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Persephone Books is a publisher and bookshop.

Since 1999 we have been reprinting neglected fiction and non-fiction, mostly by women writers and mostly dating from the mid-twentieth century. As well as novels we publish short stories, diaries, memoirs, poetry, cookery books and gardening books.

We sell our books online, in our shop in Bath and in some other bookshops too. The 150 Persephone Greys have grey covers and a patterned endpaper, as well as a matching bookmark, taken from a textile designed around the time the book was written or is set. The 15 Classics have pictures on the front instead.

The unifying thread that links our books is what we at Persephone Books call Domestic Feminism.

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WEDNESDAY	10am–6pm
THURSDAY	10am–6pm
FRIDAY	10am–6pm
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SUNDAY	Closed

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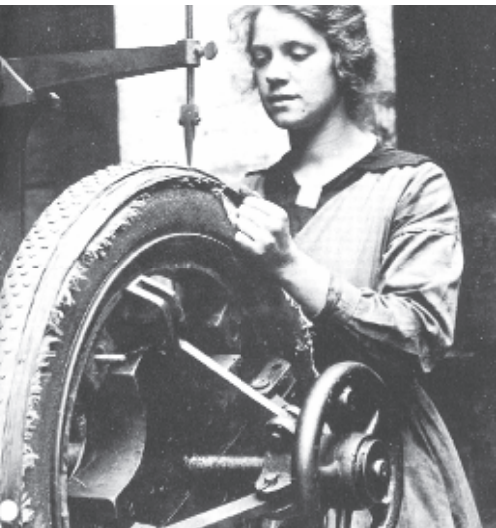
THE PERSEPHONE CATALOGUE

— ◆ —
1999–2024

PERSEPHONE BOOKS No. 1–150

PREFACE BY NICOLA BEAUMAN

William - an Englishman CICELY HAMILTON



WWI munitions worker

248pp PERSEPHONE BOOKS ISBN 9780953478002

Persephone Book No. 1 was written in a rage in 1918, the sound of gunfire a nightly accompaniment. We are perhaps used to men writing poems in these circumstances; we are not so used to women writing novels.

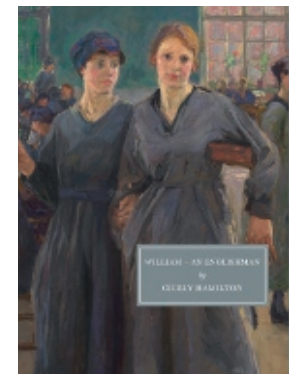
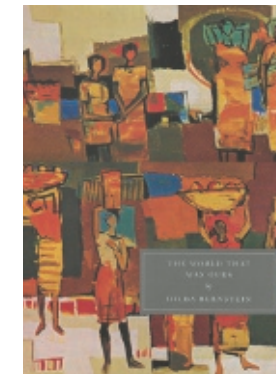
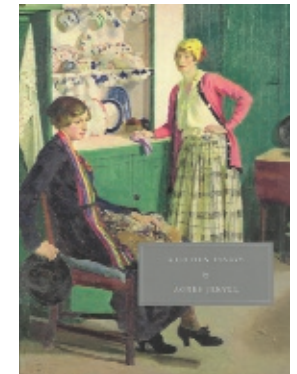
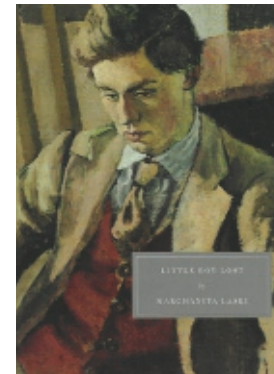
William - an Englishman is one of the greatest novels to emerge from World War One: not the war of the fighting soldier or the woman waiting at home, but the war experienced by an ordinary young couple. William and Griselda, both passionate activists in the Suffragette movement, are shocked out of their everyday complacency when, in August

1914, they emerge from their honeymoon cottage in the remote hills of the Belgian Ardennes and hear what they think is thunder. It is in fact the guns of the German army. 'Enthusiastic, ignorant, they had thought of their little political scuffles as war and stumbled accidentally into the other kind of war – of bullets and blood and high explosives.'

In 1919 this intense, furious, highly original novel won the Prix Femina-Vie Heureuse, which at the time was the top prize in the world for a woman writer. It then unaccountably fell out of print until, eighty years later, it became the very first title on the Persephone Books list.

'Terrifically good... very poignant, very evocative... absolutely stunning' was BBC Radio 4's view, while the *Financial Times* found it 'profoundly moving.'

The endpaper fabric is an Omega Workshop linen, dating from 1913 when the novel begins. With its pattern of abstract shapes outlined in black 'Pamela' has an appropriate austerity; yet the soft curves evoke the Belgian hills and the blue, green and purple recall the suffragette colours.





Nº 2

PREFACE BY HARRIET LANE

The endpaper is a voile dress fabric designed in 1933 when Mary would have been 18: brightly-coloured tulips are surrounded by swirls of green, white and blue, images of freedom and happiness that evoke the simplicity and beauty of an English country garden.

Monica Dickens's first book, published in 1940, could easily have been called **Mariana** – an Englishwoman. For that is what it is: the story of a young English girl's growth towards maturity in the 1930s. We see Mary at school in Kensington and on holiday in Somerset; her attempt at drama school; her year in Paris learning dressmaking and getting engaged to the wrong man; her time as a secretary and companion; and her romance with Sam.

We chose this book because we wanted to publish a novel like *Dusty Answer*, *I Capture the Castle* or *The Pursuit of Love*, about a girl encountering life and love, which is also funny, readable and perceptive; it is a 'hot-water bottle' novel, one to curl up with on the sofa on a wet Sunday afternoon.

But it is more than this. As Harriet Lane remarks in her Preface: 'It is **Mariana's** artlessness, its enthusiasm, its attention to tiny, telling domestic detail that makes



400pp PERSEPHONE BOOKS | ISBN 9780953478019

© Clare Leighton 1935

Mariana

MONICA DICKENS

it so appealing to modern readers.' And John Sandoe Books in Sloane Square (an early champion of Persephone Books) commented: 'The contemporary detail is superb – Monica Dickens's descriptions of food and clothes are particularly good – and the characters are observed with vitality and humour. **Mariana** is written with such verve and exuberance that we would defy any but academics and professional cynics not to enjoy it.'

Chapter 25.

ii
PREFACE BY NINA BAWDEN

What Ellen felt ^{for} a good deal of her time was
~~second~~ ~~after~~ ~~abandonment~~ ~~but~~ at what had
 happened & was happening to her. Why me? she kept
 thinking. ~~What have I done that with~~ ~~believe~~ ~~the~~
~~be~~ ~~were~~ ~~happy~~. It can't be me getting his
 letter from that girl? It can't be me ~~packing~~ ~~sew~~
~~up~~ ~~or~~ ~~any~~ ~~way~~ ~~we~~ ~~are~~ ~~husband's~~ ~~clothes~~.
 This suit I kept him to close? These socks
 I've washed ~~of~~ ~~an~~ ~~again~~ & mended ~~for~~
 him?

'A very good novel indeed about the fragility and also the tenacity of love,' commented the *Spectator* about this 1953 novel by Dorothy Whipple, which was ignored fifty years ago because 'editors are going mad for action and passion' (as she was told by her

wrote in the Midlands and had similar preoccupations). 'The prose is simple, the psychology spot on,' said the *Telegraph* while the *Times* described it as 'Beautiful and moving... Whipple's style is clear-eyed and precise, superbly elegant and subtle, witty but never showy.'

Someone at a Distance DOROTHY WHIPPLE

publisher). But this last novel by a writer whose books had previously been bestsellers is outstandingly good by any standards. Apparently 'a fairly ordinary tale about the destruction of a happy marriage' (Nina Bawden in the Preface) yet 'it makes compulsive reading' in its description of an ordinary family ('Ellen was that unfashionable creature, a happy housewife') struck by disaster when the husband, in a moment of weak, mid-life vanity, runs off with a French girl. Dorothy Whipple is a superb stylist, with a calm intelligence in the tradition of Mrs Gaskell (both



The 1950s linen furnishing fabric by Ashley Havinden is based on drawings done in the 1930s when Ellen furnished her house; it combines a menacing feel with a hint of the domestic.

PREFACE BY LAURA GODWIN

Fidelity (1915) is a classic that should be put beside books by writers such as Edith Wharton and Willa Cather; yet the novels of Susan Glaspell, who was once considered America's greatest living playwright apart from Eugène O'Neill (and who is best-known for her short play, *Trifles*) have been ignored.



William L'Engle

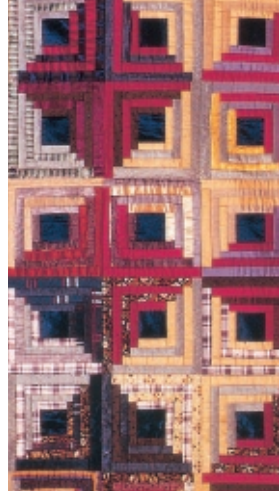
Set in Iowa in 1900 and in 1913, this dramatic and deeply moral novel uses complex but subtle use of flashback to describe a girl named Ruth Holland, bored with her life at home, falling in love with a married man and running off with him; when she comes back more than a decade later we are shown how her actions have affected those around her: Ruth had taken another woman's husband and as such 'Freeport' society thinks she is 'a human being who selfishly – basely – took her own happiness, leaving misery for others.

Fidelity

SUSAN GLASPELL

She outraged society as completely as a woman could outrage it... One who defies it – deceives it – must be shut out from it'

But, like Emma Bovary, Edna Pontellier in *The Awakening* and Nora in *A Doll's House*, Ruth has 'a diffused longing for an enlarged experience... Her energies having been shut off from the way they had wanted to go, she was all the more zestful for new things from life...' It is these that are explored in *Fidelity*.



The endpapers show a Log Cabin quilt, now in a museum in England, sewn in the late C19th near Iowa; the red pieces are an echo of the Sangre de Cristo mountains in Colorado, where Ruth is exiled.

384pp PERSEPHONE BOOKS ISBN 9780953478033

PREFACE BY EVA HOFFMAN

464 pp PERSEPHONE BOOKS ISBN 9780953478057

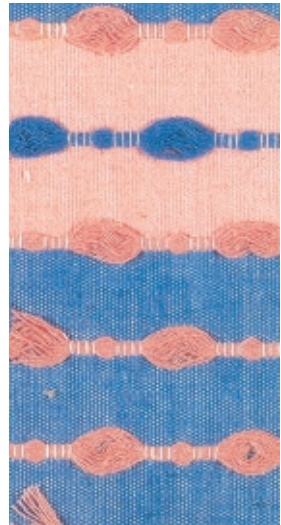


Etty Hillesum (1914–43) lived in Amsterdam, like Anne Frank, and like her she kept a diary. 'All the writings she left behind,' writes Eva Hoffman in her Preface to this edition of her diaries and letters, 'were composed in the shadow of the Holocaust, but they resist being read primarily in its dark light. Rather, their abiding interest lies in the light-filled mind that pervades them and in the astonishing internal journey they chart. Etty's pilgrimage grew out of the intimate experience of an intellectual young woman – it was idiosyncratic, individual, and recognisably modern... The private person who revealed herself in her diary was impassioned, erotically volatile, restless... Yet she had the kind of genius for introspection that converts symptoms into significance and joins self-examination to philosophical investigation... In the last stages of her amazing and moving journey, Etty

seemed to attain that peace which passeth understanding... Finally, however, the violence and brutality she saw all around her overwhelmed even her capacity to understand... But by knowing and feeling so deeply and fully, an unknown young woman became one of the most exceptional and truest witnesses of the devastation through which she lived.'

An Interrupted Life: The Diaries and Letters of Etty Hillesum 1941–43

*The fabric,
by Otti Berger
(d. Auschwitz 1944),
a Bauhaus designer
living in Holland,
could have been
Etty's bedspread; the
stripes running
across the muted,
if cheerful, pattern
have the effect of
barbed-wire.*



PREFACE BY PD JAMES

The Victorian Chaise-longue

MARGHANITA LASKI

The front endpaper is early 1950s 'shiny cream curtains printed with huge pink roses'.*A postcard reproduction of the Islington house which is the setting for the book accompanies each copy; 1999 commissioned painting by David Gentleman.*

120pp PERSEPHONE BOOKS ISBN 9780953478040



This 'very scary' novel (BBC Radio 3) was first published in 1953 and is about a young married woman who lies down on a chaise-longue and wakes to find herself imprisoned in the body of her *alter ego* ninety years before.

It impressed PD James, author of the Preface, 'as one of the most skilfully told and terrifying short novels of its decade', while Penelope Lively described it as 'disturbing and compulsive', commenting: 'This is time-travel fiction, but with a difference... instead of making it into a form of adventure, what Marghanita Laski has done is to propose that such an experience would be the

ultimate terror... so Melanie/Milly clings to the belief that she is dreaming for as long as she possibly can; the point at which she is forced to abandon this comfort and search for other explanations is her plunge into nightmare.

'In the stifling, menacing atmosphere in which Melanie finds herself there is another dark, unspoken theme. Sex. Milly has been in some way disgraced... Once again the chaise-longue is the hinge between the two planes of existence. The site of rapture, of ecstasy – that is the implication...'

PREFACE BY KAREN KNOX
AFTERWORD BY ELAINE SHOWALTER

This 1924 novel by a leading American writer was recently described by the *New Yorker* as 'a story of radical gender role reversal... the characters are forceful and still live on the page today and the book is compulsively readable. It's a complicated and passionate story about family life, about the inner lives of parents, and also of children.'

The Home-Maker describes Evangeline, an obsessively house-proud mother and home-maker (a word that is in everyday use in America but not in Britain) who renders each of her children miserable in different ways, through her perfectionism and her need to control; without realising it, she is frustrated and bored – yet she thinks she is a good and devoted mother:

Lester, her husband, is also unhappy, at home and at work. It is only when he falls off a roof that his family's life changes; he is wheelchair-bound at home and his wife goes to work in a department store (the setting is small-town New England). The children gradually blossom; all sorts of practical ruses are devised (like covering the kitchen floor with newspaper when Evangeline leaves each morning); and a Montessori Father is born. The scene where he surreptitiously watches his youngest child learning to use an egg-whisk is one of the great scenes in the literature of childhood, in 'a remarkable and brave novel!' (Carol Shields).

The Home-Maker

DOROTHY CANFIELD FISHER

288pp PERSEPHONE BOOKS ISBN 9780953478064



The design of this Warner silk, velvet and terry material, exported to the USA during the early 1920s, was derived from a French fabric based on medieval tapestries: two birds are facing each other and away from each other – as in marriage, they are both coupled and confrontational.





'Coupons', 1941, shows women's clothes against a repeat of '66', the number of clothes coupons allowed a year during the war, with the number needed per item.

No 8

ROPPELEGH'S
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PREFACE BY GREGORY LESTAGE

Good Evening, Mrs Craven: The Wartime Stories of Mollie Panter-Downes

Good Evening, Mrs Craven reprints twenty-one short stories that were first published in the *New Yorker* between 1939 and 1945. In each one Mollie Panter-Downes uses language with an insight and a poetic sensibility that is the mark of a great writer: 'For heaven's sake,' the husband expostulates, 'For heaven's sake... It doesn't matter to me or Hitler whether I pick up my pyjamas

off a chair or the floor,' while his wife persists in her orderly smoothing of the eiderdown 'as though the action were yet another moral shot fired at the slowly advancing enemy.' Exploring English domestic life during the war, these stories are about separation, sewing parties, fear, evacuees sent to the country, obsession with food, the social revolutions of wartime. The *Independent* described **Good Evening, Mrs Craven** as 'dazzlingly written... Mollie Panter-Downes is as profound as Katherine Mansfield, restrained as Jane Austen, sharp as Dorothy Parker.'



PERSEPHONE BOOKS ISBN 9780953478071

PREFACE BY JENNY HARTLEY



For the endpaper we have used 'London Wall', a fragment of a Jacquard scarf showing a brick wall as the background to the brightly-coloured slogans that were so much a part of wartime life.

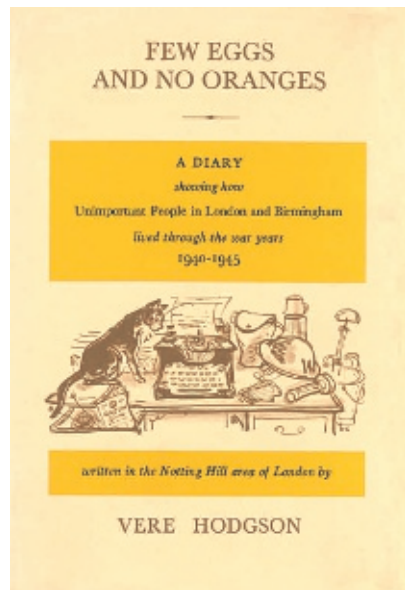
Vere Hodgson worked for a Notting Hill Gate charity during the Second World War; being spunky and unflappable, she was not going to let Hitler make a difference to her life, but the beginning of the Blitz did, which is why she began her published diaries on 25 June 1940: 'Last night at about 1 a.m. we had the first air raid of the war on London. My room is just opposite the police station, so I got the full benefit of the sirens. It made me leap out of bed..'

The war continued for five more years, but Vere's comments on her work, friends, what was happening to London and the news ('We hold our breath over Crete', 'There is to be a new system of Warning') combine to make ***Few Eggs and No Oranges*** unusually readable. It is a long – 600 page – book but a deeply engrossing one. The *TLS* remarked: 'The diaries capture the sense of living through great events and

not being overwhelmed by them... they display an extraordinary – though widespread – capacity for not giving way in the face of horrors and difficulties.' 'A classic book that still rings vibrant and helpful today... a heartwarming record of one articulate woman's coping with the war,' wrote the *Tallahassee Democratic Review*.

Few Eggs and No Oranges

VERE HODGSON



624pp PERSEPHONE BOOKS ISBN 9780953478088

Good Things in England FLORENCE WHITE

'Ever wondered how to cook Thomas Hardy's frumenty, make Izaak Walton's Minnow Tansies or pickle elder buds?' asked the *Sunday Telegraph*. '*Good Things in England* is a collection of 853 regional recipes dating back to the 14th century. First published in 1932, it was written by Florence White, the country's first-ever freelance food journalist, and, like all classic culinary works, it is a pleasure to read.'

'A marvellous compendium of recipes,' declared Matthew Fort in the *Guardian*; 'one of the most influential cookery books of the 20th century,' said the *Church Times*; and Hugh Fearnley-Whittingstall called it 'one of the great English cookbooks and, eighty years on, still remarkably accessible. It's full of delightful, delicious recipes that actually



The endpaper, a 1932 Duncan Grant fabric which Leonard and Virginia Woolf had as curtains and on a sofa, is called 'Grapes'.

work.' According to Elizabeth David, 'The book is a classic... in that the author's collection of English recipes is unique and their authenticity unquestioned. The book is also a lovely one to read, full of fresh ideas and appetising descriptions of English specialities.'

Queen Henrietta Maria's Morning Broth

17th Century

This has been very kindly sent by Miss Prendergast (*see p. 305*).

INGREDIENTS: A hen; parsley, a handful; thyme, a sprig; spearmint (our garden mint) 3 sprigs; a little balm; onion, half a large one; pepper; salt and a clove — water to cover the hen.

METHOD

1. Put the hen in a pot with enough cold water to cover.
2. Bring to boil.
3. Add the onion, herbs, pepper and salt and clove.
4. Simmer till the broth is reduced to less than a pint, and strain.
5. Remove any fat and serve broth in a porringer.

Julian Grenfell

NICHOLAS MOSLEY

This biography of the First World War poet Julian Grenfell, first published in 1976, is, we believe, one of the best biographies of recent times – partly because so much of it is about his mother, the fascinating but maddening Ettie Desborough. It is quite short compared with many modern biographies, and very readably written: Nicholas Mosley's career was as a much-acclaimed novelist, yet for this work of non-fiction he was also able to draw on extremely interesting and previously unused family papers.

The subtitle is 'His life and the times of his death' and by that, as Mosley explains in a new Preface, he 'meant to convey the idea that Julian Grenfell's short life was circumscribed by the time into which he was born; that to a young man from Julian's background who grew up in the years leading to the First World War, the style and attitudes of the society around him were such that the chance of death was something almost to be welcomed as a way of dealing with the predicaments that confronted him.'

Julian and his generation seemed to want to die in battle: to help the reader towards an understanding of this is the

main theme of the book. It also brings Edwardian society to life, as well as describing in detail his relationship with his mother: this is the strongest element in *Julian Grenfell*, stronger even than the theme of the welcoming of war.

The fabric for Julian Grenfell was designed in the year of his birth, 1888. It is a block-printed cotton velveteen attributed to Thomas Wardle, who had worked with William Morris, a favourite of Julian's parents' friends, 'The Souls'.

It is called 'Poppies' – the flower that would later become the symbol of the millions killed in the 1914–18 war.

422pp PERSEPHONE BOOKS ISBN 9780953478095



*The honeymoon is over
And he has left for work
Whistling something obvious from La Bohème
And carrying a brown calfskin attaché case
I never dreamed he was capable of owning,
Having started the day
With ten pushups and a cold shower
Followed by a hearty breakfast.*

(What do we actually have in common?)

*The honeymoon is over
And I am dry-mopping the floor
In a green Dacron dry-mopping outfit from Saks,
Wondering why I'm not dancing in the dark,
Or rejecting princes,
Or hearing people gasp at my one-man show,
My god, so beautiful and so gifted!*

(The trouble is I never knew a prince.)

Judith Viorst is an American poet, novelist and psychoanalyst. As well as *It's Hard to Be Hip Over Thirty and Other Tragedies of Married Life* (1968), and its companion in our volume, *People & Other Aggravations* (1971), she has written other poetry collections, including *Suddenly Sixty and Other Shocks of Later Life*.

Her inspiration is marriage and motherhood and the conflicts they cause: romance versus reality, love for a child versus passionate longing for sleep, love for a husband versus – it is the 'versus' that Judith Viorst writes about, with tenderness, realism, insight and wit.

It's Hard to Be Hip Over Thirty

JUDITH VIORST



The endpaper is a 1968 Liberty's fabric called 'Bangles'. The three-dimensional kinetic pattern is characteristic of the period, the pinks and purples reflecting the influence of op art and psychedelic design; it might have hung in the Viorst family apartment.

128pp PERSEPHONE BOOKS ISBN 9781903115011

PREFACE BY NICOLA BEAMAN

448pp PERSEPHONE BOOKS ISBN 9781903155028



EM Delafield is best-known as the author of *The Diary of a Provincial Lady* (1930). But her own favourite among her books was ***Consequences*** (1919), the deeply-felt novel she wrote about the plight of girls given no opportunities apart from marriage.

Alex Clare is awkward and over-sensitive and gets everything wrong; she refuses to marry the only young man who 'offers' and believes there is nothing left for her but to enter a convent. But that is not quite the end of her tragic story. Nor was it for EM Delafield, who also entered a convent for a year; but in her case she was able to find freedom through working as a VAD in an army hospital, 'which was emancipation of the most delirious kind. It was occupation, it was self-respect.'

Consequences

EM DELAFIELD

Much of the book is spiky and sharp: appropriately, the fabric for the endpaper is 'Thistle', a Silver Studio block-printed cotton sold at Liberty's in 1896, the year Alex would have been nineteen; by which time she is ensnared – scratched – by thickets of convention and etiquette.



Like Lytton Strachey's *Eminent Victorians*, written at the same time, ***Consequences*** is a scream of horror against Victorian values; however, its ironic tone cannot disguise EM Delafield's compassionate and feminist stance.

To the contemporary reader, this sad, shocking and perceptive novel raises all sorts of interesting questions about neurodiversity, sexuality, organised religion, and so on.

PREFACE BY JANE MILLER

Farewell Leicester Square

BETTY MILLER



© Estate of Bernard Meninsky

336pp PERSEPHONE BOOKS ISBN 9781903155035



The fabric is 'Black Goose' (1938) by EQ (Elsie) Nicholson, a cotton hand printed with lino blocks; the sky-blue background is strikingly beautiful and the flying geese have overtones of the 'black sheep' of the family.

Betty Miller wrote this, her fourth novel, in 1935. But her publisher, Victor Gollancz, 'turned the book down flat,' wrote Neal Ascherson in *The New York Review of Books*. 'It seems most likely that he saw it as terrifyingly provocative, not only an attack on the solid English assimilation of his own family but a tactless outburst against the English at precisely the moment, two years after Hitler's assumption of power, when their tolerance and hospitality were most needed.'

In the novel Alec Berman escapes from his restrictive Jewish family in Brighton,

and although he has a successful career as a film-maker (perhaps modelled on that of Alexander Korda) and marries the very English Catherine, he always feels a 'Dago: Jew: Outsider.' 'A thought-provoking insight into anti-semitism between the wars,' wrote the *Guardian*, 'not the violent prejudice of Mosley's fascists, but the discreet discrimination of the bourgeoisie.' It is an exceptional novel about what it means to be an outsider in England, and is also a fascinating portrait of the 1930s film world.

PREFACE BY AN WILSON
AFTERWORD BY THE AUTHOR



'One of my favourite Persephone books,' said Charlie Lee-Potter on Radio 4's *Open Book*, 'is a collection of short stories by Elizabeth Berridge first published in 1947 when she was 28. They are a revelation to me, I was transfixed by the quality of the writing. It seemed to me that they are quite radical stories, they were quite sharp and hard and disruptive as ideas.' In his Preface AN Wilson writes: 'She is a novelist of distinction who is also – and this is a rarity – equally at home in the quite different medium of the short story, with its need for an iron discipline and control. Many of the masters of this genre, carried away by their cleverness, either convey or actually possess the quality of heartlessness. Others – and one thinks primarily of Chekhov – are able to retain the discipline of the

'Web', Graham Sutherland's screen-printed rayon crêpe fabric, was a 1947 design for Cresta Silks.

It has a period austerity, while the jagged web imagery suits stories in which many of the characters are trapped - by other people's preconceptions or by the rigidity of their mindsets.

Tell It to a Stranger

ELIZABETH BERRIDGE

medium but suffuse its tight confines with warmth. This is the quality of Elizabeth Berridge's stories which sends us back to them, which makes us read and re-read until they have become friends.'

In *The Tablet* Isabel Quigly wrote about Elizabeth Berridge's 'remarkable capacity for taking one inside the world of her short stories and showing what happens to the people, where they belong, what they feel.' She too invoked Chekhov: 'It is there that she should be seen, at the highest level of short-story writing, without stereotypes, without foregone conclusions, with deep humanity and a recognisable voice.'



192pp PERSEPHONE BOOKS ISBN 9781903155042

AFTERWORD BY JEREMY HOLMES

Saplings

NOEL STREATFEILD

Noel Streatfeild is best known as a writer for children, but had not thought of writing for them until persuaded to re-work her first novel as *Ballet Shoes*; this had sold ten million copies by the time of her death.

Saplings (1945), her tenth book for adults, is also about children: a family with four of them, to whom we are first introduced in all their secure Englishness in the summer of 1939. 'Her purpose is to take a happy, successful, middle-class pre-war family – and then track in miserable detail the disintegration and devastation which war brought to tens of thousands of such families,' writes the psychiatrist Dr Jeremy Holmes in his Afterword. Her 'supreme

384pp PERSEPHONE BOOKS ISBN 9781903155059



© Estate of Lewis Baumer

gift was her ability to see the world from a child's perspective' and 'she shows that children can remain serene in the midst of terrible events as long as they are handled with love and openness.' She understood that 'the psychological consequences of separating children from their parents was glossed over in the rush to ensure their physical survival... It is fascinating to watch Streatfeild casually and intuitively anticipate many of the findings of developmental psychology over the past fifty years.' 'A study of the disintegration of a middle-class family during the turmoil of the Second World War, and quite shocking,' wrote Sarah Waters in the *Guardian*.

Saplings was a ten-part serial on BBC Radio 4.



A 1938 fabric by Marion Dorn was chosen for Saplings. It is called 'Aircraft' and shows pairs of stylised pigeons in flight on a background of natural linen. It contains the imagery of aircraft being readied for war yet of birds freely in flight.

WITH A PUBLISHER'S NOTE

Marjory Fleming (1803–11), an extraordinary child prodigy, left poems, letters and a journal that are now one of the treasures of the National Library of Scotland; and in 1889 Sir Leslie Stephen, Virginia Woolf's father, wrote an entry about her for the original *Dictionary of National Biography*, believing that 'no more fascinating infantile author has ever appeared.'

Marjory Fleming

ORIEL MALET

Oriel Malet, author of this biographical novel, was herself only 20, but had already published two books by the time *Marjory Fleming* was published in 1946, and had won the John Llewelyn Rhys Prize for one of them. There are clear similarities between her and her precocious subject.

The book describes Marjory's life over the three years when she leaves the family home at Kirkcaldy and goes to live in Edinburgh with her cousin Isabella, who recognised, and wished to encourage, her exceptional gifts; and her final year when she had returned home and was deeply unhappy away from her beloved 'Isa'. With 'true, almost psychic perception' (Elizabeth Bowen in a 1946 review in *The Tatler*) Oriel Malet takes us into the mind of a potential genius.

The *Scotsman* decried *Marjory Fleming* as 'A captivating, imaginative reconstruction of Marjory's life.'



There could only be one fabric for Marjory: a shawl, that she might have been wrapped in when, apparently recovered from measles, she was carried downstairs by her father in December 1811. We have chosen a paisley that would have been made in either the Edinburgh or Paisley region in about 1810.

216pp PERSEPHONE BOOKS ISBN 9781903155073



PREFACE BY NEVILLE BRAYBROOKE

Every Eye

ISOBEL ENGLISH



The fabric is from the 1956 'Iberia' range; the shapes are an image of a rocky landscape, while the bright yellow makes an implicit contrast with the grey of England.

Isobel English, the pseudonym of June Braybrooke (1920–94), wrote little but what she published was of outstanding quality. 'Sometimes, but not often, a novel comes along which makes the rest of what one has to review seem commonplace. Such a novel is *Every Eye*,' John Betjeman said in the *Daily Telegraph* on its first publication.

This 1956 novel is about a girl growing up to what could have been unhappiness but for her marriage to a carefree young(er) man. As she travels south by train to Ibiza she surveys her

past life and unravels a mystery. Hence *The Tablet's* comment: 'This novel is a marvellous discovery. You will want to reread it immediately in the light of its astonishing final paragraph.' Muriel Spark wrote: 'The late Isobel English was an exceptionally talented young novelist of the mid-1950s. *Every Eye* is one of her most successful and sensitively written books, a romantic yet unsentimental story of a young woman's intricate relationships of family and love, intensely evocative of the period, remarkable in its observations of place and character.' And Anita Brookner called *Every Eye* 'a lucidly written account of various kinds of confusion and a valuable lesson in where to look for freedom.'

144pp PERSEPHONE BOOKS ISBN 9781903155066



AFTERWORD BY TERENCE HANDLEY MACMATH
 POSTSCRIPT BY CHRISTOPHER BEAUMAN

They Knew Mr Knight

DOROTHY WHIPPLE

A Book Society Choice, shortlisted for the Femina-Vie Heureuse Prize, *They Knew Mr Knight* is also wonderfully well-written in a clear and straightforward style; yet 'this real treat' (*Sunday Telegraph*) is far more subtle than it at first appears.

The Blakes are an ordinary family: Celia looks after the house and Thomas works at the family engineering business in Leicester. The book begins when he meets Mr Knight, a financier as crooked as any on the front pages of our newspapers nowadays; and tracks his and his family's swift climb and fall.

Part of the cause of the ensuing tragedy is Celia's innocence – blinkered by domesticity, she and her children are the



A striking block-print in sombre colours, the fabric has some of the hard-edged quality of machinery; yet the leaves and flowers evoke the large garden by which Celia is so fatally tempted.



'victim of the turbulence of the outside world' (Postscript); but finally, through 'quiet tenacity and the refusal to let go of certain precious things, goodness does win out' (Afterword). The *TLS* wrote: 'The portraits in the book are fired by Mrs Whipple's article of faith – the supreme importance of people.'

AFTERWORD BY YVONNE ROBERTS



352pp PERSEPHONE BOOKS ISBN 9781903155097

A Woman's Place: 1910–75

RUTH ADAM

A Woman's Place was written by a novelist-historian and is both wise and cynical, polemical and witty. It concludes, wearily: 'A woman born at the turn of the century could have lived through two periods when it was her moral duty to devote herself, obsessively, to her children; three when it was her duty to society to neglect them; two when it was right to be seductively "feminine"; and three when it was a pressing social obligation to be the reverse.' It combines the academic and the popular into a work of history quite unlike any other.

This is, we believe, the most readable overview of twentieth century women's lives yet written, covering everything Persephone readers might want to know about the suffragettes, early 'type-writers', contraception or work in wartime; and it complements our other books by exploring factually what they, indirectly, explore in fiction.



Lucienne Day combined a successful professional life with a domestic one and her 'Palisade' (1952) hints at encirclement and fencing-in, while the abstract shapes evoke the domestic.

PREFACE BY HENRIETTA TWYXCROSS-MARTIN



'... such ardent kisses. Not at all proper'

Miss Pettigrew Lives for a Day

WINIFRED WATSON

The endpaper is, like that for Saplings, a 1938 furnishing fabric by Marion Dorn; it is an elegant and light-hearted repeat pattern on a background of pale linen.



Miss Pettigrew is about a governess sent by an employment agency to the wrong address, where she encounters a glamorous night-club singer, Miss LaFosse. 'The sheer fun, the light-heartedness' in this wonderful 1938 book 'feels closer to a Fred Astaire film than anything else,' comments the Preface-writer Henrietta Twycross-Martin, who found *Miss Pettigrew* for Persephone Books. The *Guardian* asked: 'Why has it taken more than half a century for this wonderful flight of humour to be rediscovered?' while Maureen Lipman wrote in 'Books of the Year' in the *Guardian*: 'Perhaps the most pleasure has come from Persephone's enchanting reprints, particularly *Miss Pettigrew*, a fairy story set in 1930s London'; and she herself entertained BBC Radio 4 listeners with her five-part reading. And

in *The Shops India Knight* called *Miss Pettigrew* 'the sweetest grown-up book in the world'. In 2008 it was made into an excellent film starring Frances McDormand and Amy Adams.



256pp PERSEPHONE BOOKS ISBN 9781903155103

PREFACE BY ANNE HARVEY

Consider the Years VIRGINIA GRAHAM

The author of these wise and witty poems, written between 1938 and 1946, was Joyce Grenfell's closest friend, and there are many similarities in their writing: 'A charm and wit that is irresistible – if you haven't come across her, think Hilaire Belloc meets an English Ogden Nash by way of Noel Coward. Light, deft, funny and embedded in suburban England, these are stories of aunts, crumpets and idyllic England – even though many were written during wartime.' *Time Out*.

*My thoughts are centred now on strange concerns.
No longer do I find my spirit years
To talk of theatres, or art, or books,
Or love affairs, or other people's cooks.
Dead as the dust of ancient dreams they lie,
And cannot comfort me, or edify.*

*But should you speak to me of bones, or tins,
Or swill for pigs, or sanitary bins,
My heart will leap to yours and in my eyes
The lust for aluminium will rise.
Ah me! A year ago I talked of Rome,
and Beatrice Lillie and the Hippodrome,*

*And roses and the Rhine and fruited trees
As yet un plundered by evacuees.
I did not seek a restless bed afraid
I had forgotten to inform Miss Wade*

*That through some misdemeanour unforeseen
Some forty cups were gone from the canteen...*



The endpaper is taken from a 1943 printed rayon crêpe dress fabric derived from a series of propaganda posters by 'Fougasse', 'Careless Talk Costs Lives', published by the Ministry of Information in February 1940.

144pp PERSEPHONE BOOKS ISBN 9781903155110



PREFACE BY JULIA NEUBERGER

This 1888 novel is about a couple who love each other, but his political ambitions demand money and she is poor: **Reuben Sachs** would be a fairly standard late-Victorian novel about the cruelty of the marriage market if it were not imbued with feminist polemic – Amy Levy (1861–89) was sharply critical of the empty lives led by women with nothing to do all day except gossip, play cards and go shopping.

The setting is the Anglo-Jewish community in Bayswater, portrayed with a sardonic gaze that shocked contemporary readers. Yet the author's theme was broader; for she was in part reacting against *Daniel Deronda*: she believed that George Eliot had romanticised her Jewish characters and that no novelist had yet described the modern Jew with 'his surprising virtues and no less surprising vices.'

Oscar Wilde observed: 'Its directness, its uncompromising truths, its depth of feeling, and above all, its absence of any single superfluous word, make **Reuben Sachs**, in some sort, a classic'; Julia Neuberger writes in her Preface, 'This is a novel about women, and Jewish women, about families, and Jewish families, about snobbishness, and Jewish snobbishness'; while in the *Independent on Sunday* Lisa Allardice called it 'another forgotten classic by an accomplished female novelist. Amy Levy might be described as a Jewish Jane Austen.' The Persephone edition of **Reuben Sachs** was the first to appear in Britain since its original publication.

176pp PERSEPHONE BOOKS ISBN 9781903155127



Reuben Sachs

AMY LEVY



Since the theme is marriage as a financial and social construct, and since the tone is heavily ironic, we chose an 1888 cotton velveteen called 'Orange Blossom' (the flower traditionally carried by a bride) in sombre colours.

PREFACE BY JULIET AYKROYD

Richmal Crompton created *William*, the pugnacious anti-hero of thirty books selling over 8 million copies in her lifetime; but their author once hinted that a 'Frankenstein monster' had ambushed her forty novels for adults.

We publish a 1948 novel about the life of two families during the inter-war years. Instead of seeing *William* at odds

An example of 1940s 'peasant-art' style, the fabric shows prancing roundabout horses on a striped background; the faded pink is typical of the period (Mrs Fowler, one of the matriarchs, is especially fond of her 'faded cretonnes').



Family Roundabout RICHMAL CROMPTON

with adults, we are shown the matriarchs around whom their families spin; but whether they direct their children gently or forcefully, in the end they have to accept them as they are.

We see that families can both entrap and sustain; that parents and children must respect each other; and that happiness necessitates jumping or being pushed off the family roundabout.



WITH A PUBLISHER'S EDITORIAL NOTE

'The fabric is 'Stems and looping tendrils with harebells', designed in 1921 by Constance Irving. We chose it because the delicate blue harebells could be the gentians growing in the mountains; although the background is sombre, the flowers are both pretty and sophisticated.'

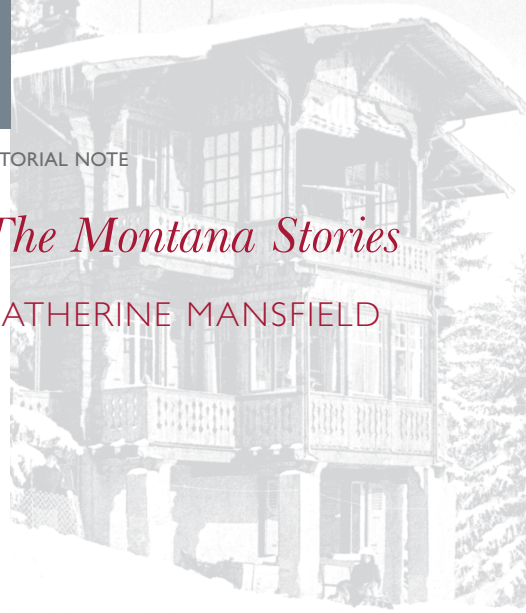


In 1921 Katherine Mansfield came to Switzerland, to live at the Chalet des Sapins in Montana; she was 32 and seriously ill with tuberculosis, but the next few months were to be the most fruitful of her life – she did not have much time left to her: ***The Montana Stories*** contains everything she wrote between July of that year and her death in January 1923.

These short stories have never before been published together with unfinished fragments and extracts from the Letters and Journals from those months, and new and detailed editorial notes; nor have the original illustrations that accompanied the stories' first magazine publication been previously reprinted. But by reading everything in strictly chronological order the reader understands the way a writer of genius forced herself on during this astonishingly creative period.

The Montana Stories

KATHERINE MANSFIELD



344pp PERSEPHONE BOOKS ISBN 9781903155158



The critic John Carey chose Katherine Mansfield's short stories as one of his favourite books of the last century: 'Nearly half are set in the New Zealand of her childhood... Though death intrudes in almost every story, melancholy is debarred. The focus is on those starting life, not ending it.'



The endpaper is a block-printed linen designed by a French architect in New York in 1928. The book, like the fabric, combines the traditional and the abstract and is set in both America and France.

Brook Evans

SUSAN GLASPELL

The second Susan Glaspell novel we publish was the first-ever book published on the newly-launched Victor Gollancz list. Its description of the effects of two lovers' brief happiness on succeeding generations parallels *Fidelity's* focus on the immediate effects of an unsanctioned love affair: we see Naomi trying, misguidedly, to ensure that at least her daughter Brook (conceived beside a brook twenty years before) can be true to her passionate nature.

Like DH Lawrence, whose *Lady Chatterley's Lover* was also published in 1928, Susan Glaspell believed that society should respect the effects of passion instead of valuing it less than respectability and economic security.

320pp PERSEPHONE BOOKS ISBN 9781903155165



'American Gothic' Grant Wood (1930) © Art Institute of Chicago

PREFACE BY JACQUELINE WILSON

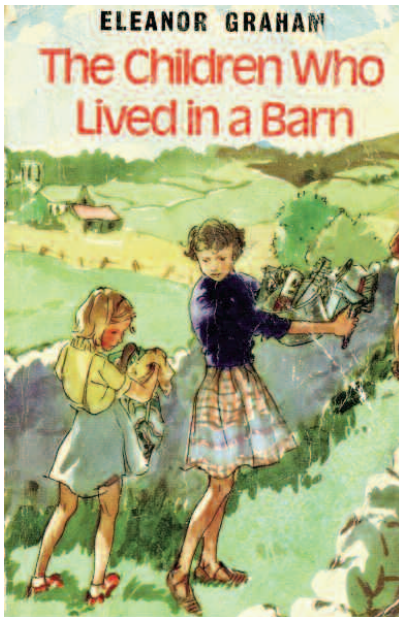
The Children who lived in a Barn

ELEANOR GRAHAM

This 1938 novel became a children's literature classic when it was reissued as a Puffin paperback in 1955 (with the delightful cover reproduced here); but we have published it for both adults and children to read. It shows five children successfully looking after themselves when their parents go away and fail to return; and 'it is partly because of modern curtailment of childhood independence that Persephone Books (which has a cult following for its elegant resurrection of



'Arrowhead' is a fabric with a fresh, pastoral feel showing leaves and climbing columbines and hollyhocks; it dates from 1938, yet is timeless enough for 1955.



240pp PERSEPHONE BOOKS ISBN 9781903155196

novels by women writers) has reissued the novel,' wrote Rachel Johnson on the *Daily Telegraph* Education page.

Jacqueline Wilson observes in her Preface: 'Back in the fifties the book seemed entirely convincing. Reading it now I'm in my fifties it seems extraordinary... that the Dunnett children in the book were deliberately left on their own... Yet in spite of all her enormous household responsibilities the eldest girl, Sue, experiences a freedom and a sense of achievement not available to most Western teenage girls. She could certainly teach the teenage girls in my books a valuable lesson.' A starring role in the book is played by the haybox, which makes a lasting impression on every reader...

AFTERWORD BY ANNE SEBBA



232pp PERSEPHONE BOOKS ISBN 9781903155172

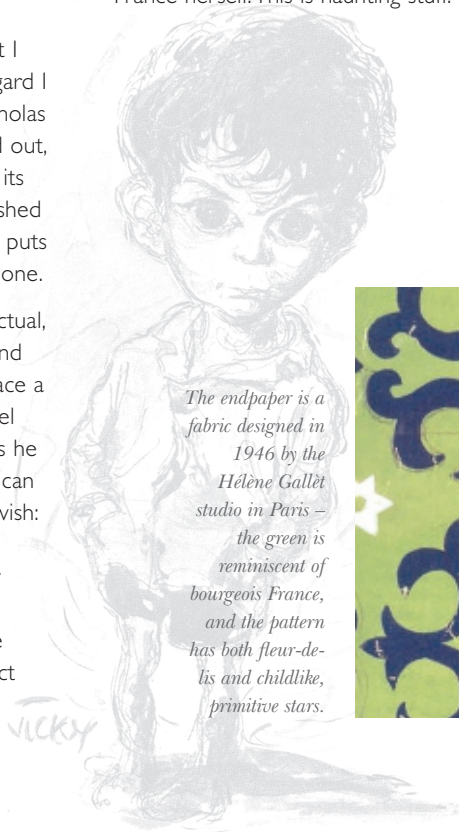
Little Boy Lost

MARGHANITA LASKI

'Had it not got so nerve-wracking towards the end, I would have read it in one go. But Laski's understated assurance and grip is almost astonishing. She has got a certain kind of British intellectual down to a tee: part of the book's nail-biting tension comes from our fear that Hilary won't do something stupid. The rest of *Little Boy Lost's* power comes from the depiction of post-war France herself. This is haunting stuff.'

'When I picked up this 1949 reprint I offered it the tenderly indulgent regard I would any period piece,' wrote Nicholas Lezard in the *Guardian*. 'As it turned out, the book survives perfectly well on its own merits – although it nearly finished me. If you like a novel that expertly puts you through the wringer, this is the one.'

'Hilary Wainwright, poet and intellectual, returns after the war to a blasted and impoverished France in order to trace a child lost five years before. The novel asks: is the child really his? And does he want him? These are questions you can take to be as metaphorical as you wish: the novel works perfectly well as straight narrative. It's extraordinarily gripping: it has the page-turning compulsion of a thriller while at the same time being written with perfect clarity and precision.'



The endpaper is a fabric designed in 1946 by the Hélène Gallét studio in Paris – the green is reminiscent of bourgeois France, and the pattern has both fleur-de-lis and childlike, primitive stars.



PREFACE BY ISABEL RAPHAEL
AFTERWORD BY GRETCHEN GERZINA



The endpaper fabric is a 1901 figured cotton called 'Tulips', which is simple, cheerful and graceful; Emily might have picked tulips at Mallowe Court.

328pp PERSEPHONE BOOKS ISBN 9781903155141



The Making of a Marchioness

FRANCES HODGSON BURNETT

The Making of a Marchioness (1901) was one of Nancy Mitford's favourite books; in *The Pursuit of Love*, Linda puts a copy of it in the window of the Red bookshop, where she works, in place of *Karl Marx: the Formative Years*. It is indeed a remarkably good read from this most beloved author of *The Secret Garden* and *Little Lord Fauntleroy*.

Part I, the original *Marchioness*, is in the Cinderella tradition, while Part II, called *The Methods of Lady Walderhurst*, is an absorbing melodrama; most novels end 'and they lived happily ever after' but

this one develops into a realistic commentary on late-Victorian marriage. 'Delightful... A sparky sense of humour combined with lively social commentary make this a joy to read,' wrote the *Bookseller*. Kate Saunders told *Open Book* listeners that she was up until two in the morning finishing this 'wildly romantic tale whose hero and heroine are totally unromantic' (*Daily Telegraph*) while the *Guardian* referred to 'a touch of Edith Wharton's stern unsentimentality' and the *Spectator* wrote about the novel's 'singular charm'.

Kitchen Essays

AGNES JEKYLL

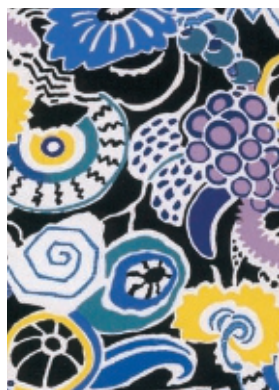
The author of *Kitchen Essays* (1922) was sister-in-law to the great Gertrude Jekyll, whose biographer wrote that if

'Sunday Supper'. The *Observer Food Magazine* commended 'lovely Persephone Books' for reprinting *Kitchen Essays*, India Knight in *The Shops* called it 'beautifully written, sparkling, witty and knowing, an absolute delight to read', while the *BBC Food Magazine* praised 'this exquisitely reprinted period piece'.



she 'was an artist-gardener, then Agnes was an artist-housekeeper.' Agnes was a famous hostess (the guests at her first dinner party included Browning, Ruskin and Burne-Jones) and her home, Munstead House, 'was the apogee of opulent comfort and order without grandeur, smelling of pot-pourri, furniture polish and wood smoke'.

During 1921–22 (the now) Lady Jekyll wrote unsigned essays for *The Times* with titles such as 'Tray Food' and



The endpapers show a 1922 design by the painter George Sheringham called 'Clusters of stylised fruits, flowers and shell motifs', a domestic design with a hint both of the pastoral and the abstract.

PREFACE BY RUTH GORB

The *Daily Mail* called this 1944 novel 'an elegiac romance that describes social niceties, petty squabbles, self-restraint, all played out in a rural idyll, while abroad thousands die defending that very way of life.' The great interest of Jocelyn Playfair's book for modern readers is its complete authenticity. Set at the time of the fall of Tobruk in 1942, one of the low points of the war; and written only a year later when we still had no idea which way the war was going, ***A House in the Country*** has a verisimilitude denied to modern writers. Sebastian Faulks in *Charlotte Gray* or Ian McEwan in *Atonement* do their research and evoke a particular period, but ultimately are dependent on their own and historians' interpretation of events; whereas a novel like this one is an exact, unaffected portrayal of things as they were at the time. The *TLS* praised 'its evocation of the preoccupations of wartime England, and its mood of battered but sincere optimism'; and *The Tablet* remarked on its 'comic energy, compelling atmosphere and richly apt vocabulary.'

A House in the Country

JOCELYN PLAYFAIR

280pp PERSEPHONE BOOKS ISBN 9781903155202



from *Living in the Country*
© Norman Dakers 1941 PQ Nº1



The endpapers show a 1942 Jacqmar scarf that was owned by a Persephone reader's mother; the indefatigable gardener at 'Brede Manor' is a symbolic figure in the book.

The Carlyles at Home THEA HOLME

This book about Thomas and Jane Carlyle's life together at 5 (now 24) Cheyne Row, Chelsea was written in the 1960s by a former actress who was then living there as co-custodian of the house with her husband. ***The Carlyles at Home*** evokes everyday life from the day the Carlyles moved in, in 1834, until Jane's death in 1866. Each of the eleven chapters describes different aspects of the house, whether it is yet another builders' drama or a maid giving birth in the china closet while 'Mr Carlyle was taking tea in the dining-room with Miss Jewsbury talking to him!!! Just a thin small door between!'

The door is seen, open, on the endpapers reproducing 'A Chelsea Interior', painted to be 'amazingly interesting to Posterity a hundred years hence'. The *New Statesman* called this 'a delightful reissue', the *Scotsman* 'a small, intimate book which deals neatly and sympathetically with the Carlyles' life in Chelsea' and the *Sunday Telegraph Magazine* published a four page article by Maureen Cleave about the house and this 'delightful' book.

The Carlyles at Home, said the *Independent on Sunday*, is 'replete with incident, whether in the form of difficult, demanding neighbours, sullen maids, itinerant geniuses or constant artistic and financial worries.'



'A Chelsea Interior', Robert Taft 1857 © The National Trust

PREFACE BY THE AUTHOR
AFTERWORD BY SUSAN HILL

The Far Cry

EMMA SMITH



*Emma Smith, photographed by Robert Doisneau,
for Paris Match, 1948*

344pp PERSEPHONE BOOKS ISBN 9781903155233

It was the first book on MacGibbon & Kee's newly-launched list. This 'savage comedy with a vicious streak' (Elizabeth Bowen in *The Tatler* in 1949) describes the 'second passage to India' of fourteen-year-old 'Teresa, whose elderly, wilful father drags her off to spare her from the clutches of her mother... I can think of no writer, British or Indian, who has captured so vividly, with such intensity, the many intangibles of the Indian kaleidoscope; Emma Smith harnessed those intense impressions of her youth to give her story a quite extraordinary driving force' wrote Charles Allen in the *Spectator*, going on to agree with Susan Hill in her Afterword that the book is 'a small masterpiece... beautifully shaped, evocative, moving and mature.'



The endpaper is a late 1930s English printed linen which Teresa's sister might have chosen for her bungalow from a catalogue sent out from London.

When she was 23 Emma Smith went to India with a film unit that included Laurie Lee, who was employed by the Tea Board to write two scripts. On her return to England she published *Maiden's Trip*, about her wartime life on a narrow-boat: then, 'financially solvent, I took up residence, alone with my typewriter, in a tiny room in the Hôtel de Tournon, Paris' to write *The Far Cry*.

WITH A PUBLISHER'S NOTE



Minnie's Room: The Peacetime Stories of Mollie Panter-Downes

This companion volume to Persephone Book No. 8 contains ten stories describing aspects of British life in the years after the war. 'Minnie's Room' itself is about a family who are unable to believe that their maid wants to leave them to live in a room of her own. An elderly couple emigrates because of 'the dragon out to gobble their modest, honourable incomes.' The sisters in 'Beside the Still Waters' grumble because 'Everything is so terribly difficult nowadays.'

These 'acute, funny and poignant stories' (*Daily Telegraph*) reveal 'an unerring observer, with a stunning gift for economy of description' (*The Times*). Mollie Panter-Downes, said the *Spectator*, 'is uncomfortably good at anatomising the crudities and subtleties of snobbery – but she is never unkind.'

144pp PERSEPHONE BOOKS ISBN 9781903155240



The endpaper is a fabric bought at John Lewis in the late 1950s. It is both traditional and modernist, while the sombre colours suit the mood of the stories.

PREFACE BY REBECCA COHEN



There was no question about the endpaper fabric for Greenery Street – it had to be something that the Fosters would have had in their house. This 1925 cretonne is, we believe, exactly what Felicity might have bought at ‘Andrew Brown’s’ (Peter Jones) and used to cover the sofa.

PG Wodehouse described this 1925 novel as ‘so good that it makes one feel that it’s the only possible way of writing a book, to take an ordinary couple and just tell the reader all about them.’

Greenery Street can be read on two levels – it is a touching description of a young couple’s first year together in London, but it is also a homage – something rare in fiction – to happy married life.

Ian and Felicity Foster are shown as they arrive at 23 Greenery Street, an undisguised and still unchanged Walpole Street in Chelsea. Their uneventful but always interesting everyday life is the main subject of a novel that evokes the charmingly contented and timeless while managing to be both funny and profound about human relations.

Denis Mackail was a grandson of Edward Burne-Jones on his mother’s

Greenery Street

DENIS MACKAIL



Original jacket © Estate of E.H Shepard; a postcard reproduction accompanies each copy of the book.

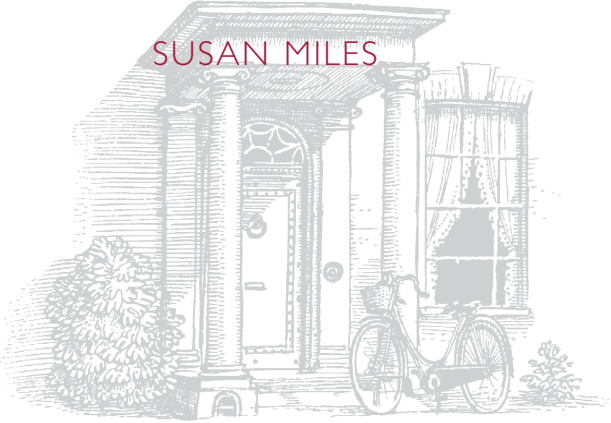
side and son of JW Mackail, the eminent classical scholar; his sister was the novelist Angela Thirkell. He wrote nearly a book a year for thirty years.

392pp PERSEPHONE BOOKS ISBN 9781903155257

WITH A PUBLISHER'S NOTE

Lettice Delmer

SUSAN MILES



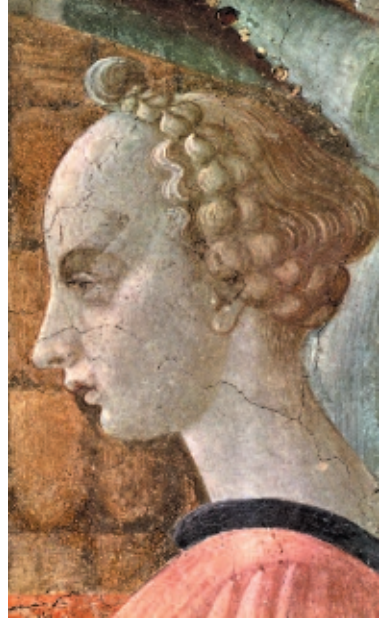
© Rex Whistler 1931 from PQ Nº 1

'A novel in verse – but don't let that put you off. You'll be so gripped after the first few pages that you won't even notice, and later you'll recall how clever and poetic it is' (*Home & Family*).

Susan Miles's real name was Ursula Roberts and in 1920 Harold Monro singled her out in *Contemporary Poets* as one of the fifty most important poets then writing.

Lettice Delmer, her only novel in verse, first published in 1958, is about the tragic drama of Lettice's short life from, roughly, 1912 when she is 18 to the late 1920s. It starts when she is the pampered daughter of the house living in Highgate; eventually, after many harrowing vicissitudes, Lettice finds spiritual redemption.

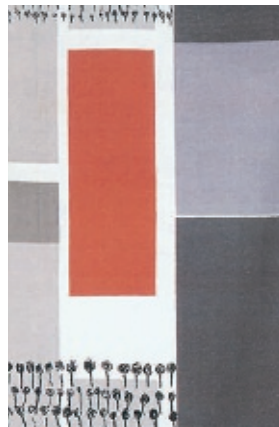
This is an unforgettable book which



Prato Cathedral, 15th century fresco

208pp PERSEPHONE BOOKS ISBN 9781903155219

manages, in the tradition of other verse novels such as *Eugene Onegin*, *Aurora Leigh* or Vikram Seth's *The Golden Gate*, to be grippingly readable. We cannot recommend it highly enough.



The fabric is 'Plantation', a 1958 design by Lucienne Day. It is modernist, yet the squares of umber and grey have a timeless quality and are in keeping with the novel's 1920s setting.

AFTERWORDS BY ANNE HARVEY & FRANCES SPALDING

This 1872 novel by a mid-Victorian poet and novelist is about a girl named Clarice, living with her widowed father and her governess 'in a charming home at a convenient (railway) distance from the city'. One day she finds a girl of her own age hiding in the shrubbery. She is Olga and 'there is no question that she is the liveliest child character in English fiction' said the *Observer* in 1936.

The Runaway was a lifelong favourite of the artist Gwen Raverat and it was at her suggestion that it was reissued in 1936 with sixty of her wood-engravings, which we reproduce. Because of the delightful quality of the story and the beautiful illustrations this is a book that can be enjoyed by all ages.



240pp PERSEPHONE BOOKS ISBN 9781903155264



The Runaway

ELIZABETH ANNA HART

ILLUSTRATED BY GWEN RAVERAT

For the endpapers we used a 1936 woodblock-printed curtain fabric designed and hand-printed on linen by Margaret Calkin James for the schoolroom at 'Hornbeams'.

Cheerful Weather for the Wedding

JULIA STRACHEY



The endpapers are a 1932 design for a printed dress fabric by Madeleine Lawrence.



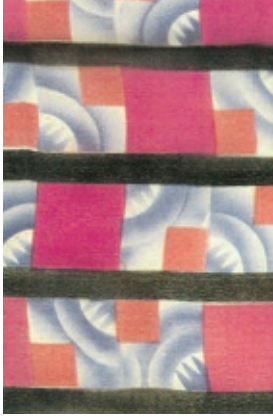
128pp PERSEPHONE BOOKS ISBN 9781903155271

This slim, sardonic and beautifully written novella by a niece of Lytton Strachey's was first published by Leonard and Virginia Woolf at the Hogarth Press in 1932. On a brisk English March day, Dolly is getting ready to marry the Hon. Owen Bigham. Waylaid by the sulking admirer who lost his chance with her; an astonishingly oblivious mother; and her own sinking dread, the bride-to-be struggles to reach the altar with the help of a bottle of rum. According to the *New York Times* on its initial appearance, *Cheerful Weather for the Wedding* 'shows evidence of quite unusual humour, observation and insight.' More

recently, the *Bookseller* called it 'as delightful and perceptive today as it no doubt was seventy years ago: on her wedding day a girl knows she is about to make a serious mistake' while the *Guardian* described it as 'a brilliant, bittersweet upstairs-downstairs comedy'. In 2012 it was made into a film starring Felicity Jones.



PREFACE BY EVA IBBOTSON



The endpaper we have used is a Wiener Werkstätte fabric called 'Paul' designed in 1927 in Vienna by Clara Posnanski; the horizontal black lines give a sinister quality to an otherwise gentle design.

Manja

ANNA GMEYNER

Written in London by a young Austrian playwright in exile, *Manja* opens, radically, with five conception scenes one night in 1920. Set in the turbulent Germany of the Weimar Republic, it goes on, equally dramatically, to describe the lives of the children and their families until 1933 when the Nazis came to power. 'What is so unusual,' wrote Berthold Viertel in 1938, 'is the way the novel contrasts the children's community – in all its idealism, romanticism, decency and enchantment – with the madhouse community of the adults.' A reader was 'stunned by the power of this harrowing and heroic novel', another was 'beguiled and shocked' when she read it after *The Priory* (also published in the summer of 1939). The Preface is by the author's daughter; the new translation is by Kate Phillips.



Frankenthal. Blick zur Adolf-Hitler-Strasse

A street in Frankenthal, Germany, in 1933

552pp PERSEPHONE BOOKS ISBN 9781903155295

AFTERWORD BY DAVID CONVILLE

The Priory

DOROTHY WHIPPLE

The setting for this novel is Saunby Priory, a large house somewhere in England which has seen better times. We are shown the two Marwood girls, who are nearly grown-up, their father; the widower Major Marwood, and their aunt; then, as soon as their lives have been described, the Major proposes marriage to a woman much younger than himself – and many changes begin. *'The Priory* is the kind of book I really enjoy,' wrote Salley Vickers in the *Spectator*, 'funny, acutely observed, written in clear, melodious but unostentatious prose, it deserves renewed recognition as a minor classic. Whipple is not quite Jane Austen class but she understands as well as Austen the enormous effects of apparently minor social adjustments... Christine is a true heroine: vulnerable, valiant, appealing, and the portrait of her selfless maternal preoccupation, done without sentiment and utterly credible, is one of the best I have ever come across. The final triumph of love over adversity is described with a benevolent panache which left me feeling heartened about human nature... A delightful, well-written and clever book.'

536pp PERSEPHONE BOOKS ISBN 9781903155301



'A Kitchen Scene' 1929, FW Elwell © The Estate of FW Elwell



The endpapers are taken from 'Wychwood', a 1939 screen – printed satin furnishing fabric designed by Noldi Soland for Helios; the pattern has an appropriately rural simplicity.

WITH A PUBLISHER'S NOTE

Hostages to Fortune

ELIZABETH CAMBRIDGE

This autobiographical first novel follows the life of a young woman from 1915 when she has her first baby until early 1933 when it was published. Catherine's husband, invalided out of the army in 1917, buys a doctor's practice in an Oxfordshire village and here the young couple bring up their three children and are deeply involved in the life of the village. It is a surprisingly hard life, full of difficulties and disillusion, but a satisfying one nevertheless. **Hostages to Fortune** is a brave and unusual novel in its description of both the realities of parenthood and its attendant disappointments – there is no plot as

such, and yet the reader becomes absorbed in a life which is in one sense faraway and in another, because this is a domestic novel *par excellence*, not very different from many such lives today.

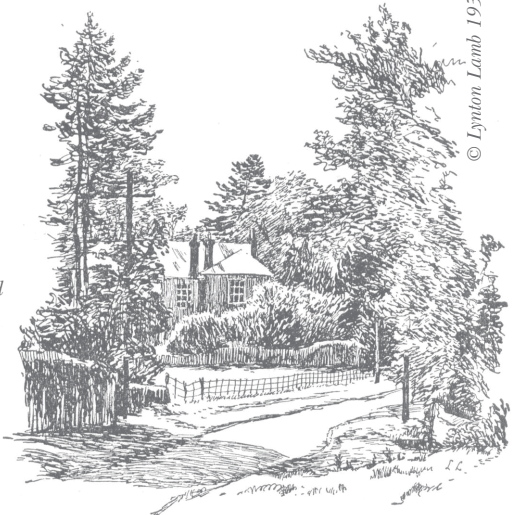


Elizabeth Cambridge in 1913

344pp PERSEPHONE BOOKS ISBN 9781903155318



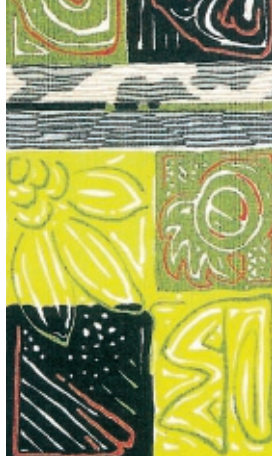
The endpaper is a 1933 hand-printed linen designed by Edwin Parker for the Silver Studio. This design is rural, very pretty, but not in the least sentimental.



© Lynton Lamb 1939

*A late 1940s furnishing fabric was our choice of endpaper for **The Blank Wall**; it was manufactured and sold in the USA.*

The sharp acid green suits the tone of the book.



The Blank Wall ELISABETH SANXAY HOLDING

Raymond Chandler once asked his English publisher: 'Does anybody in England publish Elisabeth Sanxay Holding? For my money she's the top suspense writer of them all. She doesn't pour it on and make you feel irritated. Her characters are wonderful; and she has a sort of inner calm which I find very attractive.'

First published in 1947, the *New Yorker* described the plot of *The Blank Wall* as follows: 'A suburban matron, harassed by wartime domestic problems – her husband is overseas – finds herself implicated in the murder of her young daughter's extremely unattractive beau.' It was filmed as *The Reckless Moment*, with James Mason in 1949 and again as *The Deep End* with Tilda Swinton in 2001.

This tense and fast-paced novel about the power of maternal love is an outstanding example of the psychological thriller genre, but this time

with a female focus. 'Worthy of the great Patricia Highsmith herself,' Antonia Fraser wrote in the *Spectator* while the *Observer* called it 'a perfect thriller... a classic of suspense fiction'.



PREFACE BY LYNDALL GORDON

The Wise Virgins (1913) is a semi-autobiographical novel about a dilemma: whether Harry, the hero, should go into the family business and marry the suitable but dull girl next door or move in artistic circles and marry one of the entrancing 'Lawrence' girls. For, as Lyndall Gordon writes: 'It is a truth widely acknowledged that Camilla Lawrence is a portrait of the author's wife – Virginia Woolf.' This is one reason why the novel is so intriguing. But it is also a Forsterian social comedy, funny, perceptive, highly intelligent, full of clever dialogue and at times bitterly satirical; while the dramatic and emotional *dénouement* still retains a great deal of its power to shock.

The Wise Virgins

LEONARD WOOLF

It was on his honeymoon in 1912 that Leonard Woolf began writing his second (and final) novel. He was 31, newly returned from seven years as a colonial administrator, and asking himself much the same questions as his hero. Helen Dunmore wrote in *The Sunday Times*: 'It's a passionate, cuttingly truthful story of a love affair between two people struggling against the prejudices of their time and place. Woolf's writing is almost unbearably honest.'



The endpaper we chose is 'White', an Omega Workshop linen designed by Vanessa Bell, Virginia Woolf's sister, in 1913.



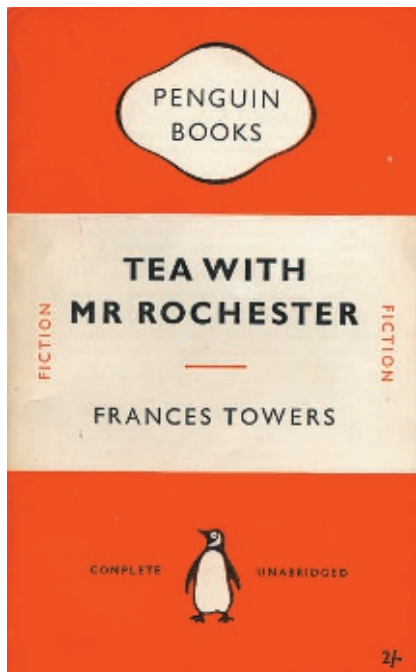
Leonard Woolf and Virginia Stephen in July 1912, the month before their wedding, by kind permission of Henrietta Garnett

312pp PERSEPHONE BOOKS ISBN 9781903155332

AFTERWORD BY FRANCES THOMAS

When these captivating and at times bizarre stories were published posthumously in 1949, Angus Wilson wrote: 'It appears no exaggeration to say that Frances Towers's death in 1948 may have robbed us of a figure of more than purely contemporary significance. At first glance one might be disposed to dismiss Miss Towers as an imitation Jane Austen, but it would be a mistaken judgment, for her cool detachment and ironic eye are directed more often than not against the sensible breeze that blasts and withers, the forthright candour that kills the soul. Miss Towers

flashes and shines now this way, now that, like a darting sunfish.' 'At her best her prose style is a shimmering marvel,' wrote the *Independent on Sunday*, 'and few writers can so deftly and economically delineate not only the outside but the inside of a character... There's always more going on than you can possibly fathom.' And the *Guardian* said: 'Her social range may not be wide, but her descriptions are exquisite and her tone poised between the wry and the romantic.' Five of the stories were read on BBC Radio 4.



184pp PERSEPHONE BOOKS ISBN 9781903155349

Tea with Mr Rochester

FRANCES TOWERS



A 1949 design for a block-printed cretonne designed by the late Humphrey Spender, who very kindly allowed this fabric in his collection to be photographed for us.



From a 1933 Aga brochure



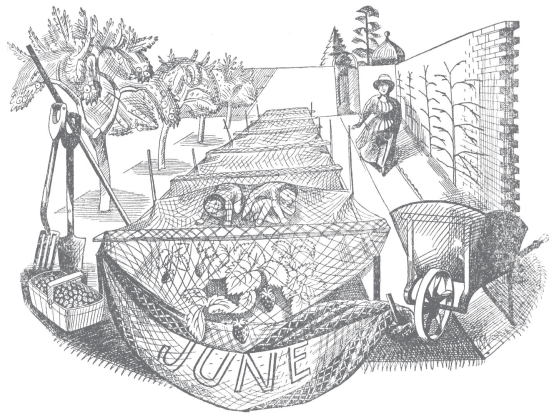
Endpapers taken from a 1933 block-printed linen furnishing fabric designed by Bernard Adeney.

Good Food on the Aga AMBROSE HEATH

ILLUSTRATED BY EDWARD BAWDEN

This cookery book originally came out in 1933, four years after the Aga was first sold in Britain: it was invented by a Swede who had lost his sight, and it has now been part of British life for more than seventy-five years. But although ***Good Food on the Aga*** is the perfect cookbook for those with an Aga, it can easily be used by those without since only the first part, about forty pages, is specifically about Aga cooking ('The Aga Cooker, its Management and Scope'); the second part, organised into months, has a list of food in season at the beginning of each section followed by very easy-to-follow recipes suitable for any kind of cooker. All the Persephone cookery books take us back to a time when knowledge of what food was in season

was an essential part of every cook's equipment – and when the technique of riddling the Aga was, for some, a vital part of everyday life. The numerous illustrations are by Edward Bawden.



AFTERWORD BY WENDY POLLARD

Miss Ranskill Comes Home

BARBARA EUPHAN TODD

This 1946 novel (by the author of the *Worzel Gummidge* books) is about a woman who goes on a cruise and is swept overboard; she lives for three



© John Worsley 1943

years on a desert island before being rescued by a destroyer in 1943. When she returns to England it seems to her to have gone mad: she cannot buy clothes without 'coupons', her friends are only interested in 'war work', and yet she is considered uncivilised if she walks barefoot or is late for meals. The focus of Barbara Euphan Todd's satire is



336pp PERSEPHONE BOOKS | ISBN 9781903155363

The endpaper is 'Sutherland Rose', a 1946 screen-printed cotton textured fabric designed by Graham Sutherland for Helios.

people behaving heroically and appallingly at one and the same time. Rosamond Lehmann considered *Miss Ranskill Comes Home* 'a work of great originality, and delightfully readable, a blend of fantasy, satire and romantic comedy... a very entertaining novel and less light than it seems.' This has been an especial Persephone favourite.

PREFACE BY JILLY COOPER

The New House LETTICE COOPER*Lettice Cooper in the 1930s*

336pp PERSEPHONE BOOKS ISBN 9781903155370

'All that outwardly happens in *The New House*,' writes Jilly Cooper in her Persephone preface, 'is over one long day a family moves from a large imposing secluded house with beautiful gardens to a small one overlooking a housing estate. But all the characters and their relationships with each other are so lovingly portrayed that one cares passionately what happens even to the unpleasant ones.'

The New House, first published in 1936, reminds me of my favourite author Chekhov, who so influenced Lettice's generation of writers. Like him, she had

perfect social pitch and could draw an arriviste developer as convincingly as a steely Southern social butterfly.'

'It is tempting to describe Rhoda Powell, the 30-plus, stay-at-home daughter of a widowed mother, as Brookneresque,' wrote the reviewer in the *Guardian*, 'even though Lettice Cooper wrote this wonderfully understated novel several decades before Anita Brookner mapped the defining features of quietly unhappy middle-class women.' According to the *Spectator*, Lettice Cooper was 'an intensely domestic novelist, unravelling in minute detail the tight web of family relations' but one who is also 'acutely aware of what goes on beyond the garden gate. The exposé of a family under strain because of changing times is curiously more vivid and real than in many novels about family life written today.'

The endpaper fabric for The New House is taken from 'Rope and Dandelion', a block-printed velvet designed and printed by Margaret Calkin James for her new house, 'Hornbeams' in Hampstead Garden Suburb, in 1936.



PREFACE BY CARY BAZALGETTE



The endpaper is taken from 'Piano', a 1948 screen-printed rayon designed by Henry Moore for Ascher Ltd; the design is eccentric, bohemian and beautiful and, we feel, would have been very much liked by Margaret Bonham.

The Casino, like *Miss Pettigrew Lives for a Day* three years before, was brought into the office, in this case by the author's daughter Cary Bazalgette. She then wrote the Preface to our edition, in which she explained that because she and her brother did not live with her 'these 1940s stories stood in for my mother during my childhood and teenage years. Few of the children in them have two parents and when they do trouble looms. Family life in a conventional sense is non-existent: the heart of each story is usually the relationship between one parent and a child.'

'The stories in *The Casino* are witty and perceptive, and some of her metaphors and similes are extraordinary eg "the water in each hollow, fringed with brown weed, was clear as gin"' wrote a Persephone reader.

'A collection of witty and acerbic short stories,' said Anna Carey in *Image* magazine. 'Whether Margaret Bonham's subjects are an unconventional new

The Casino

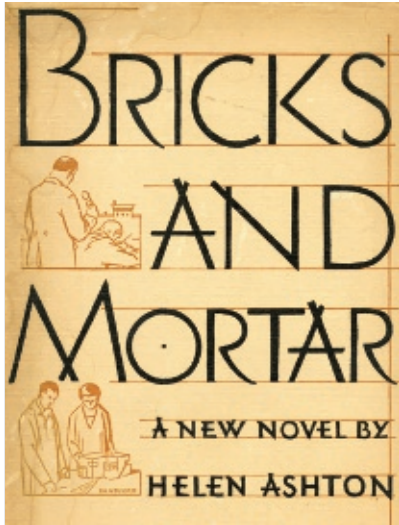
MARGARET BONHAM

mother or a fledgling writer disappointed with the stolid ordinariness of her own home-life, her writing is cool, wry and touching.' Five of the stories were wonderfully read on BBC Radio 4 by Emma Fielding (whose intelligent, quirky, sensitive voice was perfectly suited to Bonham's humour and originality).



Margaret Bonham and her daughter Cary in 1946

232pp PERSEPHONE BOOKS ISBN 9781903155387



with his profession', he has his own special brand of heroism.

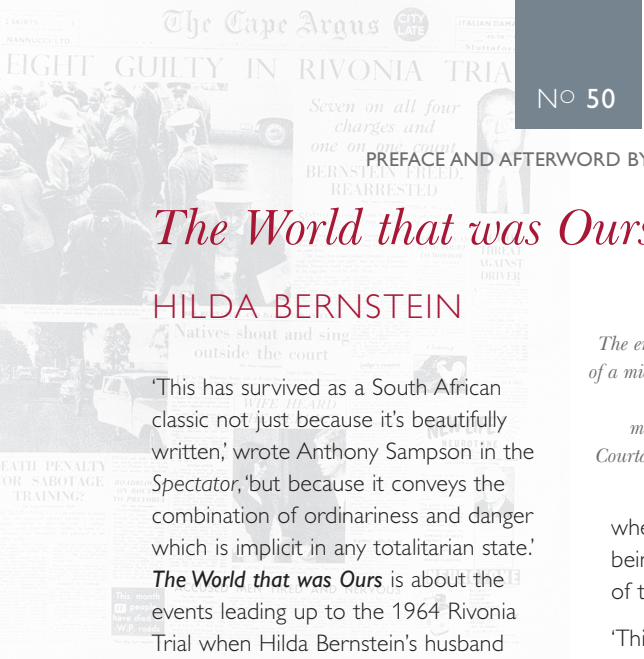
Bricks and Mortar has been greatly enjoyed by Persephone readers, some of whom have become architectural tourists: 'I visited Westminster Cathedral and looked at it with Martin Lovell's eyes (pp82–3). I love the wonderful use of language and imagery (the arches are "like stables for the horses of the Apocalypse").' 'The story of Martin and his marriage is affecting, and all the more appealing for Ashton's irony and wit,' said *The Times*; 'intelligent and serious, vividly evoking the period, in parts genuinely touching,' wrote the *Victorian Society Journal*.

Bricks and Mortar HELEN ASHTON

'Helen Ashton has the power of writing about people as though she had known them all her life. One feels that one has lived next door to Martin Lovell ever since the day when he first set up house with Letty in chambers on the north side of Gray's Inn Square,' wrote the *TLS* in 1932. Unusually, *Bricks and Mortar* is about the life of a London architect from the 1890s to the early 1930s; it is, as well, about a 'very decent, simple, sweet-minded creature' who realises that his marriage has been a mistake yet makes the best of things: because he has dignity, commonsense and kindness, and is 'very much in love



The endpapers are taken from a 1930 block-printed linen furnishing fabric, 'Welwyn Garden City', designed by Doris Gregg for Footprints Ltd.



The World that was Ours

HILDA BERNSTEIN

PREFACE AND AFTERWORD BY THE AUTHOR

'This has survived as a South African classic not just because it's beautifully written,' wrote Anthony Sampson in the *Spectator*, 'but because it conveys the combination of ordinariness and danger which is implicit in any totalitarian state.'

The World that was Ours is about the events leading up to the 1964 Rivonia Trial when Hilda Bernstein's husband was acquitted but Mandela and the 'men of Rivonia' received life sentences.

The book starts by describing, in heartstopping detail, the twenty-four hours during which Hilda waits to hear the verdict of the trial, then fills in the background to the previous ten years. This is interwoven with domestic detail (babysitters have to be arranged even

The endpapers show a sample of a mid-1960s fabric designed in South Africa for manufacture in Belfast by Courtauld's, sometimes known as the German print.



when an underground newspaper is being produced) and lyrical description of the South African landscape.

'This passionately political memoir,' observed *The Times*, 'is vibrant with the dilemmas of everyday family life, quick-witted dialogue, fast-paced adventure and novelistic detail.' But the main strength of the book is as an outstanding personal memoir; in this respect it bears comparison with autobiographies by Nadezhda Mandelstam and Christabel Bielenberg.

416pp PERSEPHONE BOOKS ISBN 9781903155400



AFTERWORD BY MAX ARTHUR



This wartime printed rayon, designed by Arnold Lever for Jacqmar in c.1941, is called 'Happy Landings'.

Operation Heartbreak (1950) is a novel based on the astonishing true story of efforts by British naval intelligence to

conceal from the Germans preparations to invade Sicily in 1943. Author Duff Cooper is said to have first heard a version of it from Winston Churchill one evening after dinner when he was ambassador in Paris; it later formed the basis of the best-selling books *The Man That Never Was* by Ian Colvin and *Operation Mincemeat* by Ben Macintyre, which in 2022 was made into a film starring Colin Firth and Penelope Wilton.

Operation Heartbreak

DUFF COOPER

The hero of *Operation Heartbreak* is named Willie Maryngton; the central tragedy of his life is that he is too young to fight in the First World War and too old for the Second. Willie 'knew perfectly well that when a regiment went abroad on active service some officers and men were left behind. But he had never thought that he would be among those officers.' But Willie does in the end play a vital part in the Allies eventual victory. 'A story of why men go to war,' commented Nina Bawden, 'it is also a heart-wrenching love story; a wonderful novel by a masterly writer that should be on everyone's bookshelf.'



West House, Bognor, early 1940s, taken from Trumpets from the Steep by Lady Diana Cooper (1960) © Viscount Norwich

168pp PERSEPHONE BOOKS ISBN 9781903155417

AFTERWORD BY JULIET GARDINER

The homecoming of Private Bill Martin from Burma, winter 1945–6, p196 We'll Meet Again (1984) edited by Robert Kee



312pp PERSEPHONE BOOKS ISBN 9781903155424

'If anyone asked me to describe life in post-war Britain,' commented Sarah Crompton in the *Daily Telegraph*, 'I would suggest they read **The Village**, a 1952 story of lovers divided by class that tells you more about the subtle gradations of life in the Home Counties and the cataclysmic changes wrought by war and a Labour government than any number of plays by JB Priestley or more famous tomes by Greene and Waugh.' And Charlotte Moore wrote in the *Spectator*: 'This traditionally organised novel of English village life is more than a gentle dig at quirky English behaviour. It is a precise, evocative but unsentimental account of a period of transition; it's an absorbing novel, and a useful piece of social history.'

The Village

MARGHANITA LASKI

The endpaper is a printed cotton designed by Margaret Simeon for John Lewis in 1946. In her review Charlotte Moore praised this 'lovely Persephone reprint with a pearly grey cover and endpapers like the maids' bedroom curtains in a Victorian country house.'

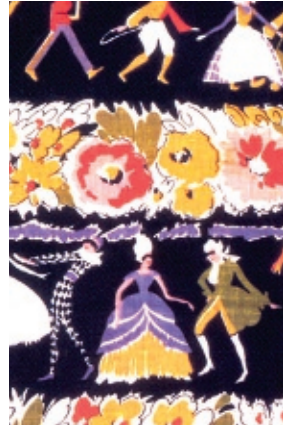


PREFACE BY CANDIA McWILLIAM

Like *Miss Pettigrew*, this 1937 novel is a fairy tale for grown-ups, but one 'with an uneasy crash into social reality.'

Lady Rose Targenet, later created the Countess of Lochlule, marries Sir Hector, owner of the estate next to 'Keepsfield', the palatial Scottish mansion where she lives. But one day she meets someone on a park bench in Edinburgh... 'It's a little book about dreams and the hard world of money and position and their relations to one another. It's also a love story and a love letter – to Scotland' (Candia

We chose this 1937 cotton printed dress fabric, made for the Calico Printers Association, because the fairy tale element of the 'Masqueraders' (as the fabric is called) suited Lady Rose so admirably, hinging as it does on themes of disguise and changed identity. And the flower in the frieze might be roses.



Lady Rose and Mrs Memmary

RUBY FERGUSON

McWilliam). The *Guardian* called *Lady Rose and Mrs Memmary* 'a curious, affecting confection of high Scots romance and social realism.' It was a great favourite of Queen Elizabeth, later the Queen Mother.

224pp PERSEPHONE BOOKS ISBN 9781903155431



Hopetoun House, South Queensferry near Edinburgh. 'Keepsfield', the house in the book, is obviously not a 'real' house; but Hopetoun bears many similarities to it.

They Can't Ration These

VICOMTE DE MAUDUIT



176pp PERSEPHONE BOOKS ISBN 9781903155448

This 1940 cookery book, which is about what we would now call 'foraging', was written at a time when the people of Great Britain genuinely thought the Nazis might invade at any moment, forcing them to live off the land and find food for free. It is thus a fascinating historical document as well as being full of excellent and unusual recipes (roast hedgehog, anyone?). Vicomte de Mauduit, a Frenchman living in England, wrote *They Can't Ration These* in response to the outbreak of war – after which English cooks might have to rely completely on squirrels, trout, nettles, samphire, beetroot, blueberries and

camomile tea. A perfect present for the ecologically-minded.



'October', a fabric design in potato prints and paint on sugar paper, was done at her kitchen table by Alma Ramsey-Hosking in c. 1940

PREFACE BY SALLY BEAUMAN



'Spaniel in a Landscape', 1835 Samuel Spode

14pp PERSEPHONE BOOKS ISBN 9781903155455



The endpaper we chose is a C19th marbled paper of the type that was then often used as endpapers. A reader told us: 'I loved, too, the edition's beautiful endpapers with the swirling Victorian designs in purple (the colour in which Virginia Woolf herself often wrote) that suggest the extremely "bookish" nature of this work.'

Flush

VIRGINIA WOOLF

Every publisher's list should have a book about a dog, and *Flush* is a delightful and unique classic by one of our greatest writers. A 'biography' of Elizabeth Barratt Browning's spaniel (1840–54), its direct inspiration was a new edition, in 1930, of the Brownings' love letters in which 'the figure of their dog made me laugh so I couldn't resist making him a Life.' Rather to Virginia Woolf's dismay, *Flush* was a great popular success. Yet it is a surprisingly feminist book: 'Although ostensibly about the taming of a pedigree dog, *Flush* addresses the way society tames and classifies women,' writes Sally Beaman.



An 1843 drawing of Flush by his owner's brother Alfred Barrett © the Provost and Fellows of Eton College

PREFACE BY CELIA BRAYFIELD

'*They Were Sisters* is a compulsively readable but often harrowing novel by one of Persephone's best writers, who always manages to make the ordinary extraordinary,' writes Celia Brayfield in the Preface. This, like the other Whipple novels we have republished, is apparently gentle but has a very strong theme, in this case domestic violence. Three sisters marry very different men and the choices they make determine whether they will flourish, be tamed or be repressed. Lucy's husband is her beloved companion; Vera's husband bores her and she turns elsewhere; and Charlotte's husband is a bully who turns a high-spirited naive young girl into a deeply unhappy woman.

They Were Sisters

DOROTHY WHIPPLE

According to Elizabeth Day in *Stylist* magazine: 'It is the most extraordinary and brilliantly subtle but moving look at three sisters, and the interplay between them as they grow into adulthood. *They Were Sisters* is the kind of book that doesn't get published much any more, because it doesn't seem very high concept or thrilling. But it's such a wonderful character study.'



Still from the 1945 film of *They Were Sisters*: Ann Stephens, James Mason, John Gilpin and Dulcie Gray

464pp PERSEPHONE BOOKS ISBN 9781903155462

The endpaper is 'Pattern of Anemones', a 1935 printed cotton crepe dress fabric manufactured by Calico Printers' Association, Manchester. It was thus manufactured in the part of the world in which Dorothy Whipple lived and wrote; and could have been worn by any of the three sisters but perhaps most especially by Vera.



PREFACE BY MICHAEL MOORCOCK



440pp PERSEPHONE BOOKS ISBN 9781903155486

nature because, as Michael Moorcock comments in the Preface, 'we write such books not because we are convinced that they describe the future but because we hope they do not'. According to the *New York Times*, 'This wonderful novel should powerfully resonate with readers whose consciences are troubled by inequality and climate change... Like Kazuo Ishiguro, a noted admirer, Sherriff is a master at framing a story through the narrator's circumscribed point of view, and the novel would still be enormously readable, and funny, if it were nothing but an exercise in voice. Halfway through, however, it pulls off a subtle tonal shift. As the moon grows closer, Sherriff paints an uncomfortably familiar picture of a society in denial...'

The Hopkins Manuscript

RC SHERRIFF

The author of *Journey's End*, the iconic play about WW1, was also a novelist and in 1939 he imagined what might happen if the moon crashed into the earth: the events leading up to the cataclysm are seen through the eyes of a retired schoolmaster who lives in a small Hampshire village. This is science fiction but Sherriff's focus is on human



*The endpapers by
Enid Marx are
taken from
'Wangle', a 1932
dyed cotton three-
colour print.*

AFTERWORD BY THE LATE NORTHROP FRYE

Hetty Dorval

ETHEL WILSON

This first novel, written in 1947 by one of Canada's most distinguished novelists, is a quiet, subtle, morally complex book about a young girl's growth from innocence to maturity. Hetty Dorval seems to have behaved unconventionally, indeed immorally ('a very ugly story has followed her from Shanghai to Vancouver'). But is Frankie's adult perception of Hetty to be preferred to that of her childish innocence when she

The endpaper is a late 1930s cotton fabric manufactured in the United States; it has a charm and a freshness appropriate for a young girl living in the country.



first met her? There are thus many ways to read this book. Is Hetty objectively a 'Menace'? Or is this a novel about the pernicious effect of gossip and about Donne's 'no man is an Island' quoted on the frontispiece? Hetty has chosen to live outside society, but perhaps she should not be condemned for this; perhaps she should be granted some of the primaeval, elemental qualities of the British Columbia landscape which is so beautifully evoked.

Charlotte Moore in the *Spectator* described *Hetty Dorval* as 'a psychological journey' that is 'reminiscent of Edith Wharton or of Ford Madox Ford's *The Good Soldier*, but is clearer and prettier than either. Ethel Wilson sketches people and places with marvellous economy... the novel has one of the most resonant and suggestive concluding sentences I've ever come across. It's a strange little treat.' And Elena Seymenliyska in the *Guardian* thought that this 'charming' book 'told in a lovely sing-song voice... is immaculately written.'



136pp PERSEPHONE BOOKS ISBN 9781903155479

PREFACE BY JULIA BRIGGS

There Were No Windows

NORAH HOULT

This 1944 novel is one of only a very few about memory loss. Based on the last years of the writer Violet Hunt, a once-glamorous woman living in Kensington during the Blitz who is now losing her memory, the novel's three 'acts' describe with insight, humour and compassion what happens to 'Claire Temple' in her last months. 'A quite extraordinary book,' was the verdict of Cressida Connolly in the *Spectator*, 'unflinchingly, blackly funny, brilliantly observed and terrifying.' And because Claire Temple is an unrepentant snob, 'the novel gives a sly account of the end of an entire way of life.' According to



Portrait of Norah Hoult by Estella Solomons

the *Tablet*, ***There Were No Windows*** is 'never gloomy and often funny... an honest, compelling account of Alzheimer's.'

352pp PERSEPHONE BOOKS | ISBN | 9781903155493



Violet Hunt in her youth



'Treetops', a screen-printed cotton and rayon furnishing fabric designed by Marianne Mahler in 1939 and produced by Edinburgh Weavers.

Doreen

BARBARA NOBLE

In 1946 the theme of *Doreen* was, alas, horrifyingly topical – whether parents should have sent their children away from cities that might be bombed; and if they had done so, whether they could hope to maintain their relationship with them. ‘The experience of this long separation, very difficult for all concerned at the time, often proved traumatic over a lifetime,’ comments Jessica Mann.

Barbara Noble writes with great insight about the mind of a child torn between her mother, whom she leaves behind in London, and the couple who take her in. Everyone wants only the best for Doreen yet, in the end, what is being explored is a clash of values: those looking after her will eventually realise that Doreen will go back ‘to a world where most of the things you’ve taught her will be drawbacks rather than advantages.’

This is a deeply involving book, fascinating for the portrayal of the child torn between mother and temporary mother; and for its understanding of the tyrannies of the English class system. ‘The manner of telling this poignant, subtle tragedy is beyond admiration, restrained, penetrating, deeply moving,’ wrote Dorothy Canfield Fisher; and the

The endpaper is taken from a 1940 silk scarf ‘London Alert’ designed by Arnold Lever for Jacqmar (it is owned by a Persephone reader).



Spectator reviewer described ‘a gentle, serious story in which...the author’s argument is scrupulously fair; she is observant, sensitive and intelligent.’



256pp PERSEPHONE BOOKS ISBN 9781903155509

This government poster urged women to register their children for evacuation

PREFACE BY ADAM GOPNIK

A London Child of the 1870s

MOLLY HUGHES



*1 Canonbury Park North, Islington
drawn by Ann Usborne 2005*

'We were just an ordinary, suburban, Victorian family, undistinguished ourselves and unacquainted with distinguished people.' Thus Molly Hughes in one of the great classics of autobiography, *A London Child of the 1870s* (1934) in which she describes her everyday life in a semi-detached house in Islington as the youngest of a large, characterful family. On first reading, writes Adam Gopnik of the *New Yorker*, *A London Child* seemed 'the most perfect and moving record of ordinary life in English' and

when he re-read it twenty years later 'Molly's book seems to me more painful now than it did when I first read it, but still finer as writing. Here is an ordinary life rendered truly, and joyfully, with a voice at once so self-abnegating yet so gay and funny and precise that we are reminded, in the end, of the one truth worth remembering, that there are no ordinary lives.' As Adam Gopnik says, it is Molly's pictures of everyday life that most stick in the mind: travelling by bus to the West End, making toffee in the afternoon, walking to St Paul's on Christmas Day...

200pp PERSEPHONE BOOKS ISBN 9781903155516

*The endpaper is taken from
'Daisy', a wallpaper designed
by William Morris in 1864,
manufactured by Jeffrey & Co
of Islington, London*



PREFACE BY CHRISTINA HARDYMENT



224pp PERSEPHONE BOOKS | ISBN 9781903155523



The endpaper we chose was 'Riverside', a 1946 printed dress fabric in rayon crepe by the Calico Printers' Association

How To Run Your Home Without Help

KAY SMALLSHAW

'Some of the smartest lessons in how we live now are to be found not in government speeches or fashionable film releases, but in the small grey-covered books published by Persephone Books,' wrote Andrew O'Hagan in the *Daily Telegraph*. 'The volumes are usually lost classics of female writing; they promote the notion that understanding the past is a reasonable way to go about identifying the present and I have been looking at their newest release as a way of getting a handle on the idea of British domestic bliss.'

The book he was looking at was ***How To Run Your Home Without Help*** (1949) which, as its title implies, is a book about housework, republished because it is useful, it is a fascinating historical document, and, seventy-five years on, it is a funny and at times extraordinary bulletin from a vanished world. This book tells the newly servantless housewife what to do and is still perfect (not entirely as a joke) for the newly-wed in need of some guidance or the son or daughter who has just left home.



The endpaper is taken from 'Horse's Head', a 1938–9 screen-printed linen by Lucienne Day.

Princes in the Land

JOANNA CANNAN

This 1938 novel has the same theme as *Hostages to Fortune*, a great Persephone favourite: it too is about a woman, living in a ramshackle farmhouse outside Oxford, who brings up a family and is left, when the children are on the verge of adulthood, asking herself not only what it was all for but what was her own life for? Yet the questions are asked subtly and readably.

Having shown us how everything is made bearable for Patricia if her children can be at the centre of her life and, more importantly, if they grow up to fulfil her ideals, Joanna Cannan shows her happiness being slowly destroyed as she watches her two sons and her daughter take paths that are anathema to her. Yet, of course, she can do nothing about it; nor, sensibly, does she try.

From 1922 onwards, when she was 26, Joanna Cannan published a book a year for nearly forty years – novels, detective

216pp PERSEPHONE BOOKS ISBN 9781903155530



Joanna Cannan in 1919

stories and the first 'pony' book (first in the sense that the focus was on a pony-mad girl rather than a horse or pony), a genre that her daughters Josephine, Diana and Christine Pullein-Thompson were to make very much their own.

Joanna Cannan's writing, says the *ODNB*, was 'witty, satirical, even cynical; she presented clashes between idealists and materialists, with no easy solutions.'

Princes in the Land has a thematic bite that Persephone readers will find hard to forget.

PREFACE BY CLAIRE GARDNER

The Woman Novelist and Other Stories

DIANA GARDNER

This is a new selection of Diana Gardner's 1940s short stories. There are fifteen of them and they are very different one from the other, yet all the stories – with titles such as 'The House at Hove', 'The Land Girl', 'The Summer Holiday', 'The Woman Novelist', 'The Pirate', and 'Summer with the Baron' – share a characteristically sharp, sardonic quality.

But Diana Gardner always eschewed the obviously feminine. Several of the stories in *A Woman Novelist* are about women behaving badly, and many of them make slightly uncomfortable reading; all are acutely observant. Although Diana Gardner was a successful painter, and wrote a novel, the short story was her forte. In the *Spectator* the critic Walter Allen said: 'She writes very well indeed; her observation is precise, she has a keen eye for colour, and she knows the value of understatement.' And the *Manchester Guardian* reviewer thought that she excelled 'in a distinctively modern medium in which the poetry and the prose of life, the fantastic and the factual, give spirit and substance to each other.'

The endpaper is based on an untitled fabric design in potato prints and paint on sugar paper by Alma Ramsey-Hosking which she did in c. 1942



*Diana Gardner by Mervyn Peake, 1937,
in a private collection*

168pp PERSEPHONE BOOKS ISBN 9781903155547

'How does it happen? How does it happen?' is the question asked at the beginning of this 1937 novel about Grace Scrimgeour, one of the thousands of 'distressed gentlefolk' who have spent their lives working as governesses and companions and, after they can no longer find work, end up in virtual penury. But Rachel Ferguson casts the finger of blame less at the men (since the system favoured them in all respects why would they seek to change it?) but at the thoughtlessness of the matriarchs who, if their daughters fail to catch a husband, do not teach them how to occupy themselves or to earn their own livings. 'A family of your own, one saw, saved your face' (p.117); without it young women had nothing.

From the 1870s to 1930s we see what happens to Grace in relation to her brother and sisters; she does not marry and can only write notes, run errands and occupy herself with sewing ('Aggie was staring out of the window, Queenie working as if for a wager at a tapestry runner' – hence our endpaper). Eventually Grace has to be a governess; only because a family is kind to her does she eventually find some limited independence and happiness.

Alas, Poor Lady is a very readable long novel which, without being didactic, teaches the reader a great deal about the lives of Victorian and Edwardian women. 'The fear of tomorrow and all the tomorrows filled her. The time there

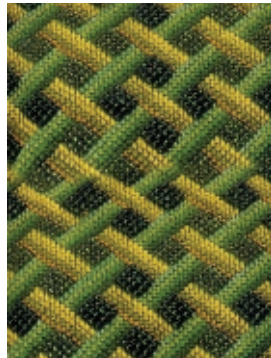
Alas, Poor Lady

RACHEL FERGUSON

464pp PERSEPHONE BOOKS ISBN 9781903155554



was! Whereas men filled it to the brim, a woman's life was one of eternal waiting, to be taken out, called on, danced with or proposed to. How had it originated, this division of opportunity?'



An early C20th bargello tapestry of the kind Grace might have stitched.

The author of Persephone's first gardening book is in the *ODNB* because she was a Scottish poet, but she also wrote this excellent 1938 book which is perfect for the keen gardener or, in fact, for the aspiring, to buy for oneself or to give as a present. We hope it will become as integral a part of the Persephone collection as, say, **How to Run Your Home without Help** – amusing, interesting, with historical resonance, but useful.

It is indeed a 'nightcap': a soothing tonic to take in small doses just before bed. The subjects covered are many and



224pp PERSEPHONE BOOKS ISBN 9781903155561

Endpapers taken from 'Fritillary', a 1936 block-printed linen designed by Margaret Calkin James.



Gardener's Nightcap

MURIEL STUART



variegated. They include: Meadow Saffron, Dark Ladies ('fritillary to me spells enchantment', which is why we have chosen it for the endpaper), Better Goose-berrys, Good King Henry ('quite a good substitute for asparagus'), The Wild Comes Back and Phlox Failure. Each of these pieces is only a few lines in length yet tells the gardener far more than many lengthy essays or manuals. **Gardener's Nightcap**, a bestseller in its year of first publication, is illustrated by charming Rex Whistler-type drawings.

According to Kazuo Ishiguro writing in the *Guardian*, *The Fortnight in September* is 'just about the most uplifting, life-affirming novel I can think of right now. Published in 1931, this is an exquisitely subtle account of an ordinary lower-middle class family from south London,

Endpapers taken from 'Dahlias', a 1931 design for a dress silk by Madeleine Lawrence. The family in the novel would have grown dahlias, which flower in September, in their Dulwich garden; they would be the one thing they missed while they were away.



The Fortnight in September

RC SHERRIFF

preparing for, travelling to, then enjoying their modest summer holiday in Bognor Regis. At one level totally undramatic, Sherriff magically re-calibrates our norms of what is and isn't wonderfully exciting till we become utterly tuned into the rise and fall of this family's emotions. Sherriff never patronises, nor does he attempt to exalt these people beyond what they are. He respects them for all the right reasons – for their instinctive decency towards one another and to those they encounter; and for the unselfconscious – perhaps unconscious – way they function as a happy family, despite their individual frustrations. The Great English Seaside Holiday in its heyday, and the beautiful dignity found in everyday living, have rarely been captured more delicately.'

'Along the Shore' 1910 by Joseph Southall
© The artist's estate / Gallery Oldham



336pp PERSEPHONE BOOKS ISBN 9781903155578

AFTERWORD BY DOMINIC POWER

The Expendable Man

DOROTHY B HUGHES

1963 fabric by
Friedlinde de
Colbertaldo Dinzl.
The sombre quality is
appropriate, as is the
dark brown and the
jagged pattern.

The Expendable Man, first published in 1963 during John F. Kennedy's presidency, is far more than a crime novel.

As described by the *New Yorker*, 'it begins with Dr. Hugh Densmore, a UCLA medical intern, on the road to Phoenix, headed for his niece's wedding. On his way into Arizona, he makes the mistake of picking up a hitchhiking girl out in the desert... She seems to be in trouble, but even after he drops her at the bus station, he's the one looking over his shoulder...' This is followed by an unforgettable plot twist that positions everything that's gone before in an entirely new light.

As a purveyor of brilliantly-constructed mid-century noir; Dorothy B. Hughes ranks with the likes of Raymond Chandler and Patricia Highsmith, at the same time incorporating themes of race, the environment, and women's rights. She is also fascinating about Arizona in the '60s.

When *The Expendable Man* came out Anthony Boucher in the *New York Times* called it 'Mrs Hughes's finest work to date, of unusual stature both as a suspense story and as a straight novel.'

344pp PERSEPHONE BOOKS ISBN 9781903155585



WITH A PUBLISHER'S AFTERWORD

Compiled after Katherine Mansfield's death from fragments of diary entries, unposted letters, scraps of writing, her *Journal*, which was first published in 1927, is one of the classics of twentieth-century literature, a uniquely truthful record of a great writer at work, of the spirit of a genius in the last ten years of her life, and of the development of the modern mind during the early years of the last century. Yet it is wry, funny, domestic, and rooted in the everyday. For many years it was essential reading

for readers and writers alike. We were nudged into reprinting it after reading a notebook entry by Irène Némirovsky, (author of *Dimanche and Other Stories*) two days before she was deported in July 1942: 'In my bag I have put Volume II of *Anna Karenina*, the *Journal* of KM and an orange.'

Journal

KATHERINE MANSFIELD



© Mary Evans Picture Library.

288pp PERSEPHONE BOOKS ISBN 9781903155592



The endpaper we chose was 'Amenophis III', an Omega Workshop linen designed by Roger Fry in 1913 when the Journal of Katherine Mansfield begins.

Plats du Jour

PATIENCE GRAY AND
PRIMROSE BOYD

The premise of this 1957 cookery book was considered startling when it was first published: that 'a variety of dishes [be] replaced by a single *plat du jour* accompanied, as a rule, by a green salad, a respectable cheese, and fruit in season, and, wherever possible, by a bottle of wine.' This excellent book focused on everyday French cooking and contained the recipes for dishes such as cold sorrel soup, *gigot aux haricots*, *champignons à la crème* – of which 1950s British cooks had no inkling but to which they were introduced by the two authors. The book was illustrated by David Gentleman, who also did the eye-catching cover – now the Persephone endpapers.



The endpapers by David Gentleman are
the 1957 Penguin cover

304pp PERSEPHONE BOOKS ISBN 9781903155608



Patience Gray in the 1950s

PREFACE BY ANNE SEBBA

The Shuttle

FRANCES HODGSON BURNETT



*'Tulip Tree', a 1903 fabric by
Lewis F Day*



504pp PERSEPHONE BOOKS ISBN 9781903155615

This 1907 page-turner about American heiresses marrying English aristocrats explores the effect of American energy, dynamism and affluence on an effete and impoverished English ruling class; and the process by which a great English country house can be brought back to life with the injection of transatlantic money.

Sir Nigel Anstruthers marries the daughter of an American millionaire, Rosalie Vanderpoel. He turns out to be

a bully, a miser and a philanderer and virtually imprisons his wife in his house, Stornham Court. Only when Rosalie's sister Bettina is grown up does it occur to her and her father to rescue her:

The book's title refers to ships shuttling back and forth over the Atlantic and also to the weaving of the alliance between America and Britain. One of the first and best-known of all the Anglo-American matrimonial alliances was that of Jennie Jerome to Lord Randolph Churchill. Another was the marriage of Consuelo Vanderbilt (left) to the 9th Duke of Marlborough: Blenheim was renovated with her money.

The actual model for Stornham Court is Great Maytham Hall, near Rolvenden in Kent. This had, and still has, a wonderful garden which, in *The Shuttle*, Bettina sets about restoring, and which is described in *The Making of a Marchioness*; a few years later, in 1911, it inspired the walled garden in *The Secret Garden*.

AFTERWORD BY PENELOPE FITZGERALD

In the *TLS* in 1985 the novelist and critic Penelope Fitzgerald, Winifred Peck's niece, chose *House-Bound* as the book she would most like to see reprinted. Published in 1942, it explores how war forces people to change. The heroine, unable to find a maid, decides to do her own cooking and housework, then a radical and brave step for a middle-class Edinburgh woman.

Winifred Peck is funny and perceptive about Rose Fairlaw's decision to manage her house on her own. For years her family 'had been free of nine or ten rooms in the upper earth, while three women shared the exiguous darkness of the basement.' But, like Mollie Panter-

Downes or Lettice Cooper, Winifred Peck could foresee the future and wrote informatively and amusingly, not complainingly, about the need for middle-class women to run their home without help.

'*House-Bound* examines both movingly and painfully concepts of maternal love, marital love and family feelings,' wrote Matthew Dennison in the *Glasgow Herald*. 'It confronts with wisdom and humour the glue that binds each of us to those closest to us, as well as to the place we call home.'

House-Bound

WINIFRED PECK

PERSEPHONE BOOKS ISBN 9781903155622
312pp

1941
watercolour
design by Eric
Ravilious
(1903-42) for a
textile
commissioned by
the Cotton Board
as a way of
persuading
cotton
manufacturers to
produce
economical
fabrics in
wartime
conditions.

PREFACE BY CHARLOTTE MITCHELL

Five year-old Babs Conway and her brother are sent to live in Kensington with an uncle (their parents are in 'Inja'). Abandoned in an artificial urban world, Babs finds it hard to conform and, especially, to learn how to dissemble (as opposed to playing 'let's pretend').

'Apple' designed by Lindsay P Butterfield for GP & J Baker c. 1895



The Young Pretenders

EDITH HENRIETTA FOWLER

'As anyone who has tried to bring up children knows,' writes Charlotte Mitchell, 'you spend a good deal of time teaching them to be insincere, to simulate gratitude or contrition, and not to repeat other people's comments at the wrong moments. Many of the jokes depend on the fact that Babs has yet to learn these lessons.'

"'What was we naughty about?'" Babs asks her brother after their uncle scolds them: they could not know that the reason he snubbed them was because he was in financial difficulties. Babs is intelligent, fun, kind, lively and honest and it is hard to think of a heroine in children's fiction (that is, fiction written for children but enjoyed equally as much by adults) who is as sparky as her:

248pp PERSEPHONE BOOKS ISBN 9781903155639



Illustration by Philip-Burne Jones for The Young Pretenders



A 1930s dress fabric from a private collection. The dress is sometimes on display in the Persephone bookshop at Edgar Buildings.

This is the fifth book by Dorothy Whipple we have published. **Miss Pettigrew Lives for a Day** is our bestselling book but she is our bestselling writer: **The Closed Door and Other Stories** is a selection of ten short stories taken from the three (now almost unobtainable) collections published in her lifetime: *On Approval* (1935), *After Tea and Other Stories* (1941) and *Wednesday and Other Stories* (1961).

Written with 'economy and absence of fuss' (TLS), these are novels in miniature. For those new to Dorothy Whipple's work they would be the perfect introduction; those who are already addicts (virtually every Persephone reader) will be delighted to be able to read more by a writer who, long after her death, has been republished to such universal acclaim.

In 1961 Anthony Burgess wrote rather unexpectedly about *Wednesday*: 'These stories of the commonplace, with their commonplace-seeming style, are

240pp PERSEPHONE BOOKS ISBN 9781903155646



Self portrait c. 1932 by Effie Spring-Smith © Ipswich Borough Council Museum and Galleries

The Closed Door and Other Stories

DOROTHY WHIPPLE

illuminating and startling.' The plots are certainly 'quiet' – Ernest and Alice oppress their daughter; a woman is divorced by her husband and only allowed to see her children on Wednesday afternoons – but the effect on our empathy for, and understanding of, her characters is profound. Dorothy Whipple is a deeply observant and compassionate – and timeless – writer.

PREFACE BY RUTH EVANS
AFTERWORD BY CHRISTOPHER BEAUMAN

'Tilli' was living in Hamburg when war broke out. She began writing letters, which she could not post, to her children abroad, including her daughter Ruth in Wales. They were discovered in the 1970s, translated and published – at which time they were serialised in the *Observer* and on *Womans's Hour*, and Tilli was the subject of a television documentary starring Margaret Tyzack.

On the Other Side provides an essential counterpoint to *Few Eggs and No*

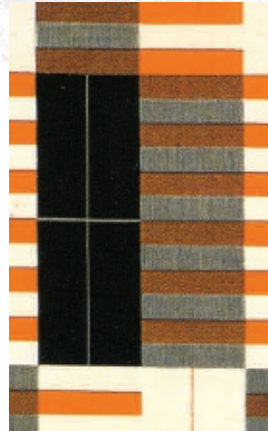
Oranges as it describes Tilli's struggle to keep her household going, to survive physically and emotionally during the Allied bombing raids, and to retain her civilised, Anglophile values as she watches 'the Führer's blind lust for conquest' destroy her country. 'If you want to know what it was like to be a civilian in wartime Germany you must read this marvellous book,' wrote Timothy Garton Ash in the *Spectator*.

On the Other Side: Letters to my Children from Germany 1940–46

MATHILDE WOLFF-MÖNCKEBERG



232pp PERSEPHONE BOOKS ISBN 9781903155653



The endpaper is a wall-hanging woven by Anni Albers in 1926, around the time when Tilli would have been furnishing her flat.

PREFACE BY MARION SHAW

The Crowded Street

WINIFRED HOLTBY

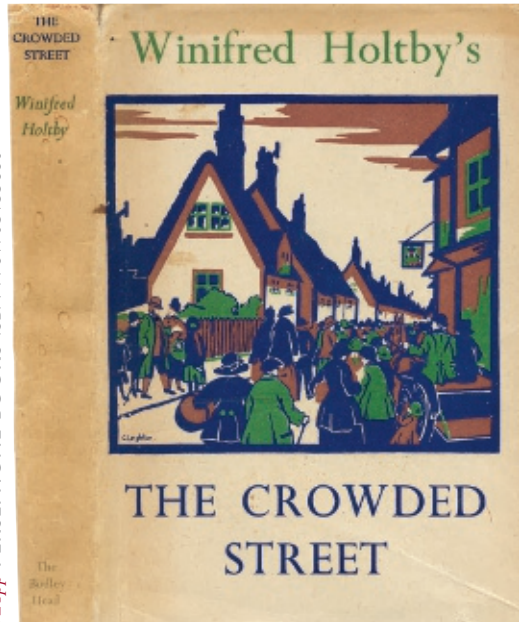
The theme of *The Crowded Street* (1924) is a familiar one to Persephone readers. Muriel, who believes that 'men do as they like' whereas women 'wait to see what they will do', lives in a town in Yorkshire waiting – for what? She tries to conform to the values of her snobbish, socially ambitious mother; she tries to be 'attractive' to men; and eventually she is rescued, by her friend Delia, a young woman who is in some ways a portrait of Winifred Holtby's close friend Vera Brittain and who thinks 'that service of humanity was sometimes more important than respectability. I valued truth more highly than the conventional courtesies of a provincial town.'

Throughout the description of life in small-town 'Marshington', Winifred Holtby expressed her conviction that young women should be allowed to live away from home, to work, to shake off the ties that many mothers seemed to think it was their prerogative to impose on their daughters. *The Crowded Street* is thus about the need to withstand the tyranny of 'sex success. Turn and twist how you will, it comes to that in the end.' And its conclusion is that 'the thing that matters is to take your life into

1920 printed dress silk fabric designed by George Sheringham for Seftons



your own hands and live it, accepting responsibility for failure or success. The really fatal thing to do is to let other people make your choices for you.'



The original 1924 jacket for 'The Crowded Street' showing a village street populated almost entirely by women: a wood engraving by Clare Leighton, the sister of Vera Brittain's fiancé Roland who was killed in the Great War.

PREFACE BY VALERIE GROVE

Daddy's Gone A-Hunting

PENELOPE MORTIMER

This is a book about a 1950s house-bound mother reluctantly (desperately) at home all day, in contrast to her daughter who has escaped to university. In Ruth Whiting's commuter-belt village 'the wives run their houses along the same lines, bring their children up in the same way; all drive cars, play bridge, own at least one valuable piece of jewellery and are moderately good-looking.' Ruth, however, is on the verge of going mad; a 'nervous breakdown' would be a politer phrase, but really she is being driven mad by her life, her

'Saraband' 1956, designed by R McGowan for Edinburgh Weavers



264pp PERSEPHONE BOOKS ISBN 9781903155677



Penelope Mortimer: 'noticeable for her smouldering dark good looks and her penchant for wearing blue jeans and exotic black leather jackets, a cigarette dangling de rigueur from her lips' (DNB).

plight made worse by everyone's indifference to it. ***Daddy's Gone A-Hunting*** is a profound study of female isolation, sociologically and historically acute. In the *New Statesman* in 1958 VS Naipaul called it a 'beautifully written' book with 'an astringency that has been provoked by a deep compassion' and *The New Yorker* said it was 'terrifying, brutal and totally persuasive.'

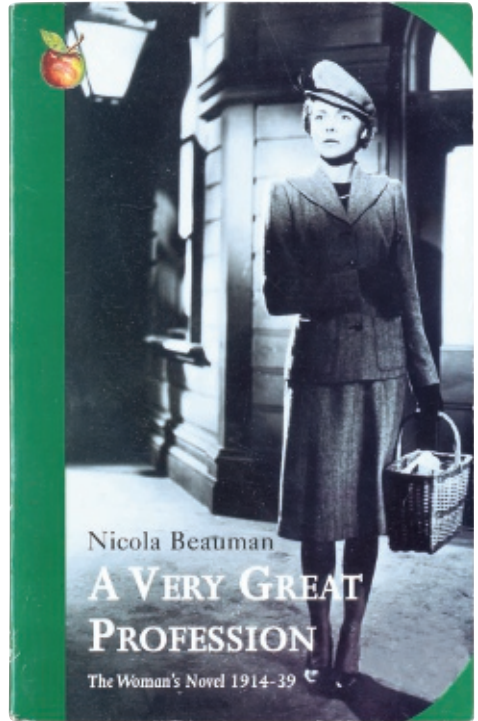
The endpapers of A Very Great Profession are the original Virago covers; this one shows Celia Johnson in Brief Encounter holding the basket with her library books.

A Very Great Profession

NICOLA BEAUMAN

Written by Nicola Beauman, the founder of Persephone Books, and first published in 1983, we hope that readers will enjoy a book about the kind of books that Persephone reprints. *A Very Great Profession* analyses the work of a number of women writers to present a portrait, though their fiction, of middle-class Englishwomen in the period between the wars, along the way illuminating themes such as domestic life, romantic love, sex, psychoanalysis, the Great War and 'surplus' women.

Praised on first publication by A S Byatt as 'excellent... a loving historical sociological portrait' and later by Elizabeth Young as 'one of the most compelling and perceptive books of informal literary criticism ever produced,' *A Very Great Profession* was both ground-breaking and radical, far ahead of its time in the way it takes the work of these women writers as



seriously as their male counterparts. A large number of Persephone authors feature, including Dorothy Whipple, Dorothy Canfield Fisher, Cicely Hamilton, F M Mayor, E M Delafield, Winifred Holtby, Lettice Cooper, Rachel Ferguson, Mollie Panter-Downes, and more.

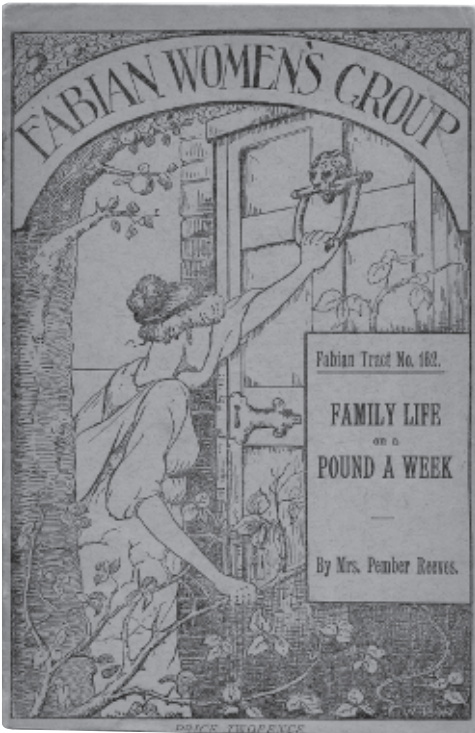
So if you like Persephone Books, we are confident you will love *A Very Great Profession*. It's where it all began.

PREFACE BY POLLY TOYNBEE

Round about a Pound a Week

MAUD PEMBER REEVES

This is an important study of working-class life in Lambeth in the early years of the twentieth century which even has tables of figures (weekly expenditure etc). But it is extremely readable, fascinating, poignant and compassionate – as well as being relevant today.



248pp PERSEPHONE BOOKS ISBN 9781903155691



*'Alphabet' sampler by 'DAR',
Whitworth Art Gallery, University
of Manchester*

In 1909 a group of women, all of them members of the feminist, left-wing Fabian Women's Group, would regularly leave their comfortable homes in Kensington and Hampstead and call on forty-two families in Lambeth in order to interview them about their everyday life. They wrote down their findings in tiny lined notebooks (which are still preserved in the London School of Economics library) and in 1912 these were written up as a twenty-page Fabian Tract, 'Family Life on a Pound a Week'. Once the tract had appeared Maud Pember Reeves turned it into **Round about a Pound a Week** with sixteen chapters covering such topics as Housing, Thrift, Food and Mothers' Days, producing a book of stunning interest and originality which has never really been rivalled in all the years since first publication in 1913. 'A book addressed to a middle-class world of power and condescension' (Polly Toynbee), its mixture of factual rigour, wit and polemic remains unique.

The Country Housewife's Book

LUCY H YATES

Sub-titled 'How to Make the Most of Country Produce and Country Fare', this 1934 book has eight chapters: 'a general survey of storeroom and larder' with hints on how to use 'pickings' and gluts thriftily; chapters about garden and orchard fruits and making use of garden produce (chutney and stuffed peppers); a chapter about milk, cream and butter; one called 'the sportsman's bag' with recipes for pigeon pie; and chapters on herbs and 'hobbies of the country



*'Spring' 1933, CPA Design, Calico
Printers for Warner & Sons*

housewife' (eg dressing rabbit skins). And there are some essential recipes such as 'household bread', potato toast and stewed lettuce. **The Country Housewife's Book**, which has charming line drawings, would be enjoyed by anyone interested in cooking, in old-fashioned methods of food production or simply in running a house.



Taken from For Home and Country: the WI Magazine 1919-59 (1996) by Penny Kitchen p60

PREFACE BY ALINE TEMPLETON



from Life in the English Country Cottage (1995)
by Adrian Tinniswood

Miss Buncle's Book

DE STEVENSON

Barbara Buncle, who is unmarried and perhaps in her late thirties, lives in a small village and writes a novel about the village in order to try and supplement her meagre income. This is an entirely light-hearted, easy read, one of those books like *Mariana*, *Miss Pettigrew*, *The Making of a Marchioness* and *Greenery Street* which can be

recommended unreservedly to someone looking for something undemanding, fun and absorbing – that is also well-written and intelligent and with an entirely original plot. DE Stevenson (1892–1973) sold 4 million copies of her books in the UK and 3 million in America; *Miss Buncle's Book* was the first book by this unassuming, kind-hearted author to have been reprinted in the UK for seventy-five years. *Backlisted* podcast described it as 'so incredibly enjoyable. It's just the most fun reading. The prose is really, really good, it's light, it's funny,'



'Flower vase lit by rays from a table lamp', Vanessa Bell 1934, Allan Walton, V & A

352p PERSEPHONE BOOKS ISBN 9781903155714

PREFACE BY JULIAN BARNES

Amours de Voyage

ARTHUR HUGH CLOUGH

A novel in verse arranged as a sequence of letters in five cantos, *Amours de Voyage* is about a group of English travellers in Italy in the spring of 1849 (as was Clough) and the political turmoil of that time. The poem mixes the political ('Sweet it may be, and decorous, perhaps, for the country to die; but, /'On the whole, we conclude the Romans won't do it, and I sha'n't') and the personal – Claude cannot decide whether or not to propose. This has always been one of Julian Barnes's favourite short novels, which is why we asked him to write the Preface.



A woven dress silk by Campbell, Harrison and Lloyd, Spitalfields, c.1850



From the Illustrated London News May 1849: One of Garibaldi's lancers carrying a dispatch..

PREFACE BY RACHEL BILLINGTON

BY THE SAME AUTHOR

MAKING CONVERSATION

"A novel of delicious humour . . . I have been going about lately reading extracts from this delicious book to anybody who would lend me his ears."—COMPTON MACKENZIE (*Daily Mail*)

"One of the wittiest books published for a very long time."—JAMES AGATE (*Daily Express*)

"As funny as anything I have read for a long time."—L. F. HARTLEY (*Week-end Review*)

"Young, high-spirited, extremely entertaining."—GERALD BULLETT (*New Statesman & Nation*)

"A first novel of exceptional wit and originality."—MARGOLD NICHOLSON (*Review*)

"Highly entertaining. . . . A joyous affair with a little gallery of droll portraits, and I imagine that many readers will find it very much to their taste."—RALPH STRAUS (*Sunday Times*)

"Full of free wit which is very attractive."—FRANK SWINBERTON (*Evening News*)

"A book to be grateful for, because it is so unexpectedly funny and makes one suddenly laugh out aloud to oneself."—*Times Literary Supplement*

"It is one of the best pieces of entertainment that have appeared for a long time."—*The Spectator*

Extracts from reviews that appeared on the frontispiece of Christine Longford's next book Country Places.

Making Conversation

CHRISTINE LONGFORD

From 1931–35 Christine, later Lady, Longford wrote four novels; after that she devoted herself to Dublin's Gate Theatre. This is her first novel and is about Martha Freke growing up. She is, a lonely, academic, gauche child (as was Christine) who finds it hard to adjust to the unspoken conventions of home and school. Eventually she goes on a scholarship to Oxford but even there

she cannot understand the rules of 'making conversation'. In 1970 Pamela Hansford Johnson wrote in the *TLS*: 'This ought to be regarded as an English comic classic, which I suppose, unlike the ravishing *Cold Comfort Farm*, it is not. I hope time will redress the neglect.' And in her Preface Rachel Billington calls it 'witty, crisp and dry as a fresh biscuit, a book of astonishing subtlety that is not at all "worked out"!'. *Making Conversation*, although very funny, is not for everyone since it is quirky, eccentric, perhaps slightly oddball, and in some ways a one-off: there isn't another book quite like it.

320pp PERSEPHONE BOOKS ISBN 9781903155738



A 1931 dress fabric, in a private collection

PREFACE BY JANET MORGAN



A New System of Domestic Cookery

MRS RUNDSELL

Pancakes of Rice.

Boil half a pound of rice to a jelly in a small quantity of water: when cold, mix it with a pint of cream, eight eggs, a bit of salt and nutmeg; stir in eight ounces of butter just warmed, and add as much flour as will make the batter thick enough. Fry in as little lard or dripping as possible.



*A block-printed cotton in Lapis style
1808–15*

An 1806 cookery book 'by a lady' (Mrs Rundell's name appeared only on later editions) which sold well over 5000 copies a year for the first half of the nineteenth century but then fell out of print in the 1890s. Mrs Rundell was 59 and newly widowed when she wrote a cookery book for her married daughters 'formed upon principles of economy and adapted to the use of private families.' One of the recipe books Jane Austen might have used (had she ever cooked a meal in her life, which of course she didn't); our 1816 edition appeared in the same year as *Emma*.

PREFACE BY JANE BROCKET

High Wages

DOROTHY WHIPPLE

This 1930 novel is about a girl working in a draper's shop who then opens her own dress-shop in a small town in the north of England just before WW1. 'As well as being a marvellously engrossing and deeply caring novel, *High Wages* has tremendous historical value. And because of the author's light touch, her enjoyment of the subject matter and her desire to tell a good story, the book chimes in with serious present-day discussions of our consumer culture,' writes Jane Brocket in the Preface. Daisy Buchanan on her podcast called it 'A



A 1930 dress by Alec Walker for Crysede Ltd using a 1925 block-printed Crysede silk.



'Farm Scene', a 1930 dress fabric by Crysede Ltd.

fresh, funny, contemporary delight. It's *Brief Encounter* meets *The Secret Dreamworld of A Shopaholic*, while *The Cut* described it as 'smart and delightfully funny and reading it felt like watching a Jane Austen movie — except rather than finding a man, the heroine is focused on opening her own dress shop...'

328pp PERSEPHONE BOOKS ISBN 9781903155752

PREFACE BY JULIET GARDINER

To Bed with Grand Music

MARGHANITA LASKI

This 1946 novel, originally published under the pseudonym Sarah Russell, is about sex in wartime. At the beginning Deborah and her husband are in bed, saying goodbye to each other before he is posted overseas. They swear eternal loyalty. But Deborah is very soon bored by her life in the country with her young son and gets a job in London. She then acquires a lover; and when he is posted overseas, another; and another... Juliet Gardiner writes in her Preface that the novel's fascination lies in 'its unusual recreation of one aspect of the Home



'Good Night Everybody', a Jacquar scarf c.1940, sometimes to be seen in the Edgar Buildings window.

Front in WW2. It is an exaggerated, near harlot's tale without doubt, but it has a wry authenticity and provides a refreshing counterpoint to all the usual wartime novels of sterling women making do and mending... This is an ahead-of-the-pack telling of an aspect of the civilian's war it was not yet acceptable to reveal!



Detail from a wartime drawing by Adrian Allinson 1890–1959, in a private collection.

224pp PERSEPHONE BOOKS ISBN 9781903155769

TRANSLATED BY BRIDGET PATTERSON



'Napping on the Beach at Monte Carlo' 1934 © The Image Works



'Rear Window' 1938, an artificial silk satin made by Coudurier, Fructus & Descher, Lyons © private collection

280pp PERSEPHONE BOOKS ISBN 9781903155776

Dimanche and Other Stories

IRÈNE NÉMIROVSKY

Since the publication of *Suite Française* in English in 2006 Némirovsky's other novels have been published in the UK. But this was the first volume of the short stories to have been translated into English. There are ten, written between 1934 and 1942, two of which prefigure *Suite Française*. Their settings are bourgeois Paris, where Némirovsky's parents lived after they left Russia, Biarritz, and the Russia of her childhood.

Each story is a novel in miniature: whether describing the impatience of a girl waiting for her lover, the tortured relationships of a large family, or the emotions of someone fleeing the German invasion, Némirovsky is always an acute observer, delicate, perceptive, ironic. Kate Saunders in *The Times* called the stories 'finished down to the last full stop – forming the most ravishing collection I have read for years.'

Still Missing

BETH GUTCHEON

A 1981 novel about a Boston woman whose six-year-old son disappears on his way to school. The *New York Times* reviewer wrote: 'Given the novel's painful beginning I wondered how Miss Gutcheon could keep up such an intense emotional pitch. But keep it up she does, and most impressively: *Still Missing* sits squarely at the centre of Persephone's list: it is about a mother, it is about a woman who is indefatigable, it is tolerant and humane, it is beautifully written, and it sustains the tension until the last page.



A ribbed knit fabric made of durené, polyester and silk slub sprinkled with gold metallic, late 1970s



384pp PERSEPHONE BOOKS ISBN 9781903155783

AFTERWORD BY MERRYN WILLIAMS



Late nineteenth-century wedding in Leeds: the bride was a schoolteacher, hence all her pupils.

208pp PERSEPHONE BOOKS ISBN 9781903155790

The Mystery of Mrs Blencarrow

MRS OLIPHANT

It was Penelope Fitzgerald who suggested that these two 1880s novellas by the once immensely popular Mrs Oliphant should appear together. Both are about the darker side of bourgeois marriage. In *The Mystery of Mrs Blencarrow* an estate-owning widow has a relationship with her steward rather like Queen Victoria's with John Brown. And *Queen Eleanor and Fair Rosamond* asks what it is that drives a respectable paterfamilias to commit bigamy? 'A rich and exhilarating reading experience' (*Glasgow Herald*).



A printed velvetreen designed by Lewis F Day sold by Liberty's in 1888 © V & A

AFTERWORD BY AS BYATT

The Winds of Heaven

MONICA DICKENS

Charles Dickens's great-granddaughter has long been a Persephone favourite because of *Mariana* (No. 2). The heroine of this 1955 novel is a 60-ish widow, left with no money, who is shunted from one to another of her three daughters. So many of Monica Dickens's heroines have (as AS Byatt wrote in her After-



A 1950s furnishing fabric in a private collection



'In a Bar' 1943 Frederick William Elwell (1870–1958)

© Hull Museums/Bridgeman Art Library

word) 'a gallant and attractive innocence, a wish to be useful which is gradually worn down by circumstances entirely beyond their very ordinary capacities. All are saved, or at least enabled to go on living, by love.' *The Winds of Heaven*, continues AS Byatt, 'is a novel about ageing that works because its emotions are muted and right, because it is not a tear-jerker...' Meanwhile, Elizabeth Bowen commented in *Tatler* when the book was first published that 'not a page of *The Winds of Heaven* is not enjoyable: here's a fine blend of comedy with sheer good sense.'

AFTERWORD BY FIONA BEVAN

400pp PERSEPHONE BOOKS ISBN 9781903155813



The Front Door 1940 Mary Elwell ©Bradford Art Galleries

neighbours; early on Arthur thinks: 'But I really hope, in a way, that [Barbara] won't want to write...because this place is delightful – simply charming – and if she starts writing about our neighbours, we shall most probably have to leave Wandlebury – just as she had to leave Silverstream – in a hurry.' 'It is the truthful depiction of people, and the exposure of their faults, that makes Barbara's writing dangerous' (Afterword). But although DES (as she is known to her legions of fans) can be sharp and caustic, she is also witty and immensely readable.

Miss Buncle Married

D E STEVENSON

The sequel to *Miss Buncle's Book*, Persephone Book No. 81, *Miss Buncle Married* (1936) is 'dedicated to those who liked Miss Buncle and asked for more.' Barbara Buncle is now the wife of her publisher Arthur Abbott. Having fled Silverstream because of the events described in *Miss Buncle's Book*, the Abbotts move to 'Wandlebury', an hour from London. They are very happy there in a beautiful Georgian house and are at once welcomed by their



A 1936 Liberty's printed cotton crepe dress fabric © V & A

Midsummer Night in the Workhouse

DIANA ATHILL

A selection of short stories mostly written in the late 1950s; some are set in England and describe incidents from Diana Athill's girlhood, one or two describe holidays abroad, almost all are seen from the woman's point of view. 'In this terrific collection female characters are sexually adventurous, introspective and enjoy a drink or three,' wrote the



Winifred Radford 1921 by Meredith Frampton © NPG



A 1970s furnishing fabric which the author bought as curtains for her flat in North London.

Daily Mail. 'A cheating wife, back with her boring husband, is wracked with agonising love for the unavailable partner of her brief fling; a writer seeks inspiration at a writers' retreat whilst avoiding the group seducer.' First published in the US in 1962, the stories, which have never been reprinted before, complement the memoirs (*Instead of a Letter, Stet*) and the letters (*Instead of a Book*). When they were reviewed on BBC Radio 3 Matthew Sweet called them 'extremely good... written with brilliant precision and chilling honesty'. And *The Times* said: 'They reveal the same wry, mischievous and essentially humane sensibility that will be familiar to readers of Diana Athill's memoirs. But their value goes far beyond their potential biographical contribution. In her capacity to calmly and cheerfully record deep sadness she ranks among the very best writers of late twentieth century English short stories.'

PREFACE BY THE AUTHOR



The first view of the Abbey at the time the book was written: a free-standing lift shaft-cum-fume extractor for the car park.



'The Stones of Bath' 1962, a textile designed by John Piper for Sanderson and Son.

104pp PERSEPHONE BOOKS ISBN 9781903155837

The Sack of Bath

ADAM FERGUSON

'*The Sack of Bath* was the product of the collective cultural blindness of those who ran Bath four decades ago,' wrote Adam Ferguson in his Preface, 'and of the simmering, bursting indignation of those who cared about it. Its publication in 1973 was the culmination of an already prolonged effort to lever the progressive destruction of Bath's Georgian character into the popular consciousness. If it came too late to save much, it was in time to save a great

deal more – and not only in one city.' For, it is true, the book had a much wider effect than the purely local, for example the fight to save Covent Garden was helped by the campaigners' fury. So this book, which is copiously illustrated with photographs of Bath (some of which were taken by Lord Snowdon) during and after the sack, is both important and influential; and it is in many respects as relevant today as it was when first published.

PREFACE BY LYDIA FELLGETT

No Surrender

CONSTANCE MAUD

No Surrender (1911) is a suffragette novel *par excellence*, with a narrative faithful to real facts and incidents and some of the main characters being based on leading suffrage figures. It is about a Lancashire mill girl, thus putting paid to the myth that the suffrage movement was middle class. When Emily Davison reviewed *No Surrender*, she wrote: 'There is scarcely a notable incident of the militant campaign which is left untouched. For vivid realism, the pictures of prison life, of the Hunger Strike and Forcible Feeding, are difficult to beat. It is a book which breathes the very spirit of our Women's Movement...'



'Mechtilde', a 1913 Omega Workshops block-printed linen in suffragette colours.



352pp PERSEPHONE BOOKS ISBN 9781903155844

AFTERWORD BY CHARLES LOCK



Bedtime c. 1930 Dorothea Sharp (detail) © Private Collection

Society the novelist Hugh Walpole wrote: 'In Dorothy Whipple's picture of a quite ordinary family before and after the war there is some of the best creation of living men and women that we have had for a number of years in the English novel. She is a novelist of true importance. I believe **Greenbanks** will be remembered for a long time to come because of the characters of two people in it, the grandmother Louisa and the granddaughter Rachel. This is a quiet and a true book. It is also a beautiful book.' And Dorothy Whipple's American editor wrote to her; '**Greenbanks** is one of the loveliest books I have read in a long time.' We are sure our readers will feel the same.

392pp PERSEPHONE BOOKS ISBN 9781903155851

Greenbanks

DOROTHY WHIPPLE

The title of Dorothy Whipple's third novel is the name of the solid old-fashioned house lived in by the Ashton family around the time of the First World War. **Greenbanks** (1932) chronicles the Ashtons' joys and sorrows: marital infidelity, illegitimate babies, divorce, autocratic parents, rebellious offspring. But the mainspring of the book is the loving relationship between Louisa and her granddaughter Rachel. In the magazine of the Book



A worsted cotton damask designed by Alec Hunter for St Edmundsbury Weavers 1930

Dinners for Beginners

RACHEL & MARGARET RYAN

Our eighth cookbook first came out in 1934. It is for 'people who know nothing about cooking. At the same time it is intended for all those – whether they can cook or not – who appreciate good food and like to entertain their friends, but cannot afford to spend more than a



An illustration for Dinners for Beginners by Laurence Irving.



A 1932 linen designed by Duncan Grant for Allan Walton Textiles

strictly limited amount of money on housekeeping.' There are 109 recipes and 28 menus of dinners for four people, seven for each season of the year, at a total cost of 5/-. This is about £20 nowadays and indeed it would be possible (if one excluded wine, cheese and coffee as the Ryans have done) to feed four people on £20. Here are three of the menus for autumn: Squab Pie (made with stewing lamb and vegetables), corn on the cob and baked pears; chicken in white sauce, braised celery, cheese potatoes and lemon cream; rabbit, cauliflower, blackberry pudding and junket. *Dinners for Beginners* was written at a time when the working girl or the new wife could no longer rely on having someone to do the cooking for them. It is ideal for anyone wanting to cook delicious meals using traditional, English recipes.

AFTERWORD BY RACHEL COOKE

320pp PERSEPHONE BOOKS ISBN 9781903155875



Elizabeth Jenkins at about the time she went up to Newnham College, Cambridge in 1924.

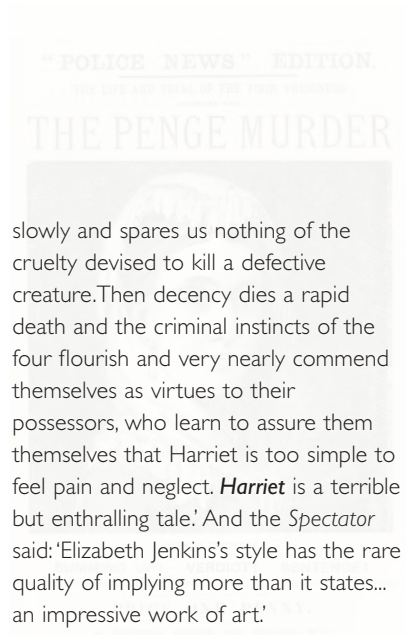
Harriet

ELIZABETH JENKINS

'Whether the reader regards *Harriet* as a work of pure imagination or recognises it for what it is – a psychological reconstruction of a nearly forgotten *cause célèbre* – we must admit that Elizabeth Jenkins has produced a remarkably readable book,' commented the *New Statesman* in 1934. The *TLS* wrote: 'A tale of horror is unfolded in *Harriet*, quietly but with both vision and the subtle skill that rouses our emotions



'Small Syringa' 1875, a woven silk by EW Godwin for Warner & Ramm.



slowly and spares us nothing of the cruelty devised to kill a defective creature. Then decency dies a rapid death and the criminal instincts of the four flourish and very nearly commend themselves as virtues to their possessors, who learn to assure themselves that *Harriet* is too simple to feel pain and neglect. *Harriet* is a terrible but enthralling tale.' And the *Spectator* said: 'Elizabeth Jenkins's style has the rare quality of implying more than it states... an impressive work of art.'

PREFACE BY LYNDALL GORDON

A Writer's Diary

VIRGINIA WOOLF

In March 1926 Virginia Woolf asked herself: 'But what is to become of all these diaries... If I died, what would Leo make of them? He would be disinclined to burn them; he could not publish them. Well, he should make up a book from them, I think; and then burn the body. I daresay there is a little book in them; if the scraps and scratchings were straightened out a little.'

There was a book in them and it was published in 1953, by which time



Matisse, The Reader 1925



Endpaper taken from the original jacket design for A Writer's Diary by Vanessa Bell.

Leonard Woolf had gone through thirty manuscript volumes to create a volume in which his late wife revealed 'more nakedly perhaps than any other writer has done, the exquisite pleasure and pains... of artistic creation.' 'Rereading *A Writer's Diary* I'm struck,' writes Lyndall Gordon in her Preface, 'by its concentration on acts of greatness day by day, year by year. In the full diary the creative acts are inevitably dispersed because she's recording much else. So it is that as a distillation of the creator's relation to her creation, as well as to her critics and public, *A Writer's Diary* is a masterpiece in its own right.'

392pp PERSEPHONE BOOKS ISBN 9781903155882

PREFACE BY MAUREEN LIPMAN

272pp PERSEPHONE BOOKS ISBN 9781903155899



The 1954 jacket for the American edition of *Patience*

Patience

JOHN COATES

'When the story opens, *Patience* is – or thinks she is – a married woman with three children,' wrote the blurb writer on the original (Gollancz) edition of this 1953 novel. 'To *Patience*, who is a Catholic, and who accepts life with a dutiful and unruffled calm, this is a supremely satisfactory state to be in. Even when her brother Lionel, who is a Catholic of an altogether more serious type, informs her that her husband, Edward, is living in a state of Sin with

another woman, the surface of her placid existence is hardly disturbed. Shortly afterwards, however, *Patience* meets Philip at a party and falls in love, intensely in love, for the first time. And then at last she understands Lionel's preoccupation with Sin; for sinning with one's love, *Patience* discovers is much more pleasant than being dutiful with one's husband.'

Patience is a great discovery, being funny (it is oddly difficult to find good funny novels), touching and risqué. Some will be shocked but most will be disarmed. Maureen Lipman writes in the Preface that it is 'totally absorbing, slyly innocent, wickedly funny... delicious' while the *Guardian* commented, 'Coates created a nimble satire, blowing on the dying embers of Victorian double standards before the permissive society took over.'



'Leaves', a 1953 design by Wendy Bray

The Persephone Book of Short Stories

There are thirty short stories in our one hundredth book: ten by existing Persephone short story writers, ten that have already appeared in the *Biannually* and will therefore be familiar to some Persephone readers, and ten that were new to us and are, we hope, new to our readers.

'Most of the stories focus on the small, quiet or unspoken intricacies of human relationships rather than grand dramas' wrote our proofreader, and she pointed out that 'the use of metaphor is delicate and subtle; often the women are strong



A roller-printed cotton twill designed in 1911 for Arnold Print Works



'Côte D'Azure' a screen-printed cotton by Collier Campbell 1983



'The Angler' William Orpens 1912 © Tate Britain

and capable and the men less so; shallow and selfish motives are exposed, and all the stories except the last are third-person. Interesting!' The short story is a form that Persephone has taken very much to its heart; we urge any readers who think they do not really like them to give this varied and superb selection a try; those who do already enjoy them have a great treat in store.

PREFACE BY PATRICIA MCCLELLAND MILLER



'Memories of the Alamo' 1929 © RISD

Heat Lightning

HELEN HULL

Amy Norton comes home for a week's visit to her hometown in Michigan. It is 1930. Having been away for a long time, she is able to observe her female relations and to see that 'each of them lived true to her own code, without conflict or rebellion. And I – I don't know what my code is.' Yet, over the course of the sultry summer week, with flashes of lightning never far away, she starts to understand herself better and to have a new insight into her life and the lives of her relations. Kate Saunders said in *The Times*: 'The elegant Persephone imprint has unearthed an absolute jewel. **Heat Lightning** – first published in 1932 and uncannily foreshadowing Jonathan Franzen's contemporary classic *The Corrections* – is sublime.' It was Helen Hull's sixth book and was a Book-of-the-Month Club Selection.



A house in Michigan, photograph taken from A Field Guide to American Houses by V. and L. McAlester (1984)

352pp PERSEPHONE BOOKS ISBN 9781903155912

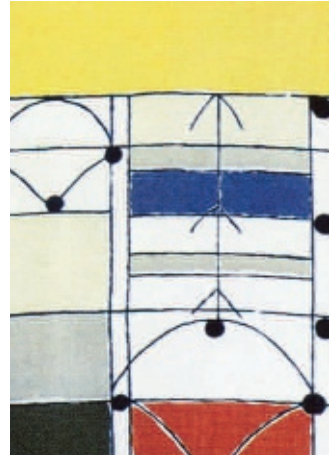
PREFACE BY EDMUND DE WAAL

The Exiles Return

ELISABETH DE WAAL

The Exiles Return is set in Occupied Vienna in 1954–5. It describes five people: a young American girl, a Greek businessman, his young lover Prince 'Bimbo', his sister Princess Nina, and Professor Kuno Adler. They all grew up there before the war and have come back to see if they can re-establish the life they have lost. The novel's main character, Adler, is Jewish and fled Vienna after the Anschluss (the events of March 1938 when Hitler's troops marched into Austria). He is returning from New York to try and take up his old life as a research scientist; and we realise through his confrontation with officialdom, and through his love affair with Princess Nina, that a refugee who goes back has a very difficult time of it.

Elisabeth de Waal (1899–1991) was brought up in the Palais Ephrussi (so beautifully evoked by her grandson Edmund de Waal in his bestselling *The Hare with Amber Eyes*) and each of the exiles highlights an aspect of the author herself. She did not return to Vienna: having arrived in England in 1939 and become a post-war housewife, mostly what she did was write novels, two in German and three in English. *The Exiles Return* was the first to be published. (The second, *Milton Place*, is now also available from Persephone Books.)



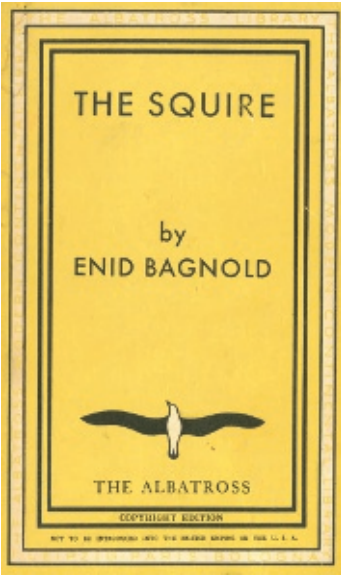
A 1953 textile by Jacqueline Groag for David Whitehead © private collection



'Side Street in Vienna' 1953 © Mary Evans Picture Library

PREFACE BY ANNE SEBBA

200pp PERSEPHONE BOOKS ISBN 9781903155936



The 1939 Albatross paperback published in Leipzig, Paris and Bologna.

The Squire

ENID BAGNOLD

The Squire was published in 1938 yet it remains one of the only novels ever written about having a baby. Of course other novels focus on pregnancy and motherhood; but there aren't many about the last few days before birth and the first few days afterwards. 'I thought if I could get it right they might read it in China or India,' Enid Bagnold wrote when her book was first reprinted. 'I wanted it to be exactly as objective as if a man had had a baby. I wanted to pin down the

quality of the pain and the love and the surprise and the effect of the birth on the mother; on the other children, on the nurse and on the servants.' Margaret Drabble wrote in the *Guardian*: 'Imagine *To the Lighthouse* written by Mrs Ramsay expecting her fifth child, and you get something of the spirit of this intense and passionate novel, which is unlike anything else ever written about pregnancy. The arrival of the midwife initiates some extraordinary conversations about babies, gender, vocation and the maternal impulse. The relationship of these two women as they go through one of the most ordinary yet astonishing rituals of life is portrayed with a tender, affectionate care and a deep respect. This is a very surprising book for its time, for any time.'



'Magnolia', a 1936 Marion Dorn design

The Two Mrs Abbotts

DE STEVENSON

In *Miss Bunclie's Book*, the heroine, gloriously, wrote a novel about the village she lived in. She then had to hastily depart because the true identity of 'John Smith' was about to be revealed. In *Miss Bunclie Married* she and her publisher husband move to Wandlebury, a village within commutable distance of London. This third and last sequel begins with one of the original characters in *Miss Bunclie's Book* arriving in the village to give a talk for the Women's Institute and to stay with Mrs Abbott, not knowing that it is her old friend Miss Bunclie, mother by now of two children. After



'Last Waltz', a printed cotton dress fabric by Tootal Broadhurst 1942



'Pauline Waiting' 1939 by Sir James Gunn © RA/PCF

that there is the usual very readable round of events, none of them earth shattering, none of them pertaining to 'great literature', but adding up to a very good read. In addition, the details about the war are interesting and in some respects this novel can join Persephone's collection of WWII books because it reflects community life during the war years: it has great good humour and a real understanding of the difficulties involved in keeping the home fires burning.

AFTERWORD BY NICOLA BEAUMAN



The 1931 Harper & Brothers, New York endpapers for their edition of *Diary*

Diary of a Provincial Lady

E M DELAFIELD

wife and mother living in the country, is above all fun, in fact it is one of the funniest books ever written.

This great classic of domestic literature appeared originally in the feminist weekly *Time and Tide* and some might find it an oxymoron that the *Diary* (1930) is both feminist and domestic. But this is the central remit of Persephone Books and one of the reasons why it is a quintessential title for us; and why, although there are other editions in print (EM Delafield is out of copyright) we felt we wanted it to join our list. In addition, we wanted it to join the earlier *Consequences*, Persephone Book No. 13, and we knew our wonderful German printer, GGP, would make an excellent job out of reproducing Arthur Watts's original illustrations; most previous editions have ignored these, however we feel they are a crucial part of the fun. For the *Diary*, which chronicles the day-to-day life of a

368p PERSEPHONE BOOKS ISBN 9781903155950



"CAN HEAR ROBERT'S NEIGHBOUR . . . TELLING HIM ABOUT HER CHIL-BEAINS."

Into the Whirlwind

EUGENIA GINZBURG



'The Five Year Plan in Four Years': 1930 Russian textile, designer unknown.



344p PERSEPHONE BOOKS ISBN 9781903155967

When a university colleague is arrested for alleged Trotskyist activities, the 30 year-old Eugenia is charged with not having denounced him. She is expelled from the Party in 1937, interrogated and sent to Kolyma, the vast complex of labour camps in the Russian Far East. In the most beautiful prose she records her shock at being arrested, the unrem-

itting cruelty of the 'authorities' and the agony of being in custody, forced labour and exile. Her translators, Paul Stevenson and Manya Harari were also responsible for *Dr Zhivago*. **Into the Whirlwind** should be placed on the shelf next to classics such as Akhmatova's *Requiem* and Nadezhda Mandelstam's *Hope against Hope*, other works which played an important part in the building criticism of the Soviet system: the quality of their writing places all three among the major authors of twentieth-century literature. In 1967, when this book was published, the *Economist* wrote: 'Here we have an intelligent eyewitness's account of the most terrible period of Soviet history. Eugenia Ginzburg's warmhearted interest in other people, her discerning eye, and the beauty of the language make this book a monument to the memory of the thousands of victims who perished in those decades when the gods of revolution were athirst.' And *The Times* called this a 'moving and very great record.'



'Maud', a 1913 furnishing fabric by Vanessa Bell manufactured in France

Wilfred and Eileen

JONATHAN SMITH



Wilfred was 22 in 1912 when, at a May Ball at Trinity College, Cambridge, he met Eileen. The couple fell in love but because of parental opposition on both sides they married in secret. The scenes before the outbreak of war are beautifully described with a Forsterian touch: 'It would not be quite true to say that the war rumours had not filtered into Wilfred's mind but he had certainly not been infected by the mounting hysteria of late July.' Based on real events, this 'delightful novel' (Margaret Drabble), describes Wilfred's time in France, the brush with death, and the beginning of a new life in deepest Kent. It is a charming, poignant book which manages to write about harrowing matters without being in itself harrowing. The 1976 *Financial Times* said that it recaptured the spirit of WW1 'with such curious conviction that I almost felt I had come across some lost document of the time' and the *Observer's* Anthony Thwaite wrote: 'What makes it oddly moving is its straightforwardness, its acceptance of those now lost aspirations and decencies.'

PREFACE BY CHARLOTTE MITCHELL



A 1926 novel that begins with the death of a young man during WW1, flashes back to his happy childhood shared with the young woman who is the narrator, and then describes how the war – inevitably – took them unawares and destroyed their happiness.

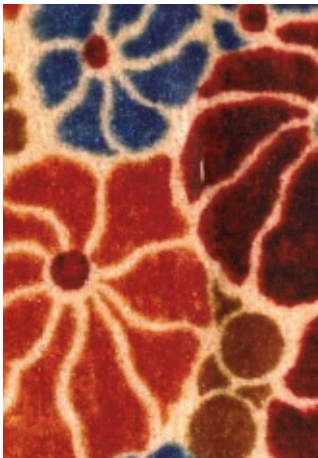
The Happy Tree

ROSALIND MURRAY

It ends thus: *And this is all that has happened. It does not seem very much. It does not seem worth writing about. I was happy when I was a child, and I married the wrong person, and some one I loved dearly was killed in the war . . . that is all. And all those things must be true of thousands of people.*

LP Hartley wrote: 'One cannot help liking the book: one cannot help admiring its phenomenal freedom from vulgarity, its disdain of worldly lures, its fastidious avoidance of second-rate consolations. It is marked by dignity and distinction and the grace of a rare spirit.'

Printed woollen plush by TF Firth & Sons 1926



344p PERSEPHONE BOOKS ISBN 9781903155981
'A Surrey House' Roger Fry (1866–1934) BBC/PCF



PREFACE BY SIMON HOPKINSON



An early 1930s design for a textile by Josef Hillerbrand for Morton Sundoure

The Country Life Cookery Book

AMBROSE HEATH

vegetable imported from California in smart London restaurants throughout the 1970s.' The other reason for reprinting this book, apart from the usefulness of the recipes, is that it has delightful Eric Ravilious wood engravings which will be new to most of our readers: this is the first time the book has been reprinted since 1937.

This excellent cookery book is set out in twelve chapters, one for each month of the year, with some extra sections on 'A Few River Fish', 'Herbs in the Kitchen' and 'A Calendar of Home-Grown Vegetables'. All the recipes are seasonal. As Simon Hopkinson, says: 'Seasonal is simply how it was. Those of my parents' generation, as well as that of Mr Heath, knew nothing else other than, say, the purchase of a pound of leeks from the greengrocer in winter, followed by no leeks at all, all summer long.' And, he continues, 'seasonal cookery writing is all the rage, now, but this was not always so. Nobody worth their salt would now dream of giving a recipe for asparagus in November, yet it was seen as the height of sophistication to be served the same



256p PERSEPHONE BOOKS ISBN 9781903155998

Because of the Lockwoods

DOROTHY WHIPPLE

The penultimate, 1949 novel by our bestselling author is the eighth book by her we have published. The story is deceptively simple: the entanglement of two families in a northern town called Aldworth. 'A fascinating demonstration of what a sensitive intelligence combined with a developed talent can

do with the most ordinary material. The novel is mature, unusual, and consistently interesting' (the *New York Times*); and the *Chicago Tribune* reviewer said: 'This is the best new novel I have read in many a day. It has the qualities which matter most in fiction – relentless truth and never failing compassion.'



'Chestnut' 1949 by Mary Bryan for Edinburgh Weavers



488p PERSEPHONE BOOKS ISBN 9781910263006

'The Artist's Daughter Playing the Piano' 1929 WC Gore (1871-1946)

PREFACE BY DAVID KYNASTON

London War Notes

MOLLIE PANTER-DOWNES

There were 153 wartime 'Letters from London' for *The New Yorker*: about 'the quotidian stream of English life, of what it was like actually to live in a war, of what the government was doing, of the nervous sound of the air-raid sirens, of the disappearance of the egg, of children being evacuated. In a steady flow of copy, directed to editors she had never met at a magazine she had never visited, she undoubtedly did more to explain wartime England to American readers than anyone else in the field' (*New Yorker* obit).

480pp PERSEPHONE BOOKS ISBN 9781910263013



An early 1940s rayon scarf designed and manufactured by Filmyra Fabrics



Looking north up Lamb's Conduit Street on the day after the bombing raid on 10th May 1941

PREFACE BY CELIA ROBERTSON

Vain Shadow

JANE HERVEY

This 'unique, astute and very funny' black comedy was written in the early 1950s, put away in a drawer for ten years, then published in 1963. The plot is simple: a wealthy family gathers at the family home in the aftermath of the patriarch's death to mourn him, bury him and read his will. Four chapters correspond to four days, and the focus of the novel lies in the complexity of the family relationships. 'A quietly successful, steely and accomplished comedy of manners,' said our preface writer:



A 1950s Heal's curtain material sold until the 1960s

256pp PERSEPHONE BOOKS ISBN 9781910263020

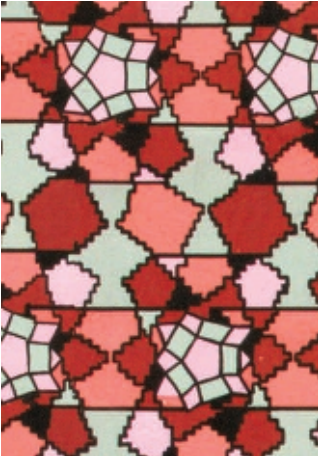


Reading the Will by FW Elwell 1933 oil on canvas Beverley Art Gallery

PREFACE BY JULIET GARDINER

Greengates

RC SHERRIFF



1935 linoleum flooring



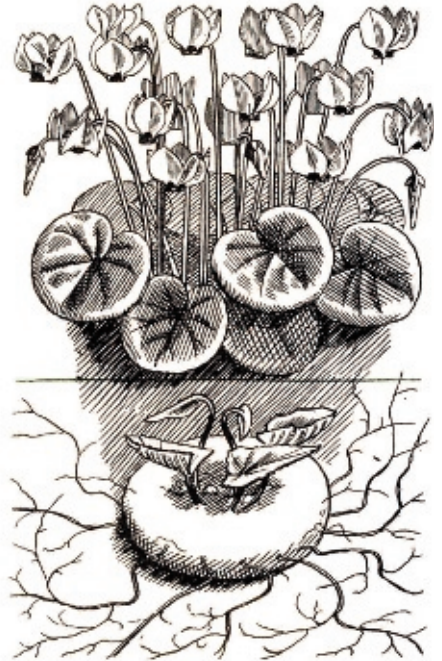
Tom Baldwin retires and realises that life at home in St John's Wood is constricting and dull; his wife too is quietly dismayed by her loss of autonomy and by the destruction of all her small rituals ('for better; for worse, but not for lunch'). This 1936 novel is a touching portrayal of a retired couple who manage to achieve a new life for themselves: one day they go out into the countryside north of London, see that the woods and fields where they used to walk are being built over but realise that the estate of new houses (that could be thought to be 'ruining' the countryside) might actually be a wonderful place for them to live.

Houses, architecture, living space, where the domestic happens: this is a strong theme at Persephone Books and *Greengates* (1936) is one of the novels that sums it up. Like the bestselling *The Fortnight in September* by the same author, this novel is replete with compassion, wisdom and insight about everyday life. 'At once cosy and compelling, *Greengates* is an adorable story and a fascinating bit of social history,' was the *Observer's* verdict.

PREFACE BY EDWARD BAWDEN / AFTERWORD CHRISTOPHER CAMPBELL-HOWES

*Gardeners' Choice*EVELYN DUNBAR &
CHARLES MAHONEY

A book about plants with over forty drawings by two highly esteemed artists. Never previously reprinted, and indeed virtually unobtainable, this is a book for the dedicated and knowledgeable gardener: it is opinionated, witty and inspirational. An exhibition in Chichester, at the Pallant, accompanied our republication.

*Original jacket for Gardeners' Choice*

PREFACE BY CAROLINE MOOREHEAD

Maman, What Are We Called Now?

JACQUELINE MESNIL-AMAR

When her husband disappeared in July 1944 the author kept a diary for the next few weeks, until the liberation of Paris at the end of August. Her diary, and her newspaper articles about the future of Europe's children, were published in 1957 and then again in 2009. This is the first English translation; it includes some 1943 photographs of children by the superb photographer Thérèse Bonney.



*The endpaper is taken from a textile designed
for L'Atelier Offner, Lyon 1939–42*



PREFACE BY SAMANTHA ELLIS

A Lady and Her Husband

AMBER REEVES

A 1914 novel by the girl (on the right in the photo with her mother and daughter) who was the model for HG Wells's *Ann Veronica*; it is about a woman who starts to realise that her husband is exploiting the waitresses in his tea shops and tries to change things by visiting the shops and renting a 'room of one's own' to read up on financial matters: 'engaging' and 'fascinating'.



Cracow: the Omega Workshop 1913



PREFACE BY ANN THWAITE

400pp PERSEPHONE BOOKS ISBN 9781910263075

The Godwits Fly

ROBIN HYDE

One of New Zealand's major writers published this novel in England in 1938. 'Eliza' (the author herself) grows up in strait-laced Wellington, longs to leave (like a godwit flying away) but encounters life and love and heartache. In the *Observer* Rachel Cooke called it 'a gorgeous read: indulgent in parts, painful in others... lush and unconventional... it's all very powerfully odd.' And *The Lady* thought it 'enchanting... funny, lyrical, the style more akin to poetry than fiction.'



A 1941 textile design by the New Zealand artist Avis Higgs b. 1918

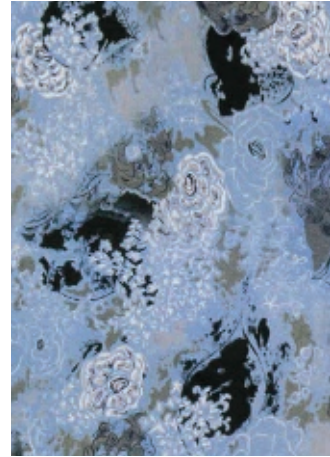


Wings Over Water, 1930 Frances Hodgkins

Every Good Deed and Other Stories

DOROTHY WHIPPLE

A novella – *Every Good Deed*, originally published separately in 1944 – and nine short stories published between 1931 and 1961. The blogger Book Snob thought *Every Good Deed* lacked none of the ‘meat, excellent characterisation or emotional engagement of Whipple’s longer novels... it expertly weaves a world so engrossing I didn’t want to leave it behind when I closed the pages.’



A 1950s dress fabric of unknown origin

272pp PERSEPHONE BOOKS ISBN 9781910263082

The Young Ménages, 1932 Harold Harvey, Leamington Spa



PREFACE BY ANNE ULLMANN

*Long Live Great
Bardfield: The
Autobiography of
Tirzah Garwood*

The author wrote this funny, informal and honest memoir in 1942 (in the evenings, after the children had gone to bed). Illustrated with photographs and wood engravings, it describes her happy childhood, her life at art school in Eastbourne and London, her marriage to the artist Eric Ravilious, and their life in Great Bardfield and elsewhere in rural Essex. With a Preface by her daughter:



A decorative paper design by Tirzah Garwood



PREFACE BY ALISON ADBURGHAM

Madame Solario

GLADYS HUNTINGTON

A novel in the Edith Wharton tradition first published anonymously in 1956, which caused a *succès de scandale* and pushed it into first place on the best-seller lists. It is set in 1906 in a hotel at Cadenabbia on Lake Como: the beautiful Natalia Solario cannot escape the impropriety in her past and her relationship with her brother is far too close to avoid scandalous rumours. Superbly written, sensuous and haunting, *Madame Solario* has been translated into seven languages and was filmed in 2012.



*A 1906 roller-printed cotton sateen
by Steiner & Co*

504pp PERSEPHONE BOOKS ISBN 9781910263105

Harold Knight, Afternoon Tea 1909 (Messum / private collection)



PREFACE BY CHARLIE LEE-POTTER / TRANSLATED BY WALTER WALLICH



*Portrait of ten-year-old Marguerite van Mons 1886
by Theo van Rysselberghe*



*An 1895 wallpaper designed by Henry
van de Velde (1863–1957); he was
Belgian but worked in Germany*

320pp PERSEPHONE BOOKS ISBN 9781910263112

Effi Briest

THEODOR FONTANE

In some ways an 'untypical' Persephone Book, this is a late-C19th novel; by a man; translated from the German, by a man, 55 years ago. But **Effi Briest** by Theodor Fontane (Fon-tah-nuh, no silent vowels in German), superficially an adultery novel about a 16-year-old girl married to a man 20 years older than her, is nevertheless the precursor of several of our books: it castigates parents for simply marrying off their daughters

rather than ensuring they have a future; it castigates male coldness and complacency: the men are weak and nothing gives them backbone but a ridiculous and disastrous code of honour; it castigates women's timidity; it castigates Effi's irresponsibility; it castigates society's constraints: it is, in essence, about the socially unforgivable. But this plea for modern values is written in the most delicate, subtle and unharanguing language with lightness of touch and great empathy for its characters. The German novelist Thomas Mann said that if a library had to be reduced to only six novels, *Effi Briest* should be one of them.

PREFACE BY EMILY RHODES

Earth and High Heaven

GWETHAYLN GRAHAM

A love story in the *Romeo and Juliet* tradition, this 1944 novel is unusual in that a (relatively) happy ending is implicit in the first sentence: 'One of the questions they were sometimes asked was where and how they had met, for Marc Reiser was a Jew, originally from a small town in northern Ontario, and from 1933 until he went overseas in September 1942, a junior partner in the law firm of Maresch and Aaronson in Montreal, and Erica Drake was a Gentile, one of the Westmount Drakes.'

Like *Mariana* by Monica Dickens, PB No. 2, which came out in the first year of World War Two so that there is a question-mark over the end, in the same way the first readers of this novel would have been all too aware that the war was far from over. But, as important, was whether the prejudice and hostility of Erica's father, and of Montreal society, would put a stop to their love affair.

Earth and High Heaven was first published when Gwethalyn Graham was 31. The book was a massive success: it sold one and a half million copies, was translated into fifteen languages and was the first ever Canadian book to be top of The *New York Times* bestseller list, staying on the list for 38 weeks.



'Bugs in Booby Traps', a 1947 textile designed in Detroit by Ruth Adler-Schnee (b. Frankfurt 1923).



Gwethalyn Graham

AFTERWORD BY LUCY ELLMANN



*A bobbin girl at work The Lowell Mill Girls
by Alice Flanagan (2006) p. 24*

Emmeline

JUDITH ROSSNER

Written in 1980 and set in the 1840s, **Emmeline** is about a 13-year-old girl who is sent away from her home in Maine to work in the mills at Lowell. She is lonely and disorientated, but beautiful, and thus easy prey for the mill overseer. When her pregnancy is revealed she is sent away and forced to give up her baby. The innocent Emmeline 'had seen the word adultery in my Bible. When I asked my mother what it meant, she told

me I would know when I needed to know.' The tragedy is then compounded by another; Oedipal one. Based on the true story of Emeline Bachelder Gurney, this is 'a richly-formed examination of woman-hood, conducted with almost unbroken tenderness. It moves from childhood sexual abuse to adult incest without ever getting puerile' (Lucy Ellmann). The *Observer* called it 'compulsively readable', the *Guardian* thought it 'told with harrowing clarity and a beautiful unforced sense of its period ... a triumph of narration, simple and piercing.' And the *Telegraph* said it was 'brilliant ... stunningly well done.' The book inspired a documentary called *Sins of Our Mothers* and an opera.



A fragment of an American C19th linen and wool plaid, possibly woven at Lowell. Emmeline might have worn this as a shawl.

PREFACE BY PHILIP HENSHER / AFTERWORD BY VALERIE WATERHOUSE

The Journey Home and Other Stories

MALACHI WHITAKER

Malachi Whitaker was an extraordinary and indeed an important Yorkshire writer who began publishing short stories in the late 1920s. Jonathan Cape, the London publisher, brought out her first collection in 1929. Three more collections followed in 1930, 1932 and 1934. After that she published very little, and although she wrote a memoir, her output dwindled: she seems to have been written out. Every one of the twenty stories we publish (five from each of the four volumes) is a gem. Malachi Whitaker was, in the words of Philip Hensher, 'a unique and daring writer; whose work richly rewards exploration and rediscovery. Under her intense, scrupulous gaze, the event that happens all the time and the event that is happening only once are, in the logic of art, strangely identical... Her work is quite unlike anything else. She gathered no followers and was almost forgotten in her later, silent years. Reading her now, it is inexplicable how English letters failed to find a place for a writer of such verve, colour, range and power. She is one of the great English short story writers, and her work is slowly reaching some prominence.'



A 1933 textile design by Stanley Wilkinson, a student at Bradford School of Art in Yorkshire.



A portrait of Malachi Whitaker by Jacob Kramer 1937

WITH A PUBLISHER'S AFTERWORD



Endpapers taken from a 1953 printed cotton by Susie Cooper for Cavendish Textiles.



Leslie Cole (1910–76) Seated Figure, 1952 Swindon Art Gallery

Guard Your Daughters

DIANA TUTTON

A 1953 novel about four sisters (a fifth has escaped into marriage) who live in the country with their parents. They believe themselves to be zany and bohemian but, alas, the mother, who forbids them to go to school or make friends or do anything much except defer to her, is gradually revealed to be borderline insane. John Betjeman thought it 'a thoroughly "nice" book, full of likeable characters. The excellence of this

story lies in the depth behind the flashing surface.' In some ways this is a light novel which makes no pretence to be anything other than an easy read. But entwined with descriptions of the sisters' everyday life is an exploration of something much darker: only gradually is it revealed that the girls' mother is far more than merely neurotic. ***Guard Your Daughters*** was a bestseller when it was first published, selling 200,000 copies.

PREFACE BY JONATHON CUTBILL

Despised and Rejected

ROSE ALLATINI

No bed room should be too small to contain two adults, children over 16 being counted as adults. Anti-facial skivvies are recommended, of concrete, in preference to wood.
A garden should be attached to every house.

"DESPISED AND REJECTED."
PUBLISHER OF PACIFIST NOVEL
FINED.

At the Mansion House yesterday, before Alderman Sir Charles Wakefield, fines and costs amounting together to £400 were imposed in the case of C. W. DANIEL (limited), Tudor-street, and CHARLES WITLAM DANIEL, a director of the company, who were summoned for making statements in a book entitled "Despised and Rejected" likely to prejudice the recruiting, training, and discipline of persons in his Majesty's forces, and for having 234 copies of the book in their possession. The summonses—eight in number—were issued under Regulation 27(c) of the Defence of the Realm Regulations. The defendants pleaded "Not Guilty." It was stated at the previous hearing that the book was written by Miss Rose Allatini, whose *nom de plume* was "A. T. Fitzroy."

Sir Richard Muir prosecuted; Mr. Cecil Whiteley appeared for the defence; Sir Charles Mathews, Director of Public Prosecutions, was present during the hearing.

Mr. Whiteley, for the defence, submitted that in fact no offence had been committed. The book was a novel, not a tract or a pamphlet. Practically every one of the speeches which the prosecution complained of were made by the hero Dennis. It was only fair that attention should be called to the arguments which were put forward by other characters in the book in opposition to Dennis's pacifist views. The reader had the anti-pacifist side as well as the pacifist placed before him all through. The title "Despised and Rejected" referred to the abnormal sexual tendencies of the hero, and not to his pacifist views.

Sir R. Muir said that in 1917 the defendant was fined £40 at Bow-street Police Court in respect of a pamphlet called "A Knock-out Blow" which was of a frankly pacifist nature. The defendant was a person who assisted those who desired to propagate the pacifist idea by printing for them these pamphlets. This was a pacifist pamphlet in the disguise of a novel.

ALDERMAN SIR CHARLES WAKEFIELD said that the question whether the book was obscene was not before him, but he did not hesitate to describe it as morally unhealthy and most pernicious. He held all the offences fully proved. He had had considerable hesitation whether he ought not to send the defendant Daniel to prison. On summonses one and two and three and four he fined each defendant the maximum penalty of £100 with £10 costs. If Mr. Daniel did not pay his personal penalties he ordered in each case 90 days' imprisonment in default of distress, the terms to be concurrent. In each of the summonses five, six, seven, and eight he imposed a penalty of £5, with, in Mr. Daniel's case, 25 days' imprisonment in default. He also ordered all copies of the book in the possession of the defendants to be forfeited. He allowed defendants until November 7th which to pay the money.

PARCELS FOR THE TROOPS.
NO PERISHABLE ARTICLES ALLOWED
The Postmaster-General reminds the public that perishable articles may not be enclosed in parcels intended for transmission to British Colonial or

Published under a pseudonym (AT Fitzroy) and banned after a trial in 1918, this brave, ahead-of-its-time novel is about a gay musician, his pacifist stance, and his friendship with a young woman who is beginning to realise she is a lesbian. It is everything we would like a Persephone book to be. It is by a forgotten writer who deserves to be revived, as well as having a number of strong themes: opposition to war, acceptance of homosexuality, tolerance of others, awareness that 'it is fatal to be a man or woman pure and simple, one must be woman-manly or man-womanly' (Virginia Woolf's *A Room of One's Own*). It is also a very well-written novel, and a page-turner.



'Line of Crescents', a printed silk designed by Charles Rennie Mackintosh for William Fothery, London 1918. © V&A

376pp PERSEPHONE BOOKS ISBN 9781910263167

PREFACE BY LUCY MANGAN

Young Anne

DOROTHY WHIPPLE

Dorothy Whipple's debut novel, published in 1927, is about the first twenty years of a girl's life: she lives at home mostly looked after by the kindly Emily, goes to school, falls in love and finally marries someone else. This delightful, sometimes tentative, quasi-autobiographical description of 'young Anne' growing up is a fascinating insight into the imagination and technique of an emerging novelist. It is also a little bit heart-wrenching...



Endpapers taken from a machine-woven silk and linen furnishing fabric originally designed by George Walton in the 1890s and marketed in 1925 as 'Summer Flowers' by Sundour.

312pp PERSEPHONE BOOKS ISBN 9781910263174



'Breakfast in Bed' 1930 by Fairlie Harmor 1876–1945

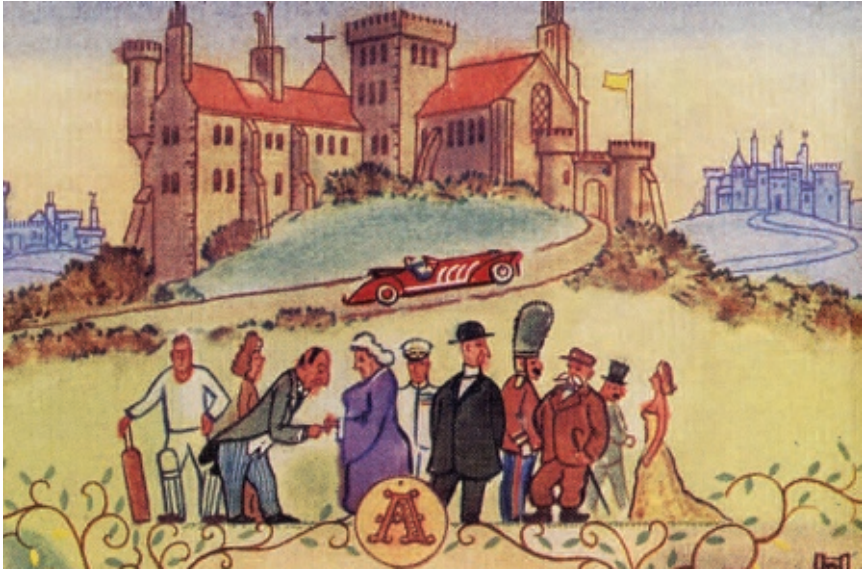


Illustration taken from the jacket of the US edition of *Tory Heaven*



Endpapers taken from *Transport*, a 1945 dress fabric in printed rayon crêpe designed by Feliks Topolski for Ascher Ltd © V&A Images

Tory Heaven

MARGHANITA LASKI

A 1949 novel which some will find too political and others both funny and disturbing. Five people return to England after the war; they discover that everyone has been divided into five categories, A-E, and has to 'stick to one class. That's the law. If we don't, we're liable to get degraded!' **Tory Heaven** had a clear political agenda which, sadly, is still relevant today. There was a time when we thought a book like this pure satire. Now we are not so sure.

The Call

EDITH AYRTON ZANGWILL



Portrait of Hertha Ayrton at Girton College, Cambridge by Helena Arsène Darmesteter



Endpapers taken from 'Poppyland', a duplex-printed cotton designed in 1904 and manufactured for Liberty in 1912.

© V&A Images.

448pp PERSEPHONE BOOKS ISBN 9781910263198

A young woman scientist with 'a lab of her own' in the family home abandons her research to become a suffragette. The title of **The Call** has several meanings – military, feminist, vocational, emotional – and it begins slowly, in the guise of an Edwardian 'woman's novel', before shocking the reader with its radicalism. The case of a young girl who has been sexually assaulted makes Ursula see that 'it was the law that was insane, or rather the lawmakers... The suffragettes were right. There was some

connection between such things and the Vote.' Later she witnesses the police knocking down an elderly woman and 'The Cause, from being an intellectual desirability, suddenly became a religion.' Months in prison, and a brutal experience of force-feeding, necessitate a period of convalescence. But in 1915 she returns to her lab to work on a method of extinguishing the liquid fire used by the Germans at the Front. This is a fascinating and brave novel we are proud to have brought back to life.

PREFACE BY RACHEL REEVES

National Provincial

LETTICE COOPER

A 1938 novel set in 'Aire' (Leeds), a sprawling panorama of West Riding life and politics – and family life. Mary, who had a job as a journalist down south, comes back to look after her mother and work on the local paper; over 600 pages we become as deeply involved in the life of Leeds from 1935–6 as Mary herself. 'In an age in which tensions between the national and the provincial persist, Lettice Cooper's story is of timeless relevance today' (Rachel Reeves MP). 'She has done for a contemporary industrial town pretty much what *Middlemarch* did for a C19th country town' (*Guardian*).



Endpapers taken from an early 1930s design by John Churton for the Silver Studio, intended for production as a woven cloth.

© MODA, Middlesex University

624pp PERSEPHONE BOOKS | ISBN 9781910263204



*Phyllis Ginger (1907–2005)
Tram Journey (Southampton Row) etching*

PREFACE BY VICTOR DE WAAL
AFTERWORD BY PETER STANSKY

322pp PERSEPHONE BOOKS ISBN 9781910263211



*A mid 1950s textile design SB469 by
Sheila Bownas
© Sheila Bownas Archive Ltd*



*'Country House Interior: Moberley Old Hall'
Mary Elwell 1929*

Milton Place

ELISABETH DE WAAL

The second Elisabeth de Waal novel we publish was again in typescript and again had been hidden in a Californian archive for fifty years. But it was in fact the first novel she wrote and, unlike *The Exiles Return*, was carefully edited before being sent out to publishers – who rejected it, thinking it was light romance. How wrong they were! This is a condition of England novel with profound overtones. It is set not long after the war in a large, decaying country house near Tunbridge Wells

when a young married woman comes from Vienna to stay with the elderly Mr Barlow. She starts to bring both him and the house to life but is very much resented by his daughters. There are overtones of *King Lear* – she is Cordelia and they are Goneril and Regan – as well as of *The Go-Between*. 'A neatly plotted, deeply absorbing novel' (*Country Life*). Persephone readers have been loud in their praise and hugely admired the beauty of the writing, which is lyrical, witty and original.

The Second Persephone Book of Short Stories

The *Persephone Book of Short Stories* (PB No. 100), which celebrated our one hundredth book, has been a great success and so, six years later, in order to celebrate twenty years of Persephone Books, we published *The Second Persephone Book of Short Stories* (PB No. 132) and hoped it would bring the same pleasure to thousands of readers. Again, there are thirty stories, spanning nearly a century from 1896–1984. Twelve are taken from



*Frontispiece to Gertrude Bone's Children's Children
1908 by Muirhead Bone*



*'Tiger Lily' 1896 by Lindsay Butterfield for G P
and J Baker © V & A Images*



*'Havana', a screen-printed cotton fabric design by
Susan Collier and Sarah Campbell for
Fischbacher Ltd © V & A Images*

the twelve volumes of stories we have published over the last few years; nine were previously published in our quarterly (later biannually) magazine during the last decade; and nine have been selected especially for this collection. They are presented in the order they were written. A quarter are by North American women writers. Our proofreader wrote: 'VERY ENJOYABLE, though some of the stories eg. "Monkey-Barges" by Emma Smith are exceedingly painful. It seems to me the common themes are grief over the two World Wars. Completely fascinating.'

Expiation

ELIZABETH VON ARNIM



William Orpen, 'Night', 1907



Endpapers taken from a 1924-5 silk and rayon used on a day dress. Fabric in a private collection.

This is a first for us: a novel which has been entirely overlooked and yet is by a well-known writer whose novels are mostly in print with other publishers (for example *The Enchanted April* and *Vera*). In *Expiation* a 'happily married' woman, living in a respectable south London suburb, has been cut out of her late husband's will. He had apparently discovered that she had 'sinned' every Wednesday afternoon (not a plot spoiler, the reader discovers this early on.) Her husband's family the Botts ('so financially sound, so continually increasing in prosperity... They

subscribed, presided, spoke, opened') are mystified and appalled; Milly Bott herself has to decide what to do.

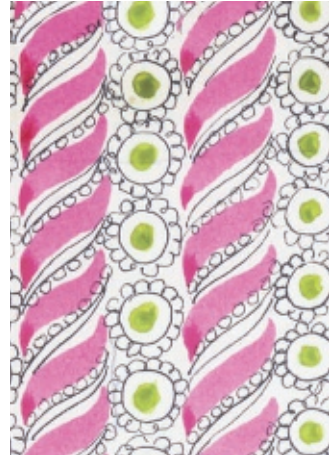
Expiation is hugely enjoyable and laugh-out-loud funny as it forensically explores the effects of her behaviour. The reviews were universally positive and Elizabeth's nephew Sydney Waterlow wrote to her: 'In my opinion *Expiation* is quite the top of your form. There is that in it which I admire most, and which I miss in all other writers practically now – power, clean and economical. There is increasing tension and excitement – and what certainty of touch.'

PREFACE BY CLARA JONES

A Room of One's Own

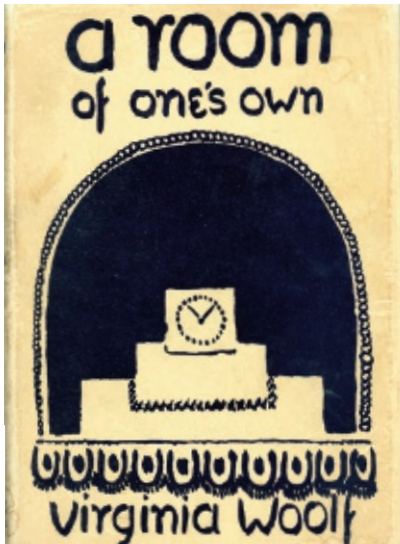
VIRGINIA WOOLF

One of the great documents of C20th feminist history, *A Room of One's Own* is a key text. Yet it makes very easy reading. It is structured as a discussion (because it was originally a lecture at Cambridge) and begins casually – 'But, you may say, we asked you to speak about women and fiction' – in order to draw in the listener/reader. *A Room* is an essential companion to any collection of C20th novels, and it is a political book showing that Woolf's 'trinity of space, privacy and financial security [is] as worth striving for as ever', as Clara Jones writes in the Preface.



Endpapers taken from 'Stripe', a 1930 textile design by Virginia Woolf's sister Vanessa Bell

© Warner Textile Archive



A beautifully designed mixture of commonplace book, diary, extracts from short stories and novels, essays, recipes – and woodcuts. Each month has a quotation from the 1677 *British Merlin Almanac*, then there are interesting essays on 'books for the family' or on 'embroidery', a piece about 'a visit to the hairdresser', 'a Guy Fawkes Party', gathering mushrooms, a burst pipe, a visit to the Tower of London, an extract from *Jane Eyre* or *Emma* or an extract from our own *Tea with Mr Rochester* or *Elizabeth and her German Garden*. This is a marvellous pot pourri of a book by a journalist and novelist who also wrote a biography of her father J P Martin, the author of the *Uncle* books.

One Woman's Year

STELLA MARTIN CURREY

272pp PERSEPHONE BOOKS ISBN 9781910263259



Endpapers taken from an early 1950s
fabric by Sheila Bownas
© The Sheila Bownas Estate



PREFACE AND NOTES BY RICHARD J EVANS / TRANSLATED BY JAMES CLEUGH

The Oppermanns

LION FEUCHTWANGER

A 1933 novel written to alert the world to the dangers of fascism, **The Oppermanns** describes a law-abiding, kindly, civilised Jewish family which runs a successful chain of furniture shops in Berlin. The reader watches in horror as they are gradually dispossessed of all their certainties, of everything they had owned, of their life, of their happiness. 'One of the last masterpieces of German Jewish culture' (*New York Times*). This is the first time it has been re-printed in English since the 1930s.



The endpapers feature a rug bought in Germany in 1933 and brought to England by a Jewish refugee.



534pp PERSEPHONE BOOKS ISBN 9781910263266

PREFACE BY LYDIA FELLGETT

English Climate: Wartime Stories

SYLVIA TOWNSEND WARNER

We have collected twenty-two stories written by Sylvia Townsend Warner between 1940 and 1946 and republished them as **English Climate** (the title of one of them). As Lydia Fellgett writes in the Preface, 'They show a writer seeking to understand what life was like in Britain at war. She worked quickly, without the haze of nostalgia... reflecting the texture of what was happening at that moment in time.' Funny, brilliantly written, at times utterly heart-breaking.



*Endpapers taken from 'Sailors',
a 1940-41 Calico Printers'
Association dress fabric*



Watercolour by unknown artist in the RVS collection

PREFACE BY JAMES BOBIN

The New Magdalen

WILKIE COLLINS

Most people will have read *The Moonstone* and *The Woman in White* but Wilkie Collins published twenty-one novels in total. This one is about a 'fallen woman' attempting to rehabilitate her character and her reputation; and the (often reprehensible and unkind) attitude of some of those around her. At the time it came out as a novel it also had a very successful run on the London stage – which is why it is divided into two 'scenes' and why much of the dialogue does in fact feel like a play. From the outset the novel was seen as scandalous due to its title. 'Magdalen' was the name for a reformed prostitute, a subject that was not to be discussed in proper society. ***The New Magdalen*** (1873) is absorbing and thought-provoking, despite the sometimes almost pantomime-ish conventions. Wilkie Collins manages to challenge clichés about the 'fallen' woman; most importantly, he gives Mercy Merrick agency and self-determination in her own story. Wilkie Collins was a man who was ahead of his time not only in his attitudes to women, but also to the world around him.



*'Waiting for the Artist' George Winchester
1859 The Maas Gallery.*



*'Sutherland', a woven silk designed
by Owen Jones for Warner in 1871*

Random Commentary

DOROTHY WHIPPLE

A volume of extracts from the diaries and notebooks of our bestselling writer. They were compiled by her in 1965 in Blackburn, where she had retired, and published in 1966, a few months before she died. So in some respects this is a tribute to a novelist's life but because she chose the extracts (from 1925-45) herself, **Random Commentary** is, naturally, modest and self-deprecating

although always extremely honest. This is very much a writer's diary and may in a small way have been inspired by the 1953 publication of Virginia Woolf's diaries, **A Writer's Diary** (now PB No. 98). For the Dorothy Whipple fan it is both entertaining and fascinating. This is not just because of the details about how a writer functions, it is because she was so witty, humane and knowing. As Daisy Buchanan commented on Instagram, 'One of the best books on writing I have ever read. Dorothy Whipple's journals are filled with anxiety, self doubt, brilliant observations and literary gossip. This revived my spirit and made my heart swell.'

160pp PERSEPHONE BOOKS ISBN 9781910263297



Film poster for the 1946 film of one of Dorothy Whipple's novels



A 1936 screen-printed 'crush' linen designed by Eva Croft for Donald Bros, Dundee in 1936

PREFACE BY VICTORIA GRAY

The Rector's Daughter

FM MAYOR



*Detail from Clausen 'The Quiet Room' 1929
Crawford Art Gallery, Cork*

Mary, the daughter of the rector, loves the local curate, who marries someone else. That is the plot. But all of life is contained in this superb, understated, elegantly written book. When Penguin first reprinted this 1924 novel in the 1970s it was because of a reader's report that concluded: 'I think her work is enormously impressive... very strong, truthful to the edge of bitterness intellectually, powerful, dramatic and, what is most important, she is a superb prose writer.' AN Wilson in *The Oldie* called it 'a masterpiece.'



*A printed silk textile 1924 made in
Manchester for Calico Printers' Ass.*

PREFACE BY SADIE STEIN

The Deepening Stream

DOROTHY CANFIELD FISHER

'The greatest First World War novel you've never heard of' (*New Yorker*).

By the author of ***The Home-Maker***, PB No. 7, this is the coming of age story of Matey Gilbert. Her childhood is unhappy but she learns to cope by avoiding confrontation and through the love of her dog Sumner. After she meets her husband she starts to develop as a person, the deepening stream of her personality emerging from her troubled



Design for 1914-23 chiffon voile by Margaret Macdonald Mackintosh.



'Valve Testing - The Signal School, Royal Naval Barracks, Portsmouth 1918
Arthur David McCormick 1860-1943

childhood. In 1915 Matey and her husband make the decision to go and help the French war effort and the book turns out to be absolutely extraordinary about life on the home front in France during World War One. The description of their life in France is quite simply stunning and one can safely say to anyone reading this – you will never read anything like it, and never forget it. Our preface writer Sadie Stein commented that 'it is a mystery to me why ***The Deepening Stream*** is not listed alongside *Testament of Youth*, *A Farewell to Arms* and *Parade's End* as a definitive WW1 novel...' It is to us, too.

As It Was and World Without End

HELEN THOMAS

These short, beautifully written memoirs, published in 1926 and 1931, describe Helen Thomas's life with the poet Edward Thomas ('Adlestrop'). In the first they meet, fall in love, make love and, because Helen is pregnant, get married. The second describes their life together (full of difficulties because they had so little money) until the day Edward left to return to the trenches in France. Read together, they are a powerful love story written with extraordinary frankness for the time.



A 1930s block-printed textile designed by Barron and Larcher called Vernède after the WW1 poet Robert Vernède who was killed on April 9th 1917, the same day as Edward Thomas.



A Well Full of Leaves

ELIZABETH MYERS

Four children grow up in poverty in the north of England; their mother is self-centred and deplorable and their father weak. This 1943 novel describing the struggles of the four siblings, and in particular Laura, to escape is half autobiography – auto-fiction long before the term was invented – and half beautiful nature writing: Laura survives her upbringing through her intense love of nature. **Well** is an unusual book but it is also memorable and provocative. It was a huge success in the 1940s and an early Penguin edition.



A 1935 block printed textile by Phyllis Barron commissioned for an overall by Rosebank fabrics.



Dahlias by Dora Carrington (1893-1932)

The Other Day

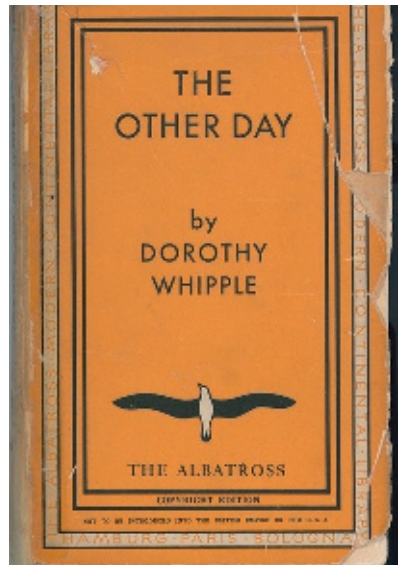
DOROTHY WHIPPLE

A 1936 memoir by our most popular author, who wrote eight novels between 1927 and 1953, which evokes her first twelve years (she was born in 1893) in Lancashire. She had total recall and was unusually 'noticing' about domestic detail from the earliest age, but (very painfully) a teacher refused to believe she had written a short story unaided; the unwitting tyranny of the all-powerful grown-ups is a running theme, but there is no rancour.



A 1900 printed linen textile with stylised tulips and ogee leaf frame

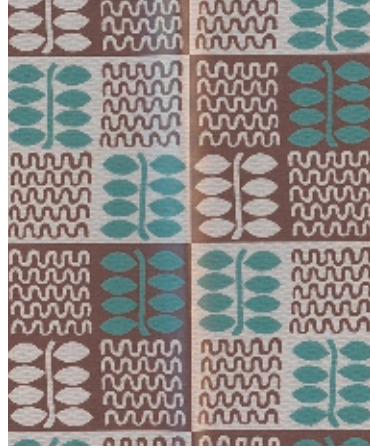
256pp PERSEPHONE BOOKS ISBN 9781910263346



The Waters under the Earth

JOHN MOORE

A 'condition of England' novel, set from 1950-56, in a house called Doddington in Gloucestershire. Ferdo, whose family have lived there for 400 years, Janet, and their daughter Susan, realise, or refuse to accept, that change is upon them. Against a background of the Korean War, the Festival of Britain, the death of George VI and Queen Elizabeth II's Coronation, and the fiasco of Suez, the house gently decays (as the water inexplicably bubbles up) and the inhabitants try and adjust to the approaching 1960s. The unwelcome and difficult-to-grasp changes are symbolised by the brutal destruction



'Leaf and Line', a 1952 printed linen furnishing fabric designed for Heal's by Michael O'Connell.

of Doddington's ancient woodland as the M5 approaches from Birmingham; Moore gives lyrical descriptions of countryside under threat from 'modernisation'. This is an intensely readable book (Susan's love life is a rather gripping element of it too) but also a profound and important one which still has depressing resonance: **Waters** is a book for conservationists and for anyone interested in twentieth-century history. When it was first published in 1965 it was a huge bestseller but then, despite the timelessness of its themes, quickly disappeared from view.

456pp PERSEPHONE BOOKS ISBN 9781910263354

Two Cheers for Democracy

EM FORSTER

EM Forster, was, in our opinion, the greatest novelist of the twentieth century. He wrote five novels published in his lifetime and a sixth (*Maurice*) published posthumously, but also two biographies, a libretto, short stories, book reviews, literary criticism – and essays. These pieces were often about writers he admired, but many of them were about moral values, about what he believed. The originally sixty-nine essays in **Two Cheers for Democracy** – we have cut them down to twenty-five – date from 1925 to 1951 (an earlier volume of essays, *Abinger Harvest*, appeared in 1936). Hence the word 'Selection' in the subtitle of our volume:



'Coppice', a cotton furnishing fabric designed by Mary White for Heal's in the early 1950s.

we have made our own selection because we felt that some of the essays are not particularly interesting nowadays. Our intention is to entice Persephone readers to read 'Culture and Freedom' or 'What I Believe' – and not to get bogged down in essays on William Arnold or Forrest Reid. Many of the pieces were first read on the BBC Home Service and had a great influence. Ed Smith wrote in the *New Statesman* that in these essays 'Forster is conversational, concise and strikingly modern – and his apparent diffidence shields an elevated kind of confidence, assured of his ability to handle profound concepts with the lightest touch.'

One Afternoon

SIÂN JAMES

One Afternoon, first published in 1975, is unusual for Persephone Books: it is a love story. Yes, yes, lots of books are about love, but we have never managed an actual love story, a book which could be a Mills and Boon in plot but is far, far more than that. We are reminded of Eva Ibbotson saying that she wrote for 'highly intelligent women who have the flu' and this certainly applies here for in one sense **One Afternoon** is a comfortable, easy read (flu).

But this is also where the intelligence comes in. The writing is phenomenal – perceptive and clever, marvellous



'Kazak', a Collier Campbell furnishing fabric designed for Liberty in 1973.

about children, and path-breaking (when the heroine's lover leaves her and she is pregnant, she has no qualms about bringing up a new baby as well as the three children she already has by her first husband).

As Susan Hill wrote in *The Times*, this is 'a quiet, gentle book, full of insight and truth... It is about passion, but not simply that; about the many varieties and degrees of human love, filial, maternal, spiritual, sexual, friendly... I greatly admired the control, elegance and occasional moments of real beauty of Siân James's prose. The two last, short paragraphs moved me to tears.'



312pp PERSEPHONE BOOKS ISBN 9781910263334

Out of the Window

MADELINE LINFORD

Out of the Window is a quietly radical 1930 novel about sexual attraction written by the first woman to hold an editorial role at the *Guardian* newspaper (then the *Manchester Guardian*).

It begins when Ursula, the indulged daughter of an affluent middle-class doctor living in a village in Cheshire, attends a neighbour's party. There she meets Kenneth, an engineer from Manchester, who is raising money for the wives and children of local miners striking for better working conditions.



Roller printed cretonne designed by Constance Irving (1879-1964) for William Foxton Ltd in the late 1920s, in a private collection.

Ursula and Kenneth marry against their parents' wishes but soon realise that marriage does not only involve love, but also housework. ***Out of the Window*** is full of revealing detail about Manchester in the 1920s, not least social inequality and the role of the trade unions; it is about women's lives not long before the watershed of World War Two; and it is also steeped in what we at Persephone Books call 'Domestic Feminism'. The main theme, however – and it is no coincidence that it was written the year after *Lady Chatterley's Lover* was not published – is whether sexual attraction is a sensible basis for marriage.

Sofia Petrovna

LYDIA CHUKOVSKAYA

One of the few surviving contemporaneous accounts of the Great Purge, **Sofia Petrovna** is an intense, brave, brief piece of writing composed secretly in a school notebook in lilac ink during the winter of 1939-40. Describing two years in the life of a widow with a son she adores and a job in a publishing house she likes, the genius of the book is the subtle way Sofia Petrovna, and the reader, sees the horror of Stalin's Purges unfolding against a background of complete and utter ordinariness. Deeply loyal to Mother Russia, Sofia Petrovna begins by thinking that the arrest, the



*'Construction Site', cotton print
1920-30 by O. Bogoslovskaya,
Russian Museum, Leningrad.*

144pp PERSEPHONE BOOKS ISBN 9781910263396



disappearances, the cruel incompetence of officials, are all a mistake. Even when her son is arrested, she continues to believe in Stalin's benevolence. Yet she grows increasingly bewildered and cannot understand what is happening. The devastating depiction of the heroine's confusion, terror and ultimate breakdown lies at the heart of **Sofia Petrovna**. First published in France in 1965, in Russian, it was translated into English two years later by Aline Werth and eventually came out in the Soviet Union in 1988.

The Third Persephone Book of Short Stories

Our third short story volume includes writing both by Persephone authors such as Dorothy Whipple, Mollie Panter-Downes and Siân James and (as yet) non-Persephone authors such as Evelyn Sharp, Margaret Lane and Rosamunde Pilcher. The stories are variously funny, tragic and perceptive; the tone and style vary enormously between them, while the settings shift from wartime Paris to suburban California to the foothills of an Italian mountain range, but the consistent focus is on women's lives in the twentieth century. The thirty stories appear in the order they were published, the earliest dating from 1911 ('Turned'

by Charlotte Perkins Gilman) and the most recent from 1996 ('Soup du Jour' by Carol Shields). There is also a brief biography of each writer at the back of the book.



'Greenfinch', a 1911 furnishing fabric by Lotte Frömel-Fochler.



An early 1990s cotton print designed by Furphy Simpson.



*Girls Outside the Gaiety Cinema, Newlyn 1925
by Harold Harvey in a private collection.*

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