il Vello d'oro conquistato*, commissioned by Queen Maria Barbara of Spain for the birthday of her husband, King Ferdinand**

---

*4to. In recent patterned wrappers, gilt edges; pp. 109, [1 (blank)], bound without the final blank; printed in parallel Italian and Spanish on facing pages, text within woodcut frames, woodcut initials, ornaments, head- and tailpieces, woodcut royal arms of Spain to p. 1; first and final page slightly soiled, but generally very good; ink shelfmark to title ("43 - 6").*

£600.00

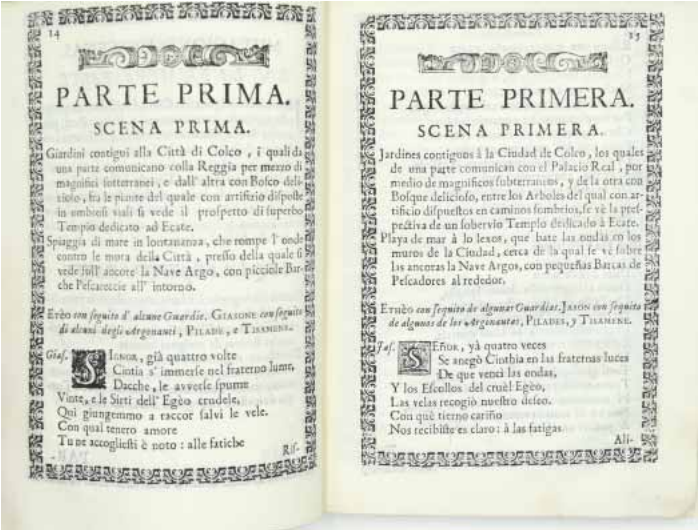
Francesco Maria Pico (1688-1747) was the third and last Duke of Mirandola. Having lost his ancestral lands in Northern Italy to the Austrians, he migrated to Spain, where he served as a courtier to both Philip V and

Ferdinand VI. Although he held little political influence and was seen as a "frivolous and immature successor to the Pico family", Francesco Maria cultivated a lively cultural presence. The owner of a well-curated library, he was the dedicatee of the Italian translation of Fénelon's *Les Aventures de Télémaque* (Venice, 1705), and a regular guest in literary salons where he promoted chocolate consumption (DBI). Pico is also the author of the libretto for *Il Vello d'oro conquistato*, an opera by the Neapolitan composer Giovanni Battista Mele (c. 1694-after 1752), although his name does not figure in the work.

*Il Vello d'oro conquistato* premiered on 23 September 1748 at the court theatre of the Buen Retiro Palace in Madrid, on Ferdinand's thirty-fifth birthday. The opera follows Jason's classical quest for the Golden Fleece, enriched with "ornamental elements for the celebration" (*trans.*). The libretto provides a summary of the opera, descriptions of the scenes, and a list of performers. Not only the composer and librettist, but nearly all the singers, as well as the scenographer, were Italian and affiliated with the legendary castrato singer and director of the court opera Farinelli (1705-1782).

The volume is a testament to Queen Maria Barbara's deep love for music. A virtuoso keyboard player and pupil of Italian composer Domenico Scarlatti (1685-1757), Maria Barbara had assumed control of Madrid's musical scene upon her husband's accession in 1746, entrusting its direction to Farinelli. A second edition of the libretto appeared in 1749 when the queen commanded the opera to be re-staged; it appears that there were no further performances.

*Very rare: OCLC records only one copy in the US (California State Library) and one in the UK (BL).*



42

PLATH, Sylvia

## THE BELL JAR

Evanston, New York: Harper & Row, Publishers.  
1971.

"I AM, I AM, I AM"

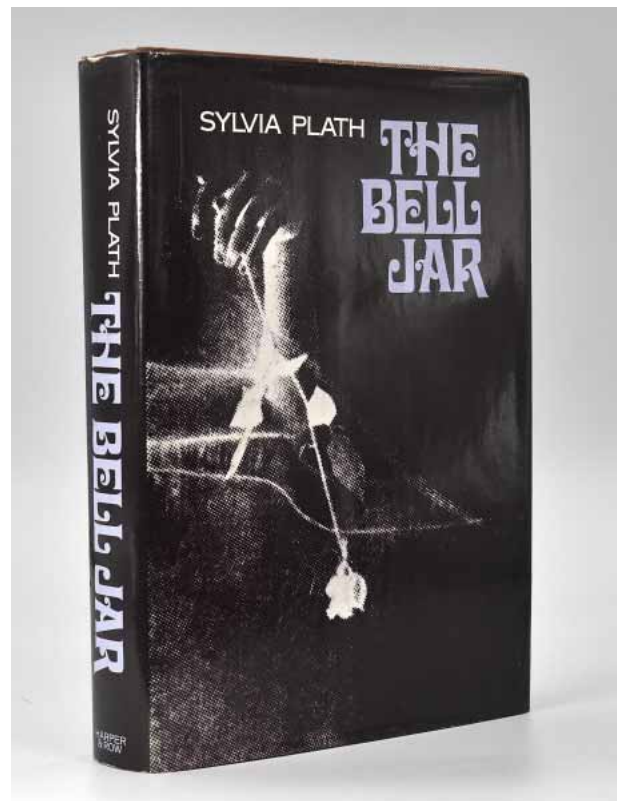
**First US edition, with a biographical note by Lois Ames.**

---

*8vo. Original maroon cloth-backed boards and wrapper; pp. 296, text illustrations by the author; slight browning to endpapers, wrapper with crease to rear fold-in, very light spots to fore-edges, very good.*

£750.00

It took eight years for Plath's most famous work, following the psychological disintegration of the brilliant young Esther Greenwood, to be published in her home country due to the wishes of Ted Hughes and her mother. It was first published in the UK under the pseudonym of Victoria Lucas - the novel was so close to Plath's real life that her publisher feared libel action. By 1971 her fame was secured and her story was known so that anonymity was no longer necessary. The book was an immediate hit in the US and has cemented its place as a cultural touchstone.



# 43

PONSOT, Marie

## TRUE MINDS

San Francisco: City Lights Books. 1956 [i.e. 1957].

### POEMS OF BODILY PLEASURE

#### First edition.

---

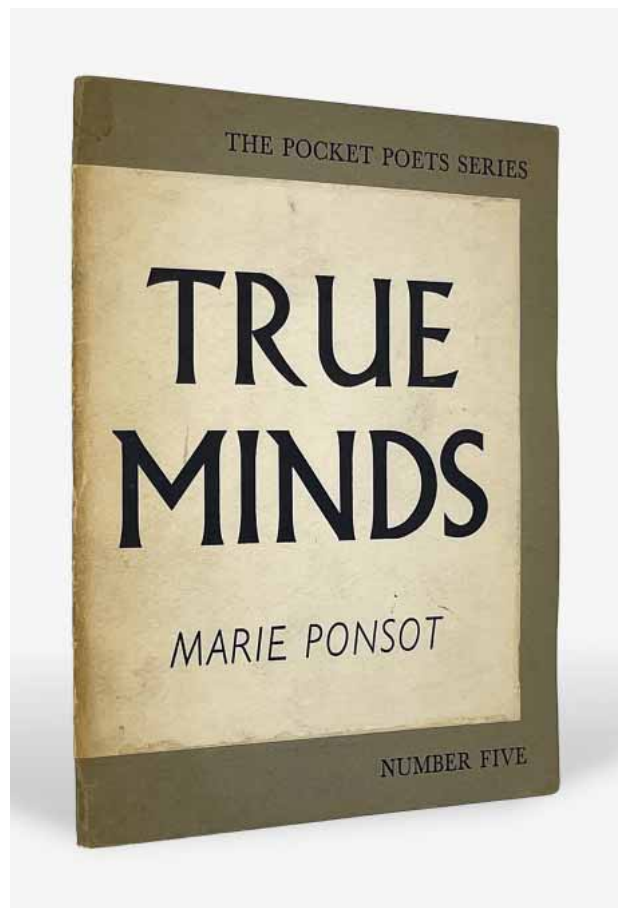
*Small 4to. Covers with grey template with pasted white title label; pp. [2], 5-32; corner crease on rear wrapper; wrappers slightly toned with stain to upper left hand corner of front wrapper; otherwise very good.*

£200.00

*"Enough of expressionist flowers lions and wheat/ Let us consider our separate needs/ Here in this beautiful city of delicate surfaces/ That a touch makes bleed" ("Take My Disproportionate Desire").*

Marie Ponsot managed to create her fierce body of work whilst single-handedly raising seven children. *True Minds* was Marie Ponsot's first published book and fifth in Lawrence Ferlinghetti's *The Pocket Poet Series* which aimed "to present, in inexpensive editions, the broadest view of contemporary poetry".

Ponsot often chose to write in complex formats that could have well proven too restrictive for some as an outlet; the villanelle, a nineteen line poetic form, and the sestina, a challenging french verse form. Yet in an interview with *The New Yorker* in 1999, she remarked of her attitude towards structure; "The forms create an almost bodily pleasure in the poet. What you're doing is trying to discover. They are not restrictive. They pull things out of you. They help you remember". Marie Ponsot also maintained her Catholic faith throughout the entirety of her life and this often seeps into the heart of her writing.





SALE, Lady Florentia

## A JOURNAL OF THE DISASTERS IN AFFGHANISTAN, 1841-2

London: John Murray. 1843.

DIARY OF A SURVIVOR

**First edition, scarce.**

*8vo. Original cloth, spine lettered in gilt, gilt-stamped elephant on front cover; pp. xvi, 451, 12 (publisher's catalogue); folding plan, one single-page lithographed plan, printed advertisement slip for another book on the Afghan War tipped in before title, binding expertly restored, folding plan with repaired tear along one fold, otherwise internally very good, old Sotheran's label inside front cover and a cut out catalogue description of this book tipped in at rear; contemporary ownership inscription of William Manwell at head of title..*

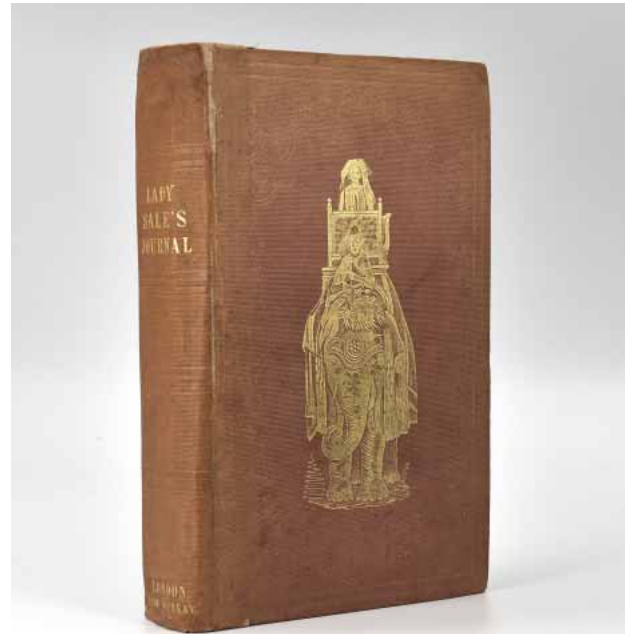
£300.00

Lady Sale was married to General Robert Henry Sale and based in Kabul when the Afghan rising of 1841 occurred. The British forces retreated in January 1842 and Sale joined the 16000 troops and civilians who formed its ranks. The hostile climate and continual Afghan attacks resulted in the death of many on the march and Sale herself was taken captive. During her captivity she learned that a single survivor from the retreat had managed to reach the safety of Jalalabad. In the diary that she kept during this period Sale records these events and their attendant sufferings, thus providing a close-up and harrowing account of the debacles experienced at this time by the British forces in Afghanistan.

"On the retreat of the British force from Kabul in January 1842, and the massacre which ensued, Lady Sale had shared

the horrors of those cold snowy days and nights. She did what she could to alleviate the sufferings of the women and children and the wounded. Her clothes were riddled with bullets, and she was twice wounded and had a bullet in her wrist. With her daughter, Mrs. Sturt, she soothed the last moments of her mortally wounded son-in-law, Lieutenant Sturt of the engineers, who died near Khurd Kabul on 9 Jan. 1842, and was the only officer who received Christian burial. At last, on 10 Jan., Akbar Khan had compassion on these unfortunate women and children, and carried them, with other prisoners and hostages, to a fort in the Khurd Kabul. Their baggage was all looted, and they had only the clothes they were wearing. Fortunately, before leaving Kabul, Lady Sale had taken out her diary to make an entry, and then, finding her baggage gone, put it in a bag which she tied to her waist. This graphic account, begun at Kabul in September 1841, was continued through her captivity, and published in 1843" (DNB).

*Yakushi S14a.*



SAYERS, Dorothy L.

## IN THE TEETH OF THE EVIDENCE AND OTHER STORIES

London: Victor Gollancz. 1939.

A QUEEN OF CRIME AND TRANSLATION.

**First edition in scarce dustwrapper. Rare in this condition.**

---

*8vo. Original black cloth lettered in red; pp. 286; slight spotting to preliminaries, dustwrapper a bit toned at the spine and a slight chipping to extremities, otherwise very good.*

£2,000.00

Dorothy L. Sayers was a translator and crime novelist who revolutionised the genre, particularly for female readers. She was heralded as one of the "Queens of Crime" of the 1920s and 1930s "Golden Age" of Detective Fiction, alongside personalities such as Agatha Christie.

Sayers had a penchant for Christian translation and from the early 1940s, her main objective was the translation of the three books of Dante's *The Divine Comedy*, the third of which she was completing upon her death in 1957. Her radio play *The Man Born to be King* (1941-2) provoked accusations of "blasphemy" after its airing on the BBC, with its direct portrayal of Jesus through modern speech and realism. Sayers became obsessed with the works of Dante which she first read in an air-raid shelter, believing that there were many parallels to be drawn between the state of the world and the writing of the master.

Sayers was of the first generation of women to receive an Oxford education and graduated with a first-class honours

BA in 1915, even an MA in 1920. Crucially, she also granted her leading female character Harriet Vane an Oxford education and rumours always spread that Vane was modelled on the author herself.

*In the Teeth of the Evidence* features two Lord Peter Wimsey stories and five Montague Egg stories amongst others.



IN THE  
TEETH OF  
THE  
EVIDENCE  
&  
OTHER  
STORIES  
by  
DOROTHY L.  
SAYERS

7/6  
net



GOLLANCZ

**A NEW SAYERS AT LAST!**

# **IN THE TEETH OF THE EVIDENCE**

& 16 OTHER STORIES

("Lord Peter" stories, "Montague Egg"  
stories, etc., etc.)

by **Dorothy L.  
SAYERS**

# 46

SEXTON, Anne

## 45 MERCY STREET

Boston: Houghton Mifflin. 1976.

THE WOMAN WHO MADE LANGUAGE SING

### Uncorrected proof copy of the first edition

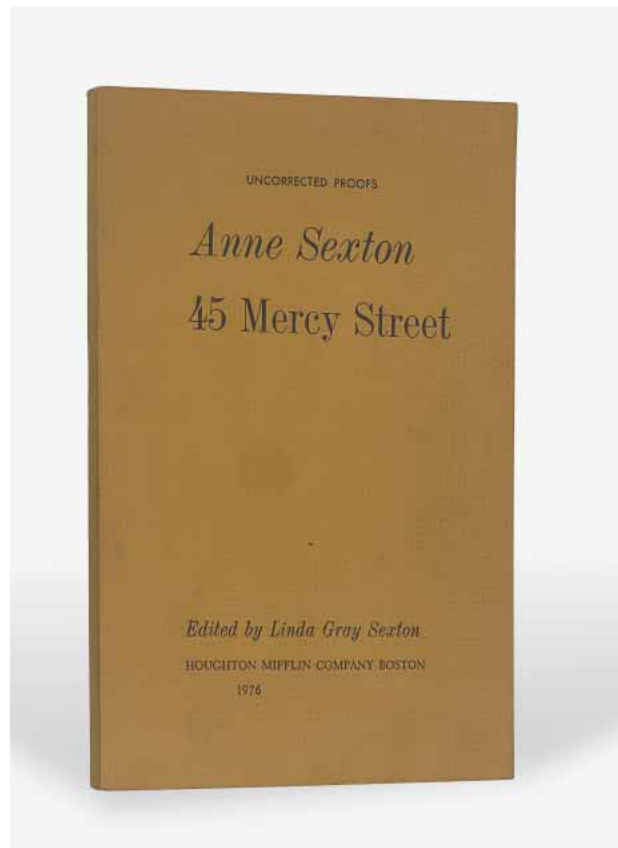
---

*8vo. Original yellow card wrappers; pp. [vi], 114, [2], very minimal stain on front wrapper; otherwise fine.*

£300.00

Anne Sexton was one of the most noted poets of mid-twentieth century America. Her revered career blossomed from unexpected roots when her therapist suggested she write in order to regain mental stability. Embarking on this creative and therapeutic journey through participating in writing groups in Boston, she became acquainted with the likes of Sylvia Plath and Robert Lowell. Her first book, *To Bedlam and Part Way Back* (1960) relayed her experiences of mental volatility as she suffered from bipolar disorder and she was praised for her confessional tone. Within 12 years of the writing of her first sonnet, she was an accoladed Pulitzer Prize winner. As writer Erica Jong writes of the fascinating autobiographical potential to Sexton's verse "She is an important poet not only because of her courage in dealing with previously forbidden subjects, but because she can make the language sing".

*45 Mercy Street* is a posthumous work, published two years after her suicide and relays the events of her life. Of *45 Mercy Street* she remarked "Part of *45 Mercy Street* is still too personal to publish for sometime".



47

SHERMAN, Cindy

## UNTITLED FILM STILLS

New York: Rizzoli. 1990.

LITTLE GIRLS PLAY DRESS UP- BUT I WAS  
ALWAYS TRYING TO BE A MONSTER NOT A  
FAIRY

**First edition from the famous visual artist.**

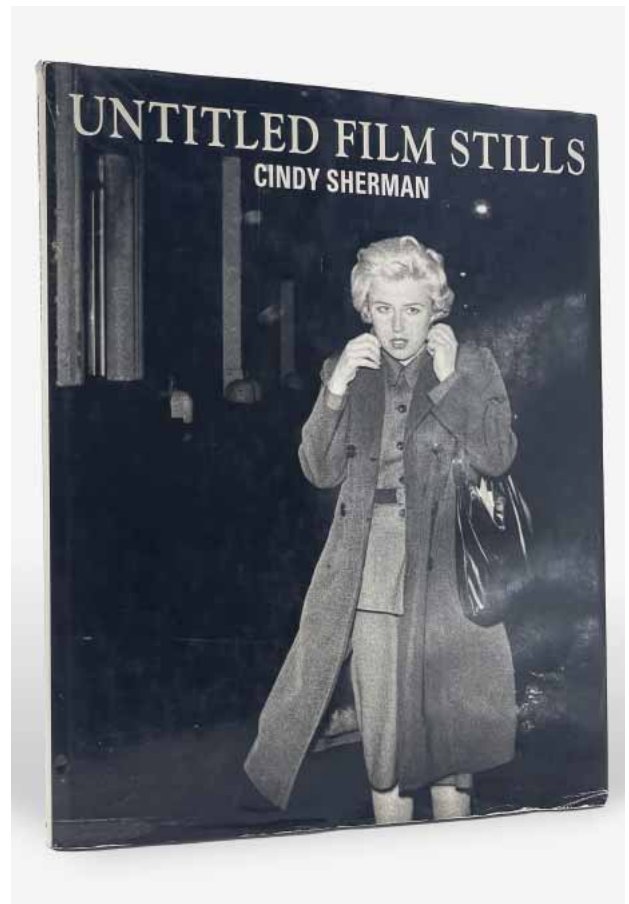
---

*4to. Publisher's black cloth with white lettering to spine;  
black and white photographic dust jacket; pp. 14, with 40  
numbered plates; creasing to dustjacket along the edges  
otherwise internally fine; very good.*

£650.00

Arguably the most prolific member of the Pictures Generation of the 1970s, within which artists responded to the evolution of mass media through appropriating images from television and advertisement, Sherman published *Untitled Film Stills* shortly after moving to New York. These images, beginning from when she was as young as 23, see her transform into various identities and caricatures resembling those from the scenes of 1950s and 60s' B movies as well as those of European Art House, and in this way Sherman becomes both artist and subject.

To this day one of her most well-known projects, *Untitled Film Stills* brought Sherman international recognition and this iconic photobook contains numerous works which have come to be understood as masterpieces of American art with their poignant representations of femininity and cultural stereotype. The work is accompanied by an essay from American critic and philosopher Arthur C. Danto in which he writes: "Sherman has achieved the visual artist's equivalent... of transcendent performance by vacating the space between the viewer and The Girl, locking them together in an encompassing illusion".





# 48

SMITH, Patti

## M TRAIN.

New York: Alfred A. Knopf. 2015

### TIMELESS MIND TRAIN

**Prepublication uncorrected proof of Smith's second memoir, named by Smith as "a roadmap to my life".**

*8vo. Plain white wrappers lettered in black; pp. [xii], 253, [23], proposed front cover in sepia tones; very minimal shelfwear and light markings to covers, extremely slight creases to spine ends, otherwise fine.*

£100.00

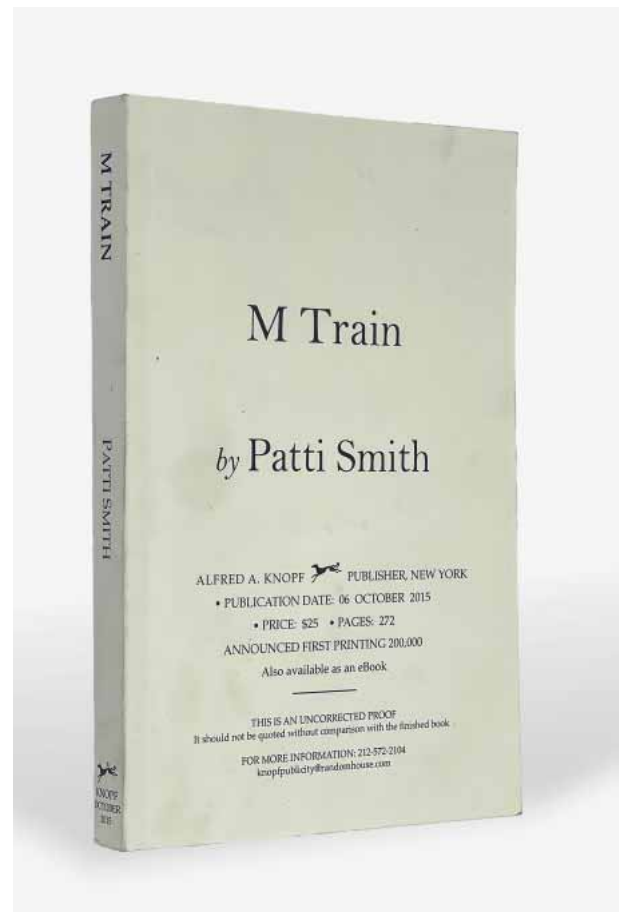
*"Without a doubt we sometimes eclipse our own dreams with reality".*

The title of *M Train* is in reference to Patti Smith's "mind train", described as a tangential motor vehicle which "goes to any station it wants".

Succeeding the National Book Award-winning and bestselling *Just Kids*, it begins in Greenwich Village, New York in the place Smith frequents for coffee each morning. The book digresses and traverses between time from a meeting of an Arctic explorers' society in Berlin to a visit to Frida Kahlo's Casa Azul to the recounting of personal losses; the tragic death of photographer Robert Mapplethorpe in 1989 of Aids and of Smith's husband, the guitarist Frennd "Sonic" Smith in 1944 at age 45 and the passing of her brother Todd a mere month after.

Joan Didion would write of *M Train*, "a book so honest and pure that has to count as a rapture".

Smith's audio book recording of *M Train* earned a Grammy award nomination for Best Spoken Word



49

STARK, Freya

## BAGHDAD SKETCHES

London: John Murray. [1937.]

BAGHDAD - "THE MOST ROMANTIC CITY IN THE WORLD"

### First edition.

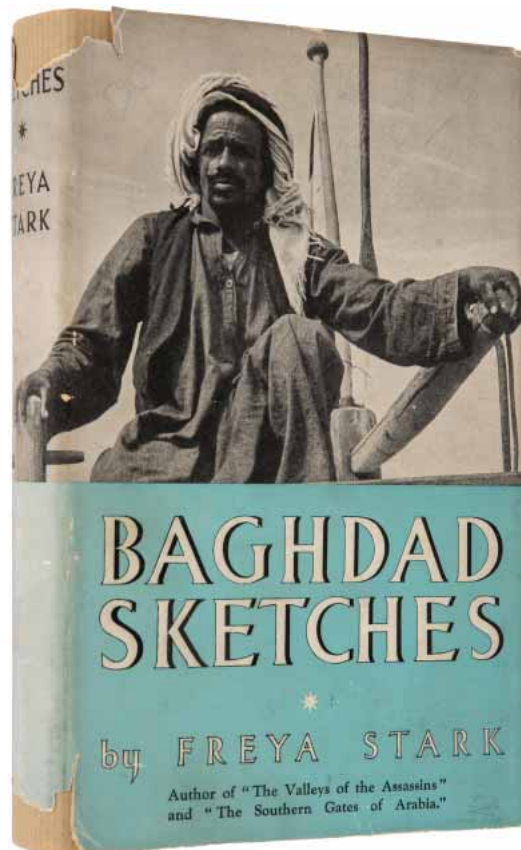
---

*8vo. Original green cloth, gilt, in original dust-jacket (retaining price); pp. xiv, 269; one sketch map, photographic illustrations, illustrations to text; edges of the cloth a little darkened, wrapper with loss at head and tail of spine, a little offsetting from endpapers; gift inscription, dated 1937, to front fly-leaf; a very good copy of an increasingly rare Freya Stark title.*

£500.00

This work incorporates and expands on Freya Stark's contributions to the Baghdad Times, which were originally published in Baghdad as a book with 132 pages. With Stark's accompanying and evocative photographs, these sketches provide a window on to a now lost world, called by the publishers "the most romantic city in the world" (*blurb on front flap*).

Freya Stark's pre-Second World War books are getting seriously rare.





# 50

STOWE, Harriet Beecher

A KEY TO UNCLE TOM'S CABIN,  
PRESENTING THE ORIGINAL FACTS AND  
DOCUMENTS UPON WHICH THE STORY  
IS FOUNDED, TOGETHER WITH  
CORROBORATIVE STATEMENTS  
VERIFYING THE TRUTH OF THE WORK.

London: Clarke, Beeton, and Co., ... and Thomas  
Bosworth. [1853.]

THE FACT OF THE MATTER

Second UK edition

---

*8vo. Original blind-stamped sage green cloth, spine lettered and priced in gilt, ornamental advertisement endpapers, printed in turquoise; pp. viii, 504, lithographic facsimile on pages 336 to 338; binding a little worn and spotted, internally a few spots here and there; still a better than usually encountered copy.*

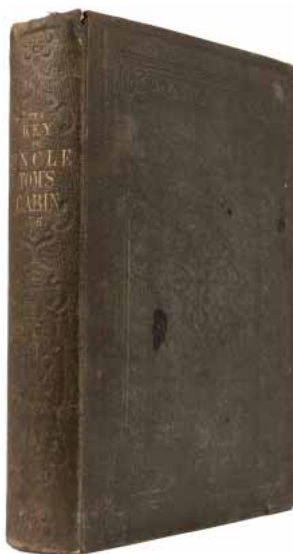
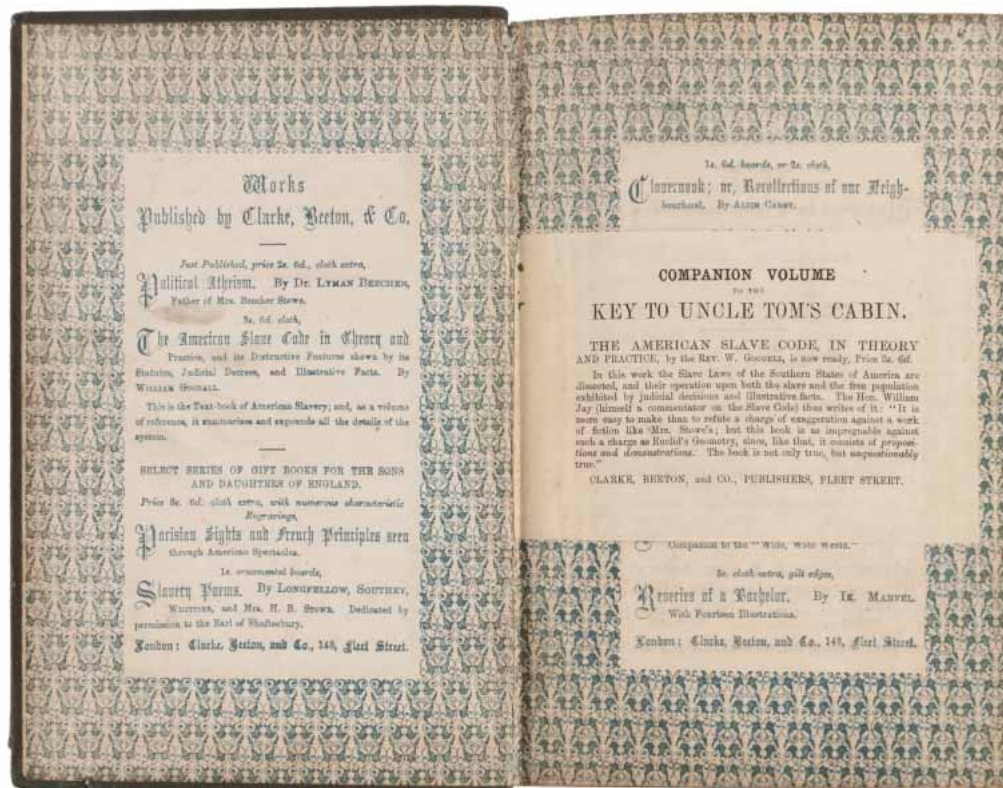
£200.00

This is the companion volume to one of the most influential pieces of nineteenth-century fiction, giving the evidence that the conditions of slavery are as bad as described in the novel. "Stowe wrote this book to defend her novel against one of the most wide-spread complaints that pro-slavery critics lodged against it -- that as an account of slavery *Uncle Tom's Cabin* was wholly false, or at least wildly exaggerated. Thus *The Key* is organized around that defensive project, taking up her major characters one at a time, for example, to cite real life equivalents to them. At the same time, defending her novel led her to mount a more aggressive attack on slavery in the South than the

novel itself had. In the novel she works hard to be sympathetic to white southerners as well as black slaves; here, her prose seems much angrier, both morally and rhetorically more contemptuous. One explanation for this sharper tone could be the novel's reception in the South, where no one seems to have appreciated her attempt to be fair. Stowe was probably unprepared for the South's shrill rejection of the book" (*The Key to Uncle Tom's Cabin, in Uncle Tom's Cabin & American Culture: A Multi-media Archive*, online).

This is the issue without the appendix, probably earlier. This copy has a printed advertisement slip for a *Companion Volume* to the *Key to Uncle Tom's Cabin* tipped in at the beginning. The recommended work is the Reverend Goodell's *The American Slave Code*.





# 51

[VIGOR, Jane]

## LETTERS FROM A LADY, WHO RESIDED IN SOME YEARS IN RUSSIA, TO HER FRIEND IN ENGLAND. WITH HISTORICAL NOTES

London: Printed for J. Dodsley. 1775.

AN ENGLISH LADY IN RUSSIA

### Rare first edition

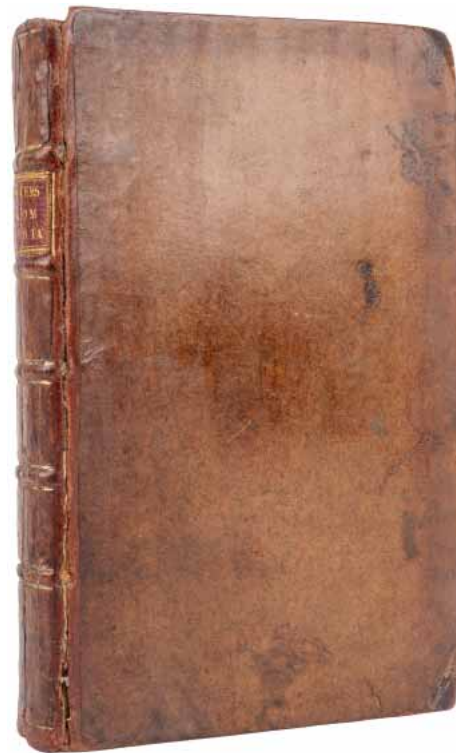
---

*Small 8vo. Contemporary calf, spine with raised bands and red morocco lettering-piece; pp. viii, 207, folding genealogical table of the Romanov family at the end; head and tail of spine worn, otherwise very good; bookplate of Sir Robert Calder to front pastedown (see below).*

£1,300.00

"Little is known of Jane Vigor's long life, encompassing almost all the 18th century, first as the daughter of a wealthy clergyman and latterly as the wife of a Quaker merchant, except for twelve tumultuous years in between into which she packed a lifetime of incident. Between 1728 and 1740, Jane travelled to Russia with the first of her three husbands, became acquainted with all the important figures at Empress Anne's court, was married and widowed twice, and lost at least two children. When she returned to England, Jane was content to live quietly in Taplow and Windsor, busying herself with charitable works, and it was not until she was 76 that she became known to a wider audience, when the letters she had written during those twelve years, were published anonymously ... Nearly 300 years later, these letters, and the eleven additional ones published after her death in 1785, still provide one of the most perceptive and entertaining accounts of life in Empress Anne's Russia" (Alison Haymonds, *Windsor local history group*, online).

*Provenance:* From the library of Sir Robert Calder (1745-1818), a high-ranking British naval officer, chiefly remembered for his controversial actions following the Battle of Cape Finisterre in 1805 which resulted in his court-martial (and missing Trafalgar).



52

WALDMAN, Anne

## FAST SPEAKING WOMAN

San Francisco: City Lights Books. 1975.

"I'M THE WOMAN TRAVELLING INSIDE HER HEAD"

**First edition, first printing, number 33 in the legendary Pocket Poets Series.**

*Small 4to. Cream covers with design by Joseph J. Krysiak; pink title lettering on front cover and featuring black and white photograph of a dancing woman by Sheyla Baykal; back cover with black and white photograph of the author by Rudy Burckhardt framed by a pink template; pp. [vi], 76, [2]; corner crease to top of back cover; minimal rubbing at rear and head of spine otherwise near fine; text block near fine.*

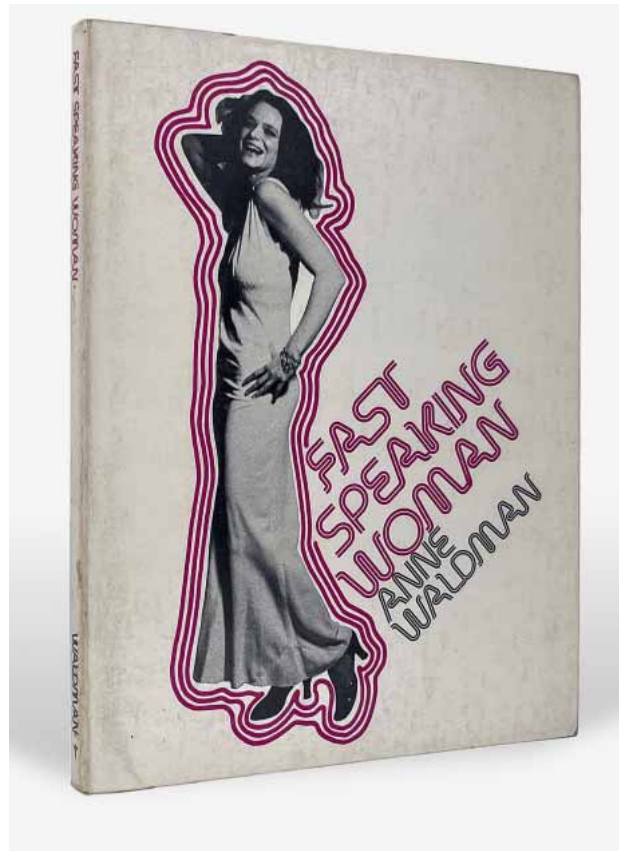
£200.00

*"If I smashed the traditions it was because I knew no traditions. I was the girl with the unquenchable thirst" - Anne Waldman*

Anne Waldman was one of the leading directors of the famous Poetry Project at St. Mark's Church-in-the-Bowery in New York and a co-founder, alongside Diane Di Prima, of the Jack Kerouac School of Disembodied Poetics at Naropa University in 1974. This alternative university in Boulder, Colorado was the first to be inspired by Buddhism in the Western world.

*Fast Speaking Woman* is an example of Waldman's exploration of "chant" as integral to performance poetry and demonstrates the power of spoken word as a medium. Although shorter versions of the poem had been published previous to this edition, this is the first example of the fullest text.

As *The New York Times* would make known; "Waldman is one of the fastest, wisest women to run with the wolves in some time".



# 53

## WARNER, Sylvia Townsend MR FORTUNE'S MAGGOT

London: Chatto and Windos. 1927.

"THE LEADING COMMUNIST OF WESSEX"

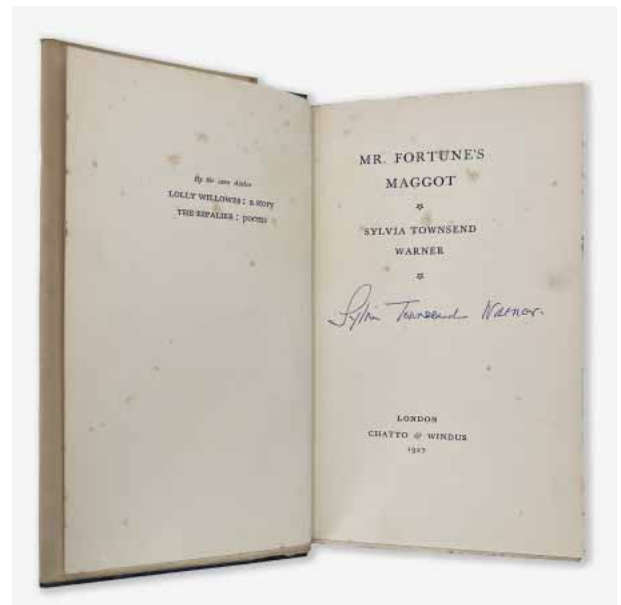
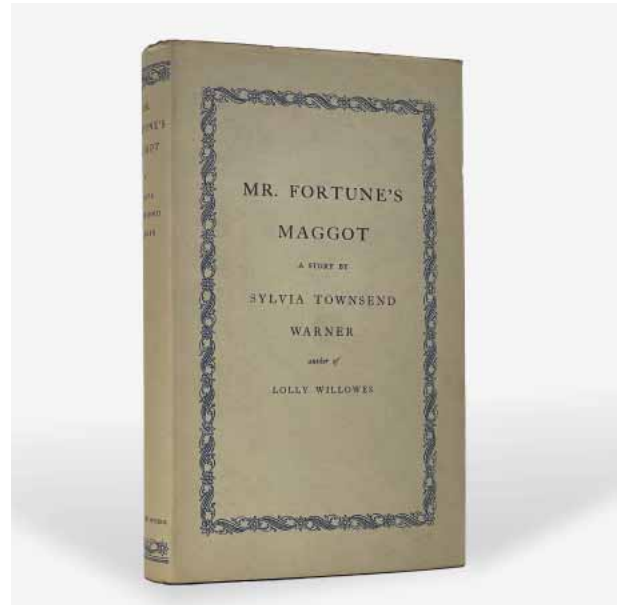
First edition, signed by the author on the title page.

*8vo. Original patterned boards with gilt title lettering to spine; cream dust jacket with blue border; pp. [viii], 251, [1]; bookplate of owner to front pastedown; minimal foxing to preliminaries and all edges; slight toning to dust jacket spine; otherwise very good.*

£500.00

Sylvia Townsend Warner, contemporary of the likes of Djuna Barnes, contributed short stories to *The New Yorker* for forty years and would go on to write six novels each subscribing to her mantra that all should depict, "the oddness of the world and the surprisingness of mankind". Simultaneous to being a highly acclaimed author, she was also a talented translator, responsible for renditions of Proust's *Contre Saint-Beuve* into English, as well as a noted biography of the novelist T.H. White and, alongside her life partner, the poet Valentine Ackland, she would become known as "The Leading Communist of Wessex". This miniature critique of Christian evangelism and the acts of the British empire seem eerily contemporary and *Mr. Fortune's Maggot* tells the tale of a banker who decides to become a missionary on an entirely remote island in the South Pacific, making one very meaningful convert.

Although her work was re-established in the 70's through the efforts of the seminal feminist press Virago, she remains a mysterious creative mind making this signed first edition scarce.





WOODMAN, Francesca

## SOME DISORDERED INTERIOR GEOMETRIES

Philadelphia: Synapse. 1981.

“AM I IN THE PICTURE? AM I GETTING IN OR OUT OF IT?”

**Publisher’s proof copy of the only artist book by Francesca Woodman to be published during her lifetime: a unique copy inscribed by her publisher, the American artist Suzanne Reese Horvitz.**

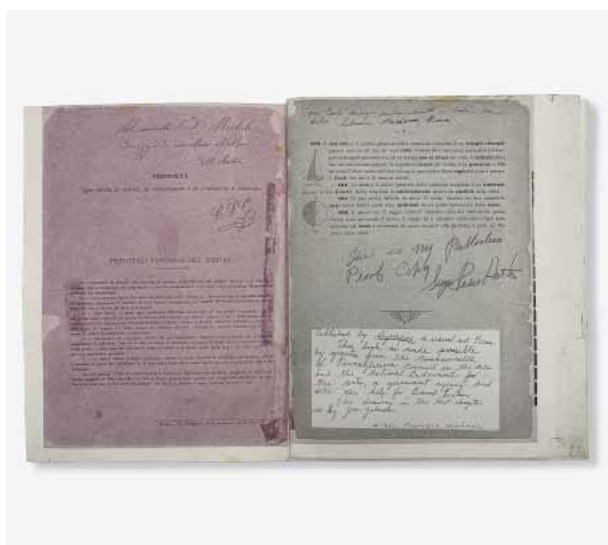
4to. pp. [24]; pages partly uncut and in pale pink wrappers housed within a custom grey box (some light foxing and a short closed tear to top edge of first leaf); with pencil ownership inscription “This is my publisher’s proof copy Suzanne Reese Horvitz” to p. 1..

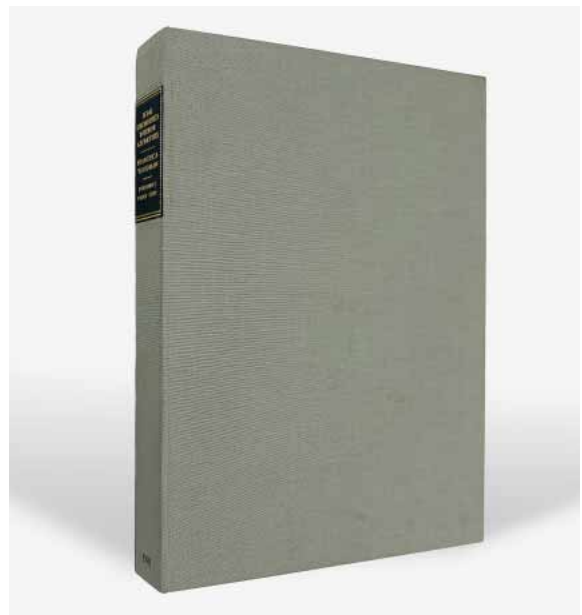
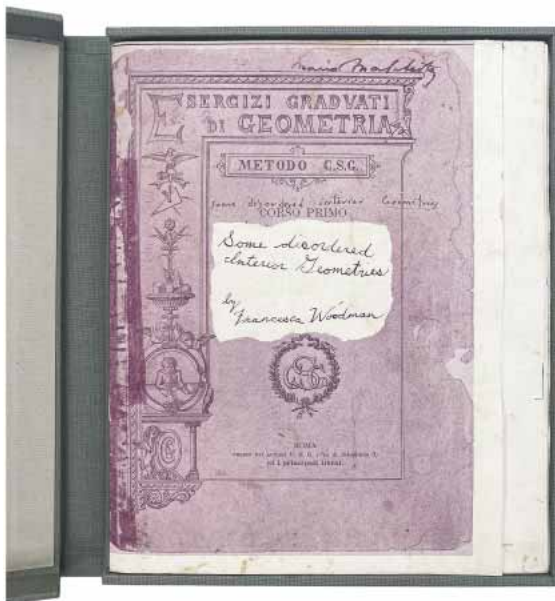
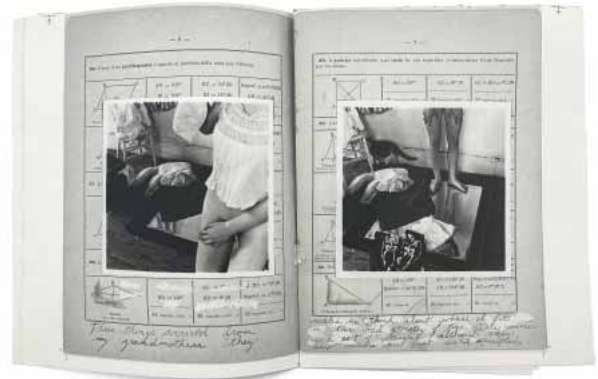
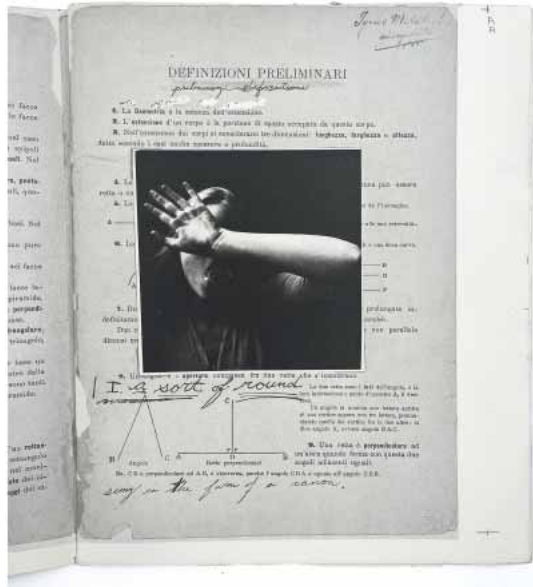
£35,000.00

Woodman discovered the little exercise book on geometry *Esercizi graduati di geometria* at Maldoror, a surrealist bookshop in Rome, and used it as her notebook from 1976 onwards, including her photographs and handwritten text. The anastatic copy of the notebook would become *Some Disordered Interior Geometries*, the sole artist book to see publication during her tragically short lifetime. Published by the Synapse Press in 1981, just days before Woodman’s suicide at the age of 22, many of the original 500 copies were supposedly distributed at her funeral, a time when she was still virtually unknown.

*Some Disordered Interior Geometries* was, perhaps, Woodman’s answer to André Breton’s *Nadja* (1928), one of the most iconic works of the French surrealist movement. In 1979, Woodman wrote: “I would like words to be to my photographs what the photographs are to the text in Breton’s *Nadja*. He picks out all the allusions and enigmatic details of some rather ordinary unmysterious snapshots and elaborates them into a story. I’d like my photographs to condense experience”.

**Provenance:** This publisher’s proof copy once belonged to artist Suzanne Reese Horvitz, a co-founder of the Synapse Press in 1980.







## JACOB'S ROOM

Richmond: The Hogarth Press. 1922

"AS BRIGHT AS FIRE IN THE MIST"

**First edition, one of 1,200 copies printed**


---

*8vo. Original publishers yellow cloth with title label to spine, pages untrimmed, pp. 290, 14 (publisher's ads); toning and marking to covers and spine soiled with significant rubbing to top and bottom of spine as well as fading to title label; endpapers with spotting; otherwise good.*

£1,200.00

*"Every face, every shop, bedroom window, public-house, and dark square is a picture feverishly turned--in search of what? It is the same with books. What do we seek through millions of pages?"- Jacob's Room.*

One of the most integral of the Modernist texts, *Jacob's Room* is set in pre-war England and although it loosely concerns itself with the life of Jacob Flanders, most of the information about his person can be gleaned from the impressions of those around him (mainly women). In this way, one of Woolf's earliest novels has been considered a powerful character study and a challenge to the boundaries of traditional narrative.

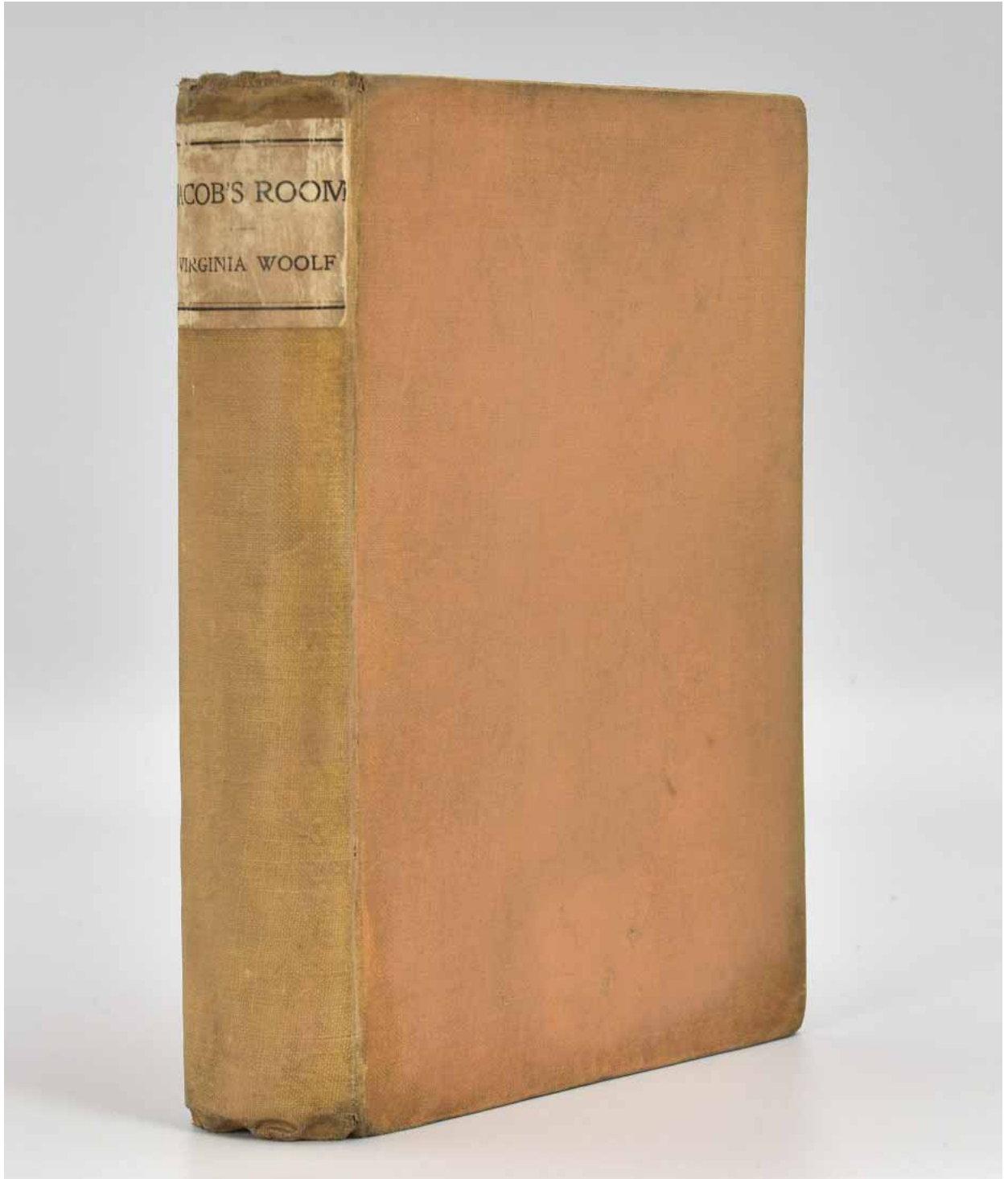
Virginia Woolf is remembered as one of the most essential, if not the most important, twentieth-century Modernist novelists. She championed the execution of stream of consciousness as a narrative device; a rebellion against contemporary literary discourse. *Jacob's Room* was

preceded by *The Voyage Out* (published by her half-brothers publishing house, Gerald Duckworth and Company). Woolf was also a central member of the Bloomsbury Group, a creative set consisting of her sister, the painter Vanessa Bell, and other prominent artists and intellectuals including John Maynard Keynes, Duncan Grant and Leonard Woolf. Virginia and Leonard would marry in 1912 and found the Hogarth Press, which famously published T.S. Eliot's *The Waste Land* and Virginia's later novels such as the classic *Mrs Dalloway* (1925) and this edition itself.

Writing in her diary in January 1920, Woolf would remark of her innovative administration of fiction that there be, "no scaffolding, scarcely a brick to be seen; all crepuscular, but the heart ... everything as bright as fire in the mist". Instead, she enveloped herself into the psyche of the human condition and wrote in pursuit of the mental metropolis at the expense of strict linear narrative and realist materiality. As she writes in *Jacob's Room*, "It's not catastrophes, murders, deaths, diseases, that age and kill us; it's the way people look and laugh, and run up the steps of omnibuses".

Captivating the imaginations of feminists for generations, in her 1929 essay, *A Room of One's Own*, Woolf would state, "Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind".

*Kirkpatrick A6a.*



56

WOOLF, Virginia

## TO THE LIGHTHOUSE

London: J.M. Dent & Sons Ltd. 1938.

"SHE COULD BE HERSELF, BY HERSELF".

### Proof copy of the first Everyman's Library edition of Woolf's most famous novel.

---

*8vo. Original brown wrappers lettered in black to spine and front cover; pp. 242; fragile front wrapper expertly repaired from the inside and lower wrapper replaced and spine relaid; good proof copy.*

£1,500.00

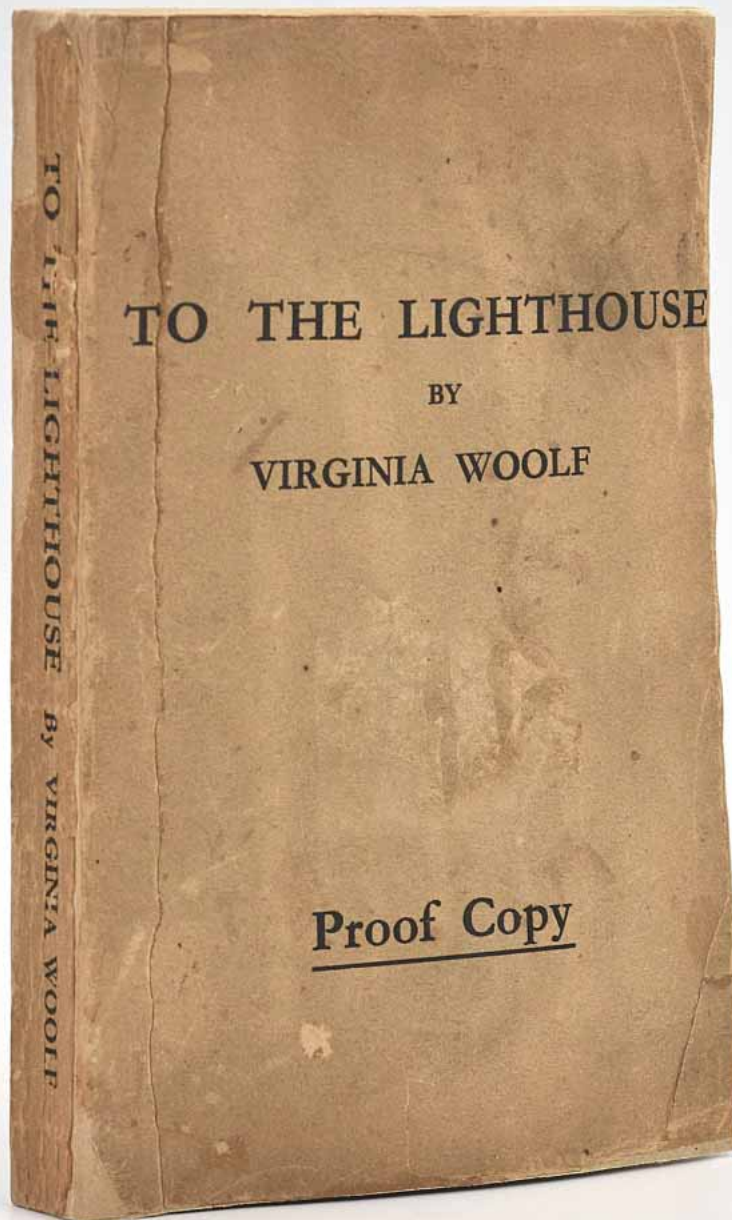
*"What is the meaning of life? That was all- a simple question; one that tended to close in on one with years, the great revelation had never come. The great revelation perhaps never did come. Instead, there were little daily miracles, illuminations, matches struck unexpectedly in the dark..."*

*To the Lighthouse* is a modernist novel that skillfully plays with the passage of time. It exposes, with a famously meticulous eye, the existence of the Ramsay family and others in the Hebrides during a summer holiday and is radical for its use of stream of consciousness. In excavating the inner lives of the novel's characters; it observes them as they assume their time in the house whilst their private thoughts are secretly fraught with existential inquiry. Through her portrayal of varied relationship constructs and marital dynamics, Woolf posed challenging questions about gender relations and societal structure, such as the expected "morality" at a time when human experience and thought, particularly female experience, was not depicted as complex or permitted any kind of eccentricity.

Arguably Woolf's most significant literary accomplishment, the novel draws inspiration from the author's own childhood memories, predominantly the influence of her mother's death. Woolf and her sister Vanessa Bell returned to their home in Cornwall, a place which inspired *To the Lighthouse* as adults. Although they stared at the windows of Talland House, Woolf would write, "as we well knew, we could go no further. If we advanced, the spell was broken. The lights were not our lights, the voices were the voices of strangers". It was only memory, just as the Ramsey's house is described as a deserted fortress that may as well have been "left like a shell on a sandhill to fill with dry salt grains now that life had left it".

Virginia Woolf wrote about the emotional earthquakes that are perhaps sentiments which have no socially sanctioned language to be expressed with. She was such a pioneer of Stream of Consciousness that she technically created it.

Since 1906, Everyman's Library has published affordable editions of world literature, appealing to a diverse readership. In 1938, Woolf's *To the Lighthouse* became number 948 in the Everyman's Library series.



57

WOOLF, Virginia

## THE MOMENT AND OTHER ESSAYS.

London: The Hogarth Press. 1947.

"BUT OF ALL THIS DAILY DRAMA OF THE  
BODY, THERE IS NO RECORD"

**First edition of this collection of twenty-nine essays,  
selected and posthumously published by the  
author's husband Leonard Woolf.**

---

*8vo. Original burgundy cloth with gilt title lettering to  
spine; illustrated pink dust jacket; pp. 191, [1]; dust jacket  
significantly toned to spine and upper margins; otherwise  
a very good copy.*

£600.00

*"If you do not tell the truth about yourself, you cannot tell it  
about other people".*

Released six years after Virginia Woolf's death, *The Moment and Other Essays* comprises a selection of the "considerable" material which she had "left behind... some unpublished and some previously published in newspapers". In his editorial note to the volume, Leonard Woolf somewhat poignantly acknowledged: "I have printed these [essays] exactly as they were left, except for punctuation and the correction of obvious mistakes, but I have done so with some hesitation, if only because the hand-writing is occasionally extremely difficult to decipher". The essays encompass sketches, literary criticism, biographical content, and political commentary.

As Woolf would write of her ever expansive mind in *A Writer's Diary*: "I will not be 'famous', 'great'. I will go on adventuring, changing, opening my mind and my eyes, refusing to be stamped and stereotyped. The thing is to free one's self: to let it find its dimensions, not be impeded."

The charming dust jacket was designed by Vanessa Bell, sister of Virginia Woolf, who often collaborated with the Hogarth Press, Virginia and Leonard Woolf's publishing company.

THE  
MOMENT  
and other  
essays



Virginia  
Woolf

# The MOMENT and other essays



Virginia Woolf

THE  
FOURTH  
PRESS