



MURIEL  
SPARK

*A Catalogue*

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Cover illustration: Photograph of the author in 1960, *Evening Standard*

Frontispiece: From Victor Reinganum's dustwrapper illustration for *The Ballad of Peckham Rye*.

*Muriel Spark*

*"With Graham Greene and Evelyn Waugh, Muriel Spark completed a grand triumvirate of Catholic-convert novelists. After Greene's death in 1991, she was often described as 'the greatest living British writer', and both her predecessors were awed by her talent."*

Dame Muriel Spark, as Martin Stannard's praise attests, was one of the great British novelists of the Twentieth Century. But it was not until 1957, a week after her thirty-ninth birthday that her first novel, *The Comforters*, a finely tuned examination of mental health and the literary mind, was published.

After this, however, and following reviews in the most encouraging terms from both Greene and Waugh, Spark's literary output was extraordinary, publishing seven novels, two collections of short stories and a play in the next six years.

Macmillan, her publisher, struggled to keep up. As one novel was completed, a second was in proof with a third being launched. While many of her contemporaries, as satirised in *A Far Cry From Kensington*, were producing "long novels about nothing in particular", Spark wrote, in the words of Anthony Burgess, "brilliant, brittle" novels, "the production of a fine brain and superior craft."

The collection presented in these pages is the product of one private collector, and shows the extraordinary range of Spark's canon. It begins with issues of the James Gillespie's School Magazine, where her poems appeared under the commission of teacher Miss Christina Kay, who was later fictionalised, as was the school, in *The Prime Of Miss Jean Brodie*. It goes on to offer examples of Spark's early publications of literary criticism as well as the great body of fiction that followed. The first edition of *The Comforters* is inscribed to the man who encouraged her to write novels, and other important associations feature too.

There is plenty presented here that would complement any collection of twentieth century literature, and we hope you find something to add to yours.

## Part I - Juvenalia &amp; Literary Criticism

*"In 1932... I was to be crowned Queen of Poetry"*



*Gillespie's High School Magazine*

July 1930 - 1935, 1938.

*Gillespie's High School, 1935-1938.* Seven volumes of Muriel Spark's annual school magazine. Original brown paper wrappers lettered in burgundy. Illustrated with photographic reproductions from the school year. A very well preserved set indeed, with a central crease to the first volume. [36797] £750

An excellent set of school magazines from Muriel Spark's (then Muriel Camberg) alma mater, including some of her earliest appearances in print, and announcements relating to her education and later marriage.

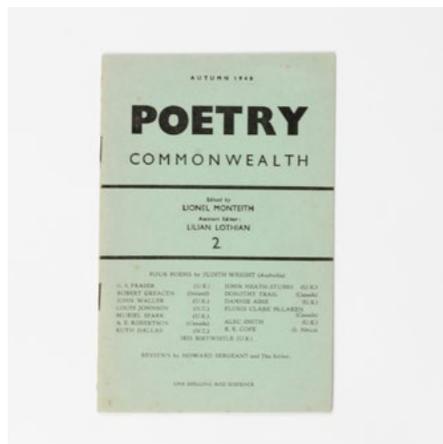
The issue for 1930, which publishes five poems, introduces the twelve year old Spark with the preface "It is very seldom that we print more than one contribution from any one author, by the work of Muriel Camberg, aged twelve (2 Sen. A) is so much out of the ordinary that we feel it worth while to give the following five of her poems".

The issue for 1931 publishes two poems entitled *Starshine* and *Other Worlds* and announces her winning of her form's French prize for the year. The 1932 issue also publishes two poems by Camberg, including a long poem entitled *Says Beetle*, and announces her winning of a scholarship for the following year, entitling a remission of fees. It also announces Spark's

second prize in English, Latin and Science, and third prize in Mathematics that year. The issue for 1933 publishes two of Spark's poems - her ability as a poet evidently causing annual exception to the one poem per student custom - and announcing her retention of the scholarship award for the next year, as well as second prizes for English and Science.

The 1934 issue publishes a poem entitled *Dust* and announces Spark's winning of the Sir Walter Scott Club Prize and the Burns Club Prize. The 1935 issue notes Spark's achieving a day school certificate, while the 1938 issue - Spark had by then left the school - announces her marriage to Sydney Spark.

Later, in an essay in *The New Yorker* about the influence of her time at Gillespie's on her work, and particularly on how her teacher Miss Christina Kay was the basis for her later creation Miss Jean Brodie, Spark wrote "My poems in the school magazine were often influenced by Miss Kay's lessons on relativity. One of the library books recommended by her was *The Mysterious Universe*, by Sir James Jeans, a famous popular astronomer. I wrote poems about the universe, such as one in which the inhabitants of other planets "Look up to the sky and say / 'The Earth twinkles clearly tonight.' "[from *The Stars*, 1930] Miss Kay predicted my future as a writer in the most emphatic terms."

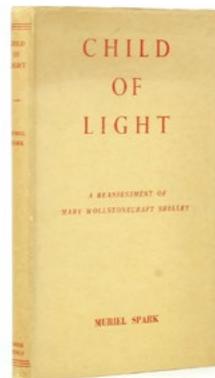


*Poetry Commonwealth*

No. 2, Autumn 1948  
 Lionel Monteith, 1948. First edition. Original grey paper wrappers lettered in black. A very good example. [36805] £25  
 Poetry Commonwealth was a magazine first published in Summer 1948 (where appeared Spark's *Song Of The Divided Lover*), conceived to publish the work of poets currently writing in Australia, New Zealand, Canada, South Africa and Britain. This issue publishes for the first time Spark's poem *Tracing The Landscape*.

*Child Of Light*

*A Reassessment of Mary Wollstonecraft Shelley*  
 Tower Bridge, 1951. First edition. Original orange boards lettered in red to the spine, in the printed buff dustwrapper. A near fine copy in a very good dustwrapper indeed, price clipped, short closed tear to the rear panel, toned slightly on the spine and upper margin. [36788] £225



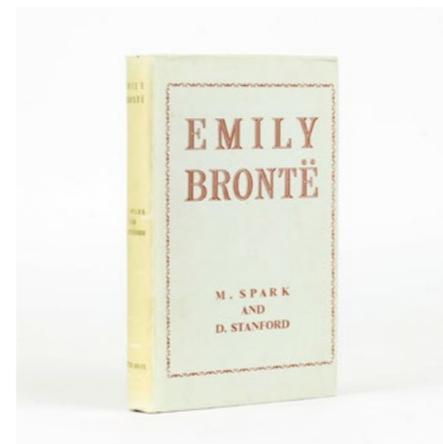
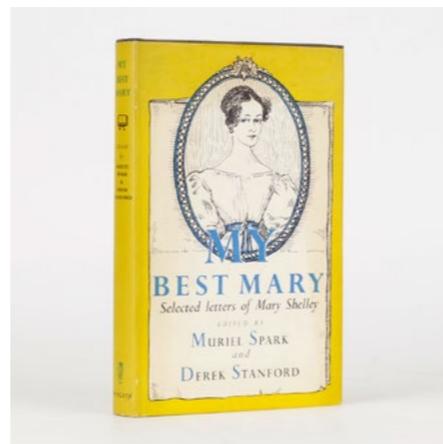
Muriel Spark's first published book. A volume of biographical and critical essays on Mary Shelley, which includes as an addendum an abbreviated version of her *The Last Man*.

*My Best Mary*

*Selected letters of Mary Shelley*  
 Wingate, 1953. First edition. Original blue boards lettered in gilt to the spine, in the pictorial dustwrapper. A very good copy in a very good dustwrapper. [36790] £45

*John Masefield*

*Peter Nevill, 1953. First edition. Original cream cloth lettered in green to the spine, in the pictorial dustwrapper. A very good copy indeed, in a very good dustwrapper. [36792] £30*

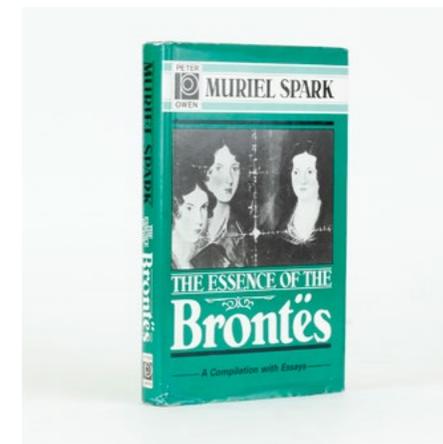
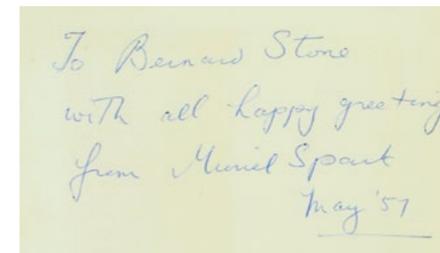


*Emily Brontë*

*Her life and work*  
 Peter Owen, 1953. First edition. Original brown cloth lettered in gilt to the spine, in the dustwrapper with the amended first paragraph from the front flap pasted on. A very good copy indeed, in a very good dustwrapper. [36793] £95

*The Brontë Letters*

*Peter Nevill, 1954. First edition. Original black boards lettered in gilt to the spine, in the pictorial dustwrapper. Inscribed by Spark on the front free endpaper "To Bernard Stone, with all happy greetings from Muriel Spark, May '57". A very good copy indeed, in a good only dustwrapper, with some short closed tears and a chip to the top of the spine. [36794] £375*  
 Bernard Stone was a bookseller and publisher, and an acquaintance of Muriel Spark



as well as her bibliographer, compiling a bibliography of her work in an appendix to Derek Stanford's *Muriel Spark: A Biographical and Critical Study* (1963).

*Letters Of John Henry Newman*

*Peter Owen, 1957. First edition. Original brown boards lettered in gilt to the spine, in dustwrapper. A very good copy in a very good dustwrapper. [36789] £30*

*The Essence Of The Brontës*

*Peter Owen, 1993. First edition. Original green cloth lettered in silver on the spine, in the pictorial dustwrapper. A very good copy in a very good dustwrapper. [36774] £40*  
 A collection of essays and radio broadcasts written by Spark about the Brontë sisters over the course of her career, including a selection of Brontë letters and the poems of Emily Brontë.

For George Painter  
from  
Muriel Spark  
having enjoyed meeting him  
on 17/7/52.

*The Fanfarlo*  
*And Other Verse*

*The Hand and Flower Press, 1952. First edition, first issue. Original buff wrappers printed in red. Author's contemporary presentation copy, inscribed to fellow author and biographer, George Painter, "George Painter from Muriel Spark having enjoyed meeting him on 17/7/52." A near fine copy, slightly faded to the spine. [36781]*

£450

A contemporary presentation copy of Spark's first work of fiction.

THE FANFARLO  
AND OTHER VERSE  
BY  
MURIEL SPARK

*The Fanfarlo*  
*And Other Verse*

*The Hand and Flower Press, 1952. First edition, first issue. Original buff wrappers printed in red. A fine copy. [36785]*

£45

To Alan Clodd  
All good wishes  
Muriel Spark

*The Fanfarlo*  
*And Other Verse*

*The Hand and Flower Press, 1952. First edition, second issue with blue printed cover. Original pale wrappers printed in blue. Author's presentation copy, inscribed to publisher and book collector Alan Clodd "To Alan Clodd All good wishes, Muriel Spark". A near fine copy with a slightly browned spine. [36783]*

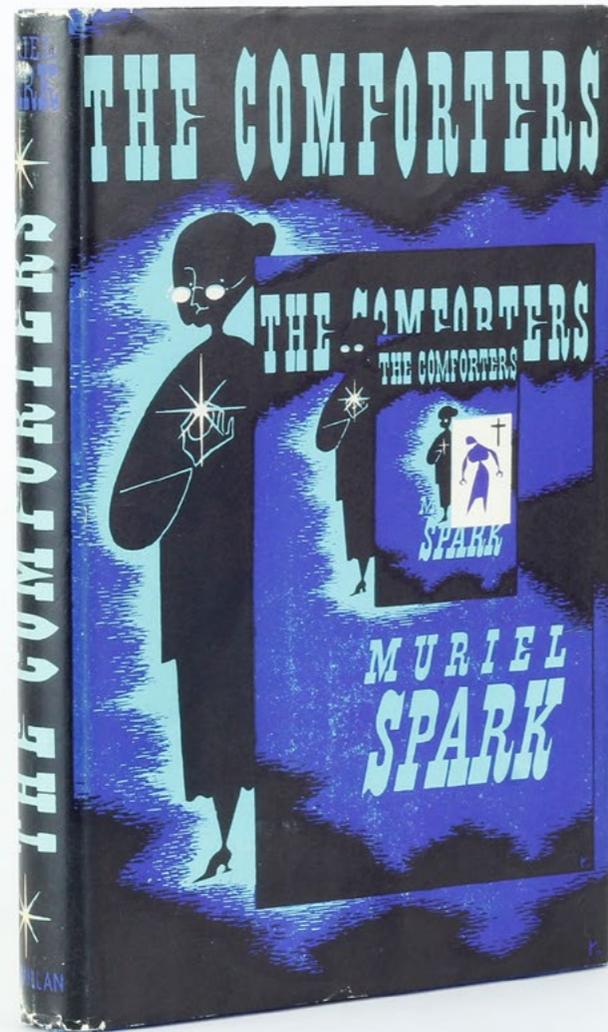
£225

THE FANFARLO  
AND OTHER VERSE  
BY  
MURIEL SPARK

*The Fanfarlo*  
*And Other Verse*

*The Hand and Flower Press, 1952. First edition, second issue with blue printed cover. Original pale wrappers printed in blue. A fine copy. [36784]*

£35



MURIEL SPARK

*Part II - The Novels*

*"I suppose if it hadn't been for me there wouldn't be a Muriel Spark the novelist..."*

*For Tony Strachan with  
gratitude and happy  
greetings from  
Muriel Spark.  
April, 1957.*

*The Comforters*

Macmillan, 1957. First edition. Original blue cloth lettered in gilt in pictorial dustwrapper designed by Victor Reinganum. Author's presentation copy, inscribed on publication to fellow novelist and close friend, Tony Strachan, "For Tony Strachan with gratitude and happy greetings from Muriel Spark. April 1957." A fine copy in a near fine dustwrapper with just a trace of wear to the spine ends. [36766]

£3,000

Spark's first novel inscribed to the man who encouraged her to write it, and who then found a publisher for it. Tony Strachan first met Spark in 1952 when he came to work for the Falcon Press, where Spark had been working

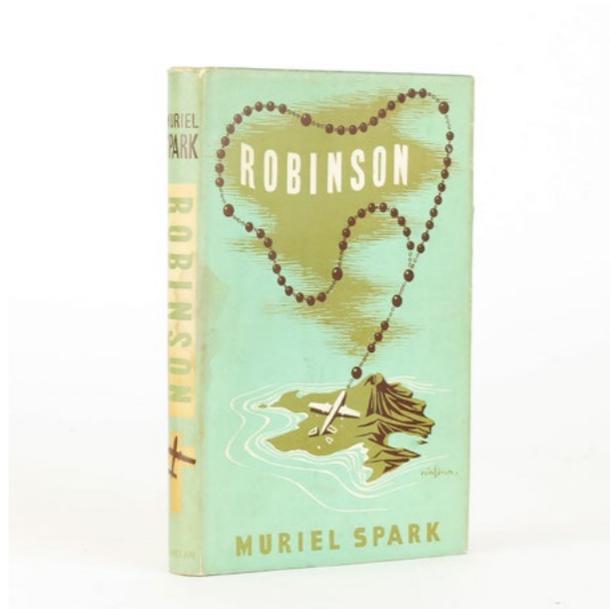
for a year. He was to become "a lifelong friend" (Spark - *Curriculum Vitae*) and, having written five novels, encouraged her to do the same.

"Tony had always begged me to give up working on literary criticism and biographies... He positively nagged me about the waste of my talent, and in fact, only a few years later it was Tony Strachan who persuaded Macmillan and their editor, Alan Maclean, to commission a novel from me." (Spark - *Curriculum Vitae*)

In an article in *The Scotsman* in 2010, shortly before his death, Strachan says,

"I don't want to be presumptuous... I suppose if it hadn't been for me there wouldn't be a Muriel Spark the novelist..."

Presentation copies of Spark's early work are rather uncommon.



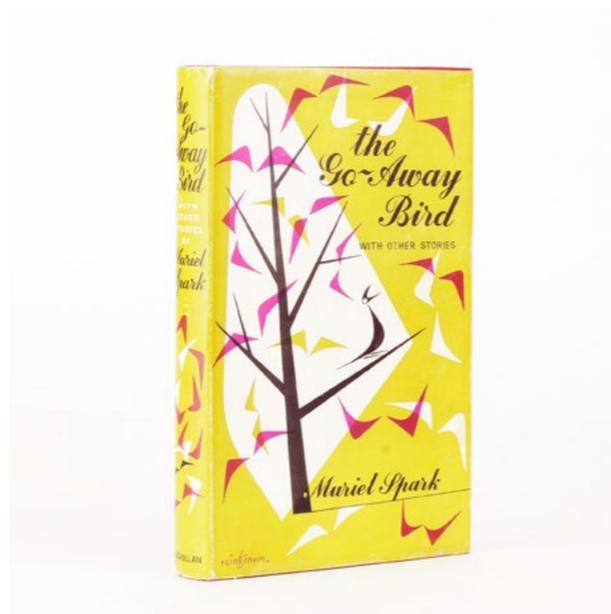
### *Robinson*

*A Novel*

*Macmillan, 1958.* First edition. Original green cloth lettered in gilt in pictorial dustwrapper designed by Victor Reinganum. A fine copy in a near fine dustwrapper, which is slightly tanned to the spine with a small stain and a little wear to the head of the spine. [36767]

£250

Spark's second novel.

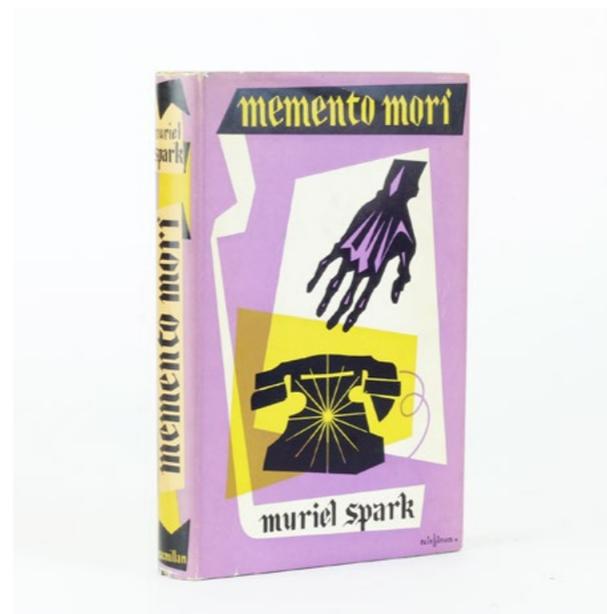


### *The Go-Away Bird*

*With Other Stories*

*Macmillan, 1958.* First edition. Original red cloth lettered in gilt in pictorial dustwrapper designed by Victor Reinganum. A fine copy in a near fine dustwrapper, with a trace of wear to the spine ends and small abrasion to the spine. [36769]

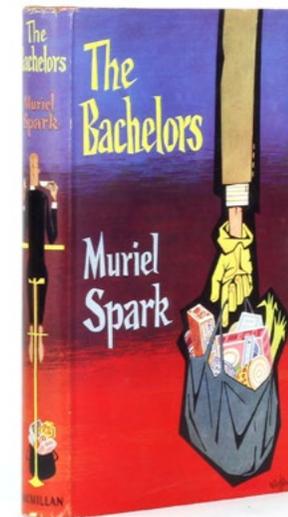
£150



### *Memento Mori*

*Macmillan, 1959.* First edition. Original green cloth lettered in gilt in pictorial dustwrapper designed by Victor Reinganum. Signed by the author on the title page. A near fine copy in a near fine dustwrapper, slightly tanned with a tiny nick to the base of the spine. [36768]

£500



### *The Bachelors*

*Macmillan, 1960.* First edition. Original red cloth in pictorial dustwrapper designed by Victor Reinganum. A fine copy in a near fine dustwrapper, with just the slightest wear to the spine ends. [36787]

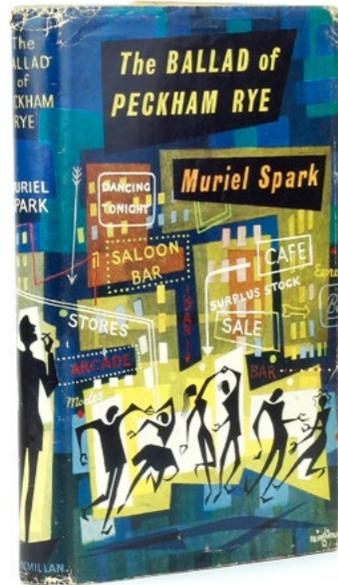
£200

### Three presentation copies to Tiny Lazzari, "a crucial figure in her life"

To my dearest friend  
Mrs Lazzari with  
love from Muriel Spark

Dear  
Mrs Lazzari  
from Muriel

For darling Tiny  
with love Muriel  
29 May 1963

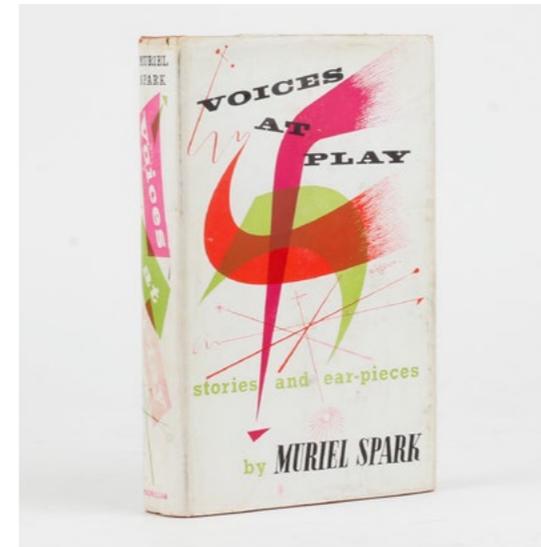


#### *The Ballad Of Peckham Rye*

Macmillan, 1960. First edition. Original green cloth titled in red, in pictorial dustwrapper designed by Victor Reinganum. Author's presentation copy, inscribed to her landlady of many years at Baldwin Crescent, 'Tiny' Lazzari, "To my dearest friend Mrs Lazzari with love from Muriel Spark." A near fine copy in a very good dustwrapper, somewhat worn at the corners and spine ends. [36771] £1,500 A fine association, inscribed to a "crucial figure in her life" (Stannard) at the beginning of her career as a novelist.

"Muriel left Allington Castle in August 1955... She longed to reconnect herself to the normality - and anonymity - of the metropolis... Father O'Malley had a niece, Teresa Walshe, who lodged with a Catholic landlady. It was one of the best introductions Muriel ever received. 'Tiny' Lazzari was a vivacious, chirruping Irish widow with a Cork accent, small of stature, big of heart." (Stannard - *Muriel Spark: The Biography*)

During the ten years Spark stayed at Bedford Crescent she established herself as one of the pre-eminent post war British novelists. During that period Lazzari became an important figure in Spark's life, acting as sounding board, confidant and (when required) gatekeeper as well as a close friend. "Evelyn Waugh once wrote to me to say that now I was becoming established I should move to a good address. On paper, the advice was of course very wise. But nothing would part me from Tiny Lazzari and my rooms at 13 Baldwin Crescent" (Spark - *Curriculum Vitae*)

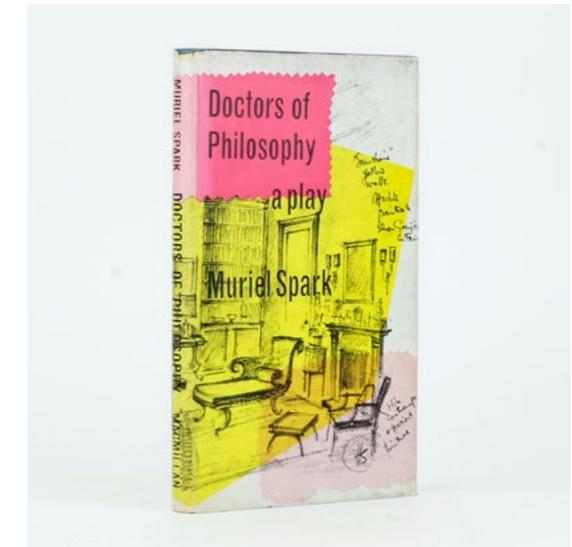


#### *Voices At Play*

*Stories and earpieces*

Macmillan, 1961. First edition. Original red cloth lettered in gilt, in the dustwrapper by Victor Reinganum. Author's presentation copy, inscribed to her landlady of many years at Baldwin Crescent, 'Tiny' Lazzari, "Dear Mrs Lazzari from Muriel with heaps of love, July 1961". A very good copy indeed, in a very good dustwrapper, a little worn at the extremities. [36864] £950

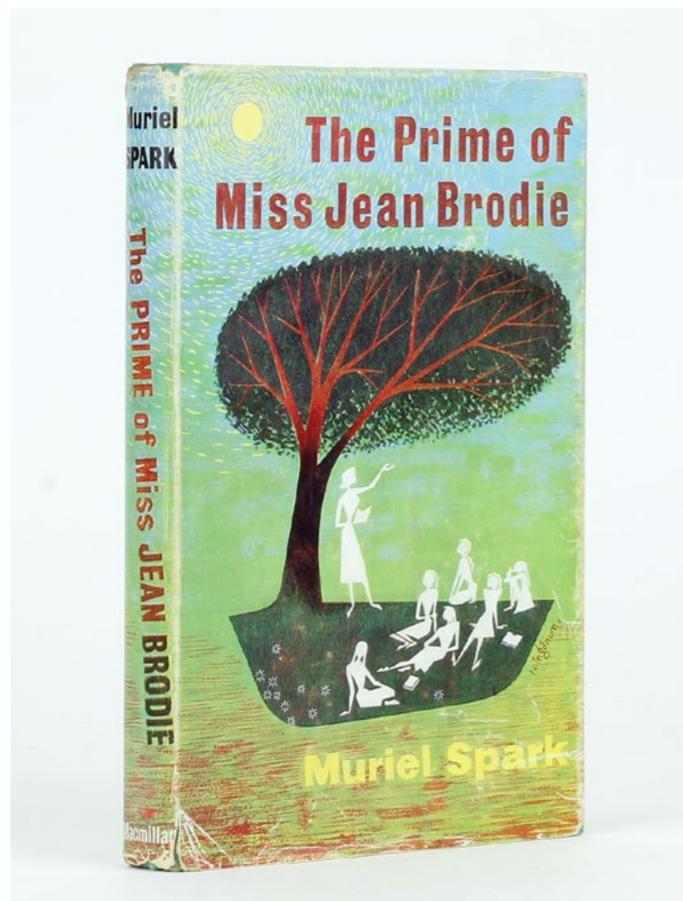
*Voices At Play* collects for the first time four radio plays and six short stories. A fine association, inscribed to a "crucial figure in her life" (Stannard).



#### *Doctors Of Philosophy*

*A Play*

Macmillan, 1963. First edition. Original blue boards lettered in gilt to the spine, in the pictorial dustwrapper. Author's presentation, inscribed to her landlady of many years at Baldwin Crescent, 'Tiny' Lazzari, "For darling Tiny with love Muriel 29 May 1963". A very good copy indeed, in a very good dustwrapper which has a short closed tear to the upper panel and a little wear to the spine ends. [36795] £750

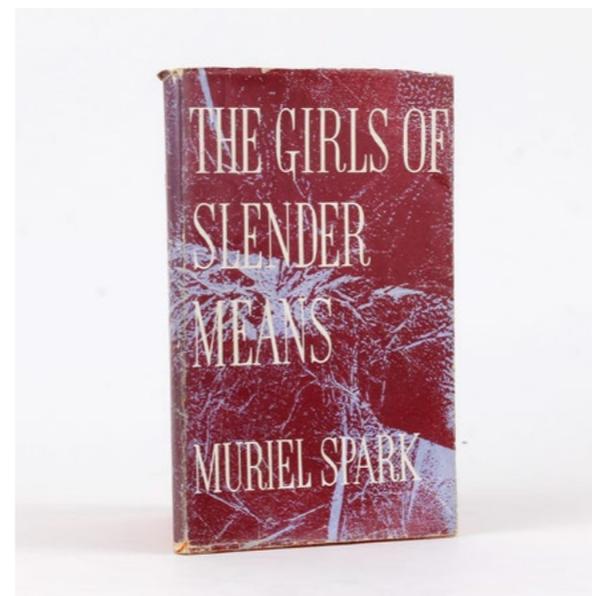


*The Prime Of Miss Jean Brodie*

Macmillan, 1961. First edition. Green cloth with gilt lettering on the spine, in a pictorial dustwrapper by Victor Reinganum. Bookplate signed by the author pasted to the title page. A very good copy indeed, in a very good dustwrapper, with some wear to the spine ends and margins, a little dustiness to the lower panel and an address label pasted to the front flap. [36772] £450

Spark's sixth and best known novel was also published in shortened form in *The New Yorker* of October 14th 1961, taking up most of the issue of the magazine and being only the second work to be conferred the honour of being published at this length in the weekly. This edition, the first appearance of the work, precedes *The New Yorker* issue by nine days.

Reflecting on the novel, David Lodge has written "A truly original writer is a very rare bird... reviewing *The Prime of Miss Jean Brodie* in 1961 I declared myself "beguiled...but not really stirred or involved or enlightened." It was some time before I realized that the disappointment was entirely my own fault and that the novel was a masterpiece."



*The Girls Of Slender Means*

Macmillan, 1963. Uncorrected proof copy. Publisher's orange paper wrappers in the proof dustwrapper. A very good copy in a very good dustwrapper, with the tape pasting the wrapper to the paper covers sometime removed. [36829] £200

There are textual changes made to the last and penultimate pages of the novel in the first edition.

Selected by Anthony Burgess as one of the ninety-nine best English novels since 1939 and commended by him as "brilliant, brittle, the production of a fine brain and a superior craft."



*Collected Poems I*

Macmillan, 1967. First edition. Original blue cloth lettered in gilt to the spine, in the dustwrapper. A fine copy in a fine dustwrapper. [36800] £60

Includes thirty-two previously uncollected poems.



*Collected Stories I*

Macmillan, 1967. First edition. Original blue cloth lettered in gilt to the spines, in the dustwrapper. A fine copy in a near fine dustwrapper. [36813] £40

Includes the previously unpublished story *The Playhouse Called Remarkable*, and three previously uncollected stories; *The House Of The Famous Poet*, *Alice's Long Dachshunds* (both first published in *The New Yorker*) and *The Leaf-Sweeper*.

*The Very Fine Clock*

Macmillan, 1969. First UK edition. Original purple boards lettered in silver to the spine, in the pictorial dustwrapper. Pictorial dustwrapper and black and white illustrations throughout by Edward Gorey. A very good copy in a very good dustwrapper. [36803] £75  
First published in the US by Knopf the preceding year.



*The Driver's Seat*

Macmillan, 1970. First edition in book form. Original green cloth lettered in silver to the spine, in the pictorial dustwrapper. A near fine copy in a very good dustwrapper indeed. [36778] £35

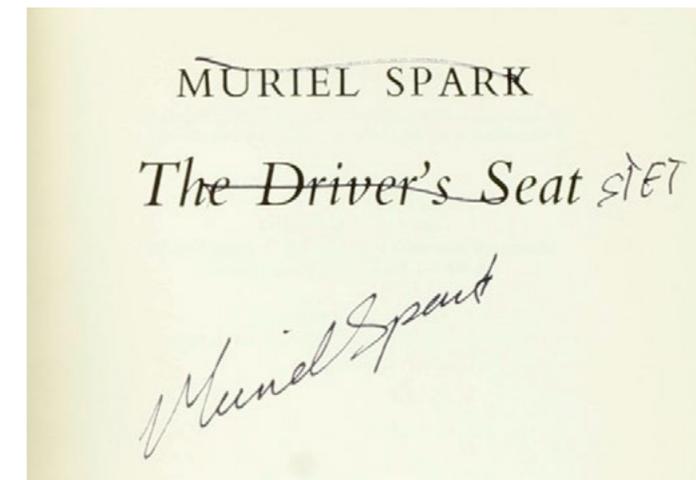
Spark's tenth novel, *The Driver's Seat* was one of the six novels nominated in 2010 for the Lost Man Booker Prize for 1970. According to Martin Stannard's biography "Muriel considered *The Driver's Seat* to be her best-written and best-constructed novel, and with good reason for she was at the very height of her powers with this study of alienation." It was first published in *The New Yorker*, in full, on 16th May 1970 before this edition appeared in September.

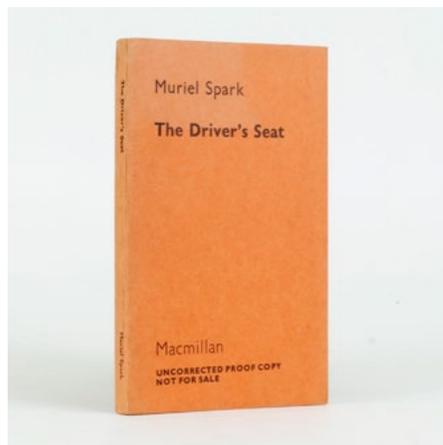


*The Driver's Seat*

Macmillan, 1970. Uncorrected proof copy, possibly Spark's own signed off copy, with her annotations to the title page, scoring through her printed name and the printed title and writing, "STET, Muriel Spark". Publisher's original orange paper wrappers. A near fine copy, with a little abrasion to the front free endpaper. [36825] £250

"Stet" is a proofreading notation, deriving from Latin and meaning "let it stand", used by writers and proofreaders to instruct the typesetter to disregard a change made, in this case the scoring through of Spark's name and the title on the title page.





*The Driver's Seat*  
Macmillan, 1970. Uncorrected proof copy. Publisher's original orange paper wrappers. A near fine copy. [36826] £50



*Not To Disturb*  
Macmillan, 1971. First edition. Original brown cloth lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a near fine dustwrapper. [36812] £20

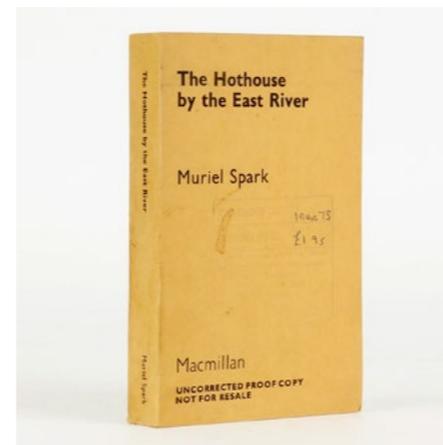
*Not To Disturb*  
Macmillan, 1971. Uncorrected proof copy. Publisher's orange paper wrappers. Ownership inscription of Julian Mitchell to front free endpaper. Written on the cover is "PROOF, please return to 8054 B.H.". A very good copy. [36827] £40



The novelist and playwright Julian Mitchell at this time presented the Arts Commentary programme on Wednesday evenings on BBC Radio 3. He and Frank Kermode reviewed 'Not To Disturb' at 7.30pm on 15th December 1971 on the station alongside William Golding's 'The Scorpion God' and Iris Murdoch's 'An Accidental Man'. The instruction to return the book to "8054 B.H." likely, therefore, refers to a room in Broadcasting House.

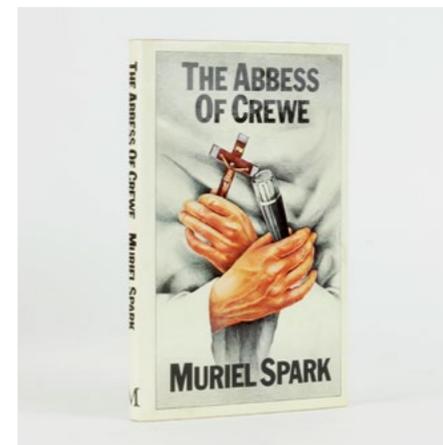
*The Hothouse By The East River*  
Macmillan, 1973. Uncorrected proof copy. Publisher's tan paper wrappers in the proof dustwrapper. Printed on rectos only as issued. A very good copy, in a very good dustwrapper with a chip to the head of the spine. [36831] £95

The first edition has slight textual changes to page 160.



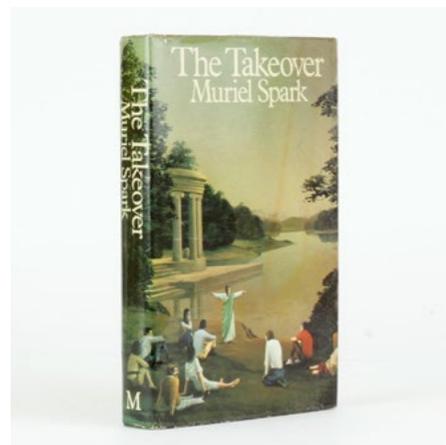
*The Hothouse By The East River*  
Macmillan, 1973. Uncorrected proof copy. Publisher's tan paper wrappers. Printed on rectos only as issued. A very good copy. [36830] £30

*The Abbess Of Crewe*  
Macmillan, 1974. First edition. Original black cloth lettered in gilt to the spine, in the pictorial dustwrapper. A near fine copy in a very good dustwrapper indeed. [36814] £20  
With clear parallels to the recent Watergate scandal, The New York Times published a review of *The Abbess* on 20 October 1974 - "it is a pleasure to see that at least one writer has not been taken in by the self-serving solemnities of the journalists and politicians. Muriel Spark is the first writer to demonstrate that Watergate and its attendant immoralities are materials not of tragedy, but of farce."



*The Abbess Of Crewe*  
Macmillan, 1974. Uncorrected proof copy. Publisher's plain paper wrappers. Ownership inscription of A. S. Byatt to half title. A very good copy. [36819] £65  
The novelist A. S. Byatt was a friend of Spark's and enthusiast for her works, referring to her as an author who "make[s] me want to write". Writing her obituary in 2006, Byatt wrote "Muriel Spark's books were structured like nobody else's. She was one of that generation, just before my own, of powerful female writers... You had the feeling that it wasn't Spark the writer who was judging the characters, but some unchanging Divine Justice. This allowed her to have her detached, even flatly sardonic tone. She was a very moral writer, but in a wicked sort of way."

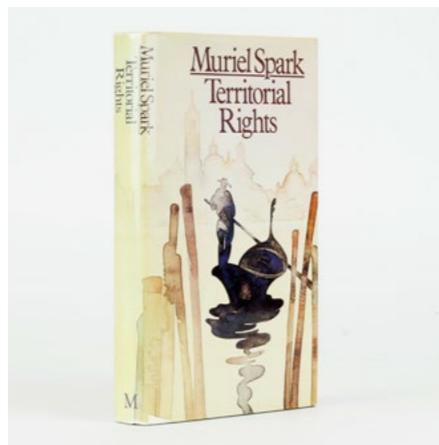




*The Takeover*  
 Macmillan, 1976. First edition. Original green cloth lettered in silver to the spine, in the pictorial dustwrapper. A near fine copy in a very good dustwrapper. [36779] £25

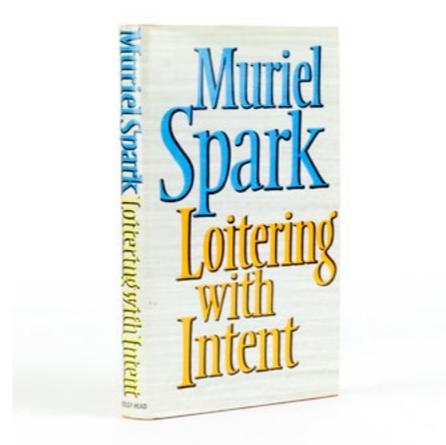
*The Takeover*  
 Macmillan, 1976. Uncorrected proof copy. Publisher's tan paper wrappers. A near fine copy. [36832] £30

*Territorial Rights*  
 Macmillan, 1979. First edition. Original green boards lettered in gilt to the spine, in the pictorial dustwrapper. A near fine copy in a near fine, price-clipped, dustwrapper. [36776] £20



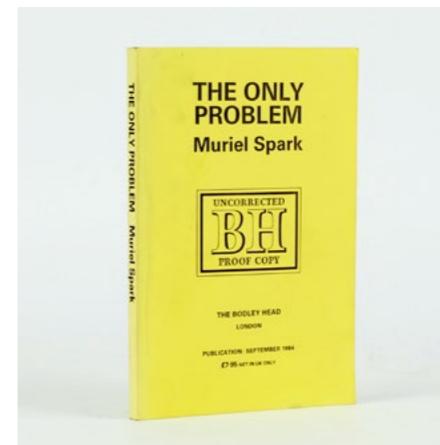
*Loitering With Intent*  
 Bodley Head, 1981. First edition. Original orange cloth lettered in gilt in the dustwrapper. A fine copy in a fine dustwrapper. Ownership inscription of Elisabeth Montefiore to the front free endpaper. [36780] £25

*Going Up To Sotheby's*  
 Granada, 1982. First edition. Publisher's pictorial paper wrappers. A very good copy. [36878] £10  
 Includes five previously uncollected poems: *Going Up To Sotheby's*; *Created And Abandoned*; *The Three Kings*; *The Goose*; and *Conversation Piece*.



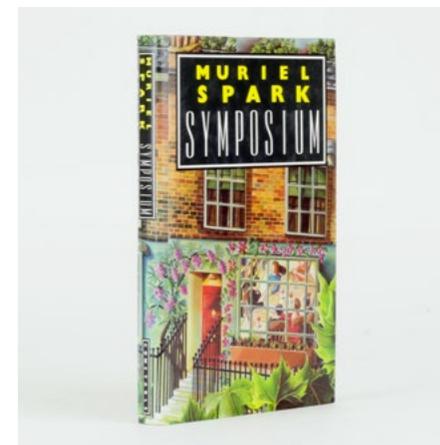
*Bang-Bang You're Dead*  
 And other stories  
 Granada, 1982. First edition. Publisher's pictorial paper wrappers. [36880] £10  
 Includes two previously uncollected stories: *The Gentile Jewesses*; and *The First Year Of My Life*.

*The Only Problem*  
 The Bodley Head, 1984. Uncorrected proof copy. Publisher's yellow paper wrappers. Ownership inscription of A. S. Byatt to half title. A very good copy. [36822] £65  
 The novelist A. S. Byatt was a friend of Spark's and enthusiast for her works, referring to her as an author who "make[s] me want to write".



*The Only Problem*  
 Bodley Head, 1984. First edition. Original orange cloth lettered in gilt to the spine, in the dustwrapper. A fine copy in a near fine dustwrapper. Previous owner's bookplate to front free endpaper. [36782] £20

*Symposium*  
 Constable, 1990. First edition. Original burgundy boards lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36775] £20





*Curriculum Vitae*

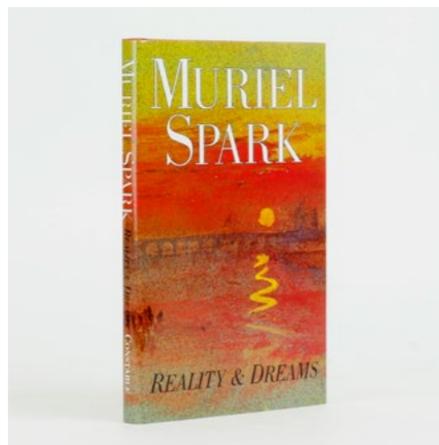
Constable, 1992. Uncorrected proof copy. In the publisher's red paper wrappers. A very good copy. [36818] £25  
Spark's autobiography.

*Reality & Dreams*

Constable, 1996. First edition. Original red cloth lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36858] £20

*Aiding And Abetting*

Viking, 2000. First edition. Original red cloth lettered in gilt on the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36773] £20

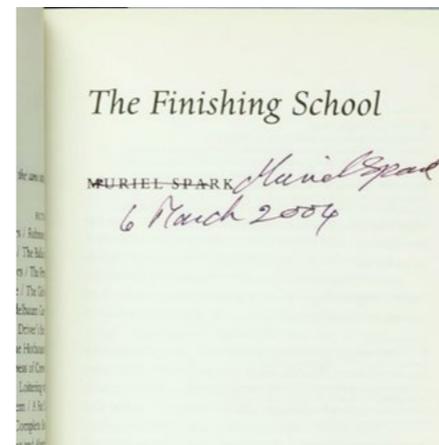
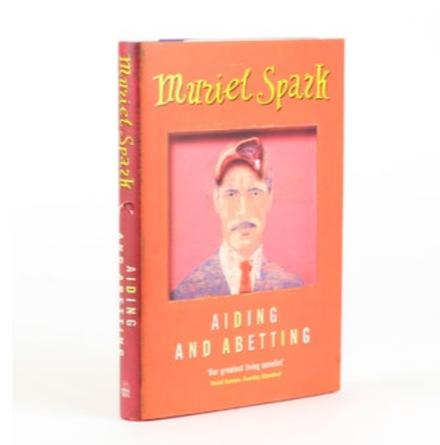


*The Complete Short Stories*

Viking, 2001. First edition. Original blue cloth lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a near fine dustwrapper. [36801] £20

*All The Poems*

Carcanet, 2004. First edition. Original black boards lettered in gilt to the spine in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36806] £15

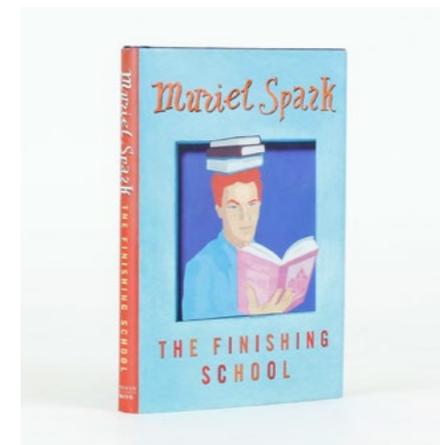


*The Finishing School*

Viking, 2004. First edition. Original blue boards lettered in gilt to the spine, in the pictorial dustwrapper. Signed and dated "Muriel Spark, 6 March 2004" on the title page. A fine copy in a fine dustwrapper, with a Radio 4 Book Of The Week sticker to the upper panel. [36815] £45

*The Finishing School*

Viking, 2004. First edition. Original blue boards lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36816] £15



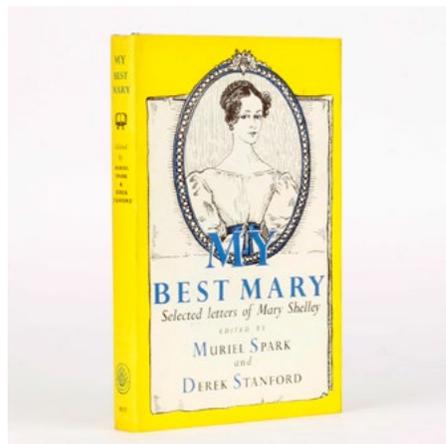
*Walking On Air*

The Cahiers Series, 2007. First edition. Original orange paper wrappers in the white dustwrapper. A fine copy in a fine dustwrapper. [36777] £35  
Walking On Air was produced by the Center For Writers & Translators at The American University of Paris of which Spark was a member of the Advisory Board.

It is a collection of extracts, poems and previously unpublished works and fragments, published to coincide with the Muriel Spark Memorial Concert at Wigmore Hall, London in April 2007.

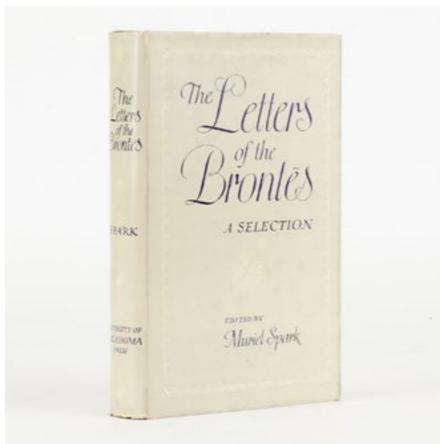


Part III - American Editions



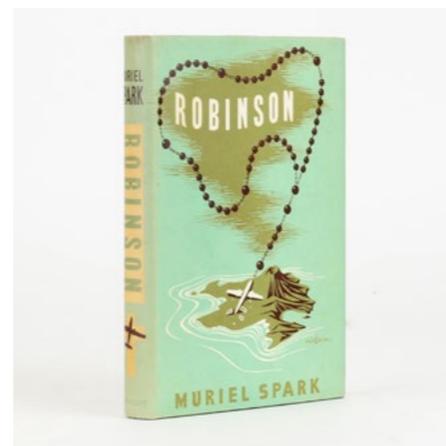
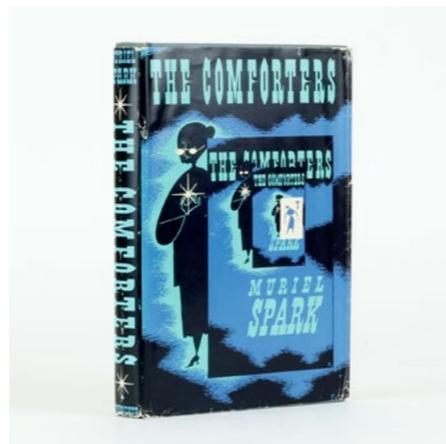
*My Best Mary*  
Selected letters of Mary Shelley  
Roy, 1953. First American edition. Original blue boards lettered in gilt to the spine, in the pictorial dustwrapper. A near fine copy in a near fine, price-clipped, dustwrapper. [36870] £20

*The Letters Of The Brontës*  
A selection  
University of Oklahoma Press, 1954. First American edition. Original blue cloth lettered in gilt to the spine, in the pictorial dustwrapper. A very good copy indeed, in a very good dustwrapper. [36862] £35



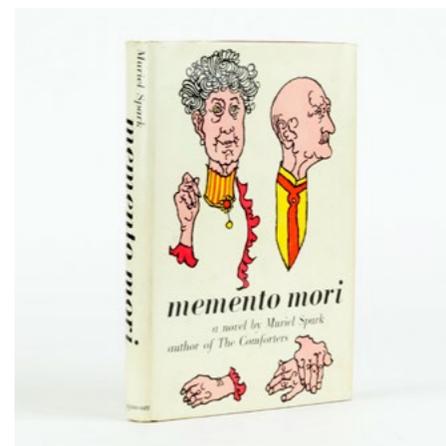
PROVENANCE: Bookplate of Walter P. Chrysler Jr., collector and motor car heir, to front pastedown.

*The Comforters*  
Lippincott, 1957. First American edition. Original sky blue cloth lettered in navy in pictorial dustwrapper designed by Victor Reinganum. A very good copy indeed, in a very good dustwrapper with a small chip to the front panel and some wear to the extremities. [36833] £95  
Spark's first novel.



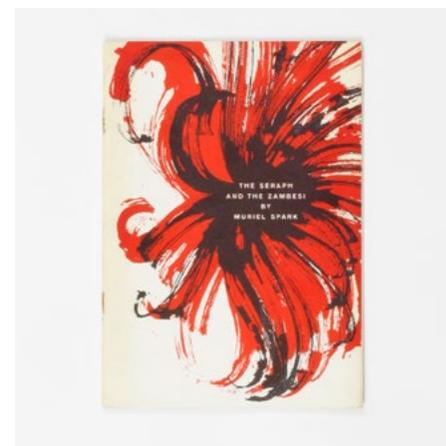
*Robinson*  
A Novel  
Lippincott, 1958. First American edition. Original green cloth lettered in black in pictorial dustwrapper designed by Victor Reinganum. A fine copy in a near fine dustwrapper, with a little fading to the spine. [36836] £95  
Spark's second novel.

*Memento Mori*  
Lippincott, 1959. First American edition. Original quarter yellow cloth over red and black boards in the pictorial dustwrapper. A very good copy in a very good dustwrapper. [36837] £45



*The Seraph and the Zambesi*  
Lippincott, 1960. Privately printed for the publisher. Original pictorial paper wrappers. A very good copy indeed. [36798] £25  
*The Seraph And The Zambesi* first appeared in the United States in *The Go-Away Bird And Other Stories* in the Autumn of 1960. This edition was privately printed before Christmas for the publisher and "sent to the friends of J. P. Lippincott Company with the compliments of the season." Of the story, which won the *Observer's* 1951 Christmas-fiction prize, Stannard has written that it is "possibly the first example by a British author of what became known as magical realism."

*The Ballad Of Peckham Rye*  
Lippincott, 1960. First American edition. Quarter grey cloth over mottled blue paper covered boards in a price-clipped dustwrapper. A very good copy indeed, in a very good dustwrapper. [36834] £35



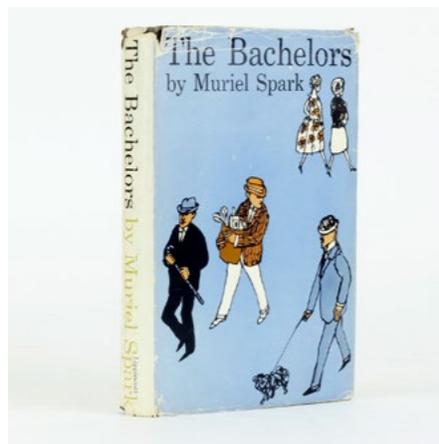


*The Go-Away Bird*  
and Other Stories

Lippincott, 1960. First American edition. Quarter light grey cloth over black and white boards in the pictorial dustwrapper. A very good copy indeed, in a very good dustwrapper. [36835] £25  
Spark's first collection of short stories, first published in the UK in 1958.

*The Bachelors*

Lippincott, 1961. First American edition. Original navy cloth over grey and green boards, in the pictorial dustwrapper. A very good copy in a good dustwrapper, that is chipped on the spine ends with wear to the extremities. [36857] £20



*The Prime Of Miss Jean Brodie*

Lippincott, 1962. First American edition. Original green cloth lettered in blue in the pictorial dustwrapper. A very good copy indeed in a very good dustwrapper. [36838] £45  
Spark's sixth and best known novel had its first American publication in a shortened version in *The New Yorker* of October 14th 1961, with this, the full version, being published in Philadelphia in the new year. Reflecting on the novel, David Lodge has written "A truly original writer is a very rare bird... reviewing *The Prime of Miss Jean Brodie* in 1961 I declared myself "beguiled...but not really stirred or involved or enlightened." It was some time before I realized that the disappointment was entirely my own fault and that the novel was a masterpiece."

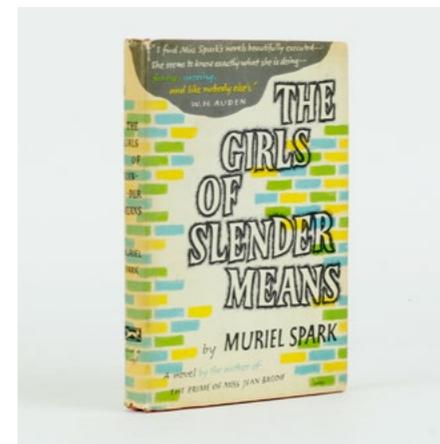


*Voices At Play*

Stories and earpieces  
Lippincott, 1962. First American edition. Original quarter red cloth over brown boards, in the dustwrapper by Victor Reinganum. A very good copy indeed, in a very good dustwrapper which has a tape-repaired closed tears to the upper panel and head of the spine. [36865] £20  
*Voices At Play* collects for the first time four radio plays and six short stories.

*The Girls Of Slender Means*

Knopf, 1963. First American edition. Original red boards lettered in black with silver decoration to the spine, in the pictorial dustwrapper by George Salter. A very good copy indeed in a very good dustwrapper. [36848] £30

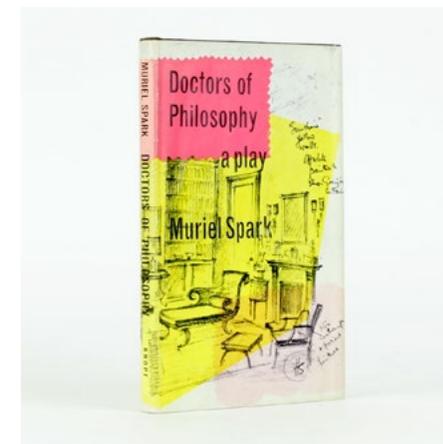


*The Mandelbaum Gate*

Knopf, 1965. First American edition. Original red cloth lettered and decorated in gilt, in the dustwrapper. A near fine copy in a very good dustwrapper, with two tape repaired closed tears. [36868] £20

*Doctors Of Philosophy*

A Play  
Knopf, 1966. First American edition. Original blue boards lettered in silver to the spine, in the pictorial dustwrapper. A near fine copy in a very good dustwrapper indeed. [36869] £20





*The Very Fine Clock*

Knopf, 1968. First edition. Original yellow boards with blue vignette, lettered in blue to the spine, in the pictorial dustwrapper. Pictorial dustwrapper and black and white illustrations throughout by Edward Gorey. A very good copy in a very good dustwrapper. [36804] £125

This edition precedes the first publication in the UK, which appeared in 1969.

*The Public Image*

Knopf, 1968. First American edition. Original teal cloth, lettered in gilt, in the pictorial dustwrapper. A fine copy in a near fine dustwrapper. [36852] £25



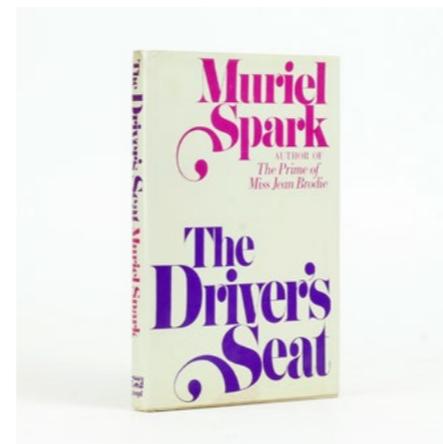
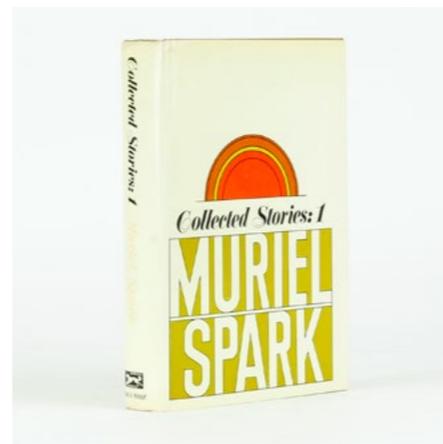
*Collected Stories I*

Knopf, 1968. First American edition. Original green cloth lettered in gilt to the spines, in the dustwrapper. A very good copy in a very good dustwrapper. [36872] £20

Includes the previously unpublished story *The Playhouse Called Remarkable*, and three previously uncollected stories; *The House Of The Famous Poet*, *Alice's Long Dachshunds* (both first published in *The New Yorker*) and *The Leaf-Sweeper*.

*Collected Poems I*

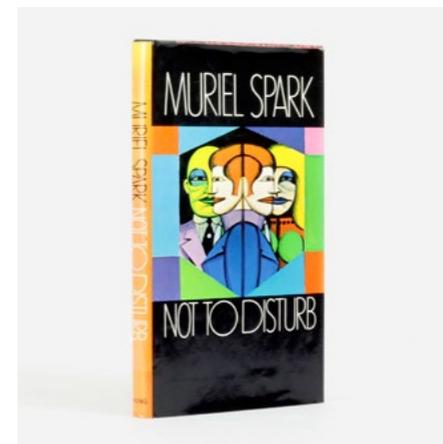
Knopf, 1968. First American edition. Original purple cloth lettered in gilt to the spine, in the dustwrapper. A near fine copy in a very good dustwrapper indeed. [36874] £20



*The Driver's Seat*

Knopf, 1970. First American edition. Original grey cloth lettered in gilt, in the dustwrapper. A very good copy, with an ownership inscription to the front free endpaper, in a very good dustwrapper. [36859] £20

Spark's tenth novel, *The Driver's Seat* was one of the six novels nominated in 2010 for the Lost Man Booker Prize for 1970. According to Martin Stannard's biography "Muriel considered *The Driver's Seat* to be her best-written and best-constructed novel, and with good reason for she was at the very height of her powers with this study of alienation." It was first published in *The New Yorker*, in full, on 16th May 1970.

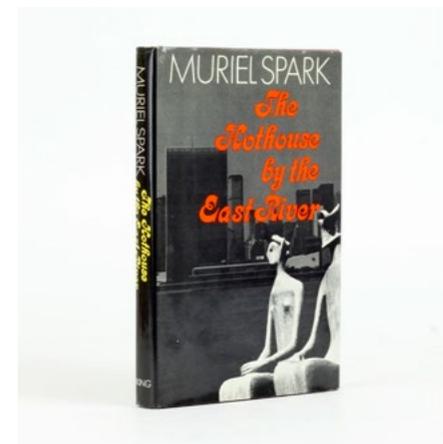


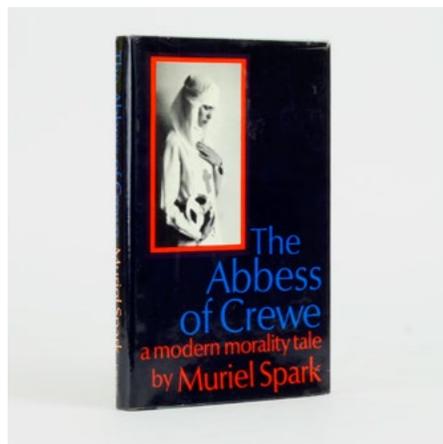
*Not To Disturb*

Viking, 1971. First American edition. Original quarter black cloth lettered in gilt over red and black boards, in the pictorial dustwrapper. A fine copy in a near fine dustwrapper, a little faded to the spine. [36860] £25

*The Hothouse By The East River*

Viking, 1973. First American edition. Original quarter maroon cloth over maroon boards, in the pictorial dustwrapper. A near fine copy in a near fine dustwrapper. [36854] £25





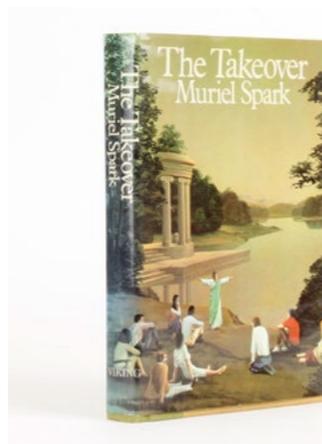
### *The Abbess Of Crewe*

*A Modern Morality Tale*

Viking Press, 1974. First American edition. Black cloth spine over turquoise paper covered boards, in photographic dustwrapper. A very good copy in a very good dustwrapper indeed. [36844] £25  
With clear parallels to the recent Watergate scandal, The New York Times published a review of *The Abbess* on 20 October 1974 - "it is a pleasure to see that at least one writer has not been taken in by the self-serving solemnities of the journalists and politicians. Muriel Spark is the first writer to demonstrate that Watergate and its attendant immoralities are materials not of tragedy, but of farce."

### *The Takeover*

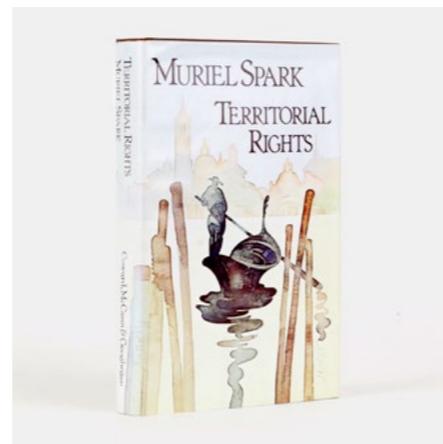
Viking, 1976. First American edition. Original quarter green cloth over brown boards, in the pictorial dustwrapper by Peter Goodfellow. A fine copy in a near fine, price-clipped dustwrapper. [36845] £25



### *Territorial Rights*

Coward, McCann & Geoghegan, 1979. First American edition. Original brown boards in the pictorial dustwrapper. A very good copy, a little soiling to the spine, in a very good dustwrapper. [36871] £15

Reviewing the book in the New York Times, Edmund White wrote "Once in a while a book comes along that is beautifully put together and effortlessly entertaining; Muriel Spark's *Territorial Rights* is such a novel. To declare it a great book would be to burden it with an ambition it has lightly rejected, but it is the sort of elegant diversion we can enjoy and esteem."



### *Loitering With Intent*

Coward, McCann & Geoghegan, 1981. First American edition. Original black cloth lettered in gilt to the spine, in the dustwrapper. A fine copy in a fine dustwrapper. [36853] £20  
Shortlisted for the Booker Prize.

### *The Stories Of Muriel Spark*

Dutton, 1985. First American edition. Original quarter cream cloth over orange boards, in the dustwrapper. A fine copy in a fine dustwrapper. [36876] £20  
Precedes the English edition by two years.

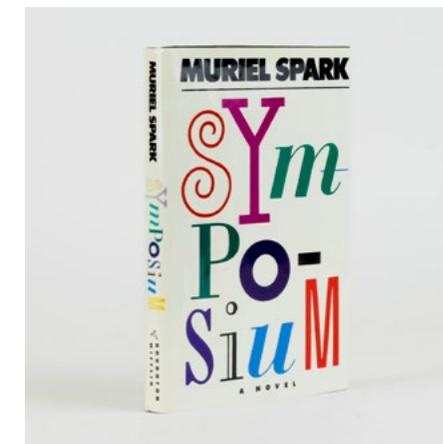


### *A Far Cry From Kensington*

Houghton Mifflin, 1988. First American edition. Original quarter navy cloth over blue boards in the dustwrapper. Contemporary New York Times review loosely laid in. A fine copy in a very near fine dustwrapper. [36851] £20

### *Symposium*

Houghton Mifflin, 1990. First American edition. Original quarter black cloth over black boards, in the dustwrapper. A fine copy in a near fine dustwrapper, with a little fading to the spine. [36866] £20



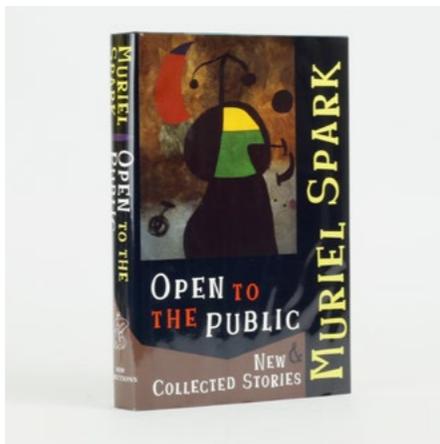


*Curriculum Vitae*

Houghton Mifflin 1993. First American edition. Original quarter black cloth over black boards, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36877] £30

*Reality & Dreams*

Houghton Mifflin, 1996. First American edition. Original quarter red cloth lettered in gilt to the spine, over red boards, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36867] £15



*Open To The Public*

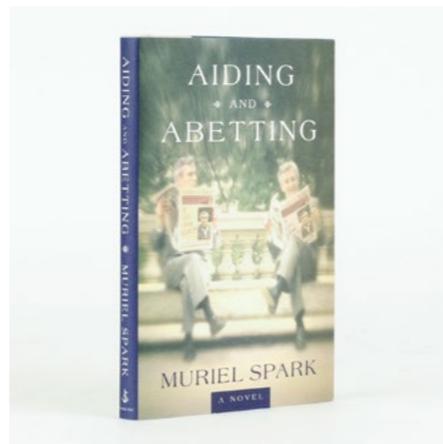
New & collected stories  
New Directions, 1997. First American edition. Original quarter black cloth over teal boards, in the dustwrapper. A fine copy in a fine dustwrapper. [36875] £25

*Aiding And Abetting*

Doubleday, 2001. First American edition. Original quarter grey cloth over navy blue boards, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36873] £15

*The Finishing School*

Doubleday 2004. First American edition. Original quarter grey cloth over blue boards, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [36856] £15





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