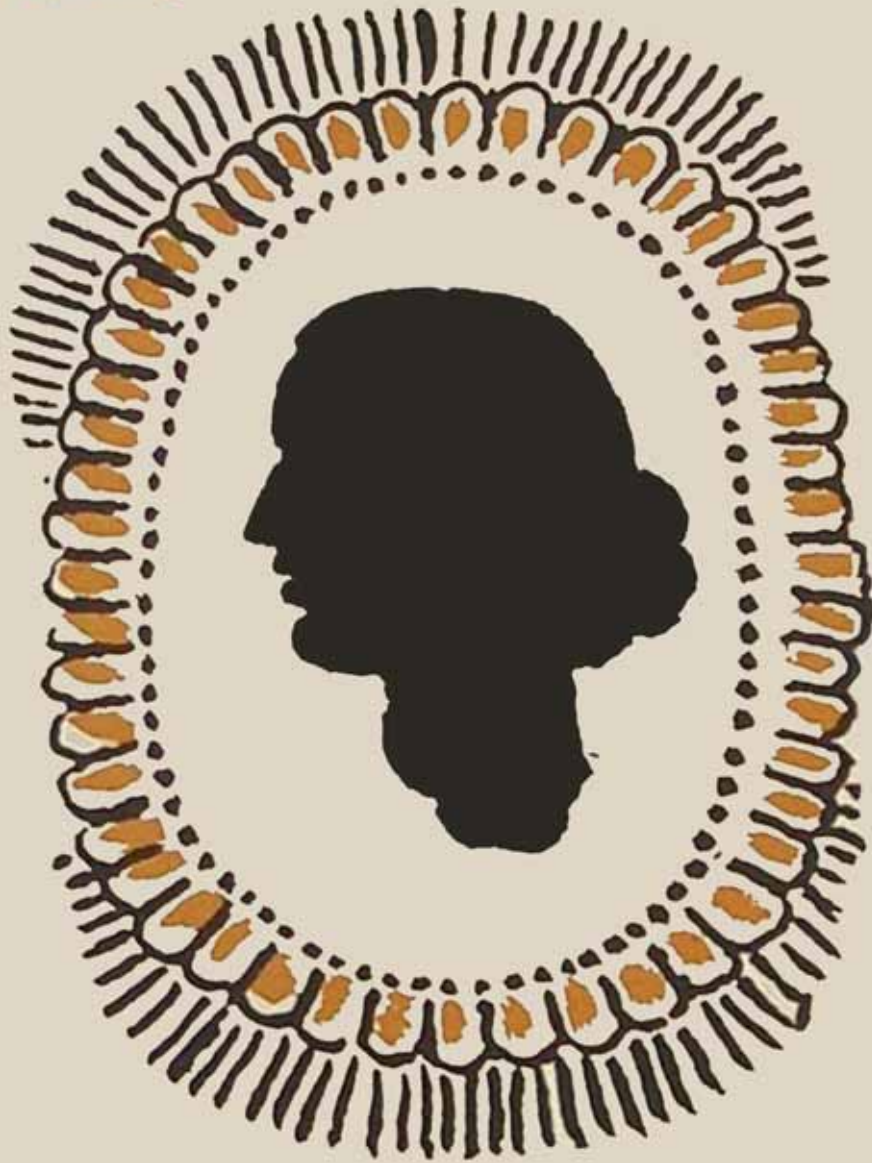




# VANESSA BELL

## An Artist's Library

*B & B Rare Books*



Virginia Woolf *VB*



*B & B* Rare Books, Ltd.  
New York, NY



### *Ten Books from the Library of Vanessa Bell (1879-1961)*

Virginia Woolf (1882-1941) was extremely close with her only sister, Vanessa Bell, throughout her life. They learned to rely on each other from an early age; denied the formal education enjoyed by their brothers, the two sisters stayed at home, Vanessa painting and Virginia reading aloud. Three years Virginia's senior, Nessa, as Virginia and friends called her, was Virginia's confidante, artistic collaborator, and caretaker.

Having a talent for art at a young age, Vanessa later trained at the Painting School of the Royal Academy, and was instructed by John Singer Sargent, among others. Artistically, she would be most influenced by the Post-Impressionists, employing their techniques of form, line, and color. Vanessa exhibited alongside Matisse, Picasso, and Marchand at the Second Post-Impressionist Exhibition in London in 1912.

Family was always important to Vanessa – when she moved to the eccentric neighborhood of Bloomsbury, she brought Virginia, her brothers, and other artists and writers along with her. Vanessa spoke her mind among men and behaved in socially radical ways. Her mood and personality were highly influential within the Bloomsbury Group, as everyone flourished under the atmosphere of freedom, warmth, and creativity that she created. Virginia noted her sister's ability to make things “real, and large, and infinitely composed and profound.” (Virginia Woolf, *Letters*, Volume II.)

Vanessa, along with painters Roger Fry and Duncan Grant, founded and co-directed the Omega Workshops. A studio and showroom, Omega produced murals, mosaics, fabrics, and decorations for home furnishings. This important movement in art gave young artists the opportunity to earn money while allowing the Post-Impressionist aesthetic to flourish and influence design.

When Virginia and her husband Leonard founded the Hogarth Press, they naturally looked to Vanessa for artistic design. Handmade papers used for Hogarth's publications came from the Omega Workshops, and Vanessa also produced custom illustrations. Always a collaborative effort, with Leonard making suggestions for lettering and Virginia choosing the colors, Vanessa contributed dust jacket art and woodblock prints for her sister's books, as well as for other Hogarth authors. She also designed the wolf's head that became Hogarth's colophon. These elements helped the Hogarth Press achieve a cohesive look and distinct house style.

After Virginia took her own life in 1941, the Hogarth Press continued to publish her work. Edited by Leonard and designed by Vanessa, Virginia's posthumously published writings are an extremely important and special part of her body of work. The books in this catalog are from the library of Vanessa Bell – as Virginia was not alive to present them (with the exception of *The Waves*, Item 1), and with Leonard's copies mostly held by institutions, they represent the closest possible association for this material.

Having specialized in Virginia Woolf and the Bloomsbury Group for over 10 years, B & B Rare Books is very proud to present this exceptional offering. ~ Sunday Steinkirchner, B & B Rare Books



This catalogue is dedicated to my sister, Ashley Rae Steinkirchner.  
“Sisters are special.”

## PROVENANCE

Vanessa Bell, then by descent to her daughter Angelica Garnett, thence to her two surviving daughters, Henrietta Couper and Frances Partridge.



"Angelica Garnett and her four daughters"  
by Vanessa Bell, circa 1959, oil on canvas  
The Charleston Trust, East Sussex



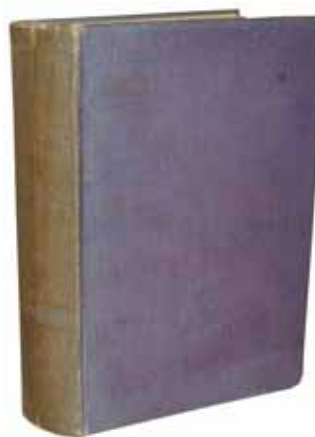
### 1. WOOLF, Virginia

#### *The Waves*

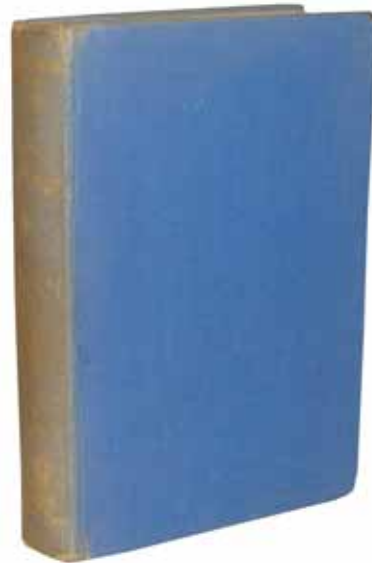
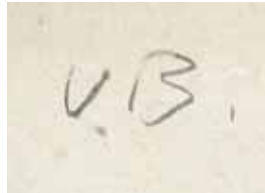
London: Published by Leonard and Virginia Woolf at the Hogarth Press, 1931. First edition, first printing. One of 7,113 copies. Personal copy of author's sister Vanessa Bell, with her ownership signature "Vanessa Bell" in black ink to the front free endpaper. Publisher's purple cloth, lettered in gilt, printed on laid paper. Good, with a slight lean, two short tears to spine head, rubbing to spine ends, toning and light soiling to spine, boards slightly bowed with minor soiling and some fading, very light spotting to first few and last pages of text block, pencil correction to page 47, bright and clean pages. Housed in a custom quarter-leather clamshell box. Kirkpatrick A16a. Woolmer 279.

*The Waves* is Virginia Woolf's most experimental text, which pushes the boundaries of the novel both thematically and structurally. The plot focuses on the lives of six main characters, spanning from childhood to adulthood, and the text is comprised of the character's spoken soliloquies. Like much of Woolf's writing, *The Waves* is less plot-driven and more of a collection of captured moments; the beauty of *The Waves* lies in the eloquent descriptions of what Louis Kronenberger described as "the poetic symbols of life" in his 1931 review for *The New York Times*: "the changing seasons, day and night, bread and wine, fire and cold, time and space, birth and death and change." *The Waves* is arguably more poetry than novel, as Woolf used a variety of literary and poetic devices to blur the line between the two genres.

Vanessa's devotion to her children provided Virginia with the inspiration for *The Waves*; while the Bell family was renting a house in Cassis, a large Emperor moth tapped at the window and Vanessa became intent on capturing it for her son Julian's collection. Relating this story to Virginia in a letter dated May 1927, Vanessa wrote, "I wish you would write a book about the maternal instinct. In all my wide reading I haven't yet found it properly explored ... I could tell you a great deal!" Indeed, *The Waves'* original title was to be "The Moths." In October 1931, Vanessa wrote to Virginia to congratulate her on the book, emulating the novel's imagery: "I have been for the last three days completely submerged in *The Waves* and am left rather gasping, out of breath choking half drowned as you might expect. I must read it again when I may hope to float more quietly, but meanwhile I'm so overcome by the beauty ... it's impossible not to tell you or give you some hint of what's been happening to me. For it's quite as real an experience as having a baby or anything else, being moved as you have succeeded in moving me."



\$9,500



## 2. WOOLF, Virginia

### *Between the Acts*

London: The Hogarth Press, 1941. First edition, first printing. One of 6,358 copies. Personal copy of author's sister Vanessa Bell, with her ownership initials "V.B." in blue ink to the front free endpaper. Publisher's bright blue cloth boards, lettered in gilt. Very good, with a slight lean, rubbing to the extremities, toning and light spotting to the spine, bright gilt, clean boards, a hint of spotting to the endpapers, pencil marks to list of works by the author, bright and clean pages. Housed in a custom quarter-leather clamshell box. Kirkpatrick A26a.

*Between the Acts* was the last novel Virginia Woolf wrote, and the first volume to be published posthumously, only a few months after her death in March 1941. In his introductory note, the author's husband, Leonard Woolf, noted that while Virginia had completed the manuscript, she had not yet finished the text's final revision for the printer. In reference to her notorious, meticulous editing style, Leonard stated "She would not... have made any large or material alterations in it, though she would probably have made a good many small corrections or revisions before passing the final proofs." *Between the Acts* tells the story of a play within a play, set against the backdrop of a small English village in the years leading up to World War II. The text, which represents a rather cynical view of English history, makes the poignant claim that, while everything seems to be constantly changing, humans and their relationships with one another have not really changed much since the beginning of our history. As with much of her writing, the beauty of *Between the Acts* lies in Woolf's eloquent descriptions more so than in the plot itself. As Hudson Strode wrote in his 1941 review for *The New York Times*, "the cream...lies between the lines-in the haunting overtones... the best of the show...happens between the acts and immediately before the pageant begins and just after it is over. So the play is not really the thing at all. It is merely the focal point, the hub of the wheel, the peg on which to hang the bright ribbons and dark cords of the author's supersensitive perceptions and illuminated knowledge. It is in her imagery, in her felicitous gift for metaphor, for cadence, for exciting association, in her 'powers of absorption and distillation' that her special genius lies."

\$7,500

V.B.

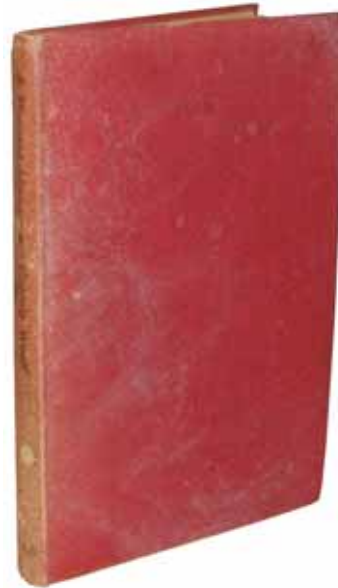


Vanessa Bell

3. WOOLF, Virginia

*A Haunted House and Other Short Stories*

London: The Hogarth Press, 1943. First edition, first printing. One of 6,000 copies. Personal copy of author's sister Vanessa Bell, with her ownership signature "Vanessa Bell" in black ink to the front free endpaper. Publisher's dull crimson cloth boards, lettered in gilt. Good, with toning and staining to the spine and boards, small nick to left edge of the front board, bright gilt, some faint toning to pages, pencil correction to page 90; laid in to this copy is a photocopy of a broadside featuring Woolf's text from "The Mark on the Wall" with woodblocks by Bell. Housed in a custom quarter-leather clamshell box. Kirkpatrick A28a.



*A Haunted House* is a collection of eighteen of Virginia Woolf's short stories, selected and published posthumously by her husband Leonard Woolf. The collection contains a mix of previously published and unpublished stories: six stories from Woolf's 1921 collection *Monday or Tuesday* (the only collection of short stories published in her lifetime), including "Monday or Tuesday," "A Haunted House," and "Kew Gardens;" six stories previously published in magazines and serial publications, including "The New Dress," "The Shooting Party," and "The Duchess and the Jeweller;" and six previously unpublished stories, including "Moments of Being," "The Man Who Loved His Kind," and "The Legacy." Although it was published after her death in 1941, Leonard Woolf wrote in his foreword that he and Virginia had discussed publishing such a collection and that he "tried to carry out her intention" with *A Haunted House*. Leonard explains that Virginia primarily wrote short stories "whenever an idea occurred to her" and would "sketch it out in a very rough form" before storing it away to be expanded upon or published later.

"A Haunted House" was inspired by Asheham, a small early 19th century house that Vanessa and Virginia jointly rented from 1912-1919. According to passages in both Virginia's and Leonard's diaries, they believed Asheham to be haunted. Asheham House and its surroundings seemed to have had a creative effect on both Vanessa and Virginia; while living there, Vanessa executed paintings that were later shown at the Second Post-Impressionist Exhibition in London, and Virginia finished her first novel *The Voyage Out* and wrote much of *Night and Day*.

Included in this collection is the short story "The Searchlight" – when Vanessa read it in 1939, she was inspired to illustrate it: "It seems to me lovely – only too full of suggestions for pictures almost. They leap into my mind at every turn. Your writing always does that for me to some extent, but I think this one more than usual." [Vanessa to Virginia, May 1939].



\$5,000



V.B.

#### 4. WOOLF, Virginia

##### *The Moment and Other Essays*

London: The Hogarth Press, 1947. First edition, first printing. One of 10,000 copies. Personal copy of author's sister Vanessa Bell, with her ownership signature "Vanessa Bell" in blue ink to the front free endpaper, and with the front panel of the dust jacket designed by Bell adhered to the front pastedown. Publisher's pale ruby red cloth boards, lettered in gilt; pink dust jacket with vase of flowers illustration printed in black. Good, with toning to the spine, fading to edges of boards, light soiling, bright gilt, a hint of light spotting to the free endpapers, clean pages. Housed in a custom quarter-leather clamshell box. Kirkpatrick A29a.

*The Moment and Other Essays* is a collection of twenty-nine of Virginia Woolf's essays, selected and published posthumously by her husband Leonard Woolf. Her second posthumously published set of essays, following *The Death of the Moth* in 1942, *The Moment* contains a mix of previously published and unpublished essays, including: "On Being Ill," "The Artist and Politics," "The Leaning Tower," "On Re-reading Novels," and "Sterne's Ghost," among others. Many of the essays contain Woolf's trademark literary commentary in which she commemorates rather than analyzes literary figures and their works.

\$4,500

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#### 5. WOOLF, Virginia

##### *The Moment and Other Essays*

London: The Hogarth Press, 1947. First edition, first printing. One of 10,000 copies. Personal copy of author's niece, Angelica Garnett, presented and inscribed by the author's sister Vanessa Bell: "Angelica / from VB" in blue ink to the front free endpaper. Publisher's pale ruby red cloth boards, lettered in gilt; pink dust jacket with vase of flowers illustration printed in black. About good (this copy appears to have taken a bath, dust jacket and all): bright cloth and gilt, tidemarks and paper residue to boards, pink bleeding from the dust jacket to the first and last few pages of text and the page edges, hint of spotting to the top edge, light rippling to the otherwise clean pages; unclipped dust jacket, faded and rippled from dampstaining, with loss to the spine ends, toning to the spine, wear and chipping to the extremities, panel text and illustrations unfaded. Housed in a custom quarter-leather clamshell box. Kirkpatrick A29a.

Vanessa shared a very close relationship with her daughter Angelica Vanessa Garnett (née Bell, 1918-2012), the youngest of her three children. Writing to her son Julian in May 1936, Vanessa describes her affection for Angelica: "...having a daughter ... has been in a way the most terrific experience of my life - that's to say the most penetrating, intimate, I don't know how to put it, experience."

\$4,500

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#### 6. WOOLF, Virginia

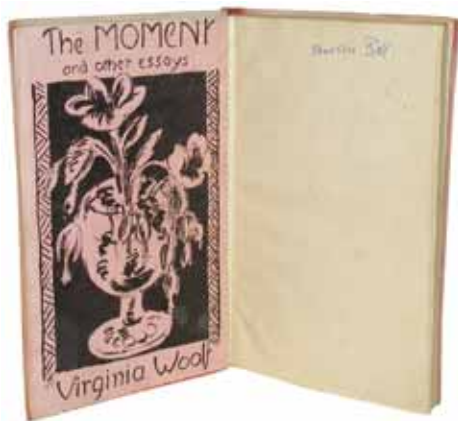
##### *The Captain's Death Bed and Other Essays*

London: The Hogarth Press, 1950. First English edition (preceded by US edition by 7 days), first printing. One of 10,000 copies. Personal copy of author's sister Vanessa Bell, with her ownership inscription "Vanessa Bell / May 1950" in blue ink to the front free endpaper. Publisher's cedar brown cloth boards, lettered in gilt, dark brown topstain; in the original white dust jacket designed by Vanessa Bell, with flower illustrations and decorations in lemon yellow and black. Very good, with a slight lean, toning to the spine, small dent to top edge of front board with some light spotting to top edge, some light offsetting to the endpapers, otherwise bright and clean interior; dust jacket is good only, unclipped, 1" loss to the spine head affecting the title lettering, tears and loss to the center of the spine, toning and stains to the spine and panels, chips to corners and rubbing to extremities. Housed in a custom quarter-leather clamshell box. Kirkpatrick A30b.

*The Captain's Death Bed* is a collection of Virginia Woolf's essays, selected and published posthumously by her husband Leonard Woolf. Her third posthumously published set of essays, *The Captain's Death Bed* contains essays that Virginia wrote, according to Leonard, "at various times in the 20 years before her death." Leonard chose to exclude only those essays that were "insufficiently revised," as the author was known for her meticulous editing and rewriting. As Katherine Anne Porter noted in her May 1950 review in *The New York Times*, "This book contains in fact the same delicious things to read as always; apparently her second or third draft was as good as her ninth or fifteenth... Only she, the good artist, without self-indulgence, would have known how much nearer with each change she was getting to the heart of her thought."

\$4,000

V.B.



Vanessa Bell



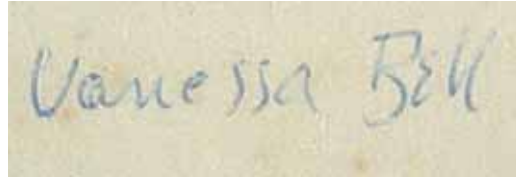
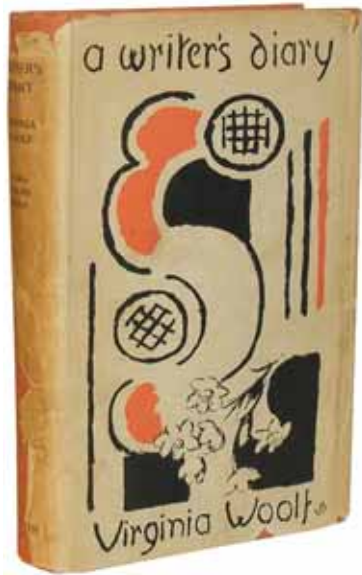
Angela from VB



Vanessa Bell -  
May 1950



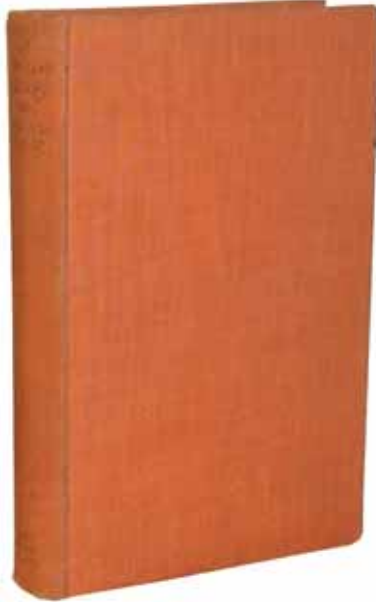
V.B.



## 7. WOOLF, Virginia

### *A Writer's Diary*

London: The Hogarth Press, 1953. Edited by Leonard Woolf. First edition, first printing. One of 9,000 copies. Personal copy of the author's sister Vanessa Bell with her ownership signature "Vanessa Bell" in blue ink to the front free endpaper. Publisher's orange cloth boards, lettered in gilt, orange topstain; in the original white dust jacket designed by Vanessa Bell, with flower illustrations and decorations printed in orange and black. Very good, with a slight lean, some rubbing to the extremities, minor toning to the spine, light spotting to top edge and endpapers, bright and fresh pages; unclipped dust jacket, lacking the rear panel and flap and the left half of the bottom of the spine, ½ inch loss to the spine head, toning to the spine, some minor soiling and small chips to the front panel. Housed in a custom quarter-leather clamshell box. Kirkpatrick A31a.



*A Writer's Diary* is a posthumously published collection of Virginia Woolf's diary entries related to her writing. Specifically, Woolf's husband Leonard selected entries that directly spoke to her published writing, her writing process, and the books she was reading. The selection begins with entries from 1918 and continues through March 8, 1941, only a few short weeks before her death. Insight into Woolf's creative and critical methods is especially engaging, as she was an author notorious for strictly editing her work multiple times before publication. Like many of her published works, *A Writer's Diary* was edited by her husband, published through her own press, and wrapped in a dust jacket designed by her sister, all of which reinforce the highly personal nature of Woolf's writing and creative process.

\$5,000

V.B.





Vanessa Bell  
1956



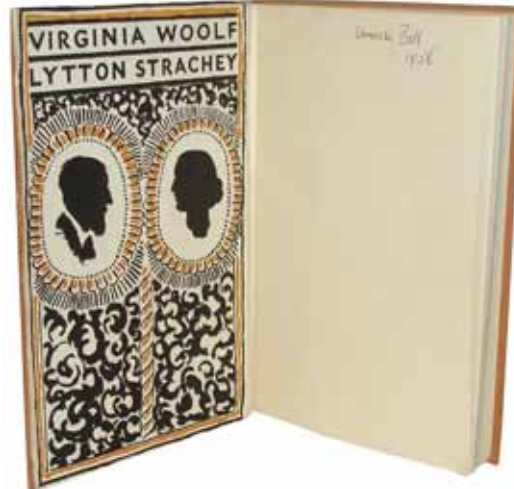
## 8. WOOLF, Virginia

### *Virginia Woolf and Lytton Strachey: Letters*

London: The Hogarth Press / Chatto and Windus, 1956. Edited and introduced by Leonard Woolf and James Strachey. First edition. One of 4,000 copies. Personal copy of author's sister Vanessa Bell, with her ownership inscription "Vanessa Bell / 1956" in blue ink to the front free endpaper, and with the front panel of the dust jacket designed by Bell adhered to the front pastedown. Publisher's pale tan cloth boards, lettered in gilt; cream dust jacket with portrait silhouettes of Lytton Strachey and Virginia Woolf printed in black and tan. Near fine, with a hint of wear to the extremities, very slight lean, unfaded spine, gilt lightly dimmed, a few scattered spots to cloth, otherwise clean covers, bright and fresh interior. Housed in a custom quarter-leather clamshell box. Kirkpatrick A32a.

*Virginia Woolf and Lytton Strachey: Letters* is a selection of letters between Virginia Woolf and Lytton Strachey, two eminent English writers who were both key members of the influential Bloomsbury Group during the first half of the 20th century. Although they had met in their youth, it was not until they were both living in London, writing essays for *The Times Literary Supplement* and *The Spectator*, and collaborating with other Bloomsbury members that Woolf and Strachey became intimate friends. The pair quickly made up for lost time, however, and frequently wrote letters to each other up until Strachey's death in 1932. According to Leonard Woolf, Virginia's husband, and James Strachey, Lytton's brother, who edited this volume, "it has been our policy to include...practically all the letters which they wrote to each other" and "to include every letter as completely as possible." This text offers an exciting glimpse into the personal relationship shared by two influential authors and esteemed letter writers. It is an excellent piece of Bloomsbury memorabilia, strengthened by the editing of Leonard Woolf and provenance of Vanessa Bell, both of whom were also members of this creative and groundbreaking group.

Lytton Strachey (1880-1932) was a founding member of the Bloomsbury Group, having met Leonard Woolf, Clive Bell, and Thoby and Adrian Stephen at Cambridge University. An accomplished writer, he is best known for his biographies *Eminent Victorians* (1918) and *Queen Victoria* (1921). Lytton was close with both Virginia and Vanessa, and his extraordinary wit and humor contributed to the air of freedom that permeated Bloomsbury: "Only those just getting to know him well in those days when complete freedom of mind and expression were almost unknown...can understand what an exciting world of explorations of thought and feeling he seemed to reveal. His great honesty of mind and remorseless poking fun at any sham forced others to be honest too and showed a world in which one need no longer be afraid of saying what one thought, surely the first step to anything that would be of interest and value." [Vanessa Bell, *Memoir IV*].



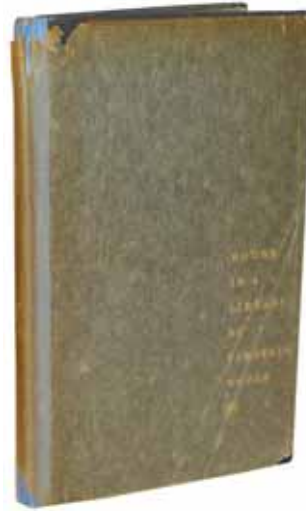
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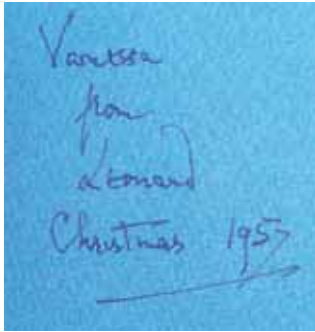
## 9. WOOLF, Virginia

### *Hours in a Library*

New York: Harcourt, Brace, and Company, 1957. Introduced by Leonard Woolf. Limited edition "privately printed for the friends of the publishers as a New Year's greeting." One of 1,800 copies. Personal copy of author's sister Vanessa Bell, with a presentation inscription from the author's husband Leonard Woolf in blue ink to the front free endpaper: "Vanessa / from / Leonard / Christmas 1957 / [rule]". Publisher's royal blue cloth spine over black paper boards, with the author's initials stamped in blind to the front board, lettered in gilt; in the original publisher's glassine dust jacket. Near fine, with a hint of wear to the extremities, the slightest toning to the spine, a faint hint of light soiling to the board edges, glassine tipped in to the frontispiece as a protective sheet, bright and fresh interior; light toning to the glassine, with chipping to the extremities and some loss to the spine ends, light creasing to the front panel, rare in any condition. A complete copy with outstanding provenance, featuring a warm inscription from the author's husband to the author's sister. Housed in a custom quarter-leather clamshell box.



*Hours in a Library* is an essay by Virginia Woolf in which, as her husband Leonard Woolf writes, "gives the truest possible picture of her own attitude to books, to reading, and to the art of literature." The essay draws its title from a book by Woolf's father, Leslie Stephen, who instilled in his daughter a



great love of reading and learning that is apparent in her writing. In the text, Woolf discusses different types of readers; namely, she identifies the differences between those who read because they love learning and those who read because they love reading. This privately printed edition is the first separate appearance of *Hours in a Library*, which was first published in *The Times Literary Supplement* on November 30, 1916. As is made clear in this beautiful essay, Woolf herself was a true bibliophile and lover of books: "Great literature gave her enormous pleasure... And she went to the library and to books for two purposes, on the one had to enjoy great works of art, and on the other to follow, to relive in imagination, the strange, fantastic, ridiculous, moving story of human beings and human lives in every age and country in which men have written books."

Leonard Woolf (1880-1969) met Vanessa and Virginia through his classmates at Cambridge University. A group of forward-thinking artists, writers, and intellectuals, Leonard called Bloomsbury "primarily and fundamentally a group of friends." [Leonard Woolf, *Beginning Again*, 1964]. Along with founding and running the Hogarth Press with his wife, he was an author and editor, penning fiction and essays on politics and society. Leonard and Vanessa both looked after Virginia throughout her battle with mental illness, and they shared a mutual respect and affection for one another. Before Virginia married him, Vanessa wrote to her, "Leonard is the only person I have ever seen whom I can imagine as the right husband for you." [Vanessa to Virginia, 13 January 1912].

\$6,500



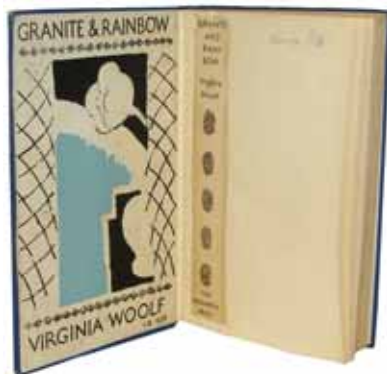
## 10. WOOLF, Virginia

### *Granite and Rainbow*

London: The Hogarth Press, 1958. First edition, first printing. Personal copy of author's sister Vanessa Bell, with her ownership signature "Vanessa Bell" in blue ink to the front free endpaper, and with the front panel of the dust jacket designed by Bell adhered to the front pastedown and the dust jacket spine adhered to the front free endpaper. Publisher's royal blue cloth, lettered in gilt; white dust jacket with decorations in light blue and black. Very good, with some wear and rubbing to the edges, a hint of toning to the spine, a faint hint of foxing to the page edges, otherwise bright and clean pages. Housed in a custom quarter-leather clamshell box.

*Granite and Rainbow* is the fourth and final posthumously published collection of Virginia Woolf's essays, discovered by B. J. Kirkpatrick (Woolf's bibliographer) and Dr. Mary Lyon (author of *Virginia Woolf as Critic*). The text is divided into two sections: "The Art of Biography," which includes "Money and Love," "Poe's Helen," and "Waxworks at the Abbey," and "The Royal Academy;" and "The Art of Fiction," which includes "Hours in a Library," "Impassioned Prose," and "The Anatomy of Fiction." The title *Granite and Rainbow* is a reference to the life of an artist. Specifically, Virginia identified Vanessa's nature as having a complex combination of vulnerability and granitic strength. During her lifetime, Woolf wrote many articles on writing and literature for serial publications, many of which were published in her *The Common Reader* series (1925 and 1932). After Virginia's death, her husband Leonard Woolf published her remaining essays, but managed to miss a few, which, after being discovered by Kirkpatrick and Lyon, were published together in this volume. Like many of her published works, *Granite and Rainbow* was edited by her husband, published through her own press, and wrapped in a dust jacket designed by her sister, all of which reinforce the highly personal nature of Woolf's writing and creative process.

\$4,000



Vanessa Bell



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*"Certainly books are wonderful things.  
Even I...get to feel a great affection  
for the scrubbiest and most backless volume.  
I suppose it's from living in a book-loving family.  
I feel happy and content sitting on the floor  
in an ocean of calf."*

*- Vanessa to Virginia, October 1904*



*"A girl reading" by Vanessa Bell, circa 1932, oil on canvas  
The Charleston Trust, East Sussex*

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