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2023

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Olwyn Hughes (1928-2016)

was a translator, agent, and literary executor who had worked in Paris for NATO, Martonplay, and King Peter II of Yugoslavia, amongst others. After the death of her sister-in-law Sylvia Plath, she returned to England to help her brother, Ted Hughes, raise his young children, though also took over the management of both his career and Plath's literary estate. While she did have some other clients as a literary agent, including Jean Rhys, much of the rest of her life was dedicated to furthering – and defending – her brother's career, and preserving the legacy of Plath's literary estate.

The books in the first section of this list all come from her library, recently dispersed. Many are inscribed to Hughes, or annotated by her. Much of this library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa in 2013- causing a serious fire. Included with each description are comments on the consequent condition of the books, which sometimes includes smoke damage and mostly carry a slightly smoky odour.



Olwyn Hughes

**The Feast
of Eurydice**

Elaine Feinstein



HECATE

*A Women's
Interdisciplinary
Journal*

**The
Colossus**

Poems
by Sylvia Plath



PLAYS

Federico García Lorca

Water
SYLVIA
PLATH

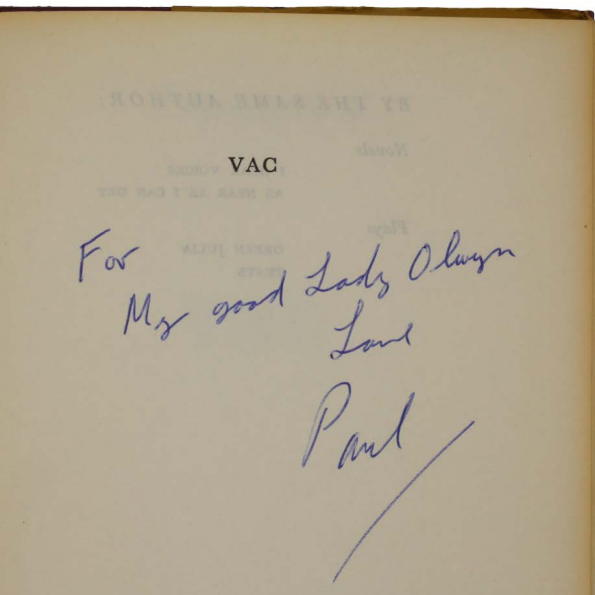
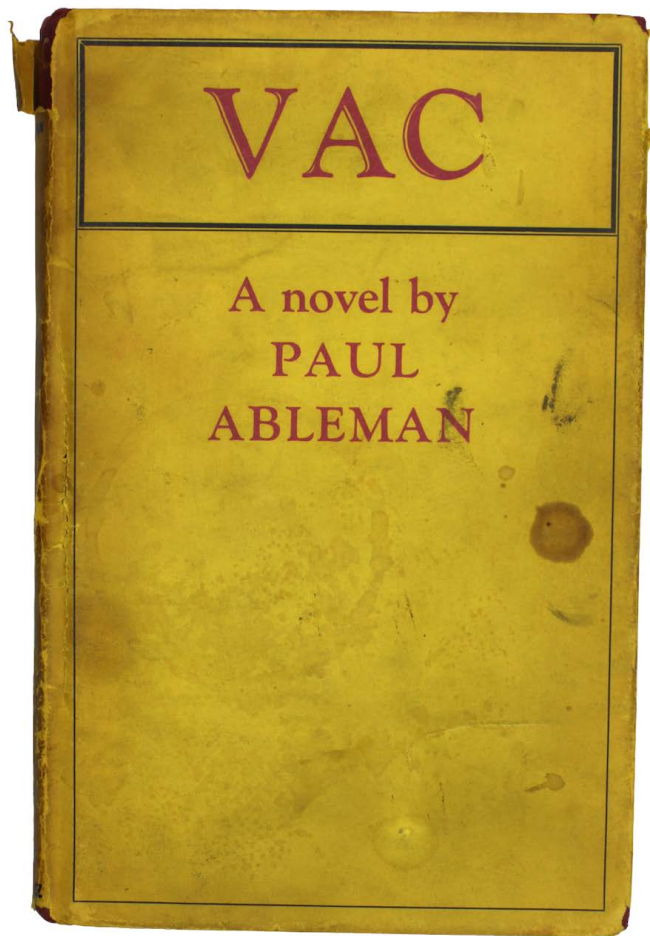


- 1) **ABLEMAN, Paul.** *Vac.*
London. Victor Gollancz, 1968. First edition.

8vo. 159pp. Original publisher's burgundy cloth boards lettered in gilt, with the unclipped dustwrapper. Significant smoke damage to wrapper, with additional staining and tearing; the book has also held the odour of smoke. With the author's inscription 'For My good Lady Olwyn Love Paul' to half-title. From the estate of Olwyn Hughes, recently dispersed.

Paul Ableman (1927-2006) was an English playwright, poet, and novelist. This is his third novel.

£ 50



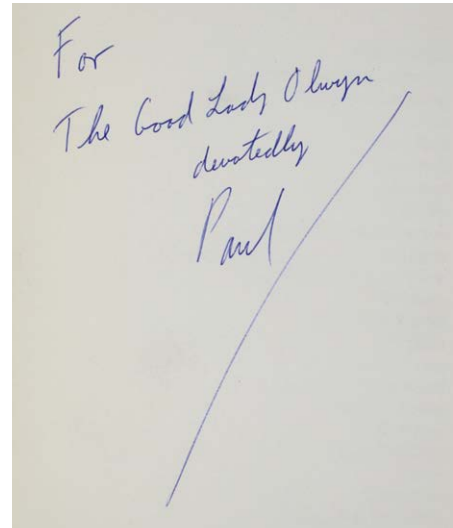
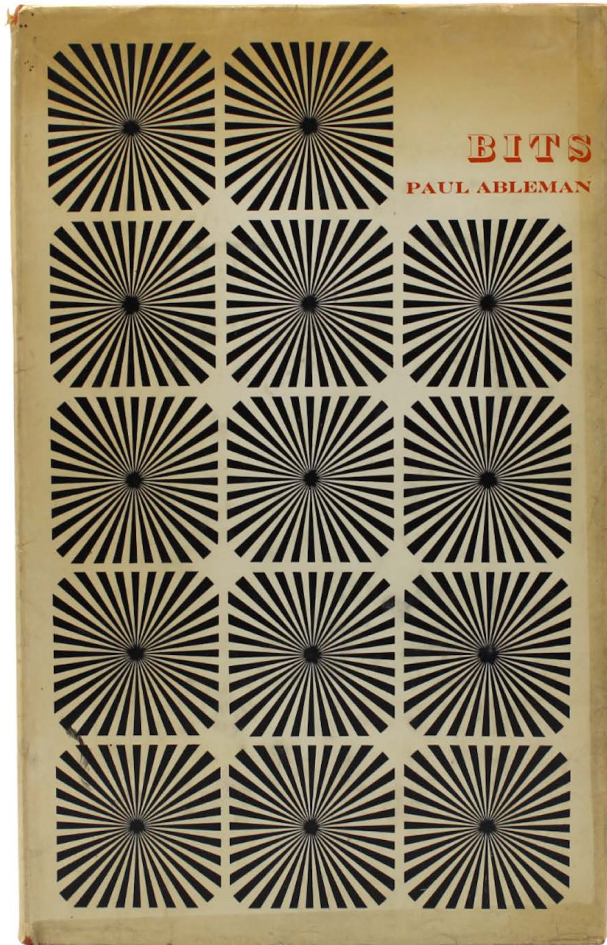
2) **ABLEMAN, Paul.** Bits.

London. Latimer Press, 1969. First edition.

Small quarto. 45pp. Original publisher's orange buckram lettered and stamped in gilt, with the corresponding decorative dustwrapper. Wrapper toned, with some smoke damage and marking, with minor tearing. Boards bright and sharp with a small snag to buckram of rear board. Whilst the book holds the odour of smoke, it is internally bright and clean, inscribed 'For The Good Lady Olwyn devotedly Paul'. From the estate of Olwyn Hughes, recently dispersed.

Paul Ableman (1927-2006) was an English playwright, poet, and novelist.

£ 50



INSCRIBED BY KATHLEEN RAINE

- 3) **COOKSON, William [editor]**. *Agenda* a tribute to kathleen raine.
London. *Agenda and Editions Charitable Trust*, 1994. First edition.

8vo. 332pp [4]. Original publisher's pale blue card wraps printed black. Some marking and staining to wraps, internally bright and clean. Inscribed 'For Olwyn Hughes, Kath Raine' to the contents page. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - but for the odour of smoke, this copy has escaped relatively unscathed.

Kathleen Raine (1908 - 2003) was a British poet, critic and scholar, she was a founding member of the Temenos Academy.

£ 50

For Olwyn Hughes
Kath Raine
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AGENDA

A TRIBUTE TO KATHLEEN RAINE

On a Deserted Shore

Forty New Poems

An Interview

Essays by
Christine Jordis, Brian Keeble,
Grevel Lindop, Jean MacVean,
W.S. Milne, John Montague,
Judith Robinson-Valéry,
Peter Russell and Tom Scott



A FEATURE ON W.H. AUDEN

Essays by Grey Gowrie, Glyn Maxwell and Peter Mudford

HEATHER BUCK on T.S. Eliot's *FOUR QUARTETS*

Poems by Anne Beresford, Alan Brownjohn, Peter Dale,
Michael Hamburger, W.S. Milne, Neil Powell and others.

Reviews of James Fenton, Marius Kociejowski
and E.P. Thompson

N.K. Sandars on Tom Lowenstein's *Sacred Whale*

Kathleen Raine on the Prose of Ted Hughes

Vol. 31 No.4 - Vol. 32 No.1

Price £8 (\$16)

The Feast of Eurydice

Elaine Feinstein



Elaine Feinstein

***The Feast
of Eurydice***

**With drawings
by Josef Herman**

For Olwyn,
with much love
Cambridge 1980
Elaine



IN ASSOCIATION WITH FABER & FABER

**PRESENTATION COPY FROM A FUTURE HUGHES
BIOGRAPHER**

4) FEINSTEIN, Elaine. *The Feast of Eurydice.*
London. Next Editions Limited, 1980. First edition.

8vo. [14]ff spiral bound in publisher's original illustrated card wrappers. Four full page black and white illustrations throughout by Josef Herman, along with the cover illustration and striking endpapers. Corners bumped, covers a little marked. Inscribed on the title page 'For Olwyn, with much love Cambridge 1980 Elaine'. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - but for the slight odour of smoke this copy and a little marking, has escaped relatively unscathed.

Elaine Feinstein (1930-2019) was a prolific writer across many disciplines, including poetry, biography, and translation. A dedicated advocate of Russian literature, Feinstein wrote several biographies of Russian figures as well as translating several poets including Pushkin and Tsvetayeva. She founded *Prospect Magazine* in 1959, which promoted the transatlantic literary movement of the 1960s; publishing, among others, Allen Ginsberg and Charles Olson. She would go on to write the first biography of Ted Hughes after his death: *Ted Hughes, The Life of a Poet* (2001).

£ 75

WITH A PLATH BIBLIOGRAPHY

- 5) **FERRIER, Carole [editor].** *Hecate* A Women's Interdisciplinary Journal. Brisbane. [s.n.], 1975. Volume 1, Number 2.

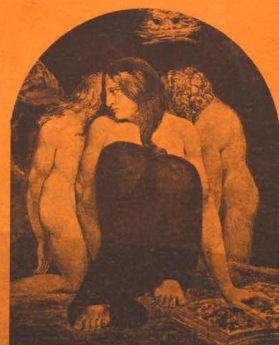
8vo. 112pp. Bifold staple-bound journal in the original publisher's illustrated orange card wraps. Smoke staining to card with some associated odour, pages toned though clear of further markings. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

Hecate is an Australian feminist academic journal founded in 1975. This edition (Vol. 1, no. 2) includes a bibliography of Sylvia Plath compiled by Stuart Cunningham, with thanks given to Olwyn Hughes and Carole Ferrier.

£ 50

HECATE

*A Women's
Interdisciplinary
Journal*



VOLUME 1, NUMBER 2

JULY 1975

A\$1.50

BIBLIOGRAPHY: SYLVIA PLATH

95

bibliography: Sylvia Plath

This new Bibliography of primary and secondary sources begins with a list of the published volumes of Plath's poetry (Section A), followed by, in alphabetical order, a list recording the individual publication of each piece of poetry, prose and drama in journals and anthologies (Section B). This section is based mainly upon the bibliography by Kinzie, Conrad and Kurman in Charles Newman (ed.), *The Art of Sylvia Plath: A Symposium*, (London, Faber, 1970). Reference was also made to Eric Homberger's *A Chronological Checklist of Serial Publications of Sylvia Plath* (Exeter, University of Exeter, 1970), which claims to extend the bibliography in Newman's book by one-third. Homberger's work is a checklist of the journal publication of the poems. Newman's book appeared before the eight most recently published volumes of poetry. This Bibliography collates the information in these and other sources, and also incorporates some recent material.

The secondary sources are divided into three sections, the first devoted to books on Plath's work (Section A); the second to articles (Section B); and the third to poems about Plath by other writers (Section C).

A key to the abbreviations employed for journals cited in Section B of primary sources below appears on the facing page. The abbreviations for published volumes are given in Section A below.

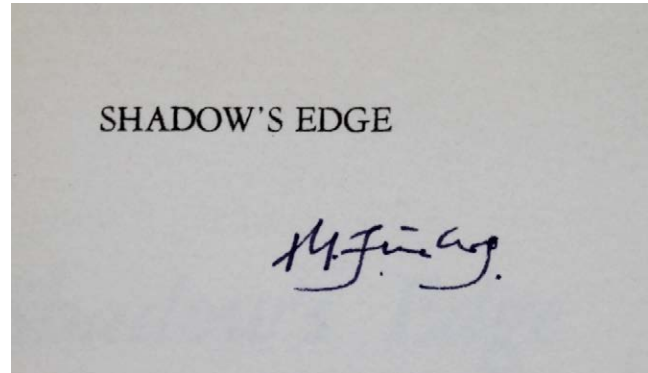
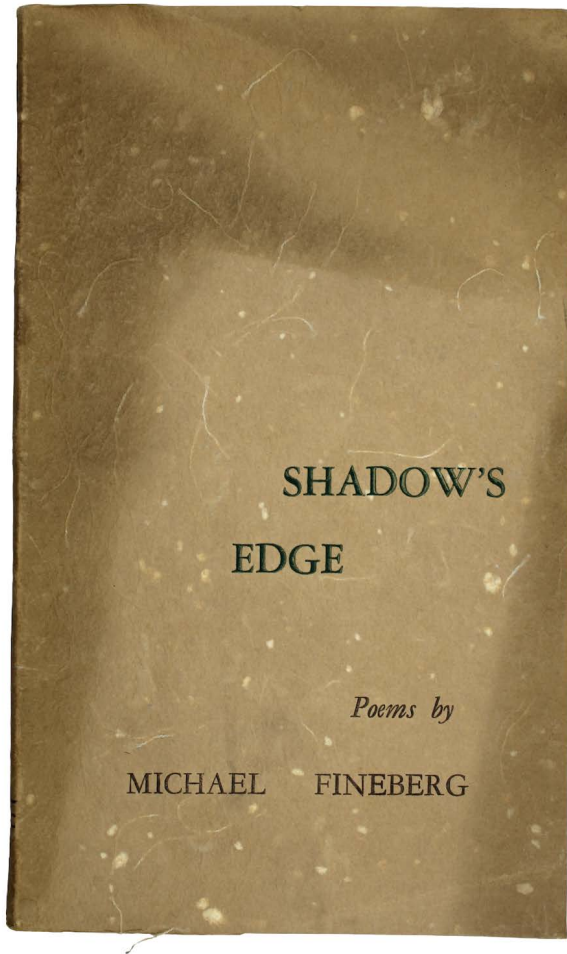
It will be noted that all the volumes listed in Section A below were published after Plath's death in 1963, with the exception of *The Colossus* and *The Bell Jar*. An indeterminate amount of manuscript material still remains unpub-

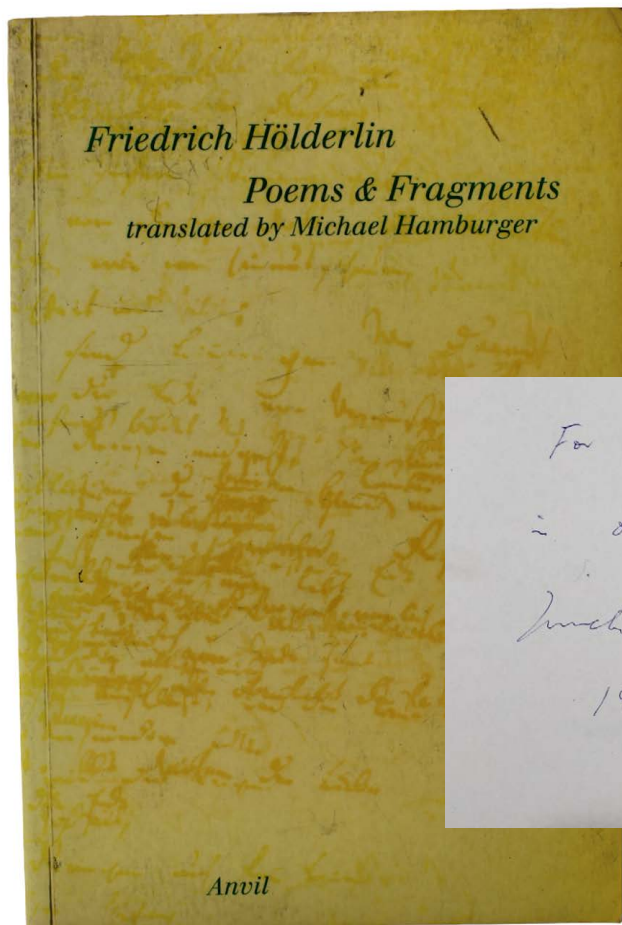
SIGNED BY THE AUTHOR

- 6) **FINEBERG, Michael.** *Shadow's Edge.*
Consigny, France. Embers Handpress, 1979. First edition.

Tall 8vo. 54pp, [2]. Original publisher's crude rag paper wrappers, lettered green and brown. Hand-set in Monotype Garamond, one of 145 copies on mould-made pure rag paper, this copy numbered 94. All edges untrimmed. Some smoke marking to wrappers and page edges, with associated smoke odour, otherwise internally bright and clean. Signed by the author on the half title. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

£ 50





INSCRIBED BY THE TRANSLATOR

7) **HÖLDERLIN, Friedrich.** Poems and Fragments.
London. Anvil Press Poetry, 1994. Third edition.

8vo. xlvii, 748pp [4]. Original publisher's yellow card wraps lettered in blue. Lightly scuffed, with some smoke damage/odour. The smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire. Inscribed by translator Michael Hamburger on the half title 'For Olwyn in old friendship Michael Hamburger 19/3/94'. From the estate of Olwyn Hughes, recently dispersed.

For Olwyn
in old friendship
Michael Hamburger
19/3/94

Michael Hamburger (1924-2007) was a noted German-British translator, writer, literary critic and academic. Born in Berlin, his family resettled in the UK in 1933. Holding a multitude of academic appointments on both sides of the Atlantic throughout his career, Hamburger was awarded numerous accolades including the Johann Heinrich Voß Prize in Translation, the Aristeion Prize, the Petrarca-Preis, and an Order of the British Empire in 1992.

£ 50

Well If

and would be glad

to visit

and hope to

soon

INSCRIBED BY TED HUGHES, AND OTHERS

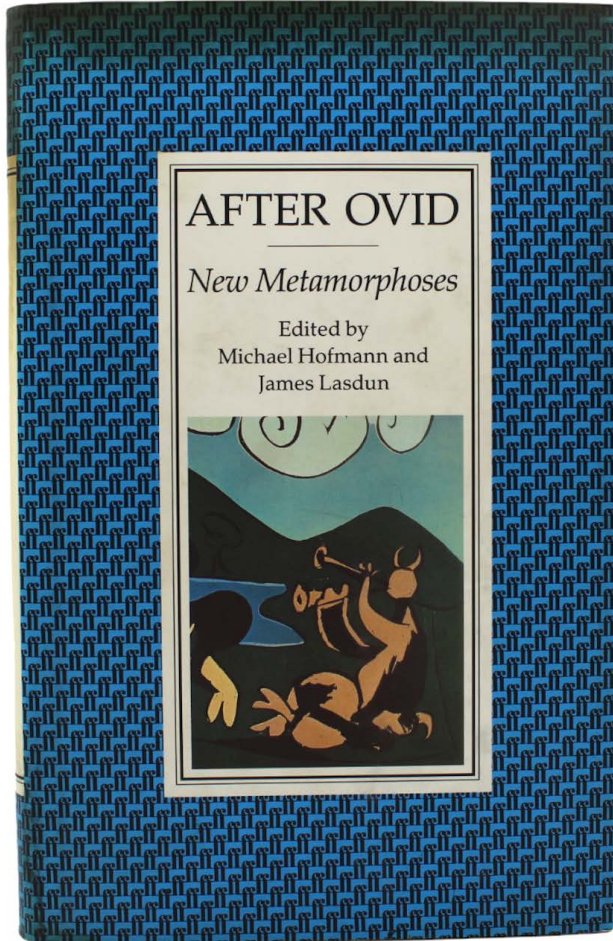
8) **HOFMANN, Michael. LASDUN, James.** *After ovid new metamorphoses.*

London. Faber & Faber, 1994. First edition.

8vo. [xiii] 298pp. Original publisher's blue cloth boards lettered silver, with the original illustrated dustwrapper. Boards with a little smoke damage, replicated on the wrapper and top & fore edges. The unclipped wrapper holds a little further staining. Internally with only minor smoke damage and toning, associated odour of smoke within. With three telephone numbers added to the FFEP (including that of Charles Causley) apparently in Olwyn's hand, followed by signatures of eleven contributors, including Ted Hughes. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

The first edition of an anthology inspired by Ovid's classical writings, in which contemporary writers were asked to contribute either translations, inspirations, or reworkings.

£ 250



ANNOTATED BY OLWYN HUGHES

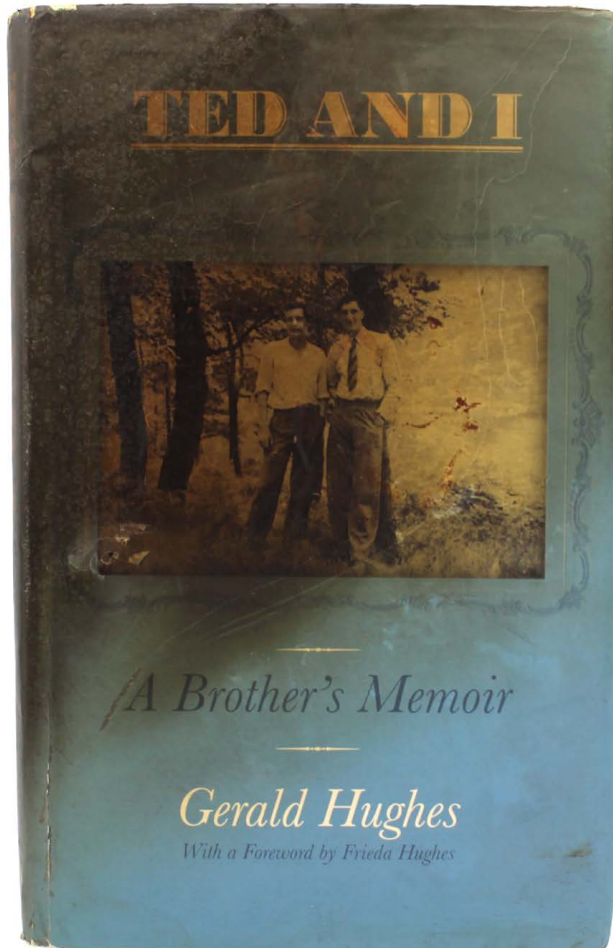
9) **HUGHES, Gerald.** Ted and I.

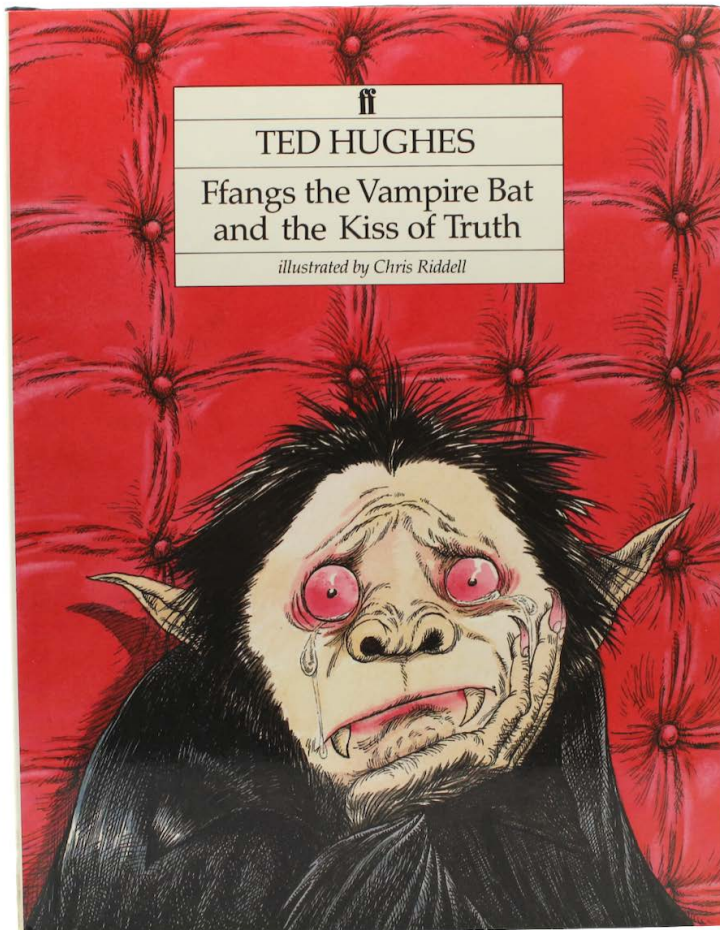
London. The Robson Press, 2012. First edition.

8vo. [xx] 217pp. Original publisher's black cloth boards lettered silver, with the photographic dustwrapper, significantly smoke damaged, boards and text block with some further smoke/water damage, but with extensive markings by Olwyn Hughes throughout the text, including notes on certain passages 'Liar', 'no', quibbles on dates and timelines, and a question mark next to a passage where Gerald states Ted wrote Anthem for Doomed Youth. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

Olwyn Hughes' annotated copy of her older brother's memoir of their younger sibling, poet Ted Hughes.

£ 75





10) HUGHES, Ted. Ffangs the vampire bat and the kiss of truth.

London. Faber and Faber, 1996. First edition.

Quarto. 96pp. Original publisher's black cloth boards lettered silver, with the original illustrated dustwrapper, unclipped. Illustrated throughout in black and white by Chris Riddell. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - this copy has escaped almost entirely unscathed, but for a faint smoke odour.

Ted Hughes' (1930-1998) children's tale of a vampire who longs to be human.

£ 50

Down by the river,
Blood is pouring
Stronger than the water.

Wife {turning around slowly, ~~like~~ in a dream
Sleep, my blossom,
The horse will not drink. }
is going to ?

Mother-in-law
Sleep, little rose,
The horse is weeping.

Wife
Sleep, child, sleep.

Mother-in-law
Ay, the great horse
That will not drink

Wife (weeping, leaning over the table.
Sleep, little rose,
The horse is weeping.

as though
~~the~~ in a
dream
~~sheep-like~~

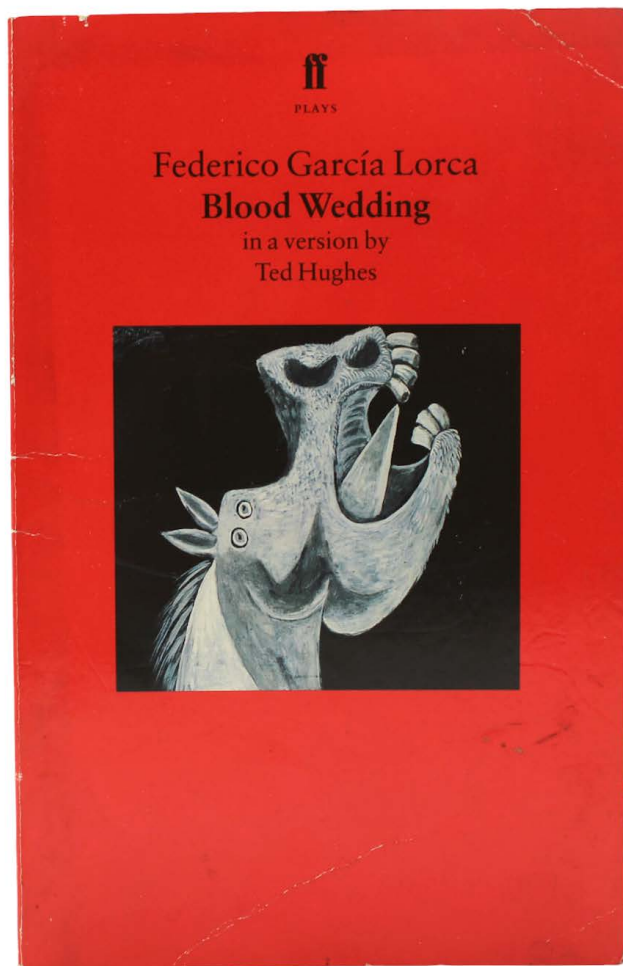
Wife (disarmingly)

Don't come here, don't ~~enter~~
come in

Go ~~to~~ the mountain
Oh the sorrow of the snow
The horse of dawn?

Mother (weeping)
Nestly baby sleeps
Wife, how my blossom

Wife
my blossom
is standing
my



ANNOTATED BY OLWYN HUGHES

11) HUGHES, Ted [Federico Garcia Lorca]. *Blood Wedding.*
London. Faber and Faber, 1996. First edition.

8vo. [20] 72pp. Original publisher's gloss card wraps in red and black. A little creased and marked though still tight. With extensive annotations throughout by Olwyn Hughes. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - this copy has escaped almost entirely unscathed, but for a faint smoke odour.

The first edition of the Ted Hughes' (1930-1998) reworking of the 1932 surrealist Spanish play by Federico Garcia Lorca (1898-1936). A close friend of Salvador Dali, Lorca was assassinated by Nationalists at the start of the Spanish Civil War. His remains have never been found.

£ 100

INSCRIBED TO OLWYN HUGHES

12) **LAWRENCE, D. H.** *The escaped cock* edited with a commentary by gerald m. lacy.

Los Angeles. Black Sparrow Press, 1973. First thus.

8vo. 170pp. Original publisher's tan paper wrappers lettered red, with the suggestive colour illustrated vignette. Wrappers smoke-stained and marked, with associated odour,, though internally bright and clean with the ink inscription 'for Olwyn Hughes With Best Wishes And appreciation Gerald M. Lacey 20 October 1974'. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

D. H. Lawrence (1885-1930) was a prolific English writer who was embroiled in various obscenity trials over the course of his career. He is now remembered as one of the greatest Modernist writers, for works including but not limited to *Sons and Lovers*, *Women in Love*, and *Lady Chatterley's Lover*. *The Escaped Cock*, a play on the story of Christ's Resurrection, was his last novel before his untimely death at the age of 44.



D. H. LAWRENCE
The Escaped Cock

for Olwyn Hughes
With Best Wishes
And appreciation
Gerald M. Lacey
20 October 1974

The Escaped Cock was first published in full in 1929 in an extremely limited issue of fifty copies on Japanese velum, numbered longhand and coloured by Lawrence. For this issue, Lacey studied Lawrence's manuscripts and letters held at The University of Texas in order to produce a new version of the original prose.

£ 50

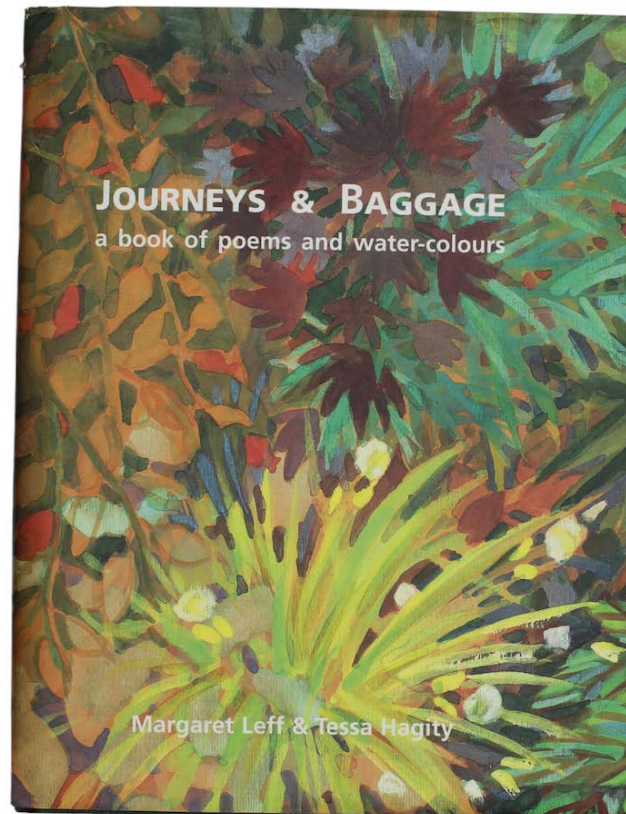
PRESENTED TO OLWYN HUGHES

- 13) **LEFF, Margaret.** *Journeys & Baggage: a book of poems and water-colours.*
[London]. [T. Hagity], [2003]. *First edition.*

Quarto. 57pp, [1]. With 13 watercolour illustration in the text. Original publisher's green cloth boards, lettered in gilt to spine, pictorial dustwrapper. Very minor shelf-wear, dustwrapper a trifle creased and slightly smoke marked (with faint smoke odour). Presentation copy, inked inscription to recto of FFEP: '13/10/03 / For my Friend Olwyn, / with love & affection / & thanks for all the help & / attention you have given me. / Margaret (L) AKA Mitch! x'

The sole edition of the first published work of London-based poet Margaret Leff, selected and illustrated by artist and interior designer Tessa Hagity. The pair collaborated again in 2014, releasing another collection entitled *Tumbleweed*.

£ 50



13/10/03.
For my Friend Olwyn.
with love & affection
& thanks for all the help &
attention you have given me.
Love Margaret (L) AKA Mitch! x



14) **LUCIE-SMITH, Edward.** The Liverpool Scene.

London. Donald Carroll, 1967. First edition.

8vo. 80pp, with 19 photographic plates. Original publisher's laminated boards, a little scuffed with some smoke damage/associated odour. With the ownership inscription of Olwyn Hughes to FFEP. The smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire. From the estate of Olwyn Hughes, recently dispersed.

The first edition of a significant Sixties era collection of Merseybeat verse by poetry band The Liverpool Scene, with contributions from Roger McGough, Adrian Henri, Brian Patten, among others.

£ 50


INSCRIBED BY THE AUTHOR

15) LUCIE-SMITH, Edward. The rabbit.

London. Turret Books, 1973. First edition, limited to 1000 copies.

8vo. Bifold pamphlet in pale blue card wraps, featuring a six-line poem comparing virile rabbits to vegetarians, illustrated by Ralph Steadman. One of 1,000 copies of which the first 100 were numbered and signed by both Lucie-Smith and Steadman. This copy out of series and not numbered, but nevertheless signed 'Olwyn love Ted' on the rear wrap. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - but for a smoky odour this copy has escaped relatively unscathed.

£ 150

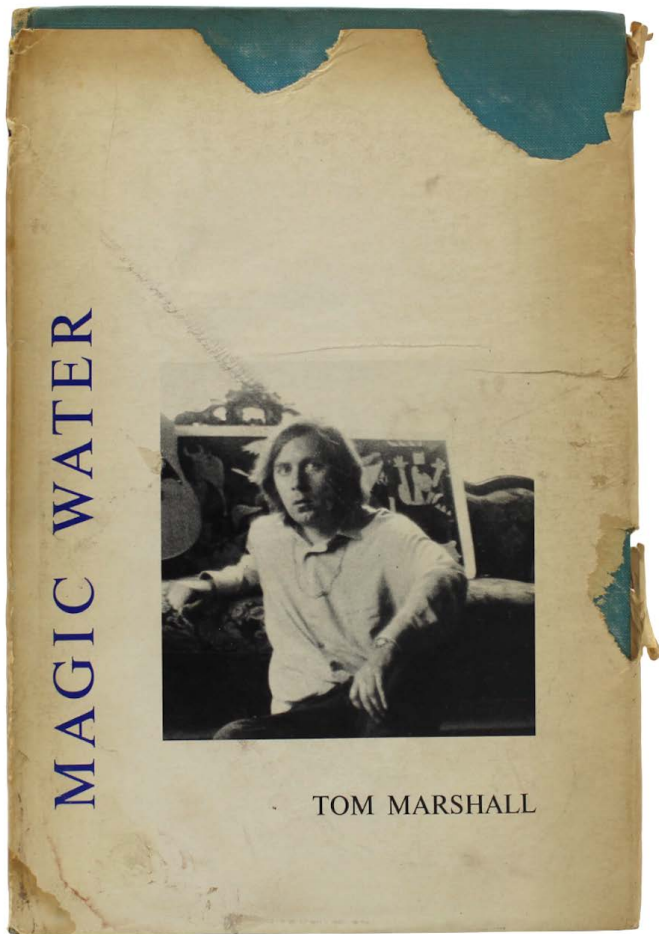


The Rabbit
by
Edward Lucie-Smith

Published at Christmas 1973 in an
edition of 1000 copies of which the
first 100 numbered copies are signed
by the poet and the artist.

This is No.

Olwyn
love
Ted



INSCRIBED BY THE AUTHOR

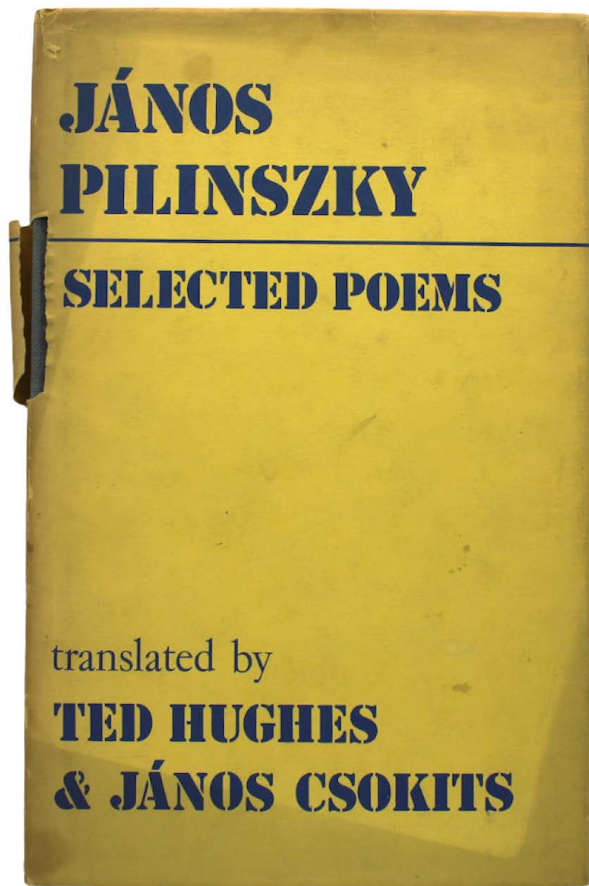
16) **MARSHALL, Tom.** Magic Water.

Kingston, Ontario. *The Quarry Press*, 1971. First edition.

8vo. 72pp. Original publisher's turquoise cloth lettered in gilt, with the original photographic dustwrapper. Wrapper with significant losses to the front panel, with staining and some smoke damage. Boards a little stained and faded, associated smoke odour. Lightly toned with minor water damage, some pages adhered. Inscribed 'to Olwyn & Keith with all good wishes Tom' on the FFEP, a little water smudged. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

Tom Marshall (1938-1993) was a Canadian poet, critic, and novelist. This is his third published collection.

£50



TRANSLATED BY TED HUGHES AND JANOS CSOKITS

17) **PILINSZKY, Janos.** Selected Poems.

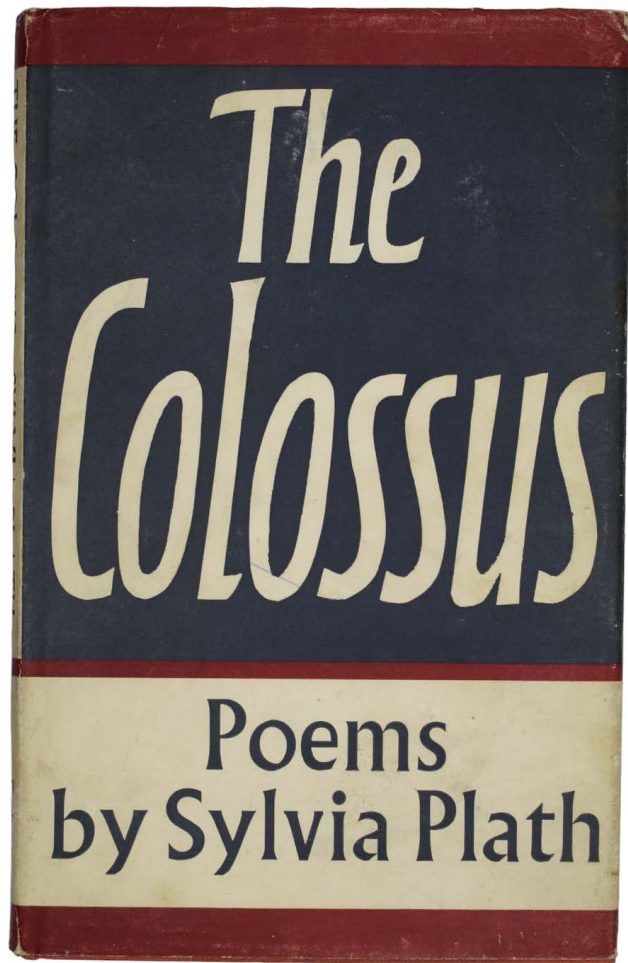
Manchester. Carcanet New Press, 1976. First edition.

8vo. 67pp. Original publisher's blue cloth boards lettered in gilt, with the yellow and blue dustwrapper. Wrapper smoke-stained and marked with some tearing to the spine. Boards a little stained though remain sharp, with some smoky odour. Internally bright and clean with 'un seul être vous manque et tout est dépeuplé inscribed' in green ink to half title. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

János Pilinszky (1921-1981) was one of Hungary's foremost 20th century poets. This is his first translation into English, the result of a three-way collaboration with János Csokits and Ted Hughes. While Pilinszky spoke no English, and Hughes no Hungarian, they spoke mostly in broken French, or with Csokits as translator.

Hungarian poet and translator **János Csokits (1928-2011)** first met Olwyn Hughes in Paris, through whom he became acquainted with Ted. Csokits subsequently moved to London with the specific intention of aiding Hughes' translation of Pilinszky's works into English. While Csokits prepared direct translations of Pilinszky's works, Hughes ensured the 'poetic spirit' of each poem was kept alive.

The quote on the half-title, in Olwyn Hughes' hand, is from an Alphonse de Lamartine poem 'L'Isolation', published 1820.



18) **PLATH, Sylvia.** *The colossus.*
London. Faber & Faber, 1967. Second edition.

8vo. 88pp. Original publisher's salmon cloth boards, lettered in silver, with the unclipped dustwrapper. Wrapper a little shelf-worn and marked. Internally bright and clean, boards remain sharp. From the estate of Olwyn Hughes, recently dispersed, without indication of such; while much of her library suffered smoke damage after an errant cigarette dropped by Olwyn down the back of her sofa caused a serious fire, this copy - for smoke odour - is relatively unscathed.

The second edition of Sylvia Plath's (1932-1963) debut poetry collection, the only published during her lifetime, republished by Faber after her death at the behest of her estranged husband Ted Hughes – the whom the collected was dedicated.

£ 125

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Also by Sylvia Plath

ARIEL

The poems in this book were all written between the publication in 1960 of Sylvia Plath's first book, *The Colossus*, and her death in 1963.

Sylvia Plath was born in 1932 in Boston, Massachusetts, and was educated at Wellesley High School and Smith College. While on a Fulbright Scholarship to Newnham College, Cambridge, she met Ted Hughes, whom she married in 1956. After a period in the United States she settled in England, where her two children were born.

'Sylvia Plath's last poems, written just before her death in 1963, have impressed themselves on many readers with the force of myth. [They] are among the handful of writings by which future generations will seek to know us and give us a name.' A. E. DYSON in *The Critical Quarterly*

'... the verse has originality that keeps it apart from any poetic fads ... and it is violent without any deliberate exploitation of horrors and petty nastiness. ... The poems are casual yet concentrated, slangy yet utterly unexpected. They are works of a great artistic purity and ... great generosity ... the book is a major literary event.' A. ALVAREZ in *The Observer*

£1.00 net

THE COLOSSUS

The impact of *Ariel*, Sylvia Plath's last volume of poems, has made many people eager to read her earlier work collected in *The Colossus*. *The Colossus* had been out of print for some years, and it is to meet this demand that we have re-issued it.

'... it shows what a remarkable talent she already possessed and is a very satisfying volume in its own right.' BERNARD BERGONZI in *The Guardian*

£1.00 net

All prices shown are net and are subject to alteration

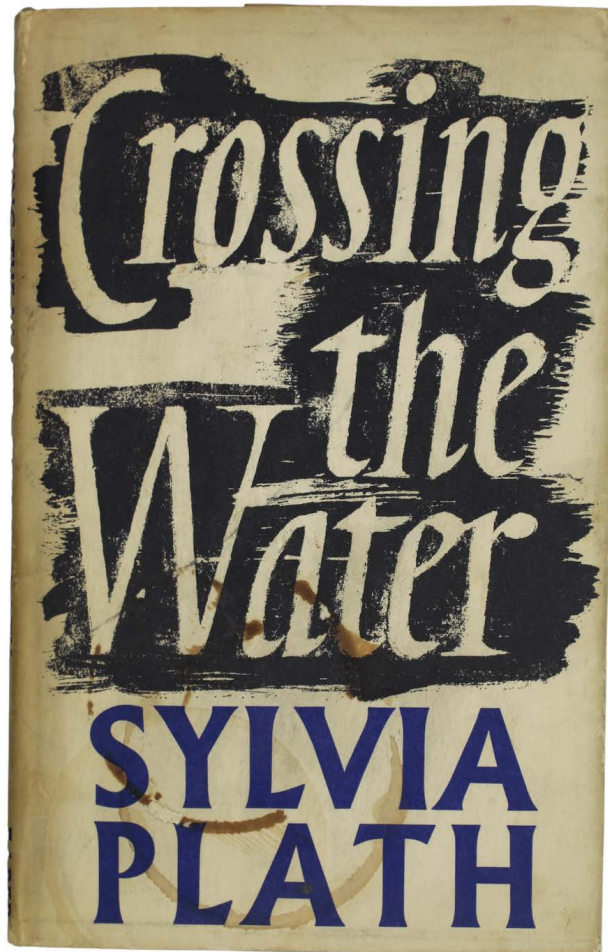
ANNOTATED BY OLWYN HUGHES

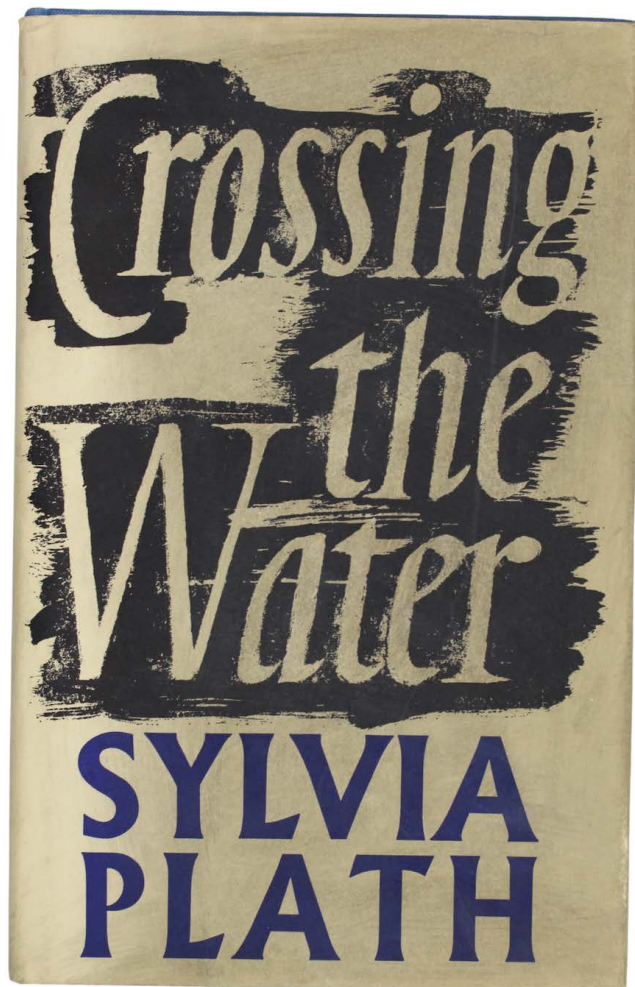
- 19) **PLATH, Sylvia.** *Crossing the water.*
London. Faber and Faber, 1971. First edition.

8vo. 64pp. Original publisher's blue cloth lettered in silver, with the unclipped dustwrapper. Boards slightly edge-worn, with the scuffed and marked dustwrapper – with some smoke damage and coffee-cup staining - annotated in pen to verso. Internally bright and clean, with manuscript notations on the contents page seemingly indicating date of writing for the majority of poems, and some notation marking 'NOT US', with poems underlined - which do not all subsequently appear in the US edition printed later. Loosely inserted is a leaf from a later Plath collection, with the poem 'Blackberrying' to recto and the beginning of 'The Babysitters' to verso. From the estate of Olwyn Hughes, sister and literary agent of both the author and the author's husband, recently dispersed. As with this copy, much of her library suffered smoke damage after an errant cigarette dropped by Olwyn down the back of her sofa caused a serious fire.

Compiled and published by Sylvia Plath's husband Ted Hughes after her death, *Crossing the Water* is a collection of poetry written predominantly in 1961-62, between her debut *The Colossus* (1960) and the posthumous publication of magnum opus *Ariel* (1965).

£ 450



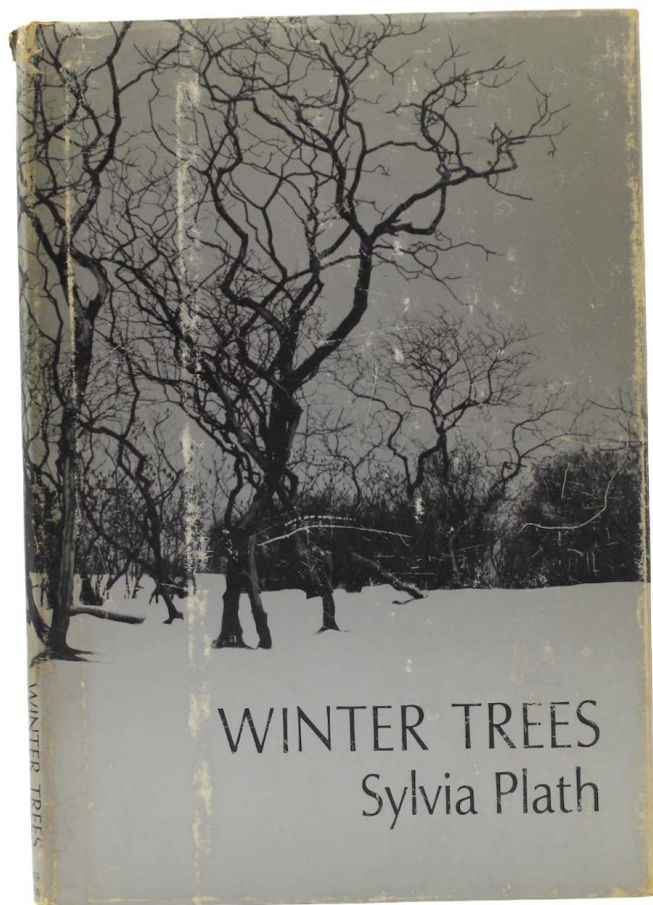


20) PLATH, Sylvia. *Crossing the water.*
London. Faber and Faber, 1971. First edition.

8vo. 64pp. Original publisher's blue cloth lettered in silver, with the unclipped dustwrapper. Wrapper significantly smoke stained, with a few scuffs. Internally bright and clean, but for associated smoke odour, with the boards remaining sharp. From the estate of Olwyn Hughes (though without indication of such), recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

The first edition of this posthumous poetry collection of the work of Sylvia Plath (1932-1963), arranged for publication by her estranged husband Ted Hughes (1930-1998).

£ 150



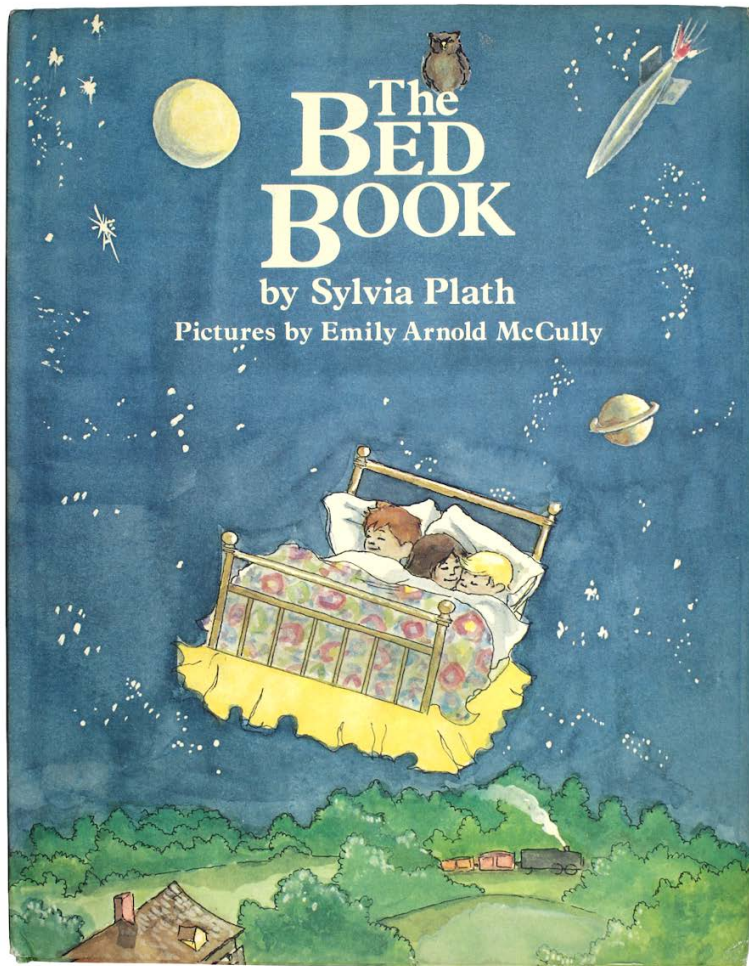
21) PLATH, Sylvia. Winter trees.

New York. Harper & Row, 1972. Early US edition.

8vo. [8] 64pp. Original publisher's mauve paper covered boards over grey cloth spine, with the original unclipped illustrated dustwrapper designed by Gloria Adelson. With the decorative endpapers, fore edge untrimmed. All edges bumped, with minor smoke damage to paper boards and spine, and associated smoke odour. Wrapper worn with some tearing. Publishing line 72 73 74 75 10 9 8 7 6 5 4 3 2 1. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

Early US edition of this posthumous collection of Plath's work, written in the last year of her life, selected by her estranged husband Ted Hughes.

£ 50



PLATH'S FIRST CHILDREN'S BOOK

22) PLATH, Sylvia. The Bed Book.

New York. Harper and Row, 1976. First US edition.

Quarto. 40pp. Original publisher's illustrated cloth boards, with the corresponding clipped dustwrapper illustrated by Emily Arnold McCully, along with full colour illustrations throughout. Minor shelf-wear to both boards and wrapper along with very slight smoke damage and some associated odour. Internally bright and clean. From the estate of Olwyn Hughes (thought without indication of such), recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - this copy has escaped almost entirely unscathed.

Sylvia Plath's (1932-1963) first children's book, published posthumously by Ted Hughes, from one of Plath's longer children's poems.

£ 75

ties it simply happens. As an editor of Sylvia Plath's unpublished writings, watching this happen to her, I am more and more inclined to think that any bit of evidence which corrects and clarifies our idea of what she really was is important, insofar as her writings persuade us of her importance. But living people figure everywhere even in her most private discussions with herself, and—an editor has to face it—some things are more important than revelations about writers. The vivid, cruel words she could use to pin down her acquaintances and even her close friends were nothing she would want published and would be no joke to the recipients, still less so now that she is internationally famous and admired for her gift of phrase. This shouldn't need to be said.

Except for four small deletions of a few words, these journal passages are complete in themselves. In her journals, as a form of typed shorthand, Sylvia Plath occasionally referred to people by their initials. This practice has been extended here on occasion for obvious reasons.

Ted Hughes
November, 1976

POSTSCRIPT

Since pub of the British ed of this book in 1977

While the proofs of this collection were being checked, a large number of Sylvia Plath's manuscripts emerged in the Lilly Library, Indiana University, Bloomington, USA. These papers, currently being catalogued, were formerly the property of Mrs Aurelia Plath, the writer's mother. It seems that they include about 200 early poems (some unpublished), 57 short stories (almost all unpublished), and 15 short pieces of non-fiction prose (again almost all unpublished). Obviously there may be a fair proportion of juvenalia, and some overlapping, particularly in the case of the poems, with the material in my possession.

However, even if all these new prose pieces could be taken into consideration at this late stage, they might well not alter the contents of this selection, the greater part of which is after all, made

ANNOTATED BY OLWYN HUGHES

23) PLATH, Sylvia. Johnny Panic and the Bible of Dreams.

London. Faber & Faber, 1977.

8vo. 250pp. Original publisher's orange cloth boards lettered in silver, with the unclipped bright orange dustwrapper. Spine of wrapper slightly sunned with a few other marks or small nicks, internally bright and clean, with some annotations to Ted Hughes' introduction and postscript in the hand of Olwyn Hughes. From the estate of Olwyn Hughes, recently dispersed. while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - this copy has escaped - apart from a slight smoke odour - almost entirely unscathed.

The first edition, with annotations, of a posthumous collection of Sylvia Plath's (1932-1963) prose writing, compiled by her estranged husband Ted Hughes some fourteen years after her death. Presented in three parts; thirteen completed short stories, six further stories, and four diary excerpts.

Sylvia Plath

Johnny Panic and the Bible of Dreams

and other prose writings
with an Introduction by

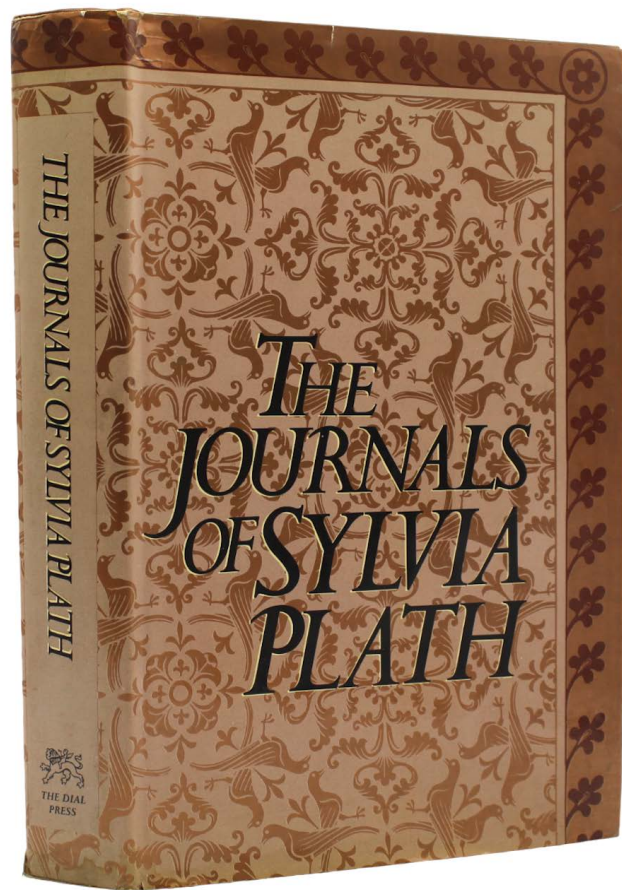
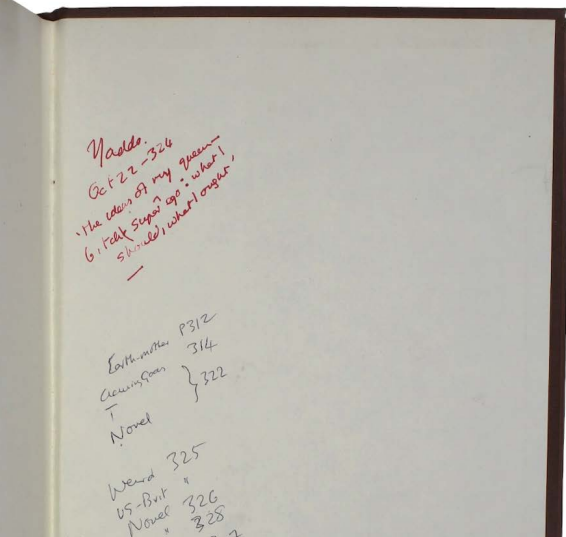
TED HUGHES

WITH NOTES BY OLWYN HUGHES

- 24) **PLATH, Sylvia.** *The journals of sylvia plath.*
New York. *The Dial Press*, 1982. *First edition.*

8vo. [xiii] 370pp. Original publisher's brown cloth boards lettered in bronze, with the original brown and tan decorative dustwrapper. Unclipped wrapper is shelf-worn and a little creased and stained. Some smoke marking to top edge, and associated odour. Manuscript notes to the FFEP and rear pastedown, on Plath and page references to themes in the journals. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - this copy has escaped relatively unscathed save a light odour.

£ 125



25) **PLATH, Sylvia.** The magic mirror.

Powys. Embers Handpress, 1989. Limited edition, No. 104/226.

8vo. [8] 60pp [1]. Original publisher's blue cloth-backed marbled paper boards, lettered in silver, all edged untrimmed. Without the dustwrapper. Smoke damage to foot of spine, and slightly smoky odour. From the estate of Olwyn Hughes (without indication of such) recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

First edition, limited to 226 copies, of Sylvia Plath's (1932-1963) special honours thesis written while at Smith's College in 1954. The thesis explores literary doubles, a theme that Plath utilised extensively in *The Bell Jar*, and in the alluded to but never recovered second novel, *Doubletake*.

£ 125

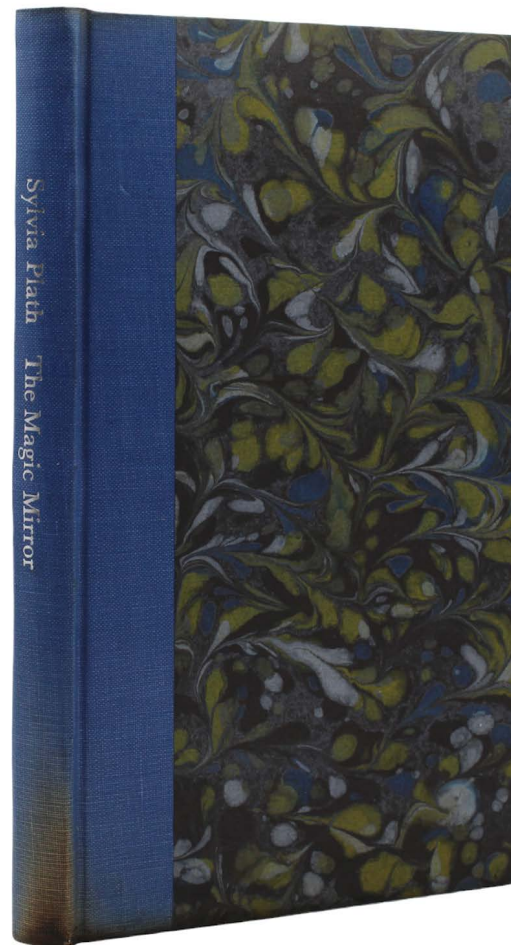
The Magic Mirror was submitted by Sylvia Plath in partial fulfillment of the requirements of Special Honors in English when she was a student at Smith College, Northampton, Massachusetts, in 1955. It was dedicated to her tutor, George Gibian.

This first published edition consists of 226 copies, of which A—Z are reserved by the Press.

The text has been set by Gloucester Typesetters in Monotype Baskerville and printed letterpress by Roy & Eve Watkins at The Old School, Llangynog, Powys, on Arches Johannot.

Copies 1–50 are bound in a special Oxford Hollow binding at the Press. Presswork completed the 7th April, 1989.

copy 104



INSCRIBED TO OLWYN HUGHES

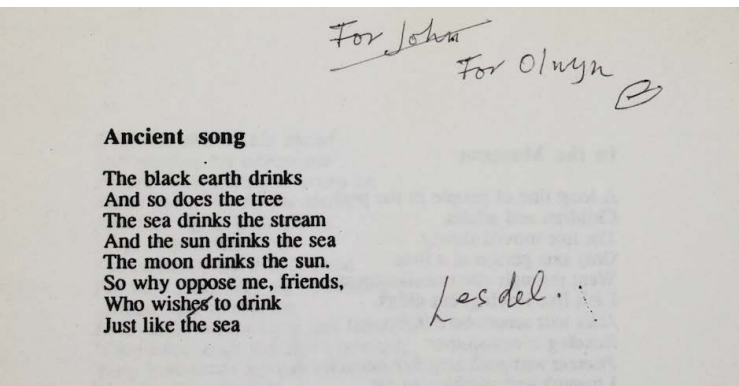
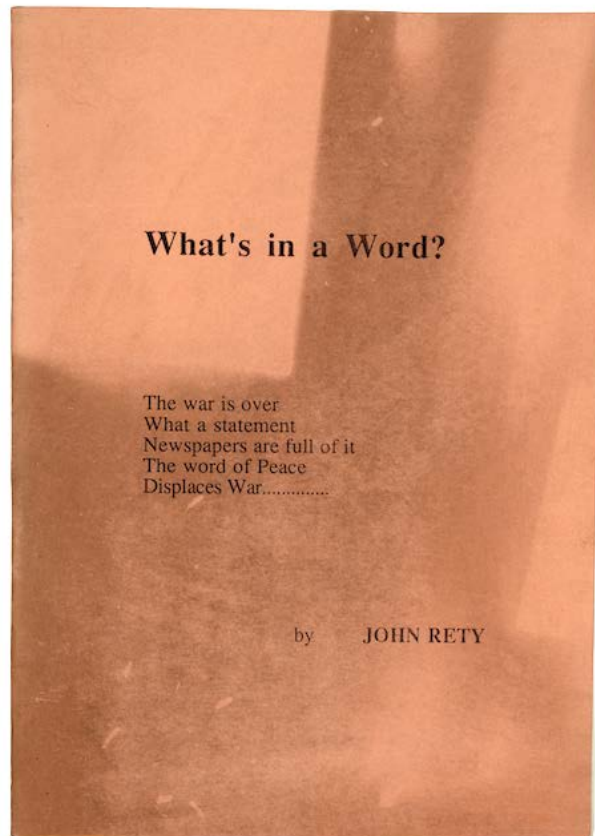
26) RETY, John. What's in a Word?

London. *Hearing Eye*, 1996.

8vo. [12pp] A5 staple-bound pamphlet, in the original peach card wraps lettered in black. Smoke damage to wraps, internally bright and clean. Inscribed 'For John [struck through] For Olwyn'. With an additional poem 'Sailor Ashore' added within the text in blue ink, and repeated on a loosely inserted green record card. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

John Rety (1930-1910) was a Hungarian-British anarchist and poet. After co-founding the Torriano Meeting House for writers, artists, and anarchists, Rety started *Hearing Eye Press* in 1987, having previously worked as a translator, and editor for various publications including *Intimate Review* and *Cheshire Cat*.

£ 50



INSCRIBED TO OLWYN HUGHES

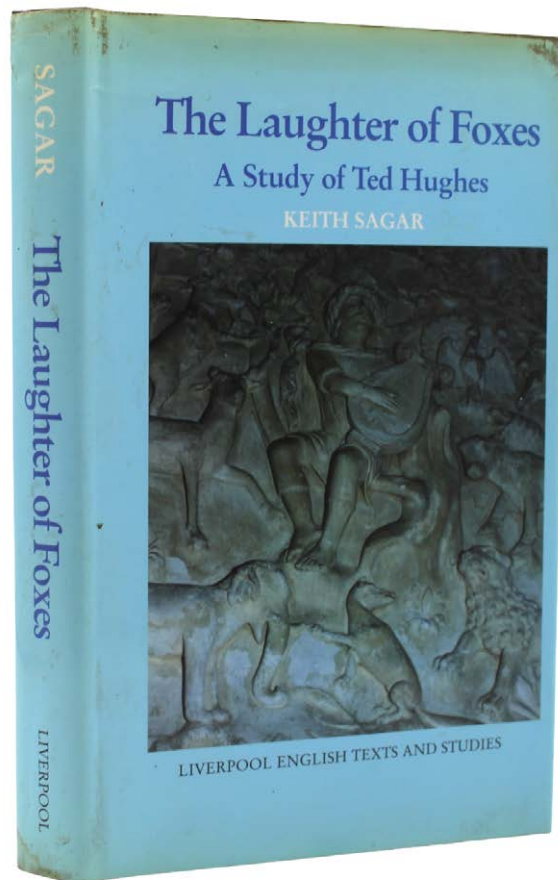
- 27) **SAGAR, Keith.** The laughter of foxes.
Liverpool. Liverpool University Press, 2000. First edition.

8vo. [xxxiv] 196pp. Original publisher's black cloth boards, lettered in gilt, with the original dustwrapper. Lightly bumped with some further markings and minor smoke damage to the dustwrapper, and top edge of text block – with associated odour. Inscribed on the FFEP: 'To Olwyn with love and gratitude from Keith Feb 2000'. Rear pastedown has five-page references in Olwyn's hand corresponding to marked passages within the text, and the further note 'Brothers - image of modern world dests. of the nat, world Wounded by accusation'. From the estate of Olwyn Hughes, recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

Keith Sagar (1934-2013) was a literary critic, academic, and frequent correspondent with Ted Hughes for nearly thirty years. Using much of this correspondence, and with contributions from Olwyn Hughes among others, Sagar published this comprehensive study of Ted's life and works in 2000, two years after his death.

£ 75

To Olwyn
with love &
gratitude
from Keith



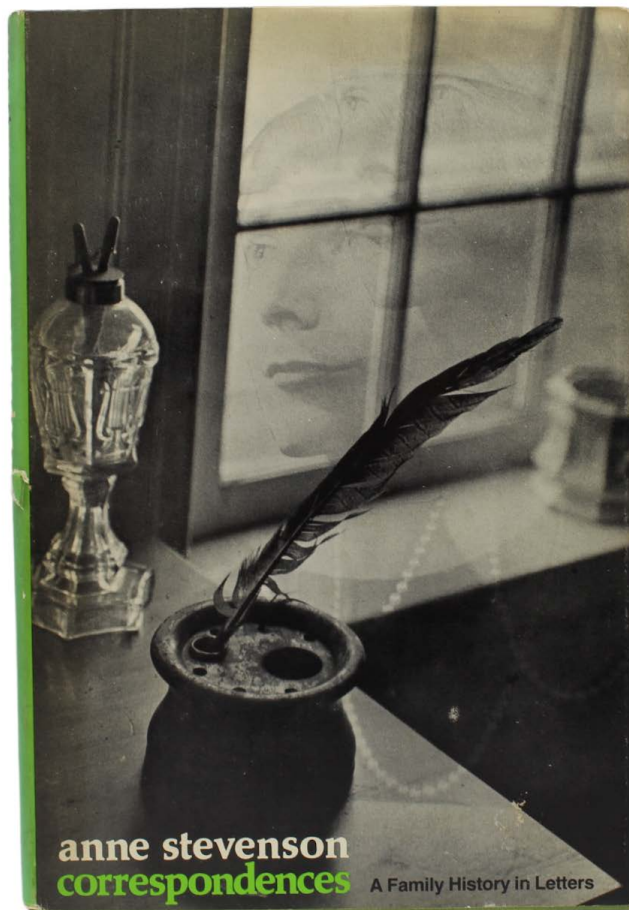
INSCRIBED TO OLWYN HUGHES

28) STEVENSON, Anne. Correspondences.
Connecticut. Wesleyan University Press, 1974. First edition.

8vo. [10] 88pp. Original publisher's green cloth boards lettered in black and white, with the original stylish dustwrapper. Boards show minor bumps and marks, wrapper a little worn with a small integral tear to spine. Inscription to the FFEP: 'For Owlyn in gratitude with best wishes, Anne Stevenson 28 October, 1986', and a small correction to the text on p46 in the same ink. From the estate of Olwyn Hughes, recently dispersed; while much of her library was damaged as the result of an errant cigarette dropped by Olwyn down the back of her sofa - causing a serious fire - this copy has escaped relatively unscathed.

Anne Stevenson (1933-2020) was an award-winning British-American poet, critic, and biographer, most notably for her controversial *Bitter Fame: A Life of Sylvia Plath* (1989). Olwyn Hughes defended Stevenson's work, and claimed to have suggested the idea to her in the first place (*New York Review*, Letters to the Editor, in response to *A Poet and Her Myths*, Al Alvarez, September 28, 1989).

£ 50

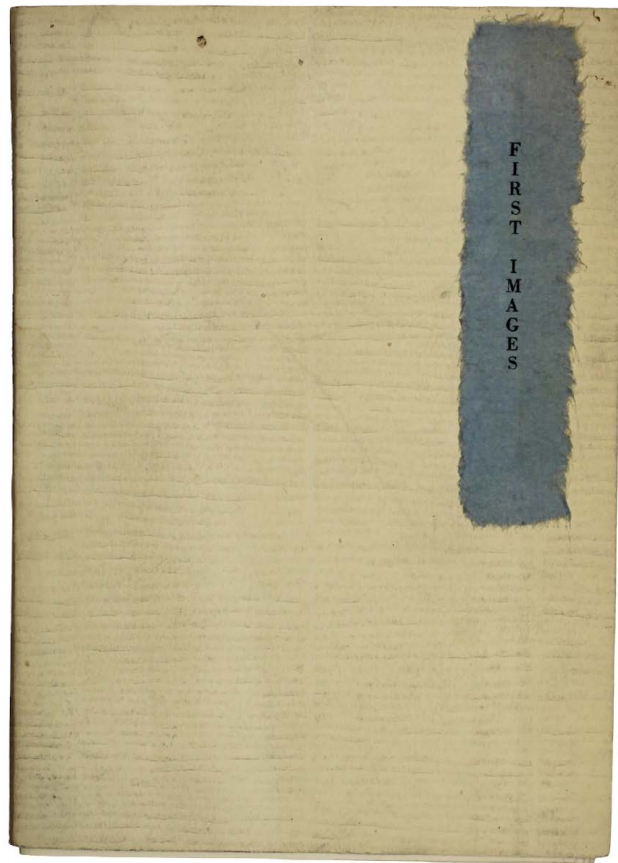
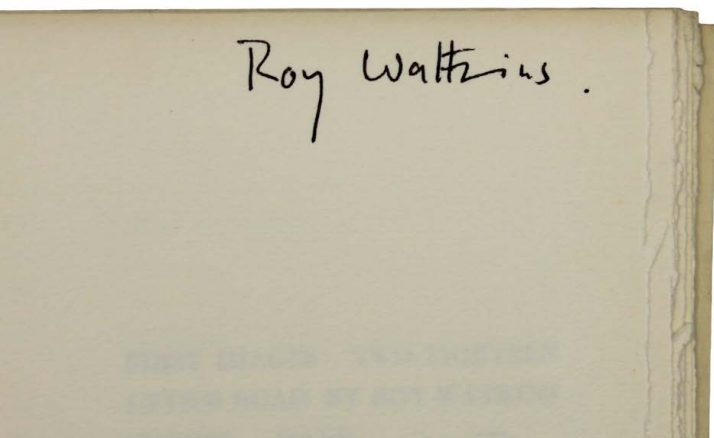


- 29) **WATKINS, Roy.** First images.
Consigny, France. Embers Handpress, 1980. First edition.

Small 8vo. 28pp. Original publisher's cream rag paper card wraps, lettered black with a blue paper title label. Over sewn mould made paper, all edged untrimmed. Lightly scuffed to front, rear wrap suffers significant smoke marking, though no losses. First printing consisting of 126 signed copies, 100 on this mould-made paper, signed and numbered by the author, this being no. 32. From the estate of Olwyn Hughes (though without indication of such) recently dispersed; the smoke damage is the result of an errant cigarette dropped by Olwyn down the back of her sofa, which caused a serious fire.

The first instalment of Watkins' collection *Simple Annals*, a poetic memoir of his early childhood.

£ 50



A FEW OTHERS, UNRELATED

On the day of the pony gymkhana Mr Charlton was up at half past four. The morning was humid, dreamy and overcast, with low mist on the river. Pop, who had already been up an hour, giving swill to pigs and fodder to the Jersey cow, and was now staunching back the first pangs of hunger with a few slices of bread and Cheddar cheese doused half an inch thick with tomato ketchup, said he thought 'the wevver looked a little bit thick in the clear' but otherwise, with luck, it ought to be all right by noon.

Mr Charlton breakfasted on two lean pork cutlets, some scrambled eggs cooked by Mariette, fried potatoes and four halves of tomato.

'In the old days,' said Pop, whose estimation of Mr Charlton rose almost every time he talked to him, especially on occasions like coming down to breakfast at a good time and getting outside a reasonable amount of food, 'my Dad used to tell me that they always had beer for breakfast. Like a glass o' beer?'

Mr Charlton thanked him and said he didn't think he would. Mariette had just made tea.

'Well, I think I will,' Pop said. 'I don't think a lot o' tea is all that good for you.'

Pop, after pouring himself a Dragon's Blood, had much

the same breakfast as Mr Charlton, except that there was a bit more of it and that his pigs was got with mustard, ketchup and weak kinds of Worcester sauce. Mariette, who looked green and fresh in dark green slacks and a grey velvet short blouse, said she was so excited she could hardly eat but sometimes managed two eggs and bacon, a piece of milk and three slices of bread.

Mr Charlton was not yet down but had not word that as the day was going to be a long one he was having a lay-in, which meant she would be down by half-past six.

Towards the end of breakfast Pop turned to Mr Charlton, who had not been able to keep his eyes off Mariette for more than two seconds since she had come into the kitchen rising up her hair with a thin curled ribbon, and said:

'Are you two going to find out where the donkeys? I've got four thousand jobs to do and Miss Pickstone'll be sure to see it.'

Mr Charlton said of course they would find the donkeys and helped himself to a little slice of bread and covered it all in rich thick white fresh Jersey butter made by Mr. Pop, washed the pieces with immense satisfaction, saying himself he had never even made a change in a month's time as he had witnessed in three weeks in Mr Charlton.

Mr Charlton was still in such haste.

'Oh, these more donkeys,' Mariette said.

The donkeys that Mr and Mrs Charlton were going to find were not the sort of the London horse-drawn but four across they had several for racing. Pop thought that perhaps was sometimes intended to be on the stall out, when he said 'it's his horse-drawn like-so many like well long long you can't very often tell the names from some of the old women—and that therefore something was needed to relieve the customary need.'

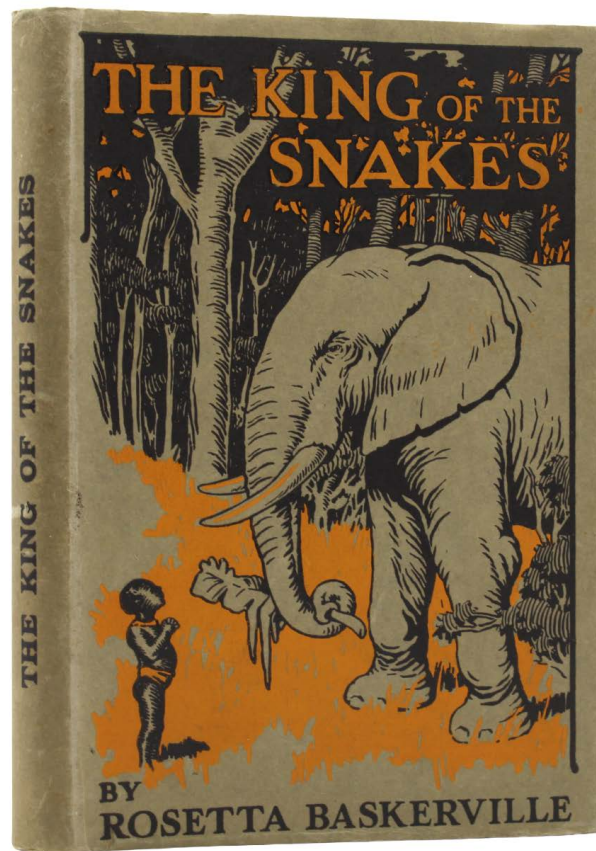
- 30) **BASKERVILLE, Mrs George [Rosetta]**. The king of the snakes and other folk-lore stories from Uganda.
London. The Sheldon Press, 1922. First edition.

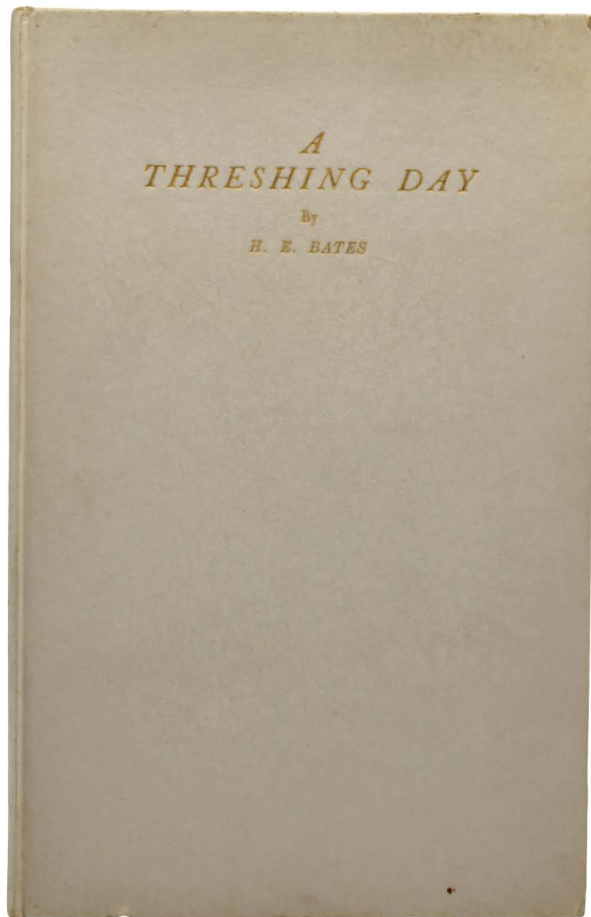
8vo. [2] viii, 88pp, with frontispiece and three further illustrative plates inserted. Original publisher's illustrated boards with the corresponding design on the dustwrapper. Minor foxing to all edges, internally bright and clean; a fine copy in the rare dustwrapper. Pencil ownership to front flap, repeated with 'xmas 1925' to FFEP.

A collection of short stories retold by Rosetta Baskerville, collected by her over some years while living in Uganda. The preface explains the collection is in part inspired by 'Engero za Baganda', 1901, written by Katikkiro Prime Minister) **Apollo Kagwa (1864-1927)**, published 1901 in Lugandan, though out of print by the time Baskerville's adaptations were published.

£ 250

I also a word from
 the author: in memory
 of a very happy evening
 in July 1950.
 H. Baskerville





INSCRIBED BY THE AUTHOR

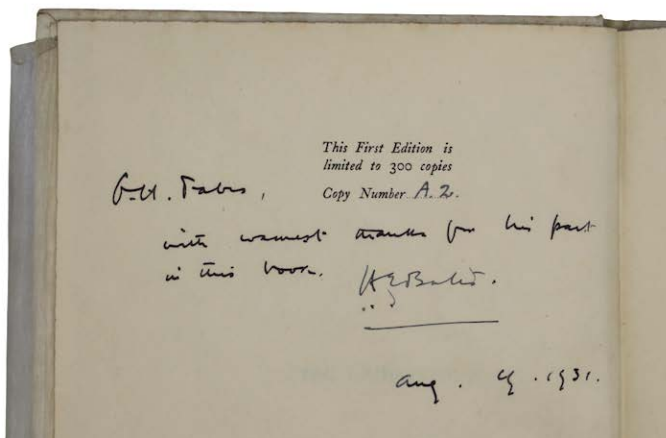
31) BATES, H. E. A threshing day.

London. W. and G. Foyle, Ltd., 1931. First edition, limited.

8vo. 32pp. First edition limited to 300 copies, this copy (presumably out of series) 'A. 2'. Original publisher's white paper covered boards lettered in gilt, with most of the original glassine despite some loss. Edges a little bumped, with light markings to boards. Internally bright and clean, with an ownership inscription of 'Lesley Binley Brooks' to the front pastedown dated 1942. A further, altogether more interesting inscription appears on the verso of the half-title: '?G.H. Fabre with warmest thanks for his part in this book. H. E. Bates. aug 4 1931'.

The first edition in book form of H. E. Bates's (1905-1974) short story *A Threshing Day*, which first appeared in *John O'London's Weekly* in October the previous year.

£ 250



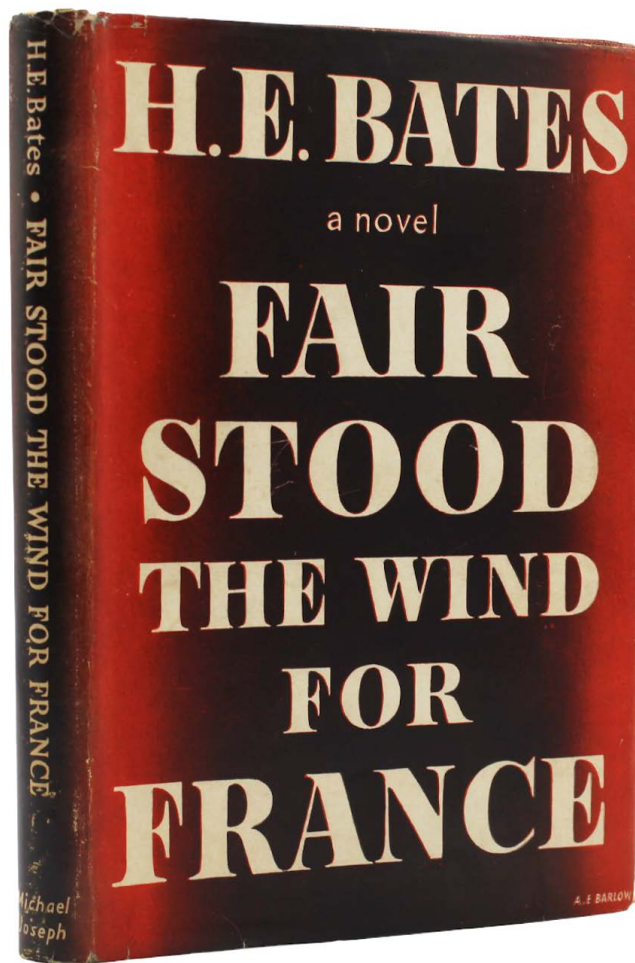
INSCRIBED BY THE AUTHOR

- 32) **BATES, H. E.** Fair stood the wind for france.
London. Michael Joseph Limited, 1944. First edition.

8vo. 224pp. Original publisher's burgundy cloth lettered in gilt, with the A. E. Barlow dustwrapper. Spine cocked and faded with other markings, with some wear and staining to wrapper, with old repairs to verso. Pencil inscription '[heart] for Precious May' and underneath in ink '& also a word from the author: in memory of a very happy evening in July 1950,. H. E. Bates.'

An inscribed copy of H.E Bates' (1905-1974) eighth novel, and first financial success. Bates went on to have a prolific and varied career; he is best remembered now for both *The Darling Buds of May*, and *My Uncle Silas*. Commissioned into the RAF during the Second World War, originally as Flying Officer 'X', further suppressed works written for the Air Ministry during this period are still coming to light.

£ 250

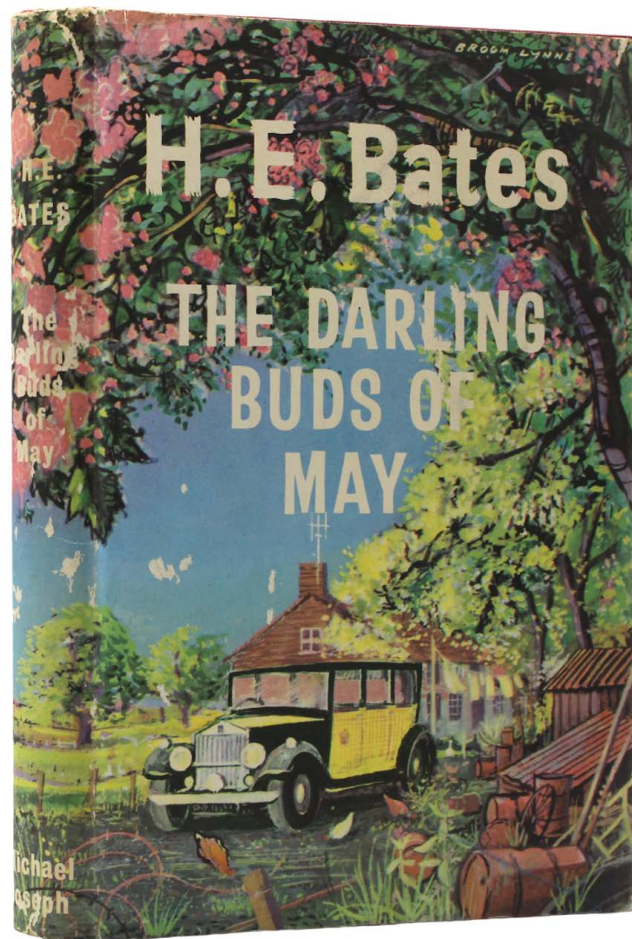


- 33) **BATES, H. E.** *The Darling Buds of May.*
London. Michael Joseph, 1958. First edition.

8vo. 158pp. Original publisher's bright pink cloth boards lettered in gilt, with the James Broom-Lyne illustrated dustwrapper, clipped. Minor shelf-wear to board edges, wrapper a little nicked and scuffed, with some surface/insect loss. Free endpapers a tad foxed and toned, else a crisp copy. With a loosely inserted gift tag 'To Grace, for Christmas & New Year, with love from Freda'.

The first edition of H. E. Bates's (1905-1974) perennially popular novel centred around the carnivalesque Larkin family, the first in a series of books for which he is perhaps best remembered.

£ 100





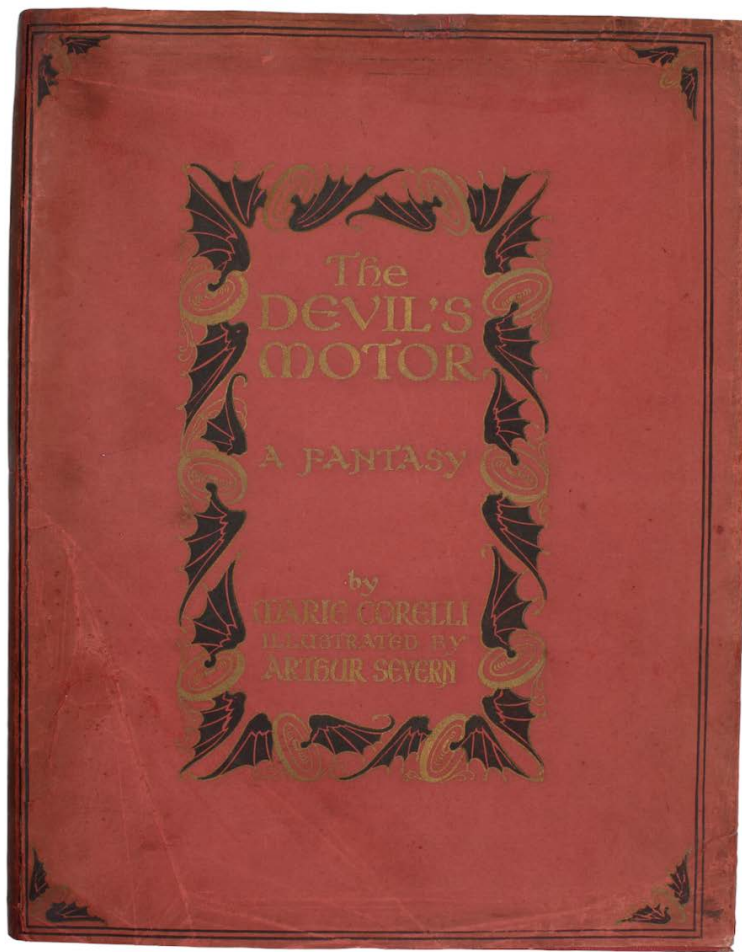
IN THE RARELY SEEN DUSTWRAPPER

34) CORELLI, Marie. The devil's motor: a fantasy.
[London]. Hodder & Stoughton, [1910]. First edition.

Quarto. [44]p. Printed on rectos only. With six tipped-in colour illustrations by Arthur Severn. Original publisher's decorated red cloth, gilt title set within elaborate border of bat-winged motor car wheels, red pictorial dustwrapper. A trifle rubbed, dustwrapper lightly marked and creased, chipped at edges, spine panel dulled, numerous repairs (in paper and tape) to verso.

The first edition, in the rarely seen dustwrapper, of novelist Mary Mackary's [pseud. Marie Corelli] (1855-1924) impassioned indictment of the motor car, produced in collaboration with artist Arthur Severn, with whom she formed an unrequited romantic attachment. A unique publication, the leaves having been impregnated with a simulated smell of oil and the margins smoke darkened to emulate the pollution of automobiles.

£ 1,250



INSCRIBED BY THE AUTHOR

- 35) **DRINKWATER, John.** Abraham Lincoln.
London. Sidgwick & Jackson, 1918. First edition.

8vo. 74pp. Original publisher's red card wraps, lettered in black, with title label to the rubbed and marked spine. Internally bright and clean with the author's ink inscription on the half title 'To Alfred Hayes, from John Drinkwater, October, 1918'.

John Drinkwater (1882-1937) was an English poet, playwright, and critic. He is remembered best as a part of literary group the Dymock Poets, alongside contemporaries Robert Frost, Edward Thomas, and Rupert Brooke.

This play was his first major success, premiering at the Birmingham Repertory Theatre (where he was artistic director) in 1918, and opening on Broadway the following year.

£ 125

Abraham Lincoln

To
Alfred Hayes
from
John Drinkwater.
October 1918.

ABRAHAM LINCOLN

A Play

By John Drinkwater

London: Sidgwick & Jackson

PRICE TWO SHILLINGS NET

my dear Jeff,

This, the original draft of 'The Christ Child
at Christmas', of which the first page appears to
have been written on blotting paper, is to wish
you a very happy Christmas and New Year.

Yours affectionately
John Addington

Highgate

Christmas 1930.

The Christ Child at Chiusano.

Dear Jesus, Dear, may I come in,
may I come in, may I come in?
Oh, will you let me, let me in
To bring you birthday cheer?

I have no ~~testament~~
~~to make~~ ^{any} fence,
jungle-pauple fence,
No doves that perch along a fence,
I have no myth and frame kinence
To offer you, my Dear.

I live in places everywhere
From Ballard to Paris of Ayr,
From Lisbon to Chicago Fair,
~~I am~~ everywhere, work and chime.

I am the mascot of the clan,
The jockey of the Also ran,
I am the child in Everyman,
more deniable than time.

Where bayhens meet in high debate,
Where ~~bayhens~~ ^{where} bold men legislate,
Where demagogues address the state
On any chance of theme,

In epochs of profane divinity
where but a clouded lantern shines,
I am the truth between the lust,
The paradox, the dream.

ORIGINAL MANUSCRIPT DRAFT, WITH
CORRECTIONS

36) **DRINKWATER, John.** The christ child at christmas
Highgate. [s.n.], 1930.

Quarto. Pencil on paper. Three (single side) leaves, with a covering note on lined paper 'My dear ?Jeff This, the original draft of 'The Christ Child at Christmas', of which the first page appears to have been written on blotting paper, is to wish you a very happy Christmas and New Year. Yours affectionately, John Drinkwater, Highgate, Christmas 1930'.

John Drinkwater (1882-1937) was an English poet, playwright, and critic. He is remembered best as a part of literary group the Dymock Poets, alongside contemporaries Robert Frost, Edward Thomas, and Rupert Brooke.

'The Christ child at Christmas' was the first poem in Drinkwater's collection *Christmas Poems* (London, 1931), illustrated by E.H. Shepherd and published by Sidgwick and Jackson. This copy of the manuscript draft, which includes numerous pencilled corrections, was almost certainly presented by the author to his long-time secretary Miss Winifred Gwyn-Jeffreys.

£ 450 [+V.A.T. in the UK]

Recessional
and
Other Poems
by
Rudyard Kipling

London
Mdcxcix

1 OF 25 COPIES

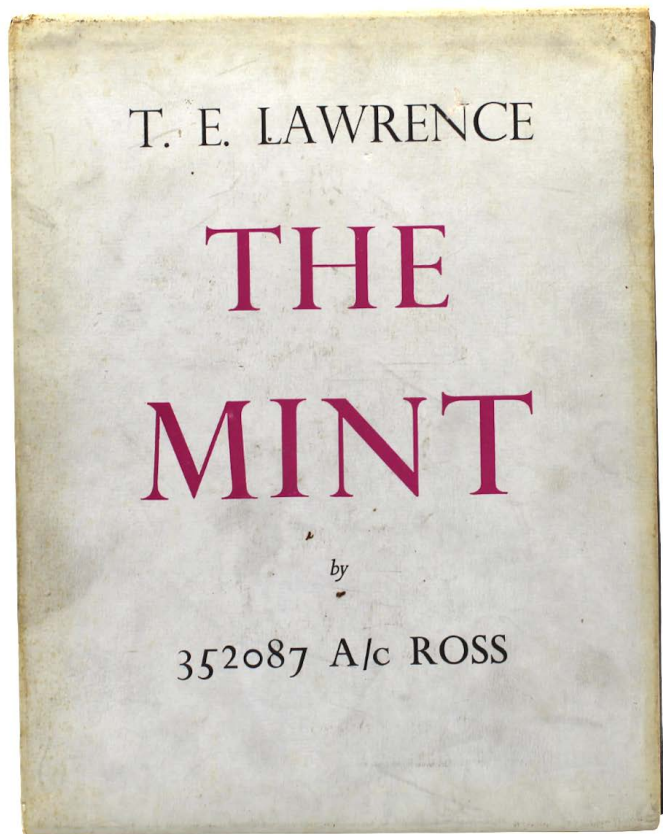
37) **KIPLING, Rudyard.** *Recessional.*

London. Privately printed, 1899. Limited to 25 numbered and reserved copies.

8vo. 37pp [1]. Original publisher's cream buckram, lightly bumped and marked. Internally bright and clean toning to endpapers, edges untrimmed. With a contemporary inked gift inscription to FFEP.

An out of series copy of an otherwise incredibly limited edition publication of four Kipling poems including the titular 'Recessional', which had been composed and first published in *The Spectator* magazine during Queen Victoria's Jubilee celebrations two years previously.

£ 250



THE UNEXPURGATED, LIMITED EDITION

38) LAWRENCE, T. E. *The Mint*. A day book of the R.A.F. Depot between August and December 1922 with later notes By 352087 A/c Ross. *London. Jonathan Cape, 1955. Limited edition, no 1,566 of 2,000 copies.*

Quarto. 206pp. Original publisher's navy quarter morocco over buckram boards, lettered in gilt, housed in original pink and black lettered cardboard slipcase. Top edge gilt, fore and bottom edge untrimmed, some edges uncut. Slipcase somewhat stained and marked, else a crisp copy, internally bright and clean.

When in 1922 T. E. Lawrence enlisted in the ranks of the R.A.F. under the name of John Hulme Ross, he was in a strange physical and mental state as the result of his war experiences. Upon the discovery of his identity he was discharged, but was allowed to re-enlist two and a half years later, this time using the name of Shaw, under which he had meanwhile served in the Tank Corps. **From his notes, many times re-written and revised, he constructed *The Mint*.** In 1955 Cape published 2000 limited de-luxe copies and a separate, trade issue of the same edition which had all the objectionable words lifted out of the text.

O'Brien A 172.

£ 150

Rev. H A Evans
Yr. Aflydd
Tregarvon
S. Wales

Hôpital du Dr Schweitzer
Lambaréné
French Equatorial Africa
26 12 46

Cher Rev. Evans.

Je m'

Dr. Albert Schweitzer's Hospital
Lambaréné, French Equatorial Africa
5-4-43

Rev. Heber Evans
Welsh Presbyterian Church
Llangelthe, Tregarvon
S. Wales.

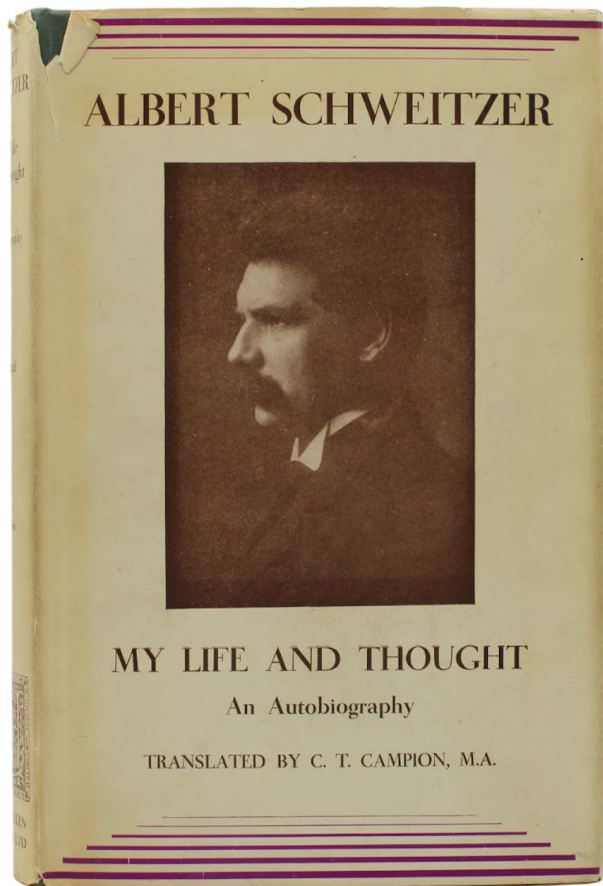
Dear Rev. Evans

Please accept my cordial Thanks for your precious gift for
my hospital.

With kindest regards from Mrs Schweitzer and
myself

Yours very sincerely
Albert Schweitzer

de précieux don que vous avez fait
à l'hôpital durant les années de la guerre. J'ai
trouvé de votre bonté. Durant les années
de la guerre nous le grand travail a
été. Ce n'est que maintenant nous avons
pu nous en occuper. Je vous en remercie
très vivement. Votre dévoué
Albert Schweitzer



39) SCHWEITZER, Albert. My life and thought.
London. George Allen & Unwin Ltd, 1933. Second impression in English.

8vo. 288pp, with nine illustrated plates and frontispiece tipped in. Original publisher's green cloth boards lettered in gilt, top edge green. With the original dustwrapper, toned and marked with some tearing. Some light marks with foxing to edges, internally bright with some further foxing, and passages marked in ink. With the ownership initials of H A E to the FFEP, likely the Reverend Herbert A. Evans. Loosely inserted are: Three unmarked postcards depicting the hospital at Lambarene, two contemporary pamphlets on Schweitzer and his work in Lambarene, and two short A.L.Ss from Schweitzer to Reverend Heber Evans dated 1943 (in English), & 1946 (in French)

Albert Schweitzer (1875-1965) was an Alsatian polymath, humanitarian, and Nobel Peace Prize winner. He earned multiple degrees during his lifetime in the fields of music, philosophy, theology, and as a medical doctor. Despite being a Lutheran minister, Schweitzer fought to join the call of The Society of the Evangelist Missions of Paris, eventually opening a hospital in Lambaréné, then a French colony (now Gabon), in 1913. Towards the end of the First World War, Schweitzer and his wife were returned to France by the French military, prompting Schweitzer to pursue his French citizenship by having his parent's status reinstated. He returned to Lambaréné in 1924 to rebuild his hospital, by then in a state of disrepair. Schweitzer spent much of the rest of his life dedicated to the hospital at Lambaréné, though he considered his contributions to the ethical philosophy his greatest achievement. 'Ethics is nothing other than Reverence for Life. Reverence for Life affords me my fundamental principle of morality, namely, that good consists in maintaining, assisting and enhancing life, and to destroy, to harm or to hinder life is evil'.

£ 750

THE STATE OF MEN

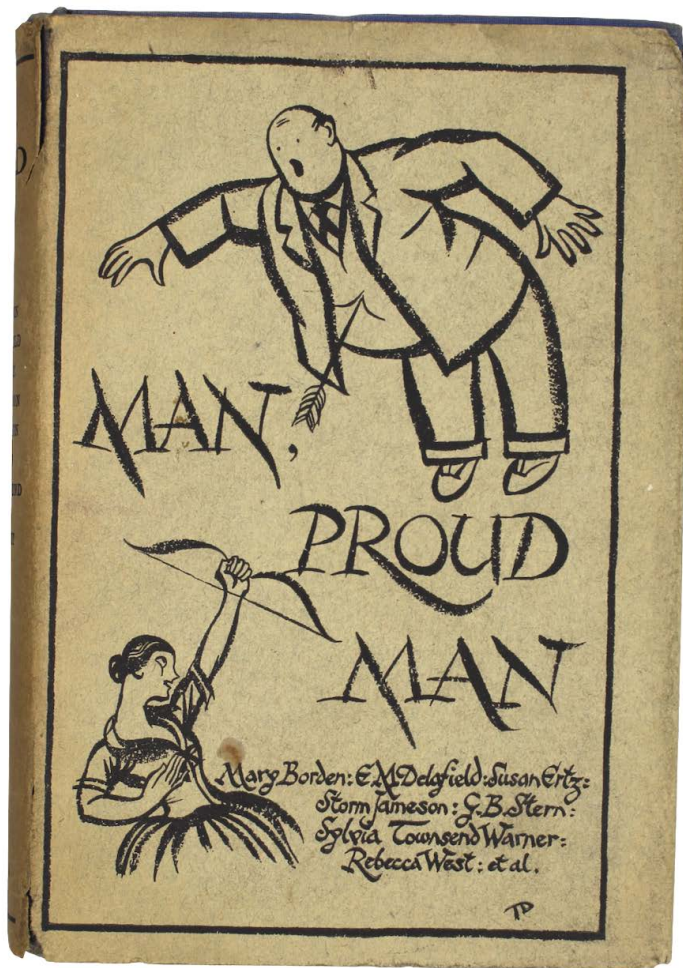
- 40) [WARNER, Sylvia Townsend. JAMESON, Storm. WEST, Rebecca, et al.] Man, proud man.
London. Hamish Hamilton, 1932. First edition.


8vo. 285pp. Original publisher's blue cloth boards lettered in gilt, with the unclipped monochrome dustwrapper. Minor bumping and sunning to edges with corresponding nicks to wrapper, which also has some splits to joints. Internally bright and clean, fore and bottom edge untrimmed.

A rare collection, especially so in the wrapper, of essays by contemporary female writers – including Storm Jameson and Rebecca West - on the state of men, edited by American medical doctor and sexual health activist Mabel Ulrich. It includes Sylvia Townsend Warner's enquiry into modern applications of Kant's Moral Law 'Boots, admittedly should be durable; but so should lipstick.'

Ulrich graduated John Hopkins in 1901, and spent a good deal of her career campaigning on public health including sex and contraception. Further to her medical career, she owned several bookshops in Minnesota, and published several non-medical works of her own.

£ 450





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