

By Paul Lee Jarndyce

Twenty Items from the Twentieth Century



Jarndyce

Antiquarian Booksellers

20 Items from the Twentieth Century

List Twenty-Five

Catalogued by
Paul Lee

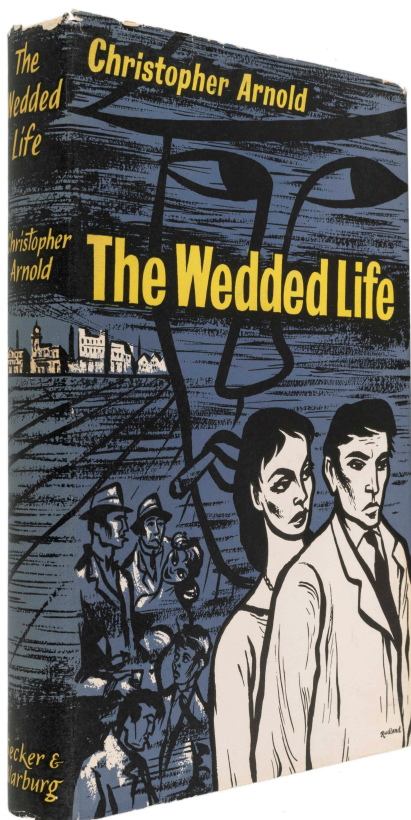
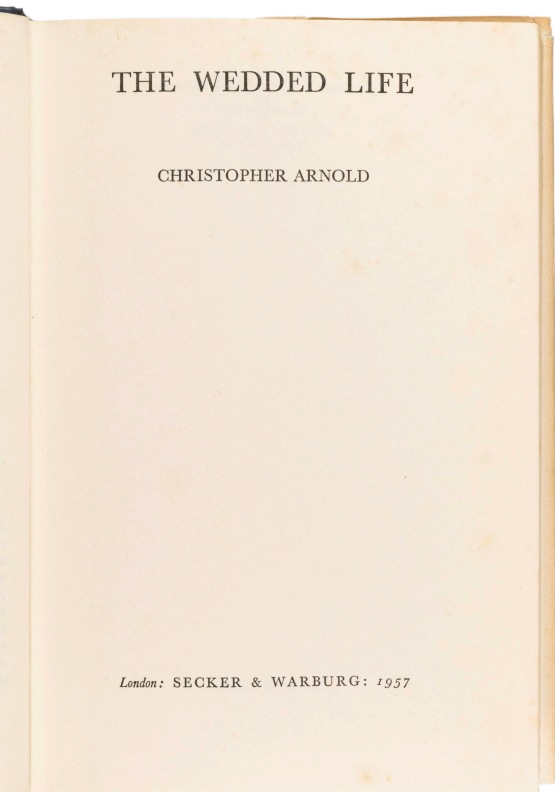
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20 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



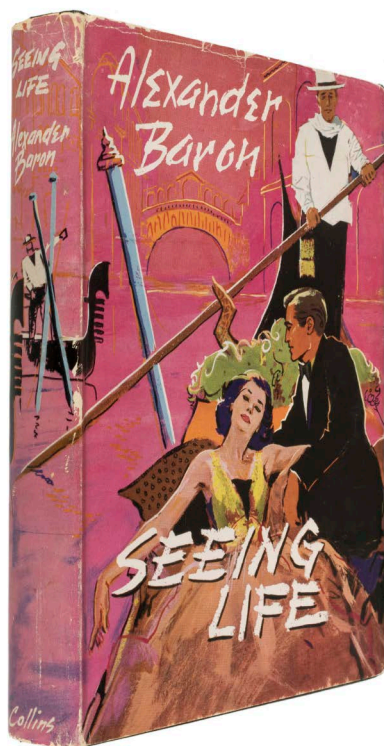
CRIME IN SUBTOPIA

1. **ARNOLD, Christopher.** *The Wedded Life*. A novel. FIRST EDITION. Secker & Warburg. Half title; light foxing in places. Orig. blue cloth. Blue & yellow pictorial d.w., unclipped; v. sl. wear to top edge, rear panel a little marked. A bright copy. [99296]

¶ Six copies on Copac; OCLC adds a further four. Dustjacket by 'Rudland' (presumably Peter). Arnold's novel of a young middle-class couple drawn into an 'underworld... of highly professional burglars, purveyors of stolen property, sex-chandlers, brokers on the blackmail exchange, abortionists, druggists, and general swindle-mongers' gets bogged down in questions of morality, but is an interesting early entrant into the theme of bourgeois boredom as a driver for crime. The blurb features an ahead-of-its-time use of Ian Nairn's coinage 'subtopia' to describe the anonymous suburbs of a large town.

1957

£150



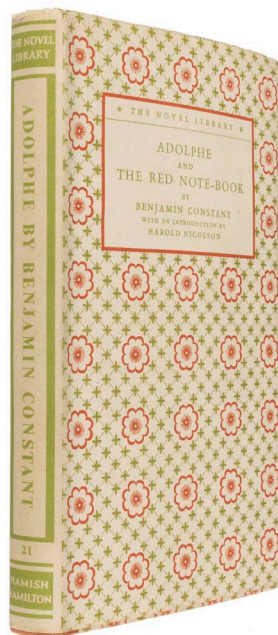
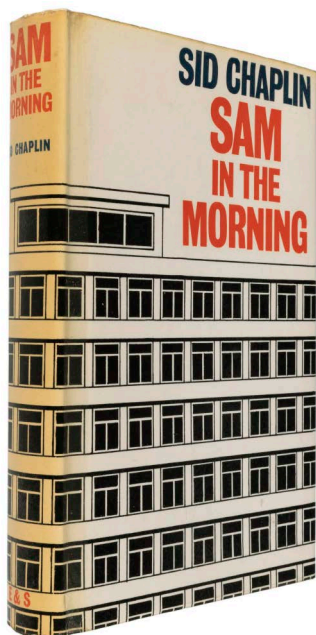
INSCRIBED BY ALEXANDER BARON

2. **BARON, Alexander.** *Seeing Life*. FIRST EDITION. Collins. Half title. Orig. black cloth. Pictorial pink d.w., unclipped; a little rubbed & creased at edges, a few small chips. Author inscription 'For Gina - love - Alec Oct 10th 1958' on leading f.e.p. [98976]

¶ Signed copies of Baron's work are unusual; Gina was a close friend of the author who lived in the flat above him. *Seeing Life* is a relatively minor Baron novel about a 'bobby-soxer idol' of colossal ambition, whose career is destroyed when he is (wrongly, as it happens) outed as gay. Baron is unflinching in his critiques of television and the pop industry, as well as of the Communist Party, of which he was a former member, and the novel illustrates that showbusiness was a murky and manufactured world long (at least in pop-culture terms) before the Beatles, the Monkees, or the Sex Pistols.

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LONDON OFFICE LIFE

3. **CHAPLIN, Sid.** *Sam in the Morning*. FIRST EDITION. Eyre & Spottiswoode. Half title. Orig. black cloth. Black, white & red pictorial d.w., unclipped; decimal price sticker to front flap, spine & upper edge a little browned. [99372]

¶ Sid Chaplin, 1916-1986, was born into a Durham mining family and worked the pits as a teenager. This is a satirical novel of upwardly mobile London office life ('U.K. House', the fictional workplace, is stylishly depicted in Helen Clifford's jacket illustration), driven by Chaplin's astute observation that the key aristocratic virtue is simply refusing to bother. Chaplin has been cited as an influence on Braine and Sillitoe, and D.J. Taylor wrote that 'few novelists have quite so comprehensively demonstrated the hulking debt that post-war British fiction owes to Our Friends in the North'.

1965

£120

A CHARMING ADOLPHE

4. **CONSTANT, Benjamin.** *Adolphe, and The Red Notebook*. With an introduction by Harold Nicolson. Hamish Hamilton (Novel Library.) Half title, titlepage in red & black. Orig. patterned paper-covered boards. Patterned d.w., unclipped. A lovely copy. [82943]

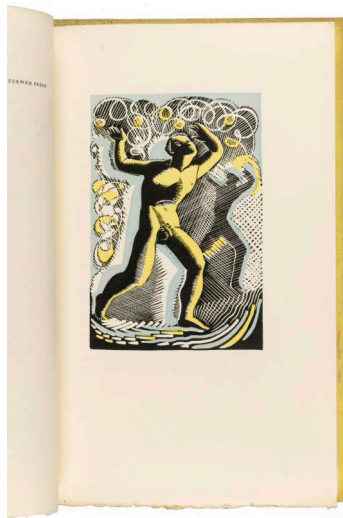
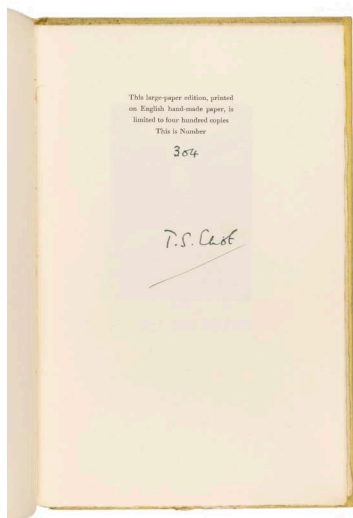
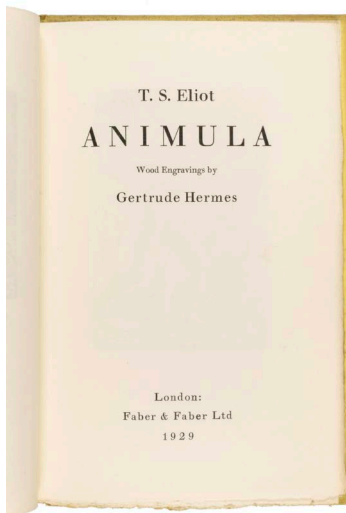
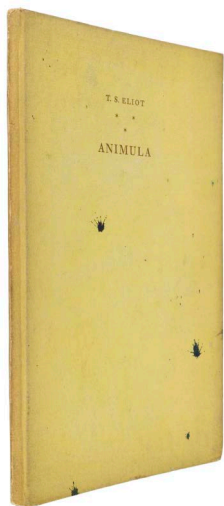
¶ *Benjamin Constant*, 1767-1830, was an activist, author, and political theorist. *Adolphe* translated by Carl Wildman first published 1816, *The Red Notebook* translated by Norman Cameron published posthumously in 1907. A charming little edition, bringing together Constant's great romantic novel and his comical account of his early life, with a well-researched introduction.

1948

£35

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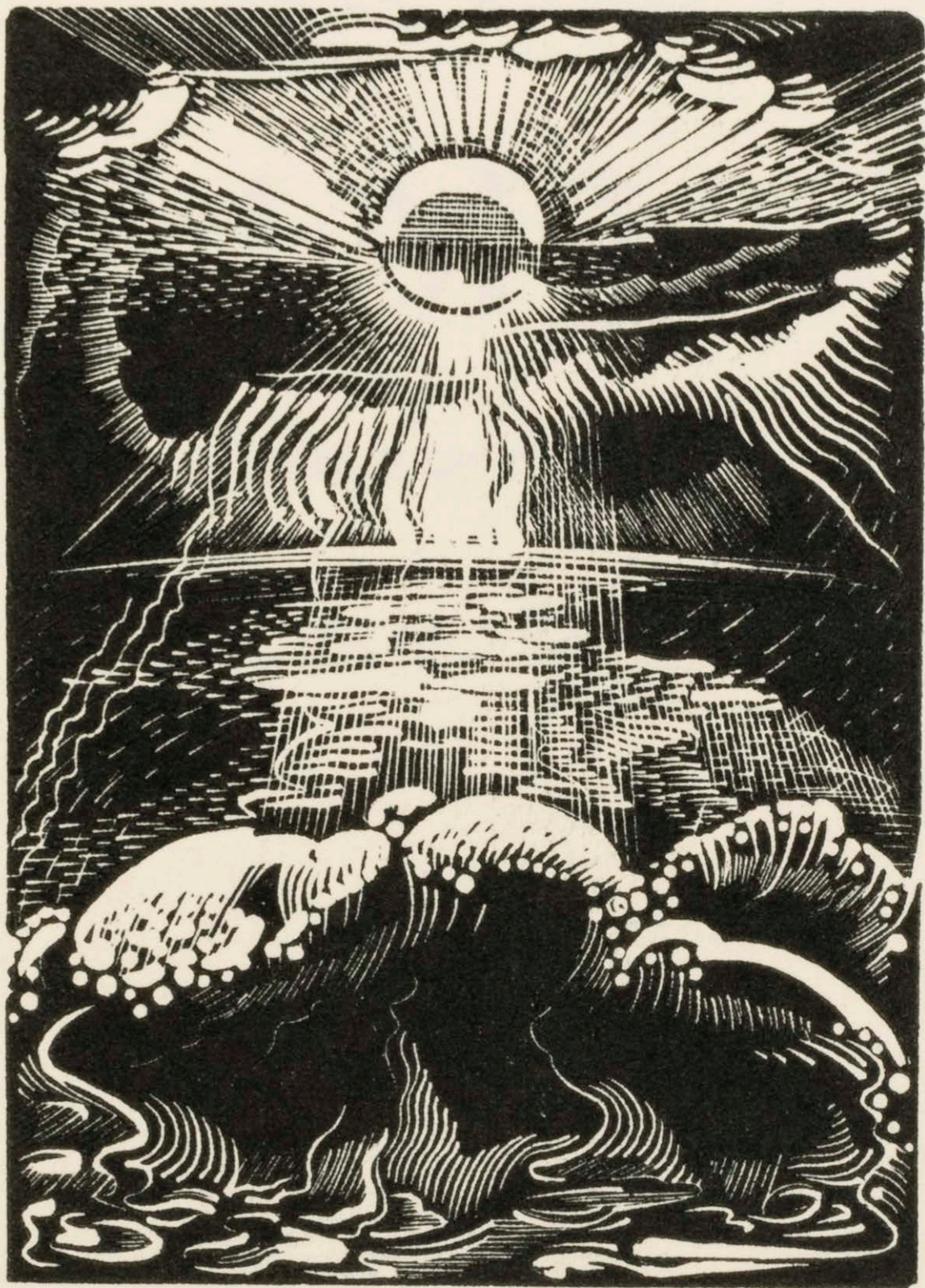
SIGNED BY ELIOT

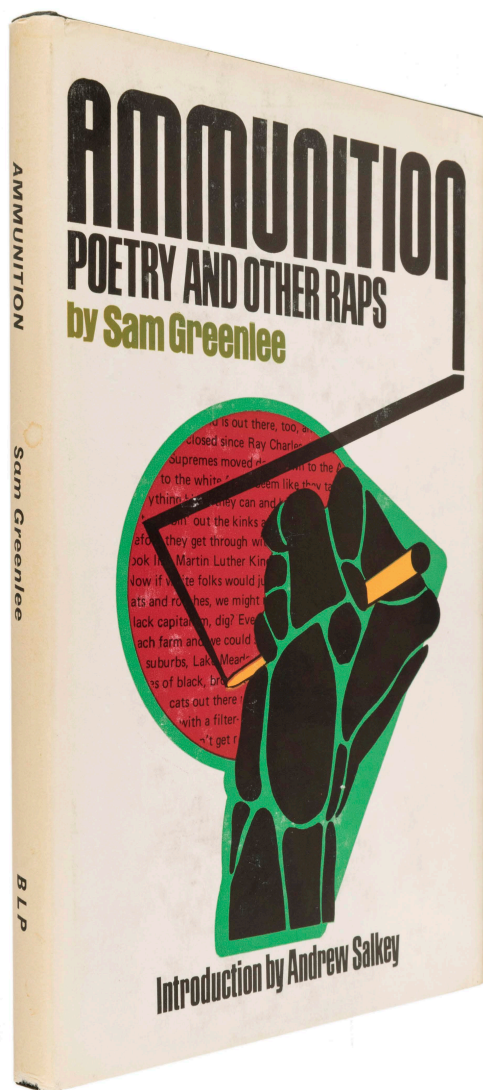
5. **ELIOT, Thomas Stearns.** *Animula*. Signed large paper edn. Faber & Faber. Signed limitation leaf, engr. half title, 1 col. plate. Orig. paper covered boards; a little dusted & marked, 4 ink splashes to front board, small chip to tail of spine. A decent copy of a scarce & brittle title. (4)pp. [98007]

¶ No. 304 of 400. Wood engravings by Gertrude Hermes. Eliot's concise, referential, and beautiful meditation on the journey of the human soul, printed at the Curwen Press, was also issued as a pamphlet in Faber's Ariel series.

1929

£400





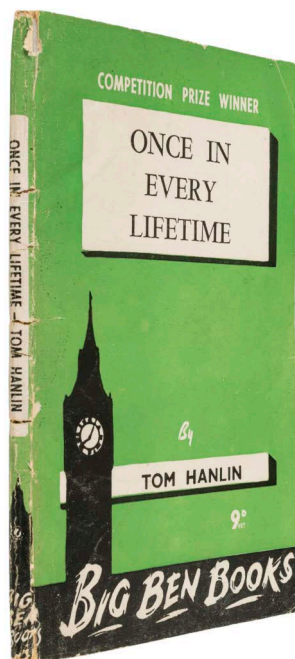
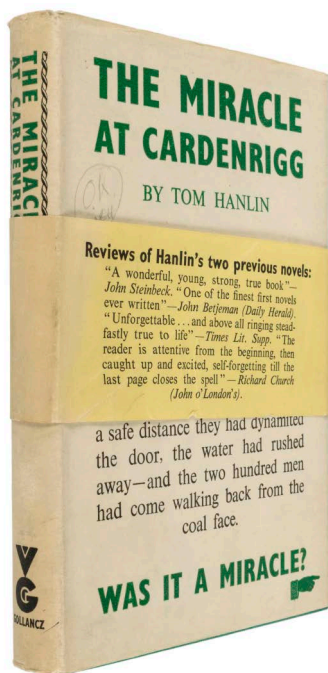
FURIOUS BURSTS

6. **GREENLEE, Sam.** *Ammunition! Poetry and other raps.* FIRST EDITION. Bogle-L'Ouverture. Orig. black cloth. White & green pictorial d.w., unclipped; sl. dusted. A nice bright copy. 84pp. [99330]

¶ Greenlee's furious, pithy epigrams show his writing is just as potent in short bursts as it is in the sustained outrage of his great novel *The Spook who Sat by the Door*. Even Andrew Salkey, in his introduction to the book, has to resort to liberally quoting the poems, so immediate and effective are they: 'A/ free/ Black/ mind/ is a/ concealed/ weapon'. Greenlee wrote the blurb for the book himself, and declared it a warning 'that African masks have historically and traditionally served the dual function of both entertaining and threatening the enemy'.

20 ITEMS FROM THE TWENTIETH CENTURY

Jarndyce Books



THREE MINING NOVELS BY TOM HANLIN

7. **HANLIN, Tom.** *The Miracle at Cardenrigg.* FIRST EDITION. Gollancz. Half title, wartime economy paper. Orig. green cloth. Printed green & cream d.w., unclipped; a little dusted, pencil mark to front wrapper. Wraparound band sl. creased. Publisher file copy stamp to leading pastedown. [99112]

¶ Tom Hanlin, 1907-1953, was a miner who turned to writing while in hospital after an accident in the pit. Set in 1920s Scotland, *The Miracle at Cardenrigg* tells the story of a mining accident. The above ground sections in which a young woman preaches the certain miraculous return of the miners overdoes the Catholicism, but Hanlin is excellent at evoking the stifling terror of being trapped underground.

1949

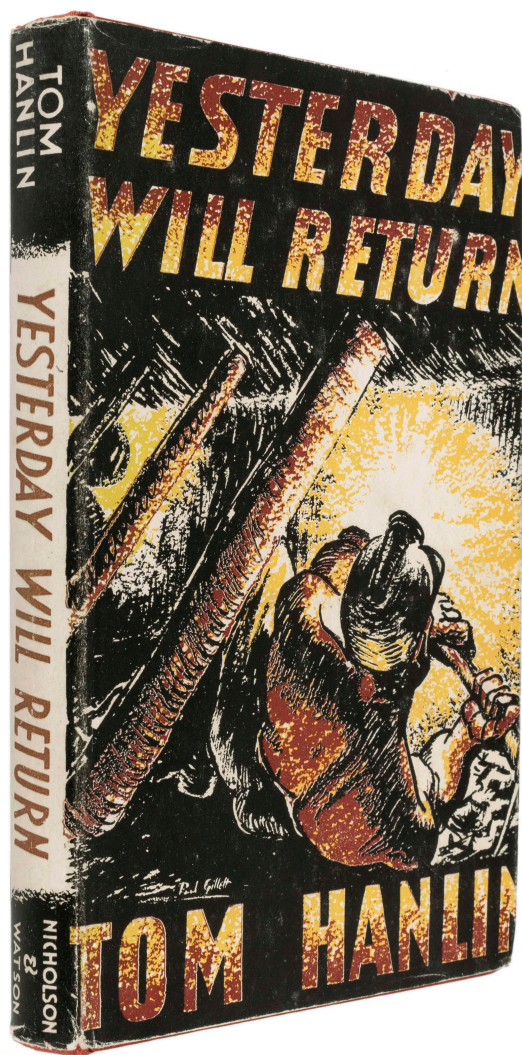
£85

8. **HANLIN, Tom.** *Once in Every Lifetime.* FIRST EDITION. Wells, Gardner, Darton & Co. for Big Ben Books. Half title, 3pp ads; sl. toned. Orig. green pictorial wrappers, sewn & glued as issued; a little worn, closed tear to bottom of leading hinge. A rare survival. [99076]

¶ BL & TCD only on Copac; OCLC adds six copies. This edition, released after its author won the Big Ben Competition for writing, precedes the more common Nicholson and Watson edition of the same year. A skilfully written story about a love affair between a miner and a nurse that, despite its brevity, affects the participants deeply, *Once in Every Lifetime* was hugely popular on its release. Norman Collins described it as 'an idyll of young love that somehow became sour and unlovely amid the grim landscape of the pitheads. It is brief, moving in places, almost unbearably so, and often beautiful'. Hanlin's skill lies in his ability to explore large themes through seemingly small events, and John Steinbeck called it 'A wonderful, young, strong, true book'.

1945

£150



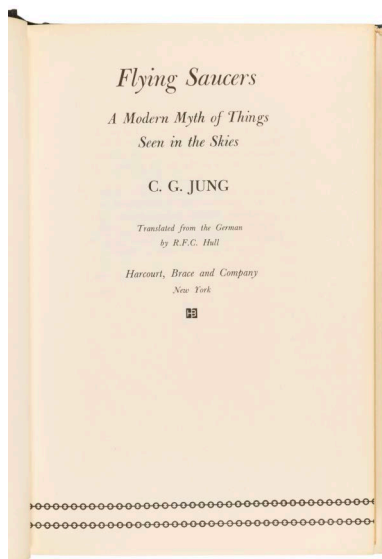
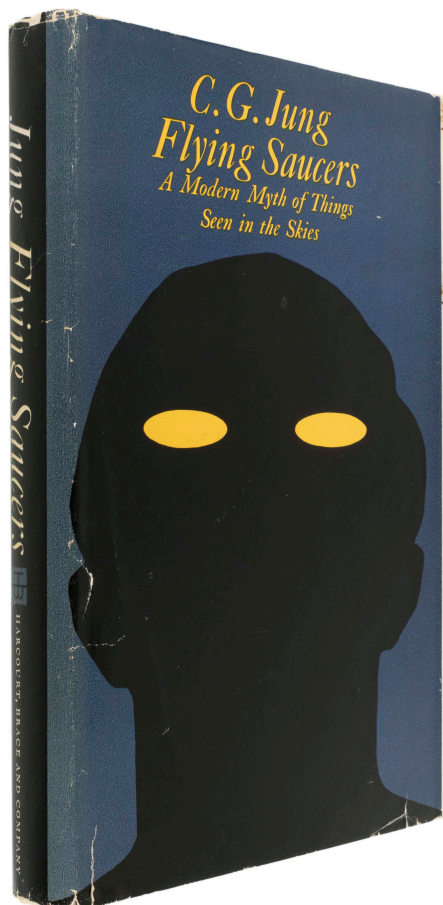
YESTERDAY WILL RETURN

9. **HANLIN, Tom.** *Yesterday Will Return*. FIRST EDITION. Nicholson & Watson. Half title. Orig. red cloth. Black & yellow pictorial d.w., unclipped; a little rubbed & chipped at edges. A nice bright copy. [99349]

¶ Ostensibly a novel of a love triangle in a small Scottish mining town, the lives of the characters in *Yesterday Will Return* are dominated by the economics of their position and the pressures exerted by The Company. The woman at the centre of the story is a femme fatale of a curiously industrial type, alleged to have finished off her first husband, disabled in a mining accident, to claim compensation for his death.

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FLYING SAUCERS

10. **JUNG, Carl.** *Flying Saucers. A modern myth of things seen in the skies.* Translated from the German by R.F.C. Hull. **FIRST U.S. EDITION.** New York: Harcourt Brace. Half title, illus., v. occasional light red pencil highlights. Orig. black cloth. Black & blue pictorial d.w., clipped; a little marked, some creases & closed tears but a bright copy. [99340]

¶ *Ein Moderner Mythos vol Dingen, die am Himmel gesehen werden*, Zurich, 1958. Same year as the slightly earlier British edition. Jung is perceptive in refusing to get bogged down in the reality or otherwise of alien spacecraft, choosing instead to focus on the cultural meaning of UFO sightings. He analyses modern western society as a whole, and his conclusions on the natures of myth and knowledge are interesting. The British jacket is rather staid. Janet Helverson's effort (a silhouette with flying saucers for eyes) playfully engages with Jung's thesis.

1959

£185



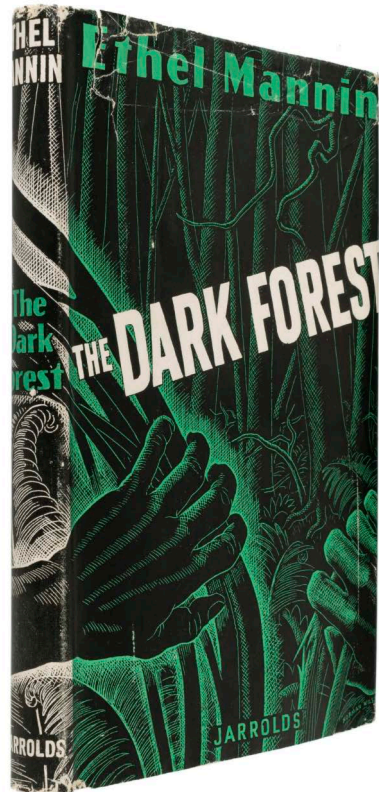
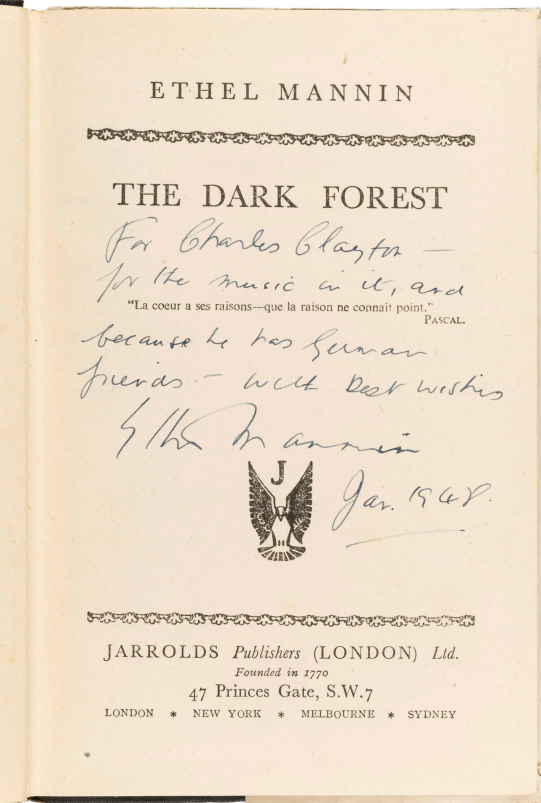
EARLY AUTOFICTION

11. **LEIGH, E.R., pseud. (Jeanne Berthe Julie Rigaud)** *Perplexities*. FIRST EDITION. Faber & Faber. Half title. E.ps a little dusted & spotted. Orig. red cloth. Blue & cream pictorial d.w., unclipped; a little chipped affecting head & tail of spine. Scarce. [99370]

¶ Copac lists five copies; no further institutional copies are listed on OCLC. Dustjacket (uncredited) by Dorothea Braby. A strikingly modern work, which resembles autofiction both in blurring the distinction between autobiography and the novel and in the psychological depth with which it approaches everyday themes such as family, friendships, and office life. *Perplexities* treats the life of its narrator, who is (like the author) a middle-aged French war widow living in London, with exploratory and even-tempered frankness. The tension between her and her rather vain mother is especially vivid and fairly drawn - there are no monsters here, only damaged and disappointed people. *The Spectator* rather sniffily attacked the book for 'muddled thinking' and 'championing the cause of prostitutes and perverts', but *The Bookman* praised the author's 'sensitive, critical mind' when addressing 'women's problems', and *The Sydney Herald* called it a 'masterpiece of its impudent kind'. Its innovations are no less potent for having failed to percolate into the wider culture, and it deserves to be more widely read.

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PRESENTATION COPY

12. **MANNIN, Ethel.** *The Dark Forest*. FIRST EDITION. Jarrolds. Half title, wartime economy standard paper. E.ps a little spotted. Orig. black cloth. Green & black pictorial d.w., clipped; sl. chipped & creased, a couple short closed tears. Presentation inscription on titlepage 'For Charles Clayton, for the music in it and because he has German friends - with best wishes, Ethel Mannin, Jan. 1948' [98712]

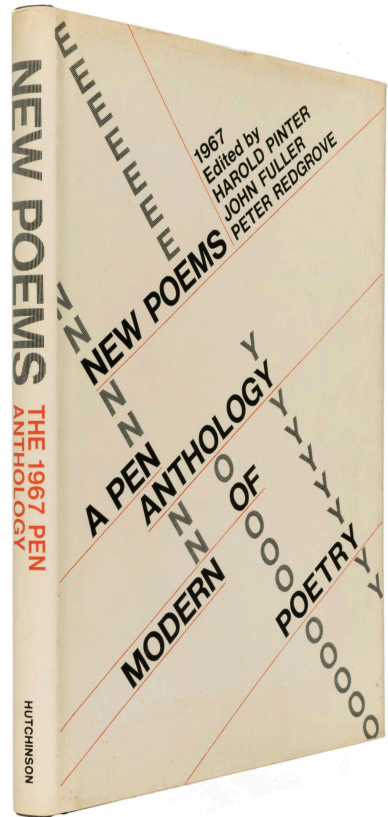
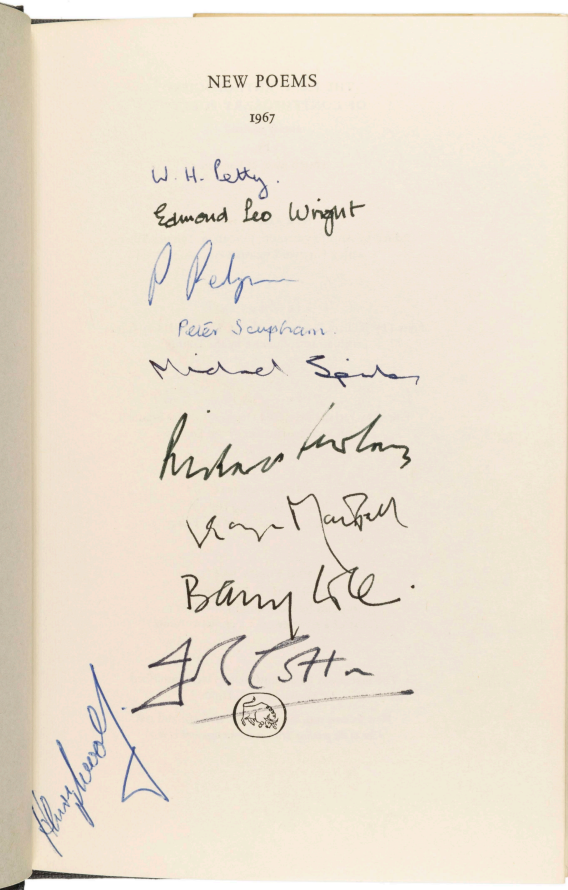
¶ This love story set in an occupied neutral country makes for a rather odd novel, in which Mannin's not unreasonable horror of human conflict pulls her away from the moral centre of her anarcho-socialist convictions. She concedes that the reader can label the two sides 'fascists' and 'anti-fascists' if they insist but is more concerned with the hopelessness and confusion of war ('The Dark Forest') in general. Such is her commitment to rapprochement that the novel is dedicated to Albert Lynden, a former blackshirt (who apparently retained his loyalty to the British Union of Fascists) she employed as her secretary. A well-written and revealing work, illustrative of a contemporary attitude that has quite rightly dwindled with hindsight.

1946

£120

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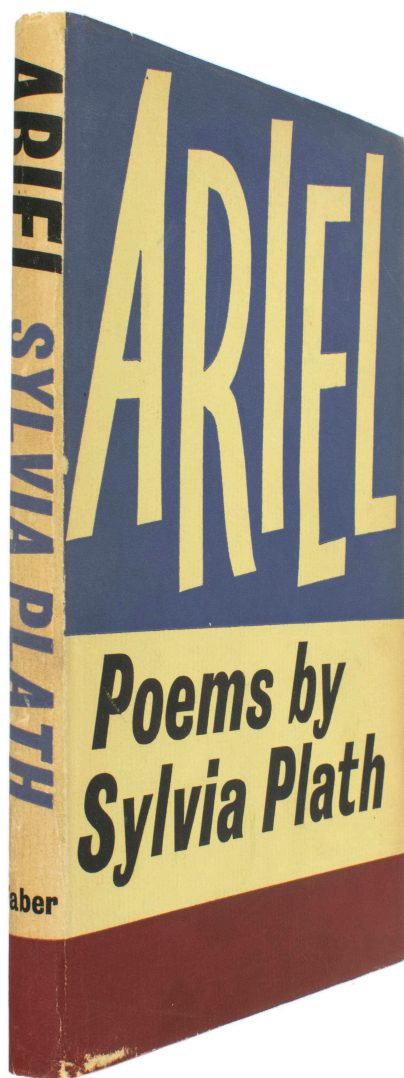
SIGNED BY CONTRIBUTORS

13. **PINTER, Harold, FULLER, John, and REDGROVE, Peter, editors.** New Poems 1967. A P.E.N Anthology of Contemporary Poetry. FIRST EDITION. Hutchinson. Half title. Orig. black cloth; a little cocked. Black & white printed d.w., unclipped. Ten contributor signatures on half title. 95pp. [99326]

¶ The signatures on the titlepage are those of W.H. Petty, Edmund Leo Wright, Peter Redgrove, Peter Scupham, Michael Spinks, Richard Furlong, George MacBeth, Barry Cole, John Cotton, and Henry Woolf. The poems selected are as obscure and engaging as one would expect from the editors, and vindicates their stated hope that it is 'a good poetry book worth reading'.

1968

£120



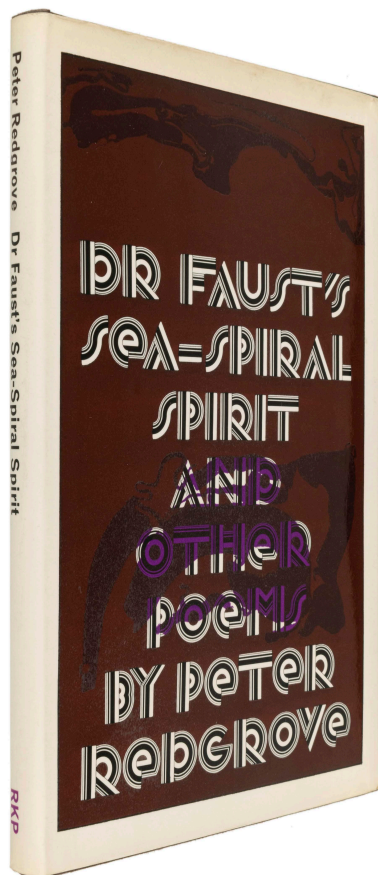
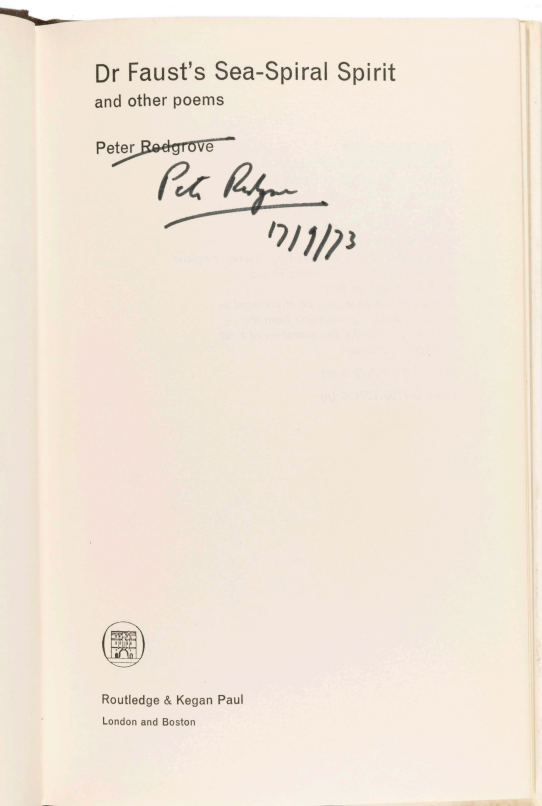
PLATH'S PINNACLE

14. **PLATH, Sylvia.** *Ariel*. FIRST EDITION. Faber. Half title. Orig. red cloth sl. rubbed. Blue & yellow printed d.w., price clipped; a little toned, one very small closed tear along top edge of rear panel without loss. Ms. ink ownership signature of David Elliot on ffep. 86pp. [98566]

¶ Plath's most famous collection of poetry, published posthumously, including 'Lady Lazarus', 'Daddy', and 'Poppies in July'. Written while snowbound in the bleak cold of one of London's most severe winters, *Ariel* is considered the pinnacle of Plath's work, and secures her place as one of the most accomplished confessional poets of the twentieth century.

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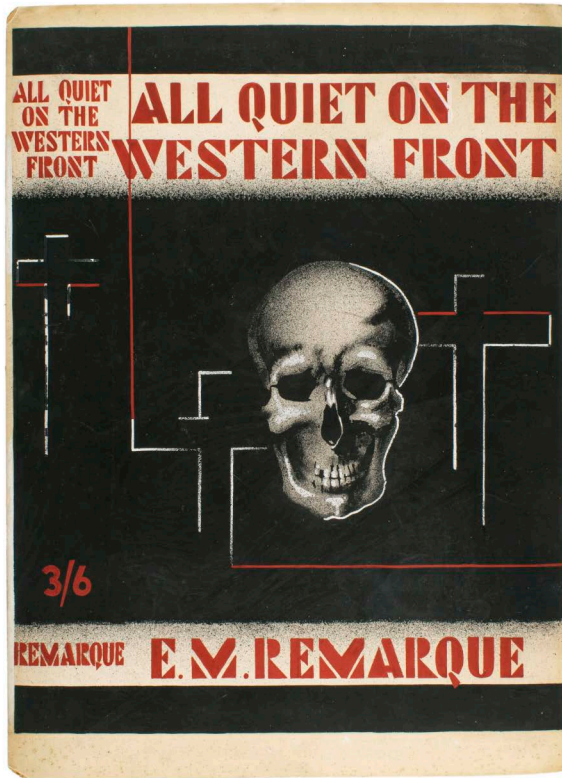
SIGNED BY THE AUTHOR

15. **REDGROVE, Peter.** Dr Faust's Sea-Spiral Spirit, and other poems. FIRST EDITION. Routledge & Kegan Paul. Half title. Orig. brown cloth. Brown & purple d.w., clipped. Ownership inscription of J.B. Stokes on leading f.e.p., author signature dated 17/9/73 on titlepage. [99309]

¶ Peter Redgrove's reputation has been somewhat unjustly overshadowed by that of his friend Ted Hughes, but he knits a bewildering array of interests and influences into a unique, stirring, mystical voice.

1972

£35



ORIGINAL ARTWORK FOR AN UNPUBLISHED EDITION

16. **(REMARQUE Erich Maria) ANONYMOUS.** Cover Artwork for an Edition of All Quiet on the Western Front. Gouache on paper, mounted on artist's board; a little rubbed & marked, evidence of removal from frame on verso. 37.5 x 27.5cm. Signed 'Nina Robbins, 1/6/48' in pencil on verso. [98809]

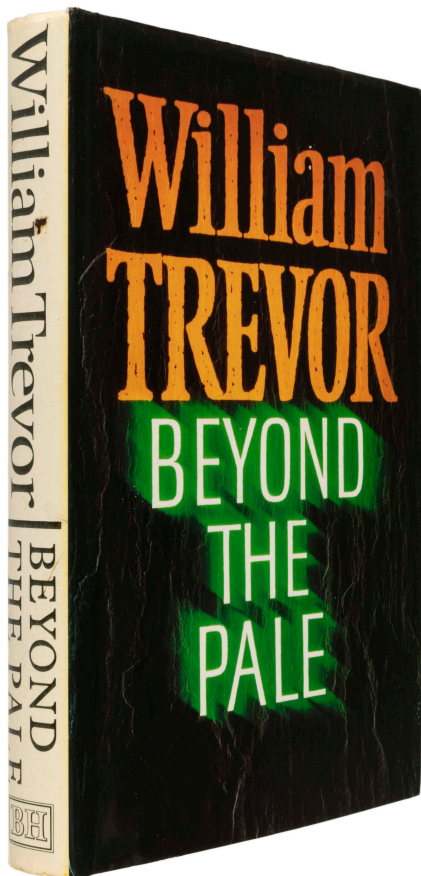
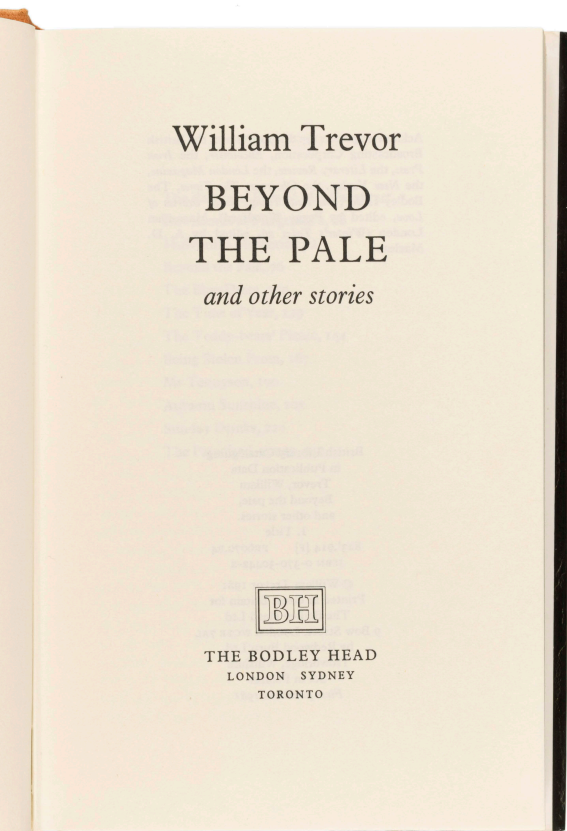
¶ An extraordinary and striking design for a later English-language edition of Remarque's landmark First World War novel, which first appeared in 1929. This artwork was produced shortly after the Second World War and is imbued with the utter horror of both conflicts. A skull stares out from black surroundings, broken up only by crosses; the crosses are incomplete and indistinct, very much part of the background, and only the emblem of death is whole and in focus. It is unclear why or by whom the design was produced - no publisher is listed, so it may have been produced speculatively. The spine is priced at 3/6, indicating possible plans for a cheap edition (the 1929 first edition retailed at 7/6). It is unlikely that the design ever saw the light of day: OCLC lists a 1948 Putnam edition, but no location is given and may not exist. The British appetite for the novel seems to have been slender in the aftermath of World War Two, and it would not appear in the U.K. again until 1954. The story, regrettably, remains relevant today and the 2022 German film adaptation has been extremely well received.



POST-APOCALYPTIC NOVEL IN VAL BIRO JACKET

17. **SULLY, Kathleen.** *Skrine*. FIRST EDITION. Peter Davies. Half title; sl. marking to p.65. Orig. green cloth. Pictorial d.w., unclipped; sl. rubbed with a couple of small closed tears. [99268]

¶ Jacket by Val Biro. 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 impossibility of placing her difficult, sad novels. *Skrine*, her well-paced, skilfully written, post-apocalyptic novel, which opens with the titular character - a malevolent drifter - murdering a woman for a cigarette, is harrowing, and can be read as a parable on the futility of redeeming oneself in a wicked world. The novel ends in a town occupied by bandits with a brutish, manipulative leader. *The Catholic Herald* called it 'an absolutely remorseless, post-Apocalypse novel, uncompromisingly bleak'.



FROM THE LIBRARY OF STAN BARSTOW

18. **TREVOR, William.** *Beyond the Pale.* FIRST EDITION. The Bodley Head. Half title. Orig. orange cloth. Black & orange printed d.w., unclipped. Blind ex-libris stamp of Stan Barstow on leading f.e.p. A nice bright copy. [99177]

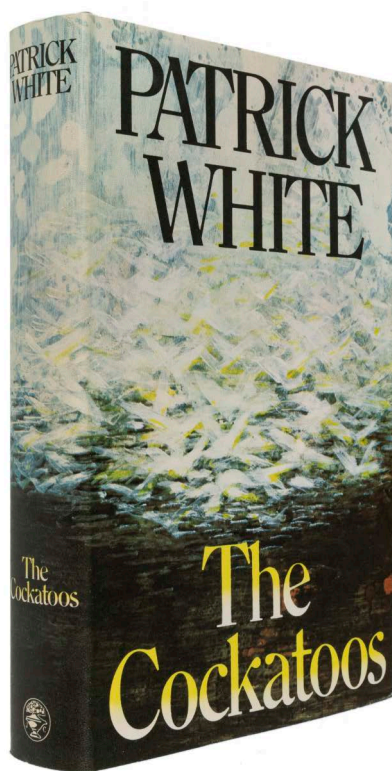
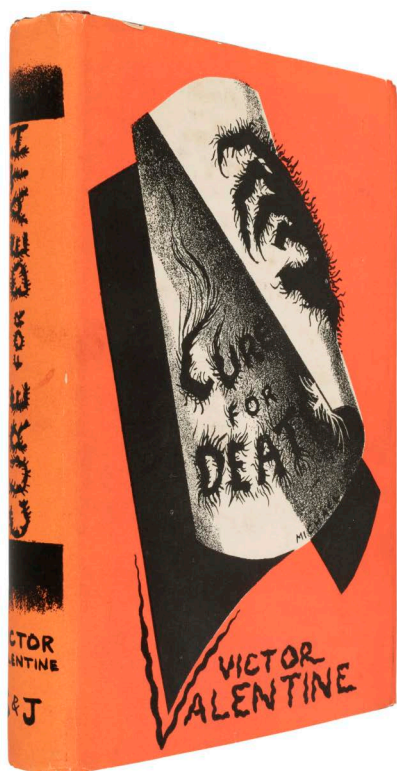
¶ A collection of sad, unsettling short stories by one of Ireland's greatest writers. Stan Barstow was perhaps the most accomplished of the Angry Young Men.

1981

£120

20 ITEMS FROM THE TWENTIETH CENTURY

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ANTI-AGEING RAY

19. **VALENTINE, Victor.** Cure for Death. FIRST EDITION. Sidgwick & Jackson. Half title. Evidence of label removal to leading pastedown, sl. mark to following f.e.p. Orig. black, red & white d.w., unclipped; sl. marked & dusted but a bright copy of a jacket prone to fading. [98733]

¶ A melding of standard plots (a raygun, but one that cures cancer and eliminates old age but causes people to forget the past) is given more interest by an unusual focus on the inventor's family. A community holding out against the youth ray is established - rather appropriately - on the Isle of Wight.

1960

£120

UNDERRATED SHORT FICTION

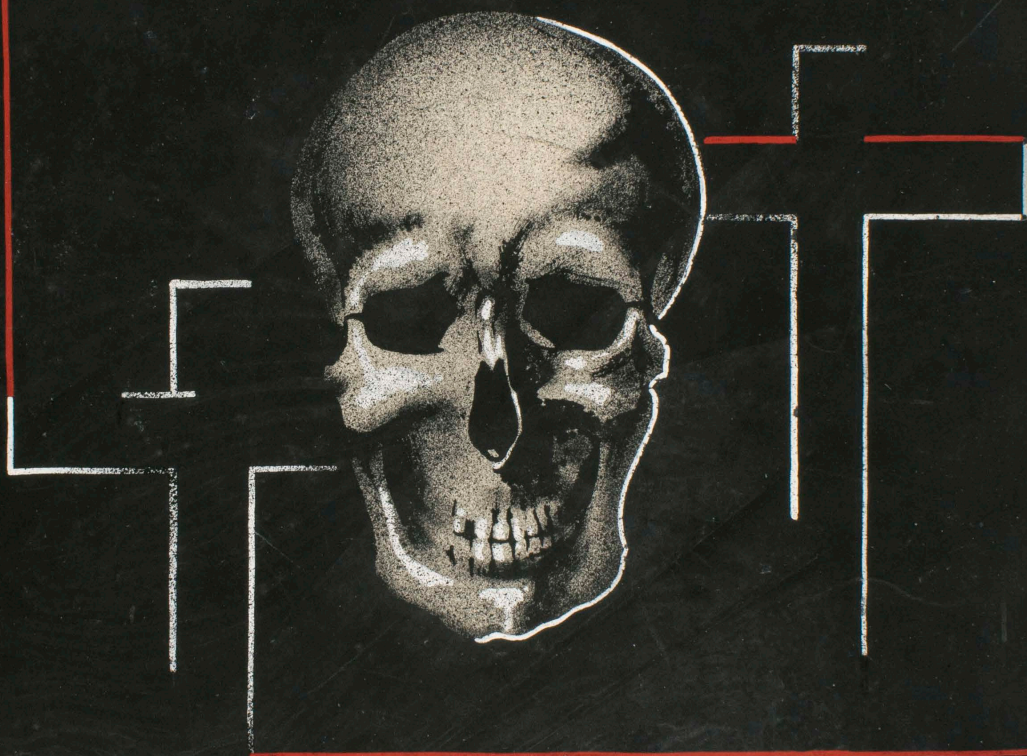
20. **WHITE, Patrick.** The Cockatoos. Shorter novels and stories. FIRST EDITION. Jonathan Cape. Half title. Orig. green cloth. Pictorial d.w., unclipped. A fine copy. [99374]

¶ Includes 'A Woman's Hand', 'The Full Belly', 'The Night the Prowler', 'Five-Twenty', 'Sicilian Vespers', and 'The Cockatoos'. White's writing is so strong because he understands how high the stakes are in ordinary life. Underrated among his work, the stories herein exhibit extraordinary emotional depth.

1974

£40

TWENTY ITEMS *FROM THE*
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By Paul Lee

Jarndyce