

TIME
IMPORTUNED
+
SYLVIA TOWNSEND WARNER

LOLLY
WILLOWES

AT

100

(& MORE)



BY

QUAIR BOOKS

**Proprietor Dr F L Philip
3, Butts Garth Farm,
Thorner, LS14 3DH, UK.**

**+44 (0)7879441401
quairbooks@gmail.com
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Cover images: see items 3 & 1 (resized)

P.2 images: see item 4 & 10 (resized)



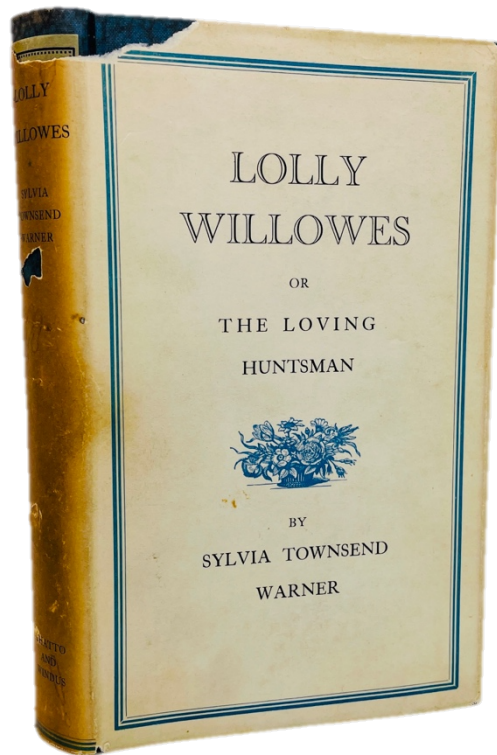
Our second dedicated Sylvia Townsend Warner short list has been produced to coincide with the Sylvia Townsend Warner Society's 2-day Conference at UCL, London (29-30 May 2026) to mark the 100th anniversary of *Lolly Willowes*. We're delighted to be joining proceedings and will be standing at the event on Friday 29 May, where available items will be on show and for sale, with other related stock.

We hope you enjoy the list and please get in touch with any interest or queries via quairbooks@gmail.com.

Many thanks to Kate MacDonald for the invitation to stand and for all her help.

LOLLY WILLOWES (1926)

“I HAVE FELT WHAT IT IS TO BE FAMOUS”



The 32-year-old poet and musicologist's first novel was an immediate critical and popular success, winning STW considerable acclaim (“I have felt what it is to be famous,” she wrote to her publisher, Charles Prentice): it was nominated for the *Prix Femina* in France and was selected as the inaugural offering for the Book of the Month club in the US. The novel, which had been written with ease and pleasure according to STW: “One line led me to another, one smooth page to the next. It was as easy as whistling,” found its origins in her recent reading on witchcraft, including Margaret Murray's 1921 *The Witch-Cult in Western Europe* and Pitcairn's *Criminal Trials in Scotland*, of which STW had noted: “the actual speech of the accused impressed me on me that these witches were witches for love; that witchcraft was more that Miss Murray's Dianic cult; it was the romance of their hard lives, their release from dull features” (all cited in Harmon, 1991).

Claire Harmon (1991) *Sylvia Townsend Warner: A biography*. London: Minerva.

I. TOWNSEND WARNER, Sylvia. *Lolly Willowes: Or the loving huntsman*. London: Chatto & Windus, 1926.

FIRST EDITION. Small 8vo, pp. [248]. Original blue and brown mottled cloth, sage green paper title label, lettered in black, to spine. Bottom edge untrimmed. Spine and board edges faintly sunned, gentle wear to heel of spine, a few dints to edges. Scatter of fox spots to edges of first and final gatherings, else, clean and bright. In the original cream dust jacket, lettered in black and decorated in blue: price clipped, spine darkened, chipped and nicked, losses to head of spine and top of rear panel, chipped at top corners, taping to reverse of rear panel. Very good/ good+.

It is a pleasure to share this sharp first edition copy of STW's celebrated first novel of spinster freedom and witchcraft, now celebrating its 100th year; rare, especially in the original dust jacket.

Though on the surface whimsical, as Laura/ Lolly breaks away from maiden aunt-hood for a witchy life in the village of Great Mop, STW chaffed at gendered norms, questioning the available spaces, (rooms) and roles for women post-WWI.

2000 copies were printed.

Russell & Lawrence Mitchell 2a; Harmon (1991) STW

Thanks to Ray Russell for sharing his expertise regarding first edition LW dust jackets.

[ref: 3532] **ON HOLD**

2. TOWNSEND WARNER, Sylvia. *Lolly Willowes, Or the loving huntsman.*

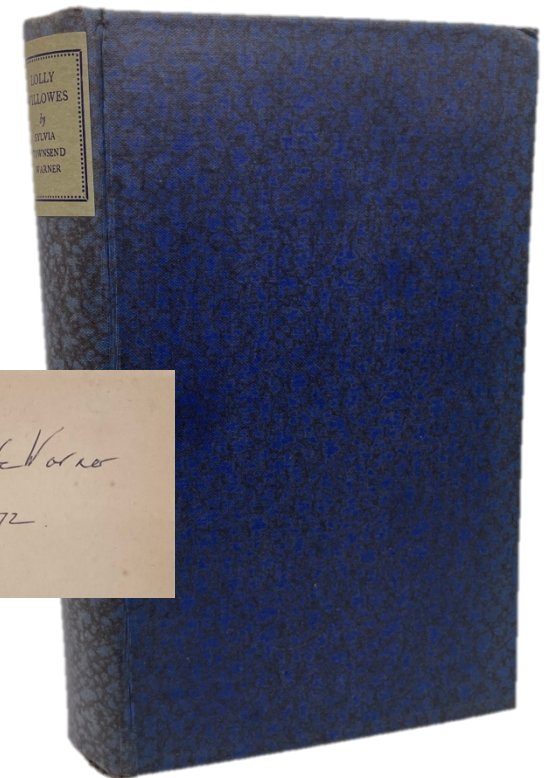
London: Chatto & Windus, 1926.

FIRST EDITION, second impression, SIGNED BY AUTHOR. Small 8vo, pp. [248]. Original blue and brown mottled cloth, paper title label to spine. Bottom edge untrimmed. Spare title label tipped in at rear. Spine sunned, pushing and gentle wear to spine ends, top corners bumped. Edges toned and foxed. Signed by STW in black biro to ffep, dated: "2: xii: 1972," offsetting to first and final pages, occasional fox spots, else, clean and bright. Very good. Unusual signed.

A smart, signed copy of the second impression (issued a month after the first) of STW's much loved first novel of spinster freedom and witchcraft, now celebrating its 100th year. In February 1926, the month of reissue, STW wrote to David Garnett (see also item 7) thanking him for suggesting she send a copy of her novel to Margaret Murray. She had just returned from "such a pleasant afternoon" with the anthropologist-cum-folklorist and could report: "She liked my witch though she was doubtful about my devil," adding, fancifully: "I wish I were in her coven, perhaps I shall be" (*Letters*, 1982).

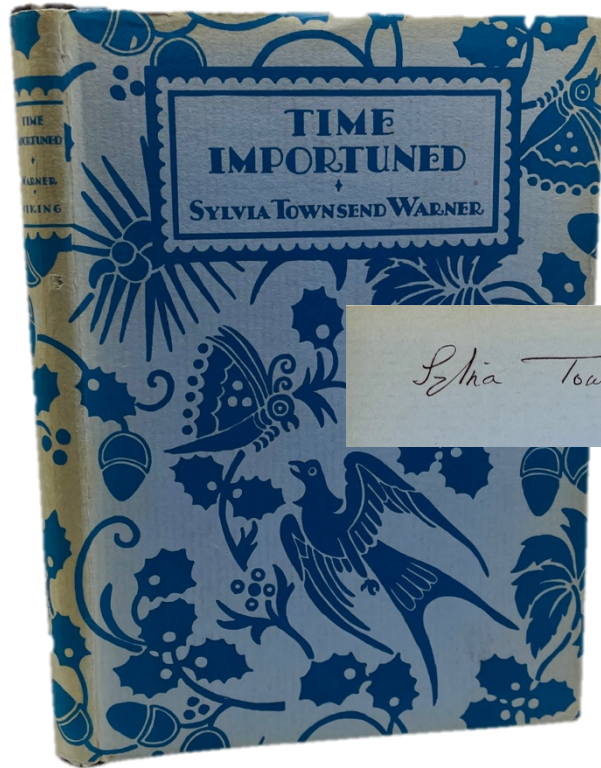
Russell & Lawrence Mitchell 2c; STW; William Maxwell (ed.) (1982) *Letters*. London: Chatto & Windus.

[ref: 3159] **£500**



SIGNED, INSCRIBED & ASSOCIATION COPIES

ELIZABETH WADE WHITE'S COPY?



3. TOWNSEND WARNER, Sylvia; [WADE WHITE, Elizabeth?]. *Time Importuned*. New York: Viking, 1928.

FIRST US EDITION, SIGNED BY AUTHOR. 8vo. Original quarter black cloth, spine lettered in gilt (faded), pale blue paper boards, upper board lettered in gilt. Bottom edge untrimmed. Pale blue endpapers. Bands of tanning to top edges, pushing to spine ends, gentle edgewear. Edges gently tobacco-toned, top edge spotted. Signed by STW in black ink to ffeþ, pencil inscription to half-title: “[Probably Elizabeth Wade White’s copy]”. Ink scuffs to p.65, else, clean and tight. In the original blue patterned dust jacket, featuring swallows and butterflies: spine and edges sunned, edgewear, extremities chipped. Very good/ very good. Unusual signed.

A rather splendid signed copy of the handsome first US edition of STW’s second poetry collection, possibly from the collection of Elizabeth Wade White, the American writer and rare bookseller, who later became Valentine Ackland’s lover? Reading the proofs of *Time Importuned* with STW, Percy Buck, then her lover (and dedicatee of her first collection, *The Espalier* (see items 9 & 18 for examples), had thought the new poems “better-oiled,” while the poet herself “felt that a truer judgement would be that they were ‘more-vinegared’” (Harmon, 1991).

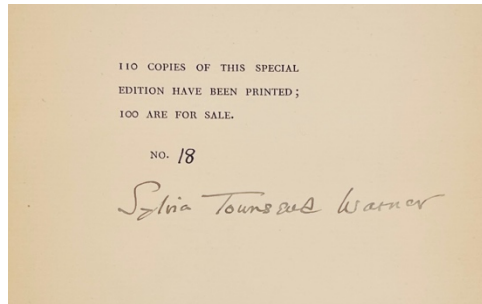
STW first met EWW in 1929 “when she was on a triumphant writer’s visit to New York as guest editor of the *Herald Tribune* and Betty was a young fan with literary aspirations” (Bingham, 2021), presumably when this copy was inscribed and gifted, if the pencil inscription is correct. In 1937, EWW visited STW & VA in Chaldon Herring, with hopes to join the American Friends Service Committee as a relief worker in Spain. En route to volunteer the following year, she suffered a nervous breakdown and returned to Dorset to live with the

couple, becoming VA’s lover in November 1938, with disastrous consequences for all three women (see item 14 for an EWW-related memorial item).

Russell & Lawrence Mitchell 4b; Harmon (1991) STW; Frances Bingham (2021) *Valentine Ackland: A transgressive life* (Bath: Handheld Press)

[ref: 3186] £350

4. TOWNSEND WARNER, Sylvia; BAWDEN, Edward (illustrator). *Opus 7*.
London: Chatto & Windus, 1931.



LIMITED & SIGNED EDITION, 18 of 110, 100 for sale. 8vo, pp. [viii], [56], incl. title page vignette of two boys riding a dolphin by Edward Bawden (“E.B.”). Quarter green cloth, Curwen Press-esque green and cream patterned paper boards (perhaps also designed by Bawden?), gilt lettering to spine faded. Top edge gilt, others untrimmed, a few uncut. Spine sunned, corners bruised and worn, edges rubbed, boards unevenly toned. Signed by STW in brown ink to limitation page, toned, closed tear to fep. Else, clean and

tidy. Good+

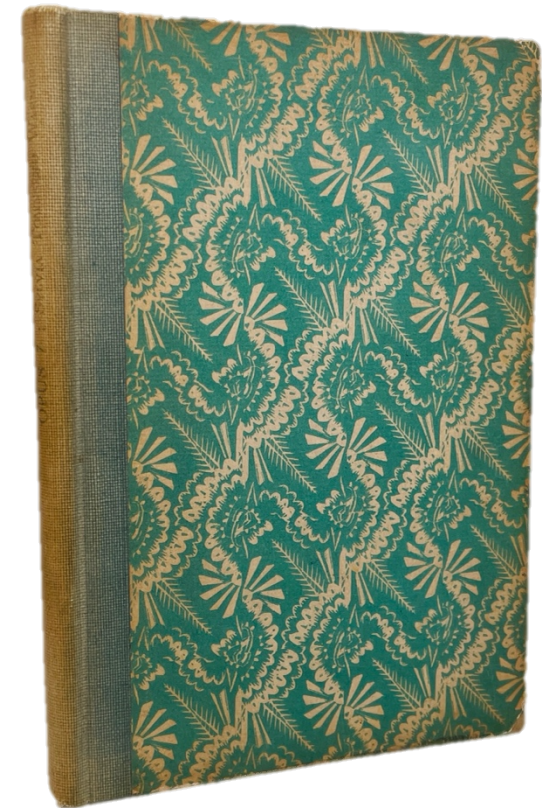
A lovely copy of a beautiful edition, illustrated by Edward Bawden and signed by STW.

STW’s narrative poem in heroic couplets features Rebecca Random, a green-fingered misanthrope living in the rural idyl of Love Green. In her 4th February 1930 diary entry STW observed: “I can remember nothing of this day except that I have written the whole rhapsody on Spring in Rebecca and have been shattered by doing so. I am still so moved I dare not think how bad it may be.” (*Diaries*, 1994). With printed dedication to Arthur Machen, the author’s uncle and supernatural novelist: “a renowned *bon viveur*, sharing with the heroine of *Opus 7* an appreciation of gin” (Russell & Lawrence Mitchell).

Opus 7 was simultaneously published as no. 6 in Chatto’s short-lived Dolphin Books Series, whose boards and jackets were designed by Bawden.

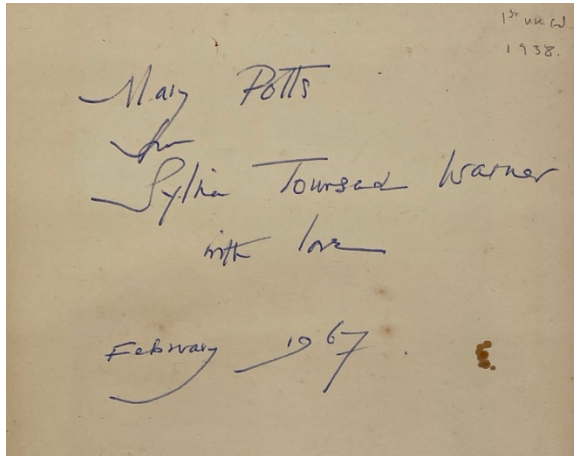
Russell & Lawrence Mitchell 10a; Harmon (ed.; 1994) *Diaries*.

[ref: 3526] **£175**



**“FOUND A SECOND COPY OF *AFTER THE DEATH FOR MARY POTTS*,
WHOSE ORIGINAL COPY IS LOST”**

5. TOWNSEND WARNER, Sylvia; [POTTS, Mary]; [LUCKETT, Richard]. *After the Death of Don Juan*. London: Chatto & Windus, 1938.



FIRST UK EDITION, INSCRIBED BY AUTHOR. 8vo. Original mottled blue and brown cloth, oval, black-stamped title panel to spine, framed and lettered in gilt. Lean to spine, uneven sunning, pushing and wear to spine ends and bottom corners. Edges toned, foxing to leading edge. Inscribed by STW in blue biro to ffep: “Mary Potts, from Sylvia Townsend Warner, with love, February 1967,” stain and spotting to ffep, Richard Lockett’s book label to front pastedown. Half-title excised, some foxing, liquid stain to p. 80, else, clean and bright. Good+

A T. H. White-related association copy of STW’s fifth novel, inscribed to Mary Potts, a close friend of White’s, who became STW’s friend during her biographical researches on the author (see item 13); in her diary entry for 13 February 1967, amidst news of the Vietnam war, STW noted: “found a second copy [i.e. this one] of *After the Death* for Mary Potts, whose original copy is lost, and fell to reading it,” two days later she added: “I assembled the last parcel of T.H.W. mss, copied out the Brownie sonnet as a leave-taking, assembled all the odd bits with notes as to whence I had drawn them, did it up [...] And then with Finis staring me in the face,

sat down to the acknowledgements and groaned out its first paragraph” (*Diaries*, 1994). STW dreaded the completion of the biography – “I have never been at a lower, longer ebb” – with her own biographer concluding: “White’s friends had become her friends; she knew him better than he had known himself, more comprehensively, with her biographer’s god’s eye view of his life, and foreknowledge of his death. It was hard to hand him over to whoever might care to read her book” (Harmon, 1991).

Mary Potts had been married to L J Potts, translator of Aristotle and Strindberg, and White’s tutor, and later Librarian, at Queens’ College, Cambridge. White described Potts as “the great literary influence of my life, as well as being the most noble gentleman I have ever met” (cited in STW, 1967). The Cambridge couple were lifelong friends of White’s, with STW consulting Mary Potts for her biography (L J Potts having died in 1960). Mary Potts observed that White was “fifty per cent more alive than anybody else I have ever met.” (ibid).

Dr Richard Lockett (1945-2020) was Emeritus Fellow, and formerly Pepys Librarian and University Lecturer in Seventeenth-Century Literature, at Magdalene College, Cambridge.

Russell & Lawrence Mitchell 16a; Harmon (ed.; 1994) *Diaries*; Harmon (1991) *STW*; Sylvia Townsend Warner (1967) *T H White*. London: Chatto & Windus.

[ref: 2989] **£250**

INSCRIBED “WITH LOVE”

6. TOWNSEND WARNER, Sylvia. *The Innocent and the Guilty*. New York: The Viking Press, 1971.

FIRST US EDITION, INSCRIBED BY AUTHOR. 8vo. Half oatmeal cloth, spine lettered in blue, upper board decorated in red, red paper boards. Top edge red. Spine and tops of boards darkened. Inscribed in blue ink and a jerky hand to ffe: “Keith and Helen, with love, from Sylvia. 1971,” amended copyright details pasted to limitation page (not called for). Else, clean and tight. Very good.

A fondly inscribed copy of the first US edition of Warner’s final collection of non-Elfin short stories, gifted in the year of publication to: “Keith and Helen, with love from, Sylvia”.

A bittersweet collection for the author, who had received the proofs a few days after the first anniversary of VA’s death, writing in her diary: “I sat at them, increasingly aware that I was alone, that she would never hold the book – and remembering the circumstances when they were written, more carefree, for all are of that decade; some, like the *Green Torso*, embodying our sad lot. And the *Norfolk Children*, began long ago, finished after her death” (Harmon, 1994).

Keith and Helen remain unidentified.

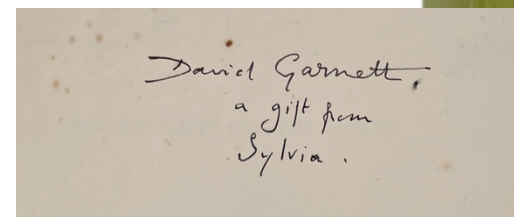
Russell & Lawrence Mitchell 33b; Harmon (ed.; 1994) *Diaries*.

[ref: 3254] **£185**

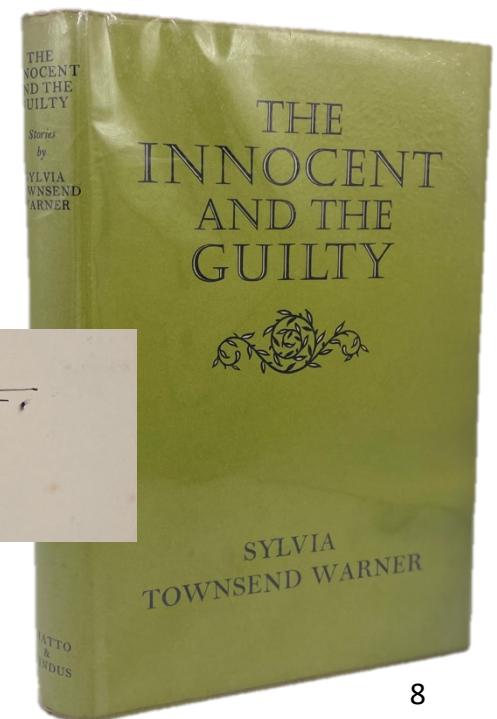
DAVID GARNETT’S COPY

7. TOWNSEND WARNER, Sylvia; [GARNETT, David]. *The Innocent and the Guilty*. London: Chatto & Windus, 1971.

FIRST UK EDITION, DAVID GARNETT’S COPY. 8vo. Original salmon cloth, spine lettered in gilt. Slight lean to spine, pushing to spine ends, top edge spotted. Inscribed by David Garnett in black ink to ffe: “David Garnett’s copy, a gift from Sylvia,” occasional spotting and examples of use: grubby finger marks and coffee/tea stains. Else, clean. In the original chartreuse typographical dust jacket: faint sunning and gentle creasing to spine, edgewear. Very good/ very good



David Garnett,
a gift from
Sylvia.



A lovely association copy of Warner's final collection of non-Elfin short stories, from the collection of her fellow author and close friend of many years, David Garnett. In the early years of their friendship Garnett had provided important assurance about her first novel, which STW acknowledged: "Your letter has given me a great deal of silent joy. It has given me the assurance I wanted, and if it comes from you I can believe it. Other people who have seen Lolly have told me that it was charming, that it was distinguished, and my mother said that it was almost as good as Galsworthy. My heart sank lower and lower." (*Letters*, 1982)

3000 copies of the first edition were published.

Russell & Lawrence Mitchell 33a; STW (1982) *Letters*.

[ref: 3160] **£200**

"TO VALENTINE & SYLVIA"

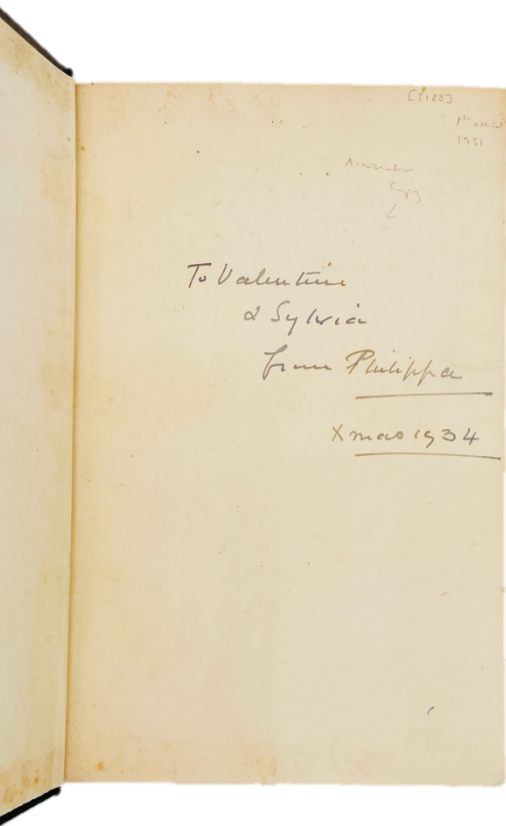
8. POWYS, Llewelyn; [TOWNSEND WARNER, Sylvia and ACKLAND, Valentine]; [POWYS, Philippa]. *Impassioned Clay*. London: Longmans, Green and Co. Ltd, 1931.

FIRST EDITION, ASSOCIATION COPY. 8vo. Original black cloth, spine lettered in gilt. Externally shabby: wear and split to head of spine, spine cocked, rubbed, sunned and mottled. Edges gently toned. Offsetting from binder's glue and foxing to endpapers, inscribed in faded blue-brown ink: "To Valentine & Sylvia, from Philippa, Xmas 1934," final blank removed. Else, internally, clean and tight. Good+

A unique association copy of the first British edition of Llewelyn Powys' exploration of spirituality, inscribed by his sister, the poet and fellow Chydyok resident, Philippa 'Katie' Powys to her friends and fellow Dorset neighbours: "To Valentine & Sylvia," an early inscription capturing them as a couple. Earlier in the decade, Powys had herself fallen for VA, and then STW, but by 1934 the women had regained the steadier ground of friendship.

By Christmas 1934, and Powys' inscription, STW and VA had returned to live in the village of Chaldon, having given up any hope of buying Frankfort Manor in Norfolk, in the face of spiralling legal costs for a libel case regarding the ill treatment of girls who worked at Chaldon Vicarage. They eventually left Miss Green's cottage too, fleeing its damp and chill, which had begun to affect both them and their possessions (and is still, perhaps, in evidence on the boards of this copy).

[ref: 3188] **£100**



FIRST EDITIONS

9. TOWNSEND WARNER, Sylvia. *The Espalier*. London: Chatto & Windus, 1925.

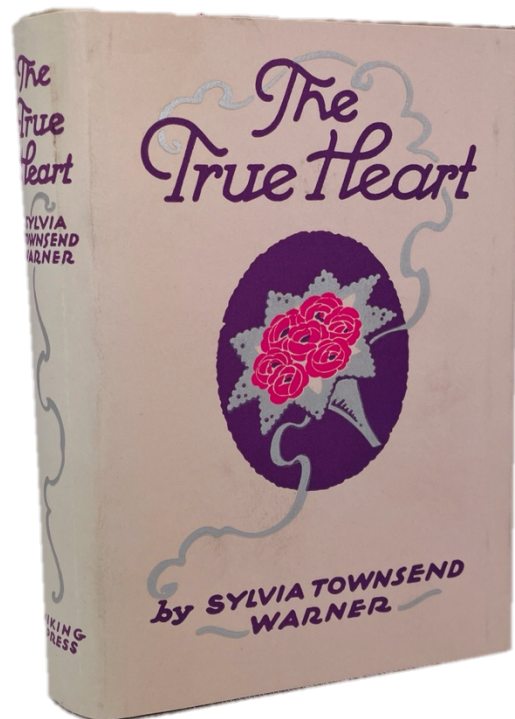
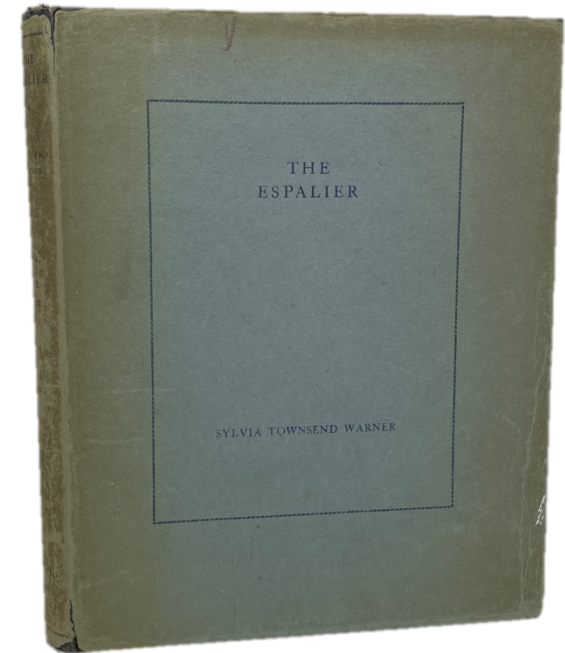
FIRST UK EDITION. 8vo. Original blue and black mottled cloth, (faded) green paper title label to spine. Fore- and bottom edges untrimmed. Wear and fine bands of fading to spine ends, bottom corners bruised. Some foxing, heaviest at endpapers and prelims, spare title label tipped in to rear. Else, clean and tight. In the uncommon original dust jacket: toned and creased, extremities chipped, joints tender, numerous closed tears. Very good/ good

A pleasing copy of STW's first book, a poetry collection praised by Arthur Quiller-Couch and A E Housman; whose printed dedication is to "P. C. Buck," STW's long-time married lover and music teacher (of piano and organ), and Director of Music at Harrow, Dr. (later Sir) Percy Buck.

1000 copies of *The Espalier* were printed.

Of her title, STW wrote: "it seems to me expressive – a naturally rather straggling plant as the mind is – mine at any rate straggles – deprived and formalised into producing fruit."

Russell & Lawrence Mitchell 1a; Harmon (1991) STW
[ref: 2135] **£100**



10. TOWNSEND WARNER, Sylvia.

The True Heart. New York: Chatto & Windus, 1929.

FIRST US EDITION. 8vo, title page printed in pink and black. Original quarter cream buckram, stamped in silver, dusky rose paper boards, silver-stamped bouquet motif to upper board. Leading and bottom edges untrimmed. Patterned endpapers (see right-hand image to p.2). Pushing and gentle wear to extremities. Front endpapers a little grubby, else, clean and bright. In the original illustrated dust jacket: spine lightly sunned.

A splendid copy of the rather glorious first US edition of STW's third novel, a re-telling of the Psyche and Cupid myth through the genre of historical romance.

With a printed dedication "To my mother who first told me a story".

Russell & Lawrence Mitchell 6b.

[ref: 3497] **£175**

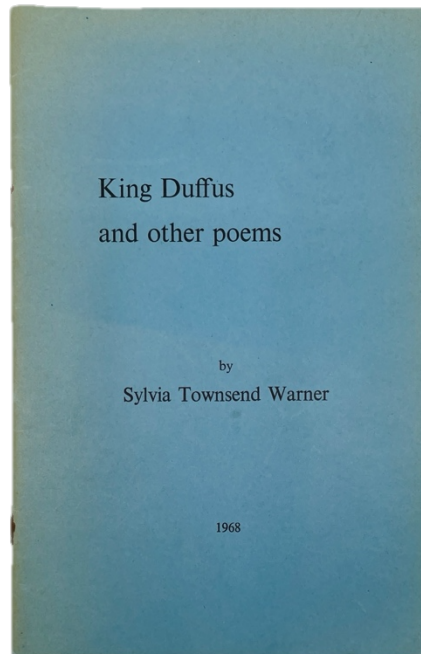
11. TOWNSEND WARNER, Sylvia. *T. H. White: A Biography*. London: Jonathan Cape with Chatto & Windus, 1967.

FIRST EDITION, REVIEW COPY, with slip laid in. 8vo, incl. b/w illustrations, photographic frontis and plates, plus Erratum slip to p.13. Original red cloth, spine lettered in gilt, White's facsimile initials in blind to upper board. Top edge black. Illustrated endpapers of White's design for a mausoleum. Pushing to spine ends, else, clean and tidy. Brief typed and manuscript slip, sharing "this [BBC] Talks Department review copy," laid in: rough cut at bottom edge. In the original photographic dust jacket: spine and edges gently toned, gentle edgewear. Very good/ very good

A pleasing BBC Talks Department review copy of STW's only foray into biography, with a typed review slip laid in to "VBW" from Janet Newington, including the handwritten note: "T. H. White as requested. Critics are reviewing it 12.11.67 - Margaret Drabble".

Russell & Lawrence Mitchell 30a

[ref: 2762] £35



12. TOWNSEND WARNER, Sylvia; [GILI, Phillida]. *King Duffus: And other poems*. Wells, Somerset: Privately printed; Clare, Son & Co. Limited (printers), 1968.

FIRST EDITION. Side-stapled booklet, pp. 20. Original blue wrappers, lettered in black. Unevenly darkened, staples rusty. Else, clean. Very good. Unusual in both the trade and British research libraries: Jisc LSD locates four copies (BL, Goldsmiths, NLS, & UoReading, Museum of English Rural Life).

A very good copy of STW's rare final poetry collection, also with a flavour of witchcraft, which opens: "When all the witches were haled to the stake and burned; When their least ashes were swept up and drowned, King Duffus opened his eyes and looked round"; from the collection of British artist Phillida Gili, daughter of Reynolds Stone and Janet Woods (without inscription). As with many friends, VA bequeathed Gili books from her library (see items 15-17).

King Duffus of Scotland (930-966; King of Alba 962-966) was the earliest recorded 'victim' of witchcraft: "A company of hags roasted his image made of wax upon a wooden spit, reciting certain words of

enchantment, and basting the figure with a poisonous liquor.” (Sharpe, 1884). As expected, STW offers an alternative version of his reawakening.

Russell & Lawrence Mitchell 32a; Charles Kirkpatrick Sharpe, Esq. (1884) *A Historical Account of the Belief in Witchcraft in Scotland*. London: Hamilton, Adams & co.

[ref: 3461] £200

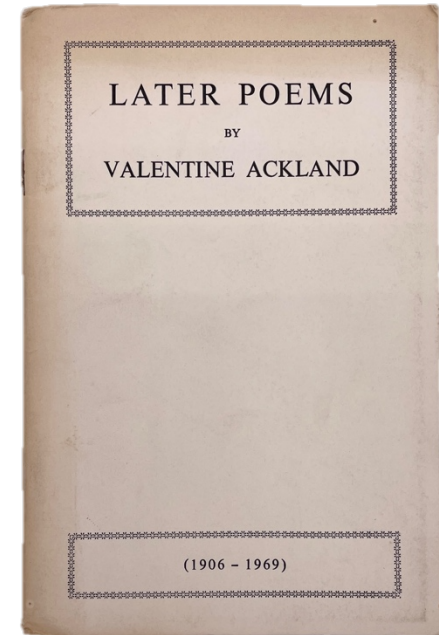
13. ACKLAND, Valentine, (1906-1969); [TOWNSEND WARNER, Sylvia]; [GILI, Phillida]. *Later Poems*. Wells, Somerset: Privately printed; Clare, Son and Company (printer), [1970].

FIRST EDITION. Side-stapled booklet (19 x 12.7cm), pp. 24. Cream card wrappers, front wrapper printed in black, yapp edges. Creased and pushed at extremities, darkened at edges, minor rusting to staples. Very good. Unusual in both the trade and research libraries: Jisc LHD locates only three copies (UoCambridge, The London Library & UoReading, Museum of English Rural Life), OCLC adds another four in the US (Duke, NYPL, Princeton, Rhode Island CL) and one in Germany (UoGöttingen).

A pleasing association copy of this very personal collection of Valentine Ackland’s poems, selected, edited and privately printed by STW as a keepsake for friends of the poet and issued just a year after her lover’s death; from the collection of Phillida Gili, daughter of Reynolds Stone and Janet Woods (without inscription). As with many friends, VA bequeathed Gili books from her library (see items 15-17).

Russell & Lawrence Mitchell 52a

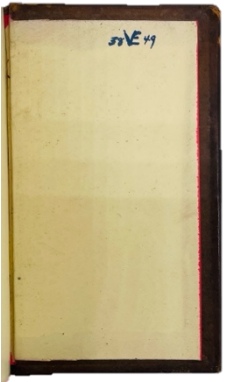
[ref: 3165] £200



MINIATURES FROM THE LIBRARY OF VALENTINE ACKLAND

Also from the collection of British artist Phillida Gili (see items 12 & 13 also). VA and STW likely met Gili through her parents, Reynolds Stone and Janet Woods, who themselves became friends through VA’s antiques business, which she ran from the long sun-parlour of their Frome Vauchurch home in the 1950s.

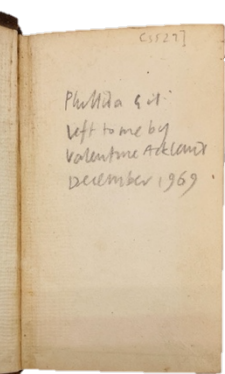
VA, whose shop “was especially popular with collectors of dolls’ houses and miniature objects” (Bingham, 2021), evidently also appreciated miniature books herself. One of this collection of four books (item 14) is of particular significance in featuring a miniature memorial inscription to its rear pastedown commemorating the resumption of VA’s



relationship with EWW in 1949: “38 VE 49” (see also item 3, for another EWW-related copy). We have also handled another miniature book from VA’s library, which featured a gift inscription from the first period of their affair: “V.A from E.W.W 1:1:39,” suggesting, perhaps, that miniature books were a lover’s currency of sorts between the two women. They certainly travel compactly and can be packaged easily, a consideration for such a long-standing transatlantic affair. In an odd parallel with VA, EWW also went on to trade in antiquarian and collectable objects, running White & Holahan, Books with her lover Evelyn Holahan from their Connecticut home, the Patch, from the 1940s.

Upon her death in November 1969, VA, whose success as an antiques dealer had derived in part from her “sense of objects as individual things, relics of people and containers of their love” (ibid), bequeathed many of her own books to friends: all four items below bear Phillida Gili’s inscription: “left to me by Valentine Ackland, December 1969”.

Bingham (2021) VA.



14. CATULLUS, Gaius Valerius; TIBULLUS, Albius; PROPERTIUS, Sextus. *Catullus, Tibullus et Propertius: [Opera]*. Londini [London]: Impensis G. Pickering/ Pickering’s Diamond Classics, 1824.

Pickering miniature edition. 48mo (8.5 x 5cm), pp. [iv] 61, [1], 46, 93, [1], incl. engraved titlepage vignette, head- & tail-pieces + single engraved frontis by Stothard. In Latin. Full tan calf, four gilt-ruled spine bands, red morocco title label lettered in gilt, single gilt-ruled border to boards. All edges red. Yellow endpapers. Rubbed at joints and extremities. Red stain bleed to edges of endpapers, circular heraldic ex libris of Hornsby Wright to front pastedown, pencil POI by Phillida Gili to ffep, pen inscription to rear pastedown: “38 VE 49,” blind stamp to title page, a few occasional fox spots, else, clean, tight and bright. Very good

An important association copy of this finely bound 1824 Pickering edition of Latin poets Catullus, Tibullus and Propertius, from the libraries of Valentine Ackland and British artist Phillida Gili, featuring a miniature memorial inscription to its rear pastedown commemorating the resumption of VA’s relationship with EWW in 1949: “38 VE 49”. Likely, then, a gift to VA from her lover to mark their reunion?

Keynes, p.56 [ref: 3528] **£200**

15. [CHURCH OF ENGLAND]. *The Psalms of David: Printed uniform with other psalters in various languages.* London: Printed for Samuel Bagster, No. 15, Paternoster Row, By Knight and Bagster, 14, Bartholomew Close, n.d. [182?].

Miniature edition. 48mo (8.7 x 5.7cm), pp. 168, incl. engraved final tailpiece, lacks pp. 3-4 (half-title?). Full black morocco with metal clasp, five raised bands, title stamped in gilt to one spine compartment, others stamped in blind, triple blind ruled border with floriate corner decorations to boards in blind, gilt roll-tool decorations to turn-ins. All edges gilt. Yellow endpapers, ivory ribbon marker. Gently rubbed and scored, corners



bruised and gently worn. Pencil POI by Phillida Gili to ffep, plus earlier POIs in brown ink to fep and first blank: L Maline Sibella 1837 and “William Stephens from Mary Cobb,” Margate 1829, respectively, endpapers a little dusty, with offsetting from clasp pins. Else, clean and bright. Very good. JiscLHD locates no copies of this Bagster miniature edition of the Psalms of David.

An exquisite copy of Samuel Bagster’s miniature edition of *The Psalms of David* (c.1829) finely bound in full black morocco with a metal clasp, from the libraries of Valentine Ackland and British artist Phillida Gili.

[ref: 3530] **£250**



16. WATTS, [Isaac]. *Directions for the Improvement of the Mind. Chiefly from Dr. Watts.* Stourport: Printed & sold by G. Nicholson, et al, 1810.

Miniature edition. 48mo (9 x 5.5cm), pp. 189, [1 Contents, 4 blank] + engraved frontis by Rivers after Craig and final tailpiece. Full tan calf, spine stamped in gilt, double gilt ruled border to boards. Marbled endpapers. Front board detached, bottom joint starting, edgewear, corners rounded. Edges toned. Pencil POI by Phillida Gili to ffep, plus contemporary smudged/scrubbed out POI in brown ink to title page, detailing “Bath, 1820,” some toning. Else, clean and bright. Good- Jisc LHD locates three copies only (BL, NSL & TCD).

A delicate copy of the unusual miniature edition of this juvenile title based on the writing of Isaac Watts, from the libraries of Valentine Ackland and British artist Phillida Gili.

[ref: 3531] **£175**



17. HOMER. *Ilias, Odysseia [Greek Letter]: [Vol. I] (one volume only).* Londini [London]: Gulielmus Pickering/ Pickering’s Diamond Classics, 1831.

Pickering miniature edition, large paper copy (one volume only: *The Iliad*). 48mo (9.2 x 5.7cm), pp. [iv], 351, [1], incl. engraved headpieces + single engraved frontis and title page with entwined anchor and dolphin vignette. Greek letter. Original brown publisher’s buckram, paper spine label lettered in black and featuring ‘2 vols. 12s’. Edges untrimmed, a number unopened. Darkened and rubbed, wear and bruising to extremities, title label chipped, dusty edges. Pencil POI by Phillida Gili to ffep, frontis unevenly toned, else, clean and tidy. Good+

A solid copy of the first volume only (the *Iliad*) of the final title in Pickering’s Diamond Classics series, Homer’s *Iliad* & *Odyssey*, from the libraries of Valentine Ackland and British artist Phillida Gili.

Keynes, p.72

[ref: 3529] **£100**

FROM THE LIBRARY OF ROGER PEERS



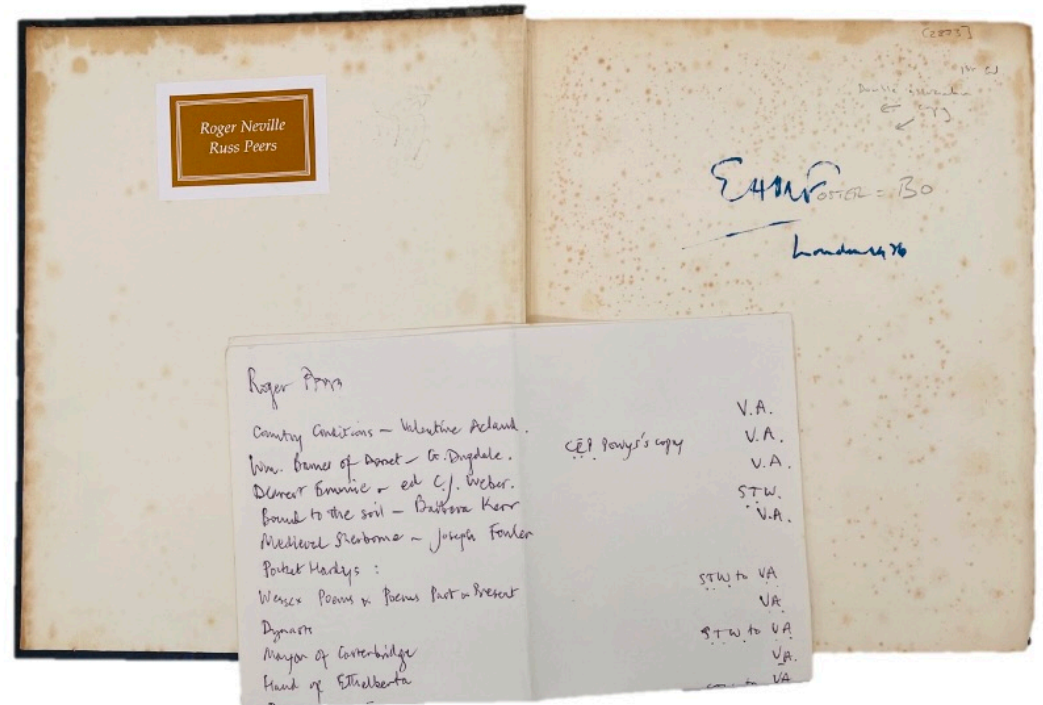
Roger Peers (1932-2023) was Curator of the Dorset County Museum (1959-1992), a late friend of STW and saviour of her personal library and papers, many items of which were transferred to the Museum; in establishing its STW collection he played a crucial role in ensuring both her and VA's cultural legacies. Peers met STW through the Dorset Natural History & Archaeological Society (DNHAS), of which he was Secretary. The elderly author granted Peers "the chance to choose for the collection of DNHAS (which owns the Dorset County Museum) any books from the library in her house at Frome Vauchurch, and also for myself" (Peers, 2017). In 1986, with the house needing to be cleared, Peers worked with bookseller John Ruston to "put aside all the copies of STW's and VA's books, all the presentation copies of other authors and a great many books of significance and reference, as well as shopping lists and drafts of poems". Peers also retrieved manuscripts of STW's musical compositions from rubbish bags.

As the list, titled 'Roger Peers' (and presumably detailing the books kept for his own collection) laid in to his copy of *The Espalier* (see item 18 below) suggests, alongside titles by STW and VA (as represented here), Peers' own collection, with its distinctive Dorset flavour, boasted a large number of VA's copies of Thomas Hardy titles, a number inscribed to her from STW.

Roger Peers (2017). 'A Dilemma and a Narrow Escape.' *The Journal of the Sylvia Townsend Warner Society*, 17(2).

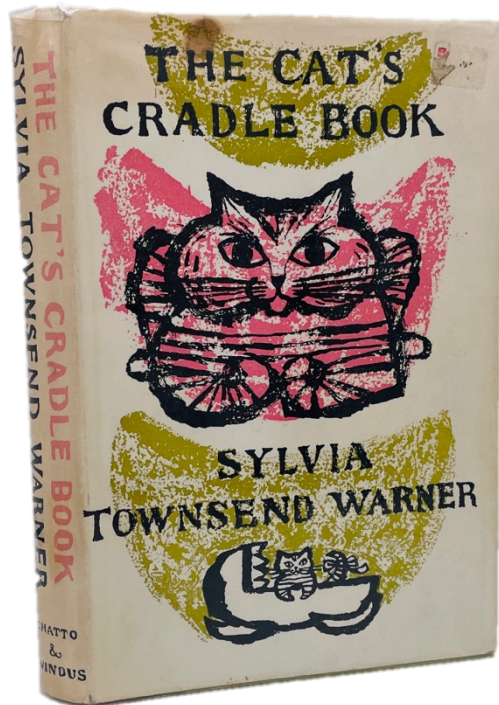
18. TOWNSEND WARNER, Sylvia; [FOSTER, Bo]. *The Espalier*. London: Chatto & Windus, 1925.

FIRST UK EDITION, BO FOSTER'S COPY. 8vo. Original blue and black mottled cloth, green paper title label to spine. Fore- and bottom edges untrimmed. Head cap frayed, uneven fading to boards, paper label rubbed blank. Edges tobacco-toned. "EHMF["oster = Bo", added in pencil], London 36" in blue ink and a bold hand to ffep, fawn book label of "Roger Neville Russ Peers" to front pastedown. Heavy foxing to front and rear, lighter throughout, strong pencil lines marking a number of poems, especially 'Nelly Trim,' spine cracked, inconsequentially, at gathering D. One-page hand-written list of book titles (titled, 'Roger Peers'), mostly relating to Dorset, laid in. Good+



An unusual double association copy of STW's first poetry collection, owned, first, by Bo Foster (VA's first lover), and later, by Roger Peers. VA met Eleanor 'Bo' Foster when she was 17: the older woman "completed [the younger's] education both culturally and sexually and encouraged her poetic ambitions," and featured as 'X' in VA's posthumously published memoir, *For Sylvia* (1985). Intriguingly, Foster initialled and dated this copy of STW's first book in 1936, five years after her painful break-up with VA (who had left her for STW); it seems likely that she also marked particular poems. Fleeing the Blitz a few years later, Foster elected to move to Dorset with her brother, buying a house just two miles away from Frome Vauchurch. The former lovers became reacquainted during the 1950s and by VA's death, Foster was able to send such frank commiserations to STW as: "What can I say? Nothing adequate – I loved V.A. and bless you for giving her 40 years of peace & happiness" (Stinton, 2008).

Russell & Lawrence Mitchell 1a; Judith Stinton (2008) 'A Life-long Love: Bo Foster and Valentine Ackland,' *The Journal of the Sylvia Townsend Warner Society*.
[ref: 2873] £125



19. TOWNSEND WARNER, Sylvia; BARKER, Carol (dust jacket illustrator).

The Cat's Cradle Book. London: Chatto & Windus, 1960.

FIRST UK EDITION. 8vo. Original lime green cloth, spine lettered in gilt. Top edge pink (faded). Spine sunned and creased, gentle bruising to corners. Fawn book label of "Roger Neville Russ Peers" to front pastedown, bald patch to ffep. Else, clean and bright. In Carol Barker's charming dust jacket: spine gently darkened, some creasing and chipping, a few short closed tears, large fox spot and trace of label to front panel. Very good/ good+

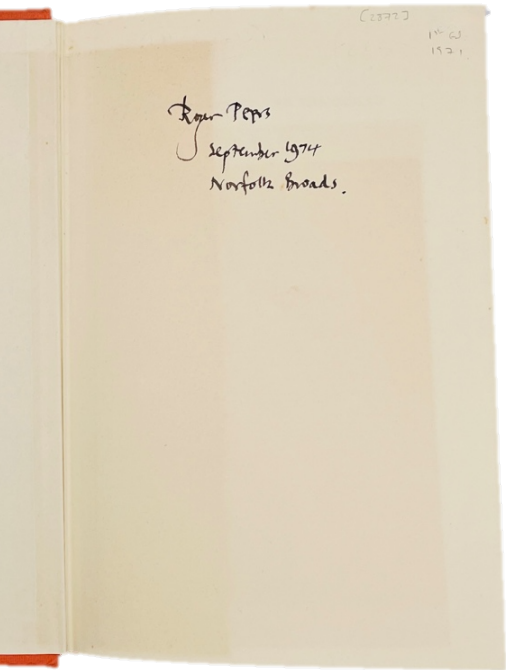
A pleasing association copy of STW's collection of stories taking a "cat's-eye-view of creation," dressed in Carol Barker's delight of a dust jacket, and from the collection of Roger Peers.

Russell & Lawrence Mitchell 17b.

[ref: 2868] £75

20. TOWNSEND WARNER, Sylvia. *The Innocent and the Guilty*. London: Chatto & Windus, 1971.

FIRST EDITION. 8vo. Original salmon cloth, spine lettered in gilt. Pushing to spine ends. Dints to bottom board edges, faint spotting to edges. Fawn book label of "Roger Neville Russ Peers" to front pastedown,



inscribed, in the curator's elegant hand, in brown ink to ffe: "Roger Peers, September 1974, Norfolk Broads." Else, clean, tight and tidy. In the original chartreuse typographical dust jacket: faint sunning to spine, edgewear and related fine bands of darkening. Very good/ very good

A rather lovely association copy of Warner's final collection of non-Elfin short stories written during the years preceding VA's death in November 1969, from the collection of Roger Peers.

Russell & Lawrence Mitchell 33a.

[ref: 2872] **£60**

21. ACKLAND, Valentine; [TOWNSEND WARNER, Sylvia]. *The Nature of the Moment.*

London: Chatto & Windus, 1973.

FIRST EDITION. Slim 8vo. Original turquoise cloth, spine lettered in gilt. Pushing to spine ends, edges foxed. Inscribed in green ink to ffe: "Peter from Roger, 2.vi.1973, Little Bindon [Dorset]", some spotting, heaviest at front and rear, a few faint stains. Else, clean and tight. Clipped obituary of STW laid in: browned. In the original white dust jacket, lettered in blue and black, featuring a photograph of Ackland to rear panel: edgewear and chipping, heavily browned, stained and spotted, especially at spine and edges. Good+/ good-only

A well-used association copy of VA's posthumously published poetry collection, edited by STW, with a Dorset-based dedication from Roger Peers.

Russell & Lawrence Mitchell 53a [ref: 2885] **£35**

OTHER TITLES

22. TOWNSEND WARNER, Sylvia; METZL, Ervine. *Rainbow.* Illustrated by Ervine Metzl.

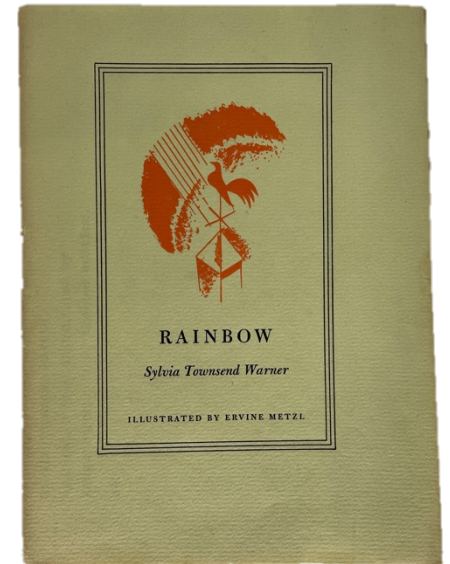
New York: Borzoi Books, [1932].

FIRST EDITION. Side-stitched booklet, incl. one-page blue and orange illustration by Ervine Metzl. Spring green wrappers, lettered in black, decorated by Metzl in orange. Untrimmed edges. Gently toned, spine delicate and starting, chipped at heel. Very occasion fox-spots, else, clean and bright. Good+

Number two of The Borzoi Chap Books: "Designed by Vrest Orton :: Made by Hawthorn House."

Russell & Lawrence Mitchell 12a

[ref: 2866] **£45**



23. TOWNSEND WARNER, Sylvia; GORDON, Richard; MONSARRAT, Nicholas et al. *Argosy [literary magazine]*.

London: The Amalgamated Press Ltd, 1952.

August 1952, Vol. XIII, No. 8. Trade paperback-sized (19 x 12cm), pp. 144. Original blue and white wrappers. Lean to spine, nick to heel, a little rubbing and edgewear. Lightly toned, short closed tear to top of first advert, crossword unsolved. Very good.

A solid copy of the August 1952 issue of *Argosy*, featuring STW's only contribution to the little magazine, her short story 'Private View' (pp. 5-12), in which a woman returns to the Cornish setting of her first, failed marriage.

[ref: 2054] **£25**

Russell & Lawrence Mitchell, p. 119

24. TOWNSEND WARNER, Sylvia; PEARS, Peter (Preface). *Twelve Poems: With a preface by Peter Pears*. London: Chatto & Windus, 1980.

FIRST THUS. Slim 8vo. Original maroon cloth, spine lettered in gilt. In the original yellow typographical dust jacket: spine gently faded, wear to head of spine, light creasing to top edge. Near fine/ near fine

Despite the front flap stating that "this is the first appearance in print of some late poems by Sylvia Townsend Warner, the distinguished poet and novelist, which were read by Sir Peter Pears in a BBC programme following her death in 1978," the collection had in fact first been issued two years earlier in a limited edition of 200 copies as *Azrael & Other Poems*.

Russell & Lawrence Mitchell 35b

[ref: 2840] **£35**

25. TOWNSEND WARNER, Sylvia. *Scenes of Childhood: And other stories*. London: Chatto & Windus, 1981.

FIRST EDITION. 8vo. Original blue cloth, spine lettered in gilt. Pushing to spine ends, top edge spotted. Else, clean and tight. Clipped review by Kathleen Nott laid in. In John Woodcock's vibrant typographical dust jacket: spine ends gently creased. Very good/ near fine

A pleasing copy of this posthumously published collection of STW stories, including two previously unpublished titles, 'Siegfried on the Rhine' and 'In Pimlico'; the collection "in part recaptures or reflects personal and public events in the author's lifetime and experience," and is, according to Kathleen Nott, "consistently and exhaustingly funny — I haven't (as we said in my childhood) laughed so much since Grandpa died. The whole lot must be read — and will be — in one unbroken sitting". An abundance of poodles features.

Russell & Lawrence Mitchell 36a

[ref: 3524] **£40**

26. TOWNSEND WARNER, Sylvia; PINNEY, Susanna (editor). *One Thing Leading to Another: And other stories.*

London: Chatto& Windus/ The Hogarth Press, 1984.

FIRST EDITION. 8vo. Original blue cloth, spine lettered in gilt. Top edge spotted. Else, clean, tight and bright. In the original illustrated dust jacket, featuring 'Bishopstone, Sussex' by Edward Reginald Frampton: spine sunned. Near fine/ near fine

A smart copy of this posthumous short story collection, edited and selected by Susanna Pinney.

[ref: 3527] £25

Thanks for reading!

