

# BOOK AND MAGAZINE COLLECTOR

JUNE '98

No. 171 £2.70

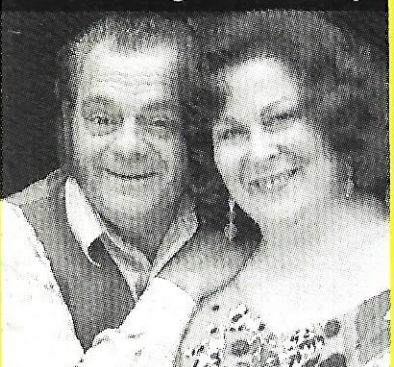
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**LONDON BOOK FAIRS ISSUE**

THE 'LORD PETER WIMSEY' BOOKS OF **DOROTHY L. SAYERS**



**H.E. BATES**  
Author of 'The Darling Buds of May'



David Jason and Pam Ferris as Pa and Ma Larkin in the Yorkshire Television series, 'The Darling Buds of May'

AUTHOR AND COLLECTOR **FORREST REID**

IRISH CHILDREN'S AUTHOR **PATRICIA LYNCH**

LEGENDARY COMEDIAN **BOB HOPE**

The Book and Magazine Collector Interview **KENNETH BAKER**



As recent marches testify, the British love the countryside like no other nation. Deeply etched in our national consciousness are visions of the perfect thatched cottage, cricket on the village green and verdant valleys with babbling brooks. Equally, we love books about the countryside, and, just as we are blessed with some of the most diverse landscapes in the world, so we also have the strongest tradition of country writing.

Among the finest rural authors from our own century is H.E. Bates. Although principally admired today as a writer of short stories (he penned over 500), he produced a remarkably varied body of work. He wrote 25 novels, over a dozen volumes of essays, five books for children, three volumes of autobiography, as well as plays and critical works. The only genre in which he didn't excel was poetry (he published only three poems), and yet he had a poet's eloquence of phrase and sense for words.

For collectors, H.E. Bates has been big news for decades. To gather a complete collection of his books today would be a painstaking — not to say expensive — undertaking. As usual, the stumbling blocks are the pre-war books, particularly in dustjackets. They *do* turn up, but not that often.

Herbert Ernest Bates was born in the Northamptonshire village of Rushden on 16th May 1905. In his 1969 autobiography, *The Vanished World*, Bates writes that he was "born into a world of leather and shoemakers". Although that trade was dominant in the area, it was also a land rich in literary history. John Dryden was born in nearby Aldwinckle, William Cowper lived a dozen miles away, and John Clare wrote his poems further down the valley.

# H.E. BATES

THE AUTHOR OF  
'THE DARLING BUDS OF MAY'  
IS MORE COLLECTABLE THAN EVER

BY DAVID HOWARD



The chronicler of English country life: H.E. Bates. © Mark Gerson

Indeed, it was in the Nene Valley and the surrounding area that Bates spent much of his childhood. Here, his love for the countryside was kindled by his father, who regularly took him on twelve-mile rambles along the

blackberry hedgerows and river tow paths. On these journeys, Bates senior would often take him to see great country houses — which, perhaps not surprisingly, feature in much of Bates' subsequent fiction. Eminent among these was the hall at Rushden which, forty years later, became the setting for one of his most memorable novels, *Love for Lydia* (1952).

Although Bates describes his father as a "pretty unyielding" Methodist, the household atmosphere was lightened by his parents' love of music and literature. Among more solemn tomes, Bates discovered volumes by William le Queux, Conan Doyle, Edgar Wallace, and the now-forgotten French detective writer, Gaboriau. Bates devoured them all and, in turn, assimilated some of their methods.

Even more influential was his maternal grandfather, a larger-than-life character who owned a smallholding where Bates would often pass his school holidays. "There sprang up for me, out of this very ordinary, unprepossessing piece of Midland earth," he wrote, "a paradise that remains to this day utterly unblemished, a joy forever."

## REPROBATE

It was also a childhood rich in unusual characters, which served Bates well in his later fiction. Most memorable was a great uncle called Joseph Betts, a wily reprobate who inspired one of the author's most memorable characters, Uncle Silas, who featured in the 1939 collection, *My Uncle Silas* (1939). This book was illustrated by Edward Ardizzone, and now sells for up to £80 in the dustjacket.

To their credit, the teachers at Bates' junior school noticed his special abilities, and gave him work that was much in advance of that undertaken by other pupils. He was subsequently sent to Kettering Grammar School, but by then Bates had lost his patience with the "parrot-fashion" dictates of education. Fortunately, his enthusiasm was rekindled by an inspiring new literature teacher, and from that moment Bates knew that he wanted to be a writer.

He won a place at Cambridge University, but did not have the funds to take up the offer — a fact which he never regretted. Instead, he joined *The Northampton Chronicle* as a cub

# H.E. BATES

a novel

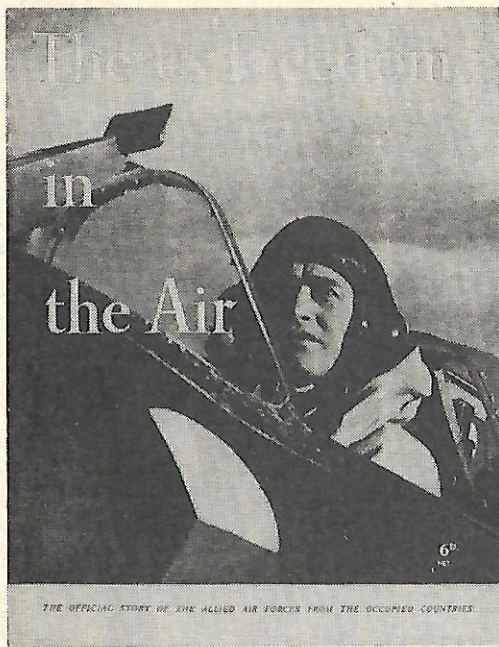
# FAIR STOOD THE WIND FOR FRANCE

*Fair Stood the Wind for France* (1944) is one of the finest novels to come out of the Second World War.

reporter, but left after two months. "I will not start the pretence that I did my best," he later wrote, "I had no best to do".

He now started a period of intense self-education in literature, a decision that was aided by the light duties of his new job as a solitary warehouse clerk. He would rush to finish the work by mid-morning and then spend the rest of the day reading authors such as Conrad, Bennett, Wells, Galsworthy and Hardy, practically exhausting the contents of the shelves in the Carnegie Library. He soon decided to write a novel of his own, producing an unpublishable 150,000-word monster. Undeterred, he tried again, eventually completing a novel entitled *The Two Sisters*. Wholly written at the warehouse where he worked, this was accepted by Jonathan Cape after ten other firms had turned it down.

Bates — who was still only 21 — was invited to London by Cape, where he was



*There's Freedom in the Air* (1944) was one of three wartime studies which Bates wrote for the HMSO.

introduced to their reader, Edward Garnett. Garnett subsequently become extremely influential in the development of Bates' writing — a sort of literary godfather — and, indeed, contributed an interesting introduction to *The Two Sisters* when it was published in 1926. Years later, Bates published a book entitled *Edward Garnett: A Memoir* (1950), in which he paid tribute to Garnett's friendship and invaluable advice. Bates' first novel is now extremely difficult to find, even without the jacket. Copies with jackets now sell for up to £250 in Very Good condition.

### PLAY

However, *The Two Sisters* wasn't Bates' first published work. That honour goes to a play called *The Last Bread*, which was issued by the Labour Publishing Company just a few weeks before the novel. This is not as avidly sought-after, but it can still sell for as much as £60.

Bates then moved to London, where, to supplement his meagre income from writing, he worked for a while in the children's department of a bookshop in Oxford Street.

Inspired by this, he then wrote a children's book called *The Seekers* (this is missing from most bibliographies). Today, you would have to pay up to £60 for a Very Good, jacketed copy — if you were fortunate enough to be offered one.

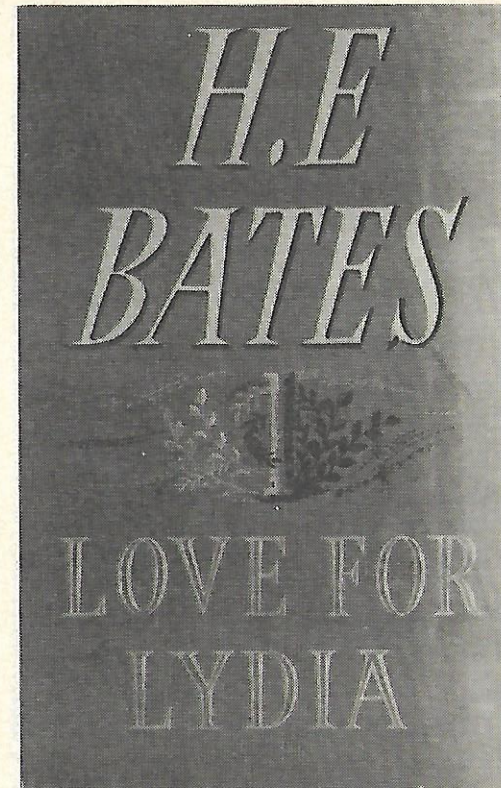
He wrote five further children's books: *The Seasons and the Gardener* (1940) and *The White Admiral* (1968), which sell for up to £30 each; and a series of books inspired and illustrated by Carol Baker — *Achilles and the Donkey* (1962), *Achilles and Diana* (1963) and *Achilles and the Twins* (1964). These all now sell for up to £30 in the jackets.

Bates first novel sold poorly, and so he turned to short stories, for which there was still a large market in the inter-war years. Over the next decade, he published several collections, including *Day's End* (1928), *Seven Tales and Alexander* (1929), *The Black Boxer*, *The Story Without End and The Country Doctor* (both 1932), *The House with the Apricot* (1933), *The Woman Who Had Imagination* (1934) and *Cut and Come Again* (1935). The last of these contains what is generally considered to be Bates' finest short story, 'The Mill'.

### BUOYANT

All of these short story collections are particularly popular with collectors today and prices remain buoyant. You would be fortunate to find any of them for under £50 (Very Good, in the dustjacket), and the early volumes hover on either side of £100. Even more collectable are the limited edition items which appeared in the 1930s, which, despite the Depression, was something of a golden age for private presses. This is particularly the case with those issued by The Golden Cockerel Press, such as *A German Idyll* (1932; 307 signed copies) and *The House with the Apricot* (1933; 100 signed copies), which fetch up to £175 and £200 respectively. Also highly valued are the volumes from the White Owl Press, such as *The Story Without End and The Country Doctor* (1932; 130 signed copies) and *Sally Go Round the Moon* (1932; 145 signed copies). These now sell for up to £175 each.

Also highly desirable are the privately-printed *Mrs Esmond's Life* (1931), which appeared in an edition of just fifty copies and



*Love for Lydia* (1952) is a memorable story of lost innocence. The first edition now sells for up to £15.

fetches up to £200; and *The Tree* (1930), which was issued in somewhat frail card boards and now sells for up to £35.

In 1931, Bates married Marjorie Cox, a girl from his home county of Northamptonshire, and they moved to the Wealden village of Little Chart. Kent had been a popular holiday destination since his childhood and he'd always wanted to live there. Home was a granary — indeed, Bates was almost the first person to convert a barn into a family home. Today, you'd be hard-pressed to find an unconverted barn anywhere in Kent!

Now with a wife and young family to support, H.E. Bates set to work with renewed vigour. He was always renowned as a ferociously hardworking writer but, during his early days in Kent, it wasn't unusual for Bates to complete a short story in the morning, write an essay in the afternoon, and

## YOUR FAMILY IS UNIQUE

and this magazine will help you find out a lot more about your ancestors

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H.E.  
Bates

DEATH  
of a  
HUNTSMAN

*Night Run to the West*  
*The Queen of Spain & Italy*  
*Summer in Sabanda*

Bates was a noted short story writer. This is one of many collections which he published during his career.

complete a book review in the evening. He wrote everything in a summer house in the garden, where he worked whatever the weather. Everything was written in longhand in the same blue hardbacked books, with scarcely a correction.

### EPIC

During this time, Bates still found time to write novels, although not always successfully. Following the publication of *The Two Sisters*, Bates embarked on another unpublishable 150,000-word epic called *The Voyagers*, which Edward Garnett declared to be "hollow-sounding, repetitive, semi-poetic, unreal, long-winded, romantic and cynical". Quite a combination!

Unabashed, he wrote further novels, and with more success. *Catherine Foster*, which was inspired by Flaubert's *Madame Bovary*, was published by Cape in 1929. This book now fetches up to £125 in Very Good condition

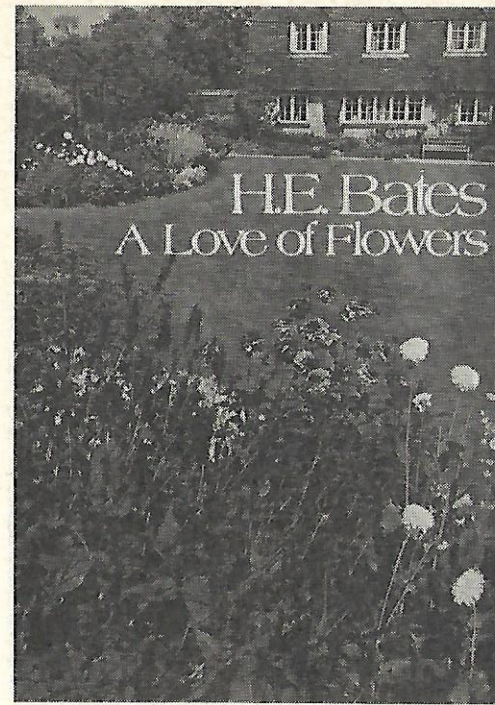
with the dustjacket. It was followed by *Charlotte's Row* (1931) and *The Fallow Land* (1932), which sell for up to £80 in Very Good condition with those all-important jackets. *The Poacher* (1935) and *The House of Women* (1936) followed, but it wasn't until 1938 and the publication of *Spella Ho* — with illustrations by Ardizzone — that Bates made any sort of breakthrough. Not only was this a major success in Britain, but the novel was serialised in the prestigious American journal, *The Atlantic*, for which Bates received the extraordinary sum of \$5,000. As he writes in his autobiography: "It was the equivalent of the discovery of a gold mine at the bottom of the garden." Furthermore, he was able to go on an extremely enjoyable trip to Boston to oversee the revision of *Spella Ho* for serialisation.

### BARREN

Despite this success, the early war years were a barren time for Bates. Not only was he forced to abandon another long novel, but he also began to suffer from a recurring abdominal illness which would lead to surgery some years later. To add to all of this, he was turned down for a commission in the R.A.F. Instead, he became literary editor of *The Spectator*, to which he had contributed a 'Country Life' column for several years. However he left the job, disillusioned, after just a few weeks.

When he did eventually join the R.A.F., it was in public relations — but in a most unusual capacity. Bates was, in fact, commissioned into the R.A.F. as a short story writer. This was as astonishing as it was unprecedented, and Bates could scarcely believe his good fortune. He was initially sent to R.A.F. Oakington, near Cambridge, and later to No 1 Fighter Command Station at Tangmere, near Chichester. His brief was to interview the pilots and crew, and write short stories based on their experiences. With the air crews facing death every day, this was a far from easy task. However, he rose brilliantly to the challenge, and these poignant stories are still moving today.

All of Bates' R.A.F. stories were initially published in *The News Chronicle*, under the pseudonym 'Flying Officer X'. They were subsequently collected in two volumes:



Bates was also a fine essayist. This collection from 1970 focuses on one of his greatest passions: flowers.

*The Greatest People in the World* (1942) and *How Sleep the Brave* (1943). These were published by Cape, but only after the government promised the firm as much paper as they needed.

Both these books are now quite difficult to find. In the third volume of his autobiography, Bates states that the first collection was given an initial print-run of 100,000 copies, but I think that he may possibly be confusing the Cape hardback edition with the numerous paperback versions issued by the British Publishers Guild. The hardback editions now sell for up to £30 each, but the collected edition — published in 1952 under the title *The Stories of Flying Officer X* — sells for a much more affordable £10-£15.

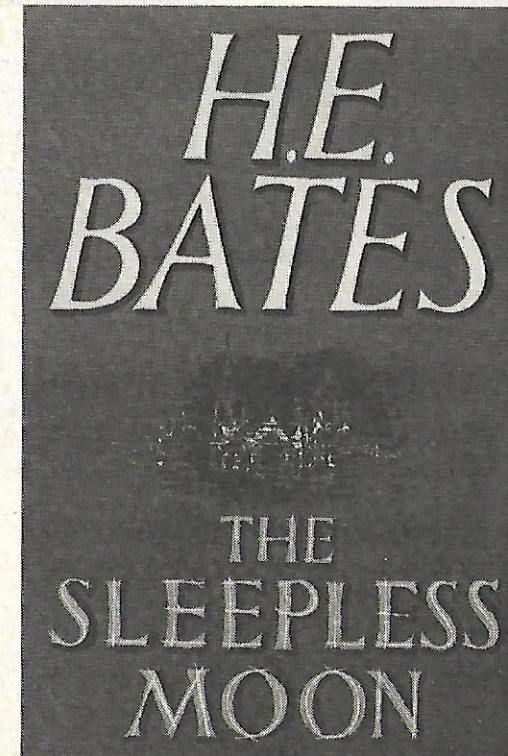
An interview with a Wellington pilot who'd been shot down over France gave Bates the idea for a new novel. He'd been searching for a storyline for some time, and now the inspiration was finally flowing. He managed to persuade the powers-that-be to give him

two weeks' leave and, as he writes in his autobiography: "I went home, my brain and imagination positively bursting like a ripe seed-pod under the heat and fervour of the story I wanted to tell." By the end of the fortnight, he had written nearly half the novel. It was eventually published in 1944 under the title *Fair Stood the Wind for France*. Simply but beautifully told, it is a wonderful book — indeed, many people consider it to be the finest novel to come out of the Second World War. However, the first edition is not too hard to locate, and shouldn't cost more than £15 in Very Good condition with the jacket.

### AGENT

*Fair Stood the Wind for France* was the first of Bates' novels to be published by Michael Joseph. He moved to the company at the recommendation of the literary agent, Laurence Pollinger (astonishingly, and

Later novels like *The Sleepless Moon* (1957) shouldn't cost more than £15 even in their pictorial dustjackets.





Bates' popularity has been boosted by the huge success of the TV adaptation of *The Darling Buds of May*.

somewhat naively, Bates had never previously employed an agent), who also sold the serialisation rights to *The Atlantic*. For the first time in his life, H.E. Bates was without financial worries.

## INDIA

Ever willing to explore new horizons, Bates travelled to India to write stories about the Burma March for the American market. This visit sowed the seeds for two popular novels set on the subcontinent: *The Purple Plain* (1947; later filmed with Gregory Peck) and *The Jacaranda Tree* (1949). The latter was so successful that it trebled Bates' readership in Britain. With Bates — as with so many writers — the war years represent something of a watershed where prices are concerned, and neither of these novels should cost more than £15 in Very Good condition with the jackets. The same is true of Bates' other wartime novel, *The Cruise of the Breadwinner* (1946), a powerful story about a trawler crew, which has been compared to Conrad's *Typhoon*.

More difficult to find are the three books which Bates wrote for the HMSO paperback series (see BMC 137). The first of these was a commission from the poet, C. Day Lewis, who was then working for the Ministry of Information. He asked Bates to provide the text for a book of portraits of the pilots who had fought in the Battle of Britain. Bates was immediately struck by the beauty of the portraits and the depth of character which famous artists such as Paul Nash, Graham Sutherland and Eric Kennington (who provided the illustrations for T.E. Lawrence's *Seven Pillars of Wisdom*) had managed to convey. This small book was eventually published under the title *You Have Seen Their Faces*, and now sells for up to £20 in Very Good condition.

Bates' other two titles for the H.M.S.O. were *There's Freedom in the Air* and *Night Battle of Britain* (both 1944). The former now sells for up to £15, but the latter is much more scarce and can fetch as much as £30. Although officially approved, it was never widely

distributed, although some copies were printed.

As popular as H.E. Bates is as a fiction writer, there are many collectors who are only interested in his country essays. There are fourteen books to collect, and, as the best of them were written before or during the war, they are often difficult to find in acceptable condition.

## SIGNED

Earliest among these are two limited edition volumes. *Threshing Day* (1931) was published by Foyles in an edition of 300 signed copies, and currently fetches up to £100 in Very Good condition. *Flowers and Faces* (1935) was published by the Golden Cockerel Press, again in an edition of 300 signed copies. This was illustrated by the collectable artist, John Nash, and now sells for up to £200.

Bates' next two collections are highly prized by collectors, despite being trade editions. Entitled *Through the Woods* (1936) and

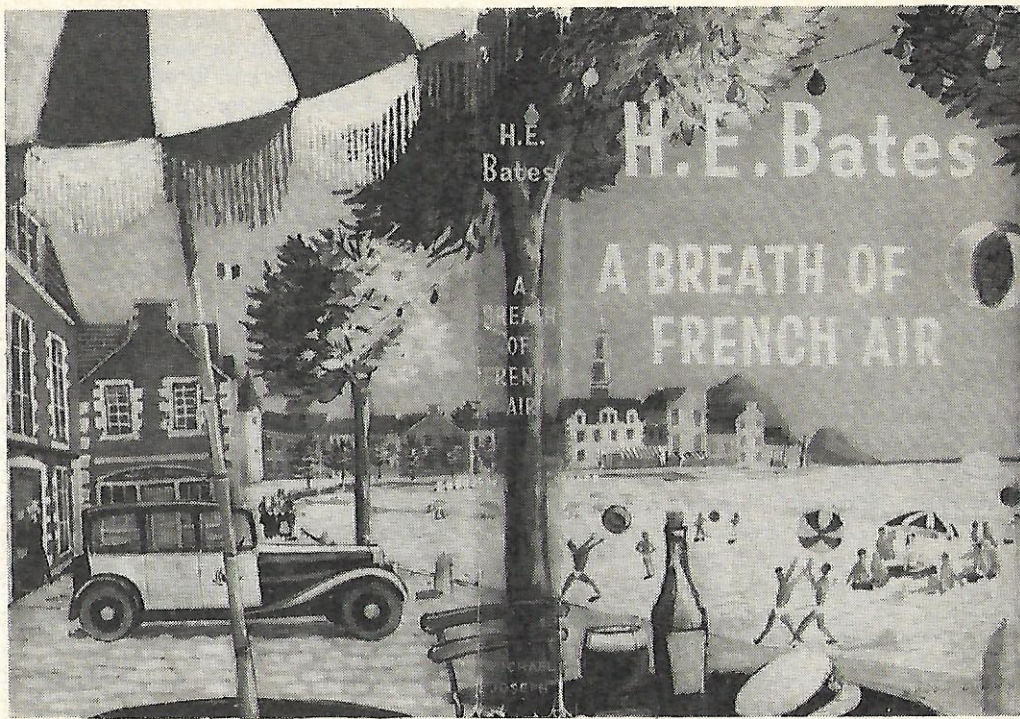
*Down the River* (1937), they are beautifully-produced books, featuring splendid woodcuts by Agnes Miller Parker. Jacketed copies are scarce, and now sell for up to £60 in Very Good condition.

Also extremely popular are the two books of essays which Bates wrote for *Country Life* — *In the Heart of the Country* (1942) and *O More Than Happy Countryman* (1943). Both now sell for up to £30 in Very Good condition.

But however prolific he was as an essayist, Bates never abandoned novel-writing for long. If *The Scarlet Sword* (1950) was a disappointment, the same could not be said for *Love for Lydia*, which appeared two years later. The germ of this novel had first been planted some thirty years previously, during his brief journalistic career. On the way to an assignment at a large house, he had caught a fleeting glimpse of a beautiful young girl in a black-and-scarlet cloak. This incident inspired a wonderful story of lost innocence, one which was memorably adapted for the

The first edition of *The Darling Buds of May* (1958) features a superb wraparound dustjacket by Broom Lynne.





*A Breath of French Air* (1959) was the second of the 'Larkin' books. Once again, Broom Lynne designed the jacket.

small screen in the 1970s. The first edition now sells for up to £15 in Very Good condition.

### INSECURITY

Despite his growing popularity on both sides of the Atlantic, and indeed all over the world (his books were translated into fifteen languages), Bates continued to work frantically. With a wife and four children to support, he was ever-mindful of the precariousness of a writer's existence. It is perhaps a sign of his overall insecurity that, when his 1957 novel, *The Sleepless Moon*, met with a fierce reception from the critics, Bates threatened never to write another.

Of course, there was always his short stories. Since the success of his 'Flying Officer X' books, he had been as prolific as ever, publishing no fewer than six collections: *The Bride Comes to Evensford* (1943), *Dear Life* (1950), *Colonel Julian and Other Stories* (1951), *The Nature of Love* (1953), *The Daffodil*

*Sky* (1955) and *Sugar for the Horse* (1957). The last is illustrated by Edward Ardizzone, which makes it particularly desirable.

Bates's fit of pique seems to have unleashed a new burst of creativity, and some of his finest stories are to be found in subsequent collections such as *Death of a Huntsman* (1957), *The Watercress Girl* (1959), *An Aspidistra in Babylon* (1960), *How Sleeps the Crimson Petal* (1961) and *The Golden Oriole* (1962). Not all of these are short stories, however, for Bates had been experimenting with novellas for some years — a notoriously difficult form to master. He had become attracted to the novella through writers such as Conrad, Kipling, Katherine Anne Porter and Graham Greene, all expert practitioners of the 'long story'.

His first novellas appeared in *The Nature of Love* (1953), a book which Michael Joseph were reluctant to publish, convinced that it wouldn't sell. It did, however — and extraordinarily well. Today, the first edition sells

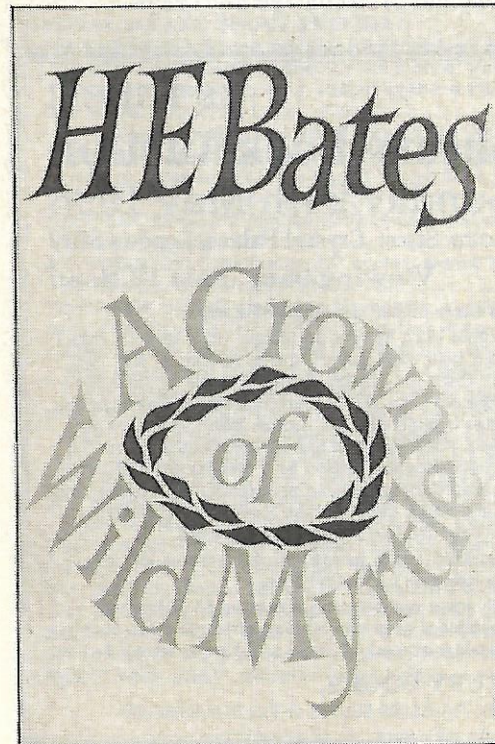
for up to £20 in Very Good condition with the jacket.

Bates' threat to abandon writing novels didn't last very long — only about a year, in fact. He had little choice, because an idea which had been brewing for some time was now demanding to be put down on paper. It concerned a certain family of lovable ne'er-do-wells living deep in the heart of Bates' beloved countryside. Their names? The Larkins.

### UNRULY

His inspiration for the Larkins came in the early 1950s, when he and Madge stopped outside a nearby village shop. Inside, a real-life Pop Larkin was buying giant ice creams and cream cakes for his horde of unruly children, while peeling money from a vast wad of notes. On the appearance of the first book in the series, *The Darling Buds of May* (1958), the brazenly unmarried Ma and

As well as the 'Larkin' chronicles, Bates wrote several general novels like this one during the 1950s and '60s.



# H.E. Bates

## *The Song of the Wren*



Bates continued writing short stories right up to the end of his life. This collection was published in 1972.

Pop Larkin caused consternation among the critics — and delight with everyone else. The book's success is usually seen as a reaction to the austerity of the times, and yet even today this tax-dodging, lawless but loving family continues to delight, as evidenced by the phenomenal success of the television series, starring David Jason.

### SETTLED

The 'Larkin' series consists of four further novels: *A Breath of French Air* (1959), *When the Green Woods Laugh* (1960), *Oh to Be in England* (1963) and *A Little of What You Fancy* (1970). Prices of the first editions rose somewhat after the TV series was originally broadcast, but they have now settled again. In truth, all these novels had large initial print-runs, and you shouldn't have to pay more than £15 for Very Good copies in dustjackets.

As well as the 'Larkin' books, Bates continued to write 'general' novels during the Sixties. *The Day of the Tortoise* (1961) was followed by *The Crown of Wild Myrtle* (1962) and *A Moment in Time* (1964). The last was adapted by the BBC in the early Eighties, with Alison Eliot in the lead role.

## SCREEN

On the subject of adaptations, it's worth noting that Bates' novels and stories transfer particularly well to the screen. His Uncle Silas was a big hit on television, while several of his stories — along with those of A.E. Coppard — were the basis for another successful series, *Country Tales*. As for the big screen, it's a great pity that, having bought the film rights to *Fair Stood the Wind for France* and *The Cruise of the Breadwinner*, David Lean was never able to realise these projects. Perhaps the best known Bates film is the 1970 version of his final novel, *The Triple Echo*, which starred Glenda Jackson.

No H.E. Bates collection is complete without the three evocative volumes of

autobiography which he wrote towards the end of his life. These are seminal books and tell a remarkable story about a remarkable man. All three books — *The Vanishing World* (1969), *The Blossoming World* (1971) and *The World in Ripeness* (1972) — have delightful illustrations by John Ward, and now sell for up to £15 in Fine condition.

H.E. Bates was awarded a C.B.E. in 1973 and died on 29th January of the following year. He was 68. A volume of short stories entitled *The Yellow Meads of Asphodel* appeared posthumously in 1976. In all, he wrote over 100 books — a remarkable tally by any standards.

Whenever lists are drawn up of the 'major British writers of the twentieth century', Bates's name tends to be missed out, but how many of his contemporaries were as prolific, as consistent, or as readable? The 'Larkin' chronicles are just a small part of the Bates canon, but the success of the TV series surely says more about his true standing than columns of solemn literary analysis?



BE THERE!

## Hamer 20th Century Book Auction Sunday 24th May 1998

Paxton Mews Warehouse, 65-67 Westow Street, Crystal Palace, London SE19

Viewing 9am Sale 12 Noon

The following is just a taste of what is to come under the Hamer Hammer:

**Rupert** Little Lost Bear 1921, Little Bear and the Fairy Child 1922, Margot the Midget 1922, Rupert Little Bear's Adventure Nos. 1, 2 and 3 — 1924/1925, Rupert Again 1940, 1936 Rupert Annual in original d/w, 1932 Monster Rupert signed by Mary Tourtel. **Beano** Annuals for 1942, 1943, 1949. **Dandy** Annuals for 1942, 1943. A collection of some 40 lovely wrapped Brent-Dyer **Chalet School** firsts. Early **Beatrix Potter** titles including French first edition 1922. A collection of W.E. Johns **Biggles** wrapped firsts. **James Bond** ephemera and autographs. **Ruth Rendell**, **P.D. James** signed manuscripts. **John Lennon** handwritten postcard from the Bed in for Peace signed John and Yoko and with a pen and ink caricature of them both. **Autographs** of Laurel and Hardy, Arthur Miller, William Boyd, Fredrick Forsyth, Stan Barstow — some on handwritten extracts from their books. A lovely collection of early **Dandy** and **Beano** comics. Other British comic titles. Early Giles annuals, Giles Tea Posters. Highly collectable comic and cartoon **original artwork**.

This advertisement was compiled a month prior to the auction — many more exciting lots are on the way as we write. Quality late lots may be accepted up to 22nd May.

The catalogues from our last two auctions complete with prices realised are available at £5 inclusive of postage. The catalogue for our May auction which will be published on or around May 12th is £3.99 inclusive. Order all three by post, phone or fax for £7. Overseas postage at cost. All major credit cards accepted.

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## H.E. BATES UK BIBLIOGRAPHY

A guide to current values of first editions in Very Good (pre-1970) to Fine condition without/with dustjackets.

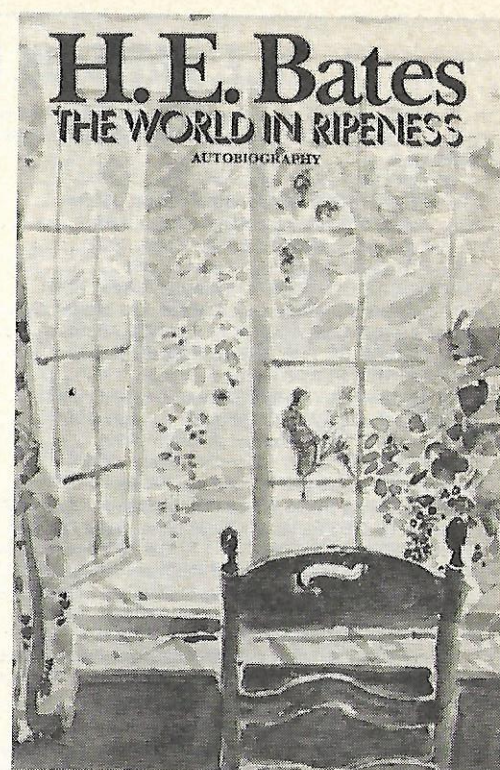
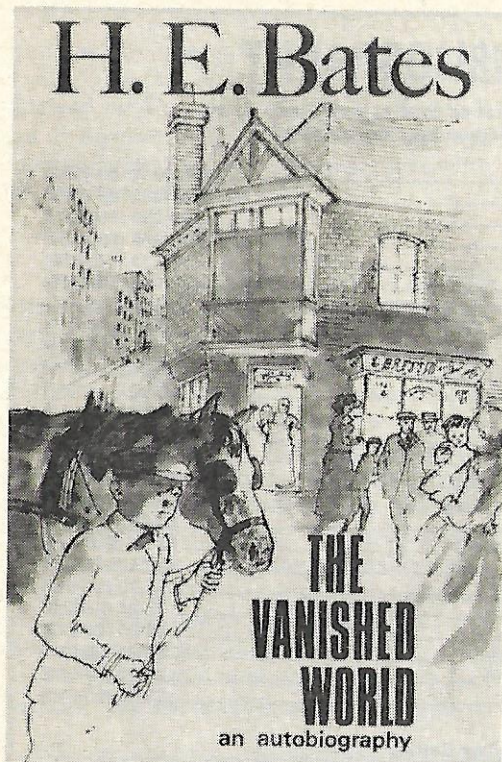
### NOVELS

THE TWO SISTERS (Jonathan Cape, 1926) .....	£30-£40 (£150-£250)
CATHERINE FOSTER (Jonathan Cape, 1929) .....	£30-£40 (£100-£125)
CHARLOTTE'S ROW (Jonathan Cape, 1931) .....	£20-£30 (£60-£80)
THE FALLOW LAND (Jonathan Cape, 1932) .....	£20-£30 (£60-£80)
THE POACHER (Jonathan Cape, 1935) .....	£10-£15 (£40-£60)
THE HOUSE OF WOMEN (Jonathan Cape, 1936) .....	£8-£10 (£30-£50)
SPELLA HO (illustrated by Edward Ardizzone) (Jonathan Cape, 1938) .....	£8-£10 (£30-£50)
FAIR STOOD THE WIND FOR FRANCE (Michael Joseph, 1944) .....	£3-£5 (£10-£15)
THE CRUISE OF THE BREADWINNER (Michael Joseph, 1946) .....	£3-£5 (£10-£15)
THE PURPLE PLAIN (Michael Joseph, 1947) .....	£3-£5 (£10-£15)
THE JACARANDA TREE (Michael Joseph, 1949) .....	£3-£5 (£10-£15)
THE SCARLET SWORD (Michael Joseph, 1950) .....	£3-£5 (£10-£15)
LOVE FOR LYDIA (Michael Joseph, 1952) .....	£3-£5 (£10-£15)
THE FEAST OF JULY (Michael Joseph, 1954) .....	£3-£5 (£10-£15)
THE SLEEPLESS MOON (Michael Joseph, 1957) .....	£3-£5 (£10-£15)
THE DARLING BUDS OF MAY (Michael Joseph, 1958) .....	£3-£5 (£10-£15)
A BREATH OF FRENCH AIR (Michael Joseph, 1959) .....	£3-£5 (£10-£15)
WHEN THE GREEN WOODS LAUGH (Michael Joseph, 1960) .....	£3-£5 (£10-£15)
THE DAY OF THE TORTOISE (Michael Joseph, 1961) .....	£3-£5 (£10-£15)
THE CROWN OF WILD MYRTLE (Michael Joseph, 1962) .....	£3-£5 (£8-£10)
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