

PASSION FRUIT

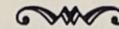
Romantic Fiction with a Twist
Edited by Jeanette Winterson



PANDORA

Douglas — with love for Christmas 1978

from
THROWN TO
THE WOOLFS



John

JOHN LEHMANN

QUAIR

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Cover images: see item 23 (resized) & 22 (resized)
P.2 image: see 10 (resized & tinted)

a yvonne liard

les

NOUVELLES PENSÉES DE L'AMAZONE

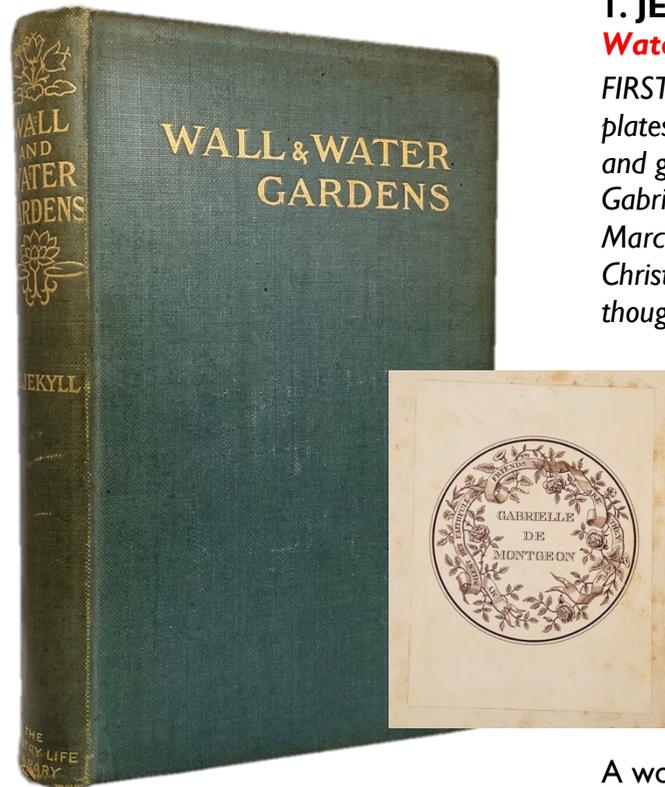
*presque aussi vaines
que la vie n'est ce pas?
et avec ma pensée
la plus sympathique
vers elle.*

Natalie C. Barney

Paris/52

GARDENING & VISUAL ARTS

GABRIELLE DE MONTGEON'S COPY



I. JEKYLL, Gertrude; [MONTGEON, Gabrielle de]; [BOLAND, Maureen]. *Wall and Water Gardens*. London: Published by 'Country Life' by Georges Newnes, Ltd, [1901].

FIRST EDITION, GABRIELLE DE MONTGEON'S COPY. 8vo, generously illustrated by b/w photographic plates. Original green cloth, spine and upper board stamped in gilt. Edges untrimmed. Spine darkened, wear and gentle pushing to spine ends, gently rubbed, some scoring to bottom board, a few marks to cloth. Gabrielle de Montgeon's floral ex libris to ffep, plus her POI in brown ink to half-title: "G de M, Falmouth, March 1902," and Maureen Boland's later bookplate to ffep and POI to first blank: "Maureen Boland, Christmas 1945," Falmouth bookseller's label to front pastedown, offsetting to feps, foxed throughout, though plates remain bright and clean. Else, tight and tidy. Good+

A splendid ownership copy of the first edition of Gertrude Jekyll's charming and comprehensively illustrated *Wall and Water Gardens* (1901), a guide for the amateur gardener in "simple ways of using some of the many beautiful mountain plants, and the plants of marsh and water"; from the library of Gabrielle de Montgeon (1876-1944), the wealthy Franco-American aristocrat, WWI ambulance driver and Worcestershire farmer, who moved in the interwar Sapphic circles of Toupie Lowther and Radclyffe Hall, and, with her lover Frances Donisthorpe, expanded Eastington Hall and developed its gardens, perhaps drawing on this book in doing so? Described by Pevsner as "a splendid piece of timber-framed architecture" and, post-expansion, as "almost an arts and crafts palace," the gardens of Montgeon's Tudor country house featured Jekyll-esque elements, including an Arts and Crafts centrepiece and an ornamental pond.

A woman "of great wealth, great energy and noted eccentricity," during WWI the "glamorous, fur-swathed, and nearly six feet tall" Gabrielle de Montgeon joined the celebrated Hackett-Lowther Motor Ambulance and Canteen Unit, which supported the French army on the front near Compiègne, and which was awarded the *Croix de Guerre*. Set up by her childhood friend, the exceptional British sportswoman (decorated tennis player and fencer, weightlifter and practitioner of ju-jitsu) Toupie Lowther, Montgeon served as a *chauffeuse* and *sous-commandante*. In France she met her partner Frances 'Donnie' Donisthorpe (1870-1944), a fellow ambulance driver and deputy to Lowther; a suffragist, pre-

war, Donisthorpe had served as Honorary secretary of the Wellesbourne CUWFA. On their return to England, the women moved in together at Eastington Hall (living there until their deaths, both in 1944).

Lowther was the inspiration for Radclyffe Hall's protagonist, Stephen Gordon, and likely introduced Montgeon to the author, who stayed at Eastington Hall in the 1920s; here Hall wrote sections of *The Well of Loneliness*. During WWII, Montgeon and Donisthorpe hosted further prestigious guests, when Eastington Hall was selected to shelter evacuated paintings from the Tate Gallery (see Shenton, 2022).

Lauren Alex O'Hagan (2017) 'Book inscriptions reveal the forgotten stories of female war heroes,' *The Conversation Website*; Caroline Shenton (2022) *National Treasures: Saving the nation's art in world war II*. London: John Murray.

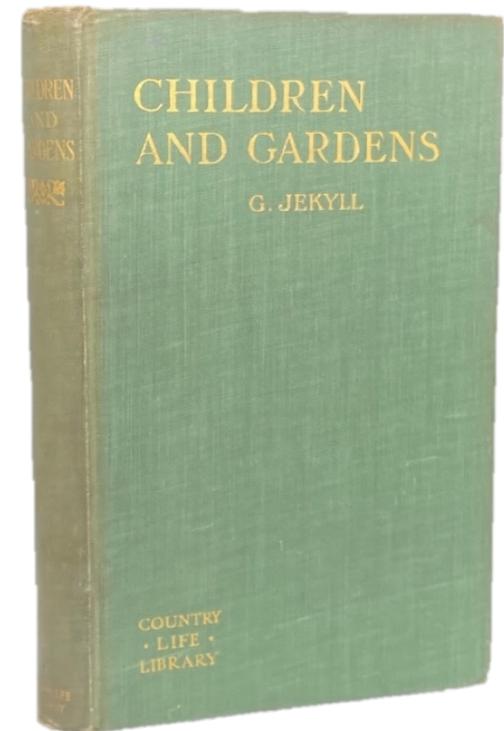
[ref: 3438] £175

2. JEKYLL, Gertrude; [VEREY, Rosemary & David]. *Children and Gardens. With one hundred and six illustrations by the author.* London: Published at the Offices of 'Country Life', 1908.

FIRST EDITION, FROM THE LIBRARY OF ROSEMARY & DAVID VEREY AT BARNSELY HOUSE. 8vo, incl. numerous b/w plates and line drawings, plus 'Country Life Library' catalogue to rear. Original green cloth, spine and upper board lettered in gilt. Edges untrimmed. Spine sunned, spine ends and extremities bruised and worn, a few marks to cloth. Foxed and toned, small book label of J. H. M. Walker to ffeep, spine cracked in a couple of places, but binding firm. Else, clean. Good+

A robust, but pleasing, gardening association copy of the first edition of Gertrude Jekyll's charming *Children and Gardens* (1908), amply illustrated with the garden designer's own b/w photographs and line drawings; from the library of another celebrated British garden designer, Rosemary Verey (though, without inscription), famed for developing the garden of Barnsley House, the C17th Cirencester home she shared with her husband David.

Rosemary Verey, OBE & VMH (1918–2001) was an English garden designer and writer, best known for designing and developing the garden at the late C17th Barnsley House, Cirencester, the home she shared with her husband, the architectural historian David Cecil Wynter Verey (1912/13–1984). With his help, she “transformed the conventional 1930s pleasure garden into a series of themed garden areas held together by a tight architectural structure of alleys, vistas (embellished with decorative statues and artefacts), paved walks, and contrasting open spaces. Influenced by the arts and crafts style of many neighbouring Cotswold gardens, she extended her range through her knowledge of and interest in garden history” (ODNB). Indeed, her own “gradually acquired collection of rare gardening books [including this one], encouraged the layout of a formal knot garden (1975) and a patterned herb garden near



the kitchen” (ibid). In the 1980s and 1990s, Verey was “in much demand as a designer” in both the UK & US; her clients included the then Prince of Wales, now King Charles, the Marquess of Bute, Sir Elton John, Princess Michael of Kent and the New York Botanical Garden.

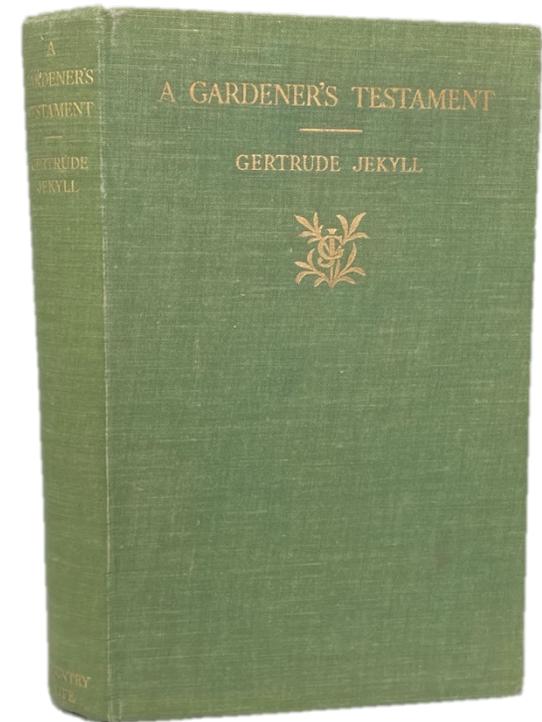
[ref: 3262] £85

3. JEKYLL, Gertrude; JEKYLL, Francis & TAYLOR, G. C. (editors); [VEREY, Rosemary & David]. *A Gardener's Testament: A selection of articles and notes by Gertrude Jekyll.* London: Country Life Ltd, 1937.

FIRST EDITION, FROM THE LIBRARY OF ROSEMARY & DAVID VEREY AT BARNSELY HOUSE. 8vo, incl. numerous b/w plates plus a few line diagrams. Original green cloth, spine and upper board lettered in gilt. Extremities pushed and gently worn. Edges lightly foxed, occasional fox spots to text block, frontis plate loose, nick to 'The south border in late summer etc' plate, else, clean and tight. Very good

A pleasing, gardening association copy of the first edition of this posthumously published selection of Gertrude Jekyll's 'articles and notes,' including photographs taken at Munstead Wood; from the library of another celebrated British garden designer, Rosemary Verey (though, without inscription), famed for developing the garden of Barnsley House, the C17th Cirencester home she shared with her husband David.

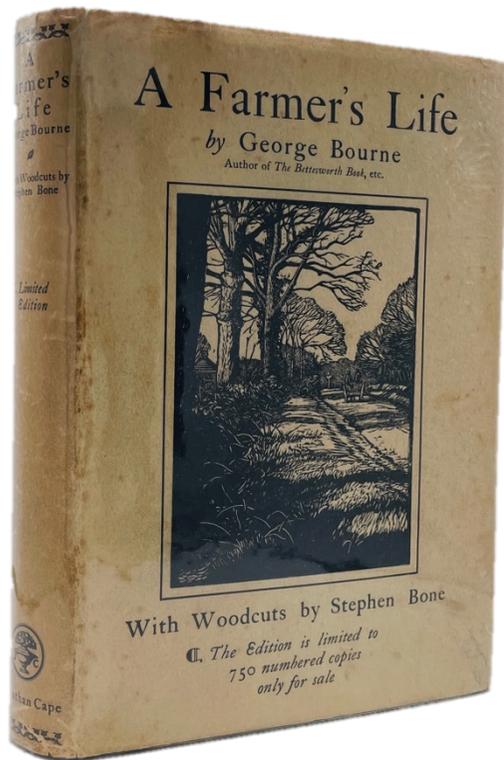
[ref: 3263] £50



“TO NORAH FROM C.H., CHRISTMAS 1923”

4. [HOUSMAN, Clemence]; [HOULT, Norah?]; BOURNE, George; BONE, Stephen; [BRIDGE, Alex]. *A Farmer's Life. With woodcuts by Stephen Bone.* London: Jonathan Cape, 1922.

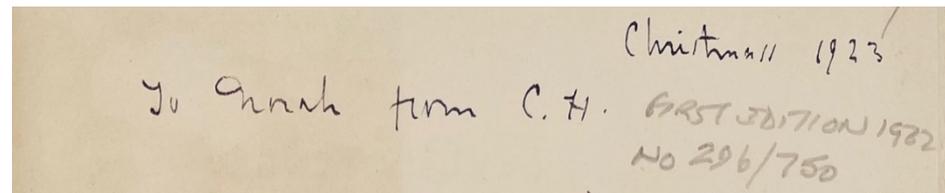
FIRST LIMITED EDITION (296/ 750), INSCRIBED BY CLEMENCE HOUSMAN. 8vo, incl. six woodcut plates by Stephen Bone. Original green cloth, white paper title label, lettered in black with green decorations, to spine. Leading and bottom edges untrimmed. Pushing to spine ends. Edges toned, top edge spotted. Inscribed in black ink to ffep: "To Norah from C. H., Christmas 1923," later ex libris of Alex. Bridge to front endpaper, with his name and date (24.2. 1958) below in blue ink, faint bands of offsetting to feps. Occasional fox spots, spine cracked at pp. 32-3, with binding firm, else, clean and bright, esp. Bone's six fine woodcut plates. In the original buff dust jacket, lettered in black and reproducing Bone's woodcut 'Road' to front panel: price-clipped, toned and foxed, creased and nicked, spine ends chipped; Bridge's pencil notes to ffep re. the inscription. Very good/ very good



A tantalising, but (as yet!) unsupported, gift copy of the attractive limited edition of George Bourne’s familial farming memoir, illustrated with six woodcuts by Stephen Bone, with an inscription ascribed to fellow woodcut artist, author and suffragette, Clemence Housman, supposedly gifting it to the prolific (and prolifically censored) Irish novelist Norah Hoult: “To Norah from C. H., Christmas 1923”; according to a PO note, “Alan Hancox [the Cheltenham-based antiquarian bookseller], who sold this to me, says the inscription on the endpaper is by Clemence Housman. ? to Norah Hoult”.

Credibly in Housman’s hand, in 1923 (the year of inscription), the retiring artist and author would have been 62 and living (briefly) in Hampshire with her brother Laurence (en route to their final home in Street from London). While her own novels and work for the Suffrage Atelier were behind her, Housman was still producing wood engraving of her brother’s drawings to illustrate his books, with 1922 seeing Jonathan Cape issue three volumes of fairy stories and Christian fantasies, on which the siblings collaborated. The significantly younger Hoult (1898–1984) had recently moved to London, and was writing for a range of publications, including *Time and Tide*, the *Telegraph* and *Pearson’s Magazine*; her first book, *Poor Women*, wouldn’t appear for another five years. It’s possible that Housman and Hoult may have met through literary circles, and it seems likely that they would have been sympathetic to each other. Two decades later, Hoult would go on to nurture a close cross-generational friendship with her neighbour in wartime Kensington, the novelist and suffragist, Violet Hunt, on whom she based her protagonist Claire in her 1944 novel of memory loss, *There Were No Windows*. Alex. Bridge, of the tantalising PO note, was a Tragara Press collector and correspondent of its founder, Alan Anderson.

With thanks to Elizabeth Crawford. [ref: 3433] £375



5. BONE, Stephen; BOURNE, George; [BRIDGE, Alex]. *A Set of Woodcuts by Stephen Bone. Being the illustrations to A Farmer's Life by George Bourne [six signed & limited artist's proofs]*. London: Jonathan Cape, 1922.

SIX SIGNED & LIMITED WOODCUTS, 1 of 55 "printed from the original wood blocks on Japanese vellum". Ff. 8 (21 cm x 14.4cm): title and limitation pages, plus six woodcuts printed in black, signed below in pencil by Bone. Gently toned, light edgewear, patch of rubbing (from label removed?) to title page, a few faint marks. Lacks the original green clothbound slipcase. Very good.

A pleasing set of the six woodcuts "printed from the original wood blocks on Japanese vellum" by Stephen Bone, limited to fifty-five copies and signed by the artist; previously owned by Alex Bridge, a Tragara Press collector, with his pricing notes from the 1960s.

[ref: 3434] **SOLD**

6. MACPHERSON, Kenneth & BRYHER (editors); BLAKESTON, Oswell, H.D., RICHARDSON, Dorothy et al (contributors). *Close Up: [Cover Subtitle:] The only magazine devoted to films as an art [Complete runs of Volumes III-IX (seven bound volumes)]*. Riant Chateau, Territet, Switzerland/ London: POOL, July 1928-1932.

FIRST EDITIONS, seven volumes: III:1-6, IV:1-6; V:1-6, VI:1-6, VII:1-6, VIII:1-4 & IX:1-4. Five small 4tos (monthly format) and two large 4tos (quarterly format). Quarter orange cloth, spine lettered and decorated in gilt, cream marbled paper boards, with the original orange and black printed wrappers (of first issues only) bound in at the front and rear of each volume. Very well-handled: toned, warped and worn, insect-damaged and paint-flecked. Vol. III lacks cover still to front wrapper; splits to joints of vol. IV; vol V. cracked rear hinge; spine cracked in vol. VI, but binding firm; vol IX: top corner of upper board badly damaged, echo of bump into top corners of text block. All vols: edges and endpapers toned, some foxing, occasional pencil notes, else, internally, clean and bright, mostly tight. Good+ to fair

An unusual collection of seven (of ten) bound volumes of POOL's pioneering and pan-European film magazine, *Close Up* (1927-1933), likely in the original bindings, with adverts describing: "Reference books for future" with "orange cloth-back board volumes are priced at 10 shillings". Including both its monthly and quarterly formats.





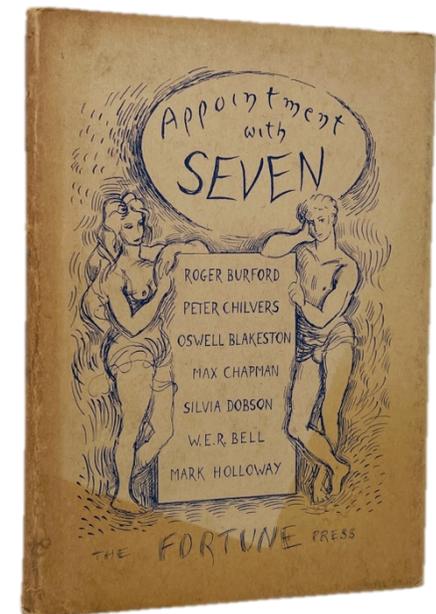
Amply illustrated with wonderful b/w stills (in part, to help circumvent British censorship of foreign films) and with original adverts, which helped fund the venture, alongside Bryher's familial wealth.

Co-edited by Bryher, with Kenneth Macpherson at the helm, and featuring contributions from a wide spectrum of modernists and early film writers and practitioners, including H.D., Dorothy Richardson, Hanns Sachs, Harry A. Potamkin, Robert Herring, Clifford Howard, Marc Allagret, Jean Lenauer, S. M. Eisenstein, Geraldyn Diamond, Elmer Carter, Paul Rotha, Roger Burford, Yasushi Oguno, A. Kraszna-Krausz, Pearl Attasheva, and Erno Metzner. [ref: 3444] **£500**

7. BLAKESTON, Oswell; BURFORD, Roger; CHAPMAN, Max; DOBSON, Silvia et al. *Appointment with Seven*.

London: The Fortune Press, [1947].

FIRST EDITION. 8vo, incl. two b/w line drawings of a cat toying with a mouse and a bird (likely by either Chapman or Blakeston). Original textured black cloth, spine lettered in gilt. Bottom edges untrimmed, leading edges untrimmed and uncut. Faintly mottled, pushing and gentle wear to extremities. Endpapers a touch grubby, front matter gently creased, else, clean and tight. In original buff illustrated dust jacket (likely by Max Chapman?): unevenly toned, gently creased and rubbed at extremities. Very good/ very good



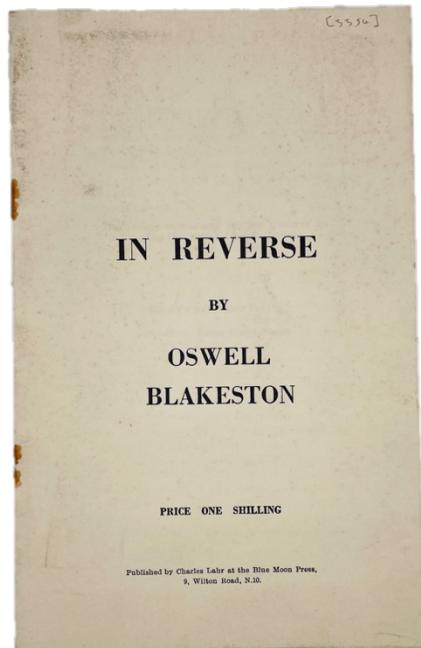
A neat first edition copy of the Fortune Press' *Appointment with Seven*, "the first collection in book form of work by: Peter Chilvers, Max Chapman, Silvia Dobson, W. E. R. Bell and Mark Holloway," and including contributions by the more seasoned Roger Burford and Oswell Blakeston.

Born Henry Joseph Hasslachner (1907-1985), Blakeston was apprenticed into the British film industry, working with David Lean, before joining the experimental film group and publisher, POOL. He chose a new name for himself; 'Oswell Blakeston' apparently combined a borrowing from Osbert Sitwell and his

mother's maiden name. Blakeston was prolific and varied in his output, which included poetry, crime fiction and travel books, alongside his film writings; he was also an artist and illustrator. See also items 8 and 16 for more Blakeston.

Max Chapman was an "inventive, committed painter" and artist, who was "one of the last links with the rarefied aesthetic world of Ricketts and Shannon in the 1920s and the later Bohemianism of Soho and Fitzrovia." As here, he frequently collaborated with his partner Oswald Blakeston, who wrote and illustrated numerous books together.

[ref: 3356] £50



8. BLAKESTON, Oswald; FULLER, Rosalinde (actor); ROOSE EVANS, James (director).

[Cover title:] *In Reverse* [A one-act monodrama, first produced by the Hampstead Theatre Club].

[London]: Charles Lahr at the Blue Moon Press, [c.1960].

FIRST EDITION. Side-stapled pamphlet, pp. [4]. Cream paper wrappers, printed in black. Grubby and gently creased to edges, staples heavily rusted, with some adjacent bleed. Good+ Unusual. JiscLHD locates six copies (BL, Bodleian, NLS, Senate House, TCD, & V&A).

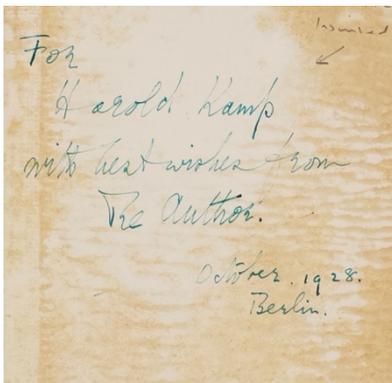
A pleasing copy of Oswald Blakeston's unusual theatrical pamphlet, *In Reverse*, his sole "one-act monodrama," with Rosalinde Fuller in the role of 'Mary' and directed by James Roose Evans at the Hampstead Theatre Club on November 21, 1959; Mary performs "a seance in reverse," seeking to send a message to her "cocksure, complacent, insufferable" dead husband George. See also items 7 and 16 for more Blakeston.

Rosalinde Fuller (1892-1982) was a successful British actor and partner of the photographer, Francis Bruguière (with whom Blakeston co-created the 1927 British abstract film, *Light Rhythms*) who she had met in the USA in the 1920s, when she played Ophelia to John Barrymore's *Hamlet* on Broadway, as well as performing with the Provincetown Players. The couple returned to the UK in 1926, where she acted on stage and screen. In the mid-1950s, Fuller launched her own solo show of 'monodramas' (perhaps including *In Reverse?*), which she performed the following decade "across the world under the auspices of the British Council". [ref: 3354] £75

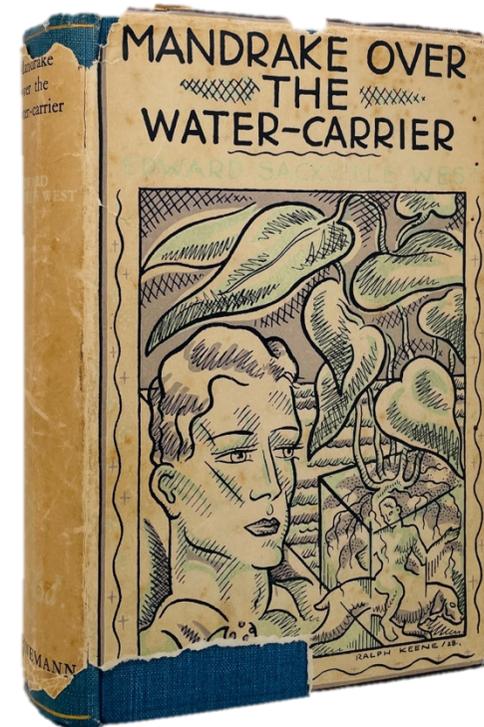
INSCRIBED COPIES (1928-2001)

9. SACKVILLE WEST, Edward; [KAMP, Harold]. *Mandrake Over the Water-Carrier. A Recital.* London: William Heinemann Ltd., 1928.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original blue cloth, spine lettered and ruled in gilt. Bumped, wear to spine ends, nick to headcap. Feps unevenly toned, light spotting and toning to preliminary leaves. Inscribed in turquoise ink by ESW to ffep: "For Harold Kamp with best wishes from the author. October 1928. Berlin". Else, clean and bright. In the handsome Ralph Keene-illustrated dust jacket, printed in black and turquoise: well-used, sunned, numerous lengthy closed tears, with amateur taping to reverse, large rectangle of loss to bottom edge of front panel, extremities frayed and chipped, toned, spotted and creased. Very good/ good-



An intriguing inscribed first edition copy of Edward Sackville West's third novel, a mannered family drama set on the Channel Islands, with a nod to the occult, centring on Godfrey Leboucher and kin (suggestively misspelt as "Labouchère" in the blurb), whose "total effect is that aimed at by surrealist poetry [...] one closes the book with the impression of awakening from a hypnotic trance" (cited in De-la-Noy, 1988); inscribed by ESW, during a happy period living in Berlin and thrilling in its queer subculture, in his usual turquoise ink (setting off the dust jacket highlights): "For Harold Kamp with best wishes from the author".



In 1927 Edward Sackville West's musical interests had taken him to Dresden, where he "immersed himself in the German language, music and literature"; that December he travelled to Berlin to visit his brother-in-law Harold Nicolson, the *chargé d'affaires* at the British Embassy (whose wife, ESW's cousin, Vita Sackville-West, was at Knole). Here, "the gregarious Nicolson introduced him both to the chic social world of diplomatic circles and to the city's nightlife. The unpretentious, open and occasionally squalid atmosphere of the Berlin gay and transsexual scene had a powerfully liberating effect on Eddy" (TORCH, 2021). ESW wrote in detail to E. M. Forster: "I was dragged about at night from one homosexual bar to another. The behaviour is perfectly open. There are even large dance places for inverts." Taken by the city and its queer subculture, ESW returned to Berlin for a longer stay in the autumn of 1928 (when this copy was inscribed to Harold Kamp), moving into a pension at 109 Kurfürstenstraße. It was a "very happy" and apparently transformative time for the author, with VSW observing in a

letter around Christmas 1928, that Eddy was “in his nicest mood” and changed: “he has acquired a large black ring and a thin gold bracelet, and his conversation consists almost entirely of the most idiomatic German exclamations and interjections” (cited in De-la-Noy, 1988).

Whether an ephemeral friend, lover, or acquaintance made during this period of contentment and queer liberation for ESW, Harold Kamp remains unidentified.

Michael De-la-Noy (1988) *Eddy: The life of Edward Sackville-West*, London: Bodley Head; TORCH (University of Oxford), (c. 2021) ‘Edward (Eddy) Sackville West,’ *Happy in Berlin: Berlin through English eyes* Website.

[ref: 3423] £675

10. BARNEY, Natalie Clifford; [LIARD, Yvonne]. *Nouvelles Pensées de l'Amazone*. Paris: Mercure de France, 1939.

Third edition, INSCRIBED BY AUTHOR. 8vo. Original yellow paper wrappers, printed in black and yellow. Some wear, soiling, creasing and nicking, loss to heel of spine. Toned, inscribed by Barney in blue ink and a difficult hand to half-title: “A Yvonne Liard ces [Nouvelles pensées de l'Amazone] presque aussie ironiques que la vie n'est-ce pas? Et avec ma pensée la plus sympathique pour elle. Natalie C. Barney, Paris/ 52”, occasional pencil scoring and fox spots. Else, clean and tight. Very good. Unusual inscribed.

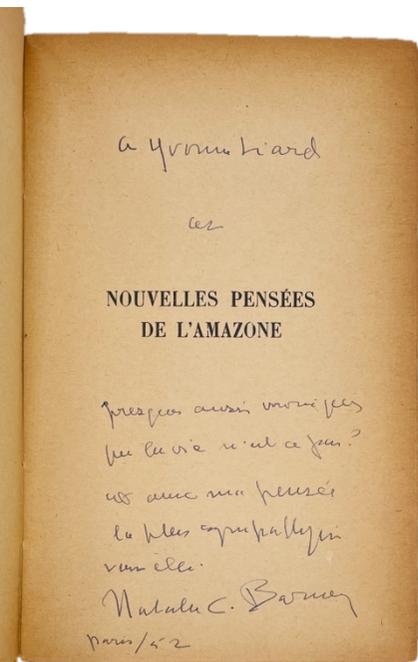
A presentation copy of the third edition of Natalie Clifford Barney’s third collection of ‘new thoughts of an Amazon’ (first issued in the same year), inscribed in 1952 to Yvonne Liard “these [*Nouvelles Pensées de l'Amazone*] are almost as ironic as life itself, aren’t they? And with my warmest thoughts for her. Natalie C. Barney, Paris/ 1952”.

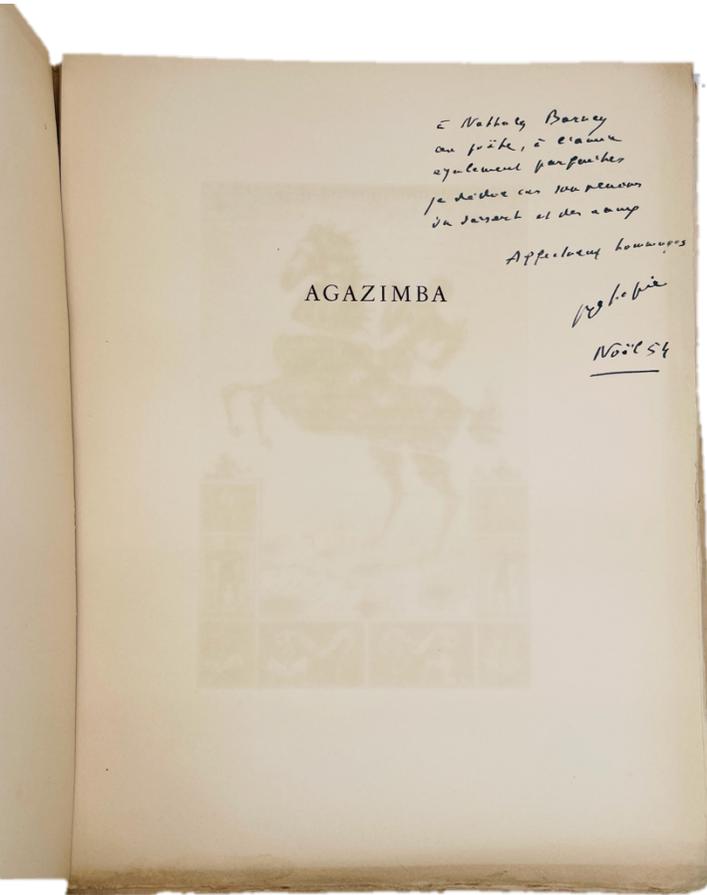
With the printed dedication: “ÉCRIRE AVEC SA VIE,” from Remy de Gourmont, who’d named her “l’Amazone”. Perhaps signed at “A literary hour” devoted to Barney in early December 1952 at 41 Rue des Petits Champs, where her poems and thoughts were “accompanied by 4 melodies by Florent Schmidt,” or a similar such event?

By 1952, Barney, “a born self-publicist and mythomane: a seductress of astonishing (and candid) appetites, the self-appointed doyenne of ‘Greek’ loves, a blowsy, billowy, impossibly garrulous cheerleader for *la vie sapphique*. (‘I want to be the bow, the arrow and the target,’ she was wont to boast.)” was back in Paris, her famous salon at 20-22 rue Jacob having resumed in 1949 (Castle, 2004). Her salons continued to have literary cache, drawing young writers, including Truman Capote, as well as old friends (see item 11). Barney’s unusually monogamous relationship with the “malevolent” Romaine Brooks during and after WWII were interrupted in the mid-1950s, when at the age of 80, *L’Amazone* “consoled herself with a final valedictory love affair – with the well-padded ‘Madame Lahovary’, whom she discovered in Nice sitting on a park bench” (ibid).

See item 11 for another Barney-related item.

Terri Castle (2004) ‘Love-of-one’s-life Department,’ *London Review of Books*, 26:20. [ref: 3445] £385





11. [BARNEY, Natalie Clifford]; LAPIE, Pierre-Olivier; COUTAUD, Lucien (artist). *Agazimba: Avec une eau-forte originale de Lucien Coutaud*. Paris: Des Presses de Pierre Gaudin, 1954.

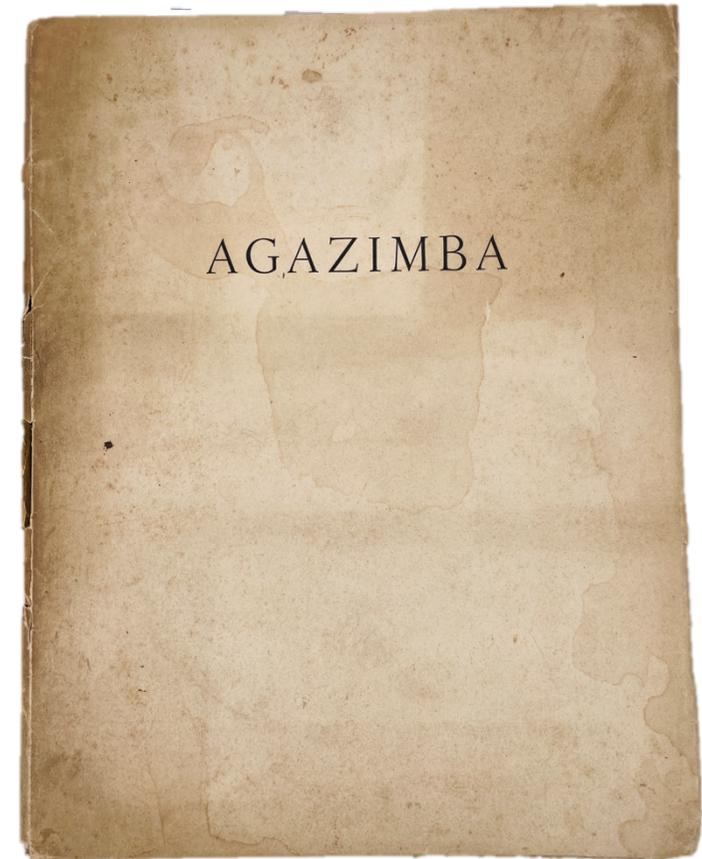
LIMITED EDITION, no. 59/ 70, one of "53 exemplaires sur Vélin Pur Fil du Marais", INSCRIBED TO "NATHALIE BARNEY". 4to portfolio, pp. 35, [5], incl. an original etching by Lucien Coutaud: paired leaves of limitation and colophon leave form front and rear wrappers, remaining gatherings (in 4s) unbound. Original cream integral dust jacket, front panel lettered in black. Leading and bottom edges untrimmed. Externally soiled and stained, creased and nicked, spine tender and torn in multiple places.

Inscribed in blue-black ink by Lapie to ffep: "à Nathalie Barney, au poète, à l'amie [...] Affectueux hommages. P. O. Lapie, Noël 54." Page edges a little grubby, narrow liquid stains to leading edge of final two leaves, else, internally clean and bright. Good- JiscLHD locates no copies in British & Irish libraries; WorldCat finds two copies only (Bibliothèque Sainte-Geneviève, Sorbonne & Bibliothèque littéraire Jacques-Doucet, Paris)

A fond association copy of Pierre-Olivier Lapie's scarce sole volume of poetry, *Agazimba* (1954), featuring an original surreal etching by Lucien

Coutaud (see right-hand image to p. 14) and warmly inscribed to his fellow "poet and friend," the celebrated salon host and 'L'Amazone,' Natalie Clifford Barney.

Pierre-Olivier Lapie (1901-1994) was a French lawyer and left-leaning politician. Now best known for his wartime roles in the French resistance as soldier and diplomat – he received the *Croix de Guerre* for the ill-fated Norwegian campaign, before joining Charles de Gaulle's Free French Forces in London and being appointed Governor of Chad in November 1940 – Lapie was also an author and advocate of literature, literacy and the "liberated proletariat". When elected republican socialist deputy for



Meurthe-et-Moselle in 1936, he took “public libraries to those of the population who did not normally have access to books [...with...] his ‘bibliobus’”. He served as Minister of National Education (1950-1).

Barney had also spent the war abroad, though in very different circumstance, living in Florence with her lover Romaine Brooks. Afterwards, she returned to Paris and her home at 20-22 rue Jacob, from where she resumed hosting her famous salons in 1949: presumably Lapie was a sometime salon member? The pair had known each other since at least 1937 and corresponded up until 1963 (see the extensive Natalie Clifford Barney Fonds, Bibliothèque littéraire Jacques-Doucet, Paris).

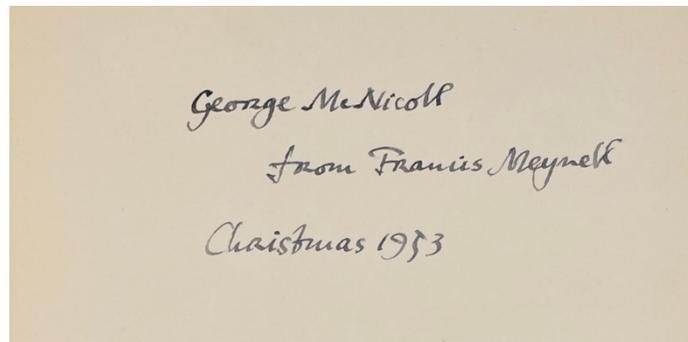
[ref: 3446] £275

12. MEYNELL, Francis; GILL, Eric (illustrator); [McNICOLL, George]. 17 Poems. London: The Nonesuch Press Ltd & J. M Dent & Sons Ltd, 1945.

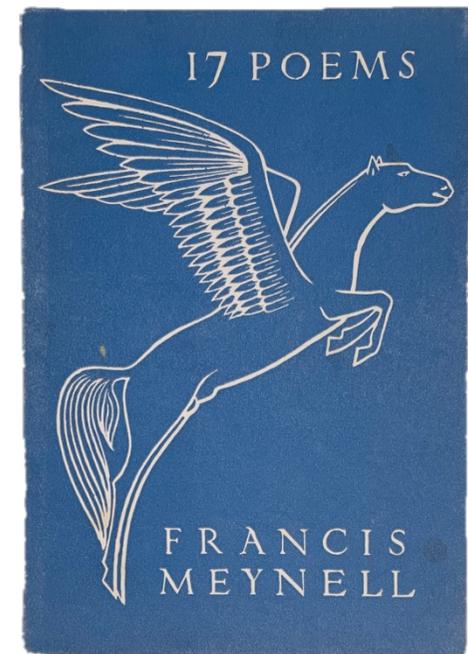
FIRST THUS, INSCRIBED BY POET. 8vo, pp. 25, [1], incl. title-page engraving by Eric Gill, adapted for the front wrapper by Leonard Beaumont. Original pale blue paper wrappers, lettered and decorated in white. Rubbed, a few marks, gently nicked at spine ends. Inscribed in blue ink to first blank: “George McNicoll, from Francis Meynell, Christmas 1953,” gently creased, else, clean and bright. Very good

A lovely, sharp presentation copy of the second, enlarged edition of Francis Meynell’s poetry collection, newly entitled *17 Poems* (initially, *Fifteen Poems*), featuring Eric Gill’s striking title-page engraving in orange (see left-hand illustration to p.14), and inscribed to George McNicoll for “Christmas 1953”.

[ref: 3455] £45



George McNicoll
from Francis Meynell
Christmas 1953

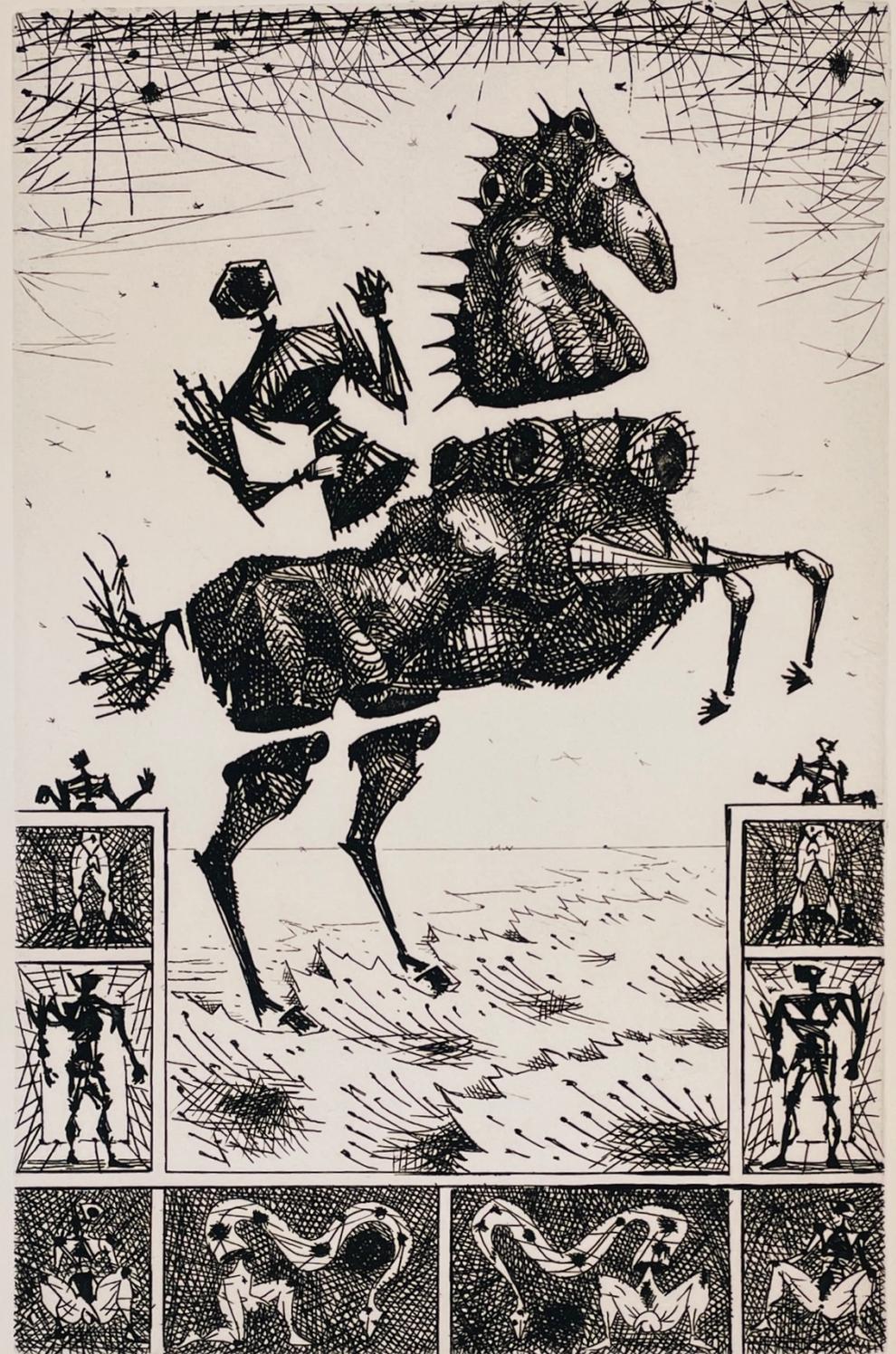


SEVENTEEN POEMS

by Francis Meynell



The Nonesuch Press Ltd & J. M. Dent & Sons Ltd

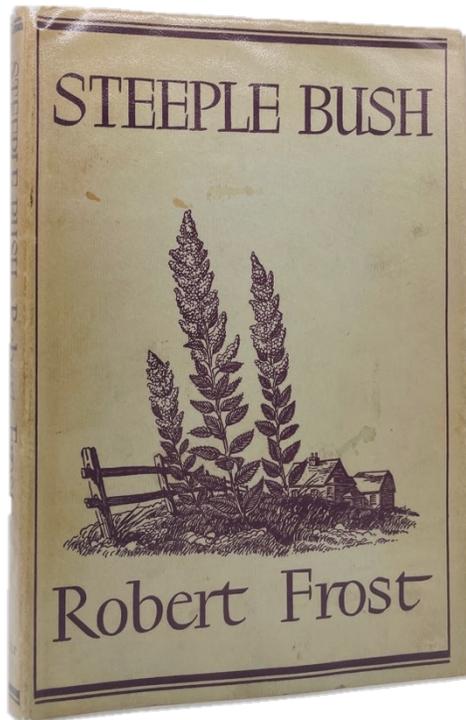
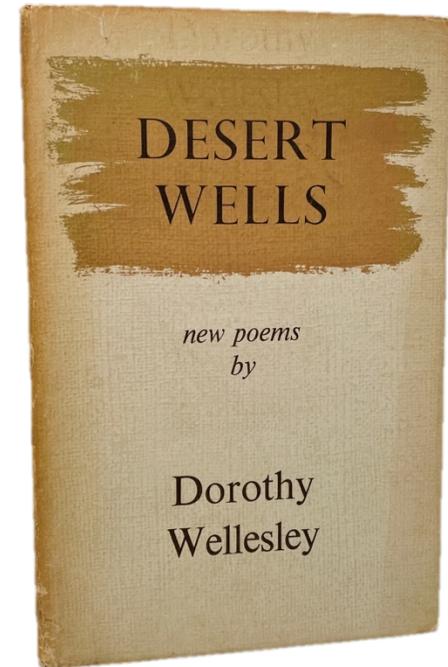


13. WELLESLEY, Dorothy; [BARNETT, Raymond]; [HASSALL, Joan]. *Desert Wells: New poems.* London: Michael Joseph Ltd, 1946.

FIRST EDITION, INSCRIBED BY AUTHOR. Slim 8vo. Original orange cloth, upper board stamped in silver. Gentle wear to extremities, pushing to spine ends. Inscribed in brown ink to front pastedown: "Raymond Barnett, from, Dorothy Wellesley," with Barnett's vibrant red and white ex libris, designed by Joan Hassall, pasted below. Gently tobacco-toned, occasional spots and pencil corrections and marginalia, perhaps Barnett's?, else, clean and tight. In the original cream textured dust jacket, lettered in brown: tobacco-toned, rubbed and creased, nicks to spine ends, short closed tear to top edge of front panel. Very good/ good+

A pleasing association copy of Dorothy Wellesley's postwar poetry collection, inscribed to her friend and literary executor, the musician H. Raymond Barnett, and featuring two poems for Rex Whistler, who had died in 1944.

Raymond Barnett later played the clavichord with Wellesley in a 1955 BBC broadcast, as she read poems from her final collection, *Early Light*. It was a performance that evoked the poet's earlier collaboration with W. B. Yeats in their Cuala Press Broad-sides and their shared view "that poetry should be spoken to the sound of string instruments". A sometime correspondent of Vaughn Williams, Barnett was also interested in English folk music. [ref: 3424] **SOLD**



14. FROST, Robert; [RANKS, Michael]. *Steeple Bush.* New York: Henry Holt and Company, 1947.

Second impression, INSCRIBED BY POET. 8vo. Original green cloth, black stamped title label with gilt lettering and ruling to spine. Gentle wear and bruising to extremities. Inscribed by Frost in blue ink to ffeep: "To Michael Ranks[?] from Robert Frost, to get it translated into Tamil, Dartmouth 1957". Gently toned, contemporary clipped newspaper article, 'Oxford Honours "A Great Poet,"' tipped in to verso of ffeep, else, clean and tight. In the original illustrated dust jacket: toned and gently creased, a few liquid marks, spine darkened, extremities chipped. Very good/ very good

An intriguing translation-related presentation copy of the second impression of Robert Frost's 1947 collection *Steeple Bush*, inscribed to Michael Ranks (?) in 1957 at Dartmouth, with the proviso: "to get it translated into Tamil"; it doesn't appear that the inscribtee succeeded in this.

Likely inscribed at Dartmouth College (rather than Dartmouth, Devon; though the poet did make his final trip to Britain in 1957), where Frost had been George Ticknor Fellow in the Humanities between 1942 and 1947 and continued to give lectures and readings until his death in 1963. [ref: 3432] **SOLD**

To Michael Ranks
from
Robert Frost
to get it translated into Tamil
Dartmouth 1957

To
Stephen & Mary Potter
with best wishes
from
Edith Sitwell

15. SITWELL, Edith; [POTTER, Mary & Stephen]. *The Shadow of Cain*. London: John Lehmann, 1947.

FIRST EDITION, INSCRIBED BY POET. Slim 8vo, pp. 18. Spring green textured paper boards, upper board lettered in black. Bumped, uneven toning to spine and top edges, a few marks. Inscribed by Sitwell in blue-black ink to ffe: "For Stephen & Mary Potter, with best wishes, from Edith Sitwell", bands of offsetting to endpapers, gently toned, discrete Times Book Club stamp in black to rear pastedown. In the original spring green dust jacket, lettered in black, single purple rule and illustration to front panel: price label to front flap, unevenly toned, heavily creased, with jagged closed tear to head of spine/ top of rear panel, shorter closed tear to top of front panel. Good/ good+

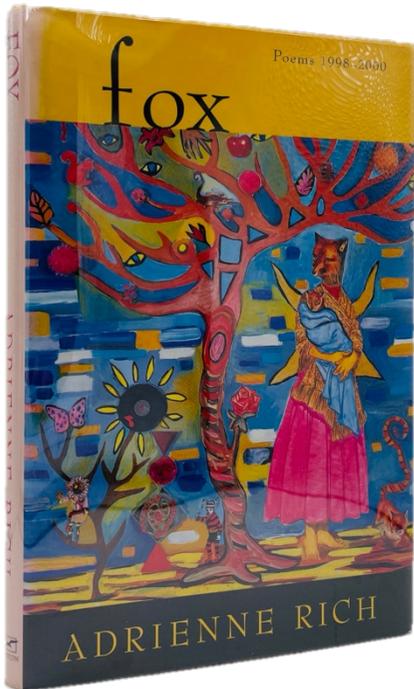
A pleasing first edition copy of Edith Sitwell's 1947 "miniature epic," inscribed to the modernist artist Mary Potter and her writer and radio producer husband, Stephen. [ref: 3440] **£125**

All Xmas Wishes
**OSWELL
BLAKESTON**

PHANTASY POETS

16. BLAKESTON, Oswell. [Cover Title:] *Oswell Blakeston [Poems]*. [London]: Phantasy Poets series; "Printed by Alex Bresh & Co. Ltd", [1956?].

FIRST EDITION. Side-stapled pamphlet, pp. [8]. Cream paper wrappers, printed in black. Inscribed in blue biro by Blakeston to title page: "All Xmas Wishes," grubby and gently creased, staples heavily rusted, with some adjacent bleeding, and rusty offsetting (perhaps from another pamphlet?). Good. Unusual. JiscLHD locates three copies (BL, Bodleian, NLS), with OCLC adding another two (SUNY Buffalo & Harry Ransom Centre, UoTexas).



An unusual inscribed copy of this scarce poetry pamphlet by Oswell Blakeston, issued in the Phantasy Poets series (c.1956), and comprising twelve short poems of (queer) love and death, and drink. See items 6, 7 and 8 for more Blakeston. [ref: 3353] £100

17. RICH, Adrienne. *Fox: Poems 1998-2000*. New York: W. W. Norton & Company, 2001.

FIRST US EDITION, SIGNED BY AUTHOR. 8vo. Original quarter textured yellow paper, spine lettered in black, yellow boards with blind-stamped 'AR' to upper board. Spine ends bruised. Signed in black pen by Rich to title page. Else, clean and bright. In the Anne Fink-designed dust jacket, featuring Susan Bee's contemporary painting, Foxy Lady, to front panel: spine sunned, creasing to spine ends, edgewear, a few nicks, liquid dribble to rear panel. Very good/ very good

A smart signed first edition copy of Adrienne Rich's first collection of the new Millennium.

[ref: 3426] **SOLD**

A TRIO OF BRITAINS

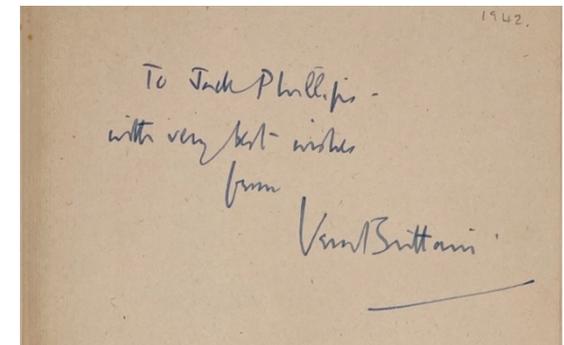
18. BRITTAIN, Vera; WRAGG, Arthur (DJ design); [PHILLIPS, Jack ("Fan" & FAU member?)]. *Humiliation With Honour*.

London: Andrew Darkers, 1942.

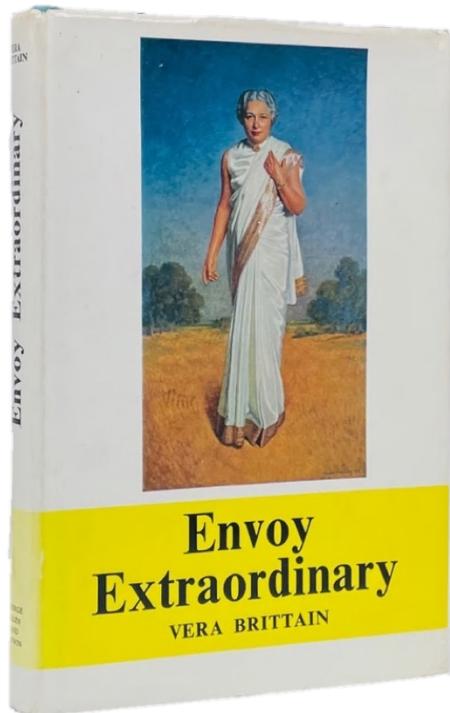
FIRST EDITION, INSCRIBED BY BRITTAIN. Slim 8vo. Original black buckram, spine lettered in white.

Bumped, 1cm loss (insect damage?) to rear joint. Inscribed in blue ink to ffep: "To John Phillips - with very best wish, from, Vera Brittain". Else, clean, tight and bright, especially so, given its war economy production. In Arthur Wragg's affecting monochrome dust jacket: rubbed, creased and gently soiled, bald patch to spine, extremities chipped, long closed tear to front panel. Very good/ good+

A pleasingly clean first edition copy of Vera Brittain's letters to her fifteen-year-old son in America, a pacifist, spiritual treatise responding to "the evil now rampant in the world," inscribed to a "Fan": letters from Jack Phillips (surely our inscribtee) dated 1934-42 are held by McMaster University in its



extensive Vera Brittain fonds, and categorised as fan-mail. The McMaster catalogue also links Phillips to the Friends' Ambulance Unit (FAU), a Quaker-run voluntary ambulance service. [ref: 3453] **SOLD**

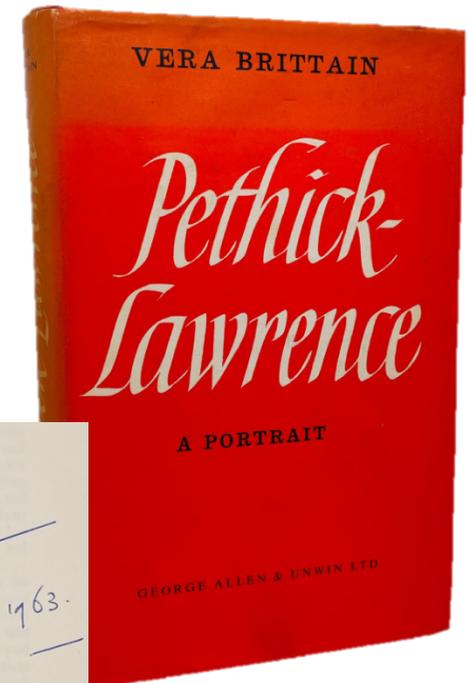


19. BRITTAİN, Vera. *Envoy Extraordinary: A study of Vijaya Lakshmi Pandit and her contribution to Modern India.* London: George Allen & Unwin Ltd, 1965.

FIRST EDITION. 8vo, incl. colour frontis portrait and plates. Original turquoise cloth, spine lettered in gilt. Faded green top stain. Lean to spine, gentle pushing to spine ends. A few spots to edges, and occasionally into margins. Inscribed by Brittain in blue biro to ffp: "For Louise and Mervyn, with all good wishes from, Vera Brittain, August 1965." Else, clean and bright. In the original illustrated dust jacket: spine gently sunned, nicking, creasing and wear to edges and extremities. Very good/ good+

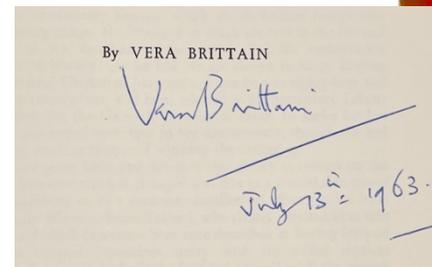
A pleasing copy of Vera Brittain's 1965 biography of Vijaya Lakshmi Pandit, the Indian diplomat and politician, who collaborated closely with the British writer on this work. In 1937, Pandit had become the first female Indian cabinet minister and, following independence in 1947, she served as ambassador and as head of the Indian delegation to the United Nations, becoming the first female president of the UN General Assembly.

[ref: 3454] **£125**



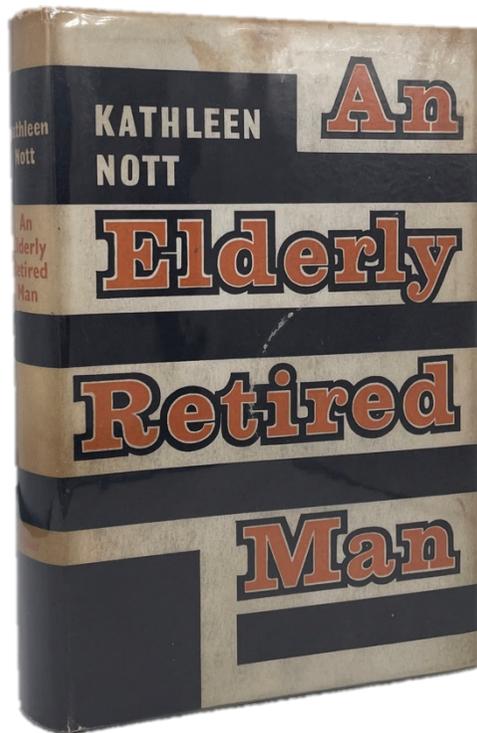
20. BRITTAİN, Vera. *Pethick-Lawrence: A portrait.* London: George Allen & Unwin Ltd, 1963.

FIRST EDITION. 8vo, incl. b/w frontis portrait and plates. Original red cloth, spine lettered in silver, blind stamped facsimile signature to upper board. Red top stain. Spine ends bruised. Inscribed in blue biro to title page by Brittain: "Vera Brittain, July 13th 1963." Else, clean and bright. In the original typographical dust jacket: spine sunned, edgewear and creasing 3mm chipping to bottom of spine. Very good/ very good



A pleasing copy of Vera Brittain's 1963 biography of her friend, the prominent suffrage campaigner and Labour MP, Fred Pethick-Lawrence, who 'was once described as having for part of his religion "conscious unity with the entire sentient creation"'. [ref: 3452] £125

"FOR DEAR IRENE RATHBONE"



21. NOTT, Kathleen; [RATHBONE, Irene]. *An Elderly Retired Man*. London: Faber and Faber, 1963.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original green cloth, spine lettered in gilt. Small mark to heel of spine. Inscribed in black pen to ffe: "For dear Irene Rathbone, Kathleen Nott, October 1963," occasional pencil scoring and a few, brief notes in Rathbone's hand. Clipped TLS review laid in: toned, title and date added in Rathbone's hand. In the original black, white and red dust jacket: spine darkened, toned and gently soiled, a few marks to front panel, some creasing and nicking to edges. Very good/ very good

A lovely copy of the unusual first edition of Kathleen Nott's "exquisitely intelligent" final novel, in which a retired civil servant looks back on his life, inscribed in the publication year to her friend and fellow British novelist, Irene Rathbone; it also features an affectionate printed dedication, "To Margaret Storm Jameson, in love and admiration". As with most of her books, Rathbone's engagement is evident in her light pencil scoring and occasional notes (a light touch for her).

Alongside Rathbone and Jameson (who had been the first female President of its English branch, 1938-1944), Kathleen Nott (1905-1999) was involved in PEN, editing its magazine, *Pen International*, for 28 years. On her retirement from the organisation, Francis King described her as "a poet sadly underrated by those swept hither and thither on choppy tides of fashion, a prose writer who combines vigour with self-discipline, and a philosopher with a rare gift for exegesis not only of her own ideas but of the ideas of others." Indeed, if known today, it is likely for her lacerating *The Emperor's Clothes: An attack on the dogmatic orthodoxy of T.S. Eliot, Graham Greene, Dorothy Sayers, C.S. Lewis, and others* (1953). A Humanist, Nott was President of the Progressive League (1959-1961). [ref: 3348] £125

22. LEHMANN, John; HEPWORTH, Elizabeth (DJ illustrations); [STOKER, Douglas]. *Thrown to the Wolves*. London: Weidenfeld & Nicolson, 1978.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, incl. b/w photographic plates. Original olive cloth, spine lettered in gilt. Pushing and gentle wear to spine ends and corners. Spotting to top edge. Inscribed in blue-black ink to title page: "Douglas — with love for Christmas 1978, from [with a long tail on the 'm' down through the title to point at:] John," foxing to front and rear, occasional fox spots throughout. Else, clean. In the original cream illustrated dust jacket, printed in green and black and featuring Elizabeth Hepworth's sketches of the Woolfs/wolves (and Lehmann?): spine sunned, wear, creasing and chipping to edges, laminate lifting at rear, a number of short closed tears, a little soiled. Very good/ very good

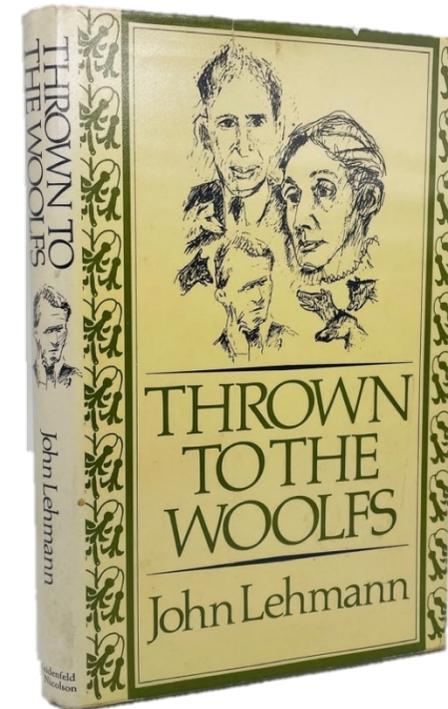
A grand association copy of John Lehmann's memoir of his years as managing director of the Hogarth Press (1938-1946), working with Leonard and Virginia Woolf; inscribed to his friend, lover, and travel companion of thirty years, Douglas Stoker, who referred to the author-publisher as 'The Lehmann'.

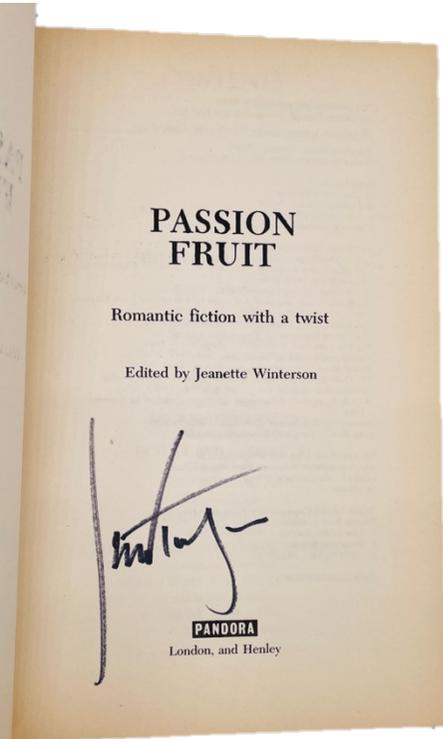
The two men came from quite different backgrounds and their enduring relationship was structured by the differences of class, education and money. Douglas Stoker (d. 1988) had fled the familial home at 17 and, according to his partner Bruce Cruikshank (in conversation with Lehmann's biographer Adrian Wright): "to all purposes [Stoker lived] as a rent boy. He spread himself around. He had a couple of rooms in Eaton Square where he was kept by various wealthy men in the manner to which he became accustomed" (cited in Wright, 1998). In their early days, Stoker dusted "The Lehmann's ornaments" and dined with him weekly, later travelling with the author on lecture trips to the US and for holidays. They corresponded until the author's death in 1987.

Their correspondence (1962-1987) is held in Princeton's Firestone Library's Lehmann Family Papers Collection.

Adrian Wright (1998) *John Lehmann: A pagan adventure*, London: Duckworth.

[ref: 3439] £175





23. WINTERSON, Jeanette (ed.); BROWN, Rebecca, CARTER, Angela, PIERCY, Marge, WELDON, Fay et al (contributors). *Passion Fruit*. London: Pandora Press, 1986.

FIRST EDITION, SIGNED BY EDITOR. Trade paperback. Original illustrated pink wrappers, lettered in black. Spine gently sunned, lightest edgewear. Signed by Winterson in thick black pen to title page, gently toned. Else, clean, tight and bright. Near fine

A wonderful signed copy of the first edition of this collection of 'Romantic fiction with a twist' and early example of Winterson's work as assistant editor for Pandora Press; published a year after her critically acclaimed and award-winning first novel, *Oranges Are Not the Only Fruit*, to whose title this collection surely nods.

Comprising thirteen short stories with contributions from American and British authors, including Angela Carter, Fay Weldon, Marge Piercy and Rebecca Brown.

[ref: 3425] **£120**

MODERN FIRSTS

24. OATES, Joyce Carol. *A Garden of Earthly Delights*. London: Victor Gollancz Ltd, 1970.

FIRST UK EDITION. 8vo. Original dark grey cloth, spine lettered in gilt. Bump to head of spine. Foyles sticker to front pastedown, tape stains to feps, else, clean, bright and tight. In the original green patterned dust jacket designed by Richard Mantel: spine sunned, rubbed, edgewear, creasing and wear to extremities. Very good/ very good

A pleasing first British edition copy of JCO's second novel in the original dust jacket, designed by Richard Mantel and featuring Ray Benyas' striking photographic portrait of the novelist to its rear panel.

[ref: 3383] **£30**

25. OATES, Joyce Carol. *The Edge of Impossibility: Tragic forms in literature*. London: Victor Gollancz Ltd, 1976.

FIRST UK EDITION. 8vo. Original fawn cloth, spine lettered in gilt. Pushing to extremities, else, clean, bright and tight. In the original orange typographical dust jacket: spine sunned, edgewear, top edge creased. Very good/ very good

A pleasing first British edition copy of JCO's 1976 collection of essays "every bit as remarkable as her fiction, [in which] she studies the tragic vision of some of the world's greatest writers: Shakespeare, Chekhov, Melville, Dostoevsky, Yeats, Thomas Mann, Ionesco".

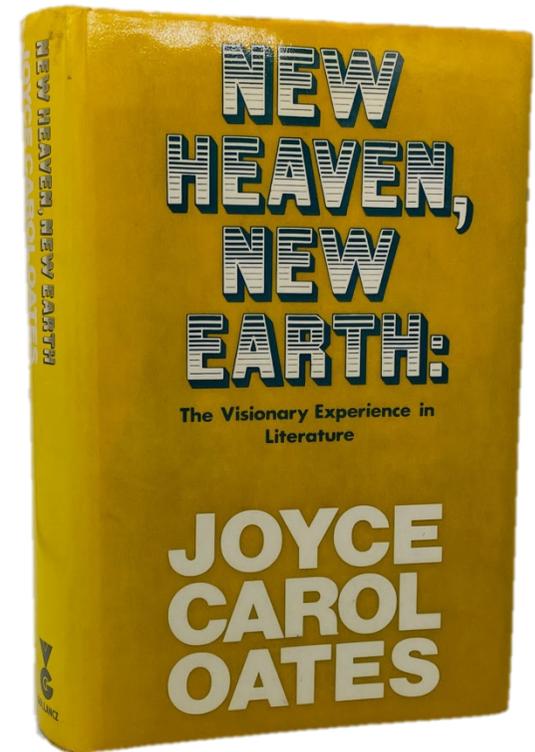
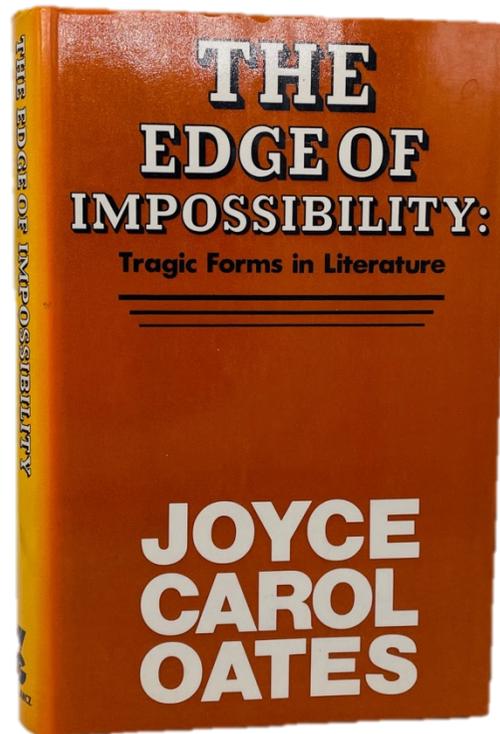
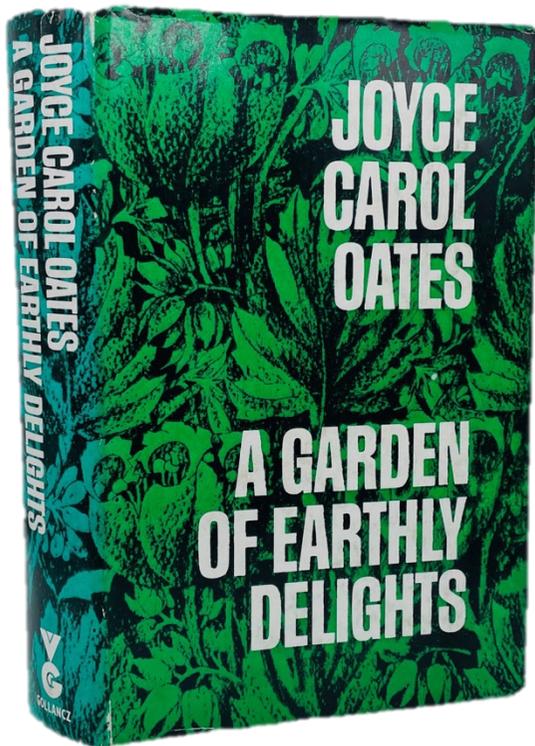
[ref: 3384] **£20**

26. OATES, Joyce Carol. *Foxfire: Confessions of a Girl Gang*. New York: Dutton, 1993.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Original quarter black cloth, spine lettered in metallic red, grey paper boards. Pushing to spine ends, a few small dints to board edges. Signed by Oates in black pen to title page. Else, clean, bright and tight. In the original illustrated dust jacket: spine gently sunned, minor creasing to spine ends. Very good/ very good

A smart signed first American edition of JCO's novel about a 1950s girl gang in upstate New York: "an often engrossing, often shocking evocation of female rage, gallantry, and grit"; it was adapted for the screen in 1996, directed by Annette Haywood-Carter and starring Hedy Burress, Angelina Jolie, and Jenny Lewis.

[ref: 3368] £35



27. OATES, Joyce Carol; BECKETT, Samuel, JAMES, Henry, LAWRENCE, D. H., O'CONNOR, Flannery, PLATH, Sylvia, WOOLF, Virginia et al (subjects). *New Heaven, New Earth: The visionary experience in literature*. London: Victor Gollancz Ltd, 1976.

FIRST UK EDITION. 8vo. Original blue cloth, spine lettered in gilt. Pushing to extremities, else, clean, bright and tight. In the original mustard typographical dust jacket: price-clipped, spine sunned, edgewear and creasing. Very good/ very good

A pleasing first British edition copy of JCO's 1976 collection of essays, in which she discusses Virginia Woolf and Henry James, the poetry of D.H. Lawrence and Sylvia Plath, Samuel Beckett, Franz Kafka and Flannery O'Connor. [ref: 3385] £20

28. WOOLF, Virginia; HENIG, Suzanna (Introduction); CAMPLING, Robert (cover design). *A Cockney's Farming Experiences*. With an introduction by Suzanne Henig. London: Cecil Woolf/ Bloomsbury Heritage, 1994.

FIRST UK EDITION. Side-stapled booklet, pp. 32. Original illustrated wrappers, designed by Robert Campling, with publisher's yellow wraparound band, stating: "Virginia Woolf's first 'novel' – hitherto unpublished" (nicked and torn along spine). Unevenly sunned, pushing to corners, (original?) price sticker to rear wrapper. Else, clean and bright. Very good

A very good copy of the first British edition of Virginia Stephen's short story, written at ten years old; it had been published in the US by San Diego State University Press in 1972, paired with 'The Experiences of a Pater-Familias'.

[ref: 3457] **SOLD**

