

*The
Twentieth
Century*



Jarndyce

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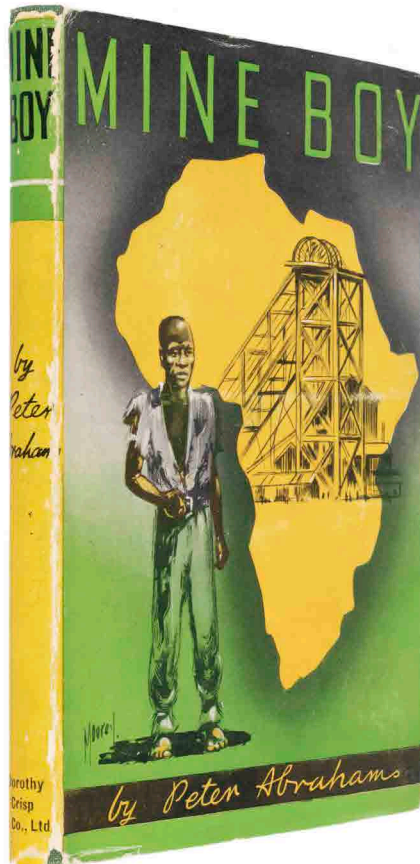
Antiquarian Booksellers

The Twentieth Century

List Thirty-Three

Catalogued by
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Niamh Stroud

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EARLY NOVEL OF APARTHEID

1. **ABRAHAMS, Peter.** *Mine Boy*. FIRST EDITION. Dorothy Crisp. Half title, wartime economy paper. E.ps a little spotted. Orig. green cloth. Green & yellow pictorial d.w., unclipped; spine a little chipped at head & tail, edges sl. worn, rear panel a little marked. An unusually good copy of a work generally found in poor condition. [102185]

¶ The earliest edition listed on Copac is the 1954 Faber & Faber printing but there are copies of this 1946 edition at the BL and NLS. Peter Abrahams, 1919-2017, was a South African novelist and journalist.

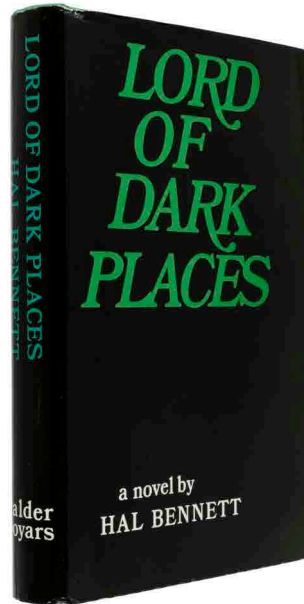
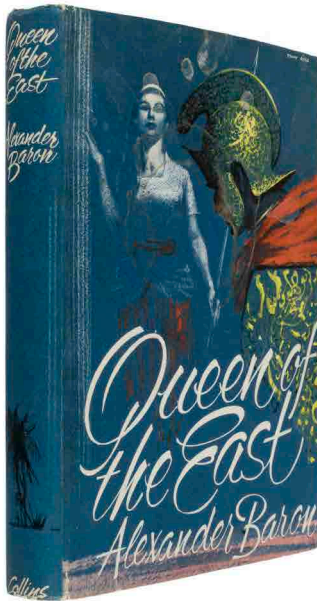
Mine Boy, his third novel, is widely credited with being the first work to bring the horrors of apartheid to an international readership. It focuses on Xuma, a black miner who is shocked by the treatment of workers by white mine-owners, and involves himself in political activism. It is particularly strong on disease and trauma introduced by colonial rule, and the critic Megan Jones praised Abrahams's acute observations on 'organisation of urban life by racist capitalism' (indeed, Abrahams grew up in the Johannesburg slums in which the novel is set). A seminal novel, with an abiding influence: in Nobel Prize winner Abdulrazak Gurnah's first novel, the narrator encounters a man reading it on a train.



SCARCE PSEUDONYMOUS T.H. WHITE NOVEL

2. **ASTON, James, pseud. (Terence Hanbury White)** First Lesson. FIRST EDITION. Chatto & Windus. Half title, v. sl. spotting to prelims. Orig. yellow cloth; v. sl. marked. Buff pictorial d.w., clipped; a little rubbed & marked, rear panel sl. creased with two small closed tears. A nice copy. [103159]

¶ An early novel of White's, in which a buttoned-up Cambridge don has some erotic adventures with a liberated foreign type. The book was published under a pseudonym for fear of causing scandal, as White was then working as a teacher. The effort was in vain: one of his students read it and he was hauled up before the headmaster. The sexual antics are unlikely to startle even the most sheltered modern reader, but White is such an astute scholar of English stuffiness that there's humour to be had nonetheless.



HISTORICAL NOVEL BY ALEXANDER BARON

3. **BARON, Alexander.** *Queen of the East*. FIRST EDITION. Collins. Half title. Orig. red cloth. Blue pictorial d.w., unclipped; front panel marked. Price sticker to front flap. [103230]

¶ A minor work by Baron, and outside the settings at which he excelled but this story of the Palmyrene empress Zenobia and her war with the emperor Aurelian has many vivid set-pieces.

1956

£65

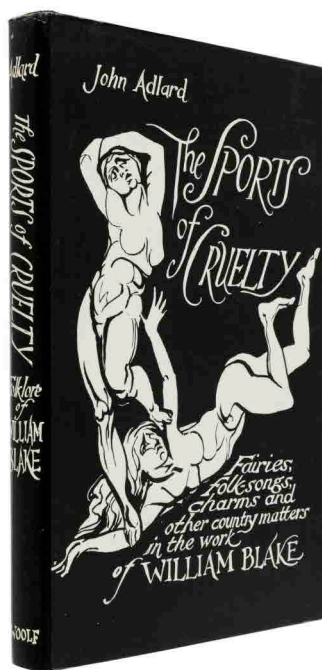
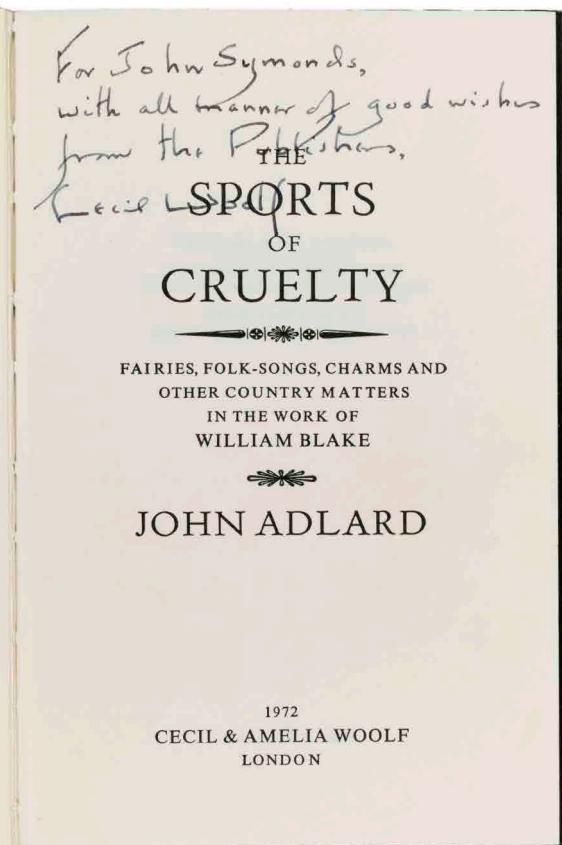
LARGE REBELLION

4. **BENNETT, Hal.** *Lord of Dark Places*. FIRST U.K. EDITION. Calder & Boyars. Half title; edges v. sl. spotted. Orig. green cloth. Black & green printed d.w., unclipped; edges v. sl. rubbed. Booklabel of John Copeland on leading pastedown, date stamp on leading f.e.p. A lovely copy. [103213]

¶ Six copies on Copac; the BL lists only the 1974 Sphere reprint. *Lord of Dark Places* is a dense, frightening and complex satire, set in a 'frantic midnight landscape' populated by 'monsters masquerading as Americans'. Scabrous, violent, and grimly sexual, *Lord of Dark Places* hurtles through various degradations before an eerie calm (which feels almost more shocking than the horrors that precede it) sets over the narrative. *Black World* called it 'a satirical and all but scatological attack on the phallic myth'. Bennett's novel uses ugliness to illuminate rather than merely to shock, and he explained his motivations thus: 'I want large rebellion. If I'm going to have rebellion, I want it large. I don't want it misinterpreted as seeming small or sneaky', and 'What I'm trying to do is be a counterpoise to James Baldwin. He is trying to be a conscience. I'm trying to undo the sense of being a conscience'.

1971

£200



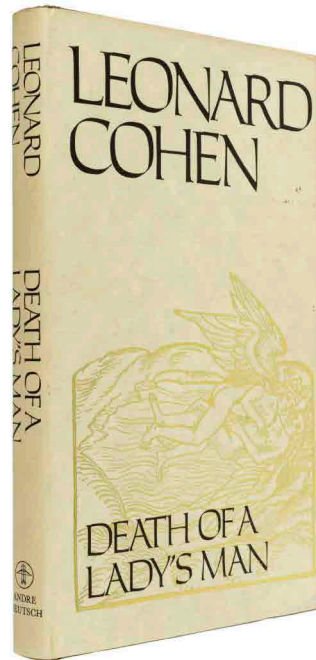
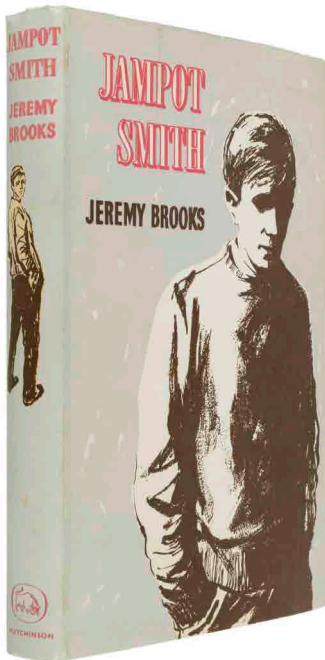
INSCRIBED TO ALEISTER CROWLEY'S BIOGRAPHER

5. **(BLAKE, William) ADLARD, John.** *The Sports of Cruelty*: fairies, folk-songs, charms and other country matters in the work of William Blake. FIRST EDITION. Cecil & Amelia Woolf. Half title. Orig. black cloth; small mark to front board. Black pictorial d.w., unclipped. A nice copy. Inscription by the publisher on t.p. reads, 'For John Symonds, with all manner of good wishes from the Publishers, Cecil Woolf'. [102563]

¶ Cecil Woolf was the nephew of Leonard and Virginia Woolf, who set up his own imprint after working with them at the Hogarth Press. The recipient is John Symonds, the literary executor of Aleister Crowley and author of several biographies of the mystic.

THE TWENTIETH CENTURY

Jarndyce Books



'A SMALL CLASSIC'

6. **BROOKS, Jeremy.** Jampot Smith. FIRST EDITION. Hutchinson. Half title. Orig. brown cloth. Grey pictorial d.w., clipped; a little scuffed in places. Foyles' bookseller's ticket on leading pastedown, gift inscription on leading f.e.p. [102622]

¶ Scarce in the Jillian Willett dustjacket. A coming-of-age novel set in Llandudno, Brooks treats teenage angst, sexual awakening, and the emergence of identity with care and tenderness, and the results are rather beautiful. *The Wales Arts Review* called it 'a little wonder, full of delicate insight and shot through with the optimism and hormones of life on the cusp of adulthood, which will come all too soon for the young characters who populate its pages because of the war and its recruitments'. Anthony Burgess considered it proof of Brooks's 'considerable stature', and Michael Kustow praised it as 'a small classic... [that] will outlast its period and provincial setting' - a novel that deserves to be better known.

1960

£120

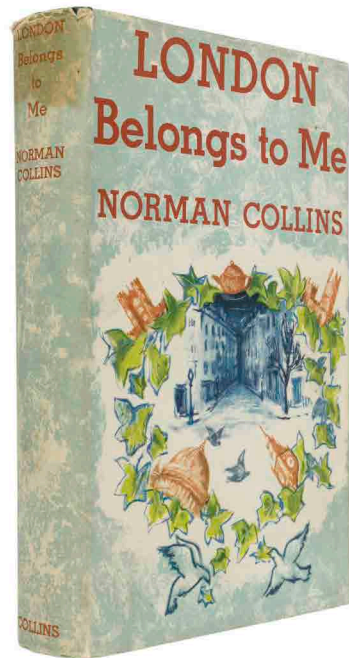
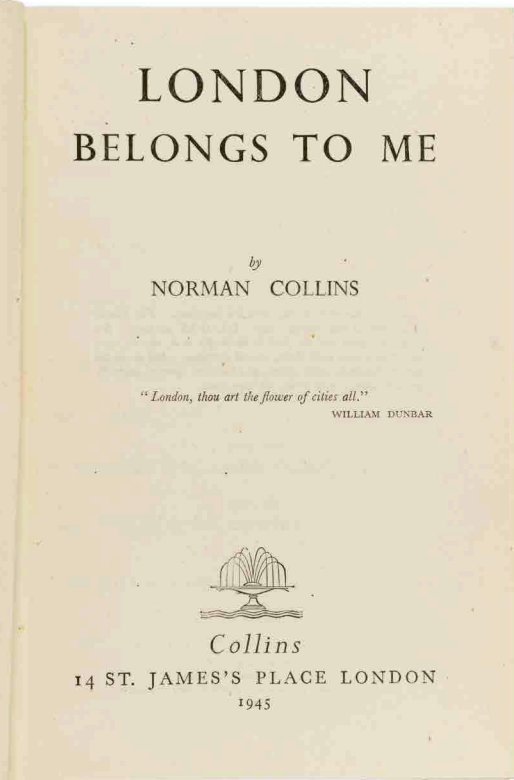
SEX, DESIRE, AND INFIDELITY

7. **COHEN, Leonard.** Death of a Lady's Man. FIRST U.K. EDITION. André Deutsch. Half title. Orig. brown cloth. Cream d.w., price clipped; sl. creasing at folds of jacket, some toning to extremities, else a lovely bright copy. [102558]

¶ First published a year after the similarly named album *Death of a Ladies Man*, the titular poem is identical to the album's title track, but there are no further similarities between this volume and the LP. Cohen explores his favourite themes of sex, desire, and infidelity in these poems.

1979

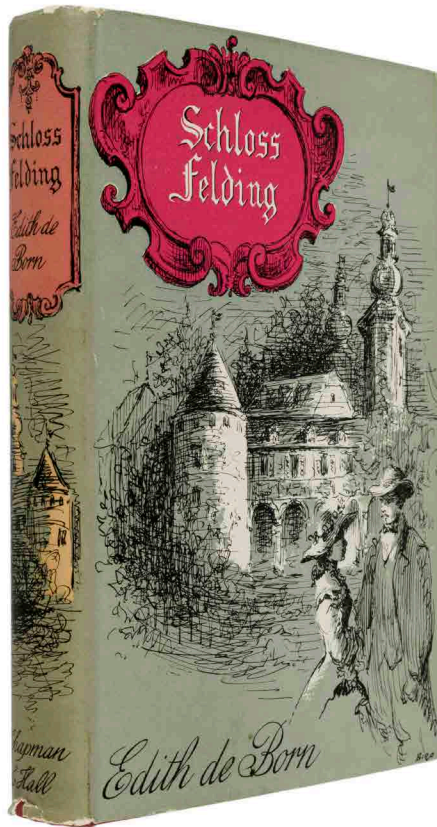
£85



‘ONE OF THE GREAT CITY NOVELS’

8. **COLLINS, Norman.** *London Belongs to Me.* FIRST EDITION. Collins. Half title, wartime economy paper. Orig. green cloth. Blue pictorial d.w., unclipped; v. sl. spotted, head of spine toned. A nice copy of a book seldom found in good condition. [100692]

¶ *London Belongs to Me* is a deeply lovable work; a rambling, crowded romp through a Kennington boarding house. Like the city itself, Collins is unconcerned with categorisation or genre, and hurls in boxing matches, weddings, jiltings, a seance, and a Nazi spy with gossipy zest. Wartime London was no doubt a grim, grey place, but wherever there are people there can be joy; Sarah Waters quite rightly called the book ‘one of the great city novels: a sprawling celebration of the comedy, the savagery, the eccentricity and the quiet heroism at the heart of ordinary London life’, but the author himself should have the last word: ‘that’s London, all right’.



INSCRIBED BY THE AUTHOR

9. **DE BORN, Edith.** *Schloss Felding*. FIRST EDITION. Chapman & Hall. Half title. Orig. red cloth. Grey pictorial d.w., unclipped; a little worn at tail of spine but a nice bright copy. Inscribed 'à Viola et Georges, en témoignage de l'inadurable affection de leur vieille amie, Edith Bruxelles Novembre 1957' by the author on leading f.e.p. [101632]

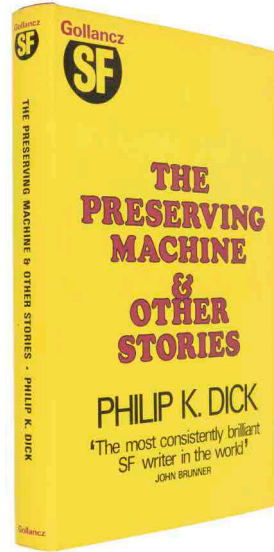
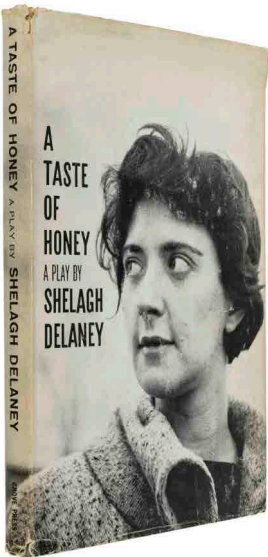
¶ Dustjacket by Val Biro. Edith Ausch Kemegni was born in Vienna to Hapsburg aristocrats, and wrote with a precise, elegant style, which - though unfashionable now- was praised by Sybille Bedford, Henry Green, and Anita Brookner. *Schloss Felding* focuses on a young woman's romantic awakening in the lead-up to the First World War, and beautifully evokes that vanished world ('so different from that of my grandchildren that it might have been several hundred years ago). The inscription translates as 'To Violet and Georges, In testimony of the indelible affection of their old friend...'

The jacket blurb declares that 'Miss de Born draws on the memories of her childhood for atmosphere of the period; but this novel, like her others, is in no sense autobiographical'; the author (a known ironist) has annotated the paragraph '!!!'.

Her novels are scarce, especially so inscribed.

THE TWENTIETH CENTURY

Jarndyce Books



KITCHEN SINK DRAMA HITS AMERICA

10. **DELANEY, Shelagh.** *A Taste of Honey.* FIRST AMERICAN EDITION. New York: Grove Press Books. Half title. Orig. grey cloth. Black & white printed d.w., unclipped; sl. rubbed, a little creased, tape repairs to verso of jacket, sl. toned to extremities. Ownership signature of 'Roberta' on leading f.e.p. [91362]

¶ Written at the age of 19, *A Taste of Honey* has been described as 'probably the most performed play' by a post-war British woman playwright'. Originally as a novel, Delaney instead settled on the format of a play as an attempt to revive the British theatre scene, exploring social issues (such as class, gender, race, and sexual orientation) that she felt were being overlooked. Delaney and her representation of working-class life in Northern England have had a long-standing influence on popular culture, and although some reviewers criticised the play as callow, she was praised for her 'work of complete, exhilarating originality'.

1959

£45

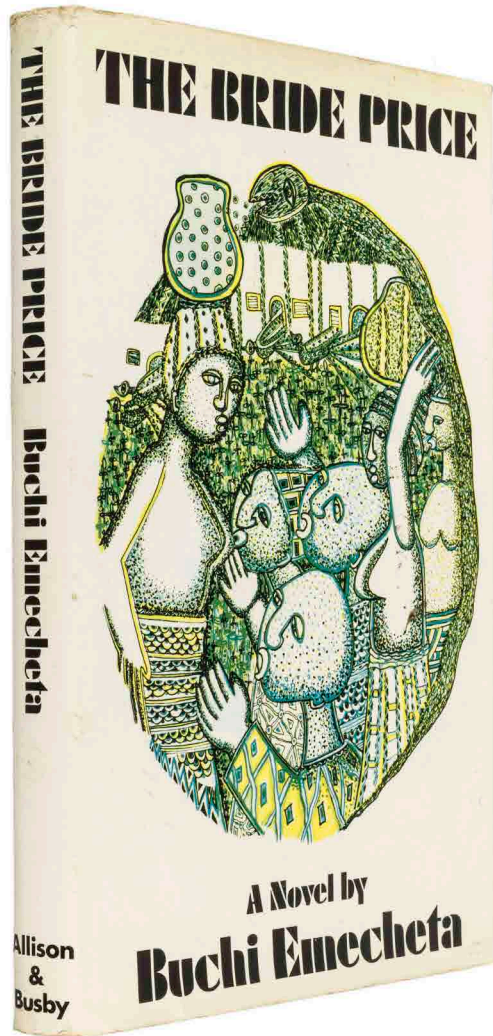
'ROOG'

11. **DICK, Philip Kindred.** *The Preserving Machine, and other stories.* FIRST U.K. EDITION. Gollancz. Half title. Orig. red cloth. Yellow typographic d.w., unclipped; upper edge of rear panel v. sl. toned. A lovely bright copy. [101470]

¶ First published in the U.S. in 1969. The stories herein first appeared in various magazines. 'What the Dead Men Say' appears in American printings but not the British one. Included are some of Dick's best-known stories, among them 'We Can Remember it for You Wholesale', the basis for the film *Total Recall*, and the wonderful 'Roog', an ostensibly small, quaint story that on further inspection 'tells of obscure menace and a good creature who cannot convey knowledge of that menace to those he loves'.

1971

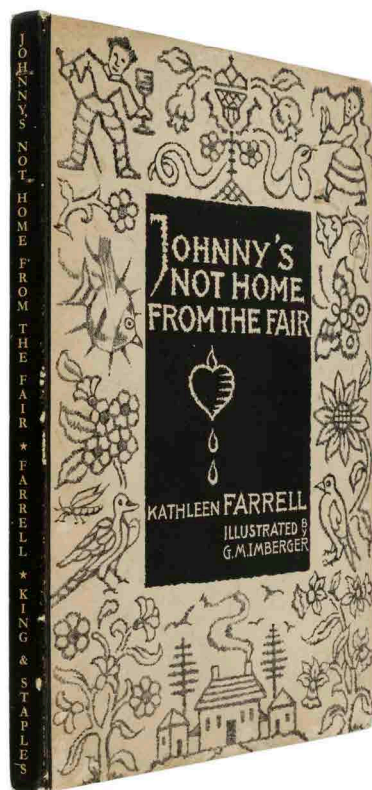
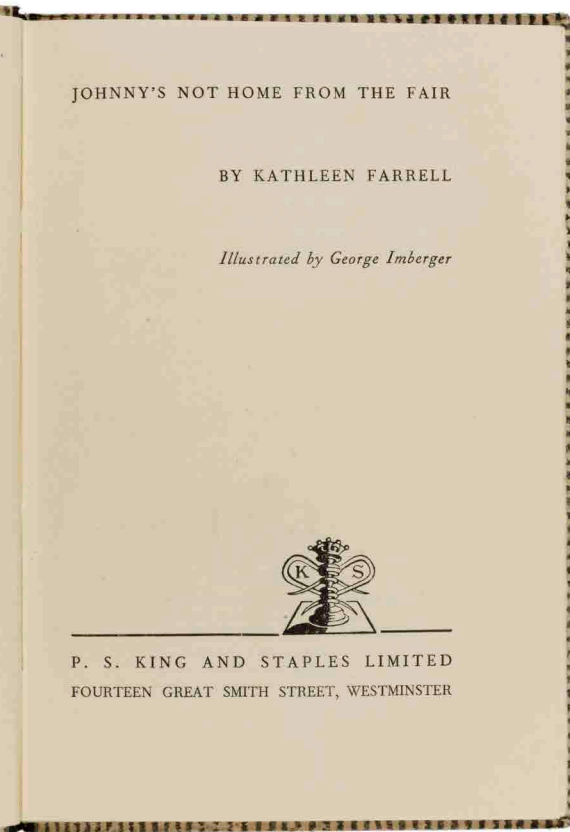
£200



LAGOS-SET NOVEL

12. **EMECHETA, Buchi.** *The Bride Price*. A novel. Allison and Busby. Half title; the odd spot. Orig. black cloth. White pictorial d.w., unclipped; a few marks, upper edge a little creased & toned [102264]

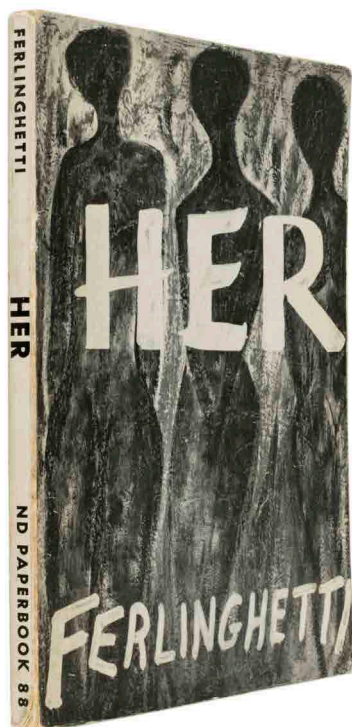
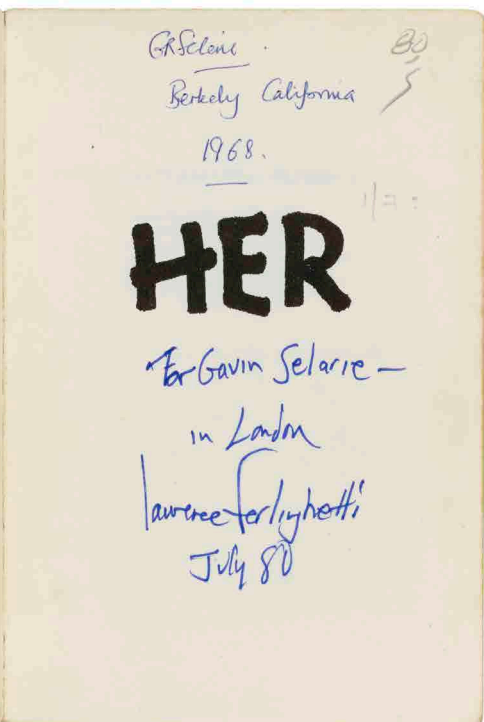
¶ Dustjacket by Taiwo Jegede. The first novel Emecheta wrote, the initial draft of *The Bride Price* was burned by her husband, prompting her to leave the abusive marriage. She rewrote it and it became her third published novel, differing from her previous two in being set in her native Lagos, rather than her adopted London. It is a disturbing coming-of-age story about a girl pursued by multiple suitors; it is a powerful story of agency, and how traditions and expectations can dominate even those who have moved away from them.



INSCRIBED BY THE ILLUSTRATOR

13. **FARRELL, Kathleen.** *Johnny's Not Home from the Fair*. Illustrated by George Imberger. FIRST EDITION. P.S. King & Staples Ltd. Half title. Orig. pictorial paper-covered boards; a little rubbed & marked. Inscribed by the illustrator 'Christmas 1942 G.M. Imberger' on half title. 62pp. [103240]

¶ Copac lists four copies only, at BL, NLS, Oxford, and TCD. Kathleen Farrell, 1912-1999, was an English novelist and literary agent. Her later work is good, acerbic postwar writing, in the mould of Celia Fremlin, Barbara Pym, or Kay Dick (with whom she was in a relationship for twenty years). This, her first book, is rather different and 'hovers somewhere between a memory and a ghost story'; its brevity and pencil sketches mean it can function as a children's book, but Farrell is simultaneously open and cagey about her source material and motives for writing it: 'This story I have written as simply as I could because that is how it wanted to be told. Did these people live, were they real? To me, they will always live, and perhaps for a few others.' The result is ethereal and rather sad.

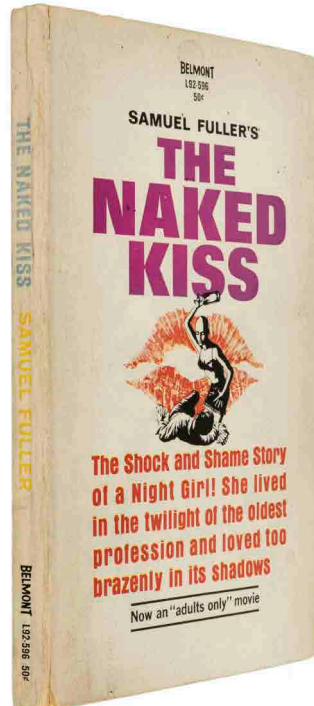
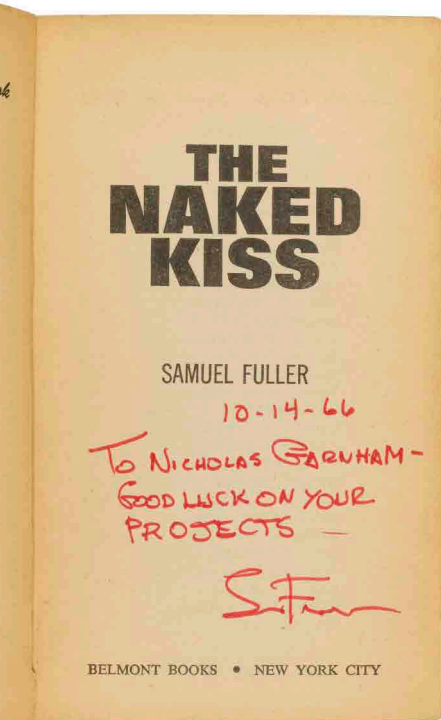


PRESENTATION COPY

14. **FERLINGHETTI, Lawrence.** *Her*. 7th impression. New York: New Directions. Half title. Black & white pictorial wrappers, sewn & glued; rubbed, rear wrapper a little marked, small tear at tail of spine. Ownership signature on half title of 'G. R. Selarie Berkely [*sic*] California 1968'. Inscribed on half title 'For Gavin Selarie [*sic*] - in London Lawrence Ferlinghetti July 80'. [102710]

¶ Wrapper illustration by Lawrence Ferlinghetti. Although better known for his poetry, *Her* is Ferlinghetti's stream-of-consciousness, experimental novel that in true Beat style lacks punctuation and a straightforward narrative, instead being a 'labyrinth-dream'.

From the library of Gavin Selarie, 1949-2023, British poet and conductor of the Riverside Interviews for which he interviewed poets such as Allen Ginsberg, Amiri Baraka, and Lawrence Ferlinghetti. The date of his interview with the author coincides with the date of the inscription.



INSCRIBED TO NICHOLAS GARNHAM

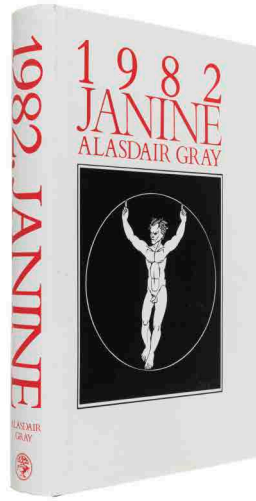
15. **FULLER, Samuel.** *The Naked Kiss*. FIRST EDITION. New York: Belmont. 3pp integral cata.; sl. toned. Orig. white pictorial wrappers; a little rubbed & dusted, a couple of small creases, small splits & sl. fading to spine. Inscribed '10-14-66 To Nicholas Garnham - good luck on your projects, Sam Fuller' on titlepage. [102975]

¶ OCLC lists three copies only: at SUNY, Illinois, and National Library of South Africa. Samuel Fuller, 1912-1997, was a director, screenwriter, and novelist. Known for working largely outside the studio system, his films remain extremely powerful in their ruthless yet sympathetic depiction of confused characters in brutal situations. *The Naked Kiss* is his own novelisation of one of his greatest movies, about a sex worker who tries to start a new life as a nurse in a small town only to find her life destroyed by male desire anyway.

Nicholas Garnham, b. 1937. is a Professor of Media Studies. His book, *Samuel Fuller* (presumably one of the 'projects' mentioned in the inscription), is among the first to take the director's work seriously, comparing him to Brecht and exploring his influence on Goddard.

THE TWENTIETH CENTURY

Jarndyce Books



MILTON GLASER DUSTJACKET

16. **GLOAG, Julian.** *Our Mother's House*. FIRST EDITION. Secker & Warburg. Half title; sl. spotting to early pages & edges. Green & black pictorial d.w., unclipped; a couple marks to front panel, rear panel a little unevenly toned. [103277]

¶ Praised by Evelyn Waugh, Gloag's first novel tells of seven children who decide to conceal their mother's death in order to avoid being split up by the authorities. Christopher Fry called it 'a penetrating and touching story, which at every point touches on even more than it speaks'. It bears similarities to Ian McEwan's 1978 work *The Cement Garden*, leading Gloag to publicly accuse McEwan of plagiarism, and to write *Lost and Found*, in which an author passes off someone else's work as his own. McEwan denies having heard of *Our Mother's House* prior to Gloag's accusation.

Milton Glaser's rather fey dustjacket is stunning.

1963

£85

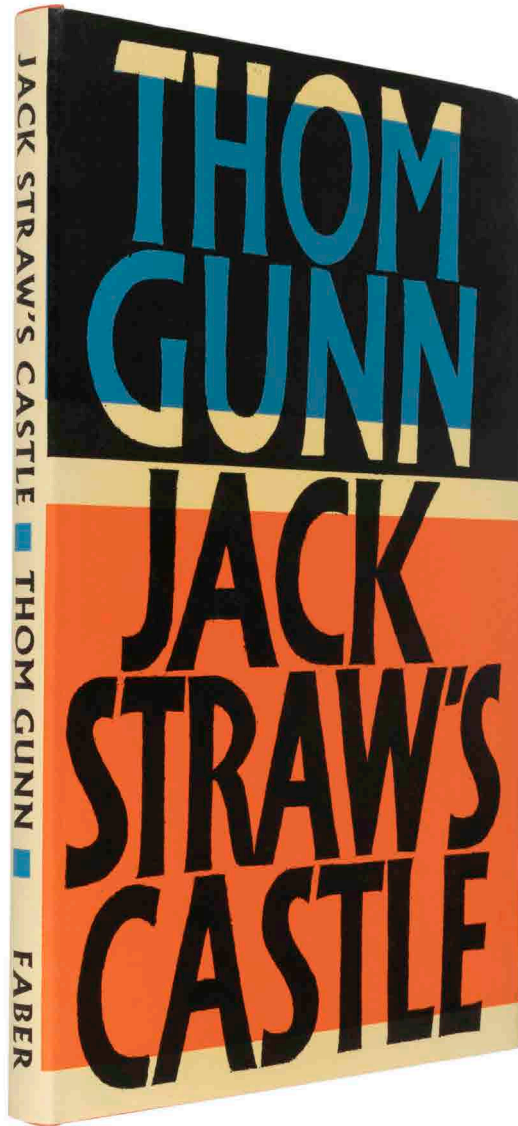
'RADIOACTIVE HOGWASH'

17. **GRAY, Alasdair.** *1982 Janine*. FIRST EDITION. Jonathan Cape. Half title. Orig. black cloth, beautifully blocked in gilt. Red, black & white pictorial d.w., unclipped; upper edge v. sl. rubbed, some evidence of sticker removal from rear panel. A lovely copy. [103220]

¶ *1982 Janine* will bring the reader considerably more affirmation than its subject matter (an alcoholic considers suicide in a Scottish hotel room) would initially lead one to believe, partly through riotously playful typography, pornographic prose, and the appearance of God as a character. It caused a huge stir on publication, with Joe Ambrose deriding Gray as a 'vainglorious lout', Peter Levi of the BBC calling it 'radioactive hogwash', and Anthony Burgess huffing that, in comparison to *Lanark*, '*1982 Janine* exhibits the same large talent, deployed to a somewhat juvenile end'. It is in fact a surprisingly thoughtful book; an in-depth study of a rather dislikable character who is nonetheless deserving of consideration and sympathy.

1984

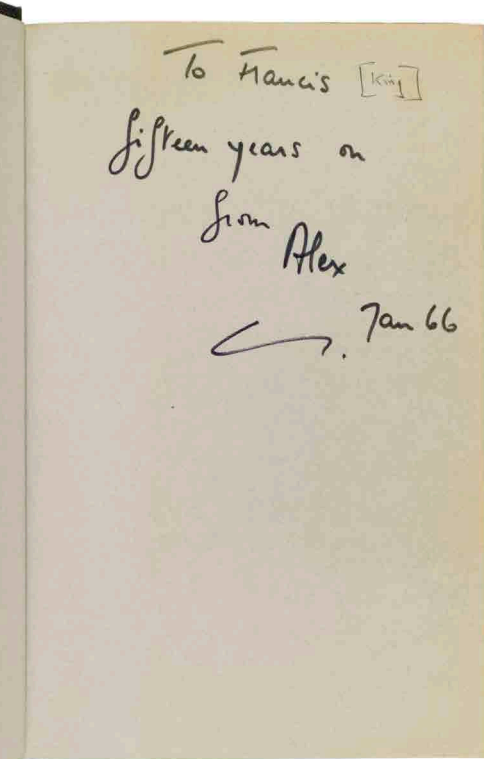
£60



A LOVELY COPY

18. **GUNN, Thom.** Jack Straw's Castle. FIRST EDITION. Faber & Faber. Half title. Orig. orange cloth. Black & orange d.w., unclipped; v. faint creasing and a couple small marks to rear panel but a lovely copy. 78pp. [102235]

¶ These poems explore Gunn's anxieties between moving homes and the changing political landscape of America.



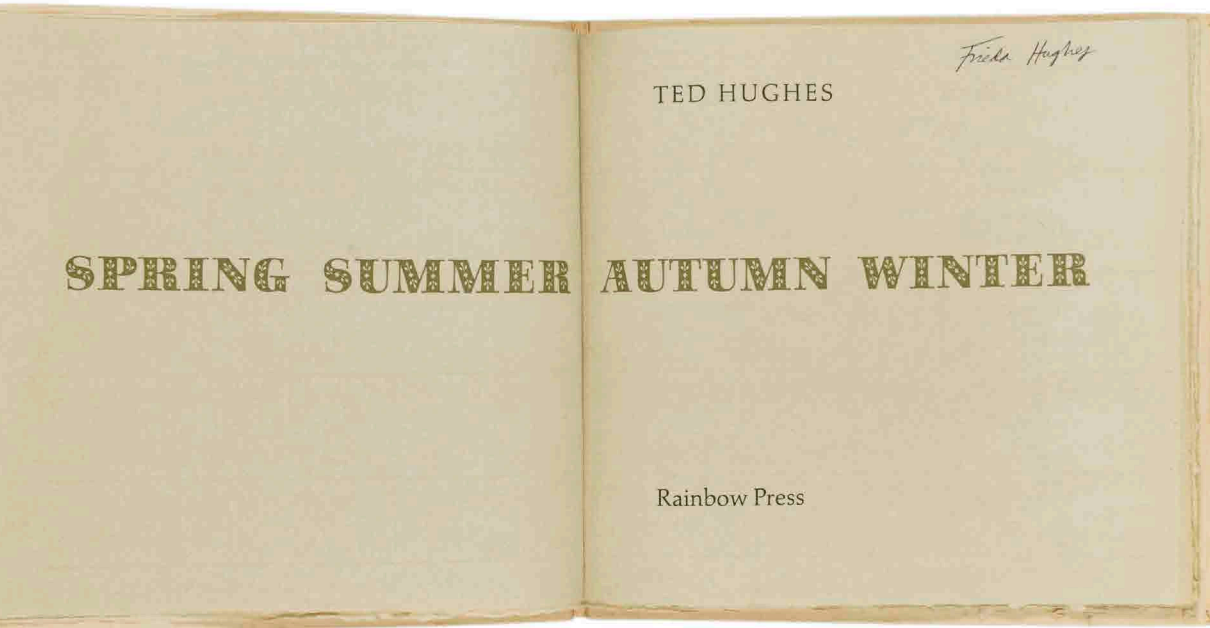
INSCRIBED BY 'ONE OF THE ABSOLUTE MASTERS OF THE SUNLIT NIGHTMARE'

19. **HAMILTON, Alex.** *Beam of Malice*. Fifteen short, dark stories. **FIRST EDITION.** Hutchinson. Half title. Orig. blue & yellow moiré cloth. Black, red & white pictorial d.w., unclipped; edges a little toned, small closed tear to front panel. Inscribed 'To Francis fifteen years on from Alex, Jan 66'. [103234]

¶ Dustjacket by Peter Edwards. Includes the classic chiller 'The Attic Express'. The effect of these stories rests on tilting the familiar into the uncanny, with disproportionate results. Ramsay Campbell called him 'one of the absolute masters of the sunlit nightmare, the tale of insidious disquiet and relentless unease. He's a true original, and it's past time that he took his place in the pantheon of the elegantly macabre.' The recipient is Francis King: both men were contributors to the Pan Book of Horror anthologies.

THE TWENTIETH CENTURY

Jarndyce Books



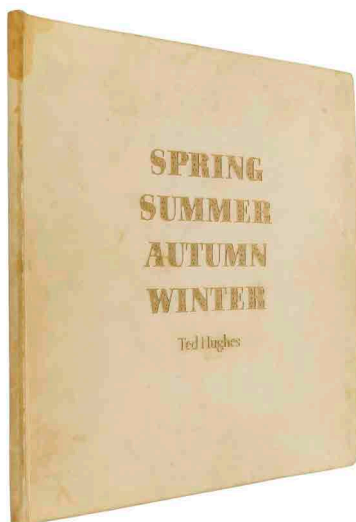
FROM THE LIBRARY OF FRIEDA HUGHES

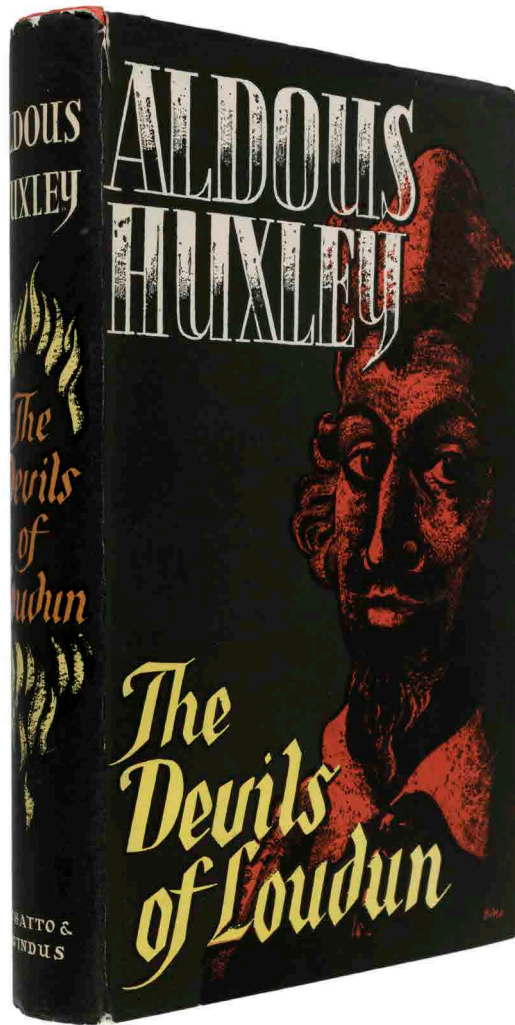
20. **HUGHES, Ted.** Spring Summer Autumn Winter. FIRST EDITION. Square 8vo. Rainbow Press. Orig. full natural calf binding, front lettered in gilt; pages roughly cut, sl. scuffing & marking. Ownership signature of Frieda Hughes on t.p. (56)pp. [102556]

¶ No. 48 of 140 copies signed and numbered by the author. Printed by the Rampart Lions Press on Barcham Green Dover laid paper. Frieda Hughes, poet and painter, was the only daughter of Hughes and poet Sylvia Plath.

1973

£350

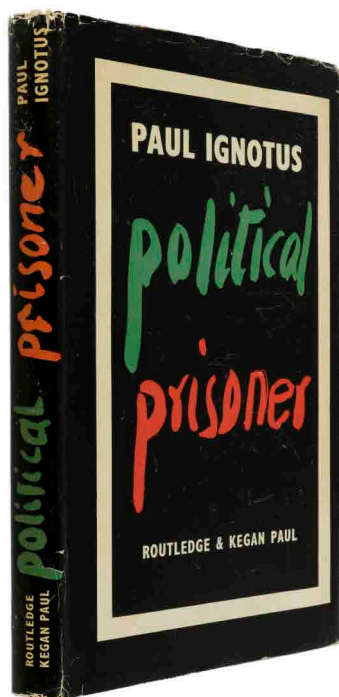
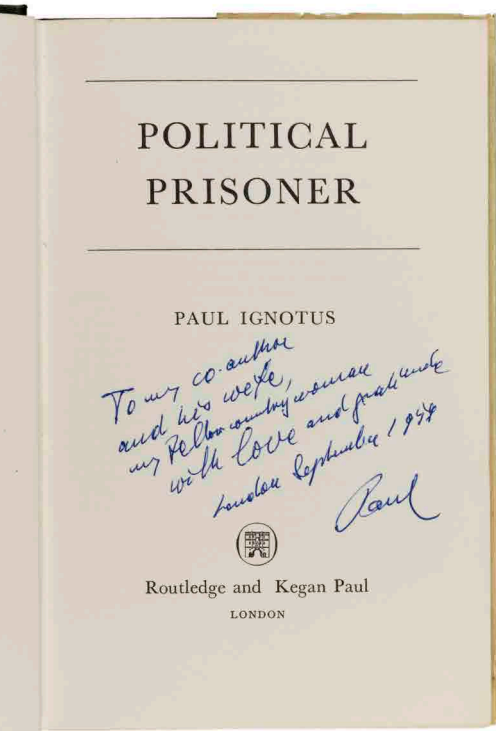




SEXUAL OBSESSION, DEMONIC POSSESSION

21. **HUXLEY, Aldous.** *The Devils of Loudun.* FIRST EDITION. Chatto & Windus. Half title, front. Orig. orange cloth. Black & red pictorial d.w., unclipped; a little rubbed, short closed tear to front panel. Gift inscription 'To John from Margaret Christmas 1952' on leading f.e.p. A nice copy. [102165]

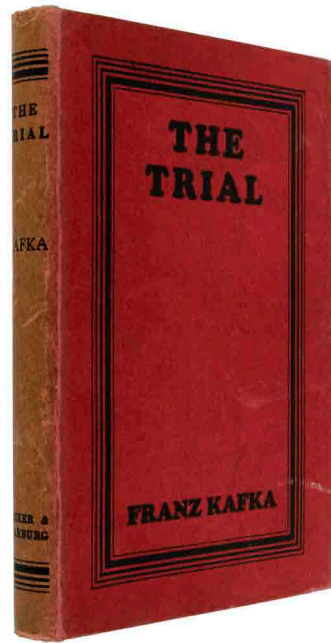
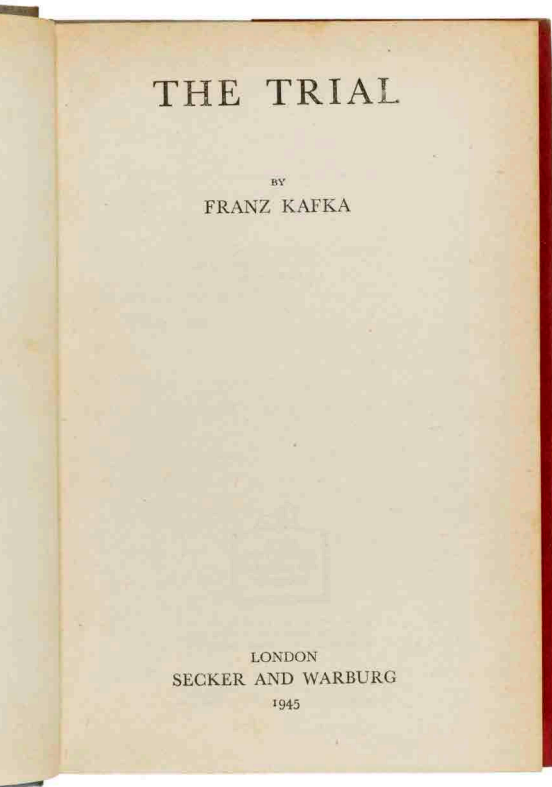
¶ Huxley's study of sexual obsession and demonic possession is both rambunctious and erudite. Like many books addressing wild and decadent subjects, it is frequently found in poor condition, but this is an uncommonly bright copy. The Ken Russell film of 1971 is better known, but worse.



INSCRIBED PRISON MEMOIR

22. **IGNOTUS, Paul, pseud. (Pal Veigelsberg)** *Political Prisoner*. FIRST EDITION. Routledge & Keegan Paul. Half title. Orig. black cloth. Black printed d.w., unclipped; edges rubbed, rear panel & verso marked, small closed tear to rear panel. Inscribed 'To my co-author and his wife my fellow countrywoman with love and gratitude London September 19[illeg.]' [103239]

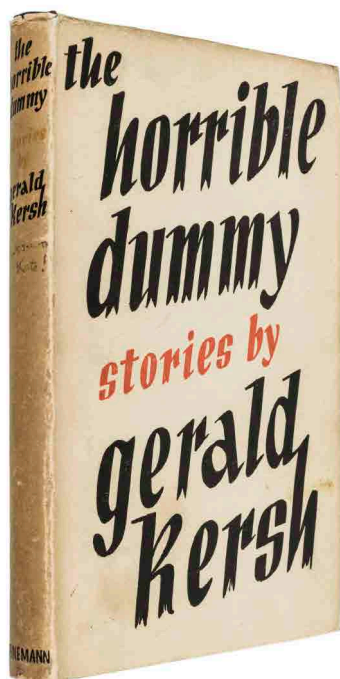
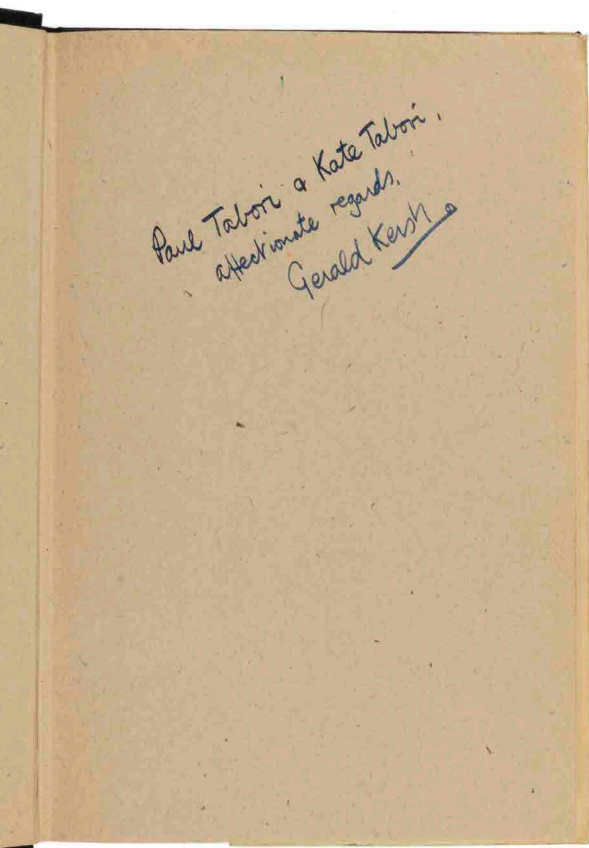
¶ Paul Ignotus, 1901-1978, was a Hungarian journalist, interned by the Communist government while working for the BBC. *Political Prisoner* is an account of the fifteen years he spent in near total isolation, and the brutality he witnessed. Most moving is the chapter on falling in love with a woman in a neighbouring cell (through the seemingly time-honoured method of tapping on the walls). We can find no record of a co-author, but the inscription is both warm and intriguing.



DEFINITIVE ENGLISH TRANSLATION

23. **KAFKA, Franz.** *The Trial*. 2nd English edn. Secker & Warburg. Half title. Orig. blue cloth; edges of cloth a little faded, sl. spotting to edges of pages block, tanning to edges of pages. Red d.w., unclipped; a little rubbed, spine sl. faded, else a v.g. copy. [102711]

¶ This translation by Willa and Edwin Muir, which remains definitive to this day, first appeared in 1936. This chilling tale of a protagonist called upon to defend himself against a crime of which he has no knowledge has done more than anything to make Kafka's name a byword for bewilderment and unease.

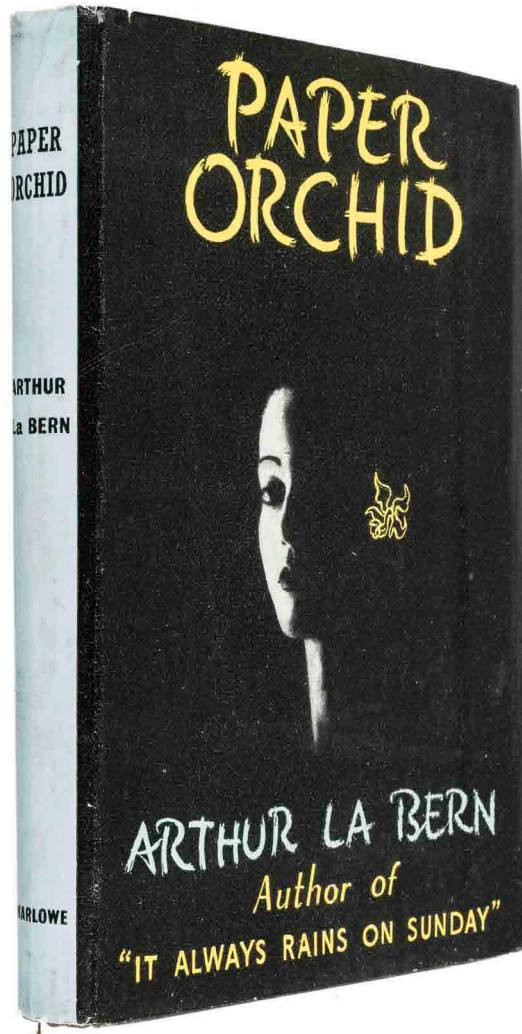


INSCRIBED TO PAUL AND KATE TABORI

24. **KERSH, Gerald.** *The Horrible Dummy, and other stories.* FIRST EDITION. Heinemann. Half title. Orig. black cloth. Buff printed d.w., unclipped; a little rubbed & marked, spine sl. darkened but a nice copy. Inscribed by the author on leading f.e.p. to 'Paul Tabori + Kate Tabori, affectionate regards, Gerald Kersh', author inscription 'was unto Kate' on spine. [102497]

¶ A quirky, affecting, and varied selection of short stories. The title tale, in which a ventriloquist's dummy is possessed by a malevolent spirit, is an enjoyable iteration of the haunted doll theme. 'Comrade Death' concerns a salesman who becomes an arms dealer, and 'The Drunk and the Blind' explores the mind of a traumatised boxer. Kersh is an excellent prose stylist and deserves to be better remembered.

Paul Tabori, 1908-1974, was a Hungarian-born thriller writer.



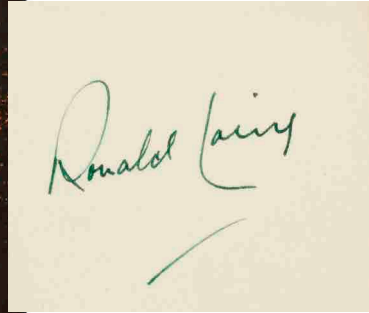
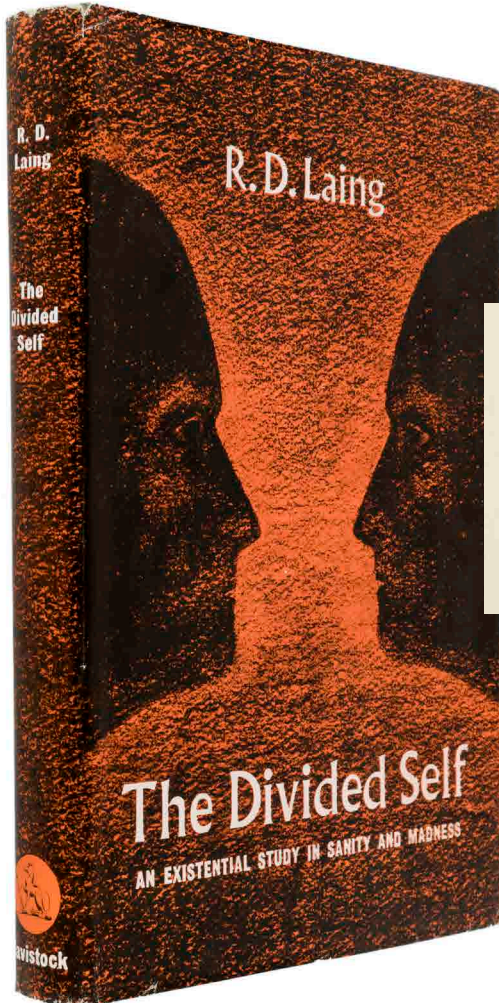
FLEET STREET NOIR

25. **LA BERN, Arthur.** Paper Orchid. A novel. FIRST EDITION. Richard Marlow. Half title. Orig. blue cloth; a little faded at edges. Orig. pictorial d.w., unclipped; edges v. sl. rubbed, rear panel v. sl. marked. A nice bright copy. [I01686]

¶ Produced to Wartime Economy Standard. A decent noir set in the office of a Fleet Street newspaper at a time of upheaval (La Bern himself worked as a journalist for many years). The Paper Orchid of the title is a beautiful gossip columnist who ends up embroiled in things to her inevitable detriment. The 1949 film adaptation predictably omits the gay characters, and the anti-Semitic English colonel.

THE TWENTIETH CENTURY

Jarndyce Books



A SIGNED COPY OF A REVOLUTIONARY WORK

26. **LAING, Ronald David.** *The Divided Self.* A study of sanity and madness. FIRST EDITION. Tavistock Publications. Half title. Orig. green cloth. Orange & black pictorial d.w., unclipped; edges v. sl. rubbed but a lovely copy. Signed 'Ronald Laing' on leading f.e.p. [103160]

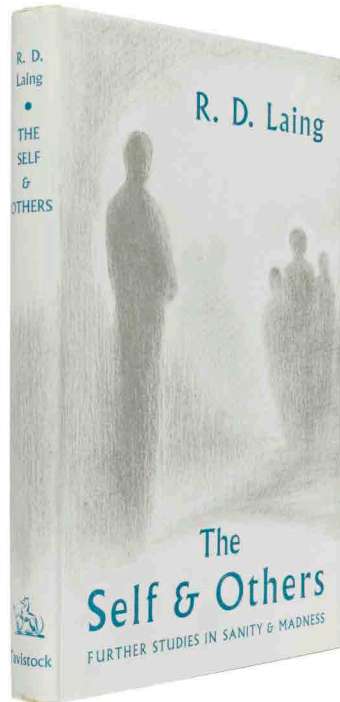
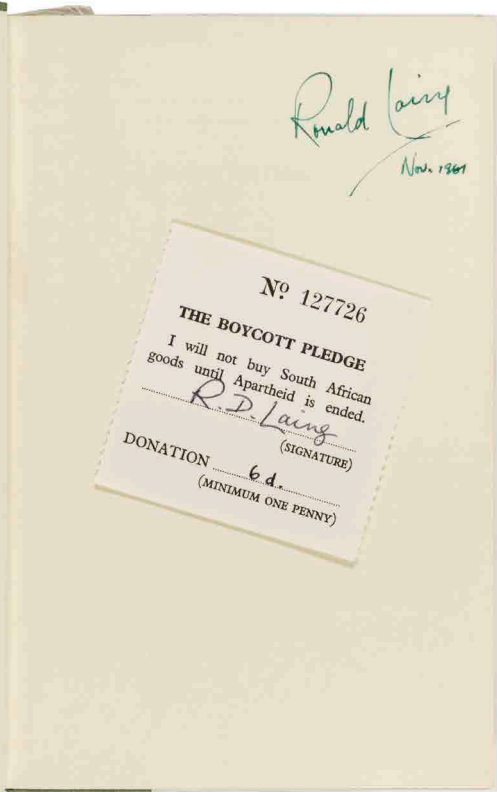
¶ Scarce, especially so signed. Laing's first book, in which he posits that mental illness is a result of a fragmentation between the 'self' as we see it and the 'self' others project on to us. It also introduces the idea that 'madness' can be a response to an environment, rather than merely a discrete event in the brain. It revolutionised public understanding of mental illness, and as such is one of the most important works of the twentieth century.

1960

£1,850

THE TWENTIETH CENTURY

Jarndyce Books



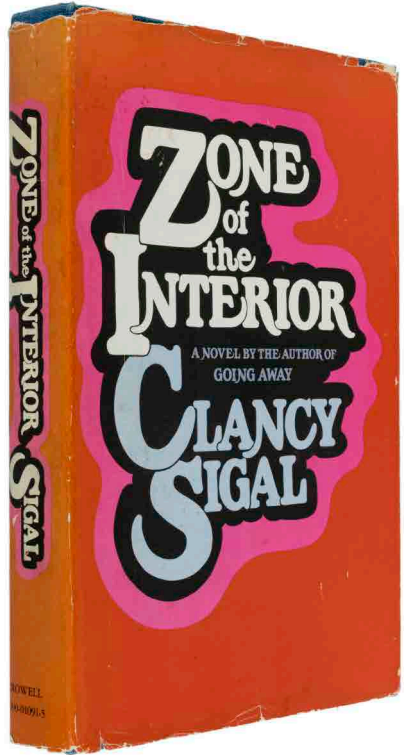
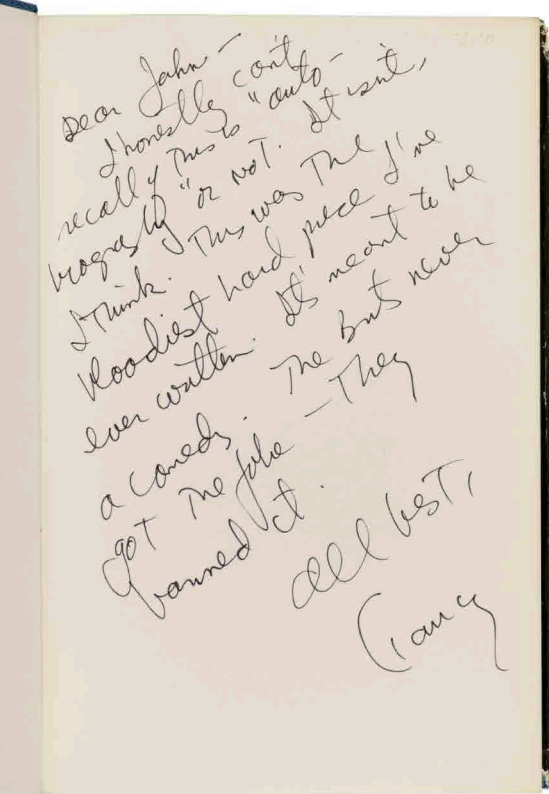
WITH SIGNED BOYCOTT SLIP

27. **LAING, Ronald David.** *The Self and Others.* Further studies in sanity and madness. FIRST EDITION. Tavistock. (Studies in Existential Analysis and Phenomenology series.) Half title. Orig. green cloth; tail of spine v. sl. rubbed. White pictorial d.w., unclipped. Signed 'Ronald Laing, Nov. 1961' on leading f.e.p. Donation pledge slip for the boycott of South African goods signed by Laing loosely inserted. [103223]

¶ Laing's second work, in which he explores the effect of external conditions on the individual, sets out the terms by which he is now remembered. Irrespective of how controversial a figure he later became, this is a hugely sensitive, well-researched work, and a major contribution to the field.

1961

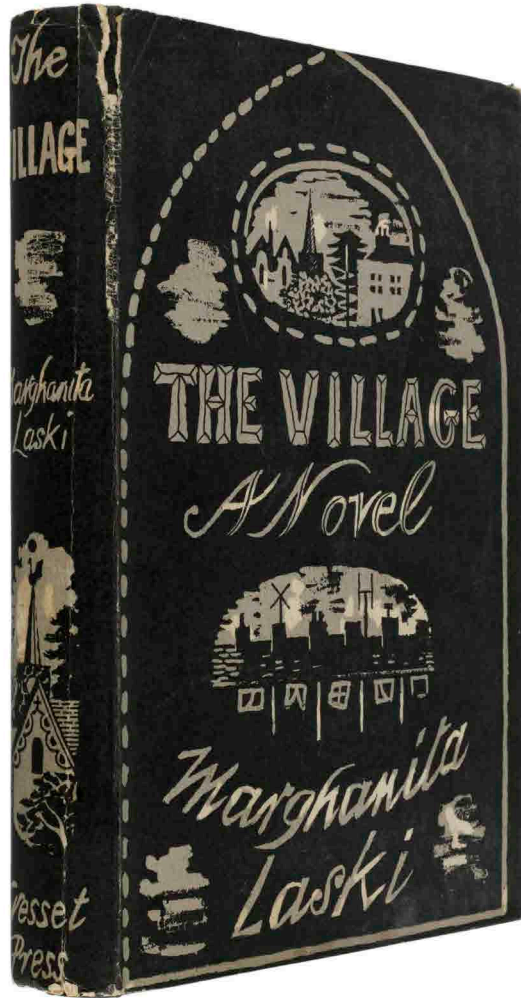
£650



SATIRE OF LAING, INSCRIBED

28. **(LAING, Ronald David.) SIGAL, Clancy.** *Zone of the Interior*. FIRST EDITION. New York: Crowell. Half title. Orig. blue linen-grained cloth. Orange printed d.w., unclipped; edges worn & sl. chipped. Inscribed to the book collector John Baxter on leading f.e.p. [103224]

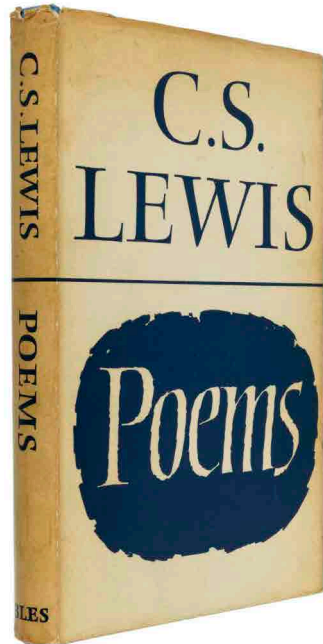
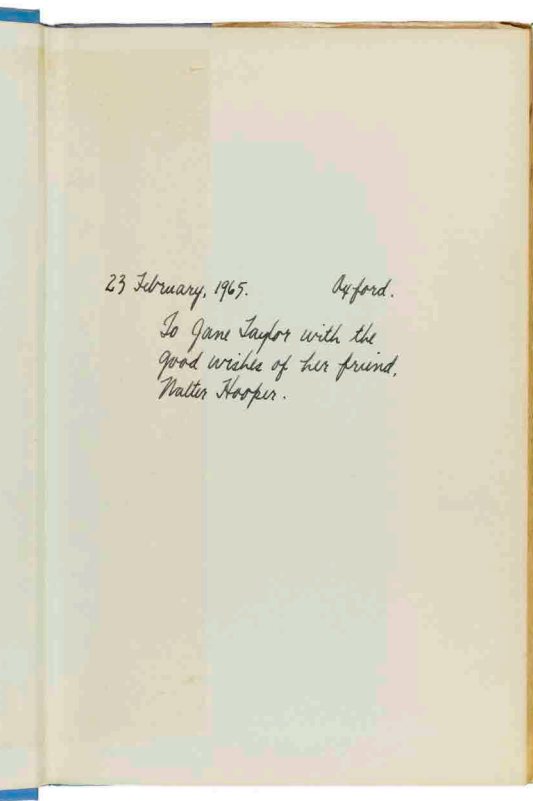
¶ The inscription reads 'Dear John - I honestly can't recall if this is "autobiography" or not. It isn't, I think. This was the bloodiest hard piece I've ever written. It's meant to be a comedy. The Brits never got the joke - They banned it. All best, Clancy'. Clancy Sigal, 1926-2017, was an American writer who moved to the U.K. after being subpoenaed by the House Committee for Un-American Activities. On arrival, he was hugely impressed by R.D. Laing, and was a key member of his Philadelphia Association, based at Kingsley Hall in East London. Sigal eventually became disillusioned with Laing's guru-like behaviour (which is to say infliction of his own pathologies on the group) and the 'acrid and soul-punishing' 'cursed meetings of the inner circle'. *Zone of the Interior* is a biting *roman-a-clef*, which did not appear in the U.K. until 2005. Mainstream British publishers feared a libel suit from Laing, and the smaller more subversive presses, while by no means immune to such fears, were also reluctant to criticise Laing, then a darling of the counter culture.



‘PRECISE, EVOCATIVE BUT UNSENTIMENTAL’

29. **LASKI, Marghanita.** *The Village*. FIRST EDITION. 1952 Half title. Orig. black cloth; sl. cocked & a little marked. Black & white pictorial d.w., unclipped; a little rubbed, edges toned, short tear to leading hinge. Ownership stamp of W. Atkinson on leading pastedown. [103229]

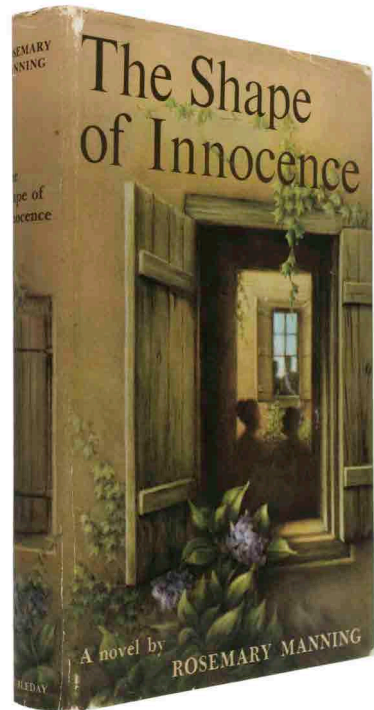
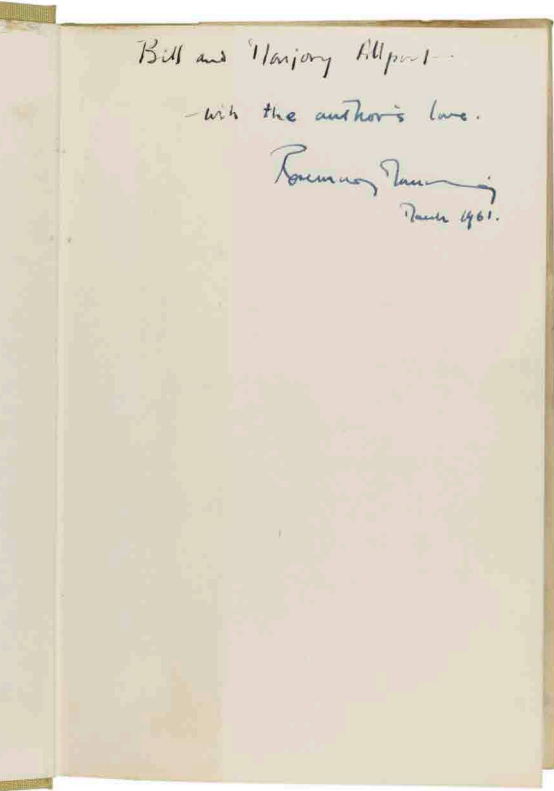
¶ A clever novel, which uses the end of the Second World War (it famously opens on the final night of the conflict) to explore class differences in rural Britain; the complexities are in character relationships rather than plot. *The Spectator* wrote that this ‘traditionally organised novel of English village life is more than a gentle dig at quirky English behaviour. It is a precise, evocative but unsentimental account of a period of transition; it’s an absorbing novel, and a useful piece of social history.’



PRESENTED BY THE EDITOR

30. **LEWIS, Clive Staples, ed. Walter Hooper.** *Poems*. FIRST EDITION. Geoffrey Bles. Half title; sl. offsetting to endpapers. Cream d.w., unclipped; spine & edges sl. darkened, sl. wear to head of spine. Presentation inscription in leading f.e.p. from the editor, '23 February, 1965. Oxford. To Jane Taylor with the good wishes of her friend, Walter Hooper.' [103217]

¶ Walter Hooper, 1931-2020, was an American writer who made the acquaintance of Lewis after writing him a letter praising his 1947 book *Miracles*. Hooper visited Oxford in 1963 and became Lewis' correspondence secretary while his health was in decline (he died a few months later). The two men became so close that Hooper edited collections of Lewis's work, became the literary advisor for his estate, and collaborated on a biography with Roger Llancelyn Green. After Lewis's death, Hooper devoted himself to caring for the author's alcoholic brother, Warren. The book was inscribed to Jane Taylor, a student at Oxford who knew Hooper when he was the Chaplain of Wadham College.



INSCRIBED BY THE AUTHOR

31. **MANNING, Rosemary.** *The Shape of Innocence.* FIRST U.S. EDITION. New York: Doubleday & Co. Half title. Orig. buff cloth. Yellow pictorial d.w., unclipped; sl. rubbed, rear panel a little marked. Inscribed 'Bill and Marjory Allport with the author's love, Rosemary Manning March 1961'. [103221]

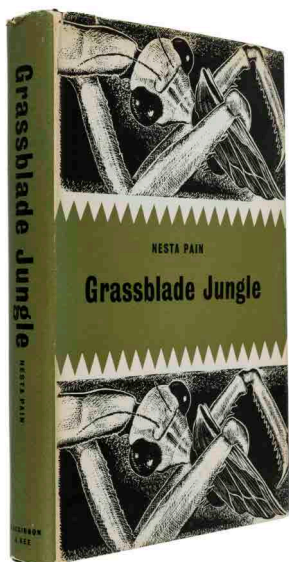
¶ First published in London the preceding year under the title *Look, Stranger*. Manning's first novel under her real name concerns an island community unable to accept a newcomer with epilepsy. The novel is a fairly obvious allegory for society's failure to accept Manning's sexuality; she underwent 'conversion therapy' in the 1930s, and did not feel able to come out until 1980.

THE TWENTIETH CENTURY

Jarndyce Books

PRESENTATION COPY WITH ALsS

32. **PAIN, Nesta.** *Grassblade Jungle*. FIRST EDITION. MacGibbon & Kee. Half title, illus. Orig. black cloth. Green & black pictorial d.w., unclipped; edges v. sl. toned & rubbed. Inscribed 'Peter, with much love from Nesta May 8th 1958', ALsS, one from Nesta Pain & one from her daughter Angela to Peter folded & loosely inserted. [103009]



¶ Illustrations and dustjacket by Rosamund Seymour. Nesta Pain, 1905-1995, was an author and an influential broadcaster for the BBC. Described by Charles Hodgson as 'a scholar of questioning outlook', she worked on a broad range of topics. It is easy to see the appeal of a book on insects, small beings toiling for the greater good, for the left-wing publisher MacGibbon and Kee, but Pain's prose is splendidly idiosyncratic, and her observations (please excuse the pun) enjoyably waspish. She seems particularly impatient with honey bees on the grounds that 'a reputation for virtue is seldom endearing'; she goes on to accuse them of 'loafing about the hive' and declares their 'facade of intelligence is a fraud'. The book is entertaining and informative.

Nesta's letter to Peter thanks him profusely for recommending her daughter Angela to the *News Chronicle* and goes on to bemoan the 'lack of good parts for women in the kind of programmes I produce'. Angela's letter also offers thanks, describing Peter's letter to the paper as 'a huge boost to the Pain prestige'.

1957

£85

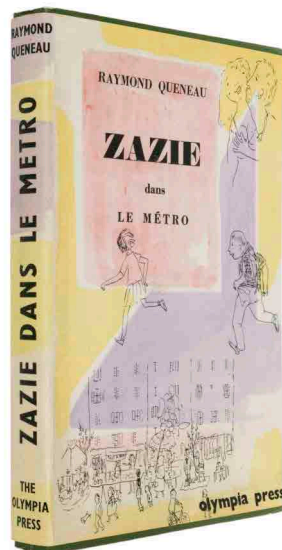
BRAT SUMMER

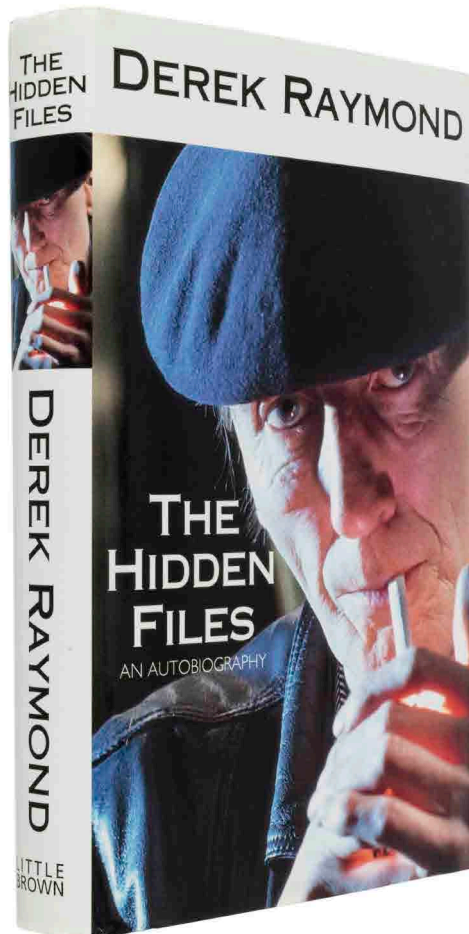
33. **QUENEAU, Raymond.** *Zazie dans le Metro*. FIRST ENGLISH EDITION. Paris: Olympia Press (The Traveller's Companion Series, no. 74). Half title, titlepage in French., illus. Orig. uniform green wrappers lettered in black; v. sl. rubbed. Pink & yellow d.w., unclipped; v. small mark to front panel. A very nice copy. [103222]

¶ Translated by Akbar del Piombo and Eric Kahane; same year as French-language edition. A likeably rowdy provincial child is left with her Parisian uncle, encountering events that may seem outlandish, but very well encapsulate the wonders and dangers of childhood. The tone is boisterous and comic, but the results are moving.

1959

£45



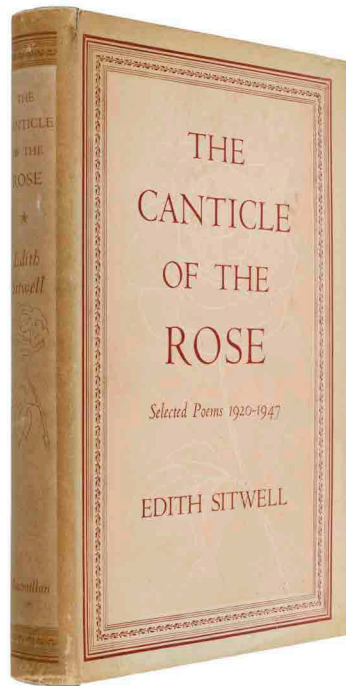
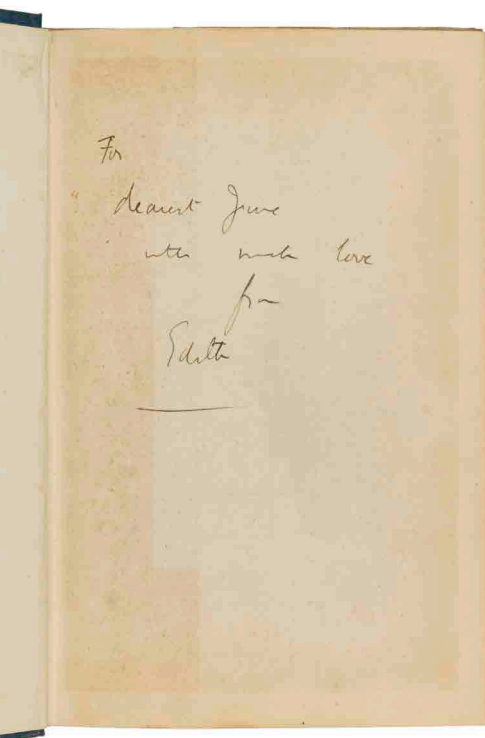


INSCRIBED TO CHRIS BATTYÉ

34. **RAYMOND, Derek, pseud. (Robin Cook)** *The Hidden Files*. FIRST EDITION. Little, Brown & Co. Half title. Orig. black cloth. Photographic d.w., unclipped. Inscribed 'For Chris, lovely to see you again, All the best, Robin' on titlepage. [103146]

¶ Robin Cook, 1931-94, now better known as Derek Raymond, was a writer, pornographer, and occasional criminal. *The Hidden Files* is a mixture of memoir, correspondence, and musings on what Raymond termed his 'black' novels: the great and harrowing Factory Quartet centred on a nameless detective sergeant investigating grim overlooked crimes in Soho. It's a fairly slapdash affair all told, but this simply serves to replicate a boozy yarn-spinning session in a busy pub; voices and characters weave in and out. The overall effect is dark and sleazy, but thrilling.

Chris Battye, b. 1942, is a painter, art reviewer, Teddy Boy, and Soho habitué - very much of the author's milieu.



PRESENTATION COPY

35. **SITWELL, Edith.** *The Canticle of the Rose*. Selected Poems 1920-1947. FIRST EDITION. Macmillan. Half title. Orig. blue cloth; a little marked, spine faded. Buff printed d.w., unclipped; a little dusted, spine sl. darkened & split at head. Bookplate of David E. Wickham on leading pastedown, inscribed 'For dearest June with love from Edith' on leading f.e.p. Bookplate of Jonathan and Phillida Gili loosely inserted. [102571]

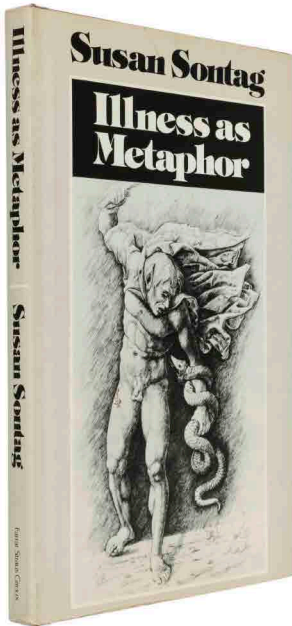
¶ Edith Sitwell, 1887-1967, was a more experimental poet than she is sometimes given credit for, indeed *The New Statesman* said that in 'losing every battle, she won the campaign'.

Jonathan Gili was a filmmaker whose credits included the flawed-but-engaging cult movies *Gumshoe* and *Bronco Bullfrog* (the latter is certainly worth seeing). Phillida Gili is a book illustrator, best remembered for her wonderful 1992 production of *The Nutcracker*.

THE TWENTIETH CENTURY

Jarndyce Books

SIGNED BY THE AUTHOR



36. **SONTAG, Susan.** *Illness as Metaphor.* FIRST EDITION. New York: Farrar, Straus & Giroux. Half title. Orig. brown cloth, spine lettered in gilt; spine v. sl. toned, light pencil annotations. Grey & white pictorial d.w., unclipped; minor toning to extremities & inside flaps, a couple of small nicks to top edge. Author's signature on leading f.e.p. A nice copy. [100874]

¶ Susan Sontag, 1933-2004, is one of the greatest essayists of the twentieth century, and *Illness as Metaphor* is a key work of critical theory. She sets out her premise in a compelling way from her opening paragraph; 'Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick.' During the period in which she was writing, Sontag herself was being treated for breast cancer, a fact that she does not disclose in the text but addresses in *AIDS and Its Metaphors*. Sontag argues against using 'metaphoric thinking' when talking about illness as this language gives power to disease, causing it to become taboo; she instead seeks to demystify malady by focusing on physical components and treatments.

1978

£150

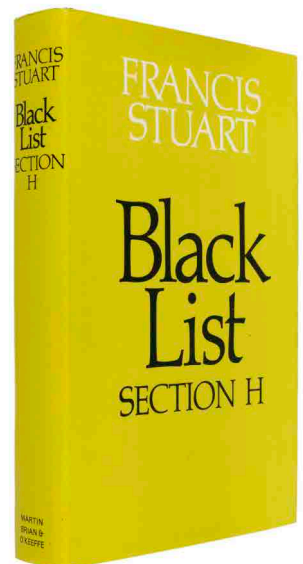
BIZARRE PRIORITIES

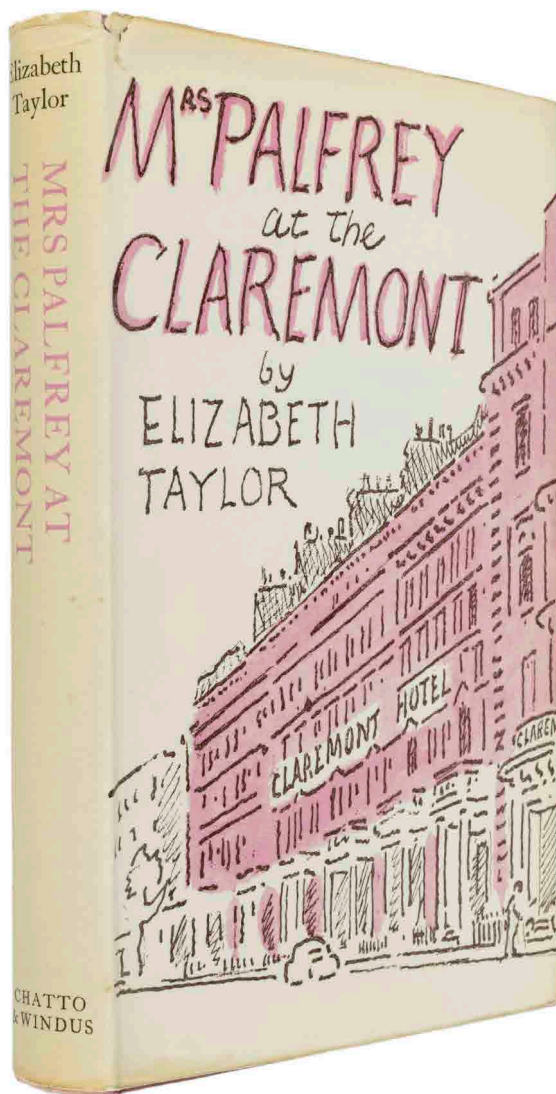
37. **STUART, Francis.** *Black List Section H.* FIRST U.K. EDITION. Martin Brian & O'Keeffe Ltd. Half title. Orig. black cloth, spine lettered in gilt; v. light scuff to front board. Yellow printed jacket, unclipped; the odd light crease. A v.g. bright copy. [99485]

¶ First published Illinois 1971. A compelling, beautifully written, and unlovable book, *Black List Section H* is an autobiographical novel which begins as an account of its author's disastrous relationship with Iseult Gonne, before becoming a queasy attempt to soften his collaboration with the Nazis (in part by presenting himself as a detached observer of abjection, which may have appeared original at the time). The prose is dazzling, and the level of psychological detail is enthralling, but ultimately the book's value lies in showing the ethical limits of the writer-as-rogue, and the moral peril of drifting about, responsible only to art, or to your idea of it. Robert Nye called it 'the strangest book of a strange career'.

1975

£40

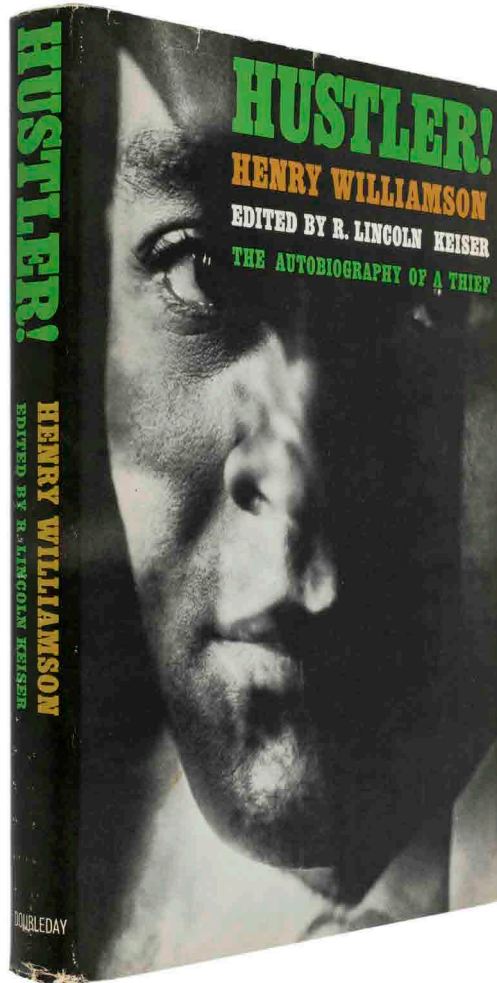




WAITING AROUND TO DIE

38. **TAYLOR, Elizabeth.** Mrs Palfrey at the Claremont. FIRST EDITION. Chatto & Windus. Half title. Orig. purple cloth. Pink & white pictorial d.w., unclipped; spine & edges v. sl. toned, edges a little rubbed, small closed tear to upper edge. [I02984]

¶ Elizabeth Taylor's best-known novel, a study of loneliness among elderly hotel dwellers on the Cromwell Road, is like life - both profoundly sad and hugely funny.



CHICAGO LOWLIFE

39. **WILLIAMSON, Henry.** *Hustler!* The autobiography of a thief. Edited by R. Lincoln Keiser with a commentary by Paul Bohannon. FIRST EDITION. Garden City: Doubleday & Co. Half title. Orig. black cloth. Black & green pictorial d.w., unclipped; sl. rubbed with a few nicks. A nice bright copy. [102977]

¶ Like the 'lowlife' books of the eighteenth and nineteenth centuries, *Hustler!* - the slangy, hip autobiography of a Chicago conman and gang enforcer as told to his caseworker - is a heady blend of salaciousness and revelation of criminal technique. Bohannon's thoughtful commentary feels like an attempt on the part of the publisher to make it a more responsible product than it really is. Nevertheless, it's a blast. Not to be confused with the English otter-fancier of the same name.



FASCISM AND FEMINISM

40. **WOOLF, Virginia.** *Three Guineas*. FIRST EDITION. The Hogarth Press. Half title, plates. Orig. yellow cloth; offsetting to endpapers, cloth sl. browned at extremities. Cream & purple pictorial d.w., unclipped; mild spotting, sl. rubbed, spine a little faded, sl. creased along top edge of rear panel. Front panel of jacket is bright, a v.g. example of an uncommon jacket. [102715]

¶ Dustjacket by Vanessa Bell. Woolf's book-length essay in which she responds to a letter with the question posed to her, 'how are we to prevent war?'. Woolf's pacifist anxieties on the eve of the Second World War drive her essay, and she argues that fascism is in part caused by an unequal patriarchal society.