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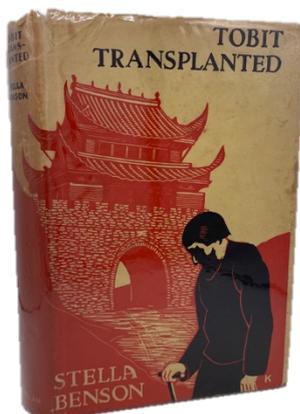
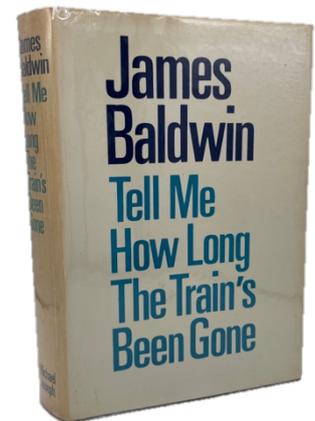


Ilkley Book Fair Highlights 30-31 July 2021

The Kings Hall & Winter Gardens, LS29 8HB.

1. BALDWIN, James. *Tell Me How Long The Train's Been Gone*. London: Michael Joseph, 1968.

*FIRST UK EDITION 8vo. Blue cloth, gilt lettering to spine. Pushing and fine bands of sunning to spine ends, top corners bruised, spotting to top- and fore-edges, else, clean and bright. In the Craig Dodd-designed dust jacket: gently toned, spine darkened and creased, wear to spine ends. Nevertheless, a nice copy of Baldwin's fourth novel. Very good/ very good [ref: 2024] **SOLD***



2. BENSON, Stella. *Tobit Transplanted*. London: Macmillan & Co., 1931.

FIRST UK EDITION. 8vo (in 16s), pp. [xii], [362], [2 catalogue]. Green cloth, spine lettered and ruled in gilt, single blind-ruled border to upper board. Slight lean to spine, gentle pushing to spine ends, top edge spotted, a few fox spots to endpapers and margins, POI-inscribed Book Society Ex Libris (toned) to front pastedown, spine cracked at either side of gathering "F", but holding firm. Else, clean and bright. In "K"'s striking original dust jacket: toned and foxed, nicked and creased at extremities, reinforced on reverse at head of spine and heel of rear flap with white stickers. Still, a very good copy of an attractive edition.

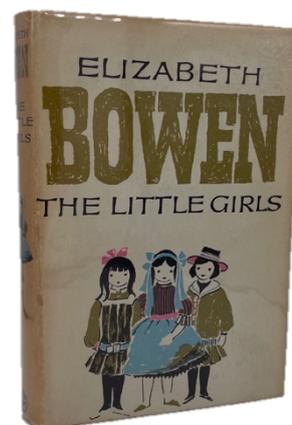
Tobit Transplanted is Benson's most well-known work and won her both the A. C. Benson silver medal of the Royal Society of Literature and the Femina Vie Heureuse Prize in 1932. It was published as *The Far-Away Bride* (1930) in the US. Re-reading the Apocrypha whilst herself in Manchuria, Benson was struck by "a curiously exact parallel between the position of the exiled Jews of Tobit's day and that of the exiled White Russians in ours" and thus advises the reader to keep "one eye on the Apocrypha," handily including a complete copy of Tobit at the end of her novel. (Introductory Note).

[ref: 2028] **£45**

3. BOWEN, Elizabeth. *The Little Girls*. London: Jonathan Cape, 1964.

FIRST BRITISH EDITION. 8vo (in 16s). Bright yellow cloth, spine lettered in silver. Pink top edge, patterned endpapers. Faint stain to spine, lightest spotting to fore-edge. Else, clean, bright and tight. In Lacey Everett's dust jacket: edgewear, toned, with spine, joints and edges browned. Still, a smart copy of Bowen's penultimate novel.

[ref: 2026] **SOLD**



4. CHRISTIE, Agatha. *Hallowe'en Party*. London: The Crime Club/ Collins, 1969.

FIRST EDITION. 8vo. Red cloth, spine lettered in gilt. Spine ends bumped, scant spotting to top edge. Else, clean and tight. In the original pumpkin-bedecked dust jacket: creased, edgewear, band of heavy foxing to reverse, visible at top edge, various closed tears, especially to head of spine. Very good/ good-only

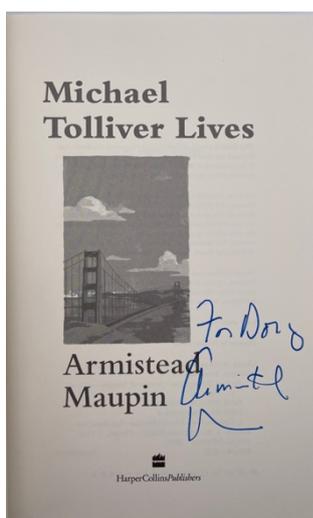
An uncommon late Poirot novel, included in Sophie Hannah's 'Top ten underrated Agatha Christie novels' (*The Guardian*, 2020). Hannah notes: "This novel contains the very best kind of clue: one that seems obvious and unmissable only once the solution has been revealed." It also features the mystery writer Ariadne Oliver.

[ref: 2039] **SOLD**

5. GENET, Jean; FRECHTMAN, Bernard (translator). *Funeral Rites*. London: Anthony Blond, 1969.

FIRST BRITISH EDITION. 8vo. Black cloth, spine lettered in gilt. Bottom corner of rear board bruised, else, clean and tight. In the original dust jacket: edgewear, corners nicked, a little scuffed. Near fine/ very good.

[ref: 2033] **£25**



6. MAUPIN, Armistead. *Michael Tolliver Lives*. New York: Harper Collins, 2007.

FIRST US EDITION, INSCRIBED BY AUTHOR. 8vo. Buff paper boards, spine lettered in gilt. Bruising to spine ends and shallow dent to top edge of upper board. Maupin's inscription in blue pen to title page: "For Dory[?]/ Armistead". Else, clean, tight and bright. In the original dust jacket: a little creasing to spine ends and front flap. A lovely copy of Maupin's sequel to his *Tales of the City* series. Near fine/ near fine.

[ref: 2037] **£25**

7. M'DIARMID, Hugh [GRIEVE, Christopher Murray]. *To Circumjack Cencrastus: Or, the curly snake.* Edinburgh & London: William Blackwood & Sons Ltd, 1930.

FIRST EDITION. 8vo. Original navy cloth, lettered in gilt, single blind-ruling to upper board. Bruising and wear to extremities. Dusty top edge, others spotted, front and rear spotted, occasionally into margins, POI to front pastedown and ffep. Else, tight and tidy.

A very good copy of a title MacDiarmid himself deemed a critical failure, yet one which was pivotal to his development and intended as “ideally complimentary” to *A Drunk Man Looks at a Thistle* (1926): “positive where it is negative, optimistic where it is pessimistic, and constructive where it is destructive” (MacDiarmid to George Ogilvie).

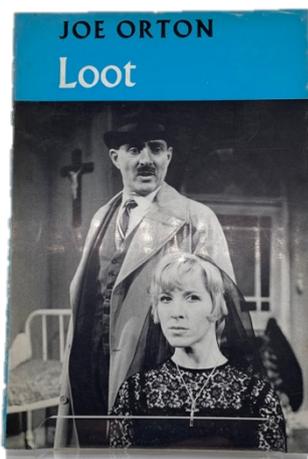
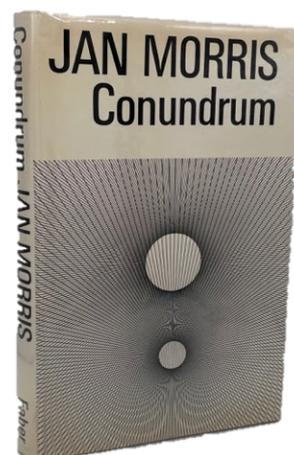
[ref: 2025] **£30**

8. MORRIS, Jan. *Conundrum.* London: Faber and Faber, 1974.

FIRST EDITION. 8vo, pp. 160. Brown and grey mottled cloth (murky, like a conundrum?), spine lettered in gilt. Scant spotting to fore-edge, else, clean, tight and bright. In Mark Morris’s optical illusion of a dust jacket: light edgewear, lightly toned. Near fine/ near fine. A lovely, square copy of one of the best known trans memoirs, and an early example of the “wrong body” trope and a surgery-directed narrative.

The awarding-winning Anglo-Welsh journalist and travel writer’s account of their transition from James Morris to Jan, including their surgery in Casablanca, deemed “the climax of my life”. While certainly a period piece, “*Conundrum* remains a sympathetic guide, not so much to present-day transgender struggles as to trans joy.” (Stephanie Burt, *The Paris Review*, 2021)

[ref: 2022] **£75**



9. ORTON, Joe. *Loot.* London: Methuen & Co Ltd, 1967.

FIRST PAPERBACK EDITION. Slim trade paperback, illustrated wrappers, pp. [88]. A little scuffed, edgewear. Else, clean and tight. Very good.

Loot (eventually) won the queer Leicester-born playwright the Evening Standard Theatre Award for Best Play of 1966. The paperback edition was published simultaneously with the hardback.

[ref: 1938] **£25**

10. LAHR, John. *Prick Up Your Ears: The biography of Joe Orton.* London: Allen Lane/ Penguin, 1978.

FIRST BRITISH EDITION. 8vo, pp. 360 + Patrick Procktor’s frontis and b/w plates. Attractively bound in flecked black and white linen, reflective pink lettering to spine. Pushing to spine ends, else, clean, tight and bright. In the original dust jacket: edgewear, creasing to top edge, spine sunned. Near fine/ very good

[ref: 2036] **£40**

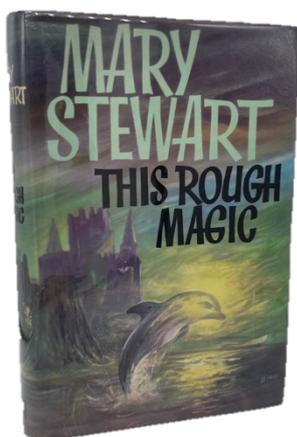
11. SILLITOE, Alan; MOORE, Mona (dust jacket illustration). *The Loneliness of the Long-distance Runner*. London: W. H. Allen, 1959.

FIRST EDITION. 8vo. Original sage-green cloth, spine lettered in gilt. Pushing to spine ends, rubbed towards the heel. A few marks to fore-edge, sticker residue to top of front pastedown, offsetting to endpapers. Else, clean and tight. In Mona Moore's wonderful dust jacket: price-clipped, toned, chipped and creased, especially at top edge, two closed tears (3cm and 3.5cm) to bottom of rear panel, with tape to the reverse. Nevertheless, a pleasing copy of Sillitoe's first short story collection, including "perhaps as profound a study of the rebel mind as has ever been written" (front flap). Very good/ very good.

As well as winning the 1960 Hawthornden Prize, the title story was adapted successfully for the screen by Sillitoe and directed by Tony Richardson in 1962.

During WWII, Mona Moore (1917-2000) worked as an artist for the Recording Britain Scheme and was commissioned by the War Artists' Advisory Committee to record the Women's Land Army in Essex. Later, she worked as an illustrator for the *Radio Times* and *Good Housekeeping*; she also designed the dust jacket for *Saturday Night, Sunday Morning* (1958). Paintings by Moore are held by the Imperial War Museum, the V&A and the British Museum.

[ref: 2023] **£120**



12. STEWART, Mary. *The Rough Magic*. London: Hodder and Stoughton, 1964.

FIRST BRITISH EDITION. 8vo. Green buckram, spine lettered in gilt and red. Top edge red (faded). Gentle bruising to spine ends and corners, faint spotting to front edge, else, clean and tight. In Biro's rather kitsch dust jacket: a little creasing at edges, rear panel toned, closed tear to spine. Still, a pleasing copy of Stewart's eighth novel, set on Corfu. With a printed dedication "for/ John Attenborough". Very good/ very good.

[ref: 2029] **SOLD**

13. TREMAIN, Rose. *Music & Silence*. London: Chatto & Windus, 1999.

FIRST EDITION, SIGNED BY AUTHOR. Large 8vo. Black cloth, spine lettered in gilt. Head of spine and rear upper corner bumped, others pushed. POI in black pen to ffe, Tremain's signature in black pen to title page. Else, clean, tight and bright. In the original dust jacket: edgewear and creasing, especially to top edge and corners. Very good/ very good

This title won Tremain the 1999 Whitbread Best Novel Award.

[ref: 2041] **£35**



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