

VIRGINIA WOOLF



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CATALOGUE 1487

VIRGINIA WOOLF

CATALOGUE 1487



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Catalogue 1487 is a selection of publications by Virginia Woolf. Although by no means a complete collection of Woolf's writing, the books presented here provide a rich and compelling cross-section of her life and works. The catalogue is appended with a miscellany of Vanessa Bell, Vita Sackville-West, and the Hogarth Press more broadly.

Among the highlights are: two exceptional examples of *Jacob's Room*, being the trade issue with the Vanessa Bell dust jacket, and the signed subscribers issue; a restored but very presentable copy of *Mrs Dalloway*; two fine copies of *A Room of One's Own*, both the signed limited edition and Hogarth Press trade edition with Vanessa Bell dust jacket, and three hand-painted tiles by Vanessa.

NIGHT AND DAY

VIRGINIA WOOLF

1. WOOLF (VIRGINIA). NIGHT AND DAY.

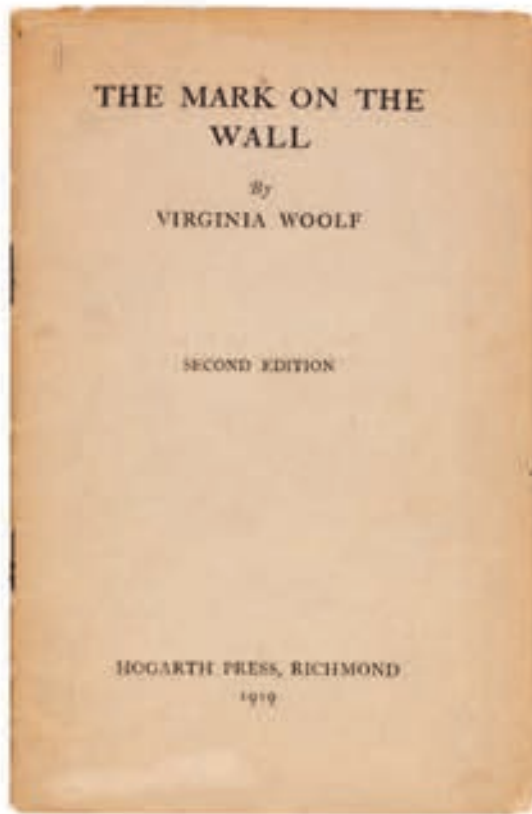
First edition. 8vo., original dark grey cloth, spine and upper board lettered in pale blue. London, Gerard Duckworth. 1919.

£750

Woolf's second novel, *Night and Day*, was, for her, a necessary departure from the intensity of writing a more experimental work. Her first novel, *The Voyage Out*, had left her vulnerable to her already present mental health problems. Much later, in a letter to Ethel Smyth, Woolf explained, "I was so tremblingly afraid of my own insanity that I wrote *Night and Day* mainly to prove to my own satisfaction that I could keep entirely off that dangerous ground [...] Bad as the book is, it composed my mind, and I think taught me certain elements of composition which I should not have had the patience to learn had I been in full flush of health always."

The novel was criticised for its Victorian conventionality and for its failure to engage in the realities of the post-war era. Critics were after a more experimental and original style. In Katherine Mansfield's review in the *Athenaeum*, she wrote, "... it makes us feel old and chill: we had never thought to look upon its like again!" In private Mansfield was even more scathing: "Talk about intellectual snobbery – her book reeks of it. (But I can't say so). You would dislike it. You'd never read it. It's so long and talsome." The review sparked a rivalry between the two authors which went unresolved up until Mansfield's early death in 1923.

The first issue, with the error on page 89 ('siad' instead of 'said'). Upper cover marked, wear to the head of the spine, otherwise an excellent copy, preserved in a quarter black morocco Solander box, lettered in gilt on the spine. Kirkpatrick A4a.



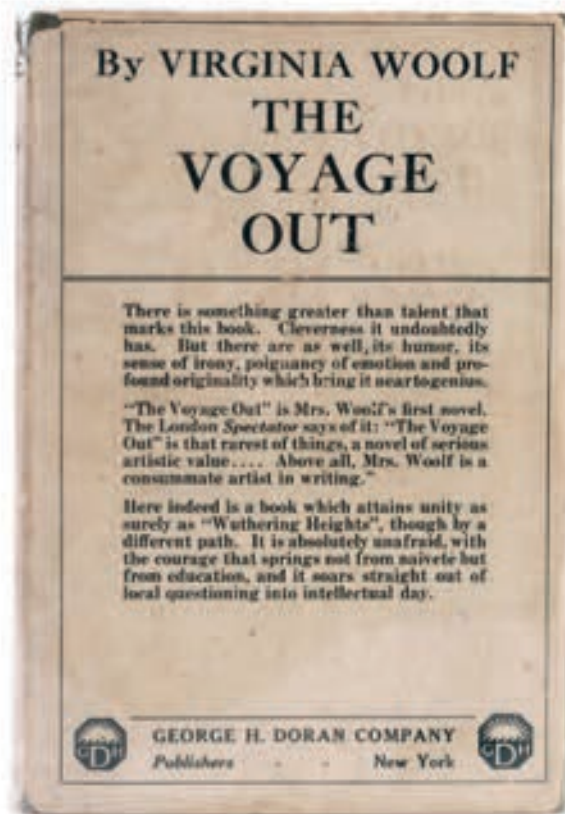
2. WOOLF (VIRGINIA). THE MARK ON THE WALL.

First separate edition. 8vo., original off-white stapled wrappers, lettered in black. London, printed by Leonard & Virginia Woolf at The Hogarth Press. 1919.

£950

The first separate printing of this short story. Initially published in *Two Stories* alongside Leonard Woolf's 'Three Jews' in a run of 150, being the first book printed by the Hogarth Press. The little book took the Woolfs two and a half months to prepare, with Virginia painstakingly typesetting and binding in delicate and beautiful paper, and Leonard printing. By the time of this publication, the press had already been through a long line of "tortured assistants", becoming in the process more a business interest than a hobby. This run was printed in 1000 copies.

Staples rusting, very slightly nicked at the edges, otherwise an excellent copy. Kirkpatrick A2b.



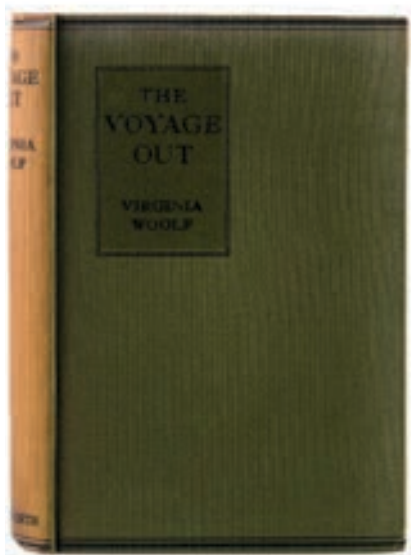
3. WOOLF (VIRGINIA). THE VOYAGE OUT.

First American edition. 8vo., original green cloth, titled in black and blind, dust jacket. New York, George H. Doran and Company. 1920.

£3,500

The first US edition of Virginia Woolf's first novel. Substantially revised by the author, with 700 words added, and an additional 3500 deleted. Woolf was encouraged to make as 'many changes as possible' by her publisher in the USA, as this would make it easier for Doran & Co. to apply for a separate copyright. Woolf also stated in numerous letters to friends that she felt the need to rewrite the novel in its entirety.

An excellent copy in a slightly marked dust jacket, with minor loss at the head and tail of the spine and on the lower cover. Kirkpatrick A1b.



4. WOOLF (VIRGINIA).

THE VOYAGE OUT.

First American edition, English issue.

8vo., original green cloth, titled in black.

London, Gerard Duckworth. 1920.

£175

The sheets from Doran's heavily revised edition were bought up by Duckworth and reissued under their imprint. Only three issues of this revised version were ever distributed in the UK.

Fading to the spine, otherwise an excellent copy. Kirkpatrick A1c.

5. WOOLF (VIRGINIA). MONDAY OR TUESDAY. WITH WOODCUTS BY VANESSA BELL.

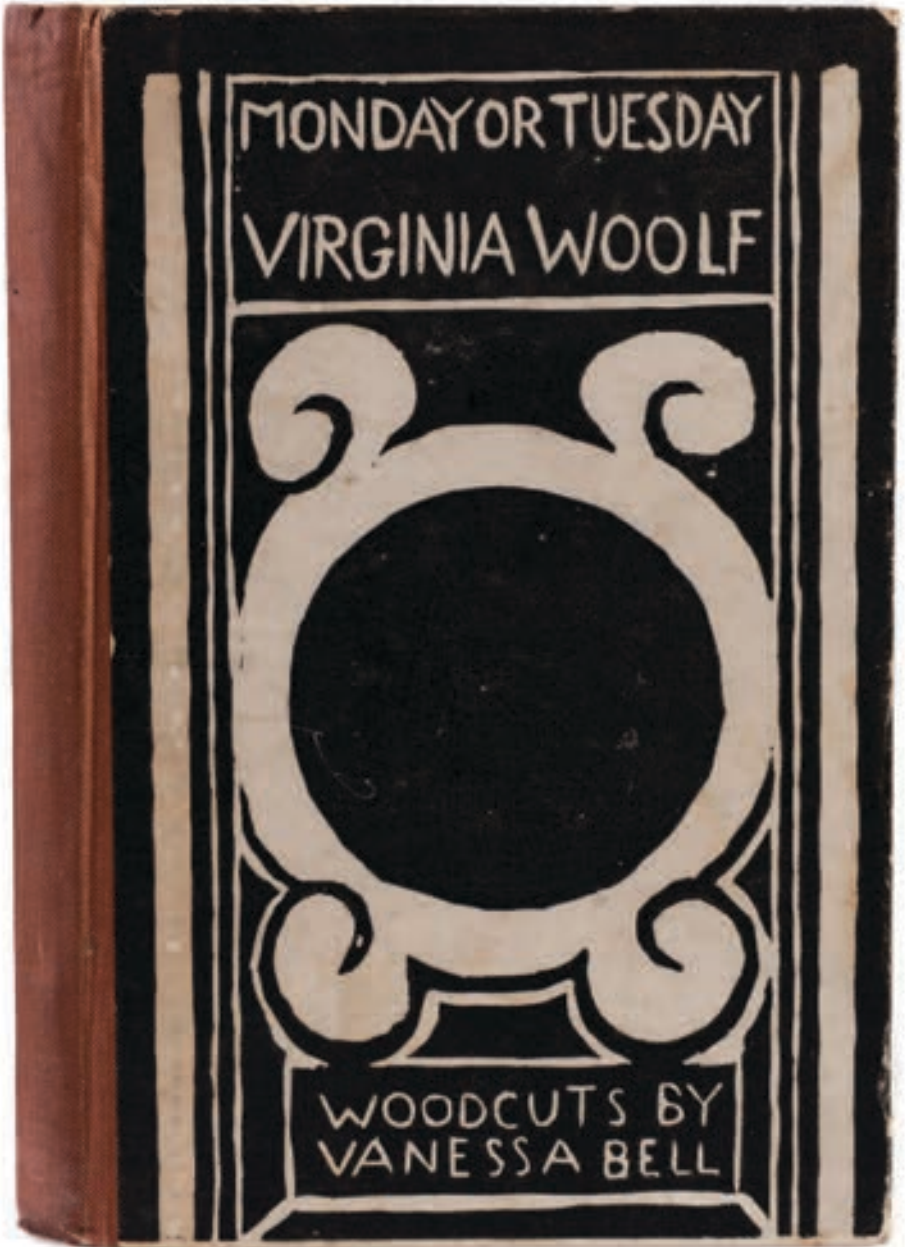
First edition. With 4 woodcut illustrations by Vanessa Bell. 8vo., original decorated boards also designed by Bell, brown cloth spine. Richmond, The Hogarth Press. 1921

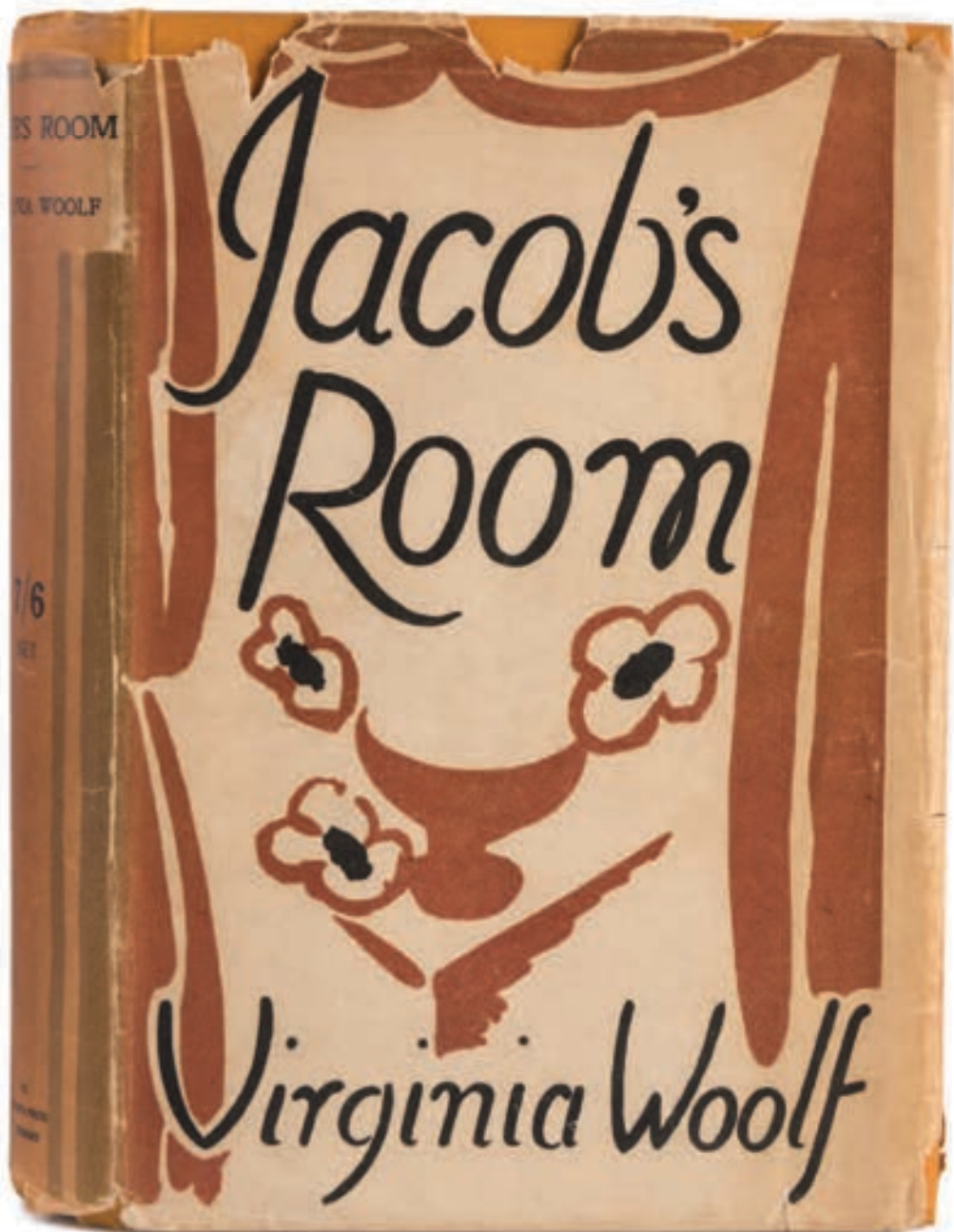
£2,500

Woolf's first collection of short stories, and the only collection to be entirely compiled by her. A departure from conventional style, the stories were praised for their originality, and perhaps set her on the path to write more experimental novels.

One of 1000 copies printed by the help of F. T. McDermott of the Prompt Press, near-neighbours of the Woolfs' in Richmond, who occasionally would help Leonard and Virginia with printing bigger projects. Leonard Woolf helped in the production of the machine-printed copies of this book and described the desolate scene thus, "He got so much ink on the blocks and his paper was so soft and spongy that little fluffy bits of paper were torn off... we had to stop every few minutes and clean everything, but even so the pages were an appalling sight".

A very good copy, with some bumping to covers, and a little foxing to the endpapers. Kirkpatrick A5.





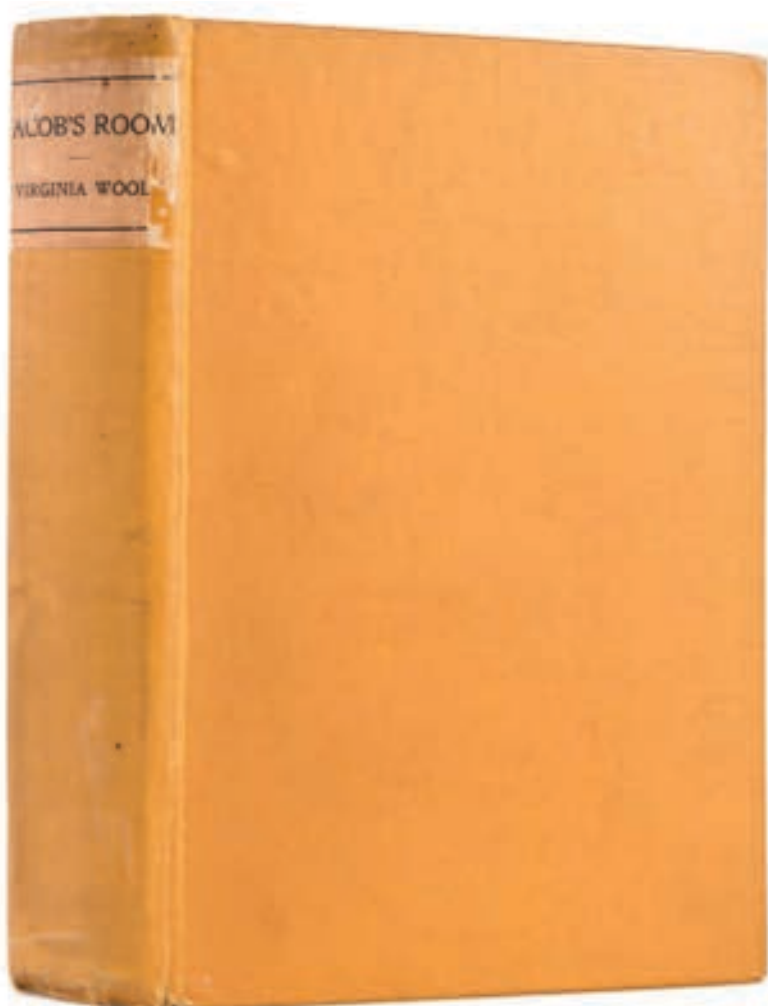
6. WOOLF (VIRGINIA). JACOB'S ROOM.

First edition, 8vo., original deep yellow cloth, printed paper label, all edges uncut, dust jacket designed by Vanessa Bell. London, The Hogarth Press. 1922

£30,000

Woolf's first novel to be published by the Hogarth Press, freeing her from the confines of conventionally minded editors. It is her first 'experimental novel', closer in style to the prose in her short stories. T. S. Eliot said of *Jacob's Room*, "You have freed yourself from any compromise between the traditional novel and your original gift. It seems to me that you have bridged a certain gap which existed between your other novels and the experimental prose of *Monday or Tuesday* and that you have made a remarkable success." If *Night and Day*, her previous novel, was criticised for its conventionality, no such case could be made against *Jacob's Room*.

14-page publisher's advertisements. Partial off-setting to the endpapers, otherwise a near fine copy in the scarce dust jacket, browned on the spine, slightly worn at the head and tail of the spine and the corners, and slightly chipped at the top of the upper covers. Kirkpatrick A6a.



This copy of *Jacob's Room*
is issued to *Lady Dilke*
as an A Subscriber to the Hogarth Press and
is therefore signed by the Author :

Virginia Woolf
Oct. 1922

7. WOOLF (VIRGINIA). **JACOB'S ROOM.**

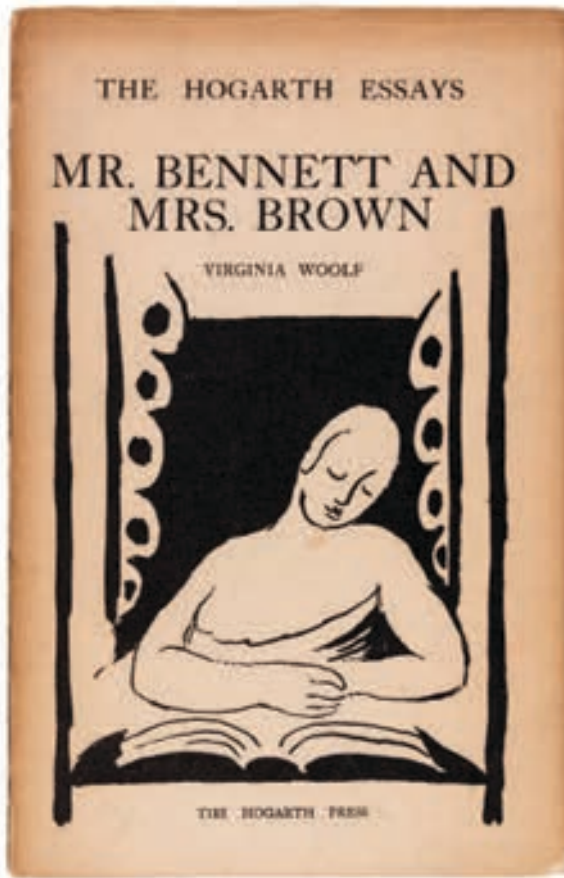
First edition, 8vo., original deep yellow cloth, printed paper label, all edges uncut. London, The Hogarth Press. 1922

£27,500

One of forty copies only, issued to 'A' subscribers of the Hogarth Press, signed by the author ad personam, for Lady Dilke, on a sub-scriber's slip tipped on to the front free endpaper. 'A' subscribers had deposited money with the press to receive all publications, as opposed to the 'B' subscribers who simply received notice of all publications.

The Dilke family were friends and neighbours of the Stephen family in London and featured in several of the 'Hyde Park Gate' stories, with which Virginia and her siblings used to entertain themselves as youths. Lady Ethel Dilke would later be on the English committee for the Femina Vie Heureuse Prize, a French literary prize open to men and women, but judged only by women. It still thrives in France, and during the inter-war years was extended across the Channel, with a separate committee to choose a novel "calculated to reveal to French readers the true spirit and character of England". Judging from comments to Vanessa Bell and Vita Sackville-West, Woolf had at best mixed feelings towards Dilke, describing her as "mincing, powdered, affected, vulgar, effusive, fawning"; Woolf won the prize herself in 1928, and described receiving it "in a South Kensington drawing room full of elderly fur bearing women, among whom the loveliest and sprightliest was Ethel Dilke."

14-page publisher's advertisements. Ownership inscription to front pastedown, 'F [Francis] & E [Ethel] Dilke 53 Sussex Gardens W.2.' Label browning slightly and nicked, otherwise an excellent copy, housed in a protective brown cloth-backed box, lettered in gilt on a black leather label. Kirkpatrick A6a.



8. WOOLF (VIRGINIA). MR. BENNETT AND MRS. BROWN.

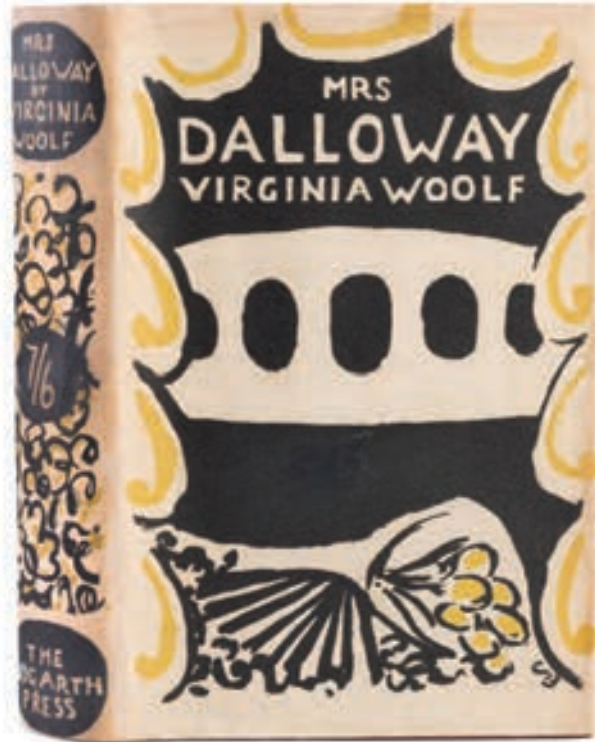
First edition. 8vo., original pictorial cream paper wrappers, cover design by Vanessa Bell. London, Published by Leonard & Virginia Woolf at the Hogarth Press, Tavistock Square London W.C.1 1924.

£150

The first in *The Hogarth Essays* series, and an important comment on the arrival of modernism. Woolf contrasts the new with the old in response to a review by Arnold Bennett; it is the essay that contains the famous epithet 'On or about December 1910 human character changed', referring to the exhibition curated by Roger Fry 'Manet and the Post-Impressionists'. Woolf takes issue with the preceding generation of writers such as Bennett and Wells, comparing their style unfavourably with her contemporaries like D.H. Lawrence, James Joyce, and T.S. Eliot.

Covers browned, otherwise an excellent copy, without the usual chipping to the edges. Kirkpatrick A7a.

‘TO GIVE LIFE & DEATH, SANITY & INSANITY;
I WANT TO CRITICISE THE SOCIAL SYSTEM, & TO SHOW IT AT WORK,
AT ITS MOST INTENSE’



9. WOOLF (VIRGINIA). MRS. DALLOWAY.

First edition. 8vo., original red cloth, dust jacket designed by Vanessa Bell. London, Hogarth Press. 1925.

£5,000

A heavily restored copy of what is “both a modernist masterpiece and one of the great novels about London.” (Showalter). While writing *Mrs Dalloway*, Woolf wrote in her diary: “There’s no doubt in my mind that I have found out how to begin (at 40) to say something in my own voice”.

With some slight discolouration to the head of the spine, and an early bookseller’s label on the lower endpaper, in a very heavily restored dust

jacket, in which the lower third of the spine and a significant part of one edge of the upper third is new, the head of the spine is reconstituted with an uncertain amount of new material, the turn-in flaps are heavily reinforced (with new material) and the edges are newly made: however, the front panel is clean and the only restoration is to a 4 or 5 mm strip at the upper and fore edges. Kirkpatrick, A9a.

10. WOOLF (VIRGINIA). THE COMMON READER.

First edition. Large 8vo., original pale grey cloth, lettered in black, over white paper-backed boards, the upper cover with a design by Vanessa Bell, dust jacket also designed by Bell. London, Hogarth Press. 1925.

£2,750

A collection of literary reviews and opinions, some of which were first published in a number of newspapers and periodicals, with others appearing here for the first time.

Woolf took her title from a passage in Dr Johnson's *Life of Gray*: "... I rejoice to concur with the common reader; for by the common sense of readers, uncorrupted by literary prejudices, after all the refinements of subtlety and the dogmatism of learning, must be generally decided all claim to poetical honours." Woolf wished to frame herself as the common reader, as in ordinary or general, but there "...have been so many attacks on her life and work (especially in Britain) for snobbery, high-brow-ism and a refusal to write for the mass public, that the other meaning of 'common' has crept into the discussion." (Lee)

These accusations of intellectual snobbery are at odds with Woolf's own insecurities: "I was very nervous as to what people might think, as I have so little education, and I thought that much of that book was great nonsense."

A near fine copy in dust jacket, chipped at the head of the spine (the loss almost a centimetre deep), small chip from the middle of the spine and some commensurate wear to the extremities. Book-plate of A. Constable Maxwell on front free endpaper. Kirkpatrick A8a.

The kkkkkkkkkk
COMMON
reader



^{VB}
Virginia Woolf



**11. [WOOLF (VIRGINIA)]
CONTRIBUTES TO ATALANTA'S
GARLAND. BEING THE BOOK OF THE
EDINBURGH UNIVERSITY WOMEN'S
UNION 1926.**

*First edition. 8vo., original quarter
white cloth, black paper boards
patterned in yellow, white and red dust
jacket. Edinburgh, University Press. 1926*

£475



The first appearance of the short story 'A Woman's College from the Outside', which had originally been a scene in *Jacob's Room*, but was dropped. It anticipates Woolf's later writing on the subject of women's colleges and higher education, a theme that would form a central pillar of her brilliant feminist polemic *A Room of One's Own*.

A near fine copy, in the scarce dust jacket, with foxing to the upper cover and a couple of small closed tears. Kirkpatrick B6.

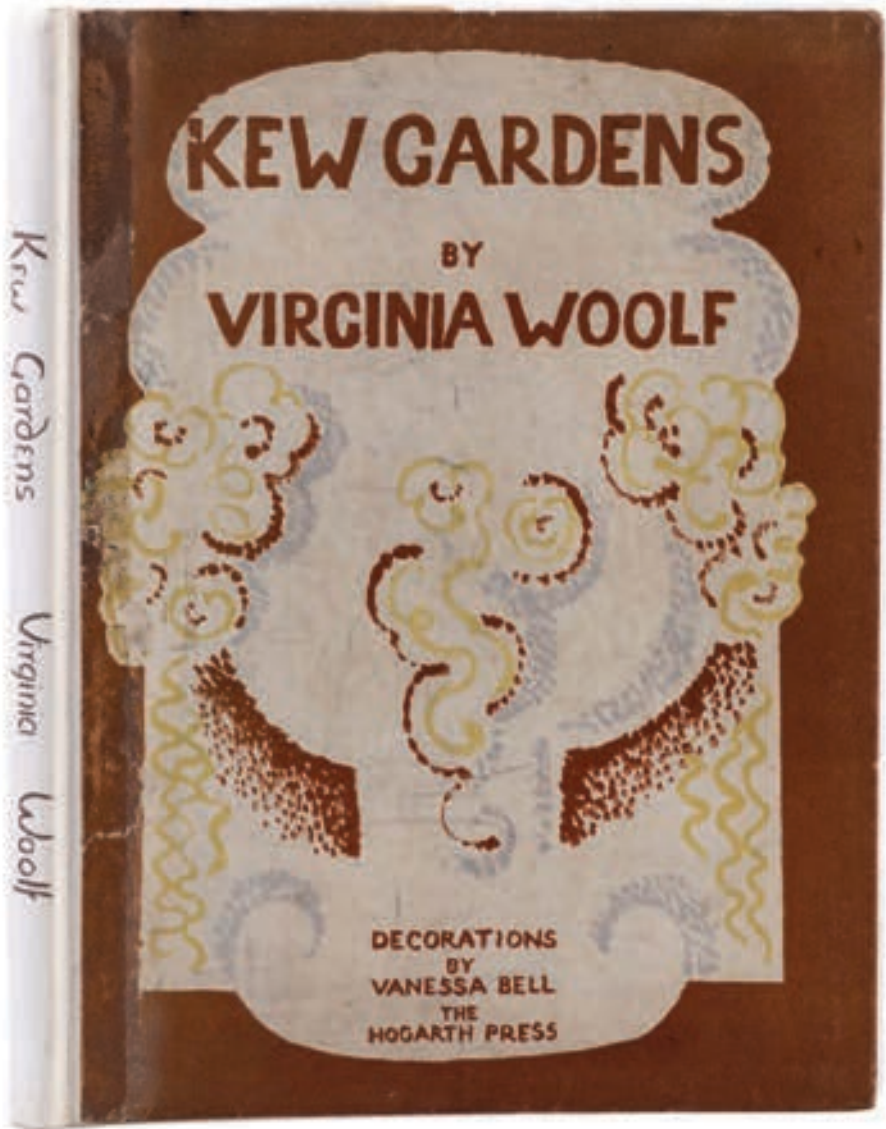
**12. WOOLF (VIRGINIA) KEW GARDENS. DECORATED BY
VANESSA BELL.**

*Third edition. Number 306 of 500 copies. With illustrations throughout
by Vanessa Bell. 4to., original decorated boards also designed by Bell.
Richmond, The Hogarth Press. 1927*

£650

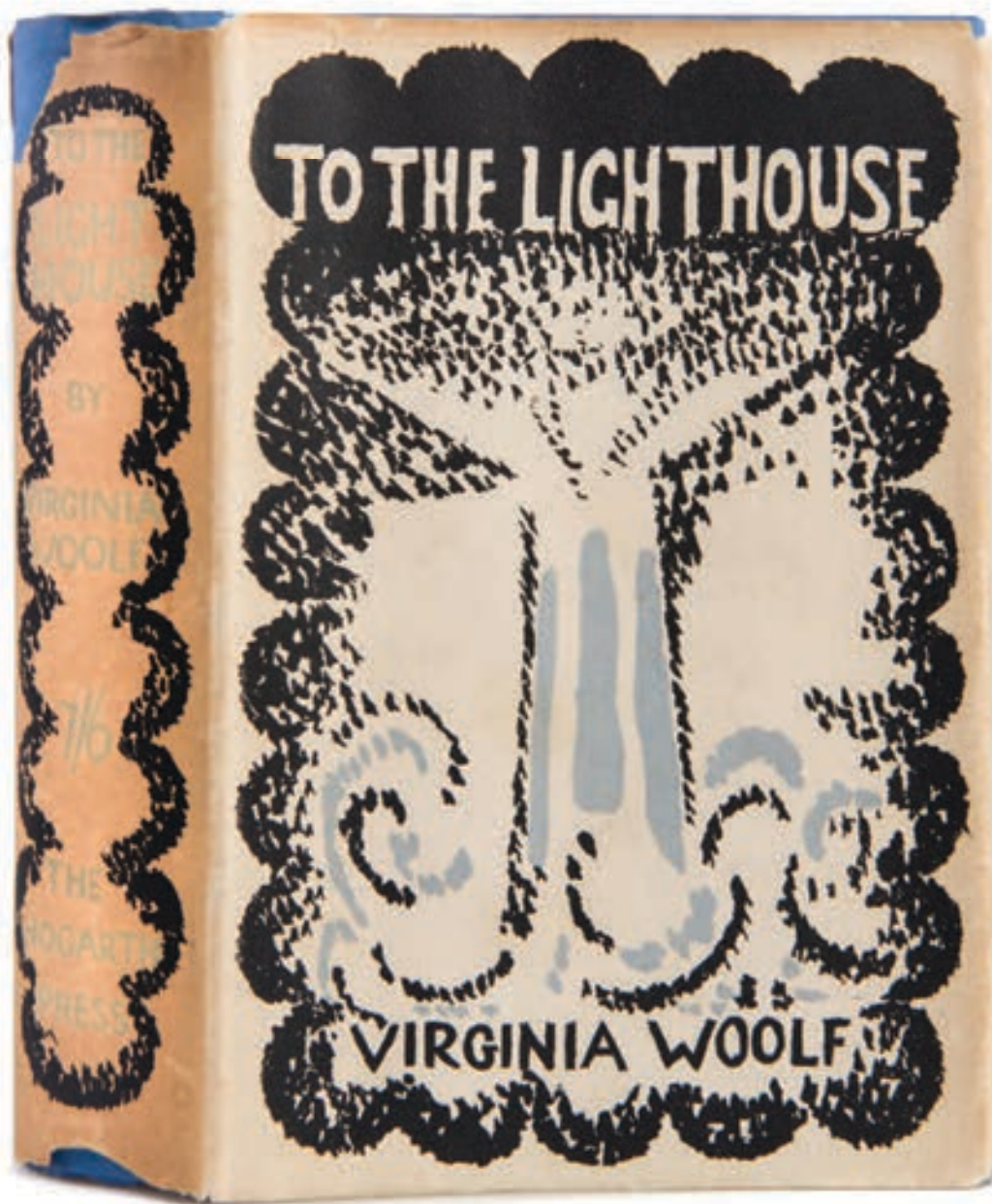
The first edition of *Kew Gardens*, printed in 1919, was the first of Woolf's books to be illustrated by her sister Vanessa Bell. Bell was very critical of the standard of printing and said that she would not illustrate any more of Virginia Woolf's stories "under those conditions" and questioned the use of the Hogarth Press if it produced such poor results.

Woolf's response was to undertake some real-estate therapy; "Something I must do to redress the balance, to give myself value in my eyes, I said".



And so she bought a house the 'Round House', which was owned by the Woolfs for only a few months. Happily printing techniques were improved, and Vanessa was won round to the extent that for this later edition she illustrated each page, as well as the front cover.

Covers slightly rubbed, spine tastefully and expertly rebacked, otherwise a very good copy. Kirkpatrick A3c.



13. WOOLF (VIRGINIA). TO THE LIGHTHOUSE.

First edition, 8vo., blue cloth lettered in gilt, dust jacket designed by Vanessa Bell. London, The Hogarth Press. 1927

SOLD

A fine copy of one of the author's best loved novels. In preparing for the publication of *To the Lighthouse*, the Hogarth Press produced a dummy copy, blank inside, but in all other respects identical to the real thing. Virginia Woolf sent the dummy to Vita Sackville-West as a joke. Vita recalled: "I had been away in Persia for several months and she wrote to me saying that she would have a new book for me to read on my return. I duly found the parcel awaiting me and found that she had written on the fly-leaf "Vita from Virginia (In my opinion the best novel I have ever written.)" I was rather surprised by this as it sounded so unlike her, but when I settled down to read it that night in bed I discovered that all the pages were blank."

An excellent copy in the Vanessa Bell dust jacket, slightly browning at the spine and with a triangular loss of some 1.5cm on the top left of the spine and a small chip from the lower spine. Kirkpatrick A10a.

“I COULD REVOLUTIONISE BIOGRAPHY IN A NIGHT”

14. WOOLF (VIRGINIA). ORLANDO. A BIOGRAPHY.

First UK edition. Large 8vo., original orange cloth, lettered in gilt, dust jacket. London, The Hogarth Press. 1928.

£1,200

Virginia Woolf's love letter to Vita Sackville-West and a satirical deconstruction of biographical writing. As Virginia and Vita's romantic entanglement ended, Sackville-West took a new lover, and Woolf took up her pen. *Orlando* was envisioned by Woolf as the fantastical biography of Vita, spanning centuries rather than decades, a transgression of historical time in which the notion of "genetic inheritance can be pooled (just as sexual orientations can be crossed) in the identity of one person" (Lee).

The biographical novel comes complete with all the ephemeral trimmings of a real biography, including photographs, all taken by Duncan Grant and Vanessa Bell at Knole House. Bell and Grant took photographs of paintings of Vita's ancestors, which were used as depictions of Orlando, of Angelica Bell as Sasha, the Russian princess, and photographs of finally Vita herself, to embody Orlando in the present day. The end result is a far cry from Woolf's father's rather more conventional work on the Dictionary of National Biography.

Orlando was published just as Jonathan Cape was being taken to trial on obscenity charges for publishing Radclyffe Hall's sapphic novel, *The Well of Loneliness*. Despite Woolf's gender bending plot line, no such charges were taken up against the Hogarth Press for *Orlando*. Hermione Lee in her biography of Woolf states that: "Through its fantasy and jokiness, *Orlando* escaped the public suppression which *The Well of Loneliness* notoriously encountered in the same year."

A near fine copy in dust jacket, restored at the head of the spine where it was previously creased and nicked. Kirkpatrick A11b.

ORLANDO
A BIOGRAPHY
VIRGINIA WOOLF

ORLANDO

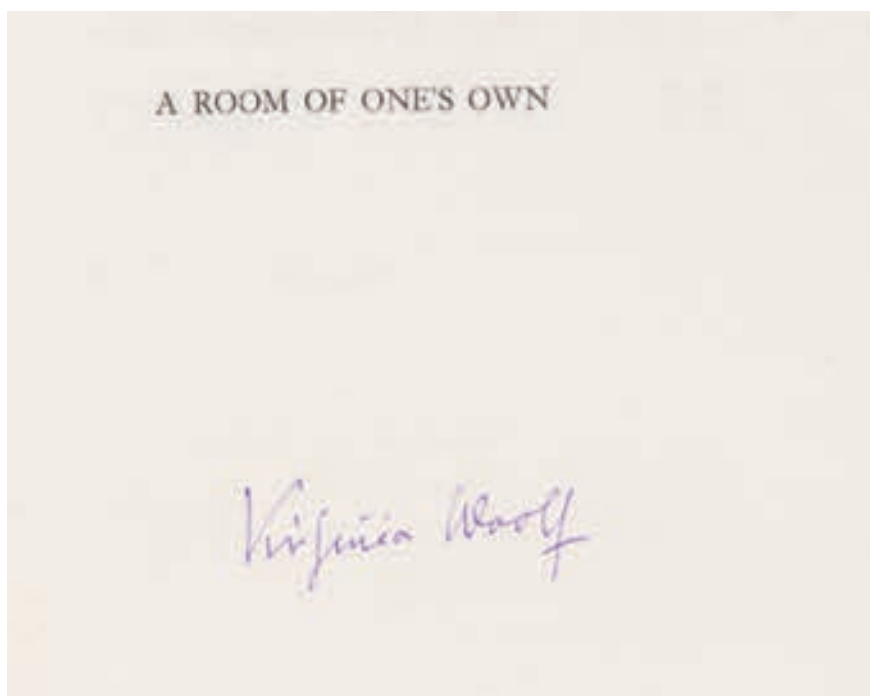
A BIOGRAPHY

VIRGINIA WOOLF



THE HOGARTH PRESS, 52 TAVISTOCK SQUARE, W.C.1

“ALL WOMEN TOGETHER OUGHT TO LET FLOWERS FALL UPON
THE TOMB OF APHRA BEHN, FOR IT WAS SHE WHO EARNED THEM
THE RIGHT TO SPEAK THEIR MINDS.”



15. WOOLF (VIRGINIA). A ROOM OF ONE'S OWN.

Limited edition. Number 40 of 100 copies signed by Woolf, reserved for sale in Great Britain, from a total edition of 450. Tall 8vo., original deep red cloth, lettered in gilt. London/New York, The Hogarth Press/The Fountain Press. 1929

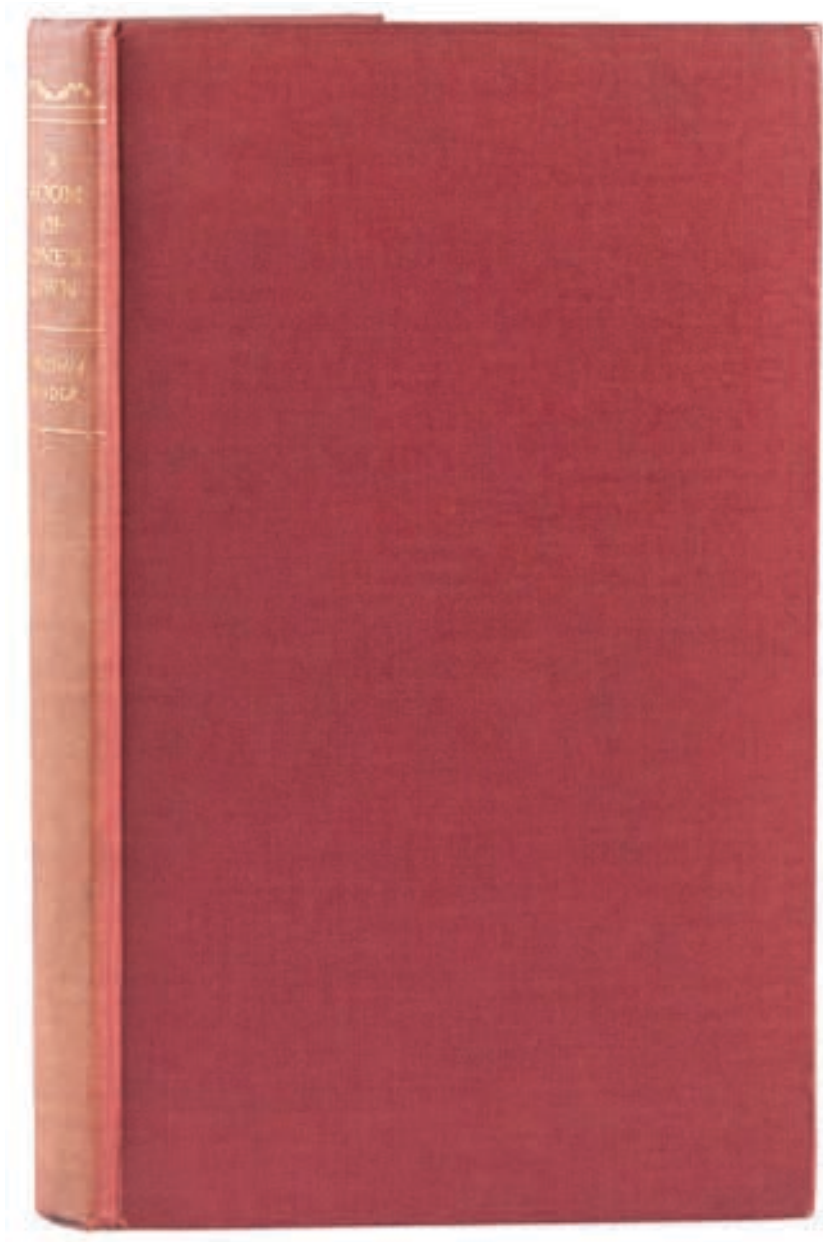
£6,500

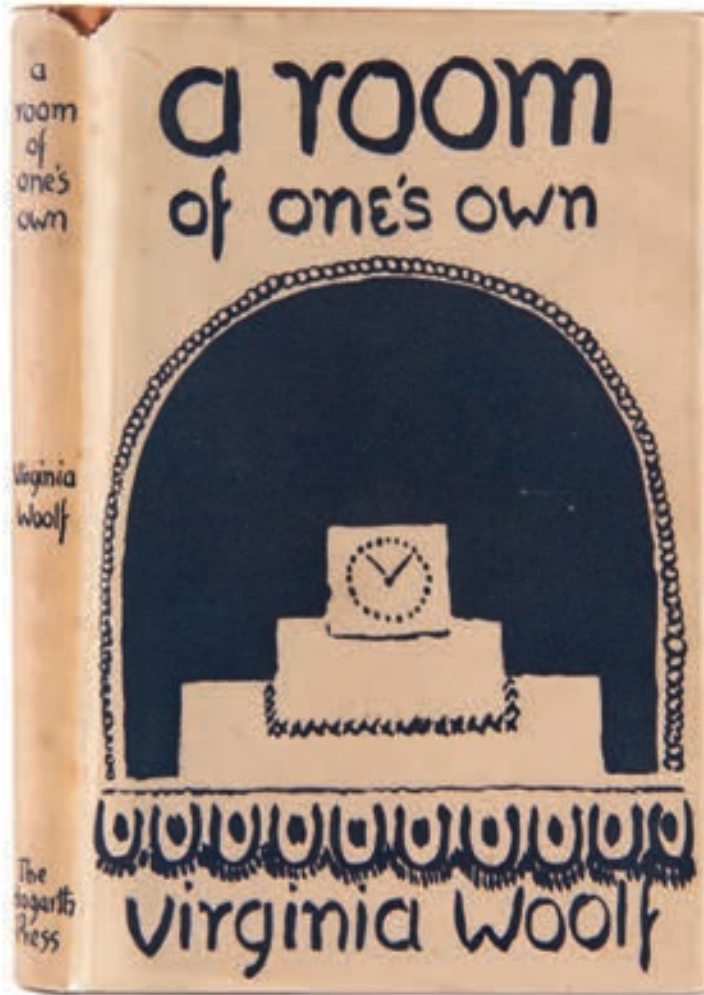
Woolf's seminal feminist essay, in which she argues that 'a woman must have money and a room of her own to write fiction', in a literary tradition dominated by men.

The essay was based on lectures given by Woolf to two Cambridge societies. After finishing *Orlando*, Woolf wanted to "write a history, say of

Newnham or the women's movement, in the same vein." Continuing her experiments with 'fact' and 'fiction', she writes a short biography of Shakespeare's sister as if she had existed and been bestowed with the same artistic capabilities as her brother. As she puts it herself in the essay, "fiction here is likely to contain more truth than fact".

Spine slightly sunned, otherwise a fine copy. Kirkpatrick A12a.





16. WOOLF (VIRGINIA). A ROOM OF ONE'S OWN.

First edition, Small 8vo., original cinnamon cloth, lettered in gilt, dust jacket designed by Vanessa Bell. London, The Hogarth Press. 1929

£3,000

Short band off-setting to the front free endpaper, otherwise a near fine copy in dust jacket, darkened on the spine, with a small chip at the top right corner just protruding to the upper cover, housed in a blue cloth Solander box, with printed paper label. Published three days after the American limited edition. Kirkpatrick A12b.

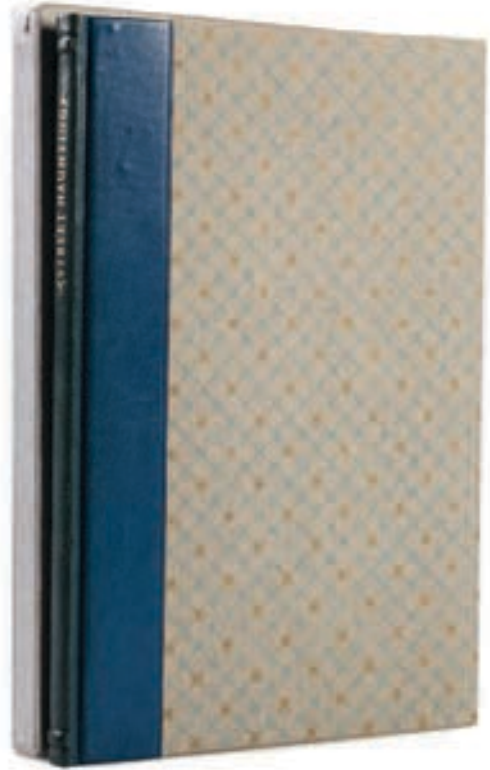
17. WOOLF (VIRGINIA).

STREET HAUNTING.

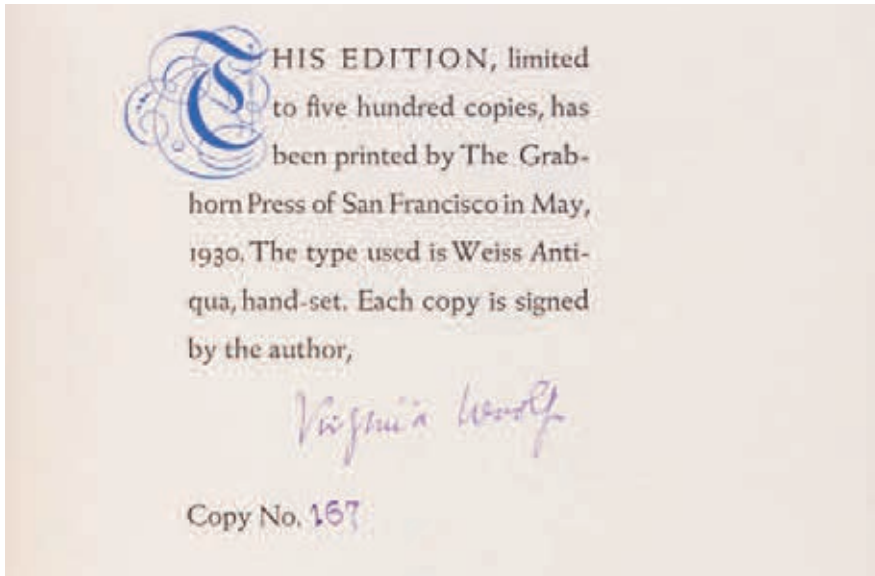
Limited edition. Number 167 of 500 numbered copies signed by the author. Small 8vo., original blue quarter leather, grey paper-covered boards patterned in gold and blue. San Francisco, The Westgate Press. 1930.

£2,000

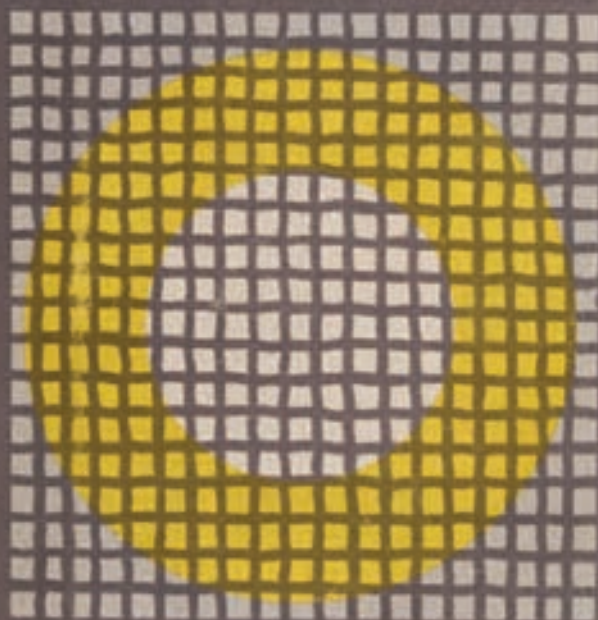
The first separate publication of this essay, which was not published separately in the UK. First printed in the Yale Review in 1927 and reprinted by the Hogarth Press posthumously in *The Death of the Moth and Other Essays* in 1942.



A near fine copy in the plain grey card slipcase. Kirkpatrick A13.



ON BEING ILL



VIRGINIA WOOLF
THE HOGARTH PRESS

“LITERATURE DOES ITS BEST TO MAINTAIN THAT
ITS CONCERN IS WITH THE MIND; THAT THE BODY IS A SHEET OF PLAIN
GLASS THROUGH WHICH THE SOUL LOOKS STRAIGHT AND CLEAR.”

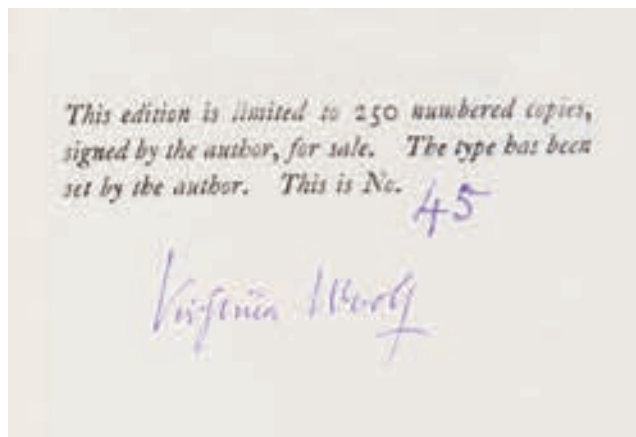
18. WOOLF (VIRGINIA). ON BEING ILL.

First edition. Number 45 of 250 copies signed by the author. 8vo., original quarter vellum over blue-green linen sides, lettered in gilt, marbled endpapers, edges untrimmed, dust jacket designed by Vanessa Bell. [London], printed and published by Leonard & Virginia Woolf at the Hogarth Press. 1930.

£3,500

Hugh Walpole's copy, with his Brackenburn bookplate to the front pastedown. Walpole, a fellow writer, became a close friend of Woolf after presenting her with the Femina Vie Heureuse prize in 1928. Walpole fictionalised Woolf in his novel *Hans Frost* published in 1929, as the author Jane Rose, who writes a novel with a lighthouse in it: "She was, Hans thought, the best living novelist in England." This is the first separate printing of the essay which initially appeared in T. S. Eliot's *New Criterion* in 1926.

A fine copy in an excellent dust jacket, slightly rubbed at the extremities, with a small closed tear at the top left of the upper cover. The second state of the colophon, with the size of the edition increased to 250, after the planned edition of 125 copies was over-subscribed. Kirkpatrick A14.



the Waves
Virginia Woolf



the Hogarth Press

19. WOOLF (VIRGINIA). THE WAVES.

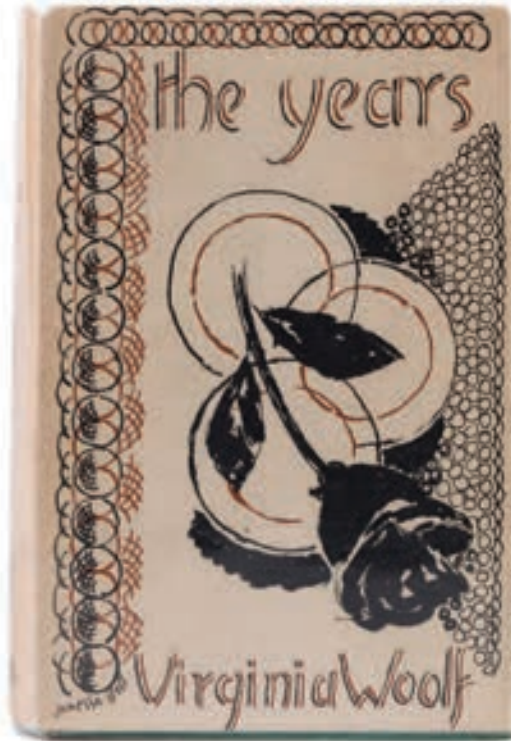
First edition. 8vo., original purple cloth, dust jacket designed by Vanessa Bell. London, Leonard & Virginia Woolf at The Hogarth Press. 1931.

£1,800

Before the publication of *The Waves* the Woolfs had employed the young poet John Lehmann as manager of the press, as running it was getting to be 'too much' for them. This meant that for the first time since the publication of *Night and Day* someone other than Leonard would be reading Virginia's work prior to publication. The absence of an external editor had been one of the freedoms Woolf had enjoyed since the foundation of the Hogarth Press. However, to Woolf's relief, Lehmann praised the novel.

The Waves, which she had described early in its conception as an 'autobiography' and a 'play-poem', received mixed reviews. Praised as "One of the most important novels of our day", and "an authentic and unique masterpiece", it was also criticised for its lack of continuity and "hollow characterisation". Cyril Connolly described it (in 'Enemies of Promise') as "one of the books which comes nearest to stating the mystery of life, and so, in a sense, nearest solving it." In a slightly mixed review *The New York Times* commented that: "In form, to be sure, "The Waves" is possibly original in fiction— [...] No one has ever described better than Mrs. Woolf has here our common wish to imprint on our memory all the detail of a scene before it changes, to arrest a moment in time; and yet it is simply a marvellous description, it is not quite vision."

A near fine copy in dust jacket, with two very small chips at the head of the spine and slight wear at the extremities. Kirkpatrick A16a.



20. WOOLF (VIRGINIA). THE YEARS.

First edition. 8vo., original pale green cloth, dust jacket by Vanessa Bell. London, Published by Leonard & Virginia Woolf at the Hogarth Press. 1937.

£500

The Years was the last of Woolf's novels to be published in her life-time. It was a tremendous strain on her, taking five years to complete; the final result being her longest work, despite being eventually cut down by 280 pages. During the editing she was plunged into a despair that meant she would have to take months off working on it. At the time she wrote in her diary: "I wonder if anyone has ever suffered so much from a book as I have from *The Years*. [...] and always with the certainty of failure." Despite the painful gestation, the novel was an immense success. Published at the height of her fame, in America the book went through twelve impressions in the first 6 months, totalling 37,900 copies, prompting Woolf's publisher to write to her to say it was her most popular novel yet.

A near fine copy in dust jacket, slightly darkened on the spine and with some minor wear to the head and tail of the spine. Kirkpatrick A22a.



21. WOOLF (VIRGINIA). THREE GUINEAS.

*First edition. 8vo., original yellow cloth, dust jacket by Vanessa Bell.
London, The Hogarth Press. 1938.*

£250

A passionate condemnation of war, and men's responsibility for it, originally conceived as an anti-fascist pamphlet. Woolf uses the epistolary form to advance her feminist and pacifist views, responding to three fictional letters, one from an educated gentleman who asks Woolf to join his efforts to help prevent war, another a request for funds to help rebuild a woman's college, and the last a request for support for an organisation to help women enter the professions.

Slight off-setting to endpapers, small ownership inscription to front free endpaper written in red pencil. A good copy in a restored and trimmed dust jacket, reinforced with archival paper on the spine, dust jacket a little foxed. Kirkpatrick A23a.



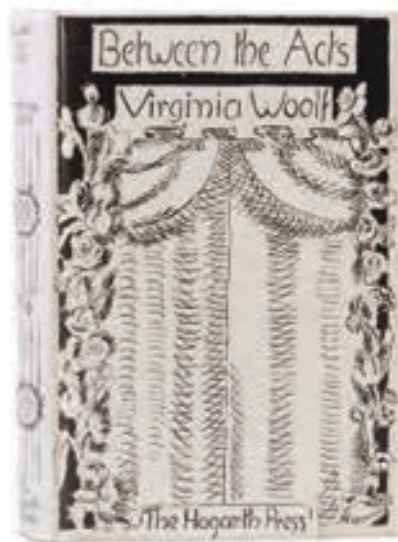
22. WOOLF (VIRGINIA). ROGER FRY.

First edition. Large 8vo., original pale blue cloth, dust jacket with portrait of Roger Fry by Vanessa Bell. London, The Hogarth Press. 1940.

£500

One of Woolf's closest friends, the artist and critic Roger Fry died unexpectedly in 1934. Virginia was asked by his sister Margery Fry to write his biography, the undertaking proved to be something of a struggle, not only due to the "grind" of factuality, but from too much pressure from relations and friends" (Lee). The end result was a book "full of what 'must be left unsaid'" (Lee), with Woolf censoring important details of Fry's life for the sake of Roger's family and loved ones; she understated Fry's homosexuality, left out any mention of his affair with Vanessa Bell, and forwent discussion of his wife's early struggle with mental illness. The book was in the end criticised by those who felt it left out too much, and by others for what Woolf left uncensored.

Neat name on the front paste-down, otherwise an excellent copy, in dust jacket, with a small portion missing from the head and tail of the spine and subsequent fading to the spine. Kirkpatrick A25a.



23. WOOLF (VIRGINIA). BETWEEN THE ACTS.

*First edition, 8vo., original blue cloth, dust jacket by Vanessa Bell.
London, The Hogarth Press. 1941.*

£450

Published posthumously by Leonard Woolf, *Between the Acts* was Woolf's final novel upon which she was still working during the last few weeks of her life.

In correspondence with John Lehmann, in possibly the penultimate letter Virginia Woolf was ever to write, she tells him that she couldn't "publish that novel [*Between the Acts*] as it stands – too silly and trivial." She proceeded to write him her plans to revise it and her apologies for having troubled him. The letter came to Lehmann a day after her suicide with a cover note from Leonard Woolf saying "that Virginia was on the verge of a complete nervous breakdown." The novel was published, without any further corrections or editing. In his preface to the work Leonard Woolf stated that, "The MS. of this book had been completed, but had not been finally revised for the printer, at the time of Virginia Woolf's death. She would not, I believe, have made any large or material alterations in it, though she would probably have made a good many small corrections or revisions before passing the final proofs."

A small band of off-setting on the endpapers, otherwise a fine copy in a lightly rubbed dust jacket. Kirkpatrick A26a.



24. WOOLF (VIRGINIA). THE CAPTAIN'S DEATH BED AND OTHER ESSAYS.

First edition, 8vo., original maroon cloth, pictorial dust jacket by Vanessa Bell. London, The Hogarth Press. 1950.

£225

The fourth selection of Woolf's essays, mostly short, brought together by her husband Leonard. They include a remarkably fair assessment of Ruskin, who had fallen out of favour, and one of her most famous essays 'Mr. Bennett and Mrs. Brown', a detailed analysis of modernism in literature and the arts written in response to a review by Arnold Bennett.

A near fine copy in dust jacket, spine slightly faded, discreet book-plate to the front pastedown, endpapers back and front endemically browned. Kirkpatrick A30a.

**25. WOOLF (VIRGINIA)
A WRITER'S DIARY, BEING
EXTRACTS FROM THE DIARY OF
VIRGINIA WOOLF.**

First edition, 8vo., original orange cloth, lettered in gilt, pictorial dust jacket by Vanessa Bell. London, The Hogarth Press. 1953.

£175

Extracts from Virginia Woolf's 26 volumes of diaries, edited by her husband Leonard of everything which refers specifically to her craft. They begin in 1918 and end in 1941, a few days before her suicide. Woolf imagines her future self picking up her diaries with the welcome "Greetings, my dear ghost!"

Spine slightly darkened, otherwise a fine copy in dust jacket. Kirkpatrick A31a.



**26. WOOLF (VIRGINIA)
STRACHEY (LYTTON) VIRGINIA
WOOLF & LYTTON STRACHEY,
LETTERS. EDITED BY LEONARD
WOOLF & JAMES STRACHEY.**

First edition. Double portrait frontispiece. 8vo., original cloth, pictorial dust jacket by Vanessa Bell. London, The Hogarth Press and Chatto and Windus. 1956

£85

An almost complete selection of the letters between two members of what the blurb calls 'The Aristocracy



of Intellect', the two authors having known each other and their respective families for many years. It was a relationship of minds which almost became a marriage, Strachey surprising himself by proposing to Virginia, and being astonished by her acceptance. He managed to extract himself, but the two remained friends, evidenced here by the warm tone of many of the letters, their mutual praise, and the shared intimacy of gossip about their fellow Bloomsburyites.

A good copy, the head of the spine nicked, a two inch tear to the front panel from the head of the spine down the front panel. Kirkpatrick A32.



**27. WOOLF (VIRGINIA).
GRANITE AND RAINBOW.**

First edition. 8vo., original blue cloth, dust jacket designed by Vanessa Bell. London, The Hogarth Press. 1958

£175

The final volume to be published by Leonard Woolf of Virginia Woolf's critical essays. All previously published in journals, some under pseudonyms, others simply under her maiden name.

A near fine copy in dust jacket, slightly nicked at the head and tail of the spine. Kirkpatrick A34.

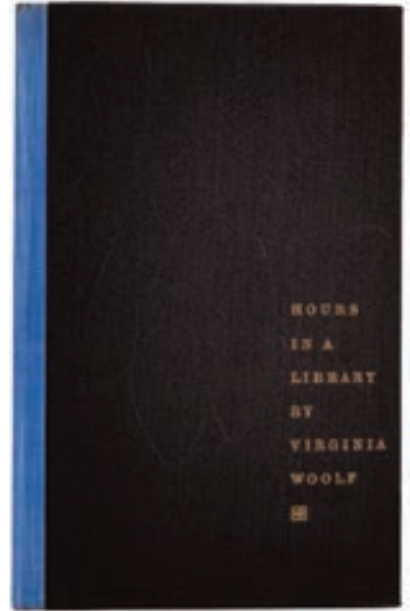
28. WOOLF (VIRGINIA). HOURS IN A LIBRARY.

First separate edition. Frontispiece portrait of Woolf. One of 1800 copies. 8vo., original blue and black cloth. New York, Harcourt, Brace and Company. 1958. 1958.

£50

First published in the Times Literary Supplement in November 1916, adopting the title of one of her father's (Sir Leslie Stephen) books, and here published as a New Year greeting gift by the publisher.

A fine copy in the glassine dust jacket.
Kirkpatrick A33.



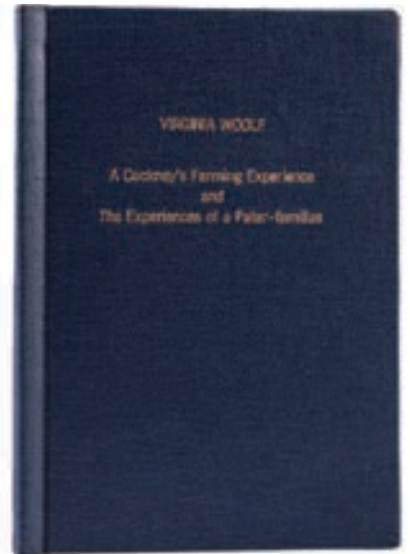
29. WOOLF (VIRGINIA). A COCKNEY'S FARMING EXPERIENCES AND THE EXPERIENCES OF A PATER-FAMILIAS.

Introduction by Suzanne Henig. First edition. 8vo., original navy blue cloth, lettered in gilt on the upper cover. San Diego, San Diego State University Press. 1972.

£100

Inscribed by Suzanne Henig on the title page: "Dear Juliet, if this were by Virginia it would be worth a fortune, but since it is only my hand writing... Love, Suzanne, 13 June 1973". Two short stories written by Virginia Woolf when she was ten years old. Previously unpublished.

A fine copy. Kirkpatrick A41.



VANESSA BELL



30. BELL (VANESSA). HAND-PAINTED TILES.

Three hand-painted tiles with a contiguous design. Each tile 10 cm square, mounted together in a smart wooden window frame.

£5,000

These are from a small group of tiles that came from the Highgate home of Alison Waley, widow of Arthur Waley, legendary sinologist and Bloomsbury figure. Among that group (now regrettably widely dispersed) it is unusual to have three forming part of the same design.

31. BELL (VANESSA). NOTES ON VIRGINIA'S CHILDHOOD.

First edition, limited to 300 copies, this copy number 225. 8vo., original grey paper boards, initials printed in purple. New York, Frank Hallman. 1974.

£75

From the colophon: 'Vanessa Bell wrote these notes for the Memoir Club after the death of Virginia Woolf. They are here published for the first time, in an edition of 300 numbered copies printed by Andrew Hoyem in San Francisco.' An excellent copy.



VITA SACKVILLE-WEST



32. SACKVILLE-WEST (VITA). ORCHARD AND VINEYARD.

First edition. 8vo., original brown linen backed yellow patterned boards, printed labels on front cover and spine. London, John Lane The Bodley Head. 1921.

£300

Inscribed by the author to Oswald Dickinson, "Darling Ozzie from V." with an APCS to him from B.M. ("Bonne Maman", i.e. Lady Sackville). Nigel Nicolson describes Dickinson as "a lifelong bachelor and patron of the arts": by profession he was a barrister, and held the post of Secretary to the Commissioners in Lunacy.



A very good copy, endpapers browned, spine label a little worn.

“I SING THE CYCLE OF MY COUNTRY’S YEAR”



33. SACKVILLE-WEST (VITA). THE LAND.

First edition. Number 65 of 125 numbered copies signed by the author and the artist. Illustrated with woodcuts by George Plank. Small 4to., original quarter vellum, white marbled boards, t.e.g., others untrimmed. London, William Heinemann. 1926.

£650

Vita Sackville-West's warmly nostalgic visitation through the four seasons of her native county, Kent. It sold very well throughout the author's lifetime and earned her the Hawthornden Prize in 1927. The illustrator George Plank was born in the USA, but came to England before the Great War and became famous as a cover designer for Vogue. He did work for Vita's mother Lady Sackville as an interior designer, and during the Second World War served in the Home Guard after becoming a British citizen.

A fine copy, the slipcase rubbed and worn on the extremities. Covers slightly foxed, otherwise an excellent copy in card slipcase.

34. SACKVILLE-WEST (VITA).

THE LAND.

First edition. 8vo., original rust cloth, printed paper label to the spine, dust jacket by George Plank. London, William Heinemann. 1926.

£100

Rear panel of the jacket slightly soiled. Small stamp and red ink number on front free endpaper, otherwise a near fine copy in dust jacket



“IN AND OUT OF THESE DECAYING HALLS I MOVE”

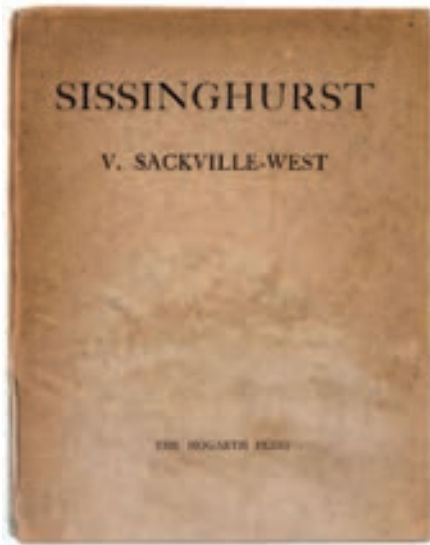
35. SACKVILLE-WEST (VITA).

SISSINGHURST.

First edition. Number 481 of 500 numbered copies signed by the author. 4to., original marbled boards. London, printed by hand by Leonard & Virginia Woolf and published at the Hogarth Press. 1931.

£350

A monument to a great house, famous for its magnificent gardens, designed and executed by the author and her husband Harold Nicolson, now one of the most visited gardens in Europe. It is home to the actual Hogarth Press, in fact a Cropper Minerva Platen press, on which Leonard and Virginia Woolf printed many of the early Hogarth Press publications.



Covers darkened and the spine mostly worn away, otherwise a very good copy. Woolmer 271.



**36. SACKVILLE-WEST (VITA).
THE DARK ISLAND.**

First edition. 8vo., original green cloth. London, The Hogarth Press. 1934.

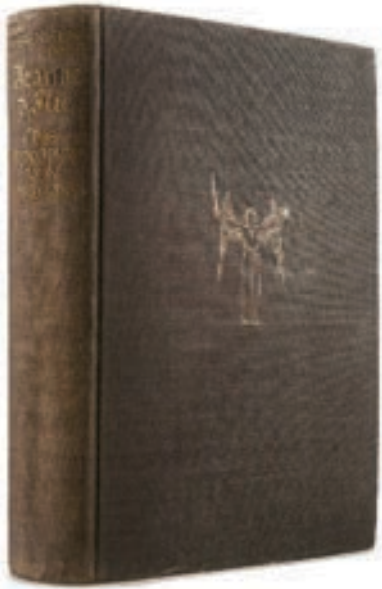
£750

Inscribed by the author and the dedicatee on the front free endpaper, "In all gratitude from Gwen St Aubyn and V. Sackville-West. 1935 January", with a contemporary ownership inscription in which the first name is illegible and the second appears to be Sumpter. St. Aubyn was Harold Nicolson's sister, and developed a close friendship with Vita when recuperating from a car crash at Sissinghurst. The central character in *The Dark Island*, Shirin, is based on her, and the printed dedication is also to her – she was also the dedicatee of *The Eagle and the Dove*.

cupering from a car crash at Sissinghurst. The central character in *The Dark Island*, Shirin, is based on her, and the printed dedication is also to her – she was also the dedicatee of *The Eagle and the Dove*.



‘DEEPLY AND RIGHTLY AS ONE MISTRUSTS THE HISTORIAN WHO DRAWS TOO FREELY ON HIS IMAGINATION TO FILL IN THE DETAILS OF THE COLD OUTLINE PROVIDED BY OFFICIAL DOCUMENTS, THERE ARE OCCASIONS WHEN IT BECOMES ONLY REASONABLE FOR HIM TO DO SO.’



37. SACKVILLE-WEST (VITA). JEANNE D'ARC. DIE JUNGFRAU VON ORLEANS (TRANSLATED BY HANS B. WAGENSEIL). *First edition in German. 8vo., illustrations, original dark brown cloth, spine lettered in gilt. Hamburg, Christian Wegner Verlag, 1937.*

£500

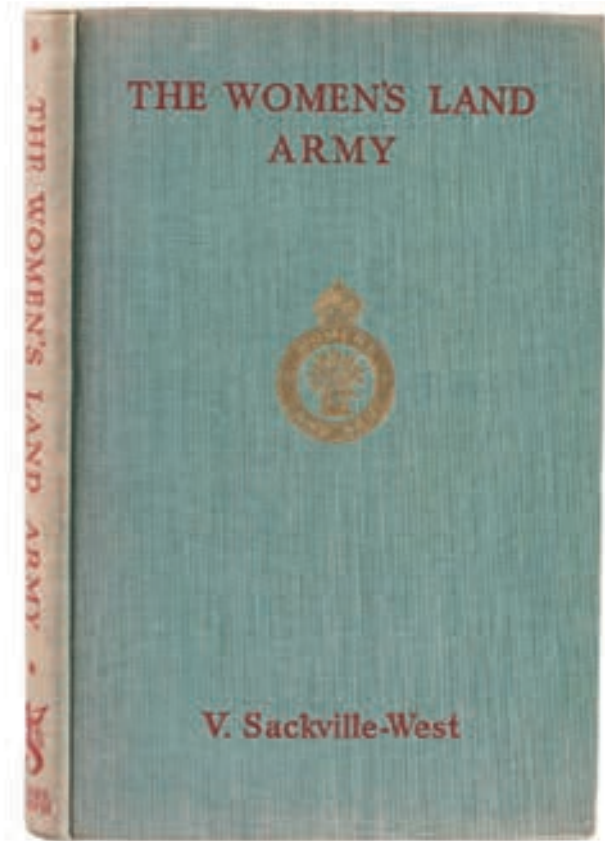
Inscribed by the author to Gwen St Aubyn, Vita's sister in law, using the initial S, as in the character "Shirin" from *The Dark Island*. The facetious inscription reads: "Grüss Gott. Heil Hitler. Küss die Hand. S from D. April 1937" (Good day. Hail Hitler. Kiss the hand). Most likely a tongue in cheek joke, Vita's inscription

nonetheless underestimates the threat of Facism in Europe and the terrible atrocities that the growing Nazi regime would go on to commit.

The German translation of Vita Sackville-West's biography of Joan of Arc. The biography was criticised for historical inaccuracy and for taking poetic licence in the telling of events which can neither be confirmed nor denied. One cannot help but think of *Orlando* when confronted with the "imaginative details" which Vita used to flesh out the "cold outline provided by official documents".

Vita Sackville-West and Harold Nicolson spent a considerable time in Germany during the late 1920s and early 30s. Several of Vita's books were translated into German, with some selling better in Germany than they did in Britain.

Spine slightly faded, else a very good copy indeed.

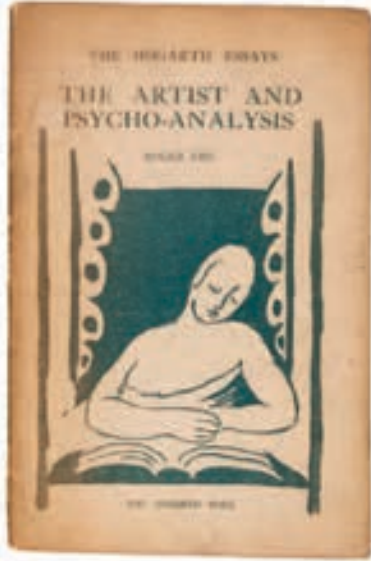


- 38. SACKVILLE-WEST (VITA). THE WOMEN'S LAND ARMY.**
First edition. 63 photographic illustrations. 8vo., original light green cloth. Published under the auspices of The Ministry of Agriculture and Fisheries. London, Michael Joseph Ltd. 1944.

£350

Inscribed by the author, "For Elvira, from V.S.W. September 1944". Elvira Niggeman was the London secretary of Harold Nicolson, Sackville-West's husband, during the war and occasionally worked for Vita at Sissinghurst. An excellent copy, spine faded. Victoria Glendinning tells the story of how Elvira was dining with them on the day the Allies entered Paris and "was so excited that she manufactured a tricolour flag out of some old envelopes of Christopher St. John's and stuck it on top of the greengages on the dining-room table."

HOGARTH PRESS MISCELLANY



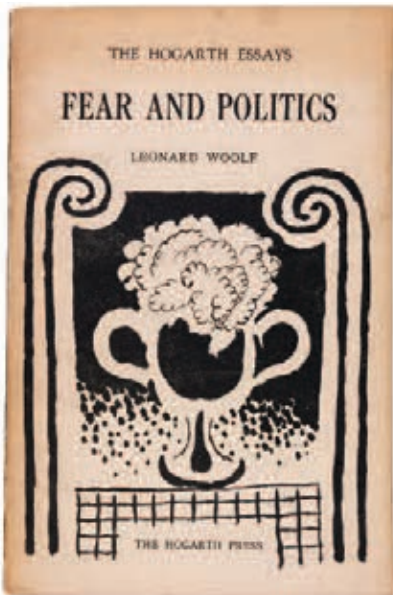
39. FRY (ROGER). THE ARTIST AND PSYCHO-ANALYSIS.

First edition. 8vo., errata slip, original pictorial wrappers after Vanessa Bell. London, published by Leonard & Virginia Woolf at The Hogarth Press. 1924.

£120

Fry's argument that Freud has mistaken ideas about what he calls the artistic temperament.

An excellent copy. Decorative bookplate of Francis E. Bliss on the inner cover, covers slightly browned. Woolmer 45.



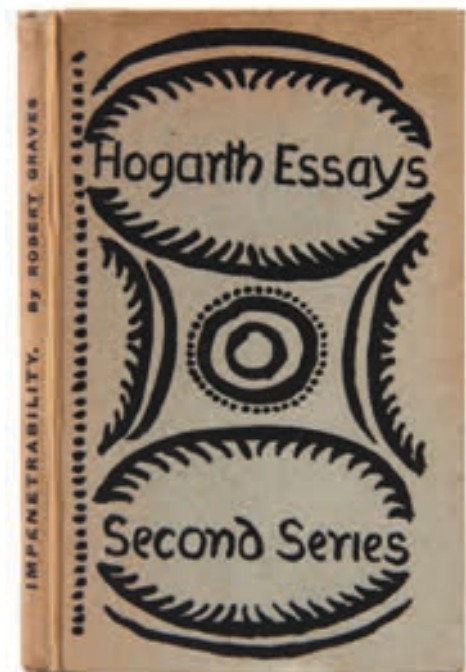
40. WOOLF (LEONARD). FEAR AND POLITICS. A DEBATE AT THE ZOO.

First edition. 8vo., original cream printed paper wrappers, designed by Vanessa Bell. London, published by Leonard & Virginia Woolf at the Hogarth Press. 1926

£250

Leonard Woolf's political satire in anticipation of Orwell's *Animal Farm*, in which a zoo full of highly civilised creatures discuss the follies of mankind.

Covers darkened, otherwise a very good copy.



41. GRAVES (ROBERT). IMPENETRABILITY OR THE PROPER HABIT OF ENGLISH.

First edition. Small 8vo., original pale blue-green boards, lettered in black. London, Published by Leonard & Virginia Woolf at The Hogarth Press. 1926

£1,500

Inscribed by the author: "Mary, from Robert, with love", with the pencilled ownership inscription of Mary Ellidge on the front pastedown.

Mary Ellidge had appeared with her new husband on Graves' doorstep in Majorca one day, having heard that Laura Riding had a property to let. Graves had just begun to write the Claudius stories and Mary was employed to type them up for him. The relationship between Robert and Mary lasted for about two years and she later described this period as "... the happiest years of my life. I was 26 years when we met and he was 38".

One of a thousand copies were printed, of which 400 were pulped. Browning at the edges as ever, otherwise an excellent copy. Woolmer 93.



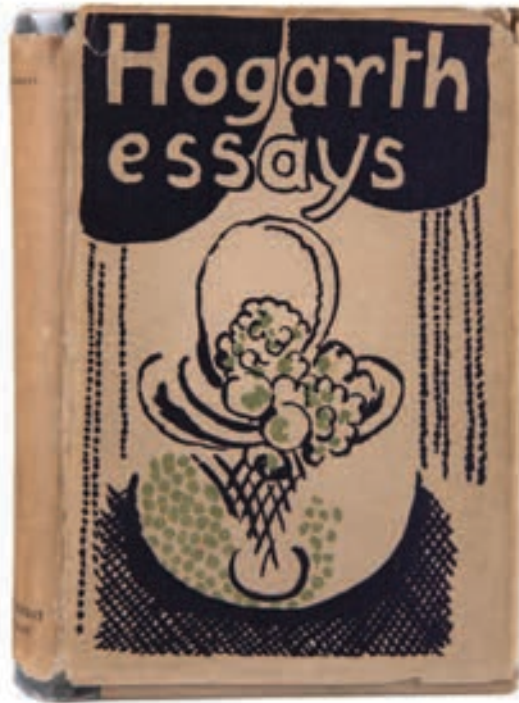
42. HOGARTH ESSAYS. SECOND SERIES. COMPLETE SET OF THE SECOND SERIES.

16 volumes. Small 8vo., original decorative printed boards and original printed card wrappers. London, published by Leonard & Virginia Woolf at the Hogarth Press. 1926-1928.

£750

Contributions include Gertrude Stein, 'Composition as Explanation'; Robert Graves, 'Impenetrability'; Leonard Woolf, 'Hunting the Highbrow'; and E. Sackville-West, 'Apology of Arthur Rimbaud'.

The first seven titles are in the boards, the remaining nine in the wrappers, on the whole a fine set, with the slightest wear to the heads of a few spines. Woolmer states, in some cases, that 1000 copies of each were printed, but neglects to detail the number for each title.



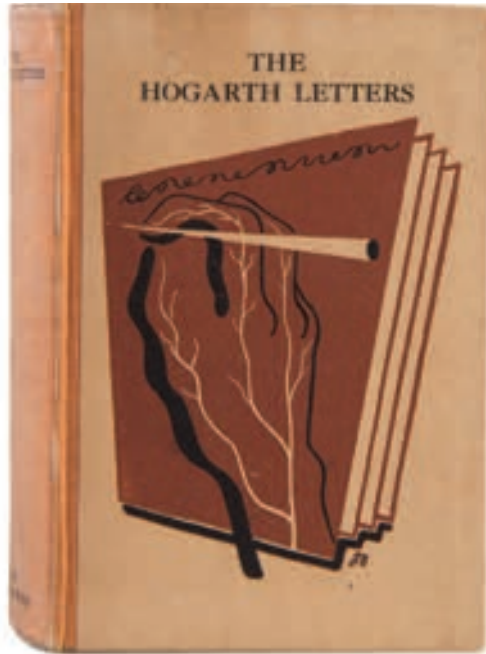
43. HOGARTH PRESS. HOGARTH ESSAYS.

First edition. 8vo., original blue cloth, buff paper boards, dust jacket designed by Vanessa Bell. New York, Doubleday Doran & Co. 1928

£250

First published in two series of pamphlets by the Hogarth Press, this is the first time these essays were published in the United States. Eleven were chosen for this publication, including 'Mr Bennett and Mrs Brown' by Virginia Woolf, and essays by Logan Pearsall Smith, E. M. Forster, Herbert Read, Rose Macaulay, Leonard Woolf, Robert Graves, T.S. Eliot, Theodora Basanquet, Roger Fry, and Gertrude Stein.

Neat ownership inscription on the front free endpaper, otherwise an excellent copy in the scarce dust jacket, torn at the head and tail of the spine and worn at the extremities. Kirkpatrick A7 (note).



44. THE HOGARTH PRESS. THE HOGARTH LETTERS.

First edition. Small 8vo., original quarter brown cloth, buff paper boards. London, The Hogarth Press. 1933

£300

The eleven letters in this volume were first printed as a series of twelve pamphlets between 1931 and 1932 by the Hogarth Press. Eleven of the letters are found here bound together, the authors include: E. M. Forster, Viscount Cecil, Rosamond Lehmann, Raymond Mortimer, Francis Birrell, L. A. G. Strong, Virginia Woolf ('A Letter to a Young Poet'), Hugh Walpole, J. C. Hardwick, Louis Golding, and Peter Quennell. The final letter Rebecca West's, 'A Letter to a Grandfather' wasn't published until a month after this issue was bound together and so was not included.

One of 500 copies taken from the original print run and bound up together thus. Spine gently rolled, and a little soiling to upper board. With a small Christmas card, from a woman to her sister, placed between the pages of Lehmann's 'A Letter to a Sister'. An excellent copy. Kirkpatrick A17 (note).