

TWENTIETH

ITEMS

from the

TWENTIETH

CENTURY

JARNDYCE

Jarndyce

Antiquarian Booksellers

20 Items from the Twentieth Century

List Twenty-One

Catalogued by
Paul Lee

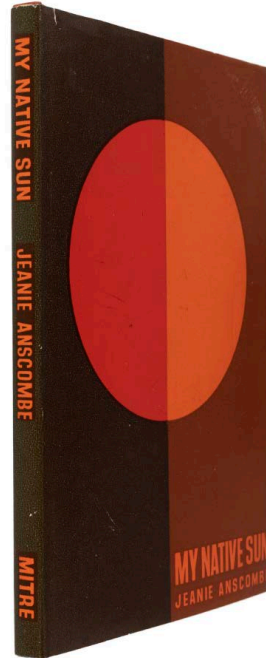
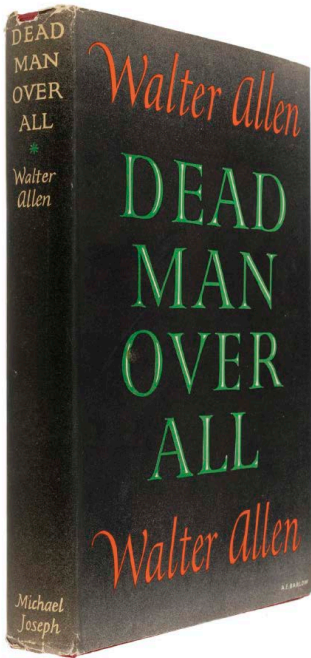
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www.jarndyce.co.uk

20 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



'BIRMINGHAM GROUP' FACTORY NOVEL

1. **ALLEN, Walter.** *Dead Man Over All.* FIRST EDITION. Michael Joseph. Half title. Orig. red cloth. Black, green & red printed d.w., unclipped; head & tail of spine sl. chipped. [96449]

¶ Walter Allen, 1911-1995, was a member of the Birmingham Group, a close friend of Louis MacNeice, and an avowed 'man of letters'. He is best remembered for his criticism (*The English Novel* remains especially well regarded), but his novels are both accomplished and scarce. *Dead Man Over All* tells of four days in the life of the idealistic scion of an industrial family, and captures the anxieties and tensions of the post-war era. The main character's wife is from a 'decaying country family'; a type which occurs frequently but entirely necessarily in the fiction of the time. Christopher Hawtree lamented that the novel 'has yet to be appreciated as one of the most convincing attempts to come to grips with industrial life'.

1950

£120

INSCRIBED TO LAURIE LEE

2. **ANSCOMBE, Jeanie.** *My Native Sun.* FIRST EDITION. Mitre. Half title. Orig. brown cloth. Red, brown & orange d.w., unclipped; sl. rubbed with a few small closed tears to edges. Presentation inscription 'For Laurie Lee - My love - in my love of words & my thanks for the wonder and beauty of your own. Jeanie', author signature on titlepage, signed promotional bookmark loosely inserted. A nice copy. 70pp. [97529]

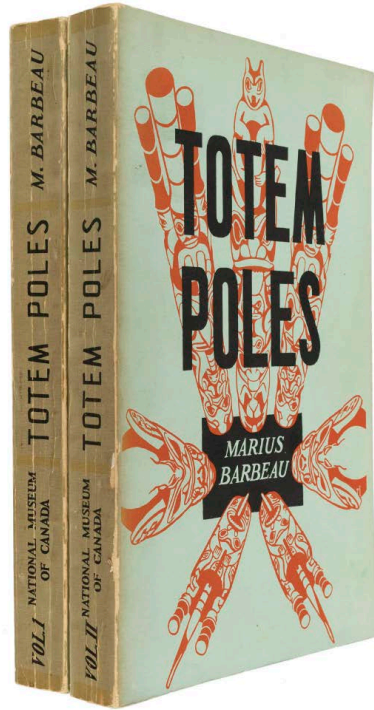
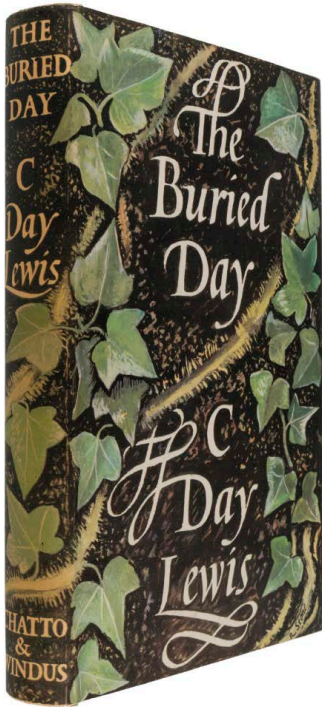
¶ Copac lists five copies. The author's only book, touchingly inscribed to a writer who obviously influenced her greatly; one of the poems herein - 'A Pavement of Pearls' is 'An appreciation of Laurie Lee'.

1972

£75

20 ITEMS FROM THE TWENTIETH CENTURY

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TOTEM POLES

3. **BARBEAU, Marius.** Totem Poles. 2 vols. 2nd printing. (Ottawa:) National Museum of Canada (Anthropological Series, no. 30). Illus. Maps on e.p.s. Orig. pale blue pictorial wrappers; a little marked, spines a little browned, rubbed & creased. [97527]

¶ First published 1950. Volume I: According to crests and topics; Volume II: According to location. Marius Barbeau, 1883-1969, was a Canadian ethnographer and folklorist. He is a controversial figure, who was credibly accused of misrepresenting his sources, but he argued passionately for the historical value of First Nations oral traditions, and for totem poles to be accepted as high art. Though his assertion that the latter were a post-contact development is rather bizarre, this is a well-researched and copiously illustrated work.

1964

£85

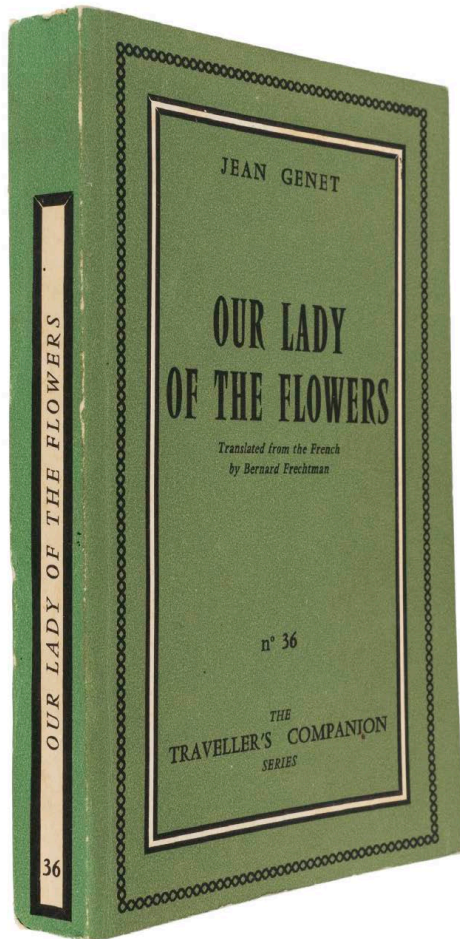
'UNREMARKABLE' AUTOBIOGRAPHY

4. **DAY LEWIS, Cecil.** The Buried Day. FIRST EDITION. Chatto & Windus. Half title, front. Orig. brown cloth. Pictorial d.w., unclipped. A nice copy. [96445]

¶ Talented, but apparently personally unremarkable (contemporary reviewers complained that the book was uneventful), Day Lewis's autobiography becomes a study of an ordinary person written with extraordinary style, self awareness and clarity.

1960

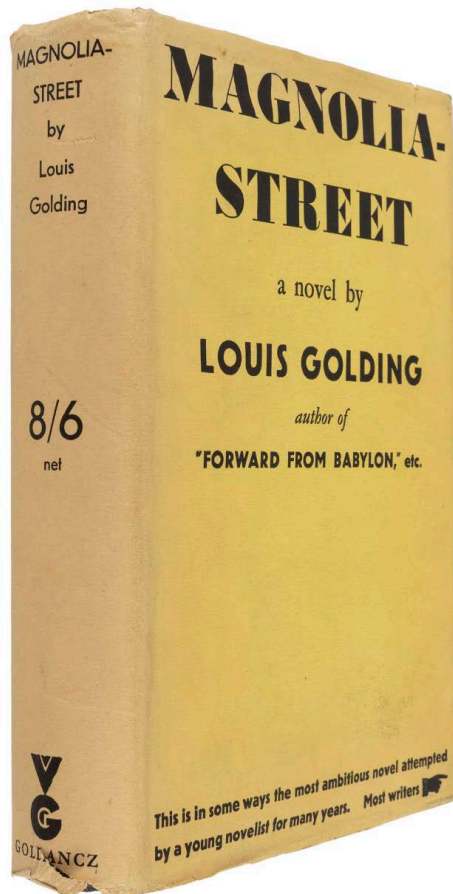
£30



'THE EPIC OF MASTURBATION'

5. **GENET, Jean.** *Our Lady of the Flowers*. Translated from the French by Bernard Frechtman. Paris: The Olympia Press. (The Traveller's Companion Series, no. 36.) Half title; pages block sl. foxed, bookseller's stamp from Shakespeare & Company on half title. Orig. uniform green wrappers lettered in black. v.g. [93777]

¶ *Notre-Dame-des-Fleurs*, Paris 1943, first published in English in 1949. Genet's first novel was written in prison, on the brown paper sheets used for making bags, and rewritten after guards discovered and destroyed it. Fascinated by lowlife (the titular lady is a young thug and murderer) and riotously pornographic (Sartre called it 'the epic of masturbation'), Genet's attempts to invert morality, perhaps surprisingly, result in a masterpiece.



JEWISH MANCHESTER NOVEL

6. **GOLDING, Louis.** *Magnolia Street*. FIRST EDITION. Gollancz. Half title; edges sl. spotted. Orig. black cloth. Yellow printed d.w., unclipped; a little chipped & creased at edges, a few small closed tears, spine a little sunned. A nice copy. [94388]

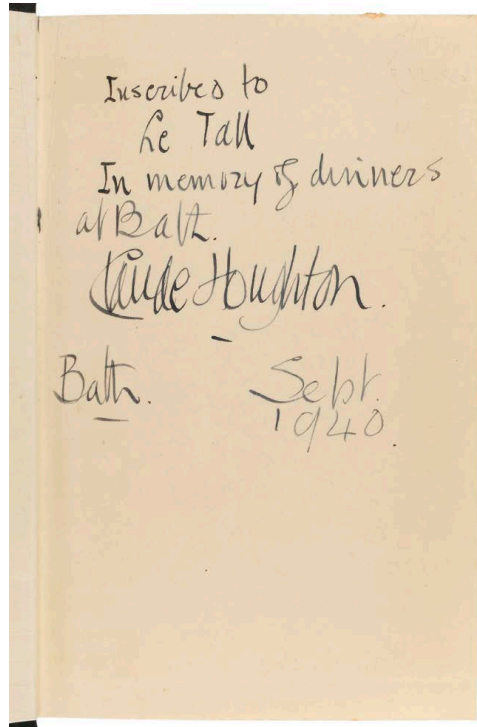
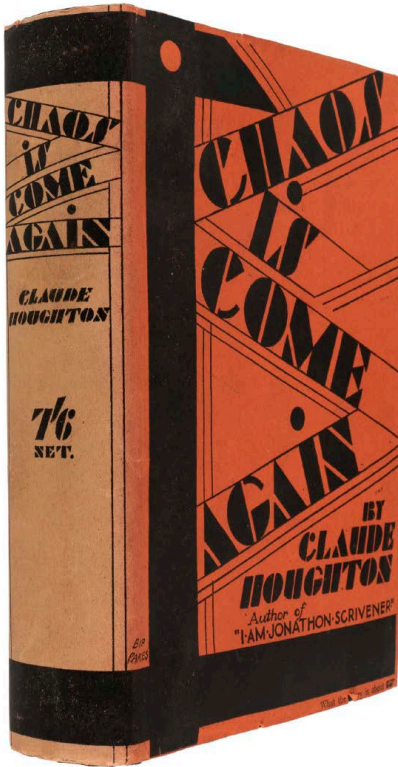
¶ A sprawling, humane epic; Jews live on one side of Magnolia Street, Doomington (widely held to be an analogue for Hightown, Manchester) and gentiles on the other. Published the same year as his *Letter to Adolf Hitler* Golding's vision is one of bustling harmony. The cast of characters is enormous and lively, but presented with depth and nuance (Storm Jameson called it 'a vivid, eager care'). He does not merely make a laudable political point, he creates a living, breathing community.

1932

£380

20 ITEMS FROM THE TWENTIETH CENTURY

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SATIRE OF INTERWAR ENGLAND

7. **HOUGHTON, Claude.** *Chaos is Come Again*. FIRST EDITION. Thornton Butterworth. Half title, final ad. leaf. Orig. black cloth. Orange & black printed d.w., unclipped; v. sl. chipped, neat tape reinforcements to verso, spine faded, small mark to front flap. Inscription on leading f.e.p. 'Inscribed to "He Tall" In memory of dinners at Bath. Claude Houghton, Bath, 1940'. A nice copy. [97432]

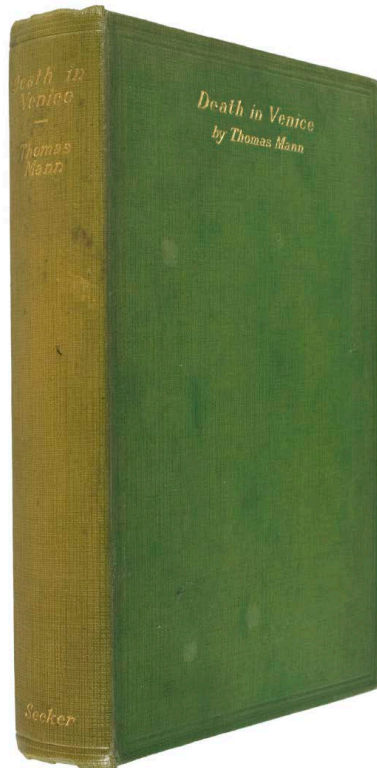
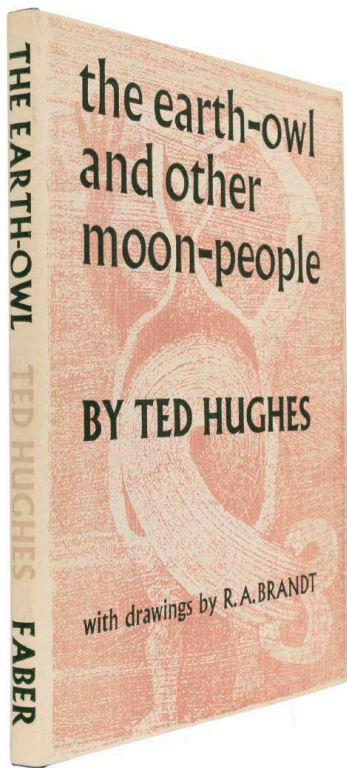
¶ Copac records five copies. Dust jacket by Bip Pares. A sharp satire of interwar England, in which a tutor arrives at the decaying country house of a notorious family to teach their disabled son, Eric. The Lord of the manor is detached and promiscuous, while the Lady protects herself by retreating into a dream world. The family's bizarre behaviour and denial of their declining influence are of course representative of the nation as a whole, but it is in his prognoses about the effects of capitalism that Houghton really bites, and the episodic nature of the plot effectively conjures the fragmented nature of the time. Indeed, modern readers may groan in recognition at the blurb's mention of 'this chaotic age in which "the Normal is only a memory"'. Houghton was well-regarded in his time, but is little-remembered now. Henry Miller said that 'Claude Houghton has done more than any Englishman, with the exception of W. Travers Simons - the first "gentleman" I ever met! - to alter profoundly my picture of England' and Norman Collins wrote that 'Had Emily Brontë written *Heartbreak House* the result might have been rather like Mr. Claude Houghton's richly inventive *Chaos Is Come Again*'.

1932

£650

20 ITEMS FROM THE TWENTIETH CENTURY

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EERIE WHIMSY

8. **HUGHES, Ted.** *The Earth-Owl and Other Moon-People.* With illustrations by R.A. Brandt. FIRST EDITION. Faber. Half title, illus. Orig. royal blue cloth. Pictorial d.w. unclipped; spine v. sl. sunned. A nice copy. 46pp. [93694]

¶ Hughes's ability to create a unique atmosphere is unrivalled, and the poems herein are both whimsical and deeply eerie.

1963

£60

DEATH IN VENICE

9. **MANN, Thomas.** *Death in Venice.* Translated by H.T. Lowe-Porter. FIRST U.K. EDITION. Martin Secker. Half title. Orig. green grained cloth; a little spotted, spine sunned. [97439]

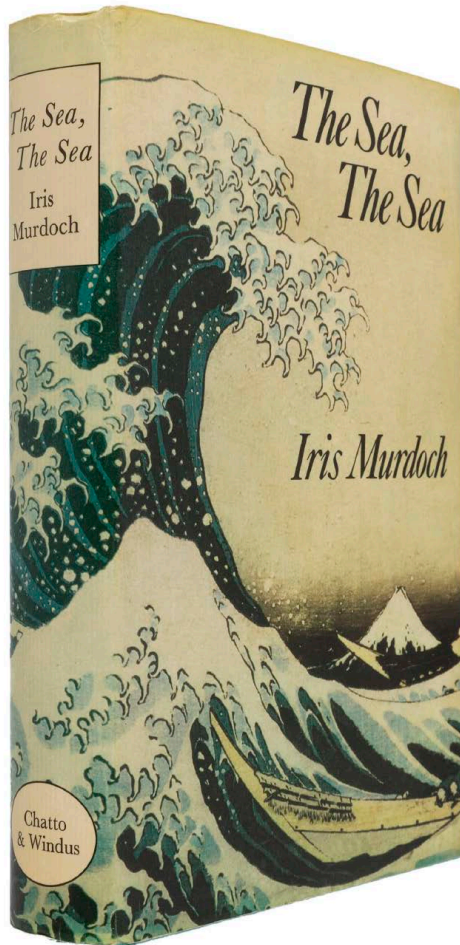
¶ *Der Tod in Venedig*, Berlin, 1912. An English translation by Kenneth Burke was published in New York in 1924. The first British appearance of Mann's disturbing, mythic tale of longing, in which an author fixates on a teenaged boy.

1928

£120

20 ITEMS FROM THE TWENTIETH CENTURY

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BOOKER WINNER

10. **MURDOCH, Iris.** *The Sea, The Sea.* FIRST EDITION, first impression. Chatto & Windus. Half title. Orig. teal cloth. Pictorial d.w. unclipped; a little rubbed at head of spine. Ownership inscription on leading f.e.p. A nice copy. [97532]

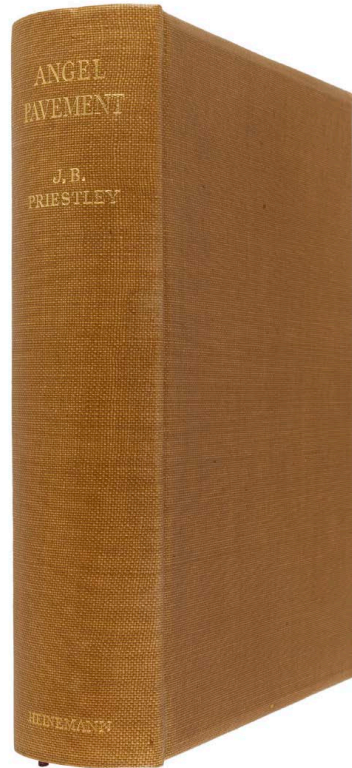
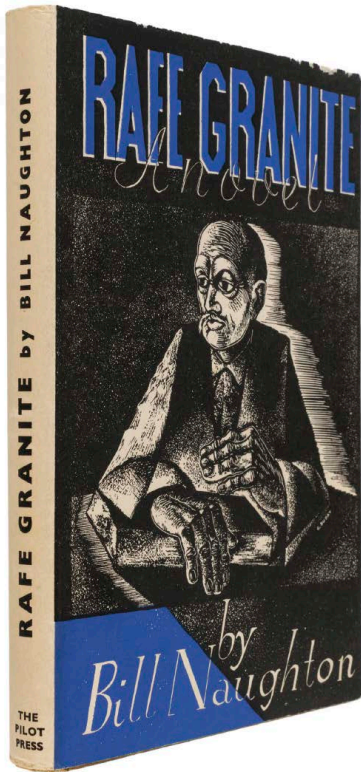
¶ This is the first impression, with no mention of the novel's having won the Booker Prize on the dustwrapper. The novel centres on a rather obnoxious (though wonderfully rendered) retired theatre director who moves to the seaside and becomes dangerously infatuated with an ex-girlfriend. The title references the joyful cry ('Thalatta! Thalatta') of Xenophon's 10,000 wandering Greeks when they saw the sea and knew that they were saved, displaying the novel's concern with the human quest for meaning through one's position in the world.

1978

£100

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KING LEAR IN BOLTON

11. **NAUGHTON, Bill.** *Rafe Granite*. FIRST EDITION. The Pilot Press. Half title; sl. crease to pp155-6. Orig. brown cloth. Black & blue pictorial d.w., unclipped; v. sl. wear to upper corner of front panel. [97531]

¶ Bill Naughton, 1910-1992, is best remembered for his 1963 play *Alfie*. His third novel, *Rafe Granite*, is a considerably darker affair; a gritty, Bolton-set *Lear*, in which a patriarch's intransigence causes misery for himself and others.

1947

£75

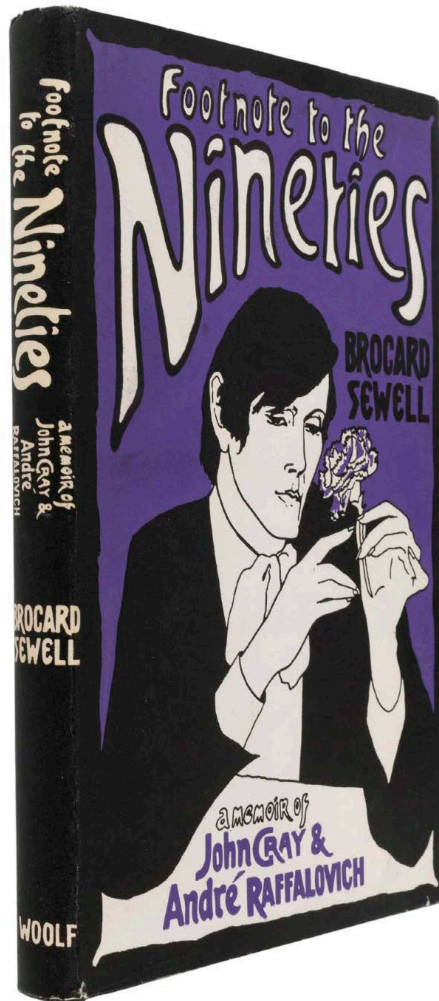
SIGNED LIMITED EDITION

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

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

1930

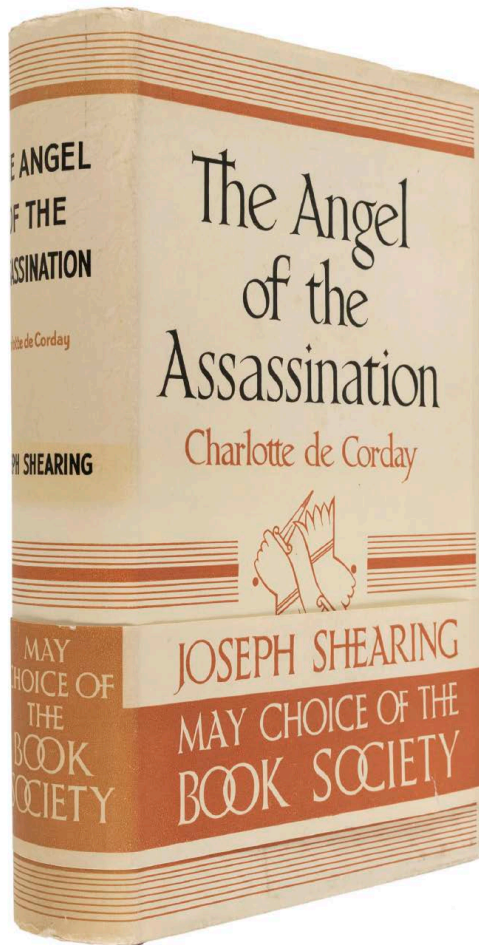
£120



A CONTROVERSIAL CARMELITE

13. **SEWELL, Brocard.** Footnote to the Nineties. A memoir of John Gray and André Raffalovich. FIRST EDITION. Cecil & Amelia Woolf. Front., plates. Orig. black cloth. Purple, black & white pictorial d.w., clipped with decimal price sticker; sl. rubbed with small chip to rear panel. A nice bright copy. [95748]

¶ Even withstanding John Gray's reputation as the model for Wilde's Dorian Gray, the controversial Carmelite friar, ex-B.U.F. member, anti-nuclear campaigner and friend of Christine Keeler, Brocard Sewell is at least as peculiar and interesting a character as his fascinating, decadent subjects.



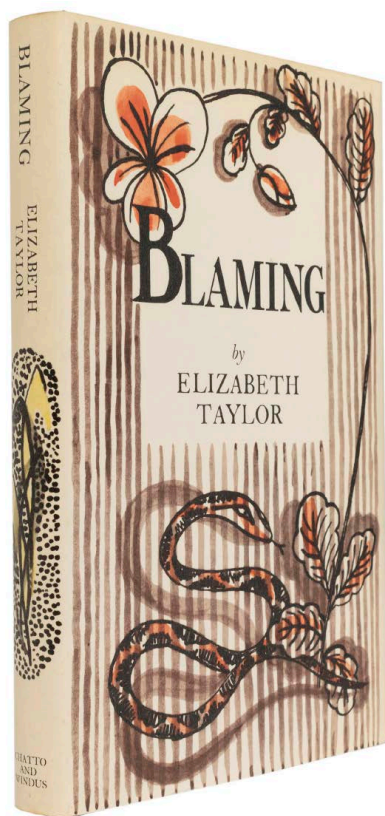
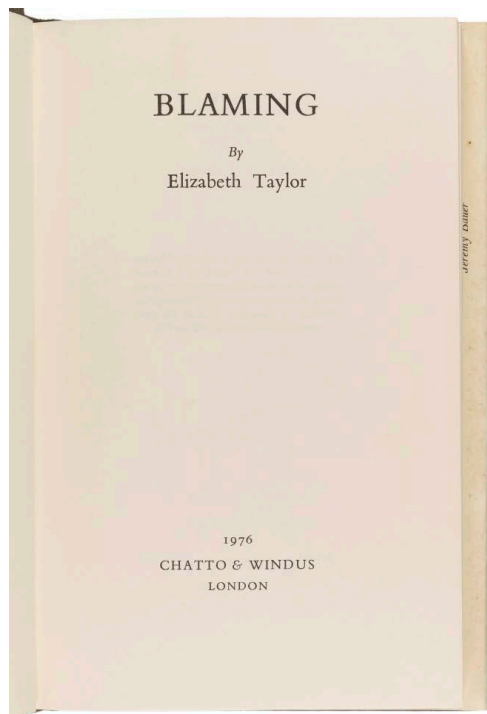
WITH DUSTWRAPPER AND BELLYBAND

14. **SHEARING, Joseph, pseud. (Marjorie Bowen)** *The Angel of the Assassination*. Marie-Charlotte de Corday D'Armont, Jean-Paul Marat, Jean-Adam Lux. A study of three disciples of Jean-Jacques Rousseau. FIRST EDITION. Heinemann. Half title, front. Orig. plum cloth, spine lettered in gilt. Buff printed d.w., unclipped; v. sl. rubbed & creased, small closed tear to upper edge of rear panel. Printed belly band; small closed tear to lower edge. A nice copy. [97483]

¶ Scarce in the jacket, particularly so with the wraparound band. The events around Corday's assassination of Jean-Paul Marat as he bathed are extremely well documented, but Bowen uses her skills as a novelist to introduce considerable psychological depth and moral complexity to this study. She deploys the lesser-known and rather mysterious Jean-Adam Lux as a male counterpart to Corday.

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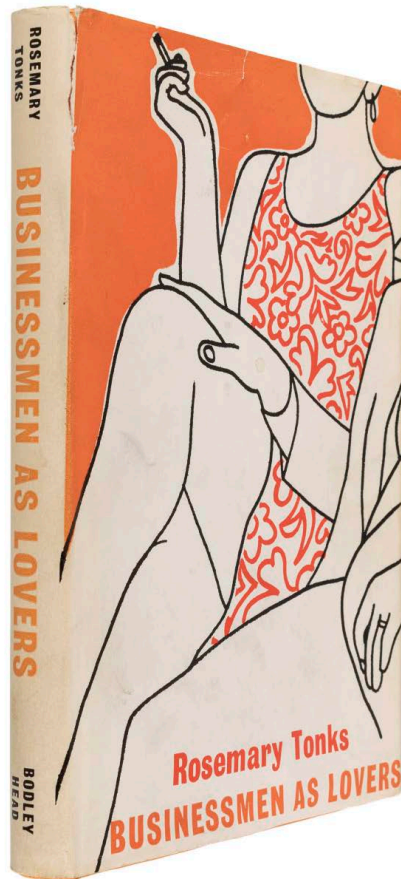
PROBLEMS OF FRIENDSHIP

15. **TAYLOR, Elizabeth.** *Blaming*. FIRST EDITION. Chatto & Windus. Orig. brown cloth. Pictorial d.w., clipped; price sticker to front flap. A very nice copy. [96343]

¶ Dustjacket by Angelica Garnett. Taylor's last book is a quietly perceptive novel about the difficulties of friendship - the characters are not likeable, but Taylor has an illuminating compassion for them.

1976

£50

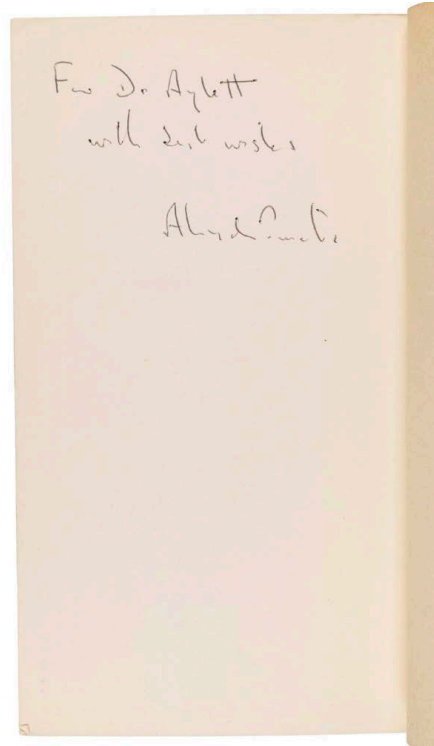
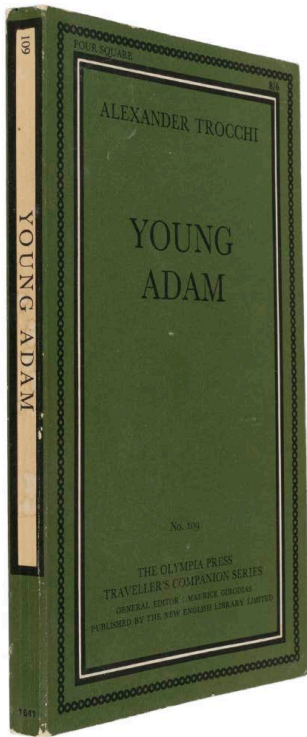


SEX AND BUSINESS

16. **TONKS, Rosemary.** *Businessmen as Lovers*. FIRST EDITION. Bodley Head. Half title. Orig. orange cloth. Orange & white pictorial jacket by Derrick Greaves, unclipped; v. sl. creased & dusted, small closed tear to upper edge of front panel, small spot to front panel. A nice copy. [97482]

¶ Rosemary Tonks, 1928-2014, was an English novelist and poet, perhaps best remembered for her sudden disappearance from the literary scene, and this - her only novel not set in London and with a happy narrator - is among her scarcer works. Later in her life Tonks embraced fundamentalist Christianity and repudiated her literary work, even going so far as to take her novels out of lending libraries in order to destroy them at home. The plot mechanics, involving a kind of courtship between entrepreneurs, verge on merry and well-crafted farce, but are shot through with sexual frankness.

The excellent blog 'neglectedbooks.com' suggests the novel may feature 'the first appearance of the concept of the penis car in English literature', but the cataloguer - conscious of using his work computer - demurs from further research.



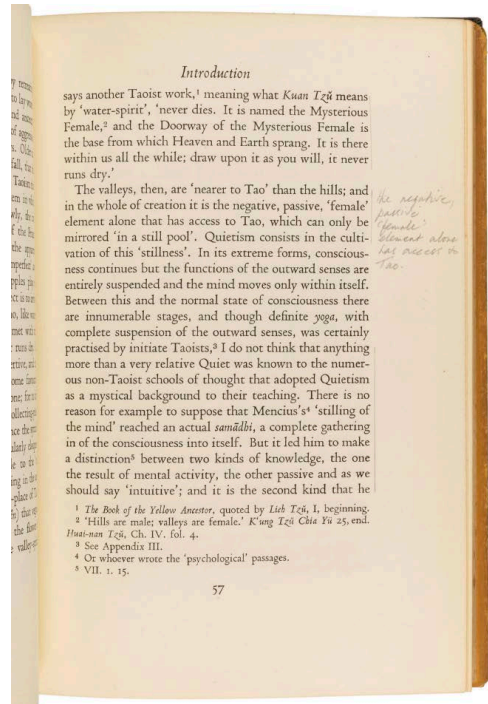
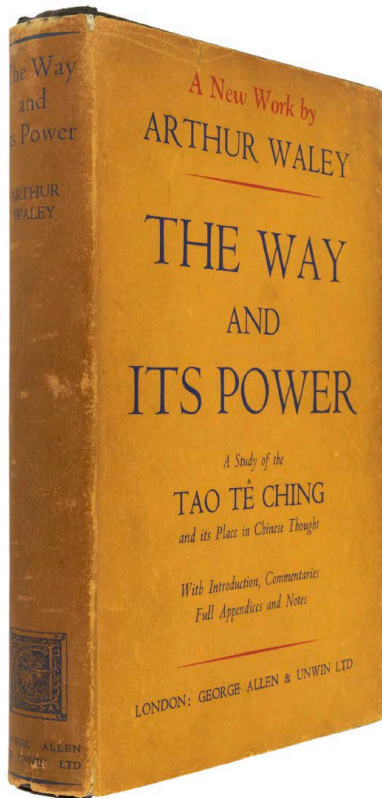
'THE SCOTTISH CAMUS' - INSCRIBED

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

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

20 ITEMS FROM THE TWENTIETH CENTURY

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VICTOR SKIPP'S COPY

18. (TZU, Lao) WALEY, Arthur. *The Way and its Power. A study of the Tao Tê Ching in Ancient Thought.* FIRST EDITION. George Allen and Unwin. Initial ad. leaf, half title. Orig. black cloth, spine lettered in gilt. Orange printed d.w., clipped; tape repairs to verso spine & edges dulled, edges rubbed, rear panel chipped. Gift inscription 'To H.O.E. from R.H.W. Oct 12th 1934' & pencil ownership inscription of Victor Skipp on leading f.e.p., lightly annotated by Skipp. A good survival. [96199]

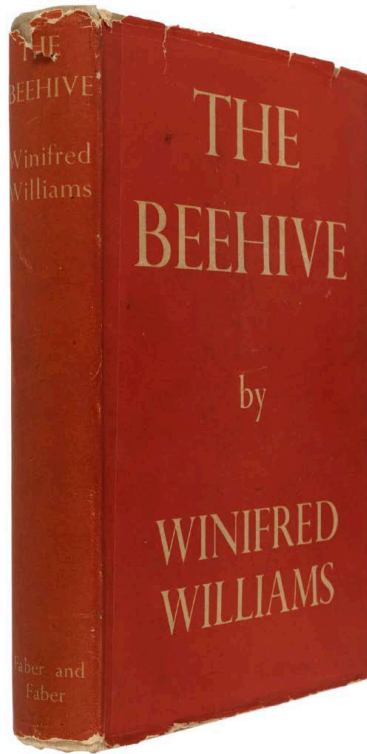
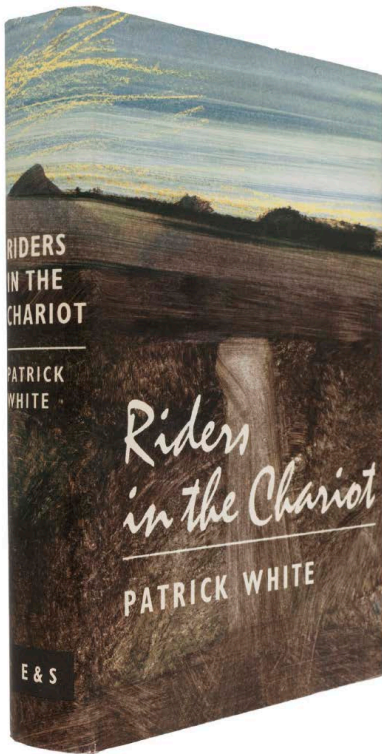
¶ Lauded on its release (and indeed today) for its close study of early Chinese literature, where previous translations had relied on medieval commentaries, this remains one of the foremost interpretations of Tzu's work. Victor Skipp was a famous local historian, art collector and amateur philosopher; his art collection is now at Kettle's Yard, Cambridge.

1934

£125

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SACRIFICIAL DRAMA

19. **WHITE, Patrick.** *Riders in the Chariot*. FIRST EDITION. Eyre & Spottiswoode. Orig. brown cloth. Pictorial d.w., clipped; sl. rubbed at edges. A very nice copy. [97530]

¶ Dustjacket by Sidney Nolan. White's 'sacrificial drama', set in a Sydney Suburb, is a dazzling and moving study of society's treatment of outsiders.

1961

£40

YORKSHIRE MILL NOVEL

20. **WILLIAMS, Winifred.** *The Beehive*. FIRST EDITION. Faber and Faber. Half title. Orig. beige cloth, lettered in red. Red printed d.w., unclipped; rubbed & chipped at edges. [95774]

¶ Copac lists four copies only; OCLC adds a further six. Williams's *The Beehive* is set over three days in a Yorkshire wool mill, and while its wide scope (from the factory owner travelling to break a strike, to the cockfight, to the girl who loses her fingers in the machinery) comes at the expense of tight plotting, it is vividly and warmly written and *The Spectator* called it 'a lively picture of a world at work'.

1941

£85