

**20 Items
from the
Twentieth Century**



By Paul Lee

Jarndyce

Jarndyce

Antiquarian Booksellers

20 Items from the Twentieth Century

List Twenty-Four

Catalogued by
Paul Lee

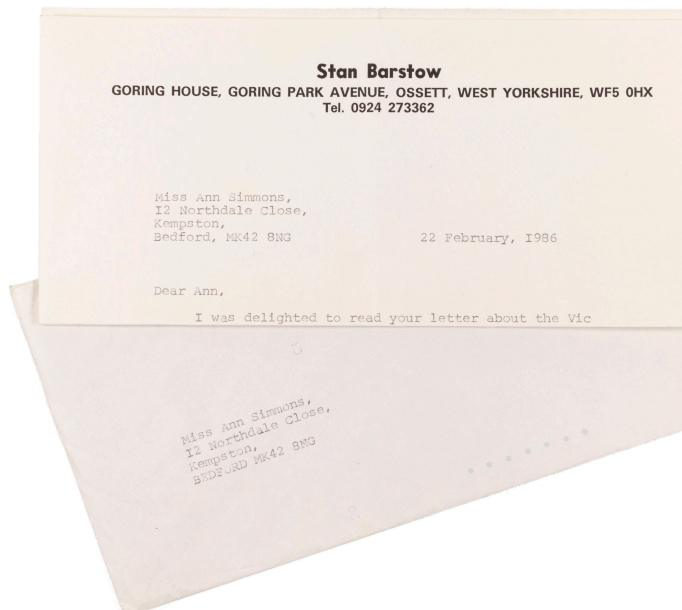
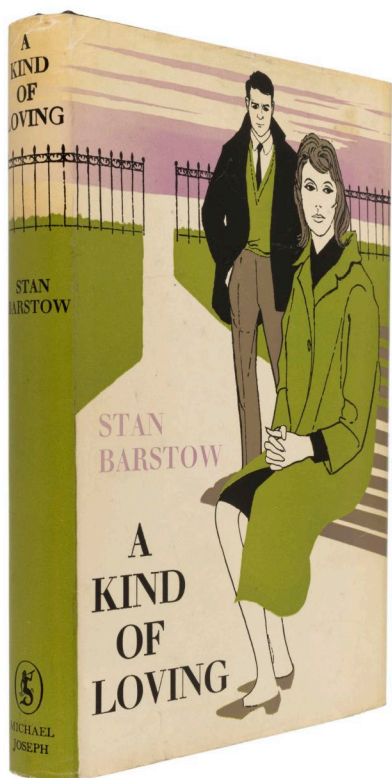
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20 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



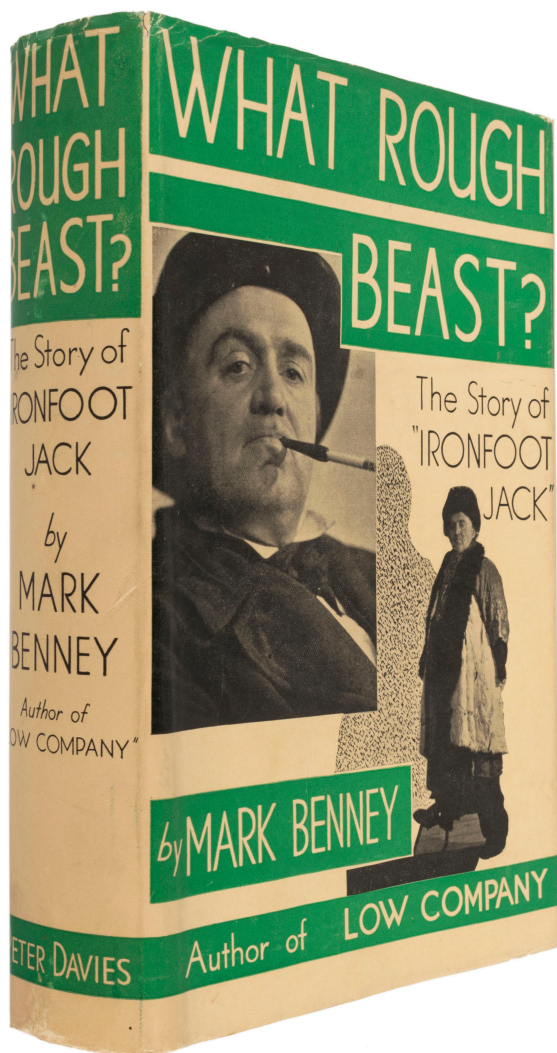
WITH LETTER FROM THE AUTHOR

1. **BARSTOW, Stan.** *A Kind of Loving*. FIRST EDITION. Michael Joseph. Half title. Orig. black cloth. Green & white pictorial d.w., unclipped; rear panel v. sl. marked & creased. 32-line TLS from the author to 'Miss Ann Simmons', 22 February 1986 loosely inserted, folded for posting. [# 99010]

¶ Dustjacket by Adrian Bailey. *A Kind of Loving* has a reputation as one of the archetypal kitchen-sink novels, and Barstow handles the problems of everyday life with the respect they deserve. The dialogue is excellent and his protagonist is believably and frequently forgivably callow. He is infatuated by Ingrid, a typist at the firm where he works, but 1960s free love feels extremely far removed from the northern industrial town of the setting. The letter is generous in tone, thanking his correspondent for her thoughts on the novel and its two sequels and outlining some of the perils of writing in the first person. He concludes with some insights into the psychology of his characters, saying that 'Ingrid at bottom accepts her mother's values, while Vic is beginning to question everything and think for himself', a line that could serve as a manifesto for the Angry Young Men movement with which Barstow was associated.

1960

£200



KING OF THE BOHEMIANS

2. **BENNEY, Mark.** *What Rough Beast?* A biographical fantasia on the life of Professor J.R. Neave otherwise known as Ironfoot Jack. **FIRST EDITION.** Peter Davies. Half title, front. Orig. dark blue cloth, spine lettered in black. Buff pictorial d.w., unclipped; v. sl. creased, small chip to following edge. A very nice copy of a scarce book. [# 98950]

¶ Copac lists five copies. Jack Neave, renowned Soho character, 'cockney philosopher' and self-styled 'King of the Bohemians', gained his nickname 'Ironfoot Jack' on account of the metal attachment he wore on his boot, to ameliorate the fact that his right leg was shorter than his left. He presented various reasons for the anomaly, including being shot in the leg while smuggling, run over by a car while valiantly rescuing a child from an accident, and being

attacked by a shark. The novelist Pip Granger remembers that sparks would fly from the bottom of the appendage when he was drunk, which was (of course! It was Soho!) often. Black hatted and extremely long-haired (especially for the time) he was - rather unkindly - described by George Melly as 'smelling like a goat in rut', and Maurice Richardson paid him the somewhat slight tribute of calling him 'a more agreeable kind of Alistair Crowley [*sic*] in a poorer way of business', a comparison which seems to have irked the 'Great Beast 666', who promptly and unsuccessfully set about trying to manoeuvre Richardson into a position in which he could be sued.

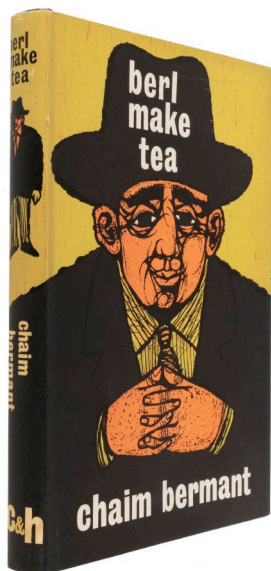
Apparently born in 1881 in Australia, Neave claimed - with varying degrees of truth - to have been an escapologist, mystic, strongman, a nightclub owner, and a swindler. The last two of these occupations appear to have brought him degrees of success. In 1934 he ran the Caravan Club, a hugely popular and influential but clandestine Queer nightspot. Benney also reports that 'he had a temporary phase of prosperity when he hit upon the idea of advertising in low journals the sale of "The World's Most Daring Book on Problems of Sex and Marriage - By More than a Hundred Eminent Authorities": his description of the Holy Bible which enabled him to sell by mail-order, at five hundred per cent profit, a job-lot he had picked up from a bankrupt missionary society.'

Readers who share the cataloguer's mild (and perhaps unjust) impatience with Soho 'characters' are reminded that Neave inhabited his role absolutely to the full, and has the distinction of being early to the party - here is a man who considered the area past its best by the 1950s, and we will never see his like again.

Mark Benney, the cat-burglar turned sociologist, is sufficiently streetwise to be an ideal biographer for Neave. He understands that there is no point getting bogged down in notions of truth or falsehood, and presents Jack as he was - a raconteur, and an embodiment of a certain age. Benney is also alive to the sadness that often lies behind so much gadding about, concluding that Neave cut 'a vast, vague, lonely figure'.

1939

£1,250



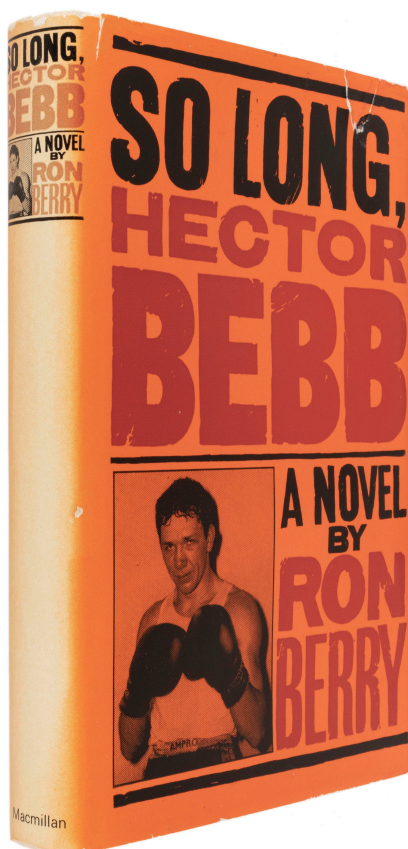
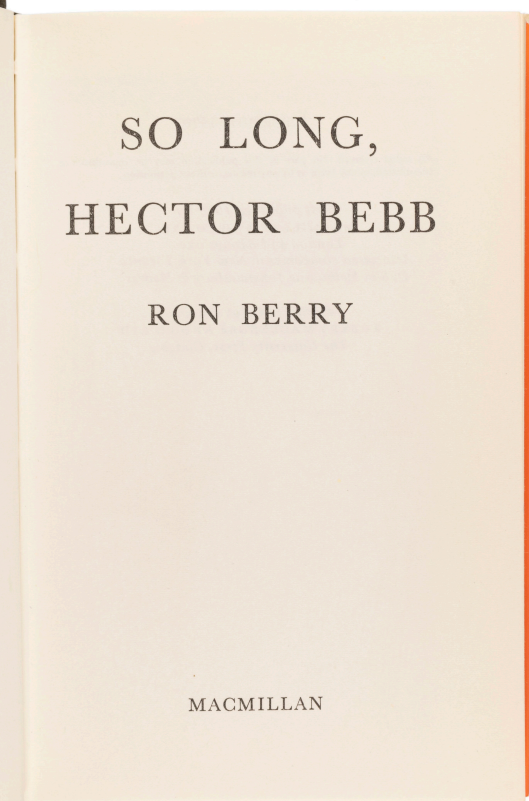
A SNAPPY FARCE

3. **BERMANT, Chaim.** *Berl Make Tea*. FIRST EDITION. Chapman and Hall. Half title. Orig. black cloth. Yellow & black pictorial d.w., unclipped; rear panel a little foxed & marked but a nice bright copy. [# 98691]

¶ Dustjacket by Hugh Marshall. Chaim Bermant, 1929-1998, is perhaps best remembered for his acerbic 'On the Other Hand' column in *The Jewish Chronicle*, but he wrote a great number of novels, of which *Berl Make Tea* is the second. Bermant is bolder with the fecklessness of the protagonist than in his first novel. The Berl of the title is an eternal loser, who rackets through life in terror of two things: the cooking of his friend and admirer Mrs Kamentez-Podolsk and the return of his wife who (not unreasonably, it seems) 'ran off with a *mamzer* of a gardener'. A snappy farce.

1965

£80



INFLUENTIAL WELSH BOXING NOVEL

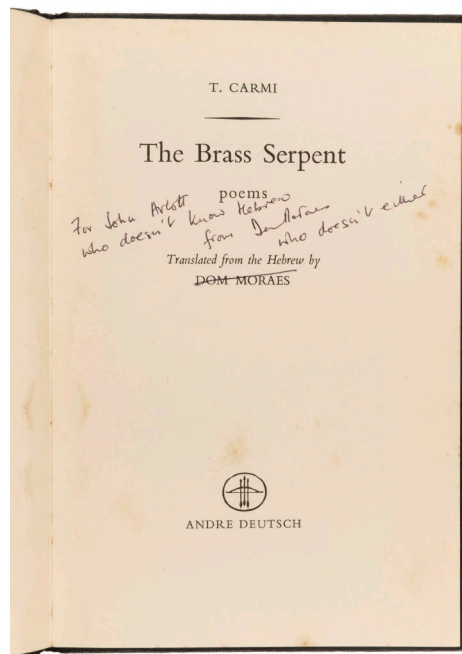
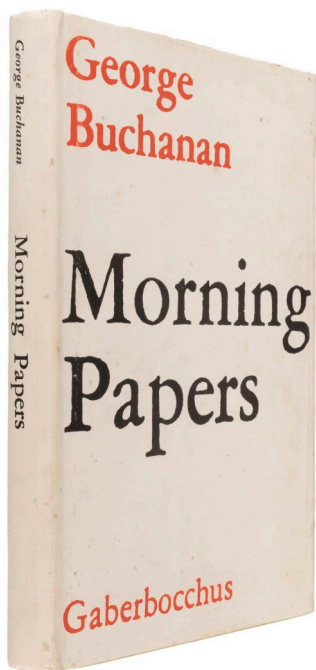
4. **BERRY, Ron.** *So Long, Hector Bebb*. FIRST EDITION. Macmillan. Half title; label removed from leading f.e.p. Orig. black cloth. Orange pictorial d.w., unclipped; edges v. sl. worn with closed tear, closed chip to upper edge of front panel, spine sunned, panels bright. Publisher compliments slip & *Anglo-Welsh Review* compliments slip loosely inserted. [# 98734]

¶ In his story of a boxer on the run in rural Wales after a sudden explosion of violence, Ron Berry shows himself to be a master of both places and voices; the constantly shifting perspectives display considerable technique given great immediacy by a conversational writing style. Berry's influence among other Welsh writers is huge, and *So Long Hector Bebb* was chosen by Parthian as the first book in the landmark Library of Wales series.

Berry was a native of the Rhondda Valley, and Niall Griffiths praised him for writing about hitherto ignored places and people, referring to his 'complex, profound, immersive and vital work', calling him 'one of our best, and most achingly underrated, novelists'. Given the protagonist's childlike love of Westerns and the novel's focus on isolation, masculinity, and landscape it is no surprise that Paul May's jacket design resembles a 'Wanted' poster.

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Jarndyce Books

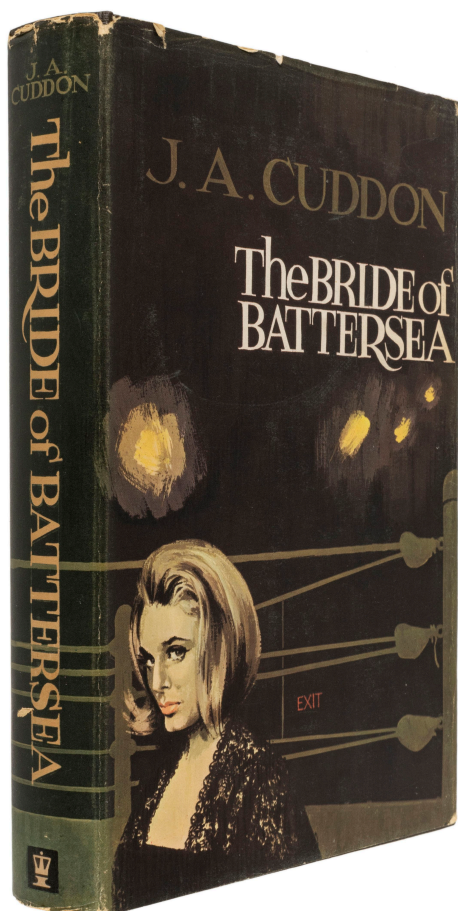


JOURNALISTIC MEMOIRS

5. **BUCHANAN, George.** *Morning Papers.* FIRST EDITION. Gaberbocchus. Half title. Orig. grey cloth. Black, white & red printed d.w., unclipped; a little spotted & dusted. Author inscription 'Kate from George with best wishes for Christmas 1965'. [# 98982]
¶ A well-written memoir of 1920s turmoil, taking in Belfast and the effects of the General Strike in London. The author is perceptive on the ways in which the status and duties of a journalist affect his self image. The jacket design is restrained, especially by Gaberbocchus standards, but is striking and charming nonetheless.
- 1965 £40

INSCRIBED

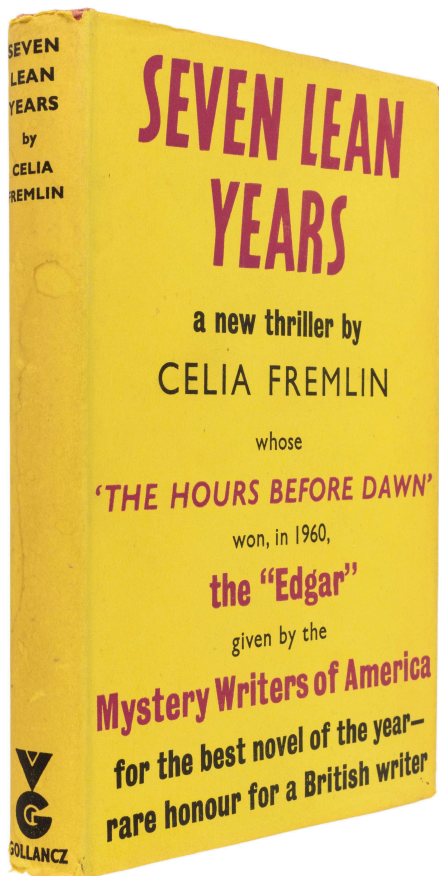
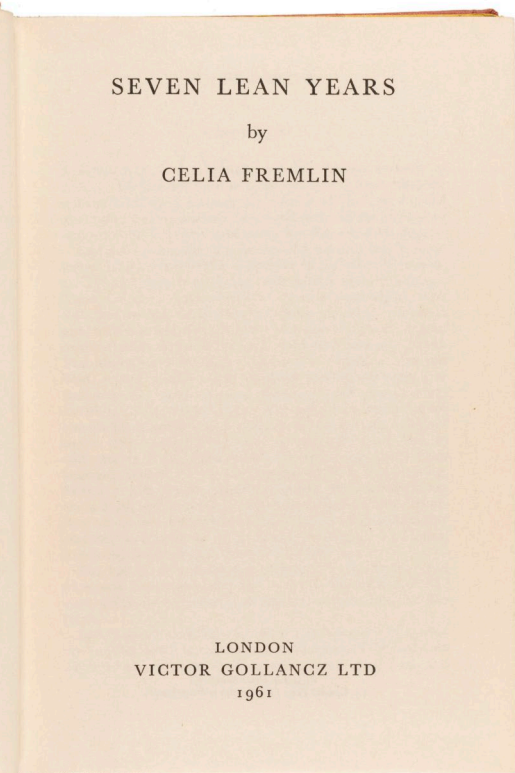
6. **CARMI, T.** *The Brass Serpent.* Translated from the Hebrew by Dom Moraes. FIRST U.K. EDITION. Andre Deutsch. Half title; sl. spotted in places. Orig. black cloth; sl. marked. Inscribed on titlepage 'For John Arlott, who doesn't know Hebrew, from Don Moraes who doesn't either'. 46pp. [# 98808]
¶ T. Carmi was the pseudonym of Carmi Charney, 1925-1994, an American-born Israeli poet. This is the first English language edition. Moraes collaborated closely with Carmi on the translation, so his inscription seems to be either comical self-deprecation or a cheerful admission that he let the author do most of the work. John Arlott, 1914-1991, was a renowned journalist, author, and cricket commentator.
- 1964 £40



BATTERSEA BOXING NOVEL

7. **CUDDON, John Anthony.** *The Bride of Battersea.* FIRST EDITION. Hodder & Stoughton. Half title. Sl. offsetting to e.ps. Orig. black cloth. Black & green pictorial d.w., unclipped; upper edge a little chipped & torn, rear panel unevenly toned. [# 98732]

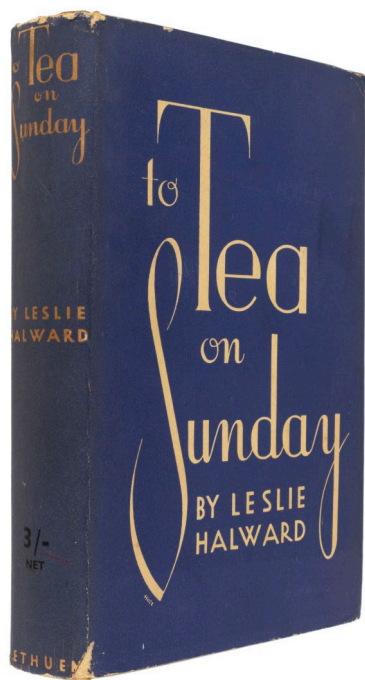
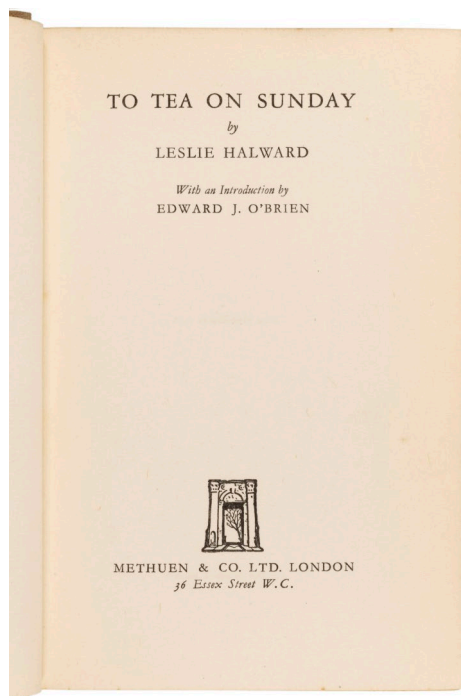
¶ Copac lists six copies only. 'The Chelsea Tennessee Williams', J.A. Cuddon, 1928-1996, is best remembered today as the author of *A Dictionary of Literary Terms*. A wildly eccentric schoolteacher, he was more interested in staging avant-garde plays with his students than teaching them in the conventional manner. Indeed, his former pupil, the left-wing playwright Steve Gooch recalled that 'however promptly you raced away from your last class, Mr Cuddon could always be seen off in the distance racing still faster'. *The Bride of Battersea* centres on The Palace, a creaking and cavernous South London boxers' pub. Cuddon has a brisk disdain for both property developers (bringers of 'urban sclerosis') and Swinging London; the only representatives thereof are obnoxious socialites and 'grammar school boys' who have caught 'the current malaise of guitar'. He directs his sympathies towards the fighters who congregate at The Palace and pensioners in 'neglected rooms which smelt of cats, old felt, and decaying linoleum'.



DOMESTIC NOIR

8. **FREMLIN, Celia.** *Seven Lean Years.* FIRST EDITION. Gollancz. Half title. Orig. red cloth; v. sl. cocked. Yellow printed d.w., unclipped; edges a little rubbed & dusted, spine v. sl. marked & scuffed but a nice bright copy. Bookplate of West Wick House, Wiltshire on leading pastedown. [# 98604]

¶ The plot of Fremlin's third novel revolves around Ellen, the landlady of a boarding house whose fiancé suddenly brings his elderly stepmother to live with them, then begins sewing discontent between the two women. Fremlin writes incredibly well about the burdens placed on women by patriarchal convention, and her portrait of bedsits carved out with amateurish greed are apt to raise a grim chuckle from anyone with experience of the contemporary London rental market.



WORKING-CLASS SHORT STORIES FROM BIRMINGHAM

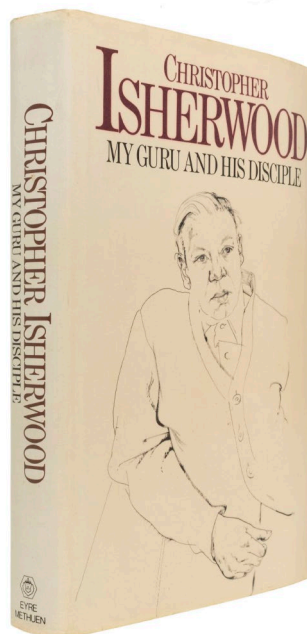
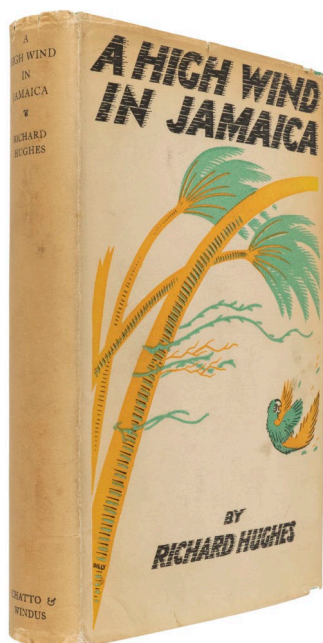
9. **HALWARD, Leslie.** *To Tea on Sunday.* With an introduction by Edward J. O'Brien. FIRST EDITION. Methuen. Half title. Orig. grey cloth; spine sl. marked. Printed blue & white d.w, unclipped; rear panel scuffed & sl. dusted, sl. wear to corners & head & tail of spine, tape repairs to verso of jacket. Ownership inscription of Fred Urquhart on leading f.e.p. A decent copy of a scarce, important book. [# 97535]

¶ BL, NLS, Oxford, and Birmingham only on Copac; OCLC adds a further 8. Leslie Halward, 1906-76, was a plasterer from Selly Oak, Birmingham, who took up writing after discovering the stories of Chekhov. The tales in this volume are written with economy and clarity, and were praised by Forster for 'their good humour, the sureness and lightness of touch, the absence of any social moral'. Edward O'Brien uses his introduction (which Andy Croft called 'a key statement about the development of working-class writing in Britain') to consolidate the reputation of the 'Birmingham Group'. He goes on to enthusiastically commend Halward for distinguishing himself from most English writers (most of whom 'are afraid of life') for recognising that 'life is never in bad taste... Life is earthy and salty also, and it wears old clothes and life accepts everything and everybody for what they are'. The stories here concern boxers, slum playgrounds, and ill-advised marriages, but strangely one of the most moving and modern concerns a young man who cannot wait to go on a date, only to find that, when he finally does so, he is transfixed less by his companion than by the cinema.

Fred Urquhart, 1912-1995, was a Scottish short story writer; both he and Halward worked for Metro Goldwyn Mayer.

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SUBVERSIVE ADVENTURE STORY

10. **HUGHES, Richard.** *A High Wind in Jamaica*. FIRST U.K. EDITION. Chatto & Windus. Half title. Orig. green cloth. Cream pictorial d.w., unclipped; v. sl. rubbed & chipped, a little marked. A nice bright copy. [# 98781]

¶ Hughes's garish fantasy offers both a comical subversion of the children's adventure story, and a very dark exploration of differing generational priorities. In stark contrast to the Victorian stories it parodies, no one is innocent, least of all the children.

1929

£85

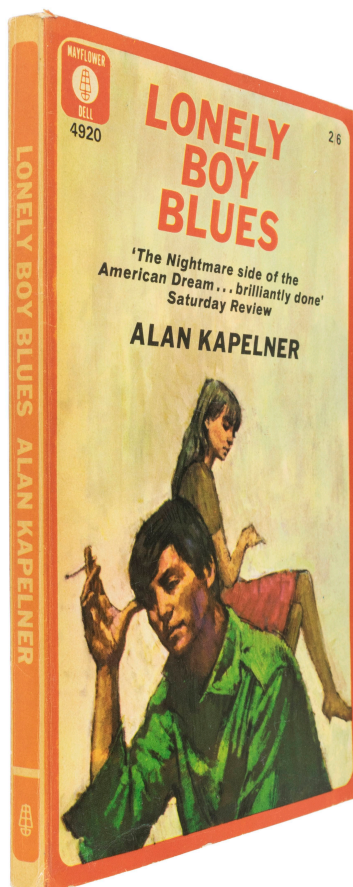
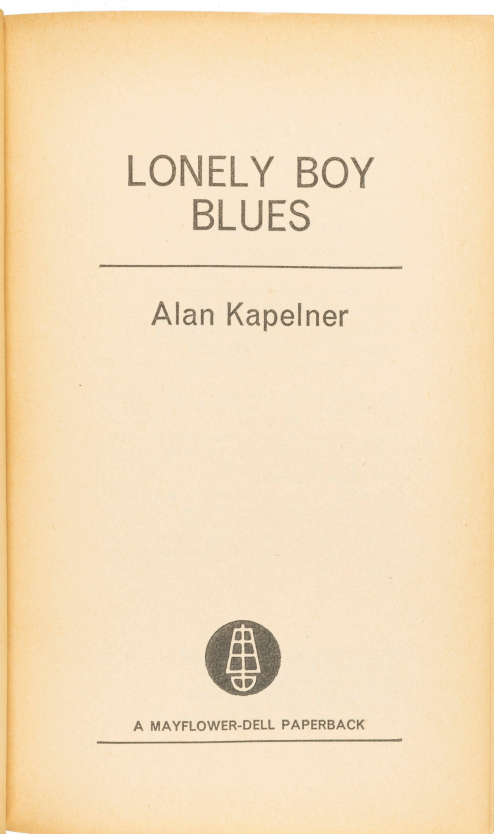
SWAMI VIDYATMANANDA'S COPY

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

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

1980

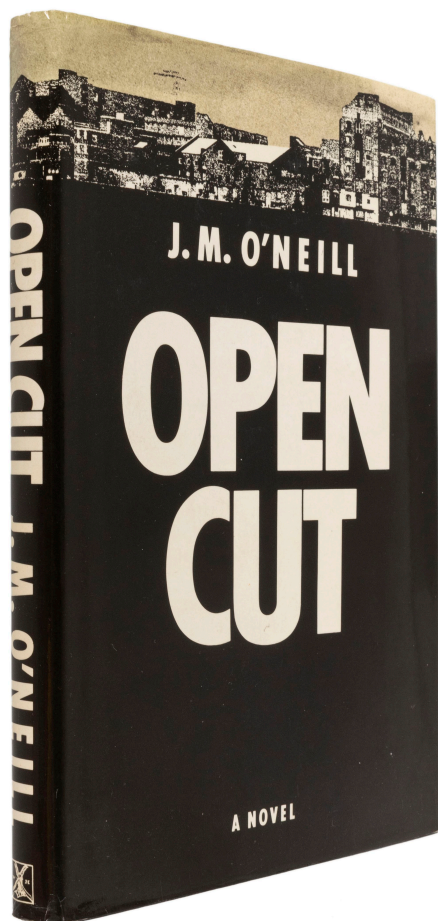
£185



BROOKLYN BLUES DURING WORLD WAR TWO

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

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



LONDON-IRISH CLASSIC

13. **O'NEILL, Jeremiah Michael.** *Open Cut*. FIRST EDITION. Heinemann. Half title; sl. toned at edges. Orig. black cloth. Black & white d.w., unclipped; top edge a little rubbed & creased, uneven fading to front panel. v.g. [# 98412]

¶ J.M. O'Neill, 1921-1999, cut a rather Conradian figure, working as a bank clerk in Nigeria and Ghana before moving to London to become the landlord of the Duke of Wellington on Balls Pond Road, and *Open Cut* is a sort of *Nostromo* of North London's pubs, boarding houses, and building sites, in which a compelling but deliberately confusing narrative wrongfoots both the reader and the main character, until the plot springs shut with the speed and inevitability of a rat-trap. The setting is a grim one, in which bosses and criminals are largely indistinguishable and exert total control over the lives of recent emigrés from Ireland until their bodies are 'pulled up into the daylight, hardly wept over, coffined with raised glasses and whip-rounds, sent to the limbo cemeteries of Leytonstone and Finchley'. A sad, angry, and hugely compelling novel.



КОЛТОСТ
ТВАРИН

GEORGE ORWELL

FIRST UKRAINIAN EDITION OF ANIMAL FARM

ENTIRE SALE PRICE DONATED TO FAMILIES4PEACE -
IN AID OF UKRAINIAN REFUGEES

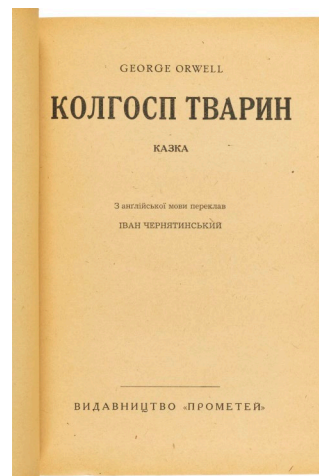
14. **ORWELL, George.** *Kolghosp Tvarin.* (Animal Farm.) **FIRST UKRAINIAN EDITION.** Munich: Vidavnitstvi Prometei. Half title; sl. toned. Orig. pictorial wrappers; small mark to front wrapper. A lovely copy. 90pp. [# 98890]

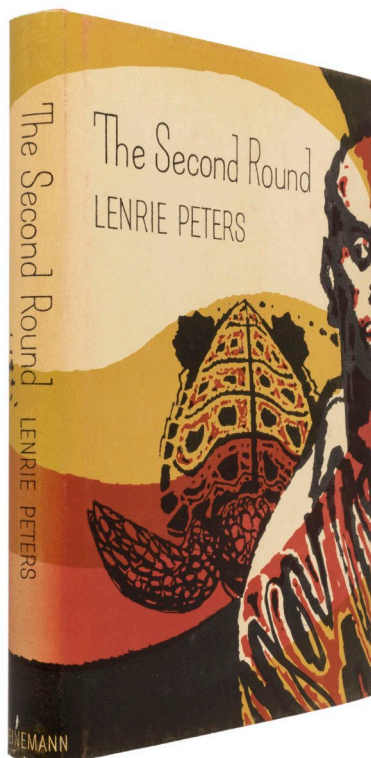
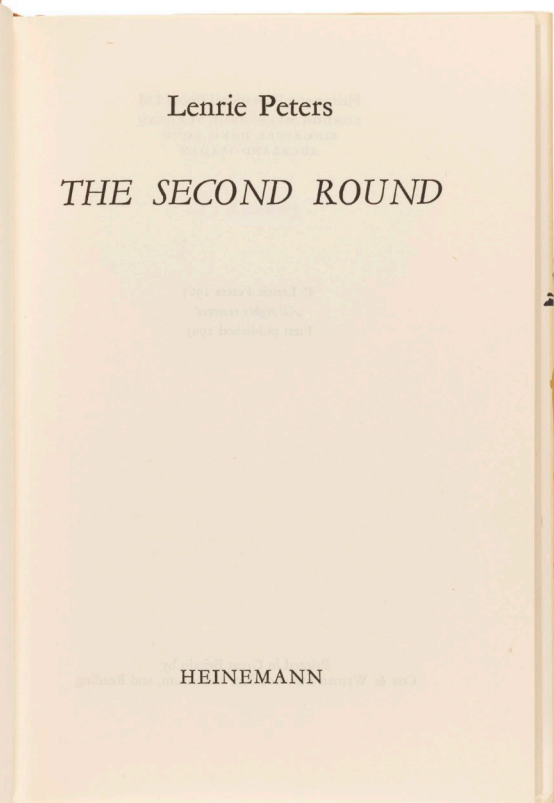
¶ Translated from the English by Ihor Ševčenko. First published London, 1945. The Ukrainian edition of Orwell's classic novella is well known for its inclusion of Orwell's only published introduction to the text, which was written at the behest of the publisher, who insisted that Orwell should identify and justify himself to the edition's intended audience of Ukrainian Displaced Persons, who were suffering so enormously as a result of the Second World War. The translator, in passing on this request, reminded Orwell that these 'poor people with strained nerves' could be 'extremely self-conscious and sensitive, especially as far as contacts with the West or Westerners are concerned'. Orwell took this duty extremely seriously and wrote a passionate introduction explaining his experiences and their influence on his politics: 'I do not wish to comment on the work; if it does not speak for itself, it is a failure'. He instead lamented 'how easily totalitarian propaganda can control the opinion of enlightened people in democratic countries' and explored how he came to understand 'the negative influence of the Soviet myth upon the western Socialist movement'. Ševčenko chose to render the book's condemnation of Stalin still more explicit by eschewing a direct translation of the title 'Animal Farm' in favour of 'A Collective of Farm Animals'.



The history of *Kolghosp Tvarin* has profound links with the tragic history of the displacement of Ukrainian people; indeed the journalist Andrea Chalupa refers to it as the 'refugee camp edition'. Its translator, Ihor Ševčenko, was born in Poland to exiled nationalists, and studied in Prague, where he married Oksana Dray-Khmara, whose father, the Ukrainian poet Myxajlo Draj-Kmara, had been murdered in Stalin's purges, with attempts made to expunge the entirety of his work. Ševčenko obtained a copy of the English edition when he was twenty-four and wrote to Orwell to ask for permission for a Ukrainian edition, as he had been giving ad-hoc readings in the language: 'Soviet refugees were my listeners. The effect was striking. They approved of almost all of your interpretations. They were profoundly affected by such scenes as that of animals singing "Beasts of England" on the hill.' Christopher Hitchens wrote that a few thousand copies of this translation were printed, but those that were not distributed to refugees were confiscated by U.S. soldiers and given to Soviet authorities to be destroyed, meaning that any surviving copy was most likely first owned by a Ukrainian refugee. Chalupa writes that 'Orwell became an iconic writer because of his ideology. For the Ukrainian refugees and Orwell, political conviction was survival.'

This copy has been donated by a Jarndyce customer. 100 per cent of the sale price will be donated to Families 4 Peace (families4peace.co.uk) for the benefit of Ukrainian refugees.





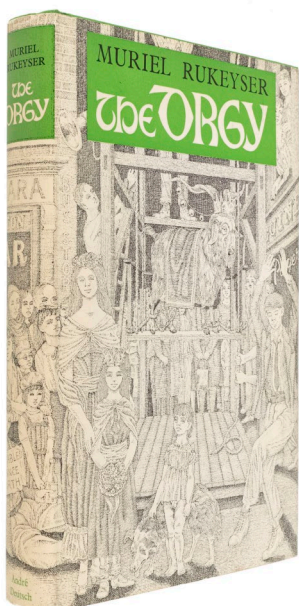
SCARCE GAMBIAN NOVEL

15. **PETERS, Lenrie.** *The Second Round*. FIRST EDITION. Heinemann. Half title. Orig. orange cloth. Red, yellow, & black pictorial d.w, unclipped; v. sl. rubbed at edges. Ownership inscription on leading f.e.p. A lovely bright copy. [# 98775]

¶ Dustjacket by Charles Keeping. Lenrie Wilfred Leopold Peters, 1932-2009, was a Sierra-Leonean-Gambian surgeon, poet, and activist. *The Second Round* is his only novel and is a semi-autobiographical work, in which Peters deploys Jungian archetypes to great effect. Written largely in Europe, it concerns a doctor who returns from England to post-independence Freetown only to become alienated when he realises that both he, and the country he left, are dramatically changed. Charles Larson described it as 'the first African horror story, the first African Gothic novel'. This description was hotly contested: it is certainly true that the novel becomes increasingly nightmarish as it goes on, but Larson was criticised for not taking the novel on its own terms and instead praising its 'universalism'. It was selected for the Heinemann African Writers Series during the advisorship of Chinua Achebe.

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Jarndyce Books



PUCK FAIR

16. **RUKEYSER, Muriel.** *The Orgy*. FIRST U.K. EDITION. Andre Deutsch. Half title. Orig. green cloth. Black, white & green pictorial d.w. A lovely copy. [# 98715]

¶ First published New York 1965. Dustjacket by Owen Wood. Muriel Rukeyser, described by Kenneth Rexroth as the greatest poet of her 'exact generation', was a writer and activist. *The Orgy* is her only travelogue and describes her experiences at Puck Fair in Killorglin, County Kerry, in which a he-goat is crowned king for three days, which she attended while scouting a location for the documentary film maker Paul Rotha. Ultimately concluding that film was not an appropriate or just way to present the festival, Rukeyser wrote this reflective personal account, which presents the tensions between Americans and the Irish, documentarians and their subjects, and Travellers and settled locals.

1966

£65

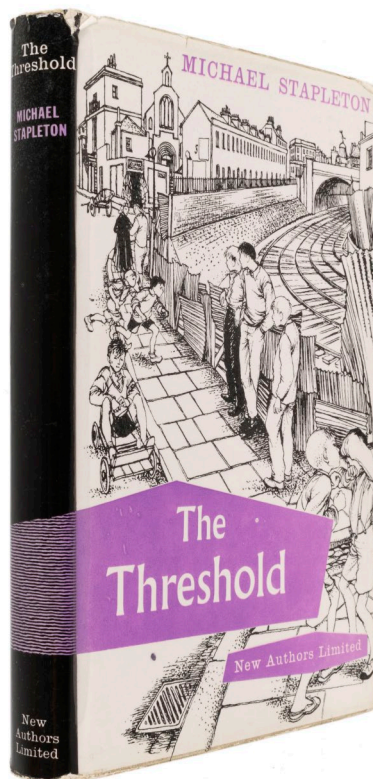
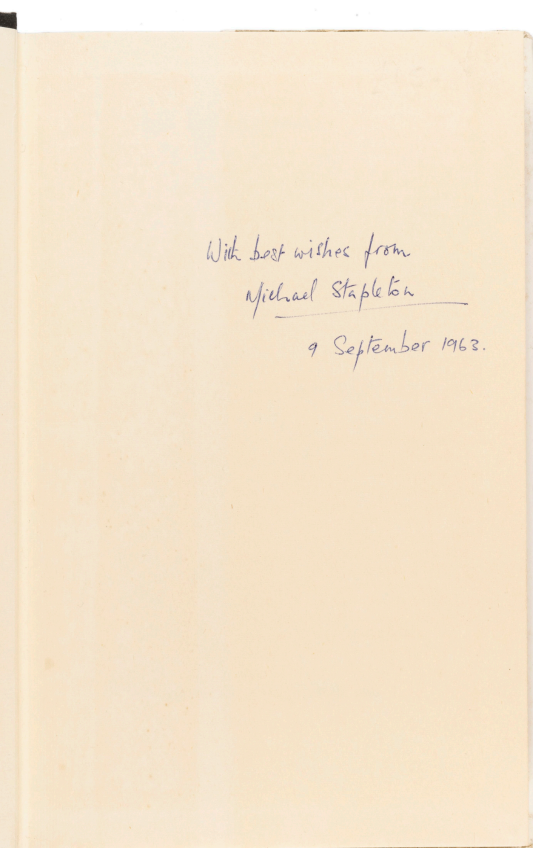
A CONFEDERACY OF LOWLIVES

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

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

1966

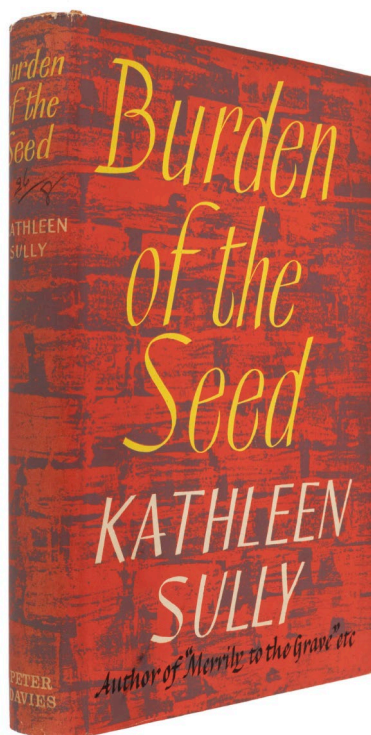
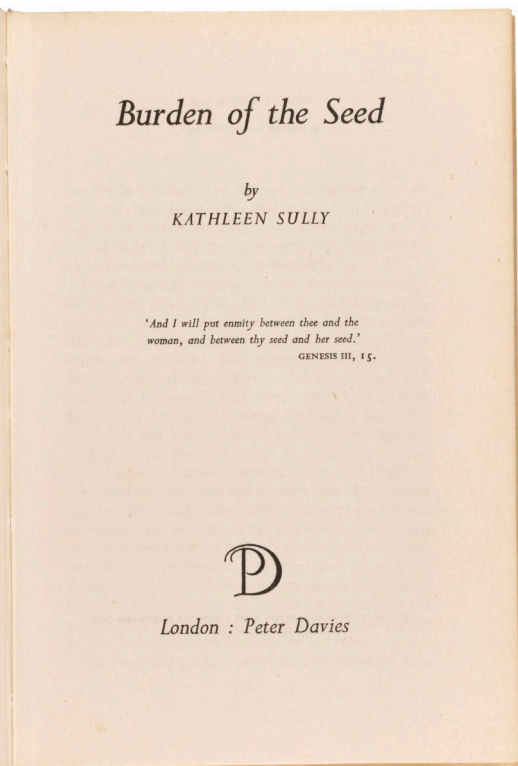
£85



INSCRIBED EAST LONDON CHILDHOOD MEMOIR

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

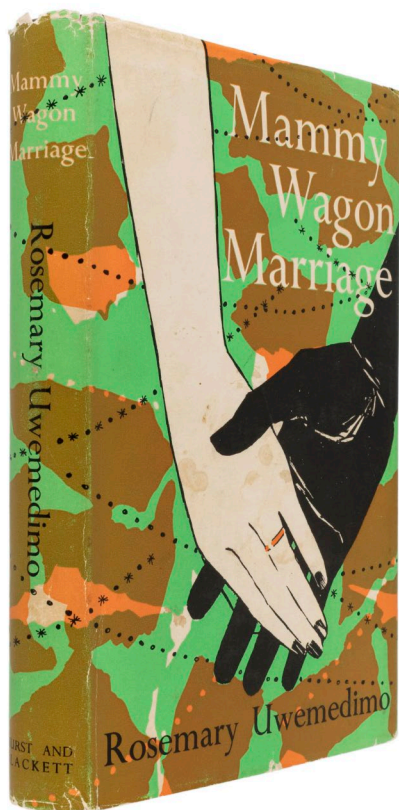
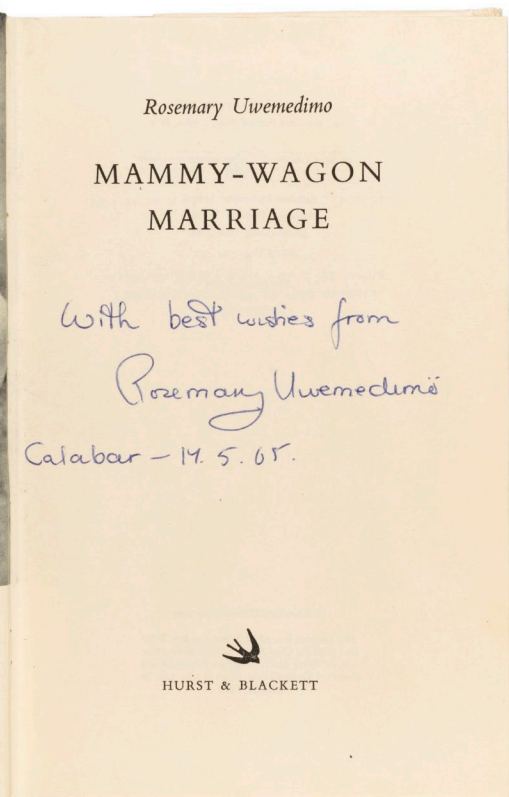
¶ Michael Stapleton, 1923-1994, moved from Dungarvan, County Waterford to Clapton, East London at the age of four, swapping 'one facet of despair for another'. An opera critic, he was encouraged to write this memoir of his Hackney youth by Edith Sitwell. The result is a detailed, carefully written account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



POST-WAR BLEAKNESS

19. **SULLY, Kathleen.** *Burden of the Seed*. FIRST EDITION. Peter Davies. Orig. orange cloth. Red & yellow printed d.w., unclipped; sl. worn at head of spine, rear panel sl. marked & darkened. [# 98998]

¶ Five copies on Copac. Kathleen Sully, 1910-2001, is almost entirely forgotten today, partly because a difficult marriage and family life, as well as troubles with alcohol, made her unwilling or unable to promote her work and her legacy (for reasons unknown she failed to turn up to the one lecture she was asked to give, on the modern novel at the University of Sheffield), but also largely because of the difficulty of placing her difficult, bleak novels. *Burden of the Seed* concerns a callous young man and his rather abject relationships with women, from the two aunts whom he lives with as an orphaned child, from whom he has to steal to survive to the mother of his child who he abruptly ditches. The protagonist's wayward adulthood is less compellingly portrayed than his unhappy childhood, and Sully loses control of the plot, but she is a unique stylist, and the early chapters offer an illuminating, if miserable, picture of mid-twentieth-century childhood, and the main character is a prime example of what would now be called a 'commitmentphobe'.



**INSCRIBED COPY OF A MEMOIR
OF 'AFRO-EUROPEAN MARRIAGE'**

20. **UWEMEDIMO, Rosemary.** Mammy-Wagon Marriage. FIRST EDITION. Hurst & Blackett. Half title, front. Orig. grey cloth; v. sl. cocked. Green, black & white pictorial d.w., unclipped; sl. worn at edges & a little marked. Inscribed 'With best wishes from Rosemary Uwemedimo Calabar - 17.5.65'. [# 98994]

¶ Six copies on Copac. A good-natured and moving account of 'an Afro-European marriage' in post-independence Nigeria. Rosemary Howard met Vincent Uwemedimo, a young lawyer, at a dance while studying at Bedford College. The couple later moved to Nigeria (first Lagos, then Calabar) with Rosemary's widowed mother. The 'mammy wagon' of the title is essentially a public transport lorry, a 'noisy petrol-smelling dragon' of a vehicle. Of course, the couple face ignorance and tribulation, but commitment and respect are the ultimate victors.